

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

GREENHILL, John

Orchardleigh, Somerset 1642 – London 1676
The son of a West country merchant, Greenhill 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 (his death was commemorated by both Rochester and Mrs Aphra Behn), as well as maintaining associations with other artists – Davenport, another Lely associate, Parry 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.

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 1852; Waterhouse 1937; Waterhouse 1978; Waterhouse 1988; Woodward 1951; Wright 2006

Pastels

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 1950, 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. **☐**



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

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

CHARLES II (1630–1685), cr. clr (Belcîl, prince de Ligne). Lit.: Bronne 1979, repr. **☐**



Photo courtesy Fondation Ligne

~repl., pstl/ppr, 26x19.7 (Oxford, Ashmolean. Alexander Hendras Sutherland (1753–1820); his widow, don: Bodleian Library 1837, Sutherland collection; transferred 1951). Lit.: Bell 1915, pl. IIb, English sch., c.1660 [new attr.] **☐**



~variant, pstl/ppr br., 24.5x18 (New Haven, Yale Canter for British Art, inv. B1977.14.5311. Desc.: Colonel Fernyhough, Chalgrove, Ash Vale, Surrey; London, Sotheby's, 11.v.1932, Lot 87; Leonard Duke 1932–65). Exh.: New Haven 1979, no. 11 repr., attr. Luttrell; Lit.: Woodward 1951, pl. 59, as by Lutterell [new attr.] **☐**



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] **☐**



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



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) **☐**



Henry HARRIS 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 **☐**



Photo courtesy The President and Fellows of Magdalen College, Oxford

~grav.: Francis Place, mezzotint
~repl., cr. clr, wash/buff ppr, 40x29.8 (Oxford, Ashmolean. Acqu. 1940). Exh.: Bristol 1952, no. 16; Nottingham 1961; London 1964, no. 30. Lit.: Brown 1982, no. 134, pl. 82 **☐**



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

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

William LYTTELTON, m/u (Hagley Hall, 1798, Musgrave's lists)

Two other portraits of the LYTTELTON family, m/u (Hagley Hall, 1798, Musgrave's lists)

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

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

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

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

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

~grav. Lutterell

Lucy SHERMAN [Shurman], black chlk, pstl/ppr br., 20.5x16 (Edward Burman Adams; London, Christie's, 14.III.1978, Lot 114 repr., as by Lely, £850; Colin Hunter; London, Sotheby's, 11.VII.1991, Lot 23 repr., as by Greenhill, est. £5–7000, b/i). Lit.: Hind 1991, p. 10 n.r. **Φ**



Photo courtesy Sotheby's

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



Philip WOOLRICH (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; 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 ϕ



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

Sir Robert WORSLEY, 3rd Bt (1643–1676), MP, cr./clr, 24.8x19.8, 1669 (London, V&A, P.31-1963. Lord Tollemache; London, Christie's, 15.V.1953, Lot 92; Sir Bruce Ingram 1956). Exh.: Manchester 1857, no. 14; London 1956, no. 562 n.r., as pstl. Lit.: Waterhouse 1937, pp. xlv, 69–70; Oliver Millar, in Ralph Edwards & al., *the Connoisseur period guides. The stuart period*, London 1957, pl. 33E; Lambourne & Hamilton 1980, repr. ϕ



~pendant, v. Gainsborough

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



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)

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, pstl, 26.5x21 (London, Sotheby's, 11.VII.1990, £2640). Lit.: Hind 1991, p. 10, one repr. ϕ



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. ϕ



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