Humphry, Ozias

Honiton 8.X.1742 – London 9.III.1810

The son of a peruke-maker and mercer in Devon, George Humphry or Humphrey (c.1714–1759) and his wife Elizabeth Hooper (c.1710–1790), Ozias was named after his great-grandfather, Rev. Ozias Upcott, rector of Honiton 1662–99. He went to London in 1757 where he was taught at Shipley’s Academy and befriended William Pars, his contemporary. His stay seems to have been brief, as he wrote to Shipley from Honiton, receiving guidance in a belated reply of 5.XII.1758 suggesting the premiums Humphry should compete for: either a human figure from a print, or “birds, beasts, fruits, flowers etc.” from nature; Humphry—will have better opportunity to study should he return to London as the Duke of Richmond has opened his gallery of casts from antique statues to recommended students; the school goes well, he has obtained high quality drawings for it at great expense, and his assistant Mr Burgess, who is an excellent draughtsman.

Humphry seems to have taken this advice, and returned to study at the Duke of Richmond’s gallery, where he came into contact with artists such as Cowby. By 1760 he had moved to the studio of the miniaturist Samuel Collins in Bath, where he produced miniatures for the captive market. In 1762 Collins left Bath to escape his creditors. Humphry remained in Bath, taking lodgings with the composer Thomas Linley, where he encountered Gainsborough and Hoare (qq.v.).

Two years later Humphry returned to London. He was initially supported by Reynolds, who allowed him to make miniature copies of his work; he paid 5 gns for Humphry’s 1763 copy of his King Lear, describing it as “superior to anything I ever saw artistic or modern” in a letter of 30.VI.1763 to Elizabeth Humphry, who had written sending a sample of Brussels lace of “insufferable…curiosity”: apparently he “stared [her] so much out of Countenance, that [the] was obliged to contrive [herself] a seat out of his way.” Whether his criticism was the normal behaviour of a portraitist or an indication of his visual impairment is impossible to say.

With encouragement from John Boydell, Sir Robert Strange and Sir Elizih Impey, and advice from George Willison (qq.v.), Humphry made a trip to India in VII.1785–III.1787, no doubt to make his fortune as Willison, Zoffany and others had done. He faced competition from Aulefender and Wheatley, and Oudh (Awadh) at Lucknow, led to an acrimonious dispute which embittered the artist for the rest of his life, long after his legal suit against Macpherson was dismissed in 1789.

On his return to London Humphry initially continued his career as a miniaturist, taking rooms at Mr Holland’s music shop, St James’s Street in 1788. He became a full member of the Royal Academy in 1788, but failing sight (and his lack of success in oils) forced him to switch completely to pastel. Williamson reports as reliable the inscription on the back of the pastel of the Duke of Dorset: “This is the first portrait in crayon painted by Ozias Humphry RA, it was begun in May and finished early in June, 1791.”

In 1792 he was appointed Portrait Painter to the Princess of Orange (Willem V and Wilhelmine) which we can infer from letters to the artist from Sir George Yonge, the war secretary (7–9.V.1797, RA archives, HW(5)/33.5), from which it seems that Humphry offered to paint the royal couple without charge; Baron van Nagell (Humphry exhibited a pastel of his servant at the Royal Academy in 1795, considered by the critic “a very feele production”) intervened to secure the sittings; Humphry then sent a bill for £100 plus £40 to his framers, to the Prince’s disgust. The pastels were left with the artist, and appeared in his posthumous sale.

A similar incident seems to have taken place with his patron, the Duke of Dorset, according to Farington (31.VII.1796): Humphry was sufficiently successful to take new lodgings, at 13 Old Bond Street, for 200 guineas a year, according to Farington (18.X.1793). He exhibited at the Royal Academy regularly (from 19 Queen’s Buildings, Knightsbridge, 1792; Old Bond Street, 1794–97); the institution still preserves extensive correspondence and family papers. Pasquin, reviewing the 1794 exhibition, regretted Humphry’s having stopped painting miniatures, but praised the force of his crayons “which I never saw before, except in Rosalba, united with a delicacy that is peculiarly his own.” In 1795 Humphry’s portrait of Archbishop Markham was “much approved”, according to Farington (18.X.1795). The evening chronicle also thought this was a good resemblance and well coloured, but noted that his compositions were “unequal”. The following year, Pasquin praised his portrait of Mrs Sheridan: “a very strong likeness, in crayons…yet we have to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forcibly upon the bosom, as to make it exclusively visible — we had almost said, indelicately palpable: it is certainly managed, in every other respect, in a masterly style”. But these examples were the exceptions: many of his clients felt that his portraits were not good likenesses, in crayons…yet we have to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forcibly upon the bosom, as to make it exclusively visible — we had almost said, indelicately palpable: it is certainly managed, in every other respect, in a masterly style”. But these examples were the exceptions: many of his clients felt that his portraits were not good likenesses, in crayons…yet we have to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forcibly upon the bosom, as to make it exclusively visible — we had almost said, indelicately palpable: it is certainly managed, in every other respect, in a masterly style”. But these examples were the exceptions: many of his clients felt that his portraits were not good likenesses, in crayons…yet we have to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forcibly upon the bosom, as to make it exclusively visible — we had almost said, indelicately palpable: it is certainly managed, in every other respect, in a masterly style”. But these examples were the exceptions: many of his clients felt that his portraits were not good likenesses, in crayons…yet we have to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forcibly upon the bosom, as to make it exclusively visible — we had almost said, indelicately palpable: it is certainly managed, in every other respect, in a masterly style”.

Financial pressures may also have led to an incident concerning portraits of the prince and princess of Orange (Willem V and Wilhelmine) which we can infer from letters to the artist from Sir George Yonge, the war secretary (7–9.V.1797, RA archives, HW(5)/33.5), from which it seems that Humphry offered to paint the royal couple without charge; Baron van Nagell (Humphry exhibited a pastel of his servant at the Royal Academy in 1795, considered by the critic “a very feele production”) intervened to secure the sittings; Humphry then sent a bill for £100 plus £40 to his framers, to the Prince’s disgust. The pastels were left with the artist, and appeared in his posthumous sale.

A similar incident seems to have taken place with his patron, the Duke of Dorset, according to Farington (31.VII.1796): Humphry was quite out of favor at Knole [sic]. He went to Knole when the Duke was not there, after the Duke’s marriage, and took possession of a room without previously shewing a proper attention to the Duchess. This has lost him her favor. The Duke is equally disgusted on same account. One change is that He painted copies of Portraits at Knole, & demanded payment for them as having been ordered by the Duchess which she denied.

Complaints about his work had started far earlier: a letter of 30.VIII.1782 in the RA archives to Lieutenant Henry Spicer, RN (presumably unrelated to Humphry’s friend, the miniaturist) says that he is appalled that Spicer does not find the painting like, but has no evidence of this, and offers to refund the money. One senses similar tension in a letter to Lady Mulgrave of 16.X.1779, expressing his “grave concern” with her letter, explaining that it is the custom to ask
for half payment for a portrait on commencement, citing this as the practice of Reynolds, Gotes, West, Zoffany, Stubbs and Peters, and assuring her that the price asked was the same as that paid by Lord Craven.

From a letter of 23.1.1796 in the Royal Academy archives (HU/5/3) we learn that Humphry was appointed for membership on the committee for a Somerset House masonic lodge by the architect Robert B Bretttingham, the subject of a striking pastel by the artist. While Bretttingham’s name appears in the lodge’s registers, Humphry’s does not.

Despite having many artist friends and loyal patrons, Humphry’s personality was distinguished by irritating instability which may have bordered on bipolarity. In 1772 Humphry successfully sought the hand of Mary Paine, daughter of the architect James Humbry, O ne of his pastels depicts (could this have been an optical deficiency) the bosom, as to make it exclusively visible — nay we have to lament that it is so affectingly ordered, as to be a print in titube, published by subscription from this picture; the engraving is to be sold singly.

Anon., “Exhibition of paintings &c… at the Royal Academy”, St James’s chronicle, 18.–19.5.1795.

A guide to the exhibition of the Royal Academy for 1797 (London, Bothams, R.I.X.1999, Lot 112)

A lady Barbara Lucy ASHLEY-COOPER (1788–1844), later (∞ 1814) wife of Baron de Mauley, 102×78; Royal Academy 1797, no. 506, as a young lady of quality (her widow, William Francis Spencer Ponsonby, Baron de Mauley (1787–1855); leges: younger son Ashley George John Ponsonby (1831–1898); his son Claude Ashley Charles Ponsonby (1859–1935); London, Christie’s, 28.III.1968, Lot 5, 200 gns; Saltn 111)."Exh.: Paris 1911, p. 113; Williamson 1918, p. 282 n.r.; sale p.m., London, Evans, 25.VI.1846, Lot 451, “fine, in frame and glass”.

The general effect of this picture is exceedingly agreeable; the landscape and background well managed; the lower part of the figure below the zone (similar to Mr. Russell’s) does not quite correspond with the upper; though the error is the reverse; for the lower part is here too low, and bears an older appearance than the head.

A.P. [Anthony PASQUIN/John Williams], “Royal Academy”, Morning post and fashionable weeks, 13.X.1797. No. 471 and 482, are Portraits of the Prince and Princess of Orange, by OZIAS HUMPHRY, RA.

In the art of handling crayons, in the present day, Mr Humphry stands alone, yet with all his art, and all his grace, he has not presented us with any thing, in these portraits, which moves our wonder, or satisfies our enquiry. We have heard it remarked in Heaven fits the back to the burthen, and it seems to be fully exemplified in this illustrious couple, who appear to regard the tumults of an agitated universe with a saucy of resignation that is admirable: both the parties are enrobed like the King and Queen of the Gapis, and the mal-treated Prince...


O. HUMPHRY, RA. — 506. Lady Lucy Ashley. — The

**Bibliography**

Archer 1979; Bénézit; Brewer 1997, pp. 294–320; Brieger 1921, “Early journals and letters of Fancy Barry, ed. Elizabeth T. Trouvé & al.”, 2003, 4, p. 185; Edinburgh 2008; Foskett 1987; Foster 1931, p. 55; Grove 1996; Hofstetter 2008; Partington 1798–84; Ingamells 1997; New Haven 1797; Oxford DNB; Pasquin 1796a; Pasquin 1796c; Royal Academy archives, Ozius Humphry papers 1753–1810; See 1911; Sloban 2002, p. 201; Waterhouse 1981; Whitley 1928; Williamson 1918; Wright 2006 Wynne 1990

**Critiques**


No. 109. Portrait of an Armenian Slipper-man. O. HUMPHRY.

Dr. Johnson once observed, that the man who could overshoot his contemporaries with his face towards the West, would preserve his superiority if he turned his face to the East. I regretted Mr. Humphry’s having quitted the painting of miniatures; but his manner of treating crayons gives a force which I never before saw, except in Rousell, united with a delicacy that is peculiarly his own.

Anon., “Exhibition of paintings &c… at the Royal Academy”, St James’s chronicle, 9.–11.V.1793.

OZIAS HUMPHRY, RA.

We congratulate the artist on this new manner of painting. His portraits in crayons, which are numerous in this Exhibition, are charming both in taste and colouring; and they certainly are the first in that line of the Arts.

Anon., World, 28.VII.1794.

RUSSELL, HUMPHRY, &c. are praiseworthy as usual.

Anon., “Royal Academy”, Morning chronicle, 8.V.1794.

109. Portrait of an Armenian Slipper-man. O. HUMPHRY. Doctor Johnson once observed that the man who could overshoot his contemporaries, with his face towards the West, would preserve his superiority, if he turned his face to the East. We regretted Mr. Humphry’s having quitted the painting of miniatures; but his manner of treating crayons gives a force which we never before saw, united with a delicacy that is peculiarly his own, and renders him as conspicuous in this branch of art, as he was in the other.


OZIAS HUMPHRY, RA.

No. 145. Portrait of James Wyatt Esq. — A strong likeness. — And we must allow the artist, a considerable merit, in taking up a line of the Art late in life, and becoming respectable in it. His compositions, however, are unequal.

No. 150. Her Highness Princess Sophia of Gloucester. — A pleasing Picture; but by no means a strong likeness.

No. 422. A very good resemblance; and a well-coloured head.

No. 434. Portrait of Baron Nagy’s Black. — A very feeble production; not worthy of Mr. Humphry.

Anthony PASQUIN [John Williams], “A critical guide to the Royal Academy, for 1796”, London, 1796:

490 — Portrait of a Lady, O. HUMPHRY, R.A. This is a very strong likeness, in crayons, of Mrs. Sheridan yet we have to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forlornly upon the bosom, as to make it exclusively visible — nay we had almost said, indelictly palpable: it is certainly managed, in every respect, in a masterly style — there is to be a print in titube, published by subscription from this picture; the engraving is to be sold singly.

Anon., “Royal Academy”, Times, 1.1.V.1797.

Mr HUMPHRY’s a couple of portraits in crayons of the Stadtholder and the Prince of Orange.


O. HUMPHRY, RA. — 506. Lady Lucy Ashley. — The

**Pastels**


A1.027 SELF-PORTRAIT, crayons (Upcott MS; William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 451, “fine, in frame and glass”.

A1.030 Mrs Abington [Mrs James ABINGTON, neé Frances Barton (1737–1815), actress], m/u, 33x19.5 (Lady Currie; London, Christie’s, 30.VI.1906, Lot 13, 390 gns; Duveen)


Æon. Henry Spicer, portrait, 1794, a/f (Humphry [London, Bothams, R.I.X.1999, Lot 112)

A1.108 Lady Barbara Lucy ASHLEY-COOPER (1788–1844), later (∞ 1814) wife of Baron de Mauley, 102x78; Royal Academy 1797, no. 506, as a young lady of quality (her widow, William Francis Spencer Ponsonby, Baron de Mauley (1787–1855); leges: younger son Ashley George John Ponsonby (1831–1898); his son Claude Ashley Charles Ponsonby (1859–1935); London, Christie’s, 28.III.1968, Lot 5, 200 gns; Saltn 111)."Exh.: Paris 1911, no. 69. Lit.: See 1911, p. 113; Williamson 1918, p. 282 n.r.; Brieger 1921, repr. p. 184 [identified in A guide to the exhibition of the Royal Academy for 1797] Φ

...How the world wags, so he gets drink and little.

**Notes**

="O. HUMPHRY, RA. — 506. Lady Lucy Ashley. — The...
Ashley-Cooper, e.g. Shaftesbury


Biddulph, e.g. Philips

141.12 [Lady ?Anne Murray, née BINGHAM (– 1830)], Lord Lucan’s daughter when a child, crayons, unfinished (Upcott MS)

141.12 Robert William Forze BRETtingham (1750–1806), architect, pstl, 57x47 (desc.: pc 2016) [new attr. φνυ


141.127 Countess of BURLINGTON, née Lady Elizabeth Compton (1760–1835), pstl, 50x40 (Nottingham, Mellors & Kirk, 13–16.VI.2016, Lot 74 repr., anon., est. £500–600. Leamington Spa, Locke & England, 30.IX.2021, Lot 150 repr., circle of Russell, est. £400–600) [new attr. φνυ


141.14 Sir Lionel DARELL, Bt [(1742–1803), director, East India Company, MP for Hendon], crayons (Upcott MS)

141.142 Miss CAMBRIDGE descending from a temple, m/u, Royal Academy 1779, no. 150

141.143 Countess of CARNARVON ([née Elizabeth Kirby Arden (1772–1813), or ?Lady Elizabeth Wyndham (1752–1820)], crayons (Upcott MS)


141.145 General CLEAVELAND [PMoses Cleaveland (1754–1806)], m/u, Royal Academy 1785, no. 215

141.146 Mr Crompton, crayons (Upcott MS) Crompton, e.g. Burlington

141.147 The Hon. William Burton CONNINGTON (1733–1796), teller of the Exchequer, privy councillor in Ireland, crayon, framed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 20). Lit.: Williamson 1918, p. 220 n.r.

141.15 Cookes, e.g. Cromwell

141.148 The Hon. Keppel CRAVEN (1779–1851), traveller, crayons, Royal Academy 1795, no. 314 (Upcott MS; sale p.m. London, Evans, 25.VI.1846, Lot 411 [part], as of Hon. Berkeley Craven)

141.14 M Crrompton, crayon, unframed (Humphry sale; London, Christie’s, 29.VI.1810, Lot 13 with others). Lit.: Williamson 1918, p. 220 n.r.

141.149 Professor [William] Crowe [(1745–1829), fellow of New College, Oxford, professor of poetry, lecturer at the Royal Institution, in black gown with white bands, pstl, s -monogram (Upcott MS; London, Christie’s, 8.VI.1914, Lot 26, with pendant, 6 gns; White. Sir Charles Turner. Emile Gross; Xavier Haas; New York, Anderson, 20–21.II.1927, Lot 78 n.r., as from Royal Academy 1795, §35)

141.151 Mrs Agar Brockfield; C. H. Wybergh, Escrick, York; don 1953). Lit.:

141.152 Miss Farren, now Countess of Derby (1759–1829), actress, 1794, Royal Academy 1794, no. 343

141.157 Miss Farren, now Countess of Derby, leaning in a cane chair, crayons, pstl, 81x63.5
Dictionary of pastellists before 1800


J.41.149 Dr John DOUGLAS (1721–1807), bishop of Salisbury, crayon, unframed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 9). Lit.: Williamson 1918, p. 220 n.r.

J.41.150 ~repr., crayons (Upcott MS)

J.41.151 The late Duchess of DEVONSHIRE [née Lady Georgiana Spencer (1757 –1806)], crayon, unframed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 8 with another). Lit.: Williamson 1918, p. 220 n.r.

J.41.152 =?Duchess of Devonshire, 19x15, sd 1782 (London, Christie’s, 28. VII.1939, 15½ gns; Pawsey & Payne)

J.41.153 John Frederick Cranfield Sackville, 3rd Duke of DORSET (1745–1799), pstl, inscr. verso “This is the first portrait in crayon painted by Ozius Humphry RA, it was begun in May and finished early in June, 1791” (Knole. Comm. Duke of Dorset, 1793, with portrait of sister, 24 gns). Lit.: Dictionary of national biography, 1891, s.n. Humphry; Williamson 1918, p. 247 n.r.; Phillips 1929, ii, pp. 408, 436 n. φ

J.41.154 Mrs William EGERTON, née Anna Maria Armytage (1762–1799), 3rd wife, half-length seated, head to right, wearing a white dress, pink sash; curtain background, pstl/ppr, 1797 (Tatton Park, National Trust, inv. 129823, VAT/D/70). Lit.: Gore 1969, p. 255 n.r. φ

J.41.155 =?Mrs William EGERTON of Tatton [? née Anna Maria Armytage (1762 –1799)], m/u, Royal Academy 1797, no. 442 [identified as Mrs Egerton of Tatton in A guide to the exhibition of the Royal Academy for 1797].

J.41.156 Joseph Farrington [FARRINGTON (1747–1821)], RA, [painter and diarist], crayon, unframed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 11 with another). Lit.: Williamson 1918, p. 220 n.r.


J.41.158 ~version (London, Christie’s, 2.V.1961, Lot 197)

J.41.159 ~grav.

J.41.160 Miss or Mrs EGERTON of Tatton, m/u, Royal Academy 1797, no. 442 [identified as Mrs Egerton of Tatton in A guide to the exhibition of the Royal Academy for 1797].

J.41.161 John FLAXMAN (1755–1826), sculptor, pstl, 60.7x50.6 (Liverpool, Walker Art Gallery) φ

J.41.162 Millicent FRANKLIN, a favourite and faithful servant of the artist, crayon, 1793 (Upcott MS; William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 453, 1 gn; Rodd). Lit.: Williamson 1918, p. 221 n.r.

J.41.163 Mrs Davies GILBERT, née Mary Anne Gilbert (1776 –1845), pstl, sd “O. Humphrey fecit 1796” (J. S. Holmes, Gandy Hall, Norfolk, 1913). Lit.: Duleep Singh 1927, i, no. 11 repr. φ

J.41.164 Miss [Frances Isabella Keir GORDON (1782–1831)], daughter of Lord William Gordon, profile, crayons (Upcott MS). A/t Reynolds pnt., five heads of angels, 1786 φ

J.41.165 ~grav. Mrs D. Turner

J.41.166 Miss or Mrs EGERTON of Tatton [née Anna Maria Armytage (1762–1799)], m/u, Royal Academy 1797, no. 442 [identified as Mrs Egerton of Tatton in A guide to the exhibition of the Royal Academy for 1797].
Dictionary of pastellists before 1800

(Tate). Lit.: Mannings 2000, no. 742, derived from Maratta port.

141.184 =?portrait, 63x45.5 (Cirencester, Dominic Winter, 5.II.2016, Lot 504 repr., as mid-19th century, a/r Reynolds, est. £200–300) [new attr.] φ

141.186 Miss GORDON, front faced, from the circle of angels, crayons, a/r Reynolds (Upcott MS) [a/r detail, Elizabeth Billington as St Cecilia, port., 1789 (Beaverbrook Art Gallery). Lit.: Mannings 172]

141.187 Miss GORDON, crayons (Upcott MS)

141.188 =?The chauving angels, crayons, a/r Reynolds. (Upcott MS)

141.189 =?Two heads looking upwards, from the same circle of angels as Miss Gordon, crayons, a/r Reynolds (Upcott MS)

141.190 Mr GRAHAM, pastel/paper, 59x48 (Bloomfield Hills, Frank H. Boos Gallery, 9.X.1992, Lot 593 n.r., £700)

141.191 Mrs GRANE as “St Agnes”, pastel, 73x61 (London, Christie’s, 11.VII.1930, as by Russell, 22 gns; Hood) [new attr., ?] perv

141.193 Miss Copely [Mrs Gardiner GREENE], née Elizabeth Copley (1770–1866), of Boston, daughter of the artist, pastel/paper, 57x44 (Barnard Castle, Bowes Museum, inv. 1975.31.3/BM. Upcott MS)

141.197 Mrs Fulke GREVILLE, née Frances Macarney (c.1727–1789), poet, ch填写, 1768 (RC 2004). Lit.: Oxford DNB, n.r.

141.198 Mr GRIMES, an American gentleman, crayon, unframed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 4 with another), Lit.: Williamson 1918, p. 220 n.r.

141.200 Mrs [Nicholas] HARDINGE, née Jane Pratt, mother of the Attorney General, of Scale in Kent. sister to Charles Pratt, crayons (Upcott MS)

141.202 Warren HASTINGS [[1732–1818], governor-general of India, crayon, unframed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 5 with another)]. Lit.: Williamson 1918, p. 220 n.r.


141.206 Mrs William HOGGIES, née Ann Mary Carr (1763–1797), wife of the painter, crayons–grav. James Parker, 1798, for Nicolas Joseph Müllermans, Songs compiled by Mrs Hogges... (1798) [RCN 650770]. Lit.: Marion M. Scott, “Some English affinities and associations of Haydn’s songs”, Music & letters, XXV/1, 1.1.1944, pp. 10f n.r.

141.207 Samuel HORSLEY (1733–1806), bishop to the Prince of Wales, ARA, pastel/paper, 57x44 (Barnard Castle, Bowes Museum, inv. 1975.31.3/BM. Upcott MS) Φ

141.208 William HUMPHREY, nephew of the artist, as a schoolboy, with a book under his arm, crayons (Upcott MS)

141.210 Dr [Samuel] JOHNSON [[1709–1784], author], crayon, framed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 17). Lit.: Williamson 1918, p. 220 n.r. A/r “the 1st picture of him by Reynolds”

141.213 Miss KEEBLE, later Mrs Farmer (illegible in MS), pastel/paper (Barnard Castle, Bowes Museum, inv. 1975.31.3/BM. Upcott MS)

141.216 Joseph KINKE, a Turkish slipper-man (Upcott MS)

141.217 =?An Armenian slipper-man, crayons (Upcott MS)

141.218 =?A Turk, crayons (William Upcott; sale p.m., London, Evans, 25.VII.1846, Lot 453, £1/13/–/Rodd)

141.220 Mr LAMB, son of Lord Melbourne [Peniston Lamb (1770–1805)], m/u, Royal Academy 1783, no. 104

141.221 Mrs LARPENT, crayons (London, Sotheby’s, 1846, Lot 414, with two others by Humphry and portrait by Copley of Humphry; Turner). Lit.: Williamson 1918, p. 270 n.r.

141.222 Henri-Louis [Cain, dit LEKAIN [[1772–1778], acteur], pastel, 62x53 (Mrs C. Wylie, 151 Church Street, Chelsea; collection of theatrical portraits sold p.m., London, Christie’s, 5.II.1910, Lot 40, £4/5/-; F. Leventor Harris) [attr. or identification]

141.222 Mrs LINGLY, crayon, unframed (Humphry sale; London, Christie’s, 29.VI.1810, Lot 7 with others). Lit.: Williamson 1918, p. 220 n.r.


141.225 Mrs LINLEY, crayon, unframed (Humphry sale; London, Christie’s, 29.VI.1810, Lot 7 with others), Lit.: Williamson 1918, p. 220 n.r.

141.228 William MARMHAM (1719–1807), archbishop of York, m/u, Royal Academy 1795, no. 422. Lit.: Ingamells 2004, p. 333 n.r.

141.229 Captain Mears RN [Captain John MARIES (1746–1801), of the Norfolk, author of Voyage to Nootka Sound], crayons (Upcott MS)


141.232 Miss MIMONO, a young French émigrée of fashion protected by the Archbishop of York, as a child, crayons, Royal Academy 1794, no. 143 (Upcott MS). Pendant to schoolboy with satchel

141.232 Capt. MORRIS, officer of the guards, m/u, Royal Academy 1793, no. 92

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London, Christie’s, 29.VI.1810, Lot 16 with another. Lit.: Williamson 1918, p. 220 n.r.

Photograph courtesy The Bowes Museum, County Durham

141.238 [Mrs John PETRIE], portrait of John Petrie, MP, crayons (Upcott MS)

141.261 [Mrs Robert PHILLIPS of Longworth, née Mary Anne Biddulph (1769–1839), portrait of Mrs Robert Phillips, crayon, framed (Humphry sale; London, Christie’s, 29.VI.1810, Lot 13)]

141.257 [Mr William PRATTEN, apothecary, of [17] Old Bond Street, crayons (Upcott MS)

141.256 Miss RAVENScroft, looking to left, dark hair dressed high, encircled by narrow blue band, in pale fawn costume, sky background, pastel, 60.5x44.5 (Barnard Castle, Bowes Museum, inv. 1975.31.1/BM) Φ

141.248 Rev. – Penneck [Henry PENNECK (1715–1784)], rector of Charlton Fitzpaine, Devon, crayons (Upcott MS) Φ

141.247 Dr PETRIE, m/u, Royal Academy 1793, no. 129

141.246 Countess of SEFTON, née Isabella Stanhope (1748–1819), pastel (Lord Desborough, Taplow Court, 1918). Lit.: Williamson 1918, p. 240 n.r., attr. [cf. Read]

141.252 Mr [John] PETRIE [c.1742–1826], MP for Gatton, m/u, Royal Academy 1793, no. 134

141.245 Mrs [Robert] PETRIE, née Margaret Waugh of Selkirk, daughter of John Petrie, MP, British artist, crayons (Upcott MS) Φ

141.249 Mr [William] PRATTEN, apothecary, of [17] Old Bond Street, crayons (Upcott MS)

141.258 [Mr William PRATTEN, apothecary, of [17] Old Bond Street, crayons (Upcott MS)

141.259 [Mrs Mary Faykener, née Countess of ORFORD, as of “an African prince, painted by order of the Baron Nagel”; William Upcott; sale p.m., London, Christie’s, 29.VI.1810, Lot 16; Mrs [Robert] PETRIE, née Margaret Waugh of Selkirk, daughter of John Petrie, MP, British artist, crayons (Upcott MS)

141.262 Robert PARDOE (1711–1791), attorney at Lincoln’s Inn, m/u ~grav. James Watson

141.245 Mrs PEARSON, pastel/pps, 59x49.5 (Barnard Castle, Bowes Museum, inv. 1753.31.7/BM, Upcott MS) Φ

141.262 [Mrs [Robert] PETRIE, née Margaret Waugh of Selkirk, daughter of John Petrie, MP, British artist, crayons (Upcott MS)

141.247 Dr PETRIE, m/u, Royal Academy 1793, no. 129

141.252 Mrs [John] PETRIE, [c.2nd 1793 née Elizabeth Vesey, daughter of George Vesey of Lucan], wife of the MP, pastel (Upcott MS)

141.263 Mrs [John] PETRIE, [c.2nd 1793 née Elizabeth Vesey, daughter of George Vesey of Lucan], wife of the MP, pastel (Upcott MS)

141.264 [Mrs Robert PHILLIPS of Longworth, née Mary Anne Biddulph (1769–1839), pastel, 56x43 (London, Bonhams, 15.11.1979, Lot 29 n.r., as of Mrs Longworth), £280]

J.41.272 ~version, chalk (Shakespeare Birthplace Trust)

J.41.273 Mrs SHERIDAN, née Elizabeth Linley (1754–1792), as St Cecilia, pstl, a/r Reynolds, 56x44.5 (Bath, Victoria Art Gallery, inv. 1935.2). (Lit.: Waterfield 1988, p. 75; Ingamells 2004, p. 429 n.r.)

J.41.276 Mrs SHERIDAN, née Elizabeth Linley (1754–1792), as St Cecilia, pstl, 21.5x17 ov., sd 1795 (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 25, “very spirited and fine”. Washington, Wesclehr’s, 1795, Lot 576 repr., $750. A/r Van Dyck)

J.41.278 =?Mrs SHERIDAN, profile to left, looking down, pstl, Royal Academy 1796, no. 490 ~grav. Singleton

J.41.283 A lady of the SIBLEY-BRAITHWAITE family, pstl, 59x42, s (A. Seligmann, Paris, 1934. London, Christie’s, 25.IV.1940, 38 gns; Drown)

J.41.287 =?Mrs Henry Fitzroy STANHOPE, née Elizabeth Falconer, pstl/ppr, 125.7x100.4 (New York, Sotheby’s, 26.I.2008, Lot 130 repr., attr., est. $5–7000, b/i; New York, Stair Galleries, 26.IV.2008, Lot 101 repr, attr., est. $3–5000) φφ

J.41.290 Signora [Anna Selina “Nancy”] STORACE ([1766–1817], English opera singer, ∞ John Abraham Fisher), “in the Character of –”, crayons, Royal Academy 1795, no. 289, framed (Upcott MS; Humphry sale; London, Christie’s, 29.VI.1810, Lot 22). (Lit.: Williamson 1918, p. 220 n.r.)

J.41.292 Sir Richard SUTTON, 1st Bt (1733 –1802), of Norwood Park, crayon, framed (Upcott MS)


J.41.297 Joseph STRUTT (1749–1802), engraver and antiquary, pstl, 49.5x43.2, c.1791–97 (London, NPG 323) φσ


24 gns). Lit.: Williamson 1918, p. 247 n.r.; Phillips 1929, ii, pp. 408, 436 n.r., as _slim attr._ Romney

141.303 = unfinished ov. sketch (Sackville family 1921), Lit.: Williamson 1921, p. 121 n.r. as by Humphry

141.304 = Countess of Thanet (Upcott MS)

141.305 ~ copy, Humphry, miniature: (J. Pierpont Morgan 1907), Lit.: _Connoisseur_, XVII, 1907, p. 142 repr., as Humphry a/r Romney

141.306 Mrs Richard TICKELL, née Mary Linley (1758–1787), painted when a child by Humphreys, m/u (William Linley; legs: Dulwich College)


141.308 Mrs _TURSDON_, crayons (Upcott MS)

141.309 Mrs _[?_]TINDALL, crayons (Upcott MS)

141.31 Charles _TRIVELYAN_, half-length in grey coat, pstl, 70x45.5 (Wallington Hall, National Trust, inv. 584425, WAL/P/92). OIl as by Russell [new attr., Φ]

141.313 William UPCOTT (1779–1845), bookseller, antiquary and autograph collector, pstl, 61x43 (Francis Wellerley, 1918, cat. no. 757; London, Sotheby's, 28.VI.1920, Lot 468 repr.). Lit.: Williamson 1918, p. 249, repr. opp. p. 228 Φ

141.315 Captain James URMSTON, of the East India Company's maritime service, pstl [?cravat, star of KB, pstl /ppr, 58x45.5, Royal Academy 1797, no. 440; "baronet", m/u (London, Christie's, 6.VI.1914, Lot 26, with pendant, 6 gns; White)] (executed with pendant; Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 23, as crayon, framed, “the last performances of the late Mr O. Humphreys”). Lit.: Williamson 1918, p. 220 n.r.

141.317 James WARE (1756–1815), FRS, ophthalmologist, pstl (Bishop of Barrow-in-Furness, Carlisle, 1894). Lit.: Williamson 1894, p. 137 n.r., as Russell; Webb 1910, doubtful [new attr., Φ]

141.319 Sir John WEBB, 5th Bt (c.1740–1797), of Odstock House, Wiltshire, father of Countess of Shaftesbury, in a blue coat, buff vest, pstl, 77.5x59.5, Royal Academy 1797, no. 449, as "a baronet", m/u (London, Christie's, 4.V.1913, Lot 27, 40 gns; Parker; London, Christie's, 1.VII.1957, Lot 57 repr.). Lit.: Williamson 1918, p. 283 repr. [identified in _A guide to the exhibition of the Royal Academy for 1797_ Φ]


141.323 Captain William WHITE or Whyte of the East-Indiaman _The Earl of Oxford_, in blue coat with white stock, pstl (Upcott MS; London, Christie's, 6.VI.1914, Lot 26, with pendant, 6 gns; White)

141.324 Friederike Sophia _WILHELMINA van Oranje-Nassau_, née von Preußen (1751–1820), pstl, 1796, Royal Academy 1797, no. 482 (executed with pendant; Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 24, as crayon, framed, “the last performances of the late Mr O. Humphreys”). Lit.: Williamson 1918, p. 220 n.r.

141.325 Prins _WILLEM V van Oranje-Nassau_ (1748–1806), pstl, 1796, Royal Academy 1797, no. 471 (executed with pendant by Humphry who tried to charge £100 plus £40 for frames; rejected by Prins; Humphry sale; London, Christie's, 29.VI.1810, Lot 23, as crayon, framed, “the last performances of the late Mr O. Humphreys”). Lit.: Williamson 1918, p. 220 n.r.


141.327 Helen Maria WILLIAMS (1759–1827), writer, m/u ~ grav. Caroline Watson

141.351 Gentleman in brown coat, pstl/ppr, 51x41 (Eton College, inv. FDA-D.675-2012, as anon. [new attr.]; J.41.347)

141.352 Gentleman in plum-coloured coat, nearly profile, to right, pstl/ppr, 59.7x47, s. OH monogram (Sir Charles Turner. Émile Gross; Xavier Haas; New York, Anderson, 20–21.I.1927, Lot 144 n.r.)

141.3525 a/r (164.32465) Man, turned to left, pstl, 63.5x43 (J. Leger, London). Lit.: Connoisseur, 1XXXIII, III:1929, p. 330 repr., as by Russell [57; new attr.]

141.355 The Shah ZADOR, crayons (Upcott MS)

141.356 Young lady; whole length, m/u, Royal Academy 1779, no. 149

141.357 Young lady; whole length, m/u, Royal Academy 1779, no. 151

141.358 Two Indian women from Calcutta, pstl, 15.2x26.7, XII.1786 (London, British Library). Lit.: Archer 1979, fig. 124

141.359 A schoolboy with a satchel, crayons, a/r George Wicherlow, Royal Academy 1793, no. 343 (Upcott MS)

141.360 A female servant, m/u, Royal Academy 1795, no. 152

141.361 Lady, m/u, Royal Academy 1788, no. 305

141.362 A female servant, m/u, Royal Academy 1793, no. 623

141.363 Young lady, m/u, Royal Academy 1794, no. 141

141.364 Young lady, m/u, Royal Academy 1795, no. 298

141.365 Historical portrait of a female contemplating a little group of figures intended for the Millicent Carpenter, Mr Humphry’s servant, crayons (Upcott MS)

141.366 Nancy frn the Hole in the Wall, a favourite of James Wyatt, R.A., crayons (Upcott MS)

141.367 Lady, crayon, unframed (Humphry sale; London, Christie’s, 29.vi.1810, Lot 7 with others)

141.368 Lady, crayon, unframed (Humphry sale; London, Christie’s, 29.vi.1810, Lot 13 with others)

141.369 Girl in white bodice and red skirt, pstl, 89x68.5 (Sir Cuthbert Quilter; London, Christie’s, 9.vii.1909, Lot 87, 28 gns; Gooden & Fox), pstl (Sir Cuthbert Quilter, London).

141.370 Girl, pstl, esquisse. Exh.: Paris 1919a, no. 128

141.371 =?The beggar boy, crayon, a/r Reynolds, a/r whom he painted the Young Hannibal (Upcott MS)

141.372 Head of a lady with powdered hair, pstl, 51x41 (London, Christie’s, 8.vii.1914, Lot 25 n.r., 3½ gns; White)

141.373 Woman, pstl, esquisse. Exh.: Paris 1919a, no. 129 n.r.

141.374 Woman, pstl. Exh.: Paris 1919a, no. 130 n.r.

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141.373 Lady in white, pstl, 24x18.5 ov. (Lascelles, Woolbeding House, Midhurst; London, Sotheby’s, 19.XI.1970, Lot 47 n.r.)
141.374 Young lady, pstl, 28x15.2 (London, Christie’s, 16.XI.1982, Lot 82 attr., £260)
141.376 Infant Simplicity, crayons (Upcott MS)
141.377 Portrait unknown, crayon, framed (Humphry sale; London, Christie’s, 29.VI.1810, Lot 15)
141.378 Two children: a girl holding a bird’s nest and a boy in a landscape, pstl, 63.5x53.3 ov. (Upcott MS: “a sulky boy with his sister who has taken from him a bird’s nest”; William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 447, £5; Knight. London, Sotheby’s, 29.IV.1931, £50; Miss Fellows)
141.379 The avenging angel; & the attentive youth, crayons, a/r Raphael (William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 458, £1 13/-; Harris)
141.38 Two other heads, crayons, a/r Raphael (William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 459, £1 7/-; Rodd)