

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### HUMPHRY, Ozias

Honiton 8.IX.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 Cosway. 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 antient or modern” in a letter of 30.IV.1765 to Elizabeth Humphry, who had written sending a sample of Brussels lace of her own making in gratitude for the attention shown by Reynolds to her son. Humphry exhibited miniatures at the Society of Artists from 1765 to 1771, and conducted an active and successful practice (the King was among his patrons). He was sufficiently established by 26.III.1765 to take on an apprentice, the miniaturist Alexander Day, for a premium of £100. In 1768 he marked his success by moving to 21 King Street, in fashionable Covent Garden, where he redecorated the house completely and furnished it at great expense. Well able to afford this at the time, his extravagant tastes remained after his income reduced.

Humphry suffered a riding accident in 1772 which affected his sight, although he did not immediately abandon miniatures. However it prompted him to travel to Italy, intending to study oil painting. He travelled with George Romney (who exhibited a portrait of Humphry in 1772: Kidson 2015, no. 699), arriving in Rome in .VI.1773; he was followed by Day, to whom he offered a room in his apartment in Rome. (Day married an Italian and stayed in Rome until 1815.) Humphry returned to London after four years. In 1776 he was made a member of the *Accademia del Disegno* in Florence (where he

made a chalk drawing of Prince Charles Edward Stuart), and despite his intentions he seems to have made more miniatures than oil paintings in Italy. He was back in England in .IX.1777, and became an associate of the Royal Academy in 1779, exhibiting from 25 Newman Street until 1783 (“Ozias Humphry, portrait painter and dealer in prints” insured that property with the Sun Fire office on 9.II.1782). Over the next five years he exhibited a number of oil portraits, and evidently made fewer miniatures, leading to a substantial drop in his income (now some £500 a year according to his accounts). Probably recognising that he would not succeed as an oil painter, he also took up pastel – much to the disapproval of Pasquin, who thought that “crayon painting...is a facile pursuit, which no eminent genius will practice willingly” (Pasquin 1796c, p. 121).

Fanny Burney encountered Humphry in London in 1778 (*Diary*, 4.XII.1778), and was greatly disconcerted by his “insufferable...curiosity”: apparently he “stared [her] so much out of Countenance, that [she] was obliged to contrive [herself] a seat *out of his way*.” Whether his staring 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 Elijah Impey, and advice from George Willison (*q.v.*), Humphry made a trip to India in .VII.1785–.III.1787, no doubt intending to make his fortune as Willison, Zoffany and others had done. He faced competition from Alefounder and Wheatley, and in particular from John Smart (*qq.v.*). The list of materials he took included those required for oil painting as well as for miniatures, of which he made a good number on the trip. A few drawings of his fellow passengers, some using a mixture of pastel and wash, are also known, but no pastels as such. A misunderstanding with the acting governor-general, Sir John Macpherson, over a commission for portraits of the Nawab of 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 resumed 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 n May and finished early in June, 1791”. In 1792 he was appointed Portrait Painter in Crayons to His Majesty, as reported in the *Morning herald*, 12.III.1792:

The King has appointed Ozias Humphry, Esq, RA, to be portrait painter in crayons to his Majesty; and on Saturday last he had the honour of shewing several of his portraits, (among which were the Duke and Dutchess of Dorset), to their Majesties and Princesses, at Buckingham-house, which were graciously received, and very highly approved of.

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 before saw, 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 (diary, 18.IV.1795). The critic in the *St James's 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 – nay 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, probably as a result of the deterioration of his sight which led to complete blindness by 1797. After this he unsuccessfully sought various appointments.

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, HU/5/33–35), 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 feeble production”) intervened to secure the sittings; Humphry then sent a bill for £100 plus £40 to his framer, 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 is quite out of favor at Knowle [sic]. He went to Knowle when the Duke was not there, after the Dukes 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 charge is that He painted copies of Portraits at Knowle, & 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 drawing like, but has no words in its defence, 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, Cotes, 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 proposed for membership of the Somerset House masonic lodge by the architect Robert Brettingham, the subject of a striking pastel by the artist. But while Brettingham'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 irritability and instability which may have bordered on bipolarity. In 1772 Humphry unsuccessfully sought the hand of Mary Paine, daughter of the architect James Paine, who refused his consent; she subsequently married Tilly Kettle. One of his pastels depicts William Upcott (1779–1845), the collector and antiquary and the artist's illegitimate son by Delly Wickers (–1786), the daughter of an Oxford shopkeeper, with whom Humphry had a liaison shortly after his return from Italy. In Humphry's will, Upcott was left all the artist's pictures and professional property (with the rest of the estate passing to Humphry's brother, Rev. William Humphry). Around 1784 Humphry seems to have intended to marry Mary Boydell, daughter of the print-seller, but she broke off the understanding perhaps because of emerging signs of his neurosis. From 1809 Humphry lodged with the widow of his friend Henry Spicer (*q.v.*) at 39 Lower Thornhaugh Street until his own death the following year.

Although no medium is specified, the numerous works he sent to the Royal Academy exhibitions from 1788 or so must have been in pastel; it is also clear that many of these pastels were unsold. This is largely confirmed by the manuscript catalogue, referred to below as the "Upcott MS", made by Upcott of the pictures in Humphry's possession towards the end of the artist's life, c.1805 (British Museum, Add MS 49682, imperfectly summarised by Williamson 1918), including 4 pages of crayon pictures (many cryptically annotated "Alleyn"; ten of these were included in Upcott's 1846 sale, transferred from Evans to Sotheby.) A surprising number of the pastels are copies of paintings by other artists, mostly Reynolds.

Although said to have been Russell's chief rival as a pastellist, Humphry's pastels are often feeble and mostly far less accomplished than his miniatures (where his pre-eminence among British artists is possibly challenged only by Smart). His work is less stumped than Russell's, so that individual strokes of the crayon remain visible (many of the jabots are characteristically depicted with a jumbled maze of white strokes); although the poses can be lively, the compositions are distinctively heavy, with bodies filling the space, and heads somewhat attenuated (could this have been an optical deficiency resulting from his accident?). The pastels are sometimes signed with a monogrammed H within an O. Those that are not have been given to other artists such as Russell, including some of Humphry's best works (among them the Countess of Derby seated).

Brewer 1997 provides an excellent guide to the social aspects of Humphry's career based on the extensive archive of his papers (preserved in the Royal Academy), which provide more information about him than we have for almost any other pastellist.

## Bibliography

Archer 1979; Bénézit; Brewer 1997, pp. 294–320; Brieger 1921; *The early journals and letters of Fanny Burney*, ed. Lars E. Troide & al., Oxford, 2003, IV, p. 185; Edinburgh 2008; Foskett 1987; Foster 1931, p. 55; Grove 1996; Hofstetter 2008; Farington 1978–84; Ingamells 1997; New Haven 1979; Oxford DNB; Pasquin 1796a; Pasquin 1796c; Royal Academy archives, Ozias Humphry papers 1753–1810; Sée 1911; Sloman 2002, p. 201; Waterhouse 1981; Whitley 1928; Williamson 1918; Wright 2006; Wynne 1990

## Critiques

Anthony PASQUIN [John Williams], [Royal Academy 1793], *Memoirs of the Royal Academicians*, London, 1796:

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

Dr. Johnson once observed, that the man who could outstrip 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 Rosalba, 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 this Artist on his new manner of painting. His portraits in crayons, which are numerous in this Exhibition, are charming bot in taste and colouring; and they certainly are the first in that line of the Arts.

Anon., *World*, 28.IV.1794:

RUSSEL, HUMPHREY, &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 outstrip 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.

Anon., "Remarks on the exhibition of paintings &c... at the Royal Academy", *St James's chronicle*, 14–16.V.1795:

OZIAS HUMPHRY, RA

No. 145. *Portrait of James Wyatt, Esq.* — A strong likeness. — And we must allow this Artist 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 Nagel'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. HUMPHREY, 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 forcibly upon the bosom, as to make it exclusively visible — nay we had almost faid, indelicately palpable: it is certainly managed, in every other respect, in a masterly style — there is to be a print in stipple, published by subscription from this picture; the engraving is to be by SINGLETON.

Anon., "Royal Academy", *Times*, 1.V.1797:

Mr HUMPHREYS a couple of portraits in crayons of the *Stadtholder* and the *Princess of Orange*.

Anon., "The exhibition of the Royal Academy", *Monthly mirror*, .VI.1797, p. 347:

O. HUMPHREY, R.A. — 506. *Lady Lucy Ashley*. — 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 long, and bears an older appearance than the head.

A.P. [Anthony PASQUIN/John Williams], "Royal Academy", *Morning post and fashionable worlds*, 13.V.1797; repr. *A critical guide to the Royal Academy, for 1797*, London, 1797:

459 — *Portrait of a Lady*. DE LONGASTRE. Since de demise of *Coates*, the art of crayon painting has been on the decline, until Mr *Humphreys* assumed that character, yet even he has failed this year, although his Batavian subjects are not happily cast; yet upon reflection it is impossible that persons thus circumstanced can be happy, and we beg their pardons for arranging them as subjects. ...

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 graces, 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 suavity of resignation that is admirable: both the parties are imbrowned like the King and Queen of the Gipsies, and the mal-treated Prince

...Seems to care little

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

## Pastels

J.41.101 SELF-PORTRAIT, crayons (Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 414, with two others by Humphry and portrait by Copley of Humphry; Turner). Lit.: Williamson 1918, p. 270 n.r.; sale p.m., London, Evans, 25.VI.1846, Lot 411 [part]

J.41.102 SELF-PORTRAIT, crayons (Upcott MS; William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 451, "fine, in farne and glass", £1/13/-; Rodd)

J.41.103 Mrs Abington [Mrs James ABINGTON, née Frances Barton (1737–1815), actress], m/u, 33x19.5 (Lady Currie; London, Christie's, 30.VI.1906, Lot 13, 390 gns; Duveen)

J.41.104 John Dunning, Lord ASHBURTON (1731–1783), solicitor-general, chancellor of the Duchy of Lancaster, head, crayons, London, "painted by Ozias Humphry in London 1792" (London, Middle Temple, inv. 048. Don Giles Templeman 1822). Lit.: *Transactions of the London and Middlesex Archaeological Society*, 1861, II/4, p. 67 n.r.; Bruce Williamson, *Catalogue of paintings and engravings in possession of The Hon. Society of the Middle Temple*, 1931.A/r pnt. Reynolds. Lit.: Mannings 2000, no. 538ff; Ingamells 2004 [patr.] pɑ

J.41.106 =?pstl (Arthur Murphy 1805). Lit.: *New annual register*, 1811, p. 94, "a portrait of Dunning, a very striking likeness, painted in crayons by Ozias Humphrey?"

~cop. Henry Spicer, miniature, 1794, a/r Humphry (London, Bonhams, 8.IX.1999, Lot 112)

J.41.108 Lady Barbara Lucy ASHLEY-COOPER (1788–1844), later (∞ 1814) wife of Baron de Mauley, 102x78, Royal Academy 1797, no. 506, as of a young lady of quality (her widower, William Francis Spencer Ponsonby, Baron de Mauley (1787–1855); legs: younger son Ashley George John Ponsonby (1831–1898); his son Claude Ashley Charles Ponsonby (1859–1935); London, Christie's, 28.III.1908, Lot 5, 200 gns; Sabin 1911). Exh.: Paris 1911, no. 69. Lit.: Sée 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



J.41.11 ~study/?cop., [?]pstl/ppr, 28x21 (Claude Ponsonby. Émile Gross; Xavier Haas; New York, Anderson, 13–14.I.1927, Lot 145 repr., \$17.50). Exh.: Paris 1919c, no. 37; Paris, 1922d, no. 34 φκν



Ashley-Cooper, v.g. Shaftesbury

J.41.113 Signora Bacelli [Giovanna BACCELLI (–1801)] in the character of Iris [in Noverre's ballet *Aleste, or the Triumph of Conjugal Love*, 1782], m/u, Royal Academy 1780, no. 335

J.41.114 Mr BARRETT, m/u, Royal Academy 1793, no. 51

J.41.115 Mrs Joah BATES, née Sarah Harrop (c.1755–1811), singer, pstl, 74x62 (Knole). Exh.: New York 1932, repr. Lit.: Williamson 1918, p. 247, repr. opp. p. 198; Phillips 1929, II, pp. 408, 436 n.r. Φ



Photo courtesy Trustees of the Knole Estate

J.41.118 R. H. Beaumont [Richard Henry BEAUMONT (1748–1810), of Whitley Beaumont], crayons (J. Paine; London, Christie's, 12.III.1830)

J.41.119 Miss BIDDULPH [daughter of Michael Biddulph of Ledbury; ?Penelope, Mrs Adam Gordon; Mary Anne, Mrs Robert Phillips; Anne, Mrs David Gordon; or Harriet, Mrs Thomas Woodyatt], pstl, , inscr. *verso* (Köln, Lempertz, 20.V.1995, Lot 865 repr., est. DM9000, b/i; Bonn, Von Zengen, 3–

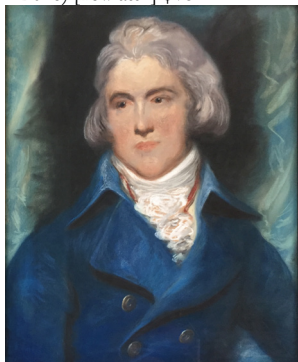
4.VI.2022, Lot 1739 repr., anon., est. €150, €1100) Φ



Biddulph, v.g. Phillips

J.41.122 [Lady ?Anne Murray, née BINGHAM (–1850)], Lord Lucan's daughter when a child, crayons, unfinished (Upcott MS)

J.41.123 Robert William Furze BRETtingham (1750–1806), architect, pstl, 57x47 (desc.: PC 2016) [new attr.] φνσ



J.41.125 Edmund BURKE (1729–1797), politician, crayons

~cop. Henry Spicer, miniature. Exh.: London 1865. Lit.: Foskett 1987, p. 654

J.41.127 Countess of BURLINGTON, née Lady Elizabeth Compton (1760–1835), pstl, 50x40 (Nottingham, Mellors & Kirk, 15–16.VI.2016, Lot 740 repr., anon., est. £500–600600. Leamington Spa, Locke & England, 30.IX.2021, Lot 150 repr., circle of Russell, est. £400–600) [new attr. 2016] φν



J.41.129 Master Frederick BYNG [Frederick Gerald Finch "Poodle" Byng (1784–1871), gentleman usher of the privy chamber], page of honour to the Prince of Wales, pstl, 40.5x33, 1791, Royal Academy 1794, no. 139 (comm. Bridget Byng; letter OH to Bridget Byng, 12.III.1796 insisting on payment. London, Christie's, 8.VII.1929, Lot 28, 100 gns. London, Sotheby's, 20.XI.1969, Lot 53, £200) ~grav. Joseph Singleton. Lit.: *Original correspondence of Ozias Humphry*, v, 1796–1802

J.41.13 The Hon. John BYNG [John Byng, later 5<sup>th</sup> Viscount Torrington (1743–1813)], crayon, framed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 18). Lit.: Williamson 1918, p. 220 n.r.

J.41.131 Richard Owen CAMBRIDGE, m/u, Royal Academy 1779, no. 152

J.41.132 Miss CAMBRIDGE descending from a temple, m/u, Royal Academy 1779, no. 150

J.41.133 Countess of CARNARVON [née Elizabeth Kitty Acland (1772–1813), or ?Lady Elizabeth Wyndham (1752–1826)], crayons (Upcott MS)

J.41.134 John CARR (1723–1807), architect, half-length, in a brown coat, pstl, 61x45.7, c.1795–1800 (York Art Gallery. Askham Richard Hall; Miss Agar Brockfield; C. H. Wybergh, Escrick, York; don 1953). Lit.: *Catalogue of paintings, Vol. II, York City Art Gallery*, York, 1963, p. 77, no. 697, attr.; Ingamells 2004, p. 93 n.r., all as by Russell [new attr.] φν



Image courtesy of York Museums Trust

J.41.135 General CLEAVELAND [Moses Cleaveland (1754–1806)], m/u, Royal Academy 1785, no. 215

J.41.136 Mr COMPTON, crayons (Upcott MS)

Compton, v.g. Burlington

J.41.137 The Hon. William Burton CONYNGHAM (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.

Copley, v. Greene

J.41.139 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)

J.41.14 Mr CROMPTON, crayon, unframed (Humphry sale; London, Christie's, 29.VI.1810, Lot 13 with others). Lit.: Williamson 1918, p. 220 n.r.

J.41.141 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. Émile Gross; Xavier Haas; New York, Anderson, 20–21.I.1927, Lot 78 n.r., as from Royal Academy 1795, \$35)

J.41.142 =?A clergyman, m/u, Royal Academy 1795, no. 418

J.41.143 Thomas DANIELL [(1749–1840)], RA, [painter and printmaker], crayon, unframed (Humphry sale; London, Christie's, 29.VI.1810, Lot 11 with another). Lit.: Williamson 1918, p. 220 n.r.

J.41.144 Sir Lionel DARELL, Bt [(1742–1803), director, East India Company, MP for Hendon], crayons (Upcott MS)

J.41.145 Countess of DERBY, née Elizabeth Farren (1759–1829), actress, 1794, Royal Academy 1794, no. 343

J.41.146 =? Miss Farren, now Countess of Derby, leaning in a cane chair, crayons, pstl, 81x63.5 (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 21. Mme Bernstein 1897. Wildenstein, New York, 1943, as by Russell. Art market, Rome; PC 2015). Exh.: Paris 1897, no. 198 n.r.; Tourneux 1897, p. 449 repr. φ



J.41.148 Countess of DERBY, née Elizabeth Farren, pstl/ppr, 23.6x20.9 ov. (Dublin, NGI, inv. 3869. Acqu. London, Christie's, 1889). Exh.: Dublin 2023. Lit.: *Connoisseur*, XXIX, 1911, repr. p. 95; Williamson 1918, pp. 220, 221, 242 n.r.; Le Harivel 1983, repr.; Highfill & al. 1978, v, p. 173, no. 4, as pstl, of Farren; 1991, XIV, p. 43, as miniature, 7x5 ov., of Mrs Siddons, olim Elizabeth Farren φ



J.41.15 ~version (London, Christie's, 2.V.1961, Lot 197)

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, 3<sup>rd</sup> Duke of DORSET (1745–1799), pstl, inscr. *verso* "This is the first portrait in crayon painted by Ozias Humphry RA, it was begun n 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.r. φ

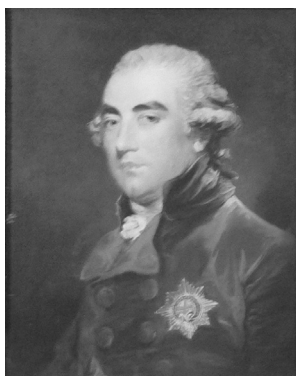


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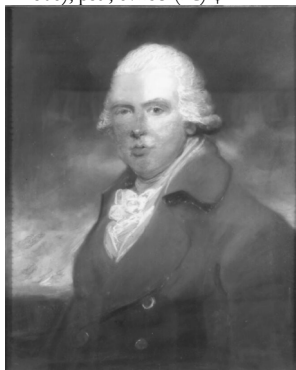
J.41.156 =?crayons (Upcott MS)

J.41.157 ~repl., pstl (Mrs Benson, Buckhurst Park, Withyham, Sussex, 1918). Lit.: Williamson 1918, p. 237 n.r.

J.41.158 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.41.159 ~repl., crayons (Upcott MS)

J.41.16 William EGERTON, né Tatton (1749–1806), pstl, 67x53 (PC) φ



J.41.162 Mrs William EGERTON, née Anna Maria Armytage (1762–1799), 3<sup>rd</sup> wife, half-length seated, head to right, wearing a white dress, pink sash; curtain background, pstl/ppr, 1797 (Tatton Park, National Trust, inv. 1298232, TAT/D/70). Lit.: Gore 1969, p. 255 n.r. φ



Photo courtesy National Trust

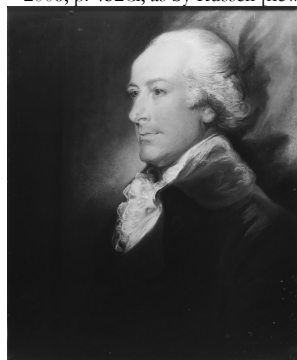
J.41.165 Miss or Mrs EGERTON of Tatton [née Anna Maria Armytage (1762–1799)], m/u, Royal Academy 1797, no. 442 [identified as Mrs Egerton of Tatton in *A guide to the exhibition of the Royal Academy for 1797*]

J.41.166 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.

*Farren, v. Derby*

J.41.168 Edward FAWKNER in a blue coat, pstl, 60x51 (Admiral Bainbridge; London,

Christie's, 23.XI.1928, Lot 24 repr., as by Russell, 70 gns; Blumenthal). Lit.: Jeffares 2006, p. 452Ci, as by Russell [new attr., ?] Φαv



*Fawcner, v. Orford*

J.41.171 William FIELDING [(1748–1820)], barrister, crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 6 with another). Lit.: Williamson 1918, p. 220 n.r.

~grav.

J.41.173 John FLAXMAN (1755–1826), sculptor, pstl, 60.7x50.6 (Liverpool, Walker Art Gallery) φ



~grav. Mrs D. Turner

J.41.176 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 455, 1 gn; Rodd). Lit.: Williamson 1918, p. 221 n.r.

J.41.177 William GARDINER, groom porter at St James's, crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 13 with others). Lit.: Williamson 1918, p. 220 n.r.

J.41.178 Mrs Davies GILBERT, née Mary Anne Gilbert (1776–1845), pstl, sd "O. Humphrey fecit 1796" (J. S. Holmes, Gawdy Hall, Norfolk, 1913). Lit.: Duleep Singh 1927, I, no. 11 repr. φ



J.41.183 Miss [Frances Isabella Keir GORDON (1782–1831)], daughter of Lord William Gordon, profile, crayons (Upcott MS). A/r Reynolds pnt., five heads of angels, 1786



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

- J.41.184 =?pstl, 63x54.5 (Cirencester, Dominic Winter, 3.III.2016, Lot 504 repr., as mid-19<sup>th</sup> century, a/r Reynolds, est. £200–300) [new attr.] φ



- J.41.186 Miss GORDON, front faced, from the circle of angels, crayons, a/r Reynolds (Upcott MS) [2a/r detail, Elizabeth Billington as St Cecilia, pnt., 1789 (Beaverbrook Art Gallery). Lit.: Mannings 172]

J.41.187 Miss GORDON, crayons (Upcott MS)

- J.41.188 =?The chaunting angels, crayons, a/r Reynolds (Upcott MS)

J.41.189 =?two heads looking upwards, from the same circle of angels as Miss Gordon, crayons, a/r Reynolds (Upcott MS)

J.41.19 Mr GRAHAM, pstl/ppr, 59x48 (Bloomfield Hills, Frank H. Boos Gallery, 9.X.1992, Lot 593 n.r., \$700)

J.41.193 Miss Copley [Mrs Gardiner GREENE, née Elizabeth Copley (1770–1866), of Boston, daughter of the artist], pstl/ppr, 57x44 (Barnard Castle, Bowes Museum, inv. 1975.31.3/BM. Upcott MS) φ



Photo courtesy The Bowes Museum, County Durham

J.41.196 ~repl., crayons (Upcott MS)

J.41.197 Mrs Fulke GREVILLE, née Frances Macartney (c.1727–1789), poet, chlk, 1768 (PC 2004). Lit.: Oxford DNB, n.r.

J.41.198 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.

J.41.201 Mrs [Nicholas] HARDINGE, [née Jane Pratt, mother of the Attorney General], of Seale in Kent. sister to Charles Pratt, crayons (Upcott MS)

J.41.202 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.

J.41.203 Francis HAWARD (1759–1797), engraver to the Prince of Wales, ARA, pstl/ppr, 58.5x45.5, 1794 (London, NPG 1233. Legs Charles Drury Edward Fortnum (1820–1899), collector and trustee of the British Museum, 1899). Lit.: Ingamells 2004, pp. 246f repr. clr φ



Photo courtesy National Portrait Gallery, London

J.41.206 Mrs William HODGES, née Ann Mary Carr (1763–1797), wife of the painter, crayons~grav. James Parker, 1798, for Nicolas Joseph Hüllandel, *Songs composed by Mrs Hodges...*, 1798 (RCIN 656370). Lit.: Marion M. Scott, "Some English affinities and associations of Haydn's songs", *Music & letters*, XXV/1, .1.1944, pp. 10f n.r.

J.41.208 Samuel HORSLEY (1733–1806), bishop of St Asaph, secretary of the Royal Society, m/u ~grav. James Godby, 1811

J.41.21 William HUMPHRY, nephew of the artist, as a schoolboy, with a book under his arm, crayons (Upcott MS)

J.41.211 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 1<sup>st</sup> picture of him by Reynolds"

J.41.212 ~repl., crayons (Upcott MS)

J.41.2125 ~repl., crayons (European Museum; exh. .II.1796, no. 121)

J.41.213 Miss KEEBLE, later Mrs Flayer [illegible in MS], pstl/ppr (Barnard Castle, Bowes Museum, inv. 1975.31/BM. Upcott MS) φ



Photo courtesy The Bowes Museum, County Durham

J.41.216 Joseph KINKE, a Turkish slipper-man (Upcott MS)

J.41.217 =?An Armenian slipper-man, m/u, Royal Academy 1794, no. 109

J.41.218 =?A Turk, crayons (William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 453, £1/13/-; Rodd)

J.41.219 Mr LAMB, son of Lord Melbourne [?Peniston Lamb (1770–1805)], m/u, Royal Academy 1783, no. 104

J.41.22 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.

J.41.221 Henri-Louis [Cain, dit] LEKAIN [(1727–1778), acteur], pstl, 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. Leverton Harris [?attr. or identification])

J.41.222 Mrs LINLEY, crayon, unframed (Humphry sale; London, Christie's, 29.VI.1810, Lot 7 with others). Lit.: Williamson 1918, p. 220 n.r.

Longworth, v. Phillips

J.41.224 George, Earl MACARTNEY (1737–1806), knight of the White Eagle 1766, KB 1772, British envoy to Russia, China, &c., trustee of the British Museum, pstl, 58x49 (UK Government Art Collection, inv. 17853/1; dep.: British Embassy, Beijing, 2016. Major Ross 1889. London, Sotheby's, 27.XI.2003, Lot 219 repr., est. £10–15,000, £9000). Exh.: London 1889b, no. 218 n.r.; Russell 1894, both as by Russell. Lit.: Webb 1910φσ

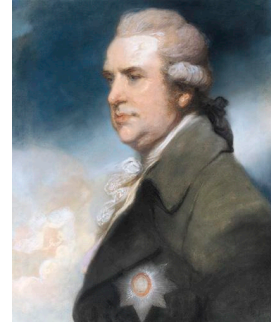


Photo courtesy Sotheby's

~grav. Joseph Singleton for the *European magazine*, .VII.1796. Lit.: H. D. Love, *Vestiges of old Madras*, London, 1913, III, repr. opp. p. 228

J.41.228 William MARKHAM (1719–1807), archbishop of York, m/u, Royal Academy 1795, no. 422. Lit.: Ingamells 2004, p. 333 n.r.

J.41.229 Captain Mears RN [Captain John MEARES (1746–1801), of the *Nootka*], author of *Voyage to Nootka Sound*, crayons (Upcott MS)

J.41.23 Lady MELBOURNE, [née Elizabeth Milbanke (1751–1818)], crayon, 22x18, sd 1781 unframed (Humphry sale; London, Christie's, 29.VI.1810, Lot 7 with others. London, Christie's, 25.IV.1940, 55 gns; Ellis & Smith. London, Christie's, 17.XI.1981, Lot 75, £500). Lit.: Williamson 1918, p. 220 n.r.

J.41.231 Miss MIMONI, 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

J.41.232 Capt. MORRIS, officer of the guards, m/u, Royal Academy 1793, no. 92

J.41.233 Henry MOYES (1750–1807), MD, lecturer on natural philosophy, president of the Hull Literary Society, pstl/ppr, 70.7x58.4, Hull, ?1792 (Hull, Ferens Art Gallery, inv. W433. [?Comm. Hull Literary Society; don.] Hull Subscription Library c.1800; acqu. 1975). Exh.: Hull 1883, no. 692; Russell 1909, no. 54; Stoke 1990. Lit.: Williamson 1894, p. 148 n.r.; Wright 2002, no. 258 repr., all as by Russell [new attr. 2016. Although the Hull Literary Society resolved 7.VIII.1792 to commission a portrait of Moyes by Russell, this pastel cannot be by him] φαα



J.41.234 Arthur MURPHY (1727–1805), writer, actor and lawyer, pstl, 57.2x44.4 (P Humphry sale; London, Christie's, 29.VI.1810, Lot 16]. Mrs C. Wylie, 151 Church Street, Chelsea; collection of theatrical portraits sold p.m., London, Christie's, 5.II.1910, Lot 41, £9/10/-; F. Leverton Harris; London, Christie's, 8.VI.1928, Lot 15 repr., 10 gns; Newton. New York, American Art Association, 25.X.1934, Lot 35. London, Christie's South Kensington, 24.VII.2005, Lot 90 repr., attr., est. £300–500). Lit.: Williamson 1918, p. 220; Ingamells 2004, p. 356 n.r. Φ



J.41.235 "Baron NAGELL's black" [?Christiaan van Molhoop (1733–1816), a servant of Anne Willem Carel baron van Nagell van Ampsen (1756–1851), Dutch ambassador in London, art collector], pstl/ppr, 72.5x61, Royal Academy 1795, no. 434 (Tate, inv. T13796. Upcott MS, as "the black running footman of the Baron Nagell"; William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 448, as "the artist's black servant", £2/10/-; Rodd. Sir Cuthbert Quilter, 74 South Audley Street, London; London, Christie's, 9.VII.1909, Lot 88 as of "an African prince, painted by order of the English government of the day", 34 gns; Gooden & Fox. Dorset PC; Hazlitt, Gooden & Fox, as by John Russell; acqu. 2013). Exh.: London 2014a. Lit.: *Sir Cuthbert Quilter's pictures. London collection*, n.d. [a.1909], p. 37 repr.; *Connoisseur*, XXIV, 1909, p. 168; *Tate report 2012/13*, pp. 19, 104, "exceptionally rare and important 18<sup>th</sup> century painting"; Marjolijn Flobbe, "De man achter het schilderij", *Gen.*, .VI.2021, pp. 6–9 repr., identifying sitter as Molhoop, ?aged 62 at time of pastel [?] [new attr. 2012] φδνσ



*Maj.-Gen. the Hon. Mark NAPIER (1738–1809) & pendant: spouse (Beaumont; London, Christie's, 26.II.1932, Lot 49 repr.), v. English sch.*

J.41.239 [Mrs Harry Harmood Scott, née] Anne OGLE, sister of Mrs Sheridan daughter of the Dean of Gloucester [recte Winchester], crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 8 with another). Lit.: Williamson 1918, p. 220 n.r.

J.41.24 Countess of ORFORD, née Mary Fawkener (1787–1860), as a child, pstl, 50x39, sd 1795 (PC) φ



J.41.242 Robert PARDOE (1711–1791), attorney at Lincoln's Inn, m/u  
~grav. James Watson

J.41.244 Dr PEARSON, crayons (Upcott MS)

J.41.245 Mrs PEARSON, pstl/ppr, 59x49.5 (Barnard Castle, Bowes Museum, inv. 1975.31.7/BM. Upcott MS) Φ



*Photo courtesy The Bowes Museum, County Durham*

J.41.248 Rev. – Penneck [?Henry PENNECK (1715–1784), rector of Chariton Fitzpain, Devon], crayons (Upcott MS)

J.41.249 Dr PETRIE, m/u, Royal Academy 1793, no. 129

J.41.25 =?Rev. [Robert] Petrie, minister of Canonbie, Dumfries, father of John Petrie, MP for Gatton, crayons (Upcott MS)

J.41.251 Mrs [Robert] PETRIE, [née Margaret Waugh of Selkirk] mother of John Petrie, crayons (Upcott MS)

J.41.252 Mr [John] PETRIE [[c.1742–1826]], MP for Gatton, m/u, Royal Academy 1793, no. 134

J.41.253 Mrs [John] PETRIE, [?∞ 2° 1793 née Elizabeth Vesey, daughter of George Vesey of Lucan], wife of the MP, crayons (Upcott MS)

J.41.254 Mrs Robert PHILLIPS of Longworth, née Mary Anne Biddulph (1769–1839), pstl, 56x43 (London, Bonhams, 15.II.1979, Lot 29 n.r., as of Mrs Longworthe, £280)

J.41.255 Rt. Hon. William PITT [the younger (1759–1806sa), prime minister], crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 5 with another). Lit.: Williamson 1918, p. 220 n.r.

J.41.256 Lady POOLE [née Anna Maria Palmer] of Shute, Devon, crayons (Upcott MS)

J.41.257 Dr Porteus, bishop of London [Beilby PORTEUS (1731–1809), DD, bishop of Chester and of London], crayons (Upcott MS)

J.41.258 Mr [William] PRATTEN, apothecary, of [17] Old Bond Street, crayons (Upcott MS)

J.41.259 Miss RAVENSCROFT, looking to left, dark hair dressed high, encircled by narrow blue band, in pale fawn costume, sky background, pstl, 60x50, s ← H [monogram] (Jacques Seligmann; acqu. 29.X.1919, Leonard L. Stein,

Fr8000; P. W. Rouss; New York, American Art Association, 20.II.1930, Lot 90 repr., \$1050) Φ



J.41.261 Hussen [Hasan] RIZA KHAN, chief minister to the Nabob of Oude [Awadh], m/u, Lucknow, 1786, Royal Academy 1788, no. 334

J.41.262 =?a Nabob, crayon, framed (Humphry sale; London, Christie's, 29.VI.1810, Lot 13)

J.41.263 George Frederick RYVES (1759–1826), RN, rear admiral of the Blue, pstl/ppr, 60.5x44.5 (Barnard Castle, Bowes Museum, inv. 1975.31.1/BM) Φ



*Photo courtesy The Bowes Museum, County Durham*

J.41.266 Countess of SEFTON, née Isabella Stanhope (1748–1819), pstl (Lord Desborough, Taplow Court, 1918). Lit.: Williamson 1918, p. 240 n.r., attr. [cf. Read]

J.41.267 Countess of SHAFESBURY [née Barbara Webb (1762–1819)], daughter of Sir John Webb, Bt, crayons (Upcott MS)

J.41.268 The Hon. Copley Ashley [Cropley Ashley-Cooper, later 6<sup>th</sup> Earl of SHAFESBURY (1768–1851)], crayons (Upcott MS)

*Shaftesbury, v.g. Ashley-Cooper*

J.41.27 William SHAKESPEARE (1564–1616), playwright, bl., white chalk, 1783, inscr. *verso* by Malone "The original having been painted by a very ordinary hand, and being now in a state of decay, this copy, which is a very faithful one, is, in my opinion, invaluable" (Washington, Folger Shakespeare Library, Art inv. 323. Comm. Edmund Malone (1741–1812) .VIII.1783. Robert Triphook (1782–1868), bookseller, 1827]. Garrick Club 1848. Rosenbach Co., Philadelphia; acqu. 1946). Lit.: Abraham Wivell, *An inquiry into the history... of the Shakespeare portraits*, London, 1827, p. 63n., n.r.; Stowe, Christie's, 15.VIII.–30.IX.1848, p. 300 n.r., note to Lot 382; Werner Habicht & al., *Images of Shakespeare*, Cranbury, New Jersey, 1988, fig. 4. A/r Chandos portrait

~grav. Scriven 1824  
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. Φ





Photo © Bath and North East Somerset Council

J.41.274 [olim J.338.1644] ~versom, in weißem Kleide mit blauem Band im Haar vor grauem Hintergrund, pstl, gch., 57.5x43 ov. (Robert Schuhmann; Paris, Galerie Jean Charpentier, 7.XII.1934, Lot 128, pl. xxvii, as by Gardner, F1550. Eric-Emil Lyndhurst, Brussels; seized ERR, inv. Lyn. 11; Jeu de Paume; sent: Nikolsburg 15.XI.1943; not restituted; n.r., as by Gardner) [new attr.] φβν



J.41.276 Mrs SHERIDAN, née Elizabeth Linley, watercolour, pstl, 21.5x17 ov., sd 1780 (Algernon Sheridan 1909. Lady Wavertree; London, Christie's, 1.II.1952, Lot 1; 48 gns; Agnew). Lit.: W. Sichel, *Sheridan*, 1909, repr.; Highfill & al. 1982, XIII, p. 334 n.r.

J.41.277 =?Mrs SHERIDAN, née Elizabeth Linley, profile to left, looking down, pstl, Royal Academy 1796, no. 490

~grav. Singleton

~grav. H. Meyer 1816, Waterfield, op. cit., p. 75

~grav. J. Osborne 1797, "Attention"

J.41.281 =?Mrs SHERIDAN, crayons, a/r Reynolds (Upcott MS)

J.41.282 Capt. SHUTTLEWORTH, m/u, Royal Academy 1785, no. 48

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) Φ



J.41.285 Frans SNYDERS (1579–1657), artist, pstl, gch., 66x56 ov., sd verso 1795 (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 25, "very spirited and fine". =?Washington, Weschler's, 17.IX.2005, Lot 576 repr., \$750). A/r Van Dyck φ



J.41.287 =?Frans SNYDERS (1579–1657), artist, crayons (Wilson). Lit.: John Wilson, *New descriptive catalogue and plan of the European Museum*, London, 1813, no. 210 n.r., as by Vandyke

J.41.288 SOPHIA MATILDA, Princess of Gloucester (1773–1844), m/u, Royal Academy 1795, no. 150

J.41.289 =?pstl, 58.4x48.3 (Pitchford Hall, near Shrewsbury; London, Christie's, 28.IX.1992, Lot 630, circle of Russell, £420)

J.41.29 Charles Stanhope, 3<sup>rd</sup> Earl STANHOPE (1753–1816), politician and scientist, 59.1x48.9, 1796 (London, NPG 380) Φ

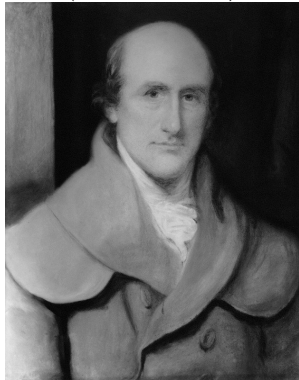


Photo courtesy National Portrait Gallery, London

J.41.293 ?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) φαδ



J.41.295 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.41.296 Joseph STRUTT (1749–1802), engraver and antiquary, pstl, 49.5x43.2, c.1791–97 (London, NPG 323) Φσ



Photo courtesy National Portrait Gallery, London

J.41.299 George STUBBS (1724–1806), painter, pstl, 74x58.5, Royal Academy 1794, no. 374 (Liverpool, Walker Art Gallery. Upcott MS; acqu. Joseph Mayer 1843, £27/8/-). Lit.: Rimbault Dibdin 1917–18, repr.; Ingamells 2004, p. 451 repr.; Malcolm Warner & Robin Blake, *Stubbs & the horse*, exh. cat., Fort Worth &c., 2004, p. 213, fig. 6; Ozias Humphry & Joseph Mayer, *A memoir of George Stubbs*, London, 2005, p. 70, repr. cvr φ



~cop. Henry Bone, pencil, for 1811 enamel (NPG). Lit.: Walker 1999, no. 499

J.41.301 Sir Richard SUTTON, 1<sup>st</sup> Bt (1733–1802), of Norwood Park, crayon, framed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 19). Lit.: Williamson 1918, p. 220 n.r. A/r Reynolds pnt. 1773 (PC). Lit.: Mannings 2000, no.1728

J.41.302 Countess of THANET, née Mary Sackville (1746–1778), pstl, 59x48 (Knole. ?Comm. Duke of Dorset, 1793, with portrait of brother,

24 gns). Lit.: Williamson 1918, p. 247 n.r.; Phillips 1929, II, pp. 408, 436 n.r., as *olim* attr. Romney

J.41.303 =?unfinished ov. sketch (Sackville family 1921). Lit.: Williamson 1921, p. 121 n.r. as by Humphry

J.41.304 =?Countess of Thanet (Upcott MS)

J.41.305 ~cop. Humphry, miniature (J. Pierpont Morgan 1907). Lit.: *Connoisseur*, XVII, 1907, p. 142 repr., as Humphry a/r Romney

J.41.306 Mrs Richard TICKELL, née Mary Linley (1758–1787), painted when a child by Humphreys, m/u (William Linley; legs: Dulwich College)

J.41.307 Miss Lee, later 2<sup>nd</sup> wife of Mr Tickle [Mrs Richard TICKELL (∞ 1789), née Sarah Ley (c.1771–), dau. of an East India captain, ∞ 2<sup>o</sup> 1796 Major John Cotton Worthington], crayons, unfinished (Upcott MS)

J.41.308 Mrs TINDALL, crayons (Upcott MS)

J.41.309 Mrs [P]TURSODON, crayons (Upcott MS)

J.41.31 Charles TREVELYAN, half-length in grey coat, pstl, 70x54.5 (Wallington Hall, National Trust, inv. 584425, WAL/P/92). *Olim* as by Russell [new attr.] ☐



Photo courtesy National Trust

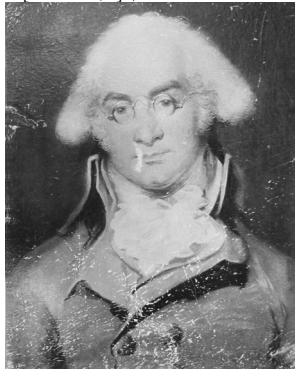
J.41.313 William UPCOTT (1779–1845), bookseller, antiquary and autograph collector, pstl, 61x43 (Francis Wellesley, 1918; cat. no. 757; London, Sotheby's, 28.VI.1920, Lot 468 repr.). Lit.: Williamson 1918, p. 249, repr. opp. p. 228 ☐



J.41.315 Captain James URMSTON, of the East India Company's maritime service, pstl [?cr. clr], 20x15, 1785 (London, Royal Academy). Lit.: Archer 1979, fig. 116, as pstl ☐



J.41.317 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., ?] ☐



J.41.319 Sir John WEBB, 5<sup>th</sup> 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.IV.1913, Lot 27, 40 gns; Parker. London, Christie's, 1.VIII.1957, Lot 57 repr.). Lit.: Williamson 1918, p. 283 repr. [identified in *A guide to the exhibition of the Royal Academy for 1797*] ☐

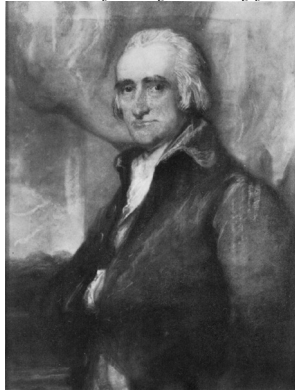
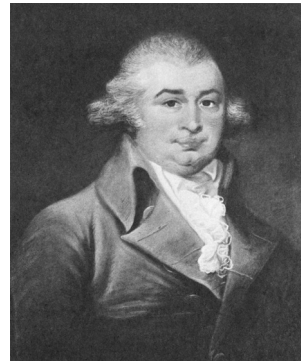


Photo courtesy Christie's

J.41.321 Louis WELTJE (1745–1810), comptroller and clerk to the Prince of Wales's kitchen, pstl, 61x51 (Brighton & Hove Museum & Art Gallery, Royal Pavilion, Brighton, inv. 100843). Exh.: Brighton 1963, no. 342, as by Russell. Lit.: V. & L. Adair 1971, 1971, p. 169 repr., as by Russell; Jessica M. F. Rutherford, *The Royal Pavilion*, Brighton, 1995, p. 61, no. 238 n.r., as a/r Russell [new attr., ?] ☐



J.41.322 Benjamin WEST (1738–1820), PRA, crayon, unframed (Upcott MS Humphry sale; London, Christie's, 29.VI.1810, Lot 10, 2 pstls). Lit.: Williamson 1918, p. 220 n.r.

J.41.323 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, 8.VI.1914, Lot 26, with pendant, 6 gns; White)

J.41.324 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.

J.41.325 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.

~grav. Caroline Watson

J.41.327 Helen Maria WILLIAMS (1759–1827), writer, m/u

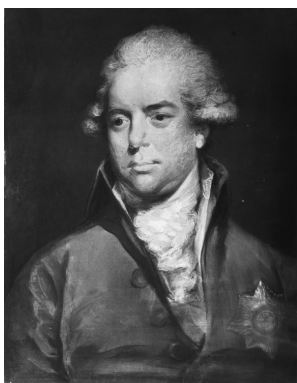
~grav. Joseph Singleton

J.41.329 Rev. John WOLCOT, MD, alias Peter Pindar (1738–1819), crayon, sd "O.H. 1783" (J. Hughes Anderdon 1865). Exh.: London 1865, no. 1557. Lit.: Williamson 1918, p. 266 n.r.

J.41.33 James WYATT, m/u, Royal Academy 1795, no. 145

J.41.331 Sir George YONGE, 5<sup>th</sup> Bt (1731–1812), KB, secretary at war, in scarlet coat, white cravat, star of KB, pstl/ppr, 58x45.5, Royal Academy 1794, no. 140 (Upcott MS; ?Humphry sale; London, Christie's, 29.VI.1810, Lot 12 with another crayon, unframed. London, Christie's, 5.VI.1925, Lot 4 n.r., 9 gns; Lacey or West. London, Christie's, 11.VI.1926, Lot 34. Edwin Arthur Bye, dealer, Philadelphia, 1934; acqu. Francis Wolfe Carey, Haddonfield, New Jersey. Mrs J. Amery Haskell; New York, Parke-Bernet, 20.V.1944, \$70. New York, Sotheby's, 30.I.2019, Lot 154 repr., est. \$3–5000, b/i). Lit.: Williamson 1918, p. 220 n.r.; Oxford DNB, n.r., erroneously as of Sir George Young (1732–1810), RN ☐





J.41.333 The Shah ZADOR, crayons (Upcott MS)

J.41.334 Gentleman; three-quarters, m/u, Royal Academy 1779, no. 153

J.41.335 Gentleman, m/u, Royal Academy 1780, no. 122

J.41.336 Gentleman, m/u, Royal Academy 1788, no. 128

J.41.337 The sweeper at Hyde Park Corner, m/u, Royal Academy 1792, no. 118

J.41.338 Boy in a smock frock, m/u, Royal Academy 1793, no. 128

J.41.339 A schoolboy with a satchel, crayons, a/r George Wicherlow, Royal Academy 1793, no. 343 (Upcott MS)

J.41.34 Gentleman, m/u, Royal Academy 1794, no. 344

J.41.341 An itinerant Jew, m/u, Royal Academy 1794, no. 418

J.41.342 =?Jewish clothesman with his bag, crayons (William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 452, £4/10/-; Burn)

J.41.343 Naval officer, m/u, Royal Academy 1795, no. 152

J.41.344 Two choristers, pstl, 51x61, sd *verso* "OH [monogram], p<sup>t</sup> 1795" (Lemoyne, Ohio, Stony Ridge Auction Gallery, 20.X.2013, Lot 83 repr., est. \$350–700; New York art market 2016) [new attr.; cf. Miss Gordon as the circle of angels] φ



J.41.347 A Greek, crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 4 with another)

J.41.348 Gentleman, crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 6 with another)

J.41.349 Gentleman, crayon, unframed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 12 with another)

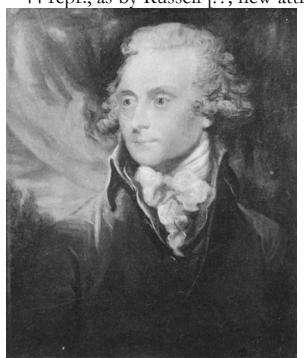
J.41.35 Historical portrait of a pilgrim with a staff, crayon, framed (Upcott MS; Humphry sale; London, Christie's, 29.VI.1810, Lot 14)

J.41.351 Gentleman, pstl, 67x52 (Thomas Wood, 2 Mandeville Place, London; London, Christie's, 11.IV.1908, 4 gns; Renton)

J.41.3515 Gentleman in brown coat, pstl/ppr, 51x41 (Eton College, inv. FDA-D.675-2012, as anon.) [new attr., ?] φσν

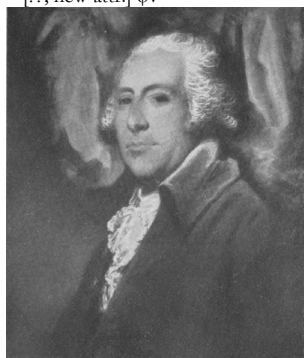


J.41.3517 [olim J.64.3239] Homme en habit bleu, pstl, 62.5x51 (Paris, Georges Petit, 13.III.1922, Lot 18 repr., as by Russell). Lit.: Dorange 2010, no. 44 repr., as by Russell [?]; new attr. 2024] φν



J.41.352 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.)

J.41.3525 [olim J.64.32465] Man, turned to left, pstl, 63.5x43 (J. Leger, London). Lit.: *Connoisseur*, LXXXVIII, .II.1929, p. 330 repr., as by Russell [?]; new attr. φν



J.41.353 Youth in slashed dress, pstl, 50x41 (London, Christie's, 24.VI.1932, 5 gns; McDonald & Nicholson)

J.41.3535 =?young man in Vandyke costume, long brown hair, embroidered gold costume, turnover collar, tassel tie, blue background, amber wasll at right, pstl, 52x41 (Lord Lindley, East Carleton, Norfolk. New York, Anderson's Galleries, 6.V.1937, Lot 49 n.r.)

J.41.354 Young gentleman in a black coat, pstl/ppr, 61x51 (PC 2009; Guy Peppiatt Fine Art, exh. 3–12.X.2016, cat. no. 4 repr.; London, Christie's, 3.VII.2018, Lot 95 repr., est. £2–3000, b/i) [new attr. 2009] φσσ



J.41.356 Young lady; whole length, m/u, Royal Academy 1779, no. 149

J.41.357 Lady, m/u, Royal Academy 1779, no. 151

J.41.358 Two Indian women from Calcutta, pstl, 15.2x26.7, .XII.1786 (London, British Library). Lit.: Archer 1979, fig. 124 φ



J.41.361 Lady, m/u, Royal Academy 1788, no. 305

J.41.362 A female servant, m/u, Royal Academy 1793, no. 623

J.41.363 Young lady, m/u, Royal Academy 1794, no. 141

J.41.364 Young lady, m/u, Royal Academy 1795, no. 298

J.41.365 Historical portrait of a female contemplating a little group of figures intended for the Millicent Carpenter, Mr Humphry's servant, crayons (Upcott MS)

J.41.366 Nancy frm the Hole in the Wall, a favourite of James Wyatt, RA, crayons (Upcott MS)

J.41.367 Lady, crayon, unframed (Humphry sale; London, Christie's, 29.VI.1810, Lot 7 with others)

J.41.368 Lady, crayon, unframed (Humphry sale; London, Christie's, 29.VI.1810, Lot 13 with others)

J.41.369 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). Lit.: *Sir Cuthbert Quilter's pictures. London collection*, n.d. [a.1909], p. 35 repr., as "a boy who sat to Sir Joshua Reynolds as a model"; *Connoisseur*, XXIV, 1909, p. 168 n.r.; Mannings 2000, no. 2073i n.r. A/r Reynolds, Girl leaning on a pedestal, pnt., 1782 (numerous versions) φ



- J.41.371 =?The beggar boy, crayon, a/r Reynolds, a/r whom he painted the Young Hannibal (Upcott MS)
- J.41.372 Head of a lady with powdered hair, pstl, 51x41 (London, Christie's, 8.VI.1914, Lot 25 n.r., 3½ gns; White)
- J.41.3721 Woman, pstl. Exh.: Paris 1919a, no. 128 n.r.
- J.41.3722 Girl, pstl, esquisse. Exh.: Paris 1919a, no. 129 n.r.
- J.41.3723 Woman, pstl. Exh.: Paris 1919a, no. 130 n.r.
- J.41.373 Lady in white, pstl, 24x18.5 ov. (Lascelles, Woolbeding House, Midhurst; London, Sotheby's, 19.XI.1970, Lot 47 n.r.)
- J.41.374 Young lady, pstl, 28x15.2 (London, Christie's, 16.XI.1982, Lot 82 attr., £260)
- Lady, bust-length, wearing a bonnet with a blue ribbon (London, Christie's South Kensington, 23.III.2005, Lot 88 repr., as Humphry; London, Christie's South Kensington, 12.VI.2005, Lot 108) [v. English sch.]*
- J.41.376 Infant Simplicity, crayons (Upcott MS)
- J.41.377 Portrait unknown, crayon, framed (Humphry sale; London, Christie's, 29.VI.1810, Lot 15)
- J.41.378 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, £6; Knight. Colonel C. F. Fellows; sale p.m., London, Sotheby's, 29.IV.1931, Lot 89 n.r., £50; Miss Fellows)
- J.41.379 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)
- J.41.38 Two other heads, crayons, a/r Raphael (William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 459, £1/7/-; Rodd)