

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### LELY, Sir Peter

Soest 1618 – London 1680

The Dutchman Pieter van der Faes, known only by his surname, studied in Haarlem and moved to London in the 1640s. Initially he produced landscapes and history paintings, but it was as a portraitist that he achieved recognition. By 1647 he had attracted the support of Van Dyck's patron, the Earl of Northumberland. He rapidly became the "best artist in England" and was an enormously prolific portraitist in oils, of which many replicas and copies were made by a methodically organised studio. In 1661 he was made Principal Painter to the resotored King. He was also an active collector, owning some 160 paintings and 10,000 drawings and prints.

Lely's chalk drawings, made independently from his oil portraits, were highly prized at the time; in 1663 Christiaan Huygens was interested in the technique of these "portraits, qu'il a faits avec du pastel", reporting that he used greyish paper and "n'employe de couleurs que dans le visage et cela encore légèrement." He and his brother Contantijn II (*q.v.*) visited Lely in 1663; after some persistence they managed to obtain Lely's recipe for pastel. (Greenhill, *q.v.*, also encountered Lely's secretiveness.) Although intended to be framed, these "craions" remain drawings rather than pastel paintings: he used black chalk on blue-grey paper, over which he applied oil-charcoal with white highlights, occasionally adding touches of pink, blue and yellow pastel to the faces. Only a selection of these works are listed below. The British Museum study of a nymph is quite different in technique, using a mixture of pastel and gouache, to make a truly coloured image, carrying on a tradition from Rubens which was followed by later pastellists. Although no other examples have survived, the catalogue entry for the Cosway sale (Lot 53, date n.k.) refers to "one of those highly-finished little pictures which Sir Peter used to paint when he first came to England".

Among Lely's pupils and assistants (who included painters such as Largillierre), Greenhill, Gibson, Thrumpton and Tilson (*qq.v.*) all made pastels, using the medium much more extensively on their sheets. Joseph Farington (*q.v.*), much later, is said to have made pastel copies of works by Lely.

#### Monographic exhibitions

Lely 1978: *Sir Peter Lely*, London, NPG, 15 Carlton House Terrace, .XI.1978 –.III.1979. Cat. Oliver Millar

#### Bibliography

Bell 1915, pp. 8f; Burns 2007, pp. 18ff; Croft-Murray & Hulton 1960; Eisler 1968; Huygens 1888–1950, IV, pp. 361ff, 370ff, 389ff; London 1987a; Oxford DNB; Shelley 2002; Whinney & Millar 1957, p. 100f; Woodward 1951; Wright 2006

#### Pastels

Nymph carried off by a satyr, cr. clr, gch./ppr, 38.9x28.5 (British Museum O.o.10.177. Richard Payne Knight; legs 1824). Lit.: Binyon 1898–1907, III, p. 53, no. 15 n.r.;

Croft-Murray & Hulton 1960, no. 34, pl. 221

♀



#### Drawings

SELF-PORTRAIT, black, white, red chlk/br. ppr, c.34.5x26 (Peter Lely; dep.: Fitzwilliam Museum 2006)

=?SELF-PORTRAIT, crayons (Horace Walpole; desc.: Earl Waldegrave; Strawberry Hill, George Robins, 25.IV.1842 & seq., p. 135, no. 46 n.r., 2½ gns; Earl of Derby). Lit.: Walpole 1774; Walpole 1784, p. 492 n.r.

?Duchess of CLEVELAND, née Barbara Villiers (1641–1709), wearing a hood, chlk/br. ppr, 24x18, s (British Museum 1866.0714.34. Dr H. Wellesley; London, Sotheby's, 30.VI.1866, Lot 851; acqu.). Lit.: Binyon 1898–1907, III, p. 53, no. 5 n.r.; Woodward 1951, pl. 40; Croft-Murray & Hulton 1960, no. 20, pl. 213

Sir Charles COTTERELL (1615–c.1687), master of ceremonies to the king, black, red, white chlk, 27.7x19.4, 1660 (British Museum 1884.0726.25). Lit.: Binyon 1898–1907, III, p. 53, no. 3 n.r., as of Edmund Waller, crayons; Croft-Murray & Hulton 1960, no. 28

John GREENHILL (1642–1676), black, red, white chlk/ppr gr., 27.5x20.5 (British Museum 1857.1114.213. Richardson; Sir John Charles Robinson). Exh.: London 1974, no. 148; Lely 1978, no. 82. Lit.: Binyon 1898–1907, III, p. 53, no. 2 n.r.; Woodward 1951, pl. 48, as pstl; Croft-Murray & Hulton 1960, no. 20, pl. 213

John LELY, the artist's son, holding an orb, cr. clr/br. ppr, 21x16.5 (Peter Lely; dep.: Fitzwilliam Museum 2006)

John Maitland, 1<sup>st</sup> Duke of LAUDERDALE (1616–1687), bl. chlk/buff ppr, 18.2x16.8 (British Museum 1874. 0088.2263. Hugh Howard. Earls of Wicklow). Lit.: Croft-Murray & Hulton 1960, no. 25, pl. 216

A lady of the PACKINGTON family (Kingston Lucy, National Turst, inv. 1251186) ♀



Lucy SHERMAN (?Edward Burman Adams. London, Christie's, 14.III.1978, Lot 114, as by Lely), v. Greenhill

Chancellor of the order of the Garter, cr. clr, 50x30 (Amsterdam, Rijksprentenkabinet. Ploos van Amstel; Jac. de Vos Jacsz.). Lit.: Woodward 1951, pl. 34

Woman, chlk/br. ppr, 24x18.5, s (British Museum 1866.0714.36. Lord Spencer; London, Philipe, 10–17.VI.1811. Esdaile, L.2617; London, Christie's, 25.VI.1840, Lot 1264; Colnaghi. Wellesley; Sotheby's, 30.VI.1866, Lot 863; acqu.). Lit.: Binyon 1898–1907, III, p. 53, no. 6 n.r.; Woodward 1951, pl. 41; Croft-Murray & Hulton 1960, no. 24, pl. 214

Lady, cr. clr/ppr, 25.1x19.7 (Royal Collection 13255). Lit.: Burns 2007, fig.15

Lady with a necklace, cr. clr, 25.4x19.5 (Oxford, Ashmolean. Legs Rev. Robert Finch 1830). Lit.: Bell 1915, pl. 1a

Three heads in crayons (Penelope Atkins, Lady Rivers; London, Christie's, 2–3.VI.1797, Lot 6 part, 13/-; Seguier)

#### Anon. related pastels

Elisabeth BOOTH (1638–1734), pnt. (Dunham Massey)

~cop., pstl, 45x32 (London, Christie's, 8.VI.2000, Lot 49 repr., with pendant of brother, Earl of Warrington, a/r Kneller, est. £3–5000) ♠



Duchess of CLEVELAND, née Barbara Villiers, Countess of Castlemaine (1640–1709), pstl, a/r Lely (Chirk Castle, National Trust, inv. 1171153.3) ♀



Charles, 3<sup>rd</sup> Baron CORNWALLIS (1655–1698), First Lord of the Admiralty; & pendant: 1<sup>st</sup> spouse, née Elizabeth Fox (c.1655–1681), daughter of Sir Stephen Fox, pstl/ppr, [c.35x25] (PC 2012). A/r Lely pnts., c.1673 (Audley End). Lit.: R. J. B. Walker, *Audley End. Catalogue of the pictures*, London, 1973, nos. 474/475 n.r.; numerous versions of Lady Cornwallis pnt. exist with various identifications: two at Audley End are identified as of Elizabeth and of her sister Jane Fox; one at Felbrigg is supposedly of Mary Ashe, Viscountess Townshend.] ♀



Margaret HUGHES (–1719), actress, mistress of Prince Rupert, pnt. (Earl of Jersey)  
 ~grav. Robert Williams  
 ~cop., pstl/ppr, 50.8x43.2 (Canadian PC; Philip Mould 2010, as circle of Lely) [cf. Lutterell] ♀



[MARIA Beatrice d'Este, Queen Mary of Modena (1658–1718)], pstl, a/r Lely (Chirk Castle, National Trust, inv. 1171153.2, as of Mary “Moll” Davis (c.1640–c.1721)). A/r Lely pnt., c.1672 ♀



Duchess of PORTSMOUTH AND AUBIGNY, née Louise-Renée de Penancoët de Kéroualle (1649–1734), pstl, a/r Lely (Chirk Castle, National Trust, inv. 1171153.1) ♀



Countess of SHREWSBURY, née Anna Maria Brudenell (1642–1702), pnt. (London, NPG 280)

~cop., pstl/ppr, 28.2x20.9 (Waddesdon w2/36/4. Miss Alice de Rothschild; desc.).  
 Lit.: Waterhouse 1967, no. 20 n.r., ??Beale; ?cf. Ashfield

Duchess of SOMERSET, née Elizabeth Percy (1667–1722), pnt.

~grav.: van der Vaart p.1684

~cr. clr, 31.8x27, a/r Lely, c.1679 (London, NPG, inv. NPG 1753. Mrs W. W. Whitehead, Newcastle upon Tyne; acqu. 1915). Lit.: *The year's art*, 1917, p. 47, as pstl, by Ashfield; Keyes 1929, fig. 9, attr.; Ingamells 2009b ♀



Edward STILLINGFLEET (1635–1699), bishop of Worcester, antiquarian, pnt., 1672

~grav.: Blooteling

~cop., pstl/ppr, 28.6x22.9 (London, NPG 2516. Desc.: Mrs Edith Stillingfleet Bowles, Malvern; acqu. 1931). Lit.: Ingamells 2009b, as chalk ♀

