

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

LAWRENCE, Sir Thomas

Bristol 13.IV.1769 – London 7.I.1830

Lawrence's father, an innkeeper, went bankrupt in 1779, and the family moved from the Black Bear at Devizes to Oxford, settling the following year in Bath. Both cities offered a supply of sitters for the infant prodigy's talents in portraiture. Already, in the *Bath journal* for 20.XII.1779, verses appeared "To Master LAWRENCE, on seeing his very valuable and most inimitable Copy of the Figure of HOPE taken from the West Window in New College Chapel; being as we are told his second Attempt in Crayons." Daines Barrington, who specialised in taking note of infant prodigies, two months later recorded his skill in copying, and his ability to take a likeness in seven minutes. In the *Bath chronicle* (26.IV.1781) Mr Lawrence, sen. (14 St James's Parade) advertised his skills in improving any Lady or Gentleman in reading the English language, while a footnote added that "Master Lawrence continues take very striking Likenesses of Ladies and Gentlemen in the most pleasing attitudes, either in pencil or crayons."

At Bath he moved from pencil to pastel, no doubt influenced, if not actually taught, by William Hoare, who is said to have used Lawrence as the model for the Infant Christ. On being shown one of his pictures done at the age of nine, John Russell is said to have exclaimed (according to Bacon, reported in Williamson 1894), "this boy, whoever he is, will be President of the Royal Academy", a prediction which was fulfilled. Two years later, on 6.XII.1780, Lady Frances Harpur wrote to Master Lawrence commissioning a small oval self-portrait (perhaps that now at The Vyne); she and Sir Henry Harpur were said to have wished to adopt the boy. In 1784 he was awarded a silver-gilt palette and premium of 5 gns by Society of Arts for his pastel copy of Raphael's Transfiguration executed in 1782 (the committee were sufficiently impressed by the boy's talent to overlook a technical difficulty over the dates and eligibility for the prize; the picture was brought to London the following year and exhibited at a jeweller's in the Haymarket). This was made from a copy in owned by the Hon. Charles Hamilton (1704–1786), 9th son of the Earl of Abercorn, in his house at Lansdowne Hill. Hamilton gave Lawrence access to his collection (which included numerous purchases from Arthur Pond, *q.v.*), and a number of other pastel copies of old masters were made; they remained in Lawrence's possession until his death.

Despite this recognition and support he remained diffident about his prospects as an artist, and considered becoming an actor (until dissuaded by this father and friends). According to his early biographer D. E. Williams, by the mid 1780s Lawrence was regularly finishing three or four crayon paintings every week, including head, busts and three-quarter lengths, charging three guineas for the half-lengths. Many of these portraits exist in several versions. By the end of his period at Bath, he had increased the price to 5 guineas, while also developing the concept by including more elaborate backgrounds. Examples of these are the portraits of Warren Hastings and Sir Elijah Impey, both recently

returned from India and facing impeachment proceedings for corruption; that they were important commissions for Lawrence is evidenced by the multiple versions of the Impey pastel, one of which belonged to another East India associate, Ynwr Burges, who commissioned his own and four further family portraits.

In 1787 Lawrence moved from Bath to London, stopping at Salisbury on the way (Williams says that a number of crayons from that visit were still in the city in 1831). He was admitted to the Royal Academy Schools on 13.IX.1787 (aged "18 6th last May"). The same year, he exhibited for the first time at the Royal Academy (from 4 Leicester Square); the seven pictures he sent, medium unspecified, were probably all in pastel. The critic of the *Whitehall evening post* thought they were "beneath contempt", singling out one of the female portraits with "a round patch of dirty red-lead by way of damask rose on each cheek". They included a theatrical character portrait of the actress Harriet Esten whom he may have met in Bath where she made her stage début in *Jane Shore* on 19.VI.1786. She was the eldest daughter of the Bennett family, of whom Lawrence made a number of portraits (including pastels of her sisters); their mother, a novelist, was the mistress of Admiral Sir Thomas Pye, and may have provided the introduction to a number of Lawrence's naval subjects. The rural setting for Anna Maria Bennett, Mrs Braine echoes that of Mary Hamilton, wife of the painter William Hamilton who befriended Lawrence on his arrival in London. It and its pendant show Lawrence reaching towards the English, studiously informal art of Daniel Gardner, a direction he chose not to follow: a year after they were made, he produced a magnificent, highly finished chalk drawing of Mary Hamilton (British Museum) whose brilliance intimates the path his career did take.

In a letter to his mother in 1787, Lawrence mentions a visit by Prince Hoare, who looked at his pastels and advised him to continue; but he changed his advice when Lawrence let him see the self-portrait in oils that he had started: Hoare, it is said, could not persuade the eighteen-year-old to go on in crayons. Lawrence abandoned the medium almost entirely after 1790. At least one of the six portraits sent to the Royal Academy in 1788 (from Jermyn Street) was in pastel (Bunbury, as "a gentleman"); of the 13 sent in 1789, one was described as in crayons, from which one infers that the others were probably in oil.

Another letter of 26.VI.1787, to Mrs M. Harley (Warner 1830, p. 472f), provides further detail about his prices:

I must now acquaint you, Madam, with the motives which induced me to make the addition in my price. When I had the honour of being first known to you, four guineas was the sum I had received for nearly a year; some little time before I left Bath, it was raised to five. When I arrived in town, I was advised by my family and friends, to make a distinction between those portraits, where only the head was seen, and those in which the arms were introduced; which advice I the more readily took, from knowing my expenses to be rather heavy, the lodging I am now in, being three guineas the week; but more particularly from this reason – the necessary time to be bestowed

on the finishing of crayons, (which I attempted,) was such that from proof I found my receipts were more when I painted for two guineas and a half, than they were when I had five. At the same time that I inform Miss Hartley of this, I must blame my own imprudence, in not making myself acquainted with the prices of the painters here, as it is my wish ever to be clear from the charge of presumption, which I fear I have incurred.

I am much honoured and obliged in the Duchess Dowager of Beaufort, and Mrs. M. Townshend, interesting themselves in my behalf, and Madam, if (it) should be your advice, and your concurrence should attend it, the lowering my price shall immediately be done, with the greatest readiness and pleasure.

Lawrence's pastels are almost all in a 30.5x25 cm oval format, and many are still inscribed on the back "Be pleased to keep from the damp and the sun". They are finished to varying standards (occasionally he achieves a highly enamelled result), and the compositions are not uniform; but a number will be recognised by an almost theatrical upwards viewpoint, the placing of the head at the centre of the oval; the length of body; and the use of outdoor backgrounds. Early examples are flat and lifeless, in part because of the omission of catchlights in the eyes: later examples locate these reflections within the pupil rather than on the iris where most artists place them. One critic, noting the wooden articulation, the brusque transitions from plane to plane, and the "agreeably gaudy" colour of these pastels, concluded that "their virtues are not easy to define" offering little indication of the slick oil portraits for which he became known. However some of the later pastels – an excellent example is the portrait of Elizabeth Carter, executed on vellum – demonstrate a high level of competence in technique and subtlety of execution.

Monographic exhibitions

Lawrence 1951: *Exhibition of works by Sir Thomas Lawrence, PRA: a Festival of Britain exhibition*, City of Bristol Museum and Art Gallery, 5.VII.–31.VIII.1951. Cat. Kenneth Garlick

Lawrence 1979: *Sir Thomas Lawrence*, London, NPG exhibition rooms, 15 Carlton House Terrace, 9.XI.1979 – 16.III.1980. Cat. Michael Levey

Lawrence 2010: *Thomas Lawrence: Regency power and brilliance*, London, National Portrait Gallery, 21.X.2010 – 23.I.2011. Cat. Richard Holmes & al.

Lawrence 2021: *Thomas Lawrence coming of age*, Bath, The Holburne Museum, 8.II.–2.VI.2021. Cat. Amina Wright

Bibliography

Danes Barrington, *Miscellanies*, 1781, p. 317; Bénézit; Brieger 1921; Edinburgh 2008; S. G. Fell, *The family of Darby-Coventry of Greenlands*, London, 1892, pp. 15ff; Foskett 1987; Garlick 1951; Garlick 1964; Grove 1996; Richard Holmes, *This long pursuit*, 2016; Levey 2005; New Haven 1979; Frédéric Ogée, *Sir Thomas Lawrence: Le génie du portrait anglais*, Paris, 2022; Oxford DNB; Sée 1911; Sloman 2002, p. 201; Stewart & Cutten 1997; Richard Warner, *Literary recollections*, London, 1830, II, pp. 469ff; Waterhouse 1981; Whitley 1928; Williams 1831; Wright 2006; anon., obituary, *Gentleman's magazine*, .II.1830, pp.

174ff; anon., "Lawrence's portraits in pastel", *Times*, 6.VII.1957, p. 9

Salon critiques

Anon., "Exhibition...at the Royal Academy...1788", *St James's chronicle*, 10.V.1788:

T. LAWRENCE

No. 60. *Portrait of a Lady*.

Very clear and well painted. This Artist has four more small Portraits in Crayons extremely well executed, viz. 61, 110, 112, 113. In Clearness and Delicacy of Touch, we think he is unrivalled.

Anon., "Exhibition of the Royal Academy", *Times*, 12.V.1789, p. 3:

MR LAWRENCE.

This artist is said to be little more than a youth, – of such beginnings what is there not to expect? – His portraits in oil have great merit. – Those in crayons, have still more. – Of his defects we shall say nothing, – they are such as will lessen every day.

Anon., "Exhibition of the Royal Academy", *The British Mercury*, IX, 23.V.1789, p. 250:

Of the young and rising artists in portrait, Mr Brown and Mr Laurence have particularly distinguished themselves....

Anon., "Royal Academy, 1789. Original remarks on the exhibition", *The general magazine and impartial review*, 1789, p. 209:

But young Lawrence is already everything that is requisite in a face painter; why not, while his hand is yielding and his abilities progressive, turn his attention to something better? ...

Anon., "Royal Academy", *The World*, 29.IV.1790, p. 7:

The best Crayons, of course, are Mr RUSSEL'S, and most wonderful they are; a small Head of Mrs CARTER, (Epictetus) is the only Crayon of Mr LAWRENCE.

Pastels

J.466.101 SELF-PORTRAIT, aged 12, pstl, 25x20 ov. (The Vyne, National Trust, NT/VYN/D/10). Exh.: Lawrence 2021, fig. 10 Φσ



Photo courtesy National Trust

J.466.104 =?SELF-PORTRAIT as a boy at Bath (Matthew Holbeach Bloxham; Robinson & Fisher, 20.II.1908, Lot 153). Lit.: Garlick 1964

J.466.105 =?small oval self-portrait (comm. Lady Frances Harpur, 6.XII.1780). Lit.: Levey 2005, p. 41 n.r., pllost

J.466.106 ~repl., pstl/ppr, 24x19.5 ov., inscr. verso "The portrait of Mr Lawrence/at 12 years – by himself" (PC 1989. London, Sotheby's, 4.VII.2001, Lot 156 repr., est. £2–3000, £7200 [=£8640]; Philip Mould, Historical Portraits, 2002). Exh.: Bath 2002, no. 52 repr. Lit.: Kenneth Garlick, *Sir Thomas Lawrence: a complete catalogue of the oil paintings*, Oxford, 1989, repr. frontispiece Φσ



Photo courtesy Sotheby's

J.466.109 SELF-PORTRAIT as a boy, m/u

~grav. Dean. Lit. Williams 1831, repr. p. 67

J.466.111 Christopher ANSTEY (1724–1805), poet, m/u. Lit.: Garlick 1964

~grav. W. Bond 1807

J.466.113 ~cop., pstl (London, Christie's, 19.IV.1909, Lot 70, £9; Groves)

J.466.114 Sir Robert BAKER, Bt (1754–1826), of Dunstable House, Surrey, in the uniform of the Grenadier Guards; & pendant: J.466.115 his brother, John Baker (–1794), in the uniform of the Coldstream Guards in which he was captain and Lieutenant-Colonel, pstl/ppr, 28.5x23.5, Bath, c.1787 (Vita Juel Antiques, London, 1970. Closson's, Cincinnati, 1977. Charles Fleischmann; Cincinnati, Hindman, 16.XI.2023, Lot 277 repr., as c.1820., est. \$1500–2500) φ



J.466.116 ~repl., Capt. [John] BAKER, pstl/ppr, 32.4x27.3 ov., inscr. verso "To be kept from the sun and Damp, T. Lawrence pinxit 1787" (London, V&A, P.7-1963. Lady Gardiner, Tackley Park; James James 1880; Julian M. James; sale p.m., London, Christie's, 21.VII.1916, Lot 16, Pawsey & Payne. Legs Mrs M. V. Cunliffe 1963). Lit.: Garlick 1964; Lambourne & Hamilton 1980, repr. φσ



J.466.118 Dr BANKS, Wynnstanley, Lancashire, pstl, 28x24.2 ov., inscr. "T Lawrence pinxit"; verso "Dec 1784" (London, Bonhams Knightsbridge, 7.III.2006, Lot 63 repr., est. £1000–1500, £1100) φ



J.466.12 Hon. Samuel BARRINGTON (1729–1800), admiral of the Blue, m/u

~grav. Lit.: Williams 1831, p. 79

J.466.122 =?pstl/ppr, 27.9x22.8 ov., sd verso "to be kept from the Damp & sun/and must not be shook/ T.Lawrence 1784" (London, Sotheby's, 3.IV.1996, Lot 53 repr., unknown sitter, est. £600–800, £580. Chester, Bonhams, 5.IX.2013, Lot 252 repr., as of Barrington, est. £700–1000; Chester, Bonhams, 21.XI.2013, Lot 698 repr., as of Barrington, est. £500–700) [identification suggested Garlick 1996, according to 2013 sale cat.] φδ



J.466.124 Two daughters of the BASSET family, each 24x19 ov., inscr. verso "John Basse...June 29 1818" (Devon, Bearne's, 18.X.2000, Lot 469/471 repr., attr. Russell, est. £300–500/250–350, £1450/820; London, Sotheby's, 29.XI.2001, Lot 210 n.r./repr., as by Lawrence, est. £3–4000, b/i) [attr.; cf. Tonelli] Φαδ



J.466.132 John BEVAN in blue coat, pstl, 29x24 ov. (London, Christie's, 11.VII.1903, Lot 119 n.r., 5 gns)

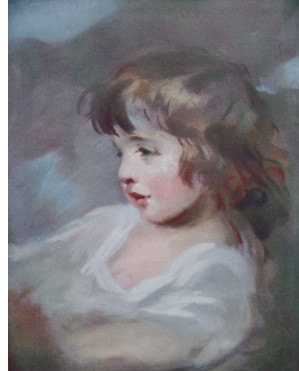


J.466.135 Mrs BLACKBURN, of Hale, pstl, 30.5x23 ov., sd 1784 (Mrs Wethered, Bristol, 1964). Exh.: Lawrence 1951, no. 43. Lit.: Garlick 1964

J.466.136 Mrs Richard Rouse BLOXHAM (∞ 1796), née Ann Lawrence (1766–1835), sister of the artist, pstl, 30.5x23 ov. (desc. Dr Humphrey Arthure, London, 1964. =?Dumfries, Thomas Roddick, 12.III.2016, Lot 209 repr., as manner of Lawrence, est. £500–700; Guy Peppiatt Fine Art, exh. 3–12.X.2016, cat. no. 12 repr.). Lit.: Garlick 1964, n.r. [Autograph] φσ



J.466.138 Master BLOXHAM, one of the artist's nephews, pstl, 48x34 (Mr Clarke 1911. Seligman Galleries, New York; Alfred H. Ramage, Pinchurst, North Carolina). Exh.: Paris 1911, no. 76. Lit.: Sée 1911, repr. p. 37; Brieger 1921, as girl [?attr.] Φαδ



J.466.14 Mrs John Lewis BOISSIER (∞ Bath 1788), née Dorothea Howard Crosbie (1757–1813) of Crosbie Park, Wicklow, pstl, 29.5x25.6 ov., inscr. *verso* "Drawn by Sir Thomas Lawrence when a boy. The first portrait to order he made. Miss D.H. Corbie (of Clifton) afterwards Mrs. Boissier." (Edmund Fatio (1871–1959), Geneva. Desc.: famiolle Fatio; Zurich, Koller West, 19.IX.2014, Lot 3465 repr., as by Lawrence, est. Swfr1800–2500, Swfr1600) φ



Photo courtesy Sotheby's

J.466.128 Miss [Caroline Sophia Pye] BENNETT, [later Mrs Donald Macleod (–1857)], pstl/ppr, 28.6x24.1 ov. [c.1787] (London, Christie's, 28–29.VII.1926, Lot 7 n.r., 30 gns; Leggatt Bros., London; Kennedy Galleries; New York, Parke-Bernet, 7–8.IV.1961, Lot 281, as Sir Thomas Lawrence, \$900. New York, Doyle, 18.V.2005, Lot 4012 repr., attr., est. \$1500–2500, \$1200; New York, Bonhams, 28.VI.2007, Lot 39 repr., attr.; London art market) φσ

~pendant, v. Braine
Bennett, v.q. Esten

J.466.131 James William BERRY [?(1781–1873)], pstl, 22.5x18.5, sd v "Lawrence/pinx^t/1783" (Bridport, Busby, 24.IV.2025, Lot 220 repr., est. £4–6000; Salisbury, Woolley & Wallis, 3.IX.2025, Lot 538 repr., est. £1500–2000) φ



J.466.142 Mrs Ayscoghe BOUCHERETT, née Emilia Crockett (1761–1837) with two of her

children, Emily Mary (1790–1874) and Ayscoghe (1791–1857) and her half-sister, the future Mme Sabloukoff, née Juliana Angerstein (1772–1846), pstl, 50.7x41.2, Royal Academy 1795, no. 602 (William Angerstein, Weeting Hall, Norfolk; sale p.m., London, Christie's, 4.VII.1896, Lot 101, 1000 gns; C. Wertheimer. Viscount Harcourt; desc.: Alexander Baring, Lord Ashburton; London, Christie's, 7.IV.1992, Lot 54 repr., est. £20–30,000, £75,000 [=£82,500]. PC 2010). Lit.: William Roberts, *Memorials of Christie's*, 1897, p. 297, dated 1794, retouched 1823, highest price ever paid at auction for a pastel; Sir Walter Armstrong, *Lawrence*, London, 1913, p. 177; Whitley 1928, II, p. 387; Garlick 1964; Garlick 1968, p. 674 n.r., "probably Lawrence's most important pastel; he took three weeks over it"; Lawrence 2010, p. 7, fig. 13 φ



J.466.144 ?Eliza BOUCHERETT, a young girl, pstl, 30.5x25.4, sd *verso* 1781 (London, Academy Auctioneers, 30.V.1995, Lot 1078, £2350)

J.466.145 Member of the BOUGHTON family, c.1782 (Mrs Ward-Boughton-Leigh 148). Exh.: Leamington 1948, no. 64. Lit.: Garlick 1964

J.466.146 Henrietta [Maria] BOWDLER [(1754–1830)], sister of Jane and of Thomas Bowdler, editor of Shakespeare, friend of Mrs Carter, pstl, 30.5x25.5 ov., inscr. *verso* "I wish my son George to have this drawing of my niece Harriet..." (Mrs William Fox; New York, Kende Galleries, 1–2.XII.1942, Lot 60A, attr. New Orleans, Neal Auction, 13.IV.2002, Lot 123, est. \$1200–1800, b/i; Alameda, Auctions by the Bay, 20.XI.2003, Lot 1005, \$2000) φ



J.466.148 ~cop., pstl, 28x20 rect. (Salisbury, Woolley & Wallis, 24.IX.2014, Lot 74 repr., est. £150–250) φπν

J.466.15 Jane BOWDLER (1743–1784), author. Lit.: Garlick 1964

~grav. R. M. Meadows, frontispiece to Bowdler, *Poems and Essays*, 1783

J.466.152 Mrs BRAIN, in white dress, holding a sieve, pstl, 29x25.4 (London, Christie's, 7.XII.1933, with pendant 26 gns; Mountain)

~pendant, Col. William Hunter, q.v.

J.466.154 Mrs [John Smith] BRAINE, née Anna Maria Bennett (–1803), ∞ John Smith Braine

of the Navy Pay-office, of Craven Hill Cottage, pstl/ppr, 30.5x24.1 ov. [c.1787] (London, Christie's, 28–29.VII.1926, Lot 6 n.r., 30 gns; Leggatt Bros., London; Kennedy Galleries; New York, Parke-Bernet, 7–8.IV.1961, Lot 282, as Sir Thomas Lawrence, \$700. New York, Doyle, 18.V.2005, Lot 4013 repr., attr., est. \$1500–2500; New York, Bonhams, 28.VI.2007, Lot 39 repr., attr.; London art market) [autograph; new identification] φνσ



~pendant, v. Bennett

J.466.157 Henry William BUNBURY (1750–1811), artist and caricaturist, drawing “The long minuet at Bath”, pstl, 31.5x26.4 ov., c.1788, Royal Academy 1788, no. 61, as a gentleman (London, NPG 4696). Exh.: Bath 2002, no. 61, repr.; Hannover 2014. Lit.: Garlick 1964; Levey 2005, p. 60, pl. 31 repr. Φσ



Photo courtesy National Portrait Gallery, London

~grav. Thomas Ryder, 1789 [Ryder engr. *The long minuet... in 1787*]

J.466.161 John Henry BURGESS (1766–1822), pstl, 30x24 ov., c.1786 (Bath, Holburne Museum, inv. 2022.22. Major Y. A. Burgess, Parkanaur, Castle Caulfield, Co. Tyrone, Ireland, 1964. Lewes, Gorrings, 29.VI.2021, Lot 282 repr., with three others). Exh.: Dublin 1872. Lit.: Garlick 1964 φ



J.466.162 Ynyr BURGESS (1723–1792), paymaster for sailors' wages in the East India Company, pstl, 30x24 ov., 1786 (Bath, Holburne Museum, inv. 2022.23. Major Y. A. Burgess, Parkanaur, Castle Caulfield, Co. Tyrone,

Ireland, 1964. Lewes, Gorrings, 29.VI.2021, Lot 282 repr., with three others) φ



Burges, v.q. Methold; Smith-Burgess Carne, v. Markham

J.466.166 Elizabeth CARTER (1717–1806), scholar and writer, pstl/pchm, 34x28 ov., 1788, Royal Academy 1790, no. 145, unidentified (London, NPG 2, dep.: Beningborough Hall. [?Lawrence; London, 18.VI.1831, Lot 43; Farrer]/[?Mrs Bowdler of Bath; Mrs Hannah Carter Smith, the sitter's niece]; acqu. 1858). Exh.: Lawrence 1979, no. 56; Lawrence 2010, no. 12. Lit.: Garlick 1964; Ingamells 2004, pp. 93ff, repr.; Lawrence 2021, fig. 24 Φσ



Photo courtesy National Portrait Gallery, London

~gra
v. C. Watson 1808

J.466.17 Major Charles CHATFIELD (1751–1791), commanding officer of the 8th battalion of Sepoys of native infantry, ADC to Warren Hastings, in uniform, looking right, bust-length, 30x26 ov., pstl/pchm, c.1785 (London, National Army Museum, inv. NAM 2000-07-08. C. Chatfield, 1833). Exh.: London 1833a, no. 459. Lit.: Garlick 1964 φσ



J.466.172 La marquise de CHOISEUL[-MEUSE, née Mary Dawkin (–p.1820), daughter of William Dawkin of Kilvrough, ∞ 1791 Jean-Baptiste Armand, marquis de Choiseul-Meuse], 30x25 ov., Bath, 1785 (Nicholson 1911). Exh.: Paris 1911, no. 79

J.466.173 Harriet COCKBURN, as a young girl, in a white dress with blue sash, in a landscape

setting, urn to right, her left arm raised, pointing, pstl, small ov. (PC 2006) φ

Colleton, v. Graves

Corbie, v. Boissier

Creighton, v. Erne; Wharndcliffe

J.466.176 Sir Henry CREWE, né Harpur, 7th Bt (1763–1819), in a brown coat with black collar, pstl, 29x24 ov., inscr. verso 1784 (Calke Abbey, National Trust, inv. 290233, CAL/P/50) Φ



Photo courtesy National Trust

J.466.18 William CROSS (1729–1791), of Bath, pstl, 30.5x25.5, 1784 (desc. Arthur H. Green, Enfield, 1964). Lit.: Garlick 1964

J.466.181 Mrs William CROSS (1739–1813), pstl, 30.5x25.5, 1784 (by desc. Arthur H. Green, Enfield, 1964). Lit.: Garlick 1964

J.466.182 Charles CUTCLIFFE, Esq., [(1710–1791) of Weach Barton] of Bideford, in brown coat, pstl, ov. (London, Christie's, 31.I.1919, Lot 37 n.r., with pendant, Lucilla Rolle. 14 gns; Cutcliffe)

J.466.184 Countess of DENBIGH, née Mary Cotton (a.1742–1782), pstl, 28.5x23 ov., sd 1782 (Earl of Denbigh, Warwickshire; a UK heritage asset). Exh.: Leamington 1948, no. 25. Lit.: Garlick 1964

J.466.185 Countess of DERBY, née Elizabeth Farren (c.1759–1829), actress, pstl, Royal Academy 1787, no. 229, as young lady. Lit.: Levey 2005, p. 66 n.r.

J.466.186 Duchess of DEVONSHIRE, née Lady Georgiana Spencer (1757–1806), pstl, 30x24.5 ov., Bath, 1782 (Devonshire Collection, Chatsworth. Don: Lady Greville). Exh.: Bath 2002, no. 54 repr. Lit.: Garlick 1964; Levey 2005, p. 53, pl. 28 repr.; Lawrence 2021, fig. 6 φσ



J.466.188 Mrs Robert DODWELL, née Elizabeth Moore (1761–1840), pstl, 30x25, sd 1784 (Mrs Dodwell Moore, London, 1964). Exh.: Lawrence 1951, no. 42. Lit.: Garlick 1964

J.466.189 Mr DONALDSON; & pendant: J.466.19 spouse, pstl/pchm, 30.5x25.4, one sd 1786 (London, Christie's, 9.VII.1985, Lot 100, £750)

J.466.191 Countess of DUNDONALD [née Anne Gilchrist (1755–1784)], in blue and white; & pendant: J.466.192 daughter, in white, pstl, 25x18.5 ov. (F. A. Post; sale p.m., London,

Christie's, 27.V.1936, as Lawrence, 32 gns; Lowy. =?London, Sotheby's, 29.IV.1987, Lot 143 n.r., circle of Russell, £600)

J.466.193 Charles Tottenham Loftus, Marquess of ELY (1738–1806), pstl, 30.5x24.1 ov., inscr. *verso* as by Lawrence (Allen's Map & Print House, Dublin. Lieut.-Col. Tottenham, Woodstock, co. Wicklow. Tornoto, Waddington's, 16.V.2006, Lot 103 repr., sch. of Downman, est. CS1000–1500; PC 2006) φ



J.466.194 Countess of ERNE, née Lady Mary Caroline Hervey (1753–1842) with her daughter Lady Caroline Mary Elizabeth Creighton (1779–1856), later (∞ 1799) Lady Wharncliffe, m/u, c.30x25 ov., 1781 (desc.: Earl of Erne 1927). Lit.: Caroline Grosvenor & Charles Beilby, Lord Stuart of Wortley, *The first Lady Wharncliffe and her family...*, 1927, 1, frontispiece φ



J.466.195 Mrs James ESTEN, née Harriet Pye Bennett (c.1765–1865), illegitimate daughter of Anna Maria Bennett and Admiral Sir Thomas Pye, later Mrs John Scott-Waring, actress, as Belvidera in Otway's *Venice Preserv'd*, pstl, Royal Academy 1787, no. 234. Lit.: ?Constance Russell, *Notes & queries*, III, 10.II.1917, p. 115, sitter exchanges Reynolds portrait of Esten with Duke of Hamilton for Lawrence's portrait of herself, not described; Garlick 1964; Levey 2005, p. 66 n.r.

J.466.196 Lieut.-Col. William EVANS of the 15th Dragoons, Kilkaran, Co. Cork, pstl/ppr, 31x25.9 ov., sd *verso* "TL[monogram]awrence Pinxt. 1782 Æt 13" (Dublin, NGI, inv. 2737. Acqu. Mrs Swan 1924). Lit.: Le Harivel 1983, repr. φ



J.466.198 William FALCONER (1743–1824), MD, physician, 29x24 ov., 1785; & pendant: J.466.199 spouse, née Henrietta Edmunds (1739–1803), 30.5x24 ov., 1785 (Francis Offley Edmunds of Wosborough; don: Mrs Falconer 1825; J. A. Roebuck MP, 1868; desc. Mrs Douglas Guest, Bath, 1964). Exh.: London 1868, no. 812; Lawrence 1951, no. 39/40. Lit.: Garlick 1964

J.466.2 Rev. Thomas FALCONER (1773–1839), son of William, classical scholar, fellow of Corpus Christi College, Oxford, pstl, 29x24 ov., c.1785 (Francis Offley Edmunds of Wosborough; don: Mrs Falconer 1825; desc. Mrs Douglas Guest, Bath, 1964). Exh.: Lawrence 1951, no. 41. Lit.: Garlick 1964

J.466.203 Mrs Rebecca FENNER in blue dress trimmed with white lace, pstl, 23x18 ov. (London, Christie's, 30.I.1914, Lot 46, 4 ½ gns; Parsons)

J.466.204 Lady Charlotte FINCH, née Fermor (1725–1813), bust length, in blue dress, black lace scarf and white fichu, large white bonnet, pstl, 29x24 ov., s initials, sd *verso* "Be pleas'd to keep this Picture from the damp & from the Sun – T. Lawrence pinxit, Bath, Dec 1785" (William Dugald Stuart 1903. London, Christie's, 20.V.1927, Lot 50, 58 gns; E. Wertheimer; London, Sotheby's, 20.V.1953, Lot 20). Exh.: London 1903, no. 267 n.r. Lit.: Garlick 1964, p. 261261; Ingamells 2004, p. 161 n.r.

J.466.205 ~cop. (Burley-on-the-Hill sale, Christie's, 20.VI.1947, Lot 22). Lit.: P. Finch, Burley-on-the-Hill, 1901, I, repr. opp. p. 285, anon., watercolour; Ingamells 2004, p. 161 n.r.

J.466.206 Lieut.-Col. William FITCH (1756–1795), in scarlet military uniform, standing under some trees by a gate, pstl, 58.5x42.5, sd *verso* 1784 (London, Christie's, 25.XI.1932, Lot 36, 105 gns; Gooden & Fox; Royal Ulster Rifles, Belfast, 1964). Lit.: Garlick 1964

J.466.207 Lord Robert Stephen FITZGERALD (1765–1833), British minister to Portugal, pstl, ov. (Duke of Leinster, Carton, 1912). Lit.: Strickland 1912, n.r.; G. D. Burtchaell & T. U. Sadleir, *Alumni Dublinenses*, London, 1924, repr. opp. p. 275, as by Hamilton [new attr.; ?] φαν



J.466.209 ?Mrs FITZHERBERT, née Maria Anne Smythe (1756–1837), pstl, 29.6x24.3 ov., sd

verso 1786 "be pleased to keep this Portrait/from the Sun & Damp/T Lawrence pinxt 1786", "Doré par Pierre/Goulveaut Doreur/de Londres en 1826/Le 20 Avril" (J. S. Sykes; London, Christie's, 9.IV.1991, Lot 47. Billingshurst, Bellmans, 4–6.IV.2017, Lot 1507 repr., manner of Lawrence, est. £150–250, £1300) φδ



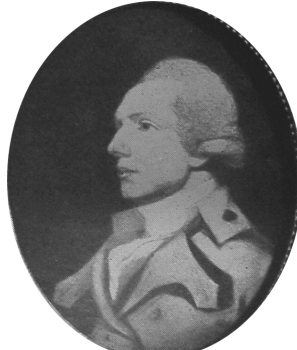
J.466.211 Mrs William FOOT, née Herriot Maria Dixon, pstl, 30.5x25.5 ov., 1786 (Lieut.-Col. Patton Foot, Richmond, Yorkshire, 1964). Lit.: Garlick 1964

J.466.212 Lady GARDINER, née Jane Master (1764–1840), of Tackley Park, Oxfordshire, pstl, 29x24 ov., sd *verso* 1787 (London, Sotheby's, 23.III.1966, Lot 12). Lit.: Waterhouse 1981, repr. φ



Photo courtesy Sotheby's

J.466.215 Henry GRANT (1743–1831), of Gnoll Castle, Glamorgan, merchant in India, pstl, 30.5x25.5, 1783 (Bath, Victoria Art Gallery. Miss Dorothy Bushby, Rodwell, Weymouth, 1963). Lit.: *Country life*, 7.III.1963, p. 484 repr.; Garlick 1964 φ



J.466.217 Mrs Henry GRANT, née Alicia Camac (c.1758–1837), of Gnoll Castle, pstl, 30.5x25.5, 1783 (Mrs Kirwan, Castle Hackett, Galway, 1784). Lit.: *Country life*, 7.III.1963, p. 484; Garlick 1964

J.466.2175 Mrs Richard GRAVES, née Louise Caroline Colleton (1763–1822), ∞ 1787 Admiral Graves, of Henbury Fort, Devon, aged 16 [?], pstl, 28x24 ov. (PC 2023). Lit.: Kishanda Fulford, *The spite of fortune*, 2023, repr.φ



J.466.218 Mrs Christopher GRIFFITHS, née St Quintin, pstl, 30.5x25.5, 1783 (Lord Prudhoe; don: Archdeacon Singleton; desc. T. C. C. Blofeld, Hoveton House, 1964). Exh.: Norwich 1948, no. 40. Lit.: Dulcep Singh 1927, i, p. 306; Garlick 1964

J.466.219 Joseph Valentine GRIMSTEAD [(1757–c.1809)], in scarlet coat, white stock, pstl, 30.5x25.4 ov. (London, Christie's, 28.VII.1924, 7 gns; Barlow)

J.466.22 William HAMILTON (1751–1801), RA, in dark coat and white waistcoat; & pendant: J.466.221 spouse, née Mary Aylward (c.1762–1837), later (∞ 1805) Mrs John Charles Denham, in white dress and large black hat, pstl/pchm, 34x27 ov., Mrs inscr. verso "No". 1788" (Hamilton pastel, legs: widow. London, Christie's, 6.V.1910, Lot 76, 140 gns; Henri Stettiner 1911. Paris, Drouot, Joron-Derem, 14.XII.2005, repr., as by Gardner, est. €3–4000. London, Christie's, 2.VII.2013, Lot 68 repr., as by Lawrence, est. £6–8,000, b/i; PC; New York, Sotheby's, 11.VI.2020. Lot 126 repr., est. \$6–8000, \$11,875). Exh.: Paris 1911, no. 80/81, as gch., by Lawrence. Lit.: Garlick 1964, p. 261 n.r., as Lawrence φσ



=? Lady, crayons, Royal Academy 1789, no. 122

J.466.225 Mrs William HARDING, née Harriet Sweedland (1766–1845), illegitimate daughter of the Earl of Craven, pstl, 41x32 ov., 1783 (London, Christie's, 13.XII.1912, Lot 4; Agnew's). Lit.: Garlick 1964

J.466.226 Sir Henry Charles HARPUR, 6th Bt (1739–1789), in a red coat with black collar, pstl,

29x24 ov., inscr. verso "Sir Henry Harpur Bt. Taken by Sir Thomas Lawrence in the year 1784" (Calke Abbey, National Trust, inv. 290232, CAL/P/49). Lit.: Levey 2005, p. 37, pl. 21 φ



Photo courtesy National Trust

Harpur, v. Crewe

J.466.23 John HARRISON (c.1720–1794), of Chigwell Row, Essex, director of the East India Company, Governor of the Bank of England, in dark coat and vest, with buff breeches, seated in an armchair, pstl, 29x25.5 ov. (A. E. Cotton; London, Christie's, 11.III.1932, Lot 115 n.r.). Lit.: Garlick 1964 φ



J.466.232 Miss Mary HARTLEY [(1736–1803), amateur artist, half-sister of David Hartley, MP], pstl/pchm, 33x28 ov., sd ✓ "T.Lawrence Pinxt.", inscr. verso "Miss Hartley/To be kept from/the Damp, Sun/T. Lawrence Pinxt.", [1787] (London, Courtauld Institute, D.1952.RW.3245. David Hartley, brother of the sitter; Mrs Sarah Jervas. London, Christie's, 11.II.1911, Lot 54, 31 gns; Ernest Leggatt 1911; Sir Robert Clermont Witt; legs 1952). Exh.: Paris 1911, no. 78. Lit.: Lawrence, letter to "Mrs" M. Hartley, 23.IV.1787, "D. Hartley...much pleased with your portrait"; Garlick 1964; Monnier 1984, p. 40 repr. clr φ



J.466.234 ~repl. Lawrence, *ibid.*, "the copy of it I have finished, which I hope will meet with your approbation"

J.466.235 Warren HASTINGS (1732–1818), governor-general of India, pstl/pchm,

31.8x26.7 ov., 1786 (London, NPG 3823. Sitter; desc.; Daylesford House, Farebrother, Clark & Lye, 22–27.VIII.1853, Lot 820; Sir Thomas Phillips; desc., his grandson T. F. Fenwick (–1938). Mrs F. Dodgson Wilkinson, acqu. Cheltenham 1952). Exh.: Bath 2002, no. 55, repr. Lit.: Garlick 1964; Ingamells 2004, p. 240 repr. clr φσ



Photo courtesy National Portrait Gallery, London

Hervey, v. s.n. Wharnclyffe

J.466.238 Samuel, 1st Viscount HOOD (1724–1816), admiral, pstl/ppr, 24.1x19, 1785 (Greenwich, National Maritime Museum, PAJ 3937. Admiral Sir William Fanshawe Martin, Bt; sale p.m., London, Christie's, 26.I.1923, Lot 128 n.r., as English sch., with 3 other naval officers; 85 gns; Tooth) φσ



J.466.24 ~repl., pstl, 25x19.5 ov. (London, Phillips, 5.XI.1999, Lot 93 repr., English sch., c.1790, est. £300–500; London, Phillips, 5.XI.2001, Lot 69 repr., est. £300–500. Philip Mould Ltd a.2008) [new attr.] φ



Photo courtesy Philip Mould Ltd

J.466.243 Lady Jemima (1779–1808), ∞ 1803 Admiral Sir George Hope-Vere, and Lady Lucinda (1781–1800) HOPE-JOHNSTONE, daughters of James, Earl of Hopetoun, pstl, 38x30.5, inscr. verso 1783 (Dorchester, Duke's, 1–2.X.2009, Lot 88 repr., circle of John Russell, est. £100–200; Birmingham, Biddle & Webb, 7.V.2010, Lot 271 repr., est. £250–350) [new attr.] φ



J.466.245 William, Lord HOTHAM (1736–1813), RN, admiral, when commodore, pstl/pchm, 25x20 ov., 1785 (London, National Maritime Museum, inv. PAJ 3954. Admiral Sir William Fanshawe Martin, Bt; sale p.m., London, Christie's, 26.I.1923, Lot 128 n.r., as English sch., with 3 other naval officers; 85 gns; Tooth) φασ



Photo courtesy National Portrait Gallery, London

J.466.254 ~repl., pstl/pchm, 30x25.4 ov., *olim* s, inscr. [?verso, not seen 2012] (Major Y. A. Burges; London, Christie's, 17.II.1956, Lot 2, 4gns; Stanhope Shelton. PC 2004, 2012; London, Sotheby's, 3.VII.2013, Lot 158 repr., est. £3–5000 with 1783 officer, £3000). Lit.: Garlick 1964; Ingamells 2004, p. 280 n.r. φσ



J.466.262 Anne, Mrs Ambrose ISTED (1720–1800), of Ecton Hall, pstl, 30.5x25 (Lieut.-Col. H. G. Sotheby, Ecton Hall; Sotheby's, 12.XII.1955, Lot 96; Montague Pantton). Exh.: Lawrence 1951, no. 35. Lit.: John Cole, *The history and antiquities of Ecton...*, 1865, p. 33, as Mrs Isted, crayons; Garlick 1964



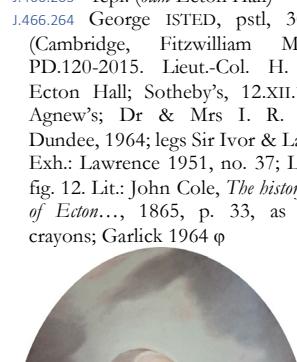
J.466.247 Colonel William HUNTER in blue coat, white vest and breeches, pstl, 29x25.4 (London, Christie's, 7.XII.1933, with pendant, 26 gns; Mountain)

~pendant, Mrs Brain

J.466.249 Colonel [?]Wyldeyman HUNTER in scarlet hunting coat, blue collar, white stock, pstl, 29x25.4 (London, Christie's, 21.I.1927, Lot 4 n.r., 7 gns; Bale) φ



J.466.256 ~[unfinished study, ?pstl/pchm], 28x23 ov. (London, Christie's South Kensington, 22.III.2006, Lot 1458 repr., attr., as watercolour, as ex Shelton 1956, est. £300–500, £1800 [=£2160]) φ



J.466.251 Sir Elijah IMPEY (1732–1809), chief justice of Bengal, pstl/pchm, 32.5x27.5 ov., 1786 (London, NPG 821. Warren Hastings; Daylesford House, Farebrother, Clark & Lye, 22–27.VIII.1853, Lot 821; Mrs Charlotte Hartree; don 1889). Exh.: Bath 2002, no. 56 repr. Lit.: Francis & Keary 1901, I, repr. opp. p. 256; *Connoisseur*, I.1928, repr. cover; Garlick 1964; Ingamells 2004, p. 280f, repr. clr; Levey 2005, p. 58, pl. 30 repr. Φσ



J.466.258 ~repl., pstl, ov. (PC 2012) φ
J.466.26 Mrs IREMONGER, in white muslin dress with blue sleeves and sash, powdered hair, pstl, 29x24 ov., c.1786 (London, 26.VI.1914, Lot 71, anon., 40 gns; Valentine. London, Christie's, 19.VII.1918, Lot 48, 58 gns; Leggatt. Lieut.-Col. W. E. Rowe. Mrs V. Pound; London, Sotheby's, 30.XI.1978, Lot 132 repr., £320) φ



Isted, v.q. Sotheby

J.466.267 William JACKSON (1757–1789), of Canterbury, poet, pstl, 25x20 ov., [c.1784] (desc.: PC 2009; London, Sotheby's, 6.VII.2010, Lot 204 repr., as by Lawrence, est. £6–8000) [?attr.] φασ



J.466.269 Mrs Edward JACOB, née Catherine White (–1844), daughter of keeper of the Castle Inn, Marlborough, ∞ rector of Shillingstone, pstl, 30x25, 1784 (sitter; don: Mrs Nalder of Melksham; her nephew T. B. Smith; acqu. Queen Victoria 1839; Royal Collection 19th century; not located 2005). Lit.: Waylen, *Chronicles of Devizes*, 1839, p. 356; Smith 1866, p. 195 n.r.; Whitley 1928, II, p. 328; Garlick 1964

J.466.27 ~cop. Queen Victoria (Earlstone Park, 1830)

J.466.271 Joseph JAMES (1770–1799), of Adbury House, Hampshire, pstl, pnt./ppr, 29.2x23 ov., c.1780, inscr. *verso* (desc.: family; Leigh-on-Sea, Stacey's, 15.v.2007, Lot 125; Stanley J. Seegar; sale p.m., London, Sotheby's, 5–6.III.2014, Lot 563 repr., est. £600–800, £1625) φσ



J.466.272 Lieutenant-General Christopher JEAFFRESON (1761–1824), of Dullingham House, half-length, in blue with a tricorn hat, pstl/ppr, 30x24 ov. (Cambridge, Cheffins, 1.X.2020, Lot 114 repr., as Daniel Gardner, £2400; Kenneth Neame Antiques; London, Sotheby's, 15.XII.2022, Lot 79 repr., est. £1000–1500) [new attr. 2022] φν



J.466.273 Augustus, 1st Viscount KEPPEL (1725–1786), admiral, pstl/ppr, 24.1x19 ov., 1785 (Greenwich, National Maritime Museum, PAJ 3936. Admiral Sir William Fanshawe Martin, Bt; sale p.m., London, Christie's, 26.I.1923, Lot 128 n.r., as English sch., with 3 other naval officers; 85 gns; Tooth) φανσ



J.466.275 Rev. Andrew LAWRENCE (1755–1821), brother of the artist, pstl, 30.5x23 ov. (desc. Dr Humphrey Arthure (1905–1996), London, 1964). Lit.: Garlick 1964

J.466.276 Major William LAWRENCE (1757–1818), brother of the artist, pstl, 30.5x23 ov. (desc. Dr Humphrey Arthure, London, 1964). Lit.: Garlick 1964

J.466.277 Colonel William LEWES (1746–1828), of Llysnewydd, high sheriff of Carmarthenshire, in a blue coat, pstl/ppr, ov., sd 1784 (Llanerchaeron, National Trust, inv. 461483. sitter's sister, Magdalen, Mrs Charles Morgan of Yswain, Carmarthern; desc.: Davies-Evans family of Penylan; estate sale 1968, PC; acqu. 2003) φ



Jane Linley, v. Ward

J.466.28 Maria LINLEY (1763–1784), singer, 3rd daughter of Thomas Linley of Bath, pstl, 30.5x25.4 ov., c.1780 (Dulwich Picture Gallery, inv. DPG 475. Linley family, Bath; legs William Linley 1831/5). Exh.: London 1988c, no. 7.2. Lit.: Black 1911, repr. opp. p. 152; Garlick 1964; Beresford 1998, no. 475 repr.; Ingamells 2009, repr.; Belsey 2019, p. 556 n.r., as of Mary Linley, her sister [??] Φ



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J.466.283 Rev. Ozias Thurston LINLEY (1765–1831), 6th son of Thomas Linley, organist at Dulwich College, pstl, 30.5x26.5 ov., c.1778 (Dulwich Picture Gallery, inv. DPG 474. Linley family, Bath; legs William Linley 1831/5). Exh.: Bath 1977, no. 74 n.r.; London 1988c, no. 8.1. Lit.: Black 1911, repr. opp. p. 160;

Garlick 1964, as Lawrence; Beresford 1998, no. 474 repr., attr.; Ingamells 2009, repr., attr. Φ



Photo by permission of the Trustees of Dulwich Picture Gallery

J.466.286 Charles LOCK [(1770–1804) of Norbury], esquisse, pstl, 58x44 (Lord Wallscourt 1911). Exh.: Paris 1911, no. 82

J.466.287 ~?pnt., 76x63.3 (Paris, Artcurial, 2.VI.2011)

J.466.288 Mrs Thomas MARKHAM (∞ 1790), née Eleanor Carne (1769–1842), daughter of Rev. John Carne Nash, in a white dress, pstl, 30.5x25.5 ov., inscr. *verso* "This picture was taken by Sir Thos. Lawrence, President of the Royal Society (at Bath), when he was only 17 years old & Miss Carne was then 14 years - Miss Carne was married to Thomas Markham Esq., of Cheltenham, 29th Aug. 1790 - He died 19th Nov. 1824 aged 70 at Nash. She died at Nash 10th Oct. 1842 aged 73", 1785 (J. W. S. N. Carne; St Donat's Castle, Christie's, 22.III.1944, Lot 40; Weil. London, Christie's South Kensington, 3.VII.2003, Lot 1, est. £800–1200, £1000. Newcastle upon Tyne, Anderson & Garland, 15–16.VII.2020, Lot 589 repr., attr., est. £300–400. Edinburgh, Lyon & Turnbull, 15–16.V.2024, Lot 159 repr., est. £2–3000). Lit.: Garlick 1964 φσ



J.466.29 John MAXWELL (1781–1861sa), son of Dr William Maxwell, lunatic, pstl, 29x24, sd 1784 (Miss Hogg 1894; Sir H. Maxwell-Lyte, 1937). Exh.: Bristol 1937, no. 543. Lit.: DNB, XXXVII, p.137 n.r.; Garlick 1964

J.466.291 William MAXWELL (1732–1818), DD, Dr Johnson's friend, pstl, n.s., n.d. (Miss Hogg 1894). Lit.: DNB, XXXVII, p.137 n.r.

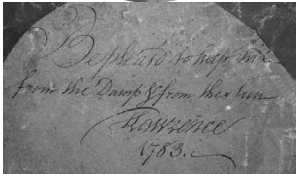
J.466.292 Mrs William MAXWELL, née Anne Massingberd (–1789), ∞ 1777, pstl, 29x24, sd 1784 (Miss Hogg 1894; Sir H. Maxwell-Lyte, 1937). Exh.: Bristol 1937, no. 546. Lit.: DNB, XXXVII, p.137 n.r.; Garlick 1964

J.466.293 Mrs Francis METHOLD, née Alice Burges (1727–1798), pstl, 30x24 ov., 1786 (Bath, Holburne Museum, inv. 2022.24. Major Y. A. Burges, Parkanaur, Castle Caulfield, Co. Tyrone, Ireland, 1964. Lewes, Gorrings, 29.VI.2021, Lot 282 repr., with three others). Lit.: Garlick 1964 φ



J.466.296 Mrs Daniel MINET, née Rebeccas Stert (1744–1819), pstl, c.1786 (E. Hudson, Wimbourne, 1934). Lit.: Garlick 1964, p. 264, as c.1786; Belsey 2019, p. 599 n.r., as sd “Bath 12th Jan 1781”, PC 1957

J.466.297 Mrs MOLYNER, pstl, 29x24 ov., sd verso “TLawrence/1783”, inscr. “Be pleased to keep this from the Damp & from the sun” (Lewes, Gorringes, 23–24.III.2011, Lot 1326 repr., attr., est. £300–500) [autograph] φ



J.466.3 Lieut. Robert MORRIS (1761–p.1792) in the uniform of the 59th (2nd Nottinghamshire) Regiment of Foot, pstl, 29.5x25 ov., executed Bath 1786 (The sitter's sister-in-law?). Desc. Morris family –c.1990; G. A. Carrington. Nova Scotia PC. Toronto, Ritchie's, 2.XII.2003, Lot 3 repr., est. C\$5–7000, C\$5780. London, Bonhams, 9.XI.2004, Lot 45 repr., est. £3–5000; London, Bonhams, 8.III.2005, Lot 39 repr., est. £2–3000; London, Christie's South Kensington, 5.VII.2006, Lot 550 repr., est. £1200–1800, £1200 [=£1440] φσ



J.466.302 Owen ORMSBY (1749–1804) of Willowbrook, Sligo and Porkington, Shropshire, & pendant: J.466.303 spouse, née Margaret Owen (1737–1806), pstl, 1787 (desc.: Lord Harlech). Lit.: Mrs Bulkeley-

Owen, “Selattyn: a history of the parish”, *Transactions of the Shropshire Archaeological and Natural History Society*, 1892, p. 231 n.r., pendants, as 1787 [?confusion with next]

J.466.304 Mrs Owen ORMSBY, née Margaret Owen (1737–1806), pstl, 30x24 ov., sd verso “Be please'd to keep this/Portrait/ from the Sun & damp./TLawrence pinxt./1786” (desc.: Lords Harlech, Brogyntyn, 1886, 1964 Lord Harlech, Glyn Cywarch; Bonhams, 29.III.2017, Lot 406 repr., est. £800–1200, £480 [=£600]). Exh.: Oswestry 1886; Shrewsbury 1951, no. 23. Lit.: Francis Leach, *The county seats of Shropshire*, 1891, p. 133 n.r.; Steegman 1957, p. 76 pl. 12D; Garlick 1964, p. 264 φσ



J.466.305 Mrs William ORMSBY-GORE, née Mary-Jane Owen-Ormsby (1781–1869), pstl, 30x24 ov., sd verso “Be please'd to keep this/Portrait/ from the Sun & damp./TLawrence pinxt./1786” (desc.: Lords Harlech, Brogyntyn, 1886, 1964; Lord Harlech, Glyn Cywarch; Bonhams, 29.III.2017, Lot 405 repr., est. £800–1200, £4800 [=£6000]; Westbury Fine Art, Bath 2019). Exh.: Oswestry 1886; Shrewsbury 1951, no. 24. Lit.: Leach 1891, p. 133 n.r.; Mrs Bulkeley-Owen, “Selattyn: a history of the parish”, *Transactions of the Shropshire Archaeological and Natural History Society*, 1892, p. 231 n.r.; Steegman 1957, p. 76 n.r.; Garlick 1964 φσ



J.466.3055 Sir Hugh OWEN, 6th Bt (1782–1809), in a landscape with his Newfoundland dog, pstl/ppr, 32.7x27.7 ov., inscr. “HUGH OWEN/ BART” on dog's collar, label verso “This Portrait/ must be kept from the Sun & Damp/ T.Lawrence pinxt./ 1786” (London, Bonhams Knightsbridge, 30.I.2019, Lot 256 repr., est. £1200–1800) φ



J.466.3057 Lady PAGE, née Mary Albinia Woodward (1760–1794), wearing a miniature of her husband (∞ 1783) Sir Thomas Hyde Page, pstl, 30x25 ov. (desc.: Miss Albinia Hyde Page and Mrs Stone, her sister, 1912). Lit.: A. W. Crawley-Boevey, *A brief account of the antiquities...at Flaxley Abbey...*, 1912, p. 30 φα



J.466.306 Sir Hyde PARKER, Kt (1739–1807), RN, admiral, when captain of the *Goliath*, pstl/pchm, 24x18.5 ov., 1785 (Greenwich, National Maritime Museum, inv. PAJ 3533. Admiral Sir William Fanshawe Martin, Bt; sale p.m., London, Christie's, 26.I.1923, Lot 128 n.r., as English sch., with 3 other naval officers; 85 gns; Tooth). Lit.: Ira Dye, *The fatal cruise of the Argus*, p. 148 repr. φασ



J.466.308 G. Parr, naval officer [?Captain Thomas Parr, RN], pstl, 23x18 (Edward Smirke; London, Christie's, 10.XII.1928, Lot 19, as by Sir Thomas Lawrence; 6 gns; Lewis) [attr.] φ



J.466.309 [?]William Milton PEEL, pstl, 24.5x19.5 ov. (Boydell Galleries. Wisborough Green, Bellmans, 25–27.V.2021, Lot 373 repr., anon., est. £100–150) [new attr.; sitter not traced] ϕδν



J.466.3095 Louisa Charlotte POPHAM (1777–1865), ∞ 1800 Rev. Francis Warre, pstl, 28.5x23 ov., 1778 (desc.: William Eyre-Matcham (1824–); his son, George Henry Eyre Matcham (1862–1939); PC 2023) ϕν



J.466.31 Thomas POWELL (1745–1797), of Nanteos, half-length to right, in a brown coat, seated in a landscape, pstl, 30.5x25.4 ov., sd verso 1786 (Mrs J. S. Mirylees, Nanteos, Aberystwyth, a.1957). Exh.: Cardiff 1948, no. 93 n.r. Lit.: Steegman 1962, p. 34 pl. 7C; Garlick 1964 ϕ



J.466.312 ~repl., pstl, 30.5x25.4 ov. (Groombridge, East Sussex, Sotheby's, 15.IX.1992, Lot 313 repr., attr. J. R. Smith, £1050) [new attr., identification] ϕαδν



J.466.314 Boy of the RICHARDSON family, pstl, 43x33 ov. (Frederick Cecil Nugent Hicks (1872–1942), Bishop of Lincoln; sale p.m., London, Christie's, 7.VIII.1942, 55 gns; Waters)

J.466.315 Hon. Lucilla Priscilla Maria ROLLE [(1757–1851), sister of Baron Rolle of Stevenstone], pstl, 30x25 (Plymouth Art Gallery. London, Christie's, 31.I.1919, Lot 37 n.r., with pendant, Charles Cutcliffe; 14 gns; George Cutcliffe; legs 1934). Lit.: Garlick 1964

J.466.316 Miss ST JOHN, of West Court, Berkshire, pstl, 30x25, 1786 (Lord Prudhoe; don: Archdeacon Singleton; desc. T. C. C. Blofeld, Hoveton House, 1964). Exh.: Norwich 1948, no. 39. Lit.: Duleep Singh 1927, I, p. 309; Garlick 1964

J.466.317 Lady SEAFORD, née Elizabeth Catherine Caroline Hervey (1780–1803), drawing, 1785 (Mr Hogarth 1865). Exh.: London 1865, no. 1464

v.g. Wharnclyffe

J.466.319 Lady SELSEY [née Lady Georgina Caroline Scott (1727–1809), dau. of Earl of Deloraine], in black cape and hat, pstl, 25.4x20 ov. (London, Christie's, 6.XII.1912, Lot 42, 41 gns; Leggatt)

J.466.32 Mrs William SIDDONS, née Sarah Kemble (1755–1831), actress, in black hat and riding costume, ¾ to left, in an outdoor setting, pstl, 1782 (the sitter 1783)

~grav. John Thornthwaite (c.1740–p.1795), for *Westminster magazine*, 31.I.1783, “from a crayon painting in her own possession” a/r Lawrence of Bath 1782 [engraver identified by annotation on BM copy] ϕ



From a Crayon Painting in her own possession.

J.466.323 ~cop., watercolour (Garrick Club). Lit.: Ashton & al. 1997, no. 745 repr.

J.466.324 Sarah SIDDONS as Zara in Congreve's *The Mourning Bride*, in a red dress, pstl, 30x25 ov., 1782 (the artist, Alfred Street, Bath, 1782. Matthew Hutchinson; London, Christie's, 22.II.1861, Lot 54, £3/15/-. Hogarth 1864–65. Sir Henry Hawley; don: Isabel M. J. Morant Gale 1889; her daughter, Mrs George MacDonald, Wickham, Hampshire, 1964;

desc.: London, Bonhams, 6.VII.2022, Lot 63 repr., est. £3–5000, £12,113). Exh.: Stratford 1864, no. 3; London 1865, no. 1465. Lit.: Garlick 1964; Levey 2005, pp. 49f ϕ



~grav. J. R. Smith 1782. Lit.: Levey 2005, pl. 27, mezzotint advertised by Master Lawrence in *Bath chronicle*, 13.XI.1782, “taken from life”

J.466.326 Sarah SIDDONS as Euphrasia in Murphy's *The Grecian Daughter*, pstl, 1783. Lit.: Garlick 1964; Highfill & al. 1982, XIV, p. 56 n.r.

~grav. Thomas Trotter 1783, profile left, right hand on hilt of dagger at waist

J.466.328 =?Grecian Daughter (Matthew Hutchinson; London, Christie's, 22.II.1861, Lot 74, 1 gn). Lit.: Garlick 1964

J.466.329 Sarah SIDDONS, pstl/pchm, 32.4x27.3 ov., sd verso 1786 (Tate N02222. Legs Miss Julia Emily Gordon 1896: National Gallery). Exh.: Bath 2002, no. 58 repr. Lit.: Garlick 1964; Ingamells 2004, p. 434 n.r. A/r Horace Hone min., 1784 (Dublin, NGI) ϕσ



J.466.331 Sarah SIDDONS, pstl (Mrs Mitchell Samuels, New York, 1959). Lit.: Fink 1959, p. 181 n.r.

J.466.332 ?Sarah SIDDONS, pstl, 28.5x23 ov., sd verso 1783/4 (London, Sotheby's, 3.IV.1996, Lot 52 repr., est. £1500–2000) ϕδ



J.466.334 ??Sarah SIDDONS, in a white dress, profile, to left, pstl, 30x25 ov.; sd verso 19.I.1784 (London, Christie's, 9.XII.1955, Lot 205, Mrs Siddons, 34 gns; Martin McLaren; London, Christie's, 10.VII.1990, Lot 86 repr.,

est. £700–1000, £1210, unknown. Newbury, Donnington Priory, Dreweatt Neate, 27.IX.2006, Lot 42 repr., as ?Sarah Siddons, est. £400–600, £500; London, Christie's, 5.VI.2007, Lot 46 repr., est. £2500–3500, £2600 [=£3120]; London, Christie's South Kensington, 2.XII.2014, Lot 152 repr., est. £2500–3500, b/i). Lit.: Jeffares 2006, p. 323*Λ*, unknown sitter $\phi\alpha\tau\delta\sigma$



J.466.336 Sir John SMITH-BURGESS, Bt (–1803), pstl, 30x24 ov., c.1786 (Bath, Holburne Museum, inv. 2022.25. Major Y. A. Burges, Parkanaur, Castle Caulfield, Co. Tyrone, Ireland, 1964. Lewes, Gorringe's, 29.VI.2021, Lot 282 repr., with three others). Exh.: Dublin 1872. Lit.: Garlick 1964 ϕ



J.466.337 Lady SMITH-BURGESS, née Margaret Burges, daughter of Ynyr Burges, wife of Sir John Smith-Burgess, Bt, later Countess Poulett (1754–1838), pstl, 29.5x24 ov., c.1786, inscr. *verso* "Portrait in crayons by Sir Thoms Lawrence of the Dowr Countess Poulett" (Major Y. A. Burges, Catsfield Manor, 1956, and Parkanaur, Castle Caulfield, Co. Tyrone, Ireland, 1964. Lewes, Gorringe's, 29.VI.2021, Lot 283 repr., est. £2–3000, £2400; Isherwood Fine Art). Lit.: Garlick 1964 ϕ



J.466.338 Mrs William SOTHEBY of Sewardstone, née Mary Isted (1759–1834), pstl, 29x25 ov. (Lieut.-Col. H. G. Sotheby, Ecton Hall; Sotheby's, 12.XII.1955, Lot 99; Yotterand). Exh.: Lawrence 1951, no. 38. Lit.: Garlick 1964

J.466.339 George STAINFORTH (1707–1796), wine merchant, of Old South Sea House, Old Broad Street; & pendant: **J.466.34** spouse, Sarah (1720–1813), pstl, 24.1x19.1 ov. (San Marino, Huntington Library, inv. 61.28/29. London, Christie's, 18.XII.1936, Lot 29, 15 gns; Frost & Reed; Lowry. Colnaghi; acqu. Museum 1961). Lit.: Garlick 1964 [attr.; ?cf. G. Lawrence] $\phi\alpha\tau$



J.466.341 [olim **J.466.4114**] Lady Jane STANLEY (1736–1803) in a white fur-trimmed wrap, white bonnet with blue ribbon, in a wooded landscape, pstl/pchm, 32x25.7 ov. (Knowsley Hall, Derby Collection. Brian Leary, QC (1929–2020), by c.1960; desc.: PC 2024; London, Sotheby's, 4.VII.2024, Lot 266 repr., unidentified, est. £6–8000, £5040; acqu.) ϕ



~cop., pnt., 29.5x24 ov. (Knowsley Hall, Derby Collection. The sitter; legs: her nephew, 12th Earl of Derby; desc.). Lit.: Scharf 1875, no. 249 n.r., anon.

J.466.343 Master STEEL, to right, the eyes full, in a brown coat over a chamois-coloured waistcoat, white falling collar, hair in tight curls over ears, tree in left background; & pendant: **J.466.344** Miss Steel, in a chocolate-coloured habit over white frilled bodice with wide falling collar, brown hair in curls to her shoulders, foliage in right background, both pstl/ppr, 29x24 ov., sd 14.XII.1784 (Francis Wellesley, cat. 217/218; London, Sotheby's, 30.VI.1920, Lot 520 n.r.; London, Christie's, 19.VI.1922, Lot 54; Hayden). Lit.: Garlick 1964

J.466.345 Hon. Laurence SULLIVAN (1783–1866), 42x31.5 ov., sd 1786 (Marquis del Moral, London, 1932. London, Sotheby's, 19.III.2003, Lot 117 repr., est. £3–4000, £2800). Lit.: Garlick 1964 $\Phi\sigma$



Photo courtesy Sotheby's

J.466.346 John Campbell SWINTON (1777–1867), pstl, 28x24 ov., sd *verso* "To be kept from the damp and sun/T. Lawrence/April 16, 1785" (desc.: Swinton family, Kimmerghame House, 1965) ϕ



J.466.348 Lady TEMPLETOWN (∞ 1769), née Elizabeth Boughton (1746–1823), 24.7x19 ov. (Lady Holford, Dorchester House; desc. Mrs Ian Menzies, her daughter-in-law; London, Christie's, 14.VI.1977, Lot 202 n.r., £300. London, Christie's, 21.XI.2002, Lot 13 repr., est. £2–3000; Crewkerne, Somerset, Lawrence's, 15–16.V.2003, Lot 81 repr., est. £1200–1800, £3000) $\Phi\sigma$



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J.466.351 Emma Elizabeth WALMSLEY (1782–), dau. of John & Mary Walmsley of Preston, aged 4–5, pstl/ppr, 44x34 ov., sd *verso* "This Picture must be kept from the damp & Sun. T. Lawrence Pinxt/1787" (sitter; legs: Emma Ann Sparling. Stansted Mountfitchet, Sworders, 9.IX.2014, Lot 328 repr., attr., est. £600–800) ϕ



J.466.353 Charles William WARD (1770–p.1822), m/u (desc.: Ward family 1911). Lit.: Clementina Black, *The Linleys of Bath*, London, 1911, repr. opp. p. 250 [new attr., ?] $\phi\alpha$



J.466.355 Mrs Charles William WARD, née Jane Nash Linley (1768–1806), in a white dress, pink sash, in a large pink straw hat, pstl/pchm, 32.5x27 ov. (her brother, William Linley; legs: his niece, Mary Ester Ward; desc.: Ward family 1911. Guy Peppiatt Fine Art; John Mitchell). Lit.: Clementina Black, *The Linleys of Bath*, London, 1911, repr. opp. p. 270, as pnt.; Lawrence 2021, fig. 15 [new attr. 2015] φνσ



J.466.358 Benjamin WELLS of Lincoln's Inn, pstl/ppr, 28x23 ov. (Newbury, Dreweatt Neate, 17.II.1999, Lot 30 repr., est. £400–600, b/i) φα

J.466.36 Major WENDELL, pstl, sd 1783 (desc. Mrs Charles Townsend, Boston, Massachusetts, 1964). Lit.: Garlick 1964

J.466.361 Miss WENTZER, actress, pstl, 28.5x24 ov. (London, Sotheby's, a.1991, £418). Lit.: Hind 1991, fig. 4 φ



J.466.369 Young officer in the Irish Volunteers, pstl, 28.5x23 ov., sd verso "T Lawrence Aet. 13/1783", with original "Be pleased to keep away/from the Damp & from dust" label (W. E. Spooner. London, Sotheby's, 20.XI.1986, Lot 58 repr., est. £1200–1800, £2000. London, Phillips, 17.IV.2000, Lot 196 repr., est. £1000–1500, £2400; English PC; London, Sotheby's, 14.VII.2010, Lot 45 repr., est. £6–8000, b/i; London, Sotheby's, 14.IV.2011, Lot 246 repr., est. £3–5000, £600. London, 25 Blythe Road, Harry Moore-Gwynne, 28.III.2018, Lot 49 repr., est. £100–200. Darnley Fine Art 2025) φσ



Warre, v. Popham

J.466.357 Lady Caroline Mary Elizabeth Creighton (1779–1856), daughter of Earl Erne, later (∞ 1799) Lady WHARNCLIFFE, and the Hon. Elizabeth Hervey (1780–1803), daughter of John Augustus, Lord Hervey, later Lady Seaford, pstl, 30x25 ov., 1783 (desc.: elder sitter's daughter-in-law, Jane, Mrs Stuart-Wortley 1894). Exh.: London 1894a, no. 218; London 1898a. Lit.: Caroline Grosvenor & Charles Beilby, Lord Stuart of Wortley, *The first Lady Wharncliffe and her family...*, 1927, I, repr., opp. p. 256; Garlick 1964, p. 259f n.r. φ



J.466.363 Prince WILLIAM HENRY, later William IV (1765–1837), as third lieutenant of HM Frigate Hebe, pstl, 30x25 [c.1783] (Admiral Sir William Fanshawe Martin, Bt; sale p.m., London, Christie's, 26.I.1923, Lot 124 n.r.; 90 gns; Agnew)

J.466.364 Sir Thomas WILLIAMS (c.1761–1841), GCB, admiral, RN, pstl/ppr, 23x18.5 ov., 1785 (Greenwich, National Maritime Museum, inv. PAJ 3955. Admiral Sir William Fanshawe Martin, Bt) φανσ



J.466.371 Young American officer, pstl (Mr Fiske; don, c.1835: Mrs Phipps; Oaklands). Lit.: P. W. Phipps, *The life of Colonel Pownoll Phipps*, London, 1894, p. 161 n.r.

J.466.372 Gentleman, pstl, 33x27 ov., 1787 (London, Sotheby's, 26.III.1975, £100)

J.466.373 Young man, ¾ length, in red coat and white trousers, wearing a three-cornered hat, seated, distance of wall and window, pstl, 33x26 ov., inscr. verso "This Portrait must be kept from the Sun and the Damp. T. Lawrence pinx't 10 Feby 1787" (H. Winterfeld, Nice; London, Sotheby's, 9.XII.1936, Lot 97, £10; Reitlinger. Birmingham, Fellows, 11.III.2025, Lot 442 repr., as manner of Lawrence, est. £800–1200). Lit.: Garlick 1964 φ



J.466.3571 ~repl., pstl, 30x25.5 ov. (Ickworth, National Trust, inv. ICK.P.144, NT 851839. Desc.: Lady Mary Hervey; legs 1928). Lit.: Farrer 1908, MS addition, no. 335 as by Russell; Fox 2023, fig. 11, as pstl by John Russell [new attr. 2024]φν



J.466.366 Young man, pstl, 29x24 ov., 1783 (Mrs Cookson, Meldon Park, Morpeth, 1964). Lit.: Garlick 1964

J.466.367 Officer of the Royal Horse Guards, pstl, c.28x24 ov., sd verso "Be pleased to keep from the Damp & fm ye Sun/Lawrence 1783" (Doig & McKechnie, Edinburgh, 1885–95 from label. London, Sotheby's, 5.X.1972, Lot 72; PC; London, Sotheby's, 3.VII.2013, Lot 158 n.r., est. £3–5000 with Impey, £3000) φσ



J.466.375 Gentleman, half-length, wearing a blue coat, pstl, 28.5x22 ov. (Mrs Leaver. London,

Christie's, 8.VII.1997, Lot 16 repr., est. £800–1200, £1300) φ



J.466.3761 Gentleman, wearing a blue coat, pstl, 24x18.5 ov. (Washington, West Sussex, Toovey's, 30.XI.2022, Lot 83 repr., circle of Gardner, est. £100–150) φα



J.466.378 Young woman, pstl, 30.5x25.5 ov., c.1782 (Herbert Lloyd-Jones, Cirencester, 1964). Lit.: Garlick 1964

J.466.379 Girl holding a vase of flowers, pstl, inscr. 1783 (Matthew Hutchinson; London, Christie's, 22.II.1861, Lot 51. London, Christie's, 9.XI.1993, Lot 9, £700). Lit.: Garlick 1964

J.466.38 Lady in white dress with powdered hair, pstl, 30.5x25.4 ov., sd 1784 (London, Christie's, 10.VII.1990, Lot 86, £1100)

J.466.381 Flora, pstl/pchm, Ø30 rnd., sd "TL Æ 14/1784" (Ottawa, National Gallery of Canada, inv. 41024. Don American Friends of Canada Committee, Inc., 2002, with Dr David H. Weinglass & Ms. Marilyn Carbonell)

J.466.382 A priestess, 43x33 ov., 1786 (Duke of Beaufort, Badminton). Exh.: Bath 2002, no. 59, n.r. Lit.: Garlick 1964 Φσ



Photo courtesy owner

J.466.385 A vestal, 43x33 ov., c.1786, Royal Academy 1787, no. 255 (Duke of Beaufort, Badminton). Exh.: Bath 2002, no. 60, n.r. Lit.: Garlick 1964; Levey 2005, p. 55, pl. 29 Φσ



Photo courtesy owner

J.466.388 Mad Girl, pstl/pchm, 31x26 ov., sd 1786, Royal Academy 1787, no. 184, inscr. *verso* with *The Maiden's Ballad*, from the Union Song-Book, Berwick, 1781 (Philadelphia Museum of Art, inv. 1985-51-1. Ernest Leggatt 1911; D. H. Leggatt 1923. Colnaghi 1943; Maude, Countess of Carnwath. London, Christie's, 19.III.1985, Lot 93 repr., est. £6–8000, £10,000). Exh.: Paris 1911, no. 77; Philadelphia 1986; Philadelphia 1988; Philadelphia 2000b; Lawrence 2021, fig. 16. Lit.: Lawrence 2010, p. xiv, fig. 3; Simon Lee "Deranged and virtuous widowhood...", in K. Hornstein & D. Harknett, eds., *Horace Vernet and the thresholds of nineteenth-century visual culture*, 2017, p. 156 n.r. Φ



Photo courtesy Christie's

J.466.391 Lady, ?pstl, Royal Academy 1787, no. 207

J.466.392 Lady, ?pstl, Royal Academy 1787, no. 231

J.466.393 Young lady, ?pstl, Royal Academy 1787, no. 258

J.466.394 Lady, m/u, Royal Academy 1789, no. 207

J.466.395 Young lady, m/u, Royal Academy 1789, no. 229

J.466.396 Lady, m/u, Royal Academy 1789, no. 232

J.466.397 Young lady, m/u, Royal Academy 1789, no. 258

J.466.398 Lady, crayons, Royal Academy 1789, no. 122

J.466.3985 Lady, small half length, crayons (General John Burgoyne; London, Christie's, 22.XII.1792, Lot 4 [part], withdrawn)

J.466.399 Jeune femme, assise, la tête appuyé sur la main droite, cheveux blonds relevés et bouclés, vêtement blanc, ruban bleu au corsage, pstl, 25x21 ov. (Signol, marchand de l'art; vente p.m., Paris, Drouot, Pillet, 1–3.IV.1878, Lot 60 n.r., F1600)

J.466.4001 Lady, pstl, 49.5x37 (London, Christie's, 13.VII.1903, Lot 37 n.r., attr., 20 gns)

J.466.4002 Lady in yellow and blue dress, pstl, 28.5x23.5 (London, Christie's, 9.V.1910, Lot 70, 43 gns; Leggatt)

J.466.4005 Girl, bust, to left, eyes looking right, nude shoulders, short brown hair, crayons/ppr, 9.5x7 ov. (Francis Wellesley, cat. no. 179; London, Sotheby's, 28.VI.1920 & seq., Lot 510 n.r.)

J.466.401 Lady in black muslin dress, pstl, 24x19 ov. (London, Christie's, 25.II.1924, Lot 3 n.r., 6 gns; Forbes)

J.466.402 Lady, pstl, 28x23 ov., inscr. *verso* (London, Sotheby's, 12.III.1987, Lot 36, £750)

J.466.403 Woman's head, pstl, 33x27 (London, Sotheby's, 1.IV.1993, Lot 43, est. £300–500, £280)

J.466.404 Lady, pstl/ppr, 50.8x38.1 (Chicago, Susanin's, 4.XII.1999, Lot 329 repr., attr., est. \$300–500, \$150) [??attr.] φ

Lady, profile (Philip Mould 2007) [v. Bermingham]

J.466.407 Girl with dark hair, white dress, buff-coloured sash, in an outdoor setting, pstl, 24.6x19.1 ov. (Colnaghi; acqu. Walter Brandt 1965, traditionally attr. Sharples; London, Sotheby's, 7–8.VII.2011, Lot 242 attr., with two others, est. £4–6000, b/i; London, Sotheby's, 12–20.IX.2019, Lot 626 repr., attr., est. £400–600, £625) [new attr. 2009, ?] φανσ



J.466.409 Lady in yellow dress, pstl/ppr, 24x19 ov. (Boris Wilnitsky 2007, as by John Russell. Philip Mould. London, Christie's South Kensington, 6.XII.2012, Lot 202 repr., as by Lawrence, est. £4–6000, £7500) [?attr.] φασ



J.466.411 Young girl, pstl/ppr, 22.6x17.8 ov. (PC 2014; Oxford, Bonhams, 17.VI.2014, Lot 399 repr., attr., est. £600–800) [new attr., ?] φανσ



J.466.4111 Lady in a white dress, blue sash, seated in a landscape, pstl, 32.7x27.8 ov. (Guy Peppiatt Fine Art, exh. 3–12.X.2016, cat. no. 13 repr.) φσ



J.466.4112 Young lady in a white dress, blue sash, seated in a landscape, pstl, 32.7x27.8 ov. (Lisieux, Brunet, 6.VII.2019, Lot 97 repr., as “dans l’esprit de Lawrence”, est. €300–400) [autograph] φν



J.466.4113 Lady in a brown dress, pstl, 27.2x22.7 ov. (Guy Peppiatt Fine Art 2024.)φ



J.466.413 Portrait, pstl, 1794, in frame by John Adair, 47 Brewer Street, London (PC). Lit.: Gilbert 1996, p. 62 repr., frame corner only

J.466.4135 Children, pstl, a pair (London, Christie’s, 29.II.1896, Lot 55 n.r.)

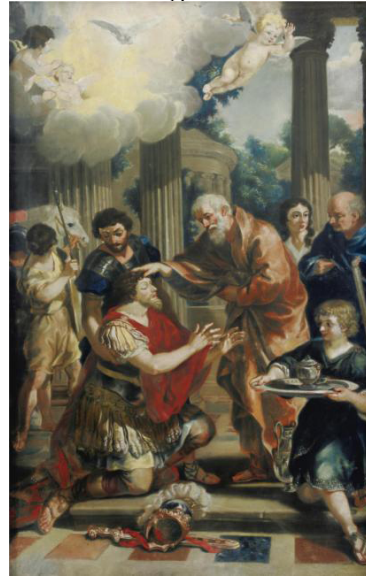
J.466.414 A child with a cup, cr. clr (London, Christie’s, 24.III.1922, Lot 14 with portrait of a gentleman, m/u, 20 gns; F. Sabin)

J.466.415 Naval officer, in blue coat; lady, in blue and white dress; & child, with a lamb, 3 pstls, 25.4x20 ov. (London, Christie’s, 12.XII.1924, Lot 45 n.r., 17 gns; Chester)

J.466.416 Gentlemen, in green, brown & blue coats, 3 pstls, 25.4x20 ov. (London, Christie’s, 12.XII.1924, Lot 46 n.r., 17 gns; Cox)

J.466.417 Officer, in scarlet coat; & lady, in brown edged with pink, pstl, 28x23 ov. (E. Goldschmidt; sale p.m., London, Christie’s, 13.III.1936, 52 gns; Woodward)

J.466.418 Saul receiving sight from Ananias (Acts 9:18), pstl/pchm, 114.5x71.8, 1782 (Thomas Lawrence, the artist’s father; Mrs Holmes; London, Sotheby’s, 12.III.1987, Lot 30, £850; Thomas Agnew & Sons Ltd., London; Philadelphia PC 1987–2008, exh. Philadelphia Museum of Art, n.d.; New York, Sotheby’s, 6.VI.2008, Lot 80 repr., est. €6–8000). Lit.: Williams 1831, I, p. 71; Sir Walter Armstrong, *Lawrence*, London, 1913, p. 16. A/r print by Jakob Frey (1681–1752) a/r Pietro da Cortona pnt. (Santa Maria della Concezione, Rome); a hand coloured copy is at Stourhead φνσ



J.466.42 Mars, pstl/pchm, a/r Agostino Carracci, 49x38, sd 1785 (London, Sotheby’s, 25.II.1998, Lot 144 repr., est. £600–800, £550) φ



J.466.422 Descent from the Cross, pstl/pchm, a/r Daniele da Volterra, 114.5x73.5, 1780s (the artist; London, Christie’s, 21.V.1830, Lot 279, 2½ gns; Kennedy. Hawkhurst, Michael Shortall Auction Centresm 12.VII.1984, Lot 812, £400. London, Sotheby’s, 19.XI.1987, Lot 61 repr., est. £800–1200, £800 [=£880]. London, Christie’s, 12.XI.1991, Lot 32 n.r., £554). Lit.: Williams 1831, I, p. 71 n.r. φ



J.466.424 Very spirited head of Our Saviour, profile, crayon [?chlk] (don: Dr Henry Kent). Lit.: Smith 1866, repr. opp. p. 194

J.466.425 Transfiguration, pstl/ppr, 117.5x73.7, 1782 (Yale Center for British Art. Lawrence sale p.m., London, Christie’s, 21.V.1830; Derby, Robert Moseley, 1832, Lot 1. London, Sotheby’s, 12.III.1987, Lot 29; PC). Exh.: Lawrence 2021, fig. 13. Lit.: Williams 1831, I, p. 71 n.r.; Lawrence 2010, p. xiii, fig. 2. A/r Raphael pnt. 1520 (Vatican) φ



J.466.428 Aurora, pstl, c.1780. Lit.: Williams 1831, I, p. 71 n.r. A/r Reni pnt., 1614 (Palazzo Rospigliosi)

J.466.429 Vision of San Romuald, pstl. Lit.: Williams 1831, I, p. 71 n.r. A/r Andrea Sacchi pnt., 1631 (Vatican)