

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### LUTTRELL, Edward

?London c.1650 – Braunton, Devon 6.III.1737  
The life of the English pastellist and mezzotint engraver Edward Luttrell (Lutterell, Luttel etc.) has been the subject of much speculation from the early mentions in Vertue of “Mr Edward Luttrell bred to the law of New Inn London”. Buckeridge (1706) plausibly suggested that he was a scholar of Ashfield (*q.v.*)—

From him the present Mr *Luttrell* had his Introduction, who has improv'd that Invention [crayon painting], and multiplied the Variety of Colours to effect any thing; and also found out a method, unknown before, to draw with those Chalks or *Crayons* on Copper-Plates, either by the Life or Historically.

Pilkington (1824), who is also the source of Luttrell's (plausible) date of birth, erroneously thought that the artist was born and spent a great part of his life in Dublin, no doubt believing that he belonged to the Irish family from Luttrellstown; he calls him Henry Luttrell. Later research into his prints noted that his first name began with E., but the major breakthrough required the emergence in 1965 of Luttrell's 1683 manuscript *Epitome of painting, containing breife directions for drawing, painting, limning and cryoons* (now at the Yale Center for British Art; exhibited New Haven 2007, no. 133; transcription published in Jeffares 2020d): its dedication implied that the artist was related to the Luttrell family of Saunton, or Santon, Court, in the parish of Braunton, Devon. Based on Sir Henry Maxwell Lyte's well-researched genealogy of this Luttrell family (some of it derived from the materials accumulated by the historian and diarist Narcissus Luttrell, 1657–1732), Patrick Noon (in New Haven 1979) proposed to identify the pastellist as Edward Luttrell, son of another Edward (1616–1668), a younger son in the family and uncle of Narcissus (so that the pastellist was Narcissus's first cousin). (There has been some confusion as to the exact genealogy: Maxwell Lyte's 1881 pedigree indicated that Edward, the putative pastellist, was the son of Arthur Luttrell, born 1638, which does not seem plausible for the father of an artist who was working by 1674; this was revised in the 1909 monograph.) While this has some surprising implications, the circumstantial evidence has since been reinforced, notably by the signature on the Braunton oath roll and by the chronology, although no contemporary document has yet been discovered explicitly identifying this Edward as the pastellist.

The Devon family appears to be unrelated to the Irish Luttrells. The pastellist's grandfather had four children, the heir being a colonel in the parliamentary army. His two younger brothers both went to Gray's Inn, the pastellist's father being admitted in 1632. “Edward Lutterell Gent of Rose Alley, High Holbourn” was buried 1.IV.1668, supporting the idea that he had remained in London practising the law – consistent with Vertue's statement about the pastellist's background – but he seems not to have been particularly successful: his widow Dorothy renounced his estate. All the circumstances indicate that his son Edward (the pastellist) was born around 1650, presumably in

London (the birth does not appear in the Braunton parish registers; a brother Francis died in 1657). Records of admission to New Inn were lost many years ago; the recently discovered copy minute book runs only from 1675, and contains no mention of Luttrell.

Vertue also tells us that, having “no instructor or regular teaching”, while “drawing by practice for his Pleasure at length [Luttrell] persued it & left the Practice of the Law.” Starting with “the manner of drawing in Crayons”, but “having a mechanical head”, he turned to mezzotint engraving. Buckeridge's suggestion that he was taught pastel by Ashfield is supported by favourable mentions of him in the *Epitome*. This tract however promotes the merits of lengthy, formal training (at least three years of drawing before turning to painting in any of its forms), suggesting (but by no means implying) that the author himself had benefitted from such discipline; the preface includes an irascible attack on foreigners and amateurs who “aim to be Painters before they be Draftsmen”.

Luttrell's earliest signed pastel was dated 1674; the next, 1677. From around 1680 Luttrell combined both skills by using pastels on prepared copper plates, a technique which Buckeridge said he invented although Vertue believed was derived indirectly from the Dutch engraver Abraham Blooteling. In the *Epitome*, Luttrell recognises that the technique for preparing the plates derived from Prince Rupert (Ruprecht von der Pfalz), as improved by Wallerant Vaillant (*qq.v.*). Both Bloteling and Luttrell engraved Greenhill's 1673 portrait of the 1<sup>st</sup> Earl of Shaftesbury (although the date appears on the print, it probably refers to the original portrait, the plate being made later). Several prints were published with the mezzotint engraver and pastellist John Smith (*q.v.*), and Luttrell also worked with Isaac Beckett.

Luttrell seems to have been well connected in the wider art world. At some stage before 1690 he introduced Sir Godfrey Copley to the artist Henry Cook (*qq.v.*) who decorated his house in Yorkshire. In 1694 John Evelyn recorded a Luttrell portrait of his relatives; but the closer acquaintance which has been inferred from the inscribed presentation copy of Evelyn's 1656 *Lucretius* to “Edward Luttrell” (Harvard; *v.* Geoffrey Keynes, *John Evelyn: a study in bibliophily*, 1934, p. 58; New Haven 2007) should be treated with caution, as the date suggests it is more like to refer to a homonym: the pastellist's father or a more distant cousin, Edward (1600–1664) of Spaxton (both he and his son, another Edward, died far too early to be the pastellist; he appeared in litigation before Keeper Coventry in 1638, and may connected with the relative Vertue mentions in connection with Luttrell's copy of a portrait of the judge).

The manuscript of the 1683 *Epitome* was dedicated to his “most Ingenuous Kinswoman Maddam Dorothy Luttrell”, and the first page of the manuscript, inscribed “Dorothy Luttrell/Her Book/1683” indicates that it was her property. This was Narcissus's sister Dorothy (1658–1724), who married Owen Wynne in 1688. While the main part of the *Epitome* was written by Edward Luttrell, supplementary entries (some 18

pages) were added by Dorothy, presumably under Luttrell's supervision, including among the recipes for pastels a statement which refers to his practice: “these cryoons formerly was made up with 3 parts plaister of paris, & now for his cryoons to work upon Copper: he makes but one part of plaister of paris”.

In her will (proved 1.X.1745), Narcissus's widow Mary bequeathed to Owen Wynne's grandson “my late husband's picture in Crions”. This may very well have been by Luttrell, who was well acquainted with his cousin: an autograph letter (Bodleian MS. Eng. c. 7903, fol. 4) of 7.II.1681 written by him from Oxford describes the difficulties of finding accommodation in “Our City” for Narcissus (then in London, “over against the Red Cross in High Holborne”, opposite the *Three cups* tavern, near where the pastellist's father had died) a month before the sitting of the so-called third exclusion parliament. It is unclear for how long Luttrell lived in Oxford, but his stay was long enough to have drawn John Barefoot, letter-doctor to the university of Oxford, ad vivum in 1681, and to have Michael Burghers engrave it locally. An Edward Luttrell was listed as a ratepayer in Henrietta Street, Covent Garden in 1682, and the pastellist must have been in London in .IV.1682 when he drew two Javanese ambassadors at the Duke's Theatre, but he may have returned to Oxford by 1683 when he wrote the *Epitome*, as he refers to “this Towne” rather than city which seems unlikely to refer to London.

The pastellist was probably the “Edward Lutterell, gentleman” who married a Jane Smith at St James's, Clerkenwell in .II.1675; a daughter Jane was born in Red Lyon Street and baptised 28.X.1688 at St Andrew's Holborn in 1688. Soon after Edward must have remarried; the pastellist's wife, from as early as 1695 to after his death, was Mary (the marriage is undocumented, but a monument in the church at Braughton to her grandson, one Robert Hales, implies that Mary, née Bland, had been married, to a William Hales, in 1679, before her union with Luttrell). Edward and Mary's daughter Charlotte was christened in the Savoy Chapel in 1695, and a son, Edward Jr, must have been born near this date.

The *Epitome* reveals Luttrell to have had a lively mind and a practical approach to his art. Whatever his training, he wrote as an experienced practitioner. He demonstrates a familiarity with drawing, oil painting, miniature and glass painting, as well as the mezzotint method for which he has most widely been noticed, but his sections on pastel are also of great interest. He discusses rubbing with the finger, noting that pastels look strongest without rubbing, but “neatest with it”, and recommends cleaning up the blurred lines with a crayon point, and not using the technique after the initial stages. Black and red chalk should never be used as they cannot be erased. He describes several different techniques before praising that introduced by Ashfield.

Although it appears not to reproduce any previous text verbatim, the *Epitome* draws from a number of previous sources, perhaps most

notably from the anonymous compendium *The excellency of the pen and pencil*, London, printed for Richard Jones and Dorman Newman in 1668 (Newman's broad publishing activities extended to retailing medicines). The text was largely drawn from the work of William Faithorne; but the passage on pastels below relates closely to those of Browne and Salmon. It is largely identical in the 1668 edition and its 1688 reprint, with the exception of a section (disrupting the pagination) on mezzotint grounds and glass painting which is similar to Luttrell's *Epitome*; the latter however elsewhere draws extensively on the 1668 *Excellency*.

In his recipes for pastel, Luttrell divides common pigments according to their hardness. One group, of ochres etc., have the right consistency to make pastels without addition; others are either too hard (e.g. ivory black) or too soft (flake white, lamp black) on their own, but can be combined satisfactorily. Powder colours (ultramarine, vermilion, orpiment etc.) need to be mixed with plaster of Paris.

Using a fairly narrow range of colours (albeit "multiplied" from that of Ashfield, as Buckeridge points out), Luttrell's palette is notable for the characteristic flesh tones of very warm reds and oranges. These are often juxtaposed alarmingly: Luttrell was obviously aware of the dangers of blending different colours on the paper; combined with a restricted choice, his unmodulated transitions are particularly idiosyncratic. Elsewhere (particularly to mark the background next to the side of the face with the light) he stumped liberally. He frequently supplemented dry pastel with gouache washes.

He worked in small formats, experimenting with different supports. Some early experiments drawn directly on linen have not survived well. Later work on copper (e.g. Jeffreys) show a far higher level of finish, and come close to Ashfield's technique, but varied his compositions by including as many as ten sitters in a single image. He also made copies after Rembrandt, Van Dyck and other masters. Some of his work is signed with a monogrammed EL; the full name appears only a couple of times. Vertue thought his best work was the engraved mezzotint of the amateur painter and draughtsman Francis Le Piper, who drew sets of grotesque heads on single sheets and who was also employed by Isaac Becket to produce designs for mezzotints (Buckeridge). Le Piper came from a Flemish family; his travels over a "great part of Europe to study painting" (Buckeridge) may have provided the inspiration for Luttrell's copies of old masters.

The Butler portrait (which Thomas Hearne called "an excellent picture ... done in Creons most admirably well, by Luttrell") is a good illustration of Luttrell's varied techniques (Le Piper made twelve sketches after *Hudibras*): the NPG version is in gouache and pastel on panel, while the Yale version is pure pastel on paper, a technique which the artist described in his *Epitome*: "it will not only have the freedom and strength of a painting but the neatness and beauty of Limning. And with free and soft Crayons any thing that is or can be painted may be expressed whatever the ignorant say to the Contrary." (The concept "to effect any thing" reappears in Buckeridge, who may perhaps have seen the manuscript.) Other works included watercolour, graphite, chalks and coloured crayons, and the level of finish varies widely. Some of this may be accounted for because Luttrell is copying from other sources, but, while there is some chronological progression, the

broad range of his level makes attribution of his pastels on technical grounds hazardous, and confusions no doubt persist.

Luttrell's career unfolded entirely within Westminster. An announcement (one of the very few documents referring to him) appeared in the *Post man* for 18.XII.1703:

This is to give notice, That Mr Edw. Luttrell who draws by the Life or otherwise in Crayons or dry colours on Copper Plates, is removed from his late Dwelling in the Savoy, to Peter-street, Westminster, next-door but one to Marshamstreet end, and continues to do the same as formerly.

Luttrell was recorded at 20 Long Acre in 1698–99 (*Survey of London*), a house occupied (1686–96) by one James English or English, whose wife Isabella advertised artists' materials. He was recorded in Petty France in the Westminster rates books and other documents between 1713 and 1718. The legend on the undated Higgins print (probably from 1700–10) states that it was sold by "M. Luttrell" (Mary) at a print shop in Westminster Hall.

His output fell off dramatically after 1705. In 1710 he arranged to dispose of "120 pictures in crayons, all drawn by E. Luttrell" by raffle, for which the hand-bill still exists (BL Harley MSS 5947 (27); transcribed artworld.york.ac.uk). (The idea was not entirely novel: John Michael Wright disposed of numerous pictures by lottery in the 1660s, with the King purchasing some 14 paintings.) They were "well fitted up with Frames and Glasses fit for Closets, &c."; tickets were available at Mrs Luttrell's shop in Westminster Hall. The pictures included 40 "historical heads", offered in pairs, valued at 15s. each, "well fitted up with Frames and Glasses fit for Closets" (probably a good indication of his normal price); 30 more "eminent persons of a former age", mostly copies, sold individually; 30 "candle-light heads made up into sconces", in glazed oval frames with brass candelabra, sold in pairs, and a further 20 "chances of pictures" which Luttrell would draw from life when the winner presented his ticket. Further arrangements for exchange and redemption of the tickets were made, and the odds were disclosed (600 tickets at 5s. each). These 20 "chances" might seem to challenge the idea that the raffle marked the artist's retirement, although there is no evidence that they were taken up: indeed, after 1705, only one pastel is recorded (from 1710: a pair inscribed 1724 seem to be in costumes from 30 years before, and the Mortimer family to which the children belong has not been identified either in London or Devon).

It is possible that J.506.189 was among those disposed of in this way, given the phrasing of the inscription on the reverse, in Luttrell's hand "The Back of all these pictures ought to be Covered with Strong [paper] to keep out Dust."

Luttrell was listed as a director of Kneller's Academy in 1711, and in 1723 was named in Vertue's notebooks among "living painters of note in London." He is probably the Mr Lutterrell recorded as a debtor for 15s. 6d. in the probate inventory of Edward Cooper (14.X.1725, artworld.york.ac.uk), Cooper published a number of Luttrell's prints. But in fact Luttrell and his wife Mary had left London in 1719, to live at Saunton Court (in the parish of Braunton, Devon), where he conceived a plan to get his elderly cousin Southcott Luttrell to disinherit his own son and entail his estate to Edward's son. The plan required Edward Jr to resign his commission in the First Foot Guards to live at Saunton with his cousin. However on a visit to London in 1721, Edward Jr was killed in

a brawl with the two bailiffs arresting him for debt. This resulted in litigation over the estate.

Luttrell died on 6.III.1737 (and was buried at Braunton four days later), survived by his widow Mary who died two years later.

### Bibliography

Bell 1915, pp. 9–17; Bénézit; Buckeridge 1706, p. 400; 1754 p. 355; Burns 2007, p. 37ff; Chaloner Smith 1883; Croft-Murray & Hulton 1960; Crookshank & Glin 1978; Crookshank & Glin 2002; Dublin 1969; Grove 1996; T. B. Howell, *Complete collection of state trials...*, London, 1816, XVI, 1–54; Jeffares 2020d; London 1987a; London 1998b; London 2001c; Sir H. C. Maxwell Lyte, "Dunster and its lords", *The Archaeological journal*, XXXVIII, 1881, pp. 63–228; Sir H. C. Maxwell Lyte, *A history of Dunster and of the families of Mohun & Luttrell*, London, 1909; New Haven 1979; [William Pittis], *The widow Lutterell's cry for justice...*, London, 1722; Oxford DNB; Pilkington 1824; Ratouis de Limay 1946; Simon 1998; Strickland 1913; Vertue I, p. 42 & *passim*; Waterhouse 1978; Waterhouse 1981; Waterhouse 1988; Whitney & Millar 1957, p. 100; artworld.york.ac.uk; National Archives, C11/1229/51; C11/278/23; C11/277/12 &c.

### GENEALOGIES Luttrell

### Pastels

J.506.101 [SELF-PORTRAITS]: Mr Lutterel by himself, several – one head as big as life. Lit.: Vertue III, p. 13, names of living painters of note in London, 1723

J.506.1016 SELF-PORTRAIT holding a print, pstl/ppr, 33x28, sd v "1680 E L fe" (W. A. Clare Lees, 1964; desc.: Lewes, Gorrings, 12.III.2019, Lot 441 repr., est. £4–6000). Lit.: Collectors' questions, *Country life*, 1.X.1964, p. 826 repr. ☉



J.506.102 Elias ASHMOLE (1617–1692), antiquary, pstl/copper, c.33x26 ov., inscr. "Elias Ashmole H 63", c.1680 (PC 2015) ☉



J.506.104 Gentleman of the BAKER family, pstl, 25x19, sd v "E L Fe/1705" (J. Thursby-Pelham; Mrs Guy Argles; desc. Stirling Smith Gallery, exh., .V.1960. London, Christie's South Kensington, 7.XI.1995, Lot 42 repr., est.

£500–800, £480; London, Christie's South Kensington, 29.XI.2000, Lot 192 repr., est. £600–800, b/i) φδ



J.506.105 John BAREFOOT (1611–p.1681), letter-doctor to the university of Oxford, a letter in his hand, m/u

~grav.: Michael Burghers 1681

J.506.107 William Russell, 1<sup>st</sup> Duke of BEDFORD (1616–1700), pstl/copper, 38x30.5, 1698 (London, NPG 1824). Exh.: London 2012a. Lit.: Whinney & Millar 1957, p. 100 Φσ



Photo courtesy National Portrait Gallery, London

~grav. Robert Williams, mezzotint

J.506.111 Bishop Gilbert BURNET (1643–1715), m/u. Lit.: Bell 1915, p. 12

~grav. mezzotint

~grav. Van der Giest

J.506.114 John BULTEEL, pstl, 27x20 (Jennings-Brown; London, Sotheby's, 29.VII.1926, 10s.; Hugo. London, Knight Frank Rutley, 31.VIII.1967, Lot 79 with 2 others, £26; Commander J. B. Laing RN) φ



J.506.116 Samuel BUTLER (1612–1680), author of *Hudibras*, gch., pstl/panel, 33x25.9, c.1680 (London, NPG 248) Φσ



Photo courtesy National Portrait Gallery, London

J.506.117 ~version, pstl (Mr Calvert, of Christ Church, Oxford). Lit.: *Remarks and collections of Thomas Hearne*, 1902, vi, p. 119, "an excellent picture of Butler, Author of Hudibras. Done in Creons most admirably well, by Luttrell"

J.506.119 ~version, pstl/ppr, 32.7x24.3 (New Haven, Yale Center for British Art, Paul Mellon Collection, B1977.14.6092. L. G. Duke). Exh.: New Haven 1979, no. 10 repr.; London 1987a, no. 153 repr. *Olim* attr. Ashfield φβ



J.506.121 ~version, gch., pstl, 24.8x20.3, s monogram (Oxford, Bodleian Library). Lit.: Bell 1915, pl. IIa; Lane Poole & Garlick 2004, p. 50 repr. φβ



J.506.122 ~version, pstl, 28x21, s monogram "EL" (Winchcombe, British Bespoke Auctions, 16.VI.2021, Lot 72 repr., anon., unidentified, est. £200–300) φβν



J.506.123 Mrs Thomas CALCOTT (∞ 1701), née Sarah Moreton (c.1670– ), of Berwick Maviston, pstl, 25.4x21 (Nottingham, Mellors & Kirk, 12–13.VI.2013, Lot 597 repr., English sch., est. £200–300) [new attr., ?] φαυ



J.506.124 Charles CAMPBELL (c.1640–1714) of Newgrange, Co. Meath, pstl/copper, 22.5x18.5 (the sitter; ?don: Earl of Mountalexander. Don: Lieut.-Col. W. R. Haliday 1857. Acqu. auction Meath 2019; PC 2020) [new attr. 2020] φαυ



J.506.125 Queen CATHERINE of Braganza (1638–1705), in grey dress with strings of pearls, pstl, 24x19 (Rev. E. H. Dawkins, Morhanger House; London, Christie's, 28.II.1913, Lot 13, sch. of Lely, 40 gns; Agnew's, drawing stock no. 7942, for C. Fairfax Murray. Exeter, Bearne's, 23.VI.1999, Lot 440 repr., attr. Ashfield. Dublin, James Adam, 28.III.2001, Lot 83 repr., attr. Luttrell, est. Ir£8–10,000, b/i). A/r Jacob Huysmans pnt., c.1670 [?Luttrell; ??Ashfield] φαυ



J.506.127 CHARLES I (1600–1649), pstl/ppr, 26.6x21, a/r Van Dyck (Dublin, NGI, 7409). Lit.: Le Harivel 1983, repr. φα



J.506.129 CHARLES II (1630–1685), head and shoulders, pstl, 38.5x31.5 (Billingshurst, Sotheby's, 4.IV.2000, Lot 385 n.r., attr., with another pstl of a cleric, est. £150–200, £360)

J.506.13 [olim J.85.1121] CHARLES II, head and shoulders, nearly full face, black wig, white cravat, bl., red chlk, gch./ppr, 27.8x22.5 (Cambridge, Fitzwilliam Museum, inv. 951. Joseph Prior by 1885; legs 1919). Exh.: Cambridge Antiquarian Society, Portraits, 1885, no. 45, as by Lely; London 1934a, no. 1107. Lit.: *Principal pictures in the Fitzwilliam Museum*, Cambridge, 1929, p. xxix n.r., anon., pstl [attr. Museum collections database, accessed 2017]

CHARLES II (*Oxford, Ashmolean, inv. W.A.B.L.VIII.465*) [v. Lely]

CHARLES II (*Col. Ferrybough, Leonard Duke*). Lit.: Woodward 1951, pl. 59, as Luttrell [v. Greenhill, J.473.141]

J.506.132 Sir Job CHARLTON, Bt (c.1614–1697), judge, politician, speaker of the House of Commons, pstl, 28x22 (Sir Bruce Ingram. Chin Fine Art 2008) [new attr.] φ



~related pnt., anon. (Government Art Collection, inv. 4930)

J.506.135 Henry Hyde, 4<sup>th</sup> Earl of CLARENDON (1672–1753), in a red cloak, pstl, 27x22, c.1685 (London, Sotheby's, 13.III.1986, Lot 104 repr., English sch., c.1685, est. £2–3000, b/i.

London, Sotheby's, 14.XI.1996, Lot 55 repr., est. £1500–2000). Lit.: Jeffares 2006, p. 572Ci [new attr., ?] Φα



Photo courtesy Sotheby's

J.506.138 [?][?]William CONGREVE (1670–1729), playwright, holding a pen, pstl/copper, 30.6x25.5, sd “E. Lutterell fe 1699” (Dublin, NGI, inv. 2352. P. Quigley, Dublin; acqu. 1899). Exh.: Dublin 1969, no. 6 n.r.; Dublin 2023. Lit.: Strickland 1913, unknown sitter, n.r.; Le Harivel 1983, repr., as unknown, London 2001c, p. 40 n.r. φ?δ



J.506.14 Robert CONY (?1645–1713), naval physician ~grav. mezzotint, 1707

J.506.141 Girl of the COPLEY family of Sprotborough, pstl/ppr, 25x20, sd → “E. Luttrell/1708” (desc.: PC 2022) φv



J.506.142 Thomas, 1<sup>st</sup> Baron COVENTRY (1578–1640), Lord Keeper, crayons, a/r pnt. Cornelius Johnson in possession of a relation of Luttrell. Lit.: Vertue I, p. 32

J.506.143 The CROFT family portraits, pstl, 24.5x20, c.1690 (Croft Castle, Herefordshire, National Trust. *Olim* Moseley family; Sir James Croft, Bt; legs). Attr. circle of Luttrell; circle of Ashfield and Faithorne have also been suggested.

J.506.152 Dr Herbert CROFT (1603–1691), bishop of Hereford, 24.5x20; & pendant: J.506.153 spouse, née Ann Brown, 24.5x20 (Croft Castle, Herefordshire, dep.: National Trust, inv. 537432.6). Circle

J.506.154 Sir Herbert CROFT, 1<sup>st</sup> Bt, cr. clr, 24.5x20 (Croft Castle, National Trust, CRO/P/37 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.157 Son of Sir Herbert CROFT, pstl, 24.5x20 (Croft Castle, Herefordshire, on loan to National Trust, CRO/P/38 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.156 Son of Sir Herbert CROFT [?], pstl, 24.5x20 (Croft Castle, National Trust, CRO/P/39 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.153 Son of Sir Herbert CROFT, pstl, 24.5x20 (Croft Castle, National Trust, CRO/P/40 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.166 Boy of the CROFT family, as Cupid, pstl, 24.5x20 (Croft Castle, National Trust, CRO/P/42). Circle of Ashfield Φα



Photo courtesy National Trust

J.506.169 Daughter of Sir Herbert CROFT, pstl, 24.5x20 (Croft Castle, National Trust, CRO/P/43 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.172 Daughter of Sir Herbert CROFT, pstl, 24.5x20 (Croft Castle, National Trust, CRO/P/44 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.175 Daughter of Sir Herbert CROFT, pstl, 24.5x20 (Croft Castle, National Trust,

CRO/P/45 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.178 Child of Sir Herbert CROFT, pstl, 24.5x20 (Croft Castle, National Trust, CRO/P/41 circle of Ashfield). Lit.: Jeffares 2006, p. 573 repr., English sch. [new attr., ?] Φα



Photo courtesy National Trust

J.506.179 Deodatus DELMONT (1582–1644), painter, pstl (PC 2024). A/r grav. Conraad Waumans, Deodatus Delmont, autoportrait, c.1649, in *The true effigies of the most eminent painters...*, 1694, no. 44 [new attr.] φ



J.506.181 Desiderius ERASMUS (1466–1536), crayons, a/r Holbein (Lord Harcourt, Nuneham-Courtenay 1797). Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 45 n.r.

J.506.182 George EVELYN'S ten children, pstl/copper, 45.5x61, a.1694 (London, Sotheby's, 21.IX.1983, Lot 316 repr., est. £500–800). Lit.: *The diary of John Evelyn*, ed. E. S. de Beer, 1955, v, p. 187, 4.VIII.1694: "I went to visit my cousin, George Evelyn of Nutfield, where I found a family of ten children, five sons and five daughters – all beautiful and extremely well-fashioned. all painted in one piece, very well, by Mr Lutterel, in crayon on copper, and seeming to be as finely painted as the best miniature. They are the children of

two extraordinary beautiful wives. The boys were at school." φ



J.506.183 Boy; & J.506.184 girl, ?[??]members of the EVELYN family, pstl/copper, 24.8x20/25.5x20, sd 1697/1694 (Dr T. Loveday, Williamsote, Oxfordshire. Mrs Charity James; London, Christie's, 18.XI.1980, Lot 3 n.r./repr. Dudley Snelgrove, FSA; London, Sotheby's, 19.XI.1992, Lot 165 repr., £400 [=£440]. London, Phillips, 26.X.1999, Lot 54 n.r., est. £500–800, £1650) φαδ



J.506.186 Member of the GODOLPHIN family, in crayons (Woodburn; London, Christie's, 6.XII.1806, Lot 14 part, £1/2/-; Segurier)

J.506.1865 [olim J.8054.11] Sir Matthew HALE (1609–1676), Lord Chief Justice 1671, pstl/ppr, 20x16.3, old label records sd "EL ft 1677" (Princeton University Art Museum, inv. x1941-167. Don Henry Anstice 1885). A/r John Michael Wright pnt. (London, NPG 465) φ



J.506.187 Mme HELYOT, née Marie Herinx (1645–1682), "la Belle Religieuse", m/u

~grav. mezzotint

J.506.189 Man of the ?HENRY family, in brown robes, lace jabot, pstl/copper, 22.5x18.5 ov., s "Lutterell fe", inscr. *verso* in Luttrell's hand "The Back of all these pictures ought to be Covered with Strong... to keep out Dust" (Dublin, HOK, 27.XI.2001, Lot 143 repr., est. Ir£3–5000, Ir£2600. London, Sotheby's, 9.V.2007, Lot 2 repr., est. £5–7000, b/i; London, Sotheby's, 22.XI.2007, Lot 106 repr., est. £3–4,000, b/i; Donnington, Dreweatts, 20–21.X.2009, Lot 533 repr., est. £1500–2500; Donnington, Dreweatts, 8.XII.2009, Lot 1 repr., est. £700–1000; Donnington, Dreweatts, 25.III.2010, Lot 1 repr., est. £400–600. Gorry Gallery, Dublin, cat. 2010, no. 1; Bray, Co. Dublin, Mullen's, 3.IX.2012, Lot 506 repr., unknown sitter, est. €2–3000; Dublin, Adam's, 29.V.2013, Lot 41 repr., est. €1500–2500, €1400. Dublin, Adam's, 27.II.2024, Lot 42 repr., as Irish sch., 19<sup>th</sup> century, est. €300–400, withdrawn; Dublin, Adam's, 1.V.2024, Lot 10 repr., as by Luttrell, est. €1000–1500) φδνσ



J.506.191 Michael HEWETSON (1643–1709), archdeacon of Armagh, m/u

~grav. John Smith, mezzotint, 1690

J.506.193 Francis HIGGINS (1669–1728), archdeacon of Cashel, m/u

~grav. Luttrell, mezzotint, of "the Rev. Mr Higgins", "sold by M. Luttrell in Westminster Hall"

J.506.195 Viscountess IRWIN, née Elizabeth Sherard (a.1666–1747), sister of 1<sup>st</sup> Earl of Harborough, later ∞ John Noel, pstl, 24.1x19.7 (Burghley; a UK heritage asset, as circle of Ashfield. Desc.: Countess of Harborough, née Mary Eliza Temple (–1886); London, Christie's, 24.II.1887, Lot 197 part) [new attr.] φαυ



~n.g. Sherard

J.506.198 JAMES II (1633–1701), pstl 24.5x18 (Sir Bruce Ingram 1951). Lit.: Woodward 1951, n.r., as very similar to Charles II [?; cf. Ashfield; Greenhill]

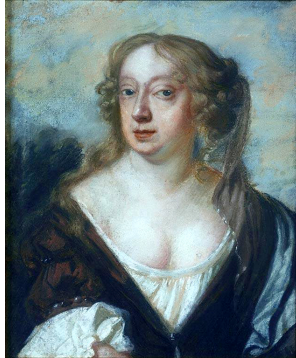
J.506.199 George, 1<sup>st</sup> Baron JEFFREYS of Wem (1645–1689), judge, pstl/copper, a/r William Claret, 30.5x25.5, s. illegibly ∟ "E. Lutterell", *verso* "Judge Jeffreys" (British Museum, inv. 1993,1211.4. Walker Galleries; London,

Christie's, 2.III.1971, Lot 75; Dudley Snelgrove; London, Sotheby's, 19.XI.1992, Lot 171 repr., est. £3–4000, b/i; desc.: Paul Snelgrove & Margaret MacKenzie; acqu. 1993). Exh.: London 1987a, no. 152 repr. φσ



Ben JONSON, crayons (British Museum 1853,0112.332). Lit.: Croft-Murray & Hulton 1960, no. 1 n.r., attr. Luttrell, v. British sch.

J.506.202 John Maitland, 1<sup>st</sup> Duke of LAUDERDALE (1616–1682), secretary for Scottish affairs 1660–80, pstl, 25.4x20.3; & pendant: J.506.203 Duchess, Countess of Dysart s.j., née Elizabeth Murray (c.1628–1698), pstl, 25.4x20.3 (Lennoxlove). A/r Lely pnt. (Ham House). Attr. φ



J.506.204 Françoise-Louise de La Baume le Blanc, duchesse de LA VALIÈRE (1644–1710), religieuse carmélite, pstl, gch./copper, 15.2x12.7 (London, Sotheby's, 19.VI.1973, Lot 56 repr.) φ

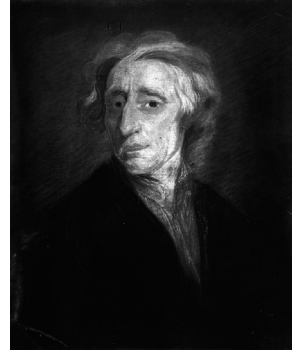


~grav.: E. Cooper, according to inscr. *verso*

J.506.206 Francis LE PIPER (c.1640–1695), amateur painter and draughtsman, m/u

~grav. mezzotint

J.506.207 John LOCKE (1632–1704), philosopher, pstl/copper, 29.2x24.1, olim sd (Cambridge, Fogg, inv. H426. Lady Marsham [?Masham, née Damaris Cudworth (1659–1708), ∞ Sir Francis Masham]; don: her servant, mother of Mrs Mary Richards, 1708. London, Sotheby's, 1931; Dr Benjamin Rand; don 1933). Lit.: Worcester 1934, p. 175. A/r Kneller pnt., 1704 (Richmond, VMFA) φ



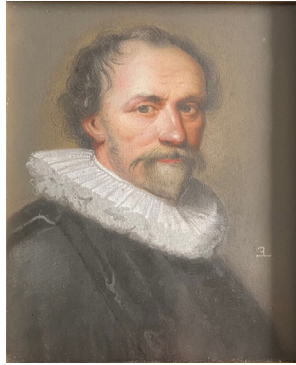
J.506.208 Sir Samuel LUKE (1603–1670), politician, pstl, 20.6x17.4 (Bedford, Cecil Higgins Art Gallery & Bedford Museum) φ



J.506.21 Jan LUTMA (c.1584–1669), goldsmith, pstl/ppr, a/r Rembrandt, 31.7x24 (British Museum, inv. 1946,1024.1. Edward Croft-Murray; acqu. through Foster & Foster 1946). Lit.: Croft-Murray & Hulton 1960, no. 6, pl. 233 φσ



J.506.212 ~version, 25.5x20.6, sd ← 1703 (Belfast, Ulster Museum, inv. U1432. Acqu. 1971). Lit.: Black 2000, repr. φ



J.506.2195 Robert, 1<sup>st</sup> Viscount MOLESWORTH (1656–1725), MP, FRS, pstl/copper, 12.8x10 ov., sd → “EL/1698” (desc.: ?Richard Piggot, 7<sup>th</sup> Viscount Molesworth; ?desc.: Hender Delves Molesworth; PC 2022) φv



J.506.226 ?Daniel Finch, Earl of NOTTINGHAM (1647–1730), pstl, 23.6x19.5, inscr. *verso* (Oxford, Ashmolean, inv. WA 1963.89.57. London, Christie’s, 17.VII.1911, Lot 96, anon., 3 gns; Sabin. Sir Bruce Ingram; acqu. 1963). Exh.: Oxford 1963, no. 57. Lit.: Brown 1982, no. 163, pl. 105 φδσ



J.506.214 ~version, pstl, 28x21.6 (London, Christie’s, 17.XI.2005, Lot 11 repr., with another n.r., est. £1000–1500, £900) φ



J.506.22 Sir Thomas MOORE (1478–1535), Lord Chancellor of England, pstl, 28.5x24 (London, Sotheby’s, 26.VI.1980, Lot 95)

J.506.216 Narcissus LUTTRELL (1657–1732), diarist (sitter’s widow, née Mary Bearsley (–1745) “my late husband’s picture in Crions”; legs: Master Edward Wynne, son of Mr Serj<sup>t</sup> [William] Wynne, the sitter’s great-nephew [new attr., ?])

J.506.221 Sir Thomas MOORE, pstl, 28x24, s ↗ “Luttrell fe” (PC 2000)

J.506.222 [P]Charles Edward MORTIMER of Clare Hall, aged 7 years 2 months; & pendant:

J.506.223 sister, Caroline Amelia Mortimer, pstl/copper, 24x17 ov., -/inscr. 1724 (London, Christie’s, 14.XII.1971, 140 gns; Dudley Snelgrove, FSA; London, Sotheby’s, 19.XI.1992, Lot 168 repr., £500 [=£550]; PC Bath; South Cerney, Cirencester, Dominic Winter, 15.VI.2017, Lot 352 repr., est. £800–1200; Bath, MA San Auction, 23.IV.2019, Lot 105 repr., est. £800–1000) φαδν

J.506.217 [P]Duchess of MARLBOROUGH, née Sarah Jennings (1660–1744), pstl, 10x8 (London, Bonham’s, 31.X.2000, Lot 35 repr., attr., est. £700–1000, £1400) φαδν



J.506.228 Saint PHILIP the Apostle, pstl/copper, 26x19.3, sd 1694 (Warsaw, Desa Unicum, 12.XII.1997, z16500)

J.506.229 Saint Oliver PLUNKETT (1625–1681), archbishop and martyr, and eight Oates Plot martyrs, pstl, sd “Edward Luttrell/1681” (Stonyhurst College, cat. 495). Lit.: London 2001c, p. 42 n.r.

J.506.23 Saint Oliver PLUNKETT, m/u (Oxford, Bodleian Library). Lit.: London 2001c, p. 42 n.r.; ?Figgis 2014, p. 370f, as pencil, in Ashmolean

J.506.231 Saint Oliver PLUNKETT, crayons, 1681 (Rev. Dr [Thomas] Campbell of Clogher [(1733–1795)] 1790). Lit.: Chaloner Smith 1883, p. 1406 n.r., anon. [new attr., ?] ~grav. Laurie 1790

J.506.233 REMBRANDT, chlk, gch., 32.8x25, inscr. “Luttrell fe” (British Museum 1957,0214.1. Acqu. M. Cooper & W. Lilly, antique dealers). Lit.: Croft-Murray & Hulton 1960, no. 7. A/r Rembrandt, autoportrait, etching, 1639 (Hind 168) φ



J.506.219 Queen MARY II (1662–1694), pstl, ov., a.1694 (Dr John Ward (–1758), will, “two small crayon heads of King William and Queen Mary in black oval frames done by Lutterell”, legs: Rev. John Warner, rector of Cherington”). Lit.: Ingamells 2009b, p. 175 n.r.



J.506.2193 [Michiel Jansz. MIEREVELT (1567–1641), painter], with ruff, pstl, s → “EL” (the E backwards) (PC 2023, with pendant J.506.308). A/r print by Willem Jacobsz. Delff a/r Van Dyck a/r Mierevelt self-portrait φv



J.506.235 ~version, pstl, 33x25.4 (London, Christie's South Kensington, 15.I.2008, Lot 135 repr., manner of Rembrandt, est. £300–500, £475) φβν



J.506.2352 ~repl., pstl/copper, 15.3x12.7, sd → “E Lutterell fecit/1697” (C. A. Lennox-Boyd, inv. 29983 inscr. verso; acqu. 2006 PC) φ



J.506.2353 ~repl., pstl, 24x19 (Binegar, Mendip Auction Rooms, 17.IV.2021, Lot 233 repr., as manner of Rembrandt, est. £40–60) [new attr.] φν



J.506.237 REMBRANDT'S mother [née Neeltje Willemsdr. van Zuijdtbroeck (1568–1640)], crayons, gch., graphite, 32.2x24.6, s → “EL” (British Museum 1946,0813.1. Foster & Foster sale, 1938; Edward Croft-Murray; don 1946). Lit.: Croft-Murray & Hulton 1960, no. 5, fig. 232. A/r Rembrandt etching, 1631, Hind no. 50 φσ



J.506.238 ~another version, pstl, 27x19, sd → “E. Luttrell fe/1695” (Leyburn, Tennants, 13.VII.2019, Lot 286 repr., with another, est. £700–1000; Crewkerne, Lawrence's, 17.I.2020, Lot 1518 repr., est. £400–600; Crewkerne, Lawrence's, 24.VII.2020, Lot 1493 repr., est. £200–300) φ



J.506.2382 ~repl., pstl/copper, 15.3x12.9, sd → “E Lutterell fecit/1697” (C. A. Lennox-Boyd, inv. 29982 inscr. verso; acqu. 2006 PC) φ



J.506.239 Sir Peter Paul RUBENS (1577–1640), pstl, 44.5x38.7, s ← “ELuttrell fe” (Alameda, CA, Michaan's, 11.VII.2015, Lot 295 repr., as of “Sir Anthony Dyke”, est. \$800–1200, \$400. Lowell Libson & Jonny Yarker Ltd, *The spirit & force of art*, exh. 20.VI.–6.VII.2018, no. 10). A/r Peter Pelham print a/r self-portrait, pnt. (Royal Collection) φσ



J.506.242 Sir Peter Paul RUBENS, pstl a/r Rubens, 29x21.5; & pendant: J.506.243 man [?a/r old master], s “EL” (Stockholms Auktionsverk, 22.V.2001, Lot 1385 repr., est. SKr15–20,000, Skr10,000). A/r Rubens self-portrait, pnt., 1623 (Canberra, National Gallery of Australia), inverted φ



J.506.246 ~version, chlk/ppr, 27.5x23.5 (London, Rosebery's, 16.VI.2009, Lot 671 repr., £650) φ

J.506.248 Bishop John SAGE (1652–1711), pstl/copper, 33x27.3 (Duff House, National Galleries of Scotland, PG1848. Acqu. 1958). Lit.: Crookshank & Glin 1978, fig. 50, as Luttrell; Smailes 1990, repr., anon. φ





J.506.25 William SANCROFT (1617–1693), archbishop of Canterbury, pstl, 30.5x25.5, c.1688 (London, NPG 301. Archbishop Charles Manners-Sutton (1755–1828), Lambeth Palace; his son, 2<sup>nd</sup> Viscount Canterbury (1812–1869); E. & H. Lumley, Mayfair, 1.XII.1869, Lot 123; Rev. F. O. White; acqu. 1870). Lit.: Ingamells 2009b Φσ



Photo courtesy National Portrait Gallery, London

~grav. Robert White, c.1688; Michael van der Gucht, p.1688

Three gentlemen, ?of the SHERARD family: J.506.254 one in a purple cloak; J.506.255 one in armour; and: J.506.256 one in a light blue cloak, pstl, 24.1x19.7 (Burghley; a UK heritage asset, as circle of Ashfield. Desc.: Countess of Harborough, née Mary Eliza Temple (–1886); London, Christie's, 24.II.1887, Lot 197 part) [new attr.] φαδν



J.506.258 Lady; & J.506.259 young girl, ?of the SHERARD family, pstl, 24.1x19.7 (Burghley; a UK heritage asset, as circle of Ashfield. Desc.: Countess of Harborough, née Mary Eliza Temple (–1886); London, Christie's, 24.II.1887, Lot 197 part) [new attr.] φαδν



~v.q. Irwin

[Sir Robert] SINCLAIR of Longformacus (Dorchester, Dukes, 2.X.2008, Lot 92, attr.) [v. English sch.]

J.506.263 Sir Richard STEELE (1672–1729), writer, pstl/copper, 25x20, 1700 (London, Sotheby's, 20.XI.1963, £90)

J.506.264 Captain TAYLOR (1611–1702), pstl/copper, sd "E. Lutterell fecit 1697". Lit.: *Notes & queries*, 1.VII.1916, p. 11

J.506.265 Jan UYTENBOGAERT (1557–1644), preacher of the Remonstrants; & pendant: J.506.266 head of an oriental man, pstl, 24x19, sd monogram 1704/n.s. (London, Christie's, 19.VI.1979, Lot 76 repr./n.r., £280). A/r Rembrandt grav., B.279/B.286 φ



J.506.268 ~repl. (Uytenbogaert), pstl/copper, 23x18, sd 1701 (Greenway, Devon, National Trust inv. 119147) φ



J.506.27 Sir Edmund VERNEY, Kt (1596–1642), Knight Marshal and Standard-Bearer to Charles I, pstl/ppr, 29x23 (desc.: Lovett family of Liscombe Park; Miles Barton 2012). A/r Van Dyck pnt. Attr. φα



J.506.272 Sir Ralph VERNEY, 1<sup>st</sup> Bt (1613–1696), MP, pstl/ppr, 29x23 (desc.: Lovett family of Liscombe Park; Miles Barton 2012). A/r Lely pnt. Attr. φα



J.506.274 Lucas VOSTERMAN (1595–1675), pstl, 27.5x23, inscr. *verso* (London, Sotheby's, 10.VII.1997, Lot 1 repr., as of Johannes Vorsterman (1643–1699), est. £600–800, £580. Cyril Fry estate; London, Chiswick Auctions, 9.VII.2021, Lot 2 repr., est. £400–600). A/r Van Dyck etching from *Icones Principum Virorum*, c.1630–41 φ



J.506.276 Jan de WAEL, pstl a/r Van Dyck, 22.4x18.4, s invisibly "E. Luttrell" (British Museum, inv. 1881,0611.172. Richard Bull; Alphonse Wyatt Thibaudeau; Sotheby's). Lit.: Binyon 1898-1907, III, p. 85, no. 1 n.r., unknown sitter; Croft-Murray & Hulton 1960, no. 2 n.r. φσ



J.506.278 WILLIAM III of Orange (1650-1702), pstl, ov., a.1694 (Dr John Ward (-1758), will, "two small crayon heads of King William and Queen Mary in black oval frames done by Lutterell"; legs: Rev. John Warner, rector of Cherington). Lit.: Ingamells 2009b, p. 175 n.r.

J.506.279 Kiai Ngabehi Naya WIPRAYA & Kiai Ngabehi Jaya Seda, ambassadors from the Sultan of Bantam to Charles II, drawn from life at the Duke Theatre, m/u, 1682. Lit.: Bell 1915, p. 13

~grav. mezzotint, Nabee Naia-wi-praia & Keay Abi jaya Sedana

J.506.281 ??Sir Christopher WREN (1632-1723), architect and scientist, in a maroon gown, cr. clr/copper, 31x26, sd 1703 (Miss Margaret Gomm; London, Sotheby's, 22.XI.1979, Lot 93 repr., est. £600-900, £600) φδ



Photo courtesy Sotheby's

J.506.284 Robert Paston, Earl of YARMOUTH (-1683), m/u. Lit.: Bell 1915, p. 12

J.506.286 An Irish street sweeper at the crossing, Clargis Street, pstl, 33.5x26.7, sd "Anno Dmi 1674 ad vivum delineavit" (London, Christie's,

8.VII.1986, Lot 87 repr., est. £200-400, £750 [=£810]) φ



J.506.288 Clergyman, pstl, 24x19, sd ← "Anno atat suae 101, 1677" (Nottingham, Neales, 23.X.2007, Lot 1024 repr., £300. West Norwood, Roseberry's, 11.VI.2013, Lot 711 repr., est. £500-700; West Norwood, Roseberry's, 3.VIII.2013, Lot 537 repr., est. £300-400) φ



J.506.29 Gentleman, chlk, watercolour/linen, 31.9x25.7, sd → "E L f/1684" (British Museum 1926,0310.2. Don anon.). Lit.: Croft-Murray & Hulton 1960, no. 3 n.r., "roughly retouched" φσ



J.506.292 Man, pstl/copper, 14.5x12, sd ✓ "EL fe/1685" (New York, Morgan Library, inv. 1990.7. Don Kate Ganz)

J.506.293 Man in a brown mantle, pstl/copper, 24.7x21, sd ← "Lutterell fe/1689" (Marquess of Lothian, Melbourne Hall, 1956; Lord Ralph Kerr; London, Sotheby's, 14.I.2020, Lot 139 repr., est. £4-6000; London, Sotheby's, 20.I.2022, Lot 82 repr., est. £2-3000). Exh.: London 1956, no. 574 n.r. Lit.: Whinney & Millar 1957, p. 100; Waterhouse 1988, p. 185 repr. φ



J.506.295 Studies of men, 2 pendants, pstl, 26.5x21.5, sd 1689 (London, Sotheby's, 9.XI.1995, Lot 8 n.r., est. £400-600, £575)

J.506.296 Bearded man in gown, cr. clr, gch./ppr, 25.3x19.9, sd → "[E] Lutterell fecit 1694" (British Museum 1946,0713.1169. Samuel Woodburn; London, Christie's, 12.VI.1860, Lot 1081, part. Sir Thomas Philipps (1792-1872); his grandson, Thomas Fitzroy Fenwick (1856-1938). Count Antoine Seilern; don 1946). Lit.: Croft-Murray & Hulton 1960, no. 4 n.r., a/r early 17<sup>th</sup> century portrait φσ



J.506.298 Man, pstl, 30x25, sd 1700 (Dublin, Adams, 23.XI.1977, Lot 283 n.r., 320)

J.506.299 A divine, pstl/copper, 29.7x20, sd → "E. Luttrell fe/1702" (Oxford, Ashmolean, inv. WA 1953.114. Robert Atkinson. London, Christie's, 31.VII.1953, Lot 68, 10 gns; Colnaghi; acqu. 1953). Lit.: Brown 1982, no. 162, pl. 104 φσ



J.506.3005 Man wearing a red cloak, pstl/copper, 14x11 (London, Sotheby's, 29-30.IV.1987, Lot 26 repr., est. £400-600) φ



J.506.301 J.506.302 J.506.303 Three heads, manner of Rembrandt, pstl, pencil, 25x19 (2), 22.5x16.5 (1), inscr. "Luttrel/1704" (London, Sotheby's, 13.VII.1989, Lot 74 repr., est. £1200–1800, b/i; London, Sotheby's, 1.IV.1993, Lot 33 repr., est. £1200–1800, £1200) [H3 is a/r self-portrait etching, 1639, v. *supra*] Φ



J.506.307 Man, pstl/copper, 24x20 (Marquess of Lothian, Melbourne Hall, 1956). Lit.: Waterhouse 1988, p. 184 repr., as a/r Rembrandt [Jan Lievens, Oriental head, Hollstein 36; same model appears also in J.506.362] φ



J.506.311 Old man's head, crayons/copper, 15.9x13.3, black frame (Kensington Palace, Queen Caroline's closet, 1743). Lit.: George Vertue catalogue, 1743, repr. 1758 & George Bickham, *Delicia Britannica*, 2<sup>nd</sup> ed., 1755, p. 38, no. 46

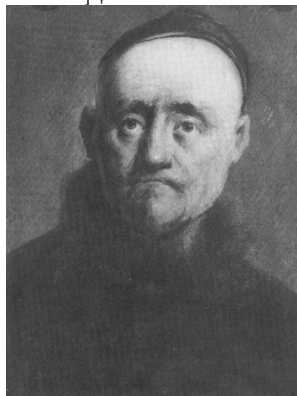
J.506.312 Old man's head, crayons/copper, 15.9x13.3, black frame (Kensington Palace, Queen Caroline's closet, 1743). Lit.: *ibid.*, no. 48

J.506.313 Old man's head, crayons (Lord Harcourt, Nuneham-Courtenay 1797). Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 41 n.r.

J.506.314 Young man, pstl, 29.5x25 (London, Christie's, 2.III.1971, 130 gns)

J.506.315 Young man, cr. clr/panel, 30.5x23 (London, Sotheby's, 10.XI.1994, Lot 14 repr., £1650) φ

J.506.317 A cardinal or priest, pstl/ppr, 31x22 (London, Sotheby's, 12.VI.2003, Lot 112 repr., est. £1000–1500, £1600; Lowell Libson) Φσ



J.506.308 ~variant, a/r same model, s → "EL" (the E backwards) (PC 2023, with pendant J.506.2193) φ



J.506.309 Man in a velvet cap, pstl, 38.1x30.5, s "E Luttrell fe" (San Marino, Huntington Library, inv. 63.52.148. London, Sotheby's, 13.X.1954, Lot 11 repr. Sir Bruce Ingram; Colnaghi; acqu. 1963). Exh.: San Marino 2015. Lit.: Waterhouse 1981 repr. Φ



LARGER IMAGE  
Photo courtesy Sotheby's

J.506.32 Man, pstl, 28.3x22.9 (London, Christie's, 17.XI.2005, Lot 11 n.r., with another repr., est. £1000–1500, £900)

J.506.321 Man, pstl/ppr, 27.3x21.6 (Sir John Clermont Witt (1907–1982), L.646a; London, Sotheby's, 19.II.1987, Lot 30 part. Chicago, 11.XII.2011, Lot 381 repr., as Luttrell; California art market) [Patr.; same hand as anon., Cirencester, 9.X.2014, Lot 217 J.85.2029] φα



Photos courtesy Sotheby's

J.506.306 Man holding a glass, pstl/ppr, 31x24.5 ov., sd "ELuttrell fe 1710" (London, Sotheby's, 14.XI.1996, Lot 76 n.r., est. £400–600, £680; Bill Thomson, Albany Gallery; Salisbury, Woolley & Wallis, 11–12.VIII.2021, Lot 249 repr., est. £300–500). A/r Dutch old master pnt. φ



J.506.323 A knight of the Toison d'or, pstl, 28x23 (Bath, Gardiner Houlgate, 25.III.2015, Lot 1400 repr., attr., as of Peter Paul Reubens, est. £200–400. PC 2015). A/r Jan Lievens, grav. (Bartsch 13) [appears in Five and Three heads, *v. infra*] φ



J.506.32302 ~repl., with changes, pstl/copper, 21.5x18.1 (C. A. Lennox-Boyd; acqu. 2006 PC) φ



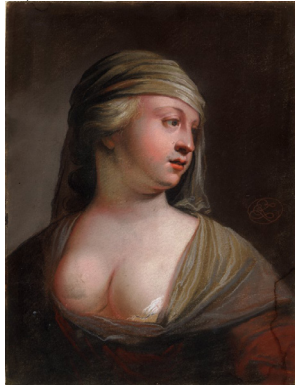
J.506.3231 Man in a brown cloak, silver gorget, pstl, 24.5x19.5 (Leyburn, Tennants, 13.VII.2019, Lot 286 repr., with another, est. £700–1000; Crewkerne, Lawrence's, 17.I.2020, Lot 1518 repr., est. £400–600; Crewkerne, Lawrence's, 24.VII.2020, Lot 1493 repr., est. £200–300). ?A/r Rembrandt φ



J.506.325 Lady in a crimson and yellow dress, pstl/copper, 30x25.4, sd "E. Lutterell fecit"

1696" (Earl of Jersey, Osterley Park). Exh.: London 1938b, no. 101 φ

J.506.327 Woman in a green headdress and low décolletage, chlk, gch., 32.5x24.8, s → monogram "EL" (British Museum 1957,0214.2. Acqu. M. Cooper & W. Lilly). Lit.: Croft-Murray & Hulton 1960, no. 8 n.r. φσ



J.506.329 Lady, pstl, 45x32.5, sd 1683 (London, Sotheby's, 16.I.1958, Lot 190). Lit.: Waterhouse 1988, repr. [?attr.] φα



Photo courtesy Sotheby's

J.506.332 Lady, full length, pstl, 43x31, sd 1683 (Dr E. M. Brett, Hampstead. Salisbury, Woolley & Wallis, 19.IX.2012, Lot 67 repr., attr., est. £300–500) φ

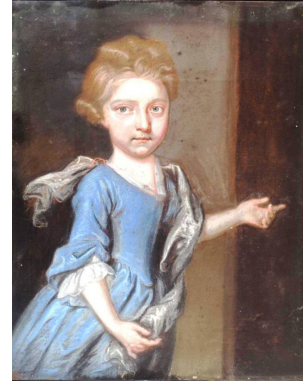


J.506.333 The Beauties of Hampton Court, crayons (Pero's bagnio, St James's Street, London; sale on premises, William Wigan, 25–27.II.1741, "exceeding fine"). Lit.: *London evening post*, 21.II.1741

J.506.334 Girl in pink dress, pstl, 30.5x24 (Irish art market 2008) [new attr.] φν



J.506.336 Girl in blue dress, pstl/copper, 24.5x19.5 (Chin Fine Art 2010) φ



J.506.338 Lady with a mantle, pstl, 24.5x20 (PC 2016, as Ashfield, Isabella Bellasis) [same hand as Croft group; new attr., ?] φα



J.506.34 ~cop., pstl, 24.5x20 (Heathfield, Watsons, 25.VI.2015, Lot 152 repr., anon., est. £40–60) [same hand as Croft group; new attr., ?] φα



J.506.341 Girl in white shift, purple dress unfastened, pstl, 27x21.5 (Leeds, Gary Don, 15.V.2018, Lot 234 repr., English sch.) [new attr., ?; author of Croft series] φα



J.506.342 Blind Fortune with a monkey king, cr. clr/copper, a/r Otto van Veen, 26x21.2, ?s illegibly \ Lutterell (British Museum 1981,1107.1. John Boakye; acqu. 1981) φσ



J.506.343 Study of five men, pstl/copper, 10.5x24.9, sd ∨ “E. Lutterell fecit 1694” (Desc.: John George Baillie-Hamilton, Earl of Haddington, Tynninghame, East Lothian; Sotheby’s, 28–29.IX.1987, Lot 501 repr., est. £800–1200. London, Sotheby’s, 13.XI.1997, Lot 41 repr., est. £5–7000, £5200). Lit.: Shelley 2002, p. 5, detail fig. 12, erroneously as J.506.362 . A/r Rembrandt φ



J.506.344 Study of men, pstl/ppr, 23x18, sd 1695 (London, Sotheby’s, 12.IV.1995, Lot 1, a/r Rembrandt)

J.506.345 Christ in the manger, crayons, 1709. Lit.: letter from artist to Dr John Ward, British Library MS 6210.f.167

J.506.346 Head in crayons (Col. Francis Charteris; sale p.m., Edinburgh, .VI.1734, Lot 8; 13/-; Hugh Dalrymple)

J.506.347 Head in crayons, on copper (Col. Francis Charteris; sale p.m., Edinburgh, .VI.1734, Lot 12; 1gn; Mr Colquhoun)

J.506.348 Our Saviour in the Garden, crayons (Col. Francis Charteris; sale p.m., Edinburgh, .VI.1734, Lot 85, anon.; £1; David Morison) [new attr., ?]

J.506.3485 Three portraits in crayons, plate glass (London, Hutchins, 11.II.1783, Lot 50; £5/6/-)

J.506.3486 Pair small heads in crayons (Mills; London, Christie’s, 8.XI.1783, Lot 52; £1/2/-; Dorset)

J.506.3487 Three heads in crayons (Lucas; London, Christie’s, 15.VII.1785, Lot 52; 9/-; Segquier)

J.506.3488 Old man; & pendant: J.506.34881 old woman, crayons, 30x23 (Alexander Stuart; Edinburgh, 24.VII.1786, Lot 187/179; 3 gns; Mr Brans)

J.506.3489 Three heads in crayons, a/r Rembrandt (London, Christie’s, 20.I.1787, Lot 22; 1 gn; Dorset)

J.506.349 Seven mins. in crayons, large and small (Richard Dalton; London, Chrisite’s, 9.IV.1791, Lot 71, £1/10/-; Hillington)

J.506.3492 Three portraits, in crayons (London, Greenwood, 30.IV.1794, Lot 5)

J.506.35 Three male heads, pstl/copper, 9.4x25.4 (Galerie Charles Raton & Guy Ladrière, Paris; adv. *Burlington magazine*, CXXXIX/1134, .IX.1997, p. xxii repr.). Lit.: Burns 2007, fig. 21 φ



J.506.352 Three male heads, pstl, 9.5x24.5 (Oxford, Bonhams, 16.IX.2009, Lot 83 repr., continental sch., 19<sup>th</sup> century, est. £200–250) [new attr.] φv



J.506.354 Gentleman, head and shoulders, facing, turned left, in red coat and black hat, pstl, 24x19, s; & pendant: J.506.355 lady, facing, in white dress covered by green and black shawl, pstl, 25x20, sd 1692 (London, Sotheby’s, 18.VI.1952, £38; Godfrey)

J.506.356 The kings and queens of England ~grav. J. Faber, a.1731. Lit.: Chaloner Smith 1883, no. 124, “the antient Heads after the Drawings of Lutteril in Crayons”

J.506.358 Man, pstl/copper, 36x28, sd ∨ “E Lutterell/1698”, inscr. “Benjamin Bright found in Boxes packed at Ham Green and taken to B. Museum from Country”; & pendant: J.506.359 Woman, pstl/copper, 36x28, sd ∨ “E Lutterell/1698”, inscr. “Portraits the property of Wm (?) Sandby, Richmond, Surrey, Purchased at Sale by Auction on the demise of his widow 1819, painted by Lutteral on copper 1698” (William Sandby, Richmond; his widow’s sale p.m., 1819. Frost & Reed, London. Adam Williams Fine Art, New York. Pym’s Gallery, London, 2001; London, Christie’s, 4.XII.2024, Lot 206 repr., est. £2500–3500, £3528). Exh.: London 2001c, no. 1/2 repr. φ



J.506.362 Five heads, pstl/copper, a/r Rembrandt, 10.5x25 (New Haven, Yale Center for British Art, Paul Mellon Collection, inv. B1983.26. Don Mr & Mrs Leland G. Howard) φ

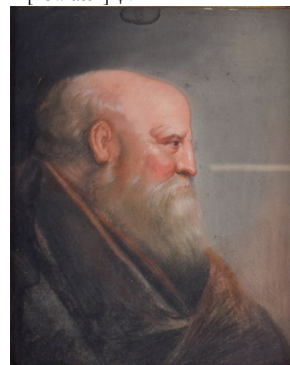


J.506.364 =? pstl, a/r Rembrandt, s (Marquess of Lothian, Melbourne Hall, 1957). Lit.: Whinney & Millar 1957, p. 100 n.r.

J.506.365 Studies of heads, pendants, pstl/copper, 12x20 (Chester, Bonhams, 29.VI.2006, Lot 660 n.r., attr. Luttrell, est. £300–500, b/i. Chester, Bonhams, 28.IX.2006, Lot 572, one repr., est. £200–300, b/i) [attr.] φα



Two Rembrandtesque male heads: J.506.3651 facing right; & pendant, J.506.3652 facing left, pstl, 42x25 (Selborne, Hannam’s, 12–15.VII.2022, Lot 637 repr., continental sch., 19<sup>th</sup> century, est. £200–300). Profile to right a/r Jan Lievens etching (BM, Sheepshanks.86) [new attr.] φv





J.506.367 Last Judgement, pstl/copper, 46x60 ov.,  
s "Lutterell fe." (London, V&A, P.7-1967).  
Lit.: Waterhouse 1981, n.r. A/r Christoph  
Schwarz of Munich (c.1545–1592), pnt. (lost;  
repl. Munich &c.; grav.: Johann Sadeler) φσ

