

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

PINE, Robert Edge

London c.1726 – Philadelphia 18.XI.1788

Robert Edge Pine, portrait and history painter, was the son of John Pine (1690–1756), an engraver, freemason and associate of Hogarth; his mother was Jane Edge. A series of prints engraved after Highmore, *The procession and ceremonies* (1730) did much to win the favour of George II, and he was appointed Bluemantle Pursuivant at the College of Arms in 1743. The brother of Simonneau or Simon Pine (*q.v.*), Robert Edge's date of birth is not known precisely, although Nagler's suggestion of 1730 is adopted without qualification in sources such as the Oxford DNB: it cannot however be correct (nor can the date of birth for his mother of 1715 provided in a family genealogy website), and Simonneau must have been born c.1725 as he was apprenticed in 1739 and married in 1749. It seems likely that Robert was born c.1726. On 23.XII.1749 Robert married, at St Sepulchre, Holborn, a Mary Fulford. Their seven children included the pastellist Jane Pine (*q.v.*). In his will made in Albemarle Street, London on 23.VIII.1782 (proved in London in 1789 and Philadelphia, 1790) he left everything to his wife Mary, commending to her particular attention the "unfortunate incapacity of [his] daughter Elizabeth."

Vertue's mention in 1742 of a "young Pine", one of the "inferior Crayoneer painters of portraits...that brushes them off at a guinea apiece" is probably to Robert Edge Pine rather than his brother Simon (*q.v.*). The pastel copy of Rigaud's portrait of Fleury (made from one of the numerous versions rather than the Drevet engraving, which is in reverse) is signed and dated 1740; apparently in a different hand than R. E. Pine's known work, we initially assumed that another Robert Pine (otherwise unrecorded) must be responsible. But the appearance in 2014 of a pastel of the 3rd Earl of Essex, signed on the back by "Pine" 1743, caused a reappraisal: both works are evidently by the same hand, although Essex clearly shows greater assurance, consistent with the development of the child's skills. The writing on this later signature closely matches Pine's signature on his father's probate.

The pastel of Essex is a copy of an oil painting in the Cassiobury collection, probably by George Knapton. Knapton's connections with the print trade could well explain the contact with John Pine's son, who may have had lessons from him.

On 8.IV.1759 "Robert Pine", describing himself as a "portrait painter" living in St Martin's Lane, was burgled; his evidence in the prosecution of the thief provides some information about the layout of his house and a window, "the lower part of [which] was use to be blinded, for the conveniency of my business" Proceedings of the Old Bailey, (trial of Jonathan Gibson, 12.IX.1759).

Robert Edge Pine's painting of *The surrender of Calais to Edward III* won the first premium at the Society of Arts in 1760, and he exhibited a variety of works at the Society of Artists between 1760 and 1771, at the Free Society from 1761 to 1763, and at the Royal Academy in 1772 (from St Martin's Lane), 1780 (from Albemarle Street)

and 1784 (from Cork Street). Media are rarely specified, and none can be identified as in pastel. He was in Bath between 1772 and 1779 (on 24.X.1775 he took on an apprentice for 7 years, one Edward Mawbry; the premium was 40 gns; Mawbry exhibited at the Royal Academy in 1782 from Great Newport Street). Westminster rates books suggest he was back in London, in Cork Street, in 1784. In 1784 Pine travelled to America with the intention of becoming a history painter. He organised a fully catalogued exhibition of his work in Philadelphia that year, and over the next four years he painted a good number of portraits in oil. He died there in 1788. After his death his property, consisting of "Real Estate and a large and valuable Collection of Paintings, Engravings, &c." were disposed of by his widow by lottery, advertised in the *Pennsylvania packet* on 28.XII.1789. Two of the lots mention crayons: a set of Four Seasons after Rosalba, and unspecified paintings in oil and crayons.

Pine's work in oils was of extremely variable quality. The attribution to Pine of any surviving pastels from after 1743 is currently unsatisfactory. While the Pine 1979 exhibition stated (in the note on the rejected Sarah Jay pastel) that "some work in pastels survive which are the work of either Robert Edge Pine or his brother Simon", no example was cited. The Willis pendants, which are reduced versions of full length oils evidently by the same hand, can only be tentatively attributed, following Waterhouse's suggestion, but the idiosyncratic, wavy treatment of Willis's wig, together with the thinly covered brown underlayer in the faces, now showing through as shadow, is found in the version of Garrick (which, while greatly inferior to the oil version, could conceivably be autograph); they are a natural development of the technique seen in the early signed examples.

An apparently unrelated family of surgeons and paper-makers in Maidstone included a Robert, John and Simon Pine, no more than coincidence.

Monographic exhibition

Pine 1979: *Robert Edge Pine, a British portrait painter in America, 1784–1788*, Washington, National Portrait Gallery, 1.XI.1979 – 6.I.1980. Cat. Robert G. Stewart

Bibliography

Collins Baker ("Approximate chronological list of Robert Edge Pine's named or partly described English pictures," unpublished typescript, National Portrait Gallery, London; Bénézit; Bolton 1923; Grove; Antti Matikkala, *The orders of knighthood and the formation of the British honours system*, Woodbridge, 2008, p. 332; Mark Noble, *A history of the College of Arms...*, London, 1804, pp. 395ff; Oxford DNB; Prime 1932, II, pp. 26ff; Simon 1998; Sloman 2002, p. 202; Sunderland 1986; Vertue 1933–34, III, p. 100; Waterhouse 1981; Wright 2006

GENEALOGIES [Pine](#)

Pastels

Leonard BLEECKER, *crayon* (Mrs Elizabeth Bleecker. *Warfield, New York, 1892*). Lit.: Bolton 1923, p. 56 n.r., as by R. E. Pine; Pine 1972, as by Sharples, *q.v.*

J.593.102 Lady DERING, née Selina Furnese (– 1757), ∞ Sir Edward Dering, Bt, dau. of Lady Anne Furnese, pstl (Lower Eatington 1869). Lit.: Evelyn Philip Shirley, *Lower Eatington*, London, 1869, p. 53 n.r.; Baker, p. 2; Pine 1979, p. 22, n.13 n.r.

J.593.103 William Capel, 3rd Earl of ESSEX (1697–1743), pstl/ppr, 55/46, sd verso "Pine 1743" (desc.: granddaughter, Elizabeth Baroness Monson; desc.: John, 10th Baron Monson; sale p.m., London, Sotheby's, 29.IV.2014, Lot 15 repr., est. £4–6000, £5000). A/r pnt., p.1738, attr. Knapton (Watford Museum, Cassiobury collection) Øvø



=?William Capel, 3rd Earl of ESSEX, *crayons* (Admiral John Forbes (1714–1796), legs, will proved 20.III.1796: the sitter's son, William, 4th Earl of Essex) [v. English sch. J.85.12295

J.593.105 André-Hercule, cardinal de FLEURY (1653–1743), évêque de Fréjus, précepteur de Louis XV 1715, premier ministre, pstl/ppr, 47x38.5, sd → "Rob Pine/June 1740" (Richard, Duke of Buckingham and Chandos; Stowe, Christie's, 12.IX.1848, Lot 30 n.r., 6 gns, with anon. pastel of Sydney; Lister. Charles Silvertop, Northumberland, 1957; PC 2013; London, Bloomsbury Auctions, 12.II.2014, Lot 290 repr., est. £1000–1500, b/i; Newbury, Dreweatts & Bloomsbury, 25.III.2014, Lot 2 repr., est. £400–600). A/r Rigaud pnt. Øvø



J.593.107 Lady Anne FURNESE, née Shirley (– 1779), ∞ Sir Robert Furnese, Bt, pstl, sd "Robt. Pine, 1740" (Lower Eatington 1869). Lit.: Evelyn Philip Shirley, *Lower Eatington*, London, 1869, p. 52 n.r.; Baker, p. 2; Pine 1979, p. 22, n.13 n.r.

~cop., pnt. (Hampton Court 1869)

Furnese, n.g. Dering

David GARRICK studying Macbeth, pnt., 89x71, c.1775 (London, NPG 82. Acq. 1859). Lit.:

Ingamells 2004, pp. 185ff, numerous versions, copies, prints

J.593.11 ~version, pstl (London, V&A, S.120-1997. Acqu. 1996 in lieu of tax) [new attribution] ϕβ



John JAY; & Mrs John Jay, v. Sharples

J.593.113 Sir Wyndham KNATCHBULL-WYNDHAM, 6th Bt (1737–1763), MP for Kent, as a child in a blue coat, pstl, 47x38, sd ↖ “Rob Pine/January 1740/1” (desc.: Charles Huggins, *Catalogue of portraits at Mersham Le Hatch*, 1920, no. 54; desc.: John Knatchbull, 7th Lord Brabourne (1924–2005) 1971; his widow, Patricia, 2nd Countess Mountbatten of Burma (1924–2017); Kent; a UK heritage asset; London, Sotheby’s, 24.III.2021, Lot 86 repr., est. £1000–1500, £2600 [=£3276])ϕ



J.593.1135 Mrs [John] NEVIN, [née Agnes Gibson (–1776), of Piccadilly], mother of Mrs [Jerningham] Cheveley, pstl, 53x43, sd “R Pine pinx. October 1743”, inscr. *verso* “Mrs Nevin, the mother of Mrs Cheveley” (Grantham, Golding Young & Mawer, 27–28.I.2021, Lot 1316 repr., est. £700–1000, b/i; Grantham, Golding Young & Mawer, 14.IV.2021, Lot 1002 repr., est. £400–600, b/i; Grantham, Golding Young & Mawer, 12.V.2021, Lot 462 repr., est. £300–500)ϕ



J.593.1137 William Wentworth, 2nd Earl of STRAFFORD (1722–1797), pstl, sd ← 1742 (PC 2023). A/r Rosalba J.21.1009 ϕ



J.593.114 Samuel Thyssen [TYSSEN (c.1756–1800)], FAS, of Narborough Hall, Norfolk; & pendant: J.593.115 brother [Francis John Tyssen (1754–1814) of Westbrook House, Upwey], m/u, sd “R Pine Fecit March 1761/2” (desc.: William Amherst Tyssen-Amherst (1835–1909), 1st Baron Amherst of Hackney Lord Amherst of Hackney, Diddington Hall, Norfolk; Xavier Haas, Paris; as by Hoare, New York, Anderson Galleries, 20–21.I.1927, Lot 112/111 n.r., \$60/\$40)

J.593.116 Richard WILLIS (1724–1780), deputy governor of the Levant Company; & pendant: J.593.117 spouse, née Bethia Legge (1735–1778), pstl, 50x40 ov., c.1760–63 (Clevedon Court, National Trust, inv. 623920/6239219, CLE/D/12, 11, LT no. 28/26. Legs Willis 1956). Lit.: Ellis K. Waterhouse, “The Willis family portraits at Lydiard Park”, *National Trust studies*, 1980, pp. 49–53, attr. R. E. Pine; Jeffares 2006, p. 576Ai/ii, anon. [attr.] Φα



Photos courtesy National Trust

~repls., pnt. (Clevedon Court, National Trust, inv. 624176/77)

J.593.118 Young man in a blue coat, pstl, 52x44.5, sd 1742 (Lady Hughes-Stanton, Scarsdale Lodge, London W8; London, Christie’s, 16.VI.1939, Lot 3 n.r.). Lit.: Baker, p. 2; Pine 1979, p. 22, n.13 n.r. [cf. J.593.1137]

J.593.122 Young woman; & pendant: J.593.123 ?sister, pstl/ppr, 56x47, sd ↙ “R. Pine pinxit Feb 174½” (London, Sotheby’s, 18.III.1971, Lot 127, as sd 1771/2; Raitlon Köln, Carola

Van Ham, 6.VII.2002, Lot 973 repr./n.r., est. €2500, b/i) [?attr.; ?date] ϕ



J.593.126 Gentleman in blue coat; & pendant: J.593.127 two J.593.128 heads of ladies, 3 pstls (A. W. Maconochie, of 8 Porchester Gate and Cudham Hall, Kent; sale p.m., London, Christie’s, 29.VII.1926, Lot 175 n.r.)

J.593.16 Ragazza Tirolese, pstl, sd “Robt. Pine 1790” [sic; ?1740] (Boughton). Lit.: Scott 1911, p. 46, no. 112. A/r Rosalba pstl J.21.2013 ϕ



J.593.165 The Calling of Saints Peter and Andrew, pstl, 40x43, sd ↘ “RE ?/Windsor Castle/1769”, inscr. *verso* “St Peter, Paul & John” (PC 2024; Darnley Fine Art, adv. *Burlington magazine*, .III.2025). A/r Caravaggio pnt. (Royal Collection, inv. RCIN 402824) [new attr. 2025] ϕ



J.593.168 Four Seasons, crayons, a/r Rosalba, "well finished" (the artist; lottery p.m., Philadelphia, 1789, Lot 22)

J.593.171 Two Seasons: J.593.171 Summer; & pendant: J.593.172 Autumn, pstl/ppr, 62x50, sd v "R. Pine/Nov/1741"/ "R Pine/" (Milan, Il Ponte, 19-21.X.2021, Lot 533, as anon. a/r Rosalba, est. €3300-3800). A/r Rosalba pstl J.21.1196, J.21.1353 [new attr.] φ

