

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

POND, Arthur

London bpt 3.VIII.1701–9.IX.1758

The son of a London surgeon, John Pond, Pond was a pupil of John Vanderbank (*q.v.*) at the St Martin's Lane Academy from 1720; it closed in 1724 when Vanderbank fled the country to avoid debts. In Spring 1725, encouraged by Jonathan Richardson, Pond travelled to Rome with George Knapton (*q.v.*), a fellow subscriber to the academy. There he was caricatured by Pier Leone Ghezzi, inscribed "Monsieur Pond Pittore Anglese fatto da Me Cav^e. Ghezzi il di ... 1726" (Biblioteca Apostolica Vaticana, Ott. Lat. 3117, f11r), seated before an easel holding his paint brushes, palette and mahl-stick. Pond then engraved a number of other Ghezzi caricatures. Quite soon after his arrival in Rome, the sale of Benedetto Luti's pictures took place (according to the 1767 notice on Pond which appeared in the *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, although the only public auctions of Luti's pictures took place far later, in London, in 1760 and 1762), and Pond purchased several of his heads and sketches and started to make copies of them in pastel. In Italy he also had the opportunity to acquaint himself with Carriera's work.

On his return (via Paris, where he met Pierre-Jean Mariette) in 1727, Pond took a lease on a house in Covent Garden (no. 16–17 Great Piazza, previously occupied by Kneller, moving in 1734 to Great Queen Street), where he practised portraiture in pastel and oil and made prints. Pond was one of the first pastelists to become fashionable in England. He was also a connoisseur and an active dealer (Vertue refers to these activities rather than his skill as a painter when calling him a "top virtuoso"; he was however taken in by Benjamin Wilson's forged Rembrandt etching in 1751). As a print dealer and publisher he was involved in projects such as the series of portraits of English notables engraved by Houbraken in Amsterdam and published between 1735 and 1750; a series of related drawings is in the Ashmolean. Advertisements for subscription series of prints, with specimens to be seen at his premises, appeared in journals such as the *London evening post* from 30.I.1735 on. His involvement in every aspect of the art business included handling pictures collected abroad.

Pond's career as a pastelists with recent Italian credentials allowed him to exploit the huge enthusiasm for the recently fashionable medium, and to capitalise on the celebrity of Rosalba Carriera among the returning Grand Tourists. This extended to his producing numerous copies of her works, for patrons such as Peter Delmé. Sir Robert Walpole commissioned a pastel of his illegitimate daughter Maria to join those by Rosalba of his sons who had made the Grand Tour. Pond made numerous copies of Rosalba's Seasons in the 1730s; later he copied Liotard for the future Earl of Bessborough.

By around 1740 he had turned to oil painting, expanding his studio – and his overheads: hitherto he had only one apprentice, Rupert

Barber (*q.v.*; Pond's accounts recorded the payment, on 26.VI.1735, of £7 10s. from "Mrs Barber half a Year for her son", and subsequently for his five-year term). On 28.VI.1749 he received 200 gns from "Mrs Frances James taking her Son for 5 Year" (*Country apprentices 1710–1808*; George James was later known as a portrait painter), while in 1753 George Delaval, brother of Rhoda Astley, *q.v.*, was apprenticed to him for five years for a fee of £300 (*Register of duties paid for apprentices' indentures*, 24.XII.1753). In both registers Pond is inexplicably described as an "attorney of the parish of St Giles in the Fields" and the pupils recorded as "articled", not "indentured" as would normally apply to painter's apprentice. The repetition excludes error or a confusion with a homonym (perhaps the description arose from the fact that the documents were prepared by Pond's friend, the lawyer John Howard; the premiums were both high for mere artisans, and Pond may have represented himself as offering a broader liberal arts training). Pond's minute accounts also recorded the expenditure on George James's bed, sheets, hat and breeches.

Both James and Delaval, as well as later assistants Thomas King and Thomas Black, were likely to have worked in oil rather than pastel, where the nature of the medium left little scope for help. The transition from pastel to oil was an important development: occurring at a time of anti-French feeling fanned by military hostilities, Pond may have anticipated a reaction against the rococo sentiment embodied in crayon painting. His business suffered, income from painting dropping from over £300 in 1740 to a sixth of this by 1743, but it then recovered sharply as Pond established himself in the new field. Some portraits in pastel and copies after Rosalba and Liotard continued to be commissioned, but increasingly Pond's income came from dealing and print-selling.

Pond was a member of a number of societies and clubs, including the Roman Club, active 1723–42. Among its members were George Knapton, as well as a barrister, Thomas Edwards, and a Cambridge student, Daniel Wray, both of whom took lodgings in Pond's house in Great Queen Street, as did a Richard Houlditch, a drawings collector and member of another club. After the death in 1742 of Knapton's brother Charles, Pond formed a business and personal relationship with his widow Elizabeth, née Shepperd, who continued his print business. Pond was distinguished by becoming a fellow of both the Royal Society (1752) and the Society of Antiquaries, and had effectively retired by the time of his death, from a fever, in his house in Great Queen Street (Bénézit incorrectly states that he died in Rome). He was buried six days later at All Saints, Sanderstead, Surrey. An obituary notice in the *Public advertiser*, 11.IX.1758 praised this

worthy Man, ingenious and eminent in his Profession; open, honest, cheerful, and courteous in his Behaviour; a most curious Collector of the best Prints and Drawings; and deservedly esteemed by the Studios in Natural History, both at home and in foreign Parts, for his very valuable Collection of the Productions of Nature, brought together at a great

Expence, and in the most obliging Manner always open to their Inspection.

After his death his collections were sold at auction (by Langford): the Italian and other pictures (9.III.1759) fetched £495 19s. 9d, while his collection of shells and fossils (which he assembled from 1745 on) achieved £665 6s.; according to his estate inventories, most of the pictures he owned were his own copies of mainly Italian paintings, and studio replicas of commissioned portraits. Some (but not all) of this print collection had been bought for Rhoda Astley and resold by her widower after her death. Pond's will made a number of family bequests but included Elizabeth Knapton, to whom his print stocks were left. Pond had no children, but his brother John predeceased the artist, leaving a son, also John, who was a horse dealer and whose bankruptcy may have led to various sales of Pond's assets in the 1760s and 70s.

Mariette, who liked Pond personally, nevertheless thought he showed little talent for art; while Mrs Delany (*q.v.*) called "his colouring in crayons the best I have seen of any English painter" (letter to Anne Granville, 30.VI.1734), and was taught by him (Lippincott 1983, p. 40), although no payments for formal lessons are recorded (Pond supplied her with pastels, noting on 5.IX.1735 the receipt of 1 guinea from "M^{rs} Pendarvis for french Crayons", while on 29.III.1750, he received £2 18s. from "Mrs Delaney for Colours..."), unlike Rhoda Delaval, Mrs Astley (*q.v.*), who paid 4 gns a month from 1744). Grace, Countess of Dysart (*q.v.*) was reported as a pupil in 1734 (according to Mrs Delany's letter, "Lady Dysart goes on extremely well with her drawings, she has got to crayons..."), although she may not have paid for her lessons; but her influence in society would have been sufficient recompense. Pond also supplied "crayon papers" to Miss Yorke (11.IV.1748, 3s.; *v.* Lady Anson) and to a Miss Yessop (27.VIII.1747), possibly the same as the Mrs Jessop (*q.v.*) to whom he supplied "crayons and Tiffany" (2.XI.1750, £1 6s.); no doubt amateur pastelists. In a letter to Lady Anson's brother, Philip Yorke (7.IX.1749; British Library Add. MS 35401 f121v, corrected 27.IX.1749, f.123), Daniel Wray praised the Paris painters Chardin and La Tour (whom he initially confused with Liotard), adding that "All due praise we allow these artists, but we believe when you have heard their Prices you will be able to convince people here that Oram and Scott and Pond are not extravagantly paid." Philip Yorke's admiration for a Pond print was recorded in the same letter, and Pond's portrait of Yorke subsequently recorded by Walpole.

Pond's *Journal of receipts and expenses 1734–50* (see Lippincott 1988 as well as her 1983 monograph) is of great interest in understanding his business (as well as providing many of the biographical details cited above) – for example, many frames and glasses were supplied by Isaac Gosset (or possibly his brother Gideon), who also worked for Hoare and Cotes. However it is not always clear if an item in the accounts refers to a work by Pond himself, whether it is a

portrait of the debtor named or of a different subject, or whether the picture is in oil or pastel (we have transcribed those where glass was supplied). There are also gaps in the accounts, for example between May and October 1741 when he may have made the pendants of Thomas Southwell and his bride (they were married in Dublin, 18.VI.1741; he wears the same ensign's coat as in a Jervas portrait of 1739 (National Army Museum), and resigned his commission in .XI.1741). Formerly attributed to La Tour, the technique matches that of pastels such as the earlier Lord Holland and the probably contemporary Lord St George. Southwell's mother was a Coke of Melbourne, and other Pond pastels are recorded which correspond to known pictures in much the same style. It is not impossible that Pond travelled to Dublin at this time.

The scholarly attention lavished on Pond's papers has not extended to his pastels. Lippincott 1983 reproduces only one. In view of the very small number of signed examples in pastel (although there are some oils and about 15 engravings after his own portraits), the attribution of others is a little hazardous, but (applying methodology such as that described above) a group of pastels by a single hand seem to belong to him rather than the artists (from Highmore to La Tour) to whom they have hitherto been given. The work is close to that of Knapton (as well as to Hoare and early Cotes), but with brighter, sometimes brash colouring. There is somewhat more French elegance in the drawing, although the three-dimensional modelling is less well developed; a characteristic strong but uniform light falls on his sitters' faces, often from an almost vertical source, although reflections in the eyeball are less prominent than with Knapton. However the similarity of style and handling in these two artists' work means that confusions remain.

Even fewer of the mythological or genre pastels have survived fully documented, and there is a temptation to attribute any Rosalba copy (e.g. of the Venetian Girl or the Seasons) in an early English collection to Pond when there is little stylistic evidence to distinguish his hand from those of other English copyists (among them most of Pond's numerous pupils as well as artists from Pine to Russell). The problem is compounded by the fact that Pond himself seems to have produced work of widely varying quality, some well within the capability of amateurs.

A competent pair of Rosalba-like mythological pastels at Doddington Hall have been plausibly attributed to him, more on circumstantial than connoisseurial evidence (the Delaval family were enthusiastic patrons of the artist: *n.* Postle 2020): although the items are not recorded in Pond's accounts, a second pair of Diana [J.597.4226](#) and an undescribed pendant is recorded in a later sale. However it is also tempting to suggest that the Apollo and Diana in Angelica Le Gru Perotti's posthumous sale, where they were catalogued as by Rosalba were in fact her pupil's copies which later found their way to Doddington.

Another group of pastels presents a trickier problem. The four are framed identically; while they show varied levels of competence they may well be by a single hand, the differences explained by the fact that three are copies. On its own the pastel of a young female pastellist at work has understandably been given to Pond, but there is little beyond the composition which echoes that of his oil of Rhoda Delaval to confirm the attribution, still less to conflate the

portrait with one that appears in his accounts ([J.597.308](#)). The pendants are weak copies after Rosalba and an unidentified master; they may well be by pupils. These borderline attributions are placed here for convenience.

Bibliography

Anon., notice on Arthur Pond, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, v/1, 1767, pp. 150–58; Alexander 2021; Bénézit; British picture restorers at npg.org.uk; Brown 1982; C. H. Collins Baker, *British painting*, London, 1933, pp. 89–90; Dawson Turner manuscript sale, London, Puttick & Simpson, 6.VI.1859, Lots 393, 673; Grove 1996; Ingamells 1997; Lippincott 1983; Lippincott 1988; Mariette 1851–60; Oxford DNB; Pilkington 1852; Martin Postle, "Arthur Pond, Doddington and the patronage of the Delavals", in Postle 2020; R&L p. 709; Simon 1998; Sloane 1982, p. 231; Stewart & Cutten 1997; Nicholas Stogdon, *A descriptive catalogue of the etchings by Rembrandt in a private collection, Switzerland*, 2011; Waterhouse 1978; Waterhouse 1981; Whitley 1928; Wright 2006; will, 3.X.1758, National Archives, PROB 11/841/486

Pastels

- [J.597.101](#) Mrs ABBOT, crayons (Journal, 1.I., 11.II.1745, 5 gns plus 3 gns for frame and glass: Mrs Owen)
- [J.597.102](#) Countess of AILESBUURY, née Lady Caroline Campbell (1720–1803), later ∞ Henry Seymour-Conway, crayons (Journal, 13.VII.1743, 7 gns plus 2½ gns for frame and glass)
- [J.597.103](#) Mark AKENSIDE (1721–1770), physician and poet, m/u
~grav. Edward Fisher (1722–a.1782)
~grav. J. White, 1754
- [J.597.106](#) Mrs ALLEN, crayons (Journal, 28.II.1745, 7 gns)
- [J.597.107](#) George Anson, 1st Baron ANSON (1697–1762), admiral, m/u
~grav. Charles Grignion 1744. Lit.: Vertue, VI, p. 105, "this is another project of Ponds to acquire business and reputation – if his pencil or Crayons can't find him sufficient employment"
- [J.597.108](#) George Anson, 1st Baron ANSON, pstl, 63x48 (Dartmouth, Britannia Royal Naval College, inv. P.201563. W. J. Williams, Addlestone, Surrey; acqu. £60 Rear-Admiral Ruck-Keene & Commander Long; don 1918). Lit.: Geoffrey Callender, *Mariners mirror*, 1920, VI/9, frontispiece [new attr., ?] φαν



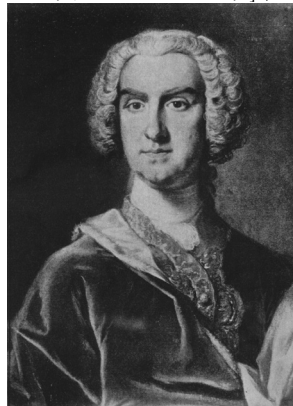
- [J.597.109](#) Mlle [Anne or Janneton] AURETTI, dancer, crayons (Journal, 15.XI.1749, 7 gns plus 2½ gns for frame and glass: George Lewis Coke)
- [J.597.11](#) [?Mrs Thomas BALACK (∞ 1750), née Mary ?Townshend], [mother, not] ??wife of Hanway Balack, grandnephew of Jonas Hanway, philanthropist, pstl, 57.2x44.2, inscr. verso (Mr Burney [?Berney], Tasburgh Hall,

Norwich, according to label, verso; [Mrs Clive Webb] London, Sotheby's, 19.VI.1932, as Gardner, £6/10/-; Forrester. London, Christie's, 28.VI.1940, Lot 74, as Gardner, 4 gns; Rust; Mr & Mrs James Wharton, 1962, 1972. London, Christie's, 3.VI.2004, Lot 49 repr., circle of Hoare, est. £2500–3500, £2868). Exh.: Gardner 1962, no. 40; Gardner 1972, no. 22, n.r., all as Gardner. Lit.: *Connoisseur*, XXXIV, .IX.1912, pp. 53, 12 repr., as Gardner; Brieger 1921, repr. p. 180, as Gardner, Mrs Ballach; Williamson 1921, ??Gardner; Jeffares 2006, p. 239Aiv, as Hoare [new attr., ?; new identification, based on likely date] φαν



Photo courtesy Christie's

- [J.597.113](#) [Charles] Calvert, 5th Lord BALTIMORE (1699–1751), pstl (desc.: Frederick Morton Eden (1828–1917), South Kensington, 1891, as of Frederick, 6th Lord Baltimore (1732–1771), anon.; damaged World War II) [new attr., ?; new identification, ?] φαν



- [J.597.115](#) Viscountess Weymouth, Marchioness of BATH, née Lady Elizabeth Cavendish-Bentinck (1735–1825), head and shoulders, to right, thin red ribbon in hair attached to ivy wreath, leopard skin over shoulder, pstl/ppr, 64x48, c.1750 (Welbeck, Portland collection, G.0353. ?seen at Bulstrode, Duchess of Northumberland, 29.V.1760). Lit.: Goulding 1936, no. 353 n.r., attr. Hoare; Kenny 2013, fig. 28 [??; new attr. 2008] φαν



J.597.117 [?portrait of] Hon. (Peter) BATHURST ((1687–1748) of Clarendon Park, MP), crayons (Journal, 28.VI.1738, 6 gns with 2½ gns for frame and glass: Bathurst)

J.597.118 Colonel BENSON, pstl/ppr, 52.7x43.8, sd “A.P. August 1743” (Mrs Lawrence Carrington Grubbe, née Marie-Ellen Seymour-Lucas (1879–1951). London, Christie’s, 22.I.1994, Lot 20 repr. as by Pond; 12.IV.1994, Lot 20 repr., attr. Knapton, est. £1000–1500, £1300 [£1495]; London, Sotheby’s, 6.VII.2023, Lot 181 repr., as by Pond, est. £2–3000, £3556) φα



J.597.12 Lady BERNARD, née Mary St John (–1793), dau. of Sir Francis St John, ∞ 1735 Sir John Bernard, Bt, half-length, in low cut blue dress with flowers at her corsage and in her hair, pstl, 57x43 (Dowager Countess of Gosford; London, Sotheby’s, 26.X.1932, Lot 30 n.r., £7; Stevens)

J.597.121 Lady Caroline Duncannon [Countess of BESSBOROUGH, née Lady Caroline Cavendish (1719–1760), as Viscountess Duncannon], crayons (Journal, 18.X.1748, 8 gns plus 2½ gns for frame and glass)

J.597.122 [?portrait of] Mr BLACKET, crayon (Journal, 7.II.1740, 8½ gns with frame and glass: Blacket)

J.597.123 =?Sir Walter Calverley BLACKETT, 2nd Bt 1749, of Wallington and Calverley (1707–1777), pstl, 56.5x44 (Wallington Hall, National Trust, inv. 582370. Acq. Exeter, Bearne’s, c.2000, £2500). Lit.: *Apollo*, .IV.2001, repr., attr.; Jeffares 2006, p. 239Biii, attr. Hoare [new attr.] Φα



Photo courtesy National Trust

J.597.126 Lady BLACKETT [née Elizabeth Orde (1711–1759), illegitimate daughter of Sir William Blackett, 2nd Bt of Wallington, ∞ her cousin Sir Walter Calverley Blackett, 2nd Bt of Calverley, or her daughter Elizabeth Blackett], half-length, in white dress with blue bows, pstl, 57x44 (Wallington Hall, National Trust, inv. 584424, WAL/P/91, attr. Hoare, Elizabeth Blackett (1735–1752)). Lit.: Jeffares 2006, p. 572B n.r., English sch. [new attr.] φαν



Photo courtesy National Trust

J.597.129 Martha BLOUNT (1690–1763), pstl (Mapledurham House). Lit.: Valerie Rumbold, *Women’s place in Pope’s world*, Cambridge, 1989, p. 252 repr.; Jeffares 2006, p. 572B, English sch., cf. Pond. Traditional attr. Hoare [new attr., ?] φανσ



Photo courtesy Mapledurham House Collection

J.597.132 Sir William BOOTHBY (1721–1787), major-general, master of the horse to the Duke of York, colonel, 6th regiment of Foot, crayons (Journal, 1.II.1745, 7 gns plus 2½ gns for frame and glass)

Boyle, v. *Orrey*; *Worsley*

J.597.134 [?portrait of] Mr [Thomas] BRAND [(1717–1770), MP], crayon (Journal, 7.II.1736, 5 gns, Mr Brand)

J.597.135 Lady Caroline Pierrepont (1716–1753), later ∞ Thomas BRAND, with hands, m/u

(Journal, 5.V.1740, 8 gns plus 2½ gns for frame and glass)

J.597.136 Lady BROWN [née Margaret Cecil (1692–1782)] (Journal, 12.V.1739, 5 gns plus £1/15/- for frame and glass: [James Douglas, 14th Earl of] Morton)

J.597.137 Lady BROWN, m/u (Journal, 30.XII.1740, 8½ gns)

J.597.138 Sir John BUCKWORTH, 2nd Bt [(1700–1758), MP], crayon (Journal, 14.VII.1735, 8 gns, Sir John Buckworth)

J.597.139 [?portrait of] Mr BURRARD, crayons (Journal, 27.V.1738, 8½ gns with frame and glass: Burrard)

J.597.14 Marchioness of CARNARVON, née Margaret Nicol (1735–1768), ∞ 1753 James Brydges, later 3rd Duke of Chandos, pstl (The Vyne, National Trust, inv. 718702, NT/VYN/D/12. Sir John Chute). Lit.: *Historic houses & gardens* 2002, repr., as Carriera; attr. Pond, Hoare; Whistler 2009, pp. 198f, fig. 16; Burns & Saunier 2014, p. 124 repr. [?attr.] Φασ



Photo courtesy National Trust

J.597.143 Mrs CAVENDISH, with hands, crayon (Journal, 26.IV.1744, 10 gns plus 3 gns for frame and glass)

Cavendish-Bentinck, v. Bath; Stamford

J.597.145 Miss CHAMBERS, crayons (Journal, 27.VI.1740, 6 gns plus 2½ gns for frame and glass: Miss Conduit)

J.597.146 Son of Thomas CHAPLIN, m/u (Journal, 15.V.1740, 6 gns plus 2½ gns for frame and glass)

J.597.147 Lady Tullimore [Countess of CHARLEVILLE, née Hester Coghill (–1789), as Lady Moore of Tullamore, later ∞ Sir John Mayne], with hands, crayon (Journal, 9.IX.1749, 10 gns plus 3½ gns frame and glass)

J.597.148 Two portraits [?George, 3rd Earl of CHOLMONDELEY (1703–1770); & his late Viscountess: née Maria Walpole (c.1705–1731), or their sons George, Viscount Malpas (1724–1764) and Robert (1727–1804)], crayon (Journal, 5.IV.1739, 16 gns with frames and glass: Lord Cholmondeley)

J.597.149 Lady Maria CHURCHILL, née Clements Walpole (c.1725–1801), ∞ 1746 Colonel Charles Churchill, pstl, 61x44.5, 1742 (Houghton. Cholmondeley papers, 20.I.1743, Pond receipt for 7 gns plus 2½ gns for glass and frame: Sir Robert Walpole; Musgrave’s lists, 1785). Lit.: Beatniffe 1773, p. 35 n.r.; Simon 1998, p. 10f, n.r.; Dukelskaya & Moore 2002, no. 223 repr. φσ



J.597.151 ~?repl. or ?= (Journal, 28.VIII.1740, 8 gns plus 2½ gns for glass and frame: Sir Robert Walpole); Journal pages for 20.I.1743 are blank

Churchill, v. Fawkenner

J.597.153 George Lewis COKE ((1715–1751), of Soho Square), m/u (Journal, .I.1741, 8½ gns with frame and glass)

J.597.154 COKE, m/u (Journal, 21.I.1737, 6 gns plus 2½ gns for frame and glass)

J.597.1545 [olim J.395.1131] Lady [Catherine] COURTENAY [(1709–1783)], daughter of the 1st Earl Bathurst, ∞ Reginald Courtenay, pstl, 57x43 (Earl Bathurst, cat. no. 52, attr. Hoare; desc.: London, Christie's, 22.VII.2020, Lot 73 n.r., with pseudopendant, J.395.1035, est. £5–8000) Attr. [new attr. 2020, ?] φαν



J.597.155 [?portrait of] Richard CROP, crayon (Journal, 21.IV.1750, 8 gns)

J.597.156 Miss [Catherine] DASHWOOD [(–1779), woman of the bedchamber to Queen Charlotte], crayon (Journal, .VI.1736, 8 gns plus 2½ gns for frame and glass: Duchess of Portland. Thomas Pennant's list of pictures at Bulstrode, no. 23). Lit.: Goulding 1936, p. xxviii; Lippincott 1983, p. 40

J.597.157 [?portrait of] Robert DASHWOOD (Journal, 12.V.1739, 8½ gns with frame and glass: Robert Dashwood)

J.597.158 [?portrait of] Captain DASHWOOD, m/u (Journal, .VII.1739, 8½ gns with frame and glass: Robert Dashwood)

J.597.159 Lady DELAVAL, [née Susannah Robinson (–1783)], pstl, 56x43 (Seaton Delaval –1805; PC 2011). Lit.: *A history of Northumberland*, Newcastle & London, 1909, p. 177 φ



J.597.161 George Shafto DELAVAL [né Shafto (1703–1761), of Bavington Hall, cousin of Rhoda, Lady Astley], high sheriff of Northumberland 1741, pstl, 53x41 (London, Christie's South Kensington, 9.VIII.1995, Lot 178 n.r., circle of Arthur Pond, as of "Delawah", est. £200–400, £506. =?Cambridge, Cheffins, 15–16.VI.2016, Lot 824 repr., with two others, anon., est. £300–500) [new attr.] φαν



J.597.163 Charles Sackville, 2nd Duke of DORSET, in blue coat, embroidered waistcoat, white wig, pstl (Knole). Lit.: Phillips 1929, II, pp. 82, 405, 437, repr. opp. p. 84, as Carriera; Jeffares 2006, p. 93Aiv, as a/r Carriera [new attr.; ?] Φαν

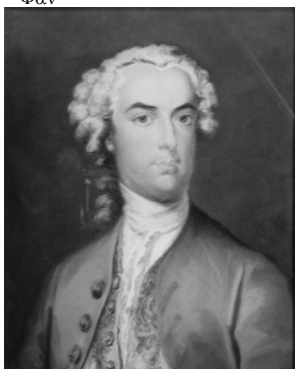


Photo courtesy Trustees of the Knole Estate

~pendant. v. *Sackville*

J.597.167 Robert DOUGLAS [(p.1703–1745)], colonel, m/u (Journal, 23.I.1740, 18 gns plus 7½ gns for frames and glass for portraits of Earl of Morton's own, Rob^t and Col. Douglas)

J.597.168 Colonel DOUGLAS, m/u (Journal, 23.I.1740, 18 gns plus 7½ gns for frames and glass for portraits of Earl of Morton's own, Rob^t and Col. Douglas)

Duncannon, v. Bessborough

J.597.17 Charles Boyle, Viscount DUNGARVAN (1729–1759), crayons (Journal, 18.VIII.1737, 10 gns, with brother, v. *Orrery*: Lord Orrery)

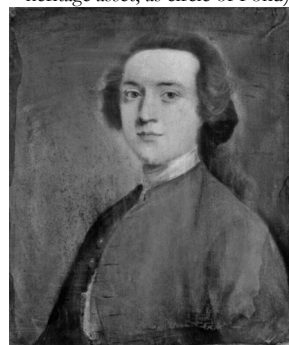
J.597.171 ~?pnt. (Oriol College). Exh.: Oxford 1906, no. 60 n.r.

J.597.172 ?John DURNFORD [nephew of the artist] with his spaniel, pstl (Journal, 5.X.1737, 5 gns). Lit.: Lippincott 1983, p. 65 n.r.

J.597.173 Countess of DYSART, née Grace Carteret (1713–1755), crayon (Journal, 5.V.1740, 5 gns; Mrs Delany; legs: her nephew, J. Dewes, later Granville of Calwich)

J.597.174 John, Viscount Perceval, 2nd Earl of EGMONT, Lord Lovel and Holland (1711–1770), as Viscount Perceval; pendant: J.597.175 spouse, née Lady Catherine Cecil (1719–1752), pstl, 1738 (Journal, .I.1738, 5 gns each: Lord Perceval/1st Earl of Egmont). Lit.: *Diary of the 1st Earl of Egmont*, London, 1923, II, p. 363, 8.III.1737, "This morning I went to Mr Pond...I met my daughter-in-law Percival there, who promised she would sit for me also"; Lippincott 1983, p. 64 n.r.

J.597.176 Very Rev. John ERSKINE (c.1720–1795), Dean of Cork, half-length, in a brown coat, pstl, 53x44 (Earl of Mar & Kellie, Hilton Farm, Alloa, Clackmannanshire; a UK heritage asset, as circle of Pond). Attr. φαν



J.597.177 Miss's portrait [?Lady FAWKENER, née Harriet Churchill (c.1726–1777)], crayons (Journal, 17.VI.1744, 7 gns plus 2½ gns frame and glass: General Churchill)

J.597.178 [?]Lady Ann FITZPATRICK, nursing a doll, pstl, 57x44.5 (Robert Arthur, 7th Baron Ravensworth; Eslington Park, Whittingham, Anderson & Garland, 5–8.XI.1951, anon., £115 with pendant sister) [new attr.]

J.597.179 [?]Lady Gertrude FITZPATRICK (1774–1841), daughter of John Fitzpatrick, 2nd Earl of Upper Ossory, as a young girl with spaniel, pstl, 54.5x42 [c.1755] (Robert Arthur, 7th Baron Ravensworth; Eslington Park, Whittingham, Anderson & Garland, 5–8.XI.1951, anon., £115 with pendant sister. London, Sotheby's, 13.III.1980, Lot 68 repr., as unknown sitter by Cotes, £700). Lit.: Jeffares 2006, p. 141Ci, as ?Cotes [new attr.; ?; the identification from the copy is incompatible with the costume] Φανδν

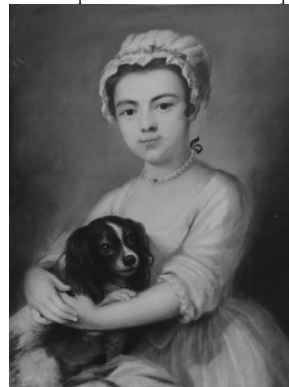


Photo courtesy Sotheby's

J.597.182 ~cop., pstl/ppr, 60x45 (Göteborg, 8.V.1996, Lot 281 repr., as Lady Gertrude Fitzpatrick, attr. Russell, est. SKr10,000, SKr29,000) [new attr.] φκν



J.597.184 Hon. John FITZWILLIAM (1719–1757), army officer, head, crayon (Journal, 9.I.1744, 7 gns plus 2½ gns for frame and glass)

J.597.185 ~?repl. (Journal, 18.II.1744, 7 gns plus 2½ gns for frame and glass)

J.597.186 Mrs FLASBY, crayon (Journal, 5.IV., 27.VII.1740, 6 gns plus 2½ gns for frame and glass)

Fox, v. Holland; Ilchester

J.597.188 Mrs William FREIND, née Grace Robinson (1718–1776), ∞ 1739 Dean of Canterbury, pstl, 67.5x51 (Robinson family, Rokeby Hall, Dunleer; Dublin, James North, 22.VII.1943, Lot 5; London, Sotheby's, 15.III.1990, Lot 51 repr., circle of Hoare, est. £800–1200, b/i. London, Christie's South Kensington, 12.XII.2003, Lot 471 repr., circle of Pond, unknown sitter, est. £400–600, £763; Ian Stewart, Beal House, Yorkshire; Edinburgh, Lyon & Turnbull, 14–15.X.2020, Lot 515 repr., anon., unknown sitter, est. £500–700). Lit.: Jeffares 2006, pp. 241Aiii=577Bi [new attr., ?] Φαv



Photo courtesy Christie's

Miss GIRARDOT holding a doll, pnt. (Hugh Farmar a.1987). Lit.: R&L p. 629 n.r., as pstl

J.597.195 Mrs GLOVER, crayons (Journal, 28.VI.1750, 10 gns plus 3 gns frame and glass)

J.597.196 Mrs GREGER [?Mrs Hugh Gregor, née Prudence Molesworth (1717–1741), or ?second wife], with hands, crayons (Journal, 9.XII.1746, 8 gns plus 3½ gns for frame and glass)

?Thomas Robinson, 1st Baron GRANTHAM (1695–1770), (New York, Doyle, 26.X.2016, Lot 75 repr.), v. English sch., unknown sitter, J.85.2027

J.597.197 Miss GREGER [?Jane Gregor, dau. of Hugh Gregor (–1755) of the Middle Temple], with hands, crayons (Journal, 16.II.1749, 10 gns plus £3/8/- for frame and glass: Hugh Gregor)

J.597.198 George GREGORY [?(1670–1746), of Nottingham and Lenton, high sheriff of Nottinghamshire 1694, MP], 2 portraits, of ?, m/u (Journal, 17.VI.1738, 12 gns, 5 gns gold frames and glasses, 10s. packing)

J.597.199 George GREGORY, crayon portrait (Journal, 18.V.1739, 8½ gns with frame and glass)

J.597.201 ?Mrs George GRENVILLE, née Elizabeth Wyndham (1719–1769), in a blue dress, as Diana, pstl, 60.6x45.7, c.1740 (Hanover, Hood Museum of Art, inv. D.964.209. Capt. Richard Neville, Butleigh Court, Glastonbury; London, Christie's, 5.IV.1946, as Carriera, 24 gns; Schweitzer; don Mr & Mrs M. R. Schweitzer). Exh.: Dartmouth 1978a, no. 23, p. 32, English sch., c.1730–40 [new attr., ?; cf. self-portrait of sitter] φαδv



J.597.202 Miss GREENVILLE, crayon (Journal, 18.XI.1743, 7 gns)

J.597.203 Lady Mary [GREGORY, née] Grey (1719–1761), m/u (Journal, 16.V.1741, 8½ gns with frame and glass)

J.597.204 Miss GREVILLE, crayon (Journal, 8.VI.1747, 7 gns)

Grey, v. Gregory; Hardwicke

J.597.206 Robert HAMBY [?(1710–1774), of Ipswich], crayon (Journal, 5.IX.1738, 12 gns plus 5 gns for frame and glass for two portraits: Mr Hamby)

J.597.207 Miss HAMBY, sister of Robert Hamby, crayon (Journal, 5.IX.1738, 12 gns plus 5 gns for frame and glass for two portraits: Mr Hamby)

J.597.208 Hon. Charles HAMILTON [(1704–1786), MP, connoisseur], ?portrait, m/u (Journal, 14.IV.1739, 12 gns)

J.597.209 Mr HAMILTON, m/u (Journal, .V.1740, 6 gns plus 2½ gns for frame and glass: Lord Archibald Hamilton)

J.597.21 Two misses's portraits [?daughters of Lord Archibald HAMILTON, Elizabeth, Countess of Warwick (c.1721–1800), & Jean, Lady Cathcart (1726–1771)], crayon (Journal, 25.II.1738, 13 gns plus 7 gns for frames and glass: Lord Archibald Hamilton)

J.597.2105 Thomas HANWAY (1715–1772), captain, RN, brother of Jonas Hanway, pstl, 58x43 (don: London, Marine Society, 1773; London, Sotheby's, 4.XII.2020, Lot 198 repr., attr., est. £2–3000). Lit.: *The mariner's mirror*, II, 1912, p. 147, as anon.; James Stephen Taylor, *Jonas Hanway*, 1985, p. 112 repr., as c.1774, anon. [new attr., ?] φαv



J.597.211 Miss HAPPER, crayon (Journal, 1.VI.1740, 6 gns plus 2½ gns for frame and glass)

J.597.212 Philip Yorke, Lord Royston, 2nd Earl of HARDWICKE (1720–1790), crayons (Lord Royston, St James's Square, London, 1761). Lit.: Walpole 1928, p. 39

J.597.213 Countess of HARDWICKE, née Lady Jemima Campbell, Marchioness Grey s.j. (1722–1797), m/u (Journal, 8.XII.1740, 8½ gns with frame and glass)

J.597.214 Mrs John HARRISON [wife of the inventor John Harrison (1693–1768)], m/u (Journal, 5.XI.1737, 6 gns plus 1 gn for architrave frame and glass: Mr John Harrison)

J.597.215 Mrs HAYWOOD, m/u (Journal, 2.VI.1740, 6 gns plus 2½ gns for frame and glass)

J.597.216 Three portraits of the ?HEREFORD family, m/u (Journal, 15.IV.1741, £26/19/6 with frames and glass: Prince, Viscount Hereford (1694–1748))

J.597.217 Col. HODGES'S lady [née Sarah Fowler, ∞ Col. ?John Hodges of the Coldstream Guards], crayon (Journal, 5.XI.1737, 5 gns plus 2½ gns for architrave frame and glass: Col. Hodges)

J.597.218 Henry Fox, 1st Baron HOLLAND (1705–1774), pstl/ppr, c.58x47, inscr. *verso* “Henry Fox, Esq., Surveyor-General of His Majesty's Board of Works. Art. Pond Pinxit 1737” (Journal, 24.XI.1737, 5 gns plus 3½ gns for frame and glass: the sitter; desc. PC 2005). Lit.: Ilchester 1940, n.r.; Kerslake 1977, II, fig. 402; R&L pp. 431, 445, fig. 402 Φσ



LARGER IMAGE

Photo courtesy owner

J.597.221 Miss HOOKE, m/u (Journal, 11.XII.1740, 8½ gns with frame and glass: Uvedale Price)

J.597.222 Stephen Fox, 1st Earl of ILCHESTER (1704–1776), pstl, 1737. Lit.: Cotes 1971, p. 18 n.r.

J.597.223 [?portrait of] Mrs Fox [?Countess of ILCHESTER, née Elizabeth Strangways-Horner (1723–1792)], with hands, crayons (Journal, 14.VIII.1738, 8 gns plus 3½ gns for frame and glass)

J.597.224 [?portrait of] Mrs Fox [?Countess of ILCHESTER], crayons (Journal, .VII.1739, £14 with frame and 3 glasses)

=?Lady ILCHESTER when a girl (Redlynch 1762). Lit.: Walpole 1928, p. 44, as by Rosalba, q.v.

J.597.226 Mr JOHNSON, crayon portrait (Journal, 5.II.1736, 5 gns)

J.597.227 Master PKING, m/u (Journal, 12.V.1741, 8½ gns with frame and glass: Miss King)

J.597.228 KING [?Dr William King (1685–1763), principal of St Mary's Hall, Oxford, visitor to Marston House, Lord Orrery's home], head, m/u (Journal, 4.IV.1744, 7 gns: Earl of Orrery)

J.597.229 Miss KITE, crayons (Journal, 7.VIII.1744, 7 gns plus 2½ gns for frame and glass)

J.597.23 ?[Joan KNATCHBULL (c.1735–1801sa)], daughter of Sir Wyndham Knatchbull-Wyndham, 5th Bt (1699–1749), m/u (Journal, 26.III.1740, 5½ gns plus 18/6 for frame and glass: Sir Windom Knatchbul)

J.597.231 Sir Matthew LAMB, 1st Bt 1755 (1705–1768), of Brocket Hall, pstl, 57x44.5 (Marquess of Lothian, Melbourne Hall, Derbyshire; cat., no. 52, as Carriera). Lit.: Ormond & Rogers 1979, n.r., as Carriera; Jffares 2006, p. 574 n.r., anon., cf. Pond [new attr.] φν



J.597.233 Lady LAMB, née Charlotte Coke (1719–1751), sister of George Lewis Coke, pstl, 57x44.5 (Mrs Lamb, crayons, Journal, 27.VI.1740, 6 gns plus 2½ gns for frame and glass; desc.: Marquess of Lothian, Melbourne Hall, Derbyshire; cat., as Carriera) [new attr.] φν



J.597.235 George Granville, Lord LANSLOWNE (1667–1735), poet, pstl, 59x47 (Berlin, Leo Spik, 28.III.1974, Lot 285 repr. Munich, Neumeister, 4–5.V.2011, Lot 937 repr., attr., est. €400, €700) Φ



Leeds, v. Portland

J.597.237 Matthaeus LESTEVENON heer van Berckenrode (1715–1797), stadssecretaris en schepen in Amsterdam, vervolgens ambassadeur in Frankrijk, crayon (Journal, 10.IV.1746, 7 gns plus 8s. for black frame and glass: Mr [de] Pestors)

J.597.238 Two Miss LLOYDS, with hands, crayon, Seasons size (Journal, 16.XI.1747, 20 gns plus £6/10/- for frames and glass: J. Sawbridge)

J.597.239 LOUISA Queen of Denmark, née Princess of England (1724–1751), m/u (Journal, 15.IV.1740, 12 gns plus 5 gns for frames and glass with sister Mary). Lit.: Lippincott 1983, p. 65

~grav. Faber

J.597.241 [Countess LUDLOW, née] Lady Frances [Lumley-Saunderson (–1796)], m/u (Journal, 4.VIII.1740, 8 gns plus 2½ gns for glass and frame: Lady Scarborough)

Lumley, v. Ludlow; Scarborough

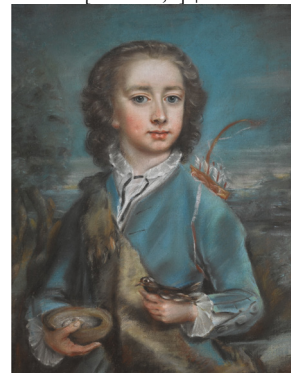
J.597.243 [?portrait of] Lady Littleton [LYTTELTON, née Lady Elizabeth Rich (1716–1795)], head, crayon (Journal, 26.IV.1749, 6 gns plus £1/9/- frame and glass)

J.597.244 Duchess of MANCHESTER, née Harriet Dunch (–1755), m/u (Journal, 21.VI.1740, 6 gns plus 2½ gns for frame and glass)

J.597.245 Clotworthy Skeffington, 1st Earl of MASSEREENE 1756 (1715–1757), PC 1746, DCL of Dublin 1751; & pendant: J.597.2456 Countess, née Anne Eyre (1716–1805), pstl, 58.6x49/57.5x45.5, c.1751 (desc.: PC Killadoon 2017; London, Sotheby's, 21.I.2020, Lot 17/19 repr., attr. Pond, est. £2–3000, £2500). Lit.: A. P. W. Malcomson, *The pursuit of the beiress*, 2006, -/p. 84 repr., as by Hoare [new attr.] φνσ



J.597.2457 Clotworthy Skeffington, 2nd Earl of MASSEREENE (1743–1805sp), birds-nesting, pstl, 57x44.8 (desc.: PC Killadoon 2017; London, Sotheby's, 21.I.2020, Lot 18 repr., attr. Pond, est. £2–3000, £2500) olim attr. Hoare [new attr., ?] φανσ



J.597.245 MARY Landgräfin von Hessen-Kassel, née Princess of England (1723–1772), m/u (Journal, 15.IV.1740, 12 gns plus 5 gns for frames and glass with sister Louisa)

~grav. Faber. Lit.: Lippincott 1983, fig. 6

J.597.246 Dr (Richard) MEAD ((1673–1753), physician and collector

~grav.: Pond 1739. Lit.: Vertue VI p. 100, "another profil head (from a Crayon painting by him self) of Mr Sadler...and one of Dr Meade – a profil like him"

J.597.247 Dr (Richard) MEAD (1673–1753), physician and collector, crayons (Journal, 7.VI.1746, 7 gns plus 2½ gns for frame and glass)

~?grav.: William Say (1768–1834), profile to right

J.597.249 Dr MEAD, head, m/u (Journal, 4.IV.1744, 7 gns: Earl of Orrery)

J.597.25 Miss MERRILL, m/u (Journal, 6.V.1741, 8 gns plus 2½ gns for glass and frame: Mrs Merrill)

J.597.251 Mr MILLES, portrait, m/u (Journal, 5.XI.1735, 8 gns)

Moir, v. Rawdon

J.597.253 ?Sir Daniel MOLYNEUX, 2nd Bt of Castle Dillon in Ireland (1708–1738), wearing a grey Van Dyck dress with a lace collar, a brown sash over his right shoulder, to right, pstl, 53x44 (Mrs W. A. Molyneux, Trewyn, Monmouthshire, 1957; English PC 2006). Lit.: Steegman 1962, p. 155 n.r., attr. Cotes; Johnson 1976, rejected no. 47 [new attr.] φανδ



J.597.255 Sir William MORICE, 3rd Bt (c.1707–1750), m/u (Journal, 7.XI.1739, 8½ gns frame and glass: Hugh Gryer, secretary to Morice)

J.597.256 =?pstl (Pencarrow, as unknown sitter, attr. Cotes) [new attr. and identification] øv



J.597.258 Mrs MORICE [née Anna Bury], m/u (Journal, 7.VI.1746, 7 gns plus £1/9/- for frame and glass: William Morrice)

J.597.259 Mrs MORICE, crayon (Journal, 11.V.1747, 7 gns plus £2/17/6 for frame and glass: J. Sawbridge)

J.597.26 James Douglas, 14th Earl of MORTON (1703–1768), KT 1738, PRS, m/u (Journal, 23.I.1740, 18 gns plus 7½ gns for frames and glass for portraits of Earl of Morton's own, Rob^t and Col. Douglas)

J.597.261 Miss NOEL [Lady Susan Noel (1711–1758), later Countess of Shaftesbury], crayon (Journal, 27.III.1738, 5 gns; 20.IV.1738, 4 gns for frame and glass)

J.597.262 Hannah NORSA (–1784), singer and actress, mistress of Sir Horace Walpole, crayon (Journal, 11.IV.1744, 7 gns plus 2½ gns for frame and glass). Lit.: Lippincott 1983, p. 68 n.r.

J.597.263 Lady Betty Smithson [Duchess of NORTHUMBERLAND, née Lady Elizabeth Seymour Percy (1716–1776)], crayons (Journal, 11.III.1749, 8 gns plus 2½ gns for frame and glass)

J.597.264 =?p[Duchess of NORTHUMBERLAND, née Lady Elizabeth Seymour Percy, pstl, 59.7x44.5 (Syon House) [new attr., ?] φαδν



J.597.266 [John Boyle, 5th Earl of ORRERY [5th Earl of Corke (1706–1762)], “his own Portrait”, m/u (Journal, 23.III.1744, 8 gns: Earl of Orrery)

J.597.267 Hamilton Boyle, 6th Earl of ORRERY, 6th Earl of Corke (1729–1764), with his spaniel, pstl (Journal, 18.VIII.1737, 10 gns, with brother, v. *Dungarvin*: 5th Earl of Orrery; desc.: 9th Earl of Orrery, Marston House –1905). Lit.: Countess of Cork and Orrery, *The Orrery papers*, London, 1903, II, 21 repr.; Lippincott 1983, p. 65 n.r. φ



J.597.269 ~cop., pstl (Earl of Cork & Orrery 2012) φκ

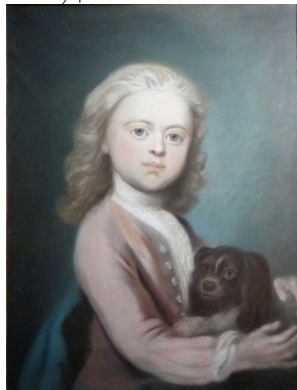


Photo courtesy owner

J.597.272 Mrs OWEN with hands, crayons (Journal, 31.XII.1744, 11.II.1745, 5 gns plus 3 gns for frame and glass: Mrs Owen)

J.597.273 [?portrait of] Hon. Mrs [Thomas] PAGE [(∞ 1725), née Judith Howe (c.1705–1780)], crayon (Journal, .IX.1736, 12½ gns including frame and glass: Mrs Page)

J.597.274 [?portrait of] Eliakeim PALMER, 2 crayons (Journal, 2.XII.1746, £29/5/- with frames)

J.597.275 [?portrait of] Miss PAYNE, crayons (Journal, 26.V.1738, 8½ gns with frame and glass: Miss Payne)

J.597.276 Col. (Charles) PAWLETT, (of Berkeley Square); & pendant: J.597.277 spouse, crayons (Journal, 22.VII.1739, 12 gns plus 5 gns for frames and glass)

J.597.278 Master PAWLETT, m/u (Journal, 17.III.1740, 6 gns plus 2½ gns for frame and glass: William Pawlet (–1743) of Chelsea)

Perceval, v. Egmont; Randon

Perry, v. Northumberland; v.q. s.v. Hoare

Pierrepoint, v. Brand

J.597.286 [Countess of POMFRET, née Henrietta Louisa Jeffreys (1703–1761)] head, crayon (Journal, 25.X.1742, 5 gns plus £1/8/- for frame and glass: Countess of Pomfret)

~grav. Caroline Watson 1803, for *Correspondence with the Countess of Hertford*, 1805

J.597.288 Alexander POPE (1688–1744), poet, m/u. A/r J. B. Van Loo pnt. (Earl of

Mansfield; desc. Scone Palace, 1965). Lit.: Wimsatt 1965, no. 66.1 repr.

~grav. Jacob Houbraken 1747

J.597.29 =?pstl/ppr, 61x47 (T. W. Sandeman; London, Sotheby's, 3.III.1952, Lot 161, attr. Pond; William H. Robinson Ltd, 16 Pall Mall, London, 1952–65. London, Sotheby's, 6.VII.1977, Lot 367, b/i). Lit.: Wimsatt 1965, no. 66.11 repr.; Riely & Wimsatt 1979, no. 66.11 n.r. φβ



J.597.292 =?pstl, 62x51 (London, Knight, Frank, Rutley, 15.II.1929, as by Pond, 5 gns). Lit.: Wimsatt 1965, s.no. 66.11, n.r.

J.597.293 ~cop. pstl, 62x47 (London, Christie's, 3.XII.1910, Lot 2, as by Hoare. Blumenthal, Napoleon House, King Street; adv. *Connoisseur*, .IV.1928, p. lxxiii. G. C. Blumenthal; London, Christie's, 1.III.1935, Lot 1, b/i. Cecil S. Keeley, Birmingham, 1952. Albert von Frank, Elkins Park, Pennsylvania, 1965). Lit.: Wimsatt 1965, s.no. 66.12, n.r.

J.597.294 ~cop., pstl, 59.7x47.5 (London, Christie's, 7.I.1947, as by Russell; F. C. Letts, London, c.1952). Lit.: Wimsatt 1965, s.no. 66.13, n.r.

J.597.295 ~?cop., pstl, 63x49 (New York, Sotheby Parke Bernet, 14.XI.1979, Lot 82 n.r., attr. Van Loo, \$750)

J.597.296 ?[William Bentinck, 2nd Duke of PORTLAND (1709–1762), KG 1741 or Thomas Osborne, 4th Duke of Leeds (1713–1789), KG 1750] wearing the ribbon and star of the Garter, pstl/ppr, 59x54.5, inscr. ✓ “Rosalba/pinx” (Bremen, Kunsthalle, inv. 694-1955/14. Acq. Amsterdam, Paul Brandt, 29.IX.1955, D/f1900). Exh.: Bremen 1955, no. 4; Bremen 1971, no. 309. Lit.: Gerhard Gerkens, *Das Bildnis. Arbeitsmappe Schule und Kunsthalle*, 1980, p. 49; Höper 1990, p. 88 repr.; Sani 2007, no. 360 repr., as by Carriera [new attr., ?; new identification, ?] φαδν



J.597.298 ~version, as of Portland (Mme D. Coppe, Brussels, 1960). Lit.: NPG Heinz archive

~version, inconnu, enamel, s N. Seaman (Louvre, inv. DW 4036). Exh.: Paris 1956a, no. 299

~version, enamel (Gilbert Collection, inv. 1996.780). Lit.: Coffin & Hofstetter 2000, no. 44 repr., ?Portland, manner of William Prewett

J.597.301 ~?pendant, in identical frame: [?Duchess of Portland, née Lady Margaret Cavendish Harley (–1785)], in a blue mantle trimmed with ermine, pstl (Rome, Palazzo di Venezia, as Venetian sch. Wurts collection) [new attr., ?; cf. Knapton] φαδν



Alexander Pope, v. Jean-Baptiste Van Loo

J.597.308 Lady Helena Perceval [(1718–1746), ∞ 1741 Sir John RAWDON, later Earl of Moira], crayon, 1737 (Journal, 18.VIII.1737, 5 gns). Lit.: *Diary of the 1st Earl of Egmont*, London, 1923, II, p. 363, 8.III.1737, “This morning I went to Mr Pond, the painter in Queen Street, to see my daughter Helena sit to him for her picture in crayons”; p. 430: “I sent home for my daughter Helena’s picture done by Mr Pond in crayons, which is a fine piece and like”; Lippincott 1983, p. 64 n.r., unspecified sister of Lord Perceval

J.597.3082 [olim J.85.2234] ?Lady Helena RAWDON, née Perceval, seated at an easel, with pastels, pstl/ppr, 63x51 [?c.1745] (Lowell Libson, exh. TEFAP 2015, as by Pond, of ?Lady Helena Perceval. Tavolozza Foundation, acqu. 2018). Lit.: Postle 2020, as by Pond, ?Lady Helena Perceval [Attr., cf. Knapton; ??identification] φα?8σ



~pendants: three copies a/r Rosalba Seasons (2) and another, q.v.

J.597.309 Duchess of RICHMOND [née ?Sarah Cadogan (1706–1751), wife of 2nd Duke], pstl, 58.5x44.5 (Castletown House, cat. 0054). Circle of Knapton [new attr., ?] Φαδν



Photo © The Castletown Foundation, courtesy of The Office of Public Works

J.597.312 Mr ROBERTS, crayons (Journal, 16.XI.1745, 6 gns plus 2½ gns for frame and glass: Robert Hamby)

J.597.313 Miss ROBERTS, crayon (Journal, 20.VII.1742, 6 gns plus 3 gns for frame and glass: Mr Hamby)

Royston, v. Hardwicke

J.597.315 Lord John Philip SACKVILLE (1713–1765), pstl, 53x43 (Knole). Lit.: Phillips 1929, II, pp. 82, 405, 438, repr. opp. p. 78, as Carriera [new attr.; Lord John not in Italy before 1750; pendant to brother] φα



~pendant, v. Dorset

J.597.318 [?portrait of] Daniel SADLER (–1754) [chief clerk in the Annuity office, brother of Thomas], pstl (Journal, 10.II.1738, 5 gns plus 3 gns for glass and frame: Mr Daniel Sadler)

J.597.319 [?portrait of] Mr [Thomas] SADLER [(–c.1770), clerk of the Pells, deputy to Lord Walpole, antiquary, collector and amateur draughtsman], crayon (Journal, .VIII.1737, 8 gns: Mr Sadler)

~grav.: Pond 1739. Lit.: Vertue VI p. 100, “another profil head (from a Crayon painting by him self) of Mr Sadler, a curious collector of the Virtu”

J.597.32 St George St George, né Usher or Ussher, Baron ST GEORGE of Hatley St George (1715–1775), sheriff of Roscommon, MP, pstl/ppr, 56x43, [1744] (Munich, Alte Pinakothek, inv. FV 16. Desc.: his daughter, 2nd Duchess of Leinster, Leinster House – 1815; Carton, inv. 1885, p. 36, Duke’s Study, 56x43, not attr.; Dublin, Bennett & Son, 2–4.XII.1925, [?Lot 447 n.r., as Rosalba]; George Baker Bligh St George; his daughter, Priscilla, Mrs Angier Biddle Duke; desc.: New York PC; Agnew’s; acqu. 2006, as Carriera). Exh.: Munich 2022, no. 14. Lit.: Drumm 2003, pp. 221f n.r., cf. Hamilton; Sani 2007, no. 359 repr., as Carriera; O’Byrne 2017, p. 84 n.r.; Hipp & al. 2022, p. 90f repr.; Jeffares 2022e, p. 784 n.r. [new attr.] φν



J.597.322 Richard Lumley-Saunderson, 4th Earl of SCARBOROUGH (1725–1782), as Viscount Lumley, m/u (Journal, 16.VII.1740, 8 gns plus 2½ gns for glass and frame: Lady Scarborough)

J.597.323 Lady SCARSDALE, née Lady Caroline Colyear (1733–1812), in white dress with flower trimming, blue scarf, white cap, pstl, 54x38.5, c.1750 (Kedleston Hall, National Trust, cat. 26, as Cotes. Desc.: Rev. E. H. Dawkins, Morhanger House; London, Christie’s, 28.II.1913, Lot 7 n.r., as attr. “Cotes”, 74 gns; Cartwright). Lit.: Jeffares 2006, p. 138Cii, as ?Cotes [new attr., ?] Φαν



Photo courtesy National Trust

J.597.326 [?Lady SCARSDALE, née] Félicité-Anne-Josèphe de [Wattines (1765–1850); or a member of the ?Colyear family], holding flowers, pstl/ppr, 58x42.5, [c.1750] (Exeter, Bearnas Hampton & Littlewood, 3–4.VII.2013, Lot 202 repr., as manner of Liotard, of Félicité-Anne-Josèphe de Battines, est. £2–3000. London, Christie’s, 5.XII.2013, Lot 99 repr., attr. Pond, est. £2–3000, £1800 [=£2250]) [new attr., ?] φαδσ



Shaftesbury, v. Noel
Shafio, v. Delaval

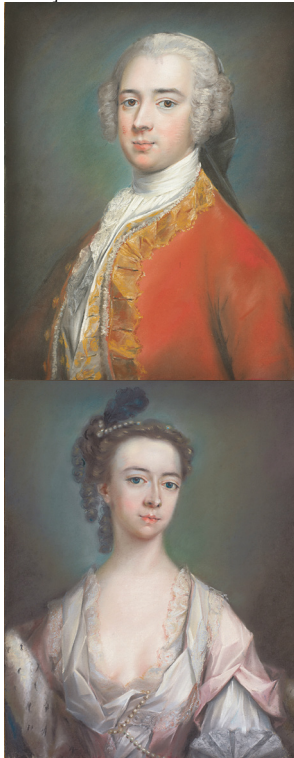
J.597.33 Rev. SIMPSON, crayons (Journal, 11.V.1741, 6 gns plus 2½ gns for glass and frame)

J.597.331 Mrs SIMPSON, crayon (Journal, .VI.1747, 7 gns plus £2/17/6 for frame and glass: Rev. Simpson)

Smithson, v. Northumberland

J.597.333 Richard SNOW, ?portrait, m/u (Journal, 3.IV.1738, 6 gns)

J.597.334 Thomas George, 1st Viscount SOUTHWELL of Castle Mattress (1721–1780), Constable of Limerick Castle, Dilettanti 1765, member Royal Society of Arts, in a scarlet coat with gold edging; & pendant: J.597.335 Countess, née Margaret Hamilton (1722–1802), pstl, 56x44, c.1741 (London, Christie's, 28–29.VII.1927, Lot 65, as La Tour, 42 gns; Mason. New York PC 2012; Lowell Libson 2013; PC). Lit.: B&W 496/497, ?attr. [new attr.] Φv



J.597.338 Lady Harriot [Countess of STAMFORD, née Lady Henrietta Cavendish-Bentinck (1737–1827)], crayon (Journal, 7.V.1744, 7 gns plus 2½ gns frame and glass: Duchess of Portland, mother of sitter; ?seen at Bulstrode, Duchess of Northumberland, 29.V.1760)

J.597.339 Frances ST JOHN, dau. of Sir Francis St John, half-length, in white dress with blue cloak, pearl necklace, pstl, 58.5x43 (Dowager Countess of Gosford; London, Sotheby's, 26.X.1932, Lot 31 n.r., £5; Stevens)

J.597.34 =?portrait (Journal, 3.IV.1738, 22 gns with Two Seasons: Sir Francis St John (?1680–1756))

St John, v.g. Bernard

J.597.342 Mrs Thomas STRANGWAYS-HORNER, née Susannah Strangways (1689–1758), pstl/ppr, c.59x46 (PC 2005). Lit.: Ilchester 1940, n.r. Φσ



Photo courtesy owner

J.597.345 Lady Stawell's son [William STAWELL (1712–1740)], m/u (Journal, 19.IV.1735, 5 gns)

J.597.345 Miss STEWART of Ardvorlich, pstl, 61x44.5, inscr. "A Ramsay fecit" [c.1740] (National Trust for Scotland. H. Richardson; acqu. 21.XI.1929, £180, Frederick Sharp of Hill of Tarvit) [new attr., ?] φαδν



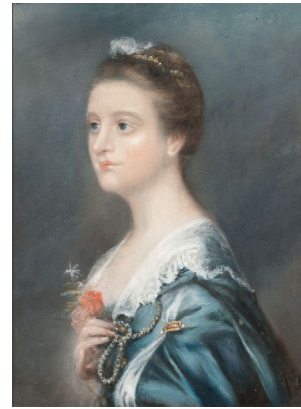
J.597.346 [?portrait of] Mr STRODE, Sr, crayon (Journal, 5.I.–2.II.1738, 5 gns: Mr Strode Sr)

J.597.347 [?portrait of] Mr STRODE, Jr, crayon (Journal, 17.I.1738, 2½ gns half payment only recorded)

J.597.348 Miss TOLSON, crayons (Journal, 5.I., 11.II.1745, 5 gns plus 3 gns for frame and glass: Mrs Owen)

J.597.349 Capt. TOWNSEND [?George, 1st Marquess Townshend (1724–1807)], crayon (Journal, 11.V., 6.VI.1744, 7 gns plus 2½ gns frame and glass)

J.597.35 Mary TOWNSHEND (1735–1821), in a blue dress with white collar, a rose at her corsage, pstl, 60x44.5, p.1757 (desc.: William St John Fremantle Brodrick, 1st Earl of Midleton (1856–1943), Peper Harow; London, Christie's, 26.X.1945, Lot 1, as by Hoare, 7gns; MacGrath. London, Christie's, 20.I.1970. London, Phillips, 1.II.1988, Lot 61, £360. London, Christie's, 13.I.1993, Lot 132 n.r., est. £300–500, £330. German PC; Düsseldorf, Hargesheimer & Günther, 12.II.2011, Lot 107 repr., as of Mary Townsend, PC). A/r Reynolds pnt., 1757 (London, Christie's, 22.XI.2006, Lot 26, ?as of Countess of Chatham). Lit.: Mannings no. 1768, fig. 292 φ



Tullimore, v. Charleville

J.597.353 Master John WALKER with his spaniel, pstl, 1736 (Journal, 1.VII.1736, 5 gns plus 2 gns for frame and glass; Mrs Walker; London, Sotheby's, 27.I.1960, Lot 104 repr., as sd 1788). Exh.: Taunton 1946. Lit.: Lippincott 1983, pp. 39 repr., 65 Φ

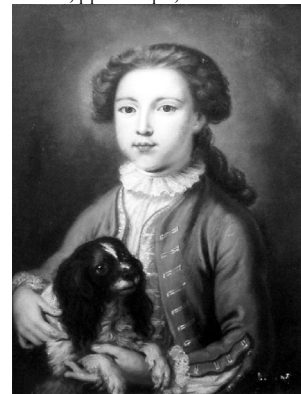


Photo courtesy Sotheby's

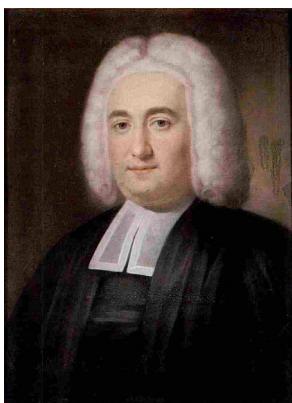
J.597.356 Master WENTWORTH [?Charles Watson-Wentworth, 2nd Marquess of Rockingham (1730–1782)], m/u (Journal, 12.V.1739, 8½ gns with frame and glass: Lady Ann [?Wentworth, later Countess Fitzwilliam, sister of sitter])

Wentworth, v. Fitzwilliam

J.597.358 (Edward) WESTON ((1703–1770), editor of the *London Magazine*); & pendant: J.597.359 spouse, crayon (Journal, 21.X.1742, 12 gns plus 5 gns for frames and glass: Mr Weston)

J.597.36 [?portrait of] Lady WILLIAMS, m/u (Journal, .VIII.1739, 8½ gns with frame and glass)

J.597.361 Thomas WILSON (1703–1784), DD, prebendary of St Paul's Cathedral, rector of St Stephen's, Walbrook, son of Bishop Wilson, Anne Hayward, wife of Sir Thomas Gooch, 4th Bt. Benacre Hall sale, London, Sotheby's, 9.V.2000, Lot 269 repr., est. £1000–1500, £1300 [=£1560]. Lit.: 1933 Inventory, p. 202, as Hoare φ



J.597.363 [for] Duke of Cumberland [?portrait of] Miss WILSON, two frames & glasses (Journal, 7.XI.1739, 11 gns, ?Duke of Cumberland) [unclear if these are pendants or pastels]

J.597.364 Mr WINGFIELD, crayon (Journal, 4.IX.1738, 6 gns plus 3 gns for frame and glass: Mr Wingfield)

J.597.365 Margaret "Peg" WOFFINGTON (c.1714–1760), actress, pstl/ppr, 61x48.9 (London, Garrick Club, 845. Francis Andrews, Provost's House, Dublin; John Dawkins; don A. L. Dawkins 1835). Exh.: Birmingham 1949, no. 122; Port Sunlight 1949, no. 167; Twickenham 1974, no. 8. Lit.: *Connoisseur*, XVII, 1907, p. 207 n.r., as by Pond, not Benjamin Wilson; Ashton & al. 1997, no. 845 φσ



J.597.367 =?Mrs Woffington, head, crayons (Journal, 28.IX.1744, £7/5/-) ~grav. James MacArdell

J.597.37 Lady Betty Boyle [Elizabeth (1731–1800), ∞ 1749 Sir Thomas WORSLEY], m/u (Journal, 9.VI.1739, 6 gns: Earl of Orrery)

J.597.371 Thomas WRIGHT (–1760) of Longstone Hall, Derbyshire; & pendant: J.597.372 spouse (∞ 1749), née Charlotte Vernon, pstl/ppr, 59x46, c.1750 (desc.: PC 2009) [new attr.] φνσ



J.597.375 Man in a grey coat, pstl, gch./ppr, 58.5x45.9 (Montreal Museum of Fine Arts. Don Dr Paul D. Leblanc 2013). Exh.: Montréal 2015, as by Pond [new attr. 2013] φν

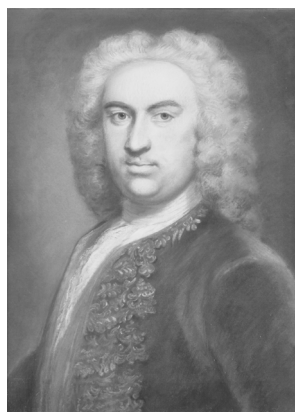


J.597.377 Young man, ¾ to left, in reddish-brown coat, yellow waistcoat, pstl, 61x44.5 (Petworth, National Trust). Lit.: Collins Baker 1920, no. 647 n.r., as by Hoare [new attr., ?] φανσ



J.597.379 Gentleman, pstl, 56x43, 1738 (London, Sotheby's, 21.III.1974, £100)

J.597.3795 [olim J.9.3242] Nobleman, pstl/ppr, 55x41.5 (Amsterdam, Christie's, 2.XII.1987, Lot 46, style of La Tour, est. Df1500–20000, Df1500) [new attr. 2025, ?] φαν



J.597.38 Gentleman in blue-green coat, pstl, 57.1x44.5 (London, Bonhams Knightsbridge, 29.XI.2000, Lot 75 repr., circle of Russell, est. £800–1200) [new attr., ?] φαν



J.597.382 Cleric, pstl 59x44 (Derby, Bamfords, 9–10.VI.2009, Lot 983 repr., English sch., est. £400–500) [new attr., ?] φαν



J.597.384 Man in red coat, pstl, 57x45 (Lord Constantine, Cross Hall Manor, St Neots; Edinburgh, Lyon & Turnbull, 12.X.2007, Lot 548 repr., as by Hoare, est. £2–3000, £4200) [new attr., ?later alterations] φανσ



J.597.386 Officer in the uniform of the 2nd [?; ?1st] Foot Guards], pstl, 68x51, c.1760 (London art market 2010, attr. Hoare) [new attr., ?] φαν



J.597.388 Man in a blue coat, brown waistcoat, pstl/ppr, 57.2x44.5 (Dr Tony Ryan, Lyons House; London, Christie's, 14.VII.2011, Lot 98 repr., attr., est. £700–1000, £1375; Ian Stewart, Beal House, Yorkshire; Edinburgh, Lyon & Turnbull, 14–15.X.2020, Lot 345 repr., follower of Hoare, est. £500–700) [new attr., ?] φανσ



J.597.39 Lady in blue mantle with flowers, pstl/ppr, 59x44.5 (Barnard Castle, Bowes Museum, inv. 1975.31.4/BM, attr. Carriera) [new attr.] Φανσ



Photo courtesy The Bowes Museum, County Durham

J.597.393 Young woman, pstl, 58.5x43, c.1745 (London, Christie's, 2.IV.1996, Lot 3 repr., as Hoare, est. £2500–2500, £2500 [=£2875]) [new attr., ?] φαν



J.597.395 Lady in a white dress, pearls in her hair, with fruit, pstl, 61x51 (London, Sotheby's Olympia, 2.VII.2003, Lot 166 n.r., part with three others, £1056; The Englishman Galleries, Naples, Florida) [new attr., ?] φαν



J.597.397 Young woman with flower in her corsage, pstl/ppr, 58.5x48.5 (New York, Sotheby's, 15.VII.2004, Lot 12 repr., attr. Hoare, est. \$2–3000, \$1560. PC; London, Christie's South Kensington, 24.V.2011, Lot 297 repr., as by Pond, est. £3–5000; Tony Haynes; Donnington, Dreweatts, 12.X.2011, Lot 1 repr., French sch., est. £3–5000, b/i) [new attr.] Φανσ



Photo courtesy Sotheby's

J.597.401 Lady in a white satin dress, pstl, 57x45 (Horton Court, Gloucestershire. Salon Bollag, Zurich. London, Bonhams, 8.XI.2005, Lot 19 repr., as Highmore, est. £2–3000, b/i. Liverpool, Adam Partridge, 2.VIII.2017, Lot 376 repr., attr. Highmore, est. £1000–1500). Exh.: Paris 1919a, no. 124, as Highmore [new attr.] Φανσ



Photo courtesy Bonhams

J.597.403 Venetian girl, crayons [a/r Carriera] (Journal, 31.VI.1735, 4 gns: Mr Fonnereau)

J.597.404 Venetian girl, crayon (Journal, 5.III.1736, 8 gns plus £2/5/- for frames, with another: Capt. Hodges)

J.597.405 Venetian girl, m/u (Journal, .V.1740, 4 gns plus £1/15/- for frame and glass: Mr Patison)

J.597.406 Dove girl, crayon [a/r Carriera] (Journal, 1.VI.1740, 11 gns: Peter Delmé)

J.597.407 Head, a/r Rosalba (Journal, 21.IV.1750, 7 gns plus 3 gns for frame and glass: Beeston Long)

J.597.408 Seasons (Journal, 24.III.1738, £64: Delmé)

J.597.409 Two Seasons (Journal, 3.IV.1738, 22 gns with portrait [?r. daughter]: Sir Francis St John (?1680–1756))

J.597.41 Seasons, set (Journal, 31.X.1738, 32 gns with 12 gns for frames and glass: Col. Hatton)

J.597.411 Seasons, set (Journal, 14.XII.1739, 42 gns with frames and glass: Sir William Morrice)

J.597.412 Mrs ***'s daughter, crayons (Journal, .IV.1738, 6 gns with 2½ gns for frame and glass)

J.597.413 Lady, crayon (Journal, 25.VII.1737, 5 gns plus 3 gns for frame and glass: Mr Smart)

J.597.414 Lady, crayon (Journal, .IX.1738, 6 gns plus 3 gns for frame and glass: John Poulett, Lord Hinton)

J.597.415 Lady, crayon (Journal, .III.1739, 8½ gns with frame and glass: Mr Coke)

J.597.416 Lady, m/u (Journal, 1.XI.1739, 11 gns with frame and glass: Mr Shirley)

J.597.417 Lady, m/u (Journal, 7.II.1740, 8½ gns with frame and glass: John Randby ((1703–1773), surgeon))

J.597.418 Lady in a silver-blue dress, ermine mantle fastened with jewel and pearl string, pstl/ppr, 56.3x44.2, 1740 (Mrs Mary M. Clayton, Chelmsford; don: BRCS Treasure Sale Essex for Red Cross Sale 1943, Lot 2340. New York, Christie's, 15.I.1992, Lot 182 repr., attr., est. \$2–3000. PC 2008; Chicago PC; Chicago, Freeman's Hindman, 15–16.X.2024, Lot 297 repr., attr. Cotes, est. \$800–1200) [new attr. 2008] φαν



J.597.42 Turkish woman, m/u [pssl], a/r Liotard (Journal, 26.XII.1745, 10 gns plus £1/2/- for a plate glass; Lord Duncannon)

J.597.421 Two Turk women, m/u (Journal, 14.V.1746, 15 gns plus 5 gns for frame and glass: Duke of Rutland) [?a/r Liotard]

J.597.4205 Turkish woman and girl, m/u [pssl, a/r Liotard] (Journal, 25.II.1746, 15 gns plus 2 gns for a plate glass; Lord Duncannon)

J.597.422 Turk women, m/u (Journal, 7.VI.1746, 33 gns with frames and glass: Duchess of Bedford) [?a/r Liotard]

J.597.4226 Diana; & pendant: J.597.4227, pssl (James Theobald, FRS, FAS; sale p.m., London, Langford, 14.V.1768, Lot 65/66, 4 gns; Bristow) [cf. J.597.461, J.597.462 *infra*]

J.597.423 Young lady in a brown dress with silver lace, cap., pssl, 58.5x44 (PC 1999) Attr. [?cf. H. R. Morland] φα

J.597.425 Young lady with a bouquet of flowers, pssl, 58.4x47.6 (London, Christie's South Kensington, 5.VII.2006, Lot 547 repr., circle of Hoare, est. £500–800, £480) [new attr., ?] φαν



J.597.427 Lady, pssl, 61x46 (Lewes, Gorringes, 2.IX.2009, Lot 2052 repr., manner of Hoare, est. £250–350) [new attr., ?; cf. Knapton] φαν



J.597.429 Young woman placing flowers on a statue, pssl, 62x51 (Evans & Geerst, Cambria, California, 2012) [new attr., ?] φαν



J.597.431 Young girl holding flowers, pssl, 60x44 (Michael Wellby, silver dealer; sale p.m.,

Salisbury, Woolley & Wallis, 12.XII.2012, Lot 304 repr., French sch., est. £2500–3500; Salisbury, Woolley & Wallis, 13.III.2013, Lot 40 repr., est. £1500–2500) [new attr., ?] φαν



J.597.433 Lady, pssl, 61x46 (Rathmichael, Co. Dublin, de Veres, 15.IX.2013, Lot 101 repr., anon., est. €300–500) [new attr., ?] φαν



J.597.435 Young girl with basket of fruit, pssl, 58x45 (Anne, Lady Winnington; Warwick, Bleasdale's, 5.XI.2013, Lot 146 repr., circle of Russell, est. £800–1200) [new attr.] φ



J.597.436 Lady in white dress, blue mantle, pssl, 60x45 (Bonn, Plückbaum, 31.V.2019, Lot 1260 repr., Art Rosalbas, est. €1400) [new attr., ?] φαν



J.597.436 Lady in black dress, edged with lace, pssl, 60x45 (Farnham, Parker Fine Art, 2.XII.2021, Lot 25 repr., circle of John Russell, est. £300–500) [new attr., ?] φαν



J.597.4361 Lady in pink dress, pssl, 60x45 (Vienna, Dorotheum, 15.XII.2023, Lot 223 repr., Venetian sch., est. €1000–2000, €1560) [new attr., ?] φαν



J.597.4361 Lady in silver dress with pearls, pssl/ppr, 58.5x45.3 (Vienna, Dorotheum, 24.VI.2024, Lot 160 repr., attr., est. €4–6000) [new attr., ?] φαν



J.597.437 Gentleman in a brown tunic, pstl, 58.5x47; & pendant: J.597.438 lady, in a white dress and blue stole, pstl, 57.1x44.5, in Kent frames (London, Christie's South Kensington, 18.V.2000, Lot 155 n.r./repr., circle of Hoare, est. £2–3000) [new attr., ?] φν



J.597.44 Man in blue coat; & pendant: J.597.441 woman [?Mr & Mrs Alexander Hume], pstl, 57x45 (Lord Constantine, Cross Hall Manor, St Neots; Edinburgh, Lyon & Turnbull, 12.X.2007, Lot 546/547 repr., est. £2–3000, £2700/£2800) [new attr.; cf. Mrs Strangways-Horner] φαν



J.597.444 Gentleman; & pendant: J.597.445 lady, pstl, 56x42 (Boston, Skinner, 14.X.2011, Lot 1170 n.r./repr., 19th century continental sch., est. \$200–300) [new attr.] φαν



J.597.447 Double head, a/r Guido [Reni], crayon (Journal, 5.III.1736, 8 gns plus £2/5/- for frames, with another: Capt. Hodges)

J.597.448 Portrait, crayons (Journal, 3.IV.1738, 22 gns with 2 Seasons: Sir Francis St John (?1680–1756))

J.597.449 Portrait, crayon (Journal, 1.II.1735, 5 gns)

J.597.45 Historical head, crayon (Journal, 15.XI.1735, 3 gns, Mr Hadley)

J.597.451 Two crayons (Journal, 18.III.1737, 10 gns: Sir Philip Parker Long [(1682–1741), of Ewarton])

J.597.452 Two portraits, crayons (Journal, 12.X.1737, 10 gns: Mr Butler)

J.597.453 Portrait, crayon (Journal, .IV.1737, 5 gns plus £1/6/- for frame and glass: Col. Hodges)

J.597.454 Two crayons (Journal, 10.XII.1737, 10 gns: Mr Smart)

J.597.455 Two portraits, m/u (Journal, 13.III.1739, 17 gns with frames and glass: Mr Chaplyn)

J.597.456 Two pictures, m/u (Journal, 14.IV.1739, 15½ gns with frames and glass: Lady Mary Cooley)

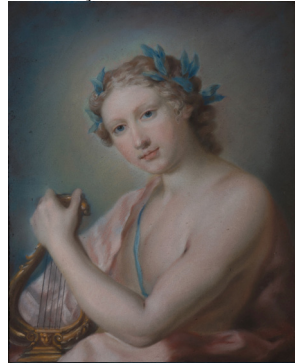
J.597.457 Two heads, crayons, small (Journal, 7.VI.1739, 10 gns plus £3/10/- for frames and glass: Col. Hatton)

J.597.458 Head, crayon (Journal, 24.VIII.1739, 5 gns plus £1/11/- for frame and glass: Lady Worden)

J.597.459 Head, crayon (Journal, 28.VI., 16.VII.1744, 7 gns plus 2½ gns for frame and glass: Hon. Horace Townshend (–1764))

J.597.46 Two pictures, crayons (Journal, 20.III.1746, 25½ gns, with three frames and glass: Hugh Greger)

J.597.461 [olim J.21.164] Apollo; & pendant: J.597.462 [olim J.21.1905] Diana, pstl, 61x49 (Doddington Hall, inv. DN33/34). Lit.: R. E. G. Cole, *History of the manor and township of Doddington...*, 1897, p. 219, as by Rosalba; Postle 2020, as by Pond [attr.; cf. Le Gru Perotti; cf. J.21.1638, J.21.1861] φα

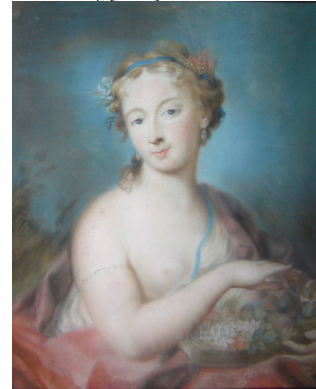


Three pendants to Lady Helena Rawdon:

J.597.471 [olim J.85.2236] Lady as Persian Sibyl, pstl/ppr, 63x51 (Sudbury, Gainsborough's House Collection. PC; Lowell Libson; don 2017, attr. Lady Helena Rawdon). A/r ?old master pnt. [?attr.] φασ



J.597.472 [olim J.21.1231] Jeune dame en Cérès, cop. a/r Rosalba, J.21.1196, pstl/ppr, 63x51 (PC; Lowell Libson; don 2017, attr. Lady Helena Rawdon) [?attr.] φκσ



J.597.473 [olim J.21.1445] L'Hiver, cop. a/r Rosalba, J.21.1438, pstl/ppr, 63x51 (PC; Lowell Libson; don 2017, attr. Lady Helena Rawdon) [?attr.] φκσ

