REYNOLDS, Sir Joshua
Plympton 1723 – London 1792

Reynolds was a founder and first president of the Royal Academy of Arts in 1768. He was the pre-eminent British portraitist of his generation. Unlike his principal rival Gainsborough (q.v.) he does not seem to have worked in pastel, and his disapproval of the medium is well known, notably in his comments on Liotard (q.v.). Perhaps surprisingly Reynolds owned a number of pastels (q.v. Index of collectors), among them many sheets by Barocci and Lady which evidently influenced the study of his great-niece where the artist used black, white and red chalk with stump to achieve a very similar effect to pastel.

Reynolds’s influence on copyists and followers (from Gardner and Read to amateurs such as Mrs Pickard, q.v.) was immense. This has led to a certain number of errors (presumably those listed below) and confusions (e.g. a chalk self-portrait by Reynolds in the British Museum formerly attributed to John Askley, a fellow-pupil in Hudson’s workshop in Rome in 1750, erroneously listed as a pastel).

Bibliography

Monographic exhibitions

Pastels
16174.101 Lady CATESBY, vue de profil à g., pastel/ppr br., 45x36, inscr. “Josua Reynolds 1780” (Eudoxe Marcille 1879). Exhib.: Paris 1879, no. 672 n.r. [7].

16174.102 Mrs Robert Low, née Thoophili Gwatkyn (1782–1844), the artist’s niece, red, white, black chalk, 45,8x3, c.1788 (British Museum, inv. 1902/0212.1). Study for Lesbia

16174.103 Emma SNYDE as a little girl, holding a puppy, chalks, 22x18 ov. (Sir Hugo Boothby, Bt, Fonmon Castle, Rhoose, Glamorgan, 1757). Exhib.: Cardiff 1948. Lit.: Steggman 1962, p. 99 n.r., traditional attr.


16174.104 Buste de femme, vue de ¾ à dr.; poitrine découverte, écharpe rouge brun sur les épaules, cheveux frisés tombant sur le front, pastel, cr. noir, 37.6x32 ov. (Diaz. Mme Charras 1879). Exhib.: Paris 1879, no. 673 n.r. [7].

Anon. related pastels
16174.105 SELF-PORTRAIT in spectacles, crayons, 35.5x28 (Darrall; Christie’s, 7.III.1894, Lot 93, as autograph, 75 gns; Agnew)

16174.107 Self-portrait in crayons [chclk], 1799 (don: Mr Gibb, the artist’s framer, framed with Reynolds’s pastel; London, Christie’s, 1871, Lot 1, 200 gns; Mr Aaddington)

16174.108 ~cop., pstrl, 35.5x31 (PC)

16174.109 SELF-PORTRAIT, pstrl (Fritz Reiss 1906). Exhib.: London 1906, upper gallery, no. 22 n.r., as autograph

Duchess of ARUGNA, née Elizabeth Gunning (1733–1790), pnt. (Port Sunlight). Lit.: Mannings 2000, no. 810


16174.103 ~cop., pstrl, 58x44.5 (Lord Ronald Gower, Hammerfield, Penshurst; London, Christie’s, 28.11.1911, Lot 6, 46 gns; Amor)

16174.104 ~cop., pstrl, a/r Reynolds, 61x51 (London, Sotheby’s Olympia, 2.VII.2003, Lot 166 repr., with 3 other pastels Fe

16174.105 ~cop., pstrl (Ickworth, National Trust, ick/’P/151) qv

Photo courtesy of the Victoria and Albert Museum

Lady Gertrude FITZPATRICK (1774–1841) with a bunch of grapes, pnt. (Port Sunlight). Lit.: Mannings 2000, no. 631, fig. 1242


16174.107 ~cop. Samuel Cotes, q.v.


16174.109 ~cop. Samuel Cotes, q.v.

16174.110 ~cop. William Lane, q.v.

16174.111 ~cop., Daud, q.v.

16174.112 ~cop., crayons, 28x21.5 (F. Gye 1868). Exhib.: London 1868, no. 4, as by Reynolds

Lady Charlotte BACON (1757–1779) between Tragedy and Comedy, pnt., 1761 (Waddesdon). Lit.: Mannings 2000, no. 700, pl. 42

16174.113 ~cop., Daud, q.v.

16174.114 ~cop., crayons, 58x45.7 (Martin Sheppshanks, London, 1995). Lit.: Mannings 2000, no. 702a

16174.115 Duchess of GORDON, née Jane Maxwell (1748–1806), with open ruff, pnt. (Goodwood). Lit.: Mannings 2000, no. 702, fig. 532

16174.116 ~cop., crayons, 28x21.5 (F. Gye 1868). Exhib.: London 1868, no. 4, as by Reynolds

16174.117 ~cop., crayons, 28x21.5 (F. Gye 1868). Exhib.: London 1868, no. 4, as by Reynolds

16174.118 ~cop., pnt, 58x45.7 (Martin Sheppshanks, London, 1995). Lit.: Mannings 2000, no. 702a

16174.119 ~cop., pnt., 53.5x38.5 ov., s/f monogram G (London, Phillips, 9.VII.2001, Lot 73 repr., with another portrait undescribed, est. £800–1200) Fe

Photo courtesy of Sotheby’s

Viscountess CROSBIE, née Diana Sackville (1756–1814), pnt., 1777 (San Marino, Huntington Art Collection). Lit.: Mannings 2000, no. 674, pl. 20

16174.120 ~cop., crayons (Chester, Bonhams, 16.VIII.2008, Lot 256 n.r., est. £90–120)

16174.121 Lady Mary Fitzpatrick (1746–1778), in pink dress and blue wrap, pnt., c.1768 (PC). Lit.: Mannings 2000, no. 681

Dictionary of pastellists before 1800

Mrs ROBINSON as Perdita, pnt. (Wallace ~grav. F. Bartolozzi, for Johnson’s Dictionary)

J.6174.152 ~cop. (Wallace ~grav. F. Bartolozzi, for Johnson’s Dictionary)

Dr Samuel JOHNSON (1709–1784), author, in a brown coat, 1/2 length, with a muff, crayon, 32x23 (Daniel Hoare [new attr.]). Exh.: London 1978, no. 91

Dr. Samuel JOHNSON, in a full wig and light brown coat, 1/2 length, to left, almost profile, m/u [original not in Mannings]

~grav. F. Bartolozzi, for Johnson’s Dictionary, 7th ed., 1785


Duchess of NORTHUMBERLAND, née Lady Elizabeth Percy (1716–1766), full length, pnt. (Syon)

16174.166 ~cop., pnt, 38x29 (Atnwick)

Mrs Thomas ROBINSON, née Mary Elisabeth Darby (1758–1800), actress, waist length, with a muff, crayon, 32x23 (Daniel Parsons 1866). Exh.: London 1866, no. 6, as by Reynolds [? ref. a/r Romney]

Mrs ROBINSON as Perdita, pnt. (Wallace Collection). Lit.: Mannings 2000, no. 1532

16174.169 ~version, cr. v.tr/br. ppr, 15.2x12.5 (British Museum 1887.072.19, W. J. Brooks; acqu. 1887). Exh.: London 1978, no. 91


Dr Samuel JOHNSON, in a full wig and light brown coat, 1/2 length, to left, almost profile, m/u [original not in Mannings]

~grav. S. Freeman for Walpole, Letters, ed. Cunningham, 1866, vi, repr. opp. p. 469

Dr Samuel JOHNSON (1709–1784), author, in a full wig and light brown coat, head, to L, looking up, to r., pnt. (London, NPG). Lit.: Mannings 2000, no. 1011


16174.182 Samuel, crayons, a/r Reynolds (Turner; London, Christie’s, 21–23.V.1796, Lot 86, 5 gns; Edwards) [unclear if a/r Calling of Samuel or The Infant Samuel]

16174.183 Girl with a muff, & pendant: The infant Samuel, pntl, 41x33 ov. (Earl of Hardwicke: sale p.m., London, Christie’s, 27.VI.1924, as autograph, 21 gns; Yorke) [Φκ]


16174.185 ~cop. J. Wells Champney, pnt., 48x35.5 (New York, American Art Galleries, 21–22.1.1904, Lot 90 repr.)

Infant Samuel & Angels’ head, v. Ann Russell

16174.188 Lady in a red dress with blue sash, leaning on a pedestal, full length, pntl, 66x46 (Sir Edward Coates; London, Sotheby’s, 22.VI.1922, Lot 35 n.r., a/r Reynolds)


16174.19 ~cop., with elements from both pnts., pntl, 77x63 (Earls of Stradbrooke – 1985; London, Sotheby’s, 30.XI.2000, Lot 194 repr., as Robinetta or Lesbia, traditional attr. to Anna Maria Stradbrooke, est. £2500–3500, b/δ). Lit.: Jeffares 2006, p. 475b n.r. φ

~grav. Charles Turner a.1823

The Infant Jupiter, pnt., Royal Academy 1774, no. 225 (Duke of Rutland). Lit.: Mannings 2000, no. 2098

16174.171 ~cop., pntl, 65x44 (Frome, Cooper & Tanner, 18.X.2017, Lot 252 repr., as 19th century, anon., unknown, est. £70–100) [new attr., identification; comes with copy of George White] φκ

16174.177 ~cop., pntl/ppr, 57x44.5 (London, Sotheby’s, 22.X.1981, Lot 84; Paula Peyraud; New York, Bloomsbury, 6.V.2009, Lot 90 repr., attr., est. $4–4000, $3000. Billingshurst, Bellmans, 6–8.IX.2016, Lot 1508 repr., attr. Catherine Read, with two copies of grav., est. (£200–300) φκ

Mrs Philip WODEHOUSE, née Apollonia Nourse (~1817), in a white dress with gold flowers, pntl, c.1772 (London, Christie’s, 1.X.1934, Lot 21). Lit.: Mannings 2000, no. 1921

16174.17 ~cop., pntl/prr, 57x44.5 (London, Sotheby’s, 22.X.1981, Lot 84; Paula Peyraud; New York, Bloomsbury, 6.V.2009, Lot 90 repr., attr., est. $4–4000, $3000. Billingshurst, Bellmans, 6–8.IX.2016, Lot 1508 repr., attr. Catherine Read, with two copies of grav., est. (£200–300) φκ

~grav. Charles Turner a.1823

The Infant Jupiter, pnt., Royal Academy 1774, no. 225 (Duke of Rutland). Lit.: Mannings 2000, no. 2098

~cop. Margaret Camfield, q.v.

16174.182 Samuel, crayons, a/r Reynolds (Turner; London, Christie’s, 21–23.V.1796, Lot 86, 5 gns; Edwards) [unclear if a/r Calling of Samuel or The Infant Samuel]

16174.183 Girl with a muff, & pendant: The infant Samuel, pntl, 41x33 ov. (Earl of Hardwicke: sale p.m., London, Christie’s, 27.VI.1924, as autograph, 21 gns; Yorke) [Φκ]


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~grav. Charles Turner a.1823

The Infant Jupiter, pnt., Royal Academy 1774, no. 225 (Duke of Rutland). Lit.: Mannings 2000, no. 2098

~cop. Margaret Camfield, q.v.
The age of innocence, pnt. (Tate). Lit.: Mannings 2000, no. 2008
16174.194 ~cop., pstl, 75x62 (Miss Agnew Laing, 25 Craven Hill, Bayswater; sale p.m., London, Christie's, 5.I.1910, Lot 116, 2 ½ gns with another; Lister)
16174.197 ~cop., pstl, 73x60 (Edinburgh, Bonham's, 24.x.2010, Lot 547 repr., est. £300–500, £375 sold)

The snake in the grass, pnt.
~cop., Gardner, Russell, qq.v.
16174.201 ~cop., pstl, 67x56 ov. (John Muir Hetherington, 19 Upper Grosvenor Street, London; sale p.m., London, Christie's, 1.V.1908, 40 gns; Leggatt)
The laughing girl; & pendant. 16174.203 the sleeping girl, pnt. Lit.: Mannings 2000, no. 2072/2077
~cop., Mrs Wright, qq.v.
Boy holding a pen, pnt. (Pr). Lit.: Mannings 2000, no. 2022, fig. 1584
~grav. Keating 1784
16174.207 ~cop., pstl/green ppr, 31.2x26.2 (Austrian art market 1920s; Austrian Pr: 1971). Lit.: Mannings 2000, no. 2022c n.r., as thought by Waterhouse to resemble work of Daniel Gardner [green ppr unusual for 18th century work]
Child with Guardian Angels, pnt., Royal Academy 1786 (Duke of Leeds; Pr). Lit.: Mannings 2000, no. 2043, fig. 1746
~grav. Hodges 1786. Lit.: van der Feltz 1982, no. 610
16174.21 ~cop., pstl, 56x62 (Banbury, JS Fine Art, 28.III.2015, Lot 617 repr., as anon., of Cupid and two children) [new attr.] φκν

James, 2nd Earl Waldegrave, pnt., 76x63.5 (Walpole, gallery at Strawberry Hill visible in Thomas Sandby, Paul Sandby & Edward Edwards' 1781 watercolour (repr. New Haven 2009, no. 131). Exh.: New Haven 2009, no. 139