Online edition

REYNOLDS, Sir Joshua


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.e. 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 Astley, a fellow-pupil in Hudson’s workshop in Rome in 1750, erroneously listed as a pastel).

Bibliography

Bénézit; Edinburgh 2008; Grove; Hallett 2014; Mannings 2000; McIntyre 2003; James Northcote, Life of Reynolds, 1819; Waterhouse 1941; Waterhouse 1981; Wright 2006

Monographic exhibitions

Reynolds 1880: Reynolds, Paris, Grand Palais, Monographic exhibitions 1941; Waterhouse 1981; Wright 2006

Marchioness TOWNSHEND (comte Louis Cahen evidently influenced the study of his great-niece) was immense. This followers (from Gardner and Read to amateurs pastel.

Perhaps surprisingly Reynolds owned a number of pastels (q.e. 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 Astley, a fellow-pupil in Hudson’s workshop in Rome in 1750, erroneously listed as a pastel).

Bibliography

Bénézit; Edinburgh 2008; Grove; Hallett 2014; Mannings 2000; McIntyre 2003; James Northcote, Life of Reynolds, 1819; Waterhouse 1941; Waterhouse 1981; Wright 2006

Monographic exhibitions


Pastels

16.II.152 Lady CATSBY, vue de profil à g., pastel/pr br, 45x36, inscr. “Josua Reynolds 1780” (Eudoxe Mareille 1879–85). Exh.: Paris 1879, no. 672 n.r.; Paris 1885a, no. 81 n.r. as of Millady Cattesby [?] 16.II.152 Mrs Robert Lowe, née Theophila Gwatkin (1782–1844), the artist’s niece, red, white, black chilk, 45.8x3, c.1788 (British Museum, inv. 1902/2121). Study for Lesbia


16.II.152 Miss Jane BOWLES [later Mrs Richard Palmer (1772–1812)] holding a puppy, pastel (Wallace Collection). Lit.: Mannings 2000, no. 231

16.II.152 ~cop., pastel, 58.5x44.5 (Lord Ronald Gower, Hammerfield, Penshurst; London, Christie, 28.I.1927, Lot 6, 46 gns; Amor)

16.II.152 ~cop., pastel, a/r Reynolds, 61x51 (London, Sotheby’s, 2. VI.1866, Lot 183, b/i; 23. VI.1884, Lot 60, [12; Lord Grewe]. Lit.: Algernon Graves, History of the works of Sir Joshua Reynolds, 1899, l.p. 208 n.r.


Countess of DARLINGTON, née Lady Katherine Powlett (1766–1807), 3rd Earl, later 1st Duke of Cleveland, pastel, (Raby Castle) ~cop., pastel, g. R. Smith


Countess of DARLINGTON, née Lady Katherine Powlett (1766–1807), 3rd Earl, later 1st Duke of Cleveland, pastel, (Raby Castle) ~cop., pastel, g. R. Smith


Countess of DARLINGTON, née Lady Katherine Powlett (1766–1807), 3rd Earl, later 1st Duke of Cleveland, pastel, (Raby Castle) ~cop., pastel, g. R. Smith


Countess of DARLINGTON, née Lady Katherine Powlett (1766–1807), 3rd Earl, later 1st Duke of Cleveland, pastel, (Raby Castle) ~cop., pastel, g. R. Smith


Countess of DARLINGTON, née Lady Katherine Powlett (1766–1807), 3rd Earl, later 1st Duke of Cleveland, pastel, (Raby Castle) ~cop., pastel, g. R. Smith


Countess of DARLINGTON, née Lady Katherine Powlett (1766–1807), 3rd Earl, later 1st Duke of Cleveland, pastel, (Raby Castle) ~cop., pastel, g. R. Smith


Mary TOWNSHEND, née Mary Apollonia Nourse (~1817), in a white dress with gold flowers, pnt., c.1772 (London, Christie’s, 22.XI.2006, Lot 26, est. £50–80).

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


Hon. Charles TOWNSHEND (1725–1767), chancellor of the exchequer, in a murray velvet robe over a yellow waistcoat, pnt., 72x460, c.1767 (PC). Lit.: Mannings 2000, no. 1768.


Dr Samuel JOHNSON, in a full wig and light brown coat, ½ length, to left, almost profile, m/u [original not in Mannings].

Dr Samuel JOHNSON, in a full wig and light brown coat, ½ length, to left, almost profile, m/u [original not in Mannings].

Dr Samuel JOHNSON, in a full wig and light brown coat, ½ length, to left, almost profile, m/u [original not in Mannings].

Dr Samuel JOHNSON, in a full wig and light brown coat, ½ length, to left, almost profile, m/u [original not in Mannings].
Dictionary of pastellists before 1800

J.6174.188 Lady in a red dress with blue sash, leaning on a pedestal, full length, pstl, 66x46
(Sir Edward Coates; London, Sotheby’s, 22.VI.1922, Lot 35 n.r., 1/r Reynolds)
(Robinetta or Lesbia, pnt. (Tate). Lit.: Mannings 2000, no. 2146/2102.

J.6174.19 ~cop., with elements from both pnts., pstl, 77x63 (Earls of Stradbroke –1895;
to Anna Maria Stradbroke, est. £2500–3500, b/r). Lit.: Jeffares 2006, p. 475f n.r. φπ

J.6174.192 ~cop., J. Wells Champney, pstl, 70x57
(New York, American Art Galleries, 21–
22.I.1904, Lot 91 n.r.)
The age of innocence, pnt. (Tate). Lit.: Mannings 2000, no. 2008

J.6174.194 ~cop., pstl, 75x62 (Miss Agnew Laing,
25 Craven Hill, Bayswater; sale p.m., London,
Christie’s, 5.II.1910, Lot 116, 2 ½ gns with another; Lister)

J.6174.195 ~cop., pstl, 63x49 (Cornwall P.C. 2000).
Lit.: Mannings 2000, no. 2008f n.r.

J.6174.196 ~cop., pstl, 76x63 (London, Bonham’s,
2008h n.r.

J.6174.197 ~cop., pstl, 73x60 (Edinburgh,
Bonham’s, 24.X.2010, Lot 547 repr., est.
£300–500, 137) ϕκ

J.6174.201 The snake in the grass, pnt.
~cop., Gardner; Russell, q.q.r.

J.6174.203 The laughing girl; & pendant: the
2072/2077
~cop., Mrs Wright, q.r.
Boy holding a pen, pnt. (PC). Lit.: Mannings
2000, no. 2022, fig. 1584
~grav. Keating 1784

J.6174.207 ~cop., pstl/green ppr, 31.2x26.2
(Austrian art market 1920s; Austrian P.C. 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
2043, fig. 1746
~grav. Hodges 1786. Lit.: van der Feltz 1982,
no. 610

J.6174.221 Cupid as a link-boy, & Mercury as a pickpocket, pstl (E. M. Hodgkins 1910).
Exh.: London 1910, no. 109/110 n.r.,
as by Reynolds