Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

READ, Katherine

Dundee 3.II.1723 – between India and London 15.XII.1778

Katherine (Katharine or Catherine), Read (Reid, Reade etc.) was a niece of the Jacobite Sir John Wedderburn, who was executed after the '45. Of her early artistic training nothing is known. Read's family was close to the key figure of Andrew Lumisden (1720–1801), secretary to the exiled Prince Charles Edward Stuart, whose brother-in-law, Robert Strange (1721–1792), was a painter and engraver. After Culloden, Strange travelled first to Rouen, where he studied at the académie de dessin, before moving to Paris in 1748, where he became a pupil of the engraver Le Bas. Steuart 1905 repeated a family legend that Read had painted portraits of Strange and his wife, Lumisden's sister Isabella, as early as 1745, so it would seems plausible that Strange might have been instrumental in introducing Read to French artistic circles. However a letter from Lumisden to Isabella Strange, 29.IV.1753 introducing Read to her, demonstrates that this is unlikely (for Lumisden's correspondence, National Library of Scotland, *v.* Seth, forthcoming).

It is unclear precisely how or when Read first arrived in Paris although several references confirm that she encountered Maurice-Quentin de La Tour at some stage before 1750. An oil self-portrait shows Read in the same pose as La Tour's celebrated autoportrait à l'index, but it seems more likely that she visited the master than that she was accepted as an élève in the conventional sense (she had had none of the preliminary training La Tour would have demanded). She nonetheless referred to "my old master La Tour" in a letter of 1751 (Steuart 1905, p. 39), mentioning that he was in London, for which there is no other evidence. In London, her letter continued,–

> I don't doubt of his getting money by his great merit and great price, not from his quantity of work, unless he leaves off that custom of rubbing out which he practised but too much, although I can scarce blame it in him as a fault, as it proceeded from an over delicacy of Taste and not from a light headedness as was alleged, for he has no more of that about him than is natural to and becoming a French man.

If dated correctly, and if Read had been so informed, it seems most likely that there is a confusion with Alexis Loir, who was in London in 1751.

Claims that Read was responsible for copies of La Tour's portrait of Charles Edward in oil and in pastel c.1748 seem to be based on her being in Paris around that time and having some association with La Tour rather than on secure documentation or stylistic analysis of her production.

Following the Pretender's expulsion from France, Read followed many of the Jacobite contingent to Rome, where, according to a letter from Lumisden (3.VIII.1751) she arrived in late 1750: "Miss Read from Dundee, who was sometime at Paris with La Tour, has been here these 9 months: she has made great advances in her business: she paints in both oyl and pastille, and has done some portraits that are thought little inferior to Vandyke himself." In Rome she was befriended by the abbé Peter Grant, the Rome agent for the Scottish Catholic Mission. She started to study with Blanchet, who commenced her portrait (untraced) before being imprisoned for debt. An oil copy of a Raphael Madonna and Child, later found in her family's collection, might date to this period. Read's connections ensured that she had access to leading patrons such as cardinal Albani, who opened his collection to her. After copying four heads by Carriera (no doubt the Cleopatra J.21.1793 and three muses Albani had acquired from Rosalba in the 1740s), evidently to the cardinal's satisfaction, she progressed to making portraits of several princesses before Albani himself sat to her. Another patron was Lord Charlemont, founder of a short-lived academy for British artists in Rome. In one of her letters she writes "I have lately painted several heads in crayons merely to try experiments and occupy fancy. I have succeeded beyond my expectation, and do not despair of doing something yet before I die that may bear a comparison with Rosalba or rather La Tour, who I own is my model among all the Portrait Painters that I have yet seen." (The language would be odd if she had indeed been trained by La Tour.) In another letter, to her brother, Captain Alexander Read (6.I.1752), she explains: "I have staid one year in Rome for Improvement, I must certainly stay in it another for Name, and then you'll see I'll top it with the best of them."

In .V.1753, Read left Rome to return to England, via Florence, Venice and Paris. In Venice she finally met the now-blind Rosalba Carriera, whom the younger artist portrayed. This is confirmed by Lumisden's letter to Captain Edgar of 12.VI.1753 (Seth, forthcoming):

> Miss Read by this time has left Venise where she rec'd great civilities from Mad^e. Rosalba who is so celebrated for painting in pastel. This Lady, although now blind has given Miss Read several valuable instructions with regard to that sort of painting, and has made her a present of some of her curious drawings. She has allowed Miss Read to do her portrait.

Read's own letter after the visit includes in the sign-off "mes compliments à la Demoiselle qui a fait mon Portrait" which could arguably refer to a portrait by an assistant (perhaps contessa Gazola?); if by Rosalba herself, it is unlikely to have been a fully finished pastel. Written from Paris, 20.VIII.1753, she asks for correspondence to be sent to an attorney, George Crawford (– 1757), at St Mary-at-Hill. Her stay in Paris was thus brief, and she was soon back in London, where she set up a studio. She also had cardinal Albani's letter of introduction, and a present of her portrait of him, for Bubb Doddington, former ambassador and agent for Frederick, Prince of Wales. (Albani was well in with the Hanoverian side, and his support may have been of particular importance in the early rehabilitation of this member of a Jacobite family.) She quickly established herself; a portrait of Lady Stafford incited her sister Lady Dalkeith to commission further family portraits. Read's portrait of Queen Charlotte in 1761 established her popularity in England. An anonymous critic signing T.B., thought to be Thomas Bardwell (who had Scottish connections), offered extravagant praise in his *A call to the connoisseurs* (repr. *St James's chronicle*, 9–12.V.1761):

> Miss Reed has the happiest Ideas, assisted by a most beautiful Stile of Colouring, perfect Design, and exact Judgement; and it is Pity this admirable young Lady is sometimes obliged, in compliance with the Humour of her Employers, to adopt the affected Airs of Rosalba, to whom she herself is so very much superior, and which always appears, especially in this Particular, whenever she determines in the Choice of an attitude; for then she is always natural easy, and graceful; a Degree of Excellence the other never possessed.

The poet William Hayley enjoined: "Let candid justice our attention lead/To the soft crayon of the graceful Read"; thereafter, according to the abbé Grant, "All the fine ladies have made it as much the fashion to sit to Miss Read, as to take air in the park." One of those, Lady Susan Fox-Strangways, chose her sitting with the pastellist on Saturday 7.IV.1764 as the opportunity to elope with the penniless actor William O'Brien. The praise continued: anonymous verses in the *Scots magazine*, XXX, 1768, p. 34, "Apollo disapppointed…Piqu'd at the praises of Miss Read" named her studio as in Jermyn Street, noting the presence of the Duchess of Hamilton.

Around this time she was in touch with the Society of Arts in connection with methods of fixing pastel. The Society had been approached in .VIII.1763 by Sébastien Jurine (*q.v.*) seeking approval for his method. Read's fixing method and samples were submitted to the committee on 26.I. and 23.III.1764, but her method was considered inferior to Jurine's. From the Society of Arts's minutes (and reported in the *Public advertiser*, 6.IX.1766), we know that Read endorsed Mr Stanley's crayons.

Whether through contacts made in 1753 or at the invitation of the duc de Nivernais who met her later in London where he had been ambassador 1761–62 (AN O[1] 1909, cited Engerand 1901, adds her address: hôtel de Châtillon, rue de Tournon), she travelled to Paris in mid-1764. A memorandum of the Bâtiments du roi (AN O[1] 1934[B]) records portraits of the comte d'Artois and of Madame Élisabeth commissioned by the Dauphin through Marigny, for 20 louis each, paid 12.X.1764. (Two anonymous portraits on the art market in 2006 probably of d'Artois and, not Madame Élisabeth, but her sister Madame Clotilde, have plausibly been identified with these.) The trip is confirmed by a notice in the *Gazeteer and new daily advertiser* of 31.VII.1764:

> The celebrated Miss Read, who is now in France for the benefit of her health, was, last week, made Painter in Crayons to her Majesty.

The following year the same journal reported (5.II.1765) that "their Royal Highnesses the Princess Louise and Princess Caroline are sitting to the celebrated Miss Read for their portraits in Crayons."

Read worked mainly in pastel, but also in oil and probably miniature. A good many (roughly one-third) of the surviving pastels show sitters' hands, although this feature was one where her draughtsmanship was distinctively deficient. There is no evidence of La Tour, or even French

pastel technique (except perhaps that her faces are often suffused in a blueish glow), in her known œuvre, almost all of which dates to after her return to London. One exception, the portrait of Lord Bruce, shows an elongated elegance reminiscent of Blanchet. The medium of the recorded Roman portraits is seldom clear, although the whole length Marchesa Massimo or the canvas with portraits of Lord Fortrose and Dr Mackenzie must have been in oil, while a second portrait of Dr Mackeznie discovered here in 2022 is in pastel. Read's sitters are often shown with child-like features, making dating from age alone hazardous.

Read exhibited at the Free Society between 1761 and 1768 and at the Society of Artists 1760–72 (becoming an honorary member in 1769, along with pastellists Mary Benwell and Mary Black, a response to the Royal Academy's appointment of Angelica Kauffman and Mary Moser). When the Society was threatened by the foundation of the Royal Academy, Read was alone among the members in opposing a rather weak petition to the king in protest at the encroachment; she recognised that more explicit demands were required, but her views were ignored. Along with Pierre-Étienne Falconet, she defected to the Royal Academy a few years later, and was immediately expelled from the Society. Only a handful of her works appeared at the Royal Academy exhibitions, between 1773 to 1776. Her addresses were St James's Place (1763–66); Jermyn Street (1766–71) and 27 Welbeck Street (1771–76). Elizabeth Carter, writing to Mrs Montagu of the Society of Artists exhibition of 1761, said: "The portrait by which I was most struck is a child, by Miss Read, so much alive as to make the rest appear mere pictures." James Beattie (London diary, 1773, p. 51) thought that "Miss Read is a delicate painter; but no very strong expression" (while her niece's work "promise[s] an extraordinary genius"). By 1772 Read was charging £20 for single figures; three years later her prices were 30 guineas for single figures and 150 guineas for a full length in oils. Immediately after her death, her portrait of Mrs Garrick was valued at £10 in David Garrick's posthumous inventory, several times the level of the Liotard pastels in his collection.

An examination of Andrew Lumisden's manuscript correspondence from Rome to Robert Strange in Naples (1762; National Library of Scotland, Acc.8774, cited Seth, forthcoming) reveals that Read continued to source materials from Rome as late as 1762 when they would readily have been available in London or Paris, perhaps to keep in with her Jacobite friends. James Byres (who had been trained by Mengs) provided blues (Prussian and indigo, ground and mixed with gum). James Nevay (another Mengs pupil) executed a commission about "Miss Reads pencils" which (despite the term, which normally signified brushes) were "newly put up in a small box" to be delivered by Edmond Rolfe, then returning to England, who "promised to take particular care of them" (implying that Lumisden referred to pastels).

Read employed a number of framers who have been identified, including Thomas Fentham, 52 Strand, London; Robert Tull, of St James's and Broad Street, and Thomas Vialls, of Great Newport Street and Leicester Square. A letter of 16.VIII.1771 (Laing MS 2, 511, University of Edinburgh, cited Kenny 2013, p. 153) from the Duke of Argyll to his agent John Davidson in Edinburgh mentions that one of her pastels "is to be sent to Hamilton [Palace] with great care. As it is painted in crayons it may be easily hurt and must therefore be carried on a man's back." It was no doubt the pastel about which the artist had written from London to the Duchess of Argyll, 2.VII.1771 (Duke of Argyll, *Intimate society letters*, London, 1910, I, p. 138) reporting that she had shipped the "Crayon Picture" [unspecified] to Davidson, mentioning also the Ship Master and Frame Maker's Receipts; "as I am about the other Picture for your Grace, which will be finished in about a fortnight" she sought instructions for its delivery, adding of her own whereabouts: "I am going no further off than Marybone Church."

In addition to her own portraits, Read copied those of other artists, including perhaps Sir Joshua Reynolds; Mannings's catalogue of Reynolds includes only an entry from Lady Shelburne's diary (8.IX.1766) requesting that Sir Joshua send her husband's portrait to "Miss Reade" to be copied for her; but there is no doubt that Read's own distinctive poses, with bodies leaning forwards and heads either thrown back or inclined still further, owe much to the innovation of Reynolds. It is possible that the pose of her double portrait of the Yorke children derives from that of the Lion portrait of the Carpenter girls shown at the 1771 Society of Artists.

Fanny Burney records visiting Read's studio (20.II.1774; a second visit took place on 28.II.1775, directly after going to Sir Joshua's), but she did not take to Miss Read whom she described as "deaf…, most exceedingly ugly and of a very melancholy, or rather discontented humour"; this she said was attributed to her following inconsistent advice in regard to her worldly affairs. (Her father Charles Burney gives a similar account of the "Rosalba of Britain", the "grace and softness of colouring" of whose crayons contrasted with the awkward, ill-dressed and plain artist's saturnine and cold personality.) Fanny Burney was more impressed by Read's niece, the precocious artist Helena Beatson (*q.v.*), who had "a most astonishing genius for drawing, though never taught…a very wonderful girl". On the second visit, Burney–

> then went to Miss Reid, to see her paintings, which in crayons seem to nearly reach perfection; their not standing appears to me the only inferiority they have to oil colours; while they are new nothing can be so soft, so delicate, so blooming. We went afterwards into the room, where Miss Reid and her lively neice were sitting. … She is a very clever woman, & in her Profession has certainly very great merit, but her turn of mind is naturally melancholy, she is Absent, full of Care, & has a Countenance the most haggard & wretched I ever saw, added to which she Dresses in a style most strange & Queer that can be conceived, &, Which is worst of all, is always very Dirty.

Read decided to travel to India with her niece in 1775. (Her brother William was a surgeon in the East India Company's service.) Her reasons for the trip may have included a decline in popularity: only a few years later, the critic in the *London courant* (1.V.1782), praising the work of Margaret King (*q.v.*) and comparing her to Cotes, added "Stand aside, Miss Read." It was originally intended that she travel with Lord Pigot, the newly appointed governor of Madras, who sailed in 1775, a date widely reported as that of Read's departure; but in fact she sailed later, in .II.1777. Although she initially attracted the Nabob's attention and was "vastly liked by everybody" (according to a contemporary letter), she "has not the least inclination for show", which was not the path to success. Her niece rapidly married and is said to have neglected her. Read's health deteriorated, and she decided to return to England rather than travelling on to Calcutta. Having made her will, she set off with her brother from Negatapam in .X.1778 and died on the voyage two months later. No works are known from her Indian period, apart from an oil painting of an "East Indian Princess" included in the sale of her great-great-great-niece, Jane Cox, in 1954. Read's will was made in Fort St George, 29.VI.1778 and given probate in London, 26.X.1779.

Her fame during her life was considerable. An anonymous correspondent (PQR 1785, p. 141) in a piece on women artists in the *Artist's repository and drawing magazine*, mentions her: "Miss READ's pictures should be remembered with applause, especially those painted in crayons." Smollett said that "Miss Reid excelled the celebrated Rosalba in portrait-painting, both in miniature and at large, in oil as well as in crayons" (*History of England*, 1791, V, p. 381), but she was forgotten until Steuart's 1905 article, and forgotten again until more recent researches into both women artists and British artists in Rome found her a particular subject of interest.

Bibliography

Archer 1979; British picture framemakers, 1750–1950, at npg.org.uk; *Memoirs of Dr Burney*, London, 1832, I, p. 335f; *The early diary of Frances Burney*, 1971, II, pp. 11f, 284; Edwards 1808, p. 75; Engerand 1900, citing AN O[1] 1909; Joanna Frew, "Scottish backgrounds and Indian experiences...", *Journal of Scottish historical studies*, XXXIV/2, 2014, pp. 167–98; Greer 2001; Grove 1996; Hargraves 2006; William Hayley, *An essay on painting...*, London, 1781, 3rd ed., lines 247f; Hyde 2016; Ingamells 1997; Lemoine-Bouchard 2008; Manners 1931–32; Martin 2004; McIntyre 2003, p. 52f; Morgan 1999, pp. 12–17; Morgan 2004; Morgan 2006; Morgan 2007; Oxford DNB; Pilkington 1852; RSA archives; Sani 1985; Sée 1911; Seth 2021; Seth 2022; Catriona Seth, "Katherine Read in Italy" [forthcoming]; Simon 1996; Simon 1998; Steuart 1905; Stewart & Cutten 1997; Dorcan Taylor, in Gaze 1997; Torrance 1985; Waterhouse 1978; Waterhouse 1981; Whitley 1928, p. 238; Wright 2006

GENEALOGIES Wedderburn

Salon critiques

Anon., "An historical and critical review of the paintings, &c. now exhibiting at the Great Room of the Society for the Encouragement of the Arts", from the Universal Museum, repr. *The Beauties of all the Magazines selected*, **1762**, pp. 185–87:

52. A portrait in crayons of a young gentleman with a dog, by Miss Reed. The dog's head is admirable, and the innocence expressed in the child's face very natural and beautiful.

Anon. review of Free Society exhibition, "To the printer of the…" *St James's chronicle*, 11.V.**1765**:

Miss READ, St James's Place.

The Crayons of this Lady, the present English Rosalba, do Honour to her Country. Her Picture of the two young Princes has uncommon Merit both in the Execution and Composition. That of the young Lady playing with a Kitten has also great Delicacy, and would be no improper *Companion* to that excellent Portrait by Mr Cotes, at the other Exhibition, of a young Gentleman playing with a Greyhound.

[Jacques-Georges Deyverdun], *Mémoires littéraires de la Grande Bretagne pour l'an* ***1768***, London, 1769, article VIII, "Beaux arts, &c. ", p. 243:

Il n'y avoit pas beaucoup de Portraits remarquables dans cette Exposition [au Salon de Pall-Mall]. Nous y avons distingué un Tableau de quatre enfants en pastel, par Mlle READ. Il y en a un très-petit, dont les trois autres sont fort occupés, & l'ensemble est vif & naturel. Une Dame debout dans son cabinet, appuyée contre un écran, un enfant joue avec un petit chien, on voit sur un tabouret un château de cartes commencé, tout cela est fort bien exécuté, mais il y a des defauts de proportion.

Anon., "Critical observations on the pictures whch are now exhibiting at the great room, Spring-garden, Charing-cross, by the Society of Arts of G. Britain, 1768", *The Scots magazine*, XXX, .V.**1768**, p. 251:
Two children, in crayons; by Miss Read. – We have seen much better crayon-paintings by this ingenious lady.

[Robert BAKER], *Observations on the Pictures now in exhibition at the Royal Academy, Spring Gardens and Mr Christie's*, London, **1771**:
[p. 6] After *Cotes*, our best painter in crayons, (and perhaps our only good one) is *Miss Read*. She likewise paints very well in oil. Her Pencilling is free and easy, and her colouring has a great deal of truth. There is a Nativeness in her children, as well as in *Cotes*'s, but less of it; and herein she seems to be his imitator.
…
[p. 284] 134, 135. The two portraits by Miss Read, whom I look upon as our best painter in crayons, now Cotes is dead, are, perhaps, superior to any other pictures in crayons in these exhibitions; but they are inferior to some of her former productions.

Anon., *Letters concerning the present state of England: particularly respecting the politics, arts, manners, and literature of the times*, London, **1772**, p. 257:
This lady's crayons are filled with grace and elegance; her expression of mildness; youthful chearfulness; smiles and natural ease; is uncommonly beautiful; and renders her works truly pleasing. Her attitudes have great merit; and the general effect of all her pieces agreeable.

Anon. "Observations of the pictures now exhibiting at the Royal Academy Pall-Mall", *Middlesex journal*, 5.V.**1773**:
No. 229. Three children, in crayons. By Miss Read
Though Miss Read may justly be reckoned one of our best painters in crayons since the death of Mr Cotes, these portraits are much defective in mellowness of colouring.

Pastels

J.612.101 SELF-PORTRAIT, pstl ([Mrs Cox, née Douglas, of Brighton, 1905]; desc.: Jane Cox (1854–1956sa), Highcliffe, Lympstone, Devon; Rickeard, Green & Michelmore, 24–25.II.1954, Lot 427 n.r.; desc.: PC 1999). Lit.: Steuart 1905, p. 39 n.r.; Morgan 1999, pl. 1 φ

Acland, v. Digby

J.612.104 [?]Lady ADAIR, née Lady Frances Muriel Fox-Strangways (1755–1814), in blue and white dress with white headdress, pstl/ppr, 41x36 [c.1763] (PC 2012) φδσ

Photo courtesy owner

~pendant, v. Digby

J.612.108 Thomas Bruce-Brudenell, Lord Bruce, Earl of AILESBURY (1729–1814), pstl, 46.7x36.8, c.1751 (Yale Center for British Art, inv. B2013.8. Desc.: Savernake; London, Sotheby's, 7.VII.2011, Lot 291 repr., est. £4–6000, withdrawn; London, Sotheby's, 4.VII.2012, Lot 166 repr., est. £4–6000, £3600 [=£4000]; Lowell Libson 2013; acqu.). Lit.: Morgan 2004, p. 237 n.r.; Morgan 2006, fig. 4 φσ

J.612.11 Alessandro ALBANI (1692–1779), cardinale, collezionista e mecenate, m/u, Rome, c.1752 (sitter; sent: Bubb Dodington). Lit.: Lewis 1961, pp. 40, 160; Ingamells 1997; Morgan 2004; Morgan 2006, p. 42 n.r., citing Read letter of 6.I.1752

J.612.111 Duchess of ANCASTER, née Mary Panton (a.1735–1793), 75x59, Free Society 1763, no. ?173 (Sir George Russell 1889; Swallowfield 1904; Marjorie Lady Russell, Little Struan, Pangbourne, Berkshire). Exh.: London 1889b, no. 220 n.r., as by Cotes. Lit.: Russell 1904, repr. opp. p. 120, as Anon.; Johnson 1976, rejected no. 29 [new attr.] Φν

J.612.113 Two children [of Dr ANCRAM], the girl holding a pigeon, crayons, Society of Artists 1768, no. 133

J.612.114 Duchess of ARGYLL, née Elizabeth Gunning, Duchess of Hamilton (1733–1790), pstl, 58.5x46 ov., inscr. ← "K Read", c.1769, =? Society of Artists 1770, no. 299 (Inveraray; a UK heritage asset). Lit.: Brownell 2001, repr.; Ingamells 2004, p. 17 n.r. Φ

Photo courtesy owner

~grav. J. Finlayson 1770, repr. *Connoisseur*, XII, 1905, p. 229; LXXXVIII, 1931, p. 377; R. Laurie 1771; J. Cook 1843

J.612.118 ~cop., pstl, 72.6x52.8 ov. (Royal Collection RCIN 404655). *Olim* attr. Read φκ

J.612.1181 ~cop., pstl, 41x35 ov. (Malvern, Philip Serrell, 14.VII.2016, Lot 204 repr., anon. 19th century, est. £200–400; Cheltenham, Chorley's, 19–20.IX.2017, Lot 975 repr., est. £300–500) φκν

J.612.12 Duchess of ARGYLL, née Elizabeth Gunning, head, pstl, 30x22 (Lord Ronald Sutherland Gower, Hammerfield, Penshurst; London, Christie's, 28.I.1911, Lot 25, with Rosalba, auto, 10 gns; Carfax 1911). Exh.: Paris 1911, no. 95

J.612.121 Duchess of ARGYLL, née Elizabeth Gunning, 56x46 (Mrs Masters 1911). Exh.: Paris 1911, no. 96

J.612.1211 =?Duchess of ARGYLL, née Elizabeth Gunning, head and neck, looking to left, hair poudré and high, tied with white silk scarf under chin, pink bow at her throat, pstl/ppr, 30.5x25.4 (Francis Wellesley, cat. no. 844; London, Sotheby's, 28.VI.1920 & seq., Lot 182 n.r., as from Paris 1911 but reattr. Francis Cotes) [??attr.; description matches Read model, but size reduced]

J.612.122 Duchess of ARGYLL, née Elizabeth Gunning, m/u, 48x38 (Philadelphia, Samuel T. Freeman, 30–31.III.1932, $300)

J.612.1224 [*olim* J.85.1026] ?Duchess of Hamilton and ARGYLL, née Elizabeth Gunning, half-length, in a white dress and blue shawl, pstl, 75x58.5, in elaborately carved frame (Marjorie, Lady Russell; London, Christie's, 6.VI.1972, Lot 109 n.r., anon., 400 gns; Agnew's) φδ

J.612.1225 Dr ARMSTRONG [?Dr John Armstrong (1709–1779), surgeon in Edinburgh and London, or his brother George (1719–1789)], crayons (John Hunter, Esq.; London, Christie's, 29.I.1794, Lot 58, £5/15/-; Caleb Whitefoord)

J.612.123 [Charles-Philippe de Bourbon], comte d'ARTOIS [(1757–1836)], pstl/ppr, 59.5x47.5, "d'après nature", 1764 (comm. Bâtiments du roi, 480 livres. Paris, Drouot, Enchères Rive Gauche, 30.XI.2006, non catalogué; PC; Paris, Artcurial, 15.II.2022, Lot 16 repr., with pendant J.612.188, est. €8–12,000, €8000 [=€10,400]). Exh.: Tokyo 2011, no. 15 repr., identified; Versailles 2019, no. 16 repr. Lit.: Engerand 1900 φ

J.612.124 ~cop. XIXe, pstl, 59x48 (PC 2016, as of duc de Bourgogne) [new identification, attr.] φκν

J.612.125 The ARUNDELL children, Eleanor Mary (1766–1835), ∞ Charles, Lord Clifford of Chudleigh, and Mary Christina Conquest (1764–1805), ∞ her cousin James, 9th Lord Arundell of Wardour, with their dog, apparent ages 6 and 5, pstl, 72.5x57 (Ugbrooke Park). Exh.: London 2024, no. 67. Lit.: *Collection of pictures at Ugbrooke Park*, 1885, p. 15 n.r., as by Cotes, as ?1763 φσ

J.612.126 Lady of the ?ARUNDELL family, ?Mary Christina Conquest (c.1743–1813), ∞ 1763 Henry, 8th Lord Arundell of Wardour, in blue dress, aged c.32, pstl, 61x46 ov. (Ugbrooke Park). Lit.: *Collection of pictures at Ugbrooke Park*, 1885, p. 15 n.r., as by Cotes, as of Eleanor Mary, Lady Clifford, aged c.32, ov. [new attr., new identification, ?] φδν

J.612.127 The princess of Brunswick [AUGUSTA, Herzogin von Brauchschweig, née princess of Wales (1737–1813)], m/u, c.1765. Lit.: Steuart 1905, p. 44 n.r.

J.612.1275 Marchioness of BATH, née Lady Elizabeth Cavendish Bentinck (1735–1825), pstl, 61x46 (Longleat) φ

J.612.128 Miss Helena BEATSON, later Lady Oakeley (1762–1839), as a child, drawing, pstl, 59x47, Society of Artists 1767, no. 134 (Colnaghi; London, Christie's, 17.VII.1911, Lot 95 n.r., 6 gns; Sabin; Asher Wertheimer; desc. Mrs Joan Conway; London, Sotheby's, 22.III.2000, Lot 96 repr., est. £6–8000, £5800 [=£6670]). Lit.: Spies-Gans 2022, fig. 37 Φσ

Photo courtesy Sotheby's

~grav. James Watson, 1768 (twice)

J.612.1284 ~version, pstl/ppr, 59x46 (Campsea Ashe, Suffolk, Clarke & Simpson, 22.III.2023, Lot 759 repr., as anon. 19th century, unknown sitter, est. £100–200, £3600. PC 2024). Exh.: London 2024, no. 69 [new attr., new identification 2023; drawing may be of J.612.175 or J.612.564]φβνσ

~cop., reverse glass pnt., 36x25.4 (Hannah Falcke; sale p.m., London, Sotheby's, 30.III.–1.IV.1938, Lot 127 n.r., part)

~cop., reverse glass pnt, 12.7x9.5 ov. (Thatcher Taylor Payne (c.1796–1863); desc.: granddaughter Eloise Payne Luquer (1862–1947). New York PC. Astoria, New York, Showplace, 14.V.2024, Lot 101 repr., anon., inconnue, est. $300–500)

J.612.132 Miss Helena BEATSON, as a child, with her dog, m/u

~grav. Elizabeth Judkin, 1770

J.612.134 Lady BEAUCHAMP-PROCTOR, née Laetitia Johnson (–1798), ∞ 1762 Sir William Beauchamp-Proctor, Bt, 57x43 (Earl of Hardwicke; sale p.m., London, Christie's, 27.VI.1924, Lot 126 repr., with pendant: her sister, Agneta, Mrs Yorke, 65 gns; Yorke) Φ

J.612.136 Henry Charles Somerset, Marquess of Worcester, 6th Duke of BEAUFORT (1766–1835) [pstl] (Badminton, Musgrave's lists, 1796, no. 60 "small, by Mrs Read"; not seen 2005)

J.612.1365 Countess of BEAULIEU, née Lady Isabella Montagu (c.1705–1786), pastellist, pstl, 71x58.5 (Beaulieu inv. M378) φ

Photo courtesy owner

J.612.137 Mrs John BERESFORD, née Anne Constantia de Ligondes (–1770), pstl, 66x58.5 (PC). Lit.: Laing 1992, p. 147 n.r., attr. Simon Pine; *olim* Robert Edge Pine [new attr.] Φνσ

Photo courtesy owner

J.612.14 Lady BERWICK, Mrs Noel Hill, née Anna Vernon (1744–1797), with her son Thomas Noel Hill (1770–1832), later 2nd Lord Berwick, pstl, 74x56 ov. sight, rect. strainer, 89x74, c.1771 (Attingham Park, National Trust, inv. 607878, cat. no. 53). Exh.: London 2024, no. 68. Lit.: Jeffares 2006, p. 239Bii, as ?Hoare, cf. Read [new attr. 2013] Φνσ

Photo courtesy National Trust

J.612.142 Hon. Mrs Edward BOSCAWEN, née Frances Evelyn Glanville (1719–1805), mother of the Duchess of Beaufort, pstl, 62x47 (Badminton, Duke of Beaufort, as by Hamilton) [new attr., ?; cf. Cotes] φαν

J.612.1425 John Campbell, Lord Glenorchy, 3rd Earl of BREADALBANE (1696–1782), m/u (payment of 10 gns, 2.V.1758, "To Mrs Read for drawing my Picture", sitter's account book, NRS GD112/21/79)

J.612.143 Matthew BRETTINGHAM (1725–1803), architect, m/u. Lit.: John Kenworthy-Browne, "Matthew Brettingham's Rome account book 1747–1754", *Walpole Society*, XLIX, 1983, pp. 37–132, p. 83, "my portrait by Miss Read"

J.612.144 Lady BROWNLOW, née Frances Bankes (1756–1847), 2nd wife of 1st Lord Brownlow, pstl, 61x46, c.1773–74 (Lord Brownlow, Belton House). Lit.: *Connoisseur*, LXXXIX, 1935, p. 38 repr. Φ

J.612.146 Member of the ?BRUCE family, pstl, 58.5x44.5 (PC 2010) [new attr., ?] φαν

Bruce, v.q. Ailesbury

J.612.149 Three children of Henry, 3rd Duke of BUCCLEUCH, Lady Mary Montagu Scott, later Countess of Courtown (1769–1823), Charles William, Earl of Dalkieth, later 4th Duke (1772–1819), and Lady Elizabeth Montagu Scott, later Countess of Home (1770–1837), pstl, 76x54 ov., Royal Academy 1773?, no. 229 (Duke of Buccleuch; Elizabeth, Countess of Home; desc. Earl of Home, The Hirsel; a UK heritage asset). Exh.: London 1939, no. 50; Skirving 1999, no. 6 n.r. Lit.: Manners 1932, p. 37 repr. Φ

Photo courtesy owner

J.612.152 Lady Georgiana BUCKLEY, née West (c.1767–1832), pstl/ppr, 43x34 ov. (desc.; London, Sotheby's, 29.XI.2001, Lot 213 repr., est. £4–6000, £3000) Φ

Photo courtesy Sotheby's

J.612.155 Richard BULL (1721–1805), MP, of High Ongar and Northcourt; & pendant: J.612.156 spouse, née Mary Ash, pstl/ppr, 60x48 (New York, Christie's, 5–6.X.2004, Lot 83 n.r./repr., attr. Francis Cotes, est. $4–6000; New York, Christie's, 6–7.X.2005, Lot 38 n.r./repr., est. $2500–3500) [new attr.] φν

J.612.158 ?=portraits, m/u (Mrs Disney Leith & Miss Isabel Swinburne, 61 Onslow Square). Lit.: *Notes & queries*, 1.III.1913, VII, p. 171 n.r., not attributed

Bury, v. Campbell

J.612.16 Countess of BUTE, née Mary Wortley Montagu (1718–1794), pstl, 57x44.5 (Earl of Wharncliffe, Carlton House). Lit.: Manners 1931; Robert Halsband, *The life of Lady Mary Wortley Montagu*, Oxford, 1956, repr.; Morgan 1999, p. 15 n.r. φ

J.612.161 ?=pstl (Wm Dugald Stuart 1903). Exh.: London 1903, no. 262 n.r., unknown artist

J.612.162 Lady [Lady Augusta CAMPBELL (1760–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering] a child], crayons, Free Society 1764, no. 149

J.612.163 =?pstl, 58x46 (Inveraray) [*olim* attr. Cotes; as of Lady Charlotte Susan Campbell] φν

J.612.165 Lady Frederick CAMPBELL [née Mary Meredith (1732–1807), Countess Ferrers], as Winter, pstl, in the manner of Carriera (Swallowfield 1904; desc.: Dowager Lady Russell; London, Christie's, 8.VI.1972, Lot 108 as by Cotes; Collin). Lit.: Russell 1904, repr. opp. p. 92, as anon. [new attr.] Φν

J.612.167 CAROLINE MATILDA, Queen of Denmark 1766, née Princess of England (1751–1775), ½ length, facing ¾ right, in pink sack-dress with bows on bodice, hair tied up with pink and white flowers and rope of pearls, pearls at throat, pstl, 61.6x48.3, c.1765 (Royal Collection RCIN 400904, attr. Carlton House 1816) φ

J.612.168 Rosalba CARRIERA (1673–1757), pastellist, m/u, 1753 (lost). Lit.: Andrew Lumisden, letter to Captain Edgar, 12.VI.1753, "She [Rosalba] has allowed Miss Read to do her portrait"

J.612.169 The brother of Prince CESARINI, m/u, c.1751. Lit.: Morgan 2004, p. 236

Chalmers, v. Cuming; Miller

J.612.171 Mrs Philip CHAMPION DE CRESPIGNY [née Betsey Hodges Handley (1743–1772)], in a white muslin dress, grey-blue background, pstl/ppr, 61x46.4 ([desc.: family; London, Christie's, 6.XII.1912, Lot 52, as of Mrs Philip Champion de Crespigny [née Anne Fonnereau (1704–1782)], anon., 29 gns; Lyon. Xavier Haas; New York, Anderson, 20–21.I.1927, Lot 114 repr., as of "Lady Ann de Crespigny", $80. New York, Plaza Art Galleries, O'Reilly, 27.II.1931, Lot 24 n.r., as by Read. New York, Sotheby's, 29.X.2018, Lot 54 repr., est. $3–5000, $10,625). Exh.: 1919a, no. 59 n.r., as by Samuel Cotes φ?αδν

~version, in a landscape background, pnt., 74.5x61.7 (Kelmarsh Hall, as circle of Romney)

J.612.173 Queen CHARLOTTE, 1761 [?Society of Artists 1761]. Lit.: Morgan 2006, n. 24 n.r.

J.612.174 Queen CHARLOTTE, half-length, head to left, white dress, blue sleeves, ermine tippet, pearl necklace and ornaments, pstl, 58.5x43. Free Society 1763, no. ?174 (=? Earl of Chichester 1891). Exh.: London 1891, no. 75. Lit.: Ingamells 2004, p. 103 n.r.

J.612.175 Queen CHARLOTTE holding the Prince of Wales [later George IV (1762–1830)] in her lap, crayons, 1763. Lit.: Walpole 1937, p. 136 [cf. J.612.564]

J.612.178 Princess Cheroffini [contessa CHEROFFINI, née Francesca Gherardi (– 1778)], mistress of cardinal Albani, m/u, c.1751. Lit.: Morgan 2004, p. 236

J.612.179 Princess Gigia, niece of Cardinal Albani [principessa CHIGI, née Giulia Augusta Albani (1719–1786)], m/u, c.1751. Lit.: Morgan 2004, p. 236, as ?Cecca, daughter of Princess Cheroffini

J.612.18 Mrs Theophilus CIBBER, née Susanna Maria Arne (1714–1766), as Calista in Rowe's *Fair Penitent*, crayons, Society of Artists 1760, no. 46. Lit.: William Hayley, *Life of Romney*, 1809, p. 411, n.51, reference to Read's soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.

J.612.181 Lady Diana CLAVERING, née West (1731–1766), daughter of 1st Earl De La Warr, pstl, 1762. Lit.: Kielmansegge 1902, p. 246 n.r.

J.612.182 Miss Peggy CLERK or Clerke, pstl. 58.5x47 (Amisfield, Musgrave's lists, 1796; PC 2012). Lit.: Catalogue of pictures at Amisfield, *Archaeologia scotica*, I, 1792, p. 83 (family portraits), no. 9 n.r., m/u, 61x48.3, as Read φ

J.612.184 Lady Anne CLIFFORD, née Lee (1730–1802), daughter of Earl of Lichfield, embroidering, pstl, 73.7x58.4 (Ugbrooke House, Chudleigh collection, no. 64, attr.). Lit.: George Oliver, *Cliffordiana*, 1828, p. 97, as by Miss Reid; *Collection of pictures at Ugbrooke Park*, 1885, p. 16, as by Downman, as dated 1780; Chadwick 2007, fig. 67 φ

J.612.186 Mrs Henry Thomas CLIFFORD, née Hon. Barbara Aston (1744–1805), daughter of James, 5th Lord Aston of Forfar, pstl, 57x46 (Burton Constable). Attr. Cotes [new attr.] φν

J.612.188 Madame CLOTILDE de France (1759–1802), pstl/ppr, 59.5x47.5, "d'après nature", 1764 (comm. Bâtiments du roi, 480 livres. Paris, Drouot, Enchères Rive Gauche, 30.XI.2006, non catalogué; PC 2019; Paris, Artcurial, 15.II.2022, Lot 16 repr., with pendant J.612.123, est. €8–12,000, €8000 [=€10,400]). Exh.: Tokyo 2011, no. 15 repr., identified; Versailles 2019, no. 17 repr. Lit.: Engerand 1900, as of Madame Élisabeth φ

J.612.189 ~version, pstl/ppr, 59x48 (Paris, Drouot Estimations, 5.IV.2017, Lot 21 repr., éc. fr. dans le goût du XVIIIe, inconnue, est. €300–500) [new identification, attr.] φβν

J.612.19 ?Lady Mary COKE, née Campbell (1727–1811) [??Lady Dalkeith, daughter of the Duke of Argyll], half-length, in white dress with flowers in front of the bodice and blue fur-edged shawl, her hands crossed, pstl, 60x48, c.1755 (Drumlanrig Castle, Duke of Buccleuch, DH 220). Lit.: Montagu Douglas Scott 2010, p. 52 repr. in display, as circle of Hoare [new attr.] φν

J.612.191 [*olim* J.5376.101] =?Lady Mary COKE, crayons (Adderbury House, Duke of Buccleuch, c.1770). Lit.: Walpole 1928, p. 66 n.r.

~cop., Countess of Middlesex, q.v.

J.612.192 Lady Louisa CONOLLY, née Lennox (1743–1821), in a striped blue, white and yellow gown, making bobbin lace, pstl, 74.9x59.7 (Earl Bathurst 1908; desc.: London, Christie's, 22.VII.2020, Lot 71 repr., est. £3–5000, b/i). Lit.: Allen Alexander, Earl Bathurst, *Catalogue of the Bathurst collection of pictures*, 1908, p. 154 repr., as ?Cotes [new attr.] φν

J.612.193 [?]Lady COTES, pstl, 61x45 (St Petersburg, Florida, Museum of Fine Arts, inv. 1969.20. Maxwell; London, Bonham's, 4.VII.1968, Lot 197, as by Cotes; Arthur Ross; don 1969). Exh.: Toynbee Hall, .III.1890 [new attr.] Φδν

J.612.194 ??Sarah, Mrs Franics COTES holding a dog, pstl, 75x62 ov. (Winston-Salem, Reynolda House Museum of American Art, inv. 1966.2.4. Charles Wertheimer 1908; acqu. Knoedler 10.VIII.1911, £200, as Cotes, unknown sitter, stock book 5, no. 12500; acqu. Walter Lewisohn, New York, .IV.1912, $2500. Acqu., ?New York, by member of the R. J. Reynolds family). Exh.: Paris 1908a, no. 10, no pl., as unknown sitter, by Cotes. Lit.: Winter 1931, p. 177 repr.; Johnson 1976, no. 297; Jeffares 2006, p. 123Ciii, all as Cotes; Jeffares 2016f, pl. 5 [new attr.] Φ?δν

LARGER IMAGE

≠*pstl, Mrs Franics Cotes, holding a shock dog, crayons, Royal Academy 1770, no. 59 [v. Cotes; erroneous conflation based on incorrect attribution and inference from dog]*

J.612.197 Countess of COVENTRY, née Maria Gunning (1733–1760), pstl, 58.5x46 ov., p.m. (Inveraray) φ

J.612.199 [olim J.612.464] Countess of COVENTRY, née Maria Gunning, pstl, ?p.m. (Ham House, National Trust, inv. 1140012, as attr., as of Marchioness of Tavistock, née Lady Elizabeth Keppel. Earl of Dysart 1931). Lit.: Manners 1931, repr. [autograph] Φδν

~grav. Finlayson 1771, with ermine robe

J.612.201 David CREIGHTON (17 –1768), chief mate of the East India Company merchant ship *Devonshire*, pstl, 49x40, c.1775 (London, Sotheby's, 13.XI.1997, Lot 43 repr., est. £2–3000, b/i; London, Sotheby's, 26.XI.1998, Lot 4 repr., est. £1000–1500, £1000; PC 2006). Lit.: Morgan 2006, fig. 9 φ

Crespigny, v. Champion

J.612.204 Lady Anne Horton, Duchess of CUMBERLAND, née Luttrell (1743–1808). Lit.: Steuert 1905, p. 44 n.r.

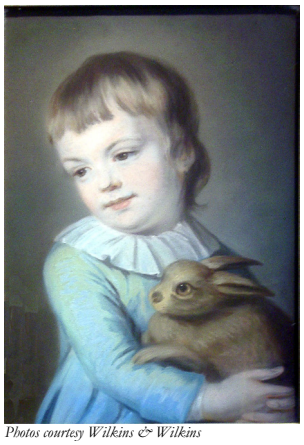
~grav. John Hall, for the *Lady's magazine*, III, 1772, opp. p. 198. Lit.: Manners 1931, fig. IV

J.612.206 Mrs Thomas CUMING, née Janet Grizel Chalmers (1758–), pstl, 60x47 (Charles Walford; London, Christie's South Kensington, 13.IV.2010, Lot 284 repr., with pendant, Lady Miller, follower of Katherine Read, est. £3–4000; Billingshurst, Bellmans, 19–21.V.2010, Lot 480 repr., with pendant, est. £1200–1800; Billingshurst, Bellmans, 4–6.VIII.2010, Lot 427 repr., with pendant, est. £800–1200; Billingshurst, Bellmans, 6–8.VIII.2010, Lot 475 repr., with pendant, est. £600–800). Attr. φα

J.612.208 The Hon. Ethelread Anne CUST (c.1771–1788), daughter of 1st Lord Brownlow, pstl, c.1773–74 (Lord Brownlow, Belton House). Lit.: *Connoisseur*, LXXXIX, 1935, p. 39 repr. Φ

J.612.21 James Colyear DAWKINS (1760–1843), MP, as a child, in white frock and cap, blue sash, pstl, 39x33 ov. (Rev. E. H. Dawkins, Morhanger House; London, Christie's, 28.II.1913, Lot 16 n.r., 38 gns; Agnew's, drawing stock no. 7945, for Mrs Renton)

J.612.211 ?James Colyear DAWKINS reading a book, pstl, 48x32; & pendant: J.612.212 ?Charles Dawkins (1772–1799) holding a rabbit, pstl, 48x32 (Dawkins; Bryan Hall, The Old Rectory, Banningham, Norfolk; sale, Bonhams, 22.III.2004, Lot 185 repr., attr. John Raphael Smith, £600–800, £780; Wilkins & Wilkins 2004, exh. Olympia, attr. Read) Φσ



Photos courtesy Wilkins & Wilkins

J.612.216 Lady Juliana Portmore [Lady Juliana DAWKINS, née Colyear (1735–1821), dau. of Earl of Portmore], pstl/ppr, 74x57 ov. (desc.; Boston, Skinner, 12.I.1997, Lot 69 repr., attr. Thomas Hudson, est. $1500–2000) [new attr.] φν

~ Reynolds pnt. (PC). Lit.: Mannings 2000, no. 489, fig. 468, with changes

Derby, v. Hamilton

J.612.22 Duchess of DEVONSHIRE, née Lady Georgiana Spencer (1757–1806), wearing a bonnet, pstl/ppr, 44.5x35, c.1764 (Althorp). Exh.: London 1895, no. 233. Lit.: Garlick 1976, no. 513; Ingamells 2004, p. 145 n.r. Φ

Photo courtesy owner

Devonshire, v.q. Spencer

J.612.224 Lady Lucy DIGBY, née Fox-Strangways (1748–1787), [??]Lady Christian Henrietta "Harriot" Acland, née Fox-Strangways (1750–1815), in Chinese dress, pstl/ppr, 41x36 [?c.1763] (PC 2012). Lit.: Fox Strangways 1883, no. 200 n.r., as of Harriot; Lettice Digby, *My ancestors*, London, 1928, p. 85f n.r. "in masquerading fancy dress"; Jeffares 2006, p. 430Ai, as of Harriot, Lady Acland Φσ

Photo courtesy owner

~cop. John Constable, pnt., 45.1x36.2, inscr. *verso* "John Constable, A.R.A. pinxit, First Copy" (comm. Rev. William Digby 1822; desc.: Sir Kenelm Digby, GCB (1836–1916). London, Christie's, 24.IV.1974, sold with letter, 1100 gns). Lit.: Digby, *op. cit.*, citing letter from Constable to Rev. William Digby, 12.IX.1822: "I hope you will receive the (second) copy of Lady Lucy Digby's portrait on Friday…. I shall attend to your hint as when I send the picture to Ld. Ilchester, it may spare much trouble to have the receipt of it acknowledged by the Housekeeper. It was a lady (Miss Reade) who I apprehend painted the Original picture of Lady Lucy Digby – she was an eminent painter in crayons better than half a century ago. Lady Dysart's portrait in crayons, of herself when a very young woman (then Lady Louisa Manners) is so entirely in that style that it made [me] ask the question."; Frank Davis, *Country life*, CLVI, 19.IX.1974 p. 758, "Lady Lucy Digby in oriental dress, a copy of a pastel"; Graham Reynolds, *The later paintings and drawings of John Constable*, New Haven, 1984, no. 22.33, pl. 361

~another cop., John Constable, pnt. (for [Sir Francis] Chantrey 1822)

J.612.229 ?Marchioness [Countess] of DONEGALL [?née Lady Anne Douglas-Hamilton (1738–1780)], pstl, 56x43, inscr. *verso* (Duke of Somersetl. Chester, Bonhams, 16–18.XI.2010, Lot 513 repr., circle of Francis Cotes, est. £600–800; Chester, Bonhams, 15–17.III.2011, Lot 421 repr., est. £400–600, withdrawn) [new attr., ?] φαδνσ

~pendant, v. Adair

J.612.232 Miss Kerr, sister of Lord Newbattle [Lady DORMER, née Lady Elizabeth Kerr (1765–1822)]. Lit.: Steuart 1905, p. 44 n.r.

v.q. Kerr

J.612.233 Henry Douglas, Earl of DRUMLANRIG (1723–1754), pstl (PC 2025) [new attr.] φν

~version, in different costume, pnt. (London, Sotheby's, 22.III.2005, Lot 42 repr., attr. "Lindo") [new attr.]

J.612.234 Mrs Drummond in the character of Winter [?Miss "Mrs" May DRUMMOND (c.1710–1772), the celebrated Quaker preacher, sister of Provost George Drummond], m/u. Lit.: *Scots magazine*, .VI.1773, p. 314 n.r.; Steuert 1905, p. 44 n.r.

J.612.235 =?pnt., attr. Jonathan Richardson (John Lane 1918). Lit.: Rebecca Larson, *Daughters of light*, 1999, p. 256 repr.

J.612.236 George Talbot Rice, 3rd Baron DYNEVOR (1765–1852), lord lieutenant of Carmarthenshire, and his brother William (1769–1780), pstl, 77.5x65, c.1771 (desc. Lord Dynevor, Dynevor Castle, Llandilo, 1957; Newton House, Dinefwr; London, Sotheby's, 18.XI.1976, Lot 149, as by Russell, £400; London, Christie's, 16.XI.1982, Lot 73 repr., as by Read, £950; PC 2010; Malvern, Philip Serrell, 14.VII.2016, Lot 211 repr., as by Katherine Read, est. £2–4000). Lit.: Steegman 1962, p. 60 n.r., anon., of George and Edward Rice Φα

Photo courtesy Sotheby's

Countess of DYSART s.j., née Lady Louisa Tollemache (Grimsthorpe Castle), v. Louisa, Countess of Dysart

J.612.238 Lady Louisa Tollemache, Mrs John Manners, Countess of DYSART (1745–1840), pstl, ov. (Lord Lansdowne, Bowood House). Lit.: Manners 1932, n.r.

J.612.239 Countess of DYSART, née Charlotte Walpole (1738–1789), natural daughter of Sir Edward Walpole, as a child, in frilled cap with pink rosettes, grey background, pstl, 47x37 (Bertram Keppel, Lexham Hall, Norfolk; London, Christie's, 19.VI.1911, Lot 4 with pendant sisters, as by Cotes, 125 gns; Colnaghi Leggatt Bros; acqu. 1913 Mrs Whitelaw Reid; sale p.m., Ophir Hall, New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1146 repr., as by Cotes, $220). Lit.: Johnson 1976, rejected no. 58 [new attr.] φν

J.612.241 Charlotte, Countess of DYSART, pstl, 60x45 (Lord Tollemache, Helmingham Hall). Attr. Φ

Photo courtesy owner

J.612.244 Charlotte, Countess of DYSART, in a blue dress with flowers, pstl/slate, 60x47, 1760 (Ham House, National Trust, inv. 1140008, HAM/XX/490) φ

J.612.248 Countess of EGLINTON, née Jane Lindsay (1757–1778), pstl, 56.5x46 (PC). Attr. φ

Madame ÉLISABETH de France (1764–1794), v. Clotilde

J.612.251 Countess of ERROLL, née Isabella Carr (1742–1808), pstl, 74x56 (Messrs Wallis 1911. New York, Parke-Bernet, 12.VI.1975, Lot 152 n.r., as Read, $600). Exh.: Paris 1911, no. 23. Lit.: Sée 1911, repr. p. 59, as Cotes; *Connoisseur*, .IX.1920 repr. clr, as Cotes. Lit.: Johnson 1976, rejected no. 35, ?attr. Read Φ

J.612.253 Mrs ERSKINE, in white dress with pink cloak, pearls in her hair, pstl, 60x47 (Georgian Galleries, London, adv. *Connoisseur*, LXXX, .I.1928, as Cotes, £125; London, Christie's, 27.III.1929, as Cotes, 9 gns; Lake) [new attr.] Φ

J.612.254 Mrs James FINLAY (∞ 1774), née Helen Wedderburn (1747–1786), "a beautiful portrait in pastels æt. 23 or so, in the attitude of singing from a music book, by Miss Read", pstl, c.1770 (desc.: E. B. Finlay 1898). Lit.: Wedderburn 1898, I, p. 230 n.2

J.612.2541 =?lady in a white dress, blue shawl, holding a volume of music, pstl (PC 2022) φδν

J.612.255 Young lady playing with a hare [??member of the FITZGERALD family], crayons, Free Society 1762, no. 47, identified Walpole as "Kildare"; but Marquis of Kildare did not recognise her [*v.* J.612.34 *infra*]

Fitzgerald, v.q. Lecale

Fitzmaurice, v. Landowne; Shelburne

Fitzroy children, v. Grafton

J.612.259 Lady FORTROSE, née Harriet Lamb, known as Powell (–1779), courtesan, m/u. Lit.: Steuert 1905, p. 44 n.r.

Fox-Strangways, v. Adair; Digby

J.612.261 Marchesa GABRIELLI [Caterina Trotti, figlia del marchese Ercole Trotti e di Isabella Estense Mosti di Ferrara, ∞ Marchese Angelo Gabrielli (–1774), patrizio romano, principe di Prossedi 1762], m/u, Rome, c.1752 (comm.. Lord Charlemont). Lit.: Morgan 2004, p. 237; Morgan 2006, p. 40 n.r., citing Read letter of 6.I.1752

David GARRICK; & pendant: spouse, née Eva Maria Viegel (Duke of Devonshire). Exh.: London 1891, no. 296/296A [v. Liotard]

J.612.264 Mrs David GARRICK, née Eva Maria Viegel (1725–1822), dancer, pstl, 58.8x48.3, c.1754 (London, V&A, P.10-1963. David Garrick, inv. p.m., 1.III.1779, no. 43 [£10]; desc.:Arabella Garrick, Mrs Schaw; desc.; legs Mrs M. V. Cunliffe). Lit.: Percy Fitzgerald, *Life of Garrick*, London, 1st ed., 1868, I, p. 192; 2nd ed., 1899, p. 101 n.r.; Highfill & al., VI, 1978, no. 10; Lambourne & Hamilton 1980, repr.; Archer 1979, pl. 75; Taylor 1997 repr.; Bath 2003, p. 43; Ingamells 2004, p. 190 n.r. φσ

Zoomify

~grav. W. Sherlock 1802, as after version owned by S. Edwards

~cop., watercolour (London, Garrick Club). Lit.: Ashton & al. 1997, no. 254 repr.; Ingamells 2004, p. 190 n.r., "closer to engraving than the pastel"

~repl., pnt., 59x47.5 (PC 2003). Exh.: Bath 2003, no. 9 repr. Lit.: Webster 2011, fig. 86

J.612.269 Mrs Peter GASKELL, née Christiana Gulielma Penn (1733–1803), pstl/ppr, 59x49 (London, Religious Society of Friends in Britain, inv. F/193) [new attr.] φνσ

J.612.271 ~repl., pstl (Colonel Peter Penn-Gaskell Hall, Philadelphia, 1899). Lit.: Howard M. Jenkins, *The family of William Penn*, Philadelphia, 1899, p. 208 repr. φ

J.612.272 ~version, pstl/ppr, 57.1x45.7 (Bath, American Museum & Gardens, inv. 1985.153, as of Gulielma Maria Springett, ∞ 1672 William Penn. Legs 1985) [new attr., new identification] φβν

J.612.273 The prince [?future GEORGE IV], Free Society 1763, no. ?175

J.612.274 GEORGE IV as prince, with Frederick, Duke of York and their large dog, pstl, c.1766 (Frogmore, state bedroom, 1819). Lit.: Pyne 1819, I, p. 20

~grav. James Watson

J.612.276 Miss GIBBS, pstl, 64x54 (Donnington Priory, Dreweatt, 8.VII.2015, Lot 114 repr., as circle of Ramsay, est. £800–1200) [new attr.] φν

Gigia, v. Chigi

Gladell, Glover, v. Champion de Crespigny

J.612.279 Duchess of GLOUCESTER, née Maria Walpole, Countess Waldegrave (1736–1807), in a white frock and lace cap trimed with blue ribbons to match scarf twined around her arm, holding a dove to her cheek, grey background, pstl, 47x37 (Bertram Keppel, Lexham Hall, Norfolk; London, Christie's, 19.VI.1911, Lot 4 with pendant sisters, as by Cotes, 125 gns; Colnaghi; Leggatt Bros, 1913; acqu. 1913 Mrs Whitelaw Reid, sale p.m., Ophir Hall, New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1148 n.r., $225). Lit.: Johnson 1976, rejected no. 58 [new attr., ?]

J.612.28 Duchess of GORDON, née Jane Maxwell (1748–1812), seated, in a blue turban, pstl/ppr, 72x56 (Major J. Drummond-Mora, Abercairny House. Edinburgh, Christie's, 26.X.2000, Lot 21 repr., est. £3–5000, withdrawn). Lit.: Morgan 1999, pl. 2 Φ

J.612.282 George Henry Fitzroy, Earl of Euston, later 4th Duke of GRAFTON (1760–1844), with Lady Georgina Fitzroy, pstl/ppr, 76.5x57.5 (Brigadier C. E. Tryon-Wilson, Dalham Tower, Cumbria; London, Sotheby's, 4.VII.2002, Lot 107 repr., est. £10–15,000, £15,000 [=£17,925]) Φ

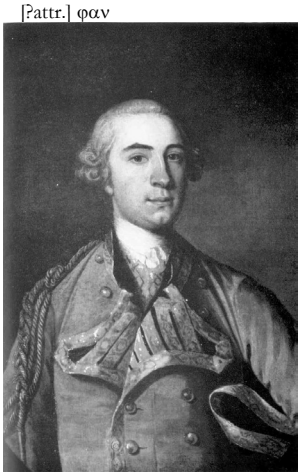
LARGER IMAGE

Photo courtesy Sotheby's

J.612.285 Lady GRANT, née Jean Duff of Hatton (1746–1805), pstl, 60x47 (Countess of Seafield, Castle Grant) φ

Guilford, v. North

J.612.288 Major General John GUNNING (1742–1797), m/u. Lit.: Gantz 1963, repr. opp. p. 82 [?attr.] φαν



J.612.289 Miss GUNNING, head, pstl, 30.5x23 (London, Christie's. 6.XII.1918, Lot 6 n.r., 5 gns; Leger)

Gunning, v.q. Argyll; Coventry

J.612.291 The children of the 6th Duke of HAMILTON: Lady Elizabeth Hamilton, Countess of Derby (1753–1797); James George, 7th Duke of Hamilton (1755–1769); and Douglas, 8th Duke of Hamilton (p.1755–1799), pstl (Lennoxlove. *Olim* Hamilton Palace, South Lanarkshire, 1793, Musgrave's lists). Exh.: Edinburgh 2006a, no. 17 repr. Lit.: Morgan 1999, pl. 4 φ

J.612.293 Viscountess HAMPDEN, née Catherine Graeme (1749–1804), pstl, 76x63.5 (Major A. J. P. Hope, Luffness House, East Lothian). Lit.: Morgan 1999, p. 17 n.r. φ

J.612.295 Miss HARBORD, as a young girl, pstl/grey ppr, 51x42 ov. (Gunton Park. London, Christie's, 30.VI.1981, Lot 35 n.r., attr., £200)

Harbord, v.q. Suffield

J.612.296 Countess HARCOURT, née Elizabeth Venables-Vernon (1746–1826), when Viscountess Nuneham, pstl, 60x47, sd 1766 (English PC =?Nuneham Courtnay 1797). Lit.: ?mentioned in a letter from Read to Lord Nuneham, 18.I.1771, proposing swap for crayon of Read's nieces;*A description of Nuneham-Courtenay in the county of Oxford*, 1797 φ

Harcourt, v.q. Lee

J.612.298 Countess of HARRINGTON, née Lady Caroline Fitzroy (1722–1784), with her youngest child Anna Maria Stanhope (1760–1834), later Duchess of Newcastle, pstl, 81.4x64.2 (New York, Sotheby's, 16.I.1986, Lot 169, as by Cotes) φ

J.612.299 Dr William HARVEY (1578–1657), physician, m/u. (comm. Claude-Nicolas Le Cat a.1768; lost). A/r Willem van Bemmel (1630–1708), pnt. (Glasgow, Hunterian Museum, inv. GLAHA 43452). Lit.: C. H. Brock, *Calendar of the correspondence of Dr William Hunter, 1740–1783*, Cambridge, 1986, no. 540, undated note from Le Cat to Hunter requesting permission for Mlle Read to copy pnt., which he may have known from Houbraken's 1739 engraving

J.612.301 Lady HERVEY, née Mary "Molly" Lepell (1700–1768), pstl, Paris (Horace Walpole, don: Lord Harcourt, Nuneham-Courtenay 1797). Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 43 n.r., as by La Tour; *A new pocket companion for Oxford*, 1806, p. 149, as anon., painted at Paris [*v.q.* Chatelus 1991, p. 179, "Mme Geoffrin…arbitre…pour le portrait de Lady Hervey dont celle-ci se plaint"]

J.612.3015 =?/?cop., m/u (Horace Walpole; desc.: Earl Waldegrave; Strawberry Hill, George Robins, 25.IV.1842 & seq., 18th day, p. 186, no. 147, 10*s*.; Richard Preston). Lit.: *The diary of John Hervey, first Earl of Bristol: with extracts from his book of expenses, 1688 to 1742*, 1894, p. 261, no. 13

J.612.302 =?/?cop., m/u (S. Redgrave; London, Christie's, 23.III.1877, Lot 43)

J.612.303 Lady Margaret HEATHCOTE, née Yorke (1733–1769), sister of Lord Royston, crayons (Lord Royston, St James's Square, London, 1761). Lit.: Walpole 1928, p. 39

J.612.304 Sir Richard HOARE, 1st Bt (1735–1787); & pendant: J.612.305 spouse, née Frances Ann Acland (1736–1800), pstl/ppr, 52x39, c.1765 (Stourhead, National Trust, inv. 730864-65, STO/D/470-71). Attr. φα

J.612.308 Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant: J.612.309 ?mother, née Lady Caroline Lennox (1723–1774), pstl, 59.5x46 (London, Sotheby's, 2.VII.2003, Lot 163 repr., attr., est. £2–3000, £5040) [(*Baron*) cf. a/r Liotard] Φα

Photos courtesy Sotheby's

Lady Henrietta HOPE, *v. Hoare*

J.612.314 Countess of HOPETOUN, née Jean Oliphant (–1767), 2nd wife of 2nd Earl of Hopetoun, pstl, 60x44.5 (Hopetoun House, Linlithgow). Attr. φα

J.612.316 Miss HOTHAM, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr. Φ

Photo courtesy owner

J.612.319 Lady HUNTINGTOWER, née Henrietta Cavendish (–1718), pstl/slate, 60.5x47 (Ham House, National Trust, HAM/XX/494). ?A/r anon. pnt.; attr.

J.612.32 Mrs William JAMES, née Anne Goddard (–1798), and her daughter Elizabeth Anne (1766–), m/u, 1768. Lit.: Arthur H. Cash, *Laurence Sterne: the later years*, London, 1986, repr. opp. p. 296 φ

J.612.322 ?Polly Kennedy, alias JONES (–1781), courtesan, mistress of Sir Charles Bunbury
~grav. James Watson, p.1767

J.612.324 ??Polly JONES, pstl, 73x58.5 (Buscot Park, The Faringdon Collection, cat. 20. R. H. Allan; William Allan; A. Denham; Sabin Gallery, exh. 1970, no. 6; acqu. 1970, as by Cotes). Lit.: Johnson 1976, rejected, no. 43, ??Cotes, attr. Read [?identification] Φ?δν

Photo courtesy The Faringdon Collection

J.612.327 Mrs JONES, in a blue and white dress, pstl/ppr, 71x59, inscr. *verso* "Mistress Jones/Catherine Read fecit 1762" (London, Sotheby's, 14.XI.1996, Lot 58 repr., est. £800–1200, £500; London, Sotheby's, 24.IX.1997, Lot 496 n.r., est. £500–700, b/i) φ

J.612.329 Mrs Frederick KEPPEL, née Laura Walpole (c.1734–1813), as a child, in a blue frock, black and white lace cap, pstl, 47x37 (Bertram Keppel, Lexham Hall, Norfolk; London, Christie's, 19.VI.1911, Lot 4 with pendant sisters, as by Cotes, 125 gns; Colnaghi. Leggatt Bros, 1913; acqu. 1913 Mrs Whitelaw Reid; sale p.m., Ophir Hall,New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1147 repr., as Cotes, $220). Lit.: Johnson 1976, rejected no. 58 [new attr.] Φν

J.612.331 Mrs Frederick KEPPEL, née Laura Walpole, pstl, 59.5x46, inscr. ↗ "Mrs Keppel 1760" (Lexham Hall 1910. PC). Lit.: Duleep Singh 1927, I, 405, no. 6, as a/r Cotes [new attr.] φν

J.612.333 The KERR children: William, Lord Newbattle, 6th Marquess of Lothian (1764–1824) and his sister Lady Elizabeth Kerr, later Lady Dormer (1765–1822)

~grav. Valentine Green 1768

Kildare, v. Fitzgerald; Lecale

J.612.336 [Thomas Needham] Earl of [Viscount] KILMOREY (1703–1768), pstl, Rome, c.1752. Lit.: Morgan 2004, p. 237; Morgan 2006, p. 41 n.r., citing abbé Grant letter of 17.VI.1752

J.612.337 Lady KILMOREY [née Lady Mary Shirley (1712–1784)], m/u, Rome, c.1752. Lit.: Morgan 2004, p. 237

J.612.338 =?Lady Viscountess Kilmory, crayons (Donington Park, ante-chamber, inv. 9.XII.1788). Lit.: Kenny 2013, p. 144 n.r.

J.612.339 Lord Fitzmaurice [John Henry Petty, Viscount Fitzmaurice, later 2nd Marquess of LANSDOWNE (1765–1809)], pstl (Lord Lansdowne, Bowood House). Lit.: Manners 1932, n.r.

J.612.34 Young gentleman with a dog [Charles James FitzGerald, Lord LECALE (1756–1810), rear-admiral], crayons, Free Society 1762, no. 52, identified Walpole as "3d son of the Marquis of Kildare"; confirmed letter Marquess of Kildare to Marchioness, 22.IV.1762, "I went last Monday to see the Exhibition, and the first thing I saw when I went into the room was Charles's picture, and as a companion to it, a pretty little girl with a rabbit in her arms."

J.612.341 Lady Elizabeth LEE, née Harcourt (1739–1811), wife of Sir William Lee, 4th Bt of Hartwell, employed in fancywork, pstl/ppr, 75x56 (National Trust, Hartwell House. [Lord Harcourt, Nuneham-Courtenay 1797]. Mrs Benedict Eyre, née Evelyn Kate Lee, Hartwell House; Clarendon Galery, London, 1986; London, Sotheby's, 15.XI.1990, Lot 62 repr., £11,500 [=£12,650]; London, Sotheby's, 15.VII.1993, Lot 73 repr., est. £4–6000, £6500; Historic House Hotels Ltd; don 2008). Exh.: London 1986, no. 25 repr. Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 42 n.r.; Smyth1851, I, p. 116; Manners 1931, repr. Φ

Lee, v.q. Clifford

J.612.343 Lady George LENNOX, née Lady Louisa Kerr (1738–1830), in a pale blue outfit with gold braid, with a King Charles spaniel, pstl, 61x48.5 (Goodwood) φ

J.612.344 Countess of LINCOLN, née Catherine Pelham (1727–1760), wife of future 9th Duke of Newcastle, as a child, in blue dress with lace trimmings and pink-ribboned lace cap, landscape background, pstl, 70x54.5 (Dukes of Newcastle, Clumber; desc. Earl of Lincoln; London, Christie's, 4.VI.1937, Lot 7 n.r., 25 gns; Lady Galway; estate of 8th Viscount Galway; London, Christie's, 20.III.1979, Lot 117 repr., £1600) Φ

Lothian, v. Kerr

J.612.347 LOUISA ANNE, princess of England (1749–1768), ½ length, facing viewer, head turned ¾ right, wearing blue dress with bows on bodice, pink rose at neckline, hair tied up with twist of pearls, pearls at throat, head of a Maltese dog lower right, pstl/ppr, 61x48.3 (Royal Collection RCIN 400905, attr. Carlton House 1816). Exh.: London 1867, no. 261 n.r., anon., dau. of Frederick, Prince of Wales φ

J.612.349 Andrew LUMISDEN (1720–1801), Jacobite, secretary to the Old and Young Pretenders, profile, to left, pstl, Edinburgh, ?c.1745/?a.1753 (desc.: sitter's nephew, Sir Thomas Strange; his daughter Anne, Mrs Edmund ffoulkes (1831–1915), Oxford; her son, Edmund Andrew ffoulkes (1867–1949), Eriviat Hall, Denbigh). Lit.: Annie Raine Ellis, ed., *The early diary of Frances Burney, 1768–1778*, London, 1889, I, p. 273 n.1; Steegman 1957, p. 100 n.r., as anon.; Morgan 1999, p. 14 n.r., as Read; Morgan 2004, pp. 234, 239 n.r.

J.612.35 Andrew LUMISDEN, 2nd portrait, m/u, a.1753. Lit.: Morgan 2004, p. 239 n.r.

Lumisden, v.q. Strange

J.612.351 Mrs William Henry LYTTELTON, née Mary Macartney (1730–1765), dau. of James Macartney of Co. Longford, ∞ 1° 1761 William Henry, future Lord Lyttelton, bust, face nearly full, to right, pstl, 56x46.5 (Hagley Hall 1845). Lit.: William Harris, *Clentine rambles*, 1845, p. 92 n.r.; *A catalogue of the pictures at Hagley Hall*, 1900, no. 100 n.r.

J.612.352 Mrs MACARTNEY [?Countess Macartney, née Lady Jane Stuart (1742–1828)], en robe noire à la française, nœuds lilas sur le devant et les manches, tour de cou rose, fond de ciel bleu, pstl, 62x50, c.1750 [?c.1767] ([Bessborough, according to 1949 cat.;] [London, 16.II.1945, as byLiotard, 50 gns; Fischmann.] Eugensberg; Luzern, Fischer, 17–21.V.1949, Lot 2466 repr., as by Liotard, Gielly expertise; Luzern, Fischer, .V.1993, attr. Liotard). Lit.: R&L R22 n.r., ?Bessborough, ??Liotard [new attr., ?; cf. Lonsdale] φαδν

J.612.353 =?Countess of Macartney, crayons (Marquess of Bute; Luton Park, rough catalogue, s.d. [c.1800], f° 73, unattributed, among others by Lady Lonsdale)

J.612.354 Mrs George MACAULEY, later Mrs William Graham, née Catherine Sawbridge (1731–1791), historian, as a Roman matron weeping over the lost liberties of her country, pstl, 1764. Lit.: Steuart 1905, p. 44 n.r.

~grav. J. Spilsbury 1764. Lit.: Claire Gilbride Fox, "Catherine Macauley, a eighteenth-

century Clio", *Winterthur portfolio*, IV, 1968, pp. 129–42, fig. 4; Ingamells 2004, repr. p. 324

[?]Flora MACDONALD (Lord Macdonald; London, Sotheby's, 21.XI.1985, Lot 64 repr., as by Catherine Read) [v. Carriera]

J.612.355 ?Dr James MACKENZIE (–1762) of Drumsheugh, physician, tutor and relative of Lord Fortrose, pstl/ppr, 52x42, [?Rome c.1752] (Garnet Valley, Pennsylvania, Briggs, 29.VII.2022, Lot 204 repr., anon, ?Silvestre, est. $100–200, $600) [new attr., new identification 2022?] φδν

J.612.357 Mrs Magens Dorrien MAGENS, née Henrietta Cecilia Rice (1758–1849), with a hare, pstl/ppr, 57x44, c.1764 (Dinefwr, Newton House, National Trust, inv. 869219, as by Russell. Desc. Lord Dynevor, Dynevor Castle, Llandilo, 1957; Newton House, Dinefwr; London, Sotheby's, 18.XI.1976, Lot 146 repr., as Russell, £1900, adv. *Burlington magazine*, CXVIII/884, .XI.1976, p. xxv repr.. Acqu. 2006). Lit.: Steegman 1962, p. 60 n.r., anon. [new attr.] Φν

Photo courtesy Sotheby's

J.612.358 Duchess of MANCHESTER, née Elizabeth Dashwood (1741–1832), pstl, 58x46 (PC; London, Christie's, 6.VII.2021, Lot 72 repr., est. £4–7,000, £4000) [new attr.] φν

~cop., pnt., ov. (Oxenden Collection, attr. Francis Cotes). Lit.; Lady Victoria Manners, "The Oxenden collection", *Connoisseur*, 1915, XLIII, p. 201 repr.

J.612.36 Marchesa MASSIMO, large half-length, m/u, c.1751. Lit.: Morgan 2004, p. 236

J.612.361 Marchesa MASSIMO, full length, m/u, c.1751. Lit.: Morgan 2004, p. 236

J.612.3615 Mrs William Daniel MASTER (∞ 1768), née Frances Isabella Dalison (1731–1818), of Yates Court, Mereworth, pstl, 58x46 (Mrs M. Lewis, Plaxtol, Kent, 1967. Barcelona, Balclis, 23.X.2024, Lot 482 repr., English sch., est. €600–650) [new attr.] φαν

J.612.362 Miss Jane [MEREDITH], sister of Lady Frederick Campbell, pstl, 56x43 (acqu. art market .XII.1988, £850; Gerald Pendred; Nottingham, Mellors & Kirk, 3–4.VII.2008, Lot 697 repr., circle of Cotes, Jane Meyrick, est. £800–1200). Lit.: Lit.: Pendred 1989, fig. 10, as circle of Cotes, cf. Willison, Jane Meyrick [new attr.; ?] φν

The Esquimaux princess, pnt., Society of Artists 1769, no. 146. Lit.: Walpole, "in oil. Better than her Crayons"

J.612.364 ~The Esquimeaux woman and child [MIKAK (c.1740–1795), the eskimo brought to England in 1768 by Commodore Palliser with her son Tutak (1762–), crayons, Free Society 1769, no. 174, as by "Miss Read, Junr". Lit.: Graves 1907, conflates with oil; Morgan 1999, p. 14 n.r. [?attr.; cf. Miss Beatson]

J.612.365 Lady MILLER, née Grizel Chalmers, pstl, 60x47, c.1775 (Charles Walford; London, Christie's South Kensington, 13.IV.2010, Lot 284 repr., with pendant, Mrs Cuming, follower of Katherine Read, est. £3–4000; Billingshurst, Bellmans, 19–21.V.2010, Lot 480 repr., with pendant, est. £1200–1800; Billingshurst, Bellmans, 4–6.VIII.2010, Lot 427 repr., with pendant, est. £800–1200; Billingshurst, Bellmans, 6–8.VIII.2010, Lot 475 repr., with pendant, est. £600–800). Attr. φα

J.612.367 Mrs Richard MYDDELTON, née Elizabeth Rushout (c.1730–1772), pstl, 60.1x48 (Chirk Castle, National Trust, inv. 1170686. Chirk Castle, Wrexham, Christie's, 21.VI.2004, Lot 81 repr., circle of Francis Cotes, est. £2–4000, £6145, acqu. National Trust). Lit.: *Apollo*, .XI.2004, repr., as circle of Katherine Read [attr.] Φ

Photo courtesy Christie's

J.612.37 Lady Sarah Bunbury, later NAPIER, née Lennox (1745–1826), [as Almeria] in Congreve's *The Mourning Bride*, 1697 (reprinted 1764), pstl/ppr, 77x57 [c.1764] (PC 2012). Lit.: Lady Ilchester, *The life and letters of Sarah Lennox*, London, 1901, I, p. 236 repr. [seen 10.v.2012; cannot conflate Ilchester and Bathurst photos despite small diffces in view of provenances and old HH label] φσ

Photo courtesy owner

J.612.373 ~repl., pstl, 74x56.5 (Bathurst 1908). Lit.: Allen Alexander, Earl Bathurst, *Catalogue of the Bathurst collection of pictures*, 1908, p. 152 repr., as ?Liotard; R&L R26 n.r.; Jeffares 2009 φ

J.612.3732 ~repl., pstl, 74x56 (desc.: Hon. Nicholas Napier; London, Sloane Street Auctions, 30.XI.2022, Lot 63 repr., est. £3–5000, £3000) φ

~v.q. Watson, Lady Sudley, 1764

J.612.376 William Kerr, 3rd Marquess NEWBATTLE (1690–1767). Lit.: Steuart 1905, p. 44 n.r.

J.612.377 Mrs William NISBET of Dirleton, née Mary Hamilton (–1797), pstl, 70x56 (Sir David Ogilvy of Inverquharity, Winton Castle, Pencaitland, 1964). Attr. φ

J.612.379 Hon. Mrs Brownlow NORTH, née Henrietta Maria Bannister (1750–1796), mother of Lady Harriet Garnier, in a white dress trimmed with fur, pstl, 71.8x56.5 (desc.: J. Carpenter Garnier of Rookesbury Park, Wickham; sale p..m., London, Christie's, 27.VII.1928, Lot 127 repr., as of Mrs North. Liverpool, Cato Crane, 28.X.2010, Lot 241 repr., anon., unknown sitter, £170; PC; London, Christie's, 5.VII.2011, Lot 134 repr., as of Lady Guilford, est. £4–6000, £2500). Lit.: A. E. Garnier, *The chronicles of the Garniers of Hampshire*.., 1900, repr. opp. p. 31, as of Mrs Brownlow North [new identification 2021] Φνσ

Countess of NORTHAMPTON, née Lady Anne Somerset, v. Hoare

Lady Oakley, v. Beatson

J.612.383 Lady Susan O'BRIEN, née Fox-Strangways (1743–1827), pstl, 77x60, 1764 (PC 2005). Exh.: London 2024, n.r. Lit.: Fox Strangways 1883, no. 166 n.r.; Ilchester 1901, repr.; Steuert 1905, p. 43 n.r.; Manners 1931; Brownell 2001 repr.; Martin 2004, pl. 13 Φσ

Photo courtesy owner

J.612.385 Sir John OGILVY, 5th Bt of Inverquharity (c.1732–1802), pstl, 57.2x43.8 (Sir David Ogilvy of Inverquharity, Winton House, Pencaitland, attr. Read). Lit.: Williamson 1894, p. 156 n.r., as 66x74, as by Russell; Williamson/Webb, ??Russell, ?Cotes because of pendant [?attr.; cf. Cotes] φα

~pseudopendant, v. Cotes, J.243.542

J.612.387 Mrs PARKER, in a blue dress and a head-dress, pstl, 47.5x37.5 (London, Sotheby's, 15.VI.2000, Lot 168 repr., est. £2–3000, b/i) Φ

Photo courtesy Sotheby's

Pelham, v. Lincoln

J.612.391 Lady Juliana PENN, née Fermor (1729–1801), ∞ Thomas Penn 1751, philanthropist, pstl/ppr, 60.3x47.6 (desc.: Pennsylvania Castle, Portland, USA; acqu. J. Meyrick Head 1887; London, Christie's, 10.VII.1916, Lot 152 n.r., as by Cotes, £26; Parsons. [?French & Co., as of Julia Penn by Cotes.] Philip Mould a.2008). Lit.: Kerslake 1977, p. 105 n.r., no attr. φν

LARGER IMAGE

Photo courtesy Philip Mould Ltd

~~grav. anon., ov. (London, British Museum, inv. 1896,1215.28)

J.612.395 ~repl., pstl, 59.2x48.8 ([desc.: sitter's daughter, Sophia Margaret Juliana, Mrs William Stuart; her daughter, Mary Juliana, Countess of Ranfurly; her grandson:] Earl of Ranfurly 1899; London, Christie's, 21.VI.1929, Lot 79, as by Hoare, 50 gns; Gaskell. London, Bonhams Knightsbridge, 2.V.2012, Lot 252 repr., as after Read, est. £1000–1500, b/i; London, Bonhams Knightsbridge, 27.XI.2012, Lot 72 repr., as by Read, est. £700–1000. Chawton House) φνσ

J.612.397 ~?version, pstl (?seen at Bulstrode, Duchess of Northumberland, 29.V.1760, unattr.). Lit.: Kenny 2013, pp. 144, 148

~version, resting right elbow on stone pedestal, [pnt.], 75x62 (London, Christie's, 10.VII.1916, Lot 170 n.r., as by Catherine Read)

~~grav. Charles Turner (Historical Society of Pennsylvania). Lit.: Howard M. Jenkins, *The family of William Penn*, Philadelphia, 1899, p. 129 repr. φ

Penn, v.q. Gaskell

J.612.399 William Henry Bentinck, Marquess of Titchfield, 3rd Duke of PORTLAND (1738–1809), KG 1801, Viceroy of Ireland 1782; Prime Minister 1783, head and shoulders to left, academic cap, black gown and bands, pstl/ppr, 64x53, c.1757 (Welbeck, Portland collection, G.0354. ?seen at Bulstrode, Duchess of Northumberland, 29.V.1760). Lit.: Goulding 1936, no. 354 n.r., attr. Hoare; Kenny 2013, fig. 29 [??; new attr. 2016, ?; cf. Pond; sitter was at Christ Church 1755–57; as by Pond 2008–16] φαν

~2 cops., enamel (Welbeck)

J.612.401 [*olim* J.612.496] Il conte Bruto Marcello PORTA, gentiluomo di camera di SM il Re di Polonia Elettore di Sassonia, "Nisalgo Diagoneo" del Arcadi, pstl, 61x46, inscr. *verso* "Opera di Miss Caterina Read/In segno di Perpetua../Bruto Marcello Porta l'Anno 1751" [illegible] (Charles Brunner 1925, inconnu. Paris, Drouot, L'Huillier, 11.VI.2021, Lot 10 repr., as éc. fr., of ?Carle Van Loo, est. €2–3000, €3000. Galerie de Bayser, cat. 2022). Lit. Morgan 2004, p. 236 n.r., as of Count Porto [new attr. 2021]φν

J.612.402 George Edward Henry Arthur Herbert, Lord Ludlow, 2nd Earl of POWIS (1755–1801), in a blue coat, pstl, inscr. *verso* "Lord Ludlow Six Years Old"; & pendant: J.612.403 Lady Henrietta Antonia Herbert, Lady Clive, Countess of Powis (1758–1830), sister and heiress of 2nd Earl, wife of 1st Earl, 2nd creation, in a pink dress, pstl, inscr. *verso* "Lady Henrietta Antonia Herbert three years old 1761" (Powis Castle, not National Trust, PET/POW/D/248, 247. Earl of Powis, 1957–2015). Lit.: Jeffares 2006, p. 462Aii/iii, as by Russell [new attr., 2015]Φαν

Photos courtesy owner

J.612.407 Duchess of QUEENSBERRY, née Catherine Hyde (1701–1777), in blue and white dress, a shawl round her head, her arms folded, pstl, 63.5x51 (comm. Lord Thurlow; Mrs Brown; The Misses Ellis; The Earl of Chatham; acqu. from executors, 15 gns, Duke of Buccleuch, Drumlanrig Castle, DC 14). Lit.: Waterhouse 1981, repr. p. 297 φ

J.612.409 ~=/?version (Mountstuart, 1798, Musgrave's lists)

J.612.41 Mr READ, head and shoulders; & pendant: J.612.411 Mrs Read [?Alexander Read of Turfbeg; & spouse, née Elizabeth Wedderburn (1699–), the artist's parents], pstl (desc.: Jane Cox (1854–1956sa), Highcliffe, Lympstone, Devon; Rickeard, Green & Michelmore, 24–25.II.1954, Lot 434/435 n.r.)

J.612.4115 The artist's nieces, of the READ family, pstl (Lord Nuneham; exachnaged for portrait of Lady Nuneham 1771). Lit.: ?mentioned in a letter from Read to Lord Nuneham, 18.I.1771, as swap

J.612.412 [?]Sir John READE (Ballindean House, Musgrave's lists, 1798) [?confusion with a member of the Wedderburn family]

Rice, v. Dynevor; Magens

J.612.414 Lady RIVERS, née Penelope Atkins (1725–1795), when Mrs George Pitt, m/u

~grav. Richard Purcell

J.612.416 ~similar grav. Charles Spooner, Richard Houston a/r Penelope Carwardine

J.612.417 Duchess of RUTLAND, née Lady Mary Isabella Somerset (1756–1831), pstl, 40x33.5, [1762] (London, V&A, P.55-1962. Duke of Devonshire. Colnaghi. Legs Claude D. Rotch 1962). Lit.: V. & L. Adair 1971, p. 171 repr.; Lambourne & Hamilton 1980, n.r., as John Russell [new attr.] φνσ

J.612.418 =/?version, Lady Isabella Somerset, as a young girl, in a gilt frame, pstl (Compton Place 1904, presumably by descent within the Compton family desc.: Duke of Devonshire, Trustees of the Chatsworth Settlement; Compton Place, Eastbourne, Edgar Horn, 18–20.V.1954, Lot 797 n.r., as pstl, anon.). Lit.: Lord Hawkesbury [Cecil George Savile Foljambe, Earl of Liverpool], "Catalogues of portraits at Compton Place and at Buxted Park, in Sussex", *Sussex Archaeological Society's collections*, XLVII, 1904, p. 86, no. 16 n.r.

J.612.419 =/?version, pstl, 37x32 (PC 1975, manner of Read)φβ

~cop., miniature (London, Bonhams Knightsbridge, 21.V.2014, Lot 18 repr., anon., unknown sitter; Philip Mould 2014; Cambridge Cheffins, 9.III.2016, Lot 488 repr.)

J.612.4195 ~cop., pstl, 37x32 (London, Roseberys, 1.II.2023, Lot 611 repr., unrecognised, est. £150–200; London, Roseberys, 19.IV.2023, Lot 736 repr., unrecognised, est. £120–180) φκ

J.612.421 James Cecil, 1st Marquess of SALISBURY (1748–1823), KG, head and shoulders turned to the right, looking at the spectator; brown hair, blue eyes, in a pale blue unbuttoned coat with a turnover silvery collar, narrow lace turnover shirt collar and silver-coloured waistcoat, pstl/ppr, 59x45.7, [c.1765] (Agnews. Alexander Reid, Glasgow picture dealer; acqu. 4th Marquess of Salisbury, 1918, as of the 6th Earl of Salisbury (1713–1780) by Joseph Highmore, 1729; Marquess of Salisbury, as Cotes, by 1971; PC 2014). Lit.: Auerbach & Adams 1974, no. 164 n.r., anon., 1st Marquess [new attr.] φν

J.612.423 Countess of SEFTON, née Lady Isabella Stanhope (1748–1819), in hussar's costume, with blue pelisse over braided red dolman, pstl/ppr, 59x45.7 (Charles Stanhope, Earl of Harrington, Elvaston Hall, 1823. Agnew's. Ambrose Congreve (1907–2011), industrialist and gardener; Mount Congreve, Waterford; London, Christie's, 23.V.2012, Lot 31 repr., est. £3–5000, £8500 [=£10,625]). Lit.: J. P. Neale, *Views of the seats o f noblemen*…, London, 1823, VI, anon., m/u, "in a masquerade dress as a Hussar" φνσ

Zoomify

=*?pstl (Lord Desborough, Taplow Court, 1918), attr. Humphry, q.v.*

J.612.425 [*olim* J.85.16515] Countess of SEFTON, née Lady Isabella Stanhope, pstl/ppr (Walker Art Gallery, inv. WAG 10254. Desc.: Countess of Sefton; don 1982, attr. Russell) φν

Countess of SEFTON, née Lady Isabella Stanhope, pstl, ov. (Croxteth Hall; Christie's, 17–20.IX.1973, Lot 1059 n.r., anon.). Lit.: Belsey 2019, p. 748 n.r., ?Read, v. English sch.

Seton-Steuart, v. Steuart

J.612.428 Lady Shelbourne and Lord Fitzmaurice [Countess of SHELBURNE, née Lady Sophia Carteret (1745–1771), wife of the future 1st Marquess of Lansdowne, with her son John Henry Petty, Viscount FitzMaurice, later 2nd Marquess of Lansdowne (1765–1809)], pstl, ov. (Lord Lansdowne, Bowood House). Lit.: Manners 1932, repr.; Marjorie Trusted, "'A man of Talent': Agostino Carlini", *Burlington magazine*, CXXXV/1080, .III.1993, pp. 190–201, n.r. Φ

Smyth, v. Wedderburn

J.612.43 Lady Charlotte SPENCER (1765–1766), pstl/ppr, c.1766 (Althorp) Φ

Photo courtesy owner

J.612.433 George John, Viscount Althorp, 2nd Earl SPENCER (1758–1834), in a bonnet, with his retriever, in a landscape, pstl/ppr, 62x49.5, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 514 n.r. Φ

Photo courtesy owner

J.612.436 George John, 2nd Earl SPENCER, bust, nearly full face, body to left, pstl/ppr, 44.5x35, c.1765 (Althorp, Earl Spencer). Exh.: London 1895, no. 320. Lit.: Garlick 1976, no. 515 n.r. Φ

Photo courtesy owner

J.612.439 The children of John, 1st Earl Spencer: George John, 2nd Earl SPENCER (1758–1834), holding a strip of paper with the letters of the alphabet, with his sisters: Ladies Georgiana, Duchess of Devonshire (1757–1806), Henrietta Frances, Countess of Bessborough (1761–1821) and Charlotte (1765–1766), pstl/ppr, 58.5x79, c.1766, Free Society 1768, no. 179, as "A nobleman's children" (Althorp, Earl Spencer). Exh.: London 1867, no. 439. Lit.: Manners 1932, repr., as pnt.; Garlick 1976, no. 516 n.r.; Ingamells 2004, p. 145 n.r. Φ

Photo courtesy owner

J.612.442 Countess SPENCER, née Georgiana Poyntz (1737–1814), pstl, 60x47 (PC). Cop. head a/r Batoni pnt., 1764 (Earl Spencer, Althorp) φ

J.612.444 Countess SPENCER, née Georgiana Poyntz, holding her daughter Lady Georgiana, Duchess of Devonshire (1757–1806), looking at a rose held by her mother, pstl/ppr, 82x71, 1758 (Earl Spencer, Althorp). Exh.: London 1889b, no. 210 n.r., anon. Lit.: Garlick 1976, p. 66, no. 517 n.r.; Ingamells 2004, p. 144 n.r. *Olim* attr. Knapton

Spencer, v.q. Devonshire

J.612.446 [Countess of] STRAFFORD, [née Lady Anne Campbell (1720–1785)] m/u, c.1754. Lit.: Steuart 1905, p. 42 n.r.

J.612.447 Lady STRANGE, née Isabella Lumisden (1720–1806), Jacobite, sister of Andrew Lumisden, ∞ Sir Robert Strange, engraver and Jacobite, in a white dress with blue ribbons, holding a white rose, pstl, ov., c.1760 (desc.: sitter's son, Sir Thomas Strange; his daughter Anne, Mrs Edmund ffoulkes (1831–1915), Oxford; her son, Edmund Andrew ffoulkes (1867–1949), Eriviat Hall, Denbigh). Lit.: James Dennistoun, *Memoirs of Sir Robert Strange*…, 1855, II, p. 278 n.r.;Annie Raine Ellis, ed., *The early diary of Frances Burney, 1768–1778*, London, 1889, I, p. 273 n.1; Steegman 1957, p. 100 n.r.; Morgan 1999, p. 14 n.r.; Morgan 2004, p. 234 n.r. φ

J.612.448 [*olim* J.612.426] Lady, of the STEUART family [?Margaret Steuart-Barclay of Collairnie (1721–), ∞ 1754 James Steuart, 10th Laird of Allanton], pstl/ppr, 74.9x59.7 (desc.: [great-great-grandson] Sir Alan Henry Seton-Steuart, 4th Baronet of Allanton and Touch (1856–1913), Touch, 1907. Sir Douglas Seton-Stuart, Bt. William Rockhill Nelson Trust, Kansas City, Missouri; New York, Christie's, 10.V.1989, Lot 119. Richard Feigen, New York; PC; New York, Sotheby's, 30.I.2019, Lot 153 repr., est. $6–8000). Lit.: *Connoisseur*, XVIII, 1907, p. 92 repr., anon., unknown sitter [new attr.] φδν

J.612.4486 Humphry STURT of Crichel (1725–1786), in Vandyke dress, pstl, c.1760 (PC Dorset 2011). Lit.: Dorchester 2011, fig. 3 φ

J.612.449 Mrs Humphry STURT of Crichel, née Mary Pitfield (1740–1807), with her eldest son Humphrey Ashley Sturt (1760–1825), m/u
~grav. James Watson 1771

J.612.451 Diana STURT of Crichel, later Lady Milner (1758–1805), in a blue cloak trimmed with ermine holding a cittern, pstl, 73x57 (desc.: Hon. Mrs Martin; London, Christie's, 2.VII.2013, Lot 66/67 repr., est. £10–15,000, b/i; London, Christie's, 5.XII.2013, Lot 98 repr. est. £5–8000, £4500 [=£5625]) [new identification] φνσ

J.612.454 ~pendant: Mary STURT of Crichel (1759–) in a pink cloak trimmed with ermine holding a basket of flowers, pstl, 73x57 (desc.: Hon. Mrs Martin; London, Christie's, 2.VII.2013, Lot 67 repr., est. £5–8000, £4000 [=£5000]) [new identification] φνσ

J.612.456 Sir Harbord Harbord, né Morden, Baron SUFFIELD (1734–1810), KB, MP, groom of the Bedchamber 1763; & pendant: Baroness, née Mary Assheton (1741–1823), pstl/ppr, 58.5x46.4 (Clarendon Gallery, London. New York PC; New York, Doyle, 30.X.2019, Lot 72 repr., est. $2–4000, $6875; PC) φ

Suffield, v.q. Harbord

J.612.457 Countess of SUFFOLK, née Lady Charlotte Finch (1754–1828), as a child, m/u (Packington House, 1797, Musgrave's lists)

J.612.458 Countess of SUFFOLK, née Maria Constantia Trevor (1743–1767), aged 23, pstl, 76x63.5, 1766 (Major A. J. P. Hope, Luffness House, East Lothian) φ

~grav. J. Watson

J.612.461 Anthony Langley SWYMMER (c.1724–1760), MP, m/u, frame by Robert Tull, p. 1753. Lit.: Morgan 2004, p. 239 n.r.

J.612.462 Mrs Anthony Langley SWYMMER, née Arabella Astley (?1719–1785), m/u, p.1753. Lit.: Morgan 2004, p. 239 n.r.

J.612.463 Lady at work [Lady Elizabeth Keppel, later Marchioness of TAVISTOCK (1739–1768)], crayons, Free Society 1761, no. 54 (Blenheim, 1797, Musgrave's lists)

Marchioness of TAVISTOCK, née Lady Elizabeth Keppel, pstl, c.1760 (Ham House, National Trust, inv. 1140012), v. s.n. Coventry

J.612.466 Marchioness TOWNSHEND, née Anne Montgomery (?1752–1819), in a white dress with black lace shawl, pink ribbon in her hair, pstl, 72.5x56 [c.1776] (Desc.: 6th Marquess Townshend, Raynham Hall; London, Christie's, 5–7.III.1904, Lot 1 n.r., as Early English; 105 gns; Colnaghi; desc.: 2013; London art market 2014). Lit.: Durham 1926, p. 8 n.r., as early English; Duleep Singh 1928, II, p. 210, no. 77 n.r.; Cockayne 1953, XIII/1, p. 810 n.r. [new attr.] φ

J.612.468 George, 2nd Marquess TOWNSHEND (1753–1811) and Lord John Townshend (1757–1833), Whig politician, as boys, pstl/ppr, 60x70, c.1764 (Desc.: Lady Agnes Durham, Raynham Hall, 1926. Mrs Edith de Kosinsky, Maplewood, New Jersey, 1974. Geneva, Koller, 13.XI.2000, Lot 1188 repr., est. SwFr8–12,000, SwFr9000. Galerie Aubry, Morges. Hamburg, Kendzia, 14–15.IX.2018, Lot 371 repr., attr., est. €3500; Weiss Gallery, London). Lit.: Durham 1926, p. 32 n.r., as by Cotes; Duleep Singh 1928, II, p. 238, no. 18, attr. Cotes; Johnson 1976, rejected no. 57, ?attr. Read; Ingamells 2004, p. 462 n.r., attr. Cotes φν

J.612.47 A woman teaching a child the alphabet, Miss TOWNSHEND, daughter of Mr Charles Townshend [?Anne Townshend, later Mrs Richard Wilson; Mrs John Tempest], and Lady Dalkeith, [?Lady Caroline Campbell, Baroness Greenwich, Countess Dalkeith (1717–1794), wife of Charles Townshend], crayons, Free Society 1761, no. 38. Lit.: Morgan 1999, p. 12 n.r.

J.612.471 Miss TRIMMER, [?Selina (1764–1829), governess to the Devonshire House nursery], one of the 12 children of Mrs James Trimmer, née Sarah Kirby (1741–1810), writer and educationalist, with her cat, pstl, 56x43 (F. R. Meatyard, London, 1934, advertised, 30 gns) φ

~grav. J. Watson
~grav.: anon., mezzotint

J.612.472 ~cop.; & pendant: J.612.4721 Boy wearing a blue coat and waistcoat, pstl, 47x38 ov., in gilt composition frames with gadrooned edges (Washington, West Sussex, Toovey's, 2.I.2009, Lot 1002 repr., circle of John Russell, est. £400–600.) [new attr., ?] φκν

J.612.473 ~(*girl*) cop., pstl, ov. (Patricia Harvey; London, Bonhams Knightsbridge, 15.XII.2015, Lot 43 repr., part, with pendant a/r Cotes, est. £200–300) φκσ

J.612.474 Mrs Robert WADDILOVE of Ripon, née Anne Hope Grant (1756–1797), pstl, 61x48 (Countess of Seafield, Castle Grant) attr. φν

J.612.476 Mrs Edward WALTER, née Harriot Forrester (c.1730–1795), daughter of Lord Forrester, mother of Viscountess Grimston, pstl, 60x49 (Gorhambury). Lit.: King 1983, pp. 65, 89, n.r., attr. Glain [new attr.] Φνσ

Photo courtesy Gorhambury Estates Company

Walpole, v. Dysart; Keppel

J.612.478 Charles WEDDERBURN of Pearsie (1748–1829), in the uniform of the East India Company, m/u, 1770 (Pearsie 1898). Lit.: Weddebrun 1898, p. 326

J.612.479 Sir John WEDDERBURN, 5th Bt of Blackness (1704–1746), the artist's uncle, m/u, executed from memory (Sir William Wedderburn, sitter's son [??], Meredith, Gloucestershire, 1898). Lit.: Wedderburn 1898, p. 284 n.r.; Morgan 1999, p. 14 n.r.

J.612.48 =?Sir John Wedderburn, Sr Alex's son, copy by Miss Read (Ballindean House, Musgrave's lists, 1798)

J.612.481 Lady WEDDERBURN [née Jane Fullarton] (Ballindean House, Musgrave's lists, 1798)

J.612.482 Two Misses WEDDERBURN [Susannah (1734–1776) and Agatha (p.1736–c.1770), Mrs John Smyth, daughters of Sir John Wedderburn & Jean Fullarton], pstl, c.1746 (Sir William Wedderburn, sitter's son, Meredith, Gloucestershire, 1898). Lit.: Wedderburn 1898, pp. 263, 287 n.r.; Morgan 1999, p. 14 n.r.

Wedderburn, v. Finlay

J.612.483 Lady Henrietta WILLIAMS-WYNN, née Somerset (1748–1769), m/u (Badminton 1796, Musgrave's list, no. 55)

J.612.484 Lady Henrietta Somerset, later Lady Henrietta WILLIAMS-WYNN, ¾, m/u, ov. (Badminton 1796, Musgrave's list, no. 95)

J.612.4835 Lady WILLOUGHBY de Eresby, née Lady Priscilla Barbara Bertie (1761–1828), pstl, 59x44 (Grimsthorpe Castle, Ancaster collection) φ

J.612.485 John, 2nd Lord WODEHOUSE (1771–1846) with his pet King Charles spaniel, pstl, 63.5x53 ov. (Swindon, Kidson-Trigg, 24–25.XI.2004, Lot 459 repr., as English sch., late 19th century. London, Sotheby's, 7.VI.2006, Lot 313 repr., as Read, est. £2–3000, b/i; Tony Haynes; London, Christie's South Kensington, 24.V.2011, Lot 296 repr., English sch., late 18th century, est. £1500–2000 Donnington, Dreweatts, 12.X.2011, Lot 25 repr., English sch., est. £1500–2000, £650; Donnington, Dreweatts, 2.X.2012, Lot 61 repr., English sch., est. £600–800) [new attr.] Φσ

Photo courtesy Kidson-Trigg

J.612.487 Elizabeth WOOD (1761–), wearing Levantine costume brought by her father Robert Wood, discoverer of Palmyra, 76x63.5, 1773 (Major H. T. A. Hog, Newliston, West Lothian; Mrs Alston of Johannesburg). Lit.: Morgan 2007, fig. 1 φ

Frederick, Duke of York, v. s.v. George IV

J.612.489 Henry Benedict Maria Clement Stuart, Cardinal, Duke of YORK (1725–1807), m/u, a/r Blanchet (Glasgow, Christie's, 12.VI.1996). Lit.: Morgan 1999, p. 15 n.r.

J.612.49 Mrs Charles YORKE, née Agneta Johnson (1740–1820), 2nd daughter and co-heiress of Henry Johnson of Great Berkhamstead, in a blue dress, 57x43 (Earl of Hardwicke; sale p.m., London, Christie's, 27.VI.1924, Lot 127 repr., with pendant: Lady Beauchamp, her sister, 65 gns; Yorke) Φ

J.612.492 Joseph Sydney YORKE (1768–1831), Lord of the Admiralty, MP for Reigate, with his dog, 1772, pstl (PC 2014)

~grav. Valentine Green, as of Joseph Sidney Yorke aged three years, 1772

~~grav. Richard Brookshaw, mezzotint, lettered Du Bussy, "Le chien chérie/Dédié à Mr Charles Huguet de Montaran, Conseiller du Roy eu ses Conseils, des Finances, Administrateur de l'Ecole Royale Gratuite de Dessin", pendant to *L'Heureux Lapin* [*v. s.n.* J.9.5705]

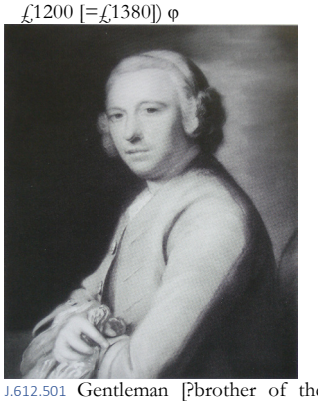
J.612.495 Simon II YORKE (1770–1834) and his sister Etheldred (1772–1796), pstl, ov., c.1775 (Erddig, Clwyd, National Trust, inv. 1149419, ERD.P.33). Lit.: Cust 1914, II, p. 208 & pls. opp. pp. 254 & 272; "Chronicles of Erthig on the Dyke"; *Connoisseur*, XL, 1914, repr. p. 40; Merlin Waterson, *The servants' hall: a domestic history of Erddig*, London, 1980, p. 46, fig. 4; Gilbert 1996, p. 198 φ

J.612.496, v. J.612.401

J.612.497 Two young princes, Free Society 1765, no. 152

J.612.498 Boy with a dog, crayons, Society of Artists 1771, no. 134

J.612.499 Gentleman in a blue coat, yellow waistcoat, pstl, 61x51 (London, Sotheby's, 16.VII.1998, Lot 20 repr., est. £1500–2000, £1200 [=£1380]) φ



J.612.501 Gentleman [?brother of the artist] in light mauve robe de chambre, turban, pstl, 59x51 (Exeter, Bearnes Hampton & Littlewood, 8.X.2009, Lot 467 repr., attr. Read, est. £2500–3500, b/i. Exeter, Bearnes Hampton & Littlewood, 21–22.VII.2020, Lot 373 repr., circle of Hoare, est. £300–500. London, Bonhams Knightsbridge, 21.X.2020, Lot 209 repr., as by Read, est. £1000–1500) φν

J.612.503 Naval officer, pstl, 57x45, in Kent frame (Richard "Dick" Ratcliffe (1934–2011), antiques dealer, The Manor House, Waddington, Lincoln; sale p.m., Lincoln, Golding, Young & Thos Mawer, 26.V.2012, Lot 272 repr., as anon. 19th century, est. £1000–1500, £3200. Donnington Priory, Dreweatts, 3.XII.2014, Lot 7 repr., as follower of Hoare, est. £1200–1800) [new attr., ?] φα

J.612.5033 [*olim* J.64.3277] Boy with toy gun, pstl/ppr, 59x46 (Sir Francis Willington, Bt, Stanford Court, Worcestershire. London, Sotheby's, 12.VII.1984, Lot 72 repr., as by Russell, est. £2–3000. London, Sotheby's, 4.VII.2001, Lot 165 repr., as by Russell, est. £3–5000, b/I; English PC). Lit.: Jeffares 2006, as by ?Russell, cf. Read [??; new attr. 2023] Φν

Photo courtesy owner

J.612.5034 Boy with a dog, pstl, 60x47.5 (sale, details n/k, 24.?IV.1986, Lot 286. Newbury, Dreweatts 1859, 14.XII.2021, Lot 115 repr., anon., est. £800–1200) [new attr.; cf. J.612.498] φν

J.612.5036 Boy in a pink Van Dyke costume, pstl/ppr. 60x44.5 (Sabin Galleries Ltd, London; acqu. 5.xi.1968 as by Franics Cotes, £225, Edward W. Franklin, Charlotte, North Carolina; desc.: Hillsborough, North Carolina, Leland Little, 12.III.2025, Lot 1013 repr., English sch.) [new attr.] φν

J.612.505 Four heads, m/u, a/r Carriera, c.1751. Lit.: Morgan 2004, p. 236

J.612.506 Madonna, m/u, a/r Guido Reni, c.1751. Lit.: Morgan 2004, p. 236

J.612.507 Lady, crayons, Free Society 1761, no. 41

J.612.508 Lady, crayons, Free Society 1761, no. 49

J.612.509 Lady, crayons, Free Society 1763, no. 174

J.612.51 Young lady playing with a kitten, Free Society 1765, no. 153

J.612.511 Young lady, crayons, Society of Artists 1766, no. 135

J.612.512 Young lady, leaning over a chair, with a dog, Society of Artists 1769, no. 145

J.612.513 Two young ladies, crayon, Society of Artists 1769, no. 147

J.612.514 Lady, crayons, Society of Artists 1770, no. 299

J.612.515 Girl, crayons, Society of Artists 1771, no. 135

J.612.516 Young lady, crayons, Society of Artists 1772, no. 268

J.612.517 Young lady, crayons, Society of Artists 1772, no. 269

J.612.518 Lady, crayons (Hon. Charles Dillon; London, Christie's, 11.II.1775, Lot 40)

J.612.519 Lady, pstl, Royal Academy 1776, no. 229

J.612.52 Lady, pstl, Royal Academy 1776, no. 230

J.612.521 Lady, crayons, Free Society 1779, no. 135

J.612.522 Lady singing, pstl/ppr, 58.4x47.9 [c.1775] (Bath, Holburne Museum, inv. 2000.4. Legs Frank Brown 2001) [new attr., ?] φανσ

J.612.524 Lady, pstl/ppr, 59x44, in original carved Chippendale frame (H. F. Webb, great-grandson of John Russell; acqu. 1912 [according to 1927 cat.], Emile Gross; Xavier Haas; New York, Anderson, 20–21.I.1927, Lot 115 repr., $1300) [?attr.] Φ?α

J.612.5241 =?head of a lady, pstl (London, Christie's, 16.V.1918, Lot 21 n.r., with others by Gardner; Meyer Sée)

Young girl holding a cat (New York, Sotheby's Arcade, 20.VII.1994, Lot 17 repr., attr.) [a/r Perronneau, Mlle Huquier, q.v.]

J.612.527 Lady, pstl, 58x43 (Marquess of Lansdowne). Éc. fr. XVIIIe [??; new attr.] φαν

J.612.529 Lady in white dress and blue mantle, pstl, 60x44.5 (Sudbury Hall, National Trust, inv. 652623 SUD/D/32, cat. 45). Manner of Hoare or a/r Cotes? [new attr.] Φν

Photo courtesy National Trust

J.612.531 Girl with dog, pstl, 72x57 (Salomon; Berlin, Lepke, 5–7.XI.1912, Lot 539 repr., anon.). [new attr.] φν

J.612.532 Lady with a dog, pstl, 58.5x47 (London, Christie's, 12.IV.1929, Lot 82 n.r., 7 gns; Field)

J.612.533 Partly clothed bust portrait of young girl, pstl (desc.: Jane Cox (1854–1956), Highcliffe, Lympstone, Devon; Rickeard, Green & Michelmore, 24–25.II.1954, Lot 428 n.r.)

J.612.534 Young girl, in a yellow dress, embroidring, pstl/ppr, 52x40 (London, Sotheby's, 14.IV.1994, Lot 406 repr., est. £2000–3000. =?London, Sotheby's, 14.II.1995, Lot 66 repr., est. £1000–1500, b/i) φ

J.612.535 Lady, pstl/ppr, 59.5x49 ov. (London, Sotheby's, 4.VII.2002, Lot 108 repr., est. £4–6000, b/i) Φ

Photo courtesy Sotheby's

Lady in a white dress and cap with blue ribbons holding a rose (Lewes, Gorringes, 4–5.II.2009, Lot 1636 repr.) [v. Éc. fr.]

J.612.539 Lady in a white dress, as Thalia, pstl, 61x50 (Norrköpings auktionskammare, 28–29.IX.1959, Lot 242 repr.; SKr1400. Stockholm, Bukowskis, 1–4.VI.2010, Lot 365 repr., English sch., est. SKr15–25,000) [new attr.] φν

J.612.547 Lady, pstl/ppr, 64x54 (French art market 2012) [new attr.] φν

J.612.549 Lady wearing pink, pstl, 59x47 (Salisbury, Woolley & Wallis, 13.III.2013, Lot 41 repr., attr. Francis Cotes, est. £400–600; Salisbury, Woolley & Wallis, 5.VI.2013, Lot 153 repr., attr. Francis Cotes, est. £200–300; Salisbury, Woolley & Wallis, 24.IX.2014, Lot 73 repr., attr. Francis Cotes, est. £80–120; Sherborne, Charterhouse, 23.I.2015, Lot 505 repr., est. £100–150) [new attr.] φν

J.612.551 Lady in a white dress with pink ribbon and pearls in hair, pstl, 53x43 (Bristol, Dreweatts & Bloomsbury, 19.XI.2015, Lot 17 repr., circle of Downman, est. £300–500). Lit.: Seth 2021, p. 113 repr. [new attr. 2015] φν

J.612.552 Lady in a white dress with blue mantle, pearls in hair, pstl/ppr, 63.2x53.2 (London, Bonhams Knightsbridge, 18.X.2016, Lot 124 repr., circle of Beechey, est. £600–800. West Sussex, Bellmans, 28.III.2024, Lot 1249 repr., est. £300–500; London, Chiswick Auctions, 18.IX.2024, Lot 29 repr., est. £2–3000, £960) [new attr., ?] φ

J.612.5521 Lady in a white dress with blue mantle, pink ribbon in hair, pstl, 63.5x53 (Canterbury, 29–30.XI.2016, Lot 405 repr., 19th century continental sch., est. £120–160) [new attr., ?] φ

J.612.5522 Lady in a white polonaise, pstl, 60x46 (Salisbury, Woolley & Wallis, 12.IX.2017, Lot 123 repr., with later copy of Lawrence, Mrs Siddons, est. £1000–1500) φα

J.612.5523 Lady in a white dress, blue shawl, pstl/ppr, 61x48.3 (PC Bryn Mawr; PC Ardmore, Pennsylvania; Philadelphia, Freemans, 12.VII.2018, Lot 1074 repr., British sch., est. $1000–1500, b/i) [new attr.] φν

J.612.5524 Lady in a white dress, blue shawl, pstl, 60x47 (Winchester, Bellmans, 3–5.VII.2019, Lot 2175 repr., as French sch., est. £700–1000) [new attr.] φ

J.612.5526 Two ladies holding a sheet of music, pstl, 57x45 (London art market 2021) [new attr., ?] φαν

J.612.5527 Lady in a white dress, blue shawl, pstl/ppr, 46x36 (Oxford, Mallams, 8.III.2023, Lot 452 repr., follower of Russell, est. £100–150) φν

J.612.5528 Lady in a white dress, pink fur-trimmed stole, pstl/ppr, 60x49 (Newbury, Dreweatts 1759, 14–15.XI.2023, Lot 183 repr., attr., est. £500–700) φα

J.612.5529 Lady in a white dress, pink fur-trimmed stole, pstl/ppr, 58.5x50 ov. (PC, The Grange, Wendover; Woolley & Wallis, 2.X.2024, Lot 95) [new attr., ?] φαν

J.612.558 Child, crayons, Free Society 1764, no. 150

J.612.559 Two pstls, 1764 (comm. James Grant of Grant, framed Thomas Vialls). Lit.: Simon 1996, p. 132, citing Seafield papers, Scottish Record Office, GD 248/449/1/57

J.612.56 Child, Free Society 1769, no. 175

J.612.561 Three children, crayons, Royal Academy 1773, no. 229

J.612.562 Unspecified item (Norton Conyers, 1773–74, Musgrave's lists)

J.612.563 A child's head, pstl, Royal Academy 1774, no. 210

J.612.564 Lady and child, pstl, 90.5x76.5 ov. (Royal Collection, inv. RCIN 453068, as anon., Madonna and Child) [new attr.; cf. J.612.175] φν

J.612.566 Unspecified item (Tower of Alloa, Musgrave's lists, 1797)

J.612.567 Unspecified item (Blenheim, 1797, Musgrave's lists)

J.612.568 A beautiful head of Cupid, crayons (the artist, don: Lord Harcourt, Nuneham-Courtenay a.1797). Lit.: *A description of Nuneham-Courtenay in the county of Oxford*, 1797, p. 41 n.r.