READ, Katherine
Dundee 1723 – between India and London 15.XII.1778

Katherine (or Catherine), Read (Reid, Reade etc.) was a niece of the Jacobite Sir John Wedderburn, who was executed after the ’45. It is unclear precisely how or when she arrived in Paris, although letters to a distant cousin in London suggest that she was brought over by the duc de Nivernais and given her address (hôtel de Châtillon, rue de Tournon). Read’s family was close to the key figure of Andrew Lumsden, secretary to the exiled Stuart king, and his brother-in-law, Robert Strange, a painter and engraver. After Callooden, 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. It seems plausible that he may have been instrumental in introducing Read to French artistic circles. An oil self-portrait shows Read in the same pose as La Tour’s celebrated aut portrait 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, notwithstanding her reference to “my old master La Tour” in a letter of 1753 (Steuer 1908, 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 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 1753.

Following the Pretender’s expulsion from France, Read followed many of the Jacobite contingent to Rome, where, according to a letter from Lumsden (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 pastilile, and has done some portraits that are thought a 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, 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.” In another letter, to her brother, Captain Alexander Reid (6.I.1752), she explains: “I have staid one year in Rome; thence for, according to the 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 (although some sources confuse artist and sitter). Her stay in Paris seems to have been brief, and she was back in London by 1753, 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. The poet William Hayley enjoined: “Let candid justice our attention lead/To the soft crayon of the graceful Read”; there are many portraits attributed to her of the abbe 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-Straungways, chose her sitting with the pastellist on Saturday 7.IV.1764 as the opportunity to elope with the penniless actor William O’Brien.

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 advertisement, 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, she travelled to Paris in mid-1764, when a memorandum of the Bâtiments du roi records portraits of the comte d’Artois and of Mme Elsbeth commissioned by the Dauphin through Marjory, for 20 louis each, paid 12.X.1764. (Two anonymous portraits on the art market in 2006 probably of d’Artois and, not Madame Elsbeth, but her sister Madame Clotilde, have plausibley been identified with these.) The trip is confirmed by a notice in the Gazetteer and new daily advertisement 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 Pastel to the Royal Highnesses. The Princess Louise and Princess Caroline are sitting to the celebrated Miss Read for their portraits in Crayons.

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, both in oil, 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 in 1765 (but not in 1766) and 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-Eugène van der Meulen, she 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.

Read employed a number of framers who have been identified, including Thomas Fenthem, 52 Strand, London; Robert Tull, of St James’s and Broad Street, and Thomas Viulls, 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, t. p. 138) reporting that she had shipped the “Crayon
in 1775, a date widely reported as that of Read’s newly appointed governor of Madras, who sailed intended that she travel with Lord Pigot, the new governor of Madras, who was a former acquaintance of Read. Read was not pleased with the decision and felt that she would have been better off remaining in London. However, she eventually decided to make the journey to India.

On the second visit, Burney—though never taught by Read—described her as “a very wonderful girl”. She was noted for her talent in drawing and had “a most astonishing genius for drawing, which, if well trained, would make her a very happy subject for Miss Read to copy 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 influence of her older sister. It is possible that the pose of her double portrait of the Yorke children comes 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 house, where she was introduced to Read. As Burney described her 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 “Rosalia 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 Helen 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 reach perfection; their not standing appears to me the only inferiority they have to oil colours; while they are now nothing can be so soft, so delicate, so charming. We went afterwards into the room, where Miss Reid and her lively niece were sitting. … She is a very clever woman, & in her Profession has certainly very great merit, but her name 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 England rather than travelling on to Calcutta. Having made her will, she set off with her niece and her husband’s correspondent, Miss Read, 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 influence of her older sister. It is possible that the pose of her double portrait of the Yorke children comes from that of the Lion portrait of the Carpenter girls shown at the 1771 Society of Artists.)

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 Sheilburne’s diary (8.X.1766) requesting that Sir Joshua send her husband’s portrait to “Miss Read” 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 influence of her older sister. It is possible that the pose of her double portrait of the Yorke children comes from that of the Lion portrait of the Carpenter girls shown at the 1771 Society of Artists.

Bibliography


GENEALOGIES Wedderburn

Salon critiques

Anon. Review of Free Society exhibition, “To the printer of the…”, St James’s chronicle, 1771.

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 do Honour to her Country. Her Picture of the two Gentleman playing with a Greyhound.


No. 229. Three children, in crayons. By Miss Read. – We have seen two portraits by Miss Read, found her a particular subject of interest.

Anon., “Critical observations on the pictures which are now exhibiting at the great room, Spring-garden, Charing-cross, by the Society of Arts of G. Britain, 1768”, The Vei 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 Garden and Mr Christie’s, London, 1771:

[pp. 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 naiviteness in her children, as well as in Cotes’s, but less of it; and herein she seems to be his imitator.

[pp. 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 crayon 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: The ladies’ crayons are filled with grace and elegance; her expression of modesty; youthful cheerfulness; 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”, Midddlesex 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

16.2.101 SELF-PORTRAIT, pastel (Mrs Cox, née Douglas, of Brighton, 1805); desc.: Jane Cox (1854–1956a), Highcliffe, Lymepton, Devon; Riccaed, Green & Michelmore, 24–25.1.1954, Lot 427 n.r.; desc.: PC 1999 (Stuart 1905, p. 39 n.r.; Morgan 1999, pl. 1)

Adland, Sir Digby

16.2.102 [Lady Ada]

Self-portrait, pastel (Lady Ada, née Lady Frances Mariel Fosstraings, 1755–1814), in blue and white dress with white headdress, pastl/ppr, 41x36 [c.1763] (PC 2012) φφ

 φφ

Nets courtesy of owner

“pendant, r. Digby” 16.2.108 Thomas Bruce-Brudenell, LordBruce, Earl of Ailesbury (1729–1814), pastel, 46.7x36.8, c.1751 (Yale Center for British Art, inv. B2013.8. Desc.: Savemake; London, Sotheby’s, 7.viii.2011, Lot 291 repr., est. £4,000–6,000; withdrawn; London, Sotheby’s, 4.vii.2012, Lot 166 repr., est. £4,000–6,000 [£4,000]; Lowel Libron 2015; acq.); Lit.: Morgan 2004, p. 237 n.r.; Morgan 2006, fig. 4 φφ
1612.136 Countess of BEAULIEU, née Lady Isabella Montagu (c.1705–1786), pastellist, pstl, 71x58.5 (Beaulieu inv. M378) Φ

1612.137 Mrs John BERESFORD, née Anne Constantia de Ligondes (–1770), pstl, 66x58.5 (PC). Lit.: Laing 1992, p. 147 n.r., attr. Simon Pine; olm Robert Edge Pine [new attr.] Φ


1612.139 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

1612.140 Lady BUCKLEY, née West (c.1767–1832), pastellist/ppr, 43x34 ov. (desc.; London, Sotheby’s, 29 XI.2001, Lot 213 repr., est. £4–6000, £3000) Φ

1612.141 Lady BUTE, née Mary Wortley Montagu (1718–1794), pastellist, 57x44.5 (Earl of Wharncliffe, Carlton House). Lit.: Manners 1932, p. 37 repr. Φ

1612.142 Hon. Mrs Edward BOSCAWEN, née Frances Evelyn Glenville (1719–1805), mother of the Duchess of Beaufort, pstl, 62x47 (Badminton, Duke of Beaufort, as by Hamilton) [new attr.; ?; cf. Cotes] Φ

1612.143 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

1612.144 Richard BULL (1721–1805), MP, of High Ongar and Northcote; & pendant: 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.] Φ

1612.145 Member of the ?BRUCE family, pstl, 58x44.5 (2010) [new attr.; ?] Φ


1612.147 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 Φ


1612.149 Lady [Lady Charlotte Susan Campbell] Φ

1612.150 Lady Mary Montagu Scott, later Countess of Courtown (1769–1823), Charles William, Earl of Dalkeith, 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

1612.151 =?pastellist (Wm Dugald Stuart 1903). Exh.: London 1903, no. 262 n.r., unknown artist Φ

1612.152 Lady Augusta CAMPBELL, ∞ 1788 Brigadier-General Henry Mordaunt Clavering, a child, crayons, Free Society 1764, no. 149 Φ

1612.153 =?pastellist, 58x46 (Inveraray) [aw attr. Cotes; as of Lady Charlotte Susan Campbell] Φ
J.612.165 Lady Frederick CAMPBELL [née Mary Meredith (1732–1807), Countess Ferrers], as Winter, pastel, 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.] φ

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, pastel, 61.6x48.3, c.1765 (Royal Collection RCIN 400904, attr. Carlton House 1816) ϕ

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


J.612.171 MRS PHILIP CHAMPION DE CRESPIGNY [née Bets ey Handley (1743 –1772)], in a white muslin dress, grey-blue background, pastel/paper, 61x46.4 (Chudleigh, no. 64, attr.). Lit.: Morgan 2004, p. 236

J.612.172 Queen CHARLOTTE, 1761 [Society of Artists 1761]. Lit.: Morgan 2006, n. 24 n.r.

J.612.173 Queen CHARLOTTE, half-length, head to left, white dress, blue sleeves, ermine tippet, pearl necklace and ornaments, pastel, 58.5x43. Free Society 1763, no. 2174 (=? Earl of Chichester 1891). Exh.: London 1891, no. 75. Lit.: Ingamells 2004, p. 103 n.r.

J.612.174 Queen CHARLOTTE holding the Prince of Wales [later George IV (1762–1830)] in her lap, crayons, 1763. Lit.: Walpole 1937, p. 136

J.612.175 Princess Cheroffini [contessa CHEROFFINI, née Francesca Gherardi ( – 1778)], mistress of cardinal Albani, m/u, c.1751. Lit.: Morgan 2004, p. 236


J.612.177 Mary Anne COKE, née Campbell (1727 –1811) or 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, ps tl, 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.; ? cf. Middlesex] Φν


Lady COTES, pstl, 61x45 (Maxwell; London, Bonham’s, 4.vii.1968, Lot 197, as by Cotes). Exh.: Toynbee Hall, III.1890 [new attr.] Φν


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

~grav. Finlayson 1771, with ermine robe

David CREIGHTON (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) Φν

James Colyear DAWKINS (1772–1799) holding a rabbit, pstl, 48x32 & pendant: J.612.212

James Colyear DAWKINS reading a book, pstl, 48x32 & pendant: J.612.211

David CREIGHTON (1760–1843), chief mate of the East India Company merchant ship Dovaston, pstl, 49x40, c.1775 (London, Sotheby’s, 13.xii.1997, Lot 43 repr., est. £2–3000, b/i; London, Sotheby’s, 26.xii.1998, Lot 4 repr., est. £1000–1500, £1000; pc 2006). Lit.: Morgan 2006, fig. 9 Φ

David CREIGHTON (1760–1843), chief mate of the East India Company merchant ship Dovaston, pstl, 49x40, c.1775 (London, Sotheby’s, 13.xii.1997, Lot 43 repr., est. £2–3000, b/i; London, Sotheby’s, 26.xii.1998, Lot 4 repr., est. £1000–1500, £1000; pc 2006). Lit.: Morgan 2006, fig. 9 Φ

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

Lady Anne Horston, Duchess of CUMBERLAND, née Luttrell (1743–1808). Lit.: Steuart 1905, p. 44 n.r.


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

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) Φ

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James Colyear DAWKINS (1772–1799) holding a rabbit, pstl, 48x32 & pendant: J.612.211

James Colyear DAWKINS reading a book, pstl, 48x32 & pendant: J.612.211

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
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Smith, £600–800, £780; Wilkins & Wilkins 2004, exh. Olympia, attr. Read Φ

Photos courtesy Wilkins & Wilkins


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

Derby, n. Hamilton


~cop. John Constable, pnt., 45.1x36.2, inscr. versa “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 Dyasr’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)


~pendant, v. Adair

1612.231 Miss Kerr, sister of Lord Newbattle [Lady DORMER, née Lady Elizabeth Kerr (1765–1822)]. Lit.: Steuart 1905, p. 44 n.r. v. g. Kerr

1612.234 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.; Steuart 1905, p. 44 n.r.


1612.238 Countess of DYSART s.j., née Lady Louisa Tollemache (Grimsthorpe Castle), v. Louisa, Countess of Dysart

1612.239 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 Keppe, Lesham Hall, Norfolk; London, Christie’s, 19.XI.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

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1612.241 Charlotte, Countess of Dysart, Pstl, 60x45 (Lord Tollemache, Helmingham Hall).
Attr. "Φ"

1612.283 Mrs Erskine, in white dress with pink cloak, pearls in her hair, Pstl, 60x47 (Georgian Galleries, London, adv. Connoisseur, Lond., 41928, as Cotes, [125]; London, Christie's, 27.31.1929, as Cotes, 9 gns; Lake) [new attr.] "Φ"

1612.244 Charlotte, Countess of Dysart, in a blue dress with flowers, Pstl/Slace, 60x47, 1760 (Ham House, National Trust, inv. 1140008, Ham/XX/400) "Φ"

1612.258 Young lady playing with a hare [member of the Fitzgerald family], Crayons, Free Society 1762, no. 47, identified Walpole as "Kildare" Fitzgerald, v.q. Local
Fitzmaurice, v. Landowne; Lecale Fitzroy children, v. Grafton

1612.248 Countess of Eglinton, née Jane Lindsay (1757–1778), Pstl, 56.5x46 (PC). Attr. "Φ"

1612.259 Countess of Fortrose, née Harriet Lamb, known as Powell (–1779), Courtesan, m/u. Lit.: Steuert 1905, p. 44 n.r.
Fox-Strangways, v. Adair; Digby


1612.269 Mrs Peter Gaskell, née Christiana Gulielma Penn (1733–1803), Pstl/Pr, 59x49 (London, Religious Society of Friends in Britain, inv. F/193) [new attr.].


1612.272 ~ version, Pstl/Pr, 57.x44.5. (Bath, American Museum & Gardens, inv. 1985.133, as of Gulielma Maria Springett, née 1672 William Penn. Legs 1985) [new attr., new identification] "Φ"
The prince [future GEORGE IV]. Free Society 1763, no. 2175

GEORGE IV as prince, with Frederick, Duke of York and their dog, m/a, c.1766 (Frogmore, state bedroom, 1819). Lit.: Pyne 1819, t. p. 20

~grav. James Watson

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

Gibis, v. Chigi

Gladell, Câliner, v. Champion de Crespy

Duchess of GLOUCESTER, née Maria Walpole, Countess Waldegrave (1736–1807), in a white frock and lace cap trimmed with blue ribbons to match scarf twined around her arm, holding a dove to her cheek, grey background, pstl, 47x37 (Bertram Keppel, Lesham 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., ?]

Gordon, v. Chigi

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

Gunning, v.q. Argyll; Coventry


Harrington, v. Lea

Countess of HARRINGTON, née Lady Caroline Fitzroy (1722–1784), with her youngest child Anna Maria Stanhope (1760–1834), later Duchess of Newcastle. pstl, 81.6x64.2 (New York, Sotheby’s, 16.I.1986, Lot 169, as by Cotes) φ

Hampden, née Catherine Graeme (1749–1804), pstl, 76x57.5 (Brigadier C. E. Tyron-Wilson, Dalham Tower, Cumbria; London, Sotheby’s, 4.VII.2002, Lot 107 repr., est. £10-15,000, £15,000 [= £17,925]) Φ

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

Harcourt, v.q. Lee

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)

Harcourt, v.q. Lee

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

Grant, v. Chigi

Greater IMAGE: Photo courtesy Sotheby’s

Viscountess HAMPDEN, née Catherine Graeme (1749–1804), pstl, 76x57.5 (Brigadier C. E. Tyron-Wilson, Dalham Tower, Cumbria; London, Sotheby’s, 4.VII.2002, Lot 107 repr., est. £10-15,000, £15,000 [= £17,925]) Φ

Hampden, née Catherine Graeme (1749–1804), pstl, 76x57.5 (Brigadier C. E. Tyron-Wilson, Dalham Tower, Cumbria; London, Sotheby’s, 4.VII.2002, Lot 107 repr., est. £10-15,000, £15,000 [= £17,925]) Φ

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Hampden, née Catherine Graeme (1749–1804), pstl, 76x57.5 (Brigadier C. E. Tyron-Wilson, Dalham Tower, Cumbria; London, Sotheby’s, 4.VII.2002, Lot 107 repr., est. £10-15,000, £15,000 [= £17,925]) Φ

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Hampden, née Catherine Graeme (1749–1804), pstl, 76x57.5 (Brigadier C. E. Tyron-Wilson, Dalham Tower, Cumbria; London, Sotheby’s, 4.VII.2002, Lot 107 repr., est. £10-15,000, £15,000 [= £17,925]) Φ

Hampden, née Catherine Graeme (1749–1804), pstl, 76x57.5 (Brigadier C. E. Tyron-Wilson, Dalham Tower, Cumbria; London, Sotheby’s, 4.VII.2002, Lot 107 repr., est. £10-15,000, £15,000 [= £17,925]) Φ
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.


Lady Heathcote, née Yorke (1733–1769), sister of Lord Royston, crayons (Lord Royston, St James’s Square, London, 1761). Lit.: Walpole 1928, p. 39.

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

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

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

Polly Kennedy, alias Jones (~1781), courtesan, mistress of Sir Charles Bunbury ~grav. James Watson, p.1767


1612.329 Mrs Frederick KEPPEL, née Laura Walpole (c.1734–1813), as a child, in a blue frock, black and white lace cap, psl, 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 by Cotes, $220). Lit.: Johnson 1976, rejected no. 58 [new attr.] ϕν

1612.331 Mrs Frederick KEPPEL, née Laura Walpole, psl, 59x346, inscr. ϕν “Mrs Keppel 1760” (Lexham Hall 1910, pc.). Lit.: Dulce Singh 1927, i, 405, no. 6, as a/r Cotes [new attr.] ϕν


1612.337 Lady KILMOREY [née Anne Harleston (1708–1780)], m/u, Rome, c.1752. Lit.: Morgan 2004, p. 237

1612.338 =Lady Viscountess Kilmorey, crayons [Donington Park, ante-chamber, inv. 9.XI.1788]. Lit.: Kenny 2013, p. 144 n.r.


1612.344 Andrew LUMIÈDE, 2ndd, portrait, m/u/a, a.1753. Lit.: Morgan 2004, p. 239 n.r.


1612.346 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, psl, 70x54.5 (Dukes of Devonshire, as a Roman matron, portrait of Newcastle, as a child, in blue dress with lace trimmings and pink-ribboned lace cap, landscape background, psl, 70x54.5 (Dukes of Devonshire, as a Roman matron, portrait of Newcastle, as a child, in blue dress with lace trimmings and pink-ribboned lace cap, landscape background, psl, 70x54.5 (Dukes of Devonshire, as a Roman matron, portrait of Newcastle, as a child, in blue dress with lace trimmings and pink-ribboned lace cap, landscape background, psl, 70x54.5 (Dukes of Devonshire

1612.347 LOUISA ANNE, princess of England (1749–1768), ½ length, facing viewer, head turned ¼ 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, psl/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

1612.348 =Lady Viscountess Kilmorey, crayons [Donington Park, ante-chamber, inv. 9.XI.1788]. Lit.: Kenny 2013, p. 144 n.r.


1612.35 Andrew LUMIÈDE, 2nd, portrait, m/u/a, a.1753. Lit.: Morgan 2004, p. 239 n.r.


1612.353 =Lady Countess of Macartney, crayons (Marquess of Bute; Ruton Park, rough catalogue, s.d. [c.1800], f° 73, unattributed, among others by Lady Lonsdale).

1612.354 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, psl, 1764. Lit.: Steuart 1905, p. 44 n.r. ~grav. J. Spilbury 1764. Lit.: Claire Gillbride Fox, “Catherine Macauley, a eighteenth -century Clio”, Winterthur portfolio, iv, 1968, pp. 129–42, fig. 4. Ingarnells 2004, repr. p. 324

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

162.364 “The Esquimaux woman and child [MIKAI (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. 4 n.r. [Attr; cf. Miss Beaton]

162.365 Lady MILLER, née Grizedale Chalmers, psdt, 60x47 (Charles Walford; London, Christie’s South Kensington, 13.IV.2010, Lot 284 repr., with pendant, Mrs Cuming, follower of Katherine Read, est. £3,400; Billingshurst, Bellmans, 19–21.V.2010, Lot 480 repr., with pendant, est. £2,000–1,800; Billingshurst, Bellmans, 4–6.VII.2010, Lot 427 repr., with pendant, est. £800–1,200; Billingshurst, Bellmans, 6–8.VIII.2010, Lot 475 repr., with pendant, est. £800–1,200). Attr φα

The Esquimaux woman and child, society of Artists 1769, no. 174. Lit.: Walpole, “Better than her Crayons”

162.366 “The Esquimaux woman and child [MIKAI (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. 4 n.r. [Attr; cf. Miss Beaton]
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Lady Oakley, v. Beatson


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. £26. Lit.: Kerslake 1977, p. 105 n.r., no attr.

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

William Henry Bentinck, Marquess of Tichfield, 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). Lit.: Goulding 1936, no. 354 n.r., attr. Hoare; Kenny 2013, fig. 29 (?; new attt. 2016, ?; cf. Pond; sitter was at Christ Church 1755–57; as by Pond 2008–16).

1612.407 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

1612.409 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.612.412 Sir John READE (Ballindean House, Musgrave’s lists, 1798)

1612.414 Lady RIVERS, née Penelope Atkins (1725–1795), when Mrs George Pitt, m/u ~grav. Richard Purcell

1612.415 The artist’s niece[s], of the READ family, pstl/ppr, 37x32 (PC 1975, manner of Read) φβ


1612.418 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.

1612.419 ~/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.

1612.421 James Cecil, 1st Marquess of SALISBURY (1748–1823), KG, he ad 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.] ϕνσ

1612.427 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 of a few noblemen..., London, 1823, VI, anon., m/u, “in a masquerade dress as a Hussar” ϕνσ

1612.428 =/?version, Lady Charlotte SPENCER (1765–1766), pstl/ppr, c.1766 (Althorp)

Smyth, r. Wedderburn

1612.43 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, r. English sb.

Seton-Stuart, r. Stuart


1612.433 Lady Charlotte SPENCER (1765–1766), pstl/ppr, c.1766 (Althorp) Φ
George John, Viscount Althorp, 2nd Earl Spencer (1758–1834), in a bonnet, with his retriever, in a landscape, pastel/color, 62x49.5, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 514 n.r.

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

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), pastel/color, 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 paint; Garlick 1976, no. 516 n.r.

Countess Spencer, née Georgiana Poyntz (1737–1814), pastel, 60x47 (PC). Copy head a/r Batoni paint., c.1764 (Earl Spencer, Althorp)


Mary Sturt of Crichel (1759– ), in a pink cloak trimmed with ermine holding a basket of flowers, pastel, 73x57 (desc.: Hon. Mrs Martin; London, Christie’s, 2.VII.2013, Lot 67 rep., est. £5,000– £8,000, £4,000 [£5,625] [new identification], anon., unknown sitter [new attr.].
1612.456 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)

1612.457 Countess of Suffolk, née Lady Charlotte Finch (1754 –1828), as a child, m/u (Packington House, 1797, Musgrave’s lists)

1612.458 Countess of Suffolk, née Maria Constantia Trevor (1743–1767), aged 23, pstl, 76x63.5, 1766 (Major A. J. P. Hope, Luffness House, East Lothian)

1612.459 J.612.456 Sir Harbord Harbord, née 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)

1612.460 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, 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. 32 n.r., as by Cotes; Duleep Singh 1928, II, p. 238, no. 18, attr. Cotes; Johnson 1976, rejected no. 57, atr. Read; Ingamells 2004, p. 462 n.r., attr. Cotes ψ

1612.461 Anthony Langley SWYMMER (c.1724–1760), MP, m/u, frame by Robert Tull, p. 1753. Lit.: Morgan 2004, p. 239 n.r.

1612.462 Mrs Anthony Langley SWYMMER, née Arabella Astley (?1719–1785), m/u, p. 1753. Lit.: Morgan 2004, p. 239 n.r.

1612.463 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)


1612.465 Mrs Anthony Langley SWYMMER, née Arabella Astley (?1719–1785), m/u, p. 1753. Lit.: Morgan 2004, p. 239 n.r.

1612.466 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)

1612.467 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.

1612.468 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.

1612.469 Mrs Robert WADDILOVE of Ripon, née Anne Hope Grant (1756 –1797), pstl, 61x48 (Countess of Seafield, Castle Grant) attr. ψ

1612.470 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.

1612.471 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. Meaty, London, 1934, advertised, 30 gns) ϕ

1612.472 Boy wearing a blue coat and waistcoat, pstl, 47x38 ov., in gilt composition frames with gadrooned edges (Washington, West Sussex, Toovey’s, 2.1.2009, Lot 1002 repr., circle of John Russell, est. £400–600) [new atr.,?] ψ

1612.473 ~(girl) cop., pstl, ov. (Patricia Harvey; London, Bonhams Knightsbridge, 15.XII.2015, Lot 43 repr., part, with pendant a/r Cotes, est. £200–300) ψ

1612.474 Mrs Edward WALTER, née Harriot Forrester (c.1730–1795), daughter of Lord Forrester, mother of Viscountess Grimston, pstl, 61x48 (Countess of Seafield, Castle Grant) attr. ψ

1612.475 ~(girl) cop., pstl, ov. (Patricia Harvey; London, Bonhams Knightsbridge, 15.XII.2015, Lot 43 repr., part, with pendant a/r Cotes, est. £200–300) ψ

1612.476 Mrs Robert WADDILOVE of Ripon, née Anne Hope Grant (1756 –1797), pstl, 61x48 (Countess of Seafield, Castle Grant) attr. ψ
J.612.470 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.612.487 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) φ

J.612.488 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, 27.VI.2013, Lot 277 repr., with pendant: Lady Beauchamp, her sister, 65 gns; Yorke) Φ


J.612.490 Two young princes, Free Society 1765, no. 152

J.612.491 Boy with a dog, crayons, Society of Artists 1771, no. 134


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1612.5034 Boy with a dog, pstl, 60x47.5 (sale, details n/k, 24.4.1986, Lot 286. Newbury, Dreweatts 1859, 14.3.2021, Lot 115 repr., anon., est. £800–1200) [new attr.; cf. 1612.480] φν

1612.5035 Four heads, m/u, a/r Carriera, c.1751. Lit.: Morgan 2004, p. 236

1612.5036 Madonna, m/u, a/r Guido Reni, c.1751. Lit.: Morgan 2004, p. 236

1612.5037 Lady, crayons, Free Society 1761, no. 41

1612.5038 Lady, crayons, Free Society 1761, no. 49

1612.5039 Lady, crayons, Free Society 1763, no. 174

1612.5041 Young lady playing with a kitten, Free Society 1765, no. 153

1612.5042 Young lady, crayons, Society of Artists 1766, no. 135

1612.5043 Young lady, leaning over a chair, with a dog, Society of Artists 1769, no. 145

1612.5044 Two young ladies, crayon, Society of Artists 1769, no. 147

1612.5045 Lady, crayons, Society of Artists 1770, no. 299

1612.5046 Girl, crayons, Society of Artists 1771, no. 135

1612.5047 Young lady, crayons, Society of Artists 1772, no. 268

1612.5048 Young lady, crayons, Society of Artists 1772, no. 269

1612.5049 Lady, crayons (Hon. Charles Dillon; London, Christie’s, 11.II.1775, Lot 40)

1612.5050 Lady, pstl, Royal Academy 1776, no. 229

1612.5051 Lady, pstl, Royal Academy 1776, no. 230

1612.5052 Lady, crayons, Free Society 1779, no. 135

1612.5053 Lady singing, pstl/ppr, 58x47.9 [c.1775] (Bath, Holburne Museum, inv. 2000.4. Legs Frank Brown 2001) [new attr., ?] φανσ


1612.5055 Lady with a dog, pstl, 58.5x47 (London, Christie’s, 12.IV.1929, 7 gns; Field)

1612.5056 Partly clothed bust portrait of young girl, pstl (desc.: Jane Cox (1854–1956), Highcliffe, Lympstone, Devon; Ricketts, Green & Michelmore, 24–25.IV.1954, Lot 428 n.r.)

1612.5057 Young girl, pstl/ppr, 52x40 (London, Sotheby’s, 14.I.1995, Lot 66 repr., est. £1000–1500, b/j)

1612.5058 Lady, pstl/ppr, 59.5x49 ov. (London, Sotheby’s, 4.VII.2002, Lot 108 repr., est. £4–6000, b/j) Φ

1612.5059 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.]

1612.5060 Lady in a white dress, as Thalia, pstl, 61x50 (Norrköpings auktionskammare, 28–29.XI.1959, Lot 242 repr.; SKr1400. Stockholm, Bukowskis, 1–4.VI.2010, Lot 365 repr., English sch., est. SKr15–25,000) [new attr.] φν

1612.5061 Lady, pstl/ppr, 64x54 (French art market 2012) [new attr.] φν

1612.5062 Lady, pstl/ppr, 65x4.5 (Bath, Holburne Museum, inv. 652623 SUB/D/32, cat. 45). Manner of Houare or a/r Cotes? [new attr.] φν


1612.551 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] ϕ

1612.552 Lady in a white dress with blue mantle, pink ribbon in hair, pstl, 53x43 (Canterbury, 29–30.XI.2016, Lot 405 repr., 19th century continental sch., est. £120–160) [new attr., ?] ϕ

1612.553 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.] ϕ

1612.554 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

1612.555 Lady in a white dress with blue mantle, pearls in hair, pstl, 63.2x53.2 (London, Bonhams Knightsbridge, 18.X.2016, Lot 124 repr., circle of Beechey, est. £600–800) [new attr., ?] ϕ

1612.556 Two ladies holding a sheet of music, pstl, 57x45 (London art market 2021) [new attr., ?] ϕυ

1612.557 Child, crayons, Free Society 1764, no. 150

1612.558 Child, crayons, Free Society 1764, no. 229

1612.559 Three children, crayons, Royal Academy 1773, no. 229

1612.560 Unspecified item (Norton Conyers, 1773–74, Musgrave’s lists)

1612.561 A child’s head, pstl, Royal Academy 1774, no. 210

1612.562 Lady and child, pstl, 90.5x76.5 ov. (Royal Collection, inv. RCIN 453068, as anon., Madonna and Child) [new attr.] ϕ

1612.563 Specified item (Tower of Alloa, Musgrave’s lists, 1797)