READ, Katherine
Dundee 3.II.1723 – between India and London 15.XIII.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 wa autopsotrugs of Strange and his wife, Lumisden’s sister Isabella, as early as 1745, so it would seems probable 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, r 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 portrait of Madame Rosalba. 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 (Stuart 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 my 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 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 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 (5.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 oil 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 Carrara (no doubt the Cleopatra T.I.1790) 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.” In another letter, to her brother, Captain Alexander Read (6.I.1752), she explains: “I have said 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 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.V.1753 (Seth, forthcoming):

Miss Read by this time has left Venice where she re’d great civilities from Mad. 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 comtesse Gazolai?); if by Rosalba herself, it is unlikely to have been a fully finished pastel. Written from Paris, 20.V.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 Read 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 Humours of her Employers, to adopt the affected Arts 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 trade in 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 eulogise the relentless actor William O’Brien. The praise continued: anonymous verses in the Savi magazine, XXX, 1768, p. 34, “Apollo disappointed...Papi’a the praises of Miss Read” named her studio as in Jermy 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 1763 by Sébastien Jurtine (q.e.) seeking approval for his method. Read’s fixing method and samples were submitted to the committee on 26.1. and 23.III.1764, but her method was considered inferior to Jurtine’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 in London where he had been ambassador 1761–62 (AN O 1909), signed Engerland 1901, she addresses her hotel: hôtel de Châtillon, rue de Tournon), she travelled to Paris in mid-1764. A memorandum of the Bâtiments du roi (AN 1954), shows that Read was the comte d’Artois and of Madame Elisabeth 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 Elisabeth, but her sister Madame Clotilde, have plausibly been identified with these.) The trip is confirmed by a notice in the Gazetteer and new daily advertiser of 31.V.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 distinctly deficient. There is no evidence of La Tour, or even French pastel technique (except perhaps that her faces

Neil Jeffares, Dictionary of pastellists before 1800

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are often suffused in a bluesh 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 Mr Strange have been in oil, while the second portrait of Dr Mackenzie discovered here in 2022 is in pastel. Read’s sitters are often shown with child-like features, making dating from round about 1740. 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 Berwell and Mary Black, a response to the Royal Academy’s appointment of Angelica Kauffmann and Mary Moser). When the Society was threatened by the formation 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-Etienne Falconet, she defected to the Royal Academy a few years later, and her works were subsequently 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 (1767–68), 31 St James’s Street (1766–71) and Welbeck Street (1771–76). Elizabeth Carter, writing to Mrs Montague 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 changing (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 Listott pastels in his collection.

An examination of Andrew Lumitsden’s manuscript correspondence from Rome to Robert Strange in Naples (1762, National Library of Scotland, Add.9475, 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 Neavay (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 Lumitsden referred to pastels).

Read employed a number of framers who have been identified, including Thomas Fennam, 52 Strand; Robert Tull, of St James’s and Broad Street, and Thomas Vialls, of Fentham, 52 Strand, London; Robert Tull, of St James’s Place. Anon., “An historical and critical review of the paintings, &c. now exhibiting at the Great Room of the Magazine selected from the Universal Museum, repr. in the Beauties of all the Magazines selected, 1762,” p. 185–87: 52. A portrait in crayons of a young gentleman with a dog, Mr Cotes. 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.1768.

Billie Read, 52. A portrait in crayons of a young gentleman with a dog, Mr Cotes. 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.1768.

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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:

[Page 64] 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 Natureness in her children, as well as in Cotes, but less of it; and herein she seems to be his imitator.

No. 229. Three children, in crayons. By Miss Read

Charing-cross, by the Society of Arts of G. Britain, 1768. The Scots Magazine, XXXI. p. 1768, p. 251:

Two children, in crayons, by Miss Read. — We have seen much better crayon-paintings by this ingenious lady.
1612.128 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; Sabon; Asher Wertheimer, desc. Mrs Joan Conway; London, Sotheby’s, 22.II.2000, Lot 96 repr., est. £6–8,000, £5,800 [€6,670]). Lit.: Spies-Gans 2022, fig. 37 Φ

1612.130 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 of 1763 Φ

1612.131 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.

1612.132 Marchioness of BATH, née Lady Elizabeth Cavendish Bentinck (1735–1825), pstl, 61x46 (Longeat) Φ

1612.133 Lady of the ARUNDELL family, 3mary 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, ?] Φ


1612.129 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)

1612.134 Lady BEAUCHAMP-PROCTOR, née Laetitia Johnson (1764–1798), ∞ 1762 Sir William Beauchamp-Proctor, Br, 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

1612.135 Countess of BEULIEU, née Lady Isabella Montagu (c.1705–1786), pastellist, pstl, 71x58.5 (Beaulieu inv. M378) Φ

1612.136 Mrs John BERESFORD, née Anne Constantia de Ligondes (1725–1770), pstl, 66x58.5 (PC). Lit.: Laing 1992, p. 147 n.r., attr. Simon Pine; anew Robert Edge Pine [new attr.] Φ

1612.137 Mrs John HERSFORD, née Anne Constantia de Ligondes (1725–1770), pstl, 66x58.5 (PC). Lit.: Laing 1992, p. 147 n.r., attr. Simon Pine; anew Robert Edge Pine [new attr.] Φ

1612.138 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; Sabon; Asher Wertheimer, desc. Mrs Joan Conway; London, Sotheby’s, 22.II.2000, Lot 96 repr., est. £6–8,000, £5,800 [€6,670]). Lit.: Spies-Gans 2022, fig. 37 Φ
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1612.142 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] 


1612.145 Member of the Bruce family, pstl, 58.5x44.5 (PC 2010) [new attr.; cf. Bruce, etc. Ailesbury] 


1612.148 =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 

1612.149 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, XVI 1972, Lot 108 as by Cotes; Collin). Lit.: Russell 1904, repr. opp. p. 92, as anon. [new attr.] 

1612.150 Lady Georgiana Buckley, née West (c.1767–1832), pstl/ppr, 43x34 ov. (desc.; London, Sotheby’s, 29.XI.2001, Lot 213 repr., est. £4,000–6000, £3000) 

1612.151 Richard Bull (1721–1805), MP, of High Ongar and Northcourt; & pendant: Richard Bull (1721–1805), MP, of High Ongar and Northcourt; & pendant: 

1612.152 Lady Georgina Buckley, née West (c.1767–1832), pstl/ppr, 43x34 ov. (desc.; London, Sotheby’s, 29.XI.2001, Lot 213 repr., est. £4,000–6000, £3000) 

1612.153 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.154 Lady 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] 

1612.155 Lady Augusta Campbell (1760–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.156 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, XVI 1972, Lot 108 as by Cotes; Collin). Lit.: Russell 1904, repr. opp. p. 92, as anon. [new attr.] 

1612.157 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, 61x48.3, c.1765 (Royal Collection RCIN 400904, attr. Carlton House 1816) 

1612.158 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.159 Member of the Bruce family, pstl, 58.5x44.5 (PC 2010) [new attr.; cf. Bruce, etc. Ailesbury] 

1612.160 Miss Isabel Swinburne, 61 Onslow Square). Lit.: Notes & queries, 1.III.1913, VII, p. 171 n.r., not attributed 

1612.161 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.162 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.163 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.164 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.165 Lady Augusta Campbell (1756–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering a child], crayons, Free Society 1764, no. 149 

1612.168 Rosalba CARRIERA (1673–1757), pastellist, m/a, 1753 (lost). Lit.: Andrew Lumsden, letter to Captain Edgar, 12. VI.1753, “She [Rosalba] has allowed Miss Read to do her portrait”

1612.169 The brother of Prince CESARINI, m/a, c.1751. Lit.: Morgan 2004, p. 236


1612.171 James, 5th Lord Aston of Forfar, pstl, 57x46 (Burton Constable). Attr. Cotes [new attr.] ϕδν

1612.172 Queen CHARLOTTE, 1761 (Society of Artists 1760), in a white muslin dress, grey-blue background, pstl/ppr, 58.5x43. Free Society 1763, no. 174 (?= Earl of Chichester 1891). Exh.: London 1891, no. 75. Lit.: Ingamells 2004, p. 103 n.r.

1612.173 Queen CHARLOTTE holding the Prince of Wales [later George IV (1762–1830)] in her lap, crayons, 1763. Lit.: Walpole 1937, p. 136 [cf. 1612.564]

1612.174 Princess Cheroffini [contessa CHEROFFINI, née Francesca Gherardi ( – 1786), mistress of cardinal Albani, m/a, c.1751]. Lit.: Morgan 2004, p. 236

1612.175 Princess Giaja, niece of Cardinal Albani [principessa CHIGI, née Giulia Augusta Albani (1719–1786), m/a, c.1751]. Lit.: Morgan 2004, p. 236, as ?Cecca, daughter of Princess Cheroffini

1612.176 Mrs Theophillus CIBBER, née Susanna Maria Arne (1714–1766), as Calista in Rowe’s Fair Penitent, crayons, Society of Artists 1760, no. 46. Lit.: William Hazley, Life of Romney, 1809, p. 411, n.5, reference to Read’s soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.

1612.177 Lady Diana CLAVERING, née West (1731–1766), daughter of 1st Earl De La Warr, pstl, 1762. Lit.: Kielmansegge 1902, p. 246 n.r.

1612.178 Miss Peggy CLERK or Clerke, pstl, 58.5x47 (Amisfield, Musgrave’s lists, 1796; PC 2012). Lit.: Catalogue of pictures at Amisfield, Archaeologia scotica, 1, 1792, p. 83 (family portraits), no. 9 n.r., m/a, 61x48.3, as Read φν

1612.179 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 φβν

1612.180 Mrs Henry Thomas CLIFFORD, née Hon. Barbara Aston (1744–1805), daughter of James, 5th Lord Astor of Forfar, pstl, 57x46 (Burton Constable). Attr. Cotes [new attr.] φβν

1612.181 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 Hazley, Life of Romney, 1809, p. 411, n.5, reference to Read’s soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.

1612.182 Lady Mary COKI, 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, 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., ?; cf. Middlex] φβν


1612.185 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 Hazley, Life of Romney, 1809, p. 411, n.5, reference to Read’s soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.

1612.186 Lady Mary 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.] φβν

1612.187 Robert Hoare (1775–1838), son of Sir Robert Hoare of Clayfield Court, 3rd Earl of Tyrconnel, half-length, in a white coat and red waistcoat, 1821. Lit.: Mitchell, Dictionary of pastellists before 1800, 1885, p. 16, as by Downman, as dated 1780; Chadwick 2007, fig. 67 φβν

1612.188 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 Hazley, Life of Romney, 1809, p. 411, n.5, reference to Read’s soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.

1612.189 Miss Peggy CLERK or Clerke, pstl, 58.5x47 (Amisfield, Musgrave’s lists, 1796; PC 2012). Lit.: Catalogue of pictures at Amisfield, Archaeologia scotica, 1, 1792, p. 83 (family portraits), no. 9 n.r., m/a, 61x48.3, as Read φν

1612.190 Lady Mary COKI, 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, 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., ?; cf. Middlex] φβν


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4.VII.1968, Lot 197, as by Cotes; Arthur Ross; don 1969. Exh.: Toynbee Hall, 18.I.1890 [new attr.].


LARGER IMAGE

LARGER IMAGE

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

Crespygig, v. Champion


4.VII.1968, Lot 197, as by Cotes; Arthur Ross; don 1969. Exh.: Toynbee Hall, 18.I.1890 [new attr.].

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


Derby, v. Hamilton


~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, φ. ατ., 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)


~pendant, v. Adair

1612.212 Miss Kerr, sister of Lord Newbattle [Lady DORMER, née Lady Elizabeth Kerr (1765–1822)]. Lit.: Steuart 1905, p. 44 n.r. v.q. Kerr

1612.214 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.


1612.216 George Tallbot Rice, 3º Baron DYNEVOR (1765–1852), lord lieutenant of Carmarthenshire, and his brother William (1769–1780), pstl, 77.5x63, c.1771 (desc: Lord Dynevor, Dynevor Castle, Llandilo, 1957; Newton House, Dinentwr; 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 Φ

1612.241 Charlotte, Countess of DYSART, in a blue dress with flowers, pstl/slate, 60x45 (Lord Tollemache, Helmingham Hall). Attr. Φ

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


1.612.253 Mrs James FINLAY († 1774), née Helen Wedderburn (1747–1786), "a beautiful portrait in pastels at 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

1.612.254 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

1.612.255 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 [p. 1612.31 infra]


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

1.612.259 Lady PORTROSE, née Harriet Lamb, known as Powell (-1779), courtesan, m/u. Lit.: Steuert 1905, p. 44 n.r.


1.612.266 The prince [Future GEORGE IV], Free Society 1763, no. 7175

1.612.274 GEORGE IV as prince, with Frederick, Duke of York and their large dog, pstl, c.1766 (Frogmore, state bedroom, 1819). Lit.: Pyne 1819, t. p. 20 ~grav. James Watson

1.612.276 Miss GIBBS, pstl, 64x54 (Donnington Priory, Dreweatt, 8.VII.2015, Lot 114 repr., as circle of Ramsay, est. £900–1200) [new attr.] φν
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1612.270 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, Lexham Hall, Norfolk; London, Christie’s, 19.VI.1911, Lot 4 with pendant sisters, as by Cotes, 125 gns; Colnaghi; Leggatt Bros, 1913; acq. 1913 Mrs Whiteclaw Reid, sale p.m., Opblur Hall, New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1148 n.r., $225). Lit.: Johnson 1976, rejected no. 58 [new attr., ?]


1612.272 George Henry Fitzroy, Earl of Euston, later 4th Duke of GRAFTON (1760–1844), with Lady Georgina Fitzroy, pstl/ppr, 76.5x57.5 (Major J. Drummond-Mora, Abercairny House. Edinburgh, Christie’s, 26.X.2000, Lot 21 repr., est. £10–15,000, £15,000 [=£17,925]). Φ

1612.273 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

1612.274 Miss HARBORD, as a young girl, pstl/grey ppr, 51x42 ov. (Guntun Park, London, Christie’s, 30.VI.1981, Lot 35 n.r., attr., £200)

1612.275 Countess HARCOURT, née Elizabeth Yenables Vernon (1746–1826), when Viscountess Nuneham, pstl, 60x47, sd 1766 (English PC =?Nuneham Courtmany 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

1612.276 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

1612.277 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 [q.p. Chatelin 1991, p. 179, "Mme Geoffrin...arbitre...pour le portrait de Lady Hervey dont celle-ci se plaint"]

1612.301 [3]/?crop., m/u (Horace Walpole; desc.: Earl Waldegrave; Strawberry Hill, George Robins, 25.IV.1842 & seq., 18th day, p. 186, no. 147, 10t; Richard Preston). Lit.: The diary of John Hervey, first Earl of Bristol with extracts from his book of expenses, 1688 in 1742, 1894, p. 261, no. 13

1612.302 =?/crop., m/u (S. Redgrave; London, Christie's, 23.III.1877, Lot 43)

1612.261 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

1612.204 Sir Richard Hoare, 1st Bt (1735–1787); & pendant: 1612.305 spouse, née Frances Ann Acland (1736–1800), pstl/ppr, 52x39, c.1765 (Stourhead, National Trust, inv. 730864–65, STO/D/470–71). Attr. ϕα

1612.308 Stephen Fox, 2nd Baron Holland (1745–1774), pstl, 56x45, 1763; & pendant: 1612.309 mother, née Lady Caroline Lennox (1723–1774), p. 1758, Lot 163 repr., attr. est. £2–3000, £1500. [Baron] cf. a/r Lionard] Φα

1612.310 Miss Hotham, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Athorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr. Φ

1612.312 Polly Kennedy, alias Jones (–1781), courtesan, mistress of Sir Charles Bunbury ~grav. James Watson, p.1767

1612.315 Countess of Hopetoun, née Jean Oliphant (~1767), 2nd wife of 2nd Earl of Hopetoun, pstl, 60x44.5 (Hopetoun House, Linlithgow). Attr. Φα

1612.316 Lady Huntingtower, née Henrietta Cavendish (~1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon. pnt.; attr.

1612.322 Mrs William James, née Anne Goddard (~1798), and her daughter Elizabeth Anne (~1760– ), m/u, 1768. Lit.: Arthur H. Cash, Laurence Sterne: the later years, London, 1986, repr. opp. p. 296 ϕ

1612.329 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 Whiteall Reid; sale p.m., Ophir Hall, New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1147 repr., as $220). Lit.: Johnson 1976, rejected no. 58 [new attr.] Φν

1612.331 Mrs Frederick Keppel, née Laura Walpole, pstl, 59x46, inscr. ⢂ “Mrs Keppel 1760” (Lexham Hall 1910. PC). Lit.: Duleep Singh 1927, t, 465, no. 6, as Φ Cotes [new attr.] ϕv

1612.327 Mrs Jones, in a blue and white dress, pstl/ppr, 71x59, inscr. 1770 “Mistress Jones/Catherine Read feit 1762” (London, Sotheby’s, 14.XI.1996, Lot 58 repr., est. £800–1200, £5040; London, Sotheby’s, 24.X.1997, Lot 490 n.r., est. £500–700, b/i) Φ

1612.330 Lady Hope, v. Hoare

1612.320 Mrs Margaret Heathcote, née Yorke (1733–1769), sister of Lord Royston, crayons (Lord Royston, St James’s Square, London, 1761). Lit.: Walpole 1928, p. 39

1612.318 Lady Huntingtower, née Henrietta Cavendish (~1718), pstl/slate, 60.5x47 (Ham House, National Trust, HAM/XX/494). ?A/r anon. pnt.; attr.

1612.322 Mrs William James, née Anne Goddard (~1798), and her daughter Elizabeth Anne (~1760– ), m/u, 1768. Lit.: Arthur H. Cash, Laurence Sterne: the later years, London, 1986, repr. opp. p. 296 φ

1612.329 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 Whiteall Reid; sale p.m., Ophir Hall, New York, AAA Anderson Galleries, 14–18.V.1935, Lot 1147 repr., as $220). Lit.: Johnson 1976, rejected no. 58 [new attr.] Φν

1612.321 Mrs Frederick Keppel, née Laura Walpole, pstl, 59x46, inscr. ⢂ “Mrs Keppel 1760” (Lexham Hall 1910. PC). Lit.: Duleep Singh 1927, t, 465, no. 6, as a/r Cotes [new attr.] ϕv


1612.344 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, Chumble; 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.

1612.347 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.


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

1612.351 Mrs William Henry Lyttelton, née Mary Macartney (1730–1765), dau. of James Macartney of Co. Longford, & 1st 1761 William Henry, future Lord Lyttelton, bust, face nearly full, to right, pstl, 56x46.5 (Hagley Hall 1845). Lit.: William Harris, Clément Rambles, 1845, p. 92 n.r.; A catalogue of the pictures at Hagley Hall, 1900, no. 100 n.r.


1612.353 =?Countess of Macartney, crayons (Marquess of Bute; Lunton Park, rough catalogue, s.d. [c.1800], p. 75, 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, pstl, 1764. Lit.: Steegman 1957, 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

1612.355 Dr James Mackenzie (–1762) of Drumsheugh, physician, tutor and relative of Lord Fortrose, ps/l/pr, 52x42, [Rom c.1752] (Garnet Valley, Pennsylvania, Briggs, 29.vii.2022, Lot 204 repr., anon, $675, est. $100–200, $600) [new attr., new identification 2022] qdv


1612.358 Duchess of Manchester, née Elizabeth Dashwood (1741–1832), ps/l, 58x46 (pc; London, Christie’s, 6.vii.2021, Lot 72 repr., est. £4–7,000, £4000) [new attr.] Φν

1612.359 The Esquimaux princess, pnt., Society of Artists 1769, no. 146. Lit.: Walpole, “in oil. Better than her Crayons” Φν

1612.360 ~The Esquimaux 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, conf. with oil; Morgan 1999, p. 14 n.r. [Attr. cf. Miss Beatson] Φν

1612.361 Miss Jane [MEREDITH], sister of Lady Frederick Campbell, ps/l, 56x43 (acqu. art market. XII.1988, £850; Gerald Pendred; Nottingham, Mellors & Kirk, 3–4.vi.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


1612.363 Marchesa Massimo, large half-length, m/u, c.1751. Lit.: Morgan 2004, p. 236

1612.364 Marchesa Massimo, full length, m/u, c.1751. Lit.: Morgan 2004, p. 236

1612.365 Miss Jane [MEREDITH], sister of Lady Frederick Campbell, ps/l, 56x43 (acqu. art market. XII.1988, £850; Gerald Pendred; Nottingham, Mellors & Kirk, 3–4.vi.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


1612.368 Duke of Manchester, née Elizabeth Dashwood (1741–1832), ps/l, 58x46 (pc; London, Christie’s, 6.vii.2021, Lot 72 repr., est. £4–7,000, £4000) [new attr.] Φν


1612.37 The Esquimaux 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, conf. with oil; Morgan 1999, p. 14 n.r. [Attr. cf. Miss Beatson] Φν


1612.3732 ~repl., ps/l, 74x56 (desc.: Hon. Nicholas Napier; London, Sloane Street Auctions, 30.xi.2022, Lot 63 repr., est. £3–5000, £3000 φ
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~v.q. Watson, Lady Sudley, 1764


~J.612.377~ Mrs William NISBET of Dirleton, née Mary Hamilton (~1797), psl, 70x56 (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] Φνσ

~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, psl, 71.8x56 (desc.: J. Carpenter Garnier of Rookesbury Park, Wickham; sale p.m., 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] Φσ

~J.612.383~ Lady Susan O’BRIEN, née Fox-Strangways (1743–1827), psl, 77x60, 1764 (desc.: J. Carpenter Garnier of Rookesbury Park, Wickham; sale p.m., London, Christie’s, 5.VII.2011, Lot 134 repr., as of Lady Guilford, est. £4–6000, £2500). Lit.: Howard M. Jenkins, The family of William Penn, Philadelphia, 1899, p. 129 repr. Φ

~J.612.385~ Sir John OGILVY, 5th Bt of Inverquharity (c.1732–1802), psl, 57.2x43.8 (desc.: J. Carpenter Garnier of Rookesbury Park, Wickham; sale p.m., London, Christie’s, 5.VII.2011, Lot 134 repr., as of Lady Guilford, est. £4–6000, £2500). 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] Φνσ


~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, psl/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] Φνσ


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

~pseudopendant, v. Cotes, 1834.542

~pseudopendant, v. Cotes

~grav. anon., ov. (London, British Museum, inv. 1896.1218.28)

~grav. anon., ov. (London, British Museum, inv. 1896.1218.28)

~grav. anon., ov. (London, British Museum, inv. 1896.1218.28)
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~2 cops., enamel (Welbeck)


Lit.: Morgan 2004, p. 236 n.r., as of Count Porto [new attr. 2021].

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 Charnham; acq. from executors, 15 gns, Duke of Buccleuch, Drumlanrig Castle, DC 14). Lit.: Waterhouse 1981, repr. p. 297 φ

J.612.408 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.612.409 Mr READ, head and shoulders; & pendant: J.612.411 Mrs Read (?Alexander Read of Turfeg; & spouse, née Elizabeth Wedderburn (1699– ), the artist’s parents], pstl (desc.: Jane Cox (1854–1956a), Highcliffe, Lymepton, Devon; Riceard, Green & Michelmore, 24–25.II.1954, Lot 434/435 n.r.)

J.612.412 ~/?version (Mountstuart, 1798, Magnarge’s lists)

J.612.414 ~similar grv. Charles Spooner, Richard Houston a/r Penelope Carwardine


J.612.417 =/?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 collection, XI.vii, 1904, p. 86, no. 16 n.r.

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 collection, XI.vii, 1904, p. 86, no. 16 n.r.

J.612.419 ~cop., pstl, 37x32 (PC 1975, manner of Read)
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 of noblemen…, London, 1823, VI, anon., m/u, “in a masquerade dress as a Hussar”


J.612.43 Countess SPENCER, née Georgiana Poyntz (1737–1814), pstl/ppr, 60x47 (PC). Cop. head a/r Batoni pnt., 1764 (Earl Spencer, Althorp).


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.


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


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


J.612.448 Lady, of the STEUART family [Margaret Steuart-Barclay of Collairnie (1721– ), ∞ 1754 James Steuart, 10th Laird of Allanton], pstl/ppr, 74x93.7 (desc.: [great-great-grandson] Sir Alan Henry Seton-Steuart, 4th Baronet of Allanton and Touch (1856–).
Humphry Sturt of Crichel (1725–1786), in Vandyke dress, pastel, c.1760 (PC Dorset 2011). Lit.: Dorchester 2011, fig. 3 ϕ

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

Diana Sturt of Crichel, later Lady Milner (1758–1805), in a blue cloak trimmed with ermine holding a cittern, pastel/ppr, 58.5x46.4 (Clarendon Gallery, London. New York PC; New York, Doyle, 30.X.2019, Lot 72 repr. est. $2,400, $6,875; PC) φ

Diana Sturt of Crichel, later Lady Milner (1758–1805), in a blue cloak trimmed with ermine holding a cittern, pastel, 73x57 (desc.: Hon. Mrs Martin; London, Christie’s, 2.VII.2013, Lot 66/67 repr., est. £10–15,000, £4500 [=£5625]) [new identification] ϕνσ

~pendant: 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 repr., est. £3–800, £4000 [=£5000] [new identification] ϕνσ


1812.467 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, Baronesse Greenwich, Countess Dalkeith (1717–1794), wife of Charles Townshend], crayons, Free Society 1761, no. 38. Lit.: Morgan 1999, p. 12 n.r.
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. Meayard, London, 1934, advertised, 30 gns) ϕ

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

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

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

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

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

Dwreatts, 2.X.2012, Lot 61 repr., English sch., est. £600–800 [new attr.] Φε

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

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


Lady Henrietta Williams-Wynn, ¾, m/u, ov. (Badminton 1796, Musgrave’s list, no. 95) Φνσ

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


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

Mrs Charles Yorke, née Agneta Johnson (1740–1820), 2nd daughter and co-heiress of John 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
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Dessin”, pendant to L’Heureux Lapin [p. e. l.


1612.505 Four heads, m/u, a/r Carriera, c.1751. Lit.: Morgan 2004, p. 236

1612.506 Madonna, m/u, a/r Guido Reni, c.1751. Lit.: Morgan 2004, p. 236

1612.507 Lady, crayons, Free Society 1761, no. 41

1612.508 Lady, crayons, Free Society 1761, no. 49

1612.509 Lady, crayons, Free Society 1763, no. 174

1612.51 Young lady playing with a kitten, Free Society 1765, no. 153

1612.511 Young lady, crayons, Society of Artists 1766, no. 135

1612.512 Young lady, leaning over a chair, with a dog, Society of Artists 1769, no. 145

1612.513 Two young ladies, crayon, Society of Artists 1769, no. 147

1612.514 Lady, crayons, Society of Artists 1770, no. 299

1612.515 Girl, crayons, Society of Artists 1771, no. 135

1612.516 Young lady, crayons, Society of Artists 1772, no. 268

1612.517 Young lady, crayons, Society of Artists 1772, no. 269

1612.518 Lady, crayons (Hon. Charles Dillon; London, Christie’s, 11.i.1775, Lot 40)

1612.519 Lady, pstl, Royal Academy 1776, no. 229

1612.52 Lady, pstl, Royal Academy 1776, no. 230

1612.521 Lady, crayons, Free Society 1779, no. 135

1612.522 Lady singing, pstl/ppr, 58x47.9 [c.1775] (Bath, Holburne Museum, inv. 2000.4. Legs Frank Brown 2001) [new attr., ?] φ


1612.527 Lady, pstl, 58x43 (Marquess of Lansdowne). Ex. fr. XVIII [?] new attr.] φv


1612.529 =?head of a lady, pstl (London, Christie’s, 16.v.1918, Lot 21 n.r., with others by Gardner, Meyer See)

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

1612.531 Young lady playing with a kitten, Free Society 1765, no. 153

1612.532 Young lady, crayons, Society of Artists 1766, no. 135

1612.533 Young lady, leaning over a chair, with a dog, Society of Artists 1769, no. 145

1612.534 Two young ladies, crayon, Society of Artists 1769, no. 147

1612.535 Lady, crayons, Society of Artists 1770, no. 299

1612.536 Girl, crayons, Society of Artists 1771, no. 135

1612.537 Young lady, crayons, Society of Artists 1772, no. 268

1612.538 Young lady, crayons, Society of Artists 1772, no. 269

1612.539 Lady, crayons (Hon. Charles Dillon; London, Christie’s, 11.i.1775, Lot 40)

1612.540 Lady, pstl, Royal Academy 1776, no. 229

1612.542 Lady, pstl, Royal Academy 1776, no. 230

1612.543 Lady, crayons, Free Society 1779, no. 135

1612.544 Lady, pstl/ppr, 58x47.9 [c.1775] (Bath, Holburne Museum, inv. 2000.4. Legs Frank Brown 2001) [new attr., ?] φ


1612.547 Lady, pstl, 58x43 (Marquess of Lansdowne). Ex. fr. XVIII [?] new attr.] φv


1612.549 =?head of a lady, pstl (London, Christie’s, 16.v.1918, Lot 21 n.r., with others by Gardner, Meyer See)

Young girl holding a cat (New York, Sotheby’s Arcade, 20.vii.1994, Lot 17 repr., attr.) [a/r Perronneau, Mlle Huquier, q.v.;]
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J.612.529 Lady in white dress and blue mantle, pstl, 60x44.5 (Salisbury Hall, National Trust, inv. 65263 SU/D/32, cat. 45). Manner of Hoare or a/r Cotes? [new attr.] Φ

J.612.530 Lady in a dog, pstl, 58.5x47 (London, Christie’s, 12.IV.1929, Lot 82 n.r., 7 gns; Field)

J.612.531 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.612.532 Lady with a dog, pstl, 52x40 (London, Sotheby’s, 14.II.1995, Lot 66 repr., est. £1000–1500, b/i)

J.612.533 Young girl, pstl/ppr, 59.5x49 (London, Sotheby’s, 4.IV.2002, Lot 108 repr., est. £4–6000, b/i) Φ


J.612.535 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.612.547 Lady, pstl/ppr, 64x54 (French art market 2012) [new attr.] Φ

J.612.548 Lady in a white dress with blue mantle, pink ribbon in hair, pstl, 63.5x53 (Canterbury, 29–30.II.2016, Lot 405 repr., 19th century continental sch., est. £120–160) [new attr., ?] Φ

J.612.551 Lady in a white dress with pink ribbon and pearls in hair, pstl, 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) [new attr., ?] Φ

J.612.552 Lady in a white dress, blue shawl, pstl/ppr, 61x50 (Canterbury, 12.IX.2017, Lot 123 repr., with later copy of Lawrence, Mrs Siddons, est. £1000–1500) Φ

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


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.] Φ

J.612.5524 Lady in a white dress, blue shawl, pstl, 60x47 (Salisbury, Woolley & Wallis, 29–30.II.2016, Lot 405 repr., 19th century continental sch., est. £120–160) [new attr., ?] Φ
J.612.5526 Two ladies holding a sheet of music, 57x45 (London art market 2021) [new attr., ?] ϕπν

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

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

J.612.5529 Child, crayons, Free Society 1764, no. 150

J.612.553 Three children, crayons, Royal Academy 1773, no. 229

J.612.554 Unspecified item (Norton Conyers, 1773–74, Musgrave’s lists) ϕπ

J.612.555 A child’s head, pstl, Royal Academy 1774, no. 210

J.612.556 Lady and child, pstl, 90.5x76.5 ov. (Royal Collection, inv. RCIN 453068, as anon., Madonna and Child) [new attr.; cf. J.612.175] ϕπ

J.612.557 Child, Free Society 1769, no. 175

J.612.56 Three children, crayons, Royal Academy 1773, no. 229

J.612.560 Unspecified item (Tower of Alloa, Musgrave’s lists, 1797) ϕπ

J.612.561 Unspecified item (Blenheim, 1797, Musgrave’s lists) ϕπ

J.612.562 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. ϕπ