READ, Katherine

Dundee 1723 – between India and London 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 Engerrand cites a document suggesting that she was brought over by the de Nivernais and giving 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 dessin, before moving to Paris in 1748, where he introduced Read to French artistic circles. An oil self-portrait shows Read in the same pose as La Tour’s celebrated autoportrait à l’index, but it seems more likely that she visited the master close to the key figure of Andrew Lumisden, (Châtillon, rue de Tournon). Read’s family was de Nivernais and giving her address (hôtel de

Her stay in Paris seems to have been brief, and she was back in London mid-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 line on the other 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 Dalloch 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”; thereafter, according to 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-Strangways, chose her sitting with the pastellist on Saturday 7th June 1763 by Silvestre Junne (p.e.) 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’ 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 due 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 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 probably been identified with these.) The trip is confirmed by a notice in the Gazette and new daily advertiser of 31.VII.1764:

“The celebrated Miss Read, who is now in France for the benefit of her health, was, last month, 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 are often suffused in a bluish glow), in her known oeuvre, 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 recent pastel portraits is said by all, although the whole length Marchesa Massimo or the canvas with portraits of Lord Fortrose and Dr Mackenzie must have been in oil. Read’s sitters are often shown with child-like features, making dating from age alone hazardous.

Read exhibited at the Free Society between 1761 and 1768 and at the Society of Artists 1760–72 (becoming an honorary member in 1769) with patrons such as Lord Charlemont and Mary Black, a response to the Royal Academy’s appointment of Angelica Kauffmann and Mary Moser. When the Society was threatened by the foundation of the Royal Academy, Read was alone among the members in making 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 was immediately expelled from the Society. Only a handful of her works appeared at the Royal Academy exhibitions, between 1773 to 1776. Her addresses were St James’s Place (1771) and Portman Street (1774–75). Elizabeth Carter, writing to Mrs Montagu of the Society of Artists exhibition of 1761, said: “The portrait by which I was most struck is a child, by Miss Read, so much like 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 was] “with a much more decided chiaroscuro.” 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 Liottard pastels in his collection.

Read employed a number of framers who have been identified, including Thomas Fentham, 52 Strand, London; Robert Tall, of St James’s and Broad Street, and Thomas Vials, of Great Newport Street and Leicester Square. A letter of 16.VII.1771 (Laing MS 2, 511, University of Edinburgh, cited Kenny 2013, p. 153) from the Duke of Argyll to his agent John Davidson terms reporting that she had shipped the “Crayon Picture” [unspecified] to Davidson, mentioning also the Ship Master and Frame Maker’s Receipts; “as I am about the other Picture for your Grace, which will be finished in about a fortnight” she sought instructions for its...
 delivering, adding of her own whereabouts: “I am going no further off than Marybone Church.”

In addition to her own portraits, Read copied those of other artists, including perhaps Sir Joshua Reynolds; Mannings’s catalogue of Reynolds includes only an entry from Lady Shellburne’s diary (8.X.1765) requesting that Sir Joshua Reynolds “max his portrait of 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 innovation of Reynolds. It is possible that the pose of her double portrait of the Yorke children derives from that of the Lion portrait of the Carpenter girls shown at the 1771 Society of Artists.

Fanny Burney records visiting Read’s studio (20.II.1774): a second visit took place on 28.II.1775, directly after going to Sir Joshua’s), but she did not take to Miss Read whom she described as “death; most exceedingly ugly and of a very melancholy, or rather discontented humour” but she was attracted to Miss Read’s pictures, which were “vastly liked by everybody.” Although she initially attracted the Nabob’s attention and was “vastly liked by everybody” but she did not take to Miss Read whom she described as “death; most exceedingly ugly and of a very melancholy, or rather discontented humour” but she was attracted to Miss Read’s pictures, which were “vastly liked by everybody.”

Read’s will was made in Fort St George, 29.III.1782, and probated in London, 29.VI.1782 and given probate in London, 1954. Read’s will was made in Fort St George, 29.III.1782, and probated in London, 29.VI.1782 and given probate in London, 1954.

Read decided to travel to India with her niece in 1775. (Her brother William was a surgeon in the East India Company’s service.) Her reasons for the trip may have included a decline in the East India Company’s service.) Her reasons for the trip may have included a decline in her health, or the desire to escape the constraints of her life in England. Read had already explored India on her previous trips, and may have been drawn to the cultural and artistic opportunities that the region offered. She may have also been interested in the possibility of earning a living as a portrait painter in India, where there was a growing demand for European-style portraiture.

**Bibliography**


*GENEALOGIES Wedderburn*

*Salon critiques*

Anon. Review of Free Society exhibition, “To the printer of the…”, St James’s chronicle, 11.V.1768: Miss READ, St James’s Place.

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


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

Anon., “Critical observations on the pictures which are now exhibiting at the great room, Spring-garden, Charing-croix, by the Society of Arts of G. Britain, 1768,” The zoiz magazine, x, 1768, p. 251.

Two children, in crayons; by Miss Read. – We have seen much better crayon-paintings by this ingenious lady.

[Robert Baker], Observations on the Pictures now in exhibition at the Royal Academy, Spring Gardens and Mr Cotes’s, London, 1765, [p. 6] After Cotes, our best painter in crayons, (and perhaps our only good one) is Miss Read. She likewise paints very well in oil. Her pencilling is free and easy, and her colouring has a great deal of truth. There is nothing of a very melancholy, or rather discontented humour; which is worst of all, is always very Dry.


This lady’s crayons are filled with grace and elegance; her expression of mildness; youthful clearness; smiles and natural ease; is uncommonly beautiful; and renders her works truly pleasing. Her attitude and expression of mildness; youthful clearness; smiles and natural ease; is uncommonly beautiful; and renders her works truly pleasing. Her attitude and expression are great merit; and the general effect of all her pieces agreeable.

Anon., “Observations of the pictures now exhibiting at the Royal Academy Pall-Mall”, Middleneck journal, 5, 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**

Adland, v. Digby

1612.101 SELF-PORTRAIT, pastel (Mrs Cox, née Douglas, of Brighton, 1903); desc.: Jane Cox (1854–1956sa), Highcliff, Lympstone, Devon; Rickeard, Green & Michelmore, 24–25.II.1954, Lot 427 n.r.; desc.: PC, 1999; Lit.: Steuart 1905, p. 39 n.r.; Morgan 1999, pl. I φ

Adland, v. Digby

1612.104 [Mrs Cox, née Frances Muriel Fox-Strangways (1755–1814), in blue and white dress with white headdress, pastel/ppr, 41x36 [c.1765] [PC, 2012] φ

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* Inchbold, v. Digby

1612.108 Thomas Bruce-Brudenell, Lord Bruce, Earl of Ailesbury (1729–1814), pastel, 46.7x36.8, c.1751 (Yale Center for British Art, inv. B2013.8. Desc.: Savernake; London, 1768, article VIII, “Beaux arts, &c.,” p. 243) Il n’y avait pas beaucoup de Portrait remarquables dans cette Exposition [au Salon de Pall-Mall]. Nous y avons distingué un Tableau de quatre enfants en pastel, par Miss READ. Il y en a un très-petit, dont les trois autres sont fort occupés, & l’ensemble est vif & naturel. Une Dame debout dans son cabinet, appuyée contre un écran, un enfant joue avec un petit chien, on voit sur un tableau un château de cartes commencé, tout cela est fort bien exécuté, mais il y a des défauts de proportion.

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16.12.12 Duchess of ARGYLL, née Elizabeth Gunning, head, ps/l, 30x22 (Lord Ronald Sutherland Gower, Hammerfield, Penshurst; London, Christie’s, 28.II.1911, Lot 25, with Rosalba, auto, 10 gns; Carfax 1911). Exh.: Paris 1911, no. 95.

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


16.12.16 [Charles-Philippe de Bourbon, comte d’Artois ([1757–1836]), m/u, c.1768. Lit.: Steuart 1835, p. 44 n.r.] [??attr.; description matches Read model, but size reduced].

16.12.17 The princess of Brunswick [Augusta, Herzogin von Braunschweig, née princess of Wales (1737–1813)], m/u, c.1765. Lit.: Steuart 1908, p. 44 n.r.

16.12.18 Miss Helena Beatson, as a child, with her dog, m/u, c.1764–1805) [new identification, attr.].

16.12.19 The ARUNDELL children, Eleanor Mary (1766–1835), § Charles, Lord Clifford of Chudleigh, and Mary Christina Conquest (c.1764–1805), § her cousin James, 9th Lord Arundell of Wardour, ps/l, 72.5x57 (Kugbrooke Park).

16.12.21 Miss Helena Beatson, later Lady Oakeley, (1762–1839), as a child, drawing, ps/l, 39x47, Society of Artists 1767, no. 134 (London, Christie’s, 17.VII.1911, Lot 95, 6 gns; Sabin; Asher Wertheimer; desc. Mrs Joan Conway; London, Sotheby’s, 22.III.2000, Lot 96 repr., est. £6,000–8,000, £5,800 [=£6,670]).


16.12.23 Countess of BEAULIEU, née Lady Isabella Montagu (c.1705–1786), pastellist, ps/l, 71x58.5 (Beaulieu inv. M378).
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1612.137 Mrs John BURESFORD, née Anne Constantia de Ligondes (~1770), pstl, 66x58.5 (PC).
Lit.: S. Lightning, 1992, p. 147 n.r., attr. Simon Pine; also Robert Edge Pine [new attr.]

1612.14 Lady BERWICK, Mrs Noel Hill, née Anna Vernon (1744–1797), with her son Thomas Noel Hill (1770–1832), later 2nd Lord Berwick, pstl, 74x56 ov. sight, rect. strainer, c.1771
(Attingham Park, National Trust, inv. 607878, cat. no. 53).
Lit.: Jeffares 2006, p. 239 n.r., as Hoare, cf. Read [new attr.]

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]


1612.144 Lady BROWNLOW, née Frances Bankes (1756–1847), 2nd wife of 1st Lord Brownlow, pstl, 61x46, c.1773–74 (Lord Brownlow, Belton House). Lit.: Connoisseur, LXXIX, 1935, p. 38 repr. Φ

1612.146 Member of the Bruce family, pstl, 58.5x44.5 (2010) [new attr., ?] Φ


1612.152 Richard BULL (1721–1805), MP, of High Ongar and Northcourt, & pendant:

1612.154 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.]

1612.155 Three 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


1612.158 =? portraits, m/u (Mrs Disney Leith & Miss Isabel Swinburne, 61 Onslow Square)

1612.159 Lady [Lady Augusta CAMPBELL (1760–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering], a child, crayons, Free Society 1764, no. 149

1612.161 =?pstl (Wm Dugald Stuart 1903). Exh.: London 1903, no. 262 n.r., unknown artist

1612.162 Lady [Lady Augusta CAMPBELL (1760–1831), ∞ 1788 Brigadier-General Henry Mordaunt Clavering] a child, crayons, Free Society 1764, no. 149

1612.163 =?pstl, 58x46 (Inveraray) [also attr. Cotes; as of Lady Charlotte Susan Campbell] Φ

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J.612.165 Lady Frederick CAMPBELL [née Mary Meredith (1732–1807), Countess Ferrers], as Winter, pastel, in the manner of Carriera (Swallowfield 1904). Lit.: Russell 1904, repr. opp. p. 92, as anon. [new attr.]

J.612.167 CAROLINE MATILDA, Queen of Denmark 1776, 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).

J.612.168 Mrs Henry Thomas CLIFFORD, née Hon. Barbara Aston (1744–1805), daughter of James, 5th Lord Aston of Forfar, pastel, 57x46 (Burton Constable). Attr. Cotes [new attr.]

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

J.612.170 Mrs Theophilus CIBBER, née Susanna Maria Arne (1714–1766), as Calista in Rowe’s Fair Penitent, crayons, Society of Artists 1760, no. 46. Lit.: William Hayley, Life of Romney, 1809, p. 411, n.51, reference to Read’s soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.


J.612.174 Queen CHARLOTTE, half-length, head to left, white dress, blue sleeves, emrine tippet, pearl necklace and ornaments, pastel, 58.5x43. Free Society 1765, no. 1174 (= Earl of Chichester 1893). Exhib.: London 1891, no. 75. Lit.: Ingamells 2004, p. 105 n.r.

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

J.612.176 Princess Cheroaffini [contessa CHEROFFINI, née Francesca Gherardi (–1778), mistress of cardinal Albani, m/u, c.1751. Lit.: Morgan 2004, p. 256

J.612.177 Princess Giga, niece of Cardinal Albani [principessa CHIGI, née Giulia Augusta Albani (1719–1786)], m/u, c.1751. Lit.: Morgan 2004, p. 236, as Cecilia, daughter of Princess Cheroaffini

J.612.178 Princess Cheroffini, m/u, c.1751. Lit.: Morgan 2004, p. 236

J.612.179 Mrs Philip CHAMPION DE CRESPIGNY [née Beatsey Hodges Handley (1743–1772)], as Calista in Rowe’s Fair Penitent, crayons, Society of Artists 1760, no. 46. Lit.: William Hayley, Life of Romney, 1809, p. 411, n.51, reference to Read’s soft crayon in his poem inspired by this pastel; Morgan 1999, p. 12 n.r.

J.612.180 Lady Diana CLAVERING, née West (1731–1766), daughter of 1st Earl De La Warr, pastel, 1762. Lit.: Kielmansegge 1902, p. 246 n.r.


J.612.182 MISS PEGGY CLERK or Clerke, pastel. 58.5x47 (Amisfield, Musgrave’s lists, 1796; PC 2012). Lit.: Catalogue of pictures at Amisfield, Archaeologia antica, 1, 1792, p. 83 (family portraits), no. 9 n.r., m/u, 61x48.3, as Read

J.612.183 ~version, pastel, 59.5x47 (Paris, Drouot Estimations, 5IV.2017, Lot 21 repr., écr. fr. dans le goût du XVIII, inconnue, est. €300–500) [new identification, attr.]

J.612.184 Lady Anne CLIFFORD, née Lee (1730–1802), daughter of Earl of Lichfield, embroidering, pastel, 73.7x58.4 (Chudleigh collection, no. 64, attr.). Lit.: Chadwick 2007, fig. 67

J.612.185 ~version, pastel, 59.5x47 (Paris, Drouot Estimations, 5IV.2017, Lot 21 repr., écr. fr. dans le goût du XVIII, inconnue, est. €300–500) [new identification, attr.]

J.612.186 Lady Mary 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, pastel, 60x48, c.1755 (Drumlanrig Castle, Duke of Buccleuch, DH 220). Lit.: Montrage Douglas

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Scott 2010, p. 52 repr. in display, as circle of Hoare [new attr.; ?; cf. Middlesex] ϕ


1612.195 [Lady COTES, pstl, 61x45 (Maxwell; London, Bonham’s, 4.VII.1968, Lot 197, as by Cotes). Exh.: Toynbee Hall, III.1890 [new attr.].


1612.198 Lady COTES, pstl, 61x45 (Maxwell; London, Bonham’s, 4.VII.1968, Lot 197, as by Cotes). Exh.: Toynbee Hall, III.1890 [new attr.].


1612.209 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

1612.210 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)

1612.211 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)

1612.212 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) ~grav. John Hall, for the Lady’s magazine, III, 1772, opp. p. 198. Lit.: Manners 1931, fig. iv

1612.213 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)

1612.214 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

1612.216 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) ~grav. John Hall, for the Lady’s magazine, III, 1772, opp. p. 198. Lit.: Manners 1931, fig. iv
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1612.224 Lady Lucy DIGBY, née Fox-Strangways (1748–1787), [Ph]. Lady Christian Henrietta "Harriot" Acland, née Fox-Strangways (1750–1815), in Chinese dress, pastel, oval, inscribed verso “John Constable, A.R.A. pinxit, First Copy” (comm. Rev. William Digby 1822; desc.: Sir Kenelm Digby, GCB (1836–1916); London, Christie’s, 24.IV.1974, sold with letter, 1100 gns). Lit.: Digby, op. cit., citing letter from Constable to Rev. William Digby, 12.IX.1822: “I hope you will receive the (second) copy of Lady Lucy Digby’s portrait on Friday. I shall attend to your hint as when I send the picture to Lord 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)


1612.227 Miss Kerr, sister of Lord Newbattle [Lady DORMER, née Lady Elizabeth Kerr (1765–1822)]. Lit.: Steuart 1905, p. 44 n.r. e.g. Kerr

1612.228 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.: Sats magazine, VI.1773, p. 314 n.r.; Steuart 1905, p. 44 n.r.

1612.229 ~another cop., John Constable, pnt. (for [Sir Francis] Chantrey 1822)

1612.230 Lady Louisa Tollemache, Mrs John Manners, Countess of DYSART (1745–1840), pastel, ov. (Lord Lansdowne, Bowwood House). Lit.: Manners 1932, n.r.


1612.232 Miss Kerr, sister of Lord Newbattle [Lady DORMER, née Lady Elizabeth Kerr (1765–1822)]. Lit.: Steuart 1905, p. 44 n.r. e.g. Kerr

1612.233 ~another cop., John Constable, pnt. (for [Sir Francis] Chantrey 1822)

1612.234 Another copy, John Constable, pnt. (for [Sir Francis] Chantrey 1822)

1612.235 Countess of DYSART s.j., née Lady Louisa Tollemache (Knebworth Castle), r. Louisa, Countess of Dysart


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

Derby, r. Hamilton


~pendant, r. Adair


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

Derby, r. Hamilton

1612.218 Lady Louisa Tollemache, Mrs John Manners, Countess of DYSART (1745–1840), pastel, ov. (Lord Lansdowne, Bowwood House). Lit.: Manners 1932, n.r.

1612.219 Countess of DYSART, d. 1755, née Lady Louisa Tollemache (Knebworth Castle), r. Louisa, Countess of Dysart

1612.218 Lady Louisa Tollemache, Mrs John Manners, Countess of DYSART (1745–1840), pastel, ov. (Lord Lansdowne, Bowwood House). Lit.: Manners 1932, n.r.


~pendant, r. Adair

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

J.612.242 Charlotte, Countess of Dysart, in a blue dress with flowers, pastel/slate, 60x47, 1760 (Ham House, National Trust, inv. 1140008, HAM/XX/400) Φ

J.612.243 Mrs Impress, in white dress with pink cloak, pearls in her hair, pastel, 60x47 (Georgian Galleries, London, adv. Connoisseur, LXX, 1.1928, as Cotes, £125; London, Christie’s, 27.iii.1929, as Cotes, 9 gns; Lake) [new attr.] Φ

J.612.244 Countess of Eglinton, née Jane Lindsay (1757–1778), pastel, 56.5x46 (PC). Attr. Φ

J.612.245 Young lady playing with a hare [member of the Fitzgerald family], crayons, Free Society 1762, no. 47, identified Walpole as “Kildare” Fitzgerald, v.p. Lacon.
Fitzmaurice, v. Landowne; Viscount Fitzgerald children, v. Grafton

J.612.246 Madame Elisabeth de France (1764 –1794), v. Clotilde

J.612.247 Mrs Peter Gaskell, née Christiana Gulielma Penn (1733 –1803), pastel/prb, 59x49 (London, Religious Society of Friends in Britain, inv. 17/193) [new attr] Φ

J.612.248 Mrs Peter Gaskell, née Christiana Gulielma Penn (1733 –1803), pastel/ppr, 59x49 (PC 2003). Exh.: London 1891, no. 9 repr. Lit.: Webster 2011, fig. 86


J.612.250 The prince [future George IV], Free Society 1763, no. 175


J.612.252 Mrs Impress, pastel, 60x47 (Georgian Galleries, London, adv. Connoisseur, LXX, 1.1928, as Cotes, £125; London, Christie’s, 27.iii.1929, as Cotes, 9 gns; Lake) [new attr.] Φ

J.612.253 Mrs Peter Gaskell, née Christiana Gulielma Penn (1733–1803), pastel/ppr, 59x49 (London, Religious Society of Friends in Britain, inv. 17/193) [new attr] Φ

J.612.254 Mrs Peter Gaskell, née Christiana Gulielma Penn (1733–1803), pastel/ppr, 59x49 (PC 2003). Exh.: London 1891, no. 9 repr. Lit.: Webster 2011, fig. 86

J.612.255 The prince [future George IV], Free Society 1763, no. 1175

J.612.256 Mrs Peter Gaskell, née Christiana Gulielma Penn (1733–1803), pastel/prb, 59x49 (PC 2003). Exh.: London 1891, no. 9 repr. Lit.: Webster 2011, fig. 86

J.612.257 Miss Gibbs, pastel, 64x54 (Donnington Priory, Drew, 8.vii.2015, Lot 114 repr., as circle of Ramsay, est. £800–1200) [new attr.] Φ
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, pastl, 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 Whitley 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., ?] 


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

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

Miss GUNNING, head, pastl, 30.5x23 (London, Christie’s. 6.XII.1918, Lot 6 n.r., 5 gns; Leger) 

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

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


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, 1746–1783, 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 Houbraiken’s 1739 engraving 

Harcourt, v.q. Lee
1612.308  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.310  J.612.308

1612.311  J.612.309

1612.312  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.316  Miss HOTHAM, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr.

1612.319  Lady HUNTINGTOWER, née Henrietta Cavendish (-1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon, ppr.; attr.

1612.328  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.311  J.612.308

1612.312  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.316  Miss HOTHAM, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr.

1612.319  Lady HUNTINGTOWER, née Henrietta Cavendish (-1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon, ppr.; attr.

1612.328  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.311  J.612.308

1612.312  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.316  Miss HOTHAM, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr.

1612.319  Lady HUNTINGTOWER, née Henrietta Cavendish (-1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon, ppr.; attr.

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1612.319  Lady HUNTINGTOWER, née Henrietta Cavendish (-1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon, ppr.; attr.

1612.328  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

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1612.312  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.316  Miss HOTHAM, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr.

1612.319  Lady HUNTINGTOWER, née Henrietta Cavendish (-1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon, ppr.; attr.

1612.328  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.311  J.612.308

1612.312  Stephen Fox, 2nd Baron HOLLAND (1745–1774), pstl, 56x45, 1763; & pendant:

1612.316  Miss HOTHAM, in white dress with blue bows, pstl/ppr, 60x47, c.1760 (Althorp, Earl Spencer). Lit.: Garlick 1976, no. 518 n.r., attr.

1612.319  Lady HUNTINGTOWER, née Henrietta Cavendish (-1718), pstl/slate, 60x44.5 (Ham House, National Trust, HAM/XX/494). ?A/r anon, ppr.; attr.
The KERR children: William, Lord Newbattle, 6th Marquess of Lothian (1764–1824) and his sister Lady Elizabeth Kerr, later Lady Dormer (1765–1822).

~grav. Valentine Green 1768

Lady KILMOREY [née Anne Hurleston (1768–1786)], m/a, Rome, c.1752. Lit.: Morgan 2004, p. 237

Lady Viscountess Kilmorey, crayons (Dorinton Park, ante-chamber, inv. 9.XII.1876). Lit.: Kenny 2013, p. 144 n.r.

Lady Elizabeth LEE, née Harcourt (1767–1786), ½ length, wearing blue dress with bows at bodice, pink rose at neckline, head turned ¾ right, wearing blue dress with lace trimmings and pink-ribboned lace cap, landscape background, pastl, 70x54.5 (Dukes of Newcastle, Clumber; desc. Earl of Lincoln; London, Christie's, 4.V.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

Latham, v. Kerr


Mrs Magnes Dorrien MAGENS, née Henrietta Cecilia Rice (1758–1849), pastl/ppr, 75x56 (National Trust, Hartwell House; desc. Earl of Lincoln; London, Sotheby’s, 18.XI.1989, no. 25 repr., est. £4000, £4750; 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

Lee, v.q. Clifford

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.

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

1612.364 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, conflates with oil; Morgan 1999, p. 14 n.r. [attr.; cf. Miss Beatson]

1612.365 Lady MILLER, née Grizel Chalmers, pstl, 60x47, c.1775 (Charles Walford; London, Christie’s South Kensington, 13.IV.2010, Lot 284 repr., with pendant, Mrs Cuming, follower of Katherine Read, est. £3–4000; Billingshurst, Bellmans, 19–21.V.2010, Lot 480 repr., with pendant, est. £1200–1800; Billingshurst, Bellmans, 4–6.VIII.2010, Lot 427 repr., with est. £800–1200; Billingshurst, Bellmans, 6–8.VIII.2010, Lot 475 repr., with pendant, est. £600–800. Attr. ϕ

1612.367 Mrs Richard MYDDELTON, née Elizabeth Rushout (c.1730–1772), pstl, 60.1x48 (Chirk Castle, National Trust, inv. 1170686. Chirk Castle, Wrexham, Christic’s, 21.VI.2004, Lot 81 repr., circle of Francis Cotes, est. £2–4000, £6145, acqu. National Trust). Lit.: Apulis, XI.2004, repr., as circle of Katherine Read [attr.] Φ


1612.373 Mrs William NISBET of Dirleton, née Mary Hamilton (–1797), pstl, 70x56 (Sir David Ogilvy of Inverquhart, Winton House, Pencaitland, 1964). Attr. ϕ

1612.375 Mrs North, [?]Countess of Guilford, when Lady North, née Anne Speke (1740–1797), in a white dress trimmed with fur, pstl, 71.8x56.5 (Carpenter Garnier, London, Christie’s, 27.VII.1928, Lot 127 repr., est. £3–500). Lit.: Martin 2004, pl. 13 ϕ

1612.377 Mrs NORTH, [?]Countess of Guilford, when Lady North, née Anne Speke (1740–1797), in a white dress trimmed with fur, pstl, 71.8x56.5 (Carpenter Garnier, London, Christie’s, 27.VII.1928, Lot 127 repr., as of Mrs North. Liverpool, Cato Crane, 28.X.2010, Lot 241 repr., anon., unknown sitter, £370; PC. London, Christie’s, 5.VII.2011, Lot 134 repr., as of Lady Guilford, est. £4–6000, £2500) ϕ

1612.385 Sir John OGILVY, 5th Bt of Inverquhart, pstl, 57.2x43.8 (Sir David Ogilvy of Inverquhart, Winton House, Pencaitland, attr. Read) ϕ

1612.387 Mrs PARKER, in a blue dress and a head-dress, pstl, 47.5x37.5 (London, Sotheby’s, 15.VI.2000, Lot 168 repr., est. £2–3000, b/i) ϕ
612.391 Pelham, v. Lincoln
612.395 anon., ov. (London, British Museum, inv. 1896.1215.28)
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; acqu. from executors, 15 gns, Duke of Buccleuch, Drumlanrig Castle, DC 14). Lit.: Waterhouse 1981, repr. p. 297 φ

612.405 ~version (Mountstuart, 1798, Musgrave’s lists)
612.411 Mrs Read [Alexander Read of Turfeg; & spouse, née Elizabeth Wedderburn (1699– ), the artist’s parents], pstl (des.: Jane Cox (1854–1956sa), Highcliffe, Lympstone, Devon; Rickeard, Green & Michelmore, 24–25.II.1954, Lot 434/435 n.r.)
612.412 Sir John READIE (Ballindean House, Musgrave’s lists, 1798)

612.393 ~repl., pstl, 59.2x48.8 (labeled: sitter’s daughter, Sophia Margaret Juliana, Mrs William Stuart; her daughter, Mary Juliana, Countess of Ranfurly; her grandson] Earl of Ranfurly 1899; London, Christie’s, 21.VII.1929, Lot 72 repr., as after Read, est. £1000–1500, b/i; London, Bonhams Knightsbridge, 27.XI.2012, Lot 72 repr., as by Read, est. £700–1000 Φ

612.390 ~version, resting right elbow on stone pedestal, pstl (PC 1975, XLVII, 1904, p. 86, no. 16 n.r.)

612.399 William Henry Bentinck, 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, 64x33, c.1757 (Wellbeck, Portland collection, G.0545. 'seen at Bulstrode, Duchess of Northumberland, 29.V.1760'). Lit.: Goulding 1936, no. 354 n.r., attr. Hoare; Kenny 2013, fig. 29 [Π; new attr. 2016, Π; cf. Pond; sitter was at Christ Church 1755–57; as by Pond 2008–16 Φ

612.397 ~version, sitting right elbow on stone pedestal, [pstr.], 75x62 (London, Christie’s, 10.VII.1916, Lot 152 n.r., as after Read, est. £700–1000, b/i; London, Bonhams Knightsbridge, 27.XI.2012, repr., as by Read, inscr. ϕ


612.392 Count PORTO, pstl, c.1751. Lit.: Morgan 2004, p. 236

612.391 Lady Juliana PENN, née Fermor (1729–1801), Φ

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

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


612.404 ~version, Mrs Brown; The Misses Ellis; The Earl of Liverpool], “Catalogues of portraits at Compton Place and at Buxted Park, in Sussex”. Anon. Antiquaries’ Society’s Collections, XLVII, 1904, p. 86, no. 16 n.r.

612.398 ~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”. Anon. Antiquaries’ Society’s Collections, XLVII, 1904, p. 86, no. 16 n.r.

1612.421 James Cecil, 1st Marquess of Salisbury (1748–1823), KG, head and shoulders turned to the right, looking at the spectator; brown hair, blue eyes, in a pale blue unbuttoned coat with a turnover silvery collar, narrow lace turnover shirt collar and silver-coloured waistcoat, pstl/ppr, 59x45.7, [c.1765] (Agnews. Alexander Reid, Glasgow picture dealer; acqu. 4th Marquess of Salisbury, 1918, as of the 6th Earl of Salisbury (1713–1780) by Joseph Highmore, 1729; Marquess of Salisbury, as Cotes, by 1971; pc. 2014). Lit.: Auerbach & Adams 1974, no. 164 n.r., anon., 1st Marquess [new attr.]

1612.423 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”


1612.43 George John, 2nd Earl Spencer (1758–1834), in a bonnet, with his retriever, in a landscape, pstl/ppr, 62x49.5, c.1760 (Althorp, Earl Spencer). Exh.: London 1895, no. 320. Lit.: Garlick 1976, no. 515 n.r. Φ

1612.436 George John, 2nd Earl Spencer, bust, nearly full face, body to left, pstl/ppr, 44.5x35, c.1765 (Althorp, Earl Spencer). Exh.: London 1895, no. 320. Lit: Garlick 1976, no. 515 n.r. Φ

1612.442 Countess Spencer, née Georgiana Poyntz (1737–1814), pstl, 60x47 (PC). Cop. head a/r Batoni pnt., 1764 (Earl Spencer, Althorp)


J.612.449 Mrs Humphry STURT of Crichel (1725–1786), in Vandyke dress, pastel, c. 1760 (PC Dorset 2011). Lit.: Dorchester 2011, fig. 3 φ

J.612.450 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. £5–8000, £4000 [=£5000] [new identification] ϕσ

J.612.451 Diana STURT of Crichel, later Lady Constantia Trevor (1743–1767), aged 23, pastel, 76x63.5, 1766 (Major A. J. P. Hope, Luffness House, East Lothian) ϕ

J.612.452 Mary (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. £5–8000, £4000 [=£5000]) [new identification] ϕνσ

J.612.453 ~pendant:

J.612.454 Countess of SUFFOLK, née Lady Charlotte Finch (1754–1828), as a child, m/u (Packington House, 1797, Musgrave’s lists)

J.612.455 Countess of SUFFOLK, née Maria Constantia Trevor (1743–1767), aged 23, pastel, 76x63.5, 1766 (Major A. J. P. Hope, Luffness House, East Lothian) φ

J.612.456 ~grav. J. Watson

J.612.457 Marchioness of TOWNSHEND, née Anne Montgomery (1752–1819), in a white dress with black lace shawl, pink ribbon in her hair, pastel, 72.5x56 (c.1760) (Desc.: 6th Marquess Townshend, Raynham Hall; London, Christie’s, 5–7.III.1904, Lot 1 n.r., as Early English; 105 gns; Colnaghi; desc.: 2013; London art market 2014). Lit.: Durham 1926, p. 8 n.r., as early English; Duleep Singh 1928, II, p. 210, no. 77 n.r.; Cockayne 1953, xiii/1, p. 810 n.r. [new attr.] φ

J.612.458 Anthony Langley SWYMMER (c.1724–1760), MP, m/u, frame by Robert Tull, p. 1753. Lit.: Morgan 2004, p. 239 n.r.

J.612.459 Mrs Anthony Langley SWYMMER, née Arabella Astley (1719–1785), m/u, p. 1753. Lit.: Morgan 2004, p. 239 n.r.

J.612.460 Lady at work (Lady Elizabeth Keppel, later Marchioness of TAVISTOCK (1739–1766)), crayons, Free Society 1761, no. 54 (Blenheim, 1797, Musgrave’s lists) Marchioness of TAVISTOCK, née Lady Elizabeth Keppel, pastel, c.1760 (Ham House, National Trust, inv. 1140012), r. s.n. Country

J.612.461 Marchioness TOWNSHEND, née Anne Montgomery (1752–1819), in a white dress with black lace shawl, pink ribbon in her hair, pastel, 72.5x56 (c.1760) (Desc.: 6th Marquess Townshend, Raynham Hall; London, Christie’s, 5–7.III.1904, Lot 1 n.r., as Early English; 105 gns; Colnaghi; desc.: 2013; London art market 2014). Lit.: Durham 1926, p. 8 n.r., as early English; Duleep Singh 1928, II, p. 210, no. 77 n.r.; Cockayne 1953, xiii/1, p. 810 n.r. [new attr.] φ

J.612.462 ~grav. James Watson

J.612.463 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, pastel, 56x43 (F. R. Meatyard, London, 1934, advertised, 30 gns) φ

J.612.464 A woman teaching a child the alphabet, Miss TOWNSHEND, daughter of Mr Charles Townshend (Anne Townshend, later Mrs Richard Wilson; Mrs John Tempest), and Lady Dalkeith, [?Lady Caroline Campbell, Baroness Greenwich, Countess Dalkeith (1717–1794), wife of Charles Townshend], crayons, Free Society 1761, no. 38. Lit.: Morgan 1999, p. 12 n.r.

J.612.465 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, pastel, 56x43 (F. R. Meatyard, London, 1934, advertised, 30 gns) φ
1622.472 ~cop. & pendant: 1622.471 Boy wearing a blue coat and waistcoat, pstl, 47x38 ov., in gilt composition frames with gadrooned edges (Washington, West Sussex, Tookey’s, 21.2.2009, Lot 1002 repr., circle of John Russell, est. £400–600) [new attr., ?] Φκν

1623.474 ~cop., pstl, ov. (Patricia Harvey; London, Bonhams Knightsbridge, 15. XII.2015, Lot 43 repr., part, with pendant a/r Cotes, est. £200–300) Φκσ

1624.476 Mrs Edward WALTER, née Harriot Forrester (c.1730–1795), daughter of Lord Forrester, mother of Viscountess Grimston, pstl, 60x49 (Gorhambury). Lit.: King 1983, pp. 65, 89, n.r., attr. Glain [new attr.] Φνσ

1625.478 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


1627.487 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


1629.48 Mrs Charles YORKE, née Agnetta Johnson (1740–1820), 2nd daughter and co-heiress of Henry Johnson of Great Berkhamstead, in a blue dress, 57x43 (Earl of Harwich; sale p.m., London, Christie’s, 27.VI.2014, Lot 127 repr., with pendant: Lady Beauchamp, her sister, 65 gns; Yorke) Φ


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

J.612.507 Madonna, m/u, a/r Guido Reni, c.1751. Lit.: Morgan 2004, p. 236

J.612.509 Lady, crayons, Free Society 1761, no. 41

J.612.511 Young lady playing with a kitten, Free Society 1765, no. 153

J.612.513 Young lady, crayons, Society of Artists 1766, no. 135

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

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

J.612.517 Young lady, crayons, Society of Artists 1772, no. 209

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

J.612.521 Lady, crayons, Royal Academy 1776, no. 230

J.612.522 Lady, crayons, Free Society 1779, no. 135


J.612.527 Lady, pastel, 58x43 (Marquess of Lansdowne). Ec. fr. XVIII? [new attr.] φν


J.612.532 Lady singing, pastel/paper, 58.4x47.9 [c.1775] (Bath, Holburne Museum, inv. 2000.4. Legs Frank Brown 2001) [new attr.,?] φν

J.612.534 Young girl holding a cat (New York, Sotheby’s, 20.vii.1994, Lot 17 repr., attr.) [a/r Perronneau, Mil Haquier, q.v.]

J.612.537 Lady in white dress and blue ribbons holding a rose (Lewes, Gorringes, 4–5.II.2009, Lot 1636 repr., £590. English sch., est. SKr15–25,000) [new attr.] Φν

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

J.612.547 Lady, pastel/paper, 64x54 (French art market 2012) [new attr.] Φν


J.612.551 Young girl holding a cat (New York, Sotheby’s, 20.vii.1994, Lot 17 repr., attr.) [a/r Perronneau, Mil Haquier, q.v.]

J.612.552 Lady holding a cat (New York, Sotheby’s, 20.VII.1994, Lot 17 repr., attr.) [a/r Perronneau, Mlle Huquier, q.v.]

J.612.554 Lady in a white dress and cap with blue ribbons holding a rose (Lewes, Gorringes, 4–5.II.2009, Lot 1636 repr., £590. English sch., est. SKr15–25,000) [new attr.] Φν
Dictionary of pastellists before 1800

1612.551 Lady in a white dress with pink ribbon and pearls in hair, pastel, 53x43 (Bristol, Drews & Bloomsbury, 19.xi.2015, Lot 17 repr., circle of Downman, est. £300–500) [new attr.] ϕ

1612.552 Lady in a white dress with blue mantle, pearls in hair, pastel, 63.2x53.2 (London, Bonhams Knightsbridge, 18.x.2016, Lot 124 repr., circle of Beechey, est. £600–800) [new attr., ?] ϕ

1612.553 Lady in a white dress with blue mantle, pink ribbon in hair, pastel, 63.5x53 (Canterbury, 29–30.xi.2016, Lot 405 repr., 19th century continental sch., est. £120–160) [new attr., ?] ϕ

1612.554 Lady in a white polonaise, pastel, 60x46 (Salisbury, Woolley & Wallis, 12.x.2017, Lot 123 repr., with later copy of Lawrence, Mrs Siddons, est. £1000–1500) ϕ

1612.555 Lady in a white dress, blue shawl, pastel/ppr, 61x48.3 (PC Boyt Mawr; PC Ardmore, Pennsylvania, Freemans, 12.vii.2018, Lot 1074 repr., British sch., est. $1000–1500, b/i) [new attr.] ϕ

1612.556 Child, crayons, Free Society 1764, no. 150
1612.557 Two pastels, 1764 (comm. James Grant of Grant, framed Thomas Vialls). Lit.: Simon 1996, p. 132, citing Seafield papers, Scottish Record Office, GD 248/449/1.57
1612.558 Child, Free Society 1769, no. 175
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, pastel, Royal Academy 1774, no. 210
1612.562 Lady and child, pastel, 90.5x76.5 ov. (Royal Collection, inv. RCIN 453068, as anon., Madonna and Child) [new attr.] ϕ

1612.564 Unspecified item (Tower of Alloa, Musgrave’s lists, 1797)
1612.565 Unspecified item (Blenheim, 1797, Musgrave’s lists)

1612.567 Unspecified item (Grant, 1797)