

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

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RUSSELL, John

Guildford 29.III.1745 – Hull 20.IV.1806

Britain's foremost pastelists, John Russell was one of the most prolific, exhibiting more pastels at the Royal Academy than any other artist, and leaving a body of work far larger than that of any other pastelists working before 1800. He also wrote about his art, as well as leaving a series of diaries principally devoted to his spiritual development as a strict Methodist. These and an intensive series of studies of the Moon have been the subject of more scholarly attention than his portraiture since George Williamson's flawed monograph (1894). Numerous copies and fakes are known.

Family background

Russell was the eldest son of a future mayor of Guildford also called John Russell (he was mayor in 1779, 1789, 1791 and 1797). Described in the secondary literature as a bookseller, jobbing printer and print dealer, John Russell Sr was by trade a cutler (he is so described in his own will of 1804), but he took over the premises and business of a bookseller called Samuel Parvish, whose daughter Ann he married in 1741. (The pastelists' brother Samuel was also a cutler, and is shown attending a Guildford municipal Jubilee celebration with a butcher's knife in one of Russell's most striking pastels.) In 1752 they moved to 137/139 High Street (no. 32, until the renumbering in 1961), a building the family occupied for nearly 100 years (and which now houses the Guildford House Gallery). The trade sign was a Bible. The pastelists was in fact born in a nearby house (Andrews 2001), on 29.III.1745; his baptismal entry, for 7.IV.1745 at Holy Trinity, Guildford, was inserted between existing entries at some later date for unknown reasons.

Russell's father was an amateur artist; two of his topographical views were engraved, one in 1782. In the same year Dr James Price published his alchemical *Account of some experiments on mercury, silver and gold: made of Guildford*, in which he was assisted by Lord Onslow and Man Godschall (all three sat to the son), as well as by "Mr Russell", described as a magistrate of Guildford, an artist and one well used to assaying metals. This can only have been John Russell Sr (the mayor of Guildford was a magistrate *ex officio*). Russell Jr may thus have learned more from his father than noted in biographies hitherto. A knowledge of chemistry would have assisted in the manufacture of pastels: he himself left "receipts for making Crayons", written in shorthand.

In an entry in his diary for 7.I.1781, Russell records receiving a letter informing him of the "death of a cousin Sharp" leaving him with expectations of a small freehold property in

Dorking. Williamson promotes this into a comfortable income for life. This was surely the Samuel Sharp who was buried 8.VIII.1780 in Dorking and probably a close relative (perhaps father – but neither is to be confused with the celebrated surgeon of this name who retired to Epsom) of the Samuel Sharp, grocer or shopkeeper of Epsom, who married Russell's aunt Martha Parvish in 1750; when the latter died in 1795, he named "John Russell of Guildford, silversmith" as his residual legatee (an error for cutler). On John Russell Sr's own death in 1804, he bequeathed his house on Guildford High Street to his three daughters and son Samuel (who were to carry on his businesses there), the pastelists and two other brothers each receiving £200 in compensation for exclusion. The will also mentions the 16 acres of land called Rushett in the manor of Dorking (presumably that mentioned in the 1781 diary entry), as well as the property at Epsom, both to be sold for the equal benefit of his seven children (the entire estate was valued at under £2000).

Early training

Some early sketchbooks indicate that Russell copied prints as a child. He won premiums from the Society of Arts in 1759 (2nd premium, of 4 gns, for a drawing of any kind, under 14) and 1760 (2nd premium, of 3 gns, for a drawing after a print or drawing, under 16); there is no indication at that stage as to who may have taught him. According to Edwards, but ignored in subsequent accounts (apart from Williamson/Webb, annotation pp. 8, 27), he first attended the St Martin's Lane academy (Webb notes that the reference in the diary on 10.XI.1766 to "the Academy" must refer to this rather than the RA). As confirmed by the register of duties on indentures (PRO IR 1/23, first published here in 2013), Russell was apprenticed to Francis Cotes "of Cork Street, Burlington Gardens" for five years from 8.IV.1762 for a premium of 150 gns. (Williamson 1894, who did not know this document, inaccurately reports an entry in Russell's diary which actually fell on 21.VI.1767, after the expiry of his term: while on a trip to London, "I went to my old Master who offered me to settle with him.") It is possible that he may be responsible for studio copies of some of Cotes's pastels, such as a version of Sir William Chambers.

When his term with Cotes ended, he set up independently, from 18.IV.1768 lodging at "Mr Haley's, watchmaker, John Street, near Portland Street, Cavendish Square" (possibly Thomas Haley, of Norwich; he perhaps encouraged Russell's interest in astronomy which however had commenced in 1764, if the inscription on one of his drawings is to be believed), whence he sent a crayon and two oils to the Society of Artists exhibition in 1768. The following year he sent an oil to the Royal Academy (still from John Street), and his submissions in the next few years were of both oils and crayons. His name (as John Russell, but spelled Russel in the council minutes: the same mistake – perhaps by confusion with the painter James Russel, *q.v.* – is frequently found in contemporary exhibition critiques, as well as in early twentieth century French auction catalogues) appears in the

register of students admitted to the Royal Academy Schools on 17.III.1770 – although the first reference in his diaries is on 1.XII.1770: when the council at the Royal Academy awarded him a silver medal "as a reward for a figure I made there this winter".

According to a letter of 10.IX.1810 written by Lord Erskine to his brother, their mother Lady Buchan "had been instrumental in bringing [Russell] into business...he was very grateful to her, and very many years ago [1769] he had made a sketch of her, from which, just before her death [1778], with my memory assisting his own, he finished a picture universally admired ..." (Alexander Fergusson, *The Hon. Henry Erskine...*, 1882, p. 160n). Her daughter, Lady Anne Agnes Erskine, also a Russell subject, was a close friend of Selina, Countess of Huntingdon (*v. Methodism, infra*).

Marriage, career and clientèle

Russell was married in 1770 to Hannah Faden, daughter of the printseller William Faden whom he probably knew through his father's shop (William Faden is mentioned in the diary as early as 20.VI.1768: "I was enabled to speak with Powr...and in some measure to confute W^m Fadan in argument."). The couple set up home at 7 Mortimer Street. During the first half of the 1770s his financial position was precarious. Russell was made an associate of the Royal Academy in 1772 (after missing in the 1771 elections by one vote), but he did not become a full academician until 1788 (replacing Mason Chamberlain) – possibly only as a result of the support of his close friend, the sculptor John Bacon (who would later write "Our neighbour in Newman Street was certainly the finest painter in crayon this country ever produced."). The delay probably reflected the hostility to pastel discussed below. According to a report in the *World*, 15.V.1788–

A Meeting of the Royal Academicians was held on Monday evening last, at Somerset Place, to Elect an Academician in the room of – Chamberlain, Esq., deceased; when Mr John Russell, Crayon painter to the Prince of Wales, was chosen by a large majority.

The following year he indeed moved to Newman Street (no. 21), where many successful artists resided, and in his diary he notes that his income was now above £1000 (it continued to rise for the rest of his life).

Russell was appointed Crayon Painter to the Prince of Wales in 1785; he added Painter to the King in 1790, and to the Duke of York two years later. According to the anonymous obituary in *The literary panorama*, 1807 it was the great merit of his portrait of Dr Willis that led to his royal commissions. When Farington visited Russell on 11.XI.1796, he saw his portrait of Caroline, Princess of Wales with Princess Charlotte; Russell "described the *manner* of the Princess as very affable, with^t. the least of german Hauteur", adding that "the Princess draws prettily". Following Cotes's death in 1770, and with Hamilton mainly active in Dublin and Rome, Russell was the undisputed leader in pastel portraiture in Britain, an art which may fairly be said to have died with him.

At the height of his career, Russell charged 30 guineas for a "head" (i.e. his commonest bust-

length, 61x46 cm), and as much as £150 for large full-length groups (the account for the portrait of Mrs Jeans and her children was for 77 gns, with a further £12/9/- for the frame and glass, by Benjamin Charpentier) – Reynolds charged very similar prices. (Russell's largest pastel, the group portrait of Lady Johnstone and her children, at 183x140 cm, is still some way short of La Tour's largest work, but few other pastelists attempted work on this scale.)

Russell seems to have had a well developed public relations instinct. From 1788 a series of short notes appeared in the *World*, giving readers news of his current activities outside the established context of exhibition criticism. On 16.II.1788 we are told–

Amongst other preparations for the Exhibition – is a very beautiful and characteristic figure of Mrs WELLS, in the Character of *Madge*, in *Love in a Village*. The Picture by Russell, and in *Crayons*. All the plaintive simplicity of the ruined Village Maid, is preserved with great truth and nature.

Further reports in the *World* included:

RUSSELL, the charming Crayon Painter, is now down with his friends in Guildford, preparing some studies to delight the Town the ensuing Winter. He has varied from Portraits into Landscapes, and from Crayons into Oil-painting – alike successful in all. (17.IX.1788)

RUSSELL, whose Crayon-Painting is so delicate, and his Portraits so faithful, has been, in his Summer Retirement, faithful in his turn to the objects there attracting him – Some of the Scenery, from the Hog's-Back Hill, in Surrey, presenting the finest studies for Landscape Painting. (3.X.1788)

RUSSEL, whose Crayons never had any thing superior in this country, has added to his gallery of pictures, an endless variety of faces. His last picture of *Cymon* and *Iphigenia*, shews what he can do in the line of fanciful description. (21.I.1789)

Mr O'REILLY, among other very elegant decorations of his new OPERA HOUSE, means to have the Coffeeroom adorned with the best pictures that can be procured. Mr RUSSEL, the charming Painter in Crayons, and the Rev. Mr PETERS, have both been applied to for a picture on some great historical subject. (2.III.1790)

The bulk of Russell's work was nevertheless for the wealthy middle classes (ranging from merchants and watchmakers to lawyers, doctors, dentists and Methodist preachers) rather than the landed aristocracy, and it is possible to trace extensive interrelationships between the families of most of his sitters. Methodism (*v. infra*) was a major theme in his social connections. Not all his clients were recruited in this way: George De Ligne Gregory, of whom he made at least two portraits, with others of his family, may simply have encountered the artist as a neighbour in Newman Street (Gregory lived at no. 28 for several years). Among Russell's many portraits of children are numerous portraits of his own family. Of his seven children and many nephews and nieces, a number were themselves active as artists of varying degrees of accomplishment.

Most of Russell's portraits were executed in London, but he made a great many trips to Guildford (indeed on one occasion, unable to find a coach when hurrying back, he walked from Guildford to Putney: *Diary*, 24.VI.1773). In 1770 he was in Wimbledon, Cambridge in 1772, Kidderminster and Shrewsbury in 1778, Worcester, Bridgenorth and Shrewsbury in 1780; South Wales, Worcester, Malvern, Kidderminster and Oxford 1781; thereafter Brighton (a letter to John Bacon of 11.IX.1792 reveals his address there as 12 South Parade Steyne: Williamson/Webb p. 102), Woodhouse (1801), Hull (1800 and 1806, where he died). His connections with Leeds were particularly strong,

and a large number of his sitters were from families involved in the manufacture, dying or export of cloth.

Methodism

Russell's superficial brilliance may seem to sit oddly with his deeply held belief in a rigorous form of Methodism (see Matthews 2005; Hindmarsh 2018). He followed the Calvinist doctrines of George Whitefield in contrast to the Arminianism preached by the Wesleys. It should be noted that both factions remained with the established Church of England until the Wesleyan Methodists established a separate church outside the Anglican communion in the 1790s. Russell's faith introduced him to a large number of his sitters (Countess of Huntingdon, the Wesleys, Mrs Gumley etc.); many of these were associated with benevolent institutions such as the Lock Hospital and associated Asylum, established to take care of the victims of venereal disease. Russell was a member of the Societas Evangelica, an organisation founded by Rowland Hill and others to promote itinerant preaching; a pamphlet by Michael Nash (*The windmill overturned...*, 1794, p. 36) reveals him on a committee that also included Thomas Platt, Enoch Hodgkinson, Messrs Chambers and Langston, all of whom voted to expel the author for his attack on Dr Romaine.

Russell's manuscript diaries and journals, now in the V&A, were drawn on heavily in Williamson's monograph; they are however focused on his spiritual life (in often extravagant or violent language – "fire and brimstone" are literally mentioned on the first page). The first volume begins with the statement "John Russell Converted September 30, 1764, at 19, about half an hour after 7 O'Clock in the Evening". In his entry for 30.IX.1769, Russell credits his conversion five years previously to "the ministry of dear Mr Madan at the Lock, where I went out of curiosity and ridicule." It is clear that he pursued his convictions with an intensity beyond the patience of many with whom he came to deal. In 1767 he subjected Mr and Mrs Cotes to a two-and-a-half hour lecture on religion, and repeatedly badgered his fellow apprentice John Milbourn, *q.v.*, to the fury of their master; even his mother requested him to refrain from attempting to convert their servants in Guildford – which he refused to agree to. When he became an associate of the Royal Academy at the age of 27 he was concerned that the election might result in his "soul's injury".

In her 2005 thesis, Antje Matthews disputes the traditional picture of Russell as a tiresome crackpot ("an absolute pain", as Martin Postle put it – Nottingham 1998, p. 89), and saw him as "a profoundly religious painter who used his art in a way that was successful with his contemporaries, but which later generations did not understand." As his diary made clear, Russell thought that art rather than preaching offered the "opportunity of doing more good" (23.IX.1768). But most art historians will find the volumes hard and unrewarding to read, as they contain only occasional snippets of information about visits or sitters (mostly untraced, with very little information about surviving portraits) and reveal a personality at best difficult and frequently disturbed: the anger, repressed violence and sexuality evident on every page are entirely absent from his art. (It is notable that Russell's handwriting changes, to a much larger, looser style, immediately upon his marriage.)

Astronomy

Among his other eccentricities Russell's interest in astronomy parallels that of La Tour (they both used Dolland telescopes, although Russell's 3-inch refractor was borrowed from John Bacon – Williamson/Webb, p. 102), but his maps of the moon (in addition to a very large pastel, the Museum of the History of Science in Oxford holds his globes and a volume of 187 pencil drawings of the moon) compiled over 20 years were a far more serious contribution to observational science than anything La Tour achieved. It should however be noted that Russell admired the views of anti-Newtonians such as the Hutchinsonian preacher William Romaine. While Russell's interest may have been stimulated by a conversation with Sir Joseph Banks (Hussey's letter to *Country life*, 1930), Matthews sees his work as a further expression of his religious convictions. Russell gave a detailed account of the development of his interest in astronomy in a letter to Thomas Hornsby of 19.II.1789 (printed in Stone 1896). John Wesley (*Survey of the wisdom of God in the Creation*, 1833, II, p. 461) noted in 1784 that some men have "carried selenography to so great perfection, as to give us a complete map of the moon." When Farington called on Russell and his wife for tea (9.XII.1793), he and William Hamilton, RA were–

highly gratified by seeing the different representations [Russell] has made of the appearance of the moon. Russell told us he had been about seven years engaged in this undertaking, and that he could say he had during that time devoted six hours out of twenty-four, calculating an average number, in experiments, in drawing, or in making calculations.

Confirmation of this obsessive activity is found in a drawing of the "telescopic appearance of the southern limb of the Moon on 7th August 1787 at 3 o'clock in the morning" which Russell contributed in 1796 to the *Liber amicorum* (Christie's, 8.VI.2011, Lot 12) of the chaplain and librarian to the Prince of Wales, the Rev. James Stanier Clarke, whose portrait Russell showed at the Royal Academy that year. His *Selenographia*, a 12-inch lunar globe with a sophisticated mounting designed to demonstrate libration etc., was patented in 1796; eleven complete examples survive, including one supplied to the 3rd Earl of Egremont in 1798 (30 gns; see London, Sotheby's, 4.VII.2012, Lot 31). Russell even published *A description of the selenographia: an apparatus for exhibiting the phenomena of the moon*, describing the invention and its use.

Œuvre

Of the entire body of his artistic work, images of some 750 pastels survive, and records of a further 500 works in this medium, a far larger œuvre than that of any other pastelists; a far smaller, but still significant, number of oil paintings were also made, as well as some topographical sketches. Russell exhibited several miniatures at the Royal Academy between 1781 and 1785 (whether he was responsible for all the miniature copies of his pastels subsequently claimed seems doubtful). As fashionable as Reynolds at the time, Russell exhibited some 329 works at the Royal Academy, most of which were in pastel; he also produced large numbers of genre pieces, or "fancy pictures", which ranged from the highly finished fortune tellers to grotesque depictions of eccentrics such as the ballad singer John Woolderidge or the Chalk Writer. Among numerous influences for these genre pieces from old master to modern work, the pictures exhibited by Zoffany from 1769 on seem particularly close; Russell also made some direct copies after Reynolds as late as the mid-1780s (a posthumous pastel of Mrs Knatchbull

was made in 1790 after a Romney portrait of 1781). A great many of his pastels feature children with pet animals: while Rosalba had made such accessories commonplace, and while they are found among pastellists ranging from Hoare to Perronneau, Russell employed the widest range of creatures for this purpose. In view of the serious moral intensity he brought, it is perhaps surprising that he ventured so rarely on religious subjects or larger scale history paintings.

Working method and technique

Russell's *Elements of painting with crayons* (London, 1772) set out to explain Cotes's method "with all possible perspicuity". (Its dedication, signed from Mortimer Street, suggests that the Duke of Chandos encouraged the author's interest in art at an early stage; he does not seem to have been a subject.) The book itself received widespread notice, and was even reviewed in the *Leipzig Neue Bibliothek* in 1773. A second, revised edition appeared in 1777 (a presumably pirated edition had been printed in Dublin in 1773, with the addition of directions for painting in other media taken from popular manuals of the day). It was evidently influential and widely known: the engraver William Baillie, in a letter from Calcutta of 4.X.1795 (Royal Academy archives), told Ozias Humphry that he meant to take up pastels "with Russell's treatise as a guide." Given Russell's penchant for writing, it is perhaps worth noting how little colour theory he knew: when on a trip to Leeds, his friend the surgeon William Hey repeated to him an elementary account of primary and complementary colours he had heard from the dean of Carlisle (Dr Isaac Milner, a mathematician and Methodist who later acquired Russell's pastel of Wilberforce), Russell found it worthwhile to write this up with a diagram in his journal (1799). It was in Leeds too that he executed several anatomical drawings "in crayons" for the surgeon.

Russell's finished works are normally found on blue paper laid on canvas, in accordance with the prescription in his *Elements*. He did not use parchment, believing the material to be at risk from mildew, particularly in Britain's climate. Williamson states that the specially fine pictures were also supported on copper to provide additional protection, but Webb noted that the RA diploma picture (*Ruth and Naomi*) was the only known example (Williamson/Webb, p. 88): to this can now be added the pastel of Louisa Halsey (J.64.1723). Russell owned several works by Rosalba Carriera (one of his copies is known J.64.3591), and may have been taken from a non-autograph version in Blenheim), whose methods influenced his sfumato technique of "sweetening", or smoothing, his colours by use of a distinctive stumped effect with finger and crayon. This process seems also to have acted effectively as a fixative. Williamson also noted the traces of a wash of isinglass having been used on the canvas at the back, presumably as a fixative.

Russell's working method used a series of preliminary chalk drawings, not unlike La Tour's préparations in function, although very different in execution (they are studied in Sée 1920, where a number of drawings are reproduced which are not catalogued here).

In the first (1772) edition of his *Elements*, Russell provided much detail on the composition of crayons. He noted in particular the brilliant greens made in Lausanne and imported by John James Bonhôte which were made using a different method than that available in England. Russell and his fellow pupil John Milbourn

(along with Liotard, Morland, Bartolozzi and Lawranson, *qq.v.*) were both consulted by the Society of Arts in 1772 in connection with Charles Pache's new pastels: on 4.XII.1772, "the Secretary acquainted the Committee that he had seen Mr Russell & Mr Milbourn two Pupils of the late Mr Cotes & who frequently had been employ'd in making Crayons for him, who inform'd the Secretary that [Pache's] Crayons were in every respect equal to the best made by Mr Stoupan of Lausanne of whom Mr Cotes always bought crayons.... Mr Russell, & Mr Milbourn added also that the Dark Colours made by Mr Pache are superior to those made by Mr Stoupan, or any others they have seen."

Some ten years later, Russell approved Mrs Keating's pastels, providing her with a letter recommending the specimen he had seen as "equal and in many respects superior to the Swiss Crayons". Curiously he addressed the letter to Dr Samuel Johnson (Russell's diaries disclose that they had met at dinner in 1768), who had assisted the Society of Artists some years before in drafting documents, but no longer wished to involve himself.

According to the anonymous obituary in *The literary panorama*, 1807, Russell's *Elements* was published "before he had adopted his latest improvements"; the same source explained that Russell followed Cotes's style for many years, but "at length adopted a style capable of greater expression; principally enriched by the beautiful and tender tints, which best suit female subjects, for which he composed his own crayons." A 1790 critic concurred: "Russell's Crayons are beautifully soft and flattering to the persons they represent."

While the *Elements* suggest that he used only a dozen or so different pigments (carmine, lake, vermillion, Prussian blue, blue verditer, King's yellow, yellow ochre, Naples yellow, brown ochre, Cullen's earth and lamp black are listed at the back of the *Receipts*), they were made up in various strengths to obtain a wide range of colour. The *Receipts* includes full instructions for 144 specific tones. While his busy practice would not have left enough time to continue to make all his own crayons, it is evident that his daughter Ann Russell was employed for this purpose – most of the recipes in his *Receipts*... are signed Nancy.

Although not mentioned in the English editions of the *Elements*, Russell's manuscript *Receipts* reveal the use of turpentine as the secret ingredient used to obtain strong colours, giving "them all their softness & power, while the brilliancy of the colour is fully preserved" in the introductory note by William Russell added in 1862. The curious practice is previously found in Dossie 1758, but it remained very unusual to incorporate turpentine into dry pastels or to use it as a binder. An annotation in Williamson/Webb (p. 94: note that Williamson 1894 made no mention of the use of turpentine) observes–

It is not mentioned in the Pamphlet (being a family secret) that just before using, the crayons were to be moistened with fresh turpentine. The Rev^d W^m Russell in his old age told this to his Nephew – the Rev^d S. H. Russell.

It is even possible that Russell used turpentine for "sweetening", a technique some modern pastellists employ.

His second posthumous sale (25.III.1807, Lot 126) included "nine bottles of Messoul's colours" [*sic*, for Constant de Massoul, *q.v.*], while the previous lot was "three boxes of fine Swiss crayons". Lot 127, "a colour box with crayons", could in theory be the rather modest

box now in the V&A (inv. P44-1925), but this seems improbable. (Guildford House also conserve a small box containing three circular card boxes which contained ground pigment and another with cotton wool, presented by Williamson and supposedly the artist's.) Also in that sale (lot 128), perhaps surprisingly, was a death-mask of Charles I, formerly in the possession of Rysbrack and Francis Cotes.

A lay-figure, or mannequin, made by Cotes's drapery assistant Peter Toms was acquired by Russell after Toms's death in 1776 (Ayres 2014, p. 168).

A number of Russell's pastels have his handbill (printed by W. Smith of King Street, Seven Dials) on the back, with conservation directions:

LET THIS DIRECTION BE PRESERVED,

To be used as Occasion may require

CLEAN the Outside of the Glass; if the Picture does not then look Perfectly clear, the Inside should be cleaned also. Those who are not acquainted with Crayon Pictures, when they clean the Inside of the Glass should carefully attend to the following.

DIRECTIONS.

Cut the Paper close to the Edge of the Frame, take off the Paper, and preserve it to be used again; draw the Brads, remove the Backboard, and take out the Picture, being extremely cautious that its Surface be not injured by the slightest Touch; it may be prudent to turn its Face towards the Wall, and when the Glass is cleaned, immediately return the Picture into the Frame; fasten the Backboard with the Brads, by gentle Strokes of the Hammer; cover the Backboard with the dry Sheet of Paper, which was taken off, and to prevent the Dust entering, with very thick Paste, connect its Edges to the Frame by Strips of Paper.

N.B. The Glass should be sometimes cleaned.

If an accidental Brush deface the Picture, it can be repaired by a Crayon Painter, much more readily than an injured Oil Picture.

Should a Spot of Mildew appear, a Leather Drawing Stump, or a Cork pointed, will take it off instantly, but this will never happen but from being placed in a damp Situation.

Different notes are included on the reverse of Mary Hall (*q.v.*), presumably because Russell thought it would be sent to Jamaica.

Critical reception and popularity

Russell's work was very widely reproduced (by no means all the engravings are listed below), reflecting his popularity as a portraitist in his day. His development of strong, vibrant colours was probably an important factor in opening British taste to pastel – by making it seem as close to oil painting as possible. A balanced summary appeared in Feltham's *Picture of London, for 1804*, p. 276:

Mr John Russel, R.A. Crayon Painter to his Majesty &c.... has been long highly distinguished for his superiority in this branch of the arts. His pictures are usually coloured with force, and finished with care.

But his critical fortune was mixed: extravagant praise for some of his early work was followed by bitter attacks such as that of the critic in the *Morning post*, 14.V.1784 who called his work "flimsy", noting however that the artist was "even worse in oils than in crayons." Pasquin (1796a, 1796b), who disliked pastel, called Russell's work "mediocre", noting the uniform "handling of the crayons – they are chiefly calculated for the observance of those, whose love of softness and finery govern their applause and protection." An article in the *British press*, 1803, attacked pastellists in the strongest terms:

The artists who accustom themselves solely, or principally, to crayon colours, are generally deficient in the depth, chasteness, and harmony that characterise good oil pictures. In the present state of the Arts, we are surprised that any man of taste and judgment should persist in this species of colouring;

and are equally surprised that a crayon-painter should ever be justly entitled to academical honours.

But the anonymous critic Juninus, writing in 1811, recommending Russell's book, drew some intelligent observations on the warmer appearance of dry pigments compared with those wet in oil, so that "to produce a rich picture...a much greater portion of what the painters term cooling tints must be applied in crayon-painting, than it would be judicious to use in oils."

In part this reaction reflected the prejudice against pastel at the Royal Academy, led by Reynolds and dating back to Liotard's first London visit. Both the Seven Years' War and the Napoleonic conflicts stirred British hostility to all things French, including this delicate rococo art form. Most British artists in the second half of the eighteenth century chose to avoid pastel, but Russell's adherence to the technique favoured by Cotes against the climate owes something to his independence of mind. It was also surely responsible for his long wait for full membership of the Academy.

It is notable too that Russell had few if any pupils, apart from several of his children. Williamson 1894 suggests that he "gave lessons" to John Raphael Smith (*q.v.*) who lived in the same street.

There is little evidence of a secondary market for Russell's pastels before his death. Several pastels, presented anonymously at Greenwoods, 23.V.1793, seem to match works later found in the family, and may have been offered by the artist and bought in.

Death

Russell died from typhus while on a visit to Hull. He had also had kidney stones, and had generally never enjoyed good health: Webb noted that "he suffered all his life from a nervous complaint". (One may speculate as to whether the prolonged use of turpentine, including in rolling crayons by hand, may have contributed to his chronic ill health: the solvent permits small particles to pass through the skin, and kidney damage is a known hazard.) A sale after his death took place in London (Christie's, 14.II.1807), previewed in the *Morning chronicle* of 13.II.1807:

The original paintings by the late John Russell, RA in oils and crayons, are now on view at Christie's in Pall Mall; from the number of the latter, they form a novel and beautiful exhibition, consisting of numerous fancy subjects admirably painted from nature; portraits of the most distinguished characters, amongst which are some of the Royal Family; Mrs Siddons, Jordan, Fitzherbert, and Mr Bannister, &c &c. It is expected a great number of the first rank and fashion will be purchasers at the sale to-morrow.

However on the day it snowed heavily, and the sale was described as a "fiasco" (Williamson/Webb p. 119). Of the 125 numbered lots (plus one addition), at least 65 were unsold (the auctioneer's catalogue includes apparent sales to a certain Crossley which were probably bought-ins): these remained with the family (they may include studio replicas of pieces delivered to the sitters; this, and the failure to specify media, created confusions unresolved in Williamson 1894). Only 18 items sold for more than £5, the highest price being 18 gns for the Plowden family in oils. The family collection, unsold in 1807, passed down through generations, with some rather confusing transactions such as the sale (not mentioned in Williamson) in Charlbury, 25.IX.1883, where 11 works that had belonged to the Rev. Samuel Henry Russell, vicar of Charlbury, were only partly bought in for the family; several of those

remaining were seized by creditors until sold by order of Oxford County Court in 1895.

Russell's will was made first in 1770 (leaving everything to his wife), with a long codicil dated 24.VIII.1801 before a trip to Yorkshire; the provisions were largely domestic, intended to cover his children born since the first document. The language expresses his faith ("I was once a subject of Satan" etc.), and he had the codicil witnessed by servants "without the knowledge of my family" to avoid alarming his wife.

Posthumous reputation

A group of works by Russell appeared in a local exhibition in Guildford in 1884, and a fuller opportunity to reassess his work came in 1894 with an exhibition and a monograph by George Williamson written at a time when most of the pictures still belonged to descendants (his appeal for lost works was printed in journals including the *St James's gazette*, 24.II.1893). He listed some 700 works in all media, including a fair number of misattributions. The book also contains many misprints and errors of transcription (e.g. lot 55 in the 1807 sale, a Girl with a Chicken, appears as a Girl with a Cricket). Williamson's narrative drew heavily (but not always accurately) from Russell's diaries, partly written in shorthand transcribed by his grandson, the Rev. Samuel Henry Russell. The diaries were completed almost daily between 1766 and 1781, but there are only a handful of entries before the entries resume on 23.VIII.1801, running just to the end of that year. Williamson also cites Bacon's lost journal, but this was not compiled until 1847 and should be treated with caution. Samuel Henry Russell also assembled a collection of photographs of Russell's work which passed to his nephew Francis H. Webb. His scrapbook assembled around 1910 (with some annotations from as late as 1926) is now in the V&A (a smaller and shorter single volume covering the same material is in the Guildford House Gallery), and while unpublished is a useful source (although it includes works not by Russell and even some late fakes). Webb also maintained an annotated and Grangerised copy of Williamson 1894. Russell's landscape sketchbooks were purchased by Birmingham Museums & Art Gallery from R. B. Webb (presumably Francis Henry's son Basil Russell Webb) in 1951.

By this stage Russell's pictures were held by numerous different descendants, and had again become fashionable. Among the dealers who took up Russell, the Wertheimers were the most enthusiastic, Charles and Asher acquiring between them (sometimes in competition) more than 80 pastels by or thought to be by Russell. Many of their private purchases from the Russell family are documented only in Webb's notes.

Russell kept a collection of loose sheets of pastel heads, presumably intended as studies for larger portraits; they were among the Rev. William Russell's effects sold in Highgate on 31.V.1879 to a dealer in Paddington Street; Webb bought half a dozen, but the remainder were acquired by Sir Edwin Durning-Lawrence, who presented some to the V&A, but another 40 or so exist, known mainly from poor photographs. Many were rubbed or torn.

Among British pastellists only Hoare, Cotes and Hamilton are serious rivals, but Russell alone received international recognition, being pursued by French collectors at the beginning of the twentieth century (Webb thought that the Girl with cherries was the first British picture in the Louvre). However, compared with La Tour, Perronneau, Liotard or Mengs, Russell's

achievement is modest – as was recognised by the reviewer of the 1894 exhibition in *The Times*:

Some of the best of them [John Russell's pastels] are here, contributed by the Queen, by a variety of private owners, and by the descendants of the artist, who have always had a proper estimation of the value and charm of his works. The Queen's two pictures, and such portraits as those of Miss Faden (101), of Charlotte Chaplin (75), of Mrs King, wife of the Bishop of Rochester (73), and of Dr Francis Willis, the first organizer of lunatic asylums (22), are of a high order of merit. They cannot, indeed, be put on a level with the works of Latour or Perronneau, men whose searching insight into character and whose delicacy of hand entitled them to be ranked in quite a different class of artists; but Russell was, in his way, a considerable figure, and we are glad to know more of him, through this exhibition, than has been possible before.

Indeed Russell's repetitive compositions rarely show profound psychological analysis or stray beyond what one contemporary critic called "gaudy exuberance", and his "fancy pieces" are rooted in a late Georgian sensibility that can seem mawkish today – perhaps because the religious intentions of these works found by Matthews 2005 is lost to most contemporary viewers. Matthews focuses upon Russell's interest in the role of art in raising spiritual awareness, and argues that his religious purpose explains Russell's suggestion in the *Elements* justifying "beautification" (e.g. the elongation of a short neck) as preferable to accurate representation. Similarly his fancy pictures of children as peasants or beggars are all perfect specimens with clean faces that subsequent generations (as well as some of his contemporary critics) regard as false. One notes too that compositions such as the pastel of Nancy mourning the death of her pet bird was happily re-used two years later for the oil Orphans' visit to their parents' tomb.

Inevitably Russell was the target of copyists, pasticheurs and outright fakers, particularly at the end of the nineteenth and beginning of the twentieth centuries. The practice of supplying copies to induce reluctant owners to part with their treasures became common: Webb notes for example that Asher Wertheimer bought Tom and his pigeons for "100 guineas plus a copy". Genre pieces and pretty women were more in demand than family portraits, and Russell's technique in the former has not been difficult to replicate, although some of these works are obviously "wrong". Some are early enough to appear in Williamson 1894. A number bear "signatures" that usually fall short of Russell's magnificent hand, in which he usually employed a long s. But in keeping with the orthographical convention of the day, a double s uses only one long s, with the second short ("Rusfel", as in the origin of the German B): one forger displays his illiteracy by reversing these ("Rusfel"). A handful of extremely sophisticated fakes have gone to considerable lengths to copy every stroke in the originals, and when the reference point is a low resolution black and white photograph from c.1900 they are difficult to detect: a number of these have appeared as autograph versions in earlier editions of this *Dictionary*, and some are found in major museums.

Monographic exhibitions

Guildford 1884: included some 60 works by

Russell, in various (mostly unspecified) media
 Russell 1894: *Catalogue of pictures by John Russell, lent by various owners*, Amateur Art Exhibition, Imperial Institute, South Kensington, V.1894. Cat. G. C. Williamson; 119 items, mostly pastel. Review, *The times*, 3.V.1894, p. 4

- Russell 1909: *Loan exhibition of portraits by John Russell, R.A. (1745–1806)*, London, Henry Graves & Co., 6.XI.–18.XII.1909
- Russell 1911: *Catalogue of a collection of ten pastel drawings by John Russell, R.A.*, London, Duveen Brothers' Gallery, 21 Old Bond Street, n.d. [c.1911]
- Russell 1995: *John Russell R.A, 1745–1806: 250th anniversary exhibition of pastel portraits*, Guildford House Gallery, 4.III.–IX.1995
- Russell 2006: *John Russell R.A: royal painter and portraitist*, Guildford House Gallery, 29.IV.–22.VII.2006 [no cat.]
- Russell 2022: *Georgian women. Portraits by John Russell*, Guildford House Gallery, 16.VII.–8.X.2022. Cat. Gemma Haigh

Bibliography

Anon. obituary, *The literary panorama*, 1807, 1, 1392–94; Bénézit; Bryan 1904; Dorange 2010; Edinburgh 2008; Edwards 1808, p. 295; Farington 1978–84; Forsaith 2010; Grove 1996; Hindmarsh 2018; Jeffares 2013a; Juninus, “Conversations on the arts”, *Repository of Arts, literature, commerce...*, London, V/26, II.1811, pp. 70–72; *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, xv/1, 1773, pp. 119–21; Matthews 2005; Matthews 2006; Norman 2022; Oxford DNB; Pilkington 1852; Price 1782; Rhodes 1986; RSA archives; Ryan 1966; Sée 1911; Sée 1918; Sée 1920; Simon 1998; Smith 1965; Steinhöfel 2007; Stewart & Cutten 1997; Stone 1896; Maurice Tournoux, “Un pastelliste anglais du 18^e siècle, John Russell”, *Revue de l'art ancien et moderne*, XXIII, 1908, 25–30, 81–86; Waterhouse 1978; Waterhouse 1981; Webb 1910; Whitley 1928, 1, p. 279; Williamson 1894; Wright 2006

Russell's diaries, receipts for making crayons, Webb's scrapbook and annotated copy of Williamson 1894 are in the V&A (National Art Library); sketchbooks with antiques, anatomical and topographical material are in the Birmingham Museum and Art Gallery; a large album of moon drawings in the Oxford Museum of the History of Science.

GENEALOGIES [Russell](#)

Salon critiques

“Fabius Pictor”, “Remarks on the performances of the Royal Academicians”, *Public ledger*, 27.V.1774: 249 to 253. Portraits in Crayons, by Mr Russel. These Pieces, in general, are correctly drawn, and executed with a fine, tender, free Crayn. The Tints are clear, glowing, and well united, and have nothing of that *wooliness*, so offensive in most performances in Chalks.

No. 249 and 252 possess uncommon life and spirit; the roundness, the delicacy, and the easy composure of the parts, exhibit that *je ne sais quoi* in which the magic of Grace consists, and place the productions of this Artist in the first rank of the species of Painting he has so successfully pursued.

Anon., “Account of the principal pictures...at the Royal Academy”, *London evening post*, 4.V.1775: John RUSSELL, Associate.

These portraits are in general well handled, and seem to be executed in the spirit of that true principle of art, giving every one their real conformation of character. The crayons are much above the foreign pictures in this walk.

Anon., “From an Italian artist in London, to his Friend, and English Artist at Rome”, *St James's chronicle*, 3.V.1777:

Mr Russel has no less than seven Portraits in Crayons in this Exhibition, all very good, and I think he stands the foremost in that Line at present.

Anon., “A short view of the articles of the exhibition of the Royal Academy”, *General evening post*, 28.IV.1778; continued, 5.V.1778:

No. 260 to 267. Portraits in crayons, by Mr Russel. These pieces are not destitute of merit; but want the grace and delicacy remarkable in the productions of this artist' great master, the late Mr Cotes.

Anon., Candid, “Account of the paintings &c.”, *Morning chronicle*, 27.V.1780, p. 6:

No. 137. A Candlelight, Mr J. Russel, in Crayons; this is a very beautiful picture, in which the shadows are remarkably well represented; and where the lights are not red, a fault very common in representations of this kind.

Anon., “Review of the Royal Academy Exhibition”, *Morning post*, 14.V.1784:

24 [Russell]. Done by an Associate, therefore we must suppose it to be good; otherwise we should have said, that it is ill drawn, worse coloured, and miserably designed. This artist is even worse in oils than in crayons.

122, 123, 129, 130. Portraits of Ladies of Quality. J. Russel, A.— This we call quality-binding, and think it good enough to trim such flimsy stuff as this with.

219. Portrait of an old Lady, aged 102, and her grand Daughter, by J. Russell, A. — It is the only picture of Mr Russell's that has the least merit, and God knows this has little enough.

Anon., “Exhibition of the Royal Academy”, *Morning chronicle*, 19.V.1784:

Russell's two portraits, 219 and 220, are both worth attending to. The old lady aged 102, has a good deal of specific character well preserved, the crayons picture, is very delicately tinted.

Anon., “Exhibition of the Royal Academy”, *Universal daily register*, 5–7.V.1785, p. 2:

8. Portrait of a Clergyman, whole length, By Russell. Charcoal drapery, and snuff coloured back ground, the dog stands like a gentleman, but the master like a puppy.

154 and 156. Ladies by Russel, in Crayons, poor clay cold Heads, but who seem to receive some degree of animation, from the company of the Prince of Wales, who is between them, and who is indeed on all sides surrounded with petticoats; one in particular is paying great court and attention to him, and is raising her hand in admiration; but he seems to be inflexible, and to have his eye attentively fixed on Mrs Smith, who is opposite to him in the room.

Anon., “The exhibition”, *Morning chronicle and London advertiser*, 3.V.1786:

As to theatrical portraits — usually an object of general enquiry there is not one to brag of — a private portrait of Palmer in Crayons, a sad lady-like extenuation.

Anon., “Candid remarks on the pictures in the present exhibition”, *Town and country magazine*, .V.1786, p. 228:

There are many other pictures worth attention, painted by MessrsRussett [sic]...and a few others.

Anon., “Royal Academy. The nineteenth exhibition”, *General evening post*, 28.IV.1787:

In addition to these, there are two crayons of Russell, exceedingly well finished in point of art and likeness: the one a portrait of Mr Aickin, of Covent-garden; the other a young lady.

Anon., “Royal Academy”, *Whitehall evening post*, 10 & 22.V.1787:

No. 156, *Mrs Siddons, crayons*, RUSSEL, has not even the merit of being a likeness to commend it. It is just like Yorick's sermon, that will suit any text; for any other name is equally applicable to it as that of Mrs Siddons. No. 378, *Portrait of a Naval Officer, in crayons*, Russel.— This gentleman is Sir Edmund Afleck; and is a very strong, striking, and spirited likeness.

Anon., *The bee; or, the exhibition exhibited in a new light: being a complete catalogue-raisonné of all the pictures [Royal Academy 1788]*, London, 1788

143. *The peasant's little maid*. [is a delightful girl indeed].

170. *Portrait of Mrs. Wells, as Madge in Love in a Village*.

Since this Artist's work will deserve much of our commendation elsewhere, we may say that there is a better likeness of this charming actress in the Exhibition.

421. *The cake in danger*.

Save it! save it! — and never let such bright eyes be darkened by a tear.

425. *Portrait of a lady reading*. [Delicate.]

426. *Portrait of a nobleman*. [Lord Southampton.]

439. *Portrait of a gentleman*.

[An animated portrait of one who keeps the WORLD alive.]

446. *Portrait of a gentleman*.

[G. Keate, Esq. whose sketches from nature made us glad to know his person.]

Anon. 1788c, “Exhibition...at the Royal Academy...1788”, *St James's chronicle*, 8–10.V.1788: J. RUSSEL, RA elect.

Mr Russel has twelve Pictures in the present Exhibition; but we shall notice only the following.

No. 168. *Portrait of a Lady and Child*.

The Colouring is clear, and the Picture pleasing.

No. 170. *Portrait of Mrs Wells, as Madge, in Love in a Village*.

Though the personal Charms of Mrs Wells are not in the first Style of Elegance and Beauty, we think Mr Russel has not done her Justice. The Resemblance is coarse and vulgar.

No. 420. *A strong Likeness of Sir Joseph Banks*.

N. 425. *Portrait of a Lady reading*.

This is Mr Russell's best Picture. It is executed throughout with great Taste; the Colouring is beautifully clear, and the Hair is touched with Grace.

Anon., “Exhibition of the Royal Academy”, *The British Mercury*, IX, 23.V.1789, p. 250:

Of the young and rising artists in portrait, Mr Brown and Mr Laurence have particularly distinguished themselves....

Mr Russel has been very bountiful. There are a number of charming crayons, which do him great honour.

Anon., “Royal Academy, 1789. Original remarks on the exhibition”, *The general magazine and impartial review*, 1789, p. 209:

Crayons are not capable of more than Russell makes them.

Anon., “Royal Academy”, *Diary, or Woodfall's register*, 29.IV.1790:

Russell's Crayons are beautifully soft and flattering to the persons they represent. The portrait of Dr Barrington, Bishop of Salisbury, is a true personification of that learned and most respectable Prelate.

Anon., “Royal Academy”, *Times*, 3.V.1790, p. 2:

[of Sir Joshua Reynolds:] *The head of Mr Cholmondeley* is one of the finest pictures we ever remember to have seen of any Master; and, though surrounded with the subduing crayons of Mr Russel, offers an object of admiration to every judge of the arts.

Anon., “Exhibition...at the Royal Academy”, *St James's chronicle*, 8.V.1790:

J. RUSSEL, RA

This Artist has two-and-twenty pictures in the present Exhibition, while many ingenious works have been returned for want of room.

No. 25. *Portrait of her Majesty*. — Very well painted; but we do not think the resemblance strong: The lower part of the face seems swollen, and the mouth has not the peculiar character of the original.

No. 54. *Portrait of a young Lady*. — Mr Russel is out of his province, when attempting to paint in oil. The colouring is heavy, and the drapery badly painted.

Nos. 60, 206, and 218. *Strong likenesses of the three sons of Dr Willis*. — Good subjects, and pleasing pictures.

No. 274. *Cottage Girl in sunshine*. — A very pleasing study, and well-coloured.

No. 276. *The little tired Wanderer*. — It has much rural character and nature; and is executed in a stile superiour to crayon-painting in general.

The other pictures of Mr Russel are very well in the way of business, except No. 407, *A View of Guildford* — and No. 418, *A Moonlight*, of which we had heard much, but they serve only to confirm our opinion, that crayons are not adapted to Landscape.

Anon., *The British Mercury*, XIII/24, 12.VI.1790, p. 349:

The gaudy exuberance of Mr Russel's Crayons this year in the Royal Academy has occasioned the exclusion of many excellent performances. Amongst others, some admirable portraits by a Mr *Shee*, a young artist of the

most promising talents.

Anon., "Royal Academy", *The World*, 29.IV.1790, p. 7:
The best Crayons, of course, are Mr RUSSEL'S, and most wonderful they are...

[Anon.], Exhibition of pictures, at the Royal Academy, 1791, *The attic miscellany, or, characteristic mirror of men and things*, 1791, p. 316f:

RUSSEL has followed him [West] with a glare of gaudy crayons, elegantly framed and glazed...Of the carmine-faced portraits of Russel, it may be said, that the best painted are not like, and the best likenesses are the worst executed.

Anon., "Royal Academy", *General evening post*, 30.IV.1791: Russell, too, has fourteen Portraits in Crayons, which are very fine; particularly one of the Prince of Wales which is handled with great delicacy and freedom of pencil.

Anon., "Royal Academy", *Public advertiser*, 17.V.1792: In a variety of crayons, Russell still keeps up his former fame...

Anon., "Royal Academy", *Morning herald*, 11.V.1792: No. 133. *Portrait of a Statuary*. J. Russel, RA
A very strong likeness of Mr. BACON. The frequenters of the Exhibition are so well acquainted with the beauties of Mr RUSSEL's productions, that it is sufficient to observe his Portraits, this year, are in the usual stile of excellence. Less finished than the works of ROSALBA, but infinitely superior in force. His *Crayons* in point of expression and character, far excel his attempts in *oil*. We think the *Sculptor* should return the compliment, by employing the more durable labours of his *chisel*, in tracing the features of his brother artist.

No. 382. *Portrait of a Mr Mingay*.— ditto.
We have only to object to this Portrait, that it is much too young for the original:—well acquainted with the urbanity and good humour of Mr Mingay, we are ready to agree that

.... Not a wrinkle is there,
That is worn in his brow by the furrow of care.

But we must contend, that the inroads of time have long since obliterated that juvenile air, which Mr RUSSEL's flattering pencil conveys.

No. 384. *Cottage Felicity* — ditto
This is a very beautiful composition — less detailed, but equally expressive with No. 155, the excellent picture of Mr Wheatley, on which we have before remarked. It is the happiest effort of Mr RUSSEL at the present Exhibition.

Anthony PASQUIN [John Williams], [Royal Academy 1793], *Memoirs of the Royal Academicians*, London, 1796:

No. 142. *A Boy blowing Bubbles*. JOHN RUSSEL, R. A.
This academician's performances are ever of that *mediocre* sort, as neither to entitle him to high approbation or severe censure: he is chiefly confined to heads, where nothing of the God is required to enable the labourer to pass muster. Crayon painting at best, is but an unworthy pursuit, and in the prosecution of which a vigorous mind would feel impatient and disdainful. This picture is said to be intended as a present from Mr. Pitt, to a certain babbling Etonian, as a frail memorial of his blessed conversion from the heresies of intellectual liberty.

No. 58. *A Portrait of Hart, the Herbalist, by the same artist*.
Equally tame, spiritless, smooth, and unimportant. Mr. Russel's attempt to make the beard predominate, has been rather unhappy, as it gives the idea of a human chin larded with the fat of bacon.

Anon., "Remarks on the exhibition of paintings &c... at the Royal Academy", *St James's chronicle*, 8–10.V.1794:

J. RUSSEL, RA
RUSSEL's Crayons in the present Exhibition are generally very mannered.

No. 142. *A Boy blowing Bubbles* is among his best productions. His other Pictures are in his usual manner; except a whole length of a Lady in oil, which is bad beyond comparison.

Georg Forster, *Ansichten vom Niederrhein*, Berlin, 1794, I, pp. 103f:

Unter den Zeichnern in Pastell verdient Russel vorzüglich genannt zu werden; man bewunderte in den späteren akademischen Schaulstellungen seine Ruth und

Naemi, und das mit einer Treue, die uns anekeln würde, nach der Natur kopirte Porträt einer bekannten Bettlerin.

Anon., *World*, 28.IV.1794:
RUSSEL, HUMPHREY, &c. are praiseworthy as usual.

Anon., "Royal Academy", *Morning post*, 10.V.1794: 142. *Boy blowing Bubbles*. — J. Russel.

This little Picture is in Russel's best style, who in Crayons excels. The pleasure manifested in the Boy's countenance is admirably depicted, and is strictly consonant to Nature. The bubble appears real, and in whatever light it is viewed, impresses us with the merits of the Artist. The whole of this Picture is well managed for effect.

Anon., "Remarks on the exhibition of paintings &c... at the Royal Academy", *St James's chronicle*, 14–16.V.1795:

J. RUSSEL, RA
This Gentleman follows his studies in the Moon, very much to the disadvantage of his earthly pursuits.

He has sent in many Portraits in Crayons, none of which equal some of his former productions; and his oil-painting,

No 246. *Portrait of Sir Walter James* — is a miserable daub: the drawing is bad; and the penciling poor and feeble.

Anthony PASQUIN [John Williams], *A critical guide to the Royal Academy, for 1796*, London, 1796:

295 — *Portrait of Mr. George Spence*. J. RUSSELL, R. A.
This is the portrait of one of those tyrants of the teeth, vulgarly called a Dentist: the handling of the crayons is in the same method, which we have uniformly noticed, whenever the professional offspring of this R. A. came under our consideration — they are chiefly calculated for the observance of those, whose love of softness and finery govern their applause and protection.

Anon., "Royal Academy", *Times*, 1.V.1797:
Mr RUSSEL has a whole length in oil.

Anon., "The exhibition of the Royal Academy", *Monthly mirror*, V.1797, p. 347:

I. RUSSELL, R.A. — No. 439. Colonel St. Paul. — A very good head — the best of this artist in the present exhibition.

No. 503. Mrs. Boswell — The upper part of the figure very well; but Mr. R. like other painters chiefly employed upon head and shoulders, fails as he descends. The knee appears to be too near the throat, from the improper management of the intermediate space; so that the figure is cramped in attitude, and diminutive in proportion.

No. 512. A young Gentleman. — And dog, it should have been stated; for the latter is the more important personage — it deranges the effect of the picture, and, with the light of the horizon, destroys the repose.

ANON. 1797c, "Royal Academy", *London packet*, 19–22.V.1797:

526. *Charles and his Cat*. — J. Russel, R.A.
A good likeness of a very respectable old servant of the Academy, and his favourite domestic animal. We cannot, however, approve of the colouring of this picture — it is that of an over-ripe apple.

Anon., "Royal Academy Exhibition, 1800", *London packet or new Lloyd's evening post*, 14–16.V.1800

248. *Portraits of Lord Burghly &c.* — J. RUSSEL, RA. — This, like the rest of Mr Russel's pictures of the present year, is greatly inferior to his former productions. The figures are sufficiently well grouped, and as many of the faces as we are acquainted with, appear to be like the originals, but the distribution of light and shade is not happy, and the colouring appears dirty. The picture, however, it must be admitted, hangs in a bad situation.

Anon., "Royal Academy", *Morning post*, 27.IV.1801
...the genius of Beechy and Russel has afforded a fair contribution in several capital portraits, particularly those of...Mrs Jordan....

Anon., "Royal Academy", *Evening mail*, 3.V.1802
In Dramatic Delineation of living Performers, De Wilde and Russel take the lead. The latter has an excellent representation of Bannister, in the par of *Leniüve*, in the Prize.

Anon., "Royal Academy", *British press*, 28.V.1803
Mr RUSSEL has eight pictures, which are all in his usual style, and in the style that we have long been accustomed to see prevailing in crayon pictures, very unlike the pictures by COATES and ROSELLA.

The artists who accustom themselves solely, or principally, to crayon colours, are generally deficient in the depth, chasteness, and harmony that characterise good oil pictures. In the present state of the Arts, we are surprised that any man of taste and judgment should persist in this species of colouring; and are equally surprised that a crayon-painter should ever be justly entitled to academical honours. The *St Giles's Songstress* (No. 386), is certainly the best piece of Mr Russell's and, as far as it relates to drawing and *character*, is extremely meritorious. This large picture (No. 362), is all gawdiness, flutter, and finery, like a peacock in the midst of a blossoming apple-tree. 'Tis strange that some men will not, or cannot, derive improvements from the fine examples that are constantly before them.

Pastels

J.64.1001 [??]SELF-PORTRAIT, pstl, 61x46 ov., 1774 (desc.: artist's great-grandson, Archibald Arthur Guy Lea (1857–1916), Enfield, 1894; Foster's, 22.V.1912, Lot 102, 38 gns; Vicars of Bond Street. Paris, Galerie Charles Brunner, 4^e cat., 1.1914, no. 53 repr. Rothschild of Sackville Gallery. Paris, Enchères Rive Gauche, 19.X.2005, Lot 417 with pendant wife; Paris, Enchères Rive Gauche, 15.V.2006, with pendant). Exh.: Russell 1894, no. 48 n.r.; Russell 1909, no. 30; Paris 1911, no. 128. Lit.: Williamson 1894, p. 150 n.r.; Williamson/Webb, repr. p. 62x63; *Connoisseur*, LXV, 1923, p. 113 repr.; Ingamells 2004, p. 414 n.r., doubtful; Dorange 2010, no. 33 repr. Φ?α?δ



~pendant, spouse, v. infra

~?one of seven small crayon portraits of Russell, his 3 brothers and 3 sisters (seen in drawing room of Russell's father's house by John Bacon, diary, cited Webb 1910)

J.64.1004 SELF-PORTRAIT in red coat, pstl, 30.5x25.4 ov., c.1780 (London, NPG 1788. Desc. Misses E. A. & B. M. Russell, Guildford; acqu. 1917; stolen 1960). Exh.: Russell 1894, no. 79 n.r. Lit.: Williamson 1894, p. 18 repr.; Ingamells 2004, p. 413 repr. bw Φ

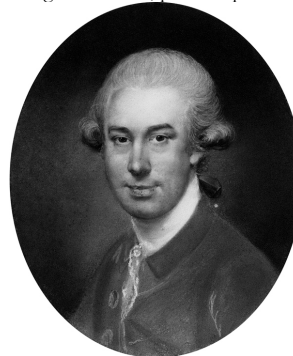


Photo courtesy National Portrait Gallery, London

J.64.1007 ~study, black, white, red chlk/gr. ppr, 33.5x23.5, 1774 (London, NPG 3907. Desc. Rev. S. H. Russell; his widow; Charlbury, 25.IX.1883, Lot ?188 or 189; desc.: Miss Eleanor Mabel Freeman Wood (1872–1954), sister-in-law of artist's great-grandson Herbert Edgar Russell; legs 1954). Exh.: London 1962b, no. 52. Lit.: Ingamells 2004, p. 413 repr. clr; Whistler 2009, p. 201, fig. 21; Burns & Saunier 2014, p. 143 repr. Φσ

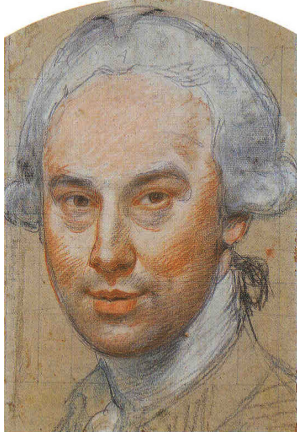
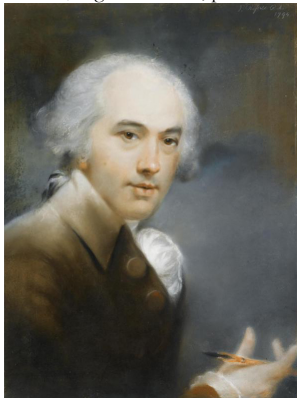


Photo courtesy National Portrait Gallery, London

J.64.101 SELF-PORTRAIT with a chalk-holder, pstl, 60.6x45.4, sd √ "J Russell RA/1794" (desc.: Thomas Russell; the artist's grandson Henry Webb, of Wimbledon; offered to Royal Academy for 50 gns, 26.I.1874, letter in RA archives; his brother-in-law, Rev. S. H. Russell; his widow; Charlbury, 25.IX.1883, Lot 183, £50; J. W. S. Tomkins, on behalf of the Russell family; Henry Webb's son, Francis H. Webb, Leatherhead, 1894; Miss Russell Webb, 1982; desc.: London, Sotheby's, 6.VI.2007, Lot 165 repr., est. £12–18,000, £24,000 [=£28,800]; English PC 2023). Exh.: Russell 1894, no. 98 n.r.; Russell 1995, repr. Lit.: Williamson 1894, p. 169, repr. opp. p. 62; Tourneux 1908c, p. 25 repr.; Scott 1982, fig. 3; Rhodes 1986, repr. cover; Ingamells 2004, p. 413 n.r. Φσ



J.64.1013 ??SELF-PORTRAIT, pstl (London, Christie's, 21.VII.1939, Lot 5). Lit.: Ingamells 2004, p. 414 n.r., doubtful
??Self-portrait wearing a hat (Spink). Lit.: Ingamells 2004, p. 414 n.r., doubtful [v. J. R. Smith]
Self-portrait, v. Frederick Reynolds

J.64.1016 Sir Ralph ABERCROMBY (1734–1801), KB 1795, general (Port-of-Spain, Trinidad; destroyed by fire, 1940s)

J.64.1017 ??Robert ADAM (1728–1792), holding a miniature of the ?Duke of Buccleuch, pstl/ppr, 87x75, sd √ "J. Russell RA pinxt/1796" (Silverman/Rodgers Collection, Kent State University Museum, inv. 1983.4.827). Exh.: Kent 2002 Φ?δ



Photo courtesy Kent State University Museum, Kent, Ohio

J.64.102 [?]Captain Frederick Adams (1774–1844) [or his father Thomas ADAMS (–1807), commanding officer of the Cranbrook Volunteers], pstl, 73.7x60.5 ov., sd √ "J. Russell pt/1787" (desc.: Thomas's son, Frederick Adams (1774–1844), of Tenterden, East India service; desc.: his great-grandson, Arthur Frederick Glynn Adams (1878–), of Chipstead, Surrey; London, Sotheby's, 14.V.1930, with pendant, £50; Montgomery; London, Christie's, 20.III.1931, Lot 28, 120 gns; Lister; London, Christie's, 17.VII.1931, Lot 32 n.r., 50 gns; White. London, Bonhams Knightsbridge, 15.III.2000, Lot 45 repr., est. £1000–1500, £2200. London, Christie's, 9.VI.2005, Lot 27 repr., as of ??Sir Frederick Adam (1784–1853), est. £4–6000, b/i) (1774–1844) of Craythorne House, Tenterden [new identification] Φδνσ



J.64.1022 ~pendant, Mrs [?Thomas] ADAMS [?(∞ 1769), née Elizabeth Scott (–1823)], in white dress, with powdered hair, half-length, seated, her hands folded, drapery in the background, pstl, 73.7x60.5 ov., sd 1787 (desc.: Arthur F. G. Adams; London, Sotheby's, 14.V.1930, with pendant, £50; Montgomery; London, Christie's, 20.III.1931, Lot 27, 150 gns; Bromhead)

J.64.1023 James ADAMS (1752–1816), MP, lord of the admiralty, pstl, 59.5x44.5 ov. (London, Sotheby's, 14.III.1985, Lot 39 repr., £500) φ



Photo courtesy Sotheby's

J.64.1024 John ADKIN, Esq (artist's sale; London, Christie's, 14.II.1807, Lot 54, b/i)

J.64.1026 Philip AFFLECK (1726–1799), RN, vice-admiral of the White, of Dalham Hall, Suffolk, pstl, 61x46 ov., Royal Academy 1787, no. 378 (Mrs Esdaile Lovell, 26 Westmoreland Road or 38 Holland Park, London, 1894). Exh.: London 1891b; Russell 1894, no. 51 n.r. Lit.: Williamson 1894, p. 153 n.r.; Ingamells 2004 p. 9 n.r. φ



J.64.1028 Mr & Mrs Agar and family [Moses AGAR (1770–1858), of Hanslope and Gorleston, shipowner, bankrupt in 1807; his wife (∞ 1796), née Ann Lifford; their daughters Henrietta Ann (1797–) and Caroline (1799–)], pstl, 112x90, sd 1800 (desc.: grandson of Moses Agar; acqu. £150, Dyson Lister, Harrogate dealer; sold through N. S. White and Harry Arthurton to Asher Wertheimer, £1500, a.1913. Acqu. \$4000, Knoedler, New York, 1917, stock no. CA1113. J. Horace Harding; sale p.m., 654 Madison Ave., New York, Parke-Bernet, 1.III.1941, Lot 62; Hecksher; New York, Parke-Bernet, 2–4.I.1942, Lot 56 repr. London, Phillips, 7.XI.1995, Lot 5 repr., est. £4–6000, b/i. London, Phillips, 10.IV.2001, Lot 1 repr., est. £4–6000, £3500). Lit.: *Yorkshire post*, 26.XI.1913, p. 9; *Spur*, 15.II.1917, p. 23 repr. [identified 2019] Φνσ



J.64.103 Mr Aicken [Francis AICKIN (–1805), actor, of Covent Garden], m/u, Royal Academy 1787, no. 191. Lit.: Williamson 1894, p. 127, missing

J.64.1032 Mrs ALLEN, with her child, full length, in yellow dress with blue sash, seated at the foot of a colonnade clasping her child, who plays with a white dog, some flowers on the right, pstl, 91.5x66 (Mrs Harrison, Hayes End House, Hayes, Middlesex; London, Sotheby's, 6.V.1926, Lot 1 n.r., £110; Daniell)

J.64.1033 Mrs [Thomas] ALLINGHAM, [née Mary Taylor, dau. of John Taylor of Furzeyhurst,

Isle of Wight], pstl, 85x70 ov., sd 1775 (Mrs Minto Elliot, née Frances Dickenson (1820–1898), author, granddaughter of the sitter, 183 Via Tritorne, Rome, 1894. Cartwright; Aynho Park). Lit.: Williamson 1894, p. 142 n.r. ϕ



J.64.1035 Mrs ANDERSON of York, seated on a verandah holding her two children, pstl, 102x79, sd \surd "J Russell RA pinxt 1799", Royal Academy 1799, no. 395 (Miss Morgan. Frank Partridge; acqu. 8.V.1923, £900; Knoedler; stock no. 15656; consigned to Minneapolis Institute of Art 1930, returned; London, Sotheby's, 10.XII.1952, £120; Belles; Knoedler. Rome, Finarte, 28.V.1985, Lot 478, attr., It£5,400,000). Lit.: Williamson 1894, p. 127, missing ϕ



J.64.1039 Henry ANGELO (1756–1835), fencing master and author, m/u, Royal Academy 1789, no. 411

J.64.104 John Campbell, 5th Duke of ARGYLL (1723–1806), as field marshal, m/u (Duke of Argyll; London, Christie's, 17.III.1855, Lot 82, 10 gns). Lit.: Graves 1918

Mrs ARMITAGE, mother of Edward Armitage, pstl (Francis Darwin 1894), v. J. R. Smith

J.64.1041 John ARMSTRONG, Esq. [?(1721–1801), of Godalming], pstl (Frank Robinow, 1903). Exh.: London 1903, no. 253 n.r.

J.64.10415 Mrs [?John] ARMSTRONG, [?(∞ 1749), née Mary Gibbs (1726–1797)] pstl (Frank Robinow, 1903). Exh.: London 1903, no. 257 n.r.

J.64.1042 =?Mrs ARMSTRONG, pstl, 61x46 (Ernest Schwabacher; London, Christie's, 7.V.1906, Lot 83, 43 gns; Leggatt)

J.64.1043 Samuel ARNOLD (1740–1802), organist, Chapel Royal. Lit.: Williamson 1894, p. 127, missing

~grav. Thomas Bellamy, for *General magazine and impartial review*, v.1790

J.64.1045 Mr [?John] ARSCOTT [(1718–1788)], of Tetcott, in brown, with a blue cloak, powdered hair, pstl, 57x46 (Mrs Ford, Bodmin, 1894). Lit.: Williamson 1894, p. 143 n.r.

J.64.1046 Master ASHLEY, ov. (artist's sale, London, Christie's, 14.II.1807, Lot 39, b/i). Lit.: Williamson 1894, p. 127, missing

J.64.1047 Richard Johnson Davenport ASHWORTH (1772–1829), of Strawberry Hill, Pendleton, councillor, barrister; & pendant: J.64.1048 spouse (∞ 1801), née Ann Macaulay (1781–1863), sister-in-law of John Whitfield, pstl, 62x47, 1802 (desc.: grandson, Canon Thomas Alfred Stowell, Chorley Rectory, Lancashire, 1894; desc.: PC 2014). Lit.: Williamson 1894, p. 166 n.r. ϕ



J.64.1051 Mrs ASSHETON, half-length, in muslin dress, wearing necklace, pstl, 60x45 ov., sd 1793, Royal Academy 1793, no. 310 (E. Jonas, Paris, 1926; London, Sotheby's, 19.VI.1935, Lot 136 £32; Pope). Lit.: Dorange 2010, no. 21 repr. ϕ



J.64.1053 Rev. Miles ATKINSON (1741–1811), vicar of Kippax and minister of St Paul's, Leeds, son of Rev. Christopher Atkins, Methodist at Oxford, in a blue-black gown, pstl, 58.5x43 (desc.: great-grandson, Rev. Miles Atkinson, Huntingdon, 1894). Lit.: Williamson 1894, p. 135 n.r.

~grav. William Skelton 1811, for Atkinson's *Sermons*; William Holl, for Whitaker's *History of Leeds*, 1816

J.64.1055 Mrs ATKINSON, pstl (New Zealand PC 1894). Lit.: Williamson 1894, p. 135 n.r.

J.64.1056 George Anthony AUFRÈRE (1795–1881), of Foulsham Old Hall, Norfolk, in a bright scarlet coat, playing with a cricket ball, pstl, 61x46, 1800, Royal Academy 1801, no. 336 (the sitter's great-nephew, George L. Rives, New York, 1894. New York, Sotheby's, 7.IV.1988, Lot 195 repr., as of Anthony Aufree, est. \$1000–1500, \$9900). Lit.: Williamson 1894, pp. 82, 160 n.r. ϕ



AUGUSTA Herzogin von Braunschweig (London, Royal Collection, ?RCIN 406960). Lit.: Williamson 1894, p. 160 n.r. [v. Schröder]

J.64.1059 AUGUSTA Sophia, Princess of England (1777–1848), pstl, 30x24 ov., sd \surd "J Russell p^t/1779" (London, Sotheby's, 30.I.1991, Lot 167A n.r., est. £1000–1500, b/i. London, Bonhams Knightsbridge, 12.VI.1996, Lot 31 repr., est. £400–600, b/i) ϕ



J.64.1061 Eliza Smith AUSTEN (1783–) [sister of Sir Henry Edmond Austen], in a white dress with blue sash, pstl, small ov., 1787 (desc.: nephew, Robert Alfred Cloyne Godwin-Austen (1808–1884), geologist, 1884; his son, Lieut.-Col. Henry Haversham Godwin-Austen (1834–1923), Shalford Park, Guildford, 1894). Exh.: Guildford 1884, no. 20 n.r.; Russell 1894, no. 2 n.r. Lit.: Williamson 1894, p. 135 n.r. ϕ



J.64.1063 Sir Henry Edmond AUSTEN, Kt (1785–1871), rector of Shalford, in a red coat, pstl, small ov., 1789 (desc.: grandson, Lieut.-Col. Henry Haversham Godwin-Austen (1834–1923), Shalford Park, Guildford, 1894). Exh.:

Russell 1894, no. 1 n.r. Lit.: Williamson 1894, p. 135, repr. opp. p. 52 Φ



J.64.1065 Mrs AUSTEN, in black muslin dress, seated in a crimson chair, pstl, Royal Academy 1805, no. 457

J.64.1066 =?Mrs Austin (artist's sale; London, Christie's, 14.II.1807, Lot 62, b/i)

J.64.1067 =?pstl, 74x61, sd 1805 (S. C. Hosegood; sale p.m., London, Christie's, 23.III.1923, Lot 73 n.r., 135 gns; Parsons. Eden; Christie's, 17.XII.1926, Lot 1. Leggatt 1946). Lit.: Williamson 1894, p. 127, missing; *Connoisseur*, .VI.1920, repr. clr [no scarf over arm] Φv



J.64.107 =?version, with scarf over arm added, pstl, 74x61, sd ^ "J. Russell 1805" (London, Christie's, 28.VI.1963, Lot 10 repr.; Dent. New York, Christie's, 5.VI.1980, Lot 163 repr.. New York, Doyle, 21.X.2009, Lot 99, est. \$3–5000, \$1875) φβv



J.64.1072 John BACON (1740–1799), sculptor, ARA 1770, RA 1778, in a red coat, pstl/ppr, 59.7x44.5, 1792 [=?Royal Academy 1792, no. 133], Royal Academy 1800 (London, V&A, P.5-1957. The sitter's son, John Bacon, Jr; his son, Rev. John Bacon (1809–1871); his son, Rev. Harry Vivian Bacon (1844–) 1894, 1909; his son, Eustace V. Bacon; don 1957). Exh.: Russell 1909, no. 8; London 2018. Lit.: Williamson 1894, pp. 82, 136 n.r.; V. & L. Adair 1971, p. 164 repr.; Lambourne & Hamilton 1980, repr.; *Apollo*, .X.1990, p. 231; Ingamells 2004, p. 23 repr. φσ



~grav. J. Collyer 1801; H. Meyer; A. Roffe 1830; W. C. Edwards 1830, head only

~cop., John Jackson, watercolour, 20x16.8 (British Museum, inv. 1852,0214.382)

J.64.1076 [=J.64.1079] ~variant, pstl, 58.5x43.5 (Bath, Phillips, 27.IV.1998, Lot 37 n.r., attr., as self-portrait, est. £800–1200, £780. London, Sotheby's, 15.VII.1999, Lot 116 repr., est. £2–3000, b/i; Godalming, Hampton's, 26.VII.2000, Lot 365, £1000. Chelminski Gallery, London, 2004, as 77.5x61) Φκ



Photo courtesy Chelminski Gallery

J.64.1082 John BACON, Sr, with wig, in blue coat, with a different sculpted head, pstl, 61x46, [=?Royal Academy 1792, no. 133] (desc. sitter's great-grandson Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894; his son John Maunsell Bacon (1866–), 1925). Exh.: Russell 1909, no. 21. Lit.: *Connoisseur*, LXXI, 1925, repr.; *Connoisseur*, XCV, .III.1935 Φ



~cop., miniature, inscr. monogram, 1792 (Baltimore, The Walters Art Museum, inv. 38.271. Clarence Deshong. A. J. Fink, Baltimore, 1951; A. Jay Fink Foundation, don 1963). Exh.: Philadelphia 1951, no. 225 repr.; Baltimore 1958, no. 32. Lit.: Ingamells 2004, p. 23 n.r.

J.64.1084 Mrs John BACON, née Martha Holland (–1802), 2nd wife, pstl, 60x43 (London, V&A, P.6-1957. Sitter's son, John Bacon, Jr; his son, Rev. John Bacon (1809–1871); his son, Rev. Harry Vivian Bacon (1844–) 1894; his son,

Eustace V. Bacon; don 1957). Exh.: Russell 1909, no. 9. Lit.: V. & L. Adair 1971, repr.; Lambourne & Hamilton 1980, n.r. φσ



J.64.1086 John BACON, Jr (1777–1859), FSA, 61x46, sd ^ "J. Russell RA/pinx' 1800", Royal Academy 1801, no. 153 (desc. sitter's grandson Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894; Mrs Knolleke, Clapham, 1894–1911; London, Christie's, 31.V.1920, Lot 22 n.r., £59/5/-; Knowles. Sir Ranulph Bacon, Hove). Exh.: Russell 1909, no. 25; Paris 1911, no. 135. Lit.: Williamson 1894, p. 150, repr. opp. p. 54 Φ

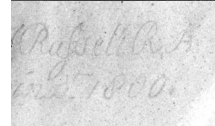


Photo courtesy John Mitchell

J.64.109 John BACON, Jr, pstl (Sir Ranulph Bacon, Hove). Exh.: Russell 1909 φ



J.64.1091 Mrs John BACON, Jr, née Susanna Sophia Taylor (1782–1853), pstl, 61x46, 1802 (desc. sitter's grandson Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894. Sir Ranulph Bacon, Hove). Exh.: Russell 1909, no. 6 φ



J.64.1094 Miss Ann BACON (1768–1809), pstl (desc. Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894; his son John Maunsell Bacon (1866–), 1925). Exh.: ?Russell 1909, no. 2, as Miss Bacon. Lit.: *Connoisseur*, LXII, v.1925, repr. Φ



J.64.1096 Miss Ann BACON reading, pstl, sd 1786 (desc. Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894; his son John Maunsell Bacon (1866–), 1925). Lit.: *Connoisseur*, LXII, .vi.1925, repr. Φ



J.64.1098 ~repl., pstl, sd ✓ “JR/1786” (desc. Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894; Sir Ranulph Bacon, Hove) φ



~grav. H. Meyer. Lit.: Thomas Gibbon, *Memoirs of eminently pious women*, 1827 III, frontispiece

J.64.1101 Miss Mary BACON (1769–), pstl (Rev. J. Maunsell Bacon 1909). Exh.: Russell 1909, no. 4

Bacon, v.q. Thornton

J.64.1102 Colonel Hewley John BAINES (1762–1830), of the City of York Volunteers, in uniform; & pendant: J.64.11021 spouse, née Mary Mortimer (1762–1826), dau. of Timothy Mortimer, pstl, 60x45 (desc.: their son Hewley Mortimer Baines (1788–1874), of Bell Hall, Naburn. Bourne, Lincolnshire, Golding, Young & Mawer, 18.I.2018, Lot 423 repr., est. £1500–2500; Bourne, Lincolnshire, Golding, Young & Mawer, 14.III.2018, Lot 305 repr., as by T. Russell, est. £600–800) φv



Baines, v.q. Graham; Mrs David Russell

J.64.1103 Miss BALFOUR, in white décolleté dress, with blue scarf, pstl, 61.5x49 (London, Christie's, 21.VII.1916, Lot 32, 3½ gns; Wills)

J.64.1104 Sir Joseph BANKS, cr. 1st Bt 1781 (1743–1820), botanist and traveller, of Revesby Abbey, President of the Royal Society 1779, holding a drawing inscr. “Carte de la Lune, par J. Russell”, pstl, 61x46, Royal Academy 1788, no. 420 (Lady Brabourne, 1894; Lord Brabourne; PC 2009). Exh.: Russell 1894, no. 7 n.r.; London 1954, no. 378; Birmingham 2009, repr. Lit.: Williamson 1894, p. 137, repr. opp. p. 34; Averil M. Lysaght, *Joseph Banks in Newfoundland and Labrador, 1766, 1971, repr.*;

Ingamells 2004, pp. 28f repr.; Matthews 2005, p. 110 n.r.; Richard Holmes, *The age of wonder*, London, 2008, repr. Φ



Photo courtesy John Mitchell

~grav. J. Collyer 1789; W. Ridley 1802; W. Wright; Conrad Wetermayr; Laurens

J.64.1108 ? Sir Joseph BANKS, in a blue coat, pstl, 55.8x42.6 ov., sd 1782 (London, Christie's, 23.IV.1963, Lot 219, 50 gns; J. Torrance; A. Torrance. London, Sotheby's, 11.VII.1990, Lot 38 repr., unknown sitter, est. £2–3000, £1300 [=£1430]. London, Christie's, 8.XI.1994, Lot 36 repr., as of Banks, identified based on resemblance with preceding [?], est. £2–3000, £8000 [=£9200]). Lit.: Hind 1991, p. 10 n.r. Φδ



Photo courtesy Christie's

=? J.64.31

J.64.1111 Lady BANKS, née Dorothea Hugessen (1758–1828), pstl, 61x46, Royal Academy 1789, no. 168, 169 or 427 (Francis Filmer (1729–1807), attorney, of John Street, London, sitter's guardian; his godson, Sir Edward Knatchbull, 9th Bt (1781–1849), of Provender, 1834; desc.: Lady Brabourne, 1894; John Knatchbull, 7th Lord Brabourne (1924–2005) 1971; his widow, Patricia, 2nd Countess Mountbatten of Burma (1924–2017); London, Sotheby's, 24.III.2021, Lot 153 repr., erroneously as sd 1789, est. £5–8000, £11,000 [=£13,860]). Exh.: Russell 1894, no. 8 n.r. Lit.: Williamson 1894, p. 137, repr. opp. p. 3; Averil M. Lysaght, *Joseph Banks in Newfoundland and Labrador, 1766, 1971, repr.*; Ingamells 2004, p. 28 n.r. Φ



~grav. Joseph Collyer 1790. Lit.: Richard Holmes, *The age of wonder*, London, 2008, repr.; Arlene Leis, “‘A little old-china mad’: Lady Dorothea Banks...”, *Journal for eighteenth-century studies*, XL/2, 2017, pp. 199ff, fig. 1

J.64.1115 Lady BANKS, née Dorothea Hugessen, in a different pose, pstl, 58.5x43.5, sd v “Russell RA/pinxit 1789” (Sir Wyndham Knatchbull, Mersham Hatch, near Smeeth, Kent, 1894. John Knatchbull, 7th Lord Brabourne (1924–2005) 1971; his widow, Patricia, 2nd Countess Mountbatten of Burma (1924–2017); London, Sotheby’s, 24.III.2021, Lot 151 repr., est. £4–6000, £7500 [=£9450]). Exh.: Russell 1894, no. 11 n.r.; London 1954, no. 366. Lit.: Williamson 1894, p. 138, repr. opp. p. 34, as in Royal Academy 1789; Patrick O’Brian, *Joseph Banks: a life*, London, 1987, repr. opp. p. 112 Φ



J.64.1115 =?Lady BANKS, née Dorothea Hugessen, in a different pose, 61x45, a.1789 (A. W. Rumbold, dealer, of 5 Park Street South, Nuneaton, 1914; offered to F. H. Webb). Lit.: Williamson/Webb

J.64.1116 Miss Sarah Sophia BANKS (1744–1818), collector, sister of Sir Joseph Banks, pstl, 60x45, sd v “J Russell RA p^t 1790” (Sir Joseph Banks, brother of the sitter; his widow, Dorothea, Lady Banks; her nephew, Sir Edward Knatchbull, 9th Bt (1781–1849), of Provender, 1834; desc.: Lady Brabourne, 1894; John Knatchbull, 7th Lord Brabourne (1924–2005), Newhouse, Mersham, Kent 1971; Knatchbull portrait collection, dep.: Maidstone County Hall 2004; his widow, Patricia, 2nd Countess Mountbatten of Burma (1924–2017); London, Sotheby’s, 24.III.2021, Lot 152 repr., est. £8–12,000, £50,000 [=£63,000]). Exh.: Russell 1894, no. 10 n.r.; London 1954, no. 365. Lit.: Williamson 1894, p. 138, repr. opp. p. 136, as in Royal Academy 1789; Oxford DNB, repr. Φ



J.64.1119 Mrs William BANKS, née Sarah Bate (1719–1804), mother of Sir Joseph Banks, pstl, 61x46, sd v “J. Russell R.A. p^t 1790” (Lord Brabourne, Newhouse, Mersham, Kent, 1894; John Knatchbull, 7th Lord Brabourne (1924–2005) 1971; his widow, Patricia, 2nd Countess Mountbatten of Burma (1924–2017); London, Sotheby’s, 24.III.2021, Lot 151 repr., est. £4–6000, £7500 [=£9450]). Exh.: Russell 1894, no. 11 n.r.; London 1954, no. 366. Lit.: Williamson 1894, p. 138, repr. opp. p. 34, as in Royal Academy 1789; Patrick O’Brian, *Joseph Banks: a life*, London, 1987, repr. opp. p. 112 Φ



Banks, v.g. Knatchbull

J.64.1124 John “Jack” BANNISTER (1760–1836), comic actor, as Colonel Feignwell in *Susannah*, Mrs Centlivre’s *A Bold Stroke for a Wife*, pstl, 61.0x45.7, sd v “J. Russell RA 1799” (London, NPG 1769. Desc. Grace Hilda Bannister (–1915); legs 1916; arrived in London 1921 with pendant J.64.1133). Lit.: *Connoisseur*, XLIX, 1917, p. 53 n.r.; Williamson/Webb, p. 80, “two portraits of Banister and his wife were left to the NPG but as they were in Dresden it is doubtful whether the Gallery will ever get them...but got them after the war in 1926” Φ



Photo courtesy National Portrait Gallery, London

~grav. James Heath 1803; reissued 1819

J.64.1128 ~cop., pstl, 59.5x44.5 (Heidelberg, Oskar Hörle, 8.v.2010, Lot 510 repr., anon., inconnu, est. €70; Walldorf, 28.II.2015, Lot 527 repr.) [new attr., new identification, 2010] φκν



J.64.113 Jack BANNISTER, pstl, 99x79, 1799, Royal Academy 1800, no. 691 (Robert Johnson, Billericay, 1894. London, Christie’s, 15.VII.1899, Lot 79, 100 gns; Hood). Lit.: Williamson 1894, pp. 80, 149, n.r.

J.64.1131 Jack BANNISTER, m/u (artist’s sale; London, Christie’s, 14.II.1807, Lot 93, £2/9/-; [Baron] Thompson)

J.64.1132 Jack BANNISTER as Lenitive in Prince Hoare’s *The Prize*, pstl/ppr, 97.8x76.2, sd v “J. Russell RA pinxit 1802”, Royal Academy 1802, no. 405 (London, Garrick Club, inv. G0036. Artist’s sale; London, Christie’s, 14.II.1807, Lot 81, “painted with great truth, and genuine Comic humour”, 5 gns; Middleton [for] Charles Mathews; acqu. p.1833). Exh.: London 1833b, no. 306. Lit.: Williamson 1894, pp. 80, 144, n.r.; TAM 1935, repr.; Ashton & al. 1997, no. 36 φσ



~?cop., “Jack Baumster dans le rôle de The Prize”, aquarelle. Exh.: Paris 1919a, no. 222 n.r., with pendant, Mrs Jordan

J.64.1133 Mrs John BANNISTER, née Elizabeth Harpur (1752–1844), singer, pstl, 61.6x46.4, sd v “J. Russell RA pinx^t/1799”, Royal Academy 1800, no. 658 (London, NPG 1770. Desc. Grace Hilda Bannister (–1915); legs 1916; arrived in London 1921 with pendant J.64.1124). Exh.: London 2011b, fig. 58. Lit.: Williamson 1894, p. 127, missing; *Connoisseur*, XLIX, 1917, p. 53 n.r.; *Connoisseur*, LXXVI, 1926 repr. Φσ



Photo courtesy National Portrait Gallery, London

J.64.1136 Mrs John BARBER, née Susannah Gines (1769–1846), of Aston Sandford, pstl, 78.5x63.5, 1801 (Guildford House, inv. 845. Desc.: Miss Elizabeth Anne Langston (c.1830–1904), of Beulah Road, Tunbridge Wells, the sitter's great-niece, 1894. Sir Cyril Stephen Cobb (1861–1938), MP; legs 1938). Exh.: Russell 2006; Russell 2022. Lit.: Williamson 1894, p. 151 n.r. Φσ



Photo courtesy Guildford Heritage Services

J.64.1139 Dr Shute BARRINGTON (1734–1826), bishop of Salisbury 1782, of Durham 1791, pstl, Royal Academy 1790, no. 220. Lit.: Williamson 1894, p. 127, missing

J.64.114 Francesco BARTOLOZZI (1727–1815), Engraver to the King, RA 1768, Director of the Academy of Art in Lisbon from 1802, pstl, 60x44.5, sd verso 1789 (Louvre, inv. RF 54690). Peltro William Tomkins (1759–1840), pupil of the sitter; his son Francis Peltro Tomkins (1792–1860); his son Jocelyn William Smith Tomkins (1841–1920), fine art dealer, Brixton, 1894; desc.: London, Christie's, 5.VI.2006, Lot 50 repr., est. £25–35,000, £25,000 [=£30,000]; Thomas le Claire Kunsthandel, exh. Salon du Dessin 2008; acqu. Amis du Louvre). Exh.: Russell 1894, no. 94; Paris 2018. Lit.: Williamson 1894, p. 167, repr. opp. p. 32; Ingamells 2004, p. 40 n.r.; Carel van Tuyl van Serooskerken, "Un graveur en pointillé représenté par le peintre de la lune", *Revue des musées de France*, 1.II.2009, pp. 10–12; Dorange 2010, no. 60 repr.; Salmon 2018, no. 128 repr.; [Jefares 2018g](#); Jefares 2018mφσ



~grav. Samuel Smith, P. W. Tomkins's son-in-law

J.64.1143 Benjamin BATES (1733–1821), iron merchant, of Thames Street, Brunswick Square and West Malling, pstl, 60x44.5; & pendant: **J.64.1144** spouse (∞ 1779), née Elizabeth Theresa Ferne (1749–1837), pstl, 60x44.5 (desc.: sitters' son George Ferne Bates (1775–1841); legs: his nephew Edward Palmer; desc.: sitters' great-grandson-in-law John Jones, Leeds, 1894). Lit.: Williamson 1894, p. 149 n.r. -/φ



J.64.1145 Mrs George Ferne BATES (∞ 1799), née Lydia Amy "Emma" Langston (1779–1833), pstl, 100x77.5, Royal Academy 1800, no. 677 (sitter's husband, George Ferne Bates (1775–1841); legs: Mrs Charles Samuel Wilks, née Rebecca Emma Langston; her first cousin once removed, Joseph Earle Ollivant, London, 1894). Exh.: London 1889b, no. 204 n.r. Lit.: Williamson 1894, p. 157 n.r. φ



~?cop., watercolour, 23.9x18.8 (Xavier Haas; New York, Anderson, 13–14.I.1927, Lot 240 repr. Dedham, Massachusetts, Grogan & Co., 13.II.2011, Lot 19 repr., both as by Russell). Exh.: Paris 1919a, no. 226 n.r., as of Mrs Baldwin, aquarelle; Zurich 1920, no. 100

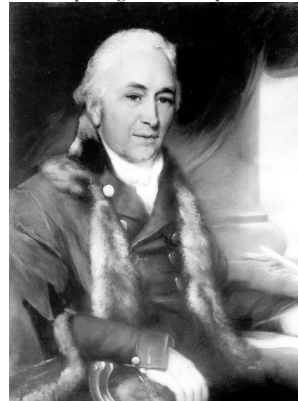
J.64.1148 Lady Mary BEAUCLERK, later Countess of Coventry (1791–1845), Royal Academy

1802, no. 383. Lit.: Williamson 1894, p. 127, missing

J.64.11481 =?Lady Mary BEAUCLERK, ¾ face to left, loose transparent gown, right hand resting on her left breast, fair powdered wavy hair, dressed with a jewelled string and long gauze veil, light bluish-grey background, pstl (Duveen Brothers 1911). Exh.: Russell 1911, no. 10

J.64.1149 Sir George Howland BEAUMONT, 7th Bt (1753–1827), connoisseur and patron, m/u (Paris, 1.II.1896, H2375)

J.64.115 Sir John BECKETT, Bt (1743–1826), in blue coat, sable fur, blue cloth on table, pstl, 76x61, sd 1801; & pendant: **J.64.1151** Lady Beckett (∞ 1774), née Mary Wilson (–1833), dau. of Bishop of London, pstl, 76x61, sd 1802 (desc. granddaughter, Mary Beckett (–1915sa), Somerby Park, Gainsboro', 1894; her nephew, Sir Nicholas Henry Bacon, 12th Bt; desc. Sir Nicholas Bacon, Raveningham Hall, Norfolk; UK PC). Lit.: Williamson 1894, p. 137 n.r.; Duleep Singh 1928, II, p. 190, no. 33/34 n.r. Φ



Photos courtesy John Mitchell & owner

J.64.1155 Dr John BEEVOR (1726–1815), physician to the Norwich Hospital in 1771, pstl, 53x41 ov. in rect. (Norfolk & Norwich University Hospital 1894, 2012). Lit.: Williamson 1894, p. 156 n.r. [new attr.] φν



J.64.1158 Mrs Robert BELL (∞ 1787), née Sarah Sydenham (1757–), pstl, 61x46, 1794 (Major Ross, Eastbourne, 1894. London, Christie's, 28.III.1908, Lot 89, 320 gns; Asher Wertheimer). Exh.: London 1889b, no. 205 n.r. Lit.: Williamson 1894, p. 161 repr. opp. p. 62 Φ



J.64.116 Charles Coote, Earl of BELLAMONT (1738–1800), viceroy of Ireland, with a book, pstl, 62x48, 1784 (Maj.-Gen. Coote, London, 1894). Lit.: Williamson 1894, p. 140 n.r. Φ



J.64.1162 Countess of BELLAMONT, née Lady Emily Mary Margareta Fitzgerald (1751–1818), with her son Charles, Viscount Coote, Lord Coloony (–1786), holding a miniature (of J.64.116), pstl, 63.5x49, 1784 (Maj.-Gen. Coote, London, 1894). Lit.: Williamson 1894, p. 140 n.r. Φ



~min., violet ribbons, pea green sash, green background, boy different, 9x7 ov. Lit.: Webb 1910, as of Mrs Russell and Samuel Henry Russell

J.64.1164 ?Countess of BELLAMONT, reading a book, pstl, 63.5x49, sd \leftarrow "J. Russell pt/1784" (Baker family of Bayfordbury, Hertfordshire; desc.; London, Christie's, 21.XI.2001, Lot 2 repr., unknown sitter, est. £12–18,000,

£19,000 [=£22,325]; John Mitchell; PC 2003; London, Sotheby's, 23.XI.2006, Lot 180 repr., as ?Lady Bellamont, est. £20–25,000, b/i; London, Sotheby's, 22.XI.2007, Lot 115 repr., est. £10–15,000, b/i; John Mitchell, *Gallery notes*, 2008, p. 4 repr.) $\Phi\delta\sigma$

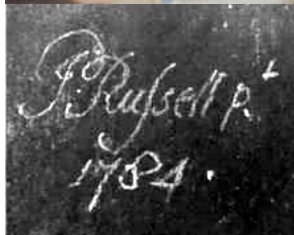


Photo courtesy Christie's

J.64.1168 ?Mrs BENDRY, ?a member of the Earle or Langston family. ?Mary, Mrs Keymer or Elizabeth, Mrs Ollivant, pstl, ?61x46 ov. (Col. Alfred Ollivant, Sheffield, 1894; destroyed by fire a.1909). Lit.: Williamson 1894, p. 156 n.r., as Mrs Bendry Φ



J.64.117 Miss Frances BENNETT, in white dress, with flowing hair, pstl, 61x43 (London, Christie's, 14.XII.1907, Lot 24 n.r., 40 gns; Gray. London, Bonhams Chelsea, 4.XII.1996, Lot 360, est. £800–1200, b/i)

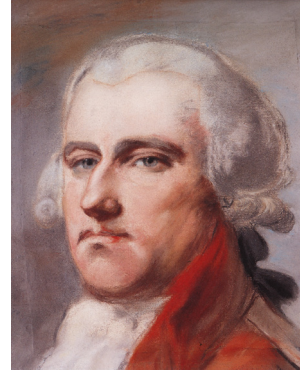
J.64.1171 William BERNERS (1771–1841), cornet in the London & Westminster Light Horse Volunteers, later banker in London, pstl, 100.5x77.5, sd \searrow "J Russell RA 1795", Royal Academy 1796, no. 501 (William Thomas Berners, grandson of sitter; don 1911: Royal United Services Institute, London; deaccessioned 2009; Marlow, Bosleys Military Auctioneers, 3.VI.2009, Lot 840 repr., est. £4–6000, £9500). Exh.: London 1934a, no. 1197. Lit.: *RUSI journal*, .II.1924 repr. Φ



Berners, v.q. Jarrett

J.64.1173 Mary BENTON (Normanby Hall, Scunthorpe)

J.64.1174 Frederick, Viscount Duncannon, 3rd Earl of BESSBOROUGH (1758–1844), pstl, 34x27 (Stansted Park. =?Lord Ronald Gower, Hammerfield, Penshurst; London, Christie's, 28.I.1911, Lot 9, 30 gns; Pollard). Lit.: Bessborough 1958, p. 120 n.r.; Bessborough & Aslet 1984, p. 145 n.r., attr.; Foreman 2001, p. 149 repr; Gleeson 2006, repr. Φ



J.64.1176 Mrs George [Nathaniel] BEST, née [Elizabeth] Wood [(1767–1804)], daughter of General Wood [Colonel John Wood (1726–1774), of the East India Company], pstl, 61x46 ov. (desc.: sitter's great-granddaughter Miss [Beatrice] Eltrington, Bishop's Waltham, 1894; acqu. Asher Wertheimer 1904). Lit.: Williamson 1894, p. 142 n.r.; *Connoisseur*, CV, 1906, p. 129, repr. p. 80 Φ



~cop. (Miss Eltrington 1904). Lit.: Williamson/Webb p. 142

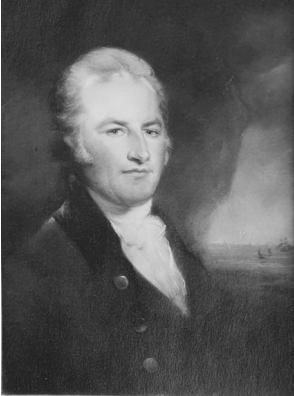
J.64.11761 ~cop., pstl, 25x19.5 ov., inscr. "Caroline 1917" [indistinct] (Bristol, Clevedon Salerooms, 25.VII.2024, Lot 636 repr., unidentified, est. £50–80) $\Phi\pi\upsilon$

v.q. Mrs Elliot, *infra*

J.64.1177 [olim J.64.32] William Henry BETTY (1791–1874), the "infant Roscius", "Master Betty", in blue Vandyke dress, pstl, in fictive ov.

(Champion Branfill Russell (1860–1945) of Romford, Essex (unrelated to artist) 1894. PC 2020). Lit.: Williamson 1894, p. 162 n.r. ϕ

J.64.1178 Peter BLACKBURN (1770–1846), banker, of Clapham and Ramsgate, in blue coat and white stock, powdered hair, pstl, 61x51, 1796 (the sitter; legs “my portrait by Russell now hanging in the drawing room of my present residence situate at Clapham”: his son, Peter Blackburn; desc.: Bewicke Blackburn, 1894. London, Christie’s, 5.VII.1907, Lot 56 n.r., 25 gns; Locke. R. Meyer; Bezine; Brussels, Fievez, 14–15.VI.1927, Lot 225 repr.; J. Glen, London, 1927; Brussels, Palais des beaux-arts, 19–21.II.1958, Lot 236, all with pseudo-pendant Mrs Polwhele, BH38,000). Lit.: Williamson 1894, p. 137 n.r. ϕ



~?repl., miniature (the sitter; legs “my miniature portrait by Russell”: his daughter, Mary, Mrs Cobb)

Mrs Peter BLACKBURN, née Elisabeth Temple (1773–1803), “la belle Anglaise”, pnt., 61x46, 1799 (sitter’s son-in-law, Rev. William Frances Cobb, Maidstone, 1894). Lit.: Williamson 1894, p. 139 n.r., as pstl; Webb 1921, repr., as pnt. ϕ

J.64.1182 Mrs Peter BLACKBURN, née Elisabeth Temple, in a white ball dress, pstl, ov., 1799 (Mrs [Charles] Grabham, [née Eliza Jane Leatham], Pontefract, 1894; her daughter, Mrs Alfred John Drewe, née Florence Grabham, 1909). Exh.: Russell 1909, no. 13. Lit.: Williamson 1894, p. 145 n.r.

J.64.1183 Miss Mary BLAIR when a girl, white frock, pink sash, pstl, 58.5x43, sd 1793 (London, Christie’s, 24.IX.1943, 35 gns; Wells)

J.64.1184 Mr [William] BLAIR [(1766–1822), of 69 Great Russell Street, surgeon of the Lock Hospital], Royal Academy 1799, no. 361. Lit.: Williamson 1894, p. 127, missing

J.64.1185 Mrs [William] BLAIR [(∞ 1791), née Sarah Jay (–1822)], wife of Surgeon Blair, pstl, 61x46 (Mrs Knolleke, Clapham, 1894–1911; London, Christie’s, 31.V.1920, Lot 23 n.r., 95 gns; Meyer Sée). Exh.: Paris 1911, no. 134. Lit.: Williamson 1894, p. 150 n.r. ϕ



~?pastiche a/r, v. J.64.1612

J.64.1187 Countess of BLESINGTON, [née Eleanor FitzGerald (c.1712–1774), of Charles Street, Berkeley Square], c.1769 (the sitter; “all my pictures painted with Crayons except that by Leiotard of my dear Lord”, legs: Harriet Molesworth). Lit.: artist’s diary; Williamson 1894, p. 24, as of “the celebrated Lady Blessington” [Marguerite, Countess of Blessington (1789–1849)]

J.64.1188 William BLIGH (1754–1817), RN, captain of the *Bounty*, FRS 1801; vice-admiral 1814, pstl, 61x46, sd \sim “J Russell RA pinxit/1791”, Royal Academy 1791, no. 188; & pendant: J.64.1189 spouse, née Elizabeth Betham (c.1753–1812), pstl, 61x46, sd \sim “J Russell pinxit 1802” (Whitby, Captain Cook Memorial Museum. Desc.: sitters’ granddaughter, Mrs George Horatio Nutting, née Mary Jane Bligh (1822–1921), Beausale House, Warwick, 1894; London, Christie’s, 19.V.1911, Lot 55, 410 gns; Asher Wertheimer; Mrs Conway 1982. Acq. 1999 in lieu of tax, £84,000). Exh.: London 1986c, no. 140. Lit.: Williamson 1894, p. 156 n.r.; Webb 1910, Mrs Bligh “made to look younger”; Ingamells 2004, p. 60 repr. (Bligh) Φ



Photos courtesy Captain Cook Memorial Museum, Whitby

~grav. (Bligh): John Condé, frontispiece to Bligh, *A voyage to the South Sea*, 1792

J.64.1192 [olim J.64.3666] Miss BODDINGTON in a white dress, with blue sash and spotted shawl, seated at a table with a glass and silver inkstand, holding a book, pstl, 90x70, sd 1791 (PC 2021. London, Sotheby’s, 6.VII.2022, Lot 173 repr., est. £8–12,000, b/i; South Cerney, Cirencester, Dominic Winter, 19.X.2022, Lot 208 repr., est. £3–5000, £5200; English PC 2023) ϕ



J.64.1194 James and Maria BONA, pstl, sd 1801 (Stubbers, Essex; desc. PC; dep.: Clandon Park)

J.64.1195 Mrs Thomson BONAR, née Anne Thomson (1754–1813), ∞ Thomson Bonar (1743–1813) of Camden Place, Chislehurst, Russian merchant, in a white muslin dress, pstl, 112x91.5, Royal Academy 1805, no. 472 (Miss Bonar, Bournemouth, 1894; desc.: London, Christie’s, 9.V.1896, Lot 120, 105 gns; White; London, Christie’s, 8.V.1897, Lot 37, 105 gns; C. Davis, Bond Street). Lit.: Williamson 1894, p. 137, repr. opp. p. 84 Φ



J.64.1197 Two children of Thomson BONAR, Henry [(1792–1850)], aged 5–6 [9], and Agnes, later (∞ 1816 Luigi Moretti) Contessa de Moretti [(1787–p.1820)], aged 10–11 [14], pstl, 126x99, sd 1801 (Miss Bonar, Bournemouth, 1894; desc.: London, Christie’s, 9.V.1896, Lot 121, 115 gns; White; London, Christie’s, 8.V.1897, Lot 38, 110 gns; A. Wertheimer; Ernest Schwabacher; London, Christie’s, 7.V.1906, Lot 82, 210 gns; E. M. Hodgkins; J. Wentworth Smith; London, Christie’s, 14.XII.1928, Lot 67, 200 gns; Gooden & Fox). Lit.: Williamson 1894, p. 137 n.r. [the children’s ages do not correspond with the dates of birth in Burke] Φ



J.64.1199 Col. Booth [Lieutenant-Colonel William BOOTH (1748–1826), Royal Invalid Engineers,

amateur artist], Royal Academy 1804, no. 395. Lit.: Williamson 1894, p. 127, missing

J.64.1204 Mrs BOSVILLE, née Frances Wilson (1776–1819), daughter of Benjamin Wilson, FRS, ∞ 1° 1793 Thomas Blacket Bosville of Thorpe, ∞ 2° 1802 Lewis Bayly Wallis, in a blue dress, pstl, 90x70, sd ∨ “J. Russell pinxt 1796”, Royal Academy 1797, no. 503 (Sir Robert Wilson (1777–1849), sitter’s brother; desc.; London, Sotheby’s, 14.VII.1994, Lot 29 repr., est. £4–6000, b/i; London, Sotheby’s, 12.IV.1995, Lot 103 repr., est. £2500–4000, b/i; London, Sotheby’s, 9.XI.1995, Lot 65 repr., est. £1500–2000, b/i. London, Sotheby’s Olympia, 16.IV.2002, Lot 459 repr., est. £2–3000, £1800 [=£2115]). Lit.: Williamson 1894, p. 127, missing, as of Mrs Boswell; Matthews 2005, p. 142 n.r. [identified as Mrs Bosville in *A guide to the exhibition of the Royal Academy for 1797*] Φσ



Photo courtesy Sotheby's
Bosville, v.g. Dudley
Boswell, v. Bosville

J.64.1205 Dr William BOYCE (1711–1779), composer to the King 1736, organist at the Chapel Royal 1758, pstl/ppr, 60.5x47.9 ov., inscr. ← “Dr Boyce/Painted by J. Russell”, 1776, Royal Academy 1777, no. 310 (London, NPG 4212. Comm. George III for Samuel Wesley, together with portraits of Handel, Corelli and Kelway; acqu. [Loat] family in settlement of a debt; Miss [?]Hilda Pauline Marian Loat] Loat, Yelverton, 1915; her niece, Mrs Charles Edward Simms, née Mary Pauline Howard Tutton (1904–2001), of Bosorne, Yelverton; acqu. 1961, £100). Lit.: Williamson 1894, pp. 48, 127 n.r., not traced; Gwilym Beechey, “Memoirs of Dr William Boyce”, *Musical quarterly*, CVII/1, .1.1971, pp. 87–106, repr. p. 101; Ingamells 2004, pp. 66f repr. chr Φσ



Photo courtesy National Portrait Gallery, London

J.64.1208 Sir John BOYD, Bt (1750–1815), MP, pstl, 58.5x44, sd 1784 (Mrs Walters, Cwmcarvan, 1894–1911. Paris, Christie’s, 14.III.1924, Lot 10 repr., 17 gns; Weil. New York, Christie’s, 28.I.2021, Lot 78 repr., est.

\$4–6,000, \$4375). Exh.: Paris 1911, no. 144. Lit.: Williamson 1894, p. 168 n.r. Φ



J.64.121 Lady BOYD (∞ 1784), née Margaret Harley (1766–1830), pstl, 60x44.5, inscr. “Lady Boyd, wife of John Boyd Bart:/3rd daughter of Rt. Thomas Harley of / Beurnigton / John Russel R.A”, [1784] (Mrs Walters, Cwmcarvan, 1894. Arthur Tooth; acqu. 17.VII.1900 Agnew’s, stock no. 9489; acqu. 21.XII.1901 Charles Sedelmeyer, £550; Paris, Chevallier, 16–18.V.1907, Lot 158 repr., H6900. M. X; vente p.m., Paris, Drouot, PIAA, 7.XII.2011, Lot 35 repr., est. €7–9000, €7500). Lit.: Williamson 1894, p. 168 n.r.; Dorange 2010, no. 6 repr. Φσ



J.64.1212 Sir Henry BOYNTON, 9th Bt (1778–1854), with long hair, in black coat and yellow waistcoat, m/u (desc.: Burton Agnes). Lit.: C. V. Collier, *An account of the Boynton family*, Middlesbrough, 1914, p. 103, no. 12 n.r., “by Russell, about 1810” [sic]

J.64.1213 Councillor BOX, ill, in bed, m/u, 1770. Lit.: Williamson 1894, p. 43 n.r.

J.64.1214 Rev. Thomas BRADLEY (1730–1790), pstl, 53x43 (Cuthbert Bede [Rev. Edward Bradley], grandson of sitter, Falingham, a.1894). Lit.: Bede 1888, as by John Russell; Williamson 1894, p. 138 n.r. [although apparently rejected by Williamson and Webb, there seems to be a confusion with the group of pastels Bede also owned by Saunders, including four more members of the Bradley & Highway families]

J.64.1215 Rev. Samuel BREWER (1723–1796), BD, preacher at Stepney, m/u. Lit.: Williamson 1894, pp. 41, 127 n.r.

~grav. Richard Houston 1774

J.64.1217 ~sketch (London, V&A. Sir Edwin Durning-Lawrence). Lit.: Williamson 1894, p. 166 n.r. φσ



J.64.1219 Samuel BRISE (1732–1827), of Clare, in a brown coat, pstl, 61x43 ov., sd ← “J Russell RA/Pinxit 1795” (desc.: sitter’s great-nephew, John Ruggles-Brise (1782–1852); Col. G. B. [?]Col. Sir Samuel Brise] Ruggles-Brise [(1825–1899)], Spains Hall, 1894; desc.: his great-grandson, Sir John Ruggles-Brise, Bt (1908–2007), 1982). Lit.: Williamson 1894, p. 138 n.r. Φ



Photo courtesy John Mitchell

J.64.1222 Mrs BROUGHTON, pstl, 54x40, sd 1793 (Bern, Galerie Stuker, 19.XI.1976, Lot 2245 n.r., SwH8000; Bern, Galerie Stuker, .V.1977, Lot 1918 n.r., SwH6000)

J.64.1223 H. BROWN, Royal Academy 1805, no. 434. Lit.: Williamson 1894, p. 127, missing

J.64.1225 Mrs BROWN, in white lawn head-dress and black cape trimmed with lace, seated, holding a baby on her lap, curtain background, pstl, 89x71, sd 1783 (London, Christie’s, 14.V.1915, Lot 120, 16 gns; Jermyn)

J.64.1224 Wade BROWNE [(1760–1821), merchant and mayor of Leeds, of Ludlow], in a blue coat, pstl, 76x63.5, sd ∨ 1800 (London, Christie’s, 8.VII.1986, Lot 94 repr., est. £400–600, £650 [£702]; London, Christie’s, 21.III.1989, Lot 77 repr.; London, Christie’s, 20.III.1990, Lot 130A n.r., est. £800–1200, £567 [=£605]) Φ

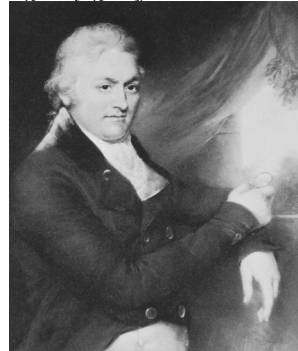


Photo courtesy Christie's

J.64.1227 Wade BROWNE [(1796–1851), of Monckton Farleigh, son of Wade Browne] and

his dog Vixen (Mr Davis 1911). Lit.: Sée 1911, repr. p. 11 Φ



J.64.1229 Countess of BUCHAN, née Agnes Stuart (a.1724–1778), pstl, 1769, ?finished c.1778 (her son, Lord Erskine, 1810; his daughter, Lady Whitshed 1882). Lit.: Williamson 1894, p. 25 n.r.; Alexander Fergusson, *The Hon. Henry Erskine*, 1882, citing Lord Erskine, letter 10.IX.1810, p. 160n

J.64.12295 Samuel BUCK (1745–1806) of Ulley and Carnaby, recorder of Leeds; & pendant: J.64.12296 spouse (∞ 1772), née Anne Ellison (1749–1832), dau. of Richard Ellison of Thorne, pstl/ppr, 74.4x61 (PC 2022; London, Christie's, 5.VII.2022, Lot 82 repr., est. £4–6,000, £3780) Φ



J.64.123 [?]Lady BUCKMASTER (Kent; a UK heritage asset)

J.64.1231 Master BUNBURY, pstl, 61x43 (Lady Arthur Wellesley). Lit.: Webb 1910, repr. Φ



J.64.1233 Rev. Thomas BUND (c.1703–1783), chaplain in ordinary to Prince Frederick, vicar of Woking 1730–83, pstl (G. Smallpiece, Guildford, 1884–94). Exh.: Guildford 1884, no. 55 n.r. Lit.: Williamson 1894, p. 166 n.r.

J.64.1234 Rev. Charles BURDETT (1723–1772), DD, rector of Holy Trinity, Guildford, 1767. Lit.: Williamson 1894, pp. 17, 127 n.r., missing

J.64.1235 Rev. Dr Thomas BURGESS (1756–1837), bishop of St David's, later of Salisbury, pencil, crayon, c.1780 (Lampeter, University of Wales). Lit.: Oxford DNB, n.r.

J.64.1236 Lady E. Compton [?Countess of BURLINGTON, née Lady Elizabeth Compton (1760–1835)], in a blue dress, pstl, 61x51, 1771 (London, Christie's, 31.I.1919, Lot 42 n.r., 62 gns)

J.64.1237 Anthony BURLTON BENNET (–1800), of Serlby Hall, pstl, 61x45 ov., 1786 (Princeton University Art Museum, inv. x1975–220. Mrs Marguerite L. Buckner; legs) Φ



Bury, v. Campbell

Bushby, v. Curre

J.64.1241 Mrs Thomas BUXTON (∞ 1772), née Ann Field (c.1752–1830), niece of John Bacon, RA, in white dress with black ribbons and bow, pstl, 60x44 ov. (PC 1982) Φ



Photo courtesy owner

J.64.1244 Mrs Ralph CALDWELL, née Mary Scutt (1778–1800), as the Muse Terpsichore, pstl,

100x77.5, 1799, Royal Academy 1799, no. 344 (Miss Isabel Johnson 1894). Exh.: London 1889b, no. 199 n.r., as of Mary Louth, Mrs Caldwell. Lit.: Williamson 1894, p. 149 n.r. Φ



J.64.1246 Sally CALLAND, pstl, 56x43 (PC 2010; Malvern, Philip Serrell, 14.VII.2016, Lot 205 repr., est. £600–900; Malvern, Philip Serrell, 4.V.2017, Lot 159 repr., est. £200–300; Malvern, Philip Serrell, 6.VII.2017, Lot 171 repr., est. £200–300) Φ nv

J.64.1248 Lady of the CALVERT family, ½ length, in blue dress and large black hat with red ribbon, pstl, 80x62, sd 1789 (Maj.-Gen. Roderick Mackenzie of Foveran 1909; London, Sotheby's, 18.II.1953, £50; Cooling Galleries). Exh.: Russell 1909, no. 1 [Attr.]

J.64.1249 Lady of the CALVERT family (Maj.-Gen. Roderick Mackenzie of Foveran 1909). Exh.: Russell 1909, no. 5 [Attr.]

J.64.125 =?lady, ½ length, seated, in white dress, dog beside her, pstl, 80x62, sd 1789 (London, Sotheby's, 18.II.1953, £32; Delafont) [Attr.]

J.64.1251 Lady Charlotte Susan CAMPBELL (1775–1861), author, lady-in-waiting to Queen Charlotte, ∞ 1818 Edward John Bury, pstl, 96x75.5, sd 1794 (Maj.-Gen. Roderick Mackenzie of Foveran 1909; London, Sotheby's, 18.II.1953, £28; Delafont). Exh.: Russell 1909, no. 23 [Attr.]

J.64.1252 Miss [?Lillias Frances] CAMPBELL of Inverneill [(1762–p.1793), ∞ 1793 Captain James Kennedy], pstl, 120x98.5, sd 1789 (Maj.-Gen. Roderick Mackenzie of Foveran 1909. London, Sotheby's, 18.II.1953, £22; Delafont). Exh.: Russell 1909, no. 19 [Attr.]

Campbell, v.q. Page; Pocklington Cargill, v. Mattocks

J.64.1256 Lady Georgiana Cavendish, later Countess of CARLISLE (1783–1858), aged 6½, with bright cheeks, pink ribbons, pstl/ppr, 60x45, sd \simeq “J Russell RA p/1790” (Stockholm, Nationalmuseum, inv. NMB 2781. Comm. Countess Spencer, sitter's grandmother, letter 12.II.1790 to Duchess of Devonshire, “The Duke is not yet gone my Dearest Georgiana which has given me time to have a little Craion picture of Georgiana finished by Russal [sic] – it is drawn in the cap she wore while she had her cold & which I thought became her much.” [Desc.] Hon. Frederick Leveson Gower (1819–1907), sitter's nephew, 1904. Charles Wertheimer 1908. Alfred Sussmann, financier; vente p.m., Paris, Georges Petit, Lair-Dubreuil 18–19.V.1922, Lot 50 repr., as aged 10, est. fr40,000, fr43,000. [Mme Démogé:] Paris, Galliera, Ader, 14.III.1964, Lot 2 repr., fr11,000. Paris, Artcurial, 18.XI.2020, Lot 81 repr., est. €10–15,000, €35,000 [=€45,500]; acqu. with Axel & Nora Lundgren Fund). Exh.: London 1895, no. 236, as by Cosway; Paris 1908a, no. 114, pl. 97. Lit.: “Collection de M. Sussmann”, *La*

Renaissance de l'art français, v, 1922, p. 354 repr.; Dorange 2010, no. 14 repr. Φ



LARGER IMAGE

J.64.1258 ~?cop. Mrs John Surtees, née Elizabeth Thompson Royal (1828–1927), chlk, watercolour, 59.5x44 (Duke of Devonshire, Chatsworth, 2006). Exh.: London 1988a, no. 77 repr. Lit.: *Connoisseur*, VIII, 1904, p. 162 repr.; Foreman 2001, p. 140 repr; Gleeson 2006, repr. φ

~v. pendant, *Lady Henrietta Cavendish*

J.64.126 Queen CAROLINE (1768–1821), pstl, 60x45 (baronne James Rothschild 1908). Exh.: Paris 1908a, no. 106, pl. 91 Φ



LARGER IMAGE

J.64.1262 =? m/u, Royal Academy 1790, no. 25 ~grav. Collyer

J.64.1264 Queen CAROLINE as Princess of Wales with Princess Charlotte (1796–1817) in her lap, pstl, 102x77.5, sd ✓ “JRussell R.A. pinx^t/1796” (Royal Collection RCIN 453658. HM the Queen Mother, Royal Lodge, Great Park, 1982). Lit.: Farington 1788–84, seen in artist's studio, 11.XI.1796; *Times*, 19.XI.1796, “Russell has nearly finished the elegant portrait of her Royal Highness the Princess of Wales and the Princess Charlotte, in one picture, in crayons; it is in a fine style, and the likenesses very striking”; Williamson 1894, p. 130, missing, as 1790; London 2023a, fig. 5.11 φ



J.64.1266 ?repl., Princess of Wales with Princess Charlotte, m/u (artist's sale; London, Christie's, 14.II.1807, Lot 125, 4½ gns; Vallotton)

~grav. Joseph Collyer. Lit.: Juninus, “Conversations on the arts”, *Repository of Arts, literature, commerce...*, London, v/26, .II.1811, pp. 70–72

J.64.1267 ~version, pstl, sd ✓ “JRussell R.A. pinx^t/1796” (Lady Brougham; acqu. .XI.1901 Duveen Brothers, £577/2/3; London stock no. 19333; frame restored Vicars, £5/10/-; sold 31.I.1902) φβ



J.64.1268 ~cop., pstl, 110x76 (London, NPG D181. Legs A. D. Jaffe 1973)

J.64.1269 ~version, pstl, 99x76 (London, Christie's, 12.III.1937, Lot 22 n.r., 6 gns; Bond) *John CARR (1723–1807), architect (York Art Gallery), as by Russell [v. Humphry]*

J.64.1271 [olim J.64.1392] Mrs CARRUTHERS [?Mrs John Carruthers, née Jane Kunnison (1750–1822), ∞ 1777 John Carruthers of Shacklewell, wholesale lace and linen draper at 46 Cheapside], pstl, 61x44.5 (Guildford House, inv. 953. John Ward, art dealer, of Royal Buildings, 15A Preston New Road, Blackburn; London, Christie's, 8.IV.1935, Lot 31, as Carruthers, b/i; acqu. [Robert Edward George] Wilson, of Walford, Wilson & Co. 55 Church Street, Kensington, art dealers; London, Christie's, 27.V.1936, Lot 25, 7 gns; F. R. Meatyard, London, cat. 1936, no. 85, 20 gns. Shrewsbury, Halls, 3.IX.1993, Lot 256, £1800; London, Christie's, 9.XI.1993; London, Sotheby's, 14.IV.1994, Lot 372, est. £2000–2500, £2000 [=£2300]; acqu.). Exh.: Russell 2006; Russell 2022. Lit.: *Connoisseur*, XCVIII, 1936, p. lii Φδσ



Photo courtesy Guildford Heritage Services

J.64.1273 Mrs CASAMAJOR [?Mrs Justinian Casamajor, née Mary Grant (–1816)], m/u, Royal Academy 1793, no. 57. Lit.: Williamson 1894, p. 130, missing

J.64.1276 Master William CAULFIELD (–?1780), son of Captain James Caulfield [?Caulfeild], with a parrot, pstl, 60x44.5 (Manwaring Shurlock; don: Dr Viney, Chertsey, 1894. London, Christie's, 14.VI.1977, Lot 223 repr.). Lit.: Williamson 1894, pp. 47, 168 n.r. φ



Photo courtesy Christie's

~grav. John Dean 1777, 1780

J.64.128 Lady Henrietta Elizabeth CAVENDISH, later Countess Granville (1785–1862), with blue eyes, ribbons and sash, pstl/ppr, 58.5x43.2, sd ✓ “JRussell RA p^r/1790” (Stockholm, Nationalmuseum, inv. NMB 2793. [Desc.]: Hon. Edward Frederick Leveson Gower (1819–1907), sitter's son, 1895–1904. Charles Wertheimer 1908. Alfred Süssmann; vente p.m., Paris, Georges Petit, Lair-Dubreuil, 18–19.V.1922, Lot 51, est. F90,000, F105,000. [Arthur Forbes, 9th Earl of] Granard [(1915–1992); desc.: London, Christie's South Kensington, 3.XI.2016, Lot 368 repr., est. £4–6000, £4800 [=£6000]; John Mitchell; acqu. 2021). Exh.: London 1895, no. 230, as by Cosway; Paris 1908a, no. 115, pl. 98. Lit.: “Collection de M. Süssmann”, *La Renaissance de l'art français*, v, 1922, p. 354 repr.; Dorange 2010, no. 15 repr. Φσ

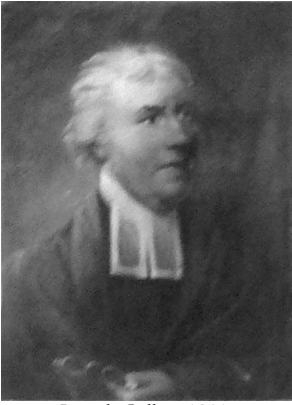


LARGER IMAGE

J.64.1282 ~ cop. Mrs John Surtees, née Elizabeth Royal (1828–1927), chlk, watercolour, 59.5x42.5 (Duke of Devonshire, Chatsworth, 2006). Exh.: London 1988a, no. 78 repr. Lit.: *Connoisseur*, VIII, 1904, p. 145 repr.; Foreman 2001, p. 140 repr; Gleeson 2006, repr. φκ

~pendant, v. *Lady Georgiana Cavendish, Countess of Carlisle*

J.64.1284 Rev. Richard CECIL (1748–1810), Evangelical divine, holding his spectacles, pstl, 61x46, 1798 (Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1909). Exh.: Russell 1909, no. 7



~grav. Joseph Collyer 1811

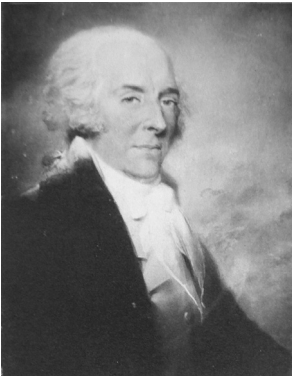
J.64.1287 Rev. William CECIL, pstl, 61x46 (Rev. Maunsell John Bacon (1839–1924), vicar of Swallowfield, 1894) φ

J.64.1288 ~repl., pstl (Rev. Henry Nicholls, Oxford, 1894). Lit.: Williamson 1894, p. 156 n.r.

Cecil, v.q. Exeter

J.64.129 Mason CHAMBERLIN (1722/27–1787), portraitist, RA 1768, c.1770. Lit.: Williamson 1894, n.r. [=?Cotes pstl]

J.64.1291 Jarvis CHAMBERS (1745–1806), of Grove Place, Hackney, partner of William Langston, haberdashers, Gutter Lane, Cheapside, brother-in-law of Sir Stephen Langston, pstl, 61x46, c.1786 (desc.: great-great-nephew, J. E. Ollivant, London, 1889–94). Exh.: London 1889b, no. 231 n.r. Lit.: Williamson 1894, p. 156 n.r. φ



J.64.1293 Mrs Jarvis CHAMBERS, née Sarah Dearsly (1745–1810), widow of John Harle, head, pstl, 61x46 [c.1786] (J. E. Ollivant, London, 1894). Lit.: Williamson 1894, p. 156 n.r. φ [detail]

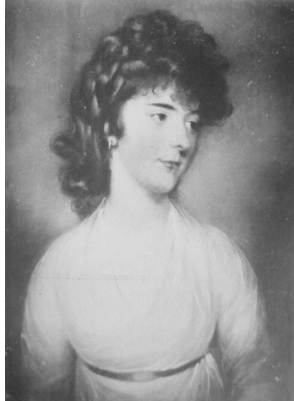


J.64.1295 A member of the Platt or Chambers family, [?]Mrs CHAMBERS, née [?]Platt, and her child, aged 2, pstl, 86x71 ov., [?]1788 (desc.: Miss Adelaide Elizabeth Platt, Burrow Cottage, Kirkby Lonsdale, 1894. Lewis & Simmons, Chicago; adv. *Art news*, 23.III.1928, repr. John Levy Gallery; acqu. .X.1934, \$1500, Knoedler, stock no. A374; acqu. .XI.1934,

£2200, John G. Lowe, New York. Knoedler, 1951, stock no. A4746; consigned to Denver Art Museum 1951; returned). Lit.: Williamson 1894, p. 159 n.r., as of Mrs Jarvis Chambers, née Platt; Ely 1921, p. 200f n.r., as in a recent exhibition of 18th century pastels on Fifth Avenue, mother has bright brown eyes [evidently not Sarah Dearsly; Jarvis Chambers had no third wife; cf. J.64.2457] φ?δ



J.64.1297 Susannah Dearsly CHAMBERS [(1776–1850), daughter of Jarvis Chambers], pstl, 60x43, Royal Academy 1795, no. 151 (J. E. Ollivant, London, 1889–94). Exh.: London 1889b, no. 216 n.r. Lit.: Williamson 1894, p. 156 n.r. φ



~repl., min./ivory

J.64.1298 ~cop., pstl, 60x43 (Bourne End Auctions, 1.V.2013, Lot 220 repr., with pendant Mrs Wawn, anon. unknown, est. £150–200, £1300; Miles Barton 2013) φκν



J.64.1301 Sir William CHAMBERS (1726–1796), architect, pstl/ppr, 45x35 (London, Royal Institute of British Architects, inv. POR/CHAM/1. Thomas Hardwick, Chambers's assistant; desc.: grandson, Philip Charles Hardwick (1822–1892), FRIBA; don 1885). Lit.: Riches 1934, n.r.; Johnson 1976, rejected no. 5; Edinburgh 2008, n.r. A/r Francis Cotes pstl, 1764 [new attr., ?] φανσ



Chambers, v.q. Nicholls

J.64.1304 Philip CHAMPION de Crespigny (1738–1803), MP, holding a mask, pstl, 61x46, sd 1774 (Covent Garden Gallery, adv. repr. *Apollo*, supplement, .IV.1979) [attr.] φα

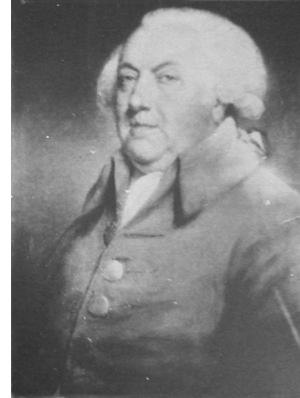


~cop., pnt. (PC)

J.64.1307 ?A. CHAMPERNOWNE [?Arthur Harrington Champernowne (1769–1819)]; & pendant: J.64.1308 Henri James, pstl (New York, Christie's East, 10.I.1991, Lot 352 n.r., attr., est. \$1500–2000, \$1900)

J.64.1309 Anne CHAPLIN (Normanby Hall, Scunthorpe)

J.64.131 Charles CHAPLIN (1730–), of Tathwell Hall, Louth, in a blue coat, pstl, 76x61, 1791 (Mrs Rawnsley, Alford, 1894, 1909). Exh.: Russell 1894, no. 74 n.r.; Russell 1909, no. 12. Lit.: Williamson 1894, p. 160 n.r., as of sitter's nephew Charles Chaplin (1759–1821), of Blankney, in court dress φ



J.64.1312 Charlotte CHAPLIN (1770–) [∞ 1818 Edward Harrison], daughter of Charles Chaplin, in a pale blue dress with blue ribbons, pstl, 76x61, 1791 (Mrs Rawnsley, Alford, 1894, 1909; Alexandre Popoff, repr. adv. *Connoisseur*, .XII.1911, as sd 1785). Exh.: Russell 1894, no. 75 n.r.; Russell 1909, no. 20. Lit.: Williamson 1894, p. 160 n.r.; Dorange 2010, no. 4 repr. φ



J.64.1314 Lady Elizabeth CHAPLIN, née Cecil (1725–1813), dau. of 8th Earl of Exeter, ∞ 1757 John Chaplin of Blankney pstl, 59.5x44, sd ∼ “J. Russell RA pinxt/1794” (desc.:Mrs F. R. R. A. Wheatley, née Camilla Mary Cavendish (1923–1955), great-great-granddaughter of sitter’s husband, Clipsham House, Lincolnshire; London, Sotheby’s, 22.XI.1979, Lot 154 repr., £1900, adv. *Burlington magazine*, CXXI/920, .XI.1979, p. xxxviii repr.; PC; Stamford, Batemans, 3.II.2024, Lot 412 repr., est. £1000–1200) Φ



J.64.1317 Queen CHARLOTTE (1744–1818), pstl, 65x60 (Knole). Lit.: Phillips 1929, II, pp. 413, 436. A/r Beechey pnt., 1793 (Upton); 1796 (Royal Collection, RCIN 405423); grav.: Ryder 1804 [Attr.]. Φαυ



Photo courtesy Trustees of the Knole Estate

J.64.132 Queen CHARLOTTE, ?pstl, Royal Academy 1790, no. 25 (lost a.1894) ~grav. Joseph Colyer, published W. Faden 1791
J.64.1322 [=J.64.155] Mrs [Henry] CHARRINGTON (∞ 1793), née [Sarah] Freeland (1766–1845), in white and blue dress with ermine trimmings and gold sash, pstl, 61x43 ov., 1789, [=?]Royal Academy 1802, no. 763, as Mrs Charrington (desc.: Col. G. B. [?Col. Sir Samuel Brise] Ruggles-Brise [(1825–1899)], Spains Hall, 1894; London, Christie’s, 3.V.1902, Lot 63 n.r., 500 gns; M. Hall. Desc.: his great-grandson, Sir John Ruggles-Brise, Bt (1908–2007), 1982).

Lit.: Williamson 1894, pp. 127, 138 n.r.; Williamson/Webb p. 138Φδν



Photo courtesy John Mitchell

J.64.1325 Mary and Agnes CHISHOLM [?Lady Sinclair (∞ 1802), née Mary Agnes Chisholm (–1814), only daughter of James Chisholm of Chisholm, with unknown companion], 70x60 (Lord Sinclair; Edinburgh, Dowells, 10.IV.1958, Lot 160; R. Bentley, London). Attr. Φαδν



J.64.1327 Colley CIBBER [(1671–1757)], actor and painter, in brown coat, pstl, 25.4x20.3 (London, Christie’s South Kensington, 13.VII.1995, Lot 172, attr., £300) [Attr.].

J.64.1328 Rev. James Stanier CLARKE (c.1765–1834), LLD, FRS, canon of Windsor, chaplain and librarian to the Prince of Wales, author, compiler of the *Liber amicorum*, pstl, 59.8x44.2, Royal Academy 1796, no. 174 (London, V&A, P.121-1895. Acqu. 1895, as of G. Morland). Lit.: Williamson 1894, p. 127, missing; Williamson/Webb p. 115, 165; Lambourne & Hamilton 1980, n.r. Φσ



~version, min., ov.

J.64.1329 Rev. Thomas CLARKE (1719–1793), DD, in dark gown and white bands, seated, turning the pages of a book, his church of Chesham Bois in the background, pstl, 89.5x69 (London, Christie’s, 14.V.1915, Lot 121, 5½ gns; Moore)

J.64.1331 Mrs Richard CLARKSON, née Sarah Vowell (1771–1819), in a white dress, pstl,

59x44, sd ∼ “J. Russell RA pinxt 1799” (London, Christie’s, 28.I.1949. Cambridge, Cheffins, 24.IX.2009, Lot 728 repr., est. £3–4000, £2600) Φ



J.64.1333 Rev. Charles Edward De COETLEGON (1746–1820), rector of Godstone, magistrate for the county of Surrey, theological author, m/u, Royal Academy 1793, no. 674. Lit.: Williamson 1894, p. 128 n.r., as Costlegon, missing

J.64.1334 [?]Daniel Parker COKE (1745–1825), MP, pstl, 67x54.4, sd 1805 (Antwerp, Campo, 9.II.1965, Lot 90 repr., as of Daniel Parker Cox, MP. Bruxelles, Servarts, 18.III.1992, Lot 674; Servarts NV, 1.X.1992, Lot 936, both as of Daniel Parker Coke, by P. Russell. Oxford, Mallams, 19.II.2003, Lot 398 repr., as of Daniel Parker, conservative MP, est. £2–3000, b/i) [?attr.; cf. J. R. Smith; no resemblance with Wright of Derby portrait of Coke] Φ?αδν



J.64.1336 Miss COLCROFT, 1770 (recorded in artist’s diary, 31.VII.1770). Lit.: Williamson 1894, p. 127, missing

Coligby, v. Goligby

J.64.1338 John COLLINS (–1816) of Devizes, woolstapler, author, collector, antiquary, deacon at Broughton Baptist church, pstl, 76.2x64.1, sd ∼ “J. Russell RA/pinxt 1799”, Royal Academy 1799, no. 362 (New Haven, Yale Center for British Art, B1977.14.6261. Artist’s sale; London, Christie’s, 14.II.1807, Lot 63, “the character well expressed, and the execution very fine”, £2/10/-; Spackman; the Baptist Manse, Broughton, Hampshire, 1894; Harland-Peck; London, Christie’s, 16.VI.1900, Lot 121, b/i. London, Christie’s, 19.XI.1968, 150 gns; Fine Art Society, London, 1969; acqu. Paul Mellon). Exh.: New Haven 1979, no. 79 repr.; New Haven 2001, no. 15 repr.; New York 2011, no. 43 repr. Lit.: Williamson 1894, pp. 121, 138 n.r.; Jeffares 2011, fig. 72 Φσ



J.64.134 [??] Lady COLLYTON [?Colleton] with her baby on her back, pstl, 46x43 (Mrs Savory, Wimbledon, 1894). Lit.: Williamson 1894, p. 164 n.r. [attr.] φαδ8



J.64.1342 ~cop., pstl, 50x44 (Birmingham, Biddle & Webb, 24.IV.2015, Lot 172 repr., 18th century style, unknown sitters, est. £200–300) [new attr., identification] φκδv



J.64.1344 Captain Colquhoun [?Lieutenant-Colonel John Scrope COLQUHOUN (1775–1812), of the 1st Foot Guards]; & pendant: J.64.1345 spouse [(∞ 1791) née Frances Milner (–1823)], pstl, 25.4x20 ov. (C. H. Dancocks, 22 St Mary Abbott's Terrace, Kensington; sale p.m., London, Christie's, 28.XI.1908, Lot 19, 23 gns; Gooden & Fox) [Attr.; format unusual]
J.64.1346 ?Lady COMBERMERE [?née Lady Anna Maria Pelham Clinton (1783–1807)], pstl, 58.5x42 (Spink, London, cat. 1926, studio of Russell, £30) [Attr.] φαδv



Compton, v. Burlington
J.64.1349 Francis Sheldon CONSTABLE (1752–1821), pstl, 100x77.5, Royal Academy 1806, no. 454 (Burton Constable). Lit.: Williamson 1894, p. 128, as missing; Williamson/Webb, as finished by Ann Russell φ



J.64.1351 Miss CONSTABLE, of Burton Constable, unfinished. Lit.: Williamson 1894, p. 84 n.r.

J.64.1352 Rev. Richard CONYERS (1725–1786), DD, vicar of Helmsley, m/u, 1772. Lit.: Williamson 1894, p. 43, 128 n.r., missing ~grav. *Evangelical magazine*, 1772 (in reverse)

J.64.1353 ?=/~study, pstl/ppr, 35x28 (London, Courtauld Institute, Witt collection, no. 1656) φ



J.64.1354 William COOKSON (1749–1811), mayor of Leeds 1783, 1801, friend of Wilberforce, pstl, 77.5x64.6, sd & "J Russell RA pinxit 1802", label verso "father of F. J. [T] Cookson, Vicar of St John's, grandson of W. Cookson, brother to Joseph, Vicar of Leeds" (desc.: Miss Cookson, Headingley, 1894. London, Christie's South Kensington, 18.III.2009, Lot 75 repr., as English sch., est. £600–900, £375. Glandford, Nr Holt, Bishop & Miller, 19.VI.2025, Lot 112 repr., English sch., est. £300–400). Lit.: Williamson 1894, p. 140 n.r. φ



J.64.1356 Arcangelo CORELLI (1653–1713), composer, pstl, 58.5x43 ov. (comm.: George III for Samuel Wesley, together with portraits of Boyce, Handel and Kelway; acqu. [Loat] family in settlement of a debt; Miss Loat, Yelverton, 1915; her niece, Mrs Charles Edward Simms, née Mary Pauline Howard Tutton (1904–2001), of Bosome, Yelverton; offered to NPG but rejected; dealer; PC 2014; PC 2015). Lit.: Ingamells 2004, pp. 66, 301 n.r. A/r Carlo Maratta φv



Costlegon, v. Coetlegon

J.64.1359 Eliza de COURCY with a lamb, pstl, 73.7x61 ov., sd 1778 (Shrewsbury, Halls, 22.VII.1998, Lot 289, est. £5–7000, £5000) φ



J.64.1361 Rev. Richard de COURCY (1744–1803), chaplain to Lord Kinsale, pstl, 76.2x63.5 ov., sd 1778 (Shrewsbury, Halls, 22.VII.1998, Lot 288, est. £2500–3500, £2200). Lit.: Williamson 1894, p. 42 n.r.

~grav. Collyer; Jonathan Spilsbury 1770

J.64.1363 Mrs COURTNEY (artist's sale, London, Christie's, 14.II.1807, Lot 9, b/i). Lit.: Williamson 1894, p. 128, missing

J.64.1364 Miss COURTNEY, pstl/ppr, 60.5x44 (Jacques Seligmann, Paris; seized ERR, inv. Sel. 80; German Embassy, Paris, Louvre; .XI.1940; Neuschwanstein; Lager Peter; repatriated 17.X.1945. London, Sotheby's, 19.III.2003, Lot 120 repr., est. £3–5000, £3500 [=£4200]) [Attr.] Φα



Photo courtesy Sotheby's
William COWPER, v. Wharton

J.64.1366 Mrs CREW, pstl, 61x46 (London, Robinson & Fisher, 27.II.1896, Lot 41 n.r.; London, Willis's Rooms, Robinson & Fisher, 14.V.1896, Lot 130 n.r.)

J.64.1368 Peter Brady CROSS (c.1771–1803), of Lincoln's Inn [admitted 1792], pamphleteer; & pendant: J.64.1369 spouse (∞ 1793), née Frances Charlotte Schaw (1766–1799), pstl, sd →/← "R/1794" (the sitter; legs [15.I.1801]: "I give

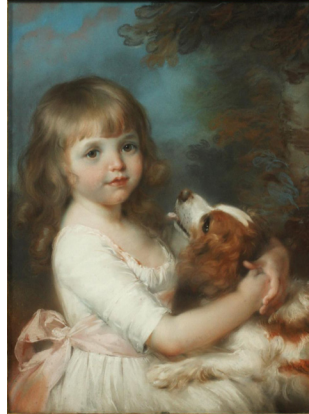
devise and bequeath if he will accept them unto my worthy friend Thomas Lane [(1758–1841), steward of Lincoln's Inn] the two large portraits in Crayons (by Russell) of my late dear good wife and of myself, and in case the said Thomas Lane recoils from any motive of delicacy decline to accept them in that case I give devise and bequeath the said portraits unto my Brother William Brady Cross". Sir Alleyne Alfred Boxall (1855–1927), Baron Boxall in the peerage of Saxe-Coburg, solicitor, 1909; his son, Sir Alleyne Percival Boxall, Bt (1862–1945spms), 14 Cambridge Square, London; sale p.m., London, Christie's, 3.v.1946, Lot 54 n.r. Sotheby's .III.1950. Jerome Irving Smith 1965). Exh.: Russell 1909, no. 40/45. Lit.: Smith 1965, fig. 1/2 φv



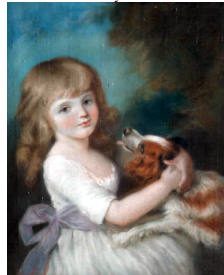
Dukelskaya 1979, no. 251 repr. clr; Перова 2006, p. 20 repr.; Renne 2011, no. 103 repr. Φ



J.64.1375 [Mrs William CURRE of Itton Court, Monmouthshire (∞ 1798), née Mary Alexaphina Bushby (1776–1823), dau. of John Bushby of Tinwald Downs, Dumfries-shire, addressee of a poem by Robert Burns, as a child, with pink sash, with her spaniel, pstl/ppr, 59x44 (Detroit, DuMouchelles, 20.x.2019, Lot 2009 repr., unknown sitter, est. \$4–5000) [identified from copy] φδv



J.64.1376 [olim J.64.1395] ~cop., with purple sash, pstl, 68x58 (desc.: Dorothy Bushby; legs: Dumfries Burns Club. Edinburgh, Thomas Roddick Scottish Auctions, 10.IX.2006, Lot 151 repr. Jedburgh, Brown & Turner, 11.v.2019, Lot 207 repr., est. £800–1200; Richard Taylor Fine Art 2022) φκδv



J.64.1377 Mark CURRIE (1759–1835), of Upper Gattton and Hayes, pstl, 60x44 ov., 1789 (Rev. Sir Frederick Currie, Hampshire, 1894; London, Christie's, 27.IV.1901, Lot 55, 200 gns; Harding). Lit.: Williamson 1894, p. 140 n.r.



J.64.1379 ~pendant, Mrs Mark CURRIE (∞ 1789), née Elizabeth Close (–1856), dau. of John Close of Euston, pstl, 60x44, sd → "J Russell, R.A. Pt 1789" (Rev. Sir Frederick Currie, 1894; London, Christie's, 27.IV.1901, Lot 54, 1550 gns; Pottier; "Paul Leroi" [Léon Gauchez]; Paris, Drouot, Lair-Dubreuil, Bernier, 16.XII.1907, Lot 25 repr., inconnue, F80,000; del Valle for Arthur Veil-Picard, Paris; acqu. ERR, inv. WP 107; Jeu de Paume; Lager Peter, Munich CCP, Mü-Nr 729/4; repatriated 23.v.1946; restituted). Exh.: Paris 1908a, no. 107, pl. 92. Lit.: Williamson 1894, p. 140 n.r.; Lemoisne 1908, p. 28 repr.; Tourneux 1908c, p. 26 n.r.; Gimpel 1963, p. 79; Dorange 2010, no. 10 repr.; Gimpel 2011, p. 100 Φ



LARGER IMAGE

J.64.1381 ~version, ov. (n/k). Lit.: Tourneux 1908c, p. 27 repr., as ≠ Veil-Picard pstl φβ



J.64.1383 ~cop., pstl, 53x43 ov. (Tours, Odent, 23.VI.2008, Lot 15 repr., Éc. fr. XIX^e, est. €300–400) [XXX^c] φkv

J.64.1372 Alderman Sir James [?]John CROWDER [(1756–1830), or his brother, James Peshier Crowder (–1830)], in blue coat and white vest, pstl, 63.5x56 ov. (London, Christie's, 24.III.1937, Lot 32 n.r., 10 gns; J. Mitchell)

J.64.1373 [?]Henry Frederick, Duke of CUMBERLAND (1745–1790), seated, with folded arms, ¾ to left, in a roll-collar black coat over a yellow waistcoat, white jabot and lavender breeches, a fob with pink ribbon and seal under his right arm, grey wig over dark hair, showing at temples, queue and ribbon seen at back, column and landscape with towers above trees upper left, sky partly covered by clouds, pstl, 76x63.5 (David H. King; New York, American Art Association, 31.III.1905, Lot 35 n.r., \$875; Max E. Bernheimer)

J.64.1374 Mrs Thomas CUMING (∞ 1780), née Janet Grizel Chalmers (1758–), dau. of George Chalmers of Pittencreeff, pstl/ppr, 59x44, sd ↗ "J. Russell R.A. pt. 1794" (Hermitage, inv. OP-42323. A. Z. Khitrovo, St Petersburg; M. A. Boyarsky, Leningrad; acqu. 1935, 4500 roubles). Exh.: Leningrad 1937, no. 252; Leningrad 1972b, no. 58; St Petersburg 2001, no. 42 repr.; St Petersburg 2003a, no. 26. Lit.: Вейнер 1912, p. 29; Кроль 1939, p. 37, no. 10; Каменская 1960, no. 89 repr.;



J.64.1385 ~cop., pstl, 44.5x36.5 (Angers, Enchères Pays dkne Loire, 30.IX.2008, Lot 15 repr., Éc. fr. XIX^e, inconnue) [?XXX^e] φ



J.64.1387 ~cop., pstl, 58x44.5 ov. (Paris, Tajan, 4.XI.2011, Lot 92 repr., with pseudo-pendant, a/r La Tour, est. €2–3000) φκν

J.64.1389 ~pastiche, pstl, 60x47 (Paris, Drouot, Cornette de Saint Cyr, 1.XII.2015, Lot 5 repr.) [new identification] φπν

J.64.13891 ~pastiche, pstl, 27.5x20.5 ov. (Rouen, Debavelaere, 28.I.2018, Lot 291 repr., with pseudopendant, a/r Perronneau, Olivier Journu, est. €800–1200) φπν

J.64.13892 ~pastiche, pstl, 30x20 ov. (Milan, Il Ponte, 10.IV.2019, Lot 387 repr., Éc. fr., as of Mme de Chatenay, with pseudopendant, a/r Perronneau, Olivier Journu, est. €1400–1500) φπν

J.64.13893 ~cop., pstl, 39.4x33, inscr. 1735 (Thomaston Place, 2.VI.2018, Lot 2264 repr., as sd 1735, est. \$1000–1500, \$500) φκν

J.64.139 Mrs William CURRIE, née Percy Gore (c.1769–1841), daughter of Francis Gore, lieutenant-governor of Grenada, ∞ 1794 William Currie (1756–1829) MP, of East Horsley, elder brother of Mark Currie, pstl, gch./ppr, 90.6x70.5, sd ∨ “J Russell RA f./1794” (PC France; acqu. 1989; PC; London, Bonhams, 9.XII.2015, Lot 2 repr. est. £10–15,000; London, Bonhams Knightsbridge, 27.IV.2016, Lot 249 repr., est. £5–7000, £5625; English PC 2023) φσ



Curruthers, v. Carruthers

J.64.1397 Rev. Edward CUTHBERT (1769–1803), of Hatton Garden, lecturer of St Andrew Wardrobe and St Ann Blackfriars, member of the Church Missionary Society, friend of the Earle family, in black gown with white bands, pstl, 60x47, sd 1799, Royal Academy 1799, no. 378; & pendant: J.64.1398 spouse (∞ Norwich 1799), Esther Clarke, in white muslin dress and black lace shawl, sd 1800, pstl, 60x47 (Mrs Willis. London, Christie's, 28.II.1913, Lot 49

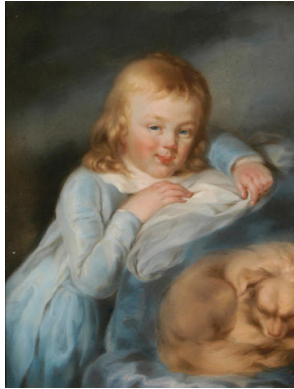
n.r., 10 gns; Sackville Gallery). Lit.: Williamson 1894, p. 128, missing

J.64.1399 Master Edward [Earle] CUTHBERT [(1.XI.1800–), son of Edward and Esther Cuthbert], in white dress and blue sash, yellow shoes, gathering lilies, pstl, 76x61, 1803 (J. E. Ollivant, London, 1894). Lit.: Williamson 1894, p. 157 n.r.; Webb 1910, pendant to Rebecca Earle φ



Darby, v. Robinson

J.64.1402 Charles DAWKINS (1772–1799) as a boy, with a sleeping dog, pstl, 66x51 (Bryan Hall; The Old Rectory, Banningham, Norfolk, Bonhams, 22.III.2004, Lot 186 repr., est. £800–1200, £620 [=£729]) φ



J.64.1404 Day, v. May

J.64.1405 Mrs DECOURCY [[?de Courcy], black, white red chl/prr bl, 32.4x26.4, inscr. “Mrs Decourcy” (San Marino, Huntington Library, inv. 63.52.208. Sir Bruce Ingram; acqu. Museum 1963). Exh.: San Marino 2003 φ



J.64.1407 Capt. John DEFFELL (1742–1806), in 1787 Elder Brother] of Trinity House, with Smeaton's Eddystone Lighthouse in the background, pnt., s (Leger, 13 Duke Street, in 1927, seen by Williamson according to Webb 1910). Lit.: Williamson 1894, p. 128, as of Mr Diffle, missing; Webb 1910, repr., ?grav or pnt. φ

~grav. Nutter. Lit.: Williamson 1894, p. 128 [untraced]

J.64.1408 ~reduced version or study, holding a map showing the Mouth of the Thames, pstl,

75x61.9, sd ∨ ?1788 [indistinct] (desc.: sitter's great-granddaughter Lady Pollack, née Georgina Harriett Deffell (1846–1935); desc.: London, Christie's South Kensington, 7.XII.2016, Lot 175 repr., est. £4–6000, b/i; Woking, Ewbank's, 29.XI–1.XII.2017, Lot 1395 repr., est. £3–5000) φσ



J.64.1409 [?Captain John DEFFELL], in blue coat, pstl, 59.4x43.8 ov., sd ← “Russell RA p/1789” (desc.: sitter's great-granddaughter Lady Pollack, née Georgina Harriett Deffell (1846–1935); desc.: London, Christie's South Kensington, 7.XII.2016, Lot 176 repr., est. £3–5000, £5000 [=£6250]) [new identification, ?] φδνσ



Countess of DERBY, [née Elizabeth Farren, actress] (*Wildenstein, New York, 1943*), v. Humphry

J.64.1411 Miss A. DESALL or Dessell, m/u, Royal Academy 1792, no. 372. Lit.: Williamson 1894, p. 128, missing

J.64.1412 Miss E. or C. DESALL or Dessell, m/u, Royal Academy 1792, no. 447

De Saumarez, v. Saumarez

J.64.1413 Duchess of DEVONSHIRE, née Lady Georgiana Spencer (1757–1806), pstl, 104x81 (Jeffery Whitehead, Southwood, Bickley, Kent). Lit.: Williamson 1894, p. 171 n.r.

~cop., v. Beauclerk

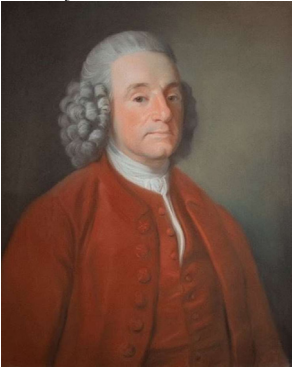
J.64.1415 Duchess of DEVONSHIRE, in red dress, pstl, 74x61 (London, Christie's, 7.II.1936, Lot 20 n.r., 9 gns; Carpenter) [pastiche] φπ?δνσ

J.64.1416 ??Duchess of DEVONSHIRE, pstl, 61x46 ov. (Jacques Seligmann; acqu. 26.V.1919, Léon Démogé, Paris. Paris, Drouot, Audap, Godeau, Solanet, 15.XII.1989, Lot 24 repr., inconnue, fr40,000. London, Christie's South Kensington, 17.X.2002, Lot 11 repr., attr., est. £1000–1500, £1000 [=£1175]). Lit.: Dorange 2010, no. 49 repr. [??attr.] φπ?δνσ



Diffle, v. Deffell

J.64.1419 Dr Thomas DIMSDALE, 1st Baron DIMSDALE of the Russian Empire (1712–1800), pstl, 65x52 (PC, cat. no. 86). Lit.: Lucy Ward, *The Empress and the English doctor*, 2022, p. 228, repr., as by Carl Ludwig Christineck, 1769 [??; ?attr. Russell; cf. Burke; ?date] φα



~grav.: Thomas Burke. Lit. Bromley 1793, as “ad vivum”

~grav. Ridley, *European magazine*, 1802

~grav.: Henry Richard Cook, 1802

J.64.1422 Lady DIMSDALE, née Finetta Pye (1763–1848), ∞ Robert, 3rd Baron Dimsdale, in a blue dress, pstl, 61x46 (PC, cat. no. 87) φα



J.64.1424 Mrs Jeremiah DIXON of York, née Mary Wickham (1734–1807), spinning, pstl, 75.5x62, sd ∞ “John Russell R.A. pinxit 1802” (Guildford House, inv. 852. London, Bonhams, 4.X.1978, Lot 137. London, Sotheby’s, 10.VII.1980, Lot 162 repr., £520. London, Sotheby’s, 19.XI.1987, Lot 57 repr., est. £1000–1500, £1300 [=£1430]; acqu. 1987). Exh.: Russell 2006; Russell 2022 φσ



Photo courtesy Guildford Heritage Services

Doligny, v. Gibson

J.64.1428 Miss DOWDEN, pstl, 25x20 ov. (Francis H. Webb, Leatherhead, 1894; acqu. R. R. Meyer-Sée 1904, £10). Exh.: Paris 1911, no. 121. Lit.: Williamson 1894, p. 169 n.r.

J.64.1429 ?Mrs or Miss DOWDEN [??Mrs Lushington], pstl, made up to 47x38 (Francis H. Webb, Leatherhead, 1894; acqu. R. R. Meyer-Sée. Jacques-Auguste Boussac; Paris, Georges Petit, 10–11.V.1926, Lot 222, Fr17,500; Paris, Drouot, 4.III.1931, Lot 98 repr. Paris, Drouot, 29.X.1975, Lot 6, as of Lady Hamilton). Exh.: Paris 1911, no. 123; Russell 1995. Lit.: See 1911b, p. 25 repr.; Dorange 2010, no. 42 repr., all as Mrs Lushington [identification in Webb 1910; Mrs Lushington beside] Φδ



Mrs Stephen DOWNES, née Charlotte Tully (Mrs Barber, Salisbury, 1894) [v. Cotes]

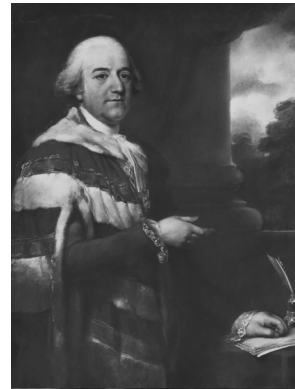
Tully DOWNES (London, Sotheby’s, 30.XI.1978, attr. Cotes). Lit.: Williamson 1894, p. 166, as Russell [v. Cotes]

J.64.1433 Lady DRUMMOND, coiffée d’une capeline, pstl, 80x60 (succession Fernand Andriemont a.1945; procédure close 4.II.1961). Lit.: *Répertoire des biens spoliés*, item 331, OBIP no. 30.959 n.r.

Lady DUCIE and her daughter Lady Westmorland (Osterley; Earl of Jersey) [v. Gardner]

J.64.1434 Lady DUCKETT, née Grace Duckett (c.1750–1799), widow of Robert Neale, ∞ 1775 Sir George Duckett, né Jackson, pstl, 39.5x32 ov. (London, Christie’s, 13.VII.1903, Lot 36 n.r., as “Lady Grace Duckett”, attr. “Russell”, £2/15/-) [?attr.; cf. J.85.1213]

J.64.1435 William, 3rd Viscount DUDLEY AND WARD (1750–1823), pstl, 102x79, sd 1797, Royal Academy 1798, no. 347; & pendant: J.64.1436 Viscountess, née Julia Bosville (1754–1833), pstl, 102x79, sd 1797, Royal Academy 1798, no. 371 (Earl of Dudley, Himley Hall, Dudley, 1894, 1934). Exh.: Birmingham 1934, no. 234 repr./-n.r. Lit.: Williamson 1894, p. 141 n.r. φ



J.64.144 Charles DUMBLETON (1779–1811); & pendant: J.64.1441 sister, Maria Dumbleton (1782–1833), pstl, ?61x43 ov. (Henry Dumbleton, Canada, 1894). Lit.: Williamson 1894, p. 141 n.r.; Williamson/Webb p. 141 φ



J.64.1443 Lady Caroline DUNDAS, née Beauclerk (a.1787–1838), in a white dress, her right arm resting on a ledge, pstl, 62x49.5 (Duke of St Albans; London, Christie’s, 20.VI.1978, Lot 77 n.r., £350)

J.64.1444 Rev. Mr [John] DUNKIN [?(1727–1809), of Shad Thames and Charlotte-Row, Bermondsey], baptist minister of Horsleydown, 1769 (recorded in artist’s diary). Lit.: Williamson 1894, p. 128, missing

J.64.1445 Thomas Sanders DUPUIS (1733–1796), organist and composer to George III, pstl, 59.5x44.1 ov. (Oxford, Ashmolean, inv. WA 2002.204. Sir Archdale Robert Palmer, 4th Bt (1838–1905), of Wanlip Hall, Leicestershire, 1894; Asher Wertheimer; C. J. Conway, Turville Court; desc. Mrs Joan Conway; London, Sotheby’s, 22.III.2000, Lot 89 repr., est. £7–10,000, b/i; don Conway family 2002). Lit.: Williamson 1894, p. 157, repr. p. 58; *Ashmolean review*, 2002–03, pp. 12, 35 repr. Φσ



Photo courtesy Sotheby's

~grav. Charles Turner 1797

J.64.1449 Mrs Thomas DYKES (∞ 1789), née Mary Hey (1762–1831), daughter of William Hey, with brown hair, blue eyes, in a pale blue shawl against a red curtain, pstl, 61x46 (desc.: Mrs Wawn, 6 Grosvenor Terrace, York, 1894. Stansted Mountfitchet, G. E. Sworder & Son, 22.II.1995, Lot 266, £850). Lit.: Williamson 1894, p. 169 n.r.; Lit.: Webb 1910, repr. φ



Dykes, v.g. Wawn

George Talbot Rice, 3rd Baron DYNEVOR and his brother William (desc. Lord Dynevor, Dynevor Castle, Llandilo, 1957; Newton House, Dinefwr, London, Sotheby's, 18.XI.1976, Lot 149, as by Russell), v. Read

J.64.1455 [Sampson], Lord EARDLEY [(1745–1824), né Gideon, MP, FRS, FSA], m/u, Royal Academy 1791, no. 177. Lit.: Williamson 1894, p. 128, missing

J.64.1456 Elizabeth Hannah Whitear (1796–1833) and Frances Lydia Cuthbert EARLE (1801–1847), daughters of Joseph Earle, in white, with a lamb, pstl/ppr, 74x62, sd ✓ “J. Russell RA pinx^t 1801”, Royal Academy 1801, no. 335 (desc.: sitters' nephew, Dr Beresford Earle of The Soke, Cheeshill Street, Winchester, 1894; C. A. Wells; London, Christie's, 10.VI.1899, Lot 84, 750 gns; Asher Wertheimer. Charles Wertheimer; Paris, Drouot, 7.XII.1955, Lot 11 repr., as Deux fillettes et un mouton. Lady Duveen; sale p.m., London, Christie's, 20.III.1984, Lot 67, est. £1500–2000, £3500. New York, Sotheby's, 21.V.1998, Lot 137 repr., unidentified, as 90.2x80, est. \$5–7000, \$9500 [=£10,925]. London, Sotheby's, 28.XI.2002, Lot 213 repr., est. £8–12,000, £10,800 [=£12,906]; London, Sotheby's, 30.VI.2005, Lot 222 repr., est. £8–12,000, £8000; Monaco PC; London, Sotheby's, 27.IX.2012, Lot 26 repr., est. £3–5000, £5000. PC; Hong Kong, Central, Dore & Rees, 26.III.2024, Lot 2144 repr., est. HK\$20–25,000). Exh.: London 1988a, no. 75. Lit.: Williamson 1894, pp. 82, 141 n.r.; Dorange 2010, no. 34 repr. Φ



Photo courtesy Sotheby's

[?]/Elizabeth W. and Frances Lydia Cuthbert EARLE, v. Cottage children, 1777

J.64.1461 Joseph EARLE (1761–1826) of the Strand, linen draper, in a blue coat, pstl/ppr, 61x46 (desc.: sitter's grandson, Dr Beresford Earle of The Soke, Cheeshill Street, Winchester, 1894; London, Christie's, 15.VII.1899, Lot 78, 50 gns; Ryder. London, Sotheby's, 25.VI.1930, Lot 69 n.r., attr. Marjorie & Charles West; p.m. Asheville, North Carolina, Brunk Auctions, 25.III.2017, Lot 576 repr., attr., est. \$1–2000, \$2200). Exh.: Russell 1909. Lit.: Williamson 1894, p. 141 n.r., “the hair in this picture has been mutilated” φ



J.64.1464 Mrs Joseph EARLE, née Rebecca Langston (1767–p.1826), with her baby, pstl, 60x44, 1801 (desc.: sitter's grandson, Dr Beresford Earle of The Soke, Cheeshill Street, Winchester, 1894. London, Christie's, 15.VII.1899, Lot 77, 310 gns; Colnaghi. Charles J. Wertheimer 1908; London, Christie's, 30.V.1912, Lot 56, 400 gns; Smith. Charles Wertheimer; Paris, Drouot, 7.XII.1955, Lot 12 repr., inconnues, F130,000). Exh.: Paris 1908a, no. 109, pl. 93. Lit.: Williamson 1894, p. 141 n.r.; Mireur; Dorange 2010, no. 47 repr., inconnues Φ



LARGER IMAGE

Earle, v.g. Wilks

J.64.1467 James EDLINGTON [perhaps a misreading of James Eidingtoun (–1837), son of Col. Eidingtoun], pstl, 59.5x44 ov. (Ronald Cook, 1968; adv. *Apollo*, .IV.1969; *Antique finder annual guide*, 1969, cvr. Edinburgh, Lyon & Turnbull, 17–18.V.2023, Lot 137 repr., est. £800–1200, £1300; English PC 2023) φδv



J.64.1469 Rev. John EDWARDS (1714–1785), of Shrewsbury, minister at Leeds., m/u. Lit.: Williamson 1894, p. 128, missing

~grav. James Watson 1772

J.64.1471 Miss Winifred EGAN, 60x45, sd 1801 (N. W. Allt 1911. London, Christie's, 17.XI.1981, Lot 73, £1300; Theodore Besterman 1982). Exh.: Paris 1911, no. 110. Lit.: Sée 1911, repr. p. 25; See 1911b, p. 29 repr.; Dorange 2010, no. 32 repr. Φ



Photo courtesy Christie's

J.64.1465 Chaffin EDGELL [(1736–1803), of Frome St John, Somerset, inventor], pstl, 59x43 ov. (Gloucester, Chorley's, 21.V.2019, Lot 523 repr., English sch., est. £600–800) [new attr., ?] φαv



J.64.1474 Lieutenant-Colonel James EIDINGTOUN (–1800), of Gargunnock, of the East India Company, Adjutant-General of Madras, pstl, 91.5x71, sd “J. Russell R.A. 1793” (London, V&A, P.57-1962. London, Christie's,

16.XII.1899, Lot 81, with pendant, 470 gns; Wallace; London, Christie's, 16.VI.1900, Lot 79, 500 gns with pendant; Colnaghi; acqu. 1.XII.1905, £250, Knoedler, stock books 5–7, no. 10873; unsold. London, Christie's, 11.VII.1930, Lot 82, 200 gns; Vicars; Claude D. Rotch; legs). Lit.: V. & L. Adair 1971 repr.; Lambourne & Hamilton 1980, n.r. φσ



J.64.1476 Mrs EIDINGTOUN (∞ 1771), née Ann Weller (–1823), pstl, 92.6x72.4 (Waddesdon, 3442, w2/33/9. London, Christie's, 16.XII.1899, Lot 81, with pendant, 470 gns; Wallace; London, Christie's, 16.VI.1900, Lot 78, 500 gns with pendant; Colnaghi; Miss Alice de Rothschild; desc.). Lit.: Waterhouse 1967, no. 3 repr. Φσ



Photo courtesy Waddesdon Estate

J.64.1479 Gervase ELAM (1757–1823), of Leeds, tobaccoconist, Quaker, sealing a letter, pstl, 99x79, sd √ “J Russell RA pinxit/1801” (desc.: sitter's granddaughter, Lucy Elam (1825–1883), of Thom's Hall, Sedbergh; her executor and companion, Margaret Isabella Sedgwick, 1894; London, Christie's, 4.V.1911, Lot 75 n.r., b/i; desc.: great-nephew or -niece; Woking, Ewbank's, 21.III.2019, Lot 1312 repr., est. £1000–1500, £2600). Lit.: Williamson 1894, p. 164 n.r. φ



J.64.148 John Scott, 1st Earl of ELDON (1751–1838), Lord Chancellor, pstl (Webb family; Robert Wynne Bankes, Soughton Hall,

Flintshire, 1957). Lit.: Steegman 1957, p. 213 n.r.

J.64.1481 [?]Mrs John ELLIOTT, née Grace Dalrymple (1758–1823), courtesan, pstl, 46x37 ov., s “J Russell” (Radolfzell, Geble, 19.III.2005, Lot 479 repr., English school, est. €100; Radolfzell, Geble, 18.X.2008, Lot 537 repr., est. €100) [cop. of Mrs Best?] φπδν

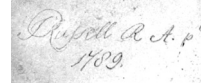


Photo courtesy Auktionshaus Geble

J.64.1484 Mrs Barnard ELLIOTT, née Juliet Georgiana Gibbes (1778–1850), pstl/ppr, 61x46, sd √ “J. Russell, RA pinxit 1803” (Charleston, Gibbes Museum, 1930.01.09. Desc. Mrs Henry Schultz Holmes, née Alexina Jessie Chestnut (1858–1929), ∞ 1° James Shoolbred Gibbes (1843–1899); legs 1930: Carolina Art Association). Exh.: Charleston 1999, no. 45 repr. φ



J.64.1486 Charles ELLIOTT (1752–1832), cabinet-maker; & pendant: J.64.1487 2nd wife, née Eling Venn (1758–1843), daughter of Rev. Henry Venn, in a pale blue dress, pstl, 59x44 ov., n.s./sd → “J Russell R.A. pⁱ/1789” ([wife only:] Rev. Henry Venn Elliott (1792–1865); his dau., Miss Eling Frances Julia Elliott (1837–1926), Lismore, St Leonards, 1894]; (both pendants): desc. her great-nephew, Charles Henry Venn Elliott (1905–); London, Christie's, 14.VII.1987, Lot 148 repr.; London, Christie's, 22.III.1988, Lot 72, £2400; Simon Dickinson; London, Sotheby's, 7–8.VII.2011, Lot 299 repr., est. £5–7000, b/i. Arthistorical Ltd, exh. Lapada fair .IX.2017, £8500. London, Bonhams Knightsbridge, 25.IV.2018, Lot 288 repr., est. £4–6000; London, Bonhams Knightsbridge, 24.X.2018, Lot 235 repr., est. £2–3000, b/i; Oxford, Mallams, 26.II.2020, Lot 181 repr., est. £1000–2000). Lit.: Williamson 1894, pp. 45, 142, n.r./repr. opp. p. 44; Barton 1966, p. 293 repr. Φσ



Photos courtesy Christie's

J.64.1492 ~version, pstl sketch, 30x25.4 ov. (Dr Forschall [Francis Hyde Forschall, forensic surgeon, son of the secretary of the British Museum], 12 Southwood Lane, Highgate, 1894). Exh.: Russell 1894, no. 25 n.r. Lit.: Williamson 1894, pp. 142, 143 n.r. φ



Mrs Charles ELLIOTT, née Sarah Ann Sherman (1754–1784), 1st wife of Charles Elliott, pnt., 89x61 (Mrs W. R. Ellis, 64 Mildmay Park, London, 1894). Exh.: Russell 1894, no. 21 n.r. Lit.: Williamson 1894, pp. 45, 142, repr. opp. p. 44, as pstl; Williamson/Webb, p. 142, pnt.

J.64.1496 Charles ELLIOTT (1776–1856), eldest son of Charles Elliott, of the East India Company, pstl. Lit.: Williamson 1894, p. 45 n.r., damaged

J.64.1497 William Pearson ELLIOTT (1780–1802), son of Charles Elliott, with blue eyes, in a light blue coat, pstl, 61x46 ov., 1795 (Mrs W. H. Elliott, 41 Holland Park, 1894). Exh.: Russell 1894, no. 19 n.r. Lit.: Williamson 1894, pp. 45, 142, repr. opp. p. 44 φ



J.64.1499 Master William ELLIOTT, cr. clr, 35.6x25.4 (London, Christie's, 20.XI.1979, Lot 104, £380)

Elliott, v.g. Pearson; Venn

J.64.1501 [?William ELLIS (c.1690–1759), of Little Gaddesden, author of *The modern husbandman*, 1750], gentleman in brown coat, white waistcoat and cravat, holding a scroll inscr. "Improvement of wheel carriages", pstl, 59.5x44.5 (London, Puttick's, 2.VII.1931, as dated 1750, 44 gns; Younger) [new identification, ?]

J.64.1502 Robert William ELLISTON (1774–1831), actor-manager of the Drury Lane theatre, pstl (J. King Martyn, MD, 1909). Exh.: Russell 1909, no. 49

J.64.1503 Mr ERSKINE, in a brown coat, 25x20 ov. (T. W. Waller, sale p.m., London, Christie's, 10.VI.1910, Lot 89, 6 gns; Marginson) [attr.]

J.64.1504 Lady Ann Agnes ERSKINE (1739–1804), daughter of the 10th Earl of Buchan, 1769 (diary, 15.II.1769). Lit.: Williamson 1894, p. 25 n.r.

J.64.1505 Lady Isabella ERSKINE (–1824), daughter of the 10th Earl of Buchan, 1769 (diary, 17.II.1769). Lit.: Williamson 1894, pp. 25, 128 n.r.

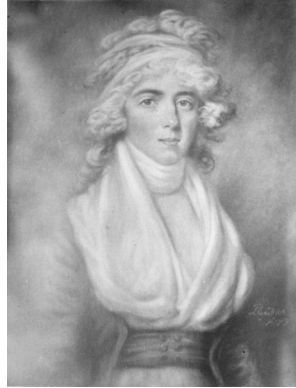
J.64.1506 [?Lady Isabel ERSKINE, pstl, 75.6x62.3 [c.1800] ([?Ellis Duncombe Gosling (1861–1897), Busbridge, Godalming, a.1889]. Sydney Ballard, draper, Godalming, 1889; Miss Ballard, Godalming, 1894. Robert Nesham (1846–1928), of Utrecht House, Poynders Road, Clapham Park; sale p.m., London, Christie's, 23.VII.1928, Lot 28, 9 gns; Brockbank. Lady Capel Cure; London, Christie's, 20.XI.1931, Lot 108 repr., 10 gns; Squire. J. B. Priestley. The Hon. Mrs Skeffington Smyth. London, Christie's, 8.XII.2017, Lot 273 repr., est. £2–3000, £3250). Exh.: London 1889b, no. 196 n.r.; Russell 1894, no. 5 n.r., ?identity. Lit.: Williamson 1894, pp. 25, 145 n.r., as ?Lady Isabel Erskine [?attr.; ?date] Φαδνσ



J.64.15063 Countess of ESSEX, [née Sarah Bazett (1761–1838)], pstl 70x56 (Mrs Frederick Fane 1889). Exh.: London 1889b, no. 224 n.r.

J.64.15065 Countess [?]ESTE, in white dress, white gauze fichu, blue sash and bow, blue ribband in powdered hair, pstl, 59x43 ov., sd 1789 (London, Christie's, 11.VI.1920, Lot 42 n.r., 100 gns; Meyer Sée)

J.64.1507 Lady ETHERINGTON, née Maria Constantia Cave, "Lady Constantia Etherington" (1748–1811), illegitimate dau. of the Duke of St Albans, pstl, 63.5x46, sd ~ "JRussell RA/pxt 1789" (T. J. Wildridge, Beverley, 1894; London, Christie's, 24.I.1896, Lot 86 n.r., £3/10/-; J. L. E. Smith). Lit.: Williamson 1894, p. 171 n.r. φ



~cop., Thomas Tindall Wildridge, pnt., 1920

J.64.151 Joseph Hague EVERETT (1776–1853), MP, of Biddesden Manor, Andover, in blue coat with gold buttons, pstl/ppr, 90.5x70.5 (Cambridge, Fitzwilliam Museum, inv. 2486. Fleming; London, Christie's, 20.XII.1929, Lot 65 repr., 70 gns; Leggatt; Claude Dickason Rotch, legs 1942). Exh.: Cambridge 1992 φ



J.64.1513 Henry, Earl, later 1st Marquess of EXETER (1754–1804), pstl, 99x76, sd 1799, Royal Academy 1800, no. 121 (Wellington, Stratfield Saye. Sir Philip Henry Pauncefort-Duncombe, 2nd Bt (1849–1895), Brickhill Manor, 1894. Agnew's 1936). Lit.: Williamson 1894, pp. 77, 128, 141 n.r. Φ

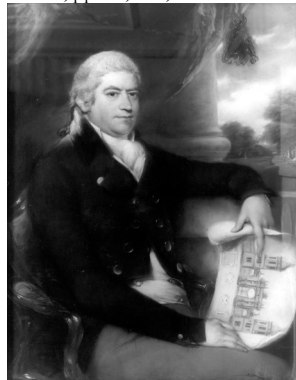


Photo courtesy John Mitchell

J.64.1516 Brownlow Cecil, Lord Burghley, later 2nd Marquess of EXETER (1795–1867), with

Colonel Lord Thomas Cecil (1797–1873) and Lady Sophia Cecil (–1823), later ∞ Henry Manvers Pierrepont, pstl, 79x101, sd 1799, painted at Burghley, artist's diary, Royal Academy 1800, no. 248 (Wellington, Stratfield Saye. Lord Arthur Wellesley, Conholt Park, 1894). Exh.: Russell 1894, no. 109 n.r. Lit.: Williamson 1894, pp. 77f, 170, repr. opp. p. 76; Scott 1982, fig. 5 Φ



Photo courtesy John Mitchell