

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### SAUNDERS, John

England 1682 – ?Bridgnorth 1759

The inscription on his self-portrait, “Saunders Ipse Pinxit. Aetatis 50/November the First Anno 1732” provides a year for his birth: one online source suggests he may be the John Sanders [sic] baptised on 29.XII.1682 at Upton-Warren, Worcestershire (but the name is extremely common, and that source has him married to a wife called Alice). Likewise the spelling Sanders seems only to be a convenient way of linking him to John Sanders Jr (*q.v.*).

His biography remained obscure until the His biography remained obscure until the discovery, published here in 2024, of the will of “John Saunders of Bridgnorth in the County of Salop, Face Painter”, made 8.VI.1748 and proved in London 23.V.1759 by his widow, sole beneficiary and executrix Rebecca Saunders; the will also mentions his granddaughter Mary Dawson whose care he recommends to his wife. It was probably executed in Bridgnorth or nearby; one of the witnesses, Marabella Craven, married the following month in Bridgnorth John Wyatt (1700–1766), the inventor; another, Francis Gooden, was a barber surgeon in the town. As the wording suggests, Mary Dawson must have been Saunders’s grandchild by a previous marriage. The signature on the pastels matches that on the marriage bond between John Saunders, widower, aged 64 (confirming a date of birth in 1682), of Warwick (also witnessed by Wyatt), who married Rebecca Witton, a widow aged 40, on 24.XII.1746 at St Philip, Birmingham. The pastellist’s widow was probably the Rebecca Smalman of Edgbaston who married Jonathan Witton of Kings Swinford in Birmingham, St Philip, 19.XII.1730 and most likely the Rebecca Saunders buried at St Mary Magdalen, Bridgnorth, 31.XII.1761 (but no other Saunders is recorded in that parish in the relevant period).

An itinerant portraitist working mainly in the Midlands, East Anglia and the South of England, Saunders is said to have produced at least two thousand works in his career. This estimate is probably based on the unexplained numbers he included prominently with his signature at the top left of a number of his pastels. Assuming they are sequential, he produced about 1300 pastels between 1720 and 1742, or some 60 a year; 210 in the ten years from 1742, and 66 pastels in the next four years. No account book is known, and by any calculation a great many of his works are lost. Among the towns where he was recorded are Norwich (1722), Cambridge (1725), Bath (a.1730), Newcastle upon Tyne (1734), Birmingham (1745), Gloucester (1752), Lichfield (1752), Leicester (1754), Coventry (1756) and Bridgnorth (1748, 1758). London appears in the records between 1730 and 1758.

A brief glimpse of him occurs in a shop sign recorded in Old Fleet Street, London, in 1730: “Mr Saunders, Face Painter with Crayons, removed from Bath: now lives at W. Griggson’s at this sign [Two White Fryars]” (confirmed in an advertisement in the *Daily post* for 30.VI.1730 in almost identical words). Mr Gregson’s lodging-house appears in other contemporary sources (e.g. the diary of missionary Samuel

Johnson). He may well have had access there to prints, such as the Nanteuil engraving of Cardinal Barberini which he copied in London in 1731. By 17.IV.1731 he had moved, according to the *Country journal*–

Mr.SAUNDERS, FACE PAINTER with CRAYONS, That lived at the White-Friars in Fleet-street, now lives at his House in the Royal Bagnio Court near Newgate-street. N.B. In the Court there is Room for a Coach to turn, and several new built Houses to be Lett.

An earlier copy of a Rembrandt self-portrait, made in Norwich in 1722, might at first sight suggest that he trained with Luttrell who also copied this print; but the differences between their interpretations indicates that they worked independently.

Saunders, “crayon painter”, appeared in the list of the subscribers to William Pattison’s *Poetical works*, 1728, to which he had provided the frontispiece. The Cambridge poet died in poverty. A poem addressed to Mr John Saunders “on seeing his Paintings at Cambridge” was composed in 1725 by the poet laureate, Laurence Eusden:

Thy curious Crayons as much Life bestow  
As ever liquid Colours taught to glow.

From the poem we also learn that Saunders had copied Van Dyck’s Charles I in armour; a copy after another Van Dyck of the king has survived. Saunders’s pastels were then the subject of a lengthy poem by Pattison (dated 9.II.1726) “occasioned by a sight of some of his Paintings at Cambridge” in which he implausibly compares the artist with Homer, Apelles and Shakespeare. This was followed by verses “occasioned by the breaking of the glass of Mr Eusden’s picture” [by Saunders]:

For lo! the picture more than seems to live  
Pleas’d to decide mistrusting reason’s strife  
Breaks through the glass, and startles into life.

Pattison clearly thought more highly of the poet laureate than did Alexander Pope or Horace Walpole, who, no doubt justly (although the work has not survived), “suppose[d] the paintings and poetry were much on a level.”

A later advertisement appeared in the *London evening post*, 29.I.1743:

Mr Saunders, Face-Painter with Crayons, is now in London, and lodges with Mr Langley’s, Wine-Cooper, in York-Street, Covent-Garden; where may be seen a large Collection of Paintings, and many of them are to be sold, the lowest Price is set on each Picture. If requir’d, he paints at Gentlemens Houses. He copies Pictures of Heads, and has at his Lodgings the famous Bunch of Grapes that was wrought with Silks by Mrs Wright, at Leeds in Yorkshire, which Ladies and Gentlemen are welcome to view.

This suggests he had taken up dealing. Mrs Wright was the Phoebe Wright who later set up in Great Newport Street; despite her later renown, the ODNB is unable to identify her fully, but the Leeds reference confirms (as published here in 2024, after analysing the names of her sister Elizabeth’s husbands, Turpin and Wilton, and her niece Phoebe Wilton’s marriage to John Holmes in 1755) that she was Phoebe Brame, the daughter of Joseph Brame (1678–1761) and Jane Johnson, baptised in Methley, Yorkshire, 18.III.1711. She married John Wright in York, 20.III.1731, presumably the “John

Wright, painter” of Briggate, Leeds advertising mourning hangings and funeral ornaments (*Leeds Mercury*, 20.VII.1731). She was separated from “John Wright, painter of St Clement Danes” in a legal case in 1741 (National Archives); he died in London in 1761, leaving his wife 5 shillings and the residue of his estate to the wife of another man.

It is perhaps coincidental that Mrs Wright came to wider notice through Malachy Postlethwayt (in his *Universal dictionary of trade and commerce* of 1757), who was perhaps connected with the Postlethwayt family of whom Saunders portrayed 11 members. That group of are typical of Saunders’s work. Executed in Norwich, they are roughly 38x28 cm in size, the men all in full wigs, and the women, in full décolletage, each have a long single curl brought from behind to lie on the shoulder.

Saunders was back in Birmingham by 1745: *Aris’s Birmingham gazette*, 5.V.1745 reported his arrival in the town, living “at Mr Fullwood’s in the Cherry Orchard, where he has many Pictures to be seen and sold”; again, on 27.V.1745, they reported that–

Mr Saunders, Face Painter in Crayons, is now removed to his House at the Green Door in Temple-street, where he has a large Collection of Pictures to be seen, and many of them are to be sold.

Saunders evidently had some interest in the Jacobite cause, although the portrait of the Pretender was drawn from Wille’s engraving of the Tocqué painting. An unusual religious pastel may be by him – it is copied from Pierre Drevet’s 1707 engraving after Antoine Coyvel; the signature has not been seen, but *if* correctly transcribed it suggests that Saunders or a homonym with a very similar style was in Vinton in Virginia in 1735. The number of examples in American collections reinforces the possibility that he worked there, but this remains improbable.

Pastels from the 1750s may be by one of the two artists named John Sanders (*qq.v.*), although the portrait of the young pretender displays the same wooden features and modelling, and even the stumped highlight below the right jaw, shown in the self-portrait.

It is likely that this notice in the *Oxford journal*, 13.XI.1756, marks the end of Saunders’s activity:

On Wednesday next, the 17<sup>th</sup> Instant, will be  
Sold by AUCTION,  
At Mr John King’s Coffee-House, opposite All-Souls  
College,  
A Curious Collection of PICTURES,  
Some of them ORIGINALS,  
*Done by Mr John Saunders, Portraits Painter, from*  
London:

Who has had the Honour to paint a great Number of the Nobility and Clergy, to their Satisfaction. The Pictures may be viewed this Day and till the Time of Sale, which will be at three o’Clock in the Afternoon precisely.

### Number/chronology

1642/1643 June 1741  
1711 London Sept. 1742  
1741 Bristol 1744  
1815 30 May 1747  
1871 March 1749  
1921 Lichfield 6 January 1752  
1927 ?Worcestershire January 1753

1957 Leicester March 1754  
1987 London 15 April 1758

**Bibliography**

F. G. Hilton Price, "The signs of Old Fleet street", *Archaeological journal*, LII, 1895, p. 377; Simon 1998; Walpole 1782, IV, p. 320; Waterhouse 1981

**Pastels**

J.656.101 SELF-PORTRAIT, pstl/ppr, 46x35.6, inscr. "Saunders Ipse Pinxit. Aetatis 50/November the First Anno 1732" (London, NPG 3135. B. F. Stevens & Brown, Little Russell Street; acqu. 1943). Lit.: Kerslake 1977, II, pl. 709 φσ



Photo courtesy National Portrait Gallery, London

J.656.104 Sir Philip ASTLEY, 2<sup>nd</sup> Bt (1667–1739), to right, face full, in grey coat; & pendant: J.656.105 spouse, née Elizabeth Bransby (1680– ), age 35, body and face full, dark eyes, black hair, cream robe, low bodice, pstl, small, 1715, inscr. verso "Mr Herbert Astley, by Sanders"/"Mrs Bransby" (Lord Hastings, Melton Constable Park, 1908). Lit.: Duleep Singh 1928, II, pp. 22/8, no. 89/31 n.r.

J.656.106 Cardinal Antonio BARBERINI (1607–1671), grand aumônier de France, archevêque de Rouen, pstl/ppr, 40.5x30.5, sd √ "Saunders Pinxit, London December 1731.", inscr. verso "Cardinal Antoine Barberion/of the Order of the Holy Ghost./Saunders Pinxit, London December 1731./after a print engraved by R:Nanteuil ad Vivum/et pinx=1663" (Donnington Priory, Dreweatts, 30.V.2012, Lot 71 repr., with pendant; Miles Barton). A/r grav. Nanteuil (FD 1657) φσ



~pendant, v. Rembrandt

J.656.108 Letitia BARRETT (1732–1803) of Oswestry, sister or cousin of Arthur Vaughan of Trederwen, pstl/ppr, 41x29, s "Saunders pinxit/no. 1884" [c.1750] (desc.: niece, Miss Disbrowe. Lichfield, Richard Winterton, 14–15.VI.2017, Lot 495 repr., est. £100–150, £200.

Leominster, Minster Auctions, 1–2.XI.2023, Lot 318 repr., as 19<sup>th</sup> century, est. £150–200 φν



J.656.111 ?[?]Captain Edward BOLLING (1687–1720), pstl, 36x28 (Colonial Williamsburg. Desc.: Mrs Richard Bolling, Richmond, Virginia, by 1922; dep.: Virginia Historical Society; acqu. Mrs Robert Malcolm Littlejohn, New York; don). British sch. [new attr.] φδν



J.656.111 Thomas BRADLEY of Drayton Hall, Worcestershire; & pendant: J.656.1111 spouse, née Elizabeth N, pstl, 51x41, sd √ "Saunders Pinxit N<sup>o</sup> 1927/January Anno Dom.1753"/"Saunders Pinxit N<sup>o</sup>1939" (Joe Kindig Jr. & Son, 1991; Daniel Heisler & Mary Jane Sheppard, Lutherville, MD. Downingtown, Pook & Pook, 4.X.2019, Lot 173 repr., est. \$1000–2000, \$1700) [identification; too early for Thomas Bradley who married Elisabeth Highway of Drayton Hall in 1763; ?part of the group of Bradley portraits ascribed to "Russell of Stourbridge", v. *infra*] φδ



J.656.1115 [olim J.64.1214] =?Rev. Thomas BRADLEY (1730–1790), MA, rector of Naunton Beauchamp, vicar of Chaddesley Corbett, Worcestershire, chaplain to Lord Foley, ∞ 1763 Elizabeth Highway of Drayton Hall, half-length, pstl, 53x43 (desc.: Rev. Edward Bradley (1827–1889), Folkingham, 1877). Exh.: Paris 1911, no. 130. Lit.: "Cuthbert Bede" [Edward

Bradley], *Notes & queries*, 1877, pp. 88, 134, 174, 318, as traditionally attributed to "Russell of Stourbridge"; Bede 1888, as by John Russell; Williamson 1894, p. 138 n.r. [one only listed]; Williamson/Webb p. 138: "certainly not by Russell – much earlier"

v.q. Highway



J.656.112 ??Mrs George BRINCKERHOFF, née Catharine Herring (1728–1807), of Fishkill, New York, pstl/ppr, 53.5x41, s √ [on spandrel] "Saunders", number erased, [c.1750], Jean Villedary watermark (Winterthur DE, Museum, inv. 1957.1142. Legs Henry Francis du Pont 1969). Lit.: Schmiegel 1975, fig. 1, anon. Traditionally attr. Nathaniel Smibert [new attr.] φδνσ



Courtesy, Winterthur Museum

J.656.116 William BROMLEY (1664–1732), speaker of the House of Commons, secretary of state, bust, ¾ to r.; grey hair to neck, clean-shaven face; bands; black gown, sd √ "SAUNDERS PINXIT LONDON ANNO DOM. 1732", pstl/ppr, 38x28 (don: Dean of ?Christ Church, Oxford). Exh.: Oxford 1905, no. 211. Lit.: Poole 1912, ed., 1926, p. 41, no. 101. ?A/r Kneller ~grav. J. Smith, "G. Kneller Eques pinx. 1696"

J.656.118 CHARLES I, in armour, a/r Van Dyck. Lit.: Laurence Eusden, *To Mr J. Saunders on seeing his paintings in Cambridge* [1725]

J.656.1183 CHARLES I, in black, with Garter order round neck, pstl, 59x41 s √ "Saunders/after Sr A V Dyck", inscr. √ "Manchester, October 1749" (PC 2018). A/r Van Dyck pnt. (Chequers). Lit.: S. Barnes & al., *Van Dyck: a complete catalogue*, 2004, no. IV.57 φν

J.656.119 CHARLES Edward Stuart, Prince of Wales (1720–1788), wearing the Thistle and Garter both on blue ribbons, pstl, sd "Saunders pinx. Gloucester, July 7<sup>th</sup> 1752" (Stonyhurst College, cat. 267. [?Comm. John Chadwick of Birkacre (–1755); desc.: great-grandson] Father Francis Chadwick, SJ (1801–1857); don). Lit.: Thorpe 2003, fig. 20, as by Matthew Saunders. A/r Tocqué pnt., grav. Wille 1748 φν



Photo courtesy Governors of Stonyhurst College

**J.656.1205** [=J.656.2171] James DEWSON; & pendant: **J.656.1206** [=J.656.2172] spouse, Martha (1681–1730), pstl, 40x29 (Billingshurst, Bellmans, 2.XII.2017, Lot 260 repr., anon., unidentified. Rippon, Elstob & Elstob, 30.XI.2022, Lot 2007 repr., anon., est. £400–600) [new attr.] φν



**J.656.121** [Laurence] EUSDEN [(1688–1730), of Trinity College, Cambridge, poet laureate], pstl, a.1727. Lit.: William Pattison, *Poetical works*

**J.656.122** Mrs James FORTRYE, née Ursula Chadwick (1719–1740), of Wombwell Hall, in pink dress and black choker, pstl, 40x29, sd & “Saunders Pinxit, No:1711 London Sept.. Anno Dom 1742” inscr. *verso* (London, Christie’s, 8.VII.1986, Lot 92 n.r., as of Mrs Forbyre of Wornburgh Hall, est. £150–200, b/i)

**J.656.123** ?John FRENCH of Sudbury, of St Catharine’s College, Cambridge, 1727, MA 1735, ordained 1733, rector of Creeting All Saints’, Suffolk, head and shoulders, slightly to r., facing, light blue coat, yellow embroidered waistcoat, lace cravat, pstl, 40x30.5, inscr. & “Saunders pinxit. No. 1479” (Cambridge, Emmanuel College, inv. ECP 38. ?Henry Hubbard; inv., as portrait of Mr French in

crayons, 2 gns, with pstl of Hubbard). Lit.: Waterhouse 1981, p. 331 n.r. φ



**J.656.1231** John [recte Francis] HIGHWAY (–1772), of Drayton Hall, High Sheriff of Worcestershire; **J.656.1232** his wife Dorothy Cave; & **J.656.1233** – **J.656.1235** three daughters (Cuthbert Bradley, Falkingham, 1877). Lit.: “Cuthbert Bede” [Bradley], *Notes & queries*, 1877, pp. 88, 134, 174, 318, as traditionally attributed to “Russell of Stourbridge”, with Rev. Thomas Bradley, *q.v.*, all as by Russell [?]

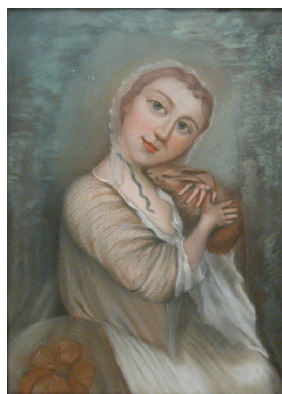
**J.656.124** Rev. George HOWES (1709–1739), rector of Haynford; & pendant: **J.656.125** spouse (∞ a.1731), née Ann Patten, in blue velvet bodice under fawn-coloured robe, pstl, s “Saunders pinxit. No. 1481/1487” (Morningthorpe Manor 1907; ?Morningthorpe, 12.IX.1911). Lit.: Duleep Singh 1928, II, pp. 66f, no. 7/8 n.r.

**J.656.126** Edward HUBBARD (1694–1741), DD, prebend of Canterbury, Master of St Catharine’s College, Cambridge 1736–41, half-length, crayons, inscr. & “Saunders pinxit. No. 1438” (Cambridge, St Catherine’s College. Henry Hubbard (1708–1778), fellow of St Catharine’s 1730, Emmanuel 1732, the sitter’s brother; inv., as portrait of Dr E.H. in crayons, 2 gns; with pstl of French). Lit.: Charles Henry Hartshorne, *The book rarities in the university of Cambridge*, London, 1829, p. 511 n.r., as English sch.; J. H. Hutton, *Pictures in the possession of St Catharine’s College*, Cambridge, 1950, p. 26

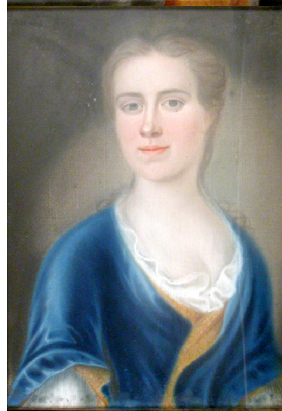
**J.656.1265** Mrs William JENKINS (∞ 1748), née Mary Anne Wraxall (1726–1794), of Bristol, in a blue dress, pstl, 49.5x39.3, sd & “Saunders Pinxit/Nº. 1741”, 1744 (Hamptons, Long Island, NY PC. East Meadow, NY, World Auction Gallery, 15.X.2023, Lot 108 repr., est. \$200–300) [identified on frame] φν



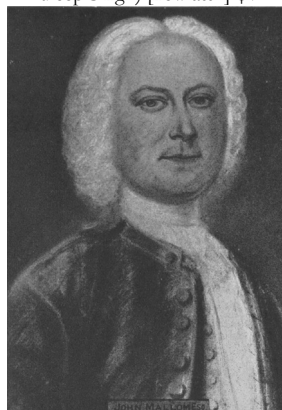
**J.656.127** Abigail Catherine LISTER (1745–), dau. of John Pate and Dorothy Lister, pstl/ppr, 37.3x27.1, 1750 (Dudmaston, National Trust, inv. 813677) [new attr.] φ



**J.656.129** John Pate LISTER [(c.1706–1782)], in a grey coat with orange embroidered waistcoat; & pendant: **J.656.13** spouse (∞ a.1733), née Dorothy Robinson, pstl/ppr, 40x29, 1750 (Dudmaston, National Trust, inv. 813675–76) [new attr.] φν



**J.656.131** John MALLOM (1670–1728), of Wacton Hall, Norfolk, pstl/ppr (Prince Frederick Duleep Singh) [new attr.] φν



**J.656.133** MARIA KLEMENTYNA Sobieska (1702–1735), pstl, sd “Saunders pinx. Coventry April

1756" (Stonyhurst College, cat. 266. [?Comm. John Chadwick of Birkacre (-1755); desc.: great-grandson] Father Francis Chadwick, SJ (1801–1857); don). A/r Meytens pnt., 1725 φν



Photo courtesy Governors of Stonyhurst College

J.656.134 [?][Robert MORE of Linley (1703–1780), FRS, MP for Bishop's Castle and Shrewsbury, botanist [or a ?son], pstl, 40x29, inscr. v "...May 26<sup>th</sup> /1748", verso "Robert More FRS (?)" (Linley Hall, Shropshire. Shrewsbury, Halls, 27.1.2015, Lot 163 repr., as British sch., 19<sup>th</sup> century) [new attr.] φ?δν

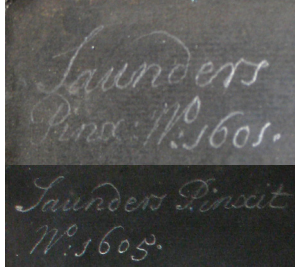


J.656.136 William PATTISON (1706–1727), poet, m/u

~grav. P[aul] Fourdrinier a/r "J. Saunders" [attr.], for Pattison, *Cupid's metamorphoses* 1728, frontispiece

~~Robert Grave 1819

J.656.139 Members of the ?Palmer family [Peregrine PALMER (1688–1762) of Fairfield, Stogursey, MP for Oxford], in a brown coat, gold waistcoat; & pendant: J.656.14 ?spouse [née Elizabeth Longman], in blue dress edged with lace, pstl, 40.5x30.5, s κ "Saunders Pinxit/N<sup>o</sup> 1601/1605"(PC 2011) φδ



J.656.145 Matthew POSTLETHWAYT (1679–1745), rector of Denton, archdeacon of Norwich; his son John Postlethwayt (1711–1750), as a handsome dark boy in a original narrow black molded frames; reframed; 11 pstls, (9): London, Christie's South Kensington, 14.VI.1982, Lot 127). Lit.: Albert Hartshorne, *Notes and queries*, 2.II.1889, p. 96f; Edmund Pyle, *Memoirs of a royal chaplain, 1729–1763*, 1905, p. 59; Dilmond D. Postlethwayte, *The Postlethwait family*, 1998; Nigel Surry, *Your affectionate and loving sister: the correspondence of Barbara Kerrich*, 2000, p. 126 n., n.r.

J.656.146 Orbell RAY (1679–1753) of Bury St Edmunds; & pendant: J.656.147 spouse (∞ 1701), née Rebecca Garnham (1679–1750), pstl (Colonel Orbell Henry Oakes, Nowton Court, 1906)

~cop. Miss G. Cruickshank, min. Lit.: Gery Milner Gibson Cullum, *Pedigree of Ray of Denston...*, 1903, p. 26 repr.; Farrer 1908, p. 276, no. 30/31 n.r.

J.656.149 REMBRANDT van Rijn (1606–1669), pstl/ppr, c.40x30, sd "Norwich 1722" (Donnington Priory, Dreweatts, 30.V.2012, Lot 71 repr., as unknown gentleman, with pendant, est. £300–500. Salisbury, Woolley & Wallis, 14.IX.2022, Lot 1096 repr., est. £200–300). A/r Rembrandt, autoprotrait, etching, 1639 (Hind 168) [new identification 2013] φν



~pendant, v. Barberini

J.656.152 Rev. Peter ROBINSON, pstl/ppr, 37x37.5, 1750 (Dudmaston, National Trust, inv. 813678) [new attr.] φν



J.656.154 John SAMPSON, pstl/ppr, 44x30, unframed (Cambridge, Cheffins, 15–16.VI.2016, Lot 826 repr., with another, est. £200–300) φ



J.656.156 Edward SOUTHWELL (1662–)/or his son Edward (1694–1748); & pendant: J.656.157 spouse/mother, née Frances Norcliffe (1671–1726), pstl/ppr (Peckover House, National Trust, inv. 781330.2/1) φαδ





J.656.16 Henry SOUTHWELL (1695–1762), pstl/ppr (Peckover House, National Trust, inv. 781330.3) φα



J.656.162 John STURGES [(1689–1770), carpenter], in oriental costume, white turban, blue feather, pstl, 41x30, sd > “Saunders Pinxit, after Mr. Jn<sup>o</sup> Vanderbank/Peterborough/Sept. Anno Di. 1739” (Cirencester, Cotswold Auction Company, 8.II.2013, Lot 636 repr., unknown sitter, est. £200–300. Inlibris, Vienna, €12,500 Samuel Gedge Ltd, cat. XV, c.2013, no. 95). A/r John Vanderbank pnt. (legs: Samuel Hawley of St Catherine’s, near the Tower of London), grav. Francis Kyte 1733 φν



~?a/r Vanderbank watercolour/ppr (Cambridge, Fitzwilliam Museum, inv. PD.1-1992) [?]; will refers to pnt.]

J.656.165 Master Richard TAYLOR, aged 4 years, pstl, 39x28, sd < “Saunders Pinxit, Bridgnorth January the 24th 1758” (sitter; desc. Dr Catherine Cooke, Cambridge; Cambridge, Cheffins, 27–28.IV.2005, Lot 587 repr., as by George Saunders, est. £300–400). Lit.: Jeffares 2006, p. 480Aii, as by Sanders [new attr.] φν



Photo courtesy Cheffins

J.656.168 Clementina Maria Sophia WALKINSHAW, “Countess of Alberstroff” (c.1722–1802), half-length, viewed full, face to left, pink décolleté bodice edged with lace, fastened in front with clasp of three pearls, light blue mantle on shoulders, embroidered flower ornament at bosom, short brown curly hair in lace cap, rosebud over brow, pstl/ppr, 49.5x41, sd Feb. 16<sup>th</sup>, 1747 (Francis Wellesley, Woking; cat. no. 762; London, Sotheby’s, 28.VI.1920 & seq., Lot 700 n.r.)

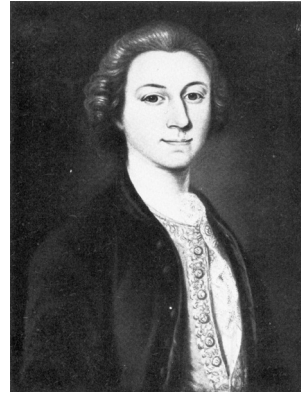
J.656.169 Mrs Thomas WHITE (∞ 1755), née Lucy Hunter (1729–1813), pstl, 50.8x39.4, sd < “Saunders pinxit No. 1921, Lichfield, January 6<sup>th</sup>, 1752” (desc.: Sir Robert White-Thomson 1909). Lit.: Aelyn Lyell Reade, *Jobsonian gleanings*, part I, London, 1909, p. 41, pl. VI φ



J.656.171 John WILMER (–1761), of York, brother of Randall Wilmer, in a blue coat and red turban, pstl, 39x29 (PC 2012) [new attr., ?] φαν

J.656.173 Randall WILMER (1691–1761), of Staple Inn, London, in a brown coat and red turban, pstl, 39x29 (PC 2012) [new attr., ?] φαν

J.656.175 Unknown man, pstl, sd “Saunders pinxit/1726” (unlocated). Lit.: Waterhouse 1981, p. 332 repr. φ



J.656.177 Young man in blue coat, pstl, 36x30, s verso “Jno Saunders Face Painter at his House near Westgate Street in New Castle upon Tyne”, inscr. “August 20 1734” (Nottingham, Mellors & Kirk, 6–7.III.2013, Lot 460 repr., est. £200–300) φ



J.656.179 Man in white coat, pstl, c.1730–40, s verso “Jno Saunders. pinxit.” (Lord de Saumarez, Livermere Park, 1905). Lit.: Farrer 1908, p. 248, no. 38 n.r.

J.656.18 Man with full wig, pstl/ppr, 36x27, inscr. verso [?] “M. Saunders Pinxit N 67” (Mr Waterhouse’s Mansion, Cambridge, 1863. Dr George C. Shattuck, Boston). Attr. M. Saunders, as 1767 [?]; John Saunders, c.1730] φ



J.656.182 Gentleman in a green coat, pstl, chlk, 41x31 (London, Bonhams, New Bond Street, 28.IV.2010, Lot 326A, anon., est. £200–300, £240. Leyburn, Tennatns, 13.V.2023, Lot 258 repr., anon., est. £200–300) [new attr.] φν



J.656.184 Boy in blue coat, pstl, 37x28 (Bath, Gardiner Houlgate, 16.I.2014, Lot 325 repr., 19<sup>th</sup> century sch., est. £40–80) [new attr., ?] φαυ



J.656.186 Boy in blue coat, pstl/ppr, 38x27 (Köln, Van Ham, 26–27.I.2016, Lot 366 repr., English sch., c.1800, est. €600, b/i) [new attr.] φυ



J.656.1861 Man in dark-blue coat, gold edged waistcoat, pstl, 39.5x29.5 (Skipton, Hutchinson Scott, 29–31.VII.2021, Lot 740 repr., anon., est. £150–250) [new attr.] φυ



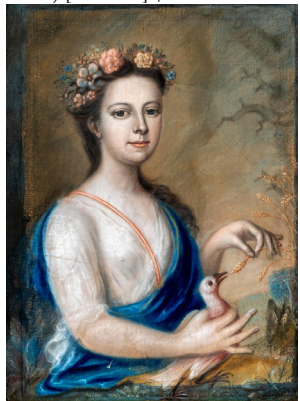
J.656.1862 Man in buff coat, blue gold edged waistcoat, pstl (Haslemere, John Nicholson's, 9.X.2021, Lot 411 repr., anon., est. £30–50) [new attr.] φυ



J.656.1863 Man in brown coat, pstl/ppr, 35x25.5 (John B. & Marie-Teresa Vander Sande, Newbury, Massachusetts; Asheville, North Carolina, Brunk, 12.III.2025, Lot 568 repr., anon., est. \$200) [new attr.] φυ



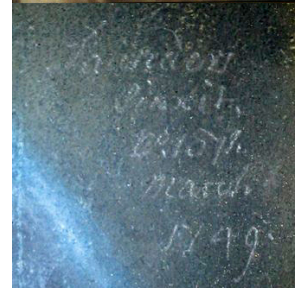
J.656.1866 Lady holding a dove, flowers in hair, pstl/ppr, 53x38, sd 1732 (Ilkley, Hartleys, 8.IX.2021, Lot 563 repr., est. £400–600; Ilkley, Hartleys, 1.XII.2021, Lot 413 repr., est. £200–300) [new attr.] φυ



J.656.187 Girl in a blue dress, flowers in her hair, pstl, 40x29, sd ✓ “Saunders Pinxit/N<sup>o</sup> 1815”, √ “Aetatis almost 6 years/May 30<sup>th</sup> 1747” (Stansted Mountfitchet, Sworders, 29–30.VI.2021, Lot 262 repr., as sd 1815 bt Saunders the younger, est. £300–500) φυ



J.656.188 Lady in a yellow dress, blue mantle, pearls earrings and bodice jewel, pstl, sd → “Saunders Pinxit/N<sup>o</sup> [?]|1871. March 1749.” (PC 2014) φ



J.656.191 Lady in a pink dress, blue mantle, pearl jewels at bodice and in hair, pstl/ppr, 49.5x39.5, sd ← “Saunders Pinx: N<sup>o</sup> 1957/Leicester March 1754” (Hooton Pagnell; London, Bonhams Knightsbridge, 1.XII.2015, Lot 411 repr., est. £600–800, £1000) φ



J.656.193 Lady [member of the Stuart court in exile] in a blue dress, red mantle, pearls and jewels in hair, pstl, sd “Saunders Pinxit/N<sup>o</sup> 1987. London/April 15<sup>th</sup> 1758.” (PC 2009) φ



*Mathew Saunders Pinxit*  
11. 1987, London  
April 13. 1758

J.656.196 Two old ladies, pstl, 46x33, n.s. Lit.: *Notes & queries*, 1888, p. 462, attr.

J.656.197 Lady, pstl, 38x30.5, s “Saunders, Pinxit” (C. H. Naylor 1929). Lit.: *Connoisseur*, LXXXIII, 1929, p. 296 repr., no. 729, as by Mathew Saunders, “friend of Shakespeare” [new attr.] φv



J.656.199 Lady in blue dress, pstl, 42x32 (Cora & Benjamin Ginsburg; Portsmouth, New Hampshire, Northeast Auctions, 3.VIII.2003, Lot 2136 repr., anon.) [new attr.] φv



J.656.201 Lady in yellow dress; & pendant: J.656.202 lady in blue dress, pstl, 48x41 (Samuel Herrup Antiques, Sheffield, Massachusetts, 2012) [new attr., ?] φav



J.656.205 Lady in blue dress, pstl (Langer, Nottingham, Henry Spencer, 23.V.2014, Lot 213 repr., anon.) [new attr.] φv



J.656.2051 Lady in blue dress in a palace interior, pstl, 43x33 (London, Bonhams, 16.IV.2024, Lot 5 repr., anon., est. £800–1200) [new attr., ?] φav



J.656.207 Father, mother, two sons, each, pstl, 49.5x39, sd “Saunders 1750”, Stourbridge, Worcestershire. Lit.: *Notes & queries*, 1888, p. 462

J.656.208 Man in a grey coat; & pendant: J.656.209 lady in a blue dress, pstl, 41x30.5, n.s./s s “Saunders pinxit/No 1524” (Downington,

Pennsylvania, Pook & Pook, 15.I.2010, Lot 691 repr., est. \$1500–2500, \$1755) φ



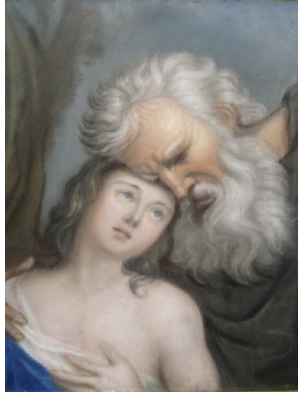
J.656.212 Man in a blue coat; & pendant: J.656.213 lady in a blue dress, pstl/ppr, 41x31, sd s “Saunders pinxit/N<sup>o</sup> 1642/1643”, s “June: Anno Dom: /1741:” (PC 2011; Oxford, Bonhams, 15.II.2012, Lot 167 repr., est. £400–600; London, Chiswick High Road Auctions, 4.III.2014, Lot 386 repr., est. £300–500) φ



J.656.214 Boy in a blue coat; & pendant: J.656.2141 girl in a pink dress, pstl, 41x30.5, sd s Saunders 1746/- (New York PC, Downingtown, Pook & Pook, 4.X.2019, Lot 927 repr., est. \$1000–2000) φ



\$500–700, \$450). A/r Pierre Drevet grav. a/r  
Anoine Coypel (Firmin Didot, *Les Drevet*, PD1)  
[new attr., ?] φαν



J.656.216 Man in a grey coat; & pendant: J.656.217  
lady in a blue dress, pstl/ppr, 39.5x29, sd <  
“Saunders pinxit/N° 1759/1758” (Crewkerne,  
Lawrences, 14–17.X.2014, Lot 1951 repr., est.  
£800–1200)φ



J.656.218 Saint Cecilia, crayons a/r Domenichino  
(European Museum, London, .IX.1782, Lot  
145, as by Saunders, from Domenichino) [new  
attr.]

J.656.22 Abraham and Isaac, pstl, 48x32, sd  
“Sanders Pinxit/Vinton Aug. 1735” (St Louis,  
Ivey–Selkirk, 14–16.VI.2008, Lot 457 repr., est.