

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

ASHFIELD, Edmund

Little Missenden, Bucks. 24.XII.1640 –
Tickenham, Somerset 16.I.1679

Edmund Ashfield is known from a handful of brief references by some near contemporaries and from a group of extraordinary pastels made between 1669 and 1676. These have led to much interest and research, but Ashfield has nevertheless remained a mysterious figure of whose birth and death nothing was known until the identification proposed here (in 2014). (Napier 1858 speculated that the artist might be connected with the Chesham family, but this sentence has been completely overlooked.)

A “gentleman well descended” (according to Buckeridge), Ashfield was apparently the grandson of Sir Edmond Ashfield, Ashfyld, Ashefield or Asshfield, Kt (1566–1616) of Chesham, Buckinghamshire (the property had been conferred on his uncle, Thomas Ashfield, bailiff to the Earl of Oxford, in 1579, in repayment of a loan of £1500). This Edmond was admitted to St Mary Hall, Oxford, 1584, Clifford’s Inn, and the Inner Temple on 5.VI.1594; and knighted in the Tower of London 14.III.1604 for his role in the accession of James I (among the group of knights created that day were Catholic sympathisers such as Sir George Blount). In 1612 Henry Peacham dedicated his treatise *Graphice* to him, noting Sir Edmond’s support for scholarship and his hospitality at Chesham. His children included Sir Thomas Ashfield and (the pastellist’s father) “Hampden soonne of Sr Edmond Ashfield Knight & of the Ladie Clare his wife” who was baptised in Chesham 5.X.1606. (Hampden was evidently named after Sir Alexander Hampden, knighted with Sir Edmond in 1604, and also cited in Lord Oxford’s 1579 debt recognisance.) Hampden’s name appears in the Royalist Composition Papers, listing those “delinquents” who took the part of Charles I in the Civil War, or who professed the Roman Catholic religion. Another document (1665) refers to “Hampden Ashfield and his brother Sir Thomas, a convict recusant” (*Calendar of the proceedings of the committee for advance of money, 1642–1656*, London, 1888, III, p. 1335). Sir Thomas’s lands in Buckinghamshire being sequestered, he appealed, having taken the oath of abjuration in 1655 (*Protector v. Sir Thomas Ashfield*, Court of Exchequer, 1656). After the Restoration he petitioned the House of Commons.

Edmund, here suggested as the pastellist, was born on 24.XII.1640 in Little Missenden (very close to Chesham), to Hampden and Katharine Ashfield. Edmund Ashfield was a witness in 1669 to the marriage at the Catholic chapel royal of Walter Blount of Mapledurham to Elizabeth Plowden, of whose brother and sister-in-law he later made portraits. Other sitters came from prominent royalist families: Amphillis Chafin’s great-grandfather was the Royalist Sir Richard Tichborne, her step-grandmother had helped conceal Charles II in 1651, while her father-in-law, Thomas Chiffinch, was keeper of Charles II’s jewels and a connoisseur of painting; Lauderdale was “never from the king’s ear nor council” (according to Pepys); the future Lord

Ossulston was awarded the order of the Bath at the coronation of Charles II.

According to Buckeridge, Ashfield studied with John Michael Wright, a statement supported by circumstantial evidence even if the stylistic similarities are unpersuasive. Wright portrayed Lauderdale in the 1660s (Ashfield’s pastel shows an older man). Wright was “an adherent of the Romish religion” according to Thomas Hearne, the antiquary. Hearne’s statement that Ashfield’s oil painting said to be of Duns Scotus in the Bodleian library (the frame paid for in 1670) was “from his own invention” is incorrect: it is a copy of an anonymous Neapolitan school painting in the Royal Collection (RCIN 404967), acquired by Charles II in “Mr Wright’s lottery”: the date of the lottery is uncertain, but the picture was seen by John Evelyn in Wright’s collection (diary, 3.X.1662), adding substance to the suggestion that Ashfield was in Wright’s studio around this time, before setting up independently.

A manuscript note in his commonplace book by Ozias Humphry from an unknown source indicates that Garret Morphy was a pupil in 1673: “Mr Ashfield’s man Garetmurphy painted faster than his Master & did work for himself & his Master too, his Master not knowing.” Although the visual evidence this time is compelling, there is no indication that Morphy worked in pastel, the medium Ashfield is certain to have used and in which he excelled.

By 1669 Ashfield had started to use pastel systematically. Just over a dozen works are dated, all but one between 1673 and 1676; the earliest, to “69”. Working in a format of approximately 27x22 cm, for which he charged as much as £10, he developed a new palette of strong colours which he blended delicately, so that Buckeridge said he had so “multiply’d the Number and Variety of Tints” that there was “no subject which can be express’d by Oil, but the Crayons can effect it with equal Force and Beauty.” According to a marginal note added to one of the manuscript copies of Norgate (British Library, Harl.6000, f.15) in the section on crayons, “Mr Ashfield at [pred ball] in Lincolns Inn field in Holbins row the first hous mastir of this art.” Hearne (diary, 30.VII.1709) echoes this: “Mr Ashfield had a Genius for Painting, especially for Craons. He liv’d in Holborn Rowe in Lincoln’s Inn Fields. He was a sober Person, & suspected to be a Roman Catholick.”

Parry Walton, restorer of the King’s pictures, lived at the adjacent house in Holborn Row (in 1675); the obscure pastellist, Mrs Gibbons (*q.v.*), must have been very close, around the same time. According to the Westminster rate books (combined with the documents cited in the *Survey of London*), the occupant in 1667 of what is now called 1 Lincoln’s Inn Fields was “Fr Russomon”, no doubt Frances, Lady Roscommon, the niece of the great scientist Robert Boyle, whose manuscripts on colour provided the basis for one of the early pastel treatises.

Hearne’s observation that Ashfield’s portrait of the Duke of Ormonde was based on Lely’s portrait has been expanded to the claim that he produced numerous oil copies of portraits by

Van Dyck, Lely and others (although a couple of other pastels are derived from their portraits). Suggestions that he also worked in miniature were apparently supported by a group of five portraits of the North family (V&A), one bearing the initials EA (in a monogram which however does not resemble those seen on the pastels), made c.1690; but the limited achievement of the works appears to be an odd progression for the artist capable of works such as the Ham House Lauderdale. An interesting group of nine pastels of members of the Croft family shows varying levels of accomplishment; while the treatment of one of the sons is very close to Ashfield, they cannot be considered autograph and are more likely to be by Luttrell (*q.v.*).

It has been suggested that he was the “Mr EA lately deceased” whose collection was auctioned 5–9.III.1691, but there is nothing in the contents of the sale to encourage this proposition. He may have been the husband, or relative, of the Mrs Mary Ashfield recorded in 1671 as supplying eight frames for portraits of the Guildhall fire judges by “Mr Wright the Herald Painter”, Ashfield’s teacher. (A Mary Griffing married a Thomas Ashfield at St James’s, Duke Place, 21.X.1667.) She may be responsible for a number of the smaller Sunderland frames which grace at least eight of his pastels (e.g. Amphillis Chefin, Oxenden, etc.) as well as a few by Luttrell.

He was probably the teacher of Luttrell (*q.v.*); their works continue to be confused, although Ashfield’s style was more painterly, Luttrell’s looser. Luttrell notes, in his *Épitome* (1683), that before Ashfield, pastellists worked on grey paper with two or three colours as well as red or black chalk, and used the uncovered paper to indicate middle tonal range. At the start of his career, Ashfield used gouache in some draperies but turned against this technique to work in pure pastel. He mentions “those admirable pictures ... of the King and most of the nobility of this Land as Monuments of his Ingenuity”.

Ashfield’s best work is astonishingly accomplished, with a perfect enamelled finish to his faces; his draperies are indeed sometimes enhanced with gouache, which he uses effectively to depict reflections on the complex folds of the sometimes elaborate costumes he uses. Lighting is usually high, sometimes from slightly right of vertical, with minutely asymmetric catchlights. His use of pastel is entirely painterly, and his other main contribution was to free the medium from its association with engraving.

There is little concrete evidence about Ashfield after about 1676. It is here suggested that this is because he was the armigerous gentleman Edmund Ashfield who married the wealthy entomologist Eleanor Goodricke (1654–1709), at St Marylebone on 14.IV.1676 (her name is incorrectly transcribed as Goodwicke in online databases). While the main objection to this theory is that the pastellist would hardly have married the daughter of a Puritan army officer, in fact her father, Major William Goodricke, was suspected by Cromwell of having Royalist views, and was pardoned at the Restoration. Eleanor herself was accused of being a Papist and of later supporting the Jacobite cause, and in her will she

made bequests of £100 each to two Catholic priests, with the remainder of her estate to a cousin from the Royalist side of her family, Sir Henry Goodricke, 4th Bt of Ribston. There is no information as to how Eleanor met Ashfield, but the trustee of Eleanor's extensive estates, her cousin Sir Francis Goodricke, of Lincoln's Inn, died in 1673 and she may well have known this part of London on her numerous trips to the capital. After the marriage Ashfield moved to his wife's home, Tickenham Court, Somerset. Three children were born, Forest Edmund Ashfield in 1677 and two girls the following year, but Ashfield's death is commemorated in a black granite floor slab in the church of SS Quiricus and Julietta at Tickenham inscribed "Edmundus Ashfield de Tickenham, Armiger Obijt Decimo Sexto die Mensis Januarij Anno Domini 1678" [1679 new style].

His widow later married Richard Glanville, from whom she separated, putting her assets in trust. The subsequent story of cruelty, coercion and kidnapping are beyond the scope of this *Dictionary* (but provide excellent material for the historical novel based upon them, and a more sober account in Denys Forrest, *The making of a manor: the story of Tickenham Court*, 1975). Forest Ashfield disputed her will (under which he received only £10), and at a trial in the Wells Assizes in 1712, in which a hundred witnesses were heard, had the will set aside on grounds of his mother's insanity. The evidence for this included her interest in entomology (among her discoveries was the Glanville Friitillary). In an affidavit for the case made 3.VII.1710 by Sir Henry Goodricke, he refers to her first husband as "M^r Edmond Ashfield, the Plaintiff's Father, who was by Trade a Painter...& had no visible Estate of his owne". Her biographer W. S. Bristowe adds that Ashfield's family had land in Lincolnshire and Suffolk: the source for this is unclear, but the Chesham Ashfields had the same arms (argent, a trefoil slipped, between three mullets gules, as seen on the 1521 family monument in the old church at Heythrop) as the Ashfields of Claythorpe, Lincolnshire, and both originated in Barningham, Suffolk. These same arms are found on a wax seal impressed on the back of the pastel of Lord Ossulston rediscovered in 2015.

Confirmation that Ashfield was dead by 1683 is found the reference to him in Luttrell's manuscript (1683): not only does he write of Ashfield in the past tense, but he adds "Whose memory will never dye". This is reinforced by the statement in Edward Chamberlayne's *The present state of England*, 1683 (p. 87), listing the most eminent artists: "For Crayons or dry Colours, Mr *Ashfield*, lately deceas'd."

Bibliography

Bénézit, W. S. Bristowe, "The life of a distinguished woman naturalist, Eleanor Glanville, c.1654–1708", *Entomologist's gazette*, XVIII, 1967, pp. 202–11; "More about Eleanor Glanville (1654–1708)", *Entomologist's gazette*, XXVI, 1975, pp. 107–17; Buckeridge 1706; Collins Baker 1914; Croft-Murray & Hulston 1960; Fenlon 1991/92; Denys Mostyn Forrest, *The making of a manor: the story of Tickenham Court*, 1975, p. 29; Foskett 1987; Foster 1914–16; Charles Alfred Goodricke, ed., *History of the Goodricke family*, 1885, p. 49; Grove; *Remarks and collections of Thomas Hearne*, Oxford, 1886, II, pp. 227f; Mireille Galinou, *City merchants and the arts 1670–1720*, 2004, p. 185; *Remarks and collections of Thomas Hearne*, ed. C. E. Doble & al, Oxford, 1886, II, p. 227f, entry for 30.VII.1709; James L. Howgego, "The Guildhall fire judges", *Guildhall*

miscellany, II.1953, pp. 22, 30; Jeffares 2014e; London 1987a; Luttrell 1683; Jonathan Moor, "In brass and glass – Heythrop, Oxfordshire", *Bulletin of the Monumental Brass Society*, X.2011, pp. 356–58; Murdoch 1997, pp. 227–34, 340; Nagler 1835–52; Henry Alfred Napier, *Historical notice of the parishes of Surycombe and Ewelme...*, Oxford, 1858, p. 359n; Norgate 1997, pp. 195, 229; Oxford DNB; Pilkington 1770; Saur; Jacob Simon, "Women in picture framing", *The frame blog*, 5.III.2014; *Survey of London: St Giles-in-the-Fields*, III/I, 1912, p. 23f; Waterhouse 1978; Waterhouse 1988; Whinney & Millar 1957, pp. 99–100; Woodward 1951; Wright 1982, pp. 18, 52f; Wright 2006; Parish register of Chesham; *The visitation of Buckinghamshire in 1634*; William Page, *A history of the county of Buckinghamshire*, 1925, III, pp. 203ff; National Archives, C54/1065, part 19 (Oxford–Ashfield recognisance)

GENEALOGIES Ashfield

Contemporary texts

Anon., undated marginal note to Norgate, *Miniatura*, 1628 version (British Library Harl.6000): Mr Ashfield at... in Lincolns Inn field in Holbins row the first hous mastir of this art.

Edward Luttrell, *Epitome of painting, containing briefe directions for drawing, painting, limning and cryoons*, 1683:

The Rougher way is on Grey paper with two or three colours and some red or black chalcik they only scetch in the Drawing heighten and deepen itt and leave the paper itself to Express the Middling Shadows. This was the way practised by all (and still by many) before M^r Ashfield brought itt to a perfection Whose memory will never dye Butt ever flourish whiles tyme permits those admirable pictures to endure of the King and most of the nobility of this Land as Monuments of his Ingenuity. [...]

Tis to be confessed M^r Ashfield did use wett Colours but twas only for some beautifull Draperyes and that only in the infancy of his practice before his experience had taught him better, he soon left itt and condemnd itt as poor and mean and used at last nothing but pure Cryoon w^{ch} all may envy few imitate.

Baynbrigg Buckeridge, Dedication to Roger de Piles, *The art of painting, and the lives of the painters*, trans. John Savage, London, 1706, 3rd ed., 1754:

[Dedication, unpaginated] Our Country-Man, Mr *Ashfield*, multiply'd the Number and Variety of Tints, and painted various Complexions in Imitation of Oil, and this *Manner* has been so much improv'd among us, that there's no subject which can be express'd by Oil, but the *Crayons* and effect it with equal Force and Beauty.

[From p. 355:] Mr EDMUND ASHFIELD was a gentleman well descended, who drew both in oil and crayons. He was disciple to Mr Wright, and painted some heads as big as the life. He first found out the way to multiply the number and variety of tints in crayons, and therewith to draw various complections, in imitation of oil-painting. This he performed on paper, and practised several years with deserved applause. He brought whole heads to ten pounds price. From him the present Mr Luttrell had his instruction, who has improved that invention, and multiplied the variety of colours to effect anything; as also found out a method, unknown before, to draw with those chalks or crayons on copper-plates, either by the life, or historically.

Thomas Hearne, *Diary*, 30.VII.1709:

The old Duke of Ormond's Picture in the School Gallery was done by one *Ashfield* from the original drawn by Sir *Peter Lilly*. The said *Ashfield* also drew the picture of *Duns Scotus* in the same Gallery, from his own Invention. Mr *Ashfield* had a great Genius for Painting, especially for Craons. He liv'd in Holborn Rowe in Lincoln's Inn Field. He was a sober Person & suspected to be a Roman Catholick.

Pastels

?SELF-PORTRAIT, v. *Ossulston* J.113.135

J.113.101 [?]Elias ASHMOLE (1617–1692), antiquary, in a blue cloak, cr. clr, gch., red chlk/buff ppr, 28x22.6 (Oxford, Ashmolean,

inv. WA 1952.3. Mrs P. Gore-Clough; acqu. 1952). Exh.: Bristol 1952, no. 1. Lit.: Brown 1982, no. 57, pl. 18, as unidentified ♂?



J.113.103 ~cop., ?George Perfect Harding, ink, inscr. "ASHMOLE/from the Original by Faithorne painted in crayons ad Vivum 1673" (Grosvenor Prints, London, 2010)

J.113.104 ?Mary BEALE (1633–1699), painter, in a black, green and blue dress, cr. clr/ppr, 27.7x21, sd v "AF/1673" (Sir Edward John Poynter, PRA, L.874; London, Christie's, 19.I.1920, Lot 65, lady, 12 gns; Pawsey & Payne; James Thursby-Pelham; Mrs Guy Argles; London, Christie's, 7.XI.1995, Lot 41 repr., est. £800–1200, £1500) ♂



Bennet, v. *Ossulston*

J.113.107 Amphilis CHAFIN (1647–p.1696), dau. of Thomas Chafin of Chettle, Dorset & Amphilis Hyde of Haele (1625–1656), ∞ 1° 1667 Thomas Cheffinch (1637–1681); 2° 1696 Capt. Edward Young (1653–1711), pstl, 27x22, olim sd verso "Edmd Ashfield fecit/1674", inscr. verso "Amphilis daughter of Sir/Laurence Hyde of Hele Wilts/by Amphilis daughter of/Sir Richard Tichborne Bart/She married Thomas Chafin/Esqr of Chettle" (confusion with mother) (London, Sotheby's, 13.III.1986, Lot 105 repr., as of Mrs Broughton, est. £3–5000, £5500. Hazlitt, Gooden & Fox, exh. *English drawings*, 24.X–15.XI.1990, no. 6, as by Greenhill, as of Mrs Thomas Chafin, later (1656) Mrs William Lisle, née Amphilis Hyde (1626–1656) [??]. Libson Yarker, cat. 2020, pp. 56ff, as of Mrs Broughton, née Amphilis Tichborne (c.1622–1682); exh. TEFAP J.II.2025). Lit.: Fenlon 1991/92, p. 136 repr. [new identification] ♂v



Photo courtesy Sotheby's

J.113.11 CHARLES II (1630–1685), pstl, a.1683.
Lit.: Luttrell 1683, p. 32 n.r.

J.113.1105 CHARLES II, pstl, 1674 (PC 2019)φ
CHARLES II (*Salisbury, Woolley & Wallis*,
12.IX.2017, Lot 124 repr., attr. *Ashfield*), v. a/r
Lely

Chiffinch, v. *Chafin*

J.113.111 Charles COTTON (1630–1687),
biographer of Izaak Walton, cr. clr, 30.5x25.5,
sd → “E.A. 1674” (Symonds; London,
Sotheby’s, 6.VII.1927, Lot 44 repr., withdrawn;
London, Sotheby’s, 9.XI.1927, Lot 62, £500
with pendant, Walton; B. F. Stevens) φ



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Croft, v. *English sch.*

J.113.114 Oliver CROMWELL (1599–1658), soldier
and statesman, lord protector of England, at
the age of 30, coloured drawing, ?a/r earlier
portrait (Sir Joshua Reynolds; London,
Phillips, 26.V.1798, Lot 1946 n.r.) [cf.
Faithorne]

J.113.115 Viscountess DOWNE, née Frances
Seymour (a.1652–1679), 1675 (Belvoir Castle,
Duke of Rutland). Lit.: Collins Baker 1914,
repr. φ



Photo courtesy owner

J.113.116 Henry FANE (1669–1726), of Brymton,
Somerset, pstl/ppr, 23x18 (New Haven, Yale
Center for British Art, Paul Mellon Collection,
inv. B1993.30.40)

J.113.118 Lady FOX, née Elizabeth Whittle (1627–
1696), m/u (comm. Sir Stephen Fox, £9/10/-
paid to “Mr Ashfield for Mrs Fox’s picture”,
.V.1673). Lit.: Oliver Millar, “Artists and

craftsmen in the service of Sir Stephen Fox”,
Burlington magazine, CXXVII/1109, .VIII.1995, p.
521

J.113.119 ?Nell GWYN (1650–1687), actress and
mistress of Charles II, pstl, 30x25, c.1670 (Plas
Meigan, Beaumaris). Lit.: Steegman 1957, p.
26, ?attr.

J.113.12 Lady HERBERT, ∞ Sir Charles Herbert,
later Duchess of Richmond and Lennox, later
∞ Col. Thomas Howard, née Elizabeth Maria
Villiers (1622–1685), a/r Van Dyck, pstl,
24.1x19.7 (Burghley; a UK heritage asset, as
circle of Ashfield, sitter unidentified. ?1796 inv.
in Musgrave’s lists). Lit.: Charlton 1847, no.
202; as by Ashfield; Leslie Stephen, *Dictionary of
national biography*, II, 1885; Walpole 1928, p. 59,
“highly finished and well painted”; Collins
Baker & Constable, *English painting of the
sixteenth and seventeenth centuries*, 1930, p. 53,
?attr.

J.113.121 [Hans] HOLBEIN [d. J. (1498–1546)],
aged 45, pstl, 24x21 (PC 2019). A/r etching
Richard Gaywood a/r Hollar etching a/r
Holbein pnt.φα

Howard, v. *Herbert*

Viscountess IRWIN, née *Elizabeth Sherard* (Burghley; a
UK heritage asset, as circle of Ashfield), v. *Luttrell*

J.113.123 JAMES II (1633–1701) as Duke of York,
pstl (Archibald G. B. Russell, Lancaster
Herald, 1924–32). Exh.: London 1932, no.
185. Lit.: *Connoisseur*, .VII.1924, repr. φαv



JAMES II, n.q. *Kneller*

J.113.125 John Maitland, 1st Duke of
LAUDERDALE (1616–1682), secretary for
Scottish affairs 1660–80, pstl, 30.5x23.5, sd →
EA:F/167½ (Ham House, National Trust, inv.
1140137, HH 273 & A 1948. Desc. Earl of
Dysart 1914; Sir Lyonel Tollemache, Bt). Exh.:
London 1956, no. 568 n.r. Lit.: Foster 1914,
no. 183, pl. LXXIV; Collins Baker 1914, pp. 83–
87; Ralph Edwards & Peter Ward-Jackson,
Ham House, London, 1951, p. 7; Whinney &
Millar 1957, p. 99 n.r.; Burns 2007, fig. 69 φσ



Photo courtesy National Trust

J.113.128 ?Duke of LAUDERDALE, in armour, cr.
clr, 28.2x22.5 (British Museum 1908.0714.47.
Don William Anderson 1908). Exh.: London

1987a, no. 151 repr. Lit.: Foster 1914, no. 188,
pl. LXXVI; Collins Baker 1914, p. 86,
?Lauderdale; Croft-Murray & Hulton 1960, no.
1, ??Lauderdale; Jeffares 2006, unidentified φ?δ



LARGER IMAGE

J.113.13 Mrs MIDDLETON, née Jane Needham
(1645–1692), court beauty, in blue and white
dress with pearl necklace, pstl, 27x23, sd EA
1673 (Sir H. Hope Edwardes; Wootton Hall,
Ashbourne, Derbyshire, 27.IV.1901, 13 gns;
Charles Butler, Warren Wood, Hatfield; sale
p.m., London, Christie’s, 7.VII.1911, Lot 1, 38
gns; Sabin. Gentili di Giuseppe; vente p.m.,
Paris, Drouot, Rheims, 28–29.IV.1941, Lot 42
n.r., as 35x30, fr1750). Lit.: Collins Baker 1914,
p. 86 n.r.

J.113.1305 [??] James, 11th Earl of Northumberland
[?Algernon Percy, 11th Earl of
NORTHUMBERLAND (1602–1668)], pstl, sd →
“EAp/1674” (PC 2019) φδ

J.113.131 James Butler, 1st Duke of ORMONDE
(1610–1688), Lord Steward of the Household,
pstl/ppr, 29.4x21.5 (Dublin, NGI, inv. 6292.
Acqu. Dublin 1873). Exh.: *Church
disestablishment, 1870–1970*, Dublin, 5.V.–
7.VI.1970, no. 21 attr.; Dublin 2023. Lit.: Le
Harivel 1983, repr.; *olim* attr. Lely [??] φ



J.113.133 ~version, pnt. (Sheldonian). Exh.:
Oxford 1905, no. 159 n.r. ?pnt. a/r Lely (Duke
of Devonshire)

~*cap. Digby*, q.v.

J.113.134 Sir John Bennet, later Lord OSSULSTON
(1616–1695), KB, pstl, 1673. Lit.: Collins
Baker 1914; Vertue 1930, 135, “very neat &
curious, but not in a v. grand manner”

J.113.135 [??] Sir John Bennet, Lord Ossulston
[?self-portrait], pstl/ppr, 27.2x22.5, *verso* seal
with Ashfield arms, later label transcribing
entry from Walpole mentioned Ossulston (PC
2015) [?arms suggest possible self portrait of
artist] φ?δv



Zoomify

J.113.137 ~cop., cr. clr/ppr, 26.5x21.5 ([William Esdaile.] Sir Bruce Ingram, L.1405a; Michael Ingram; London, Sotheby's, 6.VI.2007, Lot 163 n.r., with three others, est. £4–6000, £12,000; London art market 2008; London, Christie's South Kensington, 5.II.2013, Lot 232 repr., circle of Ashfield, est. £700–1000, £1250). Lit.: Jeffares 2006, p. 38Aii, as unknown sitter, by Ashfield [cf. Luttrell, a/r Ashfield] Φκ?δνσ



J.113.139 Sir James OXENDEN, 2nd Bt (1641–1708), cr. clr/ppr, 27x22, sd 1674; & pendant [??]2nd wife, née Lady Arabella Watson (–1735) [?1st wife ∞ 1673, née Elizabeth Chute], cr. clr/ppr, 27x22, sd 1673 (desc. Basil Oxenden (1874–1919); Lady Capel Cure; London, Christie's, 20.XI.1931, Lot 1 repr., with 4 others, 25 gns, Pawsey & Payne; James Thursby-Pelham; Mrs Guy Argles; London, Christie's, 7.XI.1995, Lot 40 repr./n.r., est. £5–7000, £5000). Lit.: Collins-Baker 1914, pl. LXXIII/LXXIV; *Connoisseur*, .III.1915, p. 124 repr./n.r.; .XI.1920 repr. clr/n.r.; Saur, n.r. Φ



J.113.142 Edmund PLOWDEN (–1677), pstl, 29.5x24, sd “EAF [monogram]/1676”; & pendant: J.113.143 spouse, née Penelope Drummond, dau. of Sir Maurice Drummond, in a pearl necklace, pstl, 29.5x24, sd “EAF [monogram]/1675” (William Plowden 1956). Exh.: London 1956, no. 565/567 n.r. Lit.: Woodward 1951, p. 54, pl. 60/n.r.; Whinney & Millar 1957, p. 99 n.r.; Waterhouse 1988, p. 15 repr. Φ



Richmond, v. Herbert

J.113.147 Lord RUSSELL of Ashfield Edward Montagu, 1st Earl of SANDWICH (London, Sotheby's, 30.III.1983, Lot 94 repr., *English sch.*), v. Creed

Duchess of SOMERSET, née Elizabeth Percy (London, NPG). Lit.: *The year's art*, 1917, p. 47, as by Ashfield, v. Lely

J.113.15 Edward STUART, cr. clr, gch./buff ppr, 28x21.5 (San Marino, Huntington Library, inv. 95.16. J. Thursby-Pelham; Mrs Guy Argles; desc.; London, Christie's, 7.XI.1995, Lot 39 repr., est. £7–9000; Hazlitt, Gooden & Fox; acqu. 1995) Φ



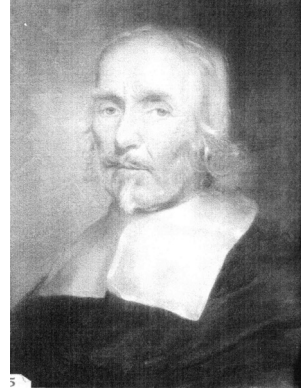
LARGER IMAGE

Photo courtesy Christie's

J.113.153 =?the Young Pretender, pstl (London, Willis's Rooms, 8.XI.1928, 18½ gns; Pawsey & Payne)

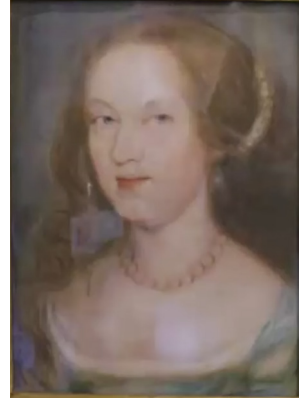
Tichborne, v. Broughton

J.113.155 Isaac WALTON (1595–1683), biographer and author, cr. clr, 30.5x25.5, sd → “E.A. 1675” (Symonds; London, Sotheby's, 6.VII.1927, Lot 45 n.r., withdrawn; London, Sotheby's, 9.XI.1927, Lot 63, £500 with pendant, Cotton; B. F. Stevens) Φ



J.113.157 Countess of WARWICK, née Frances Hatton (1590–1623), a/r Van Dyck, pstl, 24.1x19.7 (Burghley; a UK heritage asset, as circle of Ashfield, sitter unidentified). Lit.: Charlton 1847, no. 207, as by Ashfield; Leslie Stephen, *Dictionary of national biography*, II, 1885

J.113.158 Countess of YARMOUTH, née Rebecca Clayton (c.1630–1694), pstl, 26.7x20.3 (National Trust. ?Earl of Yarmouth, Oxnead Hall, –1732; desc.: Henry Bedingfield, Oxburgh Hall, Norfolk). Lit.: London 2001d, p. 113 n.r. Φ



J.113.159 Countess of YARMOUTH, née Charlotte Jemima Henrietta Maria FitzRoy, Mrs James Howard (1650–1684), pstl, 24x17.5, sd ← “EAF/69” (?Earl of Yarmouth, Oxnead Hall, –1732; desc.: Sir Edmund Bedingfield, Bt, 1953;

Henry Bedingfield, Oxburgh Hall, Norfolk). Exh.: Norwich 1953; Norwich 1992, pl. 66; London 2001d, no. 30 repr. Lit.: Duleep Singh 1928, II, p. 126, no. 86, as of Rebecca Paston [i.e. 1st Countess of Yarmouth]; Cokayne 1959, XIII B, p. 892 n.r. φ



Young, v. Chafin

J.113.161 Young man, pstl, gch./buff ppr, 26.5x21.5, sd ← “EA[monogram]F/1673” (Oxford, Ashmolean, inv. WA 1955.34. Mrs Montfort-Bebb; acqu. 1955). Exh.: London 1956, no. 566 n.r.; *John Michael Wright*, Edinburgh, 1982, fig. 12. Lit.: Ashmolean, *Annual report*, 1955, pp. 68f, pl. 16; Brown 1982, no. 56, pl. 17 φσ



J.113.163 Young man, pstl, 28x23, sd “EA F/1675” (Martin Davy; don: Rev. Thomas Kerrich (1748–1828) 1786; [his daughter, Mrs Charles Henry Hartshorne, née Frances Margareta Kerrich (1797–1883)]; her son, Albert Hartshorne (1839–1910), FSA, archaeologist; legs: his cousin, Mrs Wyatt; desc.: her son, Oliver E. P. Wyatt of Maidwell Hall, headmaster and gardener, by 1956). Exh.: London 1956, no. 576 n.r. Lit.: Albert Hartshorne, *Notes and queries*, 2.II.1889, p. 96f, ?Portuguese nobleman in Catherine of Braganza’s retinue φ



Young man (British Museum inv. 1902.0822.12). Lit.: *Croft-Murray & Hulton* 1960, no. 2 repr., attr. [v. English sch.]

Young man (San Marino, Huntington Library, Sir Bruce Ingram Collection, inv. 63.52.71), v. Tilson

J.113.167 Head of an old man, crayons (Sir Alexander Thomson; London, George Squibb, 21.VI.1817, Lot 18 part, £2/5/-)

J.113.168 ?Man, pstl (Lord Drogheda, Moore Abbey, 1914). Lit.: Collins Baker 1914, p. 86 n.r.

J.113.169 Gentleman in armour, pstl, 25.5x19; & pendant: J.113.17 young man, pstl, 25.5x19 (Joseph Jackson & al.; London, Puttick & Simpson, 24.III.1926, Lot 6) φα



J.113.173 Gentleman, pstl/ppr, 27x19.5 (Sir Bruce Ingram, L. 1405a. London, Sotheby’s, 30.III.1983, Lot 96 repr., circle of Luttrell, b/i. Dudley Snelgrove, FSA; London, Sotheby’s, 19.XI.1992, Lot 167 repr., est. £400–600, £300 [=£330]) [new attr.] φα



J.113.176 Young man in brown mantle, pstl/ppr, 28.3x24.1 (New Haven, Yale Center for British Art, inv. B1979.19.1. Prue Heathcote-Williams, Alpine Gallery, 11–22.III.1975, no. 4 repr. Don Dr & Mrs Kenneth Rapoport) [?attr., cf. Luttrell] φα

J.113.177 ~pendant: woman, pstl, 28x23 (Prue Heathcote-Williams, Alpine Gallery, 11–22.III.1975, no. 4/5 repr.) φα



J.113.18 Gentleman, pstl, 26.5x19 (London, Sotheby’s, 24.III.1977, £200)

J.113.181 Gentleman, cr. clr, 27.5x19.5 (London, Sotheby’s, 16.VII.1981, Lot 82 repr., est. £1800–2400) [?attr.] φ?α



Photo courtesy Sotheby’s

J.113.184 Gentleman in an orange cloak and white shirt, pstl/ppr, 28.5x49 (London, Christie’s, 8.VII.1986, Lot 86 n.r., est. £300–500, £486)

J.113.185 Unknown lady, pstl, 29x24, watermark, arms of Amsterdam (Newcastle upon Tyne, University, Hatton Gallery, inv. PAS.0001. Acqu. Swinburne Castle sale, 1965). Attr. φα

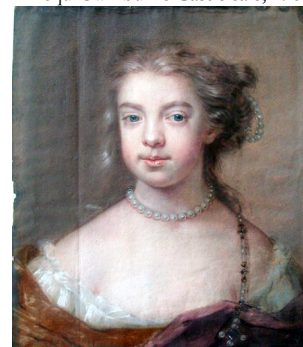


Photo courtesy Hatton Gallery

J.113.188 Lady (Sir Alexander Thomson; London, George Squibb, 21.vi.1817, Lot 18 part, £2/5/-)

J.113.189 Unknown lady, pstl/ppr, 28x23 (PC 2016). Attr. φα



Five portraits of unknown sitters (Borghley; a UK heritage asset, circle of Ashfield), v. Luttrell

J.113.19 A nobleman; & pendant: J.113.191 spouse, pstl, pencil/ppr, 27.3x22.5 (New Haven, Yale Center for British Art, Paul Mellon Collection, inv. B1979.35.1/2. Mrs C. R. Riley; London, Sotheby's, 22.xi.1979, Lot 94 repr., est. £3–5000, £4000, adv. *Burlington magazine*, CXXI/920, .xi.1979, p. xxxviii repr./-). Lit.: Burns & Saunier 2014, p. 121/120 repr. Φ



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