



# FACE TO FACE

Grand Manner Portraits by Reynolds,  
Lawrence and Batoni

DICKINSON

The concept of the Grand Manner in art was promoted in the famed *Discourses* of Sir Joshua Reynolds, delivered at the Royal Academy between 1769 and 1790, in which he argued that in portraiture – as in history painting – artists should not merely copy nature, but rather seek to elevate it by alluding to the antique. This, Reynolds explained, ‘gives what is called the grand style to invention, to composition, to expression, and even to colouring and drapery’ (Fourth Discourse, 10 December 1771), which is what this exhibition seeks to show.

In the late 18<sup>th</sup> and early 19<sup>th</sup> Century Britain enjoyed a period of artistic brilliance, particularly in the field of portraiture, as the Industrial Revolution and trade with overseas territories fostered the creation and elevation of a wealthy middle class, while the Grand Tour inspired aristocratic travellers to collect Old Masters and antiquities to decorate their country estates. Contemporary painters, both in Britain and abroad, sought to appeal to sophisticated taste by emulating the poses and styles of the masters, while foreign artists such as Pompeo Batoni in Rome competed with British artists to secure prestigious commissions.

Classical sources offered a wealth of inspiration, with artists borrowing poses from antique sculptures of gods and heroes to flatter their educated sitters – as well as those who hoped to feign erudition – or incorporating recognisable classical objects and monuments as a nod to a sitter’s Grand Tour experiences. In his 1784 *Portrait of Thomas Giffard*, Batoni included the so-called Medici vase, an elaborate marble krater which had already featured in a number of his portraits of English *milordi*. As the vase was transferred from the Medici Villa to the Uffizi in Florence in 1780, four years prior to Giffard’s visit, he may never even have seen it; his tour was brief and no record of a stay in Florence is known to exist. But that is beside the point, and visitors to Chillingham Hall would have been none the less impressed for the factual inaccuracy.

Reynolds, in his 1777 *Portrait of Lady Jean Lindsay, Countess of Eglinton*, imbues his sitter with the grace of the muses by painting her with a harp. The setting, an ambiguously classical, open arcade with sweeping crimson curtains, lends the monumental work an additional timeless grandeur. And the self-taught prodigy Sir Thomas Lawrence, who succeeded Reynolds as President of the Royal Academy, copied and collected old master drawings and plaster casts after the antique; his painting of the family of Lawrence Charles Cockerell (c. 1817) sets the grouping against a turbulent, Romantic landscape framed by theatrical curtains, while the pose of the mother and infant may perhaps reference Michelangelo’s *Taddei Tondo* – at the time in the collection of Sir George Howland Beaumont, whom Lawrence had painted some years earlier, in 1808. The elder son at far left, meanwhile, wears a velvet costume that may allude to so-called Van Dyck dress, which also features in William Beechey’s monumental portrait of the Dashwood children of *circa* 1789. Beechey, like Lawrence, may be quoting the old masters in pose as well as costume: the pose of the youngest child, sitting on a Saint Bernard dog, recalls that of Europa astride the bull that is Jupiter in disguise, flinging her arms high as he carries her off.

## Opening Times

17<sup>th</sup> June – 17<sup>th</sup> July 2026  
Monday – Friday, 9:30am – 5:30pm

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## Pompeo BATONI (1708 – 1787)

*Portrait of Thomas Giffard (1764 – 1823) of Chillington Hall, Staffordshire, 1784*

signed and dated lower right POMPEO DE BATONI PINX./ROM.1784

oil on canvas

249 x 180.4 cm. (89 x 71 in.)

### Provenance:

Commissioned by the sitter in Rome in 1784; thence by descent at Chillington Hall, Staffordshire.

### Literature:

A. Oswald, 'Chillington Hall, Staffordshire – III: The Home of Mr. T.A.W. Giffard', *Country Life*, London, vol. CIII, 27 Feb. 1948, p. 426 (illus. fig. 6, when hanging in the Dining Room);

E. Wingfield-Stratford, *The Squire and his Relations*, London, 1956, pp. 180-81 (illus.)

J. Woodward, *British Painting*, London 1962, p. 57.

A.M. Clark, 'La Carriera Professionale e Lo Stile del Batoni', in I. Belli Barsali, ed., *Mostra di Pompeo Batoni*, exh. cat., Palazzo Ducale, Lucca, 1967, p. 47.

F. Russell, 'Portraits of Classical Informality: Batoni's British Sitters – II', *Country Life*, London, CLIII, 14 June 1973, p. 1756.

A.M. Clark, 'Batoni's Professional Career and Style', in E.P. Bowron, ed., *Studies in Roman Eighteenth-Century Painting*, Washington, D.C., 1981, p. 116 (illus. fig. 147).

E.P. Bowron, in *Pompeo Batoni (1708 – 1787) and his British Patrons*, exh. cat., Kenwood House, London, 1982, pp. 69-70, no. 38 (illus.)

E.P. Bowron and F. Russell, 'A list of Pompeo Batoni's English Sitters', in *Pompeo Batoni (1708 – 1787) and his British Patrons*, exh. cat., Kenwood House, London, 1982, p. 91, no. 71.

J. Wood, 'Pompeo Batoni (1708 – 1787) and his British Patrons', exhibition review, *Pantheon*, Munich, vol. XL, no. 3, 1982, p. 251.

H. Belsey, 'Cameos from the Grand Tour': The Paintings of Pompeo Batoni', exhibition review, *History Today*, London, vol. XXXII, Aug. 1982, p. 48.

E.K. Waterhouse, 'London: Batoni at Kenwood', exhibition review, *The Burlington Magazine*, London, vol. CXXIV, Aug. 1982, p. 517.

P. Byrde, 'Pompeo Batoni (1708 – 1787) and his British Patrons', exhibition review, *Textile History*, London, vol. XIV, Spring 1983, p. 82 (illus. fig. 1).

A.M. Clark and E.P. Bowron, *Pompeo Batoni: A Complete Catalogue of His Works with an Introductory Text*, London, 1985, p. 361, no. 450 (illus. pl. 403).

M. Bence-Jones, *The Catholic Families*, London 1992, pp. 62-63 (illus.)

B. Ford and J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701 – 1800*, New Haven and London 1997, p. 400.

P. Dean, 'Chillington Hall, Staffordshire: The Home of the Giffard Family', *Country Life*, London, vol. CXCIII, 30 Sept. 1999, p. 82 (illus. fig. 4, shown *in situ* in Sir John Soane's 'Eating Room').

E.P. Bowron, *Pompeo Batoni. A Complete Catalogue of his Paintings*, New Haven and London, 2016, vol. II, pp. 594-95, no. 466 (illus. colour, pl. 46).

E.P. Bowron and P.B. Kerber, *Pompeo Batoni. Prince of Painters in Eighteenth-Century Rome*, exh. cat., Museum of Fine Arts, Houston, TX and National Gallery, London, 2007, p. 172, 189, note 160.

### Exhibited:

London, Kenwood House, *Pompeo Batoni (1708 – 1787) and his British Patrons*, 8 June – 30 Aug. 1982, no. 38.

This magnificent portrait is one of the masterpieces of Batoni's late portraiture; indeed, it was the artist's final full-length, executed less than three years before his death. It was commissioned in Rome during Thomas Giffard's brief Grand Tour (Autumn 1783 to July 1784), when he was just twenty years old. Described by the great Batoni scholar Anthony Clark as 'among the most beautiful of all Batoni portraits',<sup>1</sup> this portrayal of a young recusant Catholic 'Milord' has few equals in the later part of Batoni's long and successful career. It has, moreover, passed by unbroken family descent at Chillington Hall for over two hundred and forty years, having been exhibited in public only once in all that time, and has never before been offered for sale.

We know frustratingly few details of Thomas Giffard's sojourn in Rome, but it was during this period that he must have sat to Batoni. Giffard's late father Thomas Peter Giffard had already sat to the artist some sixteen years earlier in 1766, for a half-length portrait which remains at Chillington,<sup>2</sup> and his brother-in-law Robert Courtenay Throckmorton (1750 – 1779) of Coughton Court in Warwickshire, had also sat to Batoni in 1772. At this point Batoni was the most celebrated and brilliant painter of all the international visitors to Rome in the second half of the 18<sup>th</sup> Century.<sup>3</sup> He had become the painter of choice for the visiting British and Irish royalty, nobility and gentry, and was in addition the curator of the papal collections and had been knighted by the Pope. The painter Benjamin West, arriving in Rome in 1760, remarked that '... the Italian artists talked of nothing, looked at nothing, but the works of Pompeo Batoni'.<sup>4</sup>

Giffard stands at the foot of a colonnaded staircase, a distant landscape beyond. Holding his hat and cane in one hand and his gloves in the other, he leans nonchalantly against the staircase pedestal, while at his feet lies a loyal spaniel, a favourite motif. The vase behind him is closely based on the Medici Vase, until recently a famous attraction in the Villa Medici, but moved to the Uffizi Florence in 1780, four years prior to Giffard's visit. Its inclusion is intended to underline the classical erudition of his sitters.

The Giffard full-length has always been regarded as one of the finest of this last phase of Batoni's career, described by Anthony Clark as 'magnificent'. By this time he painted it Batoni was seventy-six years old, in imperfect health and relying on studio assistance for secondary areas of his portraiture. Clark, for example, suggested that the architectural surroundings and distant vista in this work were painted with studio assistance, and, as Bowron points out, this may also explain the curious errors in the depiction of the Medici Vase.<sup>5</sup> When Batoni died in 1787, however, his position as the most famous Italian painter of his day remained unchallenged and his portraits universally acknowledged as 'among the most memorable artistic accomplishments of the age'.<sup>6</sup>

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<sup>1</sup> Clark 1981, p. 116.

<sup>2</sup> Bowron 2016, I, p. 361, cat. no. 298, reproduced.

<sup>3</sup> He was also undoubtedly the most expensive. By 1780 Batoni's price for a full-length had risen to 200 *scudi*. This was roughly the equivalent of £50, yet in London Joshua Reynolds was then charging four times as much. In a letter to Lord Arundell in 1774 Father John Thorpe had complained that 'Pompeo works only for those who pay him most' and kept raising his prices nonetheless.

<sup>4</sup> Cited by K. Christiansen in *Notable Acquisitions 1982-3. The Metropolitan Museum of Art* (P. De Montebello ed.), New York 1983, pp. 39-40.

<sup>5</sup> See Clark 1981, p. 116: '... the architectural surroundings and view are a studio assistant's work over Batoni's brief indications.' Bowron and Kerber 2007, p. 189, n.60, suggest that the Giffard portrait 'appears to have been painted with studio assistance', as well as that of the Earl of Shaftesbury which they regard as having been 'completed with considerable workshop assistance'. They consider the Prado portrait of Lord de Dunstanville to be 'the last portrait of this size to have been painted entirely by the artist himself'.

<sup>6</sup> C. Saumarez-Smith, in the introduction to Bowron and Kerber 2007.





## Sir William BEECHEY, R.A. (1753 – 1839)

*The Dashwood children*, c. 1789

oil on canvas

182.2 x 182.8 cm. (71 ¾ x 72 in.)

### Provenance:

Commissioned from the Artist by Sir Henry Watkin Dashwood, M.P., 3<sup>rd</sup> Bt. (1745 – 1828), Kirtlington Park, Oxfordshire; and by descent to

Sir Robert Henry Seymour Dashwood, 7<sup>th</sup> Bt. (1876 – 1947), Duns Tew Manor, Oxford.

His Sale; Christie's, London, 12 July 1946, lot 78 (500 gns.)

Frost & Reed, London, acquired from the above sale.

Toledo Museum of Art, Toledo, OH, acquired from the above with funds from the Libbey Endowment, 1948.

Their deaccession sale; Christie's, New York, 29 Jan. 2014, lot 46 (\$821,000, inc. premium).

Richard Green, London, acquired from the above sale.

Private Collection, acquired from the above.

### Literature:

W. Roberts, *Sir William Beechey, R.A.*, London, 1907, pp. 222, 247.

Toledo Museum of Art, *Children in Art*, Toledo, OH, 1948 (illus. fig. 1).

M.O. Goodwin, *Master Works in the Toledo Museum of Art*, Toledo, OH, 1953, pp. 40-41.

E.K. Waterhouse, *Painting in Britain, 1530 to 1790*, London, 1953, p. 227.

M.F. Rogers, Jr., 'Gentlemen and Gentry', *Toledo Museum of Art News*, vol. III, no. 2, Spring 1960, pp. 31-33.

The Toledo Museum of Art, *European Paintings*, Toledo, OH, 1976, p. 20 (illus. pl. 322).

I. Roscoe, 'The Decoration and furnishing of Kirtlington Park', *Apollo*, London, vol. III, no. 215, Jan. 1980, p. 28.

### Exhibited:

London, Royal Academy of Art, 1791, either no. 127 or no. 257.

This painting is one of the masterpieces of Sir William Beechey, and it hung in the celebrated dining room at Kirtlington Park. Sir Henry Watkin Dashwood, 3<sup>rd</sup> Bt., inherited the baronetcy on 10 November 1779. He presumably commissioned this spirited portrait of his children playing with their Saint Bernard around 1789, the year his first payment to Beechey is recorded. At far left, his son Charles sits astride the large dog, hands thrown up in delight. Charles' sister Anna (later Lady Ely) gently supports him, smiling at her eldest brother Henry, at far right in red. On the ground, embracing the dog, is George, later 4<sup>th</sup> Bt. due to Henry's premature death in 1803. The portrait hung firstly at Kirtlington Park in Oxfordshire, a Palladian mansion set in grounds designed by Capability Brown, and then at Duns Tew Manor House. Shortly after it was sold by the Dashwood family, the painting was acquired by the Toledo Museum of Art.

Because Beechey's meticulous account books survive, many of his paintings can be traced to their original commissions. This group portrait first appeared in Beechey's records from 1789 as 'Sir H. Dashwood (paid half) £52 s. 10 d. 0'. Later, an entry under 'Pictures Painted and Moneys Received' from 14 August 1818 reveals that the remainder of the painting's price had finally been paid: 'Of Sir Henry Dashwood (as last half), for his family, painted twenty-five years ago 42 s. 0 d. 0' (W. Roberts, *op. cit.*).





## **Sir William BEECHEY, R.A. (1753 – 1839)**

*Richard Temple-Nugent-Brydges-Chandos-Grenville, future 2<sup>nd</sup> Marquess of Buckingham and 1<sup>st</sup> Duke of Buckingham and Chandos (1776 – 1839), when he was Earl Temple, c. 1802*

oil on canvas

76.8 x 63.4 cm. (30 ¼ x 25 in.)

### Provenance:

By descent in the family of the sitter at Stowe.

Their Sale; Messrs Jackson Stops, Stowe, 4-28<sup>th</sup> July 1921, lot 1712 (erroneously as the 1<sup>st</sup> Marquess by 'Gainsborough').

Anon. Sale; Bonhams, London, 5 July 2017, lot 75.

Private Collection, UK, acquired from the above sale.

### Literature:

R. Walker, *Regency Portraits*, London, 1985, vol. I, p. 73 (as the 1<sup>st</sup> Marquess).

The sitter was the eldest son of George Nugent-Temple-Grenville, 1<sup>st</sup> Marquess of Buckingham, and the grandson of George Grenville, who served as Prime Minister from 1763-65 early in the reign of George III. He was educated at Brasenose College, Oxford, where he matriculated in 1791. As Earl Temple, he was elected MP for Buckinghamshire in 1797 and held a series of positions including Privy Counsellor (1806) and Vice-President of the Board of Trade. In 1813, he left the House of Commons upon succeeding his father in the marquessate. He was appointed a Knight of the Garter in 1820 and further honoured when he was made Earl Temple of Stowe two years later. He served as Lord-Lieutenant of Buckinghamshire from 1813-39.

In April 1796, when Earl Temple, the sitter married Lady Anne Brydges, daughter and sole heir of the late James Brydges, 3<sup>rd</sup> Duke of Chandos. Earl Temple added his wife's family names to his own by royal license dated 15 November 1799, and thus the full family name became unusually quintuple-barreled.

A full-length version of this portrait by Beechey is at Stowe House, the historic family seat in Buckinghamshire. Beechey also painted other members of the family, including the 1<sup>st</sup> Duke's father, George Nugent-Temple-Grenville, 1<sup>st</sup> Marquess of Buckingham (1753 – 1813), whom this portrait was once thought to represent, and Anna Eliza, Duchess of Buckingham and Chandos, with her son, the future 2<sup>nd</sup> Duke. Interestingly, the youngest of Beechey's eighteen children, Richard, had Brydges as a middle name, suggesting a close relationship of friendship with the Duke's family.





## Sir Thomas LAWRENCE, P.R.A., F.S.A. (1769 – 1830)

*Portrait of Sir Charles Cockerell and his family*, c. 1817

oil on canvas

237.5 x 168.3 cm (93 ½ x 66 ¼ in.)

### Provenance:

The sitters, Sir Charles Cockerell (1755 – 1837), 1<sup>st</sup> Baronet, and Harriet Cockerell (née Rushout; d. 1851), Sezincote House, Moreton-in-Marsh, Gloucestershire; thence by descent to their great-grandson

Sir Charles Hamilton Rushout (1868 – 1931), 4<sup>th</sup> Baronet, Sezincote House, Moreton-in-Marsh, Gloucestershire.

His Sale (“The Property of Sir Charles Rushout, Bart.”); Christie’s, London, 2 July 1920, lot 41 (bt. ‘Armor’).

Frederick Lewis (1870 – 1944), 1<sup>st</sup> Baron Essendon.

His Sale (“Property of the Rt. Hon. Lord Essendon”); Christie’s, London, 18 June 1954, lot 60 (bt. ‘Lawrence’).

Robert Wylie Lloyd (1868 – 1958), London.

His Posthumous Sale (“Sold by Order of the Executors of the Late R.W. Lloyd, Esq.”); Christie’s, London, 29 May 1959, lot 84.

Julius Weitzner, New York and London, acquired from the above sale.

John and Johanna Bass, New York, acquired from the above; and by bequest to Bass Museum of Art, Miami Beach, 1963 (inv. no. 63.34).

Their Deaccession Sale; Sotheby’s New York, 6 Feb. 2026, lot 356.

Private Collection, UK, acquired at the above sale.

This life-sized family group, painted by Sir Thomas Lawrence in about 1817, is a prime example of his artistic practice as executed on a grand scale. To have any portrait painted by Lawrence was a great signifier of status, but to commission a family portrait on a monumental scale, in the ‘grand manner’, would have been accepted as a serious statement, not just of wealth and position, but of artistic and cultural intention.

The Cockerell portrait is a *tour de force* of Lawrentian painting; Lawrence was capable of seemingly effortless and dazzling brushwork, put to good use here. The portrait was commissioned by Sir Charles Cockerell, who had made his fortune in Calcutta, before returning to Britain and raising a family. In many ways, this is a very modern painting. The focus of the portrait is firmly on Sir Charles’ wife, Harriet, and her maternal role within the family. It is her gaze that meets the viewer and not that of Sir Charles, who attends to the right of the canvas, looking proudly at his youngest daughter in his wife’s lap.

Lawrence always sought to animate his portraits with lively, dynamic poses and compositions, and this portrait is no different. The children are shown behaving as children really do; their son plays with a whip, and the elder daughter looks shyly at the viewer whilst the younger sister squirms on her mother’s knee. Lawrence, along with his predecessors Gainsborough and Reynolds, pioneered this new depicting childhood as a distinct stage in life, in a markedly different approach to portraitists of previous generations who often painted children as adults in miniature.





## Sir Thomas LAWRENCE, P.R.A. (1769 – 1830)

*Portrait of a lady*, c. 1801-06

oil on canvas

76 x 64 cm (29 <sup>3</sup>/<sub>4</sub> x 25 <sup>1</sup>/<sub>4</sub> in.)

### Provenance:

Private Collection, Paris.

Anon. Sale; Millon, Paris, 1 July 2025, lot 85 (as 'Attributed to Thomas Lawrence').

Private Collection, UK, acquired from the above sale.

This exquisite portrait of an elegant, unknown lady by Sir Thomas Lawrence was painted when the artist was at the height of his powers. It exemplifies his ability to give his portraiture a lyrical dimension, achieved here through the inclusion of an evocative, nocturnal wooded landscape background seen through the velvet curtains.

The composition compares closely with those of two portraits from same period: *Portrait of Louisa, Lady Wheatley* and *Portrait of Mrs Jeffrey Prendergast*. Both sitters wear the same white dress and gold necklace, and their hands and arms are arranged in the same way as in ours. In our picture the lower edge of the canvas crops the sitter's hand, which contains a small pentiment wherein it is possible to see two positions for the lady's left wrist. This suggests our picture might have been painted fractionally before the Wheatley one, which Kenneth Garlick dates to around 1806 (the sitter wed that year), whilst the Prendergast picture was begun in 1801.

Although Lawrence never worked as a painter of pure landscapes, he worked them into the majority of his pictures as vignettes, sometimes choosing a recognizable view. He usually included a turbulent sky to add to add a sublime dimension to a painting. Whilst these conventions were relatively commonplace in British landscape of the period, Lawrence's backgrounds are painted with a vivacity and an individual flair the like of which is perhaps found only in portraits by Gainsborough, who was, unlike Lawrence, a landscapist in his own right.

**We are grateful to Dr Frédéric Ogée and Dr Brian Allen for independently confirming the attribution to Sir Thomas Lawrence based on first-hand inspection.**





## Sir Thomas LAWRENCE, P.R.A. (1769 – 1830)

*Portrait of the Rt. Hon. Sylvester Douglas, Later Baron Glenbervie of Kincardine, c. 1792-93*

oil on canvas

129 x 103.5 cm. (50 <sup>3</sup>/<sub>4</sub> x 40 <sup>1</sup>/<sub>2</sub> in.)

### Provenance:

Sylvester Douglas, 1<sup>st</sup> Baron Glenbervie (1743 – 1823), the sitter; and by descent to his son The Hon. Frederick Sylvester North Douglas (1791 – 1819); thence by descent in the family of the sitter at Weston Hall, Northamptonshire.

### Literature:

D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence*, London, 1831, vol. I, p. 128.

R.S. Gower, *Sir Thomas Lawrence*, London, Paris & New York, 1900, p. 124.

W. Armstrong, *Lawrence*, London, 1913, p. 127.

K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society Journal*, Glasgow, vol. XXXIX, 1964, p. 89.

F. Bamford, 'Weston Hall, Northamptonshire – I: The Home of Sir Sacheverell and Lady Sitwell', *Country Life*, 22 Jan. 1976, p. 178 (illus. fig. 10).

K. Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings*, Oxford, 1989, p. 180, no. 252 (illus. pl. 15).

### Exhibited:

London, Royal Academy, 1792, no. 183.

London, Royal Academy, *Sir Thomas Lawrence PRA*, 1961-62, no. 59.

### Engraved:

E. Harding, in stipple, published 1794.

This sensitive portrait of Sylvester Douglas, politician, diarist, and from 1800, Baron Glenbervie of Kincardine, was painted by Sir Thomas Lawrence *circa* 1792 and exhibited the same year at the Royal Academy. Douglas is shown in a professional capacity as a barrister and King's Counsel; his most recent case brief lies on the table, loosely bound in its traditional red ribbon. Lawrence portrays him as a man of integrity and intelligence, dedicated to his profession.

Douglas served as Chief Secretary for Ireland between 1793 and 1794. From 1778 he reported Lord Mansfield's judicial decisions in King's Bench, published in 1783. He was elected FSA in 1781 and FRS 1795. Douglas's progression was undoubtedly assisted by his marriage in 1789 to Catherine Anne North (1760 – 1817), eldest daughter of Frederick North, 2<sup>nd</sup> Earl of Guilford and Prime Minister from 1770-82. In January 1800, Douglas was appointed governor to the Cape, and on 30 November the same year he was created Lord Glenbervie of Kincardine in the Irish peerage. For the next fifteen years, he was an active member of both the English and Irish parliaments, which he vividly documented in his diaries. These, together with his journals, published piecemeal in 1910 and 1928, provide a record of his aspirations and disappointments, interlaced with scandalous anecdotes, political gossip, and travel notes. After the death of his wife in 1817 and his son in 1819, Lord Glenbervie turned to literary pursuits, publishing his translation of an excerpt from the Italian poet Fortiguerra's *Ricciardetto* in 1822. He died the following year at Cheltenham on 2 May 1823, whereupon his title became extinct.





## Sir Joshua REYNOLDS, P.R.A. (1723 – 1792)

*Lady Jean Lindsay, Countess of Eglinton* (1756 – 1778), 1777

oil on canvas

198.1 x 147.3 cm. (78 x 58 in.)

### Provenance:

Commissioned by the sitter's father, George Crawford-Lindsay, 21<sup>st</sup> Earl of Crawford (1723 – 1781), Crawford Priory, Cupar, Fife, Scotland; and by descent to his younger daughter Lady Mary Crawford-Lindsay, Crawford Priory, Cupar, Fife, Scotland; thence by bequest to James Lindsay, 24<sup>th</sup> Earl of Crawford and 7<sup>th</sup> Earl of Balcarres, Haigh Hall, Wigan, Lancashire; thence by descent to Private Collection.

### Literature:

A. Graves & W. Cronin, *A History of the works of Sir Joshua Reynolds, PRA*, 4 vols., London, 1889-1901, vol. I, p. 282; vol. II, p. 586-87.

E.K. Waterhouse, *Reynolds*, London, 1941, p. 68.

D. Mannings & M. Postle, *Sir Joshua Reynolds, A Complete Catalogue of his Paintings*, New Haven and London, 2000, p. 339, no. 1279 (miscatalogued).

### Exhibited:

London, British Institution, 1865, no. 118.

London, The Royal Academy, 1883, no. 213.

London, The Grosvenor Gallery, 1883-84, no. 82.

Somerset, Montacute House (National Trust), 1948 (on loan).

### Engraved:

George H. Every (1837 – 1910), 1866, 28 x 19.4 cm, mezzotint with etching on *chine collé*.

This luminous full-length portrait by Sir Joshua Reynolds of the beautiful Lady Jean Lindsay, Countess of Eglinton, is considered one of the greatest of the artist's masterpieces remaining in private hands. Reynolds' beautiful subject, aged twenty-one, is seated in a classical arcade with a landscape beyond, playing the harp as an allegory of Music.

Lady Jean Lindsay was the eldest daughter of George Lindsay-Crawford, 21<sup>st</sup> Earl of Crawford, 5<sup>th</sup> Earl of Lindsay. Her marriage, at sixteen, to Archibald Montgomerie, 11<sup>th</sup> Earl of Eglinton, joined two of Scotland's most powerful families. Both the Lindsay and Eglinton families commissioned Reynolds to paint full-length versions of Lady Jean, firstly one for her husband Lord Eglinton (now Koriyama Art Museum, Japan), and then this version for her father, Lord Crawford. Both versions are recorded in his ledgers. Although the two versions are similar, the Lindsay version is noted for its superior and more confident execution. It has, furthermore, avoided the paint deterioration and over restoration often seen in other works by Reynolds.

Reynolds recorded a total of eleven appointments with 'Lady Eglinton' in his pocketbook, the first taking place at 1 pm on 24 April and the final one at 3 pm on 11 June. During the first three sittings, which took place on 24, 29, and 30 April, Reynolds probably worked on the face, pose, and the general laying in of the composition. Two further sessions took place on 12 and 16 May,

while the final six sessions took place in rapid succession on Saturday 31 May, Sunday 1 June, and on 2, 5, 10 and 11 June.

The portrait was inherited by Lady Jean's younger sister, Mary Lindsay Crawford, who installed it at her home, Crawford Priory, near Cupar, Fife. By her will, Mary left family possessions, including the Reynolds portrait, to Alexander Lindsay (1812 – 1880), whose grandfather, Alexander, 6<sup>th</sup> Earl of Balcarres, inherited the Crawford title. Upon its acquisition by the young Alexander Lindsay, who was himself passionate and knowledgeable about art, Reynolds' portrait was transferred to the Balcarres family seat at Haigh Hall, Wigan, Lancashire. Following the sale of Haigh Hall in 1947, it was displayed briefly (in 1948) at Montacute House, Somerset, before being transferred to its current location.

At this time, Reynolds' currency was quite literally on the rise, as British portraits from the 18<sup>th</sup> Century were selling for astronomical prices to plutocrats who vied to secure paintings from British aristocratic families – among them the Eglintons – who were suffering financial crises. By the later 19<sup>th</sup> Century, Eglinton Castle was falling into disrepair, and George Montgomerie, 15<sup>th</sup> Earl of Eglinton was compelled to dispose of family assets. In March 1902 he sold his family's version of Reynolds's *Countess of Eglinton* to Agnew's.

The Lindsay version has not been seen in public since the Grosvenor Gallery exhibition of 1884, and has long been unavailable to scholars, leading to a few mistakes in 20<sup>th</sup> Century scholarship. These have now been cleared up by Martin Postle, co-author of the most recent catalogue raisonnée on the work of Reynolds, who examined the painting in the original (February 2021). This portrait is a rare example of a museum-quality, full-length Reynolds remaining in the family for whom it was painted.

**We are grateful to Martin Postle for his assistance in cataloguing this picture.**

