

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

ARMSTRONG, Nicholas

fl. England c.1671

Vertue notes a portrait of Henry Tilson (*q.v.*) which belonged to a “Mr Armstrong painter” whom Croft-Murray & Hulton identify with the Nicholas Armstrong or Armstrong of St Giles in the Fields, Westminster, apprenticed in 1671 to one William Mills, a painter-stainer, and with a draughtsman of that name, author of a group of crayon portraits at Narford Hall, the Norfolk mansion rebuilt by the collector Sir Andrew Fountaine. Of the “grand Duke of Tuscany; Duchess of Buckingham and Marquis of Carnarvon”, the crayons mentioned by Chambers, the first at least is attributed to Tempesti (*q.v.*) in the Narford 1753 inventory. In the 1738 inventory, however, the “Great Duke of Tuscany” has a pendant, the “Queen of Bohemia” (presumably the Winter Queen, Charles I’s mother), which is unlikely to be by Tempesti. Among the portraits of Sir Andrew Fountain’s ancestors was “his own picture twice”; in this inventory neither artist nor medium is specified; of the library, we are merely told that there are “Pictures round the Room over the Bookcases 3 Cabinets between the windows, one of them prettily adorn’d with little pictures.” (The series of 31 portraits of figures from Titian to Dr Richard Mead is discussed in West 2013, without reference to pastels.) The engraving by Edwards after a pastel of Sir Andrew is evidently far later than Armstrong’s apprenticeship.

Bibliography

Croft-Murray & Hulton 1960, pp. 480f; John Chambers, *General history of the county of Norfolk*, Norwich, 1821, p. 642; Narford Hall inv., 17.IX.1738, artworld.york.ac.uk [15.III.2013]; West 2013

Pastels

J.1112.101 Sir Andrew FOUNTAINE (1676–1753),
crayons
~grav. William Camden Edwards (1777–1855)
for *Norfolk portraits*, Norwich, 1841–45 q

