

**BURLINGTON, Countess of, née
Lady Dorothy Savile**

London 1699 – Chiswick 1758

Elder daughter of the 2nd Marquess of Halifax, she married Richard Boyle, 3rd Earl of Burlington, in 1721. She was an amateur portraitist in pastel (graduating later to oils), taking lessons from William Kent in “the art of drawing and painting in crayons”, Joseph Goupy and possibly Charles Jervas in the first quarter of the century. On his visit to Burlington House in 1743, Vertue recorded “her great room adorned with many crayon painted heads – the works of her Ladyship, mostly all of them Coppyd from excellent pictures”. Walpole noted that “she had no less attachment to the arts than her husband; she drew in crayons, and succeeded admirably in likenesses, but working with too much rapidity, did not do justice to her genius; she had an uncommon talent too for caricature”. The portrait of Lady Euston is known from an engraving, revealing that it was made by her mother from memory, seven weeks after the sitter’s death; she was mis-treated by her husband.

A manuscript addendum to a list of “Paintings in the New House at Chiswick” (Chatsworth) lists 24 of her own pastels, of which eight were given to friends including Lady Fitzwalter, Lady Isabella Finch and Mrs Selwyn.

Lady Burlington’s interests may account for some of the pastels now at Chatsworth, including the Liotard portraits of Garrick and his wife, who was a protégée of the countess before her marriage to the actor; Lord Burlington gave her a dowry said to be of £6000.

Monographic exhibitions

Burlington 1999: *Pallas unweild – the life and art of Lady Dorothy Savile, Countess of Burlington*, Orleans House Gallery, 1999. Cat. Mark De Novellis

Bibliography

Clarke, *The Georgian era*, 1834, IV, p. 192; Kenny 2013; James M. Osborn, “Pope, the ‘Apollo of the arts’, and his countess”, in H. T. Swedenberg, ed., *England in the Restoration and early eighteenth century*, Berkeley, 1972, pp. 101–43; Oxford DNB; Saur; Sloan 2000, p. 230f; Vertue 1937–38, III, p.115, v, p.73; Walpole 1828, p. 222; Waterhouse 1981; Whistler 2009, p. 197; Wright 2006

Pastels

J.1878.102 SELF-PORTRAIT with flowers in hair, pstl, 54.6x42, [c.1730] (Chatsworth). Exh.: Burlington 1999, no. 64 repr. φ



J.1878.104 [?]SELF-PORTRAIT, crayons, square frame (David Garrick; inv. p.m., Hampton, no. 83, anon., as of Dorothy, Countess of Burlington, [£2]) [new attr., ?; cf. Lundberg]

J.1878.105 Marchioness of HARTINGTON, née Lady Charlotte Boyle (1731–1754), the artist’s daughter, chlk (Chatsworth). Lit.: Devonshire 2002, p. 188 repr.; Waterhouse 1981, as pstl

J.1878.106 Marchioness of HARTINGTON, née Lady Charlotte Boyle, two heads, crayons (Hardwick Hall 1834). Lit.: Anna Jameson, *Visits and sketches*, 1834, I, p. 255 n.r.

J.1878.107 Countess of EUSTON, née Lady Dorothy Boyle (1724–1742), the artist’s daughter, chlk, 1742 (Chatsworth. *Olim Chiswick House 1756*). Lit.: R. & J. Dodsley, *London and its environs described*, 1761, II, p. 122; Devonshire 2002, p. 188 repr.; Waterhouse 1981, as pstl

~grav. John Faber 1744



J.1878.11 Countess of EUSTON, née Lady Dorothy Boyle, m/u (Hardwick Hall 1834). Lit.: Anna Jameson, *Visits and sketches*, 1834, I, p. 255 n.r.

J.1878.111 William KENT (c.1685–1748), architect, crayons (Burlington House 1742). Lit.: Vertue 1937–38, v, p. 73, “a picture in Crayons of Mr Kent painter (much more like than that done by Aikman)”