

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### **FITZGERALD, Lady Henry, 20<sup>th</sup> Baroness de Ros *s.j.*, née Charlotte Boyle**

London 1769–1831

Charlotte Boyle was the daughter of a younger son of the 5<sup>th</sup> Earl of Shannon, and a second cousin five times removed of George Villiers, 2<sup>nd</sup> Duke of Buckingham, whose subsidiary title of Lord Ros was thought to be in abeyance but was successfully claimed by Charlotte and confirmed in 1806. In 1791 she married Lord Henry Fitzgerald.

A considerable amount of confusion has been generated surrounding a pastel, signed and dated 1782, executed by the 13-year old after a cast of the celebrated Roman marble bust (c.AD40–50) acquired in 1772 from Principe Laurenzano in Naples by Charles Townley (and among the collection acquired by the British Museum in 1805). It shows a young woman emerging from a calyx of leaves, thought at the time to represent the nymph Clytie. In 1997 it was suggested that the work might be the “Clytie” by Mary Hoare listed among a group of lost pastels by Mary and Prince Hoare bequeathed to Mary’s friend, Mrs William Weddell, née Elizabeth Ramsden, widow of the celebrated antiquities collector of Newby Hall, Kent. However the inscription, date and quality rather indicate that it should be identified with the pastel formerly at Burghley House where it was catalogued as by “Lady H. FitzGerald” (correctly, in 1815) and by “Lady Charlotte Boyle” (incorrectly, in 1845, leading to an erroneous inference that the artist was the Lady Charlotte Boyle, Marchioness of Hartington). There is no obvious explanation as to how the pastel entered or left the collections at Burghley.

Independent evidence of Charlotte Boyle’s interest in pastel is provided by Fanny Burney, who (*Diary*, 23.XII.1782) was invited to visit by Charlotte’s mother (a daughter of Sir Charles Hanbury-Williams, who confused the diarist by using her late husband’s adopted name of Walsingham while her daughter continued to use her father’s original family name). The mother was “distractedly fond” of her daughter, whom she addressed at every other instant, incessantly manifesting her affection. Burney was shown Mrs Walsingham’s pictures, chiefly copies of Reynolds or old masters, all in oil. “There were also some Heads in Crayons, & several small figures in Plaister of Paris by Miss Boyle, who inherits her mothers Genius & fondness for painting, & who behaved with great modesty & politeness.” (The sentence is ambiguous, but it appears that the the pastels are by the daughter rather than the mother.) Mrs Delany (*q.v.*) had visited more than a year earlier (6.V.1781), finding Mrs Walsingham “and her agreeable girl surrounded with their ingenious works.” Charlotte took music lessons from Dr Burney. The Burneys and the Boyles were friends of Sir Joshua Reynolds, and Mrs Walsingham was also a friend of the amateur pastellist Georgiana Shipley (*q.v.*).

#### **Bibliography**

Cockayne 1959; *The early journals and letters of Fanny Burney*, ed. Lars E. Troide & Stewart J.

Cooke, Québec, 2012, v, pp. 33, 202ff, 217; *Autobiography of Mrs Delany*, London, 1862, III, p. 18f

Genealogies: [Boyle](#)

#### **Pastels**

J.317.101 Clytie transformed into a sunflower, pstl, 59.7x49.5, inscr. “Charlotte Boyle./1782/aged 13./from a Cast of Clytie” (Burghley House 1815–47. London, Christie’s, 11.XI.1997, Lot 12 repr., est. £1000–1500, b/i; London, Christie’s South Kensington, 5.III.1998, Lot 10 repr., as of Charlotte Boyle by Mary Hoare, est. £600–800, £600). Lit: T. Blore, *A guide to Burghley house*, Stamford, 1815, p. 60 n.r.; as by Lady H. Fitzgerald; W. H. Charlton, *Burghley*, 1847, no. 185 n.r., as by Lady Charlotte Boyle; Jeffares 2006, p. 238 n.r., as of Lady Henry Fitzgerald, by Mary Hoare. A/r antique bust (British Museum GR 1805.7-3.79. Charles Townley 1772–1805; acqu.) φ

