

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## PACK, Faithful Christopher

Norwich 1760 – London 1840

The son of a wealthy merchant from a Quaker family, Pack was initially an amateur artist but turned professional for financial reasons. He was a follower of Sir Joshua Reynolds and of Russell, executing numerous oils, miniatures and drawings after, or inspired by, them. According to his letter to G. F. Bury (21.II.1824), he spent two years with Reynolds from the age of 16, but his “intensity of application to study – not only of Painting but Surgery and Physic so impaired [his] constitution that a remove the country was deemed necessary”, and he travelled to Manchester and Liverpool, where, in 1781, he commenced a series of lectures on painting at the Liverpool Society before returning to Reynolds in London. He exhibited at the Royal Academy in five years: 1786 and 1787, from Adelphi; 1796, from 17 Haymarket; 1822 and 1840, including portraits, topographical and history pictures. He travelled to Dublin, returning to London in 1796; he was also recorded in Bath in 1797, where he gave a series of lectures on the theory and practice of fine art. His connections with Dublin continued, with another (possibly the same) series of lectures in 1802 “designed for the instruction of ladies and gentlemen in the art of drawing and painting”; in these he promised to execute “a portrait, a landscape and a tinted drawing”. In 1808 a group of Irish artists (including Hamilton, Robert West and John Comerford, *qq.v.*) issued a statement to the effect that Pack had succeeded, where Reynolds had failed, in rediscovering the secrets of the Venetian painters Titian and the Bassanos. In his will, made and proved in London, he refers to his house and premises at 33 Dawson Street, Dublin.

The only signed example cited appears to use a mixture in gouache and pastel. Another similar pastel is plausibly attributed to him. Adam Buck (*q.v.*) exhibited a portrait of him in wax crayon in 1796.

### Bibliography

Bénézit; Henry F. Berry, *A history of the Royal Dublin Society*, London, 1915; Cornelius P. Darcy, *The encouragement of the fine arts in Lancashire, 1760–1860*, 1976, p. 138; Oxford DNB; Robin Simon, “New light on Richard Wilson”, *Burlington magazine*, CXXI/916, 1979, pp. 437–9; McGuire 1939, p. 15; Sée 1911; Sloman 2002, p. 202; Strickland 1913; Waterhouse 1981; Wright 2006

### Pastels

J.569.101 Master Charles POSTLETHWAITE in a grey coat in a landscape, pstl, 102x77.5, s “C. Pack Ft” (Sir Tollemache Sinclair. Martin H. Colnaghi; Émile Gross; Xavier Haas; New York, Anderson, 20–21.I.1927, Lot 104 repr., \$225). Exh.: Paris 1919a, no. 145 n.r., as of Charles Pootleisathe φ



J.569.103 Young girl, gch./ppr, 128x93, s v “C. Pack, ft” (Mr O’Connor 1911. Amsterdam, Sotheby’s, 27.IX.2006, Lot 411 repr., attr., est. €2500–3500; Partridge Fine Arts). Exh.: Paris 1911, no. 89. Lit.: Sée 1911, repr. p. 343 Φα

