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**THE MACKRETH FAMILY:  
nineteenth-century artists in  
Newcastle upon Tyne**

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*Fig. 1: The Mackreth family home at 3 High Swinburne Place, Newcastle upon Tyne*

# THE MACKRETH FAMILY: nineteenth-century artists in Newcastle upon Tyne

In the early part of the nineteenth century two members of the Mackreth family, Robert and Harriet, were active artists in Newcastle. In the past, work by Robert Mackreth has been attributed to his father, who was also called Robert.

## ROBERT MACKRETH SENIOR

### *Birth and marriage*

He was born in 1766 and lived in Northfleet, Kent. He married Mary Fullagar, the heir of a Huguenot family living at the Manor House, Gillingham.<sup>1</sup> Their marriage took place at Lambeth, London, and from at least 1798 to 1819 they lived at Vine Street, Westminster.<sup>2</sup>

### *Children*

Mary: born September 1791, died December 1856

Eliza: born October 1792, died April 1857<sup>3</sup>

Robert: born May 1798, died July 1881

Harriet Frances Sophia: born May 1803, died August 1887

### *Occupation*

Some time after 1819 the family moved to Newcastle, where Mackreth had the post of Inspector of Taxes,<sup>4</sup> and took up residence in the newly built 3 High Swinburne Place, where they remained for nearly 30 years.<sup>5</sup> There was a family connection with the north-east, since George Weatherby, an uncle of either Robert or Mary, had been Bailiff to the Duke of Northumberland for the Manor of Tynemouth since at least 1804, and was also living in a house in High Swinburne Place by 1827.<sup>6</sup>

### *Death*

Robert died aged 85 on 19 August 1851 after a 'protracted illness'.<sup>7</sup> His will, written in 1848, was proved in 1851.<sup>8</sup> His executors were his son Robert and his youngest daughter Harriet Frances Sophia.

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<sup>1</sup> Smiles 1889, 438. The marriage took place on 26 March 1790.

<sup>2</sup> Harriet's baptism record and Westminster Rate books.

<sup>3</sup> Mary and Elizabeth: Westminster Baptism records (St Martin in the Fields).

<sup>4</sup> A date of 1823 is given for this move (e.g. Gray 2009, 177) but Robert Mackreth (presumably Senior) is recording as paying rates at Vine Street, Westminster only until 1819; his son seems to have been in Newcastle by 1822.

<sup>5</sup> *Parson and White Directory* 1827; 1841 census; *Ward's Directory* 1850.

<sup>6</sup> Sykes 1866, 21; *Parson's Directory* 1827. He was still living there when he died in 1834: *Durham County Advertiser*, 26 September 1834.

<sup>7</sup> *Newcastle Guardian and Tyne Mercury*, 23 August; *Carlisle Journal*, 29 August.

<sup>8</sup> *Durham Probate Records: pre-1858 original wills and inventories (1851-1857)*: DPRI/1/1851/M1. His date of death is usually given incorrectly as 1860.

## ROBERT MACKRETH JUNIOR

### *Birth and marriage*

He was born on 23 May 1798, in London.<sup>9</sup> He married Caroline Sarah Welch on 13 June 1848 in London.<sup>10</sup> He was 50 years old when he married, and she was ten years younger, and was therefore approaching 40 when she had her first child.

### *Children*

Robert Welch: born 11 February 1849

Frances M: born 31 January 1851

Caroline Eliza: born 29 November 1852<sup>11</sup>

### *Occupation*

While living in Newcastle he resided with his parents and sisters at 3 High Swinburne Place, but continued to visit London, sometimes for extensive periods, staying in rented accommodation at a number of addresses. In 1823 he was living in London for over three months painting and 'studying', and teaching art in his spare time to the nephew of his friend John Buddle who boarded with him for a while.<sup>12</sup> After 1825 his most frequent address in London was 23 Great Smith Street, Westminster, where he lived while organising the engraving of a portrait by his sister in 1830 and which was still listed as Harriett's London address in 1838.<sup>13</sup>

In 1822 he was a committee member of the newly established Northumberland Institution for the Promotion of the Fine Arts in the North of England, based in Newcastle.<sup>14</sup> In 1825 he went on a three-month trip to the Continent to sketch scenes he could publish as a series of lithographs (*The Beauties of the Rhine*, published 1826), funded by subscriptions.<sup>15</sup> Between 1833-4 he is listed in Newcastle trade directories under 'artist'; as a 'portrait painter, etc.' (1833) and 'portrait, landscape & lithographic' artist (1834), with a studio in Royal Arcade,<sup>16</sup> and he gave his occupation as 'artist' in the 1841 census. He was aware it was a precarious profession, and in a letter of 1826 talked about trying for a post in the Tellers Office of the Exchequer, as the short hours would suit him and he would feel better having a 'pension', however small, to rely on, but this apparently never came about and there is no evidence he ever had to rely on paid employment.<sup>17</sup> From 1851 onwards he

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<sup>9</sup> Westminster Baptism records. He tended to take a year or two off his age in the census returns.

<sup>10</sup> Free BMD Marriage Index.

<sup>11</sup> Frances: *Newcastle Courant*, 7 February 1851; Caroline: *York Gazette*, 4 December 1852.

<sup>12</sup> Durham County Record Office NCB I/JP/922-4. John Buddle was the mining engineer and colliery viewer of Wallsend, who was working for the Marquess of Londonderry at this period. He was of similar age to Mackreth Senior, but shared an interest in music with both father and son.

<sup>13</sup> Durham County Record Office NCB I/JP/929; Raines 1857, 176; *The Exhibition of the Royal Academy 1838. The Seventieth*, 61-2.

<sup>14</sup> *Durham County Advertiser*, 7 September 1822, announcing their first annual exhibition. It seems likely this refers to the younger Robert Mackreth, as the Society's president, Edward Swinburne, and fellow committee member, John Dobson, were known friends of Mackreth Junior. If his immediate family were not already living in Newcastle at this time, he might have been staying with his great uncle.

<sup>15</sup> Letters discussing the forthcoming trip and asking Buddle for help in getting subscribers: Durham County Records Office, NCB I/JP/926-930.

<sup>16</sup> *Ihler's Directory 1833*; *Pigot & Co's Directory 1834*.

<sup>17</sup> Durham County Record Office NCB I/JP/931.

described himself as 'living on interest' and as an annuitant.<sup>18</sup>

His interest in art in the public sphere had declined by the late 1830s. In 1848 he was living in Derby, where his eldest child was born, but by January 1851 he had moved to York, where he remained for many years.<sup>19</sup> Here he became involved in music societies and local politics, and gave public lectures.<sup>20</sup> In 1867 he left York and lived in London and Kilburn.<sup>21</sup>

### *Death*

He died at Kilburn on 23 July 1881, aged 83, with a personal estate of £206. His will was proved by his widow Caroline.<sup>22</sup>

### **Works of art**

<i>date</i>	<i>type</i>	<i>title</i>
1820(c)	coloured print?	<b>View of Putney: the junction of Beverley Brook and the Thames</b> <sup>23</sup>
1822	ink/watercolour	<b>Vaulted interior with catafalque</b> <sup>24</sup>
1823	lithograph	<b>Seaham, detached rock in proposed inner harbour to be removed</b> <sup>25</sup>
1824(c)	painting	<b>The entrance to Shields Harbour</b> <sup>26</sup>
1824	painting	<b>Stepping Stones, near Winlaton Mill</b> <sup>27</sup>
	painting	<b>Sheep</b> <sup>28</sup>
1825	lithographs	<b>Baden; Heidelberg;</b> <sup>29</sup> <b>Frankfurt; Salmon fishery; Mayence; St Goar and the Ruins of Rheinfels; Boppard, Stolzenfels Castle;</b> <sup>30</sup> <b>Vautsbery Castle; Bacharach;</b> <sup>31</sup> <b>Oberwesel; Drachenfels</b> <sup>32</sup>
1828	oil	<b>Seaham Harbour, laying of foundation stone, Nov 1828</b> <sup>33</sup>

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<sup>18</sup> Census entries. Under the terms of his father's will he and his sister were put in charge of a family trust involving stocks, funds and securities.

<sup>19</sup> In 1851 at 72 South Prospect Street; in 1861 at 36 The Mount, living next door to his in-laws.

<sup>20</sup> As recorded in local newspapers of the time. He had been interested in music all his life; *cf.* the letters to John Buddle, Durham County Record Office, NCB I/JB/923-4; 926, 929; 932.

<sup>21</sup> In 1871 at 25 North Villas, Westminster; in 1881 at 3 Cambridge Gardens, Kilburn. His son Robert Welch Mackreth was a student at Lincoln's Inn in 1871 and was called to the bar in 1874.

<sup>22</sup> National Probate Calendar (Index of Wills and Administrations), 1858-1966.

<sup>23</sup> Wandsworth Museum. Another print of this scene is dated c.1850.

<sup>24</sup> Metropolitan Museum of Art, acc. no. 66.563.5.

<sup>25</sup> 'Drawn by R.M. for Lord Londonderry in 1823'. Information from: [www.seaham.org.uk/album](http://www.seaham.org.uk/album) 2.

<sup>26</sup> Exhibited at the British Institution in this year: Hall 1982, 220.

<sup>27</sup> Date of exhibition: *Newcastle Courant*, 2 October 1824.

<sup>28</sup> Date of exhibition: *Newcastle Courant*, 2 October 1824.

<sup>29</sup> The original artwork or a lithograph taken from it was later exhibited at Carlisle: *Carlisle Journal*, 9 October 1833.

<sup>30</sup> The original artwork or a lithograph taken from it was later exhibited at Carlisle: *Carlisle Journal*, 9 October 1833.

<sup>31</sup> The original artwork or a lithograph taken from it, entitled 'Market Scene at Bacharach', was later exhibited at Leeds: *Leeds Intelligencer*, 28 June 1834. Mackreth had a further four unnamed pictures in the same exhibition.

<sup>32</sup> Anon. 1826, 370-2. Mackreth stated that he hoped to do a second volume of lithographs from places along the Seine, but this does not seem to have happened.

<sup>33</sup> Information from Christie's auction house. *Morning Post*, 3 August 1831: 'On Monday last the new harbour at Seaham was opened ... The Dinner. At seven o'clock a large party sat down to dinner at

1829	oil	<b>Seaham, inner harbour and temporary crane</b> , 'sketched May 1829' <sup>34</sup>
	oil	<b>Seaham, spur point of piers of inner harbour with coffer dam</b> , 'sketched May 1829' <sup>35</sup>
1829	oil	<b>Seaham, top pier of inner harbour, looking inward</b> , May 1829 <sup>36</sup>
	lithograph	<b>Aydon Castle</b> , drawn by J. Dobson, engraved by RM <sup>37</sup>
1829(c)	painting	<b>Fisher girl</b> <sup>38</sup>
1830(c)	lithograph	<b>Longhurst</b> , drawn by J. Dobson, engraved by RM <sup>39</sup>
	lithograph	<b>Nunykirk</b> , drawn by J. Dobson, engraved by RM <sup>40</sup>
	lithograph	<b>Lilburn Tower</b> , drawn by J. Dobson, engraved by RM <sup>41</sup>
1832pre	lithograph	<b>Chesters, Northumberland</b> , drawn and engraved by RM <sup>42</sup>
	lithograph	<b>Mitford Castle keep</b> <sup>43</sup>
	lithograph	<b>Mitford Castle remains</b> <sup>44</sup>
	lithograph	<b>Chesters, with Chollerford bridge in the foreground</b> , drawn and engraved by RM <sup>45</sup>
1832	watercolour	<b>Seaham Harbour</b> <sup>46</sup>
	lithograph	<b>Reveley Tomb</b> , drawn by RM, engraved by R. Mitford <sup>47</sup>
	oil?	<b>R. Grainger</b> , full-length portrait <sup>48</sup>
1833	painting	<b>A monk at his devotions</b> <sup>49</sup>
1836	drawing	<b>Glaciers, Switzerland</b> <sup>50</sup>
	painting?	<b>Calder Bridge, Cumberland</b> <sup>51</sup>

Seaham Hall.... [Amongst those present was] Mr Mackreth, who had decorated the dining room with masterly sketches of the progress of the harbour from its commencement.'

<sup>34</sup> Information from Sunderland Museum and Winter Gardens, under acc. no. TWCMS: B9188.

<sup>35</sup> Information from Sunderland Museum and Winter Gardens, under acc. no. TWCMS: B9189.

<sup>36</sup> Information from Sunderland Museum and Winter Gardens, under acc. no. TWCMS: B9190.

<sup>37</sup> Hodgson 1832, p. viii. J. Hodgson writes about this print to Mackreth (13 October 1829: Raine 1857, 163, 295). Print: Laing Art Gallery, acc. no. TWCMS: H9464. The architect John Dobson had been known to Mackreth since at least 1822 when they were fellow committee members on the Northumberland Institution for the Promotion of the Fine Arts.

<sup>38</sup> Exhibited at the British Institution in this year: Hall 1982, 220.

<sup>39</sup> Hodgson 1832, p. vii. J. Hodgson writes that he has received the plate on 23 March 1831: Raine 1857, 199.

<sup>40</sup> J. Hodgson writes that he has received the plate on 23 March 1831: Raine 1857, 199, 295. Hodgson 1832, p. viii. Print: Laing Art Gallery acc. no. TWCMS: D4823.

<sup>41</sup> J. Hodgson writes that he has received the plate on 23 March 1831: Raine 1857, 199. Hodgson 1832, p. viii. Print: Laing Art Gallery, acc. nos H12690, J9516, J9529.

<sup>42</sup> Print: Laing Art Gallery acc. no. TWCMS: H12451. J. Hodgson asks Mackreth for a copy 'in royal size' in a letter dated 21 November 1832: Raine 1857, 295. Hodgson 1832, p. viii.

<sup>43</sup> J. Hodgson asked Mackreth for a copy of the plate 'in royal size' in a letter dated 21 November 1832: Raine 1857, 295. Hodgson 1832, p. vii.

<sup>44</sup> J. Hodgson asked for a copy of the plate 'in royal size' in a letter dated 21 November 1832: Raine 1857, 295. Hodgson 1832, p. vii.

<sup>45</sup> Hodgson 1832, 16. Print: Laing Art Gallery, acc. nos TWCMS: J12422 and J12438.

<sup>46</sup> Sunderland Museum and Winter Gardens acc. no. TWCMS: K15199.

<sup>47</sup> Hodgson 1832, p. vii. Print and original copperplate: Laing Art Gallery, acc. nos TWCMS: 200.3165 and 200.3166.

<sup>48</sup> *Newcastle Journal*, 3 August 1833: Grand dinner and presentation of plate to R. Grainger. 'The tokens of respect also included a full length portrait of Mr Grainger, admirably executed by Mr R. Mackreth and mounted in a splendid gilt frame ... In order to gratify the friends of Mr Grainger, the portrait has been removed to Mr Mackreth's apartments in the Arcade, for their inspection'.

<sup>49</sup> Exhibited at Carlisle Academy in this year: Hall 1982, 220.

<sup>50</sup> Exhibited in Newcastle: *Newcastle Courant*, 27 February 1836.

1866	painting	<b>Morning</b> <sup>52</sup>
?	lithograph	<b>House and parks at Woolsington</b> , drawn and engraved by RM <sup>53</sup>
?	lithograph	<b>View of The Spital from the north</b> , drawn and engraved by RM <sup>54</sup>

### Books

1826 *The Beauties of the Rhine: in a series of Twelve Lithographic Views, Drawn from Nature and on Stone, Executed by Robert Mackreth*, London<sup>55</sup>

1834 *The Beauties of Dinsdale in Views Drawn from Nature and Lithographed by R. Mackreth*, London and Newcastle

### Correspondence

Various letters to Robert Mackreth to the Rev. John Hodgson are published in Raine 1857. Original letters from him survive in John Buddle's papers at Durham County Record Office.

### The two Robert Mackreths

Art works by 'Robert Mackreth' have been attributed in reference works to Mackreth Senior (1766-1860) [sic],<sup>56</sup> but they were in fact produced by Mackreth Junior (1798-1881) during those years in his early thirties when he set up as a professional artist. A series of letters from 'Robert Mackreth' to John Buddle preserved in Durham County Record Office are written by the son, since in one he describes Harriet as his sister. Some refer to arrangements Mackreth is making to travel to the Continent in 1825 to produce images for *The Beauties of the Rhine*; ironically he writes that 'I am undertaking it to make my name more known'.<sup>57</sup> A letter in the same handwriting refers to sending the 'Seaham pictures' to the Marquess of Londonderry in London, and his hope that he would be summoned to explain them if they were shown to the King.<sup>58</sup> A single letter to Buddle from Robert Mackreth Senior refers to their common interest in music.<sup>59</sup>

The biography of Rev. John Hodgson by J. Raine<sup>60</sup> includes numerous letters to 'Robert Mackreth', which had been made available to Raine by the younger Mackreth.<sup>61</sup> These also relate to the son as they always refer to Harriet as 'your sister'. She produced a portrait that was used as the basis for the frontispiece of Hodgson's work *The History of Northumberland*, and Robert also supplied a number

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<sup>51</sup> Exhibited in Newcastle: *Newcastle Courant*, 27 February 1836.

<sup>52</sup> Date exhibited: *Yorkshire Gazette*, 27 October 1866.

<sup>53</sup> Laing Art Gallery, acc. no. TWCMS: H12539.

<sup>54</sup> A house called The Spital, at Hexham: Laing Art Gallery, acc. no. TWCMS: H12462.

<sup>55</sup> *La Belle Assemblée*, vol. 3, p.90; Anon. 1826, 370-2.

<sup>56</sup> Cf. Hall 1982, 219.

<sup>57</sup> Durham County Record Office, NCB I/JB/926.

<sup>58</sup> Durham County Record Office, NCB I/JB/934.

<sup>59</sup> Durham County Record Office, NCB I/JB/925. This is written in a different handwriting, and is the only letter Buddle identifies as coming from 'R. Mackreth, Esq,' rather than just plain 'R. Mackreth'.

<sup>60</sup> Raine 1857.

<sup>61</sup> Raine 1857, 159 footnote.

of illustrations for this work, some of which are mentioned in the same letters.<sup>62</sup> One of the letters, dated 20 November 1830, which refers to Mackreth's involvement in getting the engraving made of his sister's portrait of Hodgson, was addressed to him at Seaham, where he was presumably occupied with the sketches documenting the development of the harbour there.

It is not clear that the elder Robert Mackreth ever produced any public works of art.

## **HARRIET FRANCES SOPHIA MACKRETH**

### *Birth*

She was born in London on 12 May 1803. She was the only child in the family to be given middle names, and it seems possible this was in honour of some family member or benefactor, especially as she was 10 years old when she was baptised, rather than an infant.<sup>63</sup>

### *Children*

She never married.

### *Occupation*

Harriet Mackreth painted portrait miniatures, both from life and copying existing works. It is unclear whether she ever charged a fee for her work. In 1829 she painted a miniature of John Hodgson that was engraved by E. Scriven and included as a frontispiece in Volume 3 of Hodgson's *History of Northumberland*. Hodgson remarked that the miniature was painted expressly for the volume 'at her own particular request, and gratuitously presented to the author'. In a letter to her brother he records his 'very sincere wish that the publication of the portrait may in some measure be the means of procuring to your sister, Miss H. F. S. Mackreth (the ingenious artist who painted the miniature from which it is taken) all the employment she can wish in the beautiful art in which she has much pleasure'.<sup>64</sup>

She first exhibited her work in a Royal Academy exhibition in 1828, and had works in another 12 of their exhibitions, up to the year 1842.<sup>65</sup> She also entered her works in more local exhibitions in Newcastle, Leeds and Carlisle.<sup>66</sup>

She lived with her family at 3 High Swinburne Place for almost 30 years, until her father died in 1851. Although she was the youngest child, she was made executor of his will with her brother Robert; the will deals with family trusts and Mackreth Senior's personal household possessions which were to be enjoyed by Harriet's mother

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<sup>62</sup> Raine 1857, 163, 199. Letter dated 13 October 1829 refers to both the sister and the engraving of Aydon Castle; letter dated 23 March 1831 refers to both sister and the plates of Longhurst, Nunykirk and Lilburne.

<sup>63</sup> Baptized 30 November 1813.

<sup>64</sup> Letter dated 16 March 1832: Raine 1857, 243. The biography of J. Hodgson by Raine includes a number of letters about the portrait and its engraving.

<sup>65</sup> She also exhibited in the Suffolk Street Gallery, London in 1829: Hall 1982, 219.

<sup>66</sup> For example, Northern Society: *Leeds Intelligencer*, 17 June 1830; Institution for the General Promotion of the Fine Arts: *Newcastle Journal*, 8 September 1832; Northern Academy, *Newcastle Journal*, 6 September 1834 and 11 July 1835; Carlisle Academy: Gray 2009, 177.



during her lifetime, and then divided between their three daughters.<sup>67</sup> Within a couple of months the house in High Swinburne Place was advertised for rent and Harriet moved with her mother and two sisters to York, where her brother already lived with his wife and children. Harriet does not appear to have continued painting portraits after she moved away from Newcastle, perhaps because much of her business had been carried out with the help of her father or her brother (who was not involved in art while living in York).

Harriet's mother died in 1852 and her sisters in 1856 and 1857.<sup>68</sup> Harriet had been living in 18 South Parade from 1855 or early 1856, and was still resident there in 1871, with a woman called Mary Twigg and two servants.<sup>69</sup> She died there, aged 85, on 15 August 1887, leaving an estate of £255.<sup>70</sup>

## Works of art

Key

cat = Royal Academy catalogue numbers<sup>71</sup>

exhib = year exhibited

paint = year painted

<i>date</i>		<i>title</i>	<i>R. A. cat.</i>
1828	exhib	<b>A lady</b>	(cat. 689)
1829	exhib	<b>A lady</b>	(cat. 777)
	exhib	<b>A lady</b>	(cat. 917)
	paint	<b>The Rev. John Hodgson, MRLl, vicar of Kirkwelpington and Historian of Northumberland</b> <sup>72</sup>	(cat. 706)
1830	exhib	<b>Mrs W. Davidson of Dundee</b>	(cat. 841)
	exhib	<b>John Dobson, Esq., architect of Newcastle</b>	(cat. 926)
1830?	exhib	<b>George Weatherby, Esq.</b> <sup>73</sup>	
1831	exhib	<b>Master F. J. Barney</b>	(cat. 758)
	exhib	<b>J. F. Shepherd, Esq.</b>	(cat. 914)
1832	exhib	<b>The children of Lionel S. Beale, Esq.</b>	(cat. 811)
	exhib	<b>John Adamson, Esq., FSA, FLS and MROL etc. of Newcastle upon Tyne</b>	(cat. 837)
	paint	<b>A naval officer</b> <sup>74</sup>	
1833	exhib	<b>Captain H. West, RA</b>	(cat. 812)
1833?	paint	<b>Lady Londonderry</b> <sup>75</sup>	
	paint	<b>Lord Seaham</b> <sup>76</sup>	

<sup>67</sup> *Durham Probate Records: pre-1858 original wills and inventories (1851-1857)*: DPR1/1/1851/M1.

<sup>68</sup> Mary Mackreth Senior: *Newcastle Courant*, 17 September 1852; Mary Junior: *Yorkshire Gazette*, 13 December 1856; Eliza: *York Herald*, 11 April 1857.

<sup>69</sup> 1871 census.

<sup>70</sup> England and Wales, National Probate Calendar (Index of Wills and Administrations), 1858-1966.

<sup>71</sup> Annual catalogues and Graves 1906.

<sup>72</sup> Exhibited at the Royal Academy in 1830.

<sup>73</sup> Information from Phyllis Arnold Gallery Antiques. A handwritten label on the back reads: 'portrait of my great uncle Weatherby Esq. of Tynemouth, painted by Miss H. Mac[k]reth and exhibited at the Royal Academy in the year 1830' (not listed in Graves 1906). Weatherby (c.1748 - 20 September 1834: *Durham County Advertiser*, 26 September 1834) was Bailiff to the Duke of Northumberland for the Manor of Tynemouth, and lived at High Swinburne Place (house number unknown: *Parson's Directory* 1827) and Tynemouth, possibly at the Manor House (*Pigot's Directory* 1834).

<sup>74</sup> Information from Sotheby's auction house.

<sup>75</sup> Copy of a portrait seen in London: mentioned in letter from Robert Mackreth to John Buddle, general manger to Lord Londonderry, Durham County Office NCBI/JB/935.

1834	exhib	<b>John Anderson, Esq.</b> , Cox Lodge, Northumberland	(cat. 619)
	exhib	<b>George Carr, Esq.</b> of Newcastle upon Tyne	(cat. 820)
	exhib	<b>Joseph Lamb, Esq.</b> <sup>77</sup>	
	exhib	<b>William Chapman, Esq.</b> , Newcastle <sup>78</sup>	(cat. 692)
1835	exhib	<b>Mrs W. Clarke</b> , Budle House, Belford, Northumberland	(cat. 630)
1836	exhib	<b>Richard Hodgson, Esq.</b> , Elswick, Northumberland	(cat. 724)
1836	exhib	<b>Henry George</b> , eldest son of Hedley Vicar, Esq., Newcastle	(cat. 864)
1838	exhib	<b>James Jeremy</b> , only son of the late Rev. James Taylor, Newcastle on Tyne	(cat. 884)
	exhib	<b>Rev. P. P. Gilbert</b> , minister of St Mary, Haggerston <sup>79</sup>	(cat. 968)
1839	exhib	<b>Mrs Hughes</b>	(cat. 728)
	exhib	<b>Miss Hedley</b>	(cat. 957)
1840	exhib	<b>Richard Hodgson, Esq.</b> , MP for Berwick-upon-Tweed, with a favourite pointer dog	(cat. 692)
1842	exhib	<b>A lady</b>	(cat. 764)
	paint	<b>Captain Henry Tristram Beresford</b> , of the 71st Regiment of Foot <sup>80</sup>	
	paint	<b>Miss Buddle</b> <sup>81</sup>	
1849	paint	<b>Thomas Pigg</b> <sup>82</sup>	
1852	paint	<b>Elizabeth Ann Adamson, née Benson in 1841</b> <sup>83</sup>	

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<sup>76</sup> Courtesy title of the eldest son of Lord Londonderry's second marriage: Orde 2013, 19, fn 7. He was about 12 years old in 1833. Copy of a portrait seen in London: mentioned in letter from Robert Mackreth to John Buddle, general manager to Lord Londonderry, Durham County Office NCBI/JB/935.

<sup>77</sup> Exhibited at Newcastle: *Newcastle Journal*, 6 September 1834.

<sup>78</sup> Exhibited at Newcastle: *Newcastle Journal*, 6 September 1834; exhibited at the Royal Academy in 1835.

<sup>79</sup> Information from Lincoln Joyce Fine Art.

<sup>80</sup> Information from Phillips' auction house.

<sup>81</sup> A surviving letter from Harriet to John Buddle accompanied a gift of a miniature of 'his late lamented sister' painted from memory. This was no doubt Ann Buddle (to whom he was very close) who kept house for him at Wallsend until she died on 15 June 1841. A few days after Harriet sent him the miniature Buddle invited all four of the younger Mackreths to his house at Pensher (a colliery at Penshaw), apparently asking to see more of her miniatures. Durham County Record Office, NCBI/JB/921 and 936.

<sup>82</sup> Information from Christie's auction house.

<sup>83</sup> Watercolour, bodycolour and ivory, Laing Art Gallery, acc. no. TWCMS: P1101, copy of an original miniature by W. Ross, now in the Victoria and Albert Museum, acc. no. P.17-1955.

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