

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

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HOARE, William, RA

Eye, Suffolk .XII.1707 – Bath 10.XII.1792

William Hoare “of Bath” was the son of a farmer and land agent, John Hoare, and is said to have been born near Eye in Suffolk, although no baptismal record has been found (the date given in the Bath Abbey memorial is consistent with the age given in the memorial at St Swithin’s Walcot, Bath if he was born in the last few weeks of 1707). His father moved to Berkshire soon after. A sister, Hannah, married a Huguenot silversmith, Peter Russel. (After Hannah’s death in 1749, Peter married Elizabeth Deards, widow of Paul Daniel Chenevix, another goldsmith; they ran the celebrated Chenevix’s Toy Shop in Charing Cross, and Elizabeth had leased Strawberry Hill to Horace Walpole in 1749).

William Hoare was in London in the 1720s where he is believed to have studied with Giuseppe Grisoni, and in 1728 he travelled with him to Italy, passing through Genoa and Florence. In Genoa on 23.XI.1730, Sir Charles Hanbury Williams provided Hoare with a letter of introduction to Francis Colman, the British resident in Florence (the result was a pastel of Colman which, like the Rosalba portrait of him, has been lost since the diplomat’s son’s sale in 1795). When in Rome Hoare studied (alongside Pompeo Batoni) under Francesco Fernandi “Imperiali”. Here the work of Luti would have been well known, but Rome also gave Hoare the opportunity to befriend a number of future patrons and contacts, among them the bear-leader Joseph Spence (in Rome in 1732 with the future Duke of Dorset, and later with Lord Lincoln). Most sources interpret Vertue’s notes as implying that Hoare remained in Italy for some nine years, returning to London c.1739, but a painting of the African slave Ayuba Suleiman Diallo, called Job ben Solomon, executed in London in 1733 according to the inscription *verso* (Doha, Orientalist Museum; dep.: London, NPG) suggests a much shorter stay, between 1729 and 1732, with the possibility of a second journey from which he returned c.1739. (According to Thomas Bluett’s 1734 *Some memoirs of the life of Job the son of Solomon...*, p. 50, Hoare first finished the face before asking the sitter what dress he wanted to be shown in.) A handful of etchings from this period bear his name.

In any case Hoare decided to settle in Bath in the late 1730s. (A poem “To Mr H—e at Bath on painting Miss B—’s picture” appeared in the *Gentleman’s magazine* in .II.1738, p. 98: Hoare is compared to Apelles, who fell in love with his sitter.) This was a wise move; as in Carriera’s Venice, the market in Bath was ideal for portraits of wealthy visitors with the leisure for sittings (at least the few required for pastels), and the novelty and convenience of the medium allowed Hoare rapidly to establish a successful practice. George Vertue noted that Hoare charged 5 gns for a pastel, or 8 gns framed and glazed in 1738;

in 1742, he held him responsible for the rage for the “darling modish study” of crayon painting; by 1749 Hoare “has had better success than any other painter there [Bath] before him”. Vertue’s prices (much quoted since) were of course at the start of Hoare’s career: much later a set of four fancy pictures were invoiced to Lady Ailesbury for 60 gns including frames and glass. Bath subsequently attracted other portraitists: Thomas Worlidge arrived in 1754; Gainsborough was there between 1759 and 1774; Joseph Wright followed, but found that the demand was for crayon portraits, not oils. Thomas Lawrence started his career producing pastel heads for a guinea each.

On 4.X.1742 at Lincoln’s Inn chapel in London Hoare married Elizabeth Barker (1719–1793: was she the Miss B— of the 1738 poem?). The service was conducted by Rev. Richard Chenevix (*Lincoln’s Inn Register of Admissions*, 1896, II, p. 621), later bishop of Waterford, brother of the Paul Daniel Chenevix with whom Hoare was indirectly connected. Elizabeth was the daughter of the goldsmith Joseph Barker (1680–1768), Paul Daniel Chenevix’s executor. Hoare’s neighbour in Bath was Paul Bertrand, a Huguenot goldsmith and toyman in Bath whose second wife, Mary Deards, was the sister of Elizabeth, Paul Daniel Chenevix’s widow. (The rates books show Hoare in Barton Street from 1742; Hoare was an executor of Bertrand’s will in 1755.) That these relationships mattered may be seen in an inscription on the back of [J.395.1178](#) in Hoare’s own hand, under the sitter’s name: “Enquire of Mr Chevenix [sic] where he lives”: presumably the sitter had been introduced to Hoare by Paul Daniel Chenevix, who had his London address after the sitter had left Bath.

Two of Hoare’s four surviving children, Mary and Prince (*qq.v.*), became artists. Hoare was exceptionally well educated (“not only the most virtuous, friendly and inoffensive of men, but one of the best classical scholars both in Greek and Latin with whom I was ever acquainted”, according to the rector of Claverton), and appears as a subscriber to numerous scholarly publications of the day. He was evidently at ease socially, and in 1742 he was made a governor of the new Bath Mineral Water Hospital – a useful source of commissions (Lord Chesterfield became president of the Hospital in 1744). Among artists, Alexander Cozens was a particular friend of; several letters survive (Walpole Society 1927, pp. 91ff). Hoare built up a particular following among statesmen such as the Pitt, Grenville and Pelham families. The banking Hoares (unrelated until the artist’s daughter Mary married into the family in 1765) were also important patrons, and a large number of his pastels survive at Stourhead – among them a copy of a painting then thought to be by Rubens at Wilton, commissioned in 1762 for the very considerable sum of £200. Henry Hoare’s daughter married the Earl of Ailesbury and a group of portraits remained at Savernake until 2011. (A bill from 1769 is in the archives.)

Although Hoare remained based in Bath until his death, he may have retained an apartment in London: records of the Sun Fire Office (London Metropolitan Archives) indicate that “Prince

Hoare and William Hoare, Gents” insured a building on the south side of Golden Square on 26.IX.1781, and Prince was recorded as rate payer there in 1782.

Hoare died at 6 Edgar Buildings, Bath on 10.XII.1792. His will (in which he describes himself as a “limner”) left everything to his wife, but as she died the following year, probate was granted to their eldest son, also William (1752–1809). He in turn died without completing the process, which was then assigned to an official nominee. According to the Index of Bath artists, Hoare’s fortune amounted to £37,000, of which Prince Hoare received £25,000 and Mary, by then widowed, £8000.

His own art collection was sold after his wife’s death (12.XII.1793), by Mr Plura on 18.II.1794. It included, as well as a couple of Rosalbas, a so-called cartoon of the *Murder of the Innocents* thought to be by Raphael; it was offered after Prince’s death to the Royal Academy but rejected, but its prestige at the time must have been considerable.

As he did not reside in London (apart from a short period from 1751 before returning to Bath), he played little part in the official art establishment, although he did exhibit a couple of items at the Society of Artists in 1761 and 1762. In 1769 he became a member of the Royal Academy (along with Zoffany he was nominated personally by the king), exhibiting from 1770 to 1779, when he effectively (if not completely) retired. His contributions included more oil paintings than pastels, although the latter predominate in the salerooms, suggesting that the bulk of his work was in this medium, but that he regarded oil paintings as more suited to public exhibition. Oil was also employed for a number of his portraits of statesmen. Hoare unusually made portrait drawings, both in black chalk and in the red more favoured by the French school.

Hoare’s interest in pastel may have been developed in response to works by Carriera (he made a number of lightly mythologised genre pieces in imitation) and (as suggested more plausibly by Newby in Hoare 1990) by Luti, but his portraiture is essentially in the English tradition of Richardson. It is thought that Hoare planned a trip to Paris and The Netherlands c.1750, and, although cut short by the death of a sister, he may have reached Paris. Thereafter greater attention to background, lighting and colour is evident in the work. He never signed (although several examples are inscribed directly on the back of the canvas with the customer’s name and location for dispatch, in a flowing italic hand that matches the autograph inscription on Hoare’s drawing of his friend Zincke in the British Museum).

There is considerable variation in quality among the innumerable pastels attributed to him, which probably include works by Knapton, Cotes and Pond. Their early works can at times be very similar, but generally Hoare’s pastels are distinguished by clearer colours than Knapton’s (the penchant for acidic reds and yellows is reminiscent of Luti); the pastel is applied thinly and can be dry; most of Hoare’s pictures in the medium lack the subtlety and depth of colour of

Cotes's mature work. Many of his features are stylised, notably the rosebud mouths of his female sitters. His portrait of Pope, executed around 1743, is probably his best known image, with multiple versions and copies. Prince Hoare mentioned to Joseph Farington that "when Pope sat to His Father for a Portrait, He showed an anxiety to conceal the deformity of his person, & had a cloak thrown over his shoulders, & while Mr Hoare was painting that part of the picture He came behind Him & said He need not be very particular about the Shoulders", which may in part account for the uncharacteristic appearance, verging on crudeness, of surviving versions of this icon. It is far exceeded in finish by the Bath self-portrait, whose accurate drawing, subtle colouration and effective modelling would have served as an excellent advertisement (two versions remained in his studio until his death). Portraits of Chesterfield and Newcastle similarly rise high above the general level of his work. These examples belie the judgement of Egerton 1991, who, while conceding that the Stourhead pastel of Henry Hoare the Magnificent could stand comparison with Liotard, dismisses the rest of the artist's oeuvre as "dignified blandness", "diluted with mineral water".

Among notable contemporary records should be mentioned the visit to Hoare's studio of Dorothy Richardson (1748–1819) of her journey to Bath (manuscript in her copy of the *New Bath guide*, 1770, transcribed Belsey 1987, who does not identify her as the travel writer and granddaughter of the physician and botanist Richard Richardson):

We went down Gay Street, & thro George Street, to Edgars Buildings to see Mr: Hoares Crayon Pictures. In the first Room are his four Children – 1st Miss Hoare leaning upon a Drawing Book – 2d A little Boy with a Top in his Hand – 3d A Girl Reading & 4th A Child holding a Portcrayon & a paper with A B C & some rough Lines upon it, to show it learnt its Letters & to draw at the same time. – A Madona in Scarlet Drapery in the stile of Carlo Maratti very fine. – A Venus looking up – The Choice of Hercules he is in the middle, with Virtue on one side, & Pleasure on the other, he leans to the former whose graceful Majesty is finely express'd, & as Mr. Hoare excels in Venus's the Beauty of the latter is enchanting: The Three Heads are put in one Gilt Frame, but divided by a very narrow Gold Moulding as I imagine a Glass could not be got large enough for the whole. – A Figure in Miniature sleeping upon a Couch. – & a great many other Fancy Pieces all exceedingly fine, I believe he is the best Crayon Painter in the Kingdom, & I can form no higher Idea of that Art, either as to Delicacy Colouring or expression than what I saw in his Pictures, which if they do not reach perfection, I am sure are very near it. – In another Room In oil, Lord & Lady Chatham at full length in their Robes – The present Duke of Newcastle 3 Qrs – Mr. Henry Pelham Do – & Lord Chesterfield Do - Three of Mr. Hoares Children (two Boys and a Girl) in one piece half length In Crayons, Lady Lincoln in a Hat & Cloak – An Officer, the Countenance very expressive, & a Number of Beautiful Fancy Pieces, particularly a Woman in an Oval Frame with her Hand round her neck.

Eliza Orlebar wrote from Bath to her sister Constantia, 13.IV.1774, having the day before visited Hoare and Gainsborough: "They are both admired for their art; but I say I greatly preferred the portraits by the latter as they are such very great likenesses." The pastellist John Warren (*q.v.*, letter, 23.XI.1776) noted only that he was "reckon'd stiff and reserv'd." Philip Thicknesse (1778) records Hoare's long residence in Bath which had "made his Genius for painting in Crayons, and Oil, universally known; and when Genius and moral Character are united in the same Man, he becomes doubly respectable; and

in this Predicament Mr Hoare has stood in our Memory upwards of Thirty Years"; he goes on to describe how Beau Nash's house was furnished "with the Beauties of the Age, painted in Crayons, chiefly by the ingenious Mr Hoare." His prolific output and his influential clientèle assure him an important place, particularly if measured by the holdings in English stately homes.

Monographic exhibitions

Hoare 1990: *William Hoare of Bath*, Victoria Art Gallery, Bath, 3.XI.–8.XII.1990. Cat. Evelyn Newby

Bibliography

V. & L. Adair 1971; Alexander 2021; Belsey 1987; Bénézit; Brett 2014; Brett 2016, pp. 23–31; Alexander Chalmers, *The general biographical dictionary*, London, 1814; Edinburgh 2008; Edwards 1808, pp. 166ff; Egerton 1991; Farington 1923, II, p. 190; Grove 1996; Holbrook 1973; National Archives, will, PROB 11/1245; Newby 1986; Oxford DNB; R. B. Peake, *Memoirs of the Colman family*, London, 1841, I, p. 21; Martin Postle, *Apollo*, XI.1990, p. 349; Sée 1911; Simon 1998; Sloman 2002; Stewart & Cutten 1997; Thicknesse 1778, pp. 48, 81; Waterhouse 1978; Waterhouse 1981; Whistler 2009, pp. 197f; Wiltshire and Swindon archives, 383/907, Hoare of Stourhead papers, letter 5.VI.1760; Savernake papers, 9/35/167; Whitley 1928; Wimsatt 1965; Wright 1940; Wright 2006; Index of Bath artists

GENEALOGIES [Hoare](#)

Salons critiques

Anon., "Catalogue of pictures...now exhibiting at the Royal Academy", *The London chronicle*, 6.V.1772, p. 452:

114. A Portrait of a Boy, whole length [oil]. 115. Ditto of a Boy, in the character of a Cupid [pstl]. 116. Prudence instructing her Pupil. 117. A Diana, by W. Hoare. The first of these [in oil] is an agreeable picture; the others [in pstl] are glaringly coloured, and the degradation of the tints executed without harmony.

Pastels

J.395.1001 SELF-PORTRAIT, pstl, 50x38, 1742 (Bath, Royal National Hospital for Rheumatic Diseases. Desc.: Prince Hoare; legs 1834). Exh.: Hoare 1990, no. 1; Bath 2002, no. 6 repr. Lit.: V. & A. Adair 1971, p. 185 repr.; Mary Holbrook, "Painters in Bath in the eighteenth century", *Apollo*, XCVIII, 1973, pp. 375–84 repr.; Redford 1996, fig. 41; Levey 2005, p. 46, pl. 24; Whistler 2009, fig. 200, fig. 18, p. 42 repr.; Brett 2014, p. 202 repr. Φσ

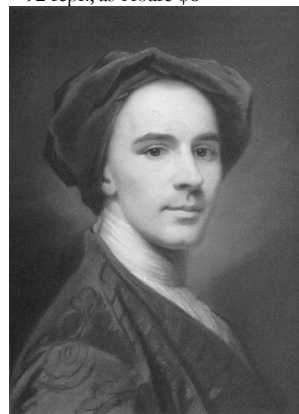


Zoomify

Photo courtesy Royal National Hospital for Rheumatic Diseases NHS FT

J.395.1004 ~variant, pstl/ppr, 51x39 (London, Royal Academy, inv. 03/674. Legs Prince Hoare 1834). Exh.: Cotes 1971, no. 1, as by Cotes. Exh.: Nottingham 1959, no. 16. Lit.: William Sandby, *History of the Royal Academy of*

Arts, London, 1852, II, 409; *Royal Academy, Diploma Catalogue*, 205 repr.; Johnson 1976, rejected no. 17, ??Cotes; Shawe-Taylor 1990, p. 92 repr., as Hoare Φσ



J.395.1006 ~version (Lewis family 1905). Lit.: Hoare 1990, p. 21 n.r.

J.395.1007 SELF-PORTRAIT, m/u (Robert Dingley). Lit.: Vertue IV, p. 161

J.395.1008 Countess of ABERGAVENNY, née Henrietta Pelham (1730–1768), as Cleopatra, pstl/ppr, 59.7x44.2, inscr. κ "Henrietta wife of George..." (Marquess of Abergavenny; London, Sotheby's, 10.VII.1986, Lot 61. London, Christie's, 6.VI.2002, Lot 13 repr., est. £4–6000, £4800; English PC; London, Sotheby's, 14.VII.2010, Lot 47 repr., est. £3–5000, £11,250)Φσ



Photo courtesy Christie's

J.395.1011 Mrs Richard ACLAND, née Ann Burrell (1696–1771), pstl, 57x47 ov. (Stourhead, National Trust, inv. 730766, STO/D/257). Attr. Φ



Photos courtesy National Trust

Acland, v.q. Hoare

Adlercron, v. Molyneux

Lady Dungarvan, later Countess of AILESBUURY, née Susanna Hoare (1732–1783) (Savernake; London, Sotheby's, 4.VII.2012, Lot 164 repr., as by William Hoare). Lit.: Jeffares 2006, p. 240Biii, as by William Hoare [v. Mary Hoare]

~pseudo-pendant: father, Henry Hoare, q.v.

J.395.1016 ~[?Lady AILESBUURY], lady in a yellow dress with a large hat, pstl, 61x45.8 (London, Bonhams, 9.III.2004, Lot 35 repr., as follower of Russell, unidentified, est. £800–1200, b/i; Bonhams Knightsbridge, 25.V.2004, Lot 83 repr., est. £300–500, b/i; Bonhams Knightsbridge, 12.X.2004, Lot 42 repr., £215) [new attr., ?; new identification] φαδν



J.395.1018 Charles Brudenell-Bruce, Lord Bruce, Earl, 1st Marquess of AILESBUURY (1773–1856), KT, as a child, pstl, 58.7x44.3 (Bath, Victoria Art Gallery. Savernake; London, Sotheby's, 7–8.VII.2011, Lot 288 repr., est. £6–8000, withdrawn; London, Sotheby's, 4.VII.2012, Lot 162 repr., est. £6–8000, £9000 [=£11,250]). Lit.: *Art quarterly*, Winter 2012, p. 76 repr. φσ



J.395.102 Sir Jeffrey, later Baron AMHERST (1717–1797), general, m/u (New York, 4.II.1931, \$275)

[??]Lady AMHURST (*Stansted Mountfitchet*, G. E. Swarder & Sons, 3.II.2004, Lot 256 repr., as by Hoare) [a/r Hogarth, Mrs Hogarth]

George, 1st Baron ANSON, admiral [v. Cotes]

Sir Thomas ASTON, 4th Bt (Miss Hinckley 1933. London, Sotheby's, 1976, as by Hoare; The Carlton Gallery, Cheltenham. Melbourne, Sotheby's, 25.VIII.1997, Lot 36 repr., attr. Hoare) [v. Cotes, Sir Richard Aston]

Aston, v.g. Brodie; Walmsley

J.395.1024 [??]Colonel Theodore ATKINSON (1697–1779), governor of New Hampshire, pstl, olim as Copley (Mrs Walter Atherton, Boston. PC 2023). Lit.: Prown & Wheeler 1938, p. 257 n.r., ??Copley [new attr. 2023] φδν



Mrs Hannway Ballach, v. Pond, Mrs Thomas Balack

J.395.1026 Sir Henry BANKES, Kt 1762 (1711–1774), sheriff and alderman of London, pstl, 60x44; & pendant: J.395.1027 spouse, née Frances Pembroke (1728–1806), pstl, 60x44 (Belton House, National Trust, inv. 436048.1/2, cat. no. 87/88). Lit.: Tinniswood 1992, no. 130/128 n.r. φ



Marchioness of BATH, née Lady Elizabeth Cavendish-Bentinck (Welbeck, Portland collection, G.0353). Lit.: Goulding 1936, no. 353 n.r., attr. Hoare [v. Pond]

J.395.1031 The Hon. Benjamin BATHURST (c.1711–1767), pstl, 58.5x44.5 (Earl Bathurst). Attr. φ



J.395.1033 One of the daughters of the 1st Earl BATHURST, ?Lady Jane Buller, ??Lady Susan Bathurst, pstl, 60x43 (Powderham Castle, Earl Bathurst, cat. no. 54). Attr. [?attr.; cf. Cotes] φαδ



J.395.1035 One of the daughters of the 1st Earl BATHURST, Lady Frances Bathurst (1708–1756), ∞ 1^o 1731 William Wodehouse; 2^o James Whitshed MP, ??Lady Susan Bathurst, in a blue dress with yellow wrap, pstl, 61x45.7 (Earl Bathurst, cat. no. 55; desc.: London, Christie's, 22.VII.2020, Lot 73 repr., with pseudopendant, J.597.1545, est. £5–8000, b/i) φ



J.395.1037 One of the daughters of the 1st Earl BATHURST, ?Lady Jane Buller, ??Lady Tryphena Bathurst, pstl, 57x43 (Earl Bathurst, cat. no. 56). Attr. φαδ



v.q. Courtney, s.v. Pond

J.395.104 Lady Beauchamp [?Lady BEAUCHAMP-PROCTOR, née Jane Tower (1724–1761)], pstl (PC 2005). Exh.: Brooklyn 2005 φδ



J.395.1042 Lady Diana BEAUCLERK, née Spencer (1735–1808), crayons (Blenheim, 1797, Musgrave's lists)

J.395.1043 Henry Somerset-Scudamore, 3rd Duke of BEAUFORT (1707–1747), in the “true blue frock and ermine cape” of the Lichfield Hunt, crayon, c.1745 (Earl of Lichfield; Ditchley inv. p.m. 1772, “2 Dukes of Beaufort”; desc.: Harold Arthur, 17th Viscount Dillon; London Sotheby's, 24.V.1933, Lot 48, £20; Leggatt). Lit.: Hoare 1990, p. 11 n.r.; Murdoch 2006, p. 155 n.r.

J.395.1044 Charles Noël Somerset, 4th Duke of BEAUFORT (1709–1756), in the “true blue frock and ermine cape” of the Lichfield Hunt, crayon, c.1745 (Earl of Lichfield; Ditchley inv. p.m. 1772, “2 Dukes of Beaufort” ; desc.: Harold Arthur, 17th Viscount Dillon; London Sotheby's, 24.V.1933, Lot 49, £20; Leggatt). Lit.: Hoare 1990, p. 11 n.r.; Murdoch 2006, p. 155 n.r.

J.395.1045 =?one of above, Man, in blue coat with ermine collar, pstl (PC 2007) [new attr. φ



J.395.1047 ~?Charles Noël Somerset, 4th Duke of BEAUFORT, in hunting dress, m/u, 1736 (Badminton, Musgrave's lists 1796, no. 84)

J.395.1048 Charles Noël Somerset, 4th Duke of BEAUFORT, pstl, 60x44 (Duke of Beaufort, Badminton, Musgrave's lists, 1796) Φσ



Photo courtesy owner

J.395.1049 Duchess of BEAUFORT, née Elizabeth Berkeley (1719–1799), pstl, 59x44.5 (Duke of Beaufort, Badminton, as by H. D. Hamilton) [new attr.] φν



J.395.1051 Lord Edward Charles BENTINCK (1744–1819), in a blue Van Dyck suit, right hand on hip, brown hair, blue cloak over his left arm, blue baldric with white border from right shoulder, pstl/ppr, 64x48, c.1750 (Welbeck, Portland collection, G.0350). Lit.: Goulding 1936, no. 350 n.r., attr. Hoare; Kenny 2013, p.158, n.21 φ



Bentinck, v.q. Bath; Portland

Lady BERWICK, Mrs Noel Hill, née Anna Vernon (1744–1797), with her son Thomas Noel Hill (1770–1832), later 2nd Lord Berwick (Attingham Park, National Trust) [v. Read]

J.395.1055 Lord Algernon Percy, 1st Earl of BEVERLEY (1750–1830), as a child, with a pencil in his hand, drawing, pstl, 59.7x44.5 (Duke of Northumberland, Syon House, inv. 373) φσ



~cop., pnt., 59.7x44.5 (Duke of Northumberland, Syon House).

J.395.1058 Lord Algernon Percy, 1st Earl of BEVERLEY as a child, with a drum, pstl, 59.7x44.5 (Duke of Northumberland, Syon House, inv. 372) φσ



Sir Walter Calverley BLACKETT, 2nd Bt (Wallington Hall, National Trust), [v. Pond]

Elizabeth, Lady BLACKETT (Wallington Hall, National Trust) [v. Pond]

Martha BLOUNT (Mapledurham) [v. Pond]

J.395.1063 Lady BOSTON, née Christian Methuen (1757–1832), pstl, 66x49.5 (Corsham) φ



Bright, v. Tyrell

J.395.1066 Mrs David BRODIE, née Mary “Molly” Aston (1706–c.1765), sister of Sir Thomas Aston and of Mrs Walmsley, pstl, 59x44 (Miss Hinckley 1933; Melbourne, Sotheby's, 25.VIII.1997, Lot 37 n.r., attr., est. Aus\$3–5000, Aus\$2400. Armadale, Gibson's, 22.VIII.2021, Lot 236 repr., attr. Hoare, est. A\$2–3000, A\$5000). Lit.: Aley Lyell Reade, *Johnsonian gleanings*, part vi, 1933, p. 186ff, repr. frontispiece φ



J.395.1067 Mrs Rupert BROWNE, Sr, née Eleanora Corbet (1705–1766), pstl, 66x50.6, inscr. *verso* [c.1735] (desc: great-great-grandson, Thomas Dickin Browne (1801–1871), Old Hall, Wem; acqu. sale there, William Hentley [(1823–1886), furniture broker]. London, Bonhams Knightsbridge, 10.IV.2019, Lot 232 repr., with pseudo-pendant, son, English sch., £1912) φσ



J.395.1068 George Brudenell-Bruce, Lord BRUCE (1762–1783), pstl, 59.5x44.3, [c.1770] (Savernake, as by Katherine Read; London, Sotheby's, 7–8.VII.2011, Lot 292 repr., attr., est. £3–4000, withdrawn; London, Sotheby's, 4.VII.2012, Lot 165 repr., attr., est. £3–4000, b/i) [new attr., ?] φσ



Brudenell, v. Ailesbury; Bruce; Wilson

J.395.1071 Lady Caroline BURDETT, Lady Harpur, née Manners (c.1714–1769), in a brown dress and white cap, pstl/ppr, 63.5x52, 1744 (Calke Abbey, National Trust, inv. 29022, CAL/P/39) φ



J.395.1073 Lady BURDETT, née Elizabeth Sedley (a.1724–1747), granddaughter of Sir Charles Sedley, poet, ∞ Sir Robert Burdett, 4th Bt (1716–1797), pstl/ppr, 57x43 (London, Christie's, 20.III.1990, Lot 128 repr., est. £800–1200, £1552; PC; London, Christie's, 5.VI.2006, Lot 9 repr., est. £2–3000) Φσ



J.395.1075 Mrs John BYRON, née Sophia Trevanion (c.1727–1790), ∞ 1748 Admiral the Hon. John Byron, grandmother of the poet, pstl, 60x44.5 (Hampshire; a UK heritage asset). Lit.: Violet Walker, *The House of Byron: a history of the family from the Norman conquest, 1066–1988*, London, 1988, repr., as by Carriera [?]; Emily Brand, *The fall of the house of Byron*, 2020, repr. φ



J.395.1076 Mrs Oliver CALLEY, née Anne Codrington (c.1719–1812), of Wroughton, Wiltshire, pstl, 59x44 (English PC, cat. no. 2) φ



[Charles Pratt, 1st Earl of] CAMDEN (London, Christie's, 6.XII.1918, Lot 1 n.r.) [v. English sch. J.85.1103]

J.395.1078 Lady CAMDEN, née Elizabeth Jeffreys (c.1725–1779), in a blue dress holding a book, pstl, 58.5x47, 1765 (PC). Lit.: letter 22.X.1765 between Countess and Earl, recording her sitting, Centre for Kentish Studies, National Archives, U840/C2/6 φ

Camden, v.g. Pratt

J.395.108 Lady Henrietta CAMPBELL of Shawfield, née Cunningham (1710–1774), dau. of 12th Earl of Glencairn, in pink dress, with blue scarf, pstl, 53x42 (Sir Walter Campbell, KGVO; London, Christie's, 19.V.1916, Lot 2, 2½ gns; Lady Mackenzie)

J.395.1081 ?Pryse CAMPBELL (–1768) of Stacpole Court, pstl/ppr, 60x45. c.1745 (sitter's daughter, Mrs Thomas Wodehouse, née Sarah Campbell; desc.: Countess Cawdor; London, Bonhams, 19.XI.1997, Lot 47 repr., est. £2500–3500, £2500) Lit.: Kosek 1998, det. repr. fig. 2, as of Hon. John Campbell φ



J.395.1083 ?Mrs Francis CANNING, née Catherine Giffard, in a pink dress and fur-lined cloak over shoulder, string of pearls in hair, pstl, 59x44 (Coughton Court, National Trust, inv. 135158, COU/D/4, cat. 64). Lit.: Gore 1969, p. 243 n.r., attr. Φ

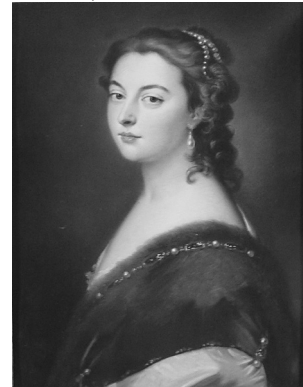


Photo courtesy National Trust

J.395.1086 Lady; & pendant: gentleman of the CANNING family, pstl, 58.4x43 (London, Phillips, 23.III.1981, Lot 55, £1500)

J.395.1087 Two further portraits of the CANNING family, pstl (London, Phillips, 23.III.1981, Lot 56)

J.395.1088 Robert Dormer, 1st Earl of CARNARVON (1610–1643), pstl, 58.5x44.5, a/r Van Dyck (desc. Sir Andrew Fountaine, Narford Hall; London, Christie's, 7.VII.1894, Lot 4, b/i. Norfolk; UK heritage asset)

J.395.1089 Henry CASAMAJOR (1714–1775); & pendant: J.395.109 ?spouse, née Elizabeth Whitehead (1715–1785), or ? one of his sisters, pstl, 61.5x46/57.2x48 (Art Gallery of Greater Victoria, inv. 1994.063.010/012, as ?Henry Casamajor (1749–1824) and sister of either. Desc.: Hiley W. Addington; don 1994) φδ



J.395.1091 [olim J.395.1168] Sister of Henry CASAMAJOR, ??Lady East (∞ 1763 Sir William East), née Hannah Casamajor (–a.1768), pstl, 58.5x46.1 (Art Gallery of Greater Victoria, inv. 1994.063.011. Desc.: Hiley W. Addington; don 1994) φδ



Casamajor, v.g. East

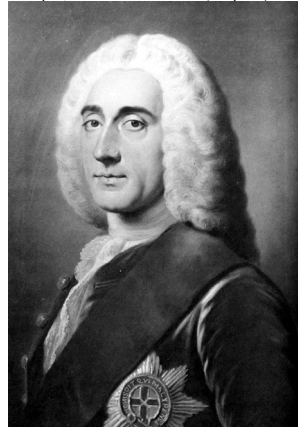
J.395.1094 Claude CHAMPION de Crespigny (– [?]1782), profile to left, pstl, c.1750, s ↓ “Hoare del.” (Col. A. E. Jelf-Reveley, Brongader, Dolgelley, Merioneth, 1957). Lit.: Steegman 1957, p. 215 n.r.

J.395.1095 Philip Dormer Stanhope, 4th Earl of CHESTERFIELD (1694–1773), pstl/ppr, 67x48.6 (London, Christie's, 25.IV.1995, Lot 23 repr., est. £6–8000, £20,000 [=£23,000]; English PC; London, Sotheby's, 14.VII.2010, Lot 44 repr., est. £30–50,000, £34,850) φσ



Zoomify

J.395.1097 ~repl., pstl/ppr, 61.4x45.8, c.1740 (Dublin, NGI, inv. 6309. Acqu. Agnew's, London, 1888). Lit.: V. & L. Adair 1971, p. 186 repr.; Le Harivel 1983, repr. φ



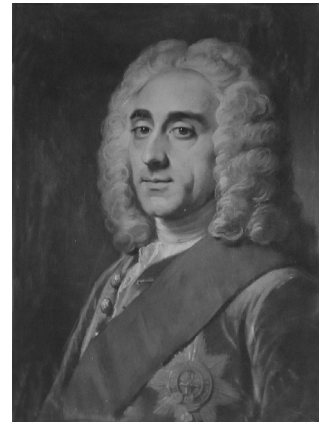
J.395.1099 ~repl., pstl/ppr, 61x45.8 (London, V&A, inv. P.11-1943. Colnaghi; acqu. 1943, £75, funds from NACF). Lit.: Kerslake 1977, II, pl. 137; Lambourne & Hamilton 1980, repr.; New York 2018, fig. 78 φσ



J.395.1101 ~repl., crayons (London, Christie's, 26.V.1786, Lot 28, withdrawn) ~version, m/u, 66.5x45 (Capt. Bettelheim; London, Christie's, 22.V.1914, Lot 2, as on “panel”, but within Drawings section, 7 gns; Parsons)

~repl., pnt., 76x61 (London, Christie's, 3.II.1922, Lot 35 n.r., 52 gns; Norton)

J.395.1102 ~repl., pstl, 58.5x43 (Armstrong; London, Christie's, 14.III.1924, Lot 14, as pstl, 36 gns; Hughes) φ



J.395.1103 ~repl., pstl (PC 2015) φ

~repl., pnt., 64.1x51.4 ov. (Rhode Island School of Design, inv. 54.171. Acqu. 1955)

~cop., pnt., 77x63 (London, Christie's, 17.VII.1992, Lot 55; Roy Davids; London, Bonhams, 3.X.2005, Lot 30 repr.; London, Bonhams, 30.IV.2025, Lot 105 repr.)

~grav. John Simon, c.1742

J.395.1106 Philip, Earl of CHESTERFIELD, crayons (Charles Stanhope, Earl of Harrington, Elvaston Hall, 1823). Lit.: J. P. Neale, *Views of the seats of noblemen...*, London, 1823, VI, anon. [new attr., ?]

J.395.11065 Philip, Earl of CHESTERFIELD, pstl, 67x48 (J. Carpenter Garnier, Rookesbury Park, Fareham; London, Christie's, 13.VII.1895, Lot 21 n.r., 60 gns; Gordon)

J.395.1107 Philip Dormer Stanhope, 4th Earl of CHESTERFIELD, in a brown coat, wearing the riband and order of the Garter; & pendant: J.395.1108 Countess [née Melusina von Schulenburg, Countess of Walsingham (1693–1778)], in white dress with blue scarf, pstl, 59.7x44.5 (Sir George Chetwynd, Bt, Grendon Hall, Atherstone; London, Christie's, 24.II.1912, Lot 51 n.r., 16 gns; ?Wyatt/?b/i; London, Christie's, 19.VII.1912, Lot 58, 21 gns; Cremetti)

J.395.1109 ??Philip Dormer Stanhope, 4th Earl of CHESTERFIELD [or ?William Cavendish, 3rd Duke of Devonshire (1698–1755)], wearing an order, pstl, 59x44 (Knole, cat. no. 85/?172, as Carrier). Lit.: Phillips 1929, II, pp. 405, 437 n.r.; Kerslake 1977, I, p. 52 n.r., attr. Φδ

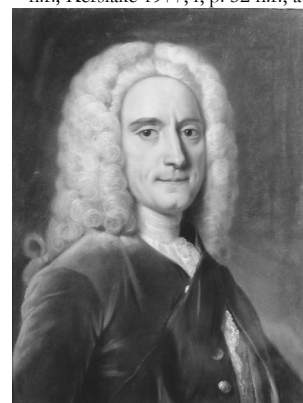
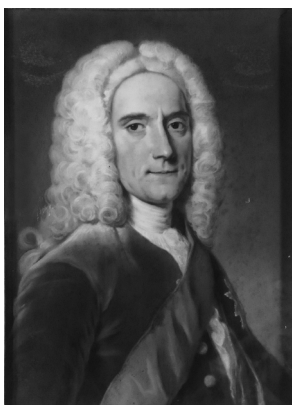


Photo courtesy Trustees of the Knole Estate

J.395.111 ~repl., pstl, 59x44 (PC 1995) φδ



J.395.1111 [olim J.432.107] ??Lord CHESTERFIELD, pstl, 62x46 (desc.: Philip James Stanhope, Lord Weardale (1847–1923) 1911. Stockholm, Bukowskis, 14–16.VI.2023, Lot 699 repr., attr. Cotes, unidentified, est. SwKr30–35,000, b/i; London, Christie's, 2.VII.2025, Lot 230 repr., est. £3–5000, £3000 [=£3936]). Exh.: Paris 1911, no. 73, as of Chesterfield by Knapton [new attr.] φδν



J.395.1112 ?Philip Dormer Stanhope, 4th Earl of CHESTERFIELD, pstl (Cambridge, Trinity Hall. C. D. Rotch; don 1968). Lit.: Masters 1790; Charles Crawley, *Trinity Hall: the history of a Cambridge college, 1350–1975*, 1976, p. 116 n.r.

J.395.1113 The Hon. Frances CHETWYND (1725–1805), pstl, c.1745 (Ingestre Hall. Desc.: Earl of Shrewsbury). Lit.: Anthony Crofton, *Catalogue of the pictures of Ingestre Hall*, 1953, no. 20 repr., attr. La Tour. [new attr.] φ



~pendant, v. Talbot

John Burridge CHOLWICH (London, Christie's, 17.VII.1925, Lot 21, as of John Burridge Tholwich, 3½ gns, Parsons), v. Cotes

J.395.1117 ?Lady Maria CHURCHILL, née Walpole (c.1725–1801), ∞ Colonel Charles Churchill, pstl, 59x44 (Farmington, Lewis Walpole Library, inv. LWL Ptg.152. London, Christie's, 14.VI.1977, Lot 197 repr., £350; acqu. W. S. Lewis). Exh.: Farmington 2024. Lit.: Jeffares

2006, p. 241Biii, as of Maria Walpole, Duchess of Gloucester [new identification 2010] φδν



J.395.1119 Mrs Theophilus CIBBER, née Susannah Maria Arne (1714–1766), m/u (PC 2004). Lit.: Oxford DNB, n.r.

J.395.112 =?½ length, m/u (Rothiemay House, 1796, Musgrave's lists)

Sarah CLAYTON (*Rudding Park; London, Christie's, 16–17.X.1972, attr. Cotes*) [v. English sch.]

J.395.1121 [olim J.85.11392] [?]Lady CLIFFORD [∞ 1685 Hugh, 2nd Lord Clifford], née Anne Preston (–1721), as the Vestal Tuccia, in grey costume holding a sieve in both hands, aged c.28, pstl, 76x61 (Ugbrooke Park). Lit.: *Collection of pictures at Ugbrooke Park*, 1885, p. 16 n.r. [new attr., ?; ?identification;?date c.1760] φαδν



J.395.1122 Hugh Clifford, 3rd Baron CLIFFORD OF CHUDLEIGH (1700–1732), pstl. 60x42.5; & [?]pendant: J.395.1123 [=J.85.11393] spouse, née Elizabeth Blount (c.1705–1778), in blue dress trimmed with lace, bouquet of white and pink flowers in bosom, full face, aged c.30–35, pstl, 68.5x46 (Ugbrooke). Lit.: *Collection of pictures at Ugbrooke Park*, 1885, p. 16 n.r.; Rosemary Baird, "Embroidery at Ugbrooke", *Country life*, CXCVII/26, 2003, pp. 108–111, repr. φ



Clive, v. Powis

?Lady Mary COKE, née Campbell or Lady Dalkeith, ?daughter of the Duke of Argyll (*Drumlanrig Castle, Duke of Buccleuch*, DH 220), v. Read

J.395.1128 Francis COLMAN (c.1690–1733), diplomat, resident in Florence 1724–33, crayons, 1730 (his son, George Colman (1733–1794), dramatist; London, Christie's, 3.VIII.1795, [?Lot 105 part], 2½ gns). Lit.: R. B.

Peake, *Memoirs of the Colman family*, London, 1841, I, p. 21 n.; Ingamells 1997

Conyngbam, v. Mengs

J.395.1129 ?Charles, 1st Earl CORNWALLIS (1700–1762), pstl, inscr. verso "Lord Charles Cornwallis", "Jean Baptiste Van Loo" (Hester Gatty; desc.: Mrs George Sassoon; Glasgow, Great Western Auctions, 10.IX.2011, Lot 420 repr., £2125) φδ

J.395.113 Hon. Mary CORNWALLIS (–1776), in a white lace bodice, pale yellow robe, pearl earrings, pstl, 60x44 (Audley End, English Heritage, 81031125)

Lady [Catherine] COURTENAY (Earl Bathurst, cat. no. 52). Attr. v. Pond

J.395.1133 Mrs William COWPER, née Maria Frances Cecilia Maddan (1727–1797), poet and cousin of the poet William Cowper, pstl, 60x44.5, s ∞ "Maria Francis/m^d Major W^m Cowper/of Park House/Hertford/by W^m Hoare R.A." (London, Christie's, 10.VII.1925, Lot 46 n.r., 6 gns; Moore. London, Sotheby's, 1.VII.2004, Lot 133 repr., est. £3–5000, b/i) φ

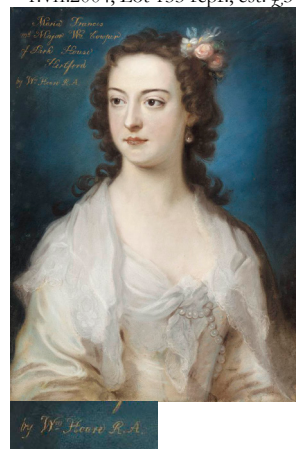


Photo courtesy Sotheby's

J.395.1137 The Hon. Juliana CURZON (c.1763–1835), 2nd daughter of the 1st Baron Scarsdale, as a child, ¾ length, seated, in a blue dress with a parakeet, pstl, 58.5x43 (Derbyshire PC; a UK heritage asset 2005). Circle of Hoare

J.395.1138 ??Mrs John DAMER, née Anne Seymour-Conway (1749–1828), sculptor [member of the Giffard family], pstl, 59x44 (Chillington Hall, Wolverhampton; Donnington Priory, Dreweatts, 14.XII.2011, Lot 81 repr., as a/r Hoare; Miles Barton; London, Bonhams, 13.IX.2023, Lot 161 repr., est. £2–3000; Newbury, Dreweatts 1759, 10.X.2024, Lot 78 repr., est. £1000–1500) φσ

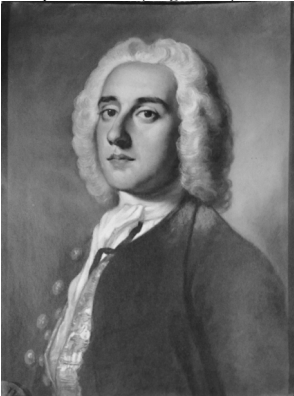


J.395.114 Reichsgräfin von DELITZ, née Anna Luise Sophie von der Schulenburg, Gräfin von dem Bussche-Ippenburg (1692–1773), pstl, 61x46 (PC 2007) [new attr.] φσ



Devonshire, v. Chesterfield

J.395.1143 Dr Thomas Dimsdale, 1st Baron DIMSDALE of the Russian Empire (1712–1800), physician, author of monograph on the prevention of smallpox, inoculated Catherine II, pstl, 59x44 (English PC) φ



J.395.1145 Lady DIMSDALE, née Mary Brassey (1714–1744), pstl, 60x44 (English PC) φ



J.395.1147 Lady DIMSDALE, née Ann Iles (1715–1779), 2nd wife of 1st Baron, pstl, 60x44 (English PC) φ



J.395.1148 [?][?]Countess of DORCHESTER, in flowered dress, with lace trimmings and blue scarf, m/u (desc.: Rev. E. H. Dawkins, Morhanger House; London, Christie's,

28.II.1913, Lot 11 n.r., 145 gns; Agnew's, drawing stock no. 7948, for Mr Renton)

J.395.1149 Lionel Sackville, 1st Duke of DORSET (1687–1765), pstl, 60x44 (Knole). Lit.: Phillips 1929, II, p. 82, 405, 438 n.r., as Carriera [new attr.] φ

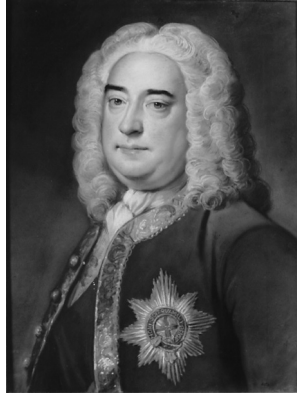


Photo courtesy Trustees of the Knole Estate

J.395.1152 Duchess of DORSET, née Elizabeth Colyear (c.1690–1768), niece of 1st Earl of Portmore, pstl, 60x44 (Knole). Lit.: Phillips 1929, II, p. 82, 405, 438 n.r., as Carriera [new attr.] φ

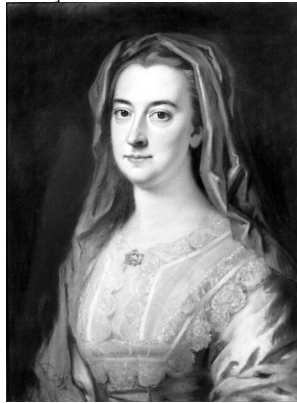


Photo courtesy Trustees of the Knole Estate

J.395.1155 Lord Charles Douglas, Earl of DRUMLANRIG (1726–1756), m/u (Lord Clarendon, Amesbury, Musgrave's lists, 1769)

J.395.1156 Mrs Archibald DRUMMOND (∞ 1757), née Jane Parsons (1729–1791), heir to Henry Lloyd of Rudgway, in white dress with pink cloak, pstl, 60x44 (Drummond-Moray, Blair Drummond; Knight, Frank & Rutley, 4–5.VII.1913, 180 gns. London, Christie's, 15.VI.1923, Lot 94 n.r., 18 gns; Blest. London, Sotheby's, 18.XI.1976, Lot 85 repr., est. £300–400, £130) φ



Photo courtesy Sotheby's

J.395.1159 Lady DUNDAS (∞ 1738 Sir Lawrence Dundas), née Margaret Bruce (–1802), pstl, 58.5x44.5 (PC 2010) [new attr.] φ

Dungarvon, v. Ailesbury

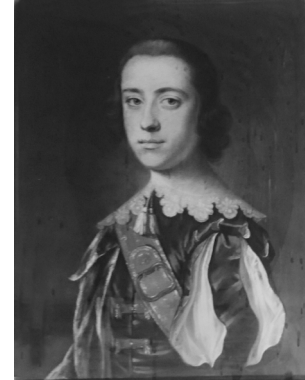
J.395.1162 Countess of DYSART, née Grace Carteret (1713–1755), pstl, 58.5x44.5 (Lord Tollemache, Helmingham Hall) [?attr.; cf. Knapton] φ



Photo courtesy owner

~cop. Dysart, q.v.

J.395.1166 Sir William EAST, Bt (1738–1819), in black slashed dress with Van Dyck lace collar, pstl, 55.5x42.5 (London, Christie's, 16.III.1923, Lot 21 n.r., 11 gns; Sir James Roberts, Bt; sale p.m., London, Christie's, 20.III.1936, Lot 10 n.r., 21 gns; Pawsey & Payne. PC, cat. no. 43) φ



v.q. Casamajor

J.395.1168 Mrs Chaffin EDGELL, [née Eleanor Lucretia Rishton (1743–1801), of Frome St John, Somerset], pstl, 59x44 (Gloucester, Chorley's, 21.V.2019, Lot 524 repr., English sch., est. £600–800) [new attr., ?] φav



J.395.1171 Countess of EFFINGHAM (∞ 1728), née Anne Bristow (–1774), 59.5x44.5 (Mrs K. Gifford-Scott; sale p.m., London, Sotheby's, 11.VII.1985, Lot 96 repr., est. £800–1200, £1500 [=£1650]; London, Sotheby's, 15.XI.1990, Lot 63 repr., est. £2–3000, £3776 [=£4180]). Exh.: London 1986, no. 24 repr. φ



Photo courtesy Sotheby's

J.395.1174 Lady ELIOT, née Catherine Elliston, mother of the 1st Earl of St Germans, pstl, 59x44.5 (Cornwall; a UK heritage asset, as Carriera). Lit.: Jeffares 2006, p. 265Aiii [new attr., ?] Φ



Photo courtesy owner

J.395.1178 Charles, 2nd Viscount FANE (p.1707–1766), English resident at the courts of Florence, Turin and Constantinople, in a blue coat, pstl, inscr. *verso* “For Mr Fane/Son of Lord Fane/Enquire of Mr Chevenix/where he lives/paid” [Chenevix], a.1743 (Hampshire; a UK heritage asset, as by Rosalba) φν



J.395.11782 ~cop., pstl/ppr, 58.5x43 (desc.: PC 2022) [new attr., identification] φκν

J.395.1179 Simon FANSHAWE (1716–1777), comptroller of the household of the Prince of Wales, pstl/ppr, 61x43, c.1750 (London, Valence House Museum, inv. LDVAL 2019.14) φ



J.395.118 Sir Matthew FETHERSTONHAUGH (1714–1774), pstl/ppr, 59x44, c.1753; & pendant: J.395.1181 spouse, née Sarah Lethieullier (1725–1788), in Tyrolean costume, pstl/ppr, 59x44, c.1753 (Uppark, National Trust, inv. 138303.1/2, NT/UPP/P/138a-b). Exh.: Hoare 1990, no. 8/9. Lit.: Gore 1969, p. 256 n.r., att. Cotes; Johnson 1976, rejected no. 36/37, ??Cotes Φ



J.395.1187 William FFOLKES (1700–1773) of Hillington Hall, Norfolk, pstl, 58x44 (sitter; desc.: George William ffolkes Dawney; London, Sotheby's, 18.XI.1976, Lot 199 repr., est. £200–300. Malvern, Philip Serrell, 14.VII.2016, Lot 210 repr., as of William Ffoulkes) Φσ



Photo courtesy Sotheby's

J.395.119 [??]William FFOLKES of Hillington Hall, Norfolk; & [?] pendant: unknown lady, pstl/ppr, 58.5x43, lady inscr. *verso* “Mr Thorpe Great Ormonde Street, £300 to be paid” (Bath Preservation Trust, No. 1 Royal Crescent, Bath. [(Man): London, Sotheby's, 16.VII.1981, Lot 67 repr., as unknown man, by Hoare, est. £600–800, £460]. Acqu. Trim Bridge Galleries, Bath, 1989, for £5000 with grant from NACF). Lit.: NACF review, 1988, p. 123 repr.; Jeffares 2006, p. 245Bv, unknown sitter/- attr.; cf. Pond, Lady SouthwellΦ



Photos courtesy National Trust

?Thomas FITZHERBERT (–1778) of Norbury and Swynnerton, in a black coat and gold embroidered waistcoat, pstl, 60x44 (PC 2001)



Zoomify

J.395.1193 Richard, 6th Viscount FITZWILLIAM (1711–1776), KB, vice-admiral of the province of Leinster, pstl, 59.6x44.2, c.1744; & pendant: J.395.1194 Viscountess, née Catherine Decker (1711–1786), pstl, 59.6x43.9, c.1744 (Cambridge, Fitzwilliam Museum, inv. 463/461. Legs Fitzwilliam 1816). Exh.: Cambridge 1988, no. 2/3, repr. Lit.: Earp 1902, p. 94; Allen & al. 1991, p. 165 repr./n.r. φ



J.395.1197 ~version (*Viscountess*), pnt. (Mrs Dominic Maggi, Roslindale, Massachusetts, a.1988)

Fortescue, v. Hoare

J.395.1199 Sir Andrew FOUNTAINE (1676–1753), pstl/ppr, 59.7x44.5, c.1748 (Wilton House). Lit.: Cowdry 1751, p. 40; Kennedy 1768, p. 37, as the late Sir Andrew Fountain; Russell 2021, no. 164, pl. 65, with three pendants φ



J.395.12 Charles James FOX (1749–1806), aged 3, with a dog, pstl, [c.64x50 ov.], 1751 (Lady Dimsdale; London, Christie's, 1.V.1875, Lot 153, as Reynolds. PC 2012). Lit.: Leslie Mitchell, *Charles James Fox*, 1992, repr. opp. p. 148, as in NPG; Ingamells 2004, p. 166 n.r., as pnt. φσ



Photo courtesy owner

Fox, v.g. Holland

J.395.1204 FREDERICK Lewis, Prince of Wales (1707–1751), pstl, 59.5x45 (Miss V. M. Upjohn; London, Sotheby's, 11.IV.1991, Lot 28 repr., est. £2–3000, £17,220). Lit.: Rorschach 1989, p. 53, no. 23 n.r.; Hind 1991, pp. 9, 11 repr. Φ



LARGER IMAGE

Photo courtesy Sotheby's

J.395.1205 ~pastiche, as of Louis XV, pstl, 45x36 (Paris, Drouot, Coutau-Bégarie, 7.XI.2017, Lot 6 repr.)

Mrs William FREIND, née Grace Robinson (Robinson family, Rokeby Hall, Dunleer; Dublin, James North, 22.VII.1943, Lot 5; London, Sotheby's, 15.III.1990, Lot 51 repr., circle of Hoare) [v. Pond]

Mrs David Garrick, v. Knapton

J.395.1209 Lady Elizabeth "Betty" GERMAIN, née Berkeley (1680–1769), pstl, 60x44.5 (Knole, cat. no. 190, as Carriera). Lit.: Phillips 1929, II, pp. 405, 438 n.r.; Ormond & Rogers 1979, n.r. Φ



Photo courtesy Trustees of the Knole Estate

J.395.1212 Mrs Thomas GIFFARD, née Barbara Throckmorton (–1764), pstl, 60x44.5 (Coughton Court, National Trust, COU/D/7, cat. 67). Lit.: Gore 1969, p. 243 n.r. Φ



Photo courtesy National Trust

J.395.1215 ~cop., pstl/ppr, 43.2x29.5 (San Marino, Huntington Library, inv. 95.8. Leger Gallery 1995, cat. p. 40. Don Art Collectors Council 1995). Exh.: San Marino 2015 φκ



~cop., pnt. (London, V&A, inv.833-1873)

~cop. Henrietta Molesworth, pnt. (National Trust, Castle Ward, inv. 836225. Edward Ward, 7th Viscount Bangor; acqu. 1967)

J.395.1218 ~cop., English sch., pstl/ppr, 58.4x42.5 (Sudbury Hall, National Trust, inv. 652645. *Olim* Clumber; Shockerwick House; acqu. 2007) φκ



J.395.122 ~version, pstl/ppr, 43x29.5 (London, Christie's, 12.IV.1994, Lot 23 repr., as by Russell, unknown sitter, est. £4–6000, £4000 [£4600]) φκ



J.395.1222 ~version, pstl, 45x29 (Prinknash Abbey Park, Chorley's, 22.X.2009, Lot 95 repr., with pendant *Jeune tyrolienne* a/r Carriera, est. £3–5000) φκ



J.395.1224 ~cop., pstl, 43x28 (PC 2010, as of Henrietta Molesworth) φκ



J.395.1226 ~cop., pstl, 42x26.5 (Chester, New York, William J. Jenacek, 8.I.2012, Lot 119 repr., as circle of Nattier, inconnue, est. \$600–900; 1.IV.2012, Lot 344) φκ

J.395.1227 ~cop., pstl, 44.5x28.5 (Sherborne, Charterhouse, 23.I.2015, Lot 500 repr., Continental sch., unknown sitter, est. £50–100) [new attr.] φκ



J.395.1228 ~cop., pstl (PC 2017) [new attr.] φκ
Giffard, v.g. Canning
Duchess of GLOUCESTER, née Maria Walpole, Countess Waldegrave, v. Churchill

J.395.1231 Miss GOWER, pstl/ppr, 64x48 (London, V&A, P.67-1962. Legs Claude D. Rotch 1962). Lit.: V. & L. Adair 1971, p. 180 repr.; Lambourne & Hamilton 1980, n.r., attr. φσ



Grafton, v. Strathmore

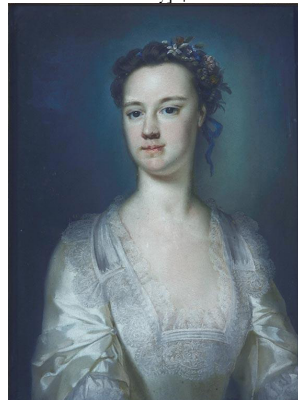
J.395.1233 Countess GRANVILLE [née Lady Sophia Fermor (1721–1745)], in blue dress with white lace trimmings, grey veil fastened by a jewel in her hair, pstl, 61x51 (Col. H. H. Mulliner, Clifton Court, Rugby; London, Christie's, 18.VII.1924, Lot 6 n.r., 22 gns; Mills)

J.395.12331 [olim J.85.1338] =?Sophia, Countess GRANVILLE, in blue and white dress with brown headdress, pstl, 61x49.5 (London, Christie's, 1.V.1911, Lot 4, anon., 6 gns; Leggatt)

J.395.1235 Mr HALL, pstl/ppr, 59.7x44.5 (Bath, Holburne Museum, inv. 2000.1. Legs Frank Brown 2000). Exh.: Bath 2016 [new attr. 2015] φσ



J.395.1237 ?Duchess of HAMILTON, née Anne Spencer (–1771), later ∞ Richard Savage Nassau, pstl, 60x44 (Lennoxlove). Exh.: Edinburgh 2006a, no. 25 n.r. [?attr.; cf. Knapton, Pond; ?identity of sitter, based on resemblance only] φαδν



J.395.1238 =?Duchess of Hamilton, by Rosalba, crayons (Hamilton Palace, 1793, Musgrave's lists)

J.395.1239 Lady Archibald HAMILTON (∞ 1719), née Lady Jane Hamilton, (a.1704–1753), mistress to Frederick, Prince of Wales, pstl, 61x46, inscr. *verso* in Hoare's hand "Lady Archibald Hamilton/for/S^r Tho^s Sanderson" (Sir Thomas Sanderson, KB, husband of Lord Archibald Hamilton's niece. Lewes, Gorrings's, 25.IX.2018, Lot 473 repr., anon., est. £800–1200; Lewes, Gorrings's, 8.X.2018, Lot 430 repr., attr., est. £400–600) [new attr. .IX.2018] φν



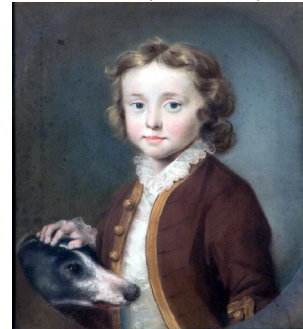
George Frederick HANDEL (1685–1759), composer, in brown coat, pnt., 71x59 (London, Foundling Museum, Gerald Coke Handel Collection)

J.395.1241 ~version, pstl. Lit.: *Connoisseur*, .VII.1943, repr.; Jeffares 2006, p. 265B, as by Knapton [new attr.] Φ



=?pstl, 60x47.5 (London, Christie's, 18.III.1912, Lot 6, as Handel, by de La Tour). Lit.: B&W 177, ?attr.

J.395.1244 [?]John HARPUR (1735–1745), eldest son of 5th Bt [?brother Sir Henry Charles Harpur, 6th Bt (1739–1789)], as a child, in a brown coat, pstl, 51x42, 1744 (Calke Abbey, National Trust, inv. 290219, CAL/P/36) φ



J.395.1246 Charles HARPUR (1741–1770), major, as a child, in a blue dress, holding an apron full of nuts, with a red squirrel, pstl, 51x42, 1744 (Calke Abbey, National Trust, inv. 290223, CAL/P/40) φ



Harpur, v.g. Burdett; Hervart

J.395.1247 Viscountess HAWARDEN, née Ann Isabella Monck (1759–1851), pstl/ppr, 62x45 (PC 1984, as by Francis Cotes) [new attr.] φν



J.395.1249 Richard HERBERT, brother of Henry Arthur, Earl of Powis, pstl (Powis Castle, National Trust, PET/POW/D/252) Φ

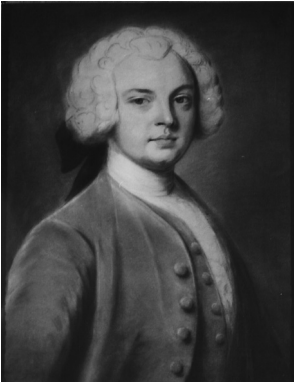


Photo courtesy National Trust
J.395.1252 ?Thomas HERRING (163–1757), archbishop of Canterbury, pstl/ppr, 61x45.7 (London, Sotheby's Colonnade, 11.X.1995, Lot 421 repr., attr., £600) Φ



J.395.1254 Mrs Archibald HERVART, née Lucy Harpur, Mrs Adam Hay, in a blue dress, holding a white rabbit, pstl, 50x42, 1744 (Calke Abbey, National Trust, inv. 290221, CAL/P/38) Φ



J.395.1255 ?Anne HOARE (1751–1821), a girl reading, pstl (artist's studio 1770). Lit.: Belsey 1987, citing Richardson 1770

J.395.1256 ?Charles HOARE (1767–1851) as the Infant Hercules, 57x47 ov. (Stourhead, National Trust, inv. 730771, STO/D/262) Φ



Photo courtesy National Trust

J.395.1259 ?Henrietta Anne HOARE, later Mrs Matthew Fortescue (1765–1841), as an infant Bacchante, pstl/ppr, 57x47 ov. (Stourhead, National Trust, inv. 730775, STO/D/266) Φδ



Photo courtesy National Trust

J.395.1262 Henry HOARE (1705–1785) "the Magnificent", banker, pstl/ppr, 57x47 ov. (Stourhead, National Trust, inv. 730765, STO/D/256). Lit.: Waterhouse 1981, p. 172 repr. Φ



Photo courtesy National Trust

J.395.1265 ~repl., pstl, 58.5x43.2 (Los Angeles, J. Paul Getty Museum, inv. 2013.47.1. Savernake; London, Sotheby's, 7–8.VII.2011, Lot 289 repr., est. £15–20,000, withdrawn; London, Sotheby's, 4.VII.2012, Lot 163 repr., est. £15–20,000, £300,000 [=£361,250]. Acqu. 2013). Exh.: Hoare 1990, no. 22 repr.; Los Angeles 2016; Los Angeles 2022. Lit.: Hutchings 2005, p. 68 repr. clr Φσ



~~pseudo-pendant: daughter, Countess of Ailesbury, by Mary Hoare q.v.

~cop. Woodforde pnt. (Stourhead, National Trust, STO/P/155)

~cop., pnt. (London, C. Hoare & Co.)

~cop., pnt., 56x41.3 rect. (London, Bonhams Knightsbridge, 17.VII.2019, Lot 231 repr.)

J.395.1271 Henry HOARE of Beckenham (1744–1785), younger brother of Sir Richard Hoare; ∞ artist's daughter Mary, pstl, 58.5x43 ov. (Stourhead, National Trust, inv. 730774, STO/D/265) Φ



Photo courtesy National Trust

J.395.1274 Henry HOARE of Beckenham, pstl, 58.5x43 (Stourhead, National Trust, STO/D/253). Lit.: Hutchings 2005, p. 76 repr. clr. Attr. Φ



Photo courtesy National Trust

J.395.1277 ?Mrs Henry HOARE of Beckenham, née Mary Hoare (1744–1820), 57x47 ov. (Stourhead, National Trust, inv. 730767, cat. no. 162). Lit.: Hutchings 2005, p. 77 repr. Φ



Photo courtesy National Trust

J.395.128 Mary HOARE, the artist's daughter, as a child, leaning upon a drawing book, pstl (artist's studio 1770). Lit.: Belsey 1987, citing Richardson 1770

~grav. Faber. Lit.: *Connoisseur*, LXII, 1922, p. 12 repr.

J.395.1282 Mary HOARE in pink dress and turban, pstl, 60x44.5 (Ramsden; London, Christie's, 27–30.V.1932, Lot 24 repr., 8 gns; Nicol) Φ



J.395.1284 ?Mary HOARE in fancy dress, pstl/ppr, 58.5x44.5 (Stourhead, National Trust, inv. 730785, STO/D/283) Φ



Photo courtesy National Trust

J.395.1287 ?Sir Henry Hugh Hoare, 3rd Bt (1762–1841) as Mercury, 57x47 ov. (Stourhead, National Trust, inv. 730777, STO/D/268) Φ



Photo courtesy National Trust

J.395.129 ?Henry Merrik HOARE (1770–1856) as the Infant Apollo, pstl/ppr, 57x47 ov. (Stourhead, National Trust, inv. 730772, STO/D/263) Φ



Photo courtesy National Trust

J.395.1293 ?Henry Merrik HOARE/?Henry Hugh Hoare, as Cupid, 77x89.5 (Stourhead, National Trust, inv. 730779, STO/D/270) Φ



Photo courtesy National Trust

J.395.1295 ?Peter Paul William HOARE (1752–1809) of Stourhead, as a little boy with a top in his hand, pstl (artist's studio 1770). Lit.: Belsey 1987, citing Richardson 1770

Mary Hoare, v. Mrs Henry Hoare

J.395.1297 ?Peter Richard HOARE (1772–1849)/?Henry Merrik Hoare, with a cat, 57x47 ov. (Stourhead, National Trust, inv. 730776, STO/D/267) Φ



Photo courtesy National Trust

J.395.13 Prince HOARE (1755–1834) as a child, pstl, 60.2x45.8 (London, V&A, P.57-1953). Exh.: London 2018. Lit.: V. & L. Adair 1971, p. 183 repr.; Lambourne & Hamilton 1980, n.r.; Belsey 1987, fig. 44 φσ



J.395.1301 ?= A Child holding a Portcrayon & a paper with A B C & some rough Lines upon it, to show it learnt its Letters & to draw at the same time pstl (artist's studio 1770). Lit.: Belsey 1987, citing Richardson 1770, as = J.395.13 [?]

J.395.1302 Sir Richard HOARE, 1st Bt (1735–1787), pstl/ppr, 57x47 ov. (Stourhead, National Trust, inv. 730770, STO/D/261) Φ



Photo courtesy National Trust

J.395.1305 ?Lady HOARE, née Frances Anne Acland (1736–1800), fancy picture of a woman with flowers in her hair, pstl/ppr, 60x45 (Stourhead, National Trust, inv. 730788, STO/D/286) Φ



Photo courtesy National Trust

J.395.1309 Stephen Fox, 2nd Baron HOLLAND (1745–1774), as a boy, half length, in grey coat and waistcoat, pstl, 58.5x43 (Holland House 1820. PC 2012). Lit.: Thomas Faulkner, *History and antiquities of Kensington*, London, 1820, p. 93 n.r., anon. φσ



Photo courtesy owner

J.395.1312 Lady Caroline Fox, Baroness HOLLAND, née Lennox (1723–1774), pstl/ppr, 63.5x49 (Goodwood). Exh.: London 1867, no. 274 n.r. Lit.: Mason 1839, no. 87; *Goodwood House*, guidebook, n.d. [1999], repr.; Tillyard 1999, p. 38 repr.; Andreae 2007, p. 41 repr. φ



J.395.1314 ~version, pstl, 59.5x44.5 (PC 2002). Exh.: Bath 2002, no. 12, as unknown, repr. φνσ



J.395.1316 Lady Caroline Fox, Baroness HOLLAND, pstl/ppr, 61x46 (Milan, Finarte, 24.XI.1983, Lot 103 repr., as Cotes, Lady Hester Stanhope (1776–1839), est. It. £ 6–7,000,000) [new attr.] φν



J.395.1318 ~version, pstl/ppr, c.40x30 (PC 2005)] Φβσ



Photo courtesy owner

J.395.132 Lady Henrietta HOPE (c.1750–1786), pstl, 60x48 (Hopetoun House). Lit.: Belsey 2019, p. 478 n.r.

J.395.1321 John Hope, 2nd Earl of HOPETOUN (1704–1781), pstl, 60x48 (Hopetoun House). Lit.: Belsey 2019, p. 478 n.r. φ



J.395.1322 Countess of HOPETOUN, née Jean Oliphant (–1767), pstl, 60x48 (Hopetoun House). Lit.: Belsey 2019, p. 478 n.r.

J.395.1323 Lady Dorothy HOTHAM, née Hobart (–1798), ∞ 1752 Sir Charles Hotham, as Diana, pstl (Herbert Jenkins 1917). Lit.: *Connoisseur*, .XII.1917, repr.; A. M. W. Stirling, *The Hothams*, London, 1918, II, p. 65 repr., as by Hoare [?attr.] φπν



J.395.1325 Lady of the HOWARD family, pstl, 59x44 (Duke of Norfolk, Arundel) φ



J.395.1327 Nun, ?member of the HOWARD family, pstl, 60x44 (Duke of Norfolk, Arundel) φ



Howard, v.g. Norfolk

J.395.133 Alexander HUME (c.1693–1765spm), MP for Southwark, director of the East India Company 1737–48, of Wormley Bury; & pendant: J.395.1331 spouse, née Mary Frederick, pstl, 60x45 (Earl Brownlow, Ashridge, a.1921. =?[Sir Edward Frederick, Bt]; London, Christie's, 16.V.1952, Lot 13 n.r., 25 gns; Elias). Lit.: Goulding 1936, p. 138, s.no. 350 n.r.

J.395.1332 Miss Mary HUME (1738–), daughter of Alexander Hume, pstl, 60x45 (Earl Brownlow, Ashridge, a.1921. =?[Sir Edward Frederick, Bt]; London, Christie's, 16.V.1952, Lot 14 n.r., with pendant, sister, 50 gns; Elias. London, Sotheby's, 4.VII.2001, Lot 160 repr., est. £20–30,000, with pendant, sister). Lit.: Goulding 1936, p. 138, s.no. 350 n.r. Φ



Photo courtesy Sotheby's

J.395.1335 ?Miss Isobel (1733–) or ?Miss Jane HUME (1730–), daughter of Alexander Hume of Fordell, Fifeshire [?and Wormley Bury], in light blue and pink dress, pstl, 60x45 ([Sir Edward Frederick, Bt]; London, Christie's, 16.V.1952, Lot 14, with pendant, sister, 50 gns; Elias. London, Sotheby's, 4.VII.2001, Lot 160 repr., est. £20–30,000, b/i, with pendant, sister. Lord Constantine, Cross Hall Manor, St Neots; Edinburgh, Lyon & Turnbull,

12.X.2007, Lot 547 repr., est. £2–3000, unknown sitter, without pendant, £4400; PC; London, Christie's, 9.XII.2009, Lot 222 repr., est. £4–6000, £4375. PC, Villa Agnesi, Montevicchia, Lombardy; London, Christie's South Kensington, 3.XI.2016, Lot 322 repr., est. £3–5000, b/i) φσ



J.395.1337 ~version, pstl, 59.8x44.6, inscr. *verso* as of Lady Sophia Egerton (c.1730–1780) (London, Sotheby's, 6.VII.2010, Lot 203 repr., est. £4–6000, £6250) φσ



J.395.1339 Elizabeth HUNT (1722–1760), sister of Mrs Wilbraham, pstl, 59.7x39.3, c.1740s (London, Christie's, 8.IV.1987, Lot 11 repr., est. £2500–3500) Φ



Photo courtesy Christie's