NB: This article is divided into the following pdfs:

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HAMILTON, Hugh Douglas

Dublin 2x9.XII.1740–10.II.1808

The son of a peruke-maker in Dublin (probably the William Hamilton, of Post Office Yard, Sycamore-Alley, periwigmaker, one of ten listed in the Dublin Directory for 1738), Hamilton's origins are somewhat obscure, and his date of birth was only first deduced from Dublin Society prize records by Cullen (1984). In 1754 he was apprenticed to James Mannin, a "pattern drawer" who two years later was appointed master of the school of ornament at the Dublin Society's drawing school, run by Robert West (*q.v.*). Here Hamilton took first prize in the 1755 competition, winning a premium of £1/16/-. (His future patrons, the La Touche family, were linked to the school – John and Peter won prizes there in 1746.) One of his earliest commissions (1760) involved decorating maps for the Earl of Kildare's estates; at the same time he made a series of drawings of Dublin street-vendors.

By 1764 Hamilton had moved to London, where he was recorded on 24.IV.1764 when he was awarded a prize by the Society of Arts (*v. infra*). Hamilton's marriage has remained obscure, despite certain clues, until published here in 2023: on 14.II.1765, at St Giles-in-the-Fields, Holborn, he (as plain Hugh Hamilton) married Mary Dowdall or Dowdell. They were married by licence, the witnesses being a John Hamilton and a Joseph Holman (the latter witnessed other marriages at the church and was probably not a friend; the former presumably a relative: a John, son of William, was baptised at St Mary's Protestant church on 17.VIII.1736, while a William, son of William and Katherine Hamilton, was baptised there 29.VI.1738; based on the Temple Bar address, the parish church should have been St Andrew's). Known to have been a Catholic, she was probably the Mary Dowdell baptised at St Michan's Catholic church in Dublin on 7.X.1737, to James Dowdell and Anne, née Gibney, of Church Street (this would be slightly at variance with her death in Rome at the age of 53 as recorded in the liber mortuorum of S. Giovanni in Laterano on 6.X.1789: Ingamells).

Previous clues to his wife's identity included the observation in Walpole 1937 that her sister married the Irish painter George Mullins: Georgius Mullin married a Clara Dowdall at St Andrew's Catholic church, Dublin, 12.IX.1762; among the witnesses were "Thomas Flinn, Lucas Riely & Maria Dowdall: cum pluribus aliis"), while Pasquin tells us that Mullins "married a respectable young woman, who kept an alehouse on Temple-bar [in Dublin], called the Horse-shoe and Magpye" frequented by actors. Six months after the marriage, on 30.VIII.1765, there was buried at St Paul's, Covent Garden, "a female stillborn of Hugh Hamilton." Thus the marriage may have taken place earlier in Hamilton's career than ideal. There is no record of the birth of the daughter Harriott whose age declared at marriage and as observed by friends in Rome (*v. infra*) indicates that she would have been born in 1769.

It is likely that his wife was the Mary, Mrs Hugh Hamilton whose pocket book was stolen from her person at St Pancras on 29.VII.1769; the culprit, one Joseph Godwin, was acquitted as the indictment had confused the pocket book with the silk purse of another victim (he was however hanged for stealing the property of a third victim).

As noted above, on 24.IV.1764, the Society of Arts awarded 18 gns "for painting in chiaro scuro" to "Mr Hugh Douglas Hamilton, at the Golden Ball, in Broad Court, Long Acre." The subject was classical, and further prizes for history paintings followed in 1765 and 1769. But, although he also made some portraits in oils, he began to specialise in small oval pastel portraits for which he is said to have charged nine guineas (entries in the Duke of Montagu's expenses book show that he paid 7½ gns for a portrait and frame on 24.V.1771 and £7/11/- for another on 3.VI.1772 –). In June 1769 he made portraits of the king and four of his sons in small ovals, using graphite and coloured chalk on buff paper; a more painterly use of pastel was employed in the portrait of the queen two years later.

He exhibited prolifically at the Free Society (1765, 1777) and at the Society of Artists (1766–75) from various addresses (still at Mr Lee's, Broad Court in 1765; Orchard Street, 1766; Bond Street, 1767; at Mr Ireland's, apothecary, Pall Mall, 1770; St Martin's Lane, 1773–75). In .X.1771 he was among 24 artists elected as directors of the Society of Artists. Many of the items catalogued have no description, but Walpole annotated the "twelve portraits of ladies and gentlemen; in chalk", explaining that they "are upon a flesh-coloured paper, black and white chalk, and here and there a touch of crayons". In fact Hamilton consistently used an off-white laid paper for his pastels. His technique was quite variable, some of these works being slight sketches in which unblended strokes and even graphite outlines remain undisguised (he often applied graphite for surface details), while others are very highly finished. By 1772 a critic discussing another artist's small oils noted that they were "in the style of Mr Hamilton, who has of late succeded so much in crayons", although Mr Taylor's work had the advantages of better colouring and durability because they were oil. An anonymous critic in 1773 recommended "Mr Hamilton in Pall Mall's manner of taking likenesses in crayons…to the amusement of the ladies…[as] far preferable to their soiling their fair hands with painting in colours in oil." Apart from remarks of this kind, Hamilton received little notice from the London critics. But his biographer, Thomas Mulvany (writing in 1842, misplacing the date to about 1780), suggests that he "could scarcely execute all the orders that came in upon him" for these nine-guinea ovals, and, reporting Hamilton's own claim, had each evening to pick out the guineas "from amongst the bran and broken crayons, in the several crayon boxes into which, in the hurry of the day, he had thrown them."

Multiple repetitions and portraits of different subjects in identical poses have caused much confusion. Works by pastellists such as Alexander Pope and Anna Tonelli (*qq.v.*), who may or may not have been his pupils, display many of the characteristics of these early works, and are easily confused.

By the time of the Westminster general election, 11.X.1774, Hamilton was living in St Martin's Lane. He cast his votes for Earl Percy (i.e. Warkworth, heir to the Duke of Northumberland), whose portrait he had painted the year before, and Viscount Montmorres (an Irish peerage).

The pastellist John Warren (*q.v.*), writing to his patron Andrew Caldwell from Bath 23.XI.1776, refers to reports that Hamilton "is gone to Ireland", implying that he had failed in competition with Daniel Gardner, to Warren's puzzlement as Hamilton "gives such a truth both of form & colour as makes his works far superior". An advertisement appeared in the *Daily advertiser* on 26.XII.1777 and later dates for an auction on 26.I.1778 of –

> The Lease of that capital and spacious Dwelling-House and Premises, which are particularly rich and elegantly fitted up, the Cielings, Staircase &c. pleasingly decorated, finished by the first Artists, in the Possession of Hugh Douglas Hamilton, Esq., whose singular and refined Taste among the Artists needs no Comment.

A sale of his picture collection followed on 9.II.1778, by Riley at the artists's premises in St Martin's Lane. The catalogue has not survived, but the advertisement listed some twenty old masters, mostly Dutch, from Breughel, Teniers and J. Van Eyck to Van Huysem, as well as Bassano, Poussin (but no pastellist).

Over the next three years Hamilton made a large number of small oval pastels of members of the Irish aristocracy, many for his great patron, the 2nd Duke of Leinster: in the 1885 inventory of Carton and other FitzGerald properties, no fewer than 38 Hamilton pastels were listed (28 small ovals were arranged in the study at Carton: FitzGerald, 1936, fig. 8). He also made spectacular full-length pastels of the Duke and Duchess, the dating of which has caused some debate. Evidently made in Ireland, some put them to the 1790s after Hamilton's return from Rome, but his willingness to undertake more ambitious compositions for special clients is evidenced by the much earlier oil portrait of Sir Rowland and Lady Winn at Nostell Priory (1767–68), while the studies made for the large pastels belong to the late 1770s. That of the Duke holding his estate plans matches the drama of the composition with a tour de force of contrasting textures: shot silk, velvet, ermine; paper, wood, stone, all depicted with Hamilton's characteristic economy and intelligence.

His wife Mary (whom one witness in Rome, Henry Quin, would describe as "mad") and their daughter Harriott or Hariot (a Protestant, like her father) accompanied Hamilton on his travels to Italy which are thought to have commenced in 1779. He is not however recorded in Rome until early 1782: on 15.V.1782 James Irvine (cited

Ingamells 1997) noted that he had been there "a few months with his wife and daughter a girl of about fourteen". Between .X.1783 (John Ramsay recorded his visit soon after his arrival, on 22.X.1783: *v.* Ingamells 2003) and .I.1786 he was based in Florence (with a trip to Venice in .V.1784), and was elected to the Accademia del Disegno in 1784. He returned to Rome in 1786, remaining there until 1791, apart from a trip to Naples and Pompeii in 1788. These trips may have been made with John Flaxman and his wife, who befriended Harriott; Mrs Flaxman described her as agreeable and accomplished, playing harpsichord and harp, singing "very prettily", and adding Greek to her Latin. Hamilton acquired a significant collection of old master pictures while in Rome.

During his thirteen years or so in Italy he produced numerous portraits, particularly of British subjects on the Grand Tour. Initially the portraits were again small ovals, such as that of Norton which John Ramsay saw in Rome and recorded in his diary on 3.III.1783, noting a week later that this one (like the lost portrait of Piranesi) was "very resemblant": it was presumably local framing constraints that had this sheet in a rectangular frame with an oval spandrel. When Hamilton caught up with Ramsay a month later in Florence, a series of at least six sittings took place, each of an hour or two; the diary breaks off at 5.V.1784, and it is not known if the portrait was completed.

Later Hamilton favoured full-lengths in small-scale formats. Most of the full length pastels, such as the portrait of his friend Canova with Tresham with the model for *Cupid and Psyche* (sent from Rome to the Royal Academy exhibition of 1791), were much more highly finished than the routine oval pastels. The two versions of this pastel have caused confusion. Tresham was acting on behalf of John Campbell, later Baron Cawdor who commissioned the sculpture; the version of the pastel still in the Campbell family appears to be the earlier; its sadly poor condition may have resulted from the journey from Rome. The second version, now in the V&A, includes a number of alterations; its early provenance is uncertain, and it is possible that it is the "oil painting" described at Downhill, Lord Bristol's house, on a visit in 1807 by Dr Beaufort and his daughter, although his may be a lost oil copy by Bristol's agent Jacob More.

In several of these larger pastels the heads are executed on separate sheets (e.g. Canova and Tresham, Lord Bristol). They are otherwise conventionally executed on paper affixed to canvas, while many of the earlier small ovals seem not to have been affixed to strainers in the normal way (the loose sheets are laid on card or board). It has been argued that Hamilton started to make these full length pastels under the influence of Flaxman, who arrived in Rome in .XII.1787, but several examples, such as the Duke of Leinster J.375.1618, predate this. He had however produced "small whole lengths" such as the exhibits at the Society of Artists 1766 and 1767 as well as some "conversation pieces". Like the work of Gardner, these did not escape the influence of Reynolds: for example, the composition of the pastel J.375.1125 (wrongly identified as of Lady Carhampton, and misdated accordingly) is close to Reynolds's Countess of Fife, 1764–65 (Mannings 527); while its subject may have been inspired by Francis Cotes.

Among his other friends in Rome were Christopher Hewetson and James Byres. While he depicted a number of exiled Jacobites, he resisted becoming too closely connected with the faction. His portraits of Charles Edward Stuart and his immediate family exist in multiple versions with provenances that have become confused. Pininski 2022 argues that the primary versions were made in oil on paper before pastel repetitions were made; it is unclear why he chose to work in these medium, although the proliferation of copies in oil on canvas is easier to understand among Jacobite followers who probably shared the widespread concerns about the longevity of pastel.

According to the anonymous biographer (perhaps the editor, George Pepper, an Irishman resident in New York) in a notice in *The Irish shield and monthly milesian*, 1829, Hamilton was assisted on his return to London by the generosity of George Frederick Cooke (a prominent actor), but he nevertheless returned to Dublin in 1792, establishing a studio at 20 Frederick Street (later 14 Clare Street). His first production, after his return, was apparently a full-length picture (medium unspecified) of Lord Charlemont as General of the Irish Volunteers, which, according to the 1829 biographer, was praised "for precision of form, striking likeness, felicity of execution, and fine tone of colouring." The *Shield*'s source is unclear (perhaps Pepper had it from Cooke, who also travelled to New York) and unconfirmed by any other report (Strickland inferred an oil portrait of Charlemont from the Heath engraving erroneously captioned as after Hamilton; it was in fact derived from a miniature by Horace Hone).

Hamilton seems to have switched almost completely from pastel to oil portraits (as he told Canova in a letter in .V.1793), which he continued to paint until his retirement in 1804, when he turned his attention to the chemistry of pigments. A brief trip to London took place in 1802. His daughter (who married John Way in 1817 in Dublin, at the age of 48, and was still alive in 1828) completed some of his outstanding commissions. A posthumous sale took place at Christie's, Pall-Mall, 15.V.1811; it consisted primarily of prints collected by Hamilton while in Italy, as well as a five paintings (said to be by Rembrandt, Tinteoretto etc.), all but one bought in (Henry Tresham bought a landscape by Marco Ricci). A "small collection of paintings, formed by the late Hugh Douglas Hamilton, Esq. during his residence in Italy", presumably including the unsold lots from 1811, was sold at auction by Mr Herbert, at 2 Park Street, opposite Westland Row, Dublin, on 4.XI.1819 (advertised in *Saunders's News-letter*). A number of his portraits were engraved by Houston, J. R. Smith, V. Green, Earlom and Watson.

Monographic exhibitions

Hamilton 2008: *Hugh Douglas Hamilton (1740–1808): a life in pictures*, National Gallery of Art, Dublin, 22.XI.2008 – 15.II.2009. Cat. Anne Hodge & al.

Bibliography

V. & L. Adair 1971; Anon., "Critical observations on the works of some (not the least respectable) of the Modern Painters", *Gentleman's and London magazine*, 1773, pp. 297–98; Anon., "Hugh Hamilton", *Irish shield and monthly milesian*, 1829, 1/9, pp. 47–50; Bénézit; Crookshank 1969; Crookshank & Glin 1994; Crookshank & Glin 1997; Crookshank & Glin 2002; Cullen 1982; Cullen 1983; Cullen 1984; Cullen 2004; *Dictionary of Irish biography*; Dublin 1969; Figgis 1988; Figgis 2014; Figgis & Rooney 2001; Goodison 1998; Grove 1996; Guinness & Ryan 1971; Ingamells 1997; Ingamells 2003; Laffan 2010; Laing 2000; London 1996b; London 2001c; McEvansoneya 1999; McGuire 1939; M. [Thomas James Mulvany], "Hugh Hamilton", *The Dublin monthly magazine*, 1/1, 1842, pp. 65–76; New Haven 1979; Eamon O'Flaherty, "Hugh Douglas Hamilton", *History Ireland*, XVII/2, 2009, pp. 34f; Oxford DNB; Petrucci 2010; Philadelphia 2000a; Pininski 2022; Sée 1911; Stewart & Cutten 1997; Strickland 1912–13; Strickland 1913; Thieme & Becker; Waterhouse 1978; Waterhouse 1981; Wright 2006

Critiques

Anon., "Some account of the pictures now exhibiting at the Artist's great Room near Exeter Exchange, Strand", *Middlesex journal*, 30.IV.**1774**:

Mr H. D. HAMILTON.

114. Ten small portraits. – Done in a fine manner, and some of them capital, particularly that of a young Nobleman: elegance, spirit, and mastership.

Anon., "Royal Academy, 1789. Original remarks on the exhibition", *The general magazine and impartial review*, **1789**, p. 209:

Hamilton's single picture is well.

Pastels

J.375.1001 SELF-PORTRAIT, pstl/ppr, 22x20 ov., c.1785–90 (Uffizi, inv. 1890, no. 2109. Comm. Maria Luisa de Bourbon-Parme; don 1805). Exh.: Bregenz 1968, as Gavin Hamilton; Florence 1971, no. 55, as Hugh Douglas Hamilton; Hamilton 2008, no. 36 repr. Lit.: Waterhouse 1978; Strickland 1912; John Fleming, "Firenze e l'Inghilterra", *Burlington magazine*, CXIII/822, .IX.1971, pp. 558–62, fig. 87; Berti 1979, A441 repr.; Cullen 1984, p. 169, fig. 71; Cullen 2004, p. 72 repr. clr; Oxford DNB, repr.; Petrucci 2010, fig. 623 Φ

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[??]SELF-PORTRAIT (Dublin, NGI, inv. 19554). Exh.: Dublin 1998, no. 7 repr.; Hamilton 2008, no. 37 repr., as self-portrait [v. Pemberton]

Adair, v. Hawkins

D'Abzac, v. Dabzac

J.375.1007 Charles Brudenell-Bruce, Lord Bruce, Earl, 1st Marquess of AILESBURY (1773–1856), KT, pstl/ppr, 24x19 ov. (PC)

J.375.1008 [Lady, ??]Mrs John [of the] AISLABIE family of Studley, pstl/ppr, 24x19 ov. (Montagu John Guest (1840–1909), of 14 Brunswick Square, Brighton; sale p.m., London, Christie's, 7–8.IV.1910, Lot 381, as of Mrs Aislabie by W. Hamilton, 8 gns; Pollard; Sir Edward F. Coates, Bt; London, Sotheby's, 22.VI.1922, Lot 19 n.r., £20; Daniell. PC; Penzance, W. H. Lane & Son, 14.III.2013, Lot 422 repr., as of Mrs John Aislabie, est. £500–1000, £1400; PC; London, Christie's, 2.VII.2013, Lot 63 repr., est. £4–6,000, b/i) φδσ

J.375.101 Duchess of ALBANY, née Charlotte Stuart (1753–1789), illegitimate daughter of Charles Edward Stuart and Clementina Walkinshaw, pstl, 25.5x20.5 ov., 1788 (comm. 1788; desc.: John Charles Ogilvy-Grant, 7th Earl of Seafield (1815–1881); his widow, Carolina Henrietta Stuart, Countess of Seafield (1830–1911), Cullen House, Banffshire; legs: Major William Baird, Lennoxlove; desc.: London, Sotheby's, 14.IV.2011, Lot 208 repr., est. £3–5000, £11,000; Pininski Foundation, Vaduz). Exh.: Glasgow 1911, no. 152, as of Louisa, Countess of Albany, by Gavin Hamilton; Fort William 2022, no. 14; Pininski 2022, fig. 6 Φσ

Zoomify

J.375.1012 ~version, pstl, 19x15 ov. (Montpellier, musée Fabre, inv. 825.1.268. Comm. Duchess of Albany; don: Ferdinand de Rohan; their daughter, Countess of Albany; her heir François-Xavier Fabre; legs 1825). Lit.: Joubin 1929, repr. φ

~numerous miniature copies by Johann Jacob Grund, John Taylor and Francesco Raffaini

~repl., pnt., 28.2x22.2 (desc.: Dalmeny House, West Lothian). Lit.: Cullen 1984, no. 2

~cop., pnt., 25.4x21.3 (Paris, Gros & Delettrez, 18.XII.1992, Lot 14, attr. François Dumont; Giancarlo Baroni; New York, Sotheby's, 31.I.2013, Lot 180 repr., attr. François Dumont)

J.375.1015 Duchess of ALBANY, pstl, gch./ppr, 26.6x22.2 ov. (Waddesdon, 3441, W2/33/3. Miss Alice de Rothschild; desc.). Lit.: *Connoisseur*, V, .I.1903, p. 12 repr. clr; Waterhouse 1967, no. 15 repr.; Cullen 1984, fig. 72 Φ

Photo courtesy Waddesdon Estate

J.375.1022 ~?version, pstl (Countess of Albany; François-Xavier Fabre; legs: Emilio Santarelli (1801–1886), sculptor in Florence). Lit.: "The Stuarts in Italy", *London quarterly review*, CLVII, .XII.1846, p. 88 n.r., with pendant: Charles Edward Stuart

~repl., pnt., 25.7x22 (Edinburgh, SNPG, inv. PG 623. Logie Elphinstone; Edinburgh, Dowell's, 24.X.1903; acqu.). Lit.: Cullen 1984, no. 1; Pinińśki 2002, fig. 29; Fort William 2022, p. 51 repr.

~cop., with different dress, as a vestal virgin, brazier in background, pnt., 25.4x21.3, inscr. *verso* Dumont François Miniaturiste (Paris, Gros & Delettrez, 18.XII.1992, Lot 14, attr. François Dumont; Giancarlo Baroni; New York, Sotheby's, 31.I.2013, Lot 180 repr., attr. François Dumont; Pininski Foundation, Vaduz). Exh.: Fort William 2022, no. 15 repr. Lit.: Pininski 2022, fig. 7

J.375.102 Countess of ALBANY, née Louise von Stolberg-Gedern (1752–1824), wife of Charles Edward Stuart, pstl, 19x15 ov. (Montpellier, musée Fabre, inv. 825.1.267. Countess of Albany; her heir François-Xavier Fabre; legs 1825). Lit.: Strickland 1912, n.r.; Joubin 1929, repr., facing left; Kerslake 1977, II, fig. 8, facing right φ

J.375.1021 ~repl., pstl, 25x20 (Lodi, Fondazione Maria Cosway) φv

J.375.1022 ~?version, pstl (Countess of Albany; François-Xavier Fabre; legs: Emilio Santarelli (1801–1886), sculptor in Florence). Lit.: "The Stuarts in Italy", *London quarterly review*, CLVII, .XII.1846, p. 88 n.r., with pendant: Charles Edward Stuart

~version, pnt., 25.7x22 (Edinburgh, SNPG, PG 623)

Countess of ALBEMARLE, née Lady Anne Lennox (1703–1789), pstl/ppr, ov., n.s. (Ozias Humphry). Lit.: Williamson 1918, repr. opp. p. 82, as by Hamilton [v. Gardner]

J.375.1024 Two girls of the AMPHLETT family of Worcestershire, in muslin frocks and white bonnets, pstls, 25.4x20 ov. (London, Christie's, 12.XII.1924, Lot 41 n.r., 13 gns; Drummond)

J.375.1025 Duchess of ANCASTER, née Mary Panton (a.1735–1793), pencil, pstl, 23x18 ov. (Walker; London, Christie's, 11.VI.1928, Lot 79, 22 gns; Carey. London, Christie's, 14.VI.1977, Lot 206 n.r., 400 gns. Agnews. Darnley Fine Art, BADA fair, .III.2017) φ

J.375.1027 Markgräfin von ANSPACH u. Bayreuth, née Lady Elizabeth Berkeley, Lady Craven (1750–1828), dramatist, pstl, pencil, 23x18.5 ov., Society of Artists 1775, no. 107 (London, Sotheby's, 19.XI.1987, Lot 64 repr., est. £1500–2000, £1800 [=£1980]) Φ

Photo courtesy Sotheby's

J.375.103 Elizabeth, Markgräfin von ANSPACH, to left, brown eyes full, brown hair, curls, in fancy

costume, cape of white and red with gold edging, crimson bodice of dress cut open, short sleeves trimmed with gold, sash coat of white, trimmed with gold, left arm downwards, m/u, ov., s *verso* "H D Hamilton" (Quidenham Hall 1907). Lit.: Duleep Singh 1928, II, p. 146, no. 7 n.r.

J.375.1031 George William, Marquess of Lorne, 6th Duke of ARGYLL (1768–1839), pstl/ppr, 24x19 ov., sd *verso* "Marqs of Lorn/son of the/Duke of Argyle/Hamilton fet 1788/Rome" (comm. sitter 1788; legs: his sister, Lady Charlotte Bury, née Campbell; her daughter, Lady Adelaide Lennox, née Campbell; her daughter, Lady Russell, née Constance Lennox (1832–1925), Swallowfield, 1904; her son, Sir George Sir Charles Russell, 4th Bt, Swallowfield, 1912; legs: his sister, Dame Marie Clothilde Guinness, 1953; her daughter, Maureen Constance Guinness, 1988; desc.PC 2022). Exh.: London 1889b, no. 223 n.r.; London 1913c, no. 144. Lit.: Russell 1904, repr. opp. p. 199; *Connoisseur*, .III.1926, p. 156 Φ

J.375.1033 Elizabeth, Countess of ARRAN [(née Underwood (–1829)], cr. clr, 22.3x18.5 ov. (Dowager Lady Napier and Ettrick. Duke of Sussex. London, Christie's, 10.V.1899, Lot 44. London, Christie's South Kensington, 12.III.2008, Lot 9, est. £3–5000, £3500) φ

J.375.1035 Mary AYLMER, dau. of Richard Aylmer of Lyons, Co. Kildare, pstl, 24x18.5 ov. (Noel Purcell (1922–), Westbury, Monkstown; sale, de Veres, 19.IX.2011, Lot 51 repr., est. €2–3000, €3200) φ

J.375.1037 Mrs Robert BADDELEY, née Sophia Snow (1745–1786), actress and singer, pstl, pencil, 23x18 ov., sd 1773 (Martyn Gregory, London, 1977). Exh.: London 1977, no. 20 n.r.

Lady Elizabeth BAKER, née FitzGerald (1780–1857), pstl, 21.5x18 ov., 1805 (Jasper Joly, LL.D.; don: Duke of Leinster, Carton, 1865; cat. 1885, p. 35, no. 1). Lit.: Strickland 1912, n.r. as Hamilton [??; British sch., 19th century]

J.375.104 ?Captain [Francis] BANKS [(–1777)], RN, pstl/ppr, c.23x19 ov., sd ↘ "Hamilton/Delin/1775". Brooke of Sarawak. Earl Haig family. PC 2015) φδνσ

J.375.1042 Mrs BANKS, pstl. Lit.: Strickland 1912, n.r.

~grav. Robert Laurie 1772

J.375.1044 Isaac BARRÉ (1726–1802), soldier and politician, MP 1761–90, half-length profile, pstl, Society of Artists 1771, no. 259 (?Baroness Burdett-Coutts a.1912). Lit.: Strickland 1912, n.r.; Ingamells 2004, p. 34 n.r.

~grav. R. Houston 1771. Lit.: Ingamells 2004, repr. p. 34

J.375.1046 Miss BATHURST, dau. of Lady Selina Bathurst [?Mary, Mrs Hollyer Allen, or Louisa, Mrs George Byam], in a blue dress, pstl/ppr, 23x17 ov. (London, Sotheby's, 11.VII.1996, Lot 23 n.r., est. £300–500, £420; London, Sotheby's, 16.V.2003, Lot 19 n.r., est. £1200–1500, b/i; Dublin, James Adam, 24.IX.2003, Lot 25 repr., est. €1000–1500, €1700) φ

J.375.1048 Countess of BELLAMONT, née Lady Emily Mary Margaretta FitzGerald (1751–1818), pstl/ppr, 29.2x24.2 ov. ([William Esdaile]. B. N. Johnson. London, Christie's, 1.VIII.1885, Lot 78, 6 gns with others; Vuillamy. Sir Bruce Ingram, L.1405a; Michael Ingram; London, Sotheby's, 6.VI.2007, Lot 163 n.r., attr., with three others, est. £4–6000, £12,000. Philip Mould 2012, as circle of Hamilton. Cambridge, Cheffins, 17–18.IX.2014, Lot 478 repr., as by Hamilton, est. £1000–1500) [cf. H. Hone] φασ

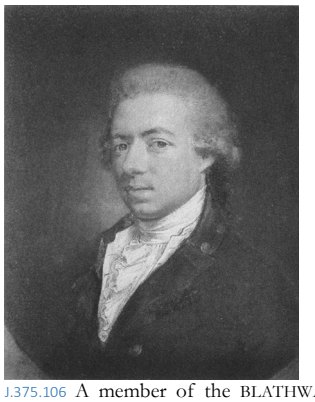
J.375.1052 Mrs John BERESFORD, née Barbara Montgomery (c.1757–1788), pstl (Lord Talbot de Malahide 1912). Lit.: Strickland 1912, n.r.

J.375.1053 Miss BERESFORD [?Anne, Viscountess Glerawley], pstl (Lord Talbot de Malahide 1912). Lit.: Strickland 1912, n.r.

J.375.1054 ?Lord Algernon Percy, 1st Earl of BEVERLY (1750–1830), brother of the 2nd Duke of Northumberland, in a red coat and blue striped waistcoat, pstl, 25.5x20 ov., sd "H. D. Hamilton 1775" (Col. A. E. Jelf-Reveley, Bronygader, Dolgelley, 1957; F. J. Jelf-Revely Will Trust; London, Sotheby's, 16.VI.1975, Lot 137. London, Christie's, 2.III.1976, Lot 80 n.r., as by Hamilton, c.1770, £140. London, Sotheby's, 20.VII.1978, Lot 119 repr., as of Hugh, 2nd Duke, £380. Duke of Northumberland, Alnwick, 2008). Exh.: Hamilton 2008, no. 24 repr., as of Lord Algernon Percy, Earl of Beverley. Lit.: Steegman 1957, p. 215, no. 4 n.r., attr. Tonelli, n.s., c.1780 φαδ

?Mrs Robert BIDDULPH, née Charlotte Myddelton (1770–1843) (Chirk Castle, Wrexham, Christie's, 21.VI.2004, Lot 61 repr., attr.) [v. Tonelli]

J.375.1058 Sir William BLACKETT, 5th Bt (1759–1816), High Sheriff of Northumberland, crayon, c.1785 (comm. sitter; mentioned, letter 8.I.1785, "he takes the strongest likenesses ever I saw"; British PC 2009). Lit.: Ingamells 1997; North 2009, fig. 102 φ



J.375.106 A member of the BLATHWAYT family, ?Rev. W. T. Blathwayt, ∞ Mary Sarah Hibbert Oates, pstl, 45x34.5 ov. (Dyrham, National Trust, inv. 452638.2, as by John Russell) [new attr., ?] φαδν

J.375.1062 Jacob BOREEL van Hogelanden, 8th Bt (1768–1828), commissaris honderste en andere penningen 1792, commissaris Zeezaken 1793; schepen 1794; lid Ridderschap van Holland 1814-; lid Provinciale Staten van Holland 1814-; lid raad van Amsterdam; lid commissie voor Landbouw voor Noord-Holland 1816–; directeur Hollandse Mij. der Wetenschappen te Haarlem 1816–, pstl/ppr, 24x19.5 ov., sd → monogram, 1789 [Rome, 1789] (Dutch PC; *olim* dep.: Amsterdam, Stedelijk Museum, inv. B3052). Exh.: Amsterdam 2018, h.c. φ

Boreel, v.q. Deutz; Fagel

J.375.1065 Bellingham BOYLE [(1690–1771), MP for Bandon Bridge], pstl, 23x18 (London, Sotheby's, 30.V.1985, Lot 10 n.r., 400 gns. Leyburn, Tennants, 16.VII.2022, Lot 1001 repr., est. £1000–1500). A/r pnt. Domenico Dupra, Rome, 1739 (London, Sotheby's, 5.VII.2013, Lot 361) φ

J.375.1066 Frederick Augustus Hervey, 4th Earl of BRISTOL (1730–1803), bishop of Derry, FRS 1782, seated on the Janiculum Hill before a prospect of Rome, pstl, 81x101.5, 1790 (Ickworth, National Trust, inv. 851985. Desc. Rev. Sir Henry Hervey Aston Bruce, 1st Bt; London, Christie's, 16.VI.1950, Lot 144; 5th Marquess of Bristol; desc.; acqu. 1993, £125,000, with help from NACF). Exh.: Dublin 1969, no. 63 repr. Lit.: *Apollo*, XCIX, 1974, p. 433 repr.; Crookshank & Glin 1997, fig. 9; Laing 2000, p. 16; Foreman 2001; Ingamells 2004, p. 73 repr.; Burns 2007, p. 135 n.r.; Hamilton 2008, p. 33 repr.; Petrucci 2010, fig. 628 Φ

Photo courtesy National Trust

J.375.1071 Jonas Langford BROOKE (c.1758–1784) of Mere, Cheshire, m/u, sitting, Venice, .V.1784. Lit.: Rev. John Parkinson, *Journal*; Hamilton 2008, p. 80 n.r.

Brooke, v.q. Graham

J.375.1073 Lady BROOKE, née Margaret Fortescue [?(1728–1756), ∞ Sir Arthur Brooke of Colebrooke], pstl, 25x20 ov., c.1768 (Col. H. S. P. Hopkinson, Llanvihangel Court, Abergavenny, 1957). Lit.: Steegman 1962, p. 155 n.r.

J.375.1074 Mrs BROOKSBANK, pstl. Lit.: Strickland 1912, n.r.

~grav. J. R. Smith, mezzotint, 1772

Robert BROWN of Newhall (Suffolk, Phillips, 29.VI.2000, Lot 500 n.r., attr.. =?Norwich, Keys, 18.III.2011, Lot 207 repr.) [v. English sch.]

J.375.1077 Mr BROWN, an acquaintance of Lord Algernon Percy, m/u, c.1783 (seen in artist's studio in Rome by John Ramsay, 3.III.1783). Lit.: Ingamells 1997, p. 451; Ingamells 2003

J.375.1078 =?Robert BROWN [(–1834)] of Newhall, Derbyshire, half-length, cr. clr/ppr, 20.5x16 ov., later inscr. *verso* "Mr Robert Brown of Newhall, Derbyshire, first cousin to Mrs Graham Stanley's father. This picture was painted in 1783 – Hamilton" (Suffolk, Phillips, 29.VI.2000, Lot 500 n.r., attr. Hamilton, est. £300–500, b/i. =?Norwich, Keys, 18.III.2011, Lot 207 repr., as by Hamilton, est. £450–550; PC 2011) [??attr.] φ?α?δν

Rt Hon. William BROWNLOW (1726–1794), in a blue coat, pstl, 24.5x20.5 ov. (Bourton-on-the-Water, Tayler & Fletcher, 24–25.VI.2021, Lot 558 attr. H. D. Hamilton) [v. Bermingham]

J.375.108 Mrs William BROWNLOW (∞ 2° 1765), née Katherine Hall, in a green dress, pstl, 23x18.5 ov. (London, Sotheby's, 4.VII.2002, Lot 125 repr., est. £2–3000, £2000 [=£2390]) Φ

Photo courtesy Sotheby's

Brudenell, v. Cardigan; Montagu

J.375.1082 Henry Douglas Scott, 3rd Duke of BUCCLEUCH, 5th Duke of Queensberry (1746–1812); & pendant: J.375.1083 Duchess, née Lady Elizabeth Montagu (1743–1827), pstl, 21.5x18 ov., sd → "H D Hamilton 1779" [?1770] (Beaulieu inv. M501/M500) φ

Photos courtesy owner

J.375.10831 ~repl., pstl, 26.5x21.5 ov., sd 1770, inscr. *verso* "Elizabeth Dool [?Douglas]…only daughter to the Duke of …", inscr. later hand, "Golaney/By/Hamilton.1770/These crayons ought to be kept in a warm place away from damp" (London, Sotheby's, 24.XI.1977, Lot 132 repr. London, Sotheby's, 19.XI.1987, Lot 56 repr., as Lady Elizabeth Golaney, est. £800–1200, b/i; London, Sotheby's, 9.IX.1998, Lot 243 n.r., est. £400–500, £500 [= £575]. [=?London, Sotheby's, 12.VII.1999, Lot 243 n.r., unknown, £500.] Stansted Mountfitchet, Sworders, 24.IV.2012, Lot 592 repr., unknown sitter, est. £500–800, b/i; Dublin, De Veres, 27.XI.2013, Lot 113 repr., unknown sitter, est. €700–900) φν

~pendants, v. Montagu

J.375.1084 John Hobart, 2nd Earl of BUCKINGHAMSHIRE (1723–1793), in a blue coat, pstl, 23.5x19 ov. (Springhill, National Trust, inv. 215950, SPR/P/86) Φ

Photo courtesy National Trust

J.375.1087 Viscountess BULKELEY (∞ 1777), [née Elizabeth Harriet Warren (1759–1826) of Poynton], pstl, 24.5x20.5 ov., inscr. *verso* "Lady Buckley, Poynton Towers, Cheshire" (Oxford, Mallam's, 2.XI.2011, Lot 74, anon., as of Lady Buckley, gch., £680. Prinknash Abbey, Chorley's, 23–24.VII.2014, Lot 533 repr., as school of Downman, incorrect dimensions, est. £500–800. Durrow, Co. :Laois, Sheppards, 4.XII.2014, Lot 1939 repr., as by Hamilton, of ?Viscountess Bulkeley, est. €1200–1500) [new attr. 2011] φδν

J.375.1089 Elizabeth BULL (1750–1809), daughter of the collector Richard Bull, MP, pstl. Lit.: Strickland 1912, n.r.; *Notes & queries*, 1.III.1913, VII, p. 171 n.r.

~grav. Joseph Strutt

J.375.1092 John BULLER (–1793) of Morval, crayons, ov. (desc.: John Francis Buller of Morval, Cornwall; sale p.m., London, Christie's, 28.II.1891, Lot 57 n.r., as by W. D. Hamilton, £25)

J.375.1093 Thomas [III] BURGH [(1756–1798)] of Oldtown, pstl (Lieut.-Col. T. J. de Burgh, Oldtown, 1912). Lit.: Strickland 1912, n.r.

J.375.1094 Rt. Hon. Walter Hussey (de) BURGH (1742–1783), MP, prime serjeant and chief baron of the Irish exchequer, pstl/ppr, 24x20 ov., c.1770 (Dublin, NGI, inv. 2925. N. Holliday, London; acqu. 1931). Exh.: Dublin 1969, no. 59 n.r.; Hamilton 2008, no. 27 repr.; Dublin 2023. Lit.: Le Harivel 1983, repr. φ

J.375.1096 =?pstl (Sir Jerome Fitzpatrick) ~grav. W. S. Barnard, mezzotint, NGI 10233. Exh.: Hamilton 2008, no. 29 repr.

J.375.1098 ~repl., pstl, 23.5x19 ov. (Castletown House 0060). Exh.: Hamilton 2008, no. 28 repr. Lit.: Jeffares 2006, p. 223Ci, as of Clancarty Φ

Photo © The Castletown Foundation, courtesy of The Office of Public Works

J.375.1101 ~repl., pstl, 23x19 ov. (T. P. Le Fanu, Abington, Bray, 1912; desc.: Cambridge, Cheffins, 16–17.IX.2015, Lot 492 repr., est. £4–6000). Lit.: Strickland 1912, n.r. φ

J.375.1102 ~cop, pstl, 23x19 ov. (PC 2019) φκσ

J.375.11023 ~cop., pstl (Nottingham, Arthur Johnson, 3.VI.2023, Lot 613 repr., with unidientified copy of Cotes J.243.6502) φκν

J.375.1103 Walter Hussey BURGH, pstl (Lieut.-Col. T. J. de Burgh, Oldtown, 1912). Lit.: Strickland 1912, n.r.

J.375.1104 Walter Hussey BURGH, pstl, 23x19 ov. (Duke of Leinster, Carton, cat. 1885, p. 35, no. 21). Lit.: Strickland 1912, n.r.

J.375.1105 James BYRES (1734–1817) of Tonley, Jacobite officer in Ogilvie's regiment, antiquary in Rome, pstl/ppr, 28x24 inscr. ov., c.1778 (Aberdeen Art Gallery and Museums, inv. ABDAG000094. Byres's house, Strada Paolina, Rome, 1790 inv.; Patrick Byres of Tonley; desc.; London, Christie's, 22.XI.1977, Lot 107 repr., £1100 [=£1210], acqu. with NACF funds). Exh.: Hamilton 2008, no. 31 repr. Lit.: Russell 1978, fig. 79; Russell 1978b, p. 110 repr.; Brinsley Ford, "The Byres family", *NACF review*, 1984, p. 115 repr.; Ingamells 1997, p. 452 Φ

Photo courtesy Aberdeen Art Gallery & Museums Collections

J.375.1108 Antonio CANOVA (1757–1822), sculptor, bust length in a red coat, pstl, 26.0x17.8, inscr. *verso* "Portrait of Canova by Hamilton at Rome/Delt/Anne…Cunninghame" (Anne Cunninghame. ?Dartmouth. Capt. C. C. Henry, Lodge Park, Straffon; London, Christie's, 13.VII.1928, Lot 46 n.r., 30 gns; Pawsey & Payne; James Thursby-Pelham; Mrs Guy Argles; London, Christie's, 7.XI.1995, Lot 49 repr., est. £4–6000, £6500 [=£7475]) φ

J.375.111 ~cop., pstl, 23.2x17.5 (Colnaghi. London, Christie's, 8.VI.2000, Lot 44 repr., est. £2500–3500, £4800) Φκ

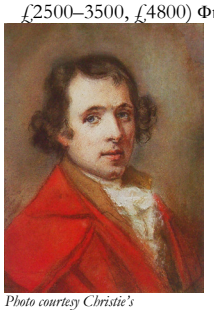


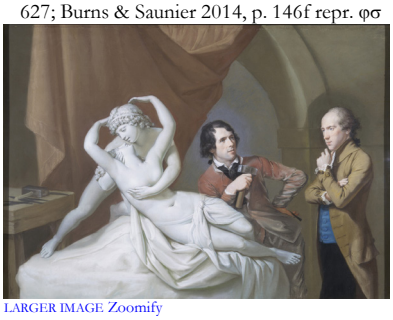
Photo courtesy Christie's

J.375.1113 Antonio CANOVA, pstl, 25x20.6 (PC; London, Sotheby's, 4.XII.2008, Lot 112 repr., est. £6–8000, £199,250; Jean-Luc Baroni Ltd, exh. New York, Master drawings, .I.2010; PC 2011). Exh.: New York 2011, no. 34 repr. Lit.: Petrucci 2010, fig. 631 φσ

J.375.1115 Antonio CANOVA in his studio with Henry Tresham and a plaster model for *Cupid and Psyche*, Royal Academy 1791, no. 380 (=?Nomi di pittori e sculptori che hanno fatto ritratto del Sig.re Canova, no. 2, 3.IX.1787) [unclear which version below exhibited in 1791; letters 17.VIII. & 18.IX.1790 from Canova to Lord Cawdor indicate V&A version later, as does Canova's hairstyle]

J.375.1116 =?/repl., pstl, 68.5x94, c.1787 (John Campbell, 1st Baron Cawdor; desc.: Earl Cawdor, Stackpole Court, Pembrokeshire, 1957). Exh.: London 1868; Edinburgh 1966. Lit.: Hugh Honour, *Connoisseur*, CXLIV, .XII.1959, p. 230; Steegman 1962, p. 205 pl. 42C, all as by Gavin Hamilton, of Canova and John Campbell, 1st Baron Cawdor; David Irwin, "Edinburgh Festival", *Burlington magazine*, CVIII/763, .X.1966, p. 537 n.r., as at Draper's Hall, as at Draper's Hall Φ

J.375.1117 =?repl., pstl/ppr, 75x100, c.1790 (London, V&A, E.406-1998. [?Richard, Marquess Wellesley (1760–1842); his dau., Lady Charles Bentinck; her great-niece, Hyacinthe, Lady Dalby]; desc.: grandson, Hugh Farmar (1908–1987); Francis Farmar, acqu. 1998, £524,400, with Art Fund support, in honour of Sir Brinsley Ford). Exh.: Edinburgh 1966, no. 32; Dublin 1969, no. 61 repr.; London 1972d, no. 133 n.r.; London 1996a, no. 36 repr.; London 2003a, no. 202 repr. clr; London 2018. Lit.: David Irwin, "Gavin Hamilton: archaeologist, painter, and dealer", *Art bulletin*, XLIV, 1962, p. 87, fig. 1, as by Gavin Hamilton, of Canova and Campbell; Ormond & Kerslake 1969, fig. 90; John Cornforth & the Knight of Glin, "Irish portraits and the British school", *Country life*, 30.X.1979, p. 1097 repr.; Hugh Honour, "Canova's studio practice II", *Burlington magazine*, CXIV/829, .IV.1972, p. 217 n.r.; Crookshank & Glin 1978, fig. 80; Cullen 1982, p. 87; Cullen 1984, pp. 31f repr.; Figgis 1988, p. 132; Crookshank & Glin 1994, fig. 84; Timothy Clifford & al., *The Three Graces. Antonio Canova*, Edinburgh, 1995, fig. 1; Crookshank & Glin 1997, fig. 8; *NACF review*, 1998, repr. clr; Hugh Honour, "A list of artists who portrayed Canova", in Bettagno ed., *Studi in onore di Elena Bassi*, 1998, p. 158, "appears to be a repetition with some notable variants - the inclusion of a bench with a sculptor's tool on the left, more precise definition of the hair of Cupid and the removal of a swathe of drapery falling behind his left arm"; Baker 2000, p. 20 repr. and rear cvr; Cullen 2000, fig. 17; London 2001c, p. 104 repr.; Michael Snodin & John Styles, *Design & the decorative arts: Georgian Britain 1714–1837*, London, 2004, p. 114 repr.; Hamilton 2008, p. 33 repr.; Petrucci 2010, fig. 627; Burns & Saunier 2014, p. 146f repr. φσ



LARGER IMAGE Zoomify

~?=/?cop., as pnt. (acqu. Jacob More for Frederick Hervey, Earl-Bishop of Derry, Downhill, bedroom). Lit.: Louisa Beaufort's journal, 1807, "a painting representing two statues in Clare Obscure and two men looking at them, done in oils as usual the effect is both odd and good"; Dr Daniel Beaufort's journal, 1807: "A group of statuary with the artist and a purchaser by Moor", cited Marie Davis, "The Beaufort visits to Downhill", in *New perspectives: studies in art history in honour of Anne Crookshank*, Dublin, 1987, pp. 157–75 [possibly a confusion with V&A pastel, although medium is specified as oil]

J.375.1118 Lady CARBERY (∞ 1732 George Evans, 2nd Baron Carbery), née Frances Fitzwilliam (– 1789), dau. of 5th Viscount Fitzwilliam, pstl, pencil/ppr, 22.5x18.5 ov., sd → "H D Hamilton Delin 1771" (London, Sotheby's 26.III.1975, Lot 210, part, with members of the Davy family) φ

J.375.1119 John Evans-Freke, 6th Lord CARBERY (1765–1845), pstl (Sir George Brooke, Bt, Gardiner's Row, Dublin, 1912). Lit.: Strickland 1912, n.r.

J.375.112 James Brudenell [?later 5th Earl of CARDIGAN (1725–1811)], m/u, Society of Artists 1773, no. 128

J.375.1121 Henry Lawes Luttrell, 2nd Earl of CARHAMPTON (1743–1821), soldier and politician, pstl/ppr, 24x20 ov., c.1770 (Dublin, NGI, inv. 6992. Don Henry John Dawson, 3rd Earl of Portarlington 1884). Exh.: Dublin 1969, no. 57 repr.; Hamilton 2008, no. 5 repr.; Dublin 2023. Lit.: Le Harivel 1983, repr. φ

J.375.1123 ?Lady CARHAMPTON [(∞ 1776), née Jane Boyd (c.1755–1831)], pstl, 23x18.5 ov. (Kilkenny Castle. Edward McGuire, Foxrock. Billingshurst, Bellmans, 4–6.IV.2017, Lot 1505 repr., attr., est. £300–500, £2200). Exh.: Dublin 1937, no. 30 n.r., as of "Lady Carhampton, dau. of David La Touche". Lit.: McGuire 1939, no. II repr., as of "Lady Carhampton, née La Touche" [??confusion; no such alliance is recorded] Φδ

J.375.1125 ??Lady CARHAMPTON, née Jane Boyd, as Emma, the Nut-brown Maid, from Matthew Prior's poem *Henry and Emma*, pstl/ppr, 82.5x46 (Paris, musée Cognacq-Jay, inv. J.119/B.115. Acqu. Ernest Cognacq, .X.1919,

₤52,000, inconnue). Exh.: Paris 1925b; Paris 2023b. Lit.: Ricci 1929, no. 119; Jonas 1930, no. 119, inconnue; Burollet 1980, no. 138 repr., as of ?Lady Carhampton, née La Touche, citing McGuire; Crookshank & Glin 1997, p. 69 n.r., ??La Touche; Burollet 2004, p. 264; Burollet 2008, no. 36; Jeffares 2023b [brown eyes, ≠ J.375.1123] φ?δv

J.375.1127 Frederick, 5th Earl of CARLISLE (1748–1825), KG, KT, statesman, Lord Lieutenant of Ireland, poet, pstl, 25x20 ov., 1772 (Castle Howard). Exh.: London 1934a, no. 856; London 1949; London 1956, no. 593 n.r. Lit.: Crookshank & Glin 1978, p. 72, fig. 54, as 1768; R&L p. 692, fig. 826 Φ

J.375.1129 Countess of CARLISLE, née Lady Margaret Caroline Granville Leveson-Gower (1753–1824), in a black dress, pstl, 25x20 ov., 1772, Society of Artists 1773, no. 123 (Castle Howard). Exh.: London 1934a, no. 852; London 1949; London 1956, no. 595 n.r. φ

J.375.113 ~cop. Alice Foljambe, pnt., 35.5x30.5 ov. (Cecil George Savile, 4th Earl of Liverpool, Kirkham Abbey, 1905). Lit.: Lord Hawkesbury, "Catalogue of…portraits at Kirkham Abbey…", *Transactions of the East Riding Antiquarian Society*, XIII/1, 1906, p. 3, pl. II

J.375.1131 Lady Almeria CARPENTER (1752–1809), mistress of the Duke of Gloucester, pstl. Lit.: Strickland 1912, n.r.

~grav. Francesco Cecchini

Sir William CARR, 8th Bt (1703–1777), of Etal, Northumberland (London, V&A, P.62-1962) [v. Gardner]

Mrs CASTLE, mother of Hon. Edward Bouverie of Delapré (London, Christie's, 1.III.1929), v. Gardner

J.375.1134 Countess of CAVAN (∞ 6th Earl), née Elizabeth Davies (–1811), pstl/ppr, 23.5x19.2 (Dublin, NGI, inv. 2983. Acqu. Miss A. V. Brickenden 1942). Lit.: Le Harivel 1983, repr., as by Downman [??; new attr.] φv

J.375.1136 [?]Mrs William CAVENDISH, née Louisa O'Callaghan (1779–1863), pstl, 24x20 ov. (Arthur Tooth. Mr & Mrs John Durell Hunt, 60 Park Street; acqu. 1954 Mrs Thomas Childs Wurts, née Mary Murtland, Pittsburgh. Cleveland, Ohio, Aspire Auctions, 29.X.2015, Lot 12, as anon. 19th century, est. $200–400) [new attr.; ?identity as seems early] φδv

La vicomtesse de CHABOT, née Lady Isabella Charlotte FitzGerald (1784–1868), pstl, 21.5x18 ov., 1805 (Jasper Joly, LL.D.; don: Duke of Leinster, Carton, 1865; cat. 1885, p. 35, no. 2). Lit.: Strickland 1912, n.r. as Hamilton [??; British sch., 19th century]

J.375.1138 [*olim* J.375.1146] James Caulfeild, 1st Earl of CHARLEMONT (1728–1799), KP 1783, FRS, commander of the Ulster volunteers, full length, m/u, c.1792 (lost). Lit.: anon., "Hugh Hamilton", *Irish shield and monthly milesian*, 1829, I/9, p.48 n.r. [??attr.]

CHARLES Edward Stuart (1720–1788), Rome 1786

=?pnt./ppr, 28x23 (original oil on paper commissioned by Charlotte, Duchess of Albany with pendant, each with two pstl repls; oil version retained by artist to 1790; abbate James Waters, procurator general of the English Benedictines in Rome; desc.: Countess Dowager of Seafield 1911; Cullen House, Banffshire: John Charles Ogilvy-Grant, 7th Earl of Seafield; legs: Major William Baird, Lennoxlove; desc.; Historical Portraits, advertised *Scottish Field*, .VIII.1986, p. 52 repr., with pendant, as *ex* Cardinal York. London, Sotheby's, 14.IV.2011, Lot 207 repr.; Pininski Foundation, Vaduz). Exh.: Glasgow 1911, no. 153 repr.; Fort William 2022, no. 13 repr., as original. Lit.: Pininski 2022, fig. 2

J.375.114 ~repl. pstl, 1786 (comm. Duchess of Albany for Charles Edward Stuart)

J.375.1141 ~repl. pstl, 1786 (comm. Duchess of Albany for Henry Benedict Stuart, Cardinal York)

~cop., pnt., Giuseppe Mazzola, c.1786 (comm. Duchess of Albany)

~cop., 2 miniatures for rings, Johan Jacob Grund, c.1786 (comm. Duchess of Albany)

~version, pnt., 85.5x70 (Inverness Museum and Art Gallery, inv. INVMG 0000.401. sisters of Prince Frederick Duleep Singh 1948–59)

~version, pnt., 70.7x56.8 (Dundee Art Galleries and Museums, inv. 47-1912. Earls of Fife – c.1859. Mr Bisset a.1863; his cousin, Gilchrist of Elie, Fife; acqu. Peter Carmichael of Arthurstown, Dundee; legs 1891). Exh.: Historical portraits, 1859, no. 63. Lit.: Cullen 1984, no. 111

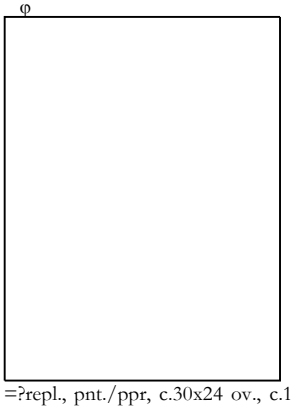
~version, pnt., 25.1x22.2 (London NPG 376. M. Husson da Camera, Portuguese minister in Rome, c.1870. R. Butterworth; acqu. 1873). Lit.: Kerslake 1977, pl. 123; Cullen 1984, no. 113

~version, pnt., 25.7x22.7 (Edinburgh, SNPG, PG622. Logie Elphinstone; Edinburgh, 24.X.1903; acqu.). Lit.: Cullen 1984, no. 112; Edinburgh 2017, fig. 7.2

~version, pnt. (L. P. K. Blair Oliphant, Ardblair Castle, Perthshire)

J.375.1142 ~version, pstl, 24x20 ov. (desc. Townley Hall, near Drogheda, 1977). Lit.: *Country life*, CIV, 1948, pp. 1104f Φ

J.375.1144 =?version, pstl, 24x20 ov. (Lennoxlove) φ

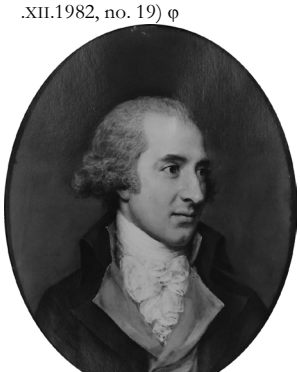


=?repl., pnt./ppr, c.30x24 ov., c.1790 (made by artist in Rome and taken back to UK. Duke of Hamilton 2024). Lit.: Fort William 2022, p. 47 n.r.

J.375.1145 ~?version, pstl (Countess of Albany; François-Xavier Fabre; legs: Emilio Santarelli (1801–1886), sculptor in Florence). Lit.: "The Stuarts in Italy", *London quarterly review*, CLVII, .XII.1846, p. 88 n.r., with pendant: Countess of Albany

J.375.1146 ~?version, pstl, 19x15 ov. (Montpellier, musée Fabre, inv. 825.1.266. Countess of Albany; her heir François-Xavier Fabre; legs 1825)
~cop., pnt., 25.4x21 ov. (Standich 1885. PC 2019; Paris, Artcurial, 15.II.2022, Lot 24 repr.., attr.). Exh.: Versailles 2019, no. 24
~version, oil/ppr, Rome 1786 (Cardinal York. Historical Portraits, advertised *Scottish Field*, .VIII.1986, p. 52 repr., with pendant)
J.375.11453 ~version, pstl/bl. ppr, 24x19.5 ov. (Edward Grant Fraser-Tytler, Aldourie Castle, Inverness-shire. Claremont, Western Australia, McKenzie's, 29.XI.2023, Lot 98 repr., with pendant, Cardinal York J.375.20053, attr., est. A$5–8000, A$62,500) φβν

J.375.1147 Charles William Bury, 1st Earl of CHARLEVILLE, in a buff coat and blue waistcoat, pstl/copper, 24x20.3 ov., sd *verso* "H D Hamilton fecit Dublin April 1792" ([Colonel G. H. Johnston; Kilmore, Co. Armagh, Bennett & Son, 16–18.VI.1920, Lot 561 n.r., 6½ gns] Rex Beaumont; Belvedere, Mullingar, Christie's, 9.VII.1980, Lot 277, repr. as lot 278 [lot 278 pnt. of same sitter by G. Stuart, repr. as 277]; Leger Gallery 1980; exh. .XI.–.XII.1982, no. 19) φ



J.375.115 CHARLES EDWARD Stuart (1720–1788), pstl (Montpellier, musée Fabre, inv. 825.1.266. Countess of Albany; her heir François-Xavier Fabre; legs 1825)
J.375.1151 Queen CHARLOTTE (1744–1818), 1769 (Berlin, Kupferstichkabinett). Lit.: Brieger 1921, repr. Φ

J.375.1153 ~repl., pstl, pencil, 24x20 ov., sd s ↓ "H. D. Hamilton Fecit 1769" (Kgl. Haus Hannover; Prinz Ernst August; Blankenburg 1911 inv. 725; Schloß Marienburg, Sotheby's, 8.X.2005, Lot 1743 repr., est. €900–1200, €6500). Lit.: Ingamells 2004, p. 104 n.r. Φ

Photo courtesy Sotheby's
J.375.1156 ~repl., pstl, 26x20, sd "H. D. Hamilton Delint. 1771" (Royal Collection RCIN 452400. Lord Polwarth; Queen Mary). Exh.: London 1956, no. 590, as cr. clr; London 1982a, no. 66 repr. Lit.: Oppé 1950, no. 288; Hamilton 2008, p. 18 repr. φ

J.375.1157 ~repl., pstl (Lord Polwarth sale, Edinburgh, Dowell's Rooms, 28–30.III.1912, Lot 126 [part] n.r.)
J.375.1158 ~repl., pencil, pstl, 26x21 ov., sd 1770 (Bath, Bonhams, 29.III.2004, Lot 2 repr., est. £400–600, £2200) φ

J.375.116 CHARLOTTE, Princess of Wales [?Charlotte, Princess Royal (1766–1828) or ?Charlotte Augusta (1796–1817), daughter of the Prince of Wales], m/u (London, .XII.1922, £24)
J.375.1161 Countess of CHESTERFIELD, née Melusina von Schulenburg, Countess of Walsingham (1693–1778), pstl (Lord Talbot de Malahide 1912). Lit.: Strickland 1912, n.r., as Countess Stanhope
J.375.1162 Mr CHRISTMAS, of Whitfield Court, Waterford, pstl, 23x18 ov. (Castle Leslie; Dublin, HOK Fine Art, 29.V.2001, Lot 565 n.r., attr., with Archdeacon Hutchinson, est. Ir.£1–2000)
J.375.1163 James Hamilton, 2nd [2nd creation] Earl of CLANBRASSILL (1730–1798), pstl, a/r Liotard, 22.9x18.4 ov., inscr. 1794 (Earl of Roden). Lit.: R&L p. 618 n.r.
J.375.1164 Countess of CLANBRASSILL, née Lady Henrietta "Harriet" Bentinck (–1792), pstl, 22.7x18.5 ov. (Earl of Roden, Co. Down). Lit.: Cullen 1984, fig. 78 φ

J.375.1165 ~version, pstl, 23x20 ov., inscr. 1793, with pseudo-pendant a/r Liotard (Capt. Earl of Roden, RN, Bryansford, 1969, as of Anne, Countess of Roden, stiter's daughter) φβ
J.375.1166 William Power Keating Trench, later Lord Kilconnel, subsequently 1st Earl of CLANCARTY (1741–1805), pstl, 24x19.5 ov. (desc.; London, Sotheby's Olympia, 26–27.V.2004, Lot 23 repr., est. £600–800, £800. Dublin, James Adam, 28.III.2012, Lot 38 repr., est. €2500–3500, b/i) Φ

Photo courtesy Sotheby's
J.375.1169 ?Earl of CLANCARTY, pstl, 23.5x19 ov. (Castletown House 0060). Lit.: Strickland 1912, n.r., as of Richard, 1st Earl of Clancarty [sic] Φδ
J.375.117 Lord Villiers [?Thomas Villiers, 2nd Earl of CLARENDON (1753–1824), ?or his father, Thomas Villiers Baron Hyde 1756, 1st Earl of Clarendon 1776 (1709–1786)], m/u, Society of Artists 1773, no. 126
J.375.1171 Mrs Nathaniel CLEMENTS, née Hannah Gore (1705–1781), pstl (Edward McGuire 1937). Exh.: Dublin 1937, no. 32 n.r.
J.375.1172 Countess of CLERMONT [née Frances Cairnes Murray (c.1734–1820), wife of William Henry Fortescue, 1st Earl], pstl (Lord Rossmore 1912. London, Christie's, 9.XI.1993, Lot 6 repr., est. £1200–1800, £1200). Lit.: Strickland 1912, n.r. Φ

J.375.1173 Viscountess CLIFDEN, née Lady Caroline Spencer (1763–1813), pstl, 22.8x18.8 ov., Society of Artists 1775, no. 108 (Belvoir Castle 1797, Musgrave's lists, small head; desc.: Victor, 3rd Viscount Churchill (1934–2018). Guy Peppiatt Fine Art 2021. Dublin, Adam's, 1.III.2023, Lot 87 repr., est. €3–5000) φ

J.375.11735 Man of the CLIFFORD family, pstl, 24x19 ov. (Ugbrooke Park) φδ

J.375.1174 The Hon. Charlotte CLIVE (1762–1795), pstl, 24.5x19.7 ov. (Powis Castle, National Trust, inv. 1180769). Lit.: Gore 1969, p. 251 n.r.; Archer 1987, no. 223 n.r.; Powis Castle guidebook, 1991, no. 105 n.r. φ

J.375.1176 Col. the Hon. Robert CLIVE (1769–1833), in a green coat, pstl, 24.5x19.7 ov., c.1788 (Powis Castle, National Trust, inv. 1180771. Desc.: Earl of Powis 1957). Lit.: Steegman 1957, p. 270 pl. 46C; Gore 1969, p. 251 n.r.; Archer 1987, no. 222 n.r.; Powis Castle guidebook, 1991, no. 104 n.r. Φ

Clive, v.q. Powis

J.375.1179 Thomas CONOLLY (1737–1803) of Casteltown, pstl, 23.5x19 ov. (Castletown House 0060). Exh.: Hamilton 2008, no. 13 repr., p. 23, detail repr. Lit.: Lena Boylan, "The Conolly of Castletown", *Irish Genealogical Society*, .X.–.XII.1968, p. 26 repr. Φ

Photo © The Castletown Foundation, courtesy of The Office of Public Works

J.375.1182 ~repl., pstl, 23x18.5 ov. (Springhill, National Trust, inv. 215952, SPR/P/88) Φ

Photo courtesy National Trust

J.375.1185 ~repl., pstl, 23x19 (Lord Aberdare; London, Christie's, 3.VI.1932, as of John Conolly, 19 gns with pendant Lady Louisa Conolly; Vaughan; John Maher, Bloomfield House, Enniscorthy; desc.; Dublin, James Adam, 28.IX.2005, Lot 29 repr., est. €5–7000, €15,000. Dublin, James Adam, 28.III.2012, Lot 37 repr., est. €10–15,000, €9000). Lit.: Strickland 1912, n.r.; A. P. W. Malcomson, *The pursuit of the heiress*, 2006, p. 48 repr. φ

J.375.1187 ~repl., pstl, 23x20 ov. (Duke of Leinster, Carton, cat. 1885, p. 35, no. 17; desc.: Cambridge, Cheffins, 18–19.IX.2013, Lot 476 repr., est. £4–6000, £3600). Lit.: Strickland 1912, n.r. φ

J.375.1189 Tom CONOLLY, pstl, 23x19 ov. (Castlecomer, Mealy's, 13–14.XI.2007, Lot 1028A repr., est. £3470–4460) φ

J.375.1191 Lady Louisa CONOLLY, née Lennox (1743–1821), in a gold dress, pstl, 23x19 (Lord Aberdare; London, Christie's, 3.VI.1932, as of John Conolly, 19 gns with pendant; Vaughan; John Maher, Bloomfield House, Enniscorthy; desc.; Dublin, James Adam, 28.IX.2005, Lot 30 repr., est. €6–8000, €24,000). Lit.: Strickland 1912, n.r.; A. P. W. Malcomson, *The pursuit of the heiress*, 2006, p. 48 repr. φ

J.375.1193 ~?repl., pstl, 23x20 ov. (Duke of Leinster, Carton, cat. 1885, p. 35, no. 18)
J.375.1194 ~repl., pstl, 23x18.5 ov. (Springhill, National Trust, inv. 215954, SPR/P/829, 9e) Φ

Photo courtesy National Trust
J.375.1197 Lady Louisa CONOLLY, pstl, 23x19 ov. (Castlecomer, Mealy's, 13–14.XI.2007, Lot 1028 repr., attr., est. £1000–1490) φ

J.375.1199 Lady Louisa CONOLLY, pstl, 23x18 ov. (Colchester, Reeman Dansie, 28–29.IX.2010, Lot 1078 n.r., with two others (Foster and Holford), est. £500–700, £6800) φ

J.375.1201 Charles CONSTABLE of Newton Constable; & pendant: J.375.1202 spouse, pstl/ppr, sd ↘ "Hamilton Delint 1775" (US PC; Gorry Gallery, Dublin, exh. .III.2008, no. 6/7) φ

J.375.1205 Colonel William CONYNGHAM (1723–1784), MP, pstl, 23x18.5 ov. (Springhill, National Trust, inv. 215953, SPR/P/91) Φ

Photo courtesy National Trust
J.375.1208 William Burton CONYNGHAM (1733–1796), teller of the Irish exchequer and treasurer of the Royal Irish Academy, pstl/ppr, 23x19 ov. (Dublin, NGI, inv. 7242. London, Christie's, 14.V.1904, Lot 40, 15 gns, Agnew's drawing stock no. 4612; acqu. 14.V.1904). Lit.: Strickland 1912, pl. LIII (c); Le Harivel 1983 repr., inverted Φ

~grav. V. Green, mezzotint, 1780
Cooke, v. Corke and Orrery
J.375.1212 Sir Eyre COOTE (1726–1783), soldier, MP 1768–80, commander-in-chief at Calcutta, victor of Porto Novo 1781, bust-length, with the order of the Bath, pstl; & pendant: J.375.1213 spouse, née Susannah Hutchinson, pstl (Queniborough Old Hall; dispersed 1960). Lit.: Ingamells 2004, p. 117 n.r.
J.375.1214 Sir Corbett CORBETT, né Davenant (1752–1823), pstl, 23x21 ov., 1794 (London, Christie's South Kensington, 25.III.2004, Lot 12 repr., est. £600–800, attr., £2000; London, Sotheby's, 25.XI.2004, Lot 118 repr., est. £2500–3500, £2600) Φ

Photo courtesy Sotheby's
J.375.1217 Countess of CORKE AND ORRERY, née Anne Courtenay (1742–1785), pstl, Society of Artists 1771, no. 249, identified Walpole as Lady Corke. Lit.: Strickland 1912, n.r.
~grav. James Watson 1771. Exh.: Hamilton 2008, no. 9 repr.
~grav. Sayer 1772
J.375.122 Charles Cornwallis, 1st Marquess CORNWALLIS (1738–1805), pstl/ppr, 23x18 ov., sd 1772 (desc.: sitter's wife's family, Skelton, Pap Castle 1823. Haslemere, John Nicholson, 26.VII.2006, Lot 681 repr., est. £1–2000; UK art market a.2008. PC 2015). Exh.: Chicago 2015, no. 52, repr. p. 150. Lit.: Strickland 1913, n.r.; Ingamells 2004, p. 122 n.r. φ

~grav. F. Bartolozzi 1781; D. Berger 1787; anon. 1781, as Admiral Kempenfelt; A. Rosenthal; W. Grainger 1791, uses same head
J.375.1223 Mrs COSWEN [?Mrs John Cosnan, née Bethia D'Aeth (1718–1797), or a member of the Cosnan family], pstl/ppr, 28x21.5 ov. (PC 2015) φδ

~pseudo-pendant, v. Scouler
Courayer, v. Le Courayer
J.375.1224 ??Countess of COVENTRY, née Maria Gunning (1733–1760), pstl/ppr, 32.8x27.6 ov. (London, Courtauld Institute, D.1952.RW.3150. Frank T. Sabin, Bond Street, London, 1911–12. London, Sotheby's, 19.II.1930, Lot 120 n.r., as of Maria, Countess of Coventry, £18; Growse. [=?London, Christe's, 12.VII.1937, as Miss Gunning in yellow dress, 30.5x26.5, 6 gns; Colnaghi] Sir

Robert Clermont Witt; legs 1952). Exh.: Paris 1911, no. 62, as Maria Gunning. Lit.: Strickland 1912, p. 110, pl. LIV (c), as unknown Φ?δ

J.375.1225 George Nassau Clavering-Cowper, 3rd Earl COWPER (1738–1789), prince of the Empire, wearing the sash of the order of St Hubert of Bavaria, pstl, 82.5x59.5, c.1786 (Cleveland Museum of Art, inv. 2022.136. The sitter; desc.: 7th Earl Cowper (1834–1905); his widow, née Lady Katrine Compton (1845–1913sp); Cowper's cousin, Lady Desborough, née Ethel Fane (1867–1952), Panshanger, 1921; Monica Grenfell, Lady Salmond; Rosemary Salmond, Lady Ravensdale; desc.: PC 2016; Libson Yarker 2022; acqu. Leonard C. Hanna Jr. Fund). Lit.: Williamson 1921, p. 94 repr.; Jeffares 2006, p. 194Ciii, both as by Gardner; Ed. Philip Sheail, "The Third Earl Cowper and his Florentine household 1760–90", *Hertfordshire Record Society*, XXXVI, 2020, p. 48 repr. Φν

J.375.1227 George Nassau Clavering-Cowper, 3rd Earl COWPER, pstl, 92x68.5, sd 1781 (desc.: PC 2020) φ

v.q. Giannini

J.375.1232 Countess COWPER, née Hannah Anne Gore (1758–1826), pstl, graphite/ppr, 33x26.7 ov. (Cowper collection; Lady Desborough, Panshanger; London, Christie's, 16.X.1953, Lot 6 n.r., as in gch., £16; Agnew. Firle Place). Exh.: Hamilton 2008, no. 34 repr. Lit.: Cullen 1984, fig. 73 φ

J.375.1235 Countess COWPER, née Hannah Anne Gore, playing the harp, with her sister, Emily Gore (1755–1832), pstl, 63.5x105.5, Florence, c.1787, Royal Academy 1787, no. 158, "portrait of two ladies", visible in Martini grav. (don: Cowper's uncle, James E. Colleton; desc.: PC 2020). Lit.: Strickland 1912, n.r.; Ellis 2005, n.r. [sister identified in Tonelli cop.] φ

~cop. Anna Tonelli, q.v.

J.375.1237 Elizabeth COX, actress, pstl
~grav. Robert Laurie 1771, 1772

Craven, v. Anspach

J.375.124 John Gustavus CROSBIE (–1797), of Dunloe Castle, Killarney, colonel of the 22nd Foot, pstl, 23x18.5 ov. (London, Bonhams, 14.VI.1995, Lot 85 repr., est. £700–900, b/i; London, Bonhams Knightsbridge, 13.III.1996, Lot 91 repr., est. £500–800, £920) φ

J.375.1242 Mrs Rawlings Edward CROUCH, née Anna Maria Phillips (1763–1805), singer, as Hebe, pstl, ov., c.1777 (PC 2014). Lit.: Loftus 2013, pp. 212, 221, n.r. φ

J.375.1244 Charles John CROWLE (1738–1811), MP, of Fryston Hall, Yorkshire, Secretary of the Society of Dilettanti, pstl, 24.1x19.6 ov., sd ↙ "H. D. Hamilton/Delin 1774" (London, Sotheby's, 30.XI.2000, Lot 195 repr., est. £2–3000, b/i; Leyburn, Tennants, 23.XI.2001, Lot 596 repr., est. £1000–1500, £2200. London, Sotheby's, 7.VI.2006, Lot 316 repr., est. £2–3000, £5800) φσ

Cunningham, v. Rossmore

J.375.1246 Rev. Henry DABZAC (1738–1790), DD, senior fellow of Trinity College Dublin, pstl, 23x18.5 ov., inscr. *verso* "The Revd Henry Dabzac D.D./ late Senior Fellow of/ Trinity College Dublin/ ever to be lamented by all that knew/ Him. Extensive learning, zeal, gently tempered/ by a spirit of charity & above all, a strong/ faith & a piety deservedly gained/ the character of a great and good man./ This exceptional man died 12th May 1790/ This picture was his give to Jane [Mary] Crofton, his sincerely [missing] sister" (the sitter; don: Jane Crofton (–1797); Sir Hugh Crofton (1763–1834); desc,: [?Robert Staveley 1895.] PC 2020). Lit.: Robert Staveley, *Traces of past and present*…, 1895, p. 74 n.r. φ

Dairz, v. Davey

Photo courtesy Martyn Gregory Gallery, London

Mrs Bowes Daly, v. Charlotte Ponsonby

J.375.1251 Denis DALY of Dunsandle (1747–1791), MP, pstl/ppr, 24x20 ov., c.1770 (Dublin, NGI, inv. 6993. Acqu. Mrs Darby, Dublin, 1889). Exh.: Dublin 1969, no. 58 n.r.; Hamilton 2008, no. 11 repr.; Dublin 2023. Lit.: Strickland 1912,

pl. LIII (d); Le Harivel 1983 repr.; Cullen 2004, p. 43 repr. clr, inverted; Caffrey 2008, fig. 4 [~pnt., attr. Reynolds, London, 23.V.2012, Lot 34] φ

J.375.1253 ~version, pstl, 23x18 ov. (London, Christie's, 21.III.1989, Lot 95, as a/r Reynolds, £900).

J.375.1254 =?version, pstl, 22x18 ov., inscr. *verso* "Right Hon'ble Denis Daly of Dunsandle, married Lady Harriet Maxwell daughter of last Earl of Farnham" (desc. family; Washington, West. Sussex, Toovey's, 10–12.IX.2014, Lot 2 repr., anon., with pendants, Daly, Farnham, est. £300–500) φ

J.375.1256 [?Lady Henrietta "Harriet" DALY, née Maxwell (a.1761–1852)] pstl, 22x18 ov., inscr. *verso* "Countess of Farnham née Mᵉˡˡᵉ de Cantillon" (desc. family; Washington, West. Sussex, Toovey's, 10–12.IX.2014, Lot 2 repr., anon., with pendants Daly, est. £300–500) φδν

J.375.1258 James DALY, father of Denis Daly, in blue coat, pale green waistcoat, pstl, 23x20 ov. (London, Christie's, 21.III.1989, Lot 96 repr., £1200) φ

J.375.1259 Mrs John DAMER, née Anne Seymour-Conway (1749–1828), sculptor, m/u (Horace Walpole, 4th Earl of Orford). Lit.: Walpole 1784, p. 434 n.r.

J.375.126 William DANBY (1752–1833), High Sheriff of York, crayons (Swinton Park 1865). Lit.: John Fisher, *The history and antiquities of Masham and Mashamshire*…, 1865, p. 272

J.375.1261 Rev. James DASHWOOD [(–1815), rector of Doddington], m/u (London, 26.II.1926, £19)

Princess Ekaterina Romanovna DASHKOVA, née Vorontsova (Wilton House). Lit.: Russell 2021, no. 247 n.r., as by Hugh Douglas Hamilton, as c.1777, v. Gardner J.338.122

J.375.1262 Eleazer DAVEY of Ubbeston Hall, Suffolk; & pendant: J.375.1263 spouse, née Frances Anne Carbery, Mrs Wilson, dau. of 2nd Lord Carbery, pstl, pencil/ppr, 22.5x18.5 ov., sd 1771/1773 (London, Sotheby's 26.III.1975, Lot 210, part, £600. London, Sotheby's, 21.V.1998, Lot 244 repr., est. £2–3000, £3500) φ

J.375.12641 [=J.375.1247] Miss DAVEY of Ubbeston Hall,, pencil, pstl, 24x19 ov., sd 1772 (London, Sotheby's 26.III.1975, Lot 210, part, £600; Martyn Gregory, London, 1977. Andrew Wyld, London. Leyburn, Tennants, 16.VII.2022, Lot 1000 repr., est. £1000–1500). Exh.: London 1977, no. 21 repr., as of Mrs Dairz [misreading of Davey] Φδ

J.375.12642 J.375.12643 Two more girls of the DAVEY family of Ubbeston Hall, pstl, pencil/ppr, 22.5x18.5 ov., sd 1770/1773 (London, Sotheby's 26.III.1975, Lot 210, part, £600) φ

v.q. Carbery; Dairz

J.375.1266 James Colyear DAWKINS (1760–1843), MP, of Standlynch Park, Wiltshire, reclining full length, leaning on a Roman sarcophagus at the Villa Albani, or possibly at the Capitoline Museum, pstl, 83.2x106.6, sd ↓ "H Hamilton [A…ni] Augᵗ 1789" (desc.: Rev. E. H. Dawkins, Morhanger House; London, Christie's, 28.II.1913, Lot 9, 80 gns; Toogood; Sir Anthony Herbert; Sir Michael Herbert, Bayton House, Wiltshire. Christopher Gibbs, London, 1994–97. London, Christie's, 10.VI.1999, Lot 12 repr., est. £25–35,000, £22,000 [£25,300]; Dr Tony Ryan (1936–2007), Lyons House; London, Christie's, 14.VII.2011, Lot 76 repr., est. £30–50,000, £37,250). Lit.: Crookshank & Glin 1997, fig. 7; Crookshank & Glin 2002, pp. 107, 312; London 2001c, p. 107 repr. Φσ

J.375.1268 James Colyear DAWKINS, bust length, pstl, pencil/ppr, 23x19.5 ov. (desc.: Rev. E. H. Dawkins, Morhanger House; London, Christie's, 28.II.1913, Lot 10, 40 gns, Edward Gallery. London, Christie's, 10.VI.1999, Lot 12 repr., est. £2500–3500, £13,000. Pyms Gallery, London, 2001). Exh.: London 2001c, no. 8 repr. Lit.: Ingamells 1997 Φ

J.375.127 William DEANE [(–1793), solicitor and officer in the court of Chancery, glass manufacturer and member of the Royal Irish Academy], m/u (Edward Woods a.1820)

~grav. Robert Cooper

J.375.1273 William Beresford, Baron DECIES (1743–1819), Archbishop of Tuam, 23x18 ov.; & pendant: J.375.1274 spouse, née Elizabeth FitzGibbon (1736–1807), 23x18 ov. (PC) Φσ

Photos courtesy owner

J.375.1278 =? Lady, ??Vere Chaloner, mother of Archbishop Cobbe (Newbridge House, Donabate, 1912). Lit.: Strickland 1912, n.r.

Lady Arbella DENNY, née Fitzmaurice (Representative Church Body, Dublin). Exh.: Hamilton 2008, no. 10 repr. [v. Bermingham]

J.375.128 [Edward Stanley, 11th] Earl of Derby [(1689–1776)], pstl, 23.5x19 ov. (desc.: Mrs Neville Whittingham, The Old Hall, Bramham, Wetherby, Henry Spencer, 25.II.1876, Lot 249, as of Lord Derby, by Gardiner. Leyburn, Tennants, 25.IV.2015, Lot 1264 repr., as Lord Derby, follower of Gardner, est. £150–200, £650; PC; London, Christie's, 7.VII.2015, Lot 88 repr., est. £4–6000, £4750) [new attr., new identification 20.IV.2015] φνσ

J.375.1282 Edward Smith-Stanley, 12th Earl of DERBY (1752–1834), in red coat, to left, the face nearly in profile, blue chair back behind him on right, pstl, 23x19 ov., sd "Hamilton/delint 1773" (Knowsley Hall, Earl of Derby; a UK heritage asset). Lit.: Scharf 1875, no. 251 n.r.; Strickland 1912, n.r. φ

~pendant, v. Stanley

J.375.1285 Countess of DERBY, née Elizabeth Farren (c.1759–1829)

~grav. George Townley Stubbs

Dering, v. Hale

J.375.1287 Le chevalier d'Estours [Pierre-Catherine Giraud DESTOURS (1728–1799), chev. Saint-Louis, capitaine, puis lieutenant-colonel, régiment de Hainault, franc-maçon, ∞ Lady St George], pstl 23x20 ov. (Duke of Leinster, Carton, cat. 1885, p. 34, no. 14). Lit.: Strickland 1912, n.r.

v.q. St George

J.375.1288 Andries Adolph DEUTZ van Assendelft (1764–1833); & pendant: J.375.12881 épouse, née Jacoba Margareta Maria Boreel (1770–1816), pstl, 24.5x19.5 ov., sd ↘/← "HH F Roma/1789" (Dutch PC; *olim* dep.: Amsterdam, Stedelijk Museum, inv. B3250). Exh.: Amsterdam 2018, h.c. φ

J.375.1289 Duchess of DEVONSHIRE, née Lady Georgiana Spencer (1757–1806), ov., sd 1771 (Chatsworth). Lit.: Foreman 2001, repr. p. 16 φ

J.375.1291 [??]Duchess of DEVONSHIRE as Hebe, pstl, 22x19 ov., c.1777 (Drogheda, Adam's, 16.X.2018, Lot 210 repr., est. €600–800) [??identification; ??eye colour] φδν

J.375.1292 S. DIGBY [Stephen Digby (1742–1800), colonel of the 1st Foot Guards 1778], of Landenstown, pstl 23x20 ov. (Duke of Leinster, Carton, cat. 1885, p. 35, no. 26). Lit.: Strickland 1912, n.r.

J.375.1293 S. DIGBY, pstl (Capt. Conolly, Castletown, 1912). Lit.: Strickland 1912, n.r.

Digues, v. La Touche

J.375.1295 Mrs [Christopher] DOMINICK, [née Rebecca Hamilton (–1796), grandmother of Emily Olivia, Duchess of Leinster], pstl, 23x19 ov., inscr. no. 16 (Duke of Leinster, Carton, 1885; desc.: Cambridge, Cheffins, 18–19.IX.2013, Lot 474 repr., as watercolour, as of Lady August Fitzgerald (1789–1790) [sic], with pendant sister, est. £2–3000, £3800) φ

J.375.1297 Charles DOMVILLE, né Pocklington (1739–1810), MP for Dublin, heir of Sir Compton Domville (–1768), and his son Sir Compton Pocklington Tempesque Domville, 1st Bt (1778–1857), pstl/ppr, 37x32 ov., c.1778/85 (McCarthy family and Irish Heritage Trust. Mrs M. D. Harffey; London, Sotheby's, 20.III.1979, Lot 139 repr., as of Compton Domvile and his son, £820. Richard Wood; dep.: University of Limerick, inv. Wood.1993.043; acqu. a.2008). Exh.: Hamilton 2008, no. 22 repr. φ

J.375.1302 Archibald Douglas, né Steuert, 1st Lord DOUGLAS 1790 (1748–1827), pstl/ppr, 25.7x20.1 ov., sd → "H. D. Hamilton delin 1772" (Earl of Home, The Hirsel, H.4536. Comm. Duke of Montagu, paid 3.VII.1772, £7/11/-) Φ

Photo courtesy owner

J.375.1303 Archibald, Lord DOUGLAS, pstl/ppr, 25.7x20.4 ov. [?c.1778] (Earl of Home, The Hirsel, H.4535) Φ

Photo courtesy owner

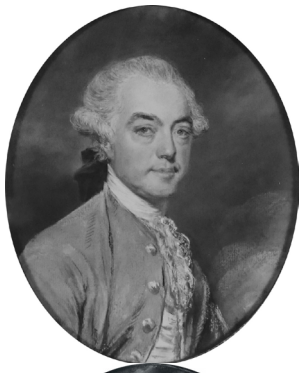
J.375.1305 Lady Lucy DOUGLAS, née Graham (1751–1780), 1st wife of Archibald, Lord Douglas, pstl/ppr, 25.7x20.7 ov., sd "H. D. Hamilton delin 1771" (Earl of Home, The Hirsel, H.4537. Comm. Duke of Montagu, paid 24.V.1771, £7/17/6) Φ

Photo courtesy owner

J.375.1308 Lady Lucy DOUGLAS, pstl/ppr, 22.3x17 ov. [?c.1778] (Earl of Home, The Hirsel, H.4538) Φ

Photo courtesy owner

J.375.1311 Wills Hill, 1st Marquess of DOWNSHIRE (1718–1793), in a pink coat, with powdered hair; & pendant: J.375.1312 Marchioness, [?Mary, Baroness Stawell *s.j.* (1726–1780)], in a white dress and hat, pstl, 25.4x20.3 ov., [?c.1775] (London, Christie's, 8.VII.1910, Lot 22 n.r., 65 gns; Asher Wertheimer; C. J. Conway, Turville Court). Lit.: Strickland 1913, identifies pendant as of Margaretta, Marchioness of Downshire [?attr.; cf. Gardner] φα



~?grav.: anon., as the Rt Hon. the Earl of Hillsborough (Dublin, NGI, inv. NGI.10619)

Downshire, v.q. Hill

Duncombe, v. Hale

J.375.1315 La maréchale DU MUY, née Marie-Antoinette-Charlotte de Blanckart (1731–1803), wearing the ribbon of a chanoinesse du chapitre de Neuß, Allemagne, half-length, in a white dress with blue trim, seated half to right, looking straight, pstl, 23x18.5 ov., sd ↘ "H. D. Hamilton delin 1771" (Althorp; not located 2005; London, Christie's South Kensington, 7–8.VII.2010, Lot 454 repr., as of Mme de Muys, est. £1000–1500, £750). Lit.: Garlick 1976, no. 264 n.r. φσ

J.375.1317 Louis DUTENS (1730–1812), rector of Elsdon, tutor to Lord Algernon Percy, diplomat and author, pstl, graphite/ppr, 25.5x20.5 ov., sd → "H. D. Hamilton/delint 177[5/?3]" (Alnwick, cat. no. 358). Exh.: Hamilton 2008, no. 25 repr. Lit.: Shrimpton 2004, p. 51 repr.; North 2009, fig. 78, as 1773 φ

J.375.1319 Mrs Richard Lovell EDGEWORTH, née Elizabeth Sneyd (1759–1797), pstl/ppr, 23.5x18 ov. (Leyburn, Tennants, 16.VII.1999, Lot 434 repr., attr., with another pstl, ?same sitter, est. £800–1200, £1900) [?attr.; cf. Buck; Tonelli] φα

Edward, v. Kent

Ellerker, v. Leicester

J.375.1321 Countess of ELY, née Anne Bonfoy 1752–1821), 2nd wife of Henry Loftus, Earl of Ely, ??Lady Loft as Hebe, pstl, 22.9x19.1 ov. (London, Christie's, 24.III.1981, Lot 53, £260. London, Christie's, 12.V.2006, Lot 18 repr., both as of Lady Loft, est. £1500–2000, £9000). Lit.: Loftus 2013, pp. 212, 221, n.r., identified φ

J.375.1323 Countess ERNE, née Lady Mary Caroline Hervey (1753–1842), eldest daughter of the 4th Earl of Bristol, pstl/ppr, 35.6x29.8 ov., ?Rome 1790 (Ickworth, National Trust, ICK/P/14a. Marquess of Bristol). Exh.: Dublin 1969, no. 60 repr. Lit.: William S. Childe-Pemberton, *The earl bishop*, 1924, I, repr. opp. p. 150; Manners 1933, pl. X, as by Liotard; Gore 1969, p. 245 n.r.; Hamilton 2008, p. 23 repr.; R&L R7 Φ

Photo courtesy National Trust

J.375.1326 William EVELYN (1767–1788), of St Clere, Kent, pstl/ppr, 26.7x21.3 ov. [c.1777] (New York, MMA, inv. 2013.97. Sitter's family, desc.: acqu. Andrew Wyld 2006; adv. *Art quarterly*, Autumn 2006, p. 10 repr.; London, Christie's, 10.VII.2012, Lot 19 repr., est. £3–5000, £2400 [=£3000]; Katrin Bellinger Kunsthandel; acqu.). Lit.: Jeffares 2012a, fig. 2 φσ

J.375.1328 N. EVERARD, pstl, 25x21 (London, Christie's, 23.X.1978, Lot 166 n.r., attr., £400)

J.375.1329 Thomas EVERARD, pstl (Lord Talbot de Malahide, 1912). Lit.: Strickland 1912, n.r.

J.375.133 Mrs Thomas EVERARD, pstl, 25x21 (London, Christie's, 23.X.1978, Lot 163 n.r., attr., £380)