

*1 – Hugh Howard, RALPH HOWARD MD (1638-1710),
PRESIDENT OF THE ROYAL COLLEGE OF PHYSICIANS IN IRELAND (1710)
(courtesy Board of Trinity College Dublin)*

Hugh Howard (1675-1738), eclectic artist and connoisseur

NICOLA FIGGIS

THE LIFE AND CAREER OF THE ARTIST HUGH HOWARD WERE WELL DOCUMENTED by the late Michael Wynne, former Curator of Paintings at the National Gallery of Ireland.¹ The intention of this article is to revisit Howard's career based on subsequent research and to examine his own work, including his drawings in the collection of the British Museum.

Born on 7th February 1675,² Hugh Howard was the eldest son of Ralph Howard MD (1638-1710), President of the Royal College of Physicians in Ireland,³ (Plate 1) and Katherine (fl.c.1655-1714), daughter of Roger Sotheby, MP for county Wicklow. His siblings were Robert (1685-1740), later Bishop of Elphin,⁴ William (1680-1727), later barrister and MP, Frances, Katherine and Dorothea.⁵ On the death of his father in 1710, Hugh Howard inherited the family estate at Shelton, county Wicklow, and in turn bequeathed it to his brother Robert. The Bishop subsequently left this property to his son Ralph Howard (1726-1789), created 1st Viscount Wicklow in 1785,⁶ who was responsible for the building of Shelton Abbey (1770).⁷

In 1688, at the outset of war, Ralph Howard Senior left for England with his family. In 1689 he was attainted by the parliament of James II, and dispossessed of his estates in Ireland. After William of Orange's victory at the Battle of the Boyne, he recovered his property and acquired further land from the Duke of Ormond in Arklow, the revenue from which was to provide a generous source of income for his family after he died.⁸ Most members of the succeeding generation were either art or book collectors, and, following them, Ralph Howard commissioned works of art while on his Grand Tour in 1751.⁹ However, Hugh Howard stands pre-eminently amongst them as a connoisseur, since he became an advisor on the acquisition of art both in England and Ireland.

According to Horace Walpole, 'discovering a disposition to the arts and belles lettres', Hugh Howard, at the age of twenty-two, was sent to travel on the Continent.¹⁰ A letter written from Whitehall on 17th April 1697 by John Ellis,

Under-Secretary of State to Matthew Prior (1664-1721), an English diplomat then serving in The Hague, introduced the young man:

Mr. Howard, the person who will deliver you this, is son to a worthy gentleman of my acquaintance, a doctor of physic; and his genius inclining him to painting, his father, though a wealthy man, will not oppose his inclinations, but rather seconds them by allowing him to travel, to make what improvement he can in an art he so much affects; and who knows whether he may not help to revive that noble science much fallen of late from its ancient splendour and perfection?¹¹

In the same letter, Ellis gave indication of Howard's character and intention to receive instruction in Holland:

I desire you will please to give the young man, who is so modest he will not be troublesome, such countenance and protection as he shall stand in need of for the better prosecution of his design at The Hague; and when he shall have a mind to go to Amsterdam or Leydon to see what those places afford for his instruction, that you will please to recommend him to some person there who may assist him in his laudable design.¹²

Later that year, Howard joined the entourage of Thomas Herbert (1656-1733), 8th Earl of Pembroke, on his mission as England's Ambassador at the Treaty of Ryswyck, which was signed on 20th September 1697, two miles south of The Hague. There, Howard would have met Prior, who was secretary to the negotiations. They remained on friendly terms. Howard was later to paint a portrait of Prior's mistress Anne Durham in the guise of Flora (untraced), and in 1709 Prior dedicated an 'Ode to Howard' in his *Poems on several occasions*.

Howard's route ultimately took him across Europe, from Holland to Italy. On 22nd November 1697 he was enrolled at the University of Padua,¹³ from where he undoubtedly visited Venice. However, the climax of the aspiring young artist's visit abroad must have been his stay in Rome where, according to Lord Egmont, he acquired 'what Italians call la virtu and we a taste and insight in building statuary, music, medals and ancient history'.¹⁴ There he received professional instruction with the leading painter of the day, the late Baroque artist, Carlo Maratti (1625-1713). According to Lord Egmont, the Master showed a fondness for the young artist, and directed what pieces he should copy and corrected his work with his own pencil.¹⁵ At this time, Howard would have made his chalk drawing¹⁶ after Maratti's self-portrait, very likely copied from a preparatory study by Maratti for his oil painting now in the Musée des Beaux-Arts, Brussels.¹⁷ The Brussels painting is itself likely to have been a study for the large canvas by Maratti entitled *Apollo leading the Marchese Niccolo Maria Palaviccini to the Temple of Virtù with the artist*.¹⁸

Howard returned to Ireland via France in October 1700, before settling the following year in London and establishing himself as a portrait painter. However, in this pursuit he was not entirely successful as, according to George Vertue, ‘at that time he could not get reputation enough to make his way by Art’.¹⁹

In 1714, aged thirty-nine, Howard married Thomasine Langston (d.1728), daughter and wealthy heiress of General Thomas Langston, and later took up residence in fashionable Pall Mall. They sat for their portraits (Plates 2, 3) to the Swedish-born artist Michael Dahl (1656-1743), which in 1720 hung in their dining room.²⁰ Both Howard and Dahl were members of the Society of Virtuosi of St Luke in London,²¹ and appear to have been on close terms.²²

On 9th November 1714, through the influence of William Cavendish, 2nd Duke of Devonshire (1673-1729), Howard was appointed Keeper of the Papers and Records of State at Whitehall, which Vertue described as a ‘Siné cure to him worth certainly 200 p Anm’.²³ Twelve years later, in 1726, Howard succeeded Charles Dartiquenave as Paymaster of the Royal Palaces.²⁴ In 1714, with his increased wealth added to the annual rents which he received from Shelton after the death of his father, Howard could afford to abandon his career as a portrait painter.²⁵

When not absorbed with his official duties, Howard played an advisory role in the acquisition of works for collectors, including the amateur architect Henry Herbert, 9th Earl of Pembroke (c.1689-1750), William Cavendish, 2nd Duke of Devonshire, and Dr Richard Mead (1673-1754).²⁶ Whilst Howard had his detractors, like Jonathan Richardson the Younger, who considered him an upstart with pretensions to family connections with the Norfolk Howards,²⁷ his eye and knowledge of art were trusted by many collectors. With astute business acumen, he acquired works which had descended from Thomas Howard, 2nd Earl of Arundel (1586-1646), and the painter Sir Peter Lely (1618-80), which he subsequently resold, such as van Dyck’s Italian sketchbook (containing 121 leaves, mainly with sketches after Titian), originally from Lely’s collection.²⁸ Howard later sold this to the 2nd Duke of Devonshire, and afterwards made copies of some of the pages as a record for himself (Plate 4).²⁹

Letters to Hugh Howard of 1723 and 1724 from Antonio Zanetti (1680-1767), a caricaturist, printmaker and collector, who acted as a middleman in Venice, show that Howard was using him as a source of prints, copies and original paintings, including works by Titian and Veronese, for the Duke of Devonshire.³⁰ Howard would most likely have met Zanetti while in London, when he purchased a group of drawings by Parmigianino from the Arundel collection.³¹ Another supplier in Venice used by Howard was Joseph Smith (c.1674-1770), merchant, and later British Consul, evidenced by an account dated 22nd August 1730 for two pictures by Canelletto to the value of thirty-five Venetian *zecchins* (£18 7s 11d).³²

Naples was also explored by Howard as a source, through the Irish artist



2, 3 – Michael Dahl (1656-1743), portraits of the artist Hugh Howard and his wife, Thomasine, painted 1714-20 (private collection; photos courtesy Pym's Gallery, London)

opposite

4 – Hugh Howard (after Anthony van Dyck, after Titian)

STUDIES FROM MALE PORTRAITS
inscribed 'Pensieri d' Titiano' with
transcriptions of van Dyck's notes,
pen and brown ink, 32.5 x 21 cm
(British Museum, Dept of Prints
and Drawings, Inv. 1874.0808.23)





Henry Trench (c.1685-1726), who, while on his second sojourn in Italy from 1723 to 1725, studied under Francesco Solimena (1657-1747). In response to a letter of 15th March from Howard, Trench replied from Naples on 26th May 1724 concerning prints which he had sent to Leghorn – a Caracci for James Cavendish,³³ tables of Calabrian marble and pictures by Carlo Maratti and Francesco Solimena.³⁴

The Wicklow Papers deposited with the National Library of Ireland reveal that Howard supplied his family and associates in Ireland with paintings, medals and books from London. Together with his brother Robert, Bishop of Elphin, he supplied paintings for Marmaduke Coghill for his new house in Drumcondra, who, in return, seems to have provided Hugh Howard with an original painting by van Dyck.³⁵ According to Toby Barnard, the Howard brothers were so successful that he compares, with a certain degree of irony, the niche market which they occupied to that of Cardinal Albani in Rome.³⁶ Whilst high-quality works were a rarity in the first decades of eighteenth-century Ireland, Hugh Howard would naturally have been on the lookout for any items of particular value to supply for his élite British clientele or to add to his own expanding collection. Letters between the two brothers mainly refer to works being sent from London to Dublin, with most of them being identified only as ‘pictures’. Occasional elaborations were given by Hugh Howard, such as ‘I have got You a good Copy of a famous picture of Guido for Yr Chimney piece, & send you a Magdelain [sic] after Luca Jordano [sic]’,³⁷ and a list is given itemising paintings after Luca Giordano, Andrea del Sarto, Pellegrini hunting scenes by Wootton, and a version of a landscape by Gaspar Poussin.³⁸ These works were sent to Ireland more for the purpose of completing the decoration of rooms than for their aesthetic merit. In January 1731 the Bishop wrote requesting more paintings: ‘I shall be glad of such pictures as you choose but you know I have an eye to furniture in them, not that that is my taste, but there are no Judges here’.³⁹

HUGH HOWARD’S COLLECTION

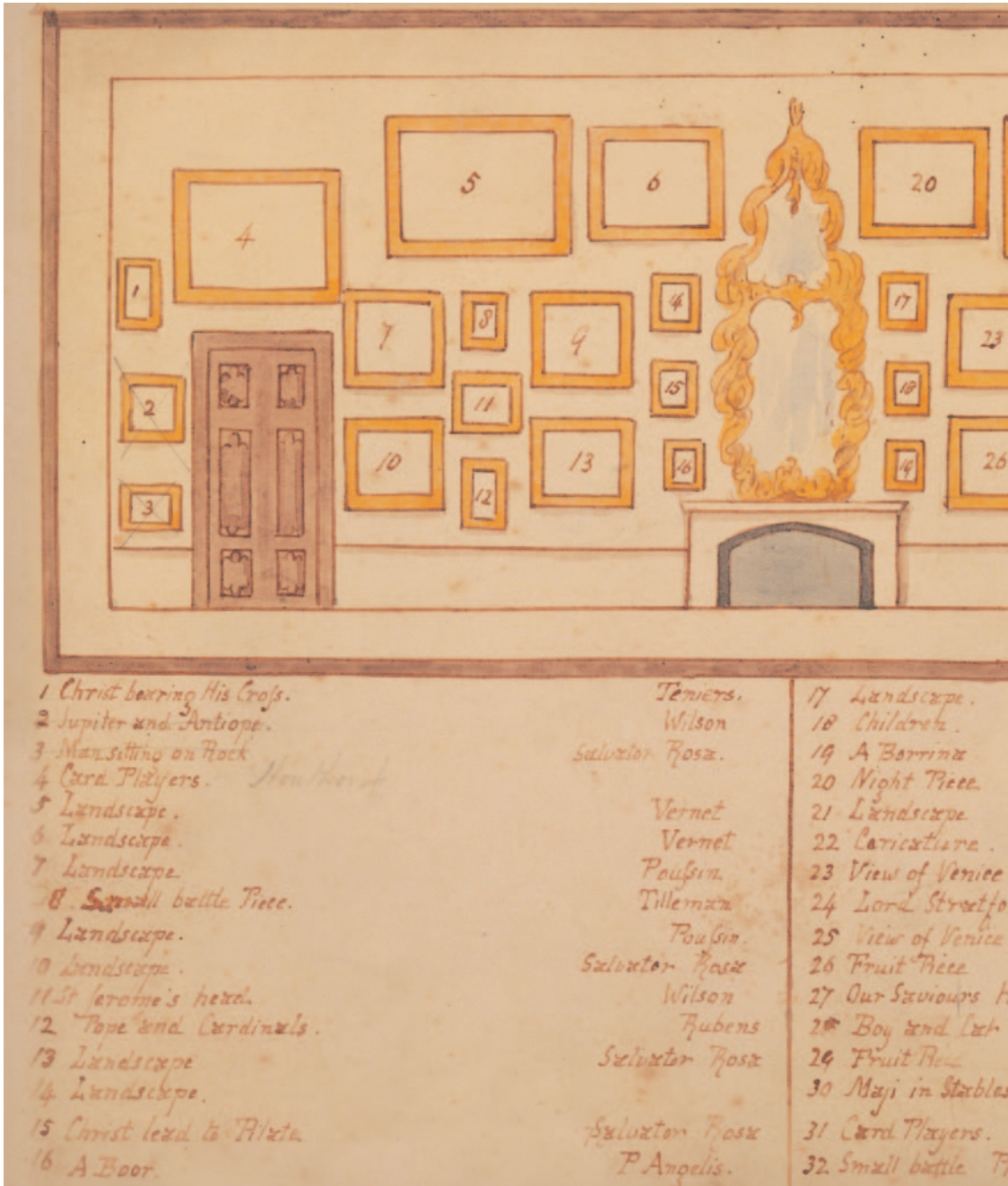
Hugh Howard’s own collection was extensive: the inventory of 1720⁴⁰ itemises his paintings as well as antiquities, but he was also an avid collector of rare prints and drawings, books and medals. In 1728 he inherited part of the library of James West from his brother William, which included prints after early German and Italian artists. By the time of Howard’s death on 17th March 1738,⁴¹ he had accumulated over 20,000 items, all of which were left to his brother Robert. Sketchcards (undated) (Plate 5), showing locations of paintings which later hung in Shelton Abbey, attest to the wealth of the collection, which by then had been added to by his nephew Ralph Howard, who, in 1752, commissioned the paintings by contemporary artists such as Vernet and Wilson while in Rome.⁴²

In advance of two auctions at Sotheby's held in 1873 and 1874,⁴³ the British Museum purchased almost 2,500 prints and drawings from Hugh Howard's collection, which had by then descended to Charles Francis Arnold Howard, 5th Earl of Wicklow. Works acquired by the museum with the provenance of Hugh Howard reveal his eclectic interests in drawings from most European schools of the sixteenth to the early eighteenth century.⁴⁴ Drawings by Italian artists include those by Baldassare Peruzzi, Giulio Romano, Jacopo Ligozzi, Paolo Farinati, Parmigianino and Carlo Maratti, as well as others after Leonardo da Vinci, Bernini, Perino del Vaga and Giovanni da Udine. Northern artists are also well represented, with a special interest taken by Howard in the drawings of van Dyck, such as his studies of a horse for the portrait of Charles I on horseback.⁴⁵ From the Netherlandish School there are drawings by Rogier van der Weyden, Jan Swart and Lambert Lombard; from the German, Albrecht Durer, Francis Cleyn, Godfrey Kneller; and from the Dutch school, Rembrandt, Hendrik Danckerts, Jan van der Vaart, Peter Lely and Willem van de Velde II. Work by the British artists Isaac Oliver, Francis Barlow, Henry Cooke, Isaac Fuller and James Seymour were also collected by Howard, as were eighteenth-century French drawings by Antoine Watteau and François Boitard.

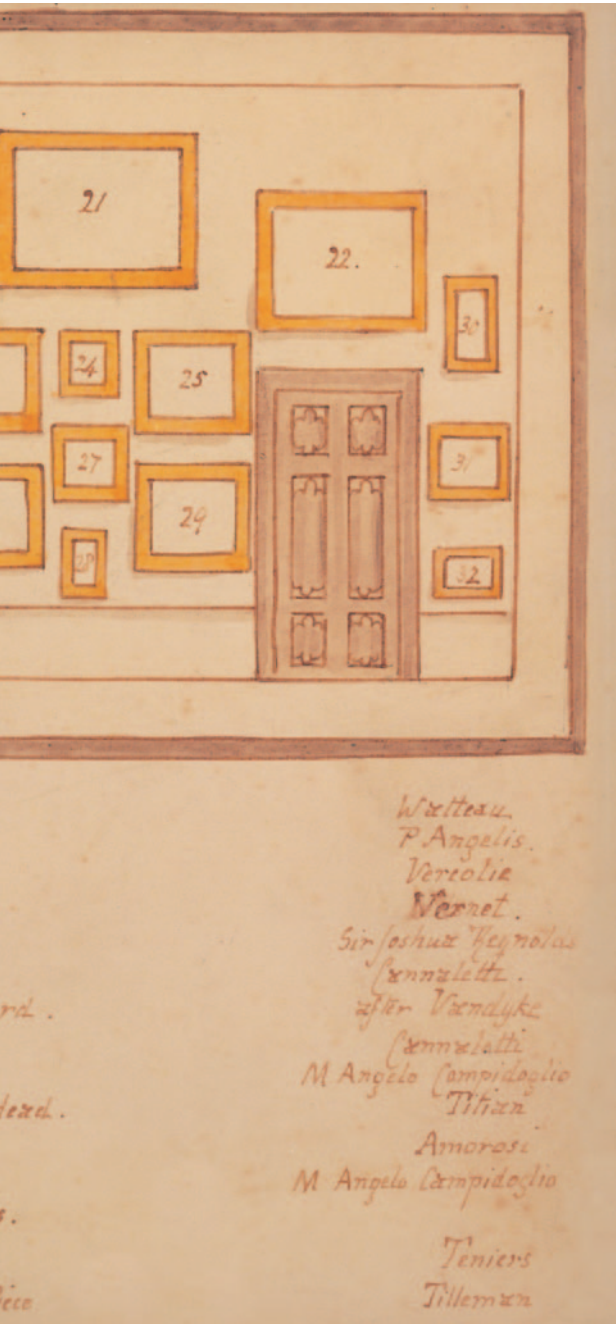
According to Sotheby's sale catalogue of 12th December 1873 (and the seven following days), many of the items from 'The Choice Collection of Rare Engravings & Drawings' came from 'the Portfolios of the Earl of Arundel & Sir Peter Lely'. The cover of the catalogue (Plate 6) highlights 'Fine drawings by Michael Angelo, Correggio, Guercino, Barocci, C. Maratti, an important life-sized head by A. Durer', along with other drawings by Rubens, van Dyck, Willem van der Velde, J.A. Callot, Hugh Howard and Sir James Thornhill. Included in the catalogue were studies by Alberti⁴⁶ and Michelangelo,⁴⁷ and a self-portrait in red chalk of Annibale Caracci as a youth.⁴⁸

HOWARD'S WORK AS AN ARTIST

Of the existing early portraits by Howard, Maratti's influence can be seen in those of the Italian composer Arcangelo Corelli. Howard painted at least four versions of this sitter⁴⁹ (one presumably that's listed in the inventory of 1720 as 'Corelli's picture done at Rome'),⁵⁰ which include trappings of the Baroque style, such as an ornate decorative border within the painting (NGI version).⁵¹ Since the figure of Corelli appears somewhat wooden, the portraits were almost certainly painted after originals by Maratti rather than from the life. The version at the Royal Society of Musicians in London appears to be a copy of the portrait of Corelli, formerly at Mount Edgecumbe, catalogued as by Maratti in the Royal Academy exhibition of 1938.⁵² The influence of Kneller⁵³ is more apparent in Howard's later portraits, such



5 – Sketchcard showing the locations of paintings hung in Shelton Abbey
 (courtesy NLI, Wicklow Papers, MS 38, 628/12).



as those of Justinian Isham (1710; no longer extant, photograph Witt Library) and Anne Sotheby. His second portrait of Justinian Isham (1711; Lamport Hall, Northampton) resembles more the work of his contemporary, Charles Jervas. His sketches after van Dyck (in turn after Titian), serve as prime evidence for the connections and influences which descended from one artist to another (Plate 4).

Howard received certain high-ranking portrait commissions in Ireland, including one for Robert, 1st Viscount Jocelyn (1688-1756), Attorney General.⁵⁴ On 2nd December 1708, Howard was paid £10, on behalf of Archbishop William King (1650-1729), for 'your Graces [sic] picture'.⁵⁵ Works commissioned by Trinity College include those of the Provost Peter Brown (signed and dated 1710) and another of St George Ashe.⁵⁶ Another of Ralph Howard shown in his gown as President of the College of Physicians (Plate 1), painted only months before his death on 8th August 1710, was presented by the artist to Trinity College. A letter of 8th March 1710, written by his mother to his brother William, stated 'he has done severall pickturs for the Colidg and is now about one of your dear fathers'.⁵⁷ Other family members who sat to him were his brother-in-law Sir Thomas Molyneux of Castledillon, county Armagh (Armagh County Council) and his brother William.⁵⁸

Opinions varied as to the quality of Howard's own work as a portrait painter. His brother Robert, the least

HUGH HOWARD.

- 626 Studies of Portraiture, *in pen and red chalk*; a Cupid, *red chalk*; Virgin and Child, after Correggio, *in pen*; a Dog's Head, *in oil, &c.*; others from Ribera and Rubens 11
- 627 Studies from Pictures by Raphael, Domenchino, &c., *in pen and red and black chalk*; Portraits, one a sketch, *in oil* 11
- 628 Studies from Pictures by Titian, Guercino, &c., *in pen, red and black chalk and indian ink*; Portraits, *in pen* 11
- 629 Studies from Pictures by Raphael, Ribera, &c., *black and red chalk, in pen and bistre* 9
- 630 Studies from Pictures by Domenchino, Raphael, Guercino, &c., *black and red chalk and pen*; Portraits, *in pen* 10
- 631 Studies from Pictures by Raphael, Pordenone, &c., *black and red chalk and pen, washed with indian ink, one heightened with gold* 11
- 632 Studies for his own compositions, Jupiter and Semele; Judith with the head of St. John; others from the Antique; a Monogram in Italian Capitals, &c., *red and black chalk and indian ink* 12
- 633 Studies from Pictures by Annibale Caracci and Guercino, &c., *red and black chalk, pen and indian ink* 12
- 634 Studies from Titian, Correggio, &c., *red and black chalk and indian ink*; Portrait, *in indian ink*; Studies from the Antique 11
- 635 Studies from Pictures by Titian, Raphael, &c., *red chalk, pen and bistre, heightened with gold, on paper prepared with tempera*; a Portrait, *in red chalk on grey paper* 10
- 636 Studies from Pictures by Giulio Romano, Guercino, &c., *red chalk, pen and bistre, one heightened with gold*; Portraits; and a Study from the Antique
- 637 Liberality and Modesty, from Guido's Picture, *black and red chalk*; others of Portraits and Studies from Pictures; a Monogram, *in pen* 11

(*The Drawings continued at page 47.*)

6a, 6b – Sotheby, Wilkinson & Hodge, sale catalogue of 12th December 1873 (and seven following days)

objective, claimed that through him 'Ireland may in time produce a Raphael or Angelo'.⁵⁹ While Vertue mentioned 'a head $\frac{3}{4}$ (I think his best done) of Mr Sothby ... painted by ... Howard. after his return from Rome. Very well done',⁶⁰ Justinian Isham only paid half the amount due for the portrait of his son, complaining it was not a good likeness.⁶¹

An early recorded portrait by Howard is of the dramatist William Congreve of about 1705, who mentioned in a letter to Joseph Keally [Kelly] on 9th December 1704, 'I thank you for [Howard's] acquaintance. I like him very well. I have sat to him and they say it will be a very good picture.'⁶² Early in the following year, referring to a portrait of Kelly, Congreve wrote: 'I am glad you have received your picture ... Mine is not finished ... I have not had time to see Mr. Howard these six weeks.'⁶³ Four years later, dissatisfaction is implied over the portrait of Kelly: 'I was 6 or 7 times to look for Mr: Howard before I could find him. At last I saw him and your picture which is like you but too warmly painted as you hinted. I shall press him to make an end of it.'⁶⁴

Howard's drawings in the British Museum remain the best single extant body of his work.⁶⁵ Some of these, according to Wynne, show the laboured effects of a copyist and would most likely have been carried out under the direction of Carlo

CATALOGUE
OF
THE CHOICE COLLECTION
OF
RARE ENGRAVINGS & DRAWINGS,

FORMED BY
HUGH HOWARD
AT THE COMMENCEMENT OF THE LAST CENTURY,
MANY OF THEM FROM THE PORTFOLIOS OF THE EARL OF ARUNDEL & SIR PETER LELY,
COMPRISING

OF THE ITALIAN SCHOOL,

Two Impressions of the rare and celebrated Print of the BATTLE OF THE GIANTS, by A. POLLAJUOLO; other early specimens by BECCAFUMI, G. A. DA BRESCIA, ANDREA MANTEGNA, R. BOLDRINI, DOMENICO and GIULIO CAMPAGNOLA, C. ROBETTA;

EIGHTY-FOUR EXAMPLES BY MARC ANTONIO,
THE MOST NOTEWORTHY BEING IN FINE CONDITION;

THE ADAM AND EVE; Proof of the PORTRAIT OF ARETINO, undescribed; LA VIERGE AU BRAS NU; THE LAST SUPPER; MASSACRE OF THE INNOCENTS, both plates; the set of the MEDALLION HEADS OF THE POPES, some undescribed; and several of his rare early Works;

Fine Specimens of his followers, Agostino Veneziano, M. da Ravenna, and the Maître au Dé;

THE WORKS OF THE GHISI FAMILY;

A set of Proofs, in undescribed states, of the PROPHETS AND SIBYLS; nearly a complete set of the PRINTS IN CHIARO-SCURO, by A. ANDREANI, UGO DA CARPI N. DA VICENZI, &c.; ETCHINGS described in the XVII-XXI volumes of BARTSCH.

GERMAN SCHOOL,

Brilliant Impressions of MARTIN SCHONGAUER; ALBRECHT DÜRER (the Adam and Eve, Melancholy, &c.); LUCAS CRANACH; Combat of Gladiators, by BARHEL BEHAM;

DUTCH AND FLEMISH SCHOOL,

Brilliant Impressions of the Works of LUCAS VAN LEYDEN; The Three Trees, by REMBRANDT; others, by A. OSTADE, &c.

FRENCH,

A nearly complete series of the productions of J. CALLOT and C. MELLAN.

ENGLISH,

Fine early and rare Specimens in mezzotinto of the productions of I. BECKET, A. BROWNE, J. FABER, W. FAITHORNE Jun., J. SIMON, G. and R. WHITE, and R. WILLIAMS; nearly a perfect set of the Works of JOHN SMITH;

A few of the rare Productions of W. Hogarth, and other curious Satires.

FINE DRAWINGS,

By MICHAEL ANGELO, COREGGIO, GUERCINO, BAROCCI, C. MARATTI,

AN IMPORTANT LIFE-SIZE HEAD, BY A. DÜRER,

RUBENS, VAN DYCK, W. VANDER VELDE, J. A. CALLOT, HUGH HOWARD and Sir JAMES THORNHILL,

BOOKS OF PRINTS, &c. &c.

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Auctioneers of Literary Property and Works Illustrative of the fine Arts,

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AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

DRYDEN PRESS: J. Davy and Sons, 137, Long Acre.



7 – Hugh Howard, *CARDINAL GIANFRANCESCO ALBANI*
red chalk, 31 x 23 cm



Hugh Howard

*8, 9 – pair of drawings after
Guercino’s MADONNA OF THE
ROSARY WITH SAINTS DOMINIC
AND CATHERINE OF SIENA*

red chalk, 36 x 24 cm

*The paler one is a mirror-image
off-set which would have been used
in the engraving process to help
provide a print the same way
around as the original.*

10 – GRAPES

red chalk, 22 x 20 cm

*(BM, Dept of Prints and Drawings,
Inv. 1874.0808.115 and
1874.0808.111)*





11 – Hugh Howard, *ITALIANATE LANDSCAPE WITH A FERRY*, pen and brown ink over graphite, 25 x 40.5 cm
(BM, Dept of Prints and Drawings, Inv. 1874.0808.125)

Maratti. Howard's red chalk drawing of Cardinal Gianfrancesco Albani (Plate 7)⁶⁶ is a case in point, which would appear to be a study after a portrait rather than a drawing *ad vivum*. However, others stand out for their freshness, such as a skilfully drawn study of grapes (Plate 10)⁶⁷ which captures with great realism the differing effects of light on the bunches attached to a vine stalk.

A number of caricatures in red chalk appear to be studies after Pier Leone Ghezzi (1674-1755), as given by Binyon and Wynne, rather than after Maratti.⁶⁸ Referring to a caricature, which may also have been by P.L. Ghezzi, in the collection of General Fred Hamilton, and hoping to acquire it for his collection, he gave a description of it to Robert Howard:

tis on paper of a little croked [sic] Painter ... & is one of those ridiculous drawings which the Italians cal [sic] Caricatura posibly [sic] it may have faln [sic] into the hands of sombody [sic] that neither values nor understands it. I wish you coud [sic] get it for me. It was formerly in a frame & glass & in the corner of the paper it is marked PL.⁶⁹

Another pair of drawings points to the effective technical skills which Howard had acquired in providing preparatory drawings after work of the Italian masters for subsequent engraving. Of the pair of drawings after Guercino's *Madonna of the Rosary with Saints Dominic and Catherine of Siena* (Plates 8, 9),⁷⁰ the paler one is a mirror

image off-set, which would have been used in the engraving process to help provide a print with the image in the same direction as the original.⁷¹

An oval half-length portrait, *Girl with a Dove* (Plate 12),⁷² in chalks on blue paper, is the only drawing by Howard in the British Museum in which colour was used. This may point to its execution outside Rome (where red chalk was the norm for drawing at this period), possibly in Venice, leaving one to surmise that it might be after a pastel by Rosalba Carriera.

Landscapes by Hugh Howard include Italianate views (Plate 11) in graphite and brown ink in the manner of the seventeenth-century Bolognese artist G.F. Grimaldi.⁷³ A view of Hampton Court from below Hampton (Plate 13)⁷⁴ is dated 1722, showing that whilst he may have abandoned his career as a portrait painter in 1714, he still sketched the occasional landscape.

One's main impression upon looking at these drawings and considering the extent of Howard's collection is the eclectic nature of his talent and interests. Certainly, he could be accused of having been a laborious copyist. However, his studies of the work after a great variety of masters would have informed his much more successful career as a connoisseur and advisor on works of art.



12 – A GIRL WITH A DOVE
coloured chalks, 22.5 x 18 cm (BM, Dept of Prints and
Drawings, Inv. 1874.0808.109/110 and 1874.0808.112)

ACKNOWLEDGEMENTS

This article owes a debt to the late Michael Wynne, whose original research on Hugh Howard at the Centre for the Study of Irish Art at the National Gallery of Ireland was invaluable in the preparation of this article. Special thanks are also due to Eddie McParland for allowing me to use his transcripts of the Wicklow Papers, and to David White, William Laffan and Brendan Rooney for most generously sharing their knowledge and expertise.

ENDNOTES

The following abbreviations are used:

- BM British Museum
NGI National Gallery of Ireland
NLI National Library of Ireland
Vertue George Vertue, 'The Note Books of George Vertue Relating to Artists and Collections in England', 6 notebooks, *Walpole Society*, vols 18, 20, 22, 24, 26, 30 (1930-55)
Wynne, 1969 Michael Wynne, 'Hugh Howard, Irish Portrait Painter', *Apollo*, XC, 92, October 1969, 314-17

A NOTE ON THE WICKLOW PAPERS (NLI) – The manuscript numbers used here for the Wicklow Papers are given according to the newly sorted collection numbering in the NLI Collection List No. 69, Wicklow Papers, compiled by Dr Niall E. Keogh, 2002-03 (on open access in the NLI Manuscript Reading Room).

- ¹ Wynne, 1969, 314-17. More recently, see Anne Crookshank and Desmond FitzGerald, *Ireland's Painters 1600-1940* (New Haven and London 2002) 28-30
- ² Walter G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin 1913) I, 529.
- ³ First elected in 1695 and re-elected in 1701 and 1707.
- ⁴ In 1724 Robert married Patience, daughter and heiress of Godfrey Boleyne of Fennor, county Meath.
- ⁵ Frances, Katherine and Dorothea married respectively Sir Robert Kennedy, Baronet of Mount

13 – Hugh Howard, A VIEW OF HAMPTON COURT FROM BELOW HAMPTON
1722, pen and brown ink and grey wash, 20.5 x 32.5 cm, dated on verso in the artist's hand (detail)
(BM, Dept of Prints and Drawings, Inv. 1874.0808.105)



- Kennedy, county Wicklow; Sir Thomas Molyneux, 1st Baronet of Castle Dillon, county Armagh; and the Rt Rev Anthony Dopping, Bishop of Ossory, Vice-Chancellor of Trinity College (1682-97).
- ⁶ Ralph Howard married Alice, only daughter and heiress of William Forward of Castle Forward, county Donegal.
- ⁷ See Mark Bence-Jones, *A Guide to Irish Country Houses* (London, 1978; reprinted 1996) 259.
- ⁸ His heir, Hugh Howard, received rents from the properties. Annually, from leases, his widow received £100 and his sons Robert and William £750 and £550 respectively. (William, while training for the Bar at the Inns of Court in London, also received an annuity of £80.) For references to rental payments to Howard from his property in Ireland, see Wicklow Papers, MS 38,598(1-11), letters from Robert Howard to Hugh Howard. See also Toby Barnard, *A New Anatomy of Ireland: the Irish Protestants, 1649-1770* (New Haven and London 2003) 135.
- ⁹ Cynthia O'Connor, 'Ralph Howard' in John Ingamells (ed.), *A Dictionary of British and Irish Travellers in Italy 1701-1800* (New Haven and London 1997) 528-30.
- ¹⁰ Horace Walpole, *Anecdotes of Painting* (London 1872) 305.
- ¹¹ Historical Manuscripts Commission, Prior Papers, *Calendar of the Manuscripts of the Marquis of Bath preserved at Longleat, Wiltshire*, III, 1908, 110.
- ¹² *ibid.*, 110-11.
- ¹³ NLI, Wicklow Papers, MS 38,599/19(3). A certificate dated by hand, 22 '9bris' 1697, attests that Hugh Howard was enrolled at Padua University.
- ¹⁴ Historical Manuscripts Commission, Manuscripts of the Earl of Egmont, 23rd February 1731/2, *Diary of Viscount Percival afterwards First Earl of Egmont, 1730-33* (London 1920) 225.
- ¹⁵ *ibid.*
- ¹⁶ Courtauld Institute, London, Witt Collection, drawing Acc. No. D.1952.RW.2826, black and white chalks on blue paper, 22.6 x 22.5 cm. For illustration, see Wynne, 1969, 314.
- ¹⁷ Musée Royaux de Beaux-Arts de Belgique, Bruxelles, *Catalogue de la peinture ancienne* (Brussels, 1957) 68, cat. 806.
- ¹⁸ On display in the picture gallery at Stourhead House, Warminster (National Trust), Acc. No. STO/P/16, oil on canvas, 300 x 212 cm.
- ¹⁹ Vertue, III, *Walpole Society*, XXII, 83.
- ²⁰ NLI, Wicklow Papers, MS 38,628/9, manuscript copy of a document entitled 'A Catalogue of my Pictures &c 1720'. The portraits were listed as 'my own & wives [sic] pictures by Dahl'. The date of 1723 given on the lining of Howard's portrait is therefore incorrect. See Christie's, London, Irish Sale, 12th May 2005, lot 46. Howard's portrait by Dahl was reproduced in mezzotint by John Faber II in 1737.
- ²¹ Howard also became a member of the Rose and Crown Club (c.1724) and Kneller's Academy in Great Queen Street. I. Bignamini, 'Art Institutions in London, 1689-1768, A Study of Clubs and Academies', *Walpole Society*, 1988, 42, fn.30.
- ²² Howard left a ring to 'Mr Dahl'. NLI, Wicklow Papers, Extracts of Hugh Howard's Will, MS 38,617/3(2) f.1 and 1v, 10th March 1737/8.
- ²³ Vertue, III, *Walpole Society*, XXII, 83.
- ²⁴ Ellis Waterhouse, *Painting in Britain, 1530-1790* (Melbourne, London and Baltimore 1953) 96.
- ²⁵ Vertue, III, *Walpole Society*, XXII, 83.

- ²⁶ Barnard, *A New Anatomy of Ireland*, 136. Mead was the medical doctor of Howard and his wife. NLI, Wicklow Papers, MS 38,597/1(1 & 2), Hugh Howard to William Howard, 10th July 1716.
- ²⁷ Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland*, I (Dublin 2001) 238.
- ²⁸ BM, Prints and Drawings Department, BM 1957-12-14-207.1.
- ²⁹ BM, Prints and Drawings Department, BM 1874,0808.23, nine sheets of copies in pen and brown ink by Howard after van Dyck. Howard's copy of van Dyck's sketch of Sofonisba Anguissola, aged 96, is inscribed 'This with four leafs of Pensieri d' Titiano are from Van Dykes [sic] pocket book now belonging to the Duke of Devonshire'.
- ³⁰ Paul Mellon Centre, London, Brinsley Ford Archive, Howard file, letters from Howard to Zanetti dated 16th April 1723, 21st January and 14th April 1724. These letters were included at the Sale of Shelton Abbey in 1950 by Allen and Townsend. See also NLI, MS 38,628/15, letter dated 14th March 1973, Alessandro Bettagno to Lord Wicklow.
- ³¹ Franco Bernabei, 'Conte Anton Maria Zanetti' in Jane Turner (ed.), *The Dictionary of Art*, 33 vols (London 1996) vol. 33, 612.
- ³² NLI, Wicklow Papers, MS 38,628/9, note of expenses connected with the paintings.
- ³³ Second son of 2nd Duke of Devonshire.
- ³⁴ NLI, Wicklow Papers, MS 38,628/9, Henry Trench to Hugh Howard, 26th May 1724.
- ³⁵ See Toby Barnard, *Making the Grand Figure: lives and possessions in Ireland, 1641-1770* (New Haven and London 2004) 174.
- ³⁶ *ibid.*
- ³⁷ NLI, Wicklow Papers, MS 38,598/3, Hugh Howard to Ralph Howard, 6th September 1726.
- ³⁸ NLI, Wicklow Papers, MS 38,598/5, Hugh Howard to Robert Howard, 1st[?] April 1729. See also Barnard, *Making the Grand Figure*, 174.
- ³⁹ NLI, Wicklow Papers, MS 38,598/11, Robert Howard to Hugh Howard, 6th January 1731.
- ⁴⁰ NLI, Wicklow Papers, MS 38,628/9.
- ⁴¹ Hugh Howard was buried in Richmond, Surrey.
- ⁴² NLI, Wicklow Papers MS 38,628/12. R.B. Ford, 'The Wicklow Wilsons', *Burlington Magazine*, 93, 1951, 157-66.
- ⁴³ Sotheby's 12th-20th December 1873 (1,710 lots; £4,606 6s realised) and 27th-28th November 1874 (406 lots; £3,030 5s 6d realised). V&A Art Library, ref. 23.XX. See Wynne, 1969, 317, fn.6.
- ⁴⁴ BM, Prints and Drawings Department, Merlin Collections Database.
- ⁴⁵ BM 1874.0808.22.
- ⁴⁶ Sotheby's, 12th-20th December 1873, lot 368. Giovanni Alberti, 'Study for a Cornice, enriched with landscape subjects and shields, one of the Papal arms'.
- ⁴⁷ Sotheby's, 12th-20th December 1873, lot 410. 'Michael Angelo Buonarroti: sheet of Studies. A highly wrought anatomical drawing of a Man's shoulder and arm'.
- ⁴⁸ Sotheby's, 27th-28th November 1874, lot 32: the drawing was inscribed *Ritratto d' Annibal' Caracci fatto da se medesimo nella sua pueritia.*
- ⁴⁹ In the collections of the NGI, the Faculty of Music, Oxford and the Royal Society of Musicians of Great Britain, London. A fourth appeared at Christie's, London, on 24th April 1987, lot 85.
- ⁵⁰ NLI, Wicklow Papers, MS 38,628/9.
- ⁵¹ Figgis and Rooney, *Irish Paintings in the National Gallery of Ireland*, 239-42.

- ⁵² *17th-Century Art in Europe*, Royal Academy of Arts, 1938, cat. 311; Wynne, 1969, 315. Although Wynne reattributed the Mount Edgecumbe portrait to Howard, a photographic comparison with Howard's known portrait of Corelli (RSM), engraved by Michael van der Gucht, shows the Mount Edgecumbe portrait (now lost) to have been carried out by a more experienced artist, particularly in the detailing of Corelli's right hand and musical score.
- ⁵³ Howard was one of the first subscribers to Kneller's academy in Queen Street, Lincoln's Inn Fields. Vertue, VI, *Walpole Society*, XXX, 168.
- ⁵⁴ Sold Christie's, 14th November 1974, lot 9.
- ⁵⁵ Barnard, *Making the Grand Figure*, 157. TCD, Archbishop W. King Account Books, 1700-12, TCD MS 751/2, f.218; 1715-23, TCD MS 751/3, f.99. On 5th June 1719, £28 19s 7d was paid to Mr Hugh Howard (reason unspecified).
- ⁵⁶ Attributions to Howard have been given for the portrait of Narcissus Marsh and John Stearne. The latter, if by Howard, was painted posthumously. See Anne Crookshank and David Webb, *Paintings and Sculpture in Trinity College Dublin* (Dublin 1990); Wynne, 1969, 316; Michael Wynne, 'Portraits by Hugh Howard (1675-1738) in the College Collection', *Hermathena: A Dublin University Review*, CXI, 1971, 58-60.
- ⁵⁷ NLI, Wicklow Papers, MS 38,632/2, Katherine Howard to William Howard, typescript of letter dated 8th March 1710. Howard's portraits in Trinity College were previously dated to after Ralph Howard's death. See Wynne, 1969, 316.
- ⁵⁸ NLI, Wicklow Papers, MS 38,632/2, Katherine Howard to William Howard, typescript of letter dated 21st September 1710.
- ⁵⁹ NLI, Wicklow Papers, MS 38,597/24 (1 & 2), Robert Howard to Hugh Howard, n.d.
- ⁶⁰ Vertue, V, *Walpole Society*, XXVI, 42.
- ⁶¹ Wynne, 315.
- ⁶² J.C. Hodges, *William Congreve: Letters and Documents* (London 1964) 34. Photocopy amongst Michael Wynne's files on Hugh Howard, NGI, Centre for the Study of Irish Art.
- ⁶³ *ibid.*
- ⁶⁴ *ibid.*, 54.
- ⁶⁵ See Laurence Binyon, *Catalogue of Drawings by British Artists and Artists of Foreign Origin working in Great Britain preserved in the Department of Prints and Drawings in the British Museum*, 4 vols (London 1898-1907) II, 362-64.
- ⁶⁶ BM, 1874.0808.115.
- ⁶⁷ BM, 1874.0808.111.
- ⁶⁸ Wynne, 1969, 314; Binyon, *Catalogue of Drawings by British Artists*, II, 363-64. The BM Merlin Collections Database gives them as after Carlo Maratti.
- ⁶⁹ NLI, Wicklow Papers, MS 38,598/11, Hugh Howard to Robert Howard, 14th April 1730.
- ⁷⁰ BM, 1874.0808.109 offset BM 1874.0808.110. Guercino's original painting (1637) is in the collection of the Church of St Dominic, Turin. Luigi Salerno, *I Dipinti del Guercino* (Rome 1988) 255, cat. 168.
- ⁷¹ See Paul Goldman, *Looking at Prints, Drawings and Watercolours: a Guide to Technical Terms* (London and Malibu 1988) 45.
- ⁷² BM, 1874.0808.112.
- ⁷³ Wynne, 1969, 314.
- ⁷⁴ BM, 1874.0808.105.