

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

HOARE, Mrs Henry, née Mary Hoare

Bath bpt 4.IX.1744 – London 15.I.1820
Daughter of William Hoare (*q.v.*), from whom she received her training: evidently with some success, as the *London chronicle* (6–8.V.1760, copied by the *Bath advertiser* for 10.V.1760) records the award to her of the Society of Arts's first prize for the best drawing by a lady under sixteen. She was congratulated by their banking cousin, Henry Hoare the Magnificent, to whom her father responded from Bath (5.VI.1760), describing her course of study: "It is my endeavour and desire to make the subjects she is employed in a lesson to herself as well as an exercise of her ingenuity." The family's social position prevented her from receiving or acknowledging the prize in person, but Robert Dingley did so on her behalf. She exhibited at the Society of Artists in 1761 and 1766 and the Free Society from 1761 to 1764.

On 25.VI.1765 she married Henry Hoare of Beckenham, a junior partner in the eponymous bank. (The *Public advertiser* reported on 17.VI.1765 that "a Treaty of Marriage is on Foot, and will be speedily consummed, betwixt Henry Hoare, Jun., Esq; and the celebrated Miss Hoare, of Bath.") Thereafter she could work only as an amateur artist. She was an active patron of music and theatre, as recorded in the correspondence of James Harris. She made portraits and history pictures in pastel; some of these are in Stourhead. As her training had largely consisted in copying her father's works, it is difficult to assess her work independently. Her death, in Chapel Street, Grosvenor Square, on 15.I.1820, was noted in the *Gentleman's magazine*; she had lived there at least since 9.II.1806, the date of a letter to her from Mrs Garrick (Folger Shakespeare Library). Her death was also mentioned in a letter from Lady Louisa Stuart to Louise Clinton, 26.I.1820:

I know not whether you ever heard of Mrs Hoare of Beckenham, poor Mrs. Weddell's dearest friend, and long, very long, through her an intimate of mine? When young, I sought the society of people older than myself, and of those to whose understanding I could look up. Mrs Hoare was of the number, one of those distinguished persons whose abilities and attractions set them at the head of whatever society they belong to. She was the pillar and ornament of Mrs. Weddell's, her conversation was a feast, her taste in most respects a guide.

In addition to the pastels listed below, the collection at Stourhead includes a number of three-chalk drawings, among them copies after antique cameos and old masters such as Guido Reni and Carlo Dolci. A copy of an antique bust of Clytie formerly at Burghley has been confused with a 1782 pastel by (but not of) Lady Henry Fitzgerald (*q.v.*); it seems that another pastel of Clytie was among a group of lost pastels by Mary and Prince Hoare bequeathed to Mary's friend, Mrs William Weddell, née Elizabeth Ramsden, widow of the celebrated antiquities collector of Newby Hall, Kent. Lady Henry's pastel is consistent with the work of a talented 13-year old, but well below the accomplishment evidenced by Mary Hoare a decade before it was made.

Bibliography

Donald Burrows & al., *Music and theatre in Handel's world: the family papers of James Harris*, 2002; Hoare 1990; Wiltshire and Swindon archives, 383/907, Hoare of Stourhead papers, letter 5.VI.1760; Waterhouse 1981; Newby 1986; Evelyn Newby, cited in Christie's South Kensington catalogue, 5.III.1998, Lot 10

GENEALOGIES [Hoare](#)

Pastels

J.3946.101 Lady Dungarvan, Countess of AILESBUURY, née Susanna Hoare (1732–1783), pstl, 58.5x43.2 (Los Angeles, J. Paul Getty Museum, inv. 2013.47.2. Savernake; London, Sotheby's, 7–8.VII.2011, Lot 290 repr., est. £8–12,000, withdrawn; London, Sotheby's, 4.VII.2012, Lot 164 repr., as by Hoare, est. £8–12,000, £16,000 [=£20,000]. Acqu. 2013). Exh.: Hoare 1990, no. 23 repr., as c.1757; Los Angeles 2016; Los Angeles 2022. Lit: Hutchings 2005, p. 69 repr.; Jeffares 2006, p. 240Biii, as by William Hoare [new attr., ?; c.1770] $\Phi\alpha\sigma$



Photo courtesy owner

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

J.3946.105 Lady Caroline Anne BRUDENELL-BRUCE (c.1763–1824), pstl, 59.5x44.5, [c.1775] (Savernake; London, Sotheby's, 7–8.VII.2011, Lot 287 repr., est. £3–4000, withdrawn; London, Sotheby's, 4.VII.2012, Lot 161 repr., est. £3–4000, £6000 [=£7500]) $\Phi\alpha\sigma$



Charlotte Boyle as Clytie, pstl (London, Christie's South Kensington, 5.III.1998, Lot 10 repr., as of

Charlotte Boyle by Mary Hoare), v. Lady Henry FitzGerald, Clytie

J.3946.108 [=J.85.2079] Artemisia with her husband's ashes, pstl, a/r Angelica Kauffman, pstl/ppr, 23x18.5 ov. (Stourhead, National Trust, inv. 731043, STO/D/469= STO/D/690) Φ



J.3946.11 [=J.85.208] Sappho, a girl reading, pstl/ppr, a/r Angelica Kauffman, 22.5x18.5 ov. (Stourhead, National Trust, inv. 731050, STO/D/469a= STO/D/697) Φ



J.3946.112 Woman facing left with hand to face, pstl/ppr, 57x47 (Stourhead, National Trust, STO/D/258)

J.3946.113 Clytie, pstl (the artist; legs: Mrs William Weddell, née Elizabeth Ramsden, of Newby Hall, Kent)

J.3946.121 A nymph, pstl, 60x43 (London, Christie's. 6.XII.1918, Lot 1 n.r., 15 gns; Arkwright)