

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### HONE, Nathaniel

Dublin 1718 – London 1784

The Irish painter is thought to have studied under Robert West at the Dublin Society school, and would have been familiar with the technique of drawing in chalks, although his early success was with his miniatures and enamels. He moved to London around 1742, the year in which he married Mary Earle; her fortune provided a certain security. Hone's younger brother Samuel travelled to Rome in 1752, becoming a member of the Accademia del Disegno in Florence on 3.IX.1752, and Nathaniel was also elected four months later *in absentia* (a source of much confusion). He was a member of the Incorporated Society of Arts from its opening in 1760 until 1768. The following year he was a founder member of the Royal Academy, which he famously left following his dispute with Sir Joshua Reynolds whom he depicted in his satirical painting of the *Conjuror*. In 1775 Hone arranged what has been called the first one-man exhibition in London, consisting of roughly 100 of his own works in 66 numbers; they included only one pastel, "painted 27 years ago", and it appears that he had abandoned crayons as well as miniatures in favour of oil painting some years before the exhibition. However several pastels which it is tempting to attribute to him on the basis of similarity to his later style in oil suggest that he may have continued occasionally to have used the medium. His charming depictions of children include the oil painting in Dublin of one of his own sons, Horace (*q.v.*) or John Camillus. The few known pastels are lightly executed drawings, with the less intense colouring characteristic of older practitioners such as Knapton.

#### Monographic exhibitions

Hone 1775: *Exhibition of pictures by Nathaniel Hone*, R4, 70 St Martin's Lane, 1775

#### Bibliography

Crookshank & Glin 2002; *Dictionary of Irish biography*; Dublin 1969; Edinburgh 2008; Edwards 1808, p. 103; Grove; Hofstetter 2008; Ingamells 1997; McGuire 1939, p. 15; New Haven 1979; Pappé & al. 2008; Sée 1911; John Thomas Smith, *Nollekens and his times*, I, p. 120ff; Strickland 1913; Waterhouse 1981; G. C. Williamson, *Behind my library door*; 1921; Wright 2006

#### Pastels

Lady Caroline LINDER, pstl/ppr, 67x50 ov., inscr. monogram HN (Frankfurt, Arnold, 8.VI.1991, Lot 4, p. 79 repr., est. DM2200, DM3500. Frankfurt, Döbritz, 10.III.2012, Lot 221 repr., est. €1700) [??attr.; later] φ  
Gentleman in a brown coat, pstl/ppr, 58.5x46, sd "N. Hone. 1747" (Dublin, NGI, inv. 6996. Acqu. Mr D. Hone, Dublin, 1969). Lit.: Le Harivel 1983 φ



An old man, crayons, 1748. Exh.: Hone 1775, no. 4

Boy in a blue suit and white hat with blue ribbon, a finch perched on his right shoulder, in an interior, pstl, 54x40.7, sd v "NH/76", 1776 (London, Christie's, 15.V.2003, Lot 23 repr., est. £3–5000, £1000) Φ



Photo courtesy Christie's

Boy in brown coat, pstl, 29.5x23.5 ov. (Denys Cowell .X.2002. London, Sotheby's, 12.VI.2003, Lot 113 repr., est. £2–3000, £1800) Φ



Photo courtesy Sotheby's

Unknown lady in mauve and blue dress, pstl (PC 2012, attr. Cotes) [??Cotes; attr. N. Hone suggested A. Laing, ?] φ



Pastels (Borghley). Lit.: Crookshank & Glin 2002, p. 99 n.r. [v. Downman]