

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## HAUCK, Philip Elias

1734 – Chester brd 18.v.1784

An announcement in the *Oxford journal*,  
25.II.1775:

MR HAUCK, Portrait-Painter, begs Leave to inform the Nobility, Gentry &c. that he is removed from his late Lodgings in the Corn-Market, to Mr Davenport's, Taylor, opposite Trinity College, Oxford, where he will continue to take Likenesses in Black Lead, as usual, in which Manner he has given general Satisfaction to the University. He also paints in Oil... Likewise in Crayons or any other mode of Drawing...his present residence in Town will be only to the End of July next.

Similar advertisements appeared in the Shrewsbury press up to 1783, and in the *Shrewsbury chronicle* on 22.V.1783 a note appeared that "Last week died at Chester, after an illness of a few hours only, Mr Hauck, an eminent portrait painter, who lately left this town." The burial register of St Oswald, Chester, confirms an entry for "Philip Haucke, Portrait Painter", aged 50 on 18.V.1784.

Philip Elias Hauck exhibited a painting of four human skeletons at the Free Society in 1761, and was a member of the Society of Artists in 1765; he appears as a portrait painter in Mortimer's directory in 1763, giving the address of Mr Stamper, Jeweller & Goldsmith, Fleet Street. While no pastels have survived, a pair of portraits of graphite on parchment are in the British Museum, sd "P Hauck fec. Oxon 1774."

His itinerant career is confirmed by his marriage to Ann Collinson at St Andrew Holborn on 4.II.1762. Ann died and was buried in South Shields on 28.VI.1765. He was married for a second time, in Claines, Worcester, 2.IX.1781, to an Elisabeth Williams of Bridgnorth, who was illiterate. None of his family were recorded as witnesses to either marriage, nor is there any other indication of his origins, nor is any connection known with the Heilborn pastellists.

However a mystery concerns his relationship to "John Maurice Hauck", a portrait painter said to be of German origin who signed (as Joh. Maurice Hauck or Ino. Maurice Hauck) paintings of Gustavus Waltz with a cello (Foundling Museum, c.1755), Robert Ledger holding a porte-crayon, 1760 and Thomas Beckwith at an easel, 1761 (both in York).. No biographical document on this figure has been found; however improbable it may be, the suggestion that he was in fact the same artist using a pseudonym (until 1761 but not later) cannot be disproved.

### Bibliography

Wilma van Giersbergen, "Biografie Philipp Elias Hauck", online,  
<https://cornelisbakkerfoundation.eu/category/pehauck/>, 2020; Waterhouse 1981