



National
Trust

Stourhead

Illustrated list of pictures
and sculpture



The Little Dining Room



The Picture Gallery

A Family Collection

Like all significant collections of pictures and sculpture in country houses, those at Stourhead have two main elements: the family portraits accumulated over a number of generations, and the paintings systematically commissioned and/or acquired by deliberate collectors. In the case of the Hoares of Stourhead there were really just two of these: Henry II Hoare, known as 'The Magnificent' (1705–85), and his grandson, Sir Richard Colt Hoare, 2nd Bt (1758–1838).

The collection was, however, affected by three other things: most crucially, by the Heirlooms sales of 1883, in which what were then thought to be the most valuable pictures were put up for auction. These included Rembrandt's nocturnal *Flight into Egypt* (now National Gallery of Ireland, Dublin), Fra Bartolomeo's *The Virgin and St Joseph adoring the Christ Child* (now National Gallery, London), Poussin's *Rape of the Sabines* (now Metropolitan Museum of Art, New York), and Carlo Dolci's *Salome* (now Glasgow Art Gallery). Then there was the fire that gutted the house in 1902. The paintings were saved, but, when the Saloon was rebuilt it was reduced in size, so the large paintings that had occupied its stucco frames were either banished to the upper landing of the Staircase or given to the newly created Victoria Art Gallery in Bath. Though all but one were copies, mostly of great Seicento paintings, they gave the collection part of its character (two of them can now be seen in the Guildhall in Bath). Finally, to fill some of the gaps left by the Heirlooms sales, Sir Henry Hoare, 6th Bt (1865–1947) and his wife Alda, who gave Stourhead and its contents to the National Trust in 1946, brought with them a number of pictures from the seat of their line of the family, Wavendon, in Buckinghamshire.

The character of Henry II Hoare's collection emerges best from the detailing of it by Horace Walpole, after a visit made in July 1762. It was chiefly composed of pictures by Italian artists, or painted in Italy, leavened by a number of landscapes by John Wootton (who had also painted the horse in the great equestrian portrait of Henry II as a young man, then as now dominating the Hall), and by pastels by Hoare of Bath (who was no relation, although his daughter later married into the family). Amongst the original pictures listed by Walpole that are still in the collection are: the two Sebastiano Riccis (Nos 356, 191 – though the latter has since turned out to be a copy), Maratta's *Flight into Egypt* (No.25), the pair of *Imperialis* (Nos 41, 42), and *The Choice of Hercules* by Nicolas Poussin (No.21). Henry II's most significant acquisitions subsequent to Walpole's visit are something rather singular for a British collection: the Lagrenées (Nos 28, 29, 174, 307, 310, 311, 479).

The paintings were distributed throughout the ground-floor rooms of the house, unsystematically – apart from the seven large copies and one original, Sebastian Bourdon's *Judgement of Midas* (one of those given to the Victoria Art Gallery, but present whereabouts unknown), in the Saloon. In what was advanced taste for the time, Henry

II had a sky-lit picture gallery, but even this does not seem to have been reserved either for the best pictures, or for a particular type of picture. The large Dughets (Nos 43, 44), and the great Maratta were acquired directly from Italy via an agent, but – apart from the paintings that he commissioned – Henry II seems to have made most of his acquisitions through London dealers and salerooms.

Evidently of equal importance to his pictures for Henry II was his sculpture, and it likewise elicited the most detailed consideration from Walpole. Most of this was – and still is – in structures in the grounds, notably Rysbrack's great *Hercules*, its body reputedly an amalgam of 'the best-formed parts of noted Boxers'. But indoors there was a less than life-size marble *Young Bacchus*, by contrast 'composed by Rysbrack from different antiques' (now in the Gulbenkian Museum, Lisbon) and (though unmentioned by Walpole) Rysbrack's terracotta *modelli*, both in the round (for the Hercules) and in relief (now over the Staircase), as well as busts: *Milton Young*, *Milton Old and Blind* and *Alfred the Great*. Henry II also acquired numerous statues, statuettes, and busts, in lead and Plaster. from John Cheere, 'the man at Hyde Park Corner'.

Sir Richard Colt Hoare – generally known as Colt Hoare – was a collector in a very

different mould. He acquired pictures more eclectically, but he arranged them more systematically. He set out the principles governing the allocation of certain types of picture to particular rooms, in his description of Stourhead in *The History of Modern Wiltshire: The Hundred of Mere* (1822). Colt Hoare also differed from Henry II in his evident desire to encourage a native school of painting, by giving commissions to British artists for 'fancy' paintings, rather than just for portraits or landscapes (an approach shared by the 3rd Earl of Egremont at Petworth House [NT]). He also encouraged artists such as Ducros – and, above all, J.M.W. Turner – to paint watercolours on a scale, and with an ambition, to rival oils (very sadly, Turner's ten great watercolours of Salisbury Cathedral were amongst the losses in the 1883 Heirlooms sales).

Unlike Henry II, Colt Hoare himself made the Grand Tour to Italy, on two separate journeys, in 1785–87 and 1788–91, visiting places off the beaten track, such as Elba and the further stretches of the Appian Way. He kept, and partially published, journals of his travels, and both made sketches of views and sites himself, and took other artists along with him to do so: above all, Carlo Labruzzi, but also Don 'Tito' Lusieri, and the Hackert brothers. Most of his own sketches are preserved in albums in the Library in Stourhead, and a few drawings and watercolours by the other artists are in the house, but Labruzzi's sadly all went in the Heirlooms sales, and only a couple have been recovered (Nos 582, 589). He also employed the Saxon pioneer of the art, J.C. Seydelmann, and his English disciple, John James Rouby, to make large sepia wash copies of heads and other details in celebrated Old Masters – to which two whole rooms at Stourhead were given over.

Colt Hoare was criticised by artists in Rome for only commissioning landscape paintings, and no sculpture, but he did acquire major history-pictures in oils from earlier periods – notably Cigoli's great altarpiece of *The Adoration of the Magi* (No.18) from a destroyed church in Florence.

After he got back home, he decided to add a semi-detached (prophetically, in case of the main block of the house catching fire) Library (1792), and then a semi-detached Picture Gallery (completed 1802) – on a much greater scale than Henry II's, but regrettably not top-lit – to Stourhead. Having done so, he proceeded to rearrange the pictures systematically (as set out in the quotations before each room in this list). The key changes were: to devote the three main walls of the Entrance Hall to portraits; to house most of the important Old Master paintings in the collection (and later two large pictures by Henry Thomson, *Distress by Sea* [No.57] and *Distress by Land* [No.56] in the Picture Gallery; and to turn the Picture Cabinet from a mixed room of history-pictures into a room exclusively devoted to landscape subjects. He hung perhaps his most significant

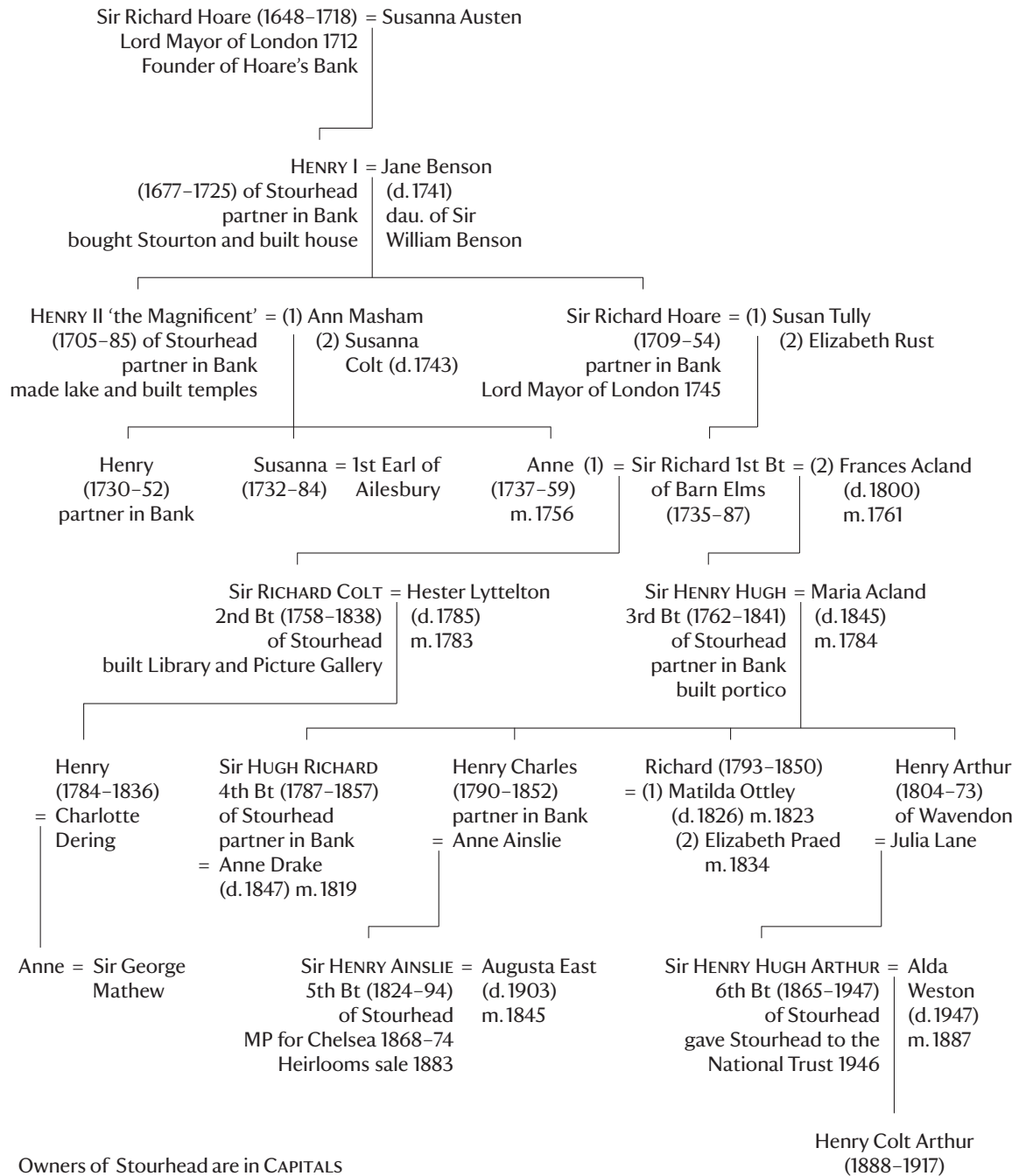
acquisition in Italy, ten of the dozen drawings by Canaletto for the set of engravings of the *Ceremonies of the Doge*, around a portrait of Doge Pietro Landi over the chimneypiece of the Library – all, sadly, were dispersed in the Heirlooms sales, though four are now in the Print Room of the British Museum. The substitute for this Venetian group made by Sir Henry and Alda, Lady Hoare, which they had brought from Wavendon, was probably their most significant introduction to Stourhead – and one not inappropriate to a family whose wealth was built on banking: the modello (imported into England early in the 18th century) by Pierre Legros for his large marble relief in the chapel of the Monte di Pietà in Rome of Tobit placing money on deposit with Gabael. Otherwise, their taste seems particularly to have been for architectural capriccios (Nos 3, 196, 202), complementing the Harding pastiches of Panini introduced as overmantels by Henry II (Nos 211, 318, 612). In addition – possibly fostered by some particular rapport between artist and patron – the artist and novelist St George Hare not only painted portraits of Sir Henry, Lady Hoare, and their only son, whose death in the First World War was to lead to their donation of Stourhead to the National Trust (Nos 160, 161, 139, 459, 460), but also a series of subject pictures, some of whose themes have now come to seem curiously equivocal – notably *Miserere Domini* (No.457) and *The Gilded Cage* (No.458).

In the early years of its ownership of Stourhead, the National Trust thinned the hangs of pictures – especially in the Picture Gallery – and lent a number of them to other properties – such as Mompesson House, Salisbury – without picture collections of their own. More recently, it has clawed back these pictures, and bought others down from attic stores, to recreate – so far as is possible, given the losses in 1883, and the subsequent introductions by Sir Henry and Alda, Lady Hoare – the hangs of the house in its heyday: at the time of Colt Hoare's death in 1838. The Saloon, being the one room that was not rebuilt as it had been before the fire in 1902, is largely given over to the introductions and commissions of Sir Henry and Lady Hoare. Some hangs still remain to be recreated: above all, that of the large sepia drawings by Seydelmann and Rouby in the Italian Room.

Alastair Laing

Curator of Pictures and Sculpture

The Hoares of Stourhead

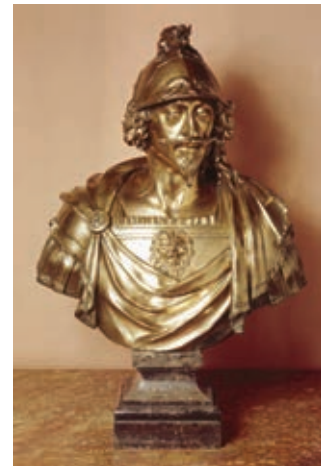




160 *Sir Henry Hoare, 6th Bt*,
by St George Hare



156 *Henry II Hoare on Horseback*,
by Michael Dahl and John Wootton



SC1 *Bust of King Charles I*,
by Hubert Le Sueur

KEY

- RA** Member of the Royal Academy
- PRA** President of the Royal Academy
- ARA** Associate of the Royal Academy
- (RCH)** Bought by Sir Richard Colt Hoare
- (HH)** Bought by Henry II Hoare

All pictures oil on canvas unless otherwise stated. The order in which they are listed here is generally clockwise, beginning opposite the entrance to the room, in successive columns, top to bottom.

The Entrance Hall

SIR RICHARD COLT HOARE, 2ND BT, said of this, in his *History of Modern Wiltshire, vol. I: Hundred of Mere* (1822):

Its walls are chiefly covered with family portraits, a very appropriate decoration for the first entrance into a house, as well as for the panels of a dining room. They remind us of the genealogy of our families, and recall to our minds the hospitality, &c of its former inhabitants, and, on the first entrance of the friend, or stranger, seem to greet them with a SALVE, or welcome.

SOUTH WALL, OPPOSITE CHIMNEYPIECE

153 HANS HYSING (1678–1752/3)
Susan Colt, Mrs Hoare (d.1743)
Kentian lobed frame. 127 × 101.5cm. Signed and dated 1733.
Second wife of Henry II Hoare. Bought for 16 guineas in 1733.

154 SAMUEL WOODFORDE, RA (1763–1817)
Richard Fenton (1746–1821)
76 × 63.5cm.
Topographer and poet; friend of Colt Hoare (who paid 20 guineas for the portrait in 1809).

132 FREDERIC, LORD LEIGHTON, PRA (1830–96)
Augusta East, Lady Hoare (d.1903)
101.5 × 71cm.
Wife of Sir Henry Ainslie Hoare, 5th Bt.

160 ST GEORGE HARE (1857–1933)
Sir Henry Hoare, 6th Bt (1865–1947)
127 × 101.5cm.
He gave Stourhead to the National Trust in 1946.

156 MICHAEL DAHL (1656/9–1743) and JOHN WOOTTON (c.1682–1756)
Henry II Hoare on Horseback (1705–85)
330 × 304.5cm. Signed by both artists and dated 1726.
Creator of Stourhead Pleasure Grounds and founder of the picture collection.

ON THE TABLE UNDERNEATH

SC.1 HUBERT LE SUEUR (ACTIVE 1602–58)
Bust of King Charles I (1625–49)
Gilt bronze. H: 68.5cm.
This appears to be a bust that was originally in Charles I's own collection, in Whitehall Palace.

157 BRITISH SCHOOL, early 19th century
A Member of the Hoare Family (?)
76 × 63.5cm.
Previously regarded as William Cunnington, an antiquarian friend of Colt Hoare's.

158 SAMUEL WOODFORDE, RA (1763–1817)
Frances Ann Acland, Lady Hoare
(1735/36–1800)
76 × 63.5cm.
Second wife of Sir Richard Hoare, 1st Bt.

161 ST GEORGE HARE (1857–1933)
Alda Weston, Lady Hoare (d.1947)
127 × 101cm. Signed.
Wife of Sir Henry Hoare, 6th Bt.

159 MICHAEL DAHL (1656/9–1743)
Hon. Ann Masham, Mrs Hoare (d.1727)
127 × 101.5cm.
First wife of Henry II Hoare.

WEST WALL, LEFT OF DOOR

114 JONATHAN RICHARDSON (1665–1745)
Sir Richard I Hoare, Kt (1648–1718)
127 × 101.5cm.
Father of Henry I Hoare; Lord Mayor of London, 1712.

118 Attributed to JONATHAN RICHARDSON (1665–1745)
Jane Benson, Mrs Hoare (d.1741)
76 × 63.5cm.
Wife of Henry I Hoare.

121 Attributed to JOHN RISING (1756–1815)
Henry Merrik Hoare (1770–1856)
90 × 69cm.
Fourth son of Sir Richard Hoare, 1st Bt.



115 *Henry I Hoare*,
by Michael Dahl

115 MICHAEL DAHL (1656/9–1743)

Henry I Hoare (1677–1725)
127 × 101.5cm.

He bought the Stourhead estate and employed Colen Campbell to build the house. There are two versions of this picture: in this one the elevation that he holds is without the steps (which were in the original design, but only built much later); the other version (lent to Hoare's Bank) shows the steps.

119 ARTHUR POND (1701–58)

Susanna Hoare, Countess of Ailesbury
(1732–83)
76 × 63.5cm. Signed and dated 1757.

Daughter of Henry II Hoare; wife of 1st Earl of Ailesbury. The sitter wears an adaptation of the dress in which Rubens portrayed his second wife (in a portrait then at Houghton Hall, but now in the Calouste Gulbenkian Museum in Lisbon) which was popular for portraits in England in the mid-18th century, because it skirted the danger of actual dress becoming unfashionable.

122 ENGLISH SCHOOL, 18th century

Charles Hoare (1767–1851)
76 × 63.5cm.
Third son of Sir Richard Hoare, 1st Bt.

120 CHARLES JERVAS (c.1675–1732)

Reputed portrait of William Benson
76 × 63.5cm.
This portrait of around 1730 is unlikely to represent the pioneering Palladian architect William Benson, brother-in-law of Henry I Hoare, who was born in 1682. It is more probably of his second son, William Earle Benson (1710–62), of Stoke Newington.



129 *Ann Hoare*,
by Samuel Woodforde, RA

123 Attributed to JOHN RISING (1756–1815)

Peter Richard Hoare (1772–1849)
90 × 70cm.
Fifth son of Sir Richard Hoare, 1st Bt.

WEST WALL, OVER THE DOORCASE

124 ENGLISH SCHOOL, early 18th century

A Young Girl
76 × 63.5cm.

SC2 After the Antique

Mask of Medusa
Marble. H: 60cm.
After the Antique formerly in the Rondanini collection in Rome, and now in the Glyptothek, Munich.

685 BRITISH SCHOOL, early 19th century

Two Small Boys singing
73.5 × 61cm.

WEST WALL, RIGHT OF THE DOOR

116 ALLAN RAMSAY (1713–84)

Sir Richard II Hoare, Kt (1709–54)
127 × 101.5cm. Signed and dated 1746.
Son of Henry I Hoare, Lord Mayor, 1745.

127 SAMUEL WOODFORDE, RA (1763–1817)

Sir Richard Hoare, 1st Bt (1734/5–87)
78 × 67.5cm.
A copy of the portrait by Cotes (No.248, Little Dining Room).

130 Attributed to JOHN RISING (1756–1815)

Sir Henry Hugh Hoare, 3rd Bt (1762–1841)
75 × 70cm.
Second son of Sir Richard Hoare, 1st Bt; succeeded his half-brother, Colt Hoare.



130 *Sir Henry Hoare 3rd Bt*,
attributed to John Rising

128 PRINCE HOARE (1755–1834)

2nd Lord Lyttelton (1763–1828)
76 × 63.5cm. Signed and dated 1784.
Exh. RA, 1784. George Fulke Lyttelton, brother-in-law of Colt Hoare.

131 ENGLISH SCHOOL, 18th century

Maria Acland, Lady Hoare (d.1845)
76 × 63.5cm.
Wife of Sir Henry Hugh Hoare, 3rd Bt.

117 (?) WILLIAM HOARE, RA (1707–92)

(?) *Henrietta Boyle, Mrs O'Neill* (1755/56–93)
127 × 101.5cm.
Previously – and impossibly – called Elizabeth Rust, second wife of Sir Richard I Hoare (No.114). More probably a portrait listed in 1785 as of Mrs O'Neill, the only child of Susannah Hoare's first marriage to Viscount Dungarvan, who married John O'Neill in 1777, but died just before his creation as Baron O'Neill in 1793, and subsequent elevation to Viscount O'Neill in 1795. (cf. No.303, library Ante-Room).

129 SAMUEL WOODFORDE, RA (1763–1817)

Ann Hoare (d.1759)
78 × 67.5cm.
A copy of the portrait by Cotes (No.251, Little Dining Room). The sitter was the daughter of Henry II Hoare and married her cousin Sir Richard Hoare, 1st Bt.

316 PRINCE HOARE (1755–1834)

William Hoare, RA (1707–92)
76 × 63.5cm.
Left to Colt Hoare in the painter's will.



134 Sir Hugh Richard Hoare, 4th Bt, English



135 Sir Henry Ainslie Hoare, 5th Bt, by John Prescott Knight, RA



136 Sir Richard Colt Hoare, 2nd Bt, and his son Henry, by Samuel Woodforde, RA

NORTH (CHIMNEYPIECE) WALL

133 MARGARET CARPENTER (1793–1872)

Henry Hoare (1784–1836)

127 × 101.5cm.

Exh. RA, 1830. Son of Sir Richard Colt Hoare, 2nd Bt.

134 BRITISH SCHOOL, 19th century

Sir Hugh Richard Hoare, 4th Bt (1787–1857)

127 × 101.5cm.

135 JOHN PRESCOTT KNIGHT, RA (1803–81)

Sir Henry Ainslie Hoare, 5th Bt (1824–94)

110.5 × 85cm.

Exh. RA, 1860.

136 SAMUEL WOODFORDE, RA (1763–1817)

Sir Richard Colt Hoare, 2nd Bt (1758–1838), and his son Henry (1784–1836)

254 × 167.5cm.

Painted 1795/6. Sir Richard Colt Hoare, antiquarian, author and amateur artist, added the Library and Picture Gallery at Stourhead and employed Thomas Chippendale the Younger; he also took on Henry II's and the 1st Bart's patronage of Samuel Woodforde, a number of whose paintings are in the house.

ON THE MANTELPIECE

SC.3-5 After the Antique

Niobe and three of her Children

Marble. H: 66cm H: 64cm H: 60cm.

After three of the pieces discovered in Rome in 1583, acquired by Cardinal Ferdinando de' Medici, and in the Uffizi in Florence by 1781. Niobe was punished by Apollo and Diana for disparaging their mother, and exalting her own children.

137 Attributed to SAMUEL WOODFORDE, RA (1763–1817)

Hon. Hester Lyttelton, Mrs Hoare (d.1785)

127 × 101.5cm.

Wife of Sir Richard Colt Hoare, 2nd Bt.

138 PRINCE HOARE (1755–1834)

Sir Henry Hugh Hoare, 3rd Bt (1762–1841)

127 × 101.5cm.

Son of Sir Richard Hoare, 1st Bt; succeeded his half-brother, Sir Richard Colt Hoare, 2nd Bt.

139 ST GEORGE HARE (1857–1933)

Henry Colt Arthur Hoare (1888–1917)

127 × 101.5cm. Signed.

Son of Sir Henry Hoare, 6th Bt; died on active service.



139 Henry Colt Arthur Hoare, by St George Hare



145 'Scrub', a Shooting Pony, and two Clumber Spaniels, by Abraham Cooper, RA

**EAST (WINDOW) WALL,
LEFT OF THE DOOR**
113 After 'BARKER'

Poor Kate
Panel. 22 × 17cm.

97 ENGLISH SCHOOL, late 18th century
Two Pack Horses
Panel. 20.5 × 26cm.
Companion to No.96.

85 (?) THOMAS JONES BARKER (1815–82)
Travellers attacked by Robbers
29 × 37cm.

142 BRITISH SCHOOL, 19th century
Two Horses in a Stable
Sand drawing. 25.5 × 33cm.

143 JOHN AUGUSTUS ATKINSON (b.1775)
A Tartar
47 × 27cm.

Atkinson was taken to St Petersburg by an uncle at the age of nine, and did not return to London until 1801. (RCH)

144 W.F. WITHERINGTON, RA (1785–1865)
The Broken Pitcher
Panel. 37.5 × 33cm. Signed and dated 1815. Witherington specialised in genre subjects, but is best known for his painting at Petworth (NT) of the celebration of the 3rd Earl of Egremont's 80th birthday. (RCH)

145 ABRAHAM COOPER, RA (1787–1868)
'Scrub', a Shooting Pony, and two Clumber Spaniels
Panel. 25 × 33cm.
Colt Hoare commissioned this picture of his 30-year-old pony in 1815. (RCH)



SC6 Bust of William Beckford, Lord Mayor of London, by John Francis Moore the Elder

OVER THE DOOR
SC.6 JOHN FRANCIS MOORE THE ELDER (d.1809)

Bust of William Beckford, Lord Mayor of London (1709–70)
Plaster. H: 67cm (including 15cm base).
This appears to be Moore's original model for the head of the statue formerly at nearby Fonthill, but given by the sitter's son to the Ironmongers' Company for their Hall in 1833.

**EAST (WINDOW) WALL,
RIGHT OF THE DOOR**
162 ROBERT TREWICK BONE (1790–1840)
The Artist grinding his Colours
Oil on board. 35 × 29.5cm. (RCH)

148 W.F. WITHERINGTON, RA (1785–1865)
The Bird Nesters
Panel. 37.5 × 33cm. Signed and dated 1816. (RCH)

149 ARTHUR POND (c.1700–58)
Horses in a Stable
Panel. 25.5 × 33cm. (RCH)

68 Attributed to CHARLES PHILLIPS (1708–47)
Sarah Tully, Mrs Hoare (d.1736)
Circular, diam. 30.5cm.
The first wife of Sir Richard II Hoare, Kt., (1709–54), and mother of Sir Richard Hoare, 1st Bt (1735–87).

96 ENGLISH SCHOOL, late 18th century
Two Horses by a Manger
Panel. 20.5 × 26cm.



148 *The Bird Nesters*, by W.F. Witherington, RA

391 T.C. HOFLAND (1777–1843)
Windsor and Eton from Clewer Meadows by Moonlight
Panel. 20.5 × 30cm. (RCH)

152 BRITISH SCHOOL, 19th century
Two Horses in a Stable
Sand drawing. 25.5 × 33cm.

The Inner Hall

LOWER LEVEL

361-4 SAMUEL H. GRIMM (1734-94)

Four Views of Bruton Abbey

Watercolours. Each 38 × 56.5cm. Signed and dated 1786.

Bruton Abbey, Somerset, was turned into a mansion by the Barons Berkeley of Stratton (from whose London house Berkeley Square and Stratton Street get their names), but nothing now remains of it.

343 ENGLISH SCHOOL, 19th century

Stourhead: the South Front

44.5 × 59cm.

Possibly by Frances Annette Hoare (1822-1904; elder sister of the 5th Bt), a number of whose watercolours are in the house.

91 BRITISH SCHOOL, 19th century

Shipping in a Calm

Panel. 38 × 47.5cm.

OVER THE FIRST FLIGHT OF STAIRS, (ENTRANCE HALL WALL)

SC7-11 JOHN MICHAEL RYSBRACK (1694-1770)

Five painted terracotta reliefs. From left to right:

SC7 *The Testament of Eudamidas*

28 × 61cm.

Done from an engraving of a painting by Nicolas Poussin, now in the National Museum, Copenhagen. (HH)

SC8 *Sacrifice of a Bull*

93 × 118cm.

The model for a marble relief in the Stone Hall at Houghton Hall, Norfolk, and for a bronze overmantel at Petworth Park, Sussex. After the Antique; bought by Henry II Hoare, with SC9 and SC10, at Rysbrack's sale in 1767. (HH)

SC9 *The Hunt of the Trajans*

51 × 68.5cm.

Recomposed from a relief on the Arch of Constantine. (HH)

SC10 *Sacrifice of a Bull (Xenophon offering a tenth of his estate to Artemis/Diana)*

47 × 67cm.

The model for an overmantel formerly at Elmgrove, Roehampton. (HH)

SC11 *Sacrifice of a Deer and a Boar*

44 × 73cm.

Possibly painted plaster rather than terracotta, and, if so, the 'large bassorilievo', for which John Cheere was paid ten guineas in 1766, and a copy of, rather than the model for, one of the two marble overmantels in the Marble Hall at Clandon Park (NT). (HH)

The small Lobby on the right

238 BRITISH SCHOOL, c.1860

Interior at Wavendon: the Library

Watercolour. 23.5 × 43.5cm.

Wavendon in Buckinghamshire, acquired by the 3rd baronet, passed to his third son, the father of the 5th Bt. The chimneypiece shown in the drawing is now in the Column Room at Stourhead.

232 BRITISH SCHOOL, c.1860

Interior at Wavendon: the Drawing Room

Watercolour. 23.5 × 41cm.

The chimneypiece, containing Angelica Kauffman's *Penelope Sacrificing*, is now in the Saloon at Stourhead, whilst the two large Dughets on the right-hand wall, which had been at Barn Elms, are now in the Picture Gallery.

372 *Plan of a Garden*

Ink and watercolour. 53.5 × 73.5cm.

465 JAKOB PHILLIP HACKERT (1737-1807)

Italian Lake Scene

Pencil and sepia wash. 34.5 × 44.5cm. (RCH)

498 SAMUEL WOODFORDE, RA (1763-1817)

Virgil reading the Aeneid to Augustus and the fainting Octavia

Oil on paper. 12.5 × 17cm.

An early oil sketch of a quintessentially Neo-classical subject by the Hoares' protégé. Acquired with the help of the Art Fund in 1990.

657 *Three Poodles*

Pencil and coloured chalk. 27.5 × 38cm.

371 *Survey of Barn Elms by Nathaniel Hill, 1752*

Vellum. 53.5 × 38cm.

The manor house at Barn Elms (demolished, 1954) had been leased to Sir Francis Walsingham (?1530-90), the Earl of Essex, and J.J. Heidegger (?1659-1749), before being acquired by Sir Richard Hoare, 1st Bt (1735-87), who entirely remodelled it in 1771, and left it to the son of his second marriage, the 3rd Bt (1762-1841).

370 *Garden Plan of Barn Elms, Surrey*

Ink and watercolour. 52 × 74.5cm.

335 After ANGELICA KAUFFMAN, RA (1741-1807)

The Death of Heloise

Circular, diam. 42cm.

Copied from Thomas Burke's engraving of the original painting, which is at Burghley House.

Upper part of the Inner Hall

365 After PAOLO VERONESE (1528-88)

Wisdom and Strength

261.5 × 175.5cm.

An anonymous copy of the picture in the Frick Collection, New York. (HH)

366 After GUIDO RENI (1575-1642)

Perseus and Andromeda

261.5 × 205.5cm.

The copyist was Jeremiah Davison (c.1695-1745), who was given the privilege of access to the originals of this and No.367 in Kensington Palace. They are now in the National Gallery, but the *Perseus and Andromeda* is itself a copy of the actual original, in the Galleria Pallavicini in Rome. (HH)

367 After GUIDO RENI (1575-1642)

The Toilet of Venus

261.5 × 205.5cm.

The copyist was Jeremiah Davison (c.1695-1745). See No.366. (HH)

368 POMPEO BATONI (1708-87), AFTER GUIDO RENI

Salome with the Head of the Baptist

261.5 × 175.5cm.

A copy of the picture in the Art Institute of Chicago. (HH)

Recross the Hall and pass through the Music Room and Ante-Room to the Library.



210 *Stourhead Pleasure Grounds, View to the Pantheon*, by Coplestone Warre Bampfylde



214 *Stourhead Pleasure Grounds, View to the Bristol Cross and Village*, by Coplestone Warre Bampfylde

The Library

We now enter a very spacious apartment, containing a valuable assemblage of books, especially of a classical, antiquarian and topographical nature. The ceiling is semi-circular in its form and the Southern end is decorated with a very large window of painted glass by Egginton, which represents divers groups from Raphael's celebrated School of Athens.

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)

EAST WALL (OPPOSITE CHIMNEYPiece)

222-223, 359-360, 596 and 607
S. CATTERSON SMITH (1806-72)

There is a series of 16 small portrait drawings by this artist in the four corners of the Library, mostly of friends and employees of Colt Hoare.

485-488 COPLESTONE WARRE BAMPFYLDE (1720-91)

Four Coast Scenes

Ovals. Three in coloured chalks, one with watercolour, and one in sepia wash.
21 × 30.5cm.

The artist was a Somerset gentleman of Hestercombe, where he made a landscape garden with a spectacular cascade, and a friend of Henry II Hoare (See No.90, South Apartment).

490 ENGLISH SCHOOL, late 18th century

A View in a Park

Watercolour. 22 × 28.5cm.

218 WILLIAM PAYNE (active 1776-1830)

Slate Quarries on the Border of Dartmoor

Watercolour. 20.5 × 38cm. Signed.

220 FRANCES HOARE (D.1800)

Peasants going to Market

Watercolour. 30 × 38cm.

A copy of the picture by Gainsborough formerly at Stourhead, then at Holloway College, but now in a private collection.

221 WILLIAM PAYNE (ACTIVE 1776-1830)

Stone Quarry near Plymouth

Watercolour. 20.5 × 38cm. Signed.

SC12 and SC13 Attributed to JOHN CHEERE (1709-87), after LOUIS-FRANÇOIS ROUBILIAC (1702-62), and PETER SCHEEMAKERS (1692-1781)

Pair of 'Library' busts of *Alexander Pope* (1688-1744) and *John Dryden* (1631-1700).
Black-patinated plaster. H: 56cm and H: 58cm.

SOUTH WALL

215 *The Aldobrandini Wedding and Sappho and her Companions*
Each 52 × 137cm.

The first of these is a copy of celebrated Roman fresco, discovered in 1606, that belonged to the Aldobrandini. The other seems to have been invented as a pendant to it.

404 and 656 MARY HOARE (1744-1820)

A pair of scenes of Putti Playing

Red and black chalk. Each 17.5 × 44.5cm.

313 SAMUEL WOODFORDE, RA (1763-1817)

King Alfred

42 × 59cm.

Copied from Rysbrack's bust (SC32).

209 SIR RICHARD COLT HOARE, 2ND BT (1759-1838)

The Nannau Oak

Watercolour. 47 × 35cm.

A famous tree in Merionethshire (now Gwynedd), associated with Welsh mythology, which fell on the night after Colt Hoare drew it in 1813.

210 COPLESTONE WARRE BAMPFYLDE (1720-91)

Stourhead Pleasure Grounds, View to the Pantheon, c.1775

Black ink and watercolour. 37.5 × 54.5cm.

This drawing and No.214 were engraved by Vivares in 1777.

'M.C.' *An Urn in Stourhead Pleasure Grounds*
Watercolour 53.5 × 38cm. Signed 'M.C.' and dated 184(?)3.

The urn was moved to the south garden from the pediment of the house when the portico was added in 1840.

214 COPLESTONE WARRE BAMPFYLDE (1720-91)

Stourhead Pleasure Grounds: View to the Bristol Cross and Village, c.1775

Black ink and watercolour. 37.5 × 54.5cm.

Signed.

(See No.90, South Apartment).



SC16 *Tobit depositing money with Gabael*,
by Pierre II Legros

IN SOUTH WINDOW BAY

SC14 RICHARD COCKLE LUCAS (1800–83)

Sir Richard Colt Hoare, 2nd Bt (1758–1838), seated, writing

Marble. H: 45cm.

This is a reduction of the monument in Salisbury Cathedral (1841).

WEST (CHIMNEYPIECE) WALL

SC15 RICHARD COCKLE LUCAS (1800–83)

Model for a Monument to Sir Richard Colt Hoare, 2nd Bt, (1758–1838)

Plaster. H: 52cm. Inscribed below:

FOR/THE/INSCRIPTION/BY/SIR R.C. HOARE

This is the original, more modest idea for his memorial (see SC14), as a wall-monument in relief.

CHIMNEYPIECE: OVERMANTEL RELIEF

SC16 PIERRE II LEGROS (1666–1719)

Tobit depositing money with Gabael
Patinated plaster. overpainted in white.

H: 114.5cm.

The scene is taken from the Apocrypha to the Bible, *Tobit*, ch.i, v.14. This is the model that Legros made for one of the colossal marble reliefs in the Chapel of the Monte di Pietà (the state bank-cum-pawnshop) in Rome, in 1702–05. Eminently suitable as a subject for a banker, it was originally installed by Sir Henry Hugh Hoare, 3rd Bt, in his house at Wavendon, Bucks, and was only brought here in 1913.

ON THE MANTELPiece

SC17 and 18 JOHN CHEERE (1709–87), after the Antique

Flora and the Farnese Hercules

Black-patinated plaster. H: 59cm and 59cm.

Signed and dated 1751. (HH)

AROUND THE CHIMNEYPIECE

AND OVERMANTEL

200 JAKOB PHILLIP HACKERT (1737–1807)

Vallone dell'Inferno near Vesuvius, 1790

Pencil and sepia wash. 56 × 68.5cm. Signed. (RCH)

231 JAKOB PHILLIP HACKERT (1737–1807)

The Temple of Neptune, Paestum

Pen, ink and wash. 33 × 47cm. Inscribed and dated 1770. (RCH)

230 JAKOB PHILLIP HACKERT (1737–1807)

Minori, Gulf of Salerno

Pen, ink and wash. 40 × 52.5cm. Inscribed and dated 1770. (RCH)

254 MARY HOARE (1744–1820)

Unidentified Subject, of the discovery of a Corpse

Red and black chalk. 46 × 52.5cm. (RCH)

199 JAKOB PHILLIP HACKERT (1737–1807)

Monte Sarchio

Pencil and sepia wash. 57 × 70.5cm. Signed. (RCH)

237 JAKOB PHILLIP HACKERT (1737–1807)

Paestum

Pen, ink and wash. 35 × 46.5cm. Inscribed and dated 1770. (RCH)

236 JAKOB PHILLIP HACKERT (1737–1807)

Cività Castellana

Pen, ink and wash. 38.5 × 52cm. Inscribed, signed and dated 1772. (RCH)

SC19 and 20

A pair of framed sets of plaster casts of Antique and pseudo-Antique intaglios, in *verre églomisé* frames (back-gilded and black glass).

In columns, on strips of wall either side of the group round the chimneypiece, from top to bottom:

Two drawings by William Hoare, RA (1701–92), on the left: *Salome* after Carlo Dolci (1616–86), on the right: *Head of Helen of Troy* after Guido Reni (1575–1642); Mary Hoare, daughter of William Hoare (1744–1820), a pair of *Roman Women*, and a pair of *Cupids*, ovals; *Sir Hugh Richard Hoare, 4th Bt (1787–1857) and his Wife, Mrs, later Lady, Hoare.*

ON SOUTH TABLE

71 CANALETTO (1697–1768)

Westminster Bridge on Lord Mayor's Day

Pen, ink and wash. 35 × 74cm.

Probably the occasion of the procession on 29 October, 1746, during Sir Richard II Hoare's last term of office as Lord Mayor.



SC21 *Hercules at Rest*,
by John Michael Rysbrack



589 *A ruined Monument near Colonna*,
by Carlo Labruzzi

SC21 JOHN MICHAEL RYSBRACK (1694–1770)

Hercules at Rest

Painted terracotta. H: 59.5cm.

Rysbrack made this model in 1744, as a paragon to the *Farnese Hercules* (see SC18). Just as the Greeks were said to have compiled their classic figures from the perfect individual features of a number of different bodies, Rysbrack, modelling the whole on an engraving of *Hercules in the Garden of the Hesperides* after Pietro da Cortona, took head, neck, breast, shoulders, etc., from those of seven or eight prize boxers. Henry II Hoare, having seen this model, commissioned the sculptor in 1747 to make a marble statue 6ft 3in high from it. Finished in 1757, it was made the central figure of the Pantheon (built 1753–54). (HH)

ON EASELS

482 CARLO LABRUZZI (1748–1817)

Inside the Walls of Terracina

Pencil and wash. 47.5 × 62cm.

One of the drawings done when Labruzzi accompanied Colt Hoare from Rome to Brindisi in 1789. They were all sold in 1883; this one was bought back from a group of them that re-surfaced in 1960. (RCH)

589 CARLO LABRUZZI (1748–1817)

A ruined Monument near Colonna

Pencil and watercolour. 37 × 52.5 cm.

Probably from the same group as No.482; on loan since 1962. (RCH)

327 FRANCIS NICHOLSON (1753–1844)

Sir Richard Colt Hoare, 2nd Bt, in the Library at Stourhead

Watercolour. 40.5 × 55cm.

The set of Canaletto drawings of Venetian ceremonies acquired by Colt Hoare in 1787 and sold in 1883 can be seen round the overmantel.



327 *Sir Richard Colt Hoare, 2nd Bt, in the Library at Stourhead*,
by Francis Nicholson

WEST WALL, TO RIGHT OF CENTRE TABLE

Glass-topped table case of nine miniatures and a gold-tooled red morocco-bound *A Companion to the Altar*, 13th edition, 1733.

ON CENTRE TABLE

217 HENRY EDRIDGE, ARA (1769–1821)

Sir Richard Colt Hoare, 2nd Bt (1759–1838)

Watercolour. 23 × 18.5cm.

This must have served as the model for R.C. Lucas's monument to the sitter (see SC14).

SC22 ENGLISH SCHOOL, 18th century

Faun playing the Flute

Bronze. H: 19cm.

SC23 and SC24 BRITISH SCHOOL, 19th century

Pair of Greyhounds

Bronze. Each L: 19cm.

ON NORTH TABLE

SC25 and SC26 JOHN CHEERE (1709–87), after J.M. RYSBRACK (1694–1770)

Sir Peter Paul Rubens and Sir Antony van Dyck

Black-patinated plaster. Each H: 60cm.

Rysbrack's original terracottas of these and of another statuette, of *François Duquesnoy*, were modelled in 1743. Another pair of bronzed plasters, in the York Castle Museum, are signed by John Cheere and dated 1749; these unsigned plasters could be by another modeller, but this seems unlikely, given Henry II Hoare's repeated employment of Cheere between 1745 and 1774. (HH)



SC27 *Petite nature wax bust of Richard Colt Hoare, 2nd Bt*, by Richard Cockle Lucas



SC28 *Bust of Young Milton*, by John Michael Rysbrack



SC29 *Bust of Old Milton Blind*, by John Michael Rysbrack

ON SOUTH-EAST TABLE

SC27 RICHARD COCKLE LUCAS (1800–83)

Petite nature wax bust of Richard Colt Hoare, 2nd Bt (1758–1838)

H: 44cm.

On a painted wood socle and pedestal with gold lettering, under a glass dome: *R.C. HOARE / AETATIS 73.4 / signed R.C. LUCAS / SCULPT / ANNO / 1832*. In 1849 Lucas exhibited and offered for sale at the Colosseum a full-size bust of Colt Hoare, that has not been seen since.

NORTH WALL, ABOVE BOOKSHELVES

246 SAMUEL WOODFORDE, RA (1763–1817), after RAPHAEL (1483–1520)

Parnassus, flanked by the figures of *Strength and Temperance*

Copied from the central portion of one of the two main lunettes in the Stanza della Segnatura in the Vatican, and from the two flanking personifications in one of the two lesser ones, painted in 1510–11 and 1514, respectively. (RCH)

SC28 and SC29 JOHN MICHAEL RYSBRACK (1694–1770)

Bust of the Young Milton and Bust of Old Milton Blind

Marble. H: 23cm and H: 26cm.

These two busts were left to Henry II Hoare by his brother-in-law, William Benson (1682–1754), the notorious supplanter of Wren as Surveyor-General of the King's Works, who in 1734 had also sold him his self-designed house, Wilbury, Wilts. The bust of the old Milton is a version of c.1738 of the one of before 1732 that Benson had acquired for the monument that he put up to the poet in Westminster Abbey in 1738. The bust of the young Milton was carved as a pendant to it around the same time. (HH)

The Library Ante-room

SOUTH WALL

211 Attributed to FRANCIS HARDING (active 1745–67)

Architectural Capriccio in the manner of Panini 72.5 × 47cm.

234 ROBERT MARRIS (1750–1827)

Hartland, Bideford

Chalk, pen and watercolour. 43.5 × 80.5cm. Inscribed, signed and dated 1780.

358 ROBERT MARRIS (1750–1827)

Torrington Vale, North Devon

Chalk, pen and watercolour. 43.5 × 80.5cm. Signed and dated 1780.

WEST WALL, (OPPOSITE WINDOW)

TO THE LEFT OF THE DOOR

302 PRINCE HOARE (1755–1834)

Sir Richard Colt Hoare, 2nd Bt (1759–1838) 124.5 × 100.5cm.

SC30 (?) ALFRED HONE (born 1810, active 1836–52)

Bust of Sir Richard Colt Hoare, 2nd Bt (1758–1838)

Marble. H: 83cm.

A posthumous bust, and modelled on, or the model for, the little bust in pink wax in the Picture Gallery. (SC57)

WEST WALL, (OPPOSITE WINDOW)

OVER THE DOOR

SC31 AND SC32 COALBROOKDALE FOUNDRY

A Pair of Doves on Tree-Stumps

Iron. H: 20cm.

SC33 JOHN CHEERE (1709–87)

Bust of Cicero

Black-patinated plaster. H: 40cm. (HH)

205 Attributed to FRANCIS NICHOLSON (1753–1844)

Panorama of Stourhead Pleasure Grounds

Pen and ink. 48.5 × 444.5cm.

Colt Hoare has added notes in pencil to the drawing. (RCH)

WEST WALL, (OPPOSITE WINDOW)

TO THE RIGHT OF THE DOOR

303 (?) WILLIAM HOARE, RA (1707–92)

(?) *Henrietta Boyle, Mrs O'Neill* (1755/6–93) 124.5 × 96.5cm.

Although impossibly inscribed as the wife of Sir Richard Colt Hoare, evidently a variant of the portrait tentatively identified as that of Mrs O'Neill in the Hall (No.117).

SC34 JOHN MICHAEL RYSBRACK (1694–1770)

Bust of Alfred the Great

Marble. H: 91cm. Signed and dated 1764.

This was the last work that Rysbrack was to execute for Henry II Hoare, and at the end of the year he was to retire altogether, plagued by rheumatism. Hoare revered Alfred as the founder of English liberty; two years later he began to have King Alfred's Tower built, 1766–72. (HH)



395 *Stage Design*,
by Pietro Gonzaga



344 *The Lake of Nemi looking towards Genzano*,
by John Robert Cozens

NORTH WALL, OVER DOOR

SC35 RICHARD PARKER (active 1768–after 1776) and/or (?) CHARLES HARRIS (active 1772–d.1795)

Bust of John Milton

Black-patinated plaster. H: 56cm. Dated 1772 on the back.

Parker had produced a bust of Milton by around 1770. From sometime between 1774 and 1776 until sometime before 1781, he and Harris were in partnership, with premises in the Strand (so near Hoare's Bank) and in Bath. Between 1787 and 1795 Harris made the monument to Henry II Hoare in Stourton Church. (HH)

EAST WALL, TO THE LEFT OF THE WINDOW

395 PIETRO GONZAGA (1751–1831)

Stage Design

Pen and watercolour. 46 × 54.5cm. Signed and dated 1789.

Another version of this watercolour was auctioned in 1988 at Sotheby's, Monaco.

345 JOHN ROBERT COZENS (1752–99)

Pays de Valais, near the Lake of Geneva

Watercolour. 45 × 63.5cm.

See No.344. The view is of the Rhone Valley, looking towards Sion and Martigny. Cozens made a brief tour of the Swiss Alps on his first journey to Italy, with Richard Payne Knight, in 1776. (RCH)

349 ITALIAN SCHOOL, late 18th century

Pisa: the Leaning Tower and Cathedral

Pen and watercolour. 75 × 52cm.

344 JOHN ROBERT COZENS (1752–99)

The Lake of Nemi looking towards Genzano

Watercolour. 45 × 63.5cm.

This watercolour is based on a study in a sketch-book now in the Soane Museum with 28 views done in Italy between 1776 and 1778; there are a number of other versions of it. It and No.345 were commissioned by Colt Hoare. (RCH)

348 ITALIAN SCHOOL, late 18th century

Pisa: the Baptistry, Cathedral and Leaning Tower

Pen and watercolour. 47.5 × 83cm.

350 ITALIAN SCHOOL, late 18th century

Florence: Ponte della Trinità

Pen and watercolour. 47.5 × 80.5cm.

EAST WALL, TO THE RIGHT OF THE WINDOW

340 FRANCESCO ZUCCARELLI, RA (1702–88)

Macbeth and the Witches

Pen and wash. 40.5 × 53.5cm.

Bought from the artist in Florence by Colt Hoare. (RCH)

235 JOHN 'WARWICK' SMITH (1749–1831)

Italian Landscape

Watercolour. 35.5 × 52cm. Signed and dated 1785.

Smith, who taught drawing to Colt Hoare, was with him in Italy in 1785. (RCH)

208 An Italian Hill Town

Watercolour. 52 × 35.5cm. Monogrammed and dated 1794. (RCH)

229 Italian Landscape

Watercolour. 35.5 × 52cm. Signed and dated 1785. (RCH)

351 Italian Landscape

Watercolour. 35.5 × 52cm. Signed and dated 1785. (RCH)

212 The Villa of Maecenas at Tivoli

Watercolour. 52 × 35.5cm. Monogrammed and dated 1783. (RCH)

352 Distant View of Loreto

Watercolour. 35.5 × 52cm. Signed and dated 1785. (RCH)

The Music Room

This apartment is principally occupied by a pleasing selection of fancy paintings, by modern Artists of the British School, and such as both now and hereafter will do credit to them ... On the South side of this room is a mixture of old and modern pictures.

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)

NORTH (CHIMNEYPIECE) WALL

190 Attributed to PIER FRANCESCO MOLA (1612–66) after TITIAN (c.1487/90–1576)

The Assassination of St Peter Martyr
124.5 × 71cm.

After one of Titian's most innovative and celebrated paintings, in the Church of SS Giovanni e Paolo ('San Zanipolo') in Venice, until destroyed by fire in 1867. (RCH)

197 SIR AUGUSTUS WALL CALLCOTT, RA (1779–1844)

A Mill near Llangollen, North Wales
65.5 × 94.5cm.

Exh. RA, 1812. An essay in the manner of Aelbert Cuyp (Dordrecht 1620–1691), done from a sketch by Colt Hoare. (RCH)

192 SAMUEL WOODFORDE, RA (1763–1817)

A Shepherdess with a Lamb in a Storm
126.5 × 100.5cm. Exh. RA, 1812. (RCH)

194 FRANCIS NICHOLSON (1753–1844)

Storm by Sea
Watercolour. 58.5 × 82.5cm.
Bought for 25 guineas in 1813. (RCH)

SC36 *Endymion asleep*

Oval marble relief. H: 20cm.
This is a reduced copy, with an added landscape setting, of a beautiful rectangular Antique relief that was discovered in Rome in the early 18th century and entered the great collection of Cardinal Albani; it is now in the Capitoline Museum in Rome. The size and decorative character of this version of it suggest that it was once set into something else, such as a chimneypiece.

196 After GIOVANNI PAOLO PANINI (1691–1765)

The Interior of St Peter's at Rome
109 × 160cm.

A good imitation of the picture in the National Gallery, perhaps by Francis Harding. Horace Walpole took it for an original by Panini. (HH)

193 WILLIAM OWEN, RA (1769–1825)

Anne Hoare, Lady Mathew (d.1872)
125.5 × 99.5cm.

Granddaughter of Colt Hoare, and wife of Sir George Mathew. Exh. RA, 1814.

195 FRANCIS NICHOLSON (1753–1844)

Storm by Land
Watercolour.
58.5 × 82.5cm.
Bought for 25 guineas in 1813. (RCH)

164 After PAOLO VERONESE (1528–88)

The Adoration of the Magi
104 × 98cm.
A copy of the ceiling originally in S. Nicolò, Venice, for which Colt Hoare believed it to be a modello. (RCH)

EAST (WINDOW) WALL

109 (?) PIER FRANCESCO MOLA (1612–66)

Landscape with the Stigmatisation and Ecstasy of St Francis
98.5 × 71cm. (HH)

181 JAN FRANS VAN BLOEMEN (ORIZZONTE) (1662–1749)

Classical Landscape with Figures at a Fountain
72.5 × 59.5cm (RCH)

111 P.P. ROOS (ROSA DA TIVOLI) (1657–1706)

A Waterfall
96.5 × 66.5cm. (HH)

180 Manner of JAN FRANS VAN BLOEMEN (ORIZZONTE) (1662–1749)

Classical Landscape with Figures by Ruins
72.5 × 59.5cm. (RCH)

SOUTH WALL, LEFT OF NICHE

168 (?) JOHN OPIE, RA (1761–1807)

A Child's Head
54 × 44cm.

88 PHILIPS VAN COUWENBERG (1671–1729)

Still-life with fruits, flowers and insects
48 × 42.5cm. Signed.

75 THOMAS DANIELL, RA (1749–1840)

Puja performed at a Temple of Shiva
Panel. 30.5 × 24cm. Signed and dated 1804.
Bought by Colt Hoare in 1813. (RCH)

171 PRINCE HOARE (1755–1834) after RAPHAEL

Madonna della Sedia
Circular, 76 × 76cm.
Prince Hoare was the second son of William Hoare of Bath, who sent him to Italy from 1776 to 1782. He is recorded as copying in the Uffizi in Florence (where the original of this painting was) in November 1776 and in July to September 1779. (HH)

178 JEAN-BAPTISTE MONNOYER (1636–99)

Flowerpiece
75 × 61cm.

179 ITALO-FLEMISH SCHOOL, c.1700

Classical Landscape, with Ruins, and Peasants by a Fountain
73 × 61cm.

SOUTH WALL, WITHIN NICHE

In the niche that once contained the chamber organ that gave this room its name are a mixture of drawings, watercolours, hand-coloured prints, and miniatures, by or after William Hoare of Bath and his daughter Mary, Angelica Kauffman, Correggio, Guido Reni, G.P. Panini, Marco Ricci, and Jacques Charlier.

SC37 After GIAMBOLOGNA (1529–1608)

Mercury in flight
Bronze. H: 68cm. On Siena marble pedestal. Probably an Italian late 18th-century copy of this celebrated statuette first created in 1564.

SOUTH WALL, RIGHT OF NICHE

177 JEAN-BAPTISTE MONNOYER (1636–99)

Tulips and summer flowers in a metal urn
75 × 63cm.

198 JAKOB PHILIPP HACKERT (1737–1807)

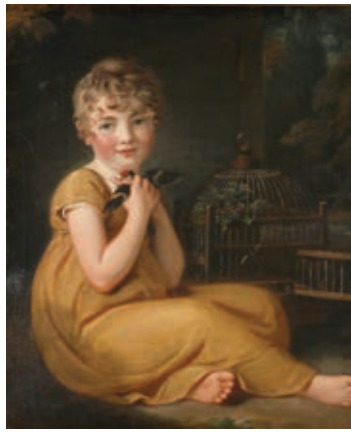
Rocky Landscape with Anglers
68.5 × 54.5cm. Signed and dated 1776, and as done in Rome. (RCH)

403 MARY HOARE (1744–1820) after ANGELICA KAUFFMAN, RA (1741–1807)

Fancy Head of a Young Woman
47 × 31cm.



167 *The Fort of Vellore in the Carnatic*,
by Thomas Daniell, RA



185 *Child with a Goldfinch*,
by Samuel Woodforde, RA



189 *Diana and Actaeon*,
by William Owen, RA and Sir Augustus Callcott, RA

87 PHILIPS VAN COUWENBERG (1671–1729)
*Still-life of flowers in a vase, Cape gooseberries
and stag-beetles*
48 × 42.5cm. Signed.

80 THOMAS DANIELL, RA (1749–1840)
Indian Scene: Figures at a Well
Panel. 30.5 × 24cm. Signed and dated 1804.
(RCH)

WEST WALL

167 THOMAS DANIELL, RA (1749–1840)
The Fort of Vellore in the Carnatic
75 × 97cm. Signed and dated 1815. (RCH)

185 SAMUEL WOODFORDE (1763–1817) A
Child with a Goldfinch
73.5 × 61cm. Exh. RA, 1813. (RCH)

187 JOHN RISING (1756–1815)
A Girl with a Dove
75 × 61cm. (RCH)

**189 WILLIAM OWEN, RA (1769–1825) and Sir
AUGUSTUS CALLCOTT, RA (1779–1844)**
Diana and Actaeon
211 × 145cm. Exh. RA, 1810.
Bought by Colt Hoare in 1811. Painted in
emulation of a celebrated collaboration
between Carlo Maratta and Gaspard Dughet
on the same subject. (RCH)

172 Manner of GUIDO RENI (1575–1642)
Beatrice Cenci
75 × 61cm.
The original of this picture (Galleria
Nazionale d'Arte Antica, Rome), now no
longer thought to be either of Beatrice Cenci
or by Guido Reni, was one of the most

celebrated pictures of the 18th and 19th
centuries. This was less because of its
pictorial qualities, than because it seemed
the very embodiment of the innocent
victimhood of its supposed subject, who was
executed, along with her step-mother and
one of her brothers, for murdering her
father, to avenge his incestuous rape of her.
(RCH)

186 HENRY THOMSON, RA (1773–1843)
A Girl deploring the Death of a Pheasant
75 × 62cm.
Bought by Colt Hoare in 1816. (RCH)



165 *The Nymph of the Grot*,
by William Hoare, RA



252 *Sir Richard Hoare, 1st Bt*,
by Francis Coates, RA



248 *Frances Ann Acland, Lady Hoare*,
by Francis Cotes, RA

The Little Dining Room

In this apartment we are greeted with the sight of some very fine specimens of painting in crayons, a style now quite unfashionable.

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)

WEST (CHIMNEYPIECE) WALL

165 WILLIAM HOARE, RA (1707–92)

The Nymph of the Grot

Pastel. 60.5 × 81.5cm.

A variation on the statue of Henry II Hoare's 'favourite sleeping nymph' (actually Ariadne) in the Grotto here, given to him by the artist in 1760, in gratitude for other commissions. (HH)

252 FRANCIS COTES, RA (1725–70)

Sir Richard Hoare, 1st Bt (1734/5–87)

Pastel. 75 × 65cm. Signed and dated 1757.

Son of Sir Richard II Hoare (1709–54), the Lord Mayor of London (See No.116 in the Entrance Hall), and nephew of Henry II Hoare, 'the Magnificent'.

248 FRANCIS COTES, RA (1725–70)

Frances Ann Acland, Lady Hoare (1735/6–1800)

Pastel. 75 × 65cm.

Only daughter of Richard Acland, brother of Sir Hugh Acland, 6th Bt, married Sir Richard Hoare, 1st Bt, as his second wife in 1761.

250 JOHN WOOTTON (c.1682–1765)

Hunting Picture with Henry II Hoare (1705–85)

188 × 162.5cm. Signed and dated 1729.

Henry Hoare, mounted, is at the left.

251 FRANCIS COTES, RA (1725–70)

Anne Hoare, Mrs Hoare (d.1759), *playing a cittern*

Pastel. 75 × 65cm.

Daughter of Henry II Hoare, 'the Magnificent'; married her cousin Richard Hoare in 1756, as his first wife. He was created a baronet after her death.

341 SIR JOSHUA REYNOLDS, PRA (1723–92)

Thomas Lane (1742–1817), *of Coffleet*

75 × 62cm.

Great-grandfather of Julia, wife of Henry Arthur Hoare. Thomas Lane was the heir of his uncle, Thomas Veale, of Coffleet, Devon, whose surname Julia's father added to his own.

275 WILLIAM HOARE, RA (1707–92)

Head of a Woman

Pastel. 44.5 × 36cm.

Possibly copied from an Italian Madonna.

253 Attributed to WILLIAM HOARE, RA (1707–92)

Henry Hoare of Beckenham (1744–85)

Pastel. 58.5 × 43cm

Younger brother of Sir Richard Hoare, 1st Bt, and husband of the artist's daughter, Mary.

254 (?) MARY HOARE (1744–1820)

Unidentified subject, of four Grecian ladies

Pencil and chalk. Circular, 46 × 52.5cm.

NORTH WALL

247 Attributed to WILLIAM HOARE, RA (1707–92)

The Madonna and Child

Pastel. 46.5 × 48cm.

A copy of a Raphael School picture at Holkham Hall, Norfolk.

WILLIAM HOARE, RA (1707–92):

256 Henry II Hoare (1705–85), 'the Magnificent'

Pastel. Oval, 57 × 47cm.

261 Sir Richard Hoare, 1st Bt (1734/5–87)

Pastel. Oval, 57 × 47cm. See No.252 (West Wall).

265 Henry Hoare of Beckenham (1744–85)

Pastel. Oval, 57 × 47cm. See No.253 (West Wall).

267 Peter Richard Hoare (1772–1849)

with a Cat

Pastel. Oval, 57 × 47cm.

One of a series of portraits of the children of Sir Richard Hoare, 1st Bt, whose respective ages indicate that the pictures must have been done over a span of years.

268 Henry Hugh Hoare (1762–1841) as Mercury

Pastel. Oval, 57 × 47cm. See No.267.

260 Attributed to FRANCIS COTES, RA (1725–70)

Richard Acland

Pastel. Oval, 57 × 47cm.

Brother of Sir Richard Hoare's second wife.

266 WILLIAM HOARE, RA (1707–92)

Henrietta Anne Hoare (c.1765–1841), *as an Infant Bacchante*

Pastel. Oval, 57 × 47cm. See No.267.

257 Attributed to WILLIAM HOARE, RA (1707–92)

Ann Burrell, Mrs Acland (1701/2–71)

Pastel. Oval, 57 × 47cm.

Mother of Frances, second wife of Sir Richard Hoare, 1st Bt.

WILLIAM HOARE, RA (1707–92):

262 *Charles Hoare (1767–1851) as the Infant Hercules*

Pastel. Oval, 57 × 47cm. See No.267.

263 *Henry Merrik Hoare (1770–1856) as the Infant Apollo*

Pastel. Oval, 57 × 47cm. See No.267.

258 (?) *Mary Hoare (1744–1820)*

Pastel. Oval, 57 × 47cm.

Mary Hoare, the daughter of the artist, married Henry Hoare of Beckenham (cf. Nos 253, 265).

EAST WALL

270 (?) **WILLIAM HOARE, RA (1707–92)**

Henry Merrik Hoare as Cupid

Pastel. 77 × 89.5cm. See No.263.

JOHN DOWNMAN, ARA (1750–1824):

259 (?) *Henrietta Anne Hoare, Lady Acland (c.1765–1841)*

Chalk and wash. 21 × 17cm. Signed and dated 1792.

Only daughter of Sir Richard Hoare, 1st Bt. Married firstly to Sir Thomas Dyke Acland, 9th Bt (1752–94) in 1785, and secondly to Capt. Hon. Matthew Fortescue (1754–1842) in 1795.

264 *Maria Acland, Lady Hoare (d.1845)*

Chalk and wash. 20.5 × 16.5cm. Signed and dated 1791.

Wife of Sir Henry Hugh Hoare, 3rd Bt.

269 *The Hon. Hester Hoare, née Lyttelton (d.1785)*

Chalk and wash. Oval, 19.5 × 16.5cm.

Wife of Sir Richard Colt Hoare, 2nd Bt.

No. 276 (below) is a replica of this, evidently done by the artist for another member of the family, but it has suffered much less from damaging exposure to light.

276 *The Hon. Hester Hoare née Lyttelton (d.1785)*

Chalk and wash. Oval, 19.5 × 16.5cm. Signed and dated 1784. See No.269.

WILLIAM HOARE, RA (1707–92):

281 *A Nymph: 'Spring'*

Pastel. 59.5 × 44.5cm. (HH)

286 *Fancy Picture of a Woman with Flowers in her Hair*

Pastel. 59.5 × 45cm.

284 WILLIAM HOARE, RA (1707–92) after RUBENS (1577–1640)

The Infant Christ and St John with Angels

Pastel. 94 × 124.5cm.

After a picture at Wilton House. (HH)

SC38 and SC39

Two figures of the Vestal Virgin upholding torches.

Bronze. H: 27cm.

SC40 HEINRICH MANLICH (c.1625–98)

Silver-gilt oval dish with *Queen Tomyris preparing to dip the head of Cyrus the Great in human blood*

H: 72cm.

This spectacular piece of Augsburg silver was – somewhat surprisingly, in view of its gory subject (copied from an engraving after Rubens) – presented to Sir Richard II Hoare as Lord Mayor of London in 1745. Its parcel-gilt stand is attributed to the architectural and furniture sculptor Sefferin Alken (1717–82), a political refugee from Denmark, who was paid £53 4s for unspecified work in 1747–48.

SC41 GERMAN SCHOOL, 17th century

Silver gilt and agate Imperial Eagle salt cellar

H: 52cm.

The origins of this sumptuous piece are not known. The double-headed eagle was the symbol of the Holy Roman Emperors, but, once imported into England, it was the perfect acquisition for the Hoares, as the device of their coat-of-arms that was also the symbol of their bank.

WILLIAM HOARE, RA (1707–92):

285 *A Nymph: 'Summer'*

Pastel. 59.5 × 44.5cm. (HH)

283 *Fancy Picture of a Woman dressed 'a la Turque'*

Pastel. 58.5 × 44.5cm.

Possibly a depiction of Mary Hoare, the artist's daughter.

288 (?) **WILLIAM HOARE, RA (1707–92)**

Fancy Picture of a Sleeping Girl

Pastel. Oval, 42.5 × 65cm.

SOUTH (WINDOW) WALL

Ten portrait drawings said to be by 'Anne' Hoare. Which member of the family this was is uncertain, but they may be juvenile works by Henrietta Anne Hoare, Sir Richard Colt Hoare's half-sister, done before her marriage in 1785 to Sir Thomas Dyke Acland, who, after her second marriage to Capt. Hon. Matthew Fortescue, became an accomplished landscape watercolourist, under the tutelage of Francis Nicholson (see the Column Room).



90 *The Cascade at Hestercombe*,
by John Inigo Richards, RA



342 *The Bloody-Shouldered Arabian*,
by John Wootton



464 *Deauville Beach*,
by R.X. Prinnet

The South Apartment

Colt Hoare devoted this room to the large sepia copies of Old Masters and details of them, by Seydelmann and Rouby, which: 'From the novelty of the style in which they are executed, the extraordinary softness and delicacy of their finishing, and the wonderful effect produced merely from one colour ... become highly valuable, and worthy of the connoisseur's notice'. This room, now being also used as a private sitting-room, currently has a robust selection of oils.

NORTH (CHIMNEYPIECE) WALL

90 JOHN INIGO RICHARDS, RA (d.1810)

The Cascade at Hestercombe

79 × 63.5cm.

'Mr Bam's Waterfall'. C.W. Bampfylde (1720–91), a friend of Henry Hoare who helped design the waterfall below the lake at Stourhead, made a landscape garden at Hestercombe near Taunton and was an artist who drew at Stourhead (see Nos 210, 214 in the Library), and painted imaginary classical landscapes (No.104, Cabinet Room).

342 JOHN WOOTTON (c.1682–1756)

The Bloody-Shouldered Arabian

115.5 × 115.5cm. Signed.

The horse, acquired in Aleppo, was owned by Lord Harley, later 2nd Earl of Oxford, who owned Wimpole Hall (NT).

652 ENGLISH SCHOOL, (?) 17th century

King Charles I (1600–49)

Panel. 30.5 × 25cm.

EAST WALL

467 AUGUSTO STOPPOLONI (b.1855)

Alda Weston, Lady Hoare (d.1947)

Pastel. 134.5 × 79.5cm.

184 AFTER SIR JOSHUA REYNOLDS, PRA (1723–92)

Self-portrait

61 × 73.5cm.

WEST WALL

369 AFTER JOHN FREDERICK HERRING THE ELDER (1795–1865)

The Scanty Meal

61 × 73.5cm.

ITALIAN SCHOOL

A group of six 17th-, 18th- and 19th-century landscape paintings, one of which, by Pietro Bianchi (1694–1740), includes the *Pyramid of Cestius*. (RCH)

HENRIETTA ANNE HOARE, The Hon, MRS FORTESCUE (1765–1841)

Italian Landscape

Watercolour, after a sketch by Sir Richard Colt Hoare, her half-brother (see Column Room, window wall).

The small room in the South Apartment

Colt Hoare hung drawings and watercolours here, including the Canaletto (No.71) and Paynes (Nos 218, 221) now in the Library, and the Cozenses (Nos 344, 345) and 'Warwick' Smiths (Nos 208, 212, 229, 235, 351, 352) now in the Ante-Room to it.

FROM SOUTH (WINDOW) WALL

382 H.J. YEEND KING, RSA (1855–1924)

Six Wells, Stourhead, 1910

Board. 51.5 × 35.5cm.

580 THÉOPHILE STEINLEN (1859–1923)

'Le Retour de Permission'

Lithograph. 37.5 × 35cm.

575 THÉOPHILE STEINLEN (1859–1923)

'Sonnez Musettes'

Lithograph. 35 × 29cm.

125 SAMUEL WOODFORDE, RA (1763–1817)

Henry, son of Sir Richard Colt Hoare, as a Boy (1784–1836)

73.5 × 61cm.

464 R.X. PRINET (1861–1946)

Deauville Beach

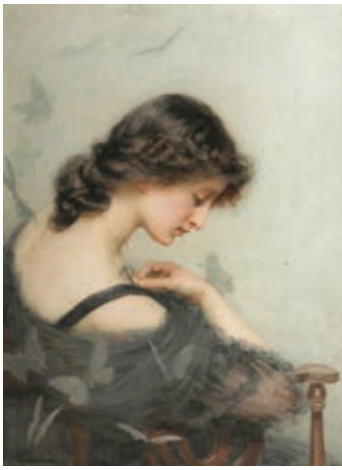
Panel. 30.5 × 44.5cm.

415 THÉOPHILE STEINLEN (1859–1923)

'Vieux Gueux Assis'

Black chalk on brown paper.

57 × 45.5cm.



463 *Papillons Noirs*,
by St George Hare



455 *Self-portrait*,
by St George Hare



249 *Augusta Hoare*,
by Frederic, Lord Leighton, PRA

381 H. J. YEEND KING, RSA (1855–1924)

A Trout Stream
75 × 49.5cm.

416 THÉOPHILE STEINLEN (1859–1923)

'Deux Passantes'
Black chalk on brown paper.
63.5 × 46cm.

380 H. J. YEEND KING, RSA (1855–1924)

Chagford: A Stream with Stepping Stones and Ducks
35.5 × 51.5cm.

SC42 After the Antique

The Scythian Slave
Marble. H: 51cm. On a square marble socle, inscribed EXPLORATOR
One of the innumerable copies of the Hellenistic marble original, first recorded in Rome in the early 16th century, but now in the Uffizi in Florence, where it is known as *L'Arrotino* (the Knife-Grinder). It owed much of its popularity to the misconception – provoked by the figure's cocked head – that it represented a slave overhearing some conspiracy. In fact, it is the attitude of an executioner whetting his knife, and awaiting Apollo's instructions to begin flaying Marsyas alive.

The Saloon

Celebrated by Colt Hoare in the form that it was given by Henry II for the 'just proportions' given not only to it, but to every feature of it, including the paintings. All but one of the eight of these were copies of celebrated Old Masters, four of which are now above the stairs of the Inner Hall (Nos 365, 368). They and the others were removed when the room was reduced in size after the fire of 1902. The National Trust has instead elected to concentrate the pictures commissioned by Sir Henry Hoare, 6th Bt, and Alda, Lady Hoare, here.

WEST (WINDOW) WALL

463 ST GEORGE HARE (1857–1933)

'Papillons Noirs'
Watercolour. 68.5 × 51cm.
Papillons Noirs was the title of a poem by the French Romantic poet, novelist, and dramatist, Alfred de Musset (1810–57).

461 ST GEORGE HARE (1857–1933)

Lady Hoare, in a White Hat (d.1947)
42 × 37cm.

455 ST GEORGE HARE (1857–1933)

Self-portrait
Pastel. 73.5 × 48.5cm.

249 FREDERIC, LORD LEIGHTON, PRA (1830–96)

Augusta Hoare (c.1845–1922)
59.5 × 46.5cm. Signed and dated 1860. Only daughter and surviving child of Sir Henry Hoare, 5th Bt, married firstly, in 1868 to William Angerstein (d.1892), secondly to Col. J. St Aubyn Hastie (d.1901), in 1894.

WEST WALL, LEFT AND RIGHT SIDE OF DOOR

SC43 AND SC44 ITALIAN, c.1800 (?), after the Antique

La Zingara and *The Piping Faun*
Marble. H: 142cm and H: 121cm.
Just described as 'from Italy' by Sir Richard Colt Hoare, it seems likely that he himself acquired these copies of celebrated statues then both in Italy, at the Villa Borghese, but now in France. Only the body of the *Zingara* was in fact Antique; the head, arms, hands and feet, were added later in bronze, to conform with the notion that the body, which was actually probably that of a Diana, was instead that of a gypsy (a race unknown, in fact, to the Ancient Romans). The *Piping Faun* was the pendant in the Little Dining Room of a *Young Bacchus* by Rysbrack, until the latter was sold in the 1883 Heirlooms sales (now in the Gulbenkian Museum, Lisbon).

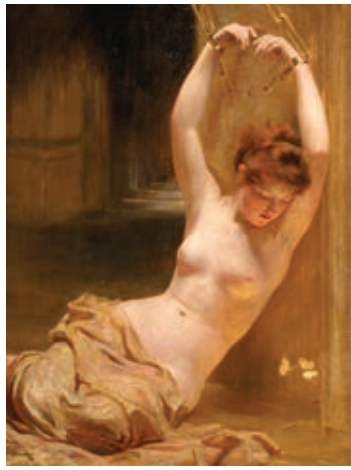
SOUTH-WEST CORNER AND NORTH-WEST CORNER

SC45 AND SC46 GRECO-ROMAN, 1st/2nd century AD

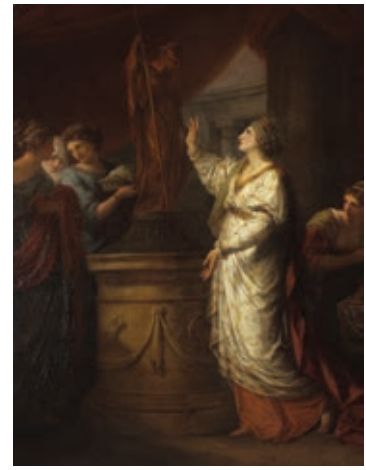
Zeus/Jupiter holding a Thunderbolt and Hera/Juno (or Kore/Proserpine)
Marble. H: 81cm and H: 70cm.
The origin of these two statuettes is not known, but they were probably acquired together in Italy by Sir Richard Colt Hoare. Genuine Antique sculpture (apart from the statue of *Livia* in the Pantheon, which was acquired by Henry II Hoare from Dr Mead's collection), is a rarity at Stourhead, so these are a happy survival.



460 *Alda Weston, Lady Hoare in a Green Cloak, in 1910*, by St George Hare



458 *The Gilded Cage*, by St George Hare



309 *Penelope sacrificing to Minerva for the safe return of her son, Telemachus*, by Angelica Kauffman, RA

NORTH WALL

300 ANGELICA KAUFFMAN, RA (1741–1807)
Frances Ann Acland, Lady Hoare (1735/6–1800)
125.5 × 99.5cm. Signed.
Second wife of Sir Richard Hoare, 1st Bt.

203 RICHARD CLACK (c.1804–81)
Henry Arthur Hoare of Wavendon (1804–73)
142.9 × 101.5cm. Signed and dated 1870.
Third son of Sir Henry Hoare, 3rd Bt, and father of the 6th Bt.

454 ST GEORGE HARE (1857–1933)
The Adieu
170 × 113cm.

204 HENRY GRANT (ACTIVE 1868–88)
Julia Lane, Mrs Hoare
143 × 101.5cm. Signed and dated 1868.
Wife of Henry Arthur Hoare of Wavendon.

NORTH-EAST CORNER AND SOUTH-EAST CORNER

SC47 AND SC48 after the Antique
Busts of a Vestal Virgin and La Zingara
Marble. H: 63cm and H: 60cm.
Neither the maker nor the origin of these two marble reductions of well-known Antique, or pseudo-Antique, sculptures (for *La Zingara*, see SC43) is known. They may have been done from a pair of busts by Peter Scheemakers (1691–1781) that the Earl of Radnor bought at the sculptor's sale in 1756.

EAST WALL

459 ST GEORGE HARE (1857–1933)
Henry Colt Arthur Hoare (1888–1917), aged 21, in 1909
162 × 95.5cm.
Son of Sir Henry Hoare, 6th Bt. Died on active service in 1917.

460 ST GEORGE HARE (1857–1933)
Alda Weston, Lady Hoare, in a Green Cloak, in 1910
151 × 91.5cm.

SOUTH (CHIMNEYPiece) WALL

458 ST GEORGE HARE (1857–1933)
'The Gilded Cage': a female captive
127 × 101.5cm.

309 ANGELICA KAUFFMAN, RA (1741–1807)
Penelope sacrificing to Minerva for the safe return of her son, Telemachus
150 × 126.5cm. Signed and dated 1774.
Exh. RA, 1774. Kauffman painted a number of Penelope subjects. This one and its chimneypiece were previously at Wavendon, but were installed in the Library at Stourhead after the fire of 1902, before being transferred to their present situation.

457 ST GEORGE HARE (1857–1933)
Miserere Domini (Christians in Prison)
170 × 110.5cm.

299 Attributed to JOHANN KERSEBOOM (active 1680s–1708)
Portrait of an Unknown Lady
121.5 × 95.5cm.

ON EASELS

493 ST GEORGE HARE (1857–1933)
Cupid in the Landscape Garden, Stourhead
56.5 × 35cm. Signed.
Done in commemoration of Sir Henry and Lady Hoare's Silver Wedding, October 1912, according to an inscription on the reverse.

665 ST GEORGE HARE (1857–1933)
Nymphs dancing round a Temple
Watercolour. 57 × 38cm. Signed.

ON CORNER TABLES WITHIN THE ROOM, SOUTH-WEST AND NORTH-WEST CORNERS

SC49 AND SC50 ITALIAN, c.1800, after the Antique
The Medici Venus and Venus Callipygos
Marble. H: 70cm and H: 73cm.
Two of the most celebrated statue types of Antiquity. The *Medici Venus* is now in the Uffizi; the *Venus of the Beautiful Derrière*, formerly in the Palazzo Farnese in Rome, is now in the Museo Nazionale in Naples.

The Passage to the Column Room

735 MARTIN OXLEY (b.1961)
The Temple of Apollo, Stourhead
Coloured pencils. 80 × 52cm.
Acquired by the Foundation for Art.



324 *The Falls of Tivoli*,
by Abraham Louis Ducros



328 *The Interior of the Colosseum, Rome*,
by Abraham Louis Ducros

The Column Room

Having taken a complete view of the different paintings in oil-colours which decorate the Mansion-house at Stourhead, I shall now advert to a class of art, which, though from convenience of size and pleasurable effect, is favourably received by the public, yet cannot be considered as worthy of being included in the *higher* class of painting. I allude to designs in water-colours, which have made, within these few years past, a most astonishing progress, and in many instances may be said to have attained the acme of perfection [alluding to Turner's eight, now dispersed, views of the exterior and interior of Salisbury Cathedral then there] ... but the advancement from *drawing* to *painting* in water-colours did not take place till after the introduction into England of the drawings of Louis de Cros, a Swiss artist, who settled in Rome; his works proved the force, as well as consequence, that could be given to the unsubstantial body of water-colours ... Hence have sprung a numerous succession of Artists in this line; a Turner, a Glover, a Nicholson, Reinagle, De Wint, Nash, *cum multis aliis*.

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)

SOUTH (CHIMNEYPiece) WALL

332 ABRAHAM LOUIS DUCROS (1748–1810)

The Arch of Titus, Rome

Watercolour. 73 × 51cm.

One of Ducros's most successful compositions. The artist retained the – larger – prime original of c.1782/87, which was acquired by public subscription after his death, and is now in the Musée cantonal des Beaux-Arts of Lausanne. (RCH)

323 *The Forum of Nerva with the Colonnacce*

Watercolour. 75 × 52.5cm.

The Colonnacce, or 'big columns', are survivors of a temple dedicated to the goddess Minerva. (RCH)

331 *Ponte Lucano, with the Tomb of the Plautii*

Watercolour. 64 × 75.5cm.

Another of Ducros's very successful subjects, the larger print version of which shared the same history as No.332. This is the third of the watercolours acquired from Ducros in 1786 by Colt Hoare, though he called it the 'Tomb of Munatius Plancus'. (RCH)

324 *The Falls of Tivoli*

Watercolour. 66 × 101.5cm.

A view of the most popular site in the environs of Rome. This is the second of the first four watercolours acquired by Colt Hoare from the artist in Rome in 1786. (RCH)

OVERMANTEL

612 FRANCIS HARDING (active 1745–67)

Architectural Capriccio

89.5 × 101cm.

329 ABRAHAM LOUIS DUCROS (1748–1810)

Lake Trasimene: Early Morning

Watercolour. 72.5 × 105.5cm.

This is the earliest of the first four watercolours by Ducros to be acquired by Colt Hoare in 1786. Lake Trasimene is where Hannibal inflicted a crushing defeat on the Romans. (RCH)

321 *Civita Castellana*

Watercolour. 72.5 × 105.5cm.

Civita Castellana lies in Latium (now Lazio), to the north of Rome. This is the last of the first four watercolours acquired from Ducros in 1786. (RCH)

WEST WALL

326 *The Arch of Constantine, Rome*

Watercolour. 78 × 110cm.

Colt Hoare regarded this 'as one of the most laborious as well as one of the most happy efforts that were ever made in water-colours.' (RCH)

328 *The Interior of the Colosseum, Rome*

Watercolour. 76 × 101.5cm.

This was the model for a version retained by the artist and now at Lausanne (see No.332), in which he left the figures blank, so as to be able to update the costume if asked to complete it at a later date. (RCH)

325 *The Ruins of Augustus's Bridge over the Nera*

Watercolour. 77.5 × 113cm.

The Ponte d'Augusto is on the outskirts of the city of Narni in Umbria. (RCH)



322 *The Stables of the Villa Maecenas at Tivoli*, by Abraham Louis Ducros



394 *Stonehenge*, by Francis Nicholson

322 *The Stables of the Villa Maecenas at Tivoli*

Watercolour. 75 × 108cm.

The ruins of the 1st-century BC Sanctuary of Hercules the Victorious were long thought to be part of the Villa of Maecenas, the enormously wealthy friend of the Emperor Augustus, and patron of Virgil and Horace. (RCH)

330 *The River Nera by an Ilex Grove*

Watercolour. 75 × 106.5cm.

The River Nera, which gave its name to the city of Narni (see No.325), rises on the west slope of the Monti Sibillini, takes the waters of the Velino (see No.320) a little above Papigno, and debouches into the Tiber near Orte, in Lazio. (RCH)

NORTH (WINDOW) WALL

Four 19th-century pen-and-ink drawings of Stourhead, two signed by the Hon. Mrs Fortescue (c.1765–1841), and dated 1825. Henrietta Anne, daughter of Sir Richard Hoare, 1st Bt, by his second wife, Frances Acland, and thus half-sister of Colt Hoare. She married, firstly, Sir Thomas Dyke Acland, 9th Bt, of Killerton (NT), and, secondly, the Hon. Matthew Fortescue.

736 FRANCIS NICHOLSON (1753–1844)

The Bristol Cross

Watercolour. 53.5 × 40.5cm.

The Bristol Cross was acquired by Henry II Hoare in 1764, and re-erected by him at Stourhead the following year. A solid detachable base was incorporated to give it extra stability. The cross was removed in 1981, with the original polychromed statues of monarchs, and is now on loan to the Victoria & Albert Museum for long-term preservation. Nicholson painted a series of watercolours of Stourhead between 1813–14, which are now in the British Museum.

497 SAMUEL WOODFORDE (1763–1817)

Interior of the Pantheon, Stourhead

Coloured chalks. 35.5 × 27.9cm.

Preliminary drawing for the painting of the Pantheon (in Cabinet Room), showing the original colour of the wall.

BRITISH SCHOOL, 19TH CENTURY

Four views of Stourhead, including one of Peter's Pump in Six Wells Bottom. Pen, ink and colour wash.

73 S. CATTERSON SMITH (1806–72)

Sir Richard Colt Hoare at the age of 73 years and four months

AMOS GREEN (1735–1807)

The Temple of Apollo and the Wooden Bridge and The Pantheon

Two watercolours of Stourhead, August 1792

EAST WALL

394 FRANCIS NICHOLSON (1753–1844)

Stonehenge

Watercolour. 59.5 × 87.5cm. (RCH)

166 FRANCIS NICHOLSON (1753–1844) , after PHILIPPE-JACQUES DE LOUTHERBOURG (1740–1812)

An Avalanche

Watercolour. 75 × 107.5cm.

The original, painted in 1803, belonged to Colt Hoare's friend, Sir John Leicester of Tabley Hall, Cheshire, and is now in Tate Britain (a different Avalanche is at NT Petworth). Colt Hoare wrote: 'This drawing redounds to the credit of the worthy veteran [actually only five years older than him!], Mr. F. Nicholson'. (RCH)

320 ABRAHAM LOUIS DUCROS (1748–1810)

The Falls of the Velino into the Nera

Watercolour. 78 × 160cm.

Second only in popularity with 18th- and 19th-century tourists to the Waterfalls of Tivoli, was the Cascata delle Marmore near Terni, where the Velino falls into the Nera (see Nos 319, 325, 330). Ducros began to depict this view for British Grand Tourists around 1784. Colt Hoare regarded it as a *chef-d'oeuvre* of Ducros's: 'One of the great excellencies of this Artist was the just and natural delineation of water, particularly where spray and vapour were expressed; and in this subject he has succeeded most admirably, and without any of the borrowed assistance of white paint [i.e. body colour].' A different view of Falls by Ducros is at Dunham Massey (NT). (RCH)

339 FREDERICK NASH (1782–1856)

The Porch of Malmesbury Abbey

Watercolour. 67.5 × 98.5cm.

319 ABRAHAM LOUIS DUCROS (1748–1810)

The Valley of the Nera in a Storm

Watercolour. 78 × 118cm.

(cf. Nos 320,325, 330) (RCH)

681 HUGH BUCHANAN (B.1958)

View of the Hall from the Music Room

Watercolour. 34.5 × 24cm.

737 BERNARD DUNSTAN (B.1920)

Concert in the Saloon at Stourhead

Lithograph. 35.5 × 38cm.

989 HUGH BUCHANAN (B.1958)

The Temple of Apollo

Watercolour. 23.5 × 34.5cm.

738 JOHN PIPER (1903–92)

The Bristol Cross, Turf Bridge and View of the Pantheon

Watercolour. 53.5 × 58.5cm. Signed and dated 1981.



318 *The Sacrifice of Iphigenia*,
by Francis Harding



516 *Detail from the Expulsion of Heliodorus*, a copy
of an Old Master, by James Rouby, after Raphael



535 *Dance to the Music of Time*,
(Wallace Collection), by Nicholas Poussin

703 BRITISH SCHOOL, 1848

Stourton Church

Watercolour. 13 × 21cm.

704 The REV D RICHARD PETER HOARE (1807–46)

*Stourton Church, with the
Bristol Cross, 1842*

Drawing with brown wash and tinted sky.
17.5 × 29.5cm.

The Italian Room

(Room not named by Colt Hoare):

Entering the next apartment, which contains a numerous collections of drawings in bistre ... made by Sir Richard Colt Hoare, during his travels in Italy, between the years 1785 and 1790. They were selected with the intention of forming a series of studies from the works of the most distinguished foreign artists.

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)
(cf. The South Apartment)

IN THE BED ALCOVE

501-2, 504-5, 507, 510, 516, 525 and 568
JAMES ROUBY (1750–1812)

Nine sepia drawings, copies of Old Masters, from a collection of over 40 such drawings done in Rome by him, and by his teacher, the originator of the technique, Prof. Seydelmann of Dresden, that were formerly hung here and in the South Apartment. (RCH)

The rest of the room is hung with hand-coloured engravings after Old Masters and of figures from frescoes found in Pompeii, together with an embroidered picture by Mrs Bampfylde of *Dead Game Birds*, and a watercolour-cum-gouache copy of an engraving of Poussin's *Dance to the Music of Time* (Wallace Collection), in which the foliage is represented by dried lichens!

OVERMANTEL

318 FRANCIS HARDING (active c.1745–67)

The Sacrifice of Iphigenia

167.5 × 142.5cm.

An imitation of Panini (cf. No.2), set in a capriccio of Antique Rome and of Glanum in Provence. Payments were made to the artist by Henry Hoare between 1745 and 1758. Horace Walpole thought that the figures were by Giacomo Amigoni (c.1682–1752), but he was only in England between 1729 and 1739. (HH)



22 *The Four Elements*,
by (?) Jan Brueghel II and Hendrik van Balen



104 *A Bay with a Temple and Tower*,
by Coplestone Warre Bampfylde

The Cabinet Room

We now proceed ... to an apartment called the Cabinet Room, from the circumstance of its containing a very splendid Cabinet, embellished with precious stones, marbles, agates, &c. of every description ... This room is dedicated exclusively to Landscapes, of which it contains a very pleasing variety.

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)

SOUTH (CHIMNEYPIECE) WALL, LEFT TO RIGHT (TOP TO BOTTOM)

103 WILLIAM TOMKINS, ARA (1730–92)

Cuckoos displacing a Finch's Egg
Oval, 61.5 × 75.5cm.

201 SAMUEL WOODFORDE, RA (1763–1817)

Interior of the Pantheon, Stourhead
122 × 91.5cm.

The collection also includes a preliminary drawing for this picture (No.497 in the Column Room), which provided guidance for the recent interior redecoration of the Pantheon.

35 Studio of JOSEPH VERNET (1714–89)

Midday: Storm and Shipwreck
65 × 97cm.

Not the picture described in a letter from Vernet's Irish father-in-law to Henry II Hoare as in the course of being painted in 1765, which went in the Heirlooms sales of 1883, but an acquisition of Colt Hoare's. A replica of one of four *Times of Day* painted in 1760. (RCH)

63 WILLIAM TAVERNER (1703–72), after GASPARD DUGHET (1615–75)

Jonah and the Whale
98 × 134.5cm.

The original of this picture is in the Royal Collection. (HH)

5 FRANCESCO ZUCCARELLI, RA (1702–88)

A Pastoral Landscape
101 × 134cm.

Probably acquired, with its pendant, through Consul Smith in Venice; hence the fact that these pictures retain their original Venetian frames, bulked out subsequently in England to hold their own with the other frames in the collection, but not listed at Stourhead until the end of the 19th century. Henry II Hoare commissioned a highly finished picture of *Diana and her Nymphs* from Zuccarelli, to fit a frame that he believed to be by Grinling Gibbons.

2 GIOVANNI PAOLO PANINI (1691–1765)

Classical Ruins with the Arch of Constantine
97 × 134.5cm.

4 FRANCESCO ZUCCARELLI, RA (1702–88) A

Pastoral Landscape

101 × 134cm. The pendant to No.5

WEST WALL, LEFT-HAND COLUMN (TOP TO BOTTOM)

375 Manner of SALVATOR ROSA (1615–73)

Italianate Landscape with two figures on a rock before a fortified town
50 × 65cm.

The untypical character of the architecture suggests that this may be a later – even an English – pastiche of Rosa.

357 LUCAS VAN UDEN (1595–1672)

Landscape with a Stag Hunt
Panel. 53.5 × 86.5cm.

22 (?) JAN II BRUEGHEL (1601–78) and HENDRIK VAN BALEN (c.1575–1632)

The Four Elements

Copper. 71 × 89cm.

Each Element is represented by a pagan deity with appropriate attributes, and in the background the Creation, as narrated in the Bible, takes place.

SC51 ITALIAN SCHOOL, 18th century, after the Antique

The Borghese Gladiator

Bronze. H: 43cm, on a later ebonised wooden base.

CENTRE COLUMN

104 COPLESTONE WARRE BAMPFYLDE (1720–91)

A Bay with a Temple and Tower

Oval, 69 × 94cm.

Initialed and dated 1766. Praised by Colt Hoare as: 'A Large Landscape, and the *chef-d'oeuvre* of this amateur artist'. Placed by Henry II Hoare in a particularly fine Rococo frame. (HH)



308 *Lot and his Daughters*,
by Samuel Woodforde, RA,
after L.J.F. Lagrenée, RA



311 *Heureuse Vieillesse*,
by L.J.F. Lagrenée, RA



101 *Barn Owls*,
by William Tomkins, ARA

RICHARD WILSON. RA (1713/14–82)

The Lake of Nemi, with Diana and Callisto
75.5 × 97cm.

Forfeited in the Heirlooms sales of 1883,
rescued by Charles Hoare, and now lent by
the Trustees of Jane, Lucy and Charles
Hoare. (HH)

RIGHT-HAND COLUMN

86 ITALIAN SCHOOL, c.1700

The Tomb of the Plautii and the Ponte Lucano
59 × 84.5cm.

24 After JAN II BRUEGHEL (1601–78)

The Garden of Eden Panel.

Copper. 55.5 × 85.5cm.

A late version, possibly by the artist's great-
nephew, Jan II van Kessel (1654–1708), of this
popular composition.

**336 (?) JAN II BRUEGHEL (1601–78) and
HENDRIK VAN BALEN (c.1575–1632)**

One of the Four Elements: Air

Copper. 50 × 66cm.

A repetition of the painting of 1621 by Jan I
Brueghel (1568–1625) and Hendrik van Balen
in the Louvre, from the set of the *Four
Elements* commissioned by Cardinal Federico
Borromeo.

LEFT OF DOOR, TOP TO BOTTOM

174 L.J.F. LAGRENÉE (1725–1805)

Philosophy unveiling Truth

Copper. 15 × 18cm. Signed and dated 1771.

This and the other paintings by Lagrenée the
Elder in this room and the Picture Gallery
were bought directly from the artist by
Henry II Hoare, who appears in his list of his
works as 'M. Hors, anglais'. They had
originally been commissioned by the duc de
Choiseul, who abandoned them when sent
into internal exile, after being dismissed by
Louis XV from being his first minister. (HH)

479 L.J.F. LAGRENÉE (1725–1805)

Charity

Copper. 15 × 18cm. Signed and dated 1771.

An escapee from the original set of
Lagrenées at Stourhead, which was
rediscovered in 1963, and returned by an
anonymous donor. (HH)

OVERDOOR

**70 WILLIAM SMITH of CHICHESTER
(1707–64)**

Campfire Scene by Moonlight

62 × 75cm. Signed and dated 1750.

**NORTH (CABINET) WALL, LEFT-HAND COLUMN
(TOP TO BOTTOM)**

82 PAOLO MONALDI (1710–AFTER 1779)

A Peasant being shaved

38.5 × 30cm. Initialled.

77 FRANZ DE PAULA FERG (1689–1740)

*Classical Landscape with Obelisk, Woman and
Rider*

33 × 26.5cm.

**308 SAMUEL WOODFORDE, RA (1763–1817),
after L.J.F. LAGRENÉE (1725–1805).**

Lot and his Daughters

40.5 × 33cm.

Henry II Hoare deliberately hung this copy
by his protégé of an original by Lagrenée as a
pendant to Lagrenée's own picture (No.307),
to demonstrate its ability to deceive – as it
did until recently, when the original
reappeared on the art market. (HH)

LEFT CENTRE COLUMN

**83 Manner of JACQUES COURTOIS, known as
IL BORGOGNONE (1621–76)**

View of Ariccina (?) with Horsemen

43 × 43cm.

**105 JAN FRANS VAN BLOEMEN (ORIZZONTE)
(1662–1749)**

A Classical Landscape

38 × 48cm.

307 L.J.F. LAGRENÉE (1725–1805)

Susannah and the Elders

Copper. 41.5 × 32.5cm. Signed and dated

1771. (HH)

RIGHT CENTRE COLUMN

**84 Manner of JACQUES COURTOIS, known as
IL BORGOGNONE (1621–76)**

View of a River with a ruined Castle Beyond

33.5 × 43cm.

**107 JAN FRANS VAN BLOEMEN (ORIZZONTE)
(1662–1749)**

A Classical Landscape

38 × 48.5cm.

311 L.J.F. LAGRENÉE (1725–1805)

'L'Heureuse Vieillesse'

Copper. 40.5 × 33cm. Signed and dated 1771.

The 'happy old age' is that of St Joseph.

(HH)

OVERDOOR

101 WILLIAM TOMKINS, ARA (1730–92)

Barn Owls

Oval, 61.5 × 75.5cm.



354 *Old Woman with Pestle and Mortar*, Italian Caravaggesque School



48 *The Annunciation; The Adoration of the Shepherds and Magi; The Madonna Adoring the Child*, by Jan Provost

RIGHT-HAND COLUMN

81 PAOLO MONALDI (?1710–after 1779)
Peasants by a Shelter: Coney Catchers
38.5 × 28.5cm.

76 FRANZ DE PAULA FERG (1689–1740)
Landscape with a Tomb and Figures
33 × 26.5cm.

310 L.J.F. LAGRENÉE (1725–1805)
'La Mère Complaisante'
Copper. 40.5 × 33cm. Signed and dated 1771. The 'indulgent mother' is the Virgin Mary. (HH)

EAST (WINDOW) WALL, LEFT OF WINDOW (TOP TO BOTTOM)

99 THOMAS BARKER (1769–1847)
A Rocky Landscape
70 × 103cm.

110 ITALO-FLEMISH SCHOOL, c.1700
Wooded Landscape with Herdsfolk resting under Trees near a Monument
49 × 73.5cm.

79 Attributed to GASPARD DUGHET, formerly known as GASPARD POUSSIN (1615–75)
Classical Landscape with Figures on a Road
48.9 × 64cm.
Probably the picture bought by Henry II Hoare in 1758 at the sale of Sir Luke Schaub, who had acquired Italian pictures cheaply in Spain. (HH)

RIGHT OF WINDOW

95 THOMAS BARKER (1769–1847)
Landscape, wrongly called Hampton Cliffs, near Bath
70 × 103cm.

112 ITALO-FLEMISH SCHOOL, c.1700
A Wooded Landscape with Peasants and Herdsfolk by a Monument
50 × 73.5cm.

374 Manner of SALVATOR ROSA (1615–73)
Italianate Landscape with Rocky Waterfalls and Fishermen
50 × 65cm.

Though now framed differently, this may once have been the pendant of No.375 (opposite wall).

The Ante-room to the Picture Gallery

WEST (OPPOSITE WINDOW) WALL, LEFT TO RIGHT, TOP

355 Dutch or Italian, CARAVAGGESQUE SCHOOL, early 17th century
A Man with a Wine-flask
Circular, diam. 68.5cm.
Although painted as a pendant to No.354, this does not quite seem to match up to it in theme, handling or quality.

354 Italian, CARAVAGGESQUE SCHOOL, early 17th century
Old Woman with Pestle and Mortar
Circular, diam. 68.5cm.
This crone is making – and tasting – salsa verde or pesto.

69 Imitator of BARTOLOMEO MANFREDI (1582–AFTER 1622)
Maid-servant, from a 'Denial of St Peter'
Fragment. 98 x 101cm. (RCH)

64 Imitator of BARTOLOMEO MANFREDI (1582–AFTER 1622)
Gamesters with a Fortune-teller
95.5 × 131cm. (RCH)

BOTTOM

48 JAN PROVOST (1462–1529)
TRIPTYCH: *The Annunciation; The Adoration of the Shepherds and the Magi; The Madonna Adoring the Christ Child*
Panels, centre: 86.5 × 71cm. (transferred to canvas).

The centre panel of the triptych may not have originally been associated with the wings, which have grisailles of *St John the Baptist* and *St Margaret* on their outer faces.

353 ANTWERP SCHOOL, early 16th century
TRIPTYCH: *The Annunciation; The Adoration of the Magi; The Flight into Egypt*
Panels, centre: 88.5 × 55cm.

OVER DOOR TO PICTURE GALLERY

126 Attributed to JUSTUS SUSTERMANS (1597–1681)
St Cecilia
65 × 47.5cm.
St Cecilia was a 3rd-century Christian martyr, who became the patron saint of music and musicians.



50 *Old Parr*,
by Samuel Woodforde, RA

WINDOW WALL, LEFT OF WINDOW
7 **JACQUES COURTOIS, known as IL BORGOGNONE (1621–76)**
A Battle Scene
81.5 × 114.5cm. (HH)

94 **DAVID TENIERS THE YOUNGER (1610–90) and HERMAN SAFTLEVEN (1609–85)**
A Kitchen in a Barn
Panel. 43 × 68.5cm. Signed: D. Teniers.
One of handful of collaborations between the Antwerp-based signer of the painting, who just did the figure of the woman, and the Utrecht-based Saftleven, who painted the setting.

RIGHT OF WINDOW
47 (?) **GIROLAMO DA PONTE (BASSANO) (1566–1621)**
Spring
80 × 112cm.
A late variant of one from a set of *The Four Seasons* first devised by Girolamo's father, Jacopo Bassano, but frequently repeated by his elder brother, Francesco (1549–92).

478 **GERARD HOET THE ELDER (1648–1733)**
The Judgement of Paris
Panel. 41.5 × 54.5cm.

OVER DOOR TO CABINET ROOM
173 **JEAN-BAPTISTE MONNOYER (1636–99)**
Still-life with Flowers
124.5 × 99cm.



16 *Marchese Niccolò Maria Pallavicini guided to the Temple of Virtue, by Apollo, with a Self-Portrait of the Artist*, by Carlo Maratta

The Picture Gallery

This spacious room, which forms the extremity of the Northern wing, was built by Sir Richard Colt Hoare, for the purpose of containing a selection of his best paintings, which before had been dispersed and injudiciously associated in a different apartments, and not seen to the best advantage. The walls are thickly covered with pictures, many of which are of a superior class ...

Sir Richard Colt Hoare,
History of Modern Wiltshire (1822)

WEST (CHIMNEYPIECE) WALL, LEFT OF CHIMNEYPIECE, LEFT-HAND COLUMN
50 **SAMUEL WOODFORDE, RA (1763–1817)**

Old Parr
75 × 62.5cm.
Called 'Old Parr' in 1822. Thomas Parr was said to have been born in 1483, to have lived in the reigns of ten sovereigns, to have married a second wife when he was 120 and to have had a child by her, and to have died after being brought to London as a curiosity, in 1635, aged 152.

45 **AFTER GIOVANNI ANTONIO BAZZI, known as IL SODOMA (1477–1549)**
Christ at the Column
58 × 51.5cm.

A 19th-century copy (possibly by William Hilton, RA) of the detached fresco of 1514 now in the Pinacoteca in Siena.

19 **SALVATOR ROSA (1615–73)**
Head of a Philosopher called 'Democritus'
66 × 48.5cm.

A typical testaccia of the kind that Rosa painted, in his mid-career in Rome, for his friends in Florence. (RCH)

23 **FRENCH SCHOOL, 17th century, after RAPHAEL (1483–1520)**

The Holy Family of François I
Panel. 62 × 43cm.
The original, which was a jewel of the French Royal Collections, is now in the Louvre. This picture is in a correspondingly fine French frame, topped by the Virgin's Crown of Stars. (HH)

CENTRE OF LEFT-HAND SIDE
16 **CARLO MARATTA (1625–1713)**
Marchese Niccolò Maria Pallavicini guided to the Temple of Virtù by Apollo, with a Self-portrait of the Artist
299.5 × 212cm. Signed and dated 1705.
The picture celebrates the glory Niccolò Maria Pallavicini achieved by his encouragement of art in Rome. Bought by Horace Mann from his heirs, the *Marchesi Arnaldi*, in Florence in 1758, for Henry II Hoare. (cf. Nos 43, 44, the Dughets). William Kent, the *marchand-amateur*, was simultaneously acquiring lesser pictures from the Pallavicini/Arnaldi collection for Sir Nathaniel Curzon, 1st Baron Scarsdale, which are mostly still at Kedleston Hall (NT). The picture is in its original Italian frame, called a 'Salvator' [Rosa] in Italy, but a 'Maratta' in Britain. (HH)



51 *The Madonna and Child*,
by Francesco Trevisani



26 *The Mystic Marriage of St Catherine*,
by Antonio Cavallucci, after Correggio



18 *The Adoration of the Magi*,
by Ludovico Cardi (Cigoli)

AFTER LEONARDO DA VINCI (1452–1519)

The Virgin and the Child with St Anne
40 × 27.5cm.

The original famous painting by Leonardo, from which this fragile painting derives, was commissioned for the high altar in the Santissima Annunziata, Florence in 1508 and is now in the Louvre, Paris. St Anne sits serenely in a landscape with her daughter, the Virgin Mary, sitting on her mother's lap, whilst stretching towards her son, the Christ Child, who grasps a sacrificial lamb on the right.

49 JEAN TASSEL (1608–67)

(?) *The Departure of Jacob*
71 × 103cm.

Probably painted by the artist in Italy, under the influence of his Neapolitan contemporaries, c.1634–6. It was thought by Henry II Hoare to be by Pier Francesco Mola (1612–66), and to show *Tobit and the Angel*. (HH)

389 ITALIAN SCHOOL, 16th/17th century

St John the Baptist praying in the Wilderness
Paper. 51 × 42cm.

Believed by Colt Hoare to be a sketch by Titian for the painting of the standing figure of John the Baptist now in the Accademia in Venice. (RCH)

LEFT OF CHIMNEYPiece,

RIGHT-HAND COLUMN

11 G.F. CIPPER (IL TODESCHINI) (1664–1736)

An old Woman singing
96 × 70cm.

51 FRANCESCO TREVISANI (1656–1746)

The Madonna and Child
84.5 × 65.5cm. (HH)

26 DENYS CALVAERT (1540–1619)

The Mystic Marriage of St Catherine
Copper. 47.5 × 38cm.

Left by Henry II Hoare in its superb French Rococo frame, put on when this exquisite little painting was thought to be by the more celebrated Federico Barocci (1562–1612). (HH)

SC53 ENGLISH SCHOOL, 18th century

The Finding of Moses, with Urania and another Muse

Marble. 23 × 47cm.

The strange coupling of elements in this suggests that it was not a chimneypiece-relief but a trial piece.

OVER CHIMNEYPiece

18 LUDOVICO CARDI (CIGOLI) (1559–1613)

The Adoration of the Magi
345.5 × 233.5cm. Signed and dated 1605. Formerly the altarpiece in the Albizzi Chapel, San Pietro Maggiore, Florence. The church was destroyed in 1784, and this picture was acquired in 1790 by Colt Hoare, who had its superb 'Maratta' frame, topped by a ram's head, made for it by Chippendale the Younger in 1802. (RCH)

ON CHIMNEYPiece

SC54 and SC55 ITALIAN SCHOOL, c.1800

Apollo and the Medici Venus

Bronze. H: 51.5cm and H: 51cm

Probably acquired by Sir Richard Colt Hoare. The figure of Apollo used to be called 'Adonis', making more sense of the pairing.

RIGHT OF CHIMNEYPiece,

LEFT-HAND COLUMN

12 G.F. CIPPER (IL TODESCHINI) (1664–1736)

A Boy with a Mouse
96 × 70cm.

31 Attributed to ANDREA DEL BRESCIANINO (active 1507–25)

The Madonna and Child with a Pomegranate
Panel. 112 × 83cm.

Henry II Hoare and Colt Hoare thought this to be by Palma Vecchio. (HH)

14 SEBASTIANO CONCA (1680–1764)

The Genius of History, or Fame Writing History
Copper. 24.5 × 19.5cm.

This relates to a large painting in the Accademia di S. Luca in Rome, which used wrongly to be thought the artist's reception-piece. (HH)

33 EMILIAN SCHOOL, c.1600

David with the Head of Goliath
Panel. 56.5 × 41.5cm.

Henry II Hoare thought this to be by Giulio Romano (1499–1546). (HH)



17 *Octavius Caesar (Augustus) and Cleopatra*,
by Anton Raphael Mengs

CENTRE OF RIGHT-HAND SIDE

17 ANTON RAPHAEL MENGES (1728–79)

Octavian and Cleopatra

299.5 × 212cm.

Commissioned by Henry II Hoare in 1759 as a companion to the Maratta (No.16). This was not only a pioneering work of Neo-Classicism, but also in introducing archaeologically correct Egyptian motifs.

The picture represents Octavianus Augustus Caesar, nephew and adoptive son of Julius Caesar, then known as Octavian, but later as the Emperor Augustus, coming to show mercy to the Queen of Egypt, after the defeat of the Battle of Actium (31 BC) of her ally, Mark Anthony, and his suicide. (HH)



25 *The Flight into Egypt ?*
from the studio of Carlo Maratta

25 CARLO MARATTA (1625–1713)

The Flight into Egypt

Copper. 51.5 × 37.5cm.

A reduction, based on the picture in S. Isidoro, Rome. (HH)

61 DAVID VINCKEBOONS (1576–?1672)

St John the Baptist preaching

Panel. 48 × 66cm. Initialled and dated 1614.

**72 By or after CARLO MARATTA (1625–1713),
IN THE MANNER OF GUIDO RENI (1575–1642)**

The Madonna and Child with Two Adoring Putti-angels

Canvas laid down on panel. 48 × 38cm.

According to an old label on the back, this picture was given by Maratta to the celebrated violinist, composer, and collector, Arcangelo Corelli (1653–1713), whose widow sold it – but actually, she did not survive him. (HH)



38 *An Old Woman with a Distaff*,
by Bartolomé Esteban Murillo

**RIGHT OF CHIMNEYPIECE,
RIGHT-HAND COLUMN**

58 SAMUEL WOODFORDE, RA (1763–1817)

after GUIDO RENI (1575–1642)

Head of St Peter

73.5 × 61cm.

The original of this has not been identified.

**40 AFTER BERNARDINO LUINI (active
1507–d. before 1532)**

St Catherine

Panel. 57.8 × 45.5cm.

Inscribed on the back L:D:V:, in the false belief that this was by Luini's inspirer, Leonardo da Vinci, as used to be thought too of the best of the many versions of this picture, that in the Royal Collection. (RCH)

38 BARTOLOMÉ ESTEBAN MURILLO (1617–82)

An Old Woman with a Distaff

58.5 × 47cm.

Colt Hoare could not decide whether this was by Murillo or by Velázquez, but it is an early work by the former. A copy of it is in the Prado, Madrid. (RCH)

36 After FRANCESCO ALBANI (1578–1660)

The Annunciation

58.5 × 45.5cm.

There is no exact original of this picture, which may therefore just be a pastiche. (RCH)



41 *The Sacrifice of Noah*,
by Francesco Fernandi (Imperiali)



44 *Landscape with Eurydice (?)*,
by Gaspard Dughet

NORTH WALL, TOP

41 FRANCESCO FERNANDI (IMPERIALI) (1679–1741):

The Sacrifice of Noah
137 × 255.5cm.

This and its pendant are still in the fine English Rococo frames that Henry II Hoare must have had made for them, and have always hung in these positions, since the Picture Gallery was created by Sir Richard Colt Hoare. (HH)

42 *Rachel sitting on the Household Gods of Laban*

137 × 255.5cm.

When Jacob finally escaped from the service of his uncle Laban with his two wives, Rachel and Leah, the latter's daughters, the younger of them, Jacob's favourite, stole her father's household gods. When Laban caught up with them, Rachel hid the stolen items in the camel's tack in her tent and sat on them, whilst pretending that it was her time of the month, so that she could not get up. (HH)

MIDDLE

44 GASPARD DUGHET, formerly known as GASPARD POUSSIN (1615–75)

Mountainous landscape with Eurydice (?)
152.5 × 222cm.

Bought by Horace Mann from the Marchesi Arnaldi in Florence in 1758, for Henry II Hoare, along with its pendant (*cf.* No.16, the Maratta). For Hoare these 'Gaspard Poussins' were the next best thing to a genuine Claude, which he desperately wanted, but only later obtained (sold in 1883).

Nonetheless, these pictures were given to his son-in-law, Sir Richard Hoare, 1st Bt, who hung them at Barn Elms, from whence they went to Wavendon, and were not brought to Stourhead until the end of the 19th century. It is by no means certain that Eurydice is shown in this picture. (HH)

43 GASPARD DUGHET, formerly known as GASPARD POUSSIN (1615–75)

Italianate landscape with travellers on a path
152.5 × 222cm. The pendant to No.44.

Dughet was the brother-in-law and pupil of Nicolas Poussin, hence the name by which he was always known in the past. Unlike his senior, he consecrated himself virtually entirely to landscape. (HH)

BOTTOM

356 SEBASTIANO RICCI (1659–1734)

The Prodigal Son
59.5 × 51.5cm.

Probably acquired by Henry II Hoare in England, like No.191. This is a late, sketchy work. (HH)

405 BOLOGNESE SCHOOL, 17th century

Allegory of Hope
43 × 53.5cm. (RCH)

34 VENETIAN SCHOOL, c.1700

The Madonna and Child with Four Saints
64 × 47cm. (RCH)

20 (?) VENETIAN SCHOOL, c.1600

Apollo with a Lyre
54.5 × 47cm.

Thought by Colt Hoare to be by Paolo Veronese. (RCH)

191 After SEBASTIANO RICCI (1659–1734)

Christ healing the Man Blind from Birth
53.5 × 68cm.

The original, which was until recently thought to be this painting, was formerly in the celebrated collection of Dr Mead (1673–1754), re-surfaced in the early 1990s, and was acquired by the National Gallery of Scotland in 1994. (HH)

EAST (WINDOW) WALL, FAR LEFT-HAND SIDE (TOP TO BOTTOM)

30 After ANDREA DEL SARTO (1486–1531)

The Madonna with St John and Angels
(*'Madonna Corsini'*)
110.5 × 92cm.

The original is now in the collection of Lord Egremont at Petworth. (RCH)

52 SAMUEL WOODFORDE (1763–1817)

A Group from Nicolas Poussin's 'Rape of the Sabines'
113.5 × 109cm.

Poussin's painting, lost to Stourhead in the Heirlooms sales of 1883, is now in the Metropolitan Museum of Art, New York. (RCH)



29 *Telemachus and Thermosiris*,
by L.J.F. Lagrenée



56 *Distress by Land*,
by Henry Thomson, RA



57 *Distress by Sea*,
by Henry Thomson, RA

29 L.J.F. LAGRENÉE (1725–1805)

Telemachus and Thermosiris

109 × 86.5cm. Signed and dated 1770. Exhibited as the pendant of No.28. in the 1771 Salon. The subject is taken from Fénelon's *Télémaque*. The sage Thermosiris teaches the hero, Ulysses's son, the art of being happy even in slavery. (HH)

CENTRE LEFT-HAND SIDE

54 ANTONIO CAVALLUCCI (1752–95) after CORREGGIO (1489–1534)

The Mystic Marriage of St Catherine

136.5 × 105cm.

Copied from a much smaller painting in the Museo di Capodimonte, Naples. (RCH)

57 HENRY THOMSON, RA (1773–1843)

Distress by Sea

237.5 × 145.5cm. Exh. RA, 1804.

The scene illustrates lines from the 'unrelated' poet James Thomson's *Seasons* (1726–30). (RCH)

CENTRE RIGHT-HAND SIDE

55 ANTONIO CAVALLUCCI (1752–95), after LUCA CAMBIASO (1527–85)

Grieving Charity

136.5 × 105cm.

A copy of the picture formerly in the Giustiniani collection in Rome, and now in the Gemälde-Galerie, Berlin, with the addition of a landscape setting. (RCH)

56 HENRY THOMSON, RA (1773–1843)

Distress by Land

237.5 × 145.5cm. Exh. RA, 1811.

The scene – like No.57 – illustrates lines from the poet James Thomson's *Seasons*, but the inclusion of Stonehenge was in deference to Colt Hoare's archaeological interests. (RCH)

FAR RIGHT-HAND SIDE

59 Studio of FRANCESCO TREVISANI (1656–1746)

The Holy Family with the Infant John the Baptist

117 × 91.5cm.

This was one of Trevisani's favourite compositions, of which he produced a number of variants. (RCH)

53 SAMUEL WOODFORDE, RA (1763–1817)

A Group from Poussin's 'Rape of the Sabines'

113.5 × 109cm. See No.52 (far left-hand side).

(RCH)

28 L.J.F. LAGRENÉE (1725–1805)

'La Lacédémonienne' (The Spartan Mother)

110.5 × 86.5cm. Signed and dated 1770.

This illustrates a passage from Plutarch's *Life of Lycurgus*. A Spartan mother gives her son a shield, saying: 'Bring this back from battle, or be brought back upon it [dead]'. This and No.29 were amongst the pictures originally painted for the duc de Choiseul (see No. 174). (HH)

OVER THE DOORCASE

SC56 JOHN CHEERE (1709–87)

Bust of Joseph Addison (1672–1719)

Black-patinated plaster. H: 55.5cm.

Another 'Library' bust, en suite with those of Pope (SC12) and Dryden (SC13) in the Library itself.

SOUTH WALL, TOP

100 Attributed to JOHN PLIMMER (active 1755– d.1760/1), after CLAUDE (1600–82)

Procession to the Temple of Apollo at Delos

A copy of the picture in the Galleria Doria-Pamphilj in Rome; painted for Henry II

Hoare. (HH)

74 After CORREGGIO (1489–1534)

Mercury, Venus and Cupid (The School of Love)

134 × 102.9cm.

A copy of the painting in the National Gallery, London. (HH)



60 *The Arrest of Christ*,
by Jacopo da Ponte (Bassano)

78 Attributed to **ANDREA LOCATELLI**
(?1695–?1741) after **CLAUDE** (1600–82)
The Mill

150 × 198cm.

A variant copy of the picture in the Galleria Doria-Pamphilj in Rome. (HH)

MIDDLE

202 Attributed to the **MONOGRAMMIST**
GAE (active c.1700)

Antique Sacrifice amongst Ruins

97 × 134.5cm.

Bears this monogram, as do nine or more other paintings, which, like it, used to be attributed to Giovanni Ghisolfi (1623–83) or Alberto Carlieri (1672–after 1720).

3 After **GIOVANNI PAOLO PANINI** (1691–1765)
The Marriage at Cana, in an imaginary

Architectural Setting

97 × 134.5cm.

A copy of the original in the J.B. Speed Museum, Louisville.

BOTTOM

8 (?) **LOMBARD SCHOOL, c.1600**

Head of St Francis in Ecstasy

Paper laid down on canvas. 28.5 × 24cm.

Admired by Colt Hoare and by Waagen as a work by Guido Reni. (RCH)

9 **FRENCH SCHOOL, 1555**

A Young Man of Twenty-One

33 × 25cm. Dated 1555.

Inscribed with the appropriate motto:
NOSCE TE IPSUM ('Know Thyself').

21 **NICOLAS POUSSIN** (1594–1665)

The Choice of Hercules

91 × 71cm.

Possibly the picture that once belonged to the architect François Blondel (1617–86). Bought by Henry II Hoare at the posthumous sale of the magnificent builder, collector, and patron, the 1st Duke of Chandos, in 1747. (HH)

10 **ITALIAN SCHOOL, c.1600**

Head of a Bishop

Paper laid down on canvas. 34.5 × 25.5cm.

(RCH)

390 **ITALIAN SCHOOL, 17th century**

Two Children embracing

36 × 30cm. (RCH)

60 **JACOPO DA PONTE (JACOPO BASSANO)**
(c.1510–92)

The Arrest of Christ

114.5 × 94cm.

A night-piece typical of the late work of this founder, and most creative member, of the Bassano family practice.

13 **AFTER BARTOLOMEO SCHEDONI**
(1570–1615)

St John the Baptist as a Boy with a Lamb

Panel. 30 × 22cm.

Based on a similar picture with an adult John the Baptist, now in the Museo di Capodimonte, Naples. (RCH)

37 **AFTER BARTOLOMEO SCHEDONI**
(1570–1615)

The Holy Family Panel.

32 × 23.5cm.

There is no certain original of this picture.
(RCH)

Lighting and labelling in National Trust houses

Why is the level of lighting in certain rooms so low as to make it difficult to see pictures clearly? And why are old and misleading labels or inscriptions kept on pictures or their frames?

The National Trust puts on display all the oil paintings in its care (unlike most museums, we do not have quantities of paintings in store and not on view). At the same time it tries to protect textiles and other fragile things from damage by exposure to too much light, whilst giving visitors some idea of how most pictures were seen in the past.

Before the invention and cheap availability of electric light, light levels in houses were much lower. Those looking at pictures were more concerned with the effect of the whole – with composition, psychological truth, and beauty – than with detail and (except in rare cases) handling. The varnishes then used tended to darken quite quickly, successive coats of varnish compounding the effect. This, the level of lighting, and the height at which many pictures were hung, all contributed to viewing a picture as part of an array. It also meant that a copy of a good painting was more highly rated than an original picture by a lesser artist. This ‘broad brush’ approach to viewing pictures meant that connoisseurship, which often depends upon the recognition of detail and of

individual ways of handling, was much less widely diffused. Only a small proportion of pictures was engraved, and the engravings themselves were often wrongly titled. It is also not uncommon in historic collections of family portraits to find that later generations have over-optimistically inscribed early portraits that had lost their true identities, as of significant ancestors of whom no image was otherwise known. Inaccurate ascriptions and identifications thus arose, which may be perpetuated by old labels and inscriptions. These are retained, however, because they, along with the frames that they are on, are part of the history of a picture, and because more accurate information (to the best of our knowledge, at least) is available in guidebooks and picture lists such as this one, and from room stewards.

The Trust does, however, attempt to place the more important pictures in the collections in its care in locations in which they can be seen well. It also pursues programmes of cleaning (though there is never enough money for it to do everything that it would like to!), to render paintings as visible as possible, so far as it is compatible with harmony and balance, both in themselves, and in relation to one another and their setting.

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FRONT COVER

The Choice of Hercules,
by Nicolas Poussin

