

The Hogan Family in Portugal

A chronicle of the lives of four illustrious family members

Mark Crathorne

The Hogan family has lived in Portugal for over 300 years. Portugal, along with Spain, was a preferred refuge for persecuted Irish Catholics during the 17th Century, either during the ‘Flight of the Earls’ in 1607 (which brought the O’Neill’s, the claimants to the Irish throne, to Portugal), or when Cromwell’s Parliamentarian army defeated the Irish Confederate and Royalist coalition in 1652 and occupied Ireland, or in the 1690s, at the onset of Protestant English rule. The latter was the case of the first Hogan, many of whose descendants live in various parts of Portugal. The following recounts the history of four prominent members of the Hogan family over a span of three centuries.

John Hogan (1675 - about 1733)

The noble families of Ireland were destroyed and dispersed after the Battle of the Boyne in 1690, when the protestant King William of Orange defeated the catholic King James II, who had been deposed two years before in 1688, becoming the last Roman Catholic monarch to reign over the Kingdoms of England, Scotland and Ireland.

John Hogan was born in County Tipperary, Ireland, to such a family, in 1675, before these turbulent times. He was orphaned as a young teenager and was brought up by his elder brother, under the protection of the 1st Duke of Ormande, James Butler (1610 to 1688). Ormande had been appointed the Lord Lieutenant of Ireland, i.e., the head of the Irish government, in 1643, by King James II and later became the leading commander of the Royalist forces of Charles 1st, fighting against Cromwell’s conquest of Ireland from 1649 to 1650. He returned from exile in Europe upon the restoration of Charles II to the British throne in 1660.

It was assumed that John would follow the footsteps of his illustrious grandfather, Thomas Hogan of Arderony, Baron of Lower Ormande, County Tipperary, and follow a military career. His father, Byran Hogan, had installed a love for sport and military arts and he was an accomplished horseman, who at the young age of fifteen joined the cavalry regiment commanded by his elder brother. In 1703 the Methuen Treaty was signed in Lisbon between Portugal and England, as part of the War of Spanish Succession (1701–1714), whereby the ‘Grand Alliance’ (Austria, Bavaria, Britain, Holland, Portugal, Savoy, Saxony, Sweden and the Holy Roman Empire) supported Archduke Charles (son of Emperor Leopold 1), later Charles VI of Austria, in his attempt to succeed the last Habsburg King of Spain, the mad Charles II, instead of his sister’s son, the Bourbon pretender, Philippe, the Duke of Anjou. The latter was the grandson of Louis XIV, who had been the adversary of the original Grand Alliance, during the Nine Years' War (1688–97).

The War of Succession brought John Hogan to Lisbon on the 7th March, 1704, as part of a force of ten thousand British troops and a joint Dutch/British naval squadron, under the command of Admiral Rook. The war lasted until the Franco-Spanish victory at Almansa in 1707, which broke the

Grand Alliance's hold over Spain. The resulting peace treaty of Utrecht, in 1713, led to the start of the Bourbon dynasty of Spain under King Philip V (formerly Philippe).

John Hogan served for ten years in the Anglo-Portuguese army during the reign of Dom João V, who was the son of Don Pedro II. He fought under the command of the Conde de Galveias, Dom Dinis de Melo e Castro, all the way up to the capture of Valencia and Catalonia. Another of Dom João V's generals, the Marquis of Minas, captured Madrid in 1709, although it was recaptured by an army led by King Philip V and the Duke of Berwick (the illegitimate son of James II of England, who was serving in the French army). Gibraltar was taken in 1704, and was granted to Britain "in perpetuity" under the Treaty of Utrecht. On account of his aristocratic credentials, Captain John Hogan commanded a regiment and distinguished himself during the siege of Campo Maior by the Spaniards in 1712, who were commanded of the Marquis of Bay, a French military officer in the service of the future Philip V.

At the end of the war, John Hogan returned to his beloved Ireland, to read for a degree, in the good tradition of the aristocratic Irish, many of whom were writers and poets. However, such was the level of persecution against Irish Catholics, he decided to return to his second country, Portugal. He married a Portuguese lady of noble descent and King Dom João V and Queen Dona Mariana of Austria were his 'padrinhos de casamento'. He was invited to join the Portuguese Army, with the rank of Brigadier, and probably lived until 60. His descendants include the following Portuguese families: Hogan de Mendonça, Possolo Hogan, Hogan Teves and Navarro Hogan. The Possolos originated from Genoa and the Navarros, who were also Italian, arrived in Portugal in the 15th Century.

His artistic talent was handed down over the generations. In the 19th Century, one of his descendants was Alfredo Possolo Hogan, a well-known writer and another was a contemporary painter, Ricardo Possolo Hogan. Later in the 20th century, another of his descendants was the painter, João Navarro Hogan. Military-wise, his great grandson, Frederico Hogan de Mendonça, served as a colonel in the Portuguese Army during the Peninsular War and fought at Vittoria, San Sebastian and the Pyrenees, dying many years later in 1879.



Fig. 1. Coat of Arms granted by James II to John Hogan in 1700

Alfredo Possolo Hogan (1829-1865)

Alfredo Possolo Hogan was born on the 29th November, 1829, in Lisbon and was struck down by tuberculosis as an infant, which caused a premature death at the age of 35. However he left a considerable literary legacy over his short life.

Apart from his infirmity, life was not easy for the young Alfredo and he was forced to work as a young man for a very low wage at the local Post Office, where he spent his breaks writing. His first published work was a romance about a forced marriage, entitled 'Two Angels' (Os Dois Angelos). Emboldened, he soon went on to write his most successful work, 'The Mysteries of Lisbon' (Os Mistérios de Lisboa). Encouraged by his editor, Costa de Castelo, he then wrote a sequel to the highly popular 'Count of Monte Cristo' by Alexandre Dumas, which was entitled 'The Hand of the Deceased' (A Mão do Finado). This novel was soon published in French, under the pseudonym of F.C. Prince, with the title of 'La Main do Defunt', to acclaim in France and Belgium, and later in the rest of Europe. When it was published in Brazil, readers thought that it had been written by Alexandre Dumas himself, under a pseudonym, in order to remain anonymous! Indeed the book was such a success in Brazil, that it was translated back into Portuguese and published as a serial by the *Diário do Rio de Janeiro* newspaper. This led to a protest from Alexandre Dumas himself, in the form of an open letter to the *Jornal do Comércio do Rio de Janeiro*, a rival newspaper, on the 31st of January, 1854, where he stated that he never would have written a continuation of his famous novel, and that he would rather leave the end open-ended - "letting it end in a vague manner with a lost horizon, just as the 'Thousand and One Nights', or a poem by Byron". In spite of this denial, the book was still widely interpreted to be a sequel by Alexandre Dumas himself.

Alfredo Possolo Hogan continued to write novels and plays in his spare time from the same mundane job at the Post Office. One of these novels was a historical romance entitled 'Marco Túlio or the Jesuit Agent' (Marco Túlio ou o Agente dos Jesuitas), which covered the period from 1580 to 1600. Another was called 'The Beggar of Lisbon, or Memories of a Woman' (Pedinte de Lisboa, ou as Memórias de uma Mulher). He resorted to writing plays, some twenty in all, more out of financial necessity, as his editor paid him on delivery. Several were successfully played at the *Teatro do Ginásio*, in Lisbon. Sousa Bastos commented at the time that Possolo Hogan's editor, Sr. Lopes, who was virtually illiterate, paid him according to the weight of the original scripts at the rate of "duas ou três meia corôas". Ever in the need of income, Alfredo Possolo Hogan took to writing these plays on thick paper, in capitals and with as much space as possible between letters, words and paragraphs! One of his most successful plays was written in conjunction with Júlio Cesar Machado, which was a three act comedy entitled 'The First to be in Debt' (O Primeiro a Dever). Another theatrical work of his was a five act adaptation of Walter Scott's 'Ivanhoe', which was first played in 1849.

He wrote incessantly, even though the tuberculosis had by now badly affected his lungs. Indeed, it is said that he forecast his death and in order to gain time, produced as much literary work over a period of months as most writers would have taken years to write. His early death came on the 16th of April, 1865, aged 35. He never married, neither left direct descendants.

Ricardo Possolo Hogan (1843-1891)

Born in 1843, Ricardo Hogan is considered by some to be the greatest modern watercolor artist Portugal has produced, yet he is little recognised by contemporary art historians in Portugal. Although born in Lisbon, history often refers to him as being an English painter, who spent many years in Portugal, or even, in some cases, as being a French artist. His paintings were much sought-after by Portuguese collectors, as can be seen to this day at the Anastásio Gonçalves Museum in Lisbon (Avenida 5 de Outubro). Many were also purchased by Spanish collectors. He was mainly referred to as Ricardo Hogan, although the famous writer Fialho de Almeida called him Hogan de Mendonça, in his chronicles of the day.

He was born into a well-to-do family that owned the largest factory for the production of horse-drawn traps in Lisbon, as the motor car had yet to be invented. At an early age he demonstrated an unusual talent for drawing. He was sent by his parents to England at the age of 16, to complete his school education, where he stayed until he was 29, when he returned to his native Portugal to work in the office of the family firm. He was a dilettante and moved freely in Portuguese high-society.

As well as watercolours, he was also a proficient oil painter and has been compared to two contemporary artists, Columbano Bordalo Pinheiro and Henrique Pousão. He frequented painting sessions with a well known master of the time in Portugal, the Spaniard, Mestre Henrique Casanova, whose pupils included King Dom Carlos, the Pinto Bastos and São Romão. He painted much fewer oil paintings than watercolours, most of which were for personal or family use.

The main themes for his watercolours were typical scenes of Portuguese life and culture, as well as recollections from his travels, both abroad in France, Italy, Holland and England, as well as in Portugal, such as his depiction of a local fair in the Minho. He painted figures he observed in the former Public Gardens of Lisbon, which are now the Restauradores Square, reproducing the shawls, headscarves and fans that were fashionable at that time. One of his better-known paintings is of Lisbon society at Pedrouços Beach, west of Lisbon, wreathed in a fine sea mist. Another, entitled 'O Café', depicts top-hatted gentlemen strolling in the yellow gaslight on a November night with well-dressed women on their arms, wearing white 'mantilhas' (shawls which covered also covered the head). The side façade of the Dona Maria theatre represents an unmistakable background.



Fig. 2. Watercolour painted by Ricardo Hogan in 1882

He was most prodigious during the ten years from 1882 up to his early death, on the 21st of January, 1891, at the age of 48. He left a very young widow in her mid-twenties and five children, the oldest of whom was only 5 years' old. On the occasion of his death, his widow locked away his paintings and brushes, to hand them over to her children a good twenty years later, an act which reduced the number of Ricardo Hogan's works that were available to collectors or museums and ultimately, the public. However two of his best works hang in museums, one at the Grão Vasco Museum in Lisbon and the other in Guimarães. Although he was not given the recognition he deserved from contemporary critics, he was mentioned in Ribeiro Artur's "Aurora de Lima" of the 4th September 1891, as well as in the 1896 edition of "Art and Contemporary Artists", along with many laureates. The Grémio Artístico de Lisboa organised an exhibition of some of his watercolours shortly after his death in 1892, including an unfinished canvas. Much later in June, 1954, he was honoured in a speech at the 7th Exposition of Portuguese Watercolour Artists at the Sociedade Nacional de Belas Artes in Lisbon. One of his works can be seen at the Centro de Arte Moderna da Fundação Calouste Gulbenkian.



Fig. 3. Watercolour painted by Ricardo Hogan

João Navarro Hogan (1914-1988)

João Navarro Hogan was the grandson of Ricardo Possolo Hogan and inherited his drive and artistic talent. He was born on the 4th February, 1914, to José Caetano and Bertha Navarro Hogan. His family home was full of his grandfather's paintings and was frequented by artists. His mother was also a competent painter. From an early age he showed an artistic disposition and his school teachers let him develop his talent independently, rather than follow the curriculum, and kept his drawings and painting for themselves, such was the recognition of this budding prodigy. Later he studied at the Escola Superior de Belas Artes in Lisbon and took night classes at the Sociedade

Nacional de Belas Artes at the same time, under Frederico Aires and Mário Augusto. During his national service in the 2nd Cavalry regiment (Lanceiros da Rainha) his artistic fame preceded him, and his commanding officer commissioned a painting of horses in motion.

He went on to study in Paris with two consecutive Fundação Calouste Gulbenkian scholarships in the early 60's. He furthered his appreciation of art during travels to Spain, France, Belgium, Holland and Italy, as well as the Middle East and the Far East and this global experience led to him to becoming one of the best known artists of his generation.

His daily routine was to paint in a studio in the Rua de Janelas Verdes, near the Largo de Santos in Lisbon, having eaten breakfast at the Café Brasileira in the Chiado, often in the company of other artists, including Guilherme Parente, Teresa Magalhães and Júlio Pereira. He would lunch at home in Campo de Ourique, to return to his studio to continue painting during the afternoon. In all, he would paint during six to eight hours a day. At the beginning, times were difficult, and he only managed to sell one or two paintings a year. When he sold his first painting, he excitedly told his uncle, Alvaro Navarro Hogan, a naval officer, who was also a distinguished artist. His uncle is reputed to have exclaimed “who was the unfortunate buyer”, as he was very much of the old-school, and didn't appreciate the modern art of his nephew. It should be added that even the best-known artists of the day, such as Almada Negreiros, had difficulty in selling original works and had to resort to more commercial activity, such as book illustration. To gain a living, João Hogan trained as cabinet maker and produced some notable pieces of furniture. He also developed a talent for carving religious art, and sold his work to churches in the interior of Portugal, as well as gold-adorned crosses and nativity cribs.



Fig. 4. Self portrait painted by João Hogan



Fig. 5. Portrait of Ricardo N. Hogan by João Hogan

He was also a competent engraver for over 25 years, and was a teacher at the Sociedade Cooperativa de Gravadores Portugueses. At the peak of his artistic career, he only had time to dedicate himself to painting, such was the demand for his work. However, he had a passion for art in all of its forms and found time to frequent the studios of some of his sculptor friends, including the well-known António Duarte, and would participate in the production of some of their sculptures. In return, he was offered a bust of himself. He painted with a bold style, often using strong shades of green, earthy browns and grey, producing mainly landscapes, mainly of urban scenes, and still-lives in an abstract form, with traces of an impressionist style. He mainly painted in oils and also produced prodigious engravings. A compilation of his works was published in a book entitled “The works of João Hogan (Obra Gravada do João Hogan) by the Imprensa Nacional/Casa de Moeda, as part of the collection of “Arte and Artists”, as well as in many Portuguese and foreign catalogues.

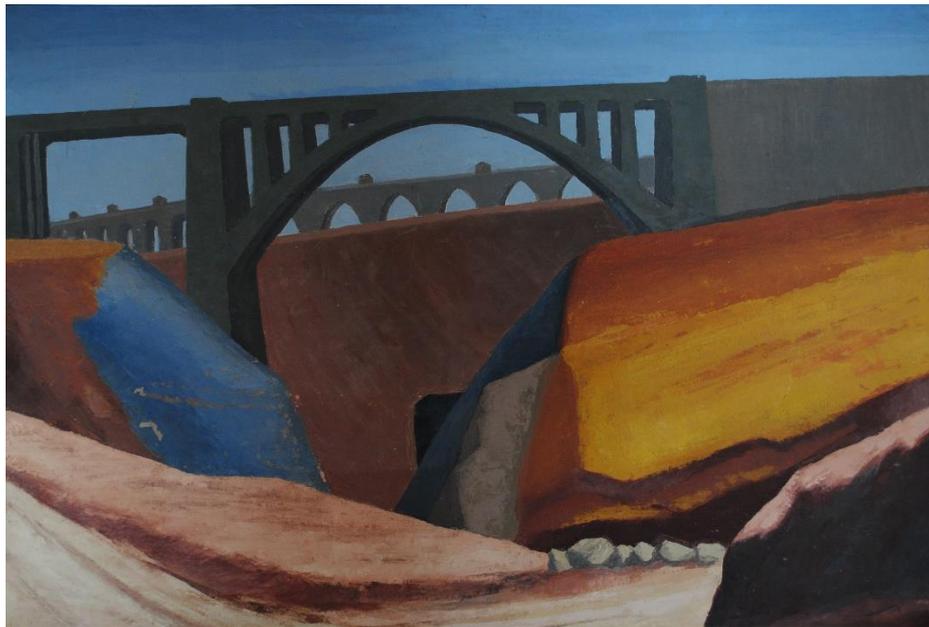


Fig. 6. Oil painting by João Hogan



Fig. 7. Watercolour by João Hogan

From 1942 to 1974 his paintings were shown at many exhibitions all over Portugal and from 1953 to 1972 abroad, in São Paulo, Lausanne, Rome, Brussels, Madrid, Paris, Ljubljana, Lugarno, Buenos Aires, Tokyo, Corfu, Liège, Seoul, New York, Krakow and Florence. His works are presently exhibited in several museums and private galleries, mainly in Lisbon, including the Casa Museu Anastácio Gonçalves (Avenida 5 de Outubro, which used to be José Malhoa's studio), The Centro de Arte Moderna da Fundação Calouste Gulbenkian, the Museu do Chiado (Rua Serpa Pinto, which used to be the Museu Nacional de Arte Contemporânea), as well as the Museu Soares dos Reis in Oporto and the Museu de Ponta Delgada in the Azores. Abroad, his paintings can be seen at the Hudson River Museum in New York, the Sophia Modern Art Museum and the Museu de Angola in Luanda.

He was a member of the Academia Nacional de Belas Artes, an honorary member of the Sociedade Nacional de Belas Artes and was decorated by President Manuel Eanes with the Ordem de Santiago de Espada. In 1982, contemporary art critics nominated João Hogan the N°1 painter in Portugal. He died on the 16th June, 1988, aged 74, leaving no direct descendants.

This article was written by Mark Crathorne. The main source for his research were three family memoirs written in 1985 by Ricardo José Navarro Hogan in Portuguese, that were loaned by his nephew, Vasco Hogan, together with photos of family paintings and all thanks are due. Acknowledgements are also due to another source, Carlos Baptista da Silva and his wife, Emília Nadal, a contemporary artist, who knew João Hogan and provided a photograph of their Hogan watercolour. The Fundação Calouste Gulbenkian kindly provided the image of João Hogan's self-portrait, which is part of the collection of its Centro de Arte Moderna in Lisbon.