

A DICTIONARY OF
IRISH ARTISTS

A
DICTIONARY
OF
IRISH ARTISTS

BY
WALTER G. STRICKLAND

ONE HUNDRED AND FIFTY PORTRAITS, ETC.

VOL. I
A TO K



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PREFACE

THIS work is intended to give as fully as possible an account of the Lives and Works of the Artists of Ireland from the earliest times to the present day. Of the long succession of Painters, Sculptors and Engravers in this country but little has hitherto been recorded; comparatively few have found a place in biographical dictionaries, and such information as is obtainable from books is meagre. It was the experience of the want of any available source from which a knowledge of our native artists and their works could be obtained that led to the undertaking of this book. For some years every means has been taken to collect facts and to bring together materials, and the results are now embodied in this DICTIONARY OF IRISH ARTISTS.

The aim of the Author has been to include notices not only of every artist of any note who has worked in Ireland, but of those of Irish birth, many of them distinguished, who have followed their profession in England and elsewhere. The history of art in Ireland has been so long neglected that it is now difficult, and in many cases impossible, to recover details concerning its professors. There were painters in the early eighteenth century of consequence in their day, but now forgotten and unrecognized, whose works show that they were artists of considerable merit; there were many who have left either no known

works, or few which deserve record; but it is about these forgotten and obscure artists that information is often desired, and it is hoped that the notices of these, embodying such facts as can now be recovered, will rescue their names from oblivion, and may help in the identification of their works.

It was originally intended to confine the scope of this work only to those artists, whether of Irish birth or not, who have worked in Ireland, and to exclude Irish artists whose art careers lay entirely outside their own country. By this arrangement the names of many eminent artists of Irish birth would have been omitted, such as Nathaniel Hone, Francis Cotes, William Mulready and many others who, though Irish born, can hardly be regarded as Irish artists. It has, however, been considered advisable to include them; and the scope of the work, therefore, embraces: 1st, Painters, Sculptors and Engravers, whether of Irish birth or not, who have worked in Ireland; 2nd, Artists of Irish birth who have worked entirely in England and elsewhere out of Ireland. Living artists are not dealt with.

Architects are not included. It is hoped to treat of them, and of Art-craftsmen, in a future volume, for which considerable material has already been collected.

In addition to the biographical notices, lists of each artist's known works are given as fully as possible, and the Index contains references to all portraits and to all owners of works recorded in the book.

In the Appendix is given an account of the various Societies of Artists and Art Institutions in Ireland from the earliest period.

The materials for this work have been gathered from many and varied sources: Wills, Census Returns, Parish Registers and other MS. records in the Public Record Office and Registry of Deeds Office in Dublin; the Registrar-General's Offices in Dublin and London; the British Museum; MS. Notes on Irish Artists, by J. Cooper Walker; MS. and printed Records of the Royal Dublin Society; MS. Records of the Blue-coat School, Dublin; MS. Records of the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, in Dublin; MS. Records of the Royal Hibernian Academy; Minute Books of the National Gallery of Ireland; Minute Books of the Irish Institution; "Pue's Occurrences," "Faulkner's Journal," "Sleator's Gazetteer," "Freeman's Journal," "Hibernian Journal," "Dublin Chronicle," "Dublin Courant," "Saunders' Newsletter," "Dublin Evening Post," "Cork Examiner," "The Patriot," the "Hibernian Magazine," "Exshaw's Magazine," "Dublin University Magazine," "The Citizen," "Anthologia Hibernica," and many other Dublin newspapers and periodicals of the eighteenth and nineteenth centuries, which have been laboriously searched; the "Gentleman's Magazine," "Annual Register," Reports of the Historical MSS. Commission, Calendar of the Ancient Records of the City of Dublin, Walpole's "Anecdotes of Painting," Taylor's "Fine Arts of the British School," old Dublin Directories, Pasquin's "Artists of Ireland," Journals of various antiquarian and archæological societies; "Society for the Preservation of Memorials of the Dead"; "The Art Journal," "Magazine of Art," "Portfolio," "Connoisseur," "Burlington Magazine" and other Art

publications and monographs on Artists ; Catalogues of the Exhibitions of the various Societies of Artists in Dublin and of the Royal Hibernian Academy ; Catalogues and Reports of the Royal Irish Art Union ; Catalogues of various other Dublin and provincial exhibitions ; Catalogues of the Society of Artists and the Free Society in London ; Catalogues of the Royal Academy, the British Institution, the Royal Society of British Artists, the Old Water-colour Society and other Societies in London ; Sale Catalogues, Dublin and London ; Catalogues of the British Museum, the Victoria and Albert Museum, the National Gallery of Ireland, and of other public and private collections.

During the progress of the work I have been helped by the kindness and courtesy of those who have responded to my numerous inquiries and applications for information ; owners of pictures have freely given access to their collections, descendants and relations of artists have placed at my disposal letters, diaries and notes, and many interested in the work have furnished me with valuable materials. For all this assistance, without which this work could hardly have been written, I desire to tender and record my most grateful and sincere thanks.

W. G. S.

DUBLIN.

November, 1913.

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ADDITIONS AND CORRECTIONS

PAGE 9—4th line from bottom. The picture, "Jaques contemplating the Wounded Stag" is perhaps that belonging to Major Tottenham, Woodstock, Co. Wicklow, called "The Wounded Stag ; scene from 'As You Like it,' taken in Farnham Park."

PAGE 9—Before line 5 from bottom insert "Two Flower Pieces, baskets of flowers on tables ; signed and dated 1766. [Lt.-Colonel Madden, Hilton Park, Clones.] These are probably the two Flower Pieces exhibited in Dublin in 1767, the artist's first exhibited works." See also page 7.

PAGE 115—After notice of WILLIAM BRUNTON add: "BRUSETTI, JOSEPH ANTHONY, *Limner*. Died in Loughrea in September, 1779."

PAGE 125—In 9th line from bottom : for "1889," read "1809."

PAGE 140—In 10th line from bottom : for "Neopolitan," read "Neapolitan."

PAGE 142—After notice of LETITIA BUSHE insert : "BUTLER, COLONEL FRANCIS (*d.* 1702), *Amateur*. Was son of Sir Stephen Butler, of Clonose, Co. Cavan, and was M.P. for Belturbet in 1662 and from 1692 to 1699, and a colonel in the army. Aaron Crossley, in his "Peerage of Ireland," 1725, says he was "a gentleman of a mechanical head in drawing, painting, embossing of figures," etc. John Dunton, in "Some Account of my Conversations in Ireland," 1699, speaks of "the Hon. Colonel Butler, M.P., of St. Stephen's Green," and of his learning and accomplishments, styling him "the Mecænas of Ireland." "I do believe," he says, "his noble attainments in the art of painting have no parallel in the Kingdom of Ireland." He records his visit to Colonel Butler in St. Stephen's Green, and mentions the dining-room "hung round with curious pictures all of his own drawing, some of which were King Edward VI, the Lady Jane Grey, the two Charles', King William and Queen Mary, and others which I now forget." Colonel Butler died on the 15th August, 1702. He was father of Theophilus, 1st Lord Newtownbutler, and of Brinsley, 1st Viscount Lanesborough."

PAGE 170—After line 9 add: "Chearnley's original drawings for Smith's "History of Waterford," done in Indian ink, belonged in 1783 to the Rev. Mervyn Archdall, together with other drawings."

- PAGE 189—In 14th line from bottom : for "Pasticeio," read "Pasticcio."
- PAGE 221—Line 2. The Portrait of the Rev. John Scott Porter belongs to Sir Andrew M. Porter.
- PAGE 229—After "Maria Lady MacMahon," add : "Sydney Anne Madden, wife of Colonel John Madden. Painted in 1839. [Lt.-Colonel Madden, Hilton Park, Clones.] "
- PAGE 231—Line 9 from bottom. The Portrait of Lord Robert Ponsonby Tottenham belongs to Major Tottenham, at Plas Berwyn, North Wales.
- PAGE 232—For "Mrs. Wolseley," etc., read : "Mrs. Wolseley, called 'The Star of the North,' wife of Admiral Wolseley. [Lt.-Colonel Madden, Hilton Park, Clones.] Ex. Guildhall, London, 1904," and add : "Admiral William Wolseley. [Lt.-Colonel Madden, Hilton Park, Clones.] "
- PAGE 270—Lines 1 and 2. De Gree's series here mentioned are six large pictures in grisaille, in imitation of bas-relief, of "Diana," "Neptune," "Apollo," "Bacchus," "Venus" and "Ceres," and four smaller ones of "The Elements." The dining-room at Woodstock, which they now so effectively decorate, was built specially for their reception by Lord Robert Ponsonby Tottenham.
- PAGE 326—Esdall. At end of article add : "A JOHN ESDALL, of Crow Street, issued an advertisement in 'Faulkner's Journal,' October, 1744, and describing himself as a 'face painter,' announced his intention of opening an academy for instruction in painting and drawing."
- PAGE 437—After line 3 from bottom add : "Charles, 1st Marquess of Ely, oil picture. The ownership of this picture has not been found ; but a copy by Martin Cregan belongs to Major Tottenham, Woodstock, Co. Wicklow."
- PAGE 451—In line 8 : for "Wharf," read "Wharfe."
- PAGE 453—Robert Harwood. A Portrait Group in crayons of the 3rd Lord Langford and Lady Langford, signed and dated 1851, belongs to Lord Langford.
- PAGE 454—5th and 6th lines from bottom : delete the Bloomfield portraits which are not by Haverty.
- PAGE 484—Line 15. The identification of the portrait of Thomas Leland, as that exhibited in 1768, painted by Hickey, must be rejected. The picture bears no resemblance to Hickey's work and is probably by Northcote or painted in the studio of Reynolds.
- PAGE 505—In line 14 from bottom : for "Ballymoon," read "Killymoon."
- PAGE 595—In line 11 from bottom : for "Canon," read "Cæsar."

ABBREVIATIONS USED

- b. ————born.
d. ————died.
fl. ————flourished.
Ex. ————Exhibited, or Exhibition.
R.A. ————Royal Academy, or Academician.
A.R.A. ————Associate of the Royal Academy.
P.R.A. ————President of the Royal Academy.
R.H.A. ————Royal Hibernian Academy, or Academician.
A.R.H.A. ————Associate of the Royal Hibernian Academy.
P.R.H.A. ————President of the Royal Hibernian Academy.
B.I. ————British Institution.
Soc. A. ————Society of Artists.
Soc. B.A. ————Society of British Artists.
Hib. Soc. ————Hibernian Society of Artists.
O.W.C. Soc. ————Old Water-colour Society.
R.D.S. ————Royal Dublin Society.
R.I.A. ————Royal Irish Academy.
C.S. ————Chaloner Smith's "British Mezzotinto Portraits."
Bryan ————Bryan's "Dictionary of Painters and Engravers,"
 edition of 1886-89.
Redgrave ————Redgrave's "Dictionary of Artists of the English
 School."
Pasquin ————"Authentic History of the Professors of Painting,
 Sculpture and Architecture who have practised in
 Ireland," by Anthony Pasquin (*i.e.*, John Williams),
 1796.

Signatures of Artists and verbatim copies of inscriptions on Pictures, Engravings, etc., are printed in *Italics*.

In the lists of Pictures, Sculpture, etc., the names in square brackets are those of the present or last ascertained Owners.

A DICTIONARY OF IRISH ARTISTS

A

ADAMS, PHILIP (*d.* 1780-1810). *Sculptor.*

Was only son of Richard Adams, merchant, of Carlow. He entered the Dublin Society's drawing school on 5th May, 1774, and in 1779 was awarded a silver medal for practical geometry. He was also a pupil of Edward Smyth, the sculptor, and as such sent to the exhibition of the Society of Artists in William Street, in 1780, a bas-relief model of "Minerva conducting Genius to the Temple of Fame." He worked as a sculptor for some years in Townsend Street, chiefly as a carver of marble chimney-pieces.

The "Hibernian Journal" of January 4th, 1792, contains the following advertisement concerning a bust of the Prince of Wales: "Philip Adams, having lately visited London for the purpose of introducing this admirable model to the notice of the admirers of the fine arts in this kingdom and to the friends of His Royal Highness in particular, has now an opportunity of being the instrument of presenting to the nobility and gentry an excellent model of H.R.H. George Prince of Wales, which may be seen at 41 Townsend Street, where subscriptions for the busto are now being drawn. A few marble chimney-

pieces to be sold." Adams was well known as a mimic and his company was sought as an entertaining and humorous companion. J. D. Herbert, in his "Irish Varieties," refers to him as "a celebrated mimic and sculptor."

Relinquishing his profession as a sculptor he entered himself as a student in Gray's Inn on the 13th June, 1795, and was called to the English Bar on 13th May, 1801. In Michaelmas term, 1804, he was called to the Irish Bar. A notice of him in the "Hibernian Magazine" (April, 1811) says "his practice lay very much in the business of liberating insolvent debtors; . . . he was impelled to forward the deliverance of the unhappy debtor from motives of the noblest generosity and the purest spirit of humanity." He died in Mary Street in October, 1810, and was buried on the 28th at St. Mary's Church. The "Hibernian Magazine" (March, 1811) refers to him as a very singular and eccentric character who had raised himself "from a humble artisan to a barrister pleading before the Judges of the land." His portrait is in the "Hibernian Magazine" for March, 1811.

AHERON, JOHN (*d.* 1762). *Architectural Draughtsman.*

An architect practising in Ireland in the first half of the 18th century. In 1754 he published in Dublin, by subscription, "A General Treatise of Architecture," in five books, "printed for the Author by John Butler on Cork Hill, 1754." This work was profusely illustrated from drawings by the author, the more important being engraved by himself, the others by J. Booth. The manuscript, beautifully written in imitation of printing, is in the British Museum. At the end is a note: "This work was written and drawn



PHILIP ADAMS



JAMES ATKINS

with pen and ink and finished the 13th April, A.D. 1751, by John Aheron." A similar manuscript work, in six books, was in the possession of Messrs. Batsford of London in 1909. In Peter Wilson's "Dublin Magazine," 1762, are engravings after drawings by Aheron of "Steevens' Hospital," "Mercer's Hospital," "The Charter School, Clontarf," "The Hospital for Incurables," and "St. Patrick's Hospital." Aheron died at his lodgings in Long Acre while on a visit to London, in January, 1761-2.

AITKEN, JAMES ALFRED, A.R.H.A. (b. 1846, d. 1897). *Landscape Painter.*

Was born in Edinburgh on 5th November, 1846. From his childhood he showed a talent for art and he became a pupil of Horatio MacCulloch, R.S.A., whose work exercised an influence upon him as a painter. His family removing to Dublin he entered as a student in the Royal Dublin Society's school under Henry MacManus (q.v.) and in 1865 commenced to exhibit at the Royal Hibernian Academy. He was elected an Associate on 1st March, 1871; but in 1872 he left Dublin and took up his residence in Glasgow, having married in September of that year Anne, second daughter of Alexander Miller, a Glasgow merchant. He was a regular exhibitor at the Glasgow Institute and at the Royal Scottish Academy, and was one of the founders of the Glasgow "Pen and Pencil Club." He attained considerable success as a landscape painter in oil and was also successful in water-colour, and was a member of the Royal Scottish Society of Painters in Water-colour. He died at 116 Mains Street, Glasgow, on 21st December, 1897. A small landscape by him is in the National Gallery of Ireland.

ALDAY, PAUL (*f.* 1809-1827). *Amateur.*

He was proprietor of a music and pianoforte warehouse at 10 Dame Street and was an amateur violinist and artist. He exhibited with the Society of Artists in Hawkins Street in 1809, and contributed landscapes, mostly in water-colour, to the Royal Hibernian Academy in 1826 and 1827.

ALLAN, HENRY, R.H.A. (*b.* 1865, *d.* 1912).
Painter.

Was born on 18th June, 1865, at Retreat House, Dundalk, County Louth, the youngest son of William Allan and his wife Anne, daughter of the Rev. Solomon Browne, Presbyterian Minister of Castledawson. After studying in Belfast and Dublin he continued his art education at Antwerp and elsewhere abroad. On returning to Ireland about 1889 he lived for a year or two in Downpatrick, and then took up his residence in Dublin where he spent the rest of his life. He began to exhibit in the Royal Hibernian Academy in 1889, sending in that and the following year small pictures of Dutch Interiors. In 1893 his "Little Matchseller," exhibited in the Academy, gained for him the Albert Prize. Allan's early works were full of promise, showing an artistic sense and painter-like qualities; but his later pictures, weak imitations of the French landscape painters, were poor and without vigour. He essayed portraiture, but with little success. He was elected an Associate of the Academy on 18th April, 1895, and a Member on the 18th January, 1901. On the death of P. V. Duffy he was made Treasurer. He died, after a long illness, in Leinster Road, Rathmines, on the 2nd September, 1912, and was buried in Mount Jerome Cemetery where his father and mother were also interred.

ALMENT, MARY MARTHA (b. 1834, d. 1908).

Landscape Painter.

Born in Londonderry on 9th April, 1834. She was a pupil in the Metropolitan School of Art under Henry MacManus, and for many years was an exhibitor of landscapes in the Royal Hibernian Academy. She also painted a few portraits and was much employed as a teacher in Dublin. She died on 11th April, 1908. She was aunt of Elizabeth Alment, an artist and teacher, now living.

ALPENNY, (or HALFPENNY), JOSEPH
SAMUEL (b. 1787, d. 1858). *Water-colour
Painter.*

A native of the south of Ireland, born in 1787. He appears to have learned his art and begun his artistic career in London. His name first appears in 1804, when, as "J. S. Halfpenny," 59 Stafford Place, Pimlico, he was awarded a premium by the Society of Arts for a drawing; and in 1806 he was given a silver palette for a drawing of "Antinous." As "Joseph S. Halfpenny" he exhibited a portrait in the Royal Academy in 1805, and continued to exhibit each year until 1808. In 1810 he was in Waterford and, as "J. S. Halfpenny," sent two drawings to the Society of Artists in Dublin. In 1812 he was living in Dublin, at 13 St. Andrew Street, and contributed seven drawings to the exhibition of the Society of Artists in Hawkins Street. He had now changed his name to "Alpeny." He had thirty-seven drawings at the Hibernian Society's exhibition in 1815 and sixteen the following year. In 1821, when he was living at 99 Great Britain Street, he sent eighteen drawings to the exhibition in the Royal Arcade, and was one of the eleven artists who held an exhibition of water-colours in 1823. Among the works then

shown by him was a drawing of "The Entrance of George IV into Dublin on 17th August, 1821." From this he did an etching, which he published himself at 99 Great Britain Street. Soon afterwards he left Dublin and established himself in London, residing at first at Kew, and afterwards at Richmond and Clapham. In 1825 he had two works in the Royal Academy—"The Ancient Irish hunting the Moose Deer," and "Fear"; and he continued as an exhibitor at intervals until 1853. "Alpenny's New Drawing Book of Rustic Figures, drawn on stone by J. Alpenny," was published by Ackermann in 1825. It contains "A Boy Fishing," "Irish Girl," "Gathering Sea-weed," and "Ellen of Erith." He died in 1858. In the National Gallery of Ireland is a water-colour portrait of Edward Hayes (*q.v.*) by him.

AMBROSE, EDWARD (*b.* 1814, *d.* 1890).
Sculptor.

Born in Cork in 1814. He became a student in the Royal Academy, London, in December, 1845, and afterwards studied in Paris, Rome and Louvain. He returned to London about 1851 and resided at 101 Stanhope Street for some years. He was an exhibitor in the Royal Academy in 1851 and 1864, and also in the Royal Hibernian Academy and at Liverpool, where he was awarded a medal. His "Cupid and Psyche" was in the Cork exhibition in 1852. The latter part of his life was passed in Cork, and he died there on 29th April, 1890, aged 76.

ANDREWS, G. (*fl.* 1791-1794). *Sculptor.*

A "Statuary" working in Dublin, at 72 Anglesea Street, from 1791 to 1794.

ARCHER, GRAVES CHAMNEY (d. 1848).

Amateur.

Of Mount John, County Wicklow ; son of Thomas Archer and his wife Margaret Lambe, and grandson of Edward Archer of Mount John (died 1777) and his wife Elizabeth, who was daughter of Thomas Chamney of County Wexford and Margaret, daughter of Francis Graves of Drogheda. He exhibited, as an amateur, landscapes and figures at the artists' exhibitions in Hawkins Street in 1810, 1811 and 1812 ; and two landscapes at the Royal Hibernian Academy in 1826. He died on the 31st October, 1848. He was elder brother of Charles Palmer Archer, Lord Mayor of Dublin in 1832-3.

ASHFORD, WILLIAM, P.R.H.A. (b. 1746, d. 1824). *Landscape Painter.*

Was born in Birmingham in 1746. He came to Ireland in 1764 and settled in Dublin, having obtained an appointment in the Ordnance Office through the interest of the Surveyor-General, Ralph Ward. It is not known where he learned his art ; but in 1767, within three years of his arrival in Dublin, he appeared as an exhibitor at the Society of Artists in William Street, sending from Aston's Quay two flower-pieces in oil. His next appearance was in 1770, when, from his lodgings at "the Indian Queen in Dame Street," he sent pictures of fruit and dead game ; and he exhibited similar subjects in the following year. In the exhibition of 1772 he first showed his powers as a landscape painter, and one of the three pictures he exhibited was awarded the Dublin Society's second premium, Thomas Roberts (q.v.) gaining the first. In the following year, 1773, he won the first premium. He continued as a regular contributor to the Society of Artists down to 1780, among his pictures being

“A View of Dawson’s Grove,” 1774 ; three “Views of Moore Abbey,” 1775 ; a “View of Chapelizod,” 1777, and “Views of Carton,” “Ruins of Maynooth,” and “Killarney,” 1780. One of his pictures exhibited in the latter year was purchased by the Dublin Society for thirty-five pounds two and sixpence, “as an encouragement to Irish Artists.” In 1789 and 1790 he was in London, and exhibited at the Royal Academy. He had made his first appearance there in 1775, when he sent from the Ordnance Office, Dublin Castle, one landscape, and he continued to exhibit at intervals down to 1811. He was a Fellow of the Society of Artists in London, and contributed to its exhibitions between 1777 and 1791 ; and also exhibited at the British Institution in 1806, 1808, and 1809. While in London in 1790 he and Dominick Serres held an exhibition of their works. Ashford was a regular contributor to the various exhibitions held in Dublin between 1800 and 1821 ; and in February, 1819, had a special exhibition of his own works, both pictures and drawings, in the Dublin Society’s House in Hawkins Street, which proved very successful. The Irish Society of Artists elected him its President in 1813. He took an active part in the establishment of the Royal Hibernian Academy, was one of the three artists entrusted with the choice of the first members of that body, and was elected its first President in 1823. Ashford resided for many years in College Green, but about 1790 he built for himself a house at Sandymount, designed by his friend James Gandon, and there he passed the rest of his life. Having acquired a competency by his art, he painted but little during his later years. His tenure of the Presidency of the Academy was but short, and he did not live to see, or to contribute to, its first exhibition. He died at his house, Sandymount Park, on

17th April, 1824, aged 78, and was buried in Donnybrook churchyard. On the 18th, 19th, 20th, and 21st May following his death his pictures, drawings and sketches were sold by auction in Dublin, pursuant to his will, dated 26th August, 1823. The witnesses to the will were William Cuming (*q.v.*) the portrait painter, and his brother, Hugh Cuming, public notary. During his long career as an artist, Ashford produced a large number of works, and many of them were engraved, notably in Milton's "Views." His pictures justify the reputation he enjoyed as the foremost landscape painter of his time in Ireland.

He left two sons, William and Daniel, and a daughter, Anne to whom he bequeathed his house at Sandymount. His son Daniel Ashford exhibited at Allen's in Dame Street in 1800, but nothing further is known of him as an artist, and he probably worked only as an amateur. In the census of 1821 he is described as "Limner and Gentleman," and was then living at No. 16 Ballsbridge. He died on 22nd November, 1842, leaving, among others, a son, William, who for many years was an apothecary and general practitioner at Ballsbridge, and died at his residence, No. 1 Serpentine Avenue, on 15th July, 1892, in his 80th year. A pillar memorial to him was erected at Irishtown in 1893, in commemoration of his services for half a century to the poor of the parish.

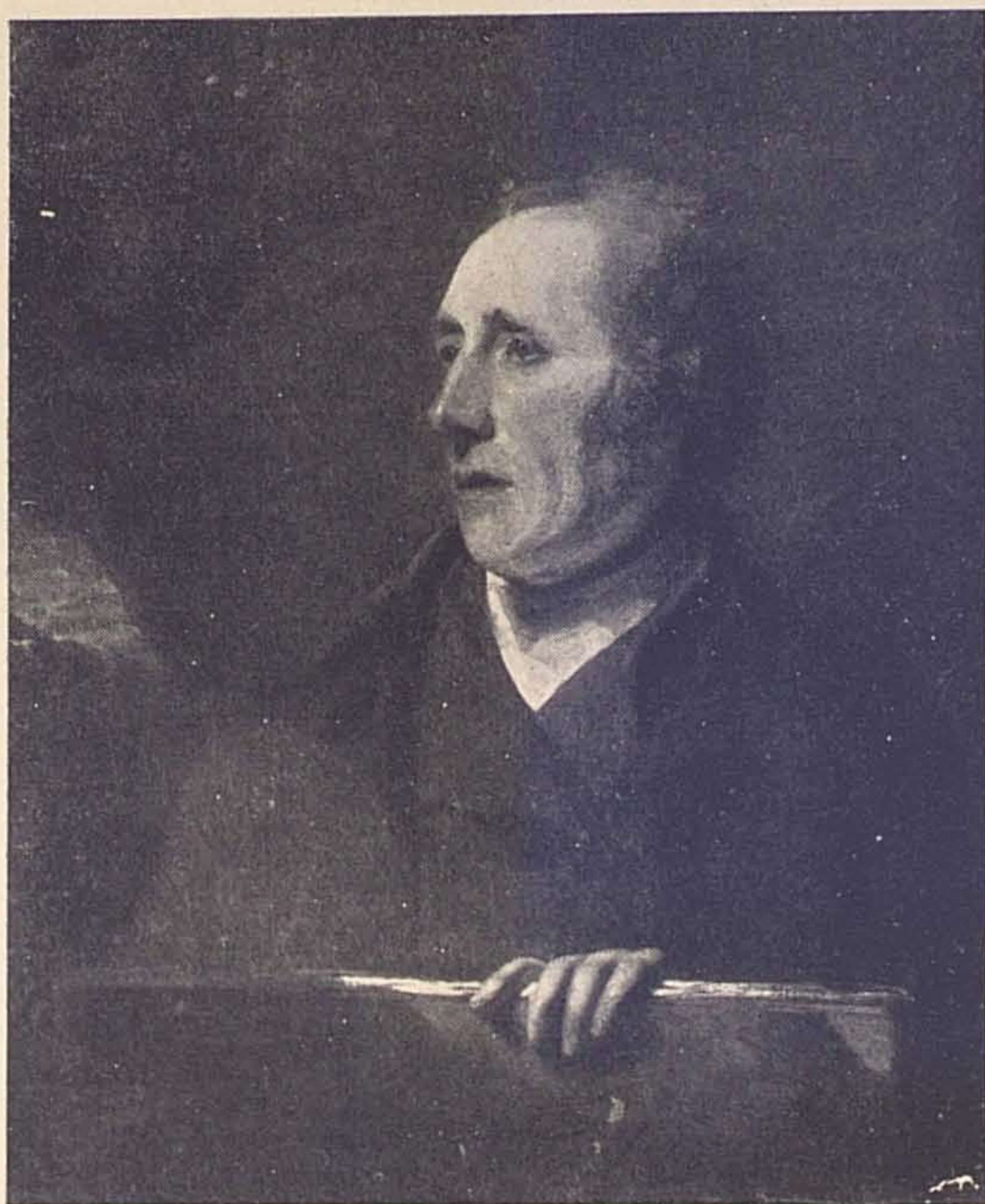
A portrait of William Ashford, by William Cuming, is in the Council Room of the Royal Hibernian Academy, and a drawing by Comerford was engraved by T. Nugent and published in London in 1803.

Five Views in Charleville Forest. Ex. Dublin, 1801.

Jacques contemplating the Wounded Stag. Soc. Artists, London, 1790; B.I., 1808.

Celia and Orlando. R.A., 1795; B.I., 1806; Royal Arcade, 1821; R.H.A., 1826, after the artist's death.

- Opening of the Ringsend Docks, 13th April, 1796, with Lord Camden conferring knighthood on Sir John Macartney. Ex. Dublin, 1800; R.A., 1804. Purchased from the artist by Francis Johnston, at whose sale in 1845 it was purchased by Rev. Dr. Spratt. Sent to the R.D.S. exhibition, 1861, by T. M. Ray.
- The Pigeon House, with departure of mail wherries and embarkation of troops. [Earl of Mayo, Palmerstown.] Formerly in the collection of Dr. J. J. Kenny, Rutland Square, sold in 1900.
- View of Dublin Bay from the Pigeon House. Auction, Littledale, Dublin, 15th June, 1853.
- View of Dublin from Blackrock. Auction, Littledale, 15th June, 1853.
- View of part of the Bay of Dublin. B.I., 1808.
- View of Dublin Harbour from the back of Clontarf. B.I., 1809.
- View of Dublin Bay from the Royal Charter School, Clontarf. Painted in 1794. [National Gallery of Ireland.]
- View of Dublin Bay, Ireland's Eye and Lambay, from the Hill of Howth. [Colonel Johnston, Kilmore, Richhill, County Armagh.] B.I., 1809.
- View of Dublin Harbour from Mount Merrion. [Viscount Powerscourt.] R.A., 1805.
- View of Dublin from the Phoenix Park. B.I., 1809.
- View on the Donnybrook Road. R.A., 1789.
- A Mill at Beggarsbush. Soc. Artists, London, 1791.
- View at Williamstown, with a party fishing, including, it is said, J. P. Curran and Colonel La Touche. [Earl of Mayo, Palmerstown.] Formerly in collection of Dr. J. J. Kenny, Rutland Square, sold in 1900.
- View in Mount Merrion Park, with Lord Fitzwilliam giving orders to his Steward. [Fitzwilliam Museum, Cambridge.]
- View of Mount Merrion Park, with distant view of Howth and the Bay of Dublin; signed and dated 1804. [Fitzwilliam Museum, Cambridge.]
- Three Views of Mount Merrion. [Fitzwilliam Museum, Cambridge.]
- View of Loughlinstown. B.I., 1809.
- View of Chapelizod. Soc. Artists, Dublin, 1777.
- View of Leixlip. [National Gallery of Ireland.]
- Powerscourt Park. R.A., 1789.
- View in Avondale. R.A., 1795.
- Two Views in Lord Bessborough's Park. [Earl of Bessborough.] R.A., 1785.
- Tollymore Park. R.A., 1804; B.I., 1808.
- View of Dawson Grove. Soc. Artists, London, 1774. Engraved by B. T. Pouncey, 1776.
- Three Views of Moore Abbey. [Earl of Drogheda, Moore Abbey.] Painted for the Earl of Drogheda in 1775, for £57 9s. 3d. Soc. Artists, Dublin, 1775.



WILLIAM ASHFORD, P.R.H.A.



WILLIAM ASHFORD, P.R.H.A.

A Waterfall. [E. K. Bunbury Tighe, Woodstock, Kilkenny.]
 Maynooth Castle [Duke of Leinster, Carton.]
 View in Maynooth " "
 Kilkea Castle " "
 A Landscape " "
 Six Views of Carton. [Duke of Leinster, 13 Dominick Street.]
 Landscape with Lake and Cattle. [Lord Massy.]
 Three Landscapes. [Earl of Kilmorey, Mourne Park.]
 Dunbrody Abbey [Colonel Johnston, Kilmore, County Armagh.]
 Clew Bay " " "
 Cloghwoota Castle, County Cavan. Was in Lord Farnham's collec-
 tion, sold in Dublin in June, 1827; bought by Peacock, an
 English dealer.
 Belan House. Engraved by T. Milton, 1783, in "Views of Seats
 in Ireland."
 The Scalp " " "
 Bessborough House " 1785 "
 Mount Kennedy " 1787 "
 Ballyfin " " "
 Shane's Castle " 1793 "
 Dun-Ran " " "
 Abbey of Timoleague. Engraved in Grose's "Antiquities of Ireland."

ASKEW, — (fl. 1786). *Miniature Painter.*

A miniature painter in enamel working for a time in Dublin; advertised as "from London" in "Faulkner's Journal," 16th February, 1786.

ASTLEY, JOHN (b. about 1730, d. 1787). *Portrait Painter.*

Was the son of Richard Astley, a physician, and was born at Wem in Shropshire about 1730. He was a pupil for a short time of Hudson, and about 1749 made his way to Rome. Northcote tells the story of how his poverty compelled him to use one of his own canvasses to repair his waistcoat, and that when with a party of artists on a country excursion he removed his coat, his back displayed a foaming waterfall. He was so uneducated that Reynolds, who had been his fellow pupil with Hudson, and was in Rome at that time, said that Astley would rather run

three miles to deliver a message by word of mouth than venture to write a note. Obtaining the patronage of Sir Horace Mann, the British Minister in Florence, he was enabled to find employment in painting portraits and making copies of pictures for English travellers. Mann seems to have had a high opinion of Astley's abilities as a painter and had his own portrait painted by him for Horace Walpole ; and when the artist returned to England in 1752 Walpole, on Mann's recommendation, gave him his patronage, although he does not appear to have been impressed with his talents. Astley failed to obtain a footing as a painter in London, and went to Ireland to try his fortune there. Pasquin gives an amusing account of him at this time : "He was as ostentatious as the peacock, and as amorous as the Persian Sophi ; he would never stir abroad without his bag and his sword, and when the beauties of Ierne sat to him for their portraits he would affect to neglect the necessary implements of his art and use his naked sword as a mahl-stick." Astley spent three years in Ireland and met with great success, realizing, it is said, £3,000 by his brush. On his way back to London he met a rich widow, whom he married in 1759. This lady was Penelope, daughter of Henry Vernon of Hilton, Staffordshire, and widow of Sir William Dukinfield, Bart., of Dukinfield, County Chester, who had taken the name of Daniel. Astley came into the Dukinfield estates after the death of his wife, and his descendants still enjoy them. He subsequently married Mary Wagstaff, daughter of a surgeon in Manchester. As a rich man Astley was no longer dependent on his art ; idle and dissipated as he had always been, he was now enabled to indulge himself as he wished ; and his extravagance and ostentation and his handsome person obtained for him the appellation of "Beau Astley." Edwards, in his "Anecdotes of Painting," says that

Astley's "talents as an artist were by no means of an inferior class, as the author can assert from his own knowledge, having seen a half-length portrait of Mr. Payne painted by Astley about the year 1756, to which very few of his contemporary artists could then have produced an equal ; but he was not one of those who delighted in his art. Unlike Gainsborough and Sir Joshua, he estimated his profession only by his gains, and having obtained a fortune treated all future study with contemptuous neglect." Astley died on the 14th November, 1787, at Dukinfield, and was buried in the village church there. Although he practised in Ireland for three years with success, there is no record of his works done during that period. A small portrait of him, "Head of Jack Astley," painted by Sir Joshua Reynolds, was in the collection of Arthur Kay, of Glasgow, and appeared at Christie's on 11th May, 1901, but was not sold. It was again at Christie's, at a sale of pictures belonging to the same owner, on 12th May, 1911.

Among Astley's recorded works are :

Francis Seymour Conway, 1st Earl of Hertford. Painted in 1754.

Earl Waldegrave's sale at Christie's, 10th February, 1900.

Rev. Benjamin La Trobe, Moravian minister. Engraved by W. Bromley, 1792.

Galfridus Mann } Both painted in Florence. Were in the Straw-
Sir Horace Mann } berry Hill collection.

Sir Joshua Reynolds, at the age of 27. Bust portrait, in chalk, inscribed *Rome, May, 1750.* [British Museum.]

Sir Robert Walpole } Both lent to the Whitechapel Exhibition in
Thomas Walpole } 1900, by H. S. V. Walpole.

Mary Woodyeare, Hon. Mrs. Morgan-Vane. Painted in 1753. [Rev. J. F. W. Woodyeare, 1868.]

Bust Portrait of a Lady. Attributed to Astley. [Brussels Gallery.]

ATKINS, JAMES (b. 1799, d. 1833). *Portrait Painter.*

Son of James Atkins who came from Stranraer and settled in Belfast where, in Back Lane, off Princess Street, he carried on business as a coach painter and

house painter, and died in 1828, aged 70. His son James was born in Belfast in 1799, and as a boy assisted his father in his heraldic painting. On the foundation of the Belfast Academical Institution in 1814, he entered the drawing class, taught by Gaetano Fabbrini (*q.v.*), and after studying there for four years he gained the prize medal in 1818 for portrait painting in oil. His pictures were exhibited in the Institution and attracted the attention of Mrs. Batt of Purdysburn, the Marquis of Downshire, and the Marquis of Londonderry, and by their aid he was sent to study in Italy in 1819. He pursued his studies with unwearied earnestness and devotion, and became known amongst his fellow artists in Rome as a young painter of much ability and promise. He spent thirteen years studying and copying the Old Masters in Venice, Florence, and Rome, and sent pictures to the exhibitions of the Royal Academy in London in 1831 and 1833. At the end of the year 1832 he went to Constantinople to paint a portrait of the Sultan, and then set out to return to his native country; but at Malta, while undergoing quarantine, he was attacked by pulmonary consumption and died at Valetta in December, 1833. The year following his death the pictures which he had collected and painted in Italy were brought to Belfast and were sold by auction in March, 1835. Among them was his copy of Titian's "Peter Martyr," twenty-two feet high, which now hangs in the Queen's College, Belfast; and a "Head of a Greek Girl," now belonging to Miss Mulholland in Belfast. At an exhibition held in the Linen Hall Library in 1900 a "Portrait of Himself" was lent by J. Y. Calwell; an "Italian Lacemaker," by Robert Young; "Lago di Nemi," by Dr. H. Hyndman; "The Sultan," by Dr. H. Hyndman; a "Study of a Horse's Head," by the Misses Thompson; an "Italian Lady," by James

Wilson, and "The Cobbler," by James Cleeland. A miniature on ivory, "A Child playing on a Pipe," belongs to Mr. Isaac W. Ward, Belfast.

ATKINSON, GEORGE MOUNSEY WHEATLEY
(*b.* about 1806, *d.* 1884). *Marine Painter.*

Born in or about 1806 at Queenstown, County Cork, of English parents. He spent his early life at sea as a ship's carpenter, and was afterwards Government Surveyor of Shipping and Emigrants at Queenstown, where he was known as Captain Atkinson. As an artist he was self-taught, and his works, though possessing little merit as pictures, show a thorough knowledge of the sea. His first signed picture was painted in 1841, and he exhibited marine subjects in the Royal Hibernian Academy from 1842. His "Visit of the Queen and Prince Albert to Queenstown in 1849" was lithographed and published by W. Scraggs of Cork; and a volume of "Sketches in Norway, taken during a yachting cruise in the summer of 1852," was lithographed by his son, G. M. Atkinson, and published by Guy Brothers, Cork. Atkinson died at his residence, 3 Mervue Terrace, Queenstown, on 7th January, 1884, aged 78. He had three sons and one daughter: First, GEORGE MOUNSEY ATKINSON, for many years Art Examiner at South Kensington, who was in his early days an ardent student of Irish archæology, contributing papers to the *Journal of the Royal Society of Irish Antiquaries*, and also editing R. R. Brash's "Ogham Inscribed Monuments of Gaedhil," published in London in 1879. He died at his residence in West Brompton, on 21st January, 1908. Second, RICHARD PETERSON ATKINSON, a landscape and marine painter who lived near Cork, and died in 1882, aged about 26. Third, ROBERT ATKINSON, marine painter, living in 1905. Fourth, SARAH (Mrs. Dobbs), married in 1885; art teacher, now resident in Dublin.

AYLMER, JOHN (*b.* about 1815, *d.* 1868).
Miniature Painter.

Was for many years a miniature painter in Dublin ; but his work, of which nothing is now known, does not appear to have been of any importance. He was a regular exhibitor in the Royal Hibernian Academy from 1847 to 1854. In his later years he abandoned miniature painting and became a "photographic artist." He died in his house, No. 6 Hamilton Row, on 7th January, 1868, aged 53.

B

BADGE, THOMAS (*f.* 1812-1841). *Engraver.*

Was born in Dublin about 1782. He became a pupil in the Dublin Society's School in 1797, and was awarded medals for drawing in the two following years. He contributed three drawings to the exhibition of the Artists' Society in Dublin in 1812, and a "Specimen of Penmanship" in 1819. For many years he worked in Dublin, chiefly as a seal engraver, and was particularly noted for his engravings of penmanship and lettering, which served as models from which young engravers were accustomed to copy. The notes of the Tuam Bank were engraved by him. He lived at No. 2 Trinity Place, from 1812 to 1824 ; from 1825 to 1830 at 50 Clarendon Street, and afterwards at 65 and 28 Exchequer Street. He was living in Sandymount Avenue in 1841, and probably died soon after. He engraved a view of the "Pantheon Phusi-technikon" in Stephen's Green. The plate still exists. His son JOHN BADGE, born in 1810, continued his father's business, and was favourably mentioned by the Royal Irish Art Union in 1844 as a gem-engraver.

BAILLIE, CAPTAIN WILLIAM (b. 1723, d. 1810). *Engraver.*

Was second son of Robert Baillie of Celbridge, County Kildare, a member of the family, now extinct, of Baillie of Sherwood Park, Kilbride, County Carlow, and was born at Kilbride on 5th June, 1723. He was educated at Dr. Sheridan's school in Dublin, and on the 10th May, 1742, entered the Middle Temple with the intention of becoming a lawyer. He, however, accepted a commission as ensign in the 13th regiment of foot, and with it served at Culloden under the Duke of Cumberland, and in several engagements in Germany under the Marquess of Granby. In 1756, when the 51st regiment was raised he obtained a company and was with his regiment as captain of Grenadiers and paymaster, at the battle of Minden. In 1761 he exchanged into the 3rd Light Dragoons, but after a few years, his health failing, he sold his commission, and in 1773 obtained the appointment of Commissioner of Stamps. He retired on pension in 1795. He devoted his leisure to art, practising engraving in all its forms. He was considered one of the most accomplished connoisseurs of his time, and was associated with Nathaniel Hone in the formation of Lord Bute's collection. Most of his engraved work, chiefly after pictures by the old Masters, was done between his retirement from the army and 1787; but some of his original etchings are dated as early as 1753. One or two of these are inscribed *W. Baillie cap^o di 3^o Reg^o Caval. Legiera*. He worked in mezzotint, etching and stipple, and in the latter method he reproduced a number of drawings in Lord Bute's and other private collections. He did several copies after Rembrandt's etchings, notably "The Gold-weigher" and "The Three Trees," and achieved fame by his restoration of the original plate of the "Hundred

Guilder Print" which had come into his possession. He exhibited impressions from the plate, before and after its restoration, with the Society of Artists in London, in 1776. He afterwards divided the plate into four. Among other etchings by him are "Christ and the Disciples at Emmaus," after Rembrandt; "Christ washing the feet of the Apostles," after Rubens; "Susanna and the Elders before Daniel," after Eeckhout; and "William, Prince of Orange," after Terborch. In mezzotint he did a "Portrait of Frans Hals," and portraits of "Sophonisba Anguisciola," "Cornelis de Witt," "James, Duke of Monmouth," and Hone's picture of "The Piping Boy." He exhibited thirty-one etchings and mezzotints with the Society of Artists between 1762 and 1776. Most of his plates when somewhat worn fell into the hands of Boydell, who republished them in two folio volumes in 1792. They were re-issued in 1803. Baillie, although he had no early artistic training, was an able engraver, particularly in mezzotint and stipple. His prints are inscribed, some with his name and some with his initials in monogram. He died in Lisson Green, Paddington, on 22nd December, 1810, in his 88th year.

BAKER, RICHARD (*d.* 1843-1851). *Painter.*

Was son of Benjamin Baker, military surveyor, and was born in England in 1822. From his father's house in Great Ship Street he sent a drawing to the Royal Hibernian Academy in 1843, and exhibited landscapes, dead game, etc., until 1851. His younger brother, Alfred, born in 1825, exhibited in 1851, 1853 and 1854.

BALL, MRS. JOHN (*d.* 1809-1811). *Painter.*

Louisa Noel, daughter of a solicitor in London; married, about 1807, John Ball, son of John Ball, of



ROBERT BARKER



WILLIAM BAILLIE

Eccles Street, Dublin, silk manufacturer.* She exhibited landscapes and portraits in Dublin in 1809, 1810 and 1811, and taught painting and drawing. While still a young woman she was left a widow at the death of her husband on 24th July, 1810. In that year she was giving lessons to ladies at No. 28 Dame Street in drawing on velvet, painting on glass and, according to an advertisement issued by her, "every style of painting in oil, water-colours, crayons, etc" ("Freeman's Journal," January, 1810). She also stated that she was patronized by the King, the Princesses, and the Duchess of Rutland. In 1811 she was at 51 Dominick Street. She afterwards went to London to live with her mother, leaving her children, a son and two daughters, to the care of her husband's relations, and soon after she married Michael Furnell of Cahirelly Castle, County Limerick. She died on 23rd February, 1863. Her mother, Mrs. Amelia Noel, was a teacher of landscape drawing and exhibited at the Royal Academy from 1795 to 1804. She was staying with her daughter in Dublin in 1810, and exhibited landscapes with the Society of Artists in Hawkins Street. A water-colour drawing of Windermere by her is in the British Museum; it was engraved by J. Walker in the Copper Plate Magazine, 1798, vol. iv.

BALLARD, JAMES (*d.* 1766-1792). *Miniature Painter.*

He was a pupil in the Dublin Society's schools and obtained prizes there in 1753, 1754 and 1756. He exhibited miniatures at the Society of Artists in William Street from 1766 to 1777, and was a teacher

* John Ball, senior, by his second wife was father of Judge Nicholas Ball and of Frances Maria, foundress of the Loreto Convent, Rathfarnham.

of drawing of some repute for many years. In 1766 he was living in Bull Lane, and from 1767 to 1777 in Mary's Abbey. He died in 1792. A miniature of a lady, signed and dated 1768, is in the National Museum, Kildare Street. The frontispiece of the "Hibernian Magazine" for 1775 was engraved by W. Esdall from a drawing by him. James Basire engraved "the portrait of Dean Swift drawn by Mr. Ballard," and a similar one of Dr. Parnell; both were in the exhibition of the Society of Artists in London in 1775.

BAMFORD, JONATHAN (*fl.* 1753 - 1786).
Landscape, Scene and Herald Painter.

He worked as a landscape painter and also as a herald painter in Dublin for many years, living in Bull Lane and in Hawkins Street. He was admitted as a quarter-brother to the Guild of St. Luke, the Corporation of Painter-Stayners and Cutlers, in 1753. He painted scenery for the Smock Alley Theatre when under the management of Mossop in 1760; and later, about 1782, was employed at Crow Street. There is no mention of him after 1786. Heraldic drawings signed by him, done between 1765 and 1768, are in a volume of Pedigrees in the Office of Arms, Dublin Castle.

BARBER, RUPERT (*fl.* 1736-1772). *Crayon and Miniature Painter.*

His father, Jonathan Barber, was a woollen-draper in Capel Street, Dublin; his mother was Mary Barber the poetess, the friend and *protégée* of Swift. Rupert studied art in Bath. In a letter to Swift dated Bath, 3rd November, 1736, Mrs. Barber writes: "My son, who is learning to paint, goes on well and, if he be in the least approved of, he may do very well at Bath;



for I never yet saw a painter that came hither fail of getting more business than he could do, let him be ever so indifferent." What success he had at Bath does not appear; but by 1743 he had returned to Dublin and was practising as a miniature painter in enamel. In "Faulkner's Journal" (Nov. 12, 1743) are lines "to Mr. Rupert Barber on his Painting in Enamel":

"Bless'd youth whom happy talents grace,
Time shall no more thy art deface,
Thy genius now will be displayed
In colours that can never fade."

He was befriended by Mrs. Delany and was given a house at the end of the garden at Delville, near Dublin, the residence of the Delanys, where he worked at his enamelling. Writing in March, 1746, Mrs. Delany says that Barber had just finished another portrait of her in enamel; "Lord Masserene sits to him on Monday, and Mr. Bristowe has promised to prevail, if possible, with Lord and Lady Chesterfield to sit to him, and that will bring him into fashion. He is very industrious and deserves to be encouraged." He was in London in 1748 and in Bath in 1752 when he did an enamel miniature of Mrs. Donnellan, "as well painted as any of Zincke's," writes Mrs. Delany; "he is very much improved and has as much business as he can do." Barber also painted portraits in oil. In "Faulkner's Journal" (February, 1750, No. 2392) are lines "to Mr. Rupert Barber, enamel painter, on seeing some portraits of his painting in oil colours":

"Some Painters in a single branch,
The Pencil's force have shown;
But to excel in various ways,
Is given to thee alone."

He appears also to have experimented in glass-making, for in 1753 the Dublin Society awarded him a premium of twenty pounds "for making phials and green glass." In 1760 he was in Dublin, was afterwards in London, and again in 1772 in Dublin, where, as appears from a letter to Mrs. Delany, he had been engaged with "a very artful person" in a distillery, by which he incurred a heavy debt. The date of his death has not been found. He married in March, 1742, a Miss Wilson, "a very pretty, prudent young woman," writes Mrs. Delany, in 1746; "they have a comical little girl of three years old, not pretty, but a smart girl, and he proposes to make her a mistress of his art as soon as she is capable of learning." Barber had also a son who studied in the Dublin Society's school, and was afterwards an officer in the artillery. Constantine Barber, who practised medicine in Dublin and became President of the College of Physicians, was Rupert's brother.

Among Barber's known or recorded works are :

Mrs. Delany. Enamel.

Mrs. Donnellan. Enamel, 1752.

Lord Masserene. Enamel, 1746.

Edward Smyth, M.D. Engraved in mezzotint by Valentine Green, 1779.

Jonathan Swift. Head, in profile, life size. Chalk. [T. P. Le Fanu, Abington, Bray.] This portrait belonged to Dr. Richard Meade, the eminent physician and virtuoso, of Great Ormond Street, London, and was sold by Messrs. Langford and Baker in March, 1754, for £4 14s. It is the original of the etching by Benjamin Wilson, which forms the frontispiece to Lord Orrery's "Remarks on Swift." A copy by Sir T. A. Jones is in the Victoria and Albert Museum.

Jonathan Swift. Bust portrait, in oval; in chalk and water colour on paper [National Gallery of Ireland]. This is apparently a copy from one of Bindon's portraits. It is mentioned in Scott's "Life of Swift" as belonging to Dr. Edward Hill, Professor of Physicks in Trinity College, Dublin. After the doctor's death in 1830 it passed to the family of its late owner, Dr. Hill's great granddaughter, Miss Curtis, of Portlaw, County Waterford, who sold it in London in 1913. It was formerly laid down on an oak panel.

Mr. J. G. Swift MacNeill, M.P., has a miniature which resembles Miss Curtis's portrait, and is probably by Barber.

In the collection of the Duke of Buccleugh is an enamel miniature of Swift ascribed to Bindon. It is probably a copy by Barber.

William Thompson, a Dublin beggar, aged 114 in 1744. Enamel, signed. Lent by R. Lumsden Propert to the Burlington Fine Arts Club Exhibition in 1887.

BARBER, — (fl. 1750). *Portrait Painter.*

Mentioned by Pasquin as a portrait painter in oils who flourished in Dublin and the north of Ireland about 1750. No other mention of him has been found.

BARKER, ROBERT (b. 1739, d. 1806). *Painter of Panoramas.*

Was born at Kells, County Meath, in 1739. According to Redgrave he set up in business in Dublin, and failing in this tried portrait and miniature painting. Nothing is known of his work as an artist in Dublin, but he was apparently not successful and leaving Ireland he settled in Edinburgh, where for some time he practised as a portrait and miniature painter. He possessed much inventive talent and devised a mechanical system of perspective which he taught. The view from Calton Hill first suggested the idea of a panorama; and in 1787, assisted by his son Henry then about twelve years of age, he made drawings of a half-circle view from the hill, and after surmounting many difficulties completed his picture in water-colour and took it to London. Sir Joshua Reynolds, to whom he showed his drawings, thought the scheme impracticable, but Barker persevered in his design and completed a whole-circle view of Edinburgh twenty-five feet in diameter. This he exhibited in the Archer's Hall at Holyrood and afterwards in the Assembly Rooms in George Street. In 1788 he exhibited his view in London, in a large

room in the Haymarket. He next made a panorama of "the Thames, with the Lord Mayor's procession from Westminster on the 9th November," from drawings made by his son Henry from the top of the Albion Mills, near the foot of Blackfriar's Bridge. This view, painted in distemper, was exhibited in 1792, and encouraged by his success Barker erected in Leicester Place, Cranbourne Street, a large building where his panoramic views were afterwards exhibited. It was opened in 1794 with the panorama of "Portsmouth and the Fleet at Spithead." This, as well as his subsequent works, was painted in oil. The success of his invention was complete, and each year added to the popularity of his panoramas. In his building in Leicester Place he exhibited in succession views of Brighton, Windsor, Margate, Malta, Gibraltar and Paris. He died in his house in West Square, Southwark, on 8th April, 1806, aged 67. Barker married a daughter of Dr. Aston of Dublin, and by her had two sons. The elder son, THOMAS EDWARD BARKER, worked with his father and in 1802 entered into partnership with Ramsay Richard Reinagle, who had also worked with Robert Barker, and started a rival panorama in the Strand. The second son, HENRY ASTON BARKER, trained as an artist by his father, and also in the schools of the Royal Academy, was born in Glasgow in 1774. He assisted his father in his panoramas, making most of the drawings for them. Those for the Thames panorama he reproduced and published in six sheets, about twenty-two inches by seventeen inches, in 1792 and 1793. They were etched by himself and aquatinted by F. Birnie. After his father's death he continued to carry on the undertaking and produced a number of panoramas. In 1826, having realized a handsome competency, he retired. He died at Bilton, near Bristol, on 19th July, 1856, aged 82.

A portrait of Robert Barker was painted by C. Allingham and engraved in mezzotint by J. Flight. Another portrait, after J. Ralph, was engraved by J. Singleton in 1802. A good account of Robert Barker and H. A. Barker and their panoramas will be found in the "Art Journal" for 1857, page 46.

BARRALET, JOHN JAMES (b. about 1747, d. 1815). *Painter in Water-colours and Crayons.*

Was born in Dublin, about 1747, of French descent. He was a pupil of James Mannin in the Dublin Society's School and gained a premium in 1764. For some time he worked as an artist in Dublin and enjoyed a considerable reputation as a teacher. About 1770 he went to London and three years later, in 1773, he set up a drawing-academy in James's Street, Golden Square, and in 1777 had a similar academy at 24 St. Alban's Street, Pall Mall. As "James Barralet" he exhibited three tinted drawings, "A Storm," "Sunset" and "Ruins," in the Royal Academy in 1770, two of classical subjects and two views of Garrick's House at Hampton in 1771, and a whole-length drawing of a Gentleman, and two classical subjects in 1772; and as "John James Barralet," in 1773 "A Managed Horse," and in 1776 two subjects from Beaumont and Fletcher, and "A Woman Bathing." He was awarded a gold palette by the Society of Arts in 1774 for a "View of Brentford from Kew." Landscapes and small subject pieces by him were in the exhibitions of the Society of Artists from 1773 to 1780; he was elected a Fellow in 1777, and in the same year had six landscapes in chalk in the "Exhibition, or Grand Museum, of Arts and Sciences in the Great Room, Royal Exchange, Strand." Pasquin says that "he drew landscapes in Italian chalk in which he affected to imitate Vernet."

Barralet returned to Dublin in 1779 and was appointed as temporary master in the Dublin Society's school during the illness of James Mannin. On the latter's death the same year Barralet competed, unsuccessfully, for the vacant post. He remained in Dublin for some years, residing at 22 South Cumberland Street, and later at Ballsbridge, and was employed in making drawings for such important books as Grose's "Antiquities of Ireland," Milton's "Views," etc. He accompanied Gabriel Beranger (*q.v.*) in an antiquarian tour through Wicklow and Wexford in 1780, and exhibited four drawings that year at the Society of Artists in William Street. He painted some scenery for the Crow Street Theatre in 1782 and was also engaged with Richard Hand (*q.v.*) in glass-staining.

In 1795 he left Ireland and went to America, settling in Philadelphia where he found employment as a book illustrator. He exhibited drawings at the Pennsylvania Academy of Fine Arts, including one of "The First Landing of Columbus," which was much praised. A bust portrait of Alexander Wilson, author of "American Ornithology," was drawn and engraved by him: *Entered according to Act of Congress, Nov. 1814 by J. J. Barralet of the State of Penn^a.* His name also appears on R. Field's engraving of Walter Robertson's portrait of Washington in 1795. He is said to have invented, or first introduced into America, a ruling machine for the use of engravers, and to have made improvements in the ink used for copper-plate printing. Barralet died in Philadelphia on 16 January, 1815. He was an eccentric man, irritable and passionate; a great snuff-taker, and dirty and untidy in his dress. He was lame from a dislocation of the head of the thigh-bone. In Philadelphia he lived, as a widower, with two children in part of a house without any servant. Amongst his works are:

The Fountain erected in Merrion Square in honour of the Duke of Rutland. Engraved in aquatint by J. C. Stadler. This print, seventeen-and-a-quarter by twenty-and-seven-eighth inches, shows the fountain as it was originally, with groups of women drawing and carrying away water. It is inscribed: *Jno. Jas. Barralet, delt., J. C. Stadler, Sculpt. To her Grace Mary Isabella Dutchess of Rutland this Plate is most humbly inscribed by her devoted servant, J. Blaquiere. This fountain for the use of the Poor of the City of Dublin was Erected in honor of the Duke of Rutland the late & much lamented Lord Lieutenant of Ireland,—it stands in Merrion Square and extends 70 feet, in a recess in the centre is a Sea Goddess reclining on an Urn and discharging its water in a large Shell of rough Masonry, which is under it, from whence it flows over Rocks below, above this in high relief in a tablet is represented the Good Samaritan & the well-known Story of the Marquis of Granby presenting to a Wounded Soldier the water which had been brought for his own refreshment. In compartments on either side are Medallions of the noble Duke & the present beautiful Dutchess. On the right wing is represented Agripina weeping over the Ashes of Germanicus & on the left Ireland bewailing the loss of her guardian and protector. An English & Latin inscription are on each side, one reminding the Passenger of the Virtues and premature Death of the friend and protector of the Poor, who had he lived would have Erected this Fountain for their use at his own expence. And the other expressive of the feeling of those who carried the work into execution.*

The Preservation of Sir Richard MacGwire who fell into the sea (by the descent of a Balloon) off the coast of Ireland on the 12th May, 1785. Mezzotint; *J. J. Barralet ad vivum delint. W. Ward, Sculpt.* Published, June 4, 1787, by Thomas Milton, No. 40 Great Queen Street, Lincoln's Inn Fields, London, and by J. James Barralet in Dublin.

An Italian Fountain. Engraved by Grignion and Picot, 1774.

James W. Dodd, as Clodio in Cibber's "Love makes a Man." Engraved by J. Collyer.

Samuel Foote, as Fondlewife in "The Old Bachelor." Engraved by W. Walker in "New English Theatre," 1776.

John Palmer and Miss Hopkins, as Bajazet and Selina. Engraved by W. Walker.

Samuel Reddish, as Beverley in "The Gamester." Engraved by J. M. Delattre in "New English Theatre," 1776.

Mrs. Pope, (Elizabeth Young), as Merope. Engraved by D. Reading for Lowndes's "New English Theatre," 1776.

The Beneficent Lady. Engraved by T. Morris and F. Bartolozzi.

Nymphs Bathing, (the figures by Cipriani). Engraved by V. M. Picot and Bartolozzi, 1773.

The Storm, (figures by Cipriani). Engraved by Picot and Bartolozzi, 1773.

Mary of Anjou. Engraved by V. M. Picot.

Death of William Rufus. Engraved by T. Chesham, 1777.

Death of Richard III. Engraved by T. Chesham, 1777.

Illustration for "Ossian." Engraved by J. Parker.

Two Vignettes. Engraved by W. Esdall in William Preston's "Poems," published in Dublin in 1793.

Drawings for the following plates in Grose's "Antiquities of Ireland": Baggotrath Castle; Clonmines Abbey; Duncannon Fort; Dunbrody Abbey, exterior; the same, interior; Enniscorthy Castle; Hook Tower; Fethard Castle; Hore Abbey; St. Mary's, Wexford; Slade Castle; Tintern Abbey; Holy Cross Abbey, two views; Thurles Castle; Castle of Knights Templars, Thurles; Hermitage at Slane; Franciscan Abbey, Cashel; Bargy Castle; Achmacart Castle; Ferns Castle; St. Mary's Church, Thurles.

Drawings for the following plates in Milton's "Views of Seats in Ireland": The Phoenix Lodge, 1783; Leinster House; Lucan House; The Dargle; Florence Court, 1786; Tullymore Park, 1787; Glenarm, 1793.

Landscape, with old Buildings. Water-colour; signed *John James Barralet, Dublin*. [British Museum.]

View on a River, probably the Dodder. Water-colour; signed as above. [British Museum.]

Ruins of Ringsend Bridge. Sepia; signed *J. J. Barralet, Dublin, 1786*. [British Museum.]

BARRALET, JOHN MELCHIOR (*d.* 1774-1787). *Landscape Painter in Water-colour.*

Brother of John James Barralet (*q.v.*). Although he probably began his artistic career in Dublin no record of his work there has been found. In 1774 he was in London, living at No. 30 Frith Street, and exhibited two landscapes with the Free Society. The following year he sent a tinted drawing to the Royal Academy, and he also contributed in 1776, 1777 and 1778. He was then living in Orange Street. His business card, an etching of a river scene, with the address 3 Orange Street, Leicester Fields, and signed *J. M. Barralet fecit, 1777*, is in the British Museum. In 1783 he was at Clapham, and had nine

drawings at the Society of Artists. Moving to South Lambeth he made his last appearance in the Royal Academy in 1787. J. M. Barralet was chiefly employed as a teacher. His works were mostly tinted drawings, views in Surrey, Kent and London. A few were engraved. In the Victoria and Albert Museum is a drawing of "All Saints Church and Bishop's Palace, Maidstone," signed and dated 1776, and in the British Museum three rustic views in aquatint.

BARRET, EDWARD (*fl.* 1790). *Miniature Painter.*

His name occurs as a miniature painter in Dublin in 1790, but nothing is known of him or of his works.

BARRET, GEORGE, R.A. (*b.* 1732, *d.* 1784).
Landscape Painter.

Was born in the Liberties of Dublin, probably in 1732, the son of a clothier. He was for a time an apprentice to a stay-maker, but afterwards became a pupil of Robert West in the drawing-school in George's Lane, where, in 1747, he was one of the boys who distinguished themselves at the annual examination for prizes held by the Dublin Society. During his pupillage he found employment in colouring prints for Thomas Silcock, the print-seller in Nicholas Street,* and was afterwards for some time a drawing-master in a school. Coming under the notice of Edmund Burke, he was encouraged to study from nature, and spent much of his time in sketching the scenery at Powerscourt and the Dargle. He was living in Hog Hill in

* Thomas Silcock, "an eminent glazier and printseller," published prints by Miller, Purcell, Spooner and others in Nicholas Street. He moved his business to the Royal Fan in Skinners Row in 1759, and died there in February, 1765. His wife, a Miss Mary King of Skinners Row, whom he married in December, 1762, died on 17th February, 1763.

1761, and from there he issued a proposal in 1762 for publishing, by subscription, four landscapes painted by himself, to be engraved under his own direction by John Dixon (*q.v.*). These were "Powerscourt House and the adjacent country," "A View in the Dargle called the Castle Rock," "A View in the Dargle called the Dahool," and "The Waterfall in Powerscourt Park." The proposal, however, does not appear to have met with any response, and the views were not engraved. Finding little encouragement in his art, and confident in his own powers he determined to try his fortune in London, and arrived there in 1762, bringing with him his two landscapes, "View of the Waterfall at Powerscourt" and "View in the Dargle," which he sent, with others, to the exhibition of the Society of Artists in 1764. In the same year his large "Landscape with figures," shown at the Free Society, gained the premium of fifty pounds given by the Society of Arts for the best landscape. James Barry, R.A., in a letter to Dr. Sleight, undated, but apparently written in 1765, says: "My friend and fellow-countryman, Barret, does no small honour to landscape painting among us; I have seen nothing to match his last year's premium picture"; and then goes on to compare unfavourably Claude's treatment of skies to that of Barret. Barret continued to exhibit at the Society of Artists each year to 1768, contributing seventeen pictures in all; and also at the Free Society in 1779 and 1782. His works, from their originality, were universally admired, commissions flowed in upon him, and he received large sums for his works while Richard Wilson, a veteran in art, could hardly exist by the sale of his landscapes. Lord Dalkeith, it is said, paid him fifteen hundred pounds for three pictures, a large sum in those days. The Rev. John Lock, of Norbury Park, near Leatherhead,

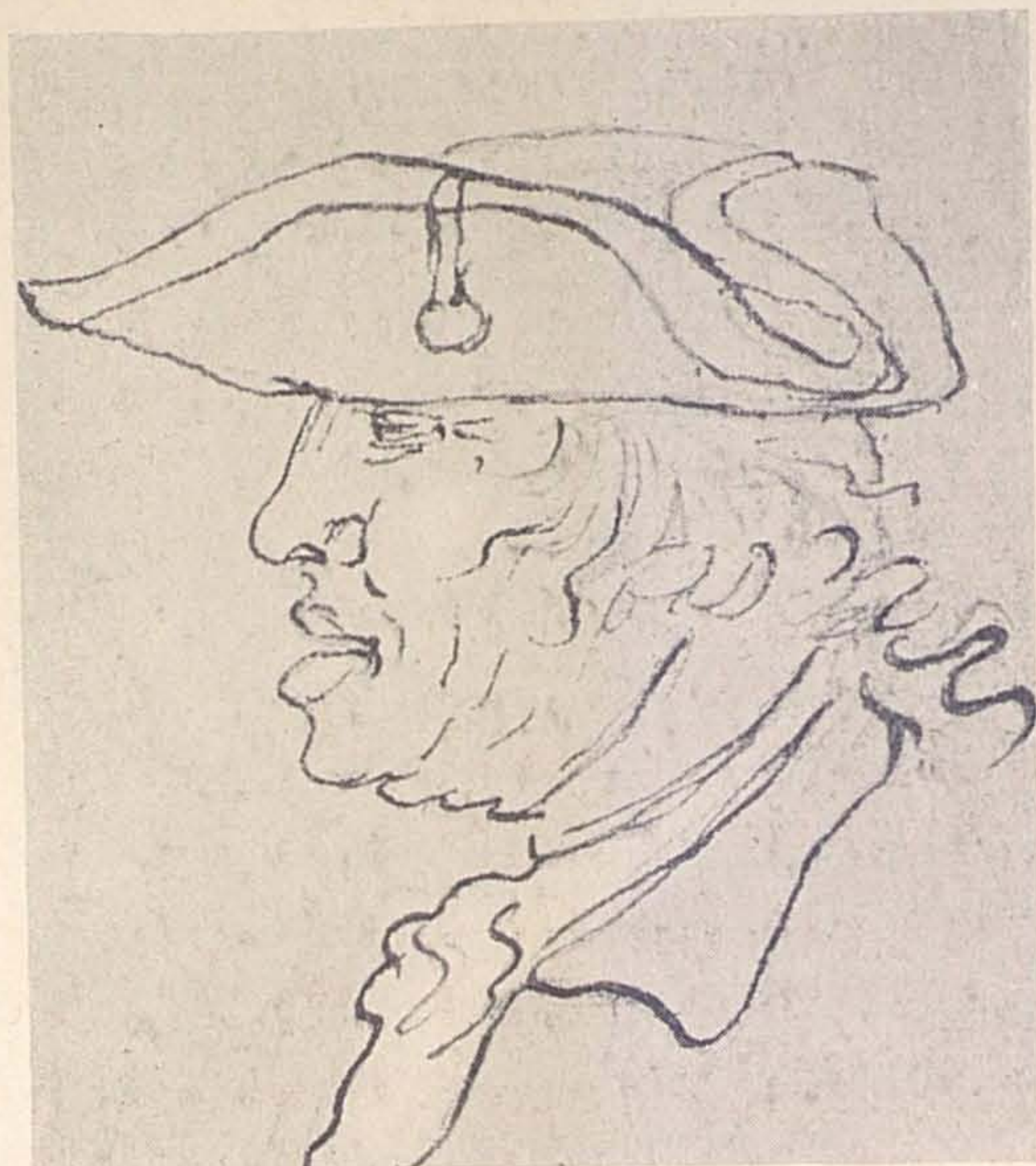
was a warm admirer of his genius, and erected a large room in his house which Barret decorated, painting in oil on the actual surface of the wall the scenery of the lakes of Cumberland, somewhat in the style of a panorama. Barret was actively instrumental in the foundation of the Royal Academy, was one of its original members, and exhibited there regularly until 1782. He was earning two thousand a year by his profession ; but he spent more than he made and was reduced to bankruptcy. Through the influence of his old friend, Edmund Burke, he was given the lucrative post of Master Painter to Chelsea Hospital. He resided for some years in Orchard Street, Portman Square, but in 1772 he removed—for the sake of his health, as he suffered from asthma—to Westbourne Green, “at the upper end of a field adjacent to old Paddington Church,” as Angelo tells us in his “Reminiscences.” There he spent the rest of his life and painted some of his best pictures. He died on the 29th May, 1784, and was buried at Paddington Church.

Barret's pictures are painted with vigorous dexterity and directness ; they are well composed and arranged, but, while we admire their execution, their formality and conventional treatment fail to touch us. His later work shows the influence of Richard Wilson, and pictures painted during the last decade of his life are not unfrequently ascribed to that painter. Although himself a good painter of animals, the cattle, as well as figures, in his landscapes were occasionally put in by Sawrey Gilpin. He did some good studies from nature in pencil and also executed a few etchings, including a “View in the Dargle,” a “View of Hawarden” dated 1773, and a large “Landscape with Figures.” Five of Barret's early pictures belonged to Lord Powerscourt, and were sold at Bennett's, Dublin, in April, 1912. Twelve

large landscapes, painted about 1767, are at Welbeck ; "The Long Walk, Windsor, with mares and foals," formerly in Lord Albermarle's collection, is now at Windsor, and "Virginia Water, with the Duke of Cumberland in his Carriage," was in the Angerstein collection sold in 1883. Two landscapes, a "View of Castletown" and a "View near Leixlip," belong to Captain Conolly at Castletown, County Kildare, and a "Classical Landscape" and two others to Mr. Kirkpatrick at Donacomper, County Kildare. Two pictures are in the Royal Dublin Society's House in Kildare Street, and two examples of his early style, "Powerscourt Waterfall" and a "View near Ovoca," are in the National Gallery of Ireland. "A Dog belonging to Lord Edward Bentinck," exhibited in 1768, was engraved by James Watson ; and five views were engraved in Watts' series of "Seats of the Nobility and Gentry."

Angelo, in his "Reminiscences" (I, 229), says that Barret was "well-informed, an enthusiast in his art, and a delightful companion." His portrait appears in Zoffany's picture of "The Royal Academy in 1773," now in the Royal collection. Barret married in Dublin in 1757 Frances Percy. At his death his family was left in straitened circumstances and was assisted by the Royal Academy, which granted his widow a pension of thirty pounds in 1802. His sons, Joseph, James and George, were artists, as was also his daughter.

JOSEPH BARRET was awarded a gold palette by the Society of Arts in 1775 for an ornamental design ; but nothing more is known of him. JAMES BARRET succeeded his father as Master Painter at Chelsea Hospital. He painted landscapes in water-colour, and was an exhibitor in the Royal Academy from 1785 to 1819. Two water-colours by him are in the British Museum. GEORGE BARRET, junr., one of the



GEORGE BARRET, R.A.



JAMES BARRY, R.A.

foremost water-colour painters of the English school, was born in Orchard Street, London, in 1767 or early in 1768. He began by painting landscapes in oil, in much the same style as his father ; but afterwards became celebrated for his drawings in water-colour, by which he made his reputation. In some qualities these have never been surpassed, excelling in their effects of atmosphere and brilliant sunlight, and full of poetic feeling. He was one of the foundation members of the Old Water-colour Society in 1804, was a large contributor to its exhibitions, and also exhibited in the Royal Academy. He was author of "The Theory and Practice of Water-colour Painting elucidated in a series of Letters," published by Ackermann in 1840. After a life of incessant labour he died on the 19th March, 1842, at his residence, 162 Devonshire Place, Edgware Road, in his seventy-fifth year, and was buried at St. Mary's, Paddington. He left a widow and two sons and a daughter without any provision, who were relieved by an annuity raised for them by the members of the old Water-colour Society ; and nine years afterwards the Society caused a memorial tablet to be placed over the painter's grave, with an inscription written by Copley Fielding.

M. BARRET, daughter of George Barret, R.A., was a pupil of Mrs. Mee, the miniature painter. She painted miniatures, and also birds and still life, and died in 1836.

BARRET, MICHAEL (*d.* 1780-1797). *Miniature Painter.*

Was admitted to the Dublin Society's drawing-school as a pupil in 1777, and afterwards became a miniature painter. Three well-executed miniature copies by him of portraits, dated 1797, are at Carton.

BARRETT, HENRY (*fl.* 1802-1824). *Portrait Painter.*

He exhibited a portrait in the Parliament House in 1802. His address was then 58 Dame Street. He was practising as a portrait painter in Tralee in 1824.

BARRETT, JEREMIAH (*d.* 1770). *Portrait Painter.*

Was second son of Edward Barrett, a silversmith of Dublin, who died in 1723, by his wife Mary Daly. He painted in Dublin and in the west of Ireland about the middle of the eighteenth century, and his portraits were much esteemed for their excellence as likenesses. In the possession of Colonel Daly at Raftord, County Galway, is a portrait of a child, inscribed: *Master D. Daly, aged one year three quarters, Jer. Barret, Pixt., A.D. 1765.* Two of his portraits were engraved, viz., "Denis Daly of Raftord, County Galway," painted in 1755, and engraved in mezzotint by Andrew Miller; and "John Stacpoole of Cragbrien, County Clare," engraved in mezzotint by James Watson. Barrett contributed portraits to the exhibitions of the Society of Artists in Dublin in 1766, 1769, and 1770. He died at an advanced age at his residence in Fade Street, Dublin, in June, 1770.

BARRY, JAMES, R.A. (*b.* 1741, *d.* 1806). *Historical Painter.*

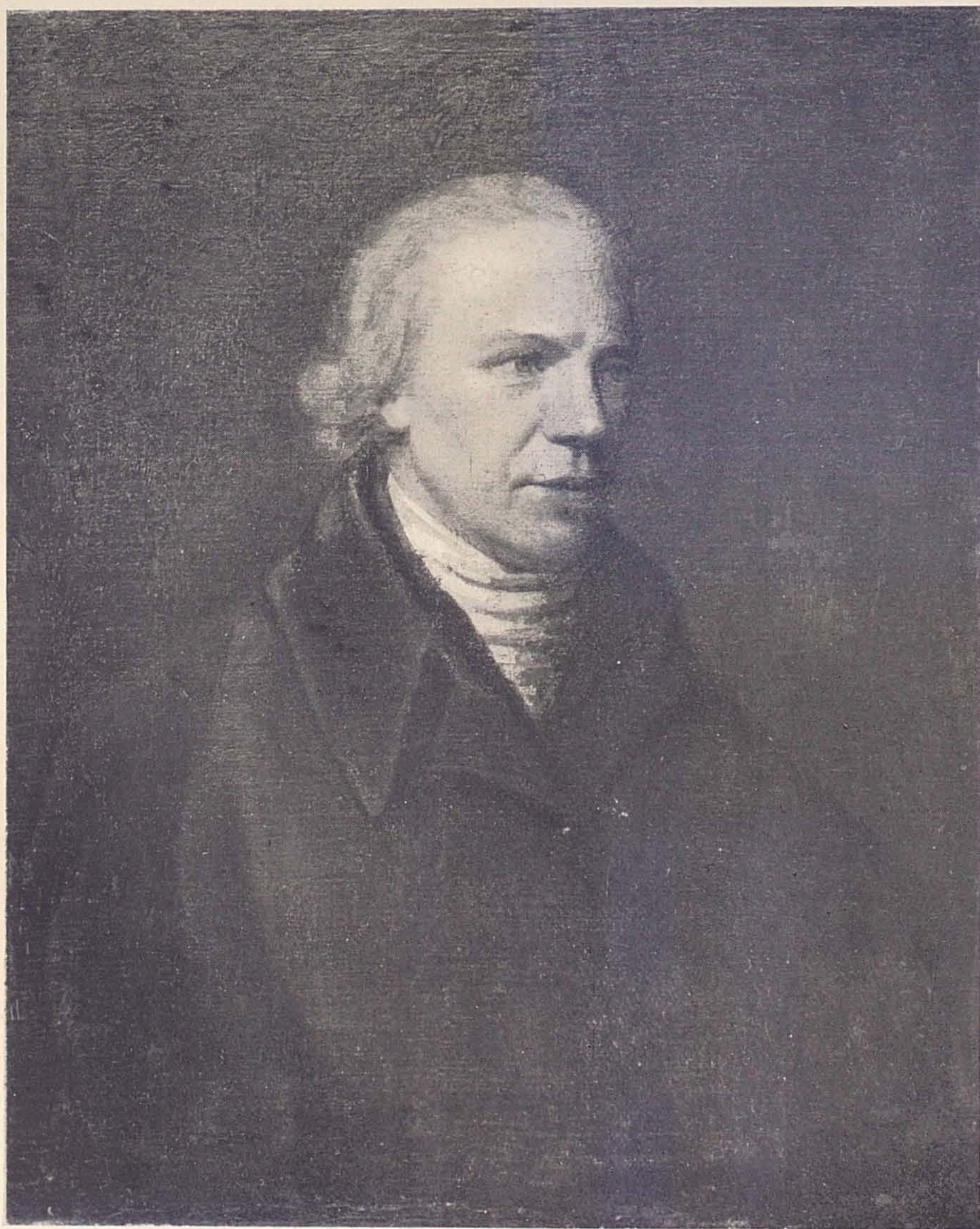
Was born on the 11th October, 1741, in a small cottage in Water Lane, Cork. He was the eldest son of John Barry, a bricklayer or builder, who afterwards commanded a coasting vessel trading between Ireland and England and had a public house on the Quays. His mother was Juliana Rearden. James Barry early evinced a talent for drawing. At school he worked industriously, seldom mixing in the amusements

of his schoolfellows, but spending his spare time and his evenings in reading all the books he could borrow, and in drawing and sketching. At an early age he accompanied his father in a few voyages, when he occupied his time in sketching the coast and drawing figures. He soon gave up the sea, and his father allowed him to follow his inclinations and apply himself to the study of art. He received some help from two herald painters in Cork, and worked incessantly to improve himself, copying prints from books and the engraved cartoons of Raphael, which hung in his father's house. He was influenced in his enthusiasm for art and his desire to become a painter by the works of the local landscape painter, John Butts (*q.v.*). "His example and works," he wrote to Dr. Sleight many years after, "were my first guide, and was what enamoured me with art itself." One of his earliest efforts was a signboard for his father, which displayed Neptune on one side and a ship on the other; and he also furnished some drawings to a Cork bookseller for a set of fables and tales. As he advanced he devoted himself to painting pictures of religious subjects. At the age of twenty-two, in 1763, he made his way to Dublin, taking with him a number of his pictures, among them "Æneas escaping from Troy," "Susanna and the Elders," "Daniel in the Lion's Den," "Abraham's Sacrifice," a "Dead Christ," and "St. Patrick baptizing the King of Cashel." This latter picture Barry exhibited before the Dublin Society, and, it is said, was awarded a premium of ten guineas. The records of the Dublin Society for 1763 are missing, but in "Faulkner's Journal" are given the names of the artists who were successful in the competition for the premiums given by the Dublin Society in that year, and Barry's name is not among them. His picture therefore must have been separately

exhibited. It attracted attention, and the artist was eagerly enquired for. "It is my picture," exclaimed young Barry, coming forward in his rough country clothes. "Yours !" "Yes, and I can paint a better." The picture was purchased for the House of Commons and hung there until it perished in the fire in 1792. Dr. Joseph Fenn Sleigh, a Cork physician, who had befriended and helped the young artist, recommended him to Edmund Burke who was then in Dublin. Burke was struck with the talent shown by him, and a few months later, in 1764, took him with him to London where he introduced him to Sir Joshua Reynolds, "Athenian" Stuart and others of his friends. Barry was much influenced by Stuart's knowledge of classic art and antiquities, and for a time subsisted by making copies in oil of his drawings. Reynolds took an interest in his preparation for his career, and seems to have taken more trouble in advising him than he did with anyone else. On his advice Barry set out for Italy in February, 1766, being furnished with an allowance by Edmund Burke. He spent a few months in Paris, and arrived in Rome in September. There he remained four years. His studies were chiefly of the antique statues and the frescos of Michel-Angelo, and in Venice he was captivated by the works of Titian. He painted little and never attempted to increase his income by making copies of pictures, but spent his time in drawing from the antique, making the proportions, rather than the structure, of the human figure, his study. In drawing he used an instrument called a delineator, with which he made diagrams rather than drawings, and established a scale of proportions which, from the smallness of the head and extremities and the largeness of the limbs and trunk, he supposed would give his figures grandeur and power. While in Rome he began

his picture of "Adam and Eve," now in the Victoria and Albert Museum, which in the clumsiness of the figures, the absence of any attempt to show the action of the muscles and the want of life-like form, is an example of the result of his formula. From the very outset of his stay abroad his contentious character, his irritable temper and his inability to understand or allow for any views or opinions not in consonance with his own peculiar ideas, brought him into perpetual strife with every one he met. Both Burke and Reynolds gave him earnest and friendly advice. "Believe me, my dear Barry," wrote Burke, "that the arms with which the ill dispositions of the world are to be combated, and the qualities by which it is to be reconciled to us and we reconciled to it, are moderation, gentleness, and a little indulgence to others and a great deal of distrust of ourselves, which are not qualities of a mean spirit, as some may probably think, but virtues of a great and noble kind." Reynolds wrote him a long letter full of friendly counsel, but all such was wasted; Barry's narrow perceptions and perverted mind made him incapable of taking advice, which he only resented. In 1770 he set out on his return to England. He visited on his way Florence, Turin, Bologna and other cities, and was made a member of the Clementine Academy, and for it he painted his picture of "Philoctetes in the Isle of Lemnos." He arrived in London in 1771, full of ambition and a high opinion of his own powers, but without the real training or the technical equipment to enable him to carry out his lofty ideals. Though young and inexperienced as a painter he had confidence in his own powers. In a letter he says: "I go out with poor hopes and, I think, a melancholy prospect enough; yet this arises rather from my fears of the taste of the public than of the knowledge I have of

myself." He sent his "Adam and Eve," painted in Rome, to the Academy and next year, 1772, his "Venus rising from the Sea," and "Medea making her Incantations after the Murder of her Children." He was made an Associate, and in the following year, when he exhibited his "Jupiter and Juno on Mount Ida," a Member. He contributed each year down to 1776, when the criticisms upon his picture of "The Death of General Wolfe" so angered him that he thenceforth ceased to exhibit. In this work the figures were represented nude, and it was probably intended as a protest against West's picture of the same subject where the personages represented were clothed in the costumes and uniforms of the period, considered by Barry as a degradation of art. In 1772 he addressed a letter to the Duke of Richmond proposing that St. Paul's should be decorated by the Academicians. "I had long set my heart upon it," he wrote, "as the only means of establishing a solid manly taste for real art in the place of our trifling, contemptible passion for the daubing of little things—portraits of dogs, landscapes, things in which the mind, which is the soul of true art, has no concern, that have hitherto only stood to disgrace us all over Europe." The Royal Academy adopted the proposal in 1773, but it was ultimately rejected. In 1775 he published "An Inquiry into the real or imaginary Obstacles to the Arts in England," in answer to Winckelmann and others, in which he contended that art in England must be devoted to historic composition. In 1777 came his offer to execute with his own hand the proposed decorations in the great room of the Society of Arts in the Adelphi. His offer was accepted, and he began the undertaking in July. On the 28th April, 1783, the Society voted him its thanks on the completion of the work, and subsequently voted him fifty



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guineas, and in 1798 two hundred guineas and its gold medal "in testimony of his public zeal and eminent abilities manifested in the series of Pictures in the Great Room of the Society." During the time he toiled at the work—nearly seven years—he provided himself with the barest means of subsistence by working at night, after his day's labour, in drawing and designing for the print-sellers, and is said to have lived chiefly on bread and apples. By the public exhibition of his pictures in the Adelphi in 1783 and 1784, he cleared £503. His work on the walls of the great room in the Adelphi consist of six pictures, each eleven feet six inches high ; two of them forty-two feet long, and four fifteen feet two inches. The subject he strove to illustrate was "Human Culture," and the pictures were intended to "illustrate one great maxim or moral truth, viz., the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties." The six pictures are :

1. The Story of Orpheus reclaiming Mankind from a Savage State.
2. A Grecian Harvest Home, or Thanksgiving to Ceres and Bacchus.
3. The Victors of Olympus.
4. Navigation, or the Triumph of the Thames.
5. The Distribution of Premiums by the Society of Arts.
6. Elysium and Tartarus, or the State of Final Retribution.

Barry issued a pamphlet in 1783 explaining the pictures, "An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures and Commerce, at the Adelphi," 8^{vo}, which contained extravagant praise of his own work and strictures on Sir Joshua Reynolds and others. The pictures embody the labour of his life in Art and the exposition of the principles which, he contended, were the only correct ones, and which his own powers would enable him to carry out. It cannot be said that they succeed in

making his theories comprehensible or in justifying his pretensions to be a great artist: as we look upon the pictures we feel that Barry's struggle to be great was hopeless, and that his brush was unable to carry out what his mind had conceived. The size of the works, the seriousness with which they are conceived, and a certain grandeur in the composition of some of them impress us; but the composition and grouping is often confused and the figures in motion are, like most of Barry's figures, devoid of movement and of true form and construction. This is specially noticeable in "The Victors of Olympus," which, though grandly conceived and executed in a bold but simple manner, fails in the draughtsmanship of the figures. "The heroes of the foot-race, the wrestlers and boxers look," as Redgrave says, "big and boneless, mere sacks of flesh." But the group of Diagoras borne by his children, and the Racer and his horse are effective and drawn with spirit. The "Elysium" is impressive, perhaps the finest of the series; the Great Angel in it is a fine figure; but "Navigation, or the Triumph of the Thames," is unintelligible without the explanation in the pamphlet, and Drake, Raleigh, Cabot and Cooke in full costume, with Dr. Burney in coat and wig, bobbing about in the Thames and sporting with naked and ungraceful nymphs and nereids amid the waves, make the picture ridiculous.

From the very outset of his connection with the Academy Barry's detestable temper and bitter tongue involved him in continual dissensions with his brother artists. In 1782 he was appointed Professor of Painting, but was unable for two years to prepare his series of lectures. When Reynolds made some allusion to the delay Barry retorted, shaking his fist in the President's face: "If I had no more to do in the course of my lectures than produce such poor mistaken stuff as your

Discourses, I should soon have them ready for reading." His lectures were full of invective and scurrilous abuse of his fellow Academicians, and when a thief broke into his house and made away with his savings of £400 he is said to have placarded his door with a notice that the theft was committed by the thirty-nine Academicians ! The constant repetition of insults and accusations, and his "Letter to the Dilettanti Society" in 1797, in which he spoke in bitter terms of his opponents and of his fellow-members, drove the Academy to appoint a committee of inquiry into his conduct, and on its report Barry was removed from the Professorship of Painting, and afterwards expelled from the Academy. For the rest of his life he was occupied in painting his large picture of "Pandora," and supported himself chiefly by the sale of his engravings from the Adelphi pictures, boldly but coarsely etched, which he sold for six guineas the set. For twenty years he lived in Castle Street, Oxford Street, in a house with broken windows, with hardly a bed, in solitude, poverty and squalor. Shee, when he came to London in 1798, waited on Barry with a letter of introduction, and thus describes the painter in his dirty, disordered room : "Conceive a little, ordinary man, not in the most graceful dishabille, a dirty shirt, without any cravat, his neck open and a tolerable length of beard, his stockings, not of the purest white in the world, hanging about his heels, sitting at a small table in the midst of this chaos of artificial confusion, etching a plate from one of his own designs—the whole, I think, would furnish a scene worthy of the pencil of a Hogarth." He lived aloof from everyone, and his brutal manner, his temper and violent language, repelled those willing to befriend and serve him. His ordinary language was coarse and interspersed with oaths, but he could when he chose speak

with dignity and impressiveness, and in all his moods he carried the conviction that, notwithstanding his violence and his undisciplined mind, he held his theories and pursued his work with unselfish and single-minded purpose. In 1805 the Society of Arts raised £1,000 with which they purchased for the painter an annuity of £120 from Sir Robert Peel; but Barry did not live to receive the first instalment. On the 6th February, 1806, he was seized with an attack of pleuritic fever in a French eating-house in Wardour Street which he frequented. He was carried to his house, but some boys had plugged the keyhole with dirt and the door could not be opened. He was then taken to the house of his friend, Joseph Bonomi, the architect, in Titchfield Street, and there, after lingering for some days, he died on the 22nd February, 1806. Brought up as a Roman Catholic by his mother, although his father was a Protestant, he always adhered to that faith and was attended in his last illness by Bishop Milner. His body was taken to the Adelphi and lay in state in the Great Room of the Society of Arts, surrounded with the pictures he had painted; and he was buried in the crypt of St. Paul's. His funeral expenses were defrayed by Sir Robert Peel, who also erected a tablet to his memory.

A sale of his pictures, several of them unfinished, which were in his house at the time of his death, was held at Christie's on 10th May, 1807. On the house No. 36 Castle Street is a tablet recording his residence there.

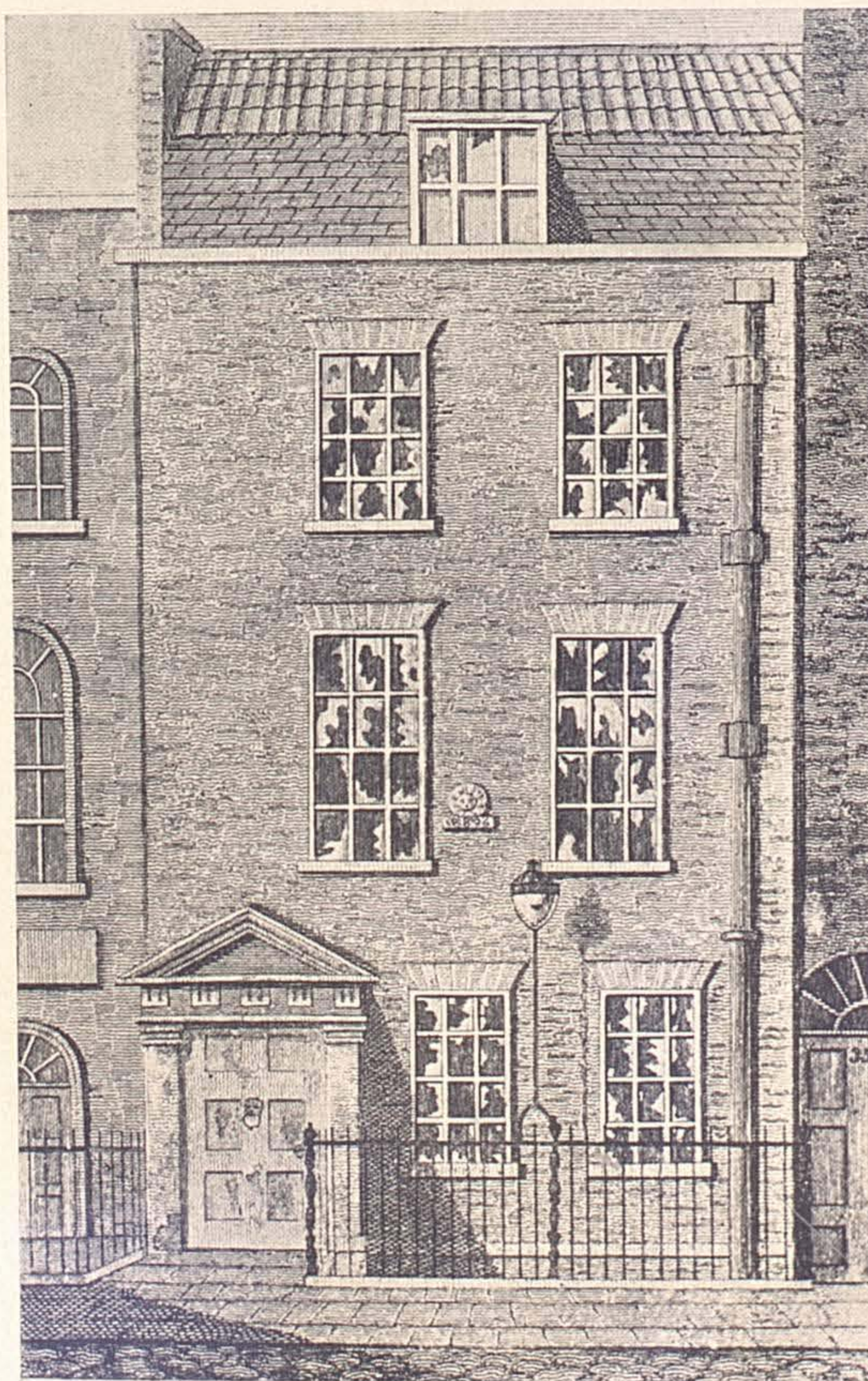
Besides the pictures in the Adelphi, Barry painted the following:

Portrait of Himself, with portraits of his fellow students, Paine the architect, and Lefevre, a French artist, in the background.
[National Portrait Gallery.] Painted in Rome in 1767.
Artist's Sale, 1807.

Portrait of Himself. [Victoria and Albert Museum.]



BIRTHPLACE OF JAMES BARRY, R.A., IN WATER LANE, CORK



JAMES BARRY'S HOUSE IN CASTLE ST, LONDON

- Portrait of Himself, in one of the pictures of the Society of Arts, in character of Trimanthès, a Greek artist, sitting at the base of a statue of Hercules and holding the picture of "Cyclops and the Satyrs." Engraved by J. Heath for vol. xxii of "Transactions of the Society of Arts," 1804; by W. C. Edwards for Cunningham's "Lives," 1830, and also, bust only, by Ridley and Holl for "European Magazine," April, 1806.
- Portrait of Himself crushing Envy. Artist's sale, 1807.
- Portrait of the Artist's Mother. [Society of Arts.]
- Lord Baltimore giving freedom to the Red Indians. Lent to the Whitechapel Ex., 1901, by H. B. Wheatley.
- Joseph Baretti. R.A., 1773. Artist's sale, 1807.
- Dr. Brocklesby. Artist's sale, 1807.
- Edmund Burke. [National Gallery of Ireland.] Painted for Burke's friend, Dr. Brocklesby, but never delivered to him. R.A., 1774. Artist's sale, 1807, for nine guineas.
- Richard Burke, brother of Edmund Burke. Unfinished. Artist's sale, 1807.
- Charles Butler, engraved in stipple by R. W. Sievier, 1817.
- Edward Hooper, Vice-President of the Society of Arts. Engraved by W. Evans for "Transactions of the Society of Arts," 1796.
- Samuel Johnson. Unfinished. Artist's sale, 1807, for £31 10. [National Portrait Gallery.]
- Hugh, first Duke of Northumberland. [Duke of Northumberland, Sion House.]
- Christopher Nugent, M.D. Signed and dated 1772. R.A., 1773. Lent by T. Moreton Wood to South Kensington in 1867.
- Lord Petre. Artist's sale, 1807.
- Duke of Richmond. Artist's sale, 1807.
- Lord Romney. Artist's sale, 1807.
- Duchess of Rutland. Artist's sale, 1807.
- Sir George Saville. Unfinished. Artist's sale, 1807.
- George, Prince of Wales, in the character of St. George. Artist's sale, 1807. Ex. Cork, 1852.
- Adam and Eve. R.A., 1771. Painted in Rome. [Victoria and Albert Museum.] Belongs to the Society of Arts.
- The Temptation of Adam. [Society of Arts.] Artist's sale, 1807, for £105.
- Scenery in the vicinity of Wicklow. Painted in Ireland. Artist's sale, 1807.
- Venus rising from the Sea. R.A., 1772. Engraved in mezzotint by J. R. Smith.
- Medea making her Incantations after the Murder of her Children. R.A., 1772.
- The Education of Achilles. R.A., 1772.

- Jupiter and Juno on Mount Ida. R.A., 1773. Collection of J. W. Spread, Christie's, 27th April, 1898. Etched by the artist.
- Lear with the body of Cordelia. [H. Tyrrell Smith, Frascati, Blackrock, County Dublin.] R.A., 1774. Was in the Shakespeare Gallery. Christie's, collection of John Green, Dell Lodge, Blackheath, 1830. Ex. Dublin, 1873, by C. Bianconi. Sold at Bennett's, Dublin, about 1910. Etched by the artist.
- Antiochus and Stratonice. R.A., 1774. Bought by the Duke of Richmond in 1775.
- Mercury inventing the Lyre. R.A., 1774. Artist's sale, 1807.
- Death of Adonis. R.A., 1775. "Very strange and glaring" (Walpole). Ex. Dublin, 1853, by W. Anthony.
- Pandora. R.A., 1775. ? the sketch in brown, 1 foot 6 inches by 2 feet 3½, done in Rome and mentioned by Waagen as in the possession of J. Tulloch, Montague Place, Russell Square.
- Pandora, or the Heathen Eve. One of the contemplated series of "Theology," begun after the Adelphi pictures; 18 by 10 feet. Was unfinished at the time of the artist's death, and was in his sale in 1807. Described in the catalogue as "his grand and justly celebrated *chef d'œuvre*." Appears to have been bought in for £241 10s., and remained in Christie's stores until 1846, when it was again put up and bought by a dealer for 11½ guineas. Etched by the artist.
- Death of General Wolfe. R.A., 1776. Walpole curtly notes of this picture, "Bad."
- Portraits in the characters of Ulysses and his companions escaping from the cave of Polyphemus. R.A., 1776. "Good colouring in the style of the Old Masters" (Walpole).
- Dido and Æneas (unfinished). The first picture Barry painted in Rome. Artist's sale, 1807.
- Jachimo rising from the chest in Imogen's chamber. Collection of John Green, Dell Lodge, Blackheath, Christie's, 1830.
- Burial of Jacob in the cave of Macphelah. Lent to the R.D.S. Ex., 1861, by J. Journeaux.
- Jupiter beguiling Juno. Artist's sale, 1807.
- The Entombment. Ex. Dublin, 1853, by C. Coppinger, Q.C. Perhaps the "Dead Christ" painted by Barry in Cork.
- Christ casting the Devils from the man possessed. Collection of Joseph Hines, sold in Dublin, 28th May, 1851, for £5.
- Warrior at riverside. Ex. Dublin, 1873, by R. E. Lynn, M.R.I.A.
- Rosamund. Engraved in mezzotint by W. Smith, 1776.
- Venus Anadyomene. Painted on his return from Italy. Artist's sale, 1807.

Philoctetes in the Isle of Lemnos. Painted for, and presented to the Clementine Academy, Bologna, in 1770. Etched by Barry; also engraved by Rosaspina in 1785.

Narcissus looking at himself in the Water. Painted about 1774.

Chiron and Achilles. In possession of the Earl of Buchan in 1809.

Cymbeline. [Royal Dublin Society, Kildare Street.]

The Fallen Angels. Sketch. [Soane Museum.]

Adam's Detection. Sketch. [Soane Museum.]

Besides his etchings of some of the foregoing pictures Barry did a number from his Adelphi series, and included some figures he had omitted in the paintings. He also etched the following:

Job reproved by his friends. Dedicated to Edmund Burke.

Polemon. Dedicated to C. J. Fox.

Jonah; after Michel-Angelo. Dedicated to the Duke of Bridgewater.

The King delivering the patent of their office to the Judges.

The Princesses patronizing Education at Windsor.

Both the latter were intended for additional pictures for the Society of Arts.

Milton Series: The Archangel Michael triumphing over Satan, a subject he had chosen for the decoration of St. Paul's. Satan risen from the fiery gulf hurling defiance at the vault of Heaven. Battle of Satan and Death. Temptation of Adam. Adam and Eve after the Fall. Milton dictating to Elwood the Quaker.

He also did a number of small prints.

BARTER, RICHARD (*b.* about 1824, *d.* 1896).
Sculptor.

Was born at Macroom, County Cork, about 1824. Showing a taste for art he, in 1844, at about the age of twenty, went to Dublin and entered the Royal Dublin Society's School. In 1847, while still a student, his model for a statuette of "Venus and Cupid" obtained a prize from the Royal Irish Art Union, a work which, the Report says, gave "promise of another

name being added to our already rich list of national sculptors." In Dublin he made many friends, including Daniel O'Connell, who was delighted with the vivacity and quaint humour of his conversation and took a great interest in his progress. Leaving Ireland he spent a few years in London, where he met Foley, the sculptor, and other artists whose friendship he retained throughout his life. On his return to Ireland he worked for a short time in Dublin, and about 1853 settled at St. Anne's Hill, Blarney, near the Hydropathic Institution kept by his namesake Dr. Barter. Here he built himself a studio and worked for the rest of his life, paying occasional visits to London to his artistic friends. At Blarney he occupied himself not only in sculpture, but in music at which he was a proficient. He was a man of considerable and original talent, and had he remained in London and pursued his profession with energy and earnestness he might have achieved a position for himself as a sculptor. His work was always original, and his portrait busts showed great skill and perception of character; but he was without ambition, and was contented to pass his life among his friends, occupying himself with the work he loved and never aiming higher than portrait busts and little subject-groups. He exhibited at the Royal Hibernian Academy in 1845, 1847 and 1851, many of his contributions being miniature busts in ivory. To the Royal Academy he occasionally contributed between 1864 and 1874. He died at St. Anne's Hill, Blarney, on 5th January, 1896, in his seventy-first year, and was buried in St. Finn Barr's Cemetery, Cork. To the last he was, what he had been throughout life, one who combined with brilliant gifts a child-like simplicity of nature that won for him affection for his character as well as admiration for his abilities. Amongst works by him are:

Bust of Catherine Hayes. R.H.A., 1851, and Dublin Ex., 1853.
Thomas Little, M.D.
C. S. Parnell, M.P. Posthumous bust done from photographs.
Bust of "Father Prout." [School of Art, Cork:]
Venus and Cupid.
The Lesson Interrupted. Group in plaster, Dublin Ex., 1853.
Death of Virginia. R.A., 1864.
Friendship. R.A., 1874.

BATE, FRANCIS (*f.* 1804-1829). *Miniature Painter.*

Was living at 29 Westmoreland Street, Dublin, in 1821, and was then aged 60. He was probably the Francis Bate who sent in 1804 from the same address as William Bate (*q.v.*), viz., 36 Brownlow Street, London, a "View of Askeaton" to the Royal Academy; and in 1829, from 4 Bark Street, Bayswater, "The Lower Lake of Killarney."

BATE, JAMES. *Miniature Painter.*

Worked in Dublin. In 1821 he was at 29 College Green, and was then aged 60.

BATE, WILLIAM (*f.* 1799-1845). *Miniature Painter.*

He belonged to a family who, for two or three generations, were watchmakers and jewellers in Dublin, and was perhaps a son of William Bate, jeweller, who died in 1783. In the same year the marriage of a William Bate, described as a watchmaker and artist, is recorded. Very little information can be gathered as to his career; he appears to have had a considerable practice both in Dublin and London, and was an exhibitor at the Royal Academy from 1799 to 1827. In 1817, his address being given as "Dublin," he exhibited a miniature of Mrs. Musters, and in 1819 he had a miniature in the exhibition in Hawkins Street, Dublin. He held the appointment of "Painter

in Enamel to the Princess Elizabeth and the Duke of York." Bate died in or before 1845, for on the 10th June of that year a sale, by direction of his executors, was held in Dublin of his pictures, china, enamels, miniatures, etc. In the catalogue the following miniatures by Bate himself are entered: Duke of Schomberg, Anne Hyde, Duchess of York, unfinished, Primate Robinson, after Reynolds, Miss O'Neill, Mrs. Woffington, Handel, Napoleon, George IV, Lord Byron, unfinished, Duke of York, Duchess of Kent, after Beechey, C. J. Fox, Nell Gwynn, and many others unnamed.

BATH, LUKE (*fl.* 1664-1698). *Limner.*

Was working in Dublin as a "limner" in the latter half of the seventeenth century, and was a member of the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke. His name occurs in 1664 when his son George was baptized in St. John's Church, and in 1687 when he is recorded as living in Fishamble Street. After 1698 his name disappears from the list of members of St. Luke's Guild, and he probably died in that year.

BAXTER, W. G. (*b.* 1855 or 1856, *d.* 1888).
Draughtsman.

Was born in Ireland in 1855 or 1856. He commenced life as a pupil in an architect's office in Manchester, but afterwards found employment in London as a comic artist on "Judy," and from 1884 to 1886 as cartoonist on "Ally Sloper's Half-Holiday." In 1888 he published fifty of the "Sloper" cartoons. He was a clever draughtsman in his own particular line of somewhat exaggerated humour. He died of rapid consumption on 2nd June, 1888.

BEARD, THOMAS (*fl.* c. 1728). *Mezzotint Engraver.*

He has the distinction of being the first artist to do mezzotint engraving in Ireland; but there is no evidence that he was, as stated by Strutt and by Redgrave, a native of the country. In an advertisement in the "Dublin Intelligencer" of March, 1729, referring to the print of Archbishop King, the artist is mentioned as "Tho. Beard, from London"; and the print by him of the Countess of Clarendon appears to be of an earlier date than any of those done by him in Dublin. The precise date of his arrival in Ireland is not known; it may have been as early as 1724, but most of his Dublin work was done in or about 1728. Some of his prints were published by Wilkinson, in Chequer Lane, by whom Beard seems to have been employed. Among them was the print of William King, Archbishop of Dublin, the production of which was strongly resented by the Archbishop, as appears from a letter written by him to Francis Annesley, a lawyer in London, in March, 1729. "There is one Wilkinson pretends to print mezzotint pictures; he came to me and desired that I would admit him to make one for me. I desired to see some of his work; he told me he had only done two, one of Macheath, the varlet in the Beggar's Opera, and the other of Polly Peachum. He showed me both of them, and I neither liked the pictures nor the originals, and conceived that if he had my picture he would show it with them. I do not think it convenient that my picture should appear in such company, and therefore positively forbade him to attempt any such thing; notwithstanding which he has stolen a copy and made a picture which he says is for me and shows it about. It is more like an ill-shaped lion's face than mine, and is a most frightful figure. I know no way to remedy

this insult but to get my picture done in *taille douce* or *mezzotinto* in England ; if this could be done from the picture that you have, or my Lord Lieutenant's [Lord Carteret] or Sir Hans Sloane's, it would do me pleasure. If the plate were graved and two or three hundred struck off and sent with the dates to me it would counterplot this ill man" (see Sir Charles King's "A Great Archbishop of Dublin," 1906, p. 299). Wilkinson published the print in March, 1729, two months before the Archbishop's death, and followed it by one of his successor, Archbishop Hoadly.

Beard left Dublin in, or soon after, 1729, and nothing further is known of him. His short stay did not result in establishing the art of mezzotinting in Ireland, and after his departure no mezzotints were produced until Brooks and Miller in 1741 established the school of mezzotinting which flourished for a short time in Dublin and had so great an influence on the art in England.

The following prints were done by Beard in Dublin, except that of the Countess of Clarendon done in London before his arrival in Ireland, and the print after Guido :

Hugh Boulter, Archbp. of Armagh ; after Mat. Ashton, dated 1728. The original picture was probably painted in England when Boulter was Bishop of Bristol. The plate, reduced in size, retouched and artists' names erased, was republished by J. Orpin in Crane Lane.

Jane, Countess of Clarendon ; after Kneller. Published by Bowles, London ; undated, but done probably before Beard came to Ireland.

William Conolly, Speaker ; after C. Jervas. *Printed and sold by C. Reilly, Frame maker and Guilder in big Ship Street Dublin.* An impression of this scarce print is in the Joly collection in the National Library, Dublin.

Richard Felsham, M.D., S.F.T.C.D. ; after C. Jervas. *Sold by Thos. Wilkinson at the Picture Shop in Chequer Lane.* This print is not recorded by Chaloner Smith.

John Hoadly, Archbp. of Dublin. This print has no engraver's name, but is placed amongst Beard's works by Chaloner Smith, probably correctly. Hoadly became Archbishop in 1729.

William King, Archbp. of Dublin; after M. Dahl. "Just published a Print in Metzotinto of the Bishop of Dublin and are to be sold at Mr. Wilkinson's Picture Shop in Chequer Lane, where any Gentleman may be furnished with Prints of all sorts. N.B. If any Gentleman have a fancy for a private plate they may have it done at a very reasonable rate by Thos. Beard, from London" ("Dickson's Old Dublin Intelligencer," March 1st, 1728-9).

This is the print objected to by the Archbishop. A good impression is in the National Gallery of Ireland.

John Sterne, Bishop of Clogher; after Thomas Carlton. This is more frequently met with than any other of Beard's prints.

Thomas Wyndham, Lord Chancellor of Ireland; after M. Mitchell. Captain Macheath, (Vanderbank, the Actor).

Polly Peachum, (Mrs. Sterling).

These are the two portraits mentioned in Archbishop King's letter, quoted above, as produced by Wilkinson. Thomas Benson, at the Shakespeare's Head in Castle Street, advertised on 7th December, 1728, as just published, these two mezzotint portraits, "done by a masterly hand from London" ("Carson's Weekly Journal"). These prints have not been met with.

Liberality and Modesty; after Guido. Published in London by John Bowles.

BEAUFORD, WILLIAM H. (b. 1735, d. 1819).
Amateur.

Although he spelled his name differently he may have been a son of Daniel Cornelius de Beaufort, a French refugee who came to Ireland and after various preferments became rector of Clonenagh, Mountrath, in 1758, and died in 1788. This Daniel had a son, Daniel Augustus Beaufort, rector of Collon, Louth, born in 1739, who is known as the author of a Map of Ireland, with memoir, published in 1792. Of the personal history of William Beauford little is known. In 1769 he was one of the sixty-one competitors who sent in designs for the building of the Exchange on Cork Hill. He was an ardent student of

Irish antiquities and ancient music, an accomplished draughtsman and was, with General Vallancey, Wm. Burton Conyngham, the Rev. E. Ledwich and others, one of the founders of the Antiquarian Society. He contributed a paper on "Druidism" to Vallancey's "Collectanea" in 1781, illustrated with plates after his own drawings, and also illustrated several of the antiquarian works published in Dublin at the end of the eighteenth century. He accompanied his friend the Rev. Edward Ledwich in an antiquarian tour in the south of Ireland in 1786, and made another tour through Carlow and Wicklow in 1787. Many of the drawings of houses, old castles, churches, monasteries and ancient remains made by him in these and other tours were engraved by James Ford for Ledwich's "Antiquities of Ireland," published in 1790. These were :

Frontispiece, and Vignette on title-page.

Section of Cormac's Chapel.

Isle of Devenish.

Moate of Monacghlan.

Irish Musical Instruments.

Old Leighlin.

Brehon's Chair.

Plate with six small Views of buildings.

Abbey of Aghaboe.

Chapel of Holy Cross.

Skirk.

Figures on a Stone Cross at Kilcullen.

Plan of St. Patrick's Purgatory.

Glendalough from the North.

Antiquities of Glendalough.

Glendalough from the West.

Ancient Sculptures of Glendalough.

Choir Arch at Monaincha.

Western Portal „

Dun Aengus.

Old Church of Killaloe.

St. Doulough's Church.

In Ledwich's "Irishtown and Kilkenny" are plates of "St. John's Abbey, Kilkenny," and "East Window of Dunamase Abbey," engraved from Beauford's drawings by J. Duff.

In the Library of Trinity College, Dublin, is a collection of letters addressed by him to Joseph Cooper Walker, author of the "Historical Memoirs of the Bards and Music of Ireland," 1786, and of an "Essay

on the Dress, Armour and Weapons of the Irish." They bear dates between 1784 and 1790, and were written from Athy where Beauford was then residing; they deal principally with the subjects upon which Walker wrote. Drawings by him were engraved for the "Irish Bards," and by H. Brocas and S. Clayton for "Anthologia Hibernica," 1793-1794. In Grose's "Antiquities" is an engraving of "Cromlechs," *W. Beauford del.*, 1788. In his old age he became an inmate of Simpson's Hospital, Great Britain Street, and died there in 1819, aged 84.

BEAUPRÉ, ANTHONY (*fl.* 1764-1783). *Sculptor.*

According to Angelo's "Reminiscences," Beaupré was "a sculptor who came over to try his fortunes in England and lived in Covent Garden." He was a member of the Society of Artists in London, and contributed to its exhibitions from 1764 to 1767. He was in Dublin from 1777 to 1783, living in Dame Street, but did not exhibit, and nothing is known of his work.

BEECHEY, RICHARD BRYDGES, HON. R.H.A.

(*b.* 1808, *d.* 1895). *Amateur.*

Was son of Sir William Beechey, R.A., and was born in Hill Street, London, on 17th May, 1808. He entered the Navy in 1822, and eventually, after a varied and adventurous career, retired as Captain in 1864 and became Vice-Admiral in 1879. He was an accomplished painter of marine subjects, and exhibited nineteen works at the Royal Academy from 1832 to 1877, thirteen at the British Institution from 1833 to 1859, and seven at the Society of British Artists in 1834 and 1835. During his career in the Navy, when employed on survey work at the mouth of the Shannon and the west coast of Ireland, he sent works to the Royal

Hibernian Academy. Having married Frideswaide, daughter of Robert Smyth of Portlick Castle, Westmeath, he, after his retirement from the Navy in 1864, settled in Ireland, living for many years at Monkstown, and afterwards in Pembroke Road, Dublin. About 1877 he settled at Plymouth, where many of his pictures are to be found. He was for a number of years a constant exhibitor of marine views and shipping at the Royal Hibernian Academy, and was made an honorary member in 1868. He died at 9 Portland Terrace, Southsea, on 8th March, 1895. A picture by him, "The Royal Mail Steamer Ulster leaving Kingstown in a Gale," was lithographed and published by Cranfield.

BEGLEY, HENRY (*f.* 1862-1890). *Landscape and Subject Painter.*

He was an exhibitor in the Royal Hibernian Academy from 1862 to 1870, during which period he was living in Dublin; and afterwards, from 1877 to 1883, when he was in Limerick. His pictures are said to have possessed merit, but his works are now forgotten. He was living as late as 1890.

BEHAN, THOMAS (*f.* c. 1801). *Painter.*

Was a pupil in the Dublin Society's School, and in 1795 tied with J. Cruise (*q.v.*) for the medal for a group of figures from nature. He also gained a prize the following year. His name occurs as an exhibitor in the Parliament House in 1801, but there is no mention of him afterwards.

BELL, THOMAS (*f.* 1809-1829). *Painter.*

Appears to have been born about 1780. He exhibited portraits and landscapes in Dublin from 1809 to 1821. In 1829 he published an "Essay on the Origin and Progress of Gothic Architecture in

Ireland," illustrated with lithographs by the author and by T. J. Mulvany, which was awarded the prize by the Royal Dublin Society for the best essay on the subject. He presented to the Royal Hibernian Academy a set of catalogues of all the exhibitions of the Societies of Artists held before the establishment of the Academy. This is, as far as known, the only complete set of these early catalogues. Bound with them is a MS. history of the societies, and the whole forms an invaluable record of art and artists in Ireland during the latter half of the eighteenth and early nineteenth centuries.

BELLUCCI, — (*f.* early 18th cent.). *Portrait Painter.*

A nephew of Antonio Bellucci, an Italian Painter who came to England in 1716 and was employed in decorative work by the Duke of Buckingham and also by the Duke of Chandos at Canons. Walpole ("Anecdotes of Painting") says that the nephew "went to Ireland and made a fortune by painting portraits there." No other mention of him has been found, and nothing is known of his works.

BENSON, CHARLOTTE E. (*b.* 1846, *d.* 1893).
Amateur.

Was born in 1846. Her father, Dr. Charles Benson of 42 Fitzwilliam Square, was a leading surgeon in Dublin, and President of the Royal College of Surgeons in 1854-5; her mother, Maria, was daughter of Maunsell Andrews of Rathenny, King's County. She studied for two years in the Dublin Society's School, and besides three prizes won a medal for still life drawing in the National competition. She painted chiefly landscapes and sea-pieces, and was an exhibitor in the Royal Hibernian Academy from 1873 to 1890. During a visit to her brother in India she

made a number of sketches and pictures of scenes in the Nilghari Hills and elsewhere. She died in 1893. Her sister, Mary Kate Benson, who also painted and exhibited, is still living.

BERANGER, GABRIEL (b. 1729, d. 1817).

Landscape Draughtsman.

Was born at Rotterdam of a French Huguenot family which had settled in Holland. In 1750, when he was twenty-one years of age, he came to Dublin, where a branch of his family had preceded him. His name first appears as an artist in 1751 upon a drawing of the "Round Tower of St. Michael le Pole," now in the Royal Irish Academy. In 1763 he was making sketches of ruins and remarkable places and buildings in and around Dublin, a work which he afterwards continued in various parts of Ireland. In 1765 he was living in St. Stephen's Green, on the west side, in the house where his kinsman, David Beranger (d. 1758), had for many years kept a noted coffee-house and where he himself started a print-shop. From this address he exhibited at the Society of Artists from 1765 to 1768. His contributions were landscape drawings, sea-pieces and "medleys." In 1769 he removed his print-selling business to South Great George's Street, where he also taught drawing and painted flowers and birds with great accuracy. He again exhibited in 1771. In 1773 he made the first of his antiquarian tours through Ireland, commencing with the county of Wicklow. His skill as a draughtsman and his antiquarian tastes attracted the notice of General Vallancey and William Burton Conyngham, who patronized and befriended him. They, together with Charles O'Connor, Rev. E. Ledwich, Dr. Ellis, Rev. Mervyn Archdall, and William Beauford, had instituted the "Antiquarian Society." Burton

Conyngham was the first President, and he employed Beranger to make plans and drawings of antiquities for the Society. For this purpose the artist undertook a tour through the west of Ireland in 1779, accompanied by A. M. Bigari (*q.v.*), who assisted him in his work. In the same year both artists made drawings at Glendalough, and in 1780 Beranger, accompanied by J. J. Barralet (*q.v.*), went through Wicklow and Wexford; and he visited Dundalk and its neighbourhood in 1781. Of these tours Beranger kept an itinerary illustrated with sketches. He had arranged them for publication in bound volumes, which at his death went to the two nieces of his second wife, Mrs. Walker and Mrs. Sharkey. Of these, one volume of drawings was presented by Dr. Sharkey to the Royal Irish Academy, where it now is. It is entitled "A Collection of Drawings of the Principal Antique Buildings of Ireland designed on the spot and collected by Gabriel Beranger." It contains ninety water-colour drawings, some by himself, others by the Rev. Mr. Seymour (14), the Earl of Portarlington (8), Penrose, architect, Jonathan Fisher, C. Forrest, A. M. Bigari, Vispré, Stephen Reilly, General Vallancey (22), Miss Sharman, T. Archdeacon, V. Waldre, and Joseph Pidgeon, 71st regiment. In the Royal Irish Academy there are also five drawings of Dublin buildings: 1st, "The Round Tower of St. Michael le Pole, Birmingham Tower in the Distance," drawn in 1751; 2nd, "St. Michael le Pole," drawn in 1766; 3rd, "St. Michael le Pole," drawn in 1775; 4th, "Christchurch Cathedral," drawn in 1772; this has a note by the artist: "West front of Christchurch, Dublin, taken from a window in the first floor of a house in Christchurch Lane, opposite the church. As the lane is narrow I was obliged to shift from one window to

another to get this view." 5th, "St. John's Tower in Thomas Street," drawn in 1780, "taken from a waste ground in the rere." Besides the drawings made to illustrate his tours he did a number of sketches of antiquities for General Vallancey's "*Collectanea de Rebus Hibernicis*." In the "*Gentleman's Magazine*," 1770, is a topographical description of Dublin and its environs, illustrated by an engraving after Beranger; and in the "*Hibernian Magazine*," October, 1771, is a "View of the Front of the Palace of St. Sepulchre's," engraved from a drawing by Beranger, "whose views of antiquities of Dublin have been so justly esteemed by the public."

Beranger was a painstaking draughtsman and an accurate delineator of ancient buildings; but beyond that his powers were limited and his landscapes are quite devoid of any artistic feeling. The figures which he was fond of introducing are, however, often spiritedly drawn. He frequently portrayed himself, dressed in a long-skirted red coat, yellow breeches and cocked hat, with a long measuring-staff in his hand. Throughout his journeys he was a close observer of the people among whom he travelled, and he gives in his diaries vivid descriptions of the scenery and the places he visited, of his intercourse with the gentry and of the habits and customs of the peasantry. In his business as a print-seller he was probably not very successful, and he was glad to accept from Burton-Conyngham, about 1783, a post as assistant ledger-keeper in the Exchequer office, which he held until 1789. In his latter years he lived in comparative affluence from portion of a fortune amassed in India by his brother-in-law, Colonel Mestayer. He died in Stephen's Green, in the house of a friend, on 18th February, 1817, aged 88, and was buried in the French burying-ground in Peter Street.

Beranger was twice married, first at St. Peter's church, Dublin, on 26th May, 1756, to his cousin Louise Beranger who died on 15th April, 1782, and was buried in the French burying-ground, Stephen's Green; and second, on 29th June, 1782, at St. Mary's Church, to Elizabeth Mestayer who died on 23rd April, 1802, and was buried in Peter Street cemetery. Beranger left no children. A portrait of him in crayons, by himself, belonged to the Rev. Cotton Walker, rector of Ballinasloe, and afterwards to Miss Emily Cotton Walker, of 1 De Vesci Terrace, Kingstown. It was lithographed for the memoir of the artist contributed to the "Kilkenny Archæological Journal" by Sir William Wilde. In this memoir, completed and separately published by Lady Wilde, are given interesting extracts from the artist's diaries.

BERMINGHAM, NATHANIEL (*d.* c. 1774).
Painter.

He was apprenticed to a herald-painter in Dublin, and afterwards was noted for his small portraits and coats of arms cut in paper or vellum, finished in pencil or colour, which found their way into the "cabinets of the curious." Although he was well paid for his work he did not find sufficient employment, and therefore went to London. In 1774 he exhibited five of his works at the Society of Artists, a "Portrait of the Duke of Gloucester cut in paper in an entirely new manner," three "Heads after Raphael," and "A Cock." His address was then "At Mr. Kelly's, the Cane Shop, near Temple Bar." His name does not appear afterwards. Mrs. Pilkington describes him as "a most ugly, squinting, mean-looking fellow, whose good clothes made his awkwardness but the more conspicuous, . . . his mind was portrayed in his countenance, where impudence and ignorance seemed to

vie for pre-eminence." She mentions "Dr. Swift's head engraved on vellum, not in size much larger than a small locket," and his "fine mantlings, cut, in which he could quickly insert the arms." ("Memoirs of Mrs. Lætitia Pilkington, written by Herself," Dublin, 1776 ; vol. ii, p. 171.)

BERTRAND, WILLIAM (*d.* 1765-1770). *Portrait Painter.*

A native of France, who had been a fellow-pupil of Robert West (*q.v.*) in Paris. Coming to Dublin he started as a portrait-painter and his work, especially portraits in chalk, was much admired. Though an artist of some ability he did not meet with sufficient encouragement, was obliged to support himself by teaching, and opened a drawing school in Arran Quay in 1765. An advertisement in a Dublin paper of that year says : "Mr. Bertrand, painter, being encouraged by several of his friends, has resolved to instruct in the principles of drawing (on the usual terms) such persons as are desirous of acquiring a proficiency in that polite and useful accomplishment ; for which purpose he has opened a school at his apartments at Mr. FitzGerald's, attorney, on Arran Quay. Dublin, December 17th, 1765." Bertrand exhibited portraits, etc., in oil and crayon at the Society of Artists in Dublin from 1765 to 1770. In 1766 he obtained a premium from the Dublin Society of £5 13s. 9d. for "the best engraved print from an original design," and £11 7s. 6d. for the best full-length portrait. He left Dublin in 1770, and went to Paris, and no further account of him has been found.

BERVILLE, AUGUSTINE (*d.* 1754-1759). *Sculptor.*

He was of a French family and studied modelling in the Dublin Society's School. John O'Keeffe, who

was his fellow-pupil, refers to him as "a most enthusiastic Frenchman." He lived in Cope Street, and did "gentlemen's likenesses modelled in the most excellent and beautiful manner," as he tells us in an advertisement in the "Universal Advertiser," August, 1754. In the same year he advertised a bust of Malone, in plaster. He made a particular kind of pasteboard stucco for ornamenting houses, ("Faulkner's Journal," 7th May, 1754), and was the first to introduce this work which he perfected after seven years close application. In this material he did "ornaments for ceilings, and history pieces in alto-relievo, beasts, birds, flowers, etc., all ready for immediate fixing" ("Universal Advertiser," April 1757).* In 1756, describing himself as a "paper stucco worker," he petitioned the Dublin Society for assistance in his work, but was refused.

BIGARI, ANGELO MARIA (*d.* 1772-1779).
Landscape Draughtsman.

Was a native of Bologna, in Italy. He probably came to Ireland as a scene-painter, as about 1772 he was employed by Thomas Ryder at the Smock Alley Theatre. In 1777 he was living in South King Street, and sent six works to the Society of Artists in William Street: "St. Austin," "St. Thomas of Villa-Nova," "Ruins in Perspective," "A Night Scene," "Children and Fruit, in distemper," and a "Design of a Cabinet or Passage to a Ball-room." In 1779 he accompanied Gabriel Beranger (*q.v.*) in his tour in Connaught, assisting in the work of making drawings of ancient buildings and antiquities. Of this tour Beranger has left a manuscript account wherein he frequently mentions Bigari, whom he found a useful colleague

* A John Gordon of Temple Bar, "Stucco maker of Papier Maché," did similar work for cornices and ceilings about 1762.

and a genial companion. At that time Bigari only spoke French and Italian. He does not appear to have accompanied Beranger in any subsequent tours, and nothing more is heard of him, so that he probably left Ireland. Drawings made by him in Connaught and elsewhere were engraved for Grose's "Antiquities of Ireland." These are, "Christ Church, Dublin," "Tallaght Church," "Abbey of Dromahair," "Morrisk Abbey," "Ballintubber Abbey," "Rosserick Monastery," "Abbey of Burrishoole," "Turlogh Round Tower," "Interior of Court Abbey," "Interior of Sligo Abbey," "Interior of Ballinadown Abbey," "Church on Church Island, County Sligo," "Rosslee Castle," "Athenry Abbey," "Dunmore Abbey," "Claddagh Castle," "Kilconnel Abbey," "Birmingham Castle, Athenry," "Kilcooley Abbey," "Interior of Boyle Abbey," "Ennismacreeny Church," "Abbey of Multyfarnham," "Knockmoy Abbey," "Tristernagh Abbey," two views, "Roscommon Abbey," "Strade Abbey," "Ballymote Church," "Cong Abbey," "St. John's Castle, County Roscommon," "O'Rourke's Hall, Dromahaire," "Ballinsnave Castle," "Newark Castle, County Down." The original water-colour drawings of some of these are in the Royal Irish Academy, and a drawing of the Castle of Enniskillen is in Beranger's collection of drawings, also in the Academy.

BILLING, — (*fl.* c. 1760). *Portrait Painter.*

Pasquin mentions "Billing, portrait painter in oils," as flourishing in Dublin about 1760; and also says that "he had been improved in London by Goupy." Nothing, however, is known of him or of his works. He probably belonged to the family of Billing, who were goldsmiths and jewellers in Dublin. A William Billing was a pupil and a prize-winner in the Dublin Society's drawing school in 1753 and 1754.

BINDON, FRANCIS (*d.* 1765.) *Portrait Painter.*

Was the fourth son of David Bindon of Cloney, County Clare, M.P. for Ennis, who died in 1733, by his wife Dorothy, daughter of Samuel Burton of Buncraggy, County Clare. But little is known of his life ; he appears to have studied painting and architecture during his travels abroad in Italy and elsewhere, and on his return to Ireland devoted himself to portrait painting and the designing of large country houses. In 1733 he was presented with the freedom of the Guild of St. Luke, the Corporation of Painter-Stayners. As a portrait painter he was much esteemed ; many of the notable personages of the time sat to him, and his brush has preserved to us in several portraits the features of Dean Swift, as well as of Archbishop Boulter, Dr. Sheridan, Dr. Delany, Dr. Baldwin, Archbishop Cobbe and others. Among the buildings erected from his designs are Bessborough, the seat of the Earl of Bessborough ; Woodstock, County Kilkenny, built for Sir William Fownes ; Castle Morres, County Kilkenny, and houses for Lord Desart, Mr. Tighe and others. In conjunction with Richard Castle he designed Russborough for the Earl of Milltown, and Belan House, County Kildare, built in 1743, for Lord Aldborough. In consequence of age and failing sight Bindon relinquished the practice of his art soon after 1758. In 1761, on the death of his brother David who had been, like his father, M.P. for Ennis and was a writer on trade and commerce and author of two tracts on Wood's Coinage, he succeeded to the family property in Clare. He died "suddenly in his chariot on his way to the country" on 2nd June, 1765. Bindon's portraits are stiff and awkwardly posed, and have little artistic merit, though his heads are not without character and have the appearance of being faithful likenesses of his sitters. In his portraits of

Swift especially, he seems to have been so far inspired by the tremendous personality of the man that he contrived to seize and record much of his character. An obituary notice in "Faulkner's Journal" (June 4-8, 1765), styles Bindon "one of the best painters and architects this nation ever produced. He was a most polite, well-bred gentleman and an excellent scholar, which he improved by his travels abroad." Amongst Bindon's portraits are :

Richard Baldwin, Provost of Trinity College. [Dining Hall, Trinity College.] Painted in 1747 and placed in the College Hall in November, at the expense of the students. "This picture," says "Faulkner's Dublin Journal," "is allowed by the best judges to be not only the most exact likeness, but the finest piece of painting ever performed in this kingdom."

Hugh Boulter, Archbishop of Armagh. [Provost's House, Trinity College.] Painted in 1742 as a memorial of the Archbishop's charity during a period of famine. It was placed in the dining-hall of the Foundling Hospital (now part of the South Dublin Union), where it remained for many years. It now hangs on the staircase wall in the Provost's House. Engraved in mezzotint by John Brooks in 1742.

Hugh Boulter, Archbishop of Armagh. [National Gallery of Ireland.] Formerly at Castle Caldwell, county Fermanagh. Sold in 1878, and purchased by the National Portrait Gallery, London. Transferred to the Dublin Gallery in 1899. A replica, or copy is at Newbridge House, Donabate, county Dublin.

Charles Cobbe, Archbishop of Dublin. Seated. Engraved in mezzotint, by Andrew Miller in 1746.

X Charles Cobbe, Archbishop of Dublin. Full length, standing. Engraved in mezzotint, probably by Andrew Miller.

Dr. Delany.

Lionel, Duke of Dorset, Lord Lieutenant. Painted in 1734.

Lady Catherine Forbes. Was in the sale of the collection of B. Watkins, Dublin, 1850.

Sheffield Grace. Engraved by R. Grave in "Memoirs of the Family of Grace," 1823.

William King, Archbishop of Dublin. A small etching, in profile, *Rd. Tighe arm. delin. Fran. Bindon, Sc.*, was in the Strawberry Hill collection.

George Macartney, M.P. for Belfast. [C. G. Macartney, Lissanoure, county Antrim.]

Hercules Langford Rowley, M.P. Engraved in mezzotint by A. Miller.

Colonel Richard St. George. Engraved in mezzotint, by John Brooks.

Dr. Thomas Sheridan.

Eaton Stannard, Recorder of Dublin. In 1747 Bindon was commissioned by the Commons of Dublin to paint a full-length portrait of Eaton Stannard "in recognition of his great merit and in acknowledgment of his eminent services." (Corporation Records.) The portrait was formerly in the Tholsel, but is not now among the pictures belonging to the city.

Jonathan Swift, Dean of St. Patrick's. [Howth Castle.] Painted from life in 1735, for the then Lord Howth. In a letter to Swift, dated "Kilfane, July 6th, 1735, Lord Howth writes: "I am very much obliged to my good Dean of St. Patrick's for the honour he did me in sitting for his portrait; and have wrote to Dr. Grattan to give Mr. Bindon strict charge in the finishing of it; and when that is done to bring it to his house for fear I should get a copy instead of the original." A copy of the picture, painted by Robert Home, is in the Examination Hall, Trinity College.

Jonathan Swift. [National Gallery of Ireland.] This picture formerly belonged to the Rev. Edward Berwick. It was purchased by the Gallery in November 1908 from the trustees of the Berwick family. It resembles the Howth portrait, but is three-quarter length instead of whole length, and the accessories referring to Wood's coinage which are in the Howth portrait are omitted.

Jonathan Swift. [J. G. Swift M'Neill, M.P., Pembroke Road, Dublin]. This is also a replica, three-quarter length, of the Howth picture, and resembles the Berwick portrait above. In the background is a landscape with a grey horse, and the scroll held in Swift's hand is inscribed, in place of the "*Fourth Drapier's Letter*" as in the Berwick portrait, with "*Travels by Lemuel Gulliver. A Voyage to the country of the Houyhnhnms. F. Bindon, arm. 1735.*" It is the only picture of Swift signed by Bindon. It belonged to Major Brereton of Kilcullen, county Kildare, who obtained it in 1847 from his father-in-law, Paul Barry of Dublin. It was sold in Bennett's salerooms, Dublin, in 1904, and purchased by its present owner.

Jonathan Swift. [Deanery House, St. Patrick's.] This portrait was painted in 1739, four years later than the Howth picture, for the Chapter of St. Patrick's as a mark of gratitude and esteem for the Dean. It is full length and resembles the Howth portrait, but with different accessories. A cherub holds a scroll with an inscription referring to the granting of the First Fruits

to the Irish Church ; and in the background is seen the western door of the cathedral. The artist was paid £36 16s. for his work. The carved oak frame, by Houghton, cost £18 13s. "The Gentleman's Magazine," April 1739, says : "This portrait is allowed to be the most finished piece of painting ever performed in this Kingdom." The picture has been frequently engraved, notably by Andrew Miller in mezzotint in 1743. This print is inscribed *Frans Bindon Arm : impensis Capituli S. Pat : Pinxt. A.D. 1739. Andrew Miller Fecit Dub. 1743.* A stipple engraving by E. Scriven is in Monck Mason's "History of St. Patrick's." In this print the cherub holding the scroll is omitted.

Jonathan Swift. There was formerly in the Deanery a smaller portrait by Bindon—perhaps a copy by him of the Howth picture—which it appears the artist used when painting the large Deanery picture, Swift being too ill to give him continuous sittings. This smaller picture was sold by the then Dean in 1874 to Mr. Thomas Bateman of Moor Park, Surrey. Since his death the picture has disappeared.

Jonathan Swift. "A Head upon a three-quarter cloth," painted in 1739 for Robert Nugent, afterwards Earl Nugent. When the picture was sent to Nugent it was accompanied by verses, written by the Rev. William Dunkin, commencing :

"From Bindon's colours you may trace
The Patriot's venerable face."

Through Lord Nugent's daughter, the Marchioness of Buckingham, the picture came to Stowe, where it remained until the great sale there in 1848. It was sold to a Mr. A. Robertson for nineteen guineas, and has not been further traced. It *may* be identical with the second of the two pictures next mentioned.

Jonathan Swift. [Godwin Swift, Swiftsheath, County Kilkenny.] Belonged to the Dean's uncle, Godwin, and has remained with his descendants, and has immemorially been attributed to Bindon. It is a bust portrait—a "head on a three-quarter cloth"—showing the Dean without a wig, his white hair falling from beneath a crimson skull-cap.

Jonathan Swift. [Earl of Drogheda, Moore Abbey.] This portrait is identical with the Swiftsheath portrait. Its history is unknown. It *may* be the Nugent portrait or a replica. It has been ascribed to Slaughter, but there seems no reason to doubt that it and the preceding portrait are the work of Bindon, though they show some differences from his usual manner.

Jonathan Swift. In the collection of Henry Harrington of 5 Great Denmark Street, Dublin, was a portrait of Swift by Bindon, which was sold in Dublin in 1832.

Jonathan Swift. Bust, life size, in black and white chalk, inscribed *Jonathan Swift, 1735, F. Bindon Pinxt.* [National Gallery of Ireland.] This portrait was purchased in a dealer's shop in Dublin in 1909, by the late Sir Thornley Stoker. Its previous history is unknown. At Sir Thornley's sale in 1909 it was purchased by the National Gallery of Ireland. It is a poor drawing, and as a likeness does not resemble any of Bindon's other portraits; and despite the inscription its attribution to him must be considered more than doubtful.

Jonathan Swift. An enamel miniature in the collection of the Duke of Buccleugh, attributed to Bindon, is probably a copy by Rupert Barber (*q.v.*).

Robert Watts, Dean of Ferns, and afterwards of Ossory. [Earl of Bessborough.]

Rev. Peter Westenra. [Lord Rossmore.]

BLAKEY, NICHOLAS (*fl.* 1747-1778). *Book
Illustrator.*

Was born in Ireland and studied in Paris, where he was in 1747, and where he principally resided. He enjoyed a considerable reputation as a designer of book illustrations, which seems to have been his chief work. He did the illustrations for an edition of Pope's works, and for Jonas Hanway's "Travels through Persia," in 1753. With F. Hayman he designed some illustrations of English history, which were published by subscription by J. and P. Knapton of Ludgate Street in 1778. The prints after him were "The Landing of Julius Cæsar," engraved by S. F. Ravenet, "Vortigern and Rowena," engraved by G. Scotin, and "Alfred receiving the news of victory over the Danes," engraved by Vivares. There is a fine print of "Nymphs Dancing" engraved by Ingram from his design, which forms the frontispiece to a set of songs composed by Oswald. A pencil drawing by him is in the British Museum. He died in Paris.

BLAYMIRE, JONAS (*d.* 1763). *Topographical Draughtsman.*

He was by profession a "Surveyor and Measurer" in Dublin, and was engaged in 1738 to make drawings of cathedrals for Walter Harris's edition of Ware's Works. His drawings there reproduced are the cathedrals of Clonmacnoise, Kildare, Limerick and Killaloe, engraved by L. Dempsey (*q.v.*); Lismore and Cloyne, engraved by J. Haydon (*q.v.*), and three views of St. Patrick's, engraved by G. Dheuland (*q.v.*). The artist, in a letter addressed to Harris from Clonfert on 27th October, 1738, gives a quaint account of the hardships and difficulties he encountered on one of his journeys in connection with his work: "Am now got safe to Clonfert. I arrived here on Wednesday last, but was forced to swim my horse over the Shannon, and had nothing to go over in but a little cot, the wind being very boisterous and the river risen, which put us in danger; but when we was safe over we was as glad as a parcel of mariners arriving after a storm at the desired port. . . . I have finished my draught of the Seven Churches after labouring almost day and night. It has been the most laborious draught I ever yet attempted. . . . I was likewise obliged to treat several priests that came to see me, even for my own safety, for this affair has made a prodigious noise in the whole country, and has spread, as I am credibly informed, through most part of Connaught, some reporting that I was the Pope's Legate, and was taking an account of the churches in order that they should be repaired, which notion heaped abundance of blessings on me; but on the other hand it was reported that I was employed by the Bishop of Meath to view them in order that they might all be pulled down to build a large parish church, which notion, if it had prevailed, would have proved fatal to me."

In St. Patrick's Cathedral are preserved some of Blaymire's drawings, including two views of the Cathedral, one of the west front and the other of the north side, both dated 1733 and signed *J. Blaymire*, and one of the tomb of Archbishop Jones. Blaymire died in Dublin on the 12th June, 1763.

BLOOMFIELD, JOHN (*d.* 1808). *Miniature Painter.*

Was born in Ship Street, Dublin, and in 1764 entered the Dublin Society's School as a pupil. He appears to have practised as a miniature painter in England for some time. In 1783 he was living at 125 Capel Street, and from that address he issued the following advertisement: "Miniature Painting. Mr. Bloomfield, who has had the honour and advantage of doing the pictures of not only many of the first nobility and gentry in England and Ireland, but some of the most distinguished characters for genius and taste in either Kingdom, will paint portraits—bracelet, locket, or any size—from one to five guineas each." Bloomfield was a man of considerable and varied attainments, and his inexhaustible fund of anecdote rendered him an entertaining companion. His later years were clouded by misfortune which finally brought him to a debtor's prison, where he died suddenly on 21st September, 1808.

BODELEY, JOHN (*fl. c.* 1708). *Portrait Painter.*

He painted a portrait of Queen Anne—"The Queen's Head in a gilt frame"—which he presented to the Guild of St. Luke on 6th July, 1708. It hung in the Hall of the Guild until the dissolution of the Guild in 1841. It is now in the possession of Mr. John Good, the Moorings, Merrion Road.

BOLTON, CHARLES NEWPORT (b. 1816,
d. 1884). *Amateur.*

Was son of the Rev. Henry Bolton, Vicar of Dysart, Queen's County, by Frances, daughter of Sir Simon Newport, and was born on 15th March, 1816. He graduated at Oxford, and in 1878, on the death of his cousin, Miss Jane Bolton, succeeded to the family property of Mount Bolton, county Waterford. He was a clever amateur draughtsman, chiefly of views of old buildings and heraldic designs. A volume of sketches by him of Killarney and Glengarrif, lithographed by G. Rowe, Cheltenham, an oblong folio containing thirteen well-drawn views, was published for the benefit of the Famine Fund in Ireland, and dedicated to the Marchioness of Waterford. Another volume containing views of the River Suir, was published for the Indian Famine Fund. Four woodcuts after drawings by him are in Hall's "Ireland, its Scenery and Character," three in vol. i., and one in vol. ii. Others of his drawings are reproduced in Hore's "History of Wexford." Two large volumes containing views in North Wales and in Scotland are in possession of his son, Mr. Charles Perceval Bolton, of Brook Lodge, county Waterford. He sent in a design for the first penny postage stamp, and designed the medal used by the old Waterford Agricultural Society. A drawing by him was in the Royal Hibernian Academy in 1845, and another in 1846. He died on the 25th April, 1884.

BOLTON, JOHN NUNN (b. 1869, d. 1909).
Landscape Painter.

Was born in Dublin on 25th July, 1869, the son of Henry E. Bolton, himself a clever amateur landscape painter. He became a student in the Metropolitan School of Art and in the Royal Hibernian Academy,

and won the Taylor Scholarship with his picture of "Old Leinster Market, Dublin," now in the possession of his father. He left Dublin and resided in Warwick for some years, where his landscape and marine subjects, both in oil and water-colour, were much thought of. He also painted portraits and miniatures, and was a frequent exhibitor in Dublin, Birmingham and Manchester. He took an active part with Louis N. Parker in the Warwick Pageant as a designer and organizer; and for a short time before his death was a master in the Leamington School of Art. A clever and promising artist, he was advancing in his art when he died in Warwick on 11th February, 1909. A large picture, "The Lledr Valley," and several water-colours, including a charming drawing of his wife and child, belong to his father, Mr. H. E. Bolton, Sylvan House, Donnybrook, and others are in possession of Mr. Bolton of Fitzwilliam, Blackrock.

BOOTH, JOSEPH (*d.* 1789). *Miniature Painter.*

An English artist who practised with some success in Dublin from about 1771 to 1789. He was a clever mechanic, and made inventions in connection with the woollen manufacture. He was also the inventor of "the Polygraphic Art," which professed to be a method of multiplying pictures in oil with all the perfections of the original colours without touching or finishing by hand. This invention is noticed in "The Dublin Chronicle," May 19-22, 1787, as one "by which a picture is copied and multiplied to any number with such accuracy of drawing, colouring and manner that it requires the eye of a master to discover the original from the copy. The ingenious inventor of this art is Mr. Booth, whose ability as a miniature painter is not unknown." An exhibition by the "Polygraphic Society" was held at 381 Strand, London, in 1792.

The inventor is described in the catalogue as "Joseph Booth, a portrait painter of Lewisham, Kent." About 1797, Christopher Pack (*q.v.*) submitted a paper to the Royal Irish Academy, which was not printed in the Transactions, an "Explanation of a new mode of producing Pictures supposed to be the same as that called the Polygraphic Art." (R. I. A. 12.0.5.). In it he says, that the attempt made to imitate pictures is very poor, but he thinks it may be useful for the decoration of furniture and of paper hangings. He explains the process as produced by a series of stencils and successive printings, and illustrates his explanation by three drawings. Booth died in Dublin in 1789.

BOSANQUET, J. E. (*fl.* 1854-1861). *Landscape Painter.*

An artist practising in Cork, where he painted local views, mostly in water-colour, but occasionally in oil. He also carried on business as a photographer in Patrick Street, Cork. He exhibited occasionally in the Royal Hibernian Academy between 1854 and 1861. His work was slovenly and of little merit. His son, J. Claude Bosanquet, also painted landscapes.

BOULGER, THOMAS (*fl.* 1761-1788). *Portrait Painter.*

Was a pupil of West and Mannin in the Dublin Society's Schools, and afterwards practised in Dublin as a painter of flowers, portraits and miniatures. He was given a premium by the Dublin Society in 1761. From his address in Castle Street he sent twelve works to the exhibition of the Society of Artists in William Street in 1769; and in 1771, being then resident in New Street, he contributed miniatures. He was much employed as a teacher in Dublin. In 1788 he was teaching drawing and painting in a school at Portarlington. Nothing further is known of him.

BOURKE, JAMES. (*fl.* c. 1767). *Painter.*

From an advertisement in the "Leinster Journal" it appears that James Bourke was a "Coach, Landscape, History and House Painter," practising in Kilkenny in 1767.

BOWERMAN, RICHARD (*fl.* c. 1785-1832).
Portrait and Miniature Painter.

An obscure artist practising in Dublin at Lower Ormonde Quay and Bachelor's Walk in the early part of the nineteenth century, as a portrait and miniature painter. He was born about 1770, and was trained in the Dublin Society's School, which he entered in 1782. His name does not appear after 1832.

BOWYER, RICHARD DOWNES (*b.* about 1762, *d.* 1841). *Portrait Painter.*

Was born about 1762 and practised in Dublin for some years as a portrait and miniature painter. In 1815, when living in White's Lane, he sent a "View" to the Hibernian Society of Artists, three Portraits to the Dublin Society's exhibition, and a Portrait and two religious pictures to the Royal Irish Institution. In 1817 he was living in Paradise Row, and was afterwards in Mountjoy Street. Owing to differences with his wife, who was an eccentric woman, and was for a short time in a lunatic asylum, he separated from her; but the constant annoyance he received from her drove him to leave Dublin in 1837, and after moving from place to place he finally settled in Killyshandra, county Cavan, where he lived under the name of Blake. He died there in November, 1841.

BOYD, MICHAEL AUSTIN (*d.* 1899). *Amateur.*

A native of the county Longford, he entered the medical profession and practised for some years in

Kingstown, where he was one of the staff of St. Michael's Hospital. In 1882 he was appointed physician to the Mater Misericordiæ Hospital, and took up his residence at No. 30 Merrion Square. He was an accomplished painter of landscapes in water-colour, and exhibited for many years with the Water-colour Society of Ireland. He died of pneumonia, the result of a chill contracted in the hunting field, on 6th March, 1899, and was buried at Glasnevin.

BOYLE, RICHARD BARRINGTON (b. 1811, d. 1891). *Carver.*

Was born in Dublin in 1811 and worked in his native city for many years as a wood-carver. In 1835 he was in Swift's Row, and in the following year exhibited "The Arms of the Lord Lieutenant, Lord Mulgrave, carved in Irish oak," in the Royal Hibernian Academy. In 1846 he moved to 107 Middle Abbey Street, in 1850 to 19 Mary Street, and in 1857 to 82 Marlborough Street, where he worked for many years. He was employed in St. Patrick's Cathedral at the time of its restoration, and did a good deal of the wood-work there, including the stalls of the Knights of St. Patrick, and two chairs which he carved from oak from the old roof of the cathedral. He also did work in St. Anne's and in Westland Row Church, as also in St. James's Church, James's Street, where he carved in oak the reredos or screen from a design by Patrick Byrne, architect. Sir Benjamin L. Guinness employed him in ornamental carving and furniture, including a large sideboard elaborately carved with arms and ornamented with a panel of an ancient Boar Hunt, and others representing Harvesting and Vine-culture. He carved, too, a panel 6 feet by 4 feet, illustrating a passage from the Iliad, "the Grecian Chiefs in the tent of Achilles." A panel carved with "The Judgment of

Solomon," attracted attention in the Dublin Exhibition of 1853. When in Marlborough Street he was assisted by his sons, Richard B. Boyle and James F. Boyle; and later the father and sons worked as ornamental cabinet-makers at 20 Upper Gloucester Street, from 1877 to 1882. Boyle died on 28th January, 1891. His eldest son, RICHARD BARRINGTON BOYLE, junr., was born about 1838, and died on 21st March, 1895. The third son, JAMES F. BOYLE, born about 1847, was a clever designer and carver. He worked for cabinet-making firms in Belfast and Dublin, and did much fine work in the carving of "Chippendale" mirrors and mantelpieces with all the skill and tradition of design of the eighteenth century. The late Sir Thornley Stoker had a pair of Chippendale mirrors done by him indistinguishable from the work of the old carvers. Not finding sufficient scope for his talents in Dublin, he went to London where he found remunerative employment. He was run over by an omnibus in Regent Street, which caused his death in Charing Cross Hospital on 28th April, 1911.

BOYNE, JOHN (*b. c. 1750, d. 1810*). *Caricaturist and Engraver.*

Was born in the county of Down between 1750 and 1759. At the age of nine years he was taken to England by his father, a joiner, who obtained employment in the Victualling Office at Deptford. The boy was apprenticed to William Byrne, the engraver, and afterwards attempted to work for himself; but owing to his idle and dissipated habits he was not successful. For a time he was with a company of strolling players, but in 1781 returned to London and was employed as a master in a drawing-school, and practised as an artist. He excelled in caricatures and exhibited figure subjects, eighteen in all, in the Royal Academy from

1788 to 1809. Two drawings by him are in the British Museum—"The Quack Doctor," and "King Lear," one of a series of heads from Shakespeare's Plays. A "Meeting of Connoisseurs," which was engraved in stipple by T. Williamson, is in the Victoria and Albert Museum. His "C. Macklin and Miss Pope as Shylock and Portia," was engraved in stipple by Nutter in 1790. Boyne died at his residence, Penton Place, Pentonville, on 22nd June, 1810.

BRADFORD, LOUIS KING, A.R.H.A. (b. 1807, d. 1862). *Landscape and Subject Painter.*

Was born in 1807, the son of George Bradford (d. 1817), cutler, of No. 8 Grafton Street (whose father was a razor-maker in Clonmel), by his wife Katherine, daughter of Louis King, cutler (d. 1836). He studied in the Dublin Society's School, which he entered in 1824, and in 1827, while still a student, he began to exhibit in the Royal Hibernian Academy. Down to 1838 he confined himself to landscape, but in 1840 he contributed two subjects from Don Quixote, and thenceforth exhibited subject pieces as well as landscapes in oil and in water-colour. Among his exhibited works were "Imogen at the Cave," in 1841; "The Separation," and "The Rescue" in 1843, and "Peasant Girls of the Provinces of Ulster, Connaught, Munster and Leinster," in 1852, of which a contemporary criticism says that it "would have been much better as four separate pictures; at present it has much the appearance of an overgrown sheet of prints" ("Irish Quarterly Review"). He exhibited a water-colour, "The Moated Grange," at the Society of British Artists in 1854. He was elected an Associate of the Royal Hibernian Academy in 1855. Bradford resided from 1828 to 1842 with his mother who kept a ladies' school at No. 1 Fairview Avenue, and after-

wards at 4 Lower Fitzwilliam Street, where he died on 28th October, 1862. His wife, Martha Isabella, predeceased him, dying in 1856.

BRENAN, GEORGE (*f.* 1875-1883). *Landscape and Animal Painter.*

Brother of James Brenan, R.H.A., (*q.v.*). He painted landscapes and animals, but did not attain to much excellence in his art. Works by him were in the Royal Hibernian Academy from 1875 to 1883. He died in or soon after 1883.

BRENAN, JAMES, R.H.A. (*b.* 1837, *d.* 1907). *Figure Painter.*

Was born in Dublin in 1837. He was educated at Strong's school in Peter Street, and at Dr. Stuart's in Temple Street, and commenced his art training in the School of Art in Leinster House, and was also a student in the School of the Royal Hibernian Academy. While still at an early age he went to London and studied decorative art under Owen Jones and Sir Matthew Digby Wyatt, assisting them in the decoration of the Pompeian and Roman Courts in the Crystal Palace. Returning to Dublin he worked for a time in the Dublin Society's school, and in 1855 was admitted to the Training School in Marlborough House, London. In 1857 he was sent as an assistant to the Birmingham School of Art; but the following year he, at his own request, returned to the Training School, which had then been moved to South Kensington. There he remained until 1860, occasionally taking charge for a month or two at a time of the schools at Liverpool, Taunton, and Yarmouth. He was appointed Head Master of the Cork School of Art in 1860, and held that post until 1889. He was a member of the Committee of the Cork Exhibition of

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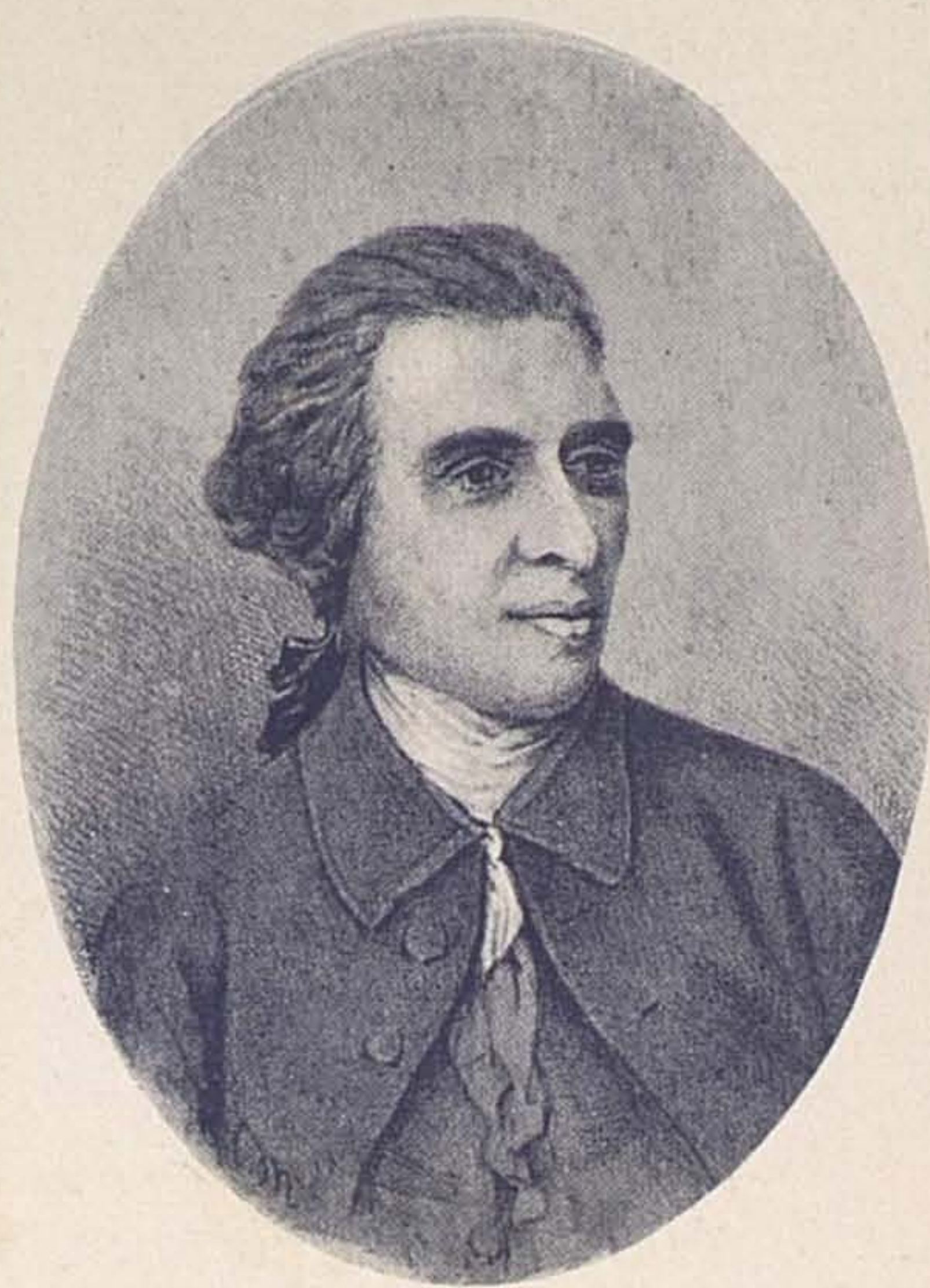
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1883, and had charge of the Fine Art Section. Always interested in the application of Art to industries he planned, with Mr. Alan S. Cole, the arrangements for encouraging and influencing the lace industry in Ireland. The first lace class was established at the Convent of Mercy, Kinsale, in 1884, and before long there were ten classes in operation at different convents, visited by Brennan once a month. By means of a grant from the Committee of the Cork Exhibition, supplemented by one from the Department of Science and Art, a collection of old lace was purchased for use as examples for the classes. Portions of the collection were lent to the convents, being changed every month, and the classes in drawing and design which have had so great an influence in developing the Irish lace industry were established. Brennan was a regular contributor to the annual exhibitions of the Royal Hibernian Academy from 1862, confining himself chiefly to small pictures of cottage interiors and subjects of Irish peasant life. He was elected an Associate on 27th January, 1876, and a Member on 13th April, 1878, and by his commonsense, shrewdness and tact, became one of the Academy's most useful and influential members. After nearly thirty years at Cork he was, on the 1st June, 1889, transferred to Dublin as Head Master of the Metropolitan School of Art, in succession to R. E. Lyne retired. In his new position he devoted himself with characteristic energy not only to the extension and improvement of the school, but also to the advancement of industrial art throughout Ireland. The school is largely indebted to him for the establishment of the present craft classes which have become so prominent a feature under his successors. He continued to interest himself in the lace industry, and established the classes for design which gave a valuable impetus to lace-making through



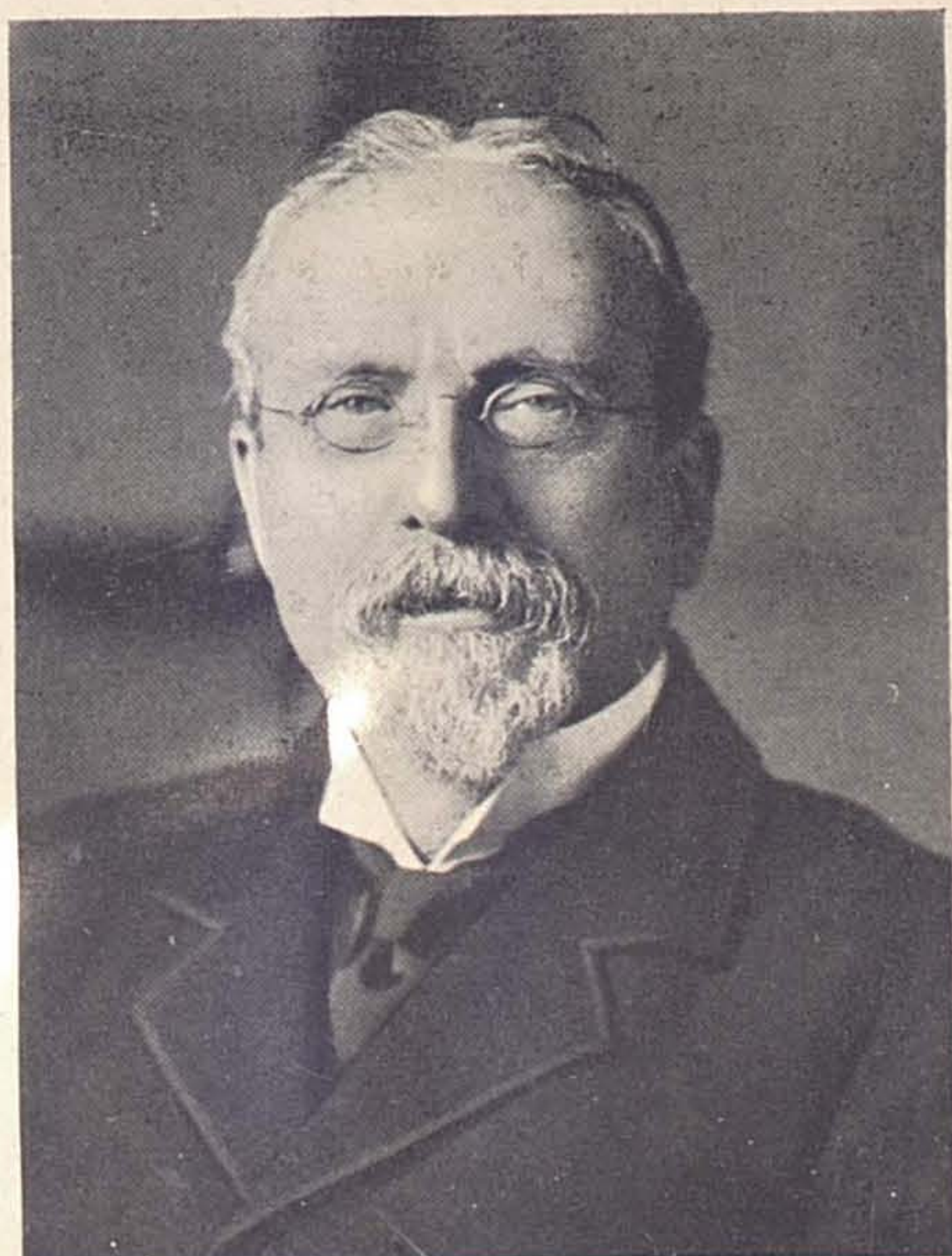
WILLIAM BROCAS, R.H.A.



GABRIEL BERANGER



JAMES HENRY BROCAS



JAMES BRENAN, R.H.A.

Ireland. Brenan's personal qualities, his kindness of heart and upright character, made him popular not only with his pupils but with all who knew him. After fifteen years' energetic work at the school he was retired on pension on the 1st April, 1904, having reached the age limit. Following his retirement his friends and pupils presented him, on 20th September, 1904, with an illuminated address and a purse of sovereigns. He died at his residence, 140 Leinster Road, Rathmines, on 7th August, 1907, aged 70.

BRENAN, JAMES BUTLER, R.H.A. (*b.* 1825, *d.* 1889). *Portrait Painter.*

Was born in 1825, the son of the Cork landscape painter, John Brenan (*q.v.*). He passed his life in Cork, where he practised his art, his work consisting almost entirely of portraits of local personages, good likenesses often vigorously and skilfully painted; but he hardly fulfilled the promise of excellence shown in his earlier work. He commenced to exhibit in the Royal Hibernian Academy in 1843, and until 1886 there were but few years in which he did not contribute. He was elected an Associate on the 18th July, 1861, and a Member on the 4th April, 1871. He died at his residence, 5 College View Terrace, Cork, on the 22nd April, 1889. Among his portraits are :

Portrait of Himself. Cork Ex., 1852.

Francis, third Earl of Bandon. [Earl of Bandon, Castle Bernard.]

James Francis, Viscount Bernard, afterwards fourth Earl of Bandon.

[Earl of Bandon, Castle Bernard.]

Catherine, Countess of Bandon. [Earl of Bandon, Castle Bernard.]

William, third Earl of Bantry. [Lady Ardilaun, St. Anne's, Clontarf.]

Jane, Countess of Bantry. [Lady Ardilaun, St. Anne's, Clontarf.]

— Beamish, M.P. [Commercial Buildings, Cork.]

Charles B. Bernard, Bishop of Tuam. Signed and dated 1869.

[The Palace, Tuam.]

Robert Cole Bowen. [H.C. Cole Bowen, Bowen's Court, County Cork.]

Mrs. R. Cole Bowen. [H. C. Cole Bowen, Bowen's Court, County Cork.]

Thomas Brennan, President of the Cork Young Men's Society.
Painted for the New Hall, Castle Street, Cork.

J. Corbet. R.H.A. 1859.

— Cotter. [Commercial Buildings, Cork.]

Sir Thomas Deane. [Royal Hibernian Academy.] Cork Ex., 1852.

W. V. Gregg, Mayor of Cork, 1878.

Sir W. B. Hackett, Mayor of Cork.

Sir John Pope Hennessy.

Captain George J. Huband, 8th Hussars. [The Rev. H. R. Huband, Ipsley Lodge, near Farnham.]

Mrs. Hewitt Poole Jellett. Signed and dated 1854. [M. Barrington Jellett, Clonard, Dundrum.]

John George MacCarthy, M.P. R.H.A., 1876 and 1884.

Master Moran ; portrait of a boy. Signed and dated 1847. [Colonel Parsons, 68 Harold Road, Upper Norwood.]

Rev. H. J. Newman, Dean of Cork. [Earl of Bandon, Castle Bernard.]

— Reeves. [Commercial Buildings, Cork.]

James Roche, President of the Cork Institute. [Commercial Buildings, Cork.]

Lieutenant Colonel Sharp. R.H.A., 1856.

John Shea. Cork Ex., 1852.

Barry Sullivan, as Hamlet. Painted during the actor's last visit to Cork.

Christ. Painted in 1867. [School of Art, Cork.]

A Committee of Inspection. [A. Roche, Cork.]

Reverie. R.H.A., 1879.

The Raising of the Widow's Son. R.H.A., 1843.

Age Receiving Instruction from Youth. Cork Ex., 1852.

The Critic. [Imperial Hotel, Cork.]

BRENAN, JOHN (*b. c.* 1796, *d.* 1865). *Landscape Painter.*

Was born about 1796 at Fethard, County Tipperary. After studying in the Dublin Society's School, which he entered in 1813, he settled in Cork, where he at first worked as a herald-painter, but afterwards practised with success in landscape. He found his subjects in the neighbourhood of Cork and elsewhere in the south of Ireland, and was an

exhibitor in the Royal Hibernian Academy at intervals between 1826 and 1864. Several views of Cork, Killarney, etc., by him were in the Cork Exhibition of 1852. A "View of Ahern Castle" belongs to the Earl of Bandon. A woodcut of "Lismore Castle," after a drawing by him is in the "Irish Penny Magazine," 1833; and a "View of Blarney Castle" was reproduced in lithograph. Daniel Maclise received some of his early lessons in drawing from him. Brenan died in 1865. He was father of James Butler Brenan (*q.v.*), and of John J. Brenan, who studied in London, and was principally employed in painting backgrounds to his brother James B. Brenan's portraits, and is still living in Cork.

BRENAN, — (*f. c.* 1750). *Painter.*

He appears to have been working as an artist in Dublin in the middle of the eighteenth century; but nothing is known of him except that he was the author of "The Painter's Breakfast, a Dramatic Satyr, by Mr. Brenan," 12mo., published in Dublin in 1756. This, a cleverly written work, is directed against would-be connoisseurs of art, whom it ridicules with considerable humour in their neglect of modern work and their worship of the antique. "The inundation of ill pictures," says the author, "imported by knaves with a design to impose on the tasteless and unwary, has quite sapped the foundation of our art." Pallat, a painter, invites to breakfast various connoisseurs and patrons of art, and succeeds in selling, as choice examples of old masters, a lot of worthless rubbish. The profits of the sale were designed to be devoted to the relief of lunatics.

BRENNAGH, WALTER (*f. c.* 1575). *Sculptor.*

A slab with effigy of Sir Maurice Fitzgerald of Lackagh, (d. 1575), in St. Bridget's Cathedral, Kildare,

was carved by him as recorded in the inscription :
Walterus Brennagh me fecit.

BRENNAN, EDWARD J. (fl. 1878-1884).
Landscape Painter.

Was born in Kilkenny. His father was a tailor and he himself was brought up to that trade. He was for some time a cutter in a tailor's shop in Dawson Street, Dublin, but having a talent for drawing he resolved to become a painter. He studied in Paris, and on his return to Dublin began to exhibit at the Royal Hibernian Academy in 1878. From that year until 1884 he was a regular exhibitor of landscapes. In 1882 he won the Albert prize at the Royal Hibernian Academy with a picture, "An Autumn day on the Liffey," so much better than anything he had done before or did afterwards that it was doubted whether it was his own work. After 1884 he went to London, and then to the continent, where he died from the effects of intemperance.

BRENNAN, JAMES (fl. 1826-1834). *Landscape Painter.*

Elder brother of Nicholas Brennan (*q.v.*). He was trained in the Dublin Society's School, and began to exhibit in the Royal Hibernian Academy in 1826. He contributed sixteen landscapes between that date and 1834; but after that his name no longer occurs. He resided at the same address as his brother Nicholas (*q.v.*) and was a clerk with his father in the employment of George Fitton, attorney.

BRENNAN, MICHAEL GEORGE (b. 1839, d. 1871). *Landscape and Subject Painter.*

Was born on 28th September, 1839, at Castlebar, County Mayo, the second son of Thomas Brennan,

who kept a hardware shop. He was educated in a school in Castlebar, and while still a boy taught himself shorthand and supplied reports to the Dublin and local newspapers. He displayed marked artistic talent and obtained a local reputation as a caricaturist. Coming under the notice of Charles O'Donel, afterwards a police magistrate in Dublin, and of Lady Louisa Tenison, he was sent to Dublin about the age of fifteen, and became a student in the Dublin Society's School and in the Royal Hibernian Academy. Going to London he entered the Royal Academy's School and became connected with "Fun," a paper started as a rival to "Punch." For this he drew the frontispiece and several of the principal cartoons, but resigned rather than caricature the Pope, much as Richard Doyle resigned his connection with "Punch." While still a student in the Academy he contracted typhoid fever, and as soon as he was well enough returned to his home in Castlebar. But his health was permanently affected, and he was advised to seek a warmer climate. He went to Italy, and settled in Rome, where he lived in the same house with George Symonds and Keeley Halswelle. In 1865 he sent three pictures to the Royal Academy, and he continued to exhibit each year down to 1878. His pictures were warmly praised as admirably painted, harmonious in colour, and full of character and feeling. After some years in Rome he took up his residence at Capri, and paid occasional visits to England and Ireland. He had long suffered from consumption, and in 1870 he was ordered to Algiers for the sake of the climate. There he was the guest of Lady Kingston at the Campagna Kingstone. He had left Italy full of hope for the future ; but the malady from which he suffered had gone too far. On the 2nd July, 1871, he fell and burst a bloodvessel while dressing. He was carefully

tended by Lady Kingston; but his case was hopeless, and after lingering for some time he died on the 27th July, 1871. He was brother of Louis Brennan, C.B., the inventor of the Brennan Torpedo.

Pictures :

A Vine Pergola at Capri. [National Gallery of Ireland.]

Interior of a Church at Capri. [National Gallery of Ireland.]

Letter-writer's shop in the Ruins of the Theatre of Marcellus. R.A., 1865.

La Tortorella dei Pompeii. R.A., 1865.

A Capri Courtyard. R.A., 1865.

Kissing the Padre's Hand. R.A., 1866.

The Young Priest, an Interior at Capri. R.A., 1866. A small picture, about 12 inches square; it was sold on the day of the private view to Lord Houghton. "Exquisite for quiet truth, its sentiment of repose and its serene diffused lights." ("Times."). "Not equalled in the exhibition for truth of cool, indoor effect and almost illusive chiaroscuro." ("Sunday Gazette.")

A Courtyard at Capri. R.A., 1867.

Shadows and Sunshine. [Ballarat, Victoria, Australia.] R.A., 1867.

Picking Locusts, Bay of Naples. R.A., 1867.

Nella Chiesa di San Costanza, Capri. R.A., 1867.

Via della Vita, Rome. R.A., 1868. "Of all the Italian subjects of the year there is none so full of character, irrespective of beauty, as Mr. Brennan's 'Via della Vita.' . . . He has hitherto been known only by small though very meritorious studies of Italian life. This year's picture gives him a step in artistic rank." ("Times," May 21, 1868.)

"A work admirable in all technical respects and evincing a power of seizing character and expression equal to rare achievements in art." ("Illustrated London News," May 30, 1868.)

"Mr. Brennan's name and his humorous faculty seem to indicate that, though resident in Rome, his native country is Ireland." ("The Scotsman," February 23, 1869.)

This picture was sold at Christie's in 1874 for £210.

Il Tamburino. [Schwabe Museum, Hamburg.] R.A., 1869.

Preaching in the Coliseum, Friday. [Earl of Kingston, Kilronan Castle, Co. Roscommon.] R.A., 1869. R.H.A., 1871.

The Acolyte. R.A., 1870.

Il Barbiere. R.A., 1870.

Portrait of Countess of Kingston. [Earl of Kingston, Kilronan Castle.] R.H.A., 1873, exhibited by Colonel Tenison.

BRENNAN, NICHOLAS (*f.* 1826-1852). *Portrait Painter.*

Was son of James Brennan, an attorney's clerk in Dublin, and was born in 1802. He was admitted as a student in the Dublin Society's School in 1815, and having completed his studies started as a portrait painter in his father's house, No. 4 Anglesea Street. He resided at No. 5 Pitt Street from 1829 to 1834, and in Great Brunswick Street from about 1837 to 1849. In 1852 he was at No. 7 North Cumberland Street, in the same house as William Glover, the professor of music, whose portrait he painted and exhibited the same year. He contributed portraits to the Royal Hibernian Academy from 1826 to 1852, including one of Dionysius Lardner in 1827. After 1852 his name no longer appears.

BRENTWOOD, PHILLIP (*f.* c. 1473).

Was appointed, by an Act of the Parliament held in Dublin in 13 E. iv., 1473, one of the principal workers under Germyn Lynch (*q.v.*), Master of the Mint in Dublin.

BRIDGFORD, THOMAS, R.H.A. (*b.* 1812, *d.* 1878). *Portrait and Subject Painter.*

Was born in Lancashire on 6th April, 1812. His father, Thomas Bridgford, came to Ireland about 1817 or 1818, and was manager of Simpson's Nursery near Merrion, and eventually started business for himself as a nurseryman and seedsman at Spafeld Nursery, Sandymount, and in Sackville Street. His son, at the age of twelve, on 1st April, 1824, was admitted as a pupil in the Royal Dublin Society's Drawing School, and in 1827, when only fifteen years of age, began to exhibit at the Royal Hibernian Academy, and between that year and 1834 contributed seventeen works. He

was elected an Associate on the 24th October, 1832. In 1834 he went to London and remained there some years, following his profession with some success, and exhibiting in the Royal Academy and the British Institution. In 1844 he returned and settled permanently in Dublin where he exhibited regularly at the Royal Hibernian Academy, and was elected a full Member of that body on 23rd August, 1851. He followed his profession with unwearied energy, painting portraits and figure subjects, and was also in much repute as a teacher. He taught drawing at the Alexandra College and other institutions. Besides his portraits and other pictures in oil he did a number of small portraits in pencil and water-colour, effective and well-drawn likenesses, though sometimes rather stiff and awkward in pose. He lived for many years at 66 Lower Mount Street. Two days before his death he was occupied with his pupils apparently in full enjoyment of his health; but that night he was seized with illness and his end came rather suddenly on the 21st November, 1878. He was buried at Mount Jerome. He married, in 1833, Mary Jane, sister of Surgeon James Sawyer of Dublin, by whom he had a family of five sons and four daughters.

Works :—

Portrait of Himself, as "The Masquerader." [J. H. Bridgford.]

A replica is in the National Gallery of Ireland.

Portrait of Himself at the age of 17. Water-colour. [J. H. Bridgford.]

Edward H. Bailey, R.A. Drawing. R.A., 1843. Engraved by J. Smyth for "Art Journal," 1847.

Michael Barry. Painted for the Dublin Law Institute. R.H.A., 1846.

Mrs. Brady. [Sir Arthur Newton Brady, Belfast.]

W. T. Brande, F.R.S. Lithographed by the artist himself.

Isaac Butt. R.H.A., 1845.

Hon. Mrs. Caddell. R.H.A., 1834.

Richard O'Farrell Caddell. R.H.A., 1834.

Sir Augustus W. Calcott, R.A. Drawing. [Royal Hibernian Academy.] R.A., 1843.
 J. Costello. R.A., 1835.
 Edward Daniell. R.A., 1842.
 C. L. Eastlake, R.A. Drawing. [Royal Hibernian Academy.] R.A., 1844. Etched by J. Smith.
 Richard Graves, M.D. R.H.A., 1853.
 Andrew Hart, F.T.C.D. R.H.A., 1846.
 Charles Frederick Huth. R.A., 1842.
 Mrs. Jellico. [Alexandra College, Dublin.] R.H.A., 1878.
 Edward Jolly, F.R.S. R.H.A., 1846.
 Sir Robert Kane. R.H.A., 1845.
 Fanny Kemble. R.H.A., 1831.
 Dionysius Lardner. Lithograph.
 Revd. David McKee.
 Daniel Maclise, R.A. Drawing. [National Gallery of Ireland.] R.H.A., 1845.
 Simon Maddock. R.H.A., 1841.
 William Mulready, R.A. Drawing. [National Gallery of Ireland.] R.A., 1842.
 Sir Joseph Napier, Lord Chancellor of Ireland. [King's Inns, Dublin.] R.H.A., 1846.
 Daniel O'Connell.
 Daniel O'Connell and his fellow prisoners. A sheet of lithographed oval portraits, published by S. J. Machen, 28 Westmoreland Street, Dublin.
 George Petrie. [J. Hargrave Bridgford.] R.H.A., 1852.
 "So out of proportion as to amount to a caricature." ("Irish Quarterly Review.")
 George Petrie. Drawing. R.H.A., 1841.
 David Roberts, R.A. Drawing. [Royal Hibernian Academy.] R.A., 1843.
 Miss Romer, of Covent Garden Theatre. R.A., 1835.
 James Sawyer, M.R.C.S.I. R.A., 1846.
 Sir Martin Archer Shee, R.A.. Drawing. [National Gallery of Ireland.] R.A., 1845.
 Mrs. Toomey. R.H.A., 1875.
 Richard Chenevix Trench, Archbishop of Dublin. [Alexandra College, Dublin.] R.H.A., 1873.
 Dr. Ure. R.A., 1842.
 T. Uwins, R.A. Drawing. R.A., 1844; R.H.A., 1845.
 Mrs. Wardlaw.
 Miss West. [Alexandra College, Dublin.]
 The Bow Ideal. R.A., 1835.
 An Irish Piper. R.A., 1843. [J. Hargrave Bridgford.]
 The Antiquary posed. R.A., 1835.

The Black Dwarf. R.A., 1835.
 The Dangerous Playfellow. R.A., 1837.
 Blarney. R.A., 1838; R.H.A., 1841.
 Scene from "Merry Wives of Windsor." R.A., 1843.
 Beatrice. R.A., 1844.
 Cromwell in his Study. R.H.A., 1853.
 An Irish Wake. R.H.A., 1853. Now in Australia.
 Do. do. R.H.A., 1851.
 The Lesson. R.H.A., 1842. Purchased for £70 by The Royal Irish
 Institution, and won as a prize by W. Jones, Sandycove.
 The Rosebud. R.H.A., 1842.
 Arrest of Sir H. Slingsby. R.H.A., 1837.
 The Deserter.
 The Cutting out Expedition.
 Passing Shadows.
 Pleasant Memories.
 Golden Moments.
 Donnybrook Fair; Soc. B. Artists, 1837.
 The Shepherd Boy; Soc. B. Artists, 1837.
 The Boudoir, B.I., 1838.
 The Royal Playfellow, B.I., 1838.
 The Review. R.H.A., 1848.
 Perdita. R.H.A., 1859.
 Returning from the Wedding Trip. [J. Hargrave Bridgford.]

BRIEN, JAMES GEORGE. See OBEN, J.G.

BROCAS, HENRY, SENR. (b. 1762, d. 1837).
Landscape Painter and Engraver.

Was born in Dublin in 1762, the fifth son of Robert Brocas and his wife Bridget, daughter of Nicholas Taylor of Wexford. Robert Brocas was great grandson of Robert Brocas, a native of Derbyshire, who came to Ireland as a cornet of horse under Cromwell. Another family of Brocas in Dublin was of French origin. Henry Brocas, who as an artist was self-taught, practised as a landscape painter, chiefly in water-colour. He was also a prolific engraver, contributing portraits and subjects in etching and stipple to the various Dublin magazines, and engraving some separately published plates, many of them of

considerable merit. One of his earliest efforts was a political caricature, "The Loves of the Fox and the Badger," a rude etching, in "Exshaw's Magazine" for 1784. From 1795 to 1799 he was living at No. 9 Gordon Lane, whence he moved to 34 Grafton Street, and in 1804 to 19 Chatham Street. After two or three other changes he finally settled, about 1825, at 15 Henry Street. He contributed to the various exhibitions in Dublin from 1800 to 1812, showing two landscapes in 1800, six views in oil in 1804, a landscape drawing in 1809, an engraving from the seal of the Royal Dublin Society in 1811, and a landscape in 1812. He exhibited four drawings at the Royal Hibernian Academy in 1830. On the retirement of William Waldron (*q.v.*), in 1801, Brocas was appointed Master of the Landscape and Ornament School of the Royal Dublin Society, a post he held until his death, which took place in Britain Street on the 20th October, 1837, at the age of 74. He had, besides other children, four sons who became artists—James Henry, Samuel Frederick, William and Henry, who are separately noticed. Among the engraved works of Henry Brocas are :

Rev. John Austin; after James Petrie. Published by B. Corcoran in 1792.

Sir Francis Burdett. Drawn and etched by him in "Hibernian Magazine," 1810.

Sir George Carew. A copy of the print by Van Voerst in "Hibernia Pacata."

Henry Colclough, a celebrated performer on the Union Pipes. Published by Wisehart, Suffolk Street.

Anne Crouch ; after Richard Bull (*q.v.*).

Lord Donoughmore ; after B. Stoker (*q.v.*). In the "Sentimental and Masonic Magazine," 1792.

Chief Justice Downes ; after H. D. Hamilton. In "Hibernian Magazine."

Dan Donnelly, pugilist. Published by M. Sandford (*q.v.*), 45 Henry Street.

Robert Emmett.

Peter Finnerty.

Viscountess Fitzgibbon seated at a spinning-wheel. "Hibernian Magazine," March, 1794.

William Fletcher, Justice of the Common Pleas. "Dublin Monthly Mirror," 1814.

John Foster, Speaker. In centre of a large broadside issued by Vincent Dowling, "A List of the Members of both Houses of the Irish Parliament who voted on the Motion for an Address to his Majesty according to the discussion of a plan for a Legislative Union with Great Britain on the ever memorable 23rd and 25th January, 1799."

Duchess of Gordon.

Rev. Rowland Hill.

Samuel Johnson.

Charles Kean as Richard III. "Dublin Monthly Museum," 1814.

Thomas Leland; after Reynolds. In "Anthologia Hibernica," 1793.

Rev. T. Maguire; after C. O'Donel.

"Mr. Mara in the character of Brian Boro." Frontispiece to "Brian Boroihme, a national melodrama," by Samuel Delaval Mara, 1810.

Lord Mountjoy; after a drawing by J. Dowling, 1798.

Sir John Moore.

Charles O'Connor of Belanagare. Frontispiece to "Memoirs of O'Connor."

Thomas Pennant; after Gainsborough. In "Anthologia Hibernica," 1793.

Ambrose Perry; after Richard Bull.

William Preston; after C. Robertson (*q.v.*). Frontispiece to his "Poems," 2nd edition, 1802.

Patrick Quin, harper to the Irish Harp Society. From a portrait painted by Miss Trotter (*q.v.*) "Monthly Pantheon," 1809.

Duke of Richmond.

William Shakespeare. Two portraits in vol. i. of the edition of "Shakespeare," published by William Jones, 86 Dame Street, Dublin, in 1791.

Sir John A. Stevenson; after E. Jones.

Samuel Whyte; after H. D. Hamilton. This print, neatly framed, was given as a prize to pupils in Whyte's school. It forms the frontispiece to S. Whyte's "Poems" published in Dublin in 1795.

The Queen of France going to Execution; after W. Hamilton, R.A.

Battle of Vinegar Hill.

Nelson's Pillar. In "Dublin Monthly Museum," 1814.

Dunbrody Abbey. In "Dublin Monthly Museum," 1814.

The Months. Small plates in "Exshaw's Magazine."

Plates in "Sentimental and Masonic Magazine," 1792-1794.

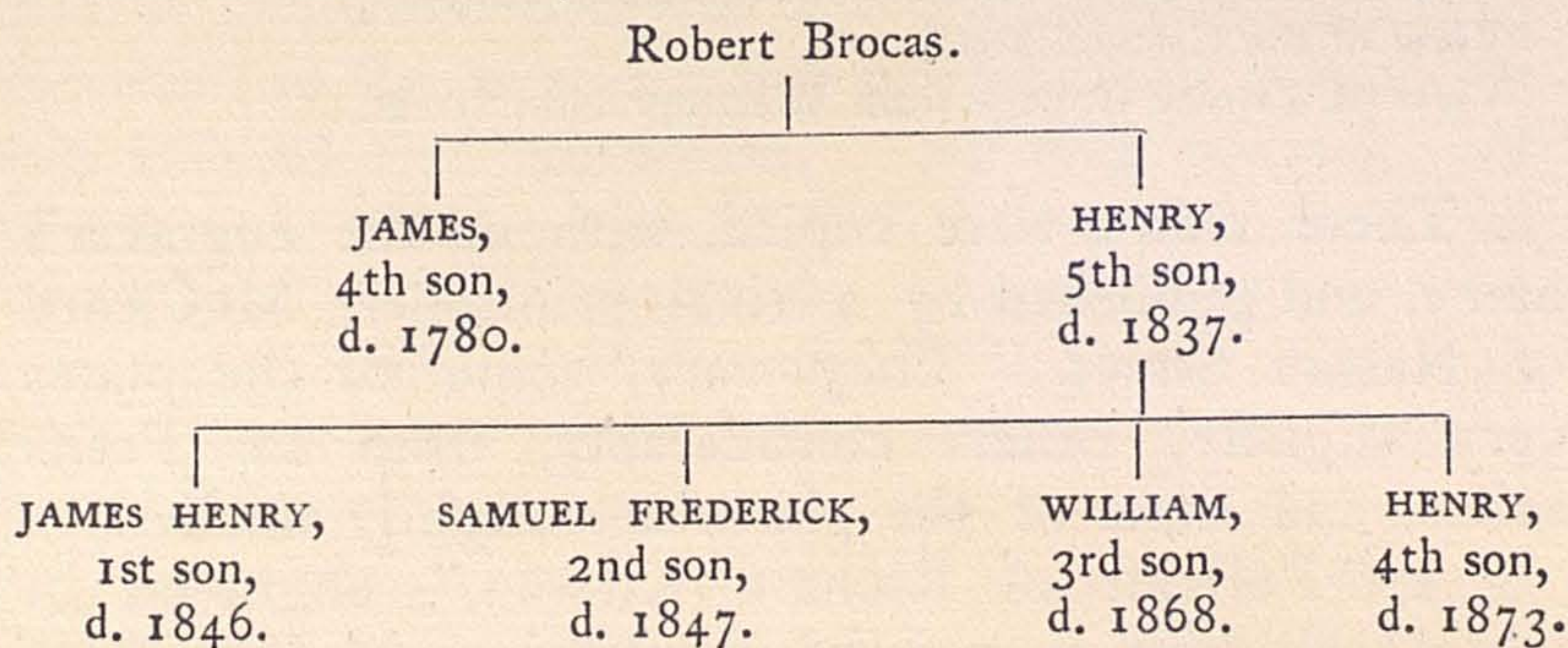
Plates in the "Newry Magazine," 1815 and 1816, including
 "Carrickfergus Castle," "New Church at Newry," and
 Frontispiece.

Illustrations to an edition of the Bible, published by Zachariah
 Jackson in Dublin in 1793.

A number of small Theatrical Portraits done for William Jones,
 publisher, Dame Street.

Book-Plate of the Classical and English Day-school, No. 1 Upper
 Merrion Street, from a drawing by J. S. Alpenny.

Table showing the relationship between the artists
 of the Brocas family :



BROCAS, HENRY, JUNIOR (*b.* about 1798, *d.* 1873).
Landscape Painter and Engraver.

Fourth son of Henry Brocas, senior (*q.v.*), was born
 about 1798. He painted landscapes in water-colour,
 and exhibited at the Royal Hibernian Academy in
 1828, 1841, 1853, 1856, 1860 and 1872. As an
 engraver he etched some copies of Hogarth's works,
 including "The Election," and a series of twelve
 Views of Dublin after drawings by his brother Samuel.
 These were part of a projected work, "Topography
 of Ireland, commencing with select Views in the City
 of Dublin of the most remarkable Public Buildings, etc.
 From original drawings by S. Brocas, expressly taken
 for the work," etc., etc., an enterprize which
 materialized only so far as the publication of the

twelve Views of Dublin. These, published by J. Le Petit, 20 Capel Street, in 1820, were :

Views of the Four Courts looking down the River Liffey.
Views of the Corn Exchange, Burgh Quay, and Custom House.
Views from Carlisle Bridge.
Views of the Post Office and Nelson's Pillar, Sackville Street.
Views of the Lying-in Hospital and Rutland Square.
Views of the Castle Gate and Royal Exchange.
View of the Royal Exchange, Dame Street.
View of the Bank of Ireland, College Green.
College Green.
View of the Custom House from the River Liffey.
View of the Castle Chapel.
View of Trinity College from Westmoreland Street.

These views were copied, without the engraver's name, and published by a rival printseller, McCleary of Nassau Street. They vary, some of the plates very slightly, others considerably, from Le Petits series, and some of the plates are slightly smaller.

A "Portrait of Richard Kirwan," engraved in stipple by him forms the frontispiece of Vol. 4 of "Proceedings of the Royal Irish Academy," 1847-50. Brocas also did some caricatures for McCleary of Nassau Street, and one, "The Doctor dismissing Death," he published himself at 32 New Buildings.

After the death of his father he was, on 31st May, 1838, elected Master of the Ornament and Landscape School of the Royal Dublin Society. He was not very successful as a teacher, wanting both the energy and ability displayed by his father. He retired in 1854. He resided at one time at 15 Henry Street, afterwards at 17 Westland Row, and for many years at 120 Lower Baggot Street, where he died in 1873.

In the British Museum is a drawing of "The Phoenix Park" signed by him. A water-colour of "Charles Dickens and Mr. Wilkie Collins," dated 1844, was sold at Sotheby's in July, 1899.

BROCAS, JAMES (b. 1754, d. 1780). *Portrait Painter.*

Was born in 1754, the fourth son of Robert Brocas, and brother of Henry Brocas, senr. (q.v.). At the Dublin Society's School he obtained prizes in 1772 and 1773. He afterwards lived at 64 Dame Street and practised as a portrait and miniature painter. In an advertisement issued by him in 1778, he says: "Mr. Brocas takes leave to inform the nobility and gentry and the public that he has returned to the city, and that he intends to continue his profession of painting likenesses in the most natural and striking manner in oils, crayons and miniatures. He will also take off likenesses in profile at an English half-crown each, and whole lengths (which mode was never attempted before) at a crown each." ("Freeman's Journal," February 28th-March 3rd, 1778). His absence from Dublin, here referred to, was probably occasioned by his marriage, which took place in 1777. He died in September, 1780, aged 25 years, and was buried on the 4th of that month in St. Andrew's Churchyard.

BROCAS, JAMES HENRY (b. about 1790, d. 1846). *Landscape, Portrait and Animal Painter.*

Was the eldest son of Henry Brocas, senr. (q.v.), and brother of Samuel, William and Henry Brocas junr. (q.v.). He was born in Dublin about 1790, and studied in the Dublin Society's School where he obtained prizes in 1802 and 1803, as well as a medal for etching. In 1802, he etched portraits of cattle for the Dublin Society's "Survey of Co. Dublin," and he contributed landscapes and portraits of cattle and horses to the exhibitions in Dublin between 1801 and 1816. He exhibited similar works at the Royal Irish Institution in 1815, and at the Society of Irish Artists in College Street in 1845. Leaving Dublin

he settled in Cork about 1834, and practised there until his death on the 14th January, 1846. A Portrait of him painted in 1814, by Robert Lucius West, is in the National Gallery of Ireland. Portraits by him, of "Samuel Kyle, Bishop of Cork," and "Thomas Newenham Deane," were in the Cork Exhibition of 1852; and a Portrait of "Richard Woodward, Bishop of Cloyne," belongs to the Earl of Bandon.

BROCAS, SAMUEL FREDERICK (*b.* about 1792, *d.* 1847). *Landscape Painter.*

Born about 1792, the second son of Henry Brocas, senr. (*q.v.*). He was a successful student at the Dublin Society's School, obtaining a medal for flower-painting in 1801, one for etching in 1802, and another in 1807, for figure drawing. He practised in Dublin as a landscape painter, both in oil and water-colour, and his works painted broadly and good in colour possess considerable merit. He contributed to the exhibitions in Dublin in 1804, 1809 and 1812, and exhibited landscapes at the Royal Hibernian Academy between 1828 and 1847. He was a member of the Society of Irish Artists which held its first exhibition in 1845. A "View looking into Powerscourt Demesne," an oil picture, is in the possession of Mr. J. C. Nairn, of 13 Westland Row, and several of his water-colours belong to Mr. Finucane, of Pembroke Road. In the National Gallery of Ireland are two water-colours by him, a "View of Dublin from near the Four Courts," and a "View of College Green and Trinity College," the latter dated 1818. Two water-colours, "The Post Office and Nelson's Pillar," and "The Castle Chapel," are in the Victoria and Albert Museum; and "The General Post Office, Dublin," signed and dated 1818, is in the British Museum. A series of twelve views of Dublin drawn by him were

engraved by his brother Henry. In 1826, he published, at 15 Henry Street, where he was then living with his father, a folio lithograph, done by himself, of "King John's Castle, Limerick." Another lithograph by him, a "View of Trinity College and East Portico of the Bank of Ireland," $11\frac{3}{4}$ by $16\frac{3}{4}$ inches, was published by Allen of Dame Street. A "View of Dublin from the Phœnix Park," $17\frac{3}{4}$ by $23\frac{3}{4}$ inches, was aquatinted by A. Courcel, and published by Le Petit in Henry Street. The plate is still in existence, and prints from it are occasionally issued. Samuel F. Brocas died in his house, 120 Lower Baggot Street, on 14th May, 1847. In his will, dated 19th August, 1846, and proved 10th June, 1847, he left all his pictures, drawings and prints to his brother Henry.

BROCAS, WILLIAM, R.H.A. (*b.* about 1794, *d.* 1868). *Portrait and Figure Painter.*

Brother of the above, being third son of Henry Brocas, senr. (*q.v.*) was born about 1794. He practised in Dublin and was an exhibitor at the Society of Artists in 1809 and 1812, and at the Royal Hibernian Academy in various years from 1828 to 1863. His contributions were chiefly portraits and figure subjects, with an occasional landscape. He was President of the Society of Irish Artists which held its first exhibition at the Royal Irish Institution in College Street in 1843; was elected an Associate of the Royal Hibernian Academy in 1854, and a Member in 1860. Amongst his works are "Roderic O'Connor's Castle," purchased by the Royal Irish Art Union in 1841, and won as a prize by J. K. Andrews, Dame Street; "Sunday Morning," exhibited in the Royal Hibernian Academy in 1847, and engraved by Robert C. Bell, for the National Art Union; "Girl with Potheen and

Goat's Milk, Killarney," exhibited in 1841, "An Irish Fair," 1842, and "The Forge," 1858. His "Departure of Irish Emigrants," was purchased by the Royal Irish Art Union in 1842, for sixty pounds and was in the Dublin Exhibition of 1865. A "Portrait of George F. Brooke," and one of "The Infant Daughter of Charles Halpin," were exhibited at the Society of Irish Artists in 1845; and his "Portrait of the Rev. C. R. Maturin" was engraved by H. Meyer for the "New Monthly Magazine," 1819. In Warburton, Whitelaw and Walsh's "History of Dublin," published in 1818, is a view by him of the "New Post Office," engraved by J. Martyn. The National Gallery of Ireland possesses a "View of Bray Head," an oil picture by him. Brocas etched some caricatures for James Sidebotham of Sackville Street, and also a few portraits, among them, "The Grand Duke Michael," "Thomas McKenny, Lord Mayor," and "Edward Bunting," 1811. He also did a number of etchings after Hogarth's engravings which were published in Dublin by Le Petit; a folio etching, "Christus Crucifixus," also published by Le Petit, and an etched "View of Moira House," 1811. A good book-plate for "Sir Thomas Deane, Architect," was drawn and engraved by him.

William Brocas died at his residence, 120 Baggot Street, on 12th November, 1868.

BROOKE, HENRY (*b.* 1738, *d.* 1806). *Historical Painter.*

Was son of Robert Brooke (*q.v.*), and was born in Dublin in 1738. He probably learned his art under his father, but of his early career in Dublin nothing is known. In 1761 he went to London where an exhibition of his pictures, chiefly of historical subjects, brought him both fame and money. He remained in

London until 1767 when he married and settled in Dublin, and appears to have relinquished the practice of his profession. An unfortunate speculation, however, obliged him to resume painting, and we find him in 1770 established in Stafford Street as a drawing-master. In that year he exhibited "The Raising of Lazarus" at the Society of Artists in William Street, and obtained the premium of fifteen pounds from the Dublin Society "for the second best History Piece." In 1772 he gained the first premium of thirty pounds. He continued to exhibit at the Society of Artists until 1780, most of his pictures being of religious or biblical subjects. He is said also to have done a number of altar-pieces for Roman Catholic churches. In 1776 he sent, from Mary Street, a classical subject to the Society of Artists in London. His portrait of his uncle, Henry Brooke, was engraved by G. Pye in 1821 for "Effigies Poeticæ," and, anonymously, for "Brookiana," vol. i, 1804; and also, bust only, by R. Clamp for Harding's "Biographical Mirror," 1783. Brooke died in Dublin in 1806.

BROOKE, ROBERT (*fl. c.* 1748). *Portrait Painter.*

Was the son of the Rev. William Brooke, rector of Killinkeere, and his wife, Lettice Digby, and was younger brother of Henry Brooke, the author of "The Fool of Quality," etc. Little is known of him as an artist. He lived at Rantavan, County Cavan, with his brother Henry. He painted a portrait of himself, and also, in 1748, an equestrian portrait of the Duke of Cumberland. This latter belongs to the Rev. Stopford A. Brooke. He married his cousin Honor, daughter of the Rev. Henry Brooke, rector of Kinawley, County Fermanagh, who brought him a considerable fortune and by whom he had a large family. The date of his death has not been ascertained.

BROOKE, WILLIAM HENRY, A.R.H.A. (b. 1772, d. 1860). *Portrait Painter and Draughtsman.*

Son of Henry Brooke (q.v.) and grandson of Robert Brooke (q.v.); was born in 1772. He began life in a banker's office, but desiring to become an artist he placed himself as a pupil with Henry Drummond, A.R.A. He made rapid progress and established himself as a portrait painter in Duke Street, Adelphi. He first appeared at the Royal Academy in 1810, and continued to exhibit at intervals until 1826. Among his exhibited works were "Annette, a portrait," 1812; "Murder of Thomas a' Beckett," a sketch for a large picture, 1811; "Tourists in the South of Ireland ascending the Galtee Mountains," 1823; and "Chastity," 1826. To the British Institution he contributed "The Battle of Waterloo," a sketch, 1826; "The Nubian Slave at the feet of Edith Plantagenet," 1827; a "Study of a Waterman on Porchester Lake," 1828; and a "Portrait of Robert Owen," 1834, now in the National Portrait Gallery, engraved in stipple by H. T. Ryall in 1835. He exhibited in the Royal Hibernian Academy in 1827, 1828, 1829, 1842 and 1846, and was elected an Associate in 1828. In 1812 Brooke undertook to make drawings for "The Satirist," a London monthly publication, and he contributed to it until September 1813. His drawings, though witless and vulgar, brought him into notice and led to his obtaining considerable employment as an illustrator of books. He did the vignettes for the edition of Moore's Irish Melodies" published in 1822, for Major's edition of "Isaac Walton," and the illustrations for Keightley's "Greek and Roman Mythology," 1831. Among other works illustrated by him are "Persian and Turkish Tales," "Gulliver's Travels," Nathaniel Cotton's "Vision in Verse," T. Crofton Croker's

“Annual,” “The Christmas Box,” 1828-9, “Legends of Killarney,” William Carleton’s “Traits and Stories of the Irish Peasantry,” published in Dublin in 1834 and 1835. In most of these the illustrations were designed as well as etched, or engraved on wood, by Brooke himself. He contributed four plates to Ryland’s “History of Waterford,” 1824, viz: “The City of Waterford,” etched by him from a drawing by Edward Hayes, and “Lismore Castle,” “Round Tower, Ardmore,” and “Reginald’s Tower, Waterford,” all three drawn and etched by himself. Among plates engraved by others after his drawings are a “Portrait of James Silk Buckingham,” a coloured aquatint by R. Havell, which forms the frontispiece to Buckingham’s “Travels in Assyria,” 1829; “Angelica Catalani,” stipple by S. Hall, “Catherine Stephens, afterwards Countess of Essex,” also by Hall, and “The Tourist in Ireland,” lithographed by M. Gauci in 1828. Most of Brooke’s illustrations, though not of great merit, are well drawn and possessed of a certain grace and character which is pleasing. He was a personal friend of Stothard, who considered that, as an artist, he possessed great genius, vivid imagination, and strong feeling, and lamented that, with such uncommon powers, Brooke did not devote himself more entirely to the study of the higher branch of the art for which nature had designed him (see “Life of Stothard” by Mrs. Bray.) Brooke died at Chichester, after a long illness, on 12th January, 1860, aged 88.

BROOKS, JOHN (*fl.* 1730-1756). *Engraver.*

Was a native of Dublin, and was probably connected with several persons of the name who were copper-plate printers and engravers. In the British Museum is a print of “the Mausoleum in Stillorgan Park,” inscribed: “*This Mausoleum was erected in the*

Park of Stillorgan during the administration of John Lora Carteret, Ld. Lieutent. of Ireland, to whom this plate is humbly dedicated by Archd. Brooks." Carteret was Lord Lieutenant from 1724 to 1730. In vol. ii. of "Modern History," published by W. Williamson in Bride Street in 1755, is a map inscribed *A. Brooks, sculp.* This was probably Armell, or Armor, Brooks, a copper-plate printer who died in the Castle Market in October, 1763. His business was continued by his widow, Rose, and by his son Moses Brooks, who died on 22nd April, 1775. Neither the parentage nor the date of birth of John Brooks is known. Strutt ("Biographical Dictionary of Engravers," 1785-6), gives his name as "Van Brooks," and says "he was a native, I have heard, of Ireland." It is quite possible that he may have been of Dutch descent, as the name "Van der Brooks" occurs in Dublin in the eighteenth century.* John Brooks worked, at first, as an engraver in line and etching. As an engraver, he was admitted to the freedom of the Goldsmiths' Corporation in 1736. His earliest known work was the frontispiece to an edition of the "Odes and Satyrs of Horace," published by Samuel Fuller at the Globe and Scales in Meath Street, in 1730. A print of "the Obelisk on the Boyne" was published in 1736, and dedicated by Brooks to the Duke of Dorset, Lord Lieutenant. In 1740 he issued an etched portrait of "Margaret

* In 1781 there died Margaret Brookes, widow of Stephen Van der Brookes, butcher. This Stephen was no doubt the Stephen Brookes, butcher, of Ormonde Market and Church Street who, according to an advertisement in "Faulkner's Journal" in 1750, was "remarkable for preparing the best brawn that has been made in this kingdom." A John Broocks, son of John and Anne Broocks, was baptized in St. Catherine's Church, Dublin, in August 1723. Jacob Vandebrook was buried in St. John's Church on 21st April, 1724, and William Vandebrook on 23rd May of the same year. A John Van de Brooke was a pupil in the Dublin Society's School.

Woffington," and from the inscription thereon we learn that his place of business was "at the back of Dick's Coffee-House, Skinner Row." In this year he went to London and there learned engraving in mezzotint. His master was probably John Faber, junr., with whom he kept up a connection after his return to Dublin, publishing or republishing several of his prints. Brooks was back in Dublin in 1741, and established himself at the "Sir Isaac Newton's Head on Cork Hill, opposite Lucas' Coffee House," as an "Engraver and Metzotinto Scraper." He was also a print-seller as appears from an advertisement issued by him, offering to the public "a great variety of curious prints and mezzotintos, and framing and glazing prints and pictures in the neatest manner." His shop was two doors east of the Eagle Tavern, on a site now covered by part of the "Daily Express" office and the footpath in Parliament Street.* In this year, 1741, he published a mezzotint by J. Faber of "William Viscount Mountjoy," one of "the Reverend John Abernethy," also, probably, by Faber, and one, his own work, of "Cornelius Callaghan, M.P." Brooks at this time had, as he states in an advertisement, "procured from London several Hands well skilled in Graving, Etching, and Metzotinto." Foremost among these assistants was Andrew Miller (*q.v.*), who had been practising in London, and had come to Dublin about the same time as Brooks had returned. Miller was associated with Brooks in his work for some time, and probably engraved many of the prints issued from the Sir Isaac Newton's Head up to 1744, when he set up for himself. Another assistant was James Devoto,

* The position of Brooks's shop, which was afterwards occupied by Michael Ford (*q.v.*), is shown on two scarce maps of the locality dated 9th November, 1751 and 15th January, 1753. The house was demolished when Parliament Street was made.

whom Brooks had engaged for five years, but who absconded from his employment in 1742. In March of that year Brooks issued an advertisement cautioning all persons from employing Devoto, and offering a reward of two guineas for his discovery.* Brooks was also assisted in his work by his pupils, Spooner, Purcell, Houston, and MacArdell, who all afterwards distinguished themselves as mezzotint engravers, and have made Brooks's studio, where they learned their art, famous. But it is probable that they owed the excellent instruction they received rather to Andrew Miller than to Brooks himself.

In 1742 Brooks issued proposals for publishing by subscription one hundred portraits, the subjects to be decided upon by the subscribers: "Proposals by John Brooks, of the City of Dublin, Ingraver, for encouraging and promoting by subscription in this Kingdom the Art of taking Prints from Copper Plates. I, that said Brooks having procured from London several Hands well skilled in Graving, Etching and Metzotinto, proposeth to finish in Metzotinto one hundred Plates for taking Prints of the most eminent Lords, Gentlemen and Ladies of this Kingdom or elsewhere, such as shall be chosen by the Subscribers in the manner hereafter mentioned, at the rate of ten Plates for each year till the whole be finished. And for that purpose proposeth to get an hundred Subscribers at half an English Crown for each plate. II, that each and every Subscriber shall have in their turn the nomination of a Person whose Print shall be taken, that such turn shall be determined by Lot; the first

* This James Devoto was probably son, or brother, of John Devoto, a London artist, whose portrait, painted by Vincenzo Damini, was engraved in mezzotint by Faber in 1738 with the inscription *Johannes Devoto historicus Scenicusque Pictor*. Two pencil portraits on vellum by James Devoto are in the British Museum.

numbers from one to ten inclusive shall be drawn the first year, and the Subscribers who draw those numbers shall, in order, have their first choice, and so on every year till every subscriber has had his turn. III, that on finishing each plate every Subscriber on paying an English Half Crown shall have three Tickets delivered to him, and each Ticket shall entitle Bearer to a Print of the Lady or Gentleman then in hand as shall be named in the Ticket so given. N.B. Two of these Tickets may be disposed of for a British shilling each. IV, that every Print shall be accurately taken from the best picture that can be got of the person chosen, and if no such can be found, from a picture taken from the life at the charge of the said Brooks. This the said Brooks thinks will be an effectual and easy way of carrying on the aforesaid Art with success against any attempt whatsoever that may be made by the Print-sellers of London who would, no doubt, on feeling a loss of some hundred Pounds a year sent out of Ireland for that commodity, use their utmost endeavours to discourage any scheme for promoting the said Art in this Kingdom. We whose names are underwritten do approve of the foregoing Proposal of John Brooks who has already given several specimens of his good performance in Engraving and Mezzotint; and for his further Encouragement and the Improvement of said Art in this Kingdom, we subscribe our names hereunto." Here follow the names of fifty-two subscribers, including the Archbishop of Armagh, the Earl of Kildare, Lords Massarene, Southwell and Mountjoy, Chief Baron Bowes, Thomas Prior, Arthur Dobbs, George Faulkner, Charles Lucas, and other prominent personages. In accordance with this proposal Brooks issued a number of mezzotint portraits, including "William Aldrich, Lord Mayor," "Hugh Boulter, Archbishop of Armagh," "Chief Baron Bowes,"

“Henry Boyle, Speaker,” “Duke of Devonshire, Lord Lieutenant,” “Sir John Ligonier,” “William Lingen,” “Dr. Samuel Madden,” “Lieutenant General Nevill,” “Lord Newport,” “Hon. Mrs. Ponsonby,” “Lady Helena Rawdon,” “General St. George,” “John Wainwright, Baron of the Exchequer,” etc.; but the scheme was only partially carried out.

In the following year, 1743, Brooks put forth to the public another proposal, for the engraving of eight country seats near Dublin. “Proposals by John Brooks, Dublin. That he will procure exact and regular Paintings by the best hands in this Kingdom of eight Country Seats situate within thirty miles of the City of Dublin, and from such Paintings engrave in the neatest and most careful manner Copper Plate Pictures in Perspective of such seats, under the conditions hereinafter mentioned, viz.:—That each person inclined to have his Seat painted and engraved is to subscribe Twenty Guineas for which he is to be entitled to one hundred prints of his own Seat, or twelve sets of the eight Prospects. . . . Each Plate is to be 21 inches by 16 inches, and to be Dedicated to the Owner of each seat, and to have his Arms engraved at the bottom with proper Embellishments. All other persons who are minded to subscribe are to pay sixteen shillings and threepence for the eight Prospects.” Of the eight “Prospects” proposed to be published only two appear to have been issued, viz.:—“A View of Leixlip and the Waterfall,” after J. Tudor (*q.v.*) subscribed for by the Right Hon. William Conolly; and “A North Prospect of Blessington,” also after J. Tudor, subscribed for by Lord Mountjoy. These were published in 1745, and at the same time Brooks issued “The Obelisk at the Boyne, and the adjacent Country,” and “A Prospect of the Waterfall at Powerscourt.” These Views and other similar works by Brooks are extremely scarce;

some, indeed, have not been met with, notably the large print, 48 inches by 19 inches, of "The Curragh Races," the publication of which was announced in 1743.

Of works in mezzotint, Brooks issued some thirty-seven Portraits. Some of them are inscribed *Jn. Brooks Fecit*, others *Jn. Brooks Excudit*. The latter are probably the actual work of Andrew Miller or of the pupils at the Sir Isaac Newton's Head.

About 1743, Brooks lost the services of Andrew Miller, who set up as an engraver on his own account. Miller had been the mainstay of Brooks's studio, and it is probable that the brilliant pupils trained there owed far more to him as an instructor than to Brooks. Deprived of Miller's assistance, Brooks probably found it difficult to maintain his business, and early in 1746 he left Dublin and established himself as an engraver in the Strand, London. In September of that year he advertised two mezzotints to be published in the following October and November, "The Battle of the Boyne," and "The Siege of Derry," for which the Prince of Wales and others had subscribed. No other engravings of importance done by Brooks after his removal to London are known. A mezzotint of "Sir George Vandeput," done by his former pupil, Richard Houston, was published by him in 1750. It bears the inscription *Published by John Brooks, January 25, 1750, at ye request of the Worthy Electors of Westminster*. Soon after his arrival in England Brooks appears to have invented a method of printing in enamel on china, which was taken up by Sir Stephen Theodore Jansen, who fitted up a factory at Battersea, and placed Brooks in charge. With him was associated, as designer and engraver, another Irish artist, the eccentric James Gwim (*q.v.*). The irregular and dissipated habits of Brooks, and the consequent bad management and neglect of the

business caused the failure of what promised to be a successful enterprise, involving not only the ruin of Brooks himself but disastrous consequences to Jansen and others who had joined in it. Peter Gandon, father of James Gandon, the Architect, who had become security for Brooks for a large amount, was involved in serious loss; and Brooks himself was declared bankrupt in 1756. After the closing of the factory he supported himself by designing and engraving for booksellers, and endeavoured to produce by subscription works in the enamelling process, of which he kept the secret; but his character became so notorious that no one would have any dealings with him. For some time he lodged in a publichouse in Westminster, and afterwards in one in Bloomsbury, in both places being accompanied by James Gwim, who was equally disreputable. Pasquin says that he "resided many years in the principal towns in England, where he evinced a spirit of enterprise not entirely consonant with the rigorous demands of equity." His final exploit was a visit to Chester with a female companion, where he lived free of expense for a considerable time, inducing the landlord of his inn to believe that he was a man of means. There he was taken ill and died, leaving a will in which he bequeathed a large legacy out of his pretended fortune to the innkeeper who, on the strength of it, buried him expensively. The date of his death is not recorded.

Many of Brooks's works are of great rarity, especially the first states as published in Dublin; and several prints which appear to have been issued have not been met with. The National Gallery of Ireland possesses good examples of some of his scarcer plates. Many of his plates were sent to London and re-issued by Jefferys and Herbert at the Golden Head, London Bridge. The Views and the earlier etched work done by him are almost unknown, and, with the exception of the View

of Blessington, have not appeared for years in the Dublin auction rooms or dealers' shops.

In the following list all his known works are catalogued.

LINE ENGRAVINGS AND ETCHINGS BY BROOKS.

Frontispiece to an edition of the "Odes and Satyrs of Horace," published by Samuel Fuller at the Globe and Scales in Meath Street, Dublin, 1730.

Margaret Woffington. *Miss Woffington John Brooks Sculpt. Published and sold by John Brooks at the back of Dick's Coffee House, Skinner Row, Dublin, June ye 1st, 1740.* This, a half-length etching in ornamental border, is the earliest known portrait of Peg Woffington. It is a very poor print.

Frontispiece to an edition of the "Works of Horace," edited by J. Hawksley, and printed at the Dublin University Press in 1745. 8vo. A poor etching. *J. Brooks delin et scul.*

The Obelisk at the Boyne. *I. Tudor Pinx. J. Brooks & Crofts scul.* A folio print with lettered references to the localities, and a dedicatory inscription in Latin to the Duke of Dorset, Lord Lieutenant 1731-37. An advertisement in April, 1745, announces the speedy publication by Brooks of "The Obelisk at the Boyne and the adjacent country, with references where the most remarkable actions happened." The only impression of this print met with belongs to Mr. B. R. Balfour of Townley Hall, Drogheda.

The Obelisk at the Boyne. A small etching, with elaborate ornamental border; inscribed:—*Boyne, July the First, one thousand six hundred and ninety. Jno. Brooks Sculp.*

This print differs entirely from the large print described above. An impression is in the British Museum, and another at Palmerstown, Co. Kildare.

The Races at the Curragh, 8th September, 1742. In September, 1742, Brooks issued the following:—"Proposals for Engraving by Subscription a Prospect of the Races at the Curragh of Kildare to be executed by John Brooks engraver on Cork Hill according to the following conditions:—I. That the Prospect, including the Curragh, the town of Kildare, the Round Hill and the adjacent country, shall be taken on the spot by one of the best Painters in the Kingdom, and shall be decorated with tents, booths, &c., and the Humours of the Day as usual on such occasions; the Horses that shall run for His Majesty's Plate on Wednesday the 8th September next shall be particularly drawn from the Life with the Jockeys that ride,

and their various success. II. That the Print shall be curiously engraved from the Original Painting as above mentioned, and shall be 4 feet long by 1 foot 7 inches deep and printed upon a superfine Imperial Paper. III. That the Price to Subscribers for each Print in a Pear-tree Frame, with a gilt frame within-side, shall be one guinea, whereof half a Guinea to be paid at the time of subscribing, and half a guinea on the delivery thereof. IV. That the Prints shall be ready to be delivered to the subscribers by the Races in April next." On January 24th, 1743-4, Brooks announced in "Faulkner's Journal" the publication of the print. "On Thursday next will be published and ready to deliver to the subscribers by John Brooks, Engraver, on Cork Hill, Dublin, a Prospect of the Race at the Curragh, and the Horses belonging to the several Noblemen and Gentlemen as they started for His Majesty's Plate on Wednesday, the 8th September, 1742." This large print was, presumably, published; but no impression has been met with. (For other early Views of Races at the Curragh see under POMAREDE).

Kilmainham Hospital. *A North-East Prospect of ye Royal Hospital near the City of Dublin, Humbly inscribed to the Right Honble. and Honble. the Governors of the said Hospital by John Brooks.* An impression of this etching, which measures $14\frac{5}{8}$ by $19\frac{3}{4}$ inches, is in the British Museum.

A Prospect of the Waterfall at Powerscourt. Advertised in April, 1745, as speedily to be published "from an original Painting by the late ingenious Mr. Vander Egan" (*i.e.* Van der Hagen, *q.v.*).

A View of Leixlip and the Waterfall. Publication advertised in April, 1745; "engraved from the original Painting by Mr. Tudor, for which print the Right Hon. Wm. Conolly, Esq., was pleased to subscribe 20 guineas to said Brooks as encouragement for his introducing the Art of Engraving in this Kingdom." One of the projected series of eight Views of Seats.

A North Prospect of Blessington. Etching; 21 by 16 inches. *Jo Tudor Pinxit. Jno. Brooks Excudit. A North Prospect of Blessingtoun. A seat belonging to the Rt. Honble. the Earl of Blessingtoun, Visct. Mountjoy, Baron of Ramelton and Baronet, &c. Sold by C. Dicey & Co., in Aldermary Church Yard, London.* A shield of arms with coronet and supporters. Dicey's publication line is on an impression in the writer's possession, but appears to be an addition to the plate. The print is one of the series of eight Views of Seats projected by Brooks. It was published in 1745.

The Grenadier's Exercise. A series of twenty-one plates, after Bernard Lens;—"representing the Grenadier's exercise of the

Granado in His Majesty's First Regiment of Foot Guards commanded by His Royal Highness the Duke of Cumberland. Price to subscribers Half a Guinea. The originals may be seen at said Brooks, done from Life by Bernard Lens, Limner to H. M." ("Faulkner's Journal," 19 Feb., 1744-5.) This is a republication by Brooks of the "Grenadier's Exercise," etc., etched by Andrew Benjamin Lens after drawings by his father, Bernard Lens, published in London in 1744 at one guinea. The original water-colour drawings belonged to the Duke of York, and in 1913 seventeen of these were in possession of Maggs Brothers, 109 Strand.

MEZZOTINTS.

- John Abernethy ; after James Latham. *Jno. Brooks Excudit.* Printed and sold by Jno. Brooks at Sir Isaac Newton's Head on Cork Hill, Dublin, 1741. It is probable that this is Faber's plate, and that it was obtained by Brooks for reprinting in Dublin.
- William Aldrich, Lord Mayor in 1742 ; after A. Lee. *Jno. Brooks fecit.* Advertised in "Faulkner's Journal," 24 Jan, 1743, as about to be published. Republished by T. Jefferys and W. Herbert in London.
- James Annesley ; after Stevens. *J. Brooks fecit.* Published in May, 1744. This and the companion plate of Daniel McKercher, Annesley's agent and supporter, were announced in "Faulkner's Journal," March 1743-4. "In hands the Head of the Hon. James Annesley, Esq., and this day is published the Head of Mr. McKercher. Price 1s. 1d. N.B.—We Sate for the above pictures at the request of Mr. Brooks and for no other. James Annesley, Daniel McKercher." A second state of the print, with two columns of verse, was subsequently published in London by G. Smith, near Temple Bar, Fleet Street.
- George Berkeley, Bishop of Cloyne ; after J. Latham. *Jn. Brooks Fecit.*
- Hugh Boulter, Archbishop of Armagh. *J. Brooks Excudit. Fran. Bindon armiger Pinxt., 1742.* Whole length. According to a writer in the "Gentleman's Magazine" (vol. lvi, p. 420) this plate was entirely the work of Brooks's pupil, McArdell. "Many yet living saw him at the plate during the whole operation." In "Faulkner's Journal," May 1742, Brooks advertises as "now in hands by John Brooks a mezzotint plate of His Grace the Lord Primate at full length from a curious original picture lately painted by Mr. Bindon, set up in the City Workhouse." He further says that "when a sufficient number is taken off to serve subscribers the plate will be gilt." Republished by T. Jefferys and W. Herbert in London.
- Hugh Boulter, Archbishop. Half length. See under ROBERT HOWARD.

John Bowes, Lord Chief Baron of the Exchequer. *J. Brooks excudit.* Published in 1743. Republished by Jefferys and Herbert.

Henry Boyle, Speaker; afterwards 1st Earl of Shannon. *Jno. Brooks Excudit.* Published in 1742. This plate, a full length, was afterwards narrowed and cut down to half length. Brooks advertised this half length plate in "Faulkner's Journal," January 1743-4; and it was also published by Jefferys and Herbert in London.

Cornelius Callaghan, M.P. *Published by Jno. Brooks on Cork Hill, Dublin.* The print, bearing Brooks' name, was unknown to Chaloner Smith. An impression with above inscription is in the National Gallery of Ireland. The print was published in 1742 by Brooks, and afterwards without engraver's name by Jefferys and Herbert.

Thomas Carter, Master of Rolls; after C. Jervas. *Jno. Brooks Fecit.* Republished by Jefferys and Herbert.

Philip, Earl of Chesterfield; after W. Hoare. *J. Brooks Fecit.* Published in November, 1745. Republished by Jefferys and Herbert.

William, Duke of Devonshire; after James Worsdale. *Jno. Brooks. Fecit.* Published in 1743. Chaloner Smith notes only a later state published in London by Jefferys and Herbert.

Nicholas Forster, Bishop of Raphoe. Bears no engraver's name, but is probably by Brooks or Miller.

Luke Gardiner, M.P.; after C. Jervas. *J. Brooks fecit.* Republished by Jefferys and Herbert.

George II. Mentioned by Gilbert ("History of Dublin," vol. ii, app. 3), but not known to Chaloner Smith or Bromley. The following advertisement appeared in "Faulkner's Journal," July 1743: "By Subscription, a Metzotinto Print now in hand by John Brooks on Cork Hill, of his Majesty King George the Second on horseback, from an original drawing from London. The Print to be 21 inches by 16. Price to the Subscribers 5s. 5d., one half to be paid on subscribing, the Remainder on Delivery. N.B.—None but Subscribers shall have the Print." This advertisement was issued just after the news of the battle of Dettingen had been received. The print has not been met with, and possibly was never issued.

Samuel Grey; after J. Worsdale. *J. Brooks fecit.* Republished by Jefferys and Herbert.

William Harrison, Commissioner of Revenue. Bears no engraver's name. Probably by Brooks or Miller.

Thomas How, Lord Mayor. *J. Brooks Fecit.* Similar to Faber's plate of Sir Samuel Cooke, Lord Mayor, which Brooks published. Also published by Jefferys and Herbert.

- Robert Howard, Bishop of Elphin; after M. Dahl. *J. Brooks Excudit.* Chaloner Smith notes that this print is similar to Faber's Sir George Fleming, Bishop of Carlisle. Brooks's print was published in 1742; it was afterwards altered, the face and wig changed, and pillar, etc., introduced, and prints from it were issued by Brooks as Hugh Boulter, Archbishop of Armagh.
- Nathaniel Kane, Lord Mayor; after S. Slaughter. *John Brooks Fecit.*
- Humphrey, Viscount Lanesborough. *Jno. Brooks Dublin Fecit. C. Brown Dublin Pinxit.* Published in London by W. Herbert. There probably, however, was an earlier state published in Dublin, which has not been met with. Also published by Jefferys.
- Revd. John Leland; after A. Lee. *Jno. Brooks Fecit. Published & Sold by Abraham Bradley at the Two Bibles in Dame Street Bookseller.*
- Sir John Ligonier; after J. Latham. *Jno. Brooks Fecit.* Publication announced, January, 1743-4. Republished by John Tinney, London.
- William Lingen; after A. Lee. *J. Brooks Excudit.* Publication, announced, January, 1743-4.
- Daniel McKercher; after J. Stevens. *Jno. Brooks Fecit.* Published in May, 1744. See note under Annesley.
- Revd. Samuel Madden. *Jn. Brooks Excudit.* Advertised, as about to be published, in May, 1742. Republished by Jefferys and Herbert.
- Richard, Viscount Molesworth; after A. Lee. *Jno. Brooks Fecit.* Published by Jefferys and Herbert.
- Cornelius Nary, D.D., Parish Priest of St. Michan's. Brooks's name does not appear on the print. It is assigned to Brooks by Chaloner Smith, and is also mentioned by Gilbert. Bromley mentions an "Irish Mez." of this personage, but this may refer to Miller's print. See under A. Miller. Republished by Jefferys and Herbert.
- Lt. Genl. Clement Nevill; after W. Hoare. *Jno. Brooks Fecit.* Publication advertised, January, 1743-4.
- Robert, Lord Newport. *Sold by J. Brooks on Cork Hill.* Advertised in "Faulkner's Journal," March, 1743-4. "Now in hands and speedily will be published by John Brooks, Engraver on Cork Hill, Dublin, a whole length portrait of the Rt. Hon. Robert Lord Newport, Lord High Chancellor of Ireland. The above print will be as well executed as any now done in England." The plate is a copy, with a few slight alterations, of that of Sir Robert Walpole by Faber.
- The Hon. Mrs. Ponsonby; after J. Worsdale. *Jno. Brooks Fecit.* Publication advertised, January, 1743-4. Republished by Jefferys and Herbert.

- Lady Helena Rawdon; after James Latham. *John Brooks Fecit.*
 Publication advertised, January, 1743-4.
- Admiral William Rowley. *J. Brooks Fecit.* Publication advertised
 June, 1745. Republished by Jefferys and Herbert.
- Arthur St. George, Dean of Ross, brother of General Robert St.
 George. Bears no engraver's name, but probably by Brooks.
- Lt. Genl. Richard St. George; after F. Bindon. *John Brooks, Fecit.*
 Publication advertised, January, 1743-4.
- Charles Emmanuel Victor, King of Sardinia. In B.M.
- Henry Singleton, Lord Chief Justice of the Common Pleas. *J.*
Brooks, delin et fecit. Republished by Jefferys and Herbert.
- Dr. John Taylor. Mentioned by Gilbert, but not by Chaloner
 Smith. The print was advertised by Brooks in "Faulkner's
 Journal," February 19, 1744-5. "Also will be published by
 said Brooks a curious print of Dr. Taylor a Preaching. Price
 1s. 1d. to Subscribers." This is probably Faber's print,
 republished in Dublin by Brooks, of Taylor, quack doctor and
 dentist, who was in Ireland at this time travelling through the
 country and performing wonderful cures. (See "Faulkner's
 Journal," February 4, 1745-6.)
- David Tew, Lord Mayor. Unrecorded by Chaloner Smith; but
 an impression has been met with. It is mentioned in an
 advertisement by Brooks in "Faulkner's Journal." "Likewise
 will be delivered to the Subscribers the Metzotinto print of
 David Tew, late Lord Mayor of the City of Dublin."
- John Wainwright, Baron of the Exchequer; after James Latham.
Jno. Brooks Excudit. Published by J. Brooks May ye 12th 1742.
 Republished by Jefferys and Herbert.
- William III. *J. Brooks fecit. Done at the Request of Joseph*
Sproule Esq. of Athlone. G. Kneller Bart. pinxt. Published in
 1744, when there was a project on foot to erect a statue to
 King William at Athlone. In "Faulkner's Journal,"
 October 6th, 1744, appears the following: "The Metzotinto
 of King William, done by John Brooks at the Request and
 Engagement of Joseph Sproule of Athlone, Esqr., is now com-
 pletely finished and ready to be delivered to the bearers of the
 Subscription Tickets. As this undertaking, as the First of that
 sort attempted in Ireland, is looked upon to excel the English
 Metzotinto, it is hoped it will meet due encouragement from
 the Lovers of the Memory of that great and glorious Prince."
 In the latter part of this notice Brooks apparently refers to the
 ornamental border and accessories which adorn the print in the
 style of the portraits in Birch's "Lives." Andrew Miller
 issued the same year a number of prints with similar borders,
 and Brooks evidently wished to have the credit of first intro-
 ducing this style of portrait. Republished by Jefferys and Herbert.

John Winstanley. *Jno. Brooks Excudit.* This print forms the frontispiece to Winstanley's "Poems," published in Dublin in 1742. The Battle of the Boyne ; after Wyck. *J. Brooks fecit.* This print was published in London after Brooks had left Dublin. The following advertisement appears in "Faulkner's Journal," September 6th, 1746 : "This Day his Royal Highness the Prince of Wales and the following Noblemen, Ladies and Gentlemen were pleased to subscribe to John Brooks of the Strand, London, Engraver, for two Metzotinto Prints, the one the Battle of the Boyne, fought by our late illustrious glorious deliverer, King William III., taken from the only original picture painted on that subject by the celebrated Battle Painter, Mr. Wyke, Rt. Hon. the Earl of Leicester's Collection, the other the remarkable Siege of Derry." The advertisement further says that the print of the "Boyne" was to be ready for subscribers in the following October, and that of the "Siege of Derry" in November. In the original state of this print the figures, etc., are numbered and lettered, so that there was probably a printed Key with the names. In subsequent states published by Jefferys and Herbert, and afterwards by Kitchin, the names are inscribed at the bottom of the plate.

The Siege of Derry ; companion print, mentioned in the advertisement quoted above as subscribed for in September, 1746, and to be ready in the following November. It has not been met with.

Gilbert ("History of Dublin," vol. ii, app.) mentions the following portraits as by Brooks :

Captain Thomas Coram, after B. Nebot, 1741.

William Parsons, convict, after T. Jonson.

Sarah Malcolm, after Hogarth.

Margaret Plunket.

The first two, however, are not the work of Brooks; that of Coram being inscribed *Brooke*, and that of Parsons *J. Brooke sculp.*, 1750. Both are in line. J. Brooke was a London engraver. Spooner's print of Frederick of Prussia was published in 1756, by J. Brooke, engraver, "facing Water Lane, Fleet Street."

The portraits of Sarah Malcolm and Margaret Plunket are mentioned also by Bromley, but have not been met with. The notorious Peg Plunket, "of long

notoriety in the Cytherean annals,"* died in 1797 (?) in Dublin, aged 61, so Brooks could not have engraved her portrait.

Gilbert also mentions "Belisarius," after Van Dyck. This print was advertised by Brooks ("Faulkner's Journal," February 23rd, 1744-5), "a very fine print of Belisarius after Van Dyck," but he does not say that it was engraved by himself.

MEZZOTINTS BY FABER, ETC., PUBLISHED IN DUBLIN BY JOHN BROOKS.

Sir Samuel Cooke, Lord Mayor. *Jno. Faber Fecit. Jas. Lathem, Pinxit. Published by Jno. Brooks Print-seller on Cork Hill.* Advertised in "Faulkner's Journal" in May, 1742, as about to be published, and described as "executed by" Brooks.

Abraham De Moivre. *J. Faber fecit. J. P. Highmore pinx 1736.* This Print was published in London by Faber, and later re-published in Dublin by Brooks. An impression in the National Gallery of Ireland has the following publication line, in addition to that of Faber, and *Jno. Brooks Engraver at Sr Isaac Newton's Head on Cork Hill near the Blind Quay Dublin.*

William, Viscount Mountjoy. By John Faber, after a picture painted in 1738, by Curry (q.v.). Inscribed: "This plate is Most Humbly Dedicated to his Lordship by his Lordship's most obedient Servant, John Brooks. Published and sold by J. Brooks according to Act of Parliament, A^o. 1741.

BROWN, C. (fl. middle 18th century). *Portrait Painter.*

A Dublin portrait-painter of the middle of the eighteenth century. A full-length portrait of "Humphrey, Second Viscount Lanesborough" was engraved in mezzotint by John Brooks, *C. Brown Dublin pinxit.* A portrait of "Oliver Grace," of Gracefield, who died in 1781, was engraved for "Memoirs of the family of Grace," 1823, by R. Graves, *C. Brown pixt.*

* See notice of her death in "Dublin Chronicle," June, 1793, but the announcement appears to have been premature, as the "Dublin Evening Post" notices her death in its issue of 18th March, 1797.

BROWN, GEORGE (*b.* about 1786, *d.* 1827).
Seal Engraver.

Was born about 1786. He worked in Fownes Street in the early part of the nineteenth century, and was Seal Engraver to several Lords Lieutenant. He exhibited impressions of seals and engraved gems at various exhibitions in Dublin from 1813 to 1821, and at the Royal Hibernian Academy in 1826 and 1827. He died in 1827.

BRUNTON, WILLIAM (*d.* 1878). *Draughtsman.*

Was son of Benjamin S. Brunton, engraver and copper-plate printer of Fleet Street, Dublin. He entered the drawing school of the Royal Dublin Society in 1847, and exhibited a figure subject in the Royal Hibernian Academy in 1854, and again in 1856. He then sought employment in London, and as a black-and-white artist became connected with several of the illustrated periodicals of the day, contributing drawings to "London Society," "Tinsley's Magazine" and "The Broadway," as well as books, and was also on the staff of "Fun." A couple of drawings signed with his signature of arrow-pierced hearts were in "Punch" in 1859. He was a clever draughtsman in black-and-white, but never did justice to his undoubted talents. He died in Junction Road, Holloway, on the 24th March, 1878.

BRUSH, JAMES (*d.* 1771-1798). *Medallist.*

Two Medals struck in Dublin and signed "Brush" are known. These are, 1st "The Orange Society Medal," an oval with ring for suspension; obverse, King William on horseback, within a border of flowers; on a scroll above, "The Glorious Memory," and underneath, "King and Constitution." On reverse,

a sword and sceptre crossed, and a crown, with a wreath of leaves and lilies ; on a scroll, "God Save the King." Signed in small letters *Brush*. 2nd "The Battle of Collooney"; struck in silver, to commemorate the engagement between the Limerick Militia under Colonel Vereker and the French under General Humbert. Obverse, the Arms of Limerick and inscription, "Corporation and Citizens of Limerick." Reverse, a Royal Crown with olive wreaths, inscribed, "To the Heroes of Collooney, 5th Sepr., 1798," and signed *Brush*.

James Brush, who issued these medals, was enrolled as a quarter-brother of the Goldsmiths' Corporation in Dublin in 1771, and afterwards carried on the business of a jeweller, to which he added that of a wine merchant, at No. 7 St. Andrew Street. In an advertisement which appeared in the "Dublin Chronicle" in January and February, 1789, he says:—"In the seal line he presumes to say that no person in this city can equal him for neatness and durability of the settings. He has engaged an eminent seal-engraver from London, specimens of whose work are ready for inspection; among them is a striking likeness of Mr. Grattan." The two medals described above are poor specimens of medallic art, and, though bearing Brush's name, were no doubt executed by some die-sinker in his employment. A Dublin Society Medal, oval, with loop for suspension, bearing a seated figure of Minerva and dated 1793, was probably also issued by Brush. His name does not occur after 1798.

BRYAN, EDWARD (*fl.* c. 1679). *Limner*.

His name occurs in the parish registers of St. Michan's, Dublin, in 1679; but nothing further is known of him.

BUCK, ADAM (b. 1759, d. 1833). *Miniature Painter.*

Was born in 1759 in Cork, the elder son of Jonathan Buck, a silversmith in Castle Street. He practised for some years in his native city, painting miniatures and small portraits in water-colours. According to Pasquin he also worked in Dublin, but he never exhibited there except once after he had left Ireland, when he sent to the Hibernian Society of Artists in 1802 a portrait drawing. In 1795 he went to London and commenced to exhibit at the Royal Academy, where he was represented for the next thirty-eight years, the year 1800 only excepted, the total number of his contributions being seventy-one. He also exhibited at the British Institution and the Society of British Artists. Buck was busily employed not only at his work as a miniature painter but as a teacher of portraiture, and in drawings of fancy figure subjects from which the now well-known and sought for stipple engravings were done. From his drawings Roberts and Stadler produced a series of coloured aquatint plates to illustrate Sterne's "Sentimental Journey." Two of the original drawings, in Indian ink, partly tinted, are in the British Museum. Buck found time to bring out a work on "Paintings on Greek Vases," containing one hundred illustrations drawn and engraved by himself. This work, now scarce, was published in 1811. He also published a series illustrating the "Progress of Life." From 1795 to 1798 he lived at No. 174 Piccadilly, afterwards moving to Frith Street, where he remained three years, and in 1813 to Bentinck Street, which was his residence until 1820. For the remainder of his life he was unsettled, changing his address almost every year. He died at 15 Upper Seymour Street, in 1833. He was survived by his wife and his two sons, Alfred and Sidney. The latter, SIDNEY BUCK, followed his father's profession in London.

Buck's miniatures, or at least those done after he had left Cork, are of considerable merit. Two good examples are in the National Gallery of Ireland. His small full-length portraits were done either in water-colour or in wax crayons slightly tinted, "an admirable invention of his own," says Pasquin. They are generally in profile, and although often awkwardly posed and drawn, are not without a certain charm; and his figure subjects reproduced in stipple have a quaintness and a decorative quality which renders them popular. But few of the drawings for his engraved works were exhibited, and his portraits were not generally named in the catalogues. Like Cipriani and other artists of the time, he sometimes did decorative work for furniture. An example of such work is in the painted panels of a beautiful satin-wood sideboard which belonged to the late Mr. J. H. FitzHenry.

Buck's portrait painted in miniature by himself, signed and dated 1804, is in the Victoria and Albert Museum.

Works :—

(a) PORTRAITS.—Drawings and Miniatures.

Portrait of Himself. Miniature. Dated 1804. [Victoria and Albert Museum.]

Miss Adams. R.A., 1804.

Mrs. Ashley. Drawing. Dated 1822. Christie's, 3rd Feb., 1912.

Mrs. Bloomfield. Drawing. Christie's, 19th June, 1911. Engraved by T. Cheesman, 1803.

Mrs. Brockman and her Son. R.A., 1830.

Arthur Brown. R.A., 1820.

Mrs. Buck, wife of the artist. Miniature. R.A., 1806.

Georgina Buck and her two brothers, cousins of the artist. Drawing. Christie's, 28th Feb., 1910. R.A., 1829.

Marianne Buck, cousin of the artist. Drawing; done in 1790. Christie's, 28th Feb., 1910.

Sir Francis Burdett. R.A., 1817.

John Burke, author of the "Peerage," and his son. R.A., 1833.

Children of John Burke. R.A., 1826.

Master Burke. Miniature. Signed and dated 1815. [Victoria and Albert Museum.]
 Mrs. J. Burke. R.A., 1819.
 Mrs. Byrne—"Rosa Matilda." Engraved by K. MacKenzie for the "Lady's Monthly Mirror," June, 1805.
 Revd. Edmund Cartwright. Lithograph by A. Buck.
 Major Cartwright. R.A., 1818.
 Angelica Catalani. Engraved by S. Freeman, 1807.
 Richard, 7th Earl of Cavan. R.A., 1803; another in 1826.
 Honora M. Countess of Cavan. R.A., 1803.
 Lady Chatterton. R.A., 1826.
 Mary Anne Clarke. Etched and Aquatinted by Buck.
 Mary Anne Clarke. Face only. Soft ground etching by Buck.
 James Cobb. Engraved by Ridley in "Monthly Mirror," Jan., 1803.
 Mr. Cobbett. R.A., 1817.
 Thomas, Lord Cochrane,—afterwards 10th Earl of Dundonald. R.A., 1817.
 G. Connor, East India Artillery. R.A., 1811.
 Amelia, Countess Cowper. R.A., 1807.
 Mrs. Charles Craven and her son. R.A., 1820.
 Miss Croker. Drawing. [Thomas H. Brett, Limerick, 1907.]
 Edward Currie when a boy. Drawing, 1830. Christie's, 1st Dec., 1906.
 Sir Frederick L. Currie, Bart., when a boy. Drawing, 1827. Christie's, 1st Dec., 1906.
 Hugh Holmes Doherty. R.A., 1825.
 Hugh Doherty. R.A., 1825.
 Charlotte, Lady Douglas. Engraved by Middlemist.
 Mrs. A. L. Edridge. R.A., 1817.
 Miss Farquahar. R.A., 1804.
 The Misses Fischer. Drawing, 1800. Christie's, 6th Dec., 1912.
 Lord Henry Fitzgerald. Engraved by J. Mannin (*q.v.*), and published in Dublin.
 Lord Fordwich. R.A., 1807.
 Children of Judge Fullerton. R.A., 1828.
 Madame Gantherst, professor of the Violin. R.A., 1806.
 Esther J. Gayton, afterwards Lady Murray. R.A., 1809. Engraved by S. Freeman for "Monthly Mirror," Feb., 1809.
 George IV, when Prince of Wales. Engraved in Aquatint by Wright and Ziegler, 1799.
 Mr. George, R.A., 1807.
 Miss F. George. R.A., 1807.
 Mrs. Gibbs in the character of Grace Gaylove. Engraved by Roberts and Stadler.
 Lord Glenbervie. Engraved by C. S. Taylor for the "New English Magazine," 1823.

Miss Hammersley. R.A., 1830.
 Mrs. and Miss Harrison. R.A., 1804.
 Revd. John Haslewood. Drawing, 1803. Christie's, April, 1906.
 John Cam Hobhouse. R.A., 1820.
 Lt.-General Baron Hompesch. Drawing. R.A., 1808.
 Misses Hope and Langston. R.A., 1810.
 Mrs. Humphreys, actress. Engraved by T. Cheesman, 1808.
 Henry Hunt, M.P. Drawing. [National Portrait Gallery.] Etched
 by A. Buck.
 Henry Erskine Johnston, with Mrs. Pope, in "Romeo and Juliet."
 Engraved by B. Reading in Bell's "Shakespeare."
 Lady Amelia Lister Kaye. [Lt.-Col. A'Court Repington, C.M.G.]
 Sir John Lister Kaye. [Lt.-Col. A'Court Repington, C.M.G.]
 J. P. Kemble, with Miss De Camp, in Garrick's "Catherine and
 Petruchio." Engraved by J. Alais, 1802.
 Lady Honora Lambart. R.A., 1803.
 Lady Alicia M. Lambart. R.A., 1803.
 Masters Charles and Henry Lemann. R.A., 1820.
 Four Ladies and two Boys of the Lockley family. Drawings.
 Christie's, 3rd February, 1912.
 Mrs. Lowe in Ancient Greek Costume. R.A., 1810.
 Sir James Lucas, R.N. Engraved by H. R. Cook.
 Captain Marryat. Miniature on paper, signed and dated 1821.
 [Robson, Coventry Street, London, 1908.]
 Miss Metcalfe. R.A., 1812.
 Miss Middlemin. R.A., 1805.
 Master Morrison, nephew of the Artist. Miniature. R.A., 1805.
 Mrs. Mountain, singer. R.A., 1802. Engraved by T. Cheesman,
 1804. Christie's, 2nd April, 1906.
 Mrs. Murray. R.A., 1809.
 William Noble, banker. Engraved in stipple by D. Orme.
 Sir William Norie. Water-colour copy after a miniature by
 Williams. [National Portrait Gallery.]
 Miss Orde. R.A., 1823.
 Owen of Carron, figure of a Highlander. Engraved by Bate, 1808.
 Master Parker, the musical child. R.A., 1799.
 D. Pauncefort. R.A., 1803.
 Admiral Plampin. Miniature. Signed and dated 1803. [National
 Gallery of Ireland.]
 Mrs. Plampin. Miniature. Signed and dated 1803. [National
 Gallery of Ireland.]
 Beilby Porteus, Bishop of London. Chalk and water-colour on
 paper. [National Portrait Gallery.]
 Jane Pope, actress, with her sister and niece standing at a
 Harpsichord. Engraved in stipple by P. Roberts.
 Miss Pope. R.A., 1804.

Mrs. Pope. See under H. E. Johnston.
 Madame Bertinotti Radicali in the character of Phœdra. R.A.,
 1811.
 Master Frederick Raikes. R.A., 1824.
 Part of the family of J. G. Ravenshaw, with their nurse. R.A.,
 1829.
 Mrs. Roberts—"Angelica." Engraved by Cheesman and Lewis,
 1805.
 Mr. and Mrs. Rogers and family. R.A., 1819.
 John Round, junr., and Frederick P. Round. [J. H. Round.]
 Edmond Round. [J. H. Round.]
 Revd. C. E. Stewart. R.A., 1809.
 Hon. Mrs. Stewart. R.A., 1805.
 Children of W. Turquand, of India. R.A., 1833.
 E. W. Tuson, professor of Anatomy, and his family. R.A., 1832.
 Miss Waddy. Engraved by T. Cheesman.
 Mr. and Mrs. White and family. R.A., 1795.
 Mrs. C. Wilkinson and child. R.A., 1829.
 Mrs. Williams, *née* Buck. Drawing, 1806. Christie's, 28th Feb-
 ruary, 1910.
 Captain Sir John Yeo, R.N. R.A., 1811.
 Duke of York. R.A., 1804; another in 1812.
 A Lady. Miniature on paper. [National Gallery of Ireland.]

(b) FIGURES AND SUBJECTS.

Abelard. Engraved by Freeman and Stadler.
 Adam and Eve; after Fuseli. Soc. B. A., 1829.
 The Album. R.A., 1832.
 Archers; three female figures, perhaps the Princesses Augusta,
 Sophia and Amelia, daughters of George III. Engraved by
 Wright and Ziegler.
 Archness. B.I., 1808.
 Bacchanalians. A sketch. R.A., 1832.
 Belvidera. Engraved by Roberts, 1801.
 Brother and sister. Engraved by A. Cooper, 1803.
 Brother and sister. B.I., 1808.
 Burns at the grave of his father. Engraved by Bate, 1808.
 The little Busybody. Engraved by S. Freeman.
 Caledonia in a Reel. Engraved by Roberts and Stadler, 1801.
 Cambria in a Country-dance. Engraved by Roberts and Stadler, 1801.
 Carelessness. B.I., 1808.
 The Casket. Engraved by Freeman and Bluck.
 Charity. Engraved by T. Williamson, 1808.
 The Charmers. Engraved by C. Knight.
 Come, Father's Hope. Engraved by M. Bate.
 The Darling asleep. Engraved by S. Freeman.

The Darling awake. Engraved by S. Freeman.
 The Darling dancing. Engraved by S. Freeman.
 Eloisa. Engraved by Freeman and Stadler.
 The Father's Darling. Engraved by S. Freeman and J. C. Stadler.
 Filial Attention. Engraved by H. Meyer.
 First Steps in Life. Engraved by S. Freeman.
 The Four Seasons. Engraved by P. Roberts.
 Helena. Engraved by W. Platt.
 Hibernia in a Jig. Engraved by P. Roberts and J. C. Stadler, 1801.
 Hope. Engraved by T. Williamson, 1808.
 I have learnt my book, Mamma.
 I will have a Kiss. Engraved by P. Roberts and J. C. Stadler, 1800.
 Give me a Kiss. Engraved by P. Roberts and J. C. Stadler, 1800.
 An Irish Girl. Reproduced in the "Connoisseur," August, 1910.
 Jessica. Engraved by T. Reeve.
 The Key. B.I., 1808.
 Mamma at Romps. Engraved by M. N. Bate.
 Mamma, let me not beg in vain. Engraved by M. N. Bate, 1808.
 Maternal Instruction. Engraved by H. Meyer.
 Matins. Engraved by Platt and Stadler.
 Minuet à l'Anglaise. Engraved by Roberts and Stadler, 1816.
 Minuet à la Française. Engraved by Roberts and Stadler, 1816.
 Mother's Hope. Engraved by S. Freeman.
 Mother's Pet. Engraved by Freeman and Stadler.
 My dear little Shock you must have a dip. Engraved by Agar and Bluck.
 A Nymph. Engraved by Platt and Stadler.
 The Origin of Painting. R.A., 1802; B.I., 1808.
 Olivia Primrose. Engraved by Roberts and Stadler.
 The Pretty Story. Engraved by Thielke.
 Psyche at the couch of Cupid. R.A., 1809. Engraved by Agar and Bluck.
 Paul and Virginia. Engraved by P. Roberts and J. C. Stadler.
 The Quarrel. Engraved by S. Freeman.
 The Reconciliation. Engraved by S. Freeman.
 Ride-a-cock-horse. Drawing. Ex. Grafton Gallery, 1895, by Colonel Harold Malet.
 A Roman Lady prepared for the Bath. R.A., 1808.
 Savoyards. Engraved by Wright and Ziegler.
 The Sisters. Engraved by R. Cooper, 1803.
 Sketching. Soc. B.A., 1829.
 Spring. Engraved by Platt and Lewis.
 Step by Step. Engraved by S. Freeman.
 Sophia Western. Engraved by Roberts and Stadler.
 Swinging. Engraved by Roberts.



ADAM BUCK



AUGUSTUS N. BURKE, R.H.A.



JOHN BUCKLEY



THOMAS BRIDGFORD, R.H.A.

Tamburina. Engraved by Wright and Ziegler, 1799.
Triangulina. Engraved by Wright and Ziegler, 1799.
A Venetian Lady and her daughter. R.A., 1813.
Venus. Engraved by Roberts and Ziegler.
Vespers. Engraved by Platt and Lewis.
What's that, Mother. Engraved by Agar and Bluck, 1808.

BUCK, FREDERICK (*b.* 1771, *d.* about 1840).

Miniature Painter.

Younger brother of Adam Buck (*q.v.*), was born in Cork in 1771. He was, perhaps, the Frederick Buck admitted as a pupil to the Dublin Society's drawing school in 1783. He practised as a miniature painter in Cork for a long period. In 1787 he was living at Fen's Quay; in 1795 in Mardyke Street; in 1810 and for some years after, in George's Quay, and later in Buckingham Square. During the Peninsula war, when Cork was a busy port of embarkation of troops, Buck had so many orders for portraits of officers and others going to the seat of war that he kept a supply of partly-painted ivories to which he added the heads and the regimental facings, etc., when his customers gave him hurried sittings. His miniatures are numerous. They are poor in quality, hard in outline, and badly drawn and modelled. He engraved some book-plates; one of "Joseph Bennett," signed *F. Buck, Sc't.*, is in the Heraldic Museum, Dublin Castle. Buck was successful in his profession and was enabled to retire some years before his death, which took place about 1839 or 1840.

BUCK, JONATHAN (*f.* 1766-76). *Landscape Painter.*

Was son of Dr. Andrew Buck, for many years Principal of the Academy in King Street, Oxmantown, who died in 1795. He was born in Dublin, and was educated in Trinity College, where he graduated in

1773, and took his degree of LL.B. in 1776. He was probably the Jonathan Buck who became a pupil in the Dublin Society's School in 1764; but nothing is known of him as an artist beyond what Pasquin tells us. According to him Buck painted "small landscapes in oil with a delicate pencil." He further says: "Mr. Jonathan Buck is one of the most accomplished men in Europe; yet by some irreconcilable fatality which but too frequently is attendant on wisdom, he is compelled to live at the village of Monasterevan in the County of Kildare, on the very limited annual salary of fifty pounds, although his family is numerous and his merits unquestioned." His name does not occur as an exhibitor with the Society of Artists in Dublin, nor has any record been found of his work. He probably painted only as an amateur.

BUCKLEY, G. H. (c. 1830). *Sculptor*.

A Cork artist, of some talent, who died young. He sent to the Royal Hibernian Academy in 1832 a "Design for a Cathedral" and a "Model for a front of a Palace." At the exhibition in the Mechanics' Institute, Cork, in 1828, was a "Model of a Gothic Chapel" by him. Many good monuments, his work, are in the cemetery at Cork, where he himself was afterwards buried.

BUCKLEY, JOHN (c. 1835). *Painter*.

He practised in Cork about the middle of the nineteenth century, painting portraits, miniatures and landscapes, but was not an artist of any importance. A silhouette portrait of him as a young man painting at an easel, done in 1835 by A. Edouart, is in the National Gallery of Ireland.

BUCKTON, WILLIAM (*d.* 1793). *Sculptor.*

A "Statuary" working in Cork, who died in the autumn of 1793. He made chimney-pieces, and was described in the notice of his death ("Cork Gazette," 4th September, 1793) as "the celebrated Statuary."

BULL, RICHARD (*f.* 1777-1809). *Miniature Painter.*

Probably a native of Dublin; he was admitted to the Dublin Society's School in 1769, and studied there under Ennis. In 1777 he exhibited "Portraits in Hair" at the Society of Artists in William Street, and in 1780 "Miniatures in colour and hair." In 1786 he was "at Mr. Edward Rice's, 13 Capel Street," where, as we learn from an advertisement, he did "likenesses in miniature highly finished, at two guineas." He removed to 91 Grafton Street, in 1790, and in the following year was at 43 College Green. Soon afterwards, not finding sufficient patronage in Dublin, he went to London and began to exhibit in the Royal Academy in 1794, when he contributed "a Portrait of Kemble" and six anonymous portraits. He was then living in Shepherd Street, Oxford Street, but next year moved to 101 Pall Mall, where he remained until 1806. For the next few years his address was in Charing Cross and Cockspur Street. He was an exhibitor in the Royal Academy each year from 1794 to 1889, and appears to have enjoyed a good practice. As will be seen in the list of his works, many of his sitters in London were Irish. His name does not occur after 1809, and he probably died about that year. Sir Martin Archer Shee painted a portrait of him which was exhibited in the Royal Academy in 1795 as a "Portrait of an Artist." His miniatures are signed *R. Bull*, with date. Several were engraved.

Mr. Brandon. R.A., 1799.
 J. Crotty. R.A., 1803.
 Charles, Marquess Cornwallis, R.A., 1806.
 Thomas Conolly of Castletown, County Kildare. Engraved in
 stipple by J. Collyer.
 Eyre Massy, 1st Lord Clarina. R.A., 1800. Engraved in stipple
 by J. J. Van den Berghe, 1800.
 Anne Crouch, actress. Engraved by H. Brocas.
 Mr. Darley. R.A., 1801.
 M. Duffy. R.A., 1802.
 Mr. Dodd. R.A., 1805.
 Lord Edward Fitzgerald. Signed. [Albany Fetherstonhaugh, N. Grt.
 George's Street, Dublin.]
 E. B. Fitzsimon. R.A., 1808.
 Miss Gayton. R.A., 1809.
 J. Godbold. R.A., 1806.
 Lady E. Howard. R.A., 1802.
 J. Howard. R.A., 1807.
 Mr. Johnstone. R.A., 1798 ; another in 1808.
 Miss Johnstone. R.A., 1808.
 Mr. Kemble. R.A., 1794.
 William Robert, 2nd Duke of Leinster. R.A., 1798 ; another in
 1807.
 Augustus Frederick, 3rd Duke of Leinster. R.A., 1809.
 Emelia, Duchess of Leinster, wife of 2nd Duke. Signed and dated
 1798. [Duke of Leinster, Carton.]
 Mrs. Littler. R.A., 1798.
 Miss Mackintosh. R.A., 1798.
 General Massy. Engraved by J. J. Van den Berghe, 1800.
 Colonel G. Menoe. R.A., 1803.
 Lady Elizabeth Moore. R.A., 1800.
 Francis, Earl of Moira. R.A., 1804. Engraved by J. Godby, 1805.
 Francis, Earl of Moira. R.A., 1808. Engraved by E. Scriven, 1808.
 Lord Nelson. R.A., 1806.
 Ambrose Perry. Engraved in stipple by H. Brocas, 1791.
 T. Reynolds. R.A., 1805.
 D. Rivière. R.A., 1801.
 Dr. Senate. R.A., 1799.
 Mr. Sadler. R.A., 1801.
 General Tottenham. R.A., 1801.
 H. Upton. R.A., 1809.
 George, Prince of Wales. R.A., 1797 ; others in 1800, 1803,
 1805, and 1808
 General Wetherall. R.A., 1807.
 Mr. Wathen. R.A., 1798.
 Frederick, Duke of York. R.A., 1798.

BURGESS, JAMES HOWARD. *Draughtsman and Miniature Painter.*

An artist who practised for many years in Belfast and Carrickfergus and also in Dublin. He painted miniatures as well as landscapes in water-colour, and exhibited in the Royal Hibernian Academy from 1830. He contributed twenty-five illustrations to Hall's "Ireland," published in 1841, graceful sketches of Irish scenery, some of the best in the work. His "Artist's Dream" and his "Illustrations to Moore's Melodies," drawings in the possession of Mr. Bolton of Fitzwilliam, Blackrock, are cleverly designed and show much imagination and humour. In 1846, when he was living in Carrickfergus, he was awarded a prize of ten pounds by the Royal Irish Art Union for a lithograph of Matthew Kendrick's "The Great Britain on Shore in Dundrum Bay." The date of his death has not been ascertained.

BURKE, AUGUSTUS NICHOLAS, R.H.A. (b. about 1838, d. 1891). *Landscape and Subject Painter.*

Was sixth son of William Burke of Knocknagur, County Galway, and Fanny Xaveria only daughter of Thomas Tucker of Brook Lodge, Sussex. He began his artistic career in London and from 1863 exhibited at the Royal Academy, where his works regularly appeared until his death. In 1869 he took up his residence in Dublin, and was elected an Associate of the Royal Hibernian Academy on 18th July, 1871, and a Member on 26th August of the same year. He painted landscapes and subjects and a few portraits. A "Breton Farmyard" belongs to Dr. C. E. Fitzgerald of Upper Merrion Street; "The Feast-day of Notre Dame de Tremala, Brittany" is in the Council Room of the Royal Hibernian Academy, and

a "View in Connemara" in the National Gallery of Ireland. A portrait by him of Earl Cowper is in the State Apartments, Dublin Castle. After the murder in the Phoenix Park in 1882 of his brother, Thomas Henry Burke, Under-Secretary for Ireland, he left Dublin and settled in London. He died on the 28th December, 1891, at 22 Via La Marmora, Florence, aged 53. A portrait of him, a charcoal sketch by Alfred Grey, R.H.A., done in 1873, is in the National Gallery of Ireland, as also a wax medallion by John Woodhouse, A.R.H.A.

BURKE, C. *Miniature Painter.*

Worked in Cork, with some repute, as a miniature painter. He died in January, 1801.

BURKE, THOMAS (*b.* 1749, *d.* 1815). *Engraver.*

Was born in Dublin in 1749. He learned the art of mezzotint engraving as a pupil of John Dixon (*q.v.*); but whether this was while Dixon was in Dublin or after he went to London in 1765 is not known. He worked in London as a mezzotinter from about 1771 to 1775, afterwards confining himself chiefly to engraving in stipple, in which method he produced a number of fine works. His stipple prints have an exceptional richness and depth, and Angelica Kauffmann preferred him to Bartolozzi or any other engraver as an interpreter of her works. He engraved a considerable number of plates after her. He died in London on 31st December, 1815. Seven mezzotints by Burke are known. Among his principal works in stipple are:—

Telemachus at the Court of Sparta; 1778.

Andromache at Hector's Grave.

Papirius Prætextatus entreated by his mother to disclose the Secrets of the Senate; 1780.

Jupiter and Calisto ; 1782.

Una ; 1783.

Abra.

The Empress Messalina sacrificing to Venus and Cupid ; 1782.

Cupid and Ganymede ; 1784.

Cupid and Cephisa ; 1789.

Cleopatra throwing herself at the feet of Augustus ; 1786.

Cupid finding Aglaia asleep binds her to a laurel.

Cupid discovered by Euphrosyne.

Alexandra resigning his mistress Campaspe to Apelles.

Conjugal Love.

Angelica and Sacripante.

Henry and Emma, illustration from Prior's Poem.

Rinaldo and Armida.

Rebecca, Lady Rushout and her daughter Anne ; 1784. This print was republished in 1794 with the title "Contentment and Innocence."

All the foregoing are after Angelica Kauffmann. The last two were considered by his contemporaries as Burke's masterpieces.

Rebecca, Lady Northwick ; after Plimer.

The Ladies Rushout ; after Plimer.

King John signing Magna Charta ; after Mortimer.

The Battle of Agincourt ; after Mortimer.

The Nightmare ; after Fuseli.

Saturday Morning, favourite Chickens going to Market, 1797, after W. R. Bigg.

The Curate returned from Duty ; after H. Singleton.

The Cottager's Meal ; after H. Singleton.

Rent Day ; after H. Singleton.

Tithe Day ; after H. Singleton.

The Sailor's Return ; after W. Woolley.

The Soldier's Return ; after W. Woolley.

Duchess of Richmond ; 1797, after T. Downman.

Mrs. Billington ; after De Koster.

The Shepherdess of the Alps ; after S. Shelley.

Duchess of York ; after H. Hone.

The Holy Family ; 1783, after Murillo.

Cupid ; after Bartolozzi.

Cupid ; after Reinagle.

Mrs. Siddons ; after Bateman.

George, Prince of Wales ; after Cosway.

Louisa, Landgravine of Hesse-Darmstadt ; after Schroeder.

The Race-horse, Eclipse ; after Stubbs.

BURNETT, FRANCIS (*f.* 1830-1856). *Sculptor.*

Was born in Dublin about 1810. He was for some years in the employment of Thomas Kirk, the sculptor (*q.v.*); but from about 1835 was working for himself in Paradise Row and afterwards in Phibsborough Road, where he lived with his brother John, a cabinet-maker. He was an exhibitor in the Royal Hibernian Academy down to 1856, sending, among other works, "A Colossal Head of T. Kirk, R.H.A.," in 1838, a "Bust of Miss Kirk," in 1840, a small figure of "A Child at Play," 1843, which was purchased by the Royal Irish Art Union and won as a prize by Archdeacon Magee of Limerick; "The Expulsion," a group in marble, 1845, and "The Young Musician," in Caen stone, 1850. This last was also in the Dublin Exhibition of 1853, and a repetition of the same subject was exhibited in 1856.

BURNETT, WILLIAM (*f.* *c.* 1852). *Sculptor.*

Born in Dublin about 1819, the younger brother of the foregoing. He exhibited a bust of Archbishop Murray in the Royal Hibernian Academy in 1852.

BURTON, SIR FREDERICK WILLIAM, R.H.A.
(*b.* 1816, *d.* 1900). *Water-colour Painter.*

Was born on 8th April, 1816, at Corofin House, Co. Clare, the third son of Samuel Frederick Burton (*q.v.*) and his wife, Hannah Mallet. At an early age he displayed a great love of art and received elementary instruction in drawing from the Brocas brothers in Dublin. George Petrie, with whom he became acquainted and whose friendship he enjoyed through life, influenced for a time his artistic work; but even in his earlier drawings Burton showed a perception and a sense of colour much beyond Petrie's



SIR FREDERICK W. BURTON, R.H.A.

limited range. He made rapid progress in his art, and acquired distinction as a painter of miniatures and water-colour portraits which were distinguished by faithfulness of expression and carefulness and beauty in execution. His miniatures were painted generally on large sheets of ivory and were finely modelled, boldly painted and rich in colour. In 1837, at the age of twenty-one, he exhibited three portraits in the Royal Hibernian Academy, and on the 27th May of that year he was elected an Associate. Two years later, on the 1st of February, 1839, he was elected a Member. He continued to exhibit regularly down to 1854, and afterwards when he had taken up his residence in London. He confined himself solely to water-colour and to chalk, never exhibiting or painting works in oil. His skill in portraiture kept him fully occupied, nearly everyone of note in Dublin sat to him, and every year showed an advance in his art, not only in portraiture but in subject pictures. His drawing of "A Jewish Rabbi," exhibited in 1839, "The Blind Girl at the Holy Well," in 1840, and "A Scene from the two Foscari," in 1842, showed what he could do in a larger field of art. In 1842 he sent to the Royal Academy in London two of his best known works, "The Arran Fisherman's Drowned Child"—now in the National Gallery of Ireland—and "A Connaught Toilette." These were followed by his "Portrait of Miss Helen Faucit," in 1849, and that of "George Eliot," in 1867. He exhibited once again, and for the last time, in the Academy in 1874. During this period in Dublin he paid occasional visits to Germany, and in 1844 he made a number of copies of pictures for the King of Bavaria. Towards the end of 1851 he left Dublin for Germany, intending to return in two years; but he prolonged his stay for five years. Making Munich his headquarters he wandered through

Germany, visiting the forests of Franconia, the mountains of the Tyrol, the old towns of Nuremberg and Bamberg and the villages of Muggendorf and Wöhlm, making innumerable sketches and studies of landscape, figures and costume for future use. From these he completed a number of elaborate and carefully finished drawings which he exhibited in London during his annual visits. The most important of these were his "Peasantry of Franconia waiting for Confession," a composition of deep feeling and fine colour, and "Franconian Pilgrims at Bamberg Cathedral," both exhibited at the Old Water-colour Society in 1855; "Faust's first sight of Margaret," exhibited in 1857; "The Widow of Wöhlm," in 1859, of which the "Times" (May 7, 1859) wrote "No early master, not Hemling or Van Eyck, not Martin Schön, Cranach or Holbein, ever painted a more individual physiognomy more conscientiously than Mr. Burton has painted this widow, and, with all the old master's care, the modern draughtsman has immeasurably more refinement than any of them—that true refinement which is compatible with the most accurate rendering of peasant life." These and other works at once placed Burton at the head of the figure painters of the Society, and in 1855, the first year in which he exhibited, he was elected an Associate, and in the following year a Member, of the Old Water-colour Society. In 1869 he resigned his membership in sympathy with Frederick Taylor, the President, who withdrew owing to a difference regarding the exhibition of a nude figure; but his connection was renewed some years later when, in 1886, he was made an Honorary Member. Yearly until his resignation his drawings formed a conspicuous feature in the Society's exhibitions; and such works as "Yelitza," 1862, "Iostephane," 1863, "Hellelil and Hildebrand," 1864, and "Cassandra Fedele," 1869, added to his reputation.

He worked slowly, partly on account of his desire to bring his drawings to the highest point of finish, and partly from a serious affection of his eyes which made continued work impossible. He painted with his left hand owing to an accident during childhood which rendered his right hand and arm useless. His drawings were distinguished by a depth and sincerity of feeling, a refinement, and pervading sense of beauty with a luminous strength of colour and accuracy of drawing which marked him as an original and highly accomplished artist. His works were eagerly sought for and brought high prices, not only at the time they were exhibited but afterwards when brought into the auction-room. "Cassandra Fedele" was sold at Christie's in 1874 for £525; "La Romanina," in 1875, for £598; "Yelitza," in 1875, for £525; and "Faust's first sight of Margaret" in 1876 for £630. Burton was only an occasional exhibitor at the Royal Academy, sending works there in 1842, 1849, 1850, 1867 and 1874. His chief contributions were "The Arran Fisherman's Drowned Child," and "A Connemara Toilette" in 1842, "Portrait of Helen Faucit" in 1849, and Portraits of "George Eliot" in 1867 and "Mrs. George Smith" in 1874.

During his early days in Ireland his intimacy with George Petrie, Bishop Graves, Dr. Todd, Lord Dunraven, and Samuel Ferguson aroused in him an interest in historical and archæological studies; he was associated with them on the Council of the Royal Irish Academy and its Committee of Antiquities, and was one of the founders of the Archæological Society of Ireland. In 1863 he was elected a Fellow of the Society of Antiquaries in London. Always a serious student of art and art history, he made a special study of the old masters during his seven years' residence in Germany, and went deeply into the

history of German art. He afterwards extended his studies, visiting the chief Galleries in Europe. His training in Ireland prepared him for his researches into the past, and he accumulated a knowledge of the history of art and of the works of the great painters which, in his time at least, was unequalled. To his friends, therefore, who knew of his wide knowledge and sound judgment, it came as no surprise when in March, 1874, Mr. Gladstone appointed him Director of the National Gallery in succession to Sir William Boxall; an appointment which, though considered by the public as somewhat of a leap in the dark, was destined to be amply justified. As an artist he had arrived at the fullness of his art, and the acceptance of this post, which to him meant the concentration of his conscientious and sensitive nature upon his new work, was an act of self-renunciation. He never painted again, and did not even finish his fine drawing of "A Venetian Lady," upon which he was engaged. This work, as he left it, is in the National Gallery of Ireland. During his twenty years tenure of the Directorship he increased the National collection by many of its most important works, and by his extensive knowledge, taste and judgment raised it to the highest place among the great Galleries of the world. ✓ Soon after entering upon his duties he acquired at an expenditure of £10,528 at the Barker sale first-rate examples of Cosimo Tura, Crivelli, Piero della Francesca, Botticelli, and other masters, and in 1876 secured for the small sum of £5,000 four fine pictures from the Casa Fernaroli at Brescia. In 1880 he acquired Lord Suffolk's Leonardo, the "Madonna among Rocks," for £9,000, and in 1882 the fine series of "The Senses," by Gonzalez Coques for £910, and the important altar-piece by Ercole di Giulio Grandi for £2,070. At the Hamilton sale he secured thirteen pictures at an expen-

diture of about £24,000. Other important acquisitions were the Duke of Marlborough's "Samson and Delilah" by Mantegna, and "The Assumption" by Matteo di Giovanni ; and from the Leigh Court collection a Landscape by Poussin and Hogarth's "Shrimp Girl." He added the "Ansidei Madonna" and Van Dyck's "Charles I" to the National Collection, both from Blenheim, and in 1890 the three great pictures from Longford Castle. He was knighted in 1884, and received the honorary degree of LL.D. from the University of Dublin. After twenty years' tenure of the Directorship, which he filled with such efficiency and dignity, he retired in 1894. In his retirement he lived quietly in his house at Kensington. He never married, but devoted himself to the care and up-bringing of the orphan family of his brother, the Revd. Robert Burton of Borris, who had died young. Dignified in his bearing and with great charm of manner in the society he cared for, he was yet a reticent man, and often abrupt in his manner and impatient with strangers. But to his friends his fine nature was known, and he formed many sincere and lasting friendships. He died in his house 43 Argyle Road, Kensington, on the 16th March, 1900.

A few months after his death an exhibition of his works was held in the National Gallery of Ireland. One hundred and four drawings were shown, in which his development, from his beginnings in Ireland as a portrait draughtsman to that period of consummate achievement which was cut short by his appointment to the National Gallery, could be traced. The collection included miniatures, water-colour and chalk portraits, together with many of those exquisite studies of drapery which display an artistic faculty akin to that of the Florentines of the fifteenth century, and a few of those imaginative creations, beautiful in colour and design, which marked

the last few years of their author's devotion to his easel. A sale of his drawings was held at Christie's on 21st June, 1901.

In the National Gallery of Ireland are three portraits of him—one, as a young man, by G. F. Mulvany; one in middle life, by H. T. Wells, and a chalk drawing by himself. A good likeness, from a photograph taken in his latter years, appeared in the "Art Journal"; a terra-cotta bust by Sir Edgar Boehm was in the Royal Academy in 1880.

Portrait of Himself. Head, nearly life-size, in pencil. [National Gallery of Ireland.]

A Chief Rabbi blessing the Children of a Polish Jew. R.H.A., 1838; "one of the redeeming pictures of the present exhibition" ("Evening Mail," 25th July, 1838). Bought by Mrs. Johnston for thirty guineas. Lent to Dublin Exhibition, 1872, by Rev. R. Johnston.

The Blind Girl at the Holy Well; a scene in the West of Ireland. [Miss Cleland, Green Field, Hawkhurst, Kent.] R.H.A., 1840; engraved by H. T. Ryall, for the R. I. Art Union, 1840. Belonged to the late Lt.-Gen. Sir George D'Aguilar, who lent it to the Dublin Exhibition of 1853. A copy of this drawing, in oils, has been erroneously represented as the original.

A Connaught Toilette; Connemara girls on their way to market. R.H.A., 1841; R.A., 1842. Purchased for £168 by the R. I. Art Union, and won as a prize by Edward Wright, 6 Blessington Street, Dublin.

The Connemara Toilette. R.H.A., 1854. Belonged to L. Wright, LL.D., in 1864.

Scene from the two Foscari. R.H.A., 1842. Bought by Earl De Grey for forty-five guineas.

The Arran Fisherman's Drowned Child. [National Gallery of Ireland.] R.H.A., 1841; R.A., 1842. Engraved for the R. I. Art Union in 1843, by F. Bacon.

Una. R.H.A., 1842.

Alley Joyce, a sketch in the Joyce country. [Lady Gregory, Coole Park, County Galway.] R.H.A., 1851.

Peggy Wallis. R.H.A., 1851.

The Twelve Pins near Clifden. R.H.A., 1851.

Sunset. [National Gallery of Ireland.]

George James Allman, F.R.C.S.I. Chalk drawing. [National Gallery of Ireland.]

- Signor Berretini. Miniature. [Miss Callwell, 1900.]
- Mrs. Robert Borrowes, of Giltown. [Mrs. Roche, 15 Herbert Street, Dublin, 1901.] R.H.A., 1848.
- Miss Callwell. [National Gallery of Ireland.]
- Dr. Richard Carmichael. Engraved by E. Finden for the "Dublin Quarterly Journal of Medical Science," February, 1851.
- Mrs. Roe Clarke. Miniature. [Dr. C. E. Fitzgerald, Upper Merrion Street, Dublin.]
- X Lady Fanny Cole. Drawn in 1841.
- X Paddy Conneely, a Galway Piper. [National Gallery of Ireland.] R.H.A., 1841; engraved in "The Irish Penny Journal" for October 3rd, 1840.
- Thomas Davis. Two pencil sketches. [National Gallery of Ireland.] One was lithographed by J. S. Templeton.
- George Eliot. Chalks. [National Portrait Gallery.] R.A., 1867. Etched by P. Rajon.
- Mrs. Conyngham Ellis. [National Gallery of Ireland.] Drawn in 1845.
- Helen Faucit, afterwards Lady Martin, as Antigone. [National Gallery of Ireland.] Bequeathed to the Gallery by Miss Margaret Stokes.
- Helen Faucit. A sketch in Crayons. R.A., 1849; Cork, 1852.
- Helen Faucit. R.H.A., 1845. Belonged to Sir Theodore Martin.
- Sir Samuel Ferguson. Chalk drawing. [National Gallery of Ireland.]
- Sir Samuel Ferguson and Eugene O'Curry. Pencil sketch. [National Gallery of Ireland.]
- James Ferrier. [Mrs. Keene, Palmerston Road, Dublin, 1901.]
- Mrs. Ferrier. [Mrs. Keene, Palmerston Road, Dublin, 1901.]
- Lady Gore-Booth and daughters. [Sir Josslyn Gore-Booth, Bart., Lissadell, Sligo.] R.H.A., 1845.
- R. Molesworth Green. R.H.A., 1851.
- Children of Rev. W. N. Guinness of Ardcotta. R.H.A., 1843.
- William Henry Harvey, botanist. Chalk drawing. [National Gallery of Ireland.]
- Mrs. Thomas Hutton. [Mrs. Maxwell Hutton, 118 Summer Hill, Dublin.]
- James McCullagh, mathematician. Chalk drawing. [National Gallery of Ireland.]
- John Mallett. R.H.A., 1838.
- Sir Henry Marsh. R.H.A., 1843. Engraved in mezzotint, by G. Sanders.
- O'Curry—See Ferguson.
- Rev. J. G. Swift MacNeill. Miniature. [J. G. Swift MacNeill, M.P., Pembroke Road.]
- Mrs. J. G. Swift MacNeill. Miniature. [J. G. Swift MacNeill, M.P., Pembroke Road.]

Lady Elizabeth Monck. Drawn in 1842.
 Harriet O'Brien. [Earl of Inchiquin.]
 Charlotte O'Brien. Drawn in 1840.
 Mary, Lady O'Brien. Drawn in 1840.
 Sir Lucius O'Brien. R.H.A., 1840.
 Miss Palliser. [Captain Gerald Lenox Conyngham, 1900.]
 Miss Parker. Miniature. [Mrs. Keene, 14 Palmerston Park, Dublin, 1900.]
 Baron Pennefather. R.H.A., 1848. Lithographed by J. H. Lynch.
 Miss Pennefather. Drawn in 1845.
 / Mrs. Richard Perrin. Miniature. [Mrs. Richard Perrin, Morehampton Road, Dublin, 1900.]
 Hon. Mervyn Wingfield, afterwards 7th Viscount Powerscourt. [Viscount Powerscourt.]
 Mabel, Viscountess Powerscourt. Drawn in 1845. Lithographed by T. H. Maguire.
 Professor John Purser, Queen's College, Belfast. [Professor Purser, 1900.]
 Frances, Countess of Rathdowne. Drawn in 1840.
 John Robinson, organist of St. Patrick's. Miniature. [Revd. S. F. H. Robinson.]
 Maria, Countess of Roden. Drawn in 1848.
 Dr. Aquila Smith; sketched in 1843; etched by J. Kirkwood as frontispiece to Richard Sainthill's "Olla Podrida." Vol. ii, 1853.
 Charlotte Smith, mother of W. Smith O'Brien. [Earl of Inchiquin.]
 Mrs. George Smith. R.A., 1874.
 William Stokes, M.D. Chalk. [National Gallery of Ireland.]
 Sir E. B. Sugden, Lord Chancellor. R.H.A., 1846.
 Miss Meadows Taylor. Lent to Dublin Ex., 1865, by Captain Meadows Taylor.
 Charles Torrens, Royal Artillery. R.H.A., 1841.
 Lt.-Col. Torrens, Grenadier Guards. R.H.A., 1841.
 Lady Torrens. Drawn in 1840.
 Mrs. Harry Tweedy. Miniature. [Miss Tweedy, 1901.]
 Design for the Frontispiece for "The Spirit of the Nation." Engraved by Mrs. Millard (*q.v.*). The authorship of this beautiful design was kept secret, and was known only to Thomas Davis and Charles Gavan Duffy. The latter disclosed the name of the artist to the Editor of the "Magazine of Art" with permission to make it known.
 Lithographs, drawn by himself, as illustrations to his brother, Revd. R. N. Burton's "History of the Royal Hospital, Kilmainham," 1843.

Landscape in the West of Ireland. Water-colour. [National Gallery of Ireland.]
 Landscape in West of Ireland. Black and white chalk. [W. G. Strickland.]
 Coast View, West of Ireland. Water-colour. [W. G. Strickland.]
 Old Altar at Aranmore. [National Gallery of Ireland.]
 A Connemara Stream. [Lady Gregory, Coole Park, County Galway.]
 A Connemara Valley. [Lady Gregory, Coole Park, County Galway.]
 Honor Henry. [Lady Gregory, Coole Park, County Galway.]
 A Connemara Peasant Girl. [National Gallery of Ireland.]
 Study of a Head. Coloured Chalks. [National Gallery of Ireland.]
 Head of a Child. Red Chalk. [W. G. Strickland.]
 View in the Meadow near Stratford. Soc. B.A., 1855.
 Franciscan Pilgrims at Bamberg Cathedral. O.W.C. Soc., 1855.
 Peasantry of Upper Franconia waiting for Confession. O.W.C. Soc., 1855; Ex-Manchester 1857 and 1887, by Edward Schunck.
 Peasants of Upper Franconia waiting for Confession, A small version. [National Gallery of Ireland.]
 Young Girl of Ober Franken, O.W.C. Soc. Winter Ex., 1862.
 Beggars of Ober Franken. O.W.C. Soc., 1856; Ex. Manchester, 1857, by T. Jenkin.
 In the Wiesenthal, Ober Franken. O.W.C. Soc. Winter Ex., 1862.
 Castle Gate in Ober Franken. O.W.C. Soc. Winter Ex., 1864.
 Statue of St. Stephen, Bamberg Cathedral. O.W.C. Soc. Winter Ex., 1862.
 A Rocky Valley in the Tyrol. [National Gallery of Ireland.]
 A Bavarian Peasant Girl. [National Gallery of Ireland.]
 At Schwartz in Inn Valley. O.W.C. Soc. Winter Ex., 1864.
 The Church at Rothenburg. O.W.C. Soc. Winter Ex., 1864.
 A Fruit Seller. [National Gallery of Ireland.]
 Faust's First Sight of Marguerite. O.W.C. Soc., 1857. Christies, 1876, for £630. Afterwards belonged to the late Sir Theodore Martin.
 Morning near Starnberg, Upper Bavaria. O.W.C. Soc., 1859.
 In St. Eucharis Chapel, Nuremberg. O.W.C. Soc., 1859, and Winter Ex., 1862. Sold at the Artists' Sale in 1901.
 A German Interior. O.W.C. Soc., 1862.
 The Widow of Wöhlm. O.W.C. Soc., 1859; Dublin Ex., 1865, by Miss Robinson.
 Tyrolese Boys Trapping Birds. O.W.C. Soc., 1859. Christie's, 1876, £262.

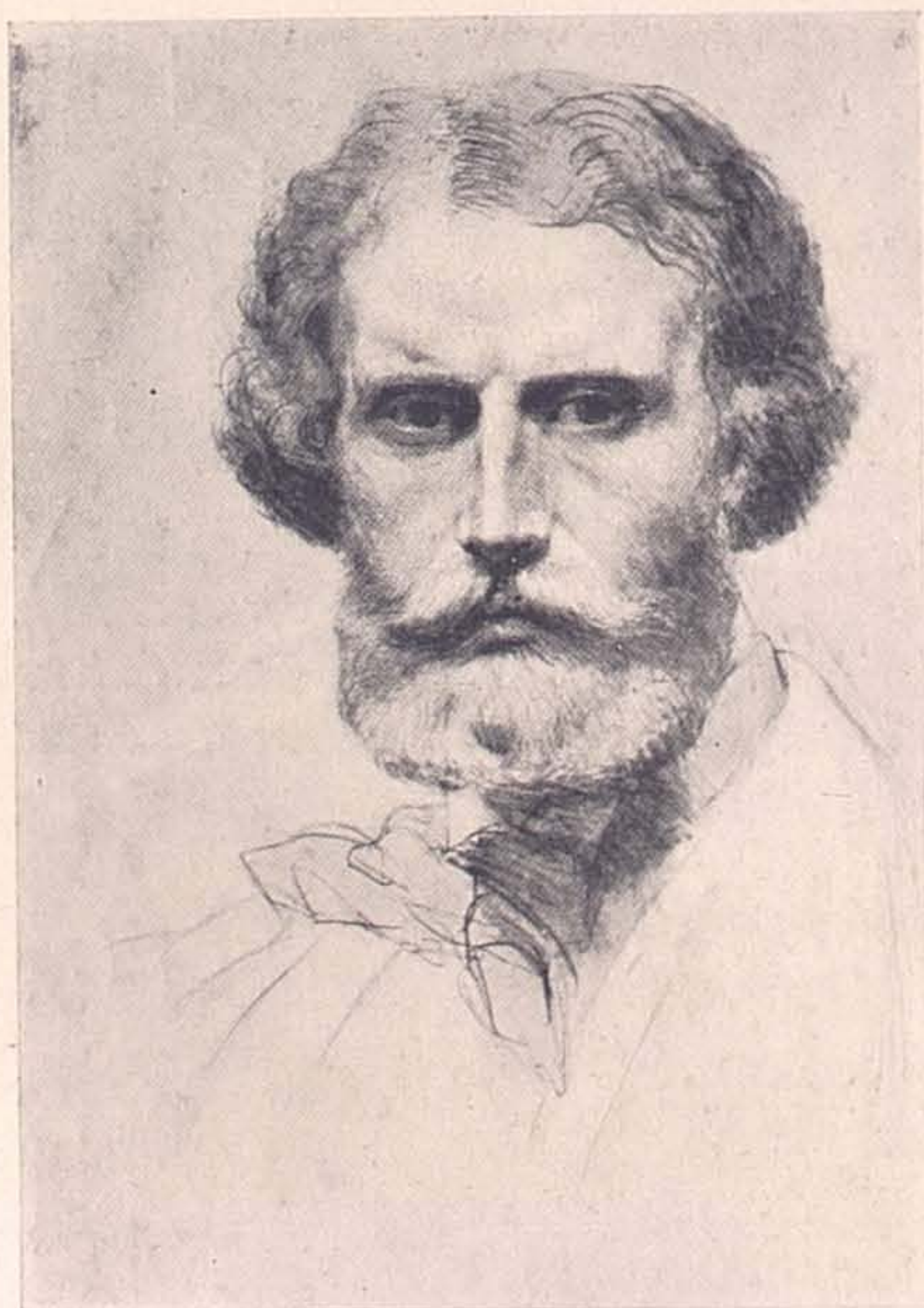
- A Tree-stump. study for above. [Henry B. Burton, 59 Upper Leeson Street, Dublin.]
- Divina Commedia. O.W.C. Soc. Winter Ex., 1762.
- Woman of Samaria. A Sketch. O.W.C. Soc. Winter Ex., 1863.
- Disputation of Body and Soul. O.W.C. Soc. Winter Ex., 1862.
- Sybil. A Sketch. O.W.C. Soc., Winter Ex., 1863.
- Freshly pulled Maize. [National Gallery of Ireland.] O.W.C., Soc., Winter Ex., 1862.
- Dead Giraffe. O.W.C. Soc., Winter Ex., 1862.
- The Virgin's Day; Girl with a Lily. Christie's, Rucker Sale, 1874, £430. The artist was paid 30 guineas for this drawing.
- The Young Scholar. Christie's, 1877, J. Knowles collection, bought in; Christie's, 1880, £126.
- The Dead Knight. Belonged to late Sir Theodore Martin.
- La Romanina. Sir W. C. Quilter's Sale, Christie's, 1875, £598.
- The Rendezvous. Sir W. C. Quilter's Sale, Christie's, 1875, £178.
- Design for the Gold Fibula, presented to Miss Helen Faucit. [H. B. Burton, 59 Up. Leeson Street, Dublin.] O.W.C. Soc., Winter Ex., 1893. The fibula, or brooch, itself is in the National Museum.
- A Pair of Ducks. O.W.C. Soc., 1860. Christie's, Farnworth Sale, 1874, £63.
- A.D., 1660; The Old Ironside. O. W. C. Soc., 1861.
- The Wife of Hassan Aga. O.W.C. Soc., 1862.
- Yelitza. O. W. C. Soc., 1862; W. Leaf, Christie's, 1875; S. Addington, Christie's, 1886; J. Vavasour, Christie's, 1910.
- L'Ecuyer. O.W.C. Soc., 1864; Manchester, 1887; Sir John Pender's sale, Christie's, 1897; Sir Bruce M. Seton's sale, Christie's, March, 1912.
- The Child Miranda. O.W.C. Soc., 1864.
- La Marchesa. O.W.C. Soc., 1865. Sir W. Quilter's sale, Christie's, 1875, £336.
- Weary. O.W.C. Soc., 1867.
- Shireen. O.W.C. Soc., 1867; Manchester, 1887.
- A Neopolitan Girl. Christie's, 1875, £462.
- The Apple Girl. Christie's, Rucker sale, 1874, £225.
- Interior of a Church, a study. [National Gallery of Ireland.]
- A Study of Yellow Drapery. [National Gallery of Ireland.]
- Cassandra Fedele. [Municipal Gallery, Dublin.] O.W.C. Soc., 1869; John Heugh sale, Christie's, 1874 (£525). Ex. Burlington House, 1906; Lord Armstrong's sale, Christie's, June, 1910.
- Cassandra Fedele. Cartoon in Black Chalk. [National Gallery of Ireland.]



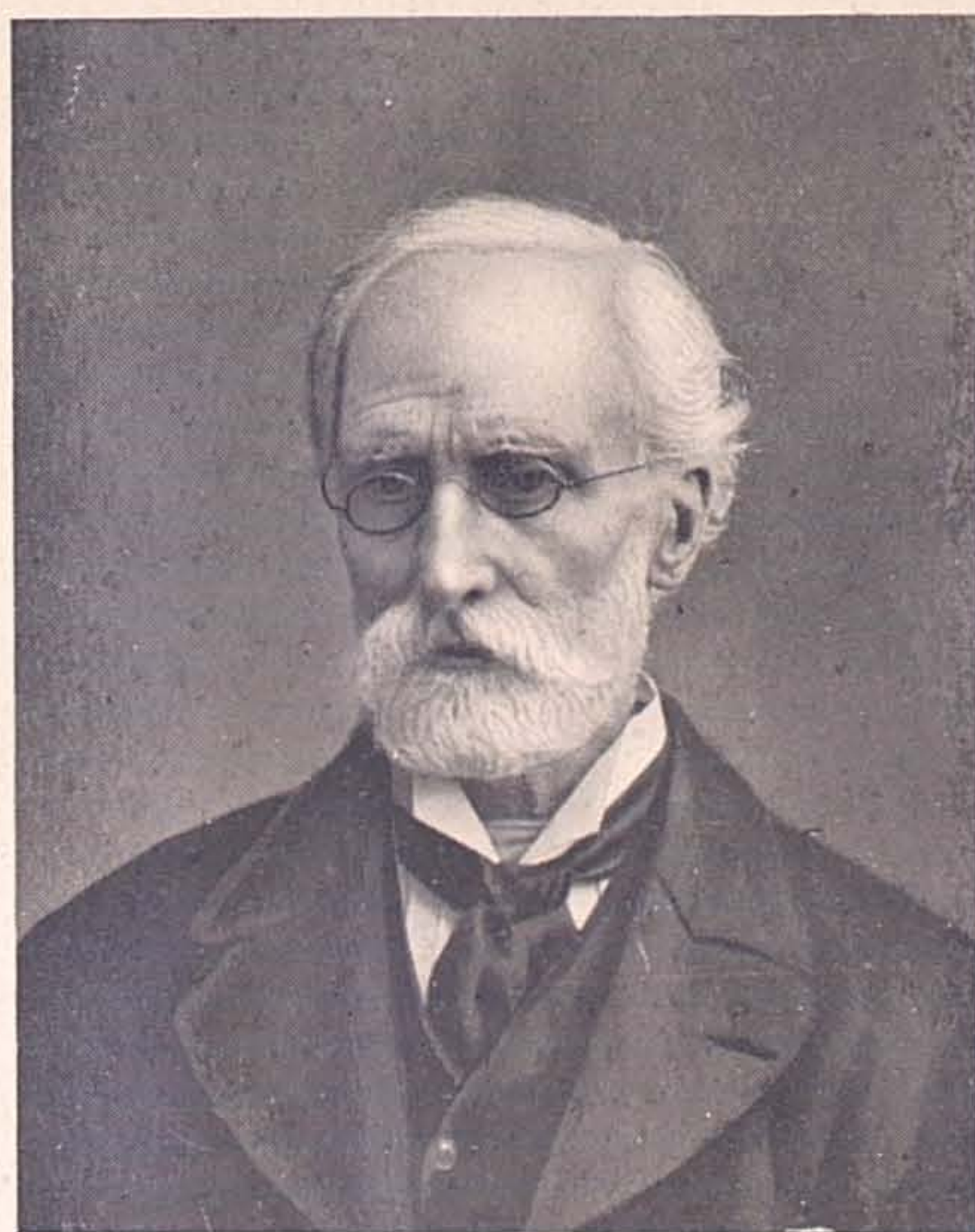
LETITIA BUSHE



CHARLES BYRNE



SIR FREDERICK W. BURTON, R.H.A.



SIR FREDERICK W. BURTON, R.H.A.

Iostephane. [Sir William Paget Bowman, Bart. Joldwynds, Dorking.] O.W.C. Soc., 1863.

Helelil and Hildebrand, or the meeting on the Turret Stair. [National Gallery of Ireland.] O. W. C. Soc., 1864; Dublin Ex., 1865, by J. W. Knight; collection of J. W. Knowles, Manchester, Christie's, 1877 (£666 15s.); Grant Morris sale, 1898, purchased by Miss Margaret Stokes, who bequeathed it to the National Gallery of Ireland. The subject was suggested by an old Danish ballad translated by Whitley Stokes, and published in "Fraser's Magazine" in 1855.

Helelil and Hildebrand. Cartoon in Black Chalk; a sketch for the finished drawing. [National Gallery of Ireland.]

Head of the Virgin; from the picture by Leonardo da Vinci, "the Virgin of the Rocks," in the National Gallery; Chalk. [Mrs. Ingram Bywater, 6 Norham Gardens, Oxford, 1900.]

A Venetian Lady. [National Gallery of Ireland.] This drawing was left unfinished when the artist was appointed Director of the National Gallery.

An Albanian. [National Gallery of Ireland.] Unfinished drawing.

BURTON, SAMUEL FREDERICK (b. 1786, d. ?). *Landscape Painter.*

Was born on 2nd October, 1786. He was descended from Thomas Burton, one of the two sons of Sir Edward Burton of Longnor, Shropshire, who settled in Ireland in 1610. He was possessed of landed property in the counties of Clare and Limerick and practised landscape painting in oils as an amateur. In 1809, when he was living in Henry Street, he sent a landscape to the exhibition held by the Artists of Dublin in Hawkins Street; and he again exhibited in 1811, 1812, 1813 and 1814. In these years he was living in Charlemont Street. He was a member of the "Society of Artists of the City of Dublin." Many of his works, Scenes in the Counties of Clare and Wicklow, are in the possession of his descendants. A series of Views, after sketches by him, were lithographed. By his wife Hannah, daughter of Robert Mallet, an engineer, of Dublin, whom he married on 24th March, 1808, he had four sons—1st, Edward

William, born in 1809, surgeon in the 38th Regiment; 2nd, Robert Nathaniel, vicar of Borris, in Carlow; 3rd, Frederick William, the artist (*q.v.*); and 4th, Bindon John.

BUSHE, LETITIA (*d.* 1757). *Amateur.*

Daughter of Arthur Bushe of Dangin, County Kilkenny, Secretary to the Commissioners of Revenue, by his wife, Mary, daughter of John Forth. She was an intimate friend of Mrs. Delany, to whom she paid frequent and prolonged visits—"a gay, good-humoured, innocent girl, without the least conceit of her beauty . . . she paints delightfully" ("Mrs. Delany's Letters," November 25, 1731). Her portrait, painted in miniature by herself and engraved by Joseph Browne, is in Lady Llanover's "Letters of Mrs. Delany," where is also a "View of Delville" drawn by her in 1754. She died in Dawson Street, Dublin, on the 17th November, 1757, and was buried the following day in St. Andrew's Church.

BUTLER, JAMES (*fl.* 1785-1793). *Engraver.*

His name appears as an engraver living in Crane Lane from 1785 to 1787; subsequently in Crow Street, and from 1791 to 1793 at 10 Trinity Street, where he also carried on the business of a print-seller. After 1793 there is no further mention of him.

BUTLER, NICHOLAS (*fl. c.* 1767). *Engraver.*

He was awarded a premium of five pounds in 1763 by the Dublin Society for "new designs in Copper plates;" and in 1767 was in partnership with Patrick Fitzpatrick (*q.v.*), engraver.

BUTLER, PETER (*d.* 1753-1782). *Engraver.*

Was given a premium by the Dublin Society in 1753 and was working in Cork as an engraver in the latter part of the 18th century. He engraved Joseph Connor's Map of the City and Suburbs of Cork in 1774 (31½ by 20 in.), and the prize-plate for books for the Revd. Giles Lee's school in 1782. He lived for some time in Water-gate Lane and also in Tuckey Street.

BUTTS, JOHN (*d.* 1765). *Landscape Painter.*

Was born in Cork and was a pupil of Rogers (*q.v.*) the landscape painter. He practised for some years in his native city. Pasquin says that "his landscapes were impressive copies from the wild scenes which abound in the County of Cork and the romantic views on the margin of the Blackwater. No man was more happy in his choice of nature; his breadth of light and shadow and harmonious colouring are in a high degree fascinating; and the facility with which he painted created wonder." About 1757, when he was in his thirtieth year, he went to Dublin and there found employment as a scene-painter at the Crow Street Theatre, then under the management of Spranger Barry, and also endeavoured to support his large family by such work in landscape and figure painting as he could obtain. But his irregular and intemperate habits which had prevented his success in Cork, kept him always in a state of poverty and distress, and he had the misfortune to fall into the hands of Chapman, the picture dealer, who "indulged his propensities, finding a ready sale for his pictures which were executed with rather more facility when drunk" (Pasquin). His work in Dublin was mostly copies or compilations from prints after Claude, Poussin, Salvator Rosa, and other painters, varied with ale-house scenes, "grotesque

assemblages" and similar subjects in which he is said to have excelled. He was often compelled to paint signs and coach panels to provide for the wants of his family. The Dublin Society gave him a premium of six guineas for a landscape in 1763. He died, as he had lived, in poverty and distress in May, 1765.

Butts appears to have possessed considerable ability as an artist and might, under happier circumstances, have attained a high place as a landscape painter. His friend, James Barry the painter, writing from Rome to Dr. Sleight of Cork says: "I am, indeed, sensibly touched with the fate of poor Butts who, with all his merit, never met with anything but cares and misery, which, I may say, hunted him into his very grave. His being bred in Cork excluded him from many advantages; this he made evident by the surprising change of his manner on his going to Dublin; his fancy, which was luxuriant, he confined to its just bounds, his tone of colouring grew more variegated and concordant, and his pencilling, which was always spirited, assumed a tenderness and vivacity." And he goes on to say: "His example and works were my first guide and was what enamoured me with the art itself." A "View of Kilkenny" by Butts belongs to Mrs. Clements of Ashfield Lodge, Cootehill.

BUTTS, SEPTIMUS (*d.* 1803-1815). *Landscape Painter.*

Perhaps a son of foregoing. His name appears as living at 13 Great Britain Street, from 1803 to 1815, after which there is no further mention of him.

BYRNE, CHARLES (*b.* 1757, *d.* 1810?) *Miniature Painter.*

Was born in Dublin in 1757, and was a pupil of the miniature painter, Sampson T. Roch (*q.v.*), for

whom, being deaf and dumb, Byrne acted as assistant and interpreter. He subsequently practised for himself at 19 Suffolk Street, and was also, about 1791, employed by Hutchinson, a jeweller in Dame Street, in painting miniatures for his customers. For a short time he practised in London. He appears only once as an exhibitor, sending in 1802 two miniatures to the exhibition in the Parliament House. He was then living in Exchequer Street. For many years before his death he had retired from his profession. "With a superior understanding and much benevolence of heart," says Ryan ("Worthies of Ireland," 1821), "he mingled a dash of eccentricity which not unfrequently drew on him the animadversion of his friends, who mistook that for caprice what was unhappily a constitutional infirmity and what settled a short time before his death into confirmed insanity." He appears to have died in 1810.

A portrait by him of Samuel Neilson, engraved by T. W. Huffam, is in Madden's "United Irishmen." His own portrait in miniature painted by himself, is in the National Gallery of Ireland.

BYRNE, EDMOND RIBTON (*d.* 1860-1885).

Landscape and Figure Painter.

A native of Dublin, he practised for some years at 151 Great Brunswick Street, and exhibited in the Royal Hibernian Academy from 1860 to 1873. He was for a time, from 1866, a teacher in the Dublin Society's School. He was an artist of much natural talent, but his mode of life was hardly conducive to his advancement in his profession. About 1875 he went to London and, having inherited money from an uncle, took the name of De Satur. As "Edmond Byrne De Satur" he exhibited figure subjects and landscapes in the Royal Academy from 1879 to 1885. He died in

London, and his remains were brought to Dublin and interred at Glasnevin.

BYRNE, GEORGE (*d.* 1791). *Engraver.*

A Dublin engraver, living in Fishamble Street, who had been trained in the Dublin Society's School. He executed several plates for "Wilson's Dublin Magazine" in 1762 and 1763, and also worked for "Exshaw's London Magazine" about 1777. He engraved John Rocque's Map of the County and City of Kilkenny in 1758, and Jacob Nevill's Map of the County of Wicklow, 1760 (32 by 27½ inches). He died in Fishamble Street in October, 1791.

BYRNE, JOHN (*fl.* 1791-1806). *Engraver.*

Perhaps a son of the foregoing. He worked at 15 Crow Street, between 1791 and 1806, engraving for the booksellers and for magazines. Plates by him are in the folio Bible published by Zachary Jackson in Dublin in 1795. A JOHN JOSEPH BYRNE, probably his son, was working as an engraver at the same address until 1817.

BYRNE, JOSEPH (*fl.* 1830-1845). *Engraver and Seal-cutter.*

Born about 1806. He was working as an engraver and seal-cutter with his brothers Patrick and Charles, in Essex Quay from about 1830 to 1845.

C

CADDELL, HUGH (*fl.* 1787-1796). *Gem Engraver.*

Was probably son of Hugh Caddell, jeweller, a quarter-brother of the Goldsmiths' Corporation in

1756, who died in Camden Street in May, 1790. The younger Caddell entered the Dublin Society's School in 1776, and was afterwards a pupil of John Logan (*q.v.*). About 1787 he established himself as a seal and gem engraver at 13 Skinner's Row, where he remained until 1791, and then moved to 16 Cork Hill. He died young, probably in 1796.

CAHILL, JAMES (*d.* 1890). *Sculptor.*

Was born in Delvin, Westmeath. On the death of his father, a builder, his mother moved to Dublin, and he became a pupil in the Royal Dublin Society's school, where he won prizes in 1851 and 1852. He sent a group, part of a marble monument executed for the Presentation Convent in Wexford, to the Royal Hibernian Academy in 1852, and then went to Rome where he remained for a few months. On his return to Dublin in 1853 he entered Hogan's studio, where he worked as a pupil and assistant until 1858. He executed a number of works for churches and also portrait busts and statues. His most important production was the statue of Daniel O'Connell, erected in Ennis in 1865. His works appeared in the Royal Hibernian Academy at intervals between 1856 and 1886. He died in Dublin on 28th October, 1890, aged about 60, and was buried in Glasnevin Cemetery.

Revd. W. F. Anderdon. Bust. R.H.A., 1864 and 1866.

Isaac Butt. Bust. R.H.A., 1877.

Dr. Cantwell, Bishop of Meath. Bust.

Revd. James Fay, founder of the Orphanage in St. Catherine's Parish, Dublin. Statue. [Glasnevin Cemetery.] R.H.A., 1864.

Dr. Griffin, Bishop of Limerick. Bust. R.H.A., 1872.

Dr. Thomas Hayden. Bust. [Royal College of Physicians, Kildare Street.]

Father Kavanagh. Mural Monument. [St. Michael's Church, Kingstown.]

John P. Kemble. Profile head. R.H.A., 1862.

J. North, Secretary of Royal Bank. Posthumous bust. R.H.A., 1874.

Daniel O'Connell. Statue; cut from a block weighing $11\frac{1}{2}$ tons, from the quarry at Brackenagh, County Galway. Erected in Ennis, in 1865, on a pillar 74 feet high. Sketch model in R.H.A., 1864.

Daniel O'Connell. Statue. R.H.A., 1878. Executed for America. Eugene O'Curry. Plaster bust. [Rt. Hon. M. F. Cox, M.D., Merrion Square.]

John O'Donovan. Plaster bust. [Patrick Cahill, 13 Wellington Quay, Dublin.]

Dr. Spratt. Bust. R.H.A., 1866.

Sir William Wilde. Bust. R.H.A., 1864.

Monument. [Presentation Convent, Wexford.] Portion, a nun instructing an orphan, in R.H.A., 1852, and Dublin Ex., 1853.

Stone Cross with figures. [Phibsborough Church]. The figure of the Virgin in R.H.A., 1856.

Virgin and Child. Dublin Ex., 1853.

The Immaculate Conception. Statue. R.H.A., 1875.

CAHILL, RICHARD STAUNTON (*b.* about 1827, *d.* 1904). *Figure Painter.*

Was born in the county of Clare about 1827. He entered the Royal Hibernian Academy's school in 1850, and began to exhibit in 1851. In 1853 he went to London and exhibited "An Irish Peasant Boy" in the Royal Academy; in 1854 "A City Arab," and in 1855 "Marianna." He was also an exhibitor in the British Institution and the Society of British Artists. He continued to send works to the Royal Hibernian Academy down to 1886. For a few years he was connected with the School of Art in Nottingham. He died on 7th July, 1904.

CAIRNECH (*fl.* c. 500-560). *Illuminator.*

Called "the bald"; mentioned in the "Lebor Brecc," c. 1400, as "Ciaran's scribe; it is he that wrote the wondrous writing, to wit, Ciaran's 'Departure,' with its many illuminations."

CAIRNES, H. STEIN (b. 1866, d. 1887). *Landscape Painter.*

Was born at Pau in 1866, the son of Major W. H. Cairnes of Dublin. He studied landscape painting as a pupil of Nathaniel Hone, R.H.A., and by his advice went to Paris. He sent pictures, chiefly landscapes, to the Royal Hibernian Academy in 1883, 1884 and 1886. His works, exhibited in the latter year, included a portrait of his father "Major W. H. Cairnes," and a "Portrait of a Boy," which won him the Albert Prize. He exhibited for the last time in 1887, sending three landscapes. A remarkable portrait of his mother was hung on the line in the Paris Salon, and now belongs to his brother, Mr. H. M. Cairnes of Foxhall, Raheny, who possesses others of his works. A "View of Powerscourt" belongs to Mrs. Jameson of Glencormac, Bray, and a "Landscape" to Miss Purser, Mespil House, Dublin. In all these works he showed a vigour and artistic perception which promised a brilliant future; but almost upon the threshold of his career he died suddenly in Paris, in 1887.

CALVERT, — (fl. 1767-1783). *Sculptor and Wax Modeller.*

He was a pupil of James Moore, a sculptor in London, and in 1767 exhibited at the Free Society of Artists a bas-relief in Portland stone of "The Death of Socrates," and two drawings. Deserting sculpture for the stage he made his debut in December, 1770, as Jaffier, in the tragedy of "Venice Preserved," at Smock Alley Theatre, Dublin, under the management of Mossop. Although favourably received Calvert did not long remain an actor; he left the boards and applied himself to the study of wax-modelling under Cunningham (q.v.). He was, no doubt, "the gentleman who takes likenesses in miniature profile," who

advertised in the "Hibernian Journal" (9th April, 1777), from 64 Dame Street, between Crow Street and Temple Bar, as doing "likenesses modelled in wax by the only pupil the late ingenious Mr. Cunningham ever had." Of his subsequent life and career as an artist nothing is known, except that in 1783, being then resident in London, he exhibited a number of works in coloured wax with the Society of Artists, including one of Lewis, the actor.

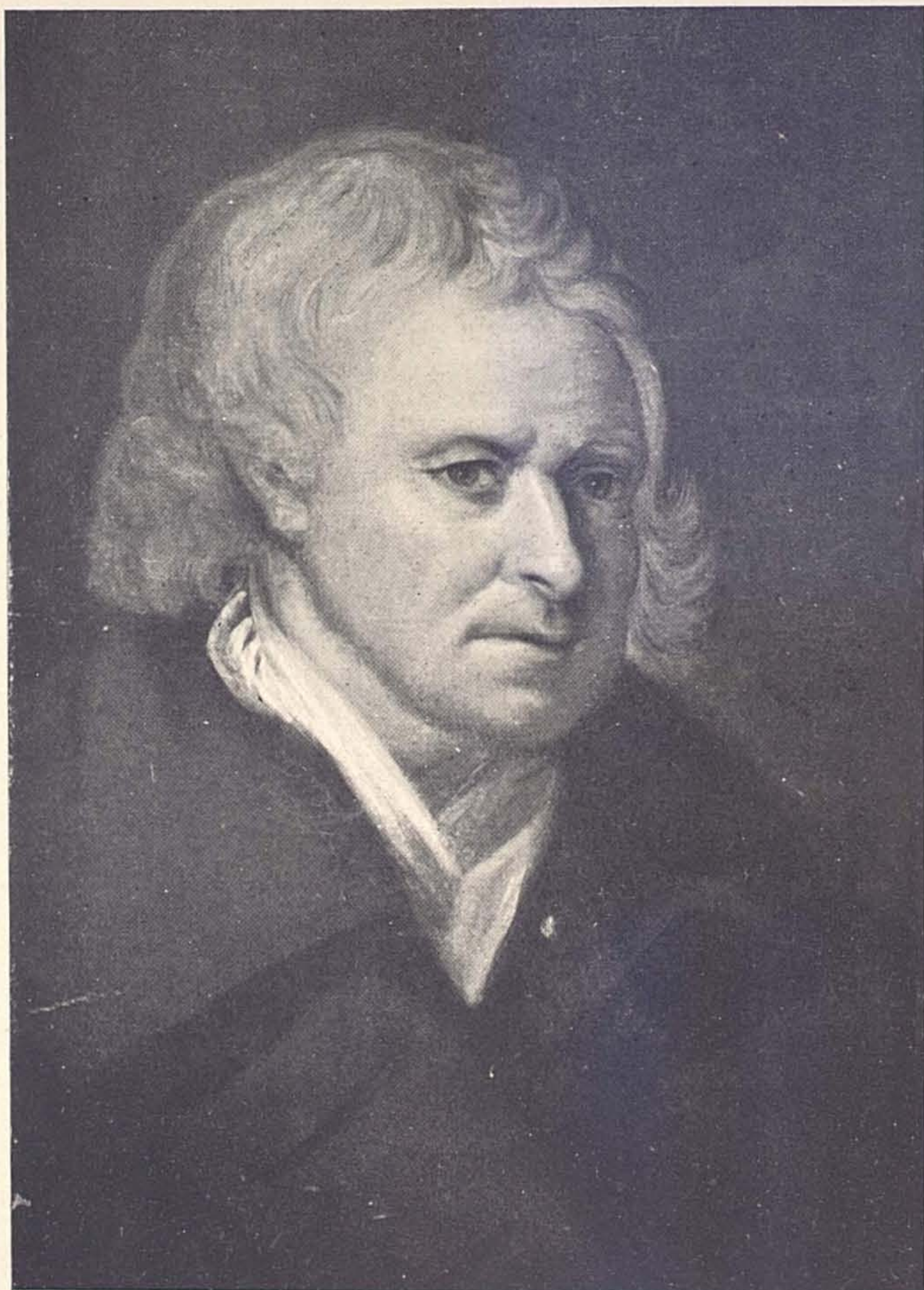
CALVERT, FREDERICK (*d.* 1807-1830).
Landscape Painter.

An artist painting in Cork at the beginning of the nineteenth century. He exhibited a "View near Rathfarnham" with the Society of Artists in Dublin in 1812, and two Dublin views with the Hibernian Society in 1815. There is an aquatint by him of "Parliament Bridge, Cork," published in 1807. In or after 1815 he appears to have gone to England, and in that year published four of his own drawings of "the Interior of Tintern Abbey" and a book, "Lessons on Landscape colouring, shadowing and pencilling." In 1822 he issued a series of lithographs, "The Forest Illustrated," and in 1830 thirty-nine plates of "Picturesque Views in Staffordshire and Shropshire." He also contributed some papers to the "Archæological Journal."

CAMPBELL, CECILIA MARGARET (See NAIRN).

CAMPBELL, JOHN HENRY (*b.* 1757, *d.* 1828).
Landscape Painter.

Was born in 1757. His father, a native of Herefordshire, married a Miss Beaufort, also of Herefordshire, and settled in Dublin where he became a partner with Graisbery, the King's Printer. John



JOHN HENRY CAMPBELL

Henry, after completing his studies in the Dublin Society's School, established himself as a landscape painter in Dublin. In 1800, being then resident in Paradise Row, he sent a drawing, "Moonlight," to the exhibition held at Allen's, 32 Dame Street. Next year he was at 13 Trinity Street, and exhibited two landscape drawings in the Parliament House. He contributed four landscapes in 1802, and two in 1804, was a regular exhibitor from 1809 to 1819, and contributed to the Royal Hibernian Academy at its opening exhibition in 1826, and again in 1828. He painted both in oil and water-colour. Amongst his water-colours are a "View of Dublin, Howth, etc., from Huband Bridge," exhibited in 1809 and now in the National Museum, Kildare Street; a "View near Rostrevor" in the National Gallery of Ireland; and a "Bridge over the Dodder, Upper Rathmines," in the possession of Mr. J. C. Nairn, 13 Westland Row. In the British Museum are two drawings by him: "The Little Sugar-Loaf," dated 1806, and "Rathgar Castle," dated 1807. A "View of Dunleary Pier and part of the Town," drawn by him in 1789, was etched by J. Wright, who published it at 34 Mary's Abbey. In Ferrar's "View of Ancient and Modern Dublin," 1796, is an engraving of "Sarah Bridge" by Clayton, after a drawing by Campbell. A large aquatint by A. Courcell, of "Powerscourt Waterfall," with a picnic party, was done from a drawing by him. Two landscapes in oil: "View on Lough Erne, with Devenish Island and Round Tower," and "Fassaroe Bridge"—the latter painted in 1821—belong to Mr. J. C. Nairn. A "View of Killarney, with Torc Mountain," and a "Banditti with Prisoners," the landscape after Both, the figures by G. Nairn (*q.v.*), belong to the Rev. F. Sadleir, 9 Gardiner's Place. Campbell's works are pleasing and well painted, and as an artist he ranks high among

contemporary Irish painters in water-colour. He died on 10th May, 1828. He had two sons, John, who resided in Belfast, where he was employed as a designer of patterns for damask and linen, and Charles, an officer in the army, killed at the storming of Badajos; and a daughter Cecilia Margaret, a painter both in oil and water-colour, who married George Nairn, A.R.H.A. (q.v.).

CAREW, JOHN EDWARD (b. about 1785, d. 1868). *Sculptor*.

Was born at Tramore, near Waterford, about 1785. He was perhaps the son of the sculptor of the tablet in front of the vault of Rebecca Briscoe (d. 1798) in Waterford Cathedral, signed *Carew fecit Waterford*. He is said to have received some instruction as an artist in Dublin; but while still a young man he went to London, and was an assistant to Sir Richard Westmacott, the sculptor, from 1809 to 1823. During the latter years of his employment he was in receipt of a salary of £800 to £1,000. In 1823 he was invited by Lord Egremont to devote his talents entirely to his service, and he produced for his patron a number of statues, groups and busts for the adornment of Petworth, between 1823 and 1836, and was also employed in restoring sculpture brought from Rome. For some time he lived at Brighton, but in 1837 was given a house at a nominal rent near Petworth. Besides the work done for Lord Egremont he received several important public commissions, such as the statue of "Sir Richard Whittington" for the City of London, "Henry Grattan," for Westminster Palace, and the bronze bas-relief of "The Battle of Trafalgar" for the base of the Nelson column in Trafalgar Square. He was an exhibitor in the Royal Academy from 1812 to 1848; and he exhibited twice at the Royal Hibernian Academy, sending in 1826 a cast of his

“Arethusa,” which he presented to the Academy, and in 1827 his “Death of Adonis.” After Lord Egremont’s death Carew made a claim on the estate for £50,000, which he contended was due to him for work executed for his late patron. The claim was resisted by the executors, and in the trial of the case at Lewes in March, 1840, Carew was non-suited. As a result he became a bankrupt. In his latter years dimness of sight interfered with his work. He died at his residence, 40 Cambridge Street, Hyde Park, on 30th November, 1868, and was buried in Kensal Green Cemetery. He had several children, of whom F. Carew appeared as an exhibitor of sculpture in the Academy in 1849.

Works :—

- Edward Cooke, of the Middle Temple. Bust; R.A., 1843.
 John Philpot Curran. Statue. R.A., 1817.
 Lady Georgina Fane. Bust. R.A., 1846; another in 1848.
 George III. Bust. R.A., 1820.
 Henry Grattan. Statue. [St. Stephen’s Hall, Westminster Palace.]
 Sir Thomas Gresham. Statue. [Royal Exchange, London.]
 William Huskisson. Statue. [Chichester Cathedral.]
 Captain Marryat, R.N. Bust. R.A., 1835. Ex. Victorian Exhibition, 1891-2, by Mrs. Augusta Marryat.
 Sir H. Myddelton. Statue. [Royal Exchange, London.]
 Rt. Hon. George Ponsonby, Lord Chancellor of Ireland. Bust. R.A., 1818.
 Dr. Roche. Bust. R.A., 1812; the sculptor’s first exhibited work.
 General Sir Robert Sale. Bust. R.A., 1846; another in 1848.
 Lord John Townshend. Bust. R.A., 1832.
 Rev. H. M. Wagner. Bust. R.A., 1835.
 Duke of Wellington. Bust. R.A., 1813.
 Sir Richard Whittington. Statue. [Royal Exchange, London.]
 Colonel Windham, 10th Hussars. Bust. R.A., 1832.
 The Rape of Proserpine. R.A., 1813.
 A Gladiator and Bear in the Arena. Model in R.A., 1830.
 Theseus and the Minotaur. R.A., 1830.
 The Good Samaritan. Bas-relief in marble. R.A., 1839.
 A Girl trapping a Bird. R.A., 1842.
 Adonis. Statue. B.I. 1826; R.H.A., 1827.

Baptism of Christ. Altar-piece. [R.C. Church, St. James' Street, Brighton.]

The Virgin surrounded with cherubs. [R.C. Church, Warwick Street, London.]

Battle of Trafalgar. Bas-relief in Bronze. [Base of Nelson Column, London.]

Vulcan and Venus. [Lord Leconfield, Petworth House.]

Adonis and the Boar. [Lord Leconfield, Petworth House.]

The Sleeping Falconer. R.A., 1843. [Lord Leconfield, Petworth House.]

Arethusa. B.I., 1824. Cast in R.H.A., 1826. [Lord Leconfield, Petworth House.]

Prometheus. [Lord Leconfield, Petworth House.]

The Royal Arms. [Royal Exchange, London.]

CAREY, WILLIAM PAULET (*b.* 1759, *d.* 1839).

Engraver.

Was born in Dublin in 1759, the son of a baker in Redmond's Hill. Having studied in the Dublin Society's School, he started as a painter but afterwards became an engraver. He brought himself into notice by his political prints, among them being one, published in 1787, of "Father O'Leary and the Presbyterian, Dr. Campbell, joining hands at the Altar of Peace." He took an active part in the stormy political events of his time, and worked industriously as an artist, a poet, and a printer. In 1789 he edited a paper called "The Miscellanist," and in 1791 commenced the publication of "The Rights of Irishmen, or the National Evening Star," which was headed by an engraving of a Protestant, a Catholic, and a Presbyterian clasping hands. The paper was written almost entirely by Carey himself; his essays appearing over the signature "Junius Hibernicus," and his poetic contributions under the name of "Scriblerus Murtough O'Pindar." These were republished with the title of "The Nettle, an Irish Bouquet to tickle the nose of an English Viceroy, &c." He engraved in stipple many

of the plates in "The Sentimental and Masonic Magazine," published by John Jones, from 1792 to 1795, and also contributed a considerable quantity of the verse appearing therein. He also did caricatures after Bunbury for Exshaw's "London Magazine" in 1793 and 1794. A pleasing stipple print, "The Parachute," was done by him after Colibert. He joined the United Irishmen, but was expelled in 1793 "on suspicion," as the inscription on his engraved portrait says, "of being the author of the celebrated letters signed William Tell;" and after a time he found it advisable to leave the country. He was for a short time in America, and then settled in London. Owing to an accident to his eyes he had to discontinue the practice of his art, and employed himself in literature. For some years he was a dealer in pictures, having a shop in Marylebone Street, and he assisted Sir John Fleming Leicester, afterwards Lord De Tabley, in the formation of his collection. Always devoted to art, he for more than fifty years advocated in numerous pamphlets the claims of modern and national art, and was one of the first to recognize the genius of Chantrey; and his letters to the Dublin and Cork papers first drew attention to the work of Hogan. He visited many towns in connection with his business, and in 1834 settled in Birmingham, and died there on 21st May, 1839. Carey married in 1792 a Miss Lennon of Grafton Street. His daughter, Elizabeth Sheridan Carey, was a frequent contributor to the periodicals of the time. His brother, John Carey, born in 1756, was an eminent classical scholar, who edited and translated many volumes of the classics, and died in 1829. Another brother, Matthew Carey, a writer and publisher, was prominently concerned in political events in Ireland, and had to leave the country in consequence. He went to America, where he was a bookseller and

publisher. He was author of the "Vindiciæ Hiberniæ," published in 1819. He died in 1839.

Besides numerous pamphlets on political reform, William Paulet Carey published the following works on subjects connected with art:—"Thoughts on the best mode of checking the prejudices against British Works of Art," York, 1807. "A Critical Description of the Procession of Chaucer's Pilgrims to Canterbury painted by Stothard," London, 1808, 2nd ed., 1818. "Letter to J. A. (Colonel Anderson), a connoisseur in London," Manchester, 1809. "Cursory thoughts on the present state of the Fine Arts," Liverpool, 1810. "A Descriptive Catalogue of a Collection of Paintings in the possession of Sir John Fleming Leicester," 1819. "Variæ; Historical Observations on anti-British prejudices, &c.," 1822. "Patronage of Irish Genius," Dublin, 1823. "The National Obstacle to the National Public Style considered," 1825. "Appeal to the Directors of the Royal Irish Institution," Dublin, 1828. "Observations on the Primary Object of the British Institution for the Promotion of the Fine Arts," Newcastle, 1829. "Brief remarks on the Anti-British effect of inconsiderate criticism on modern art and the Exhibitions of the living British Artists," London, 1831. "Some Memoirs of the patronage and progress of the Fine Arts in England and Ireland . . . with anecdotes of Lord de Talbey," London, 1826; and others.

CARLTON, THOMAS (*fl.* 1670-1730). *Portrait Painter.*

An artist working in Dublin at the latter end of the seventeenth and beginning of the eighteenth centuries. He is one of the earliest portrait painters in Ireland whose name has come down to us. In 1670 when the Cutlers, Painter-Stayners and Stationers of



EDWARD L. CAZNEAU



WILLIAM PAULET CAREY

Dublin were incorporated by a charter of King Charles II as "The Guild of St. Luke the Evangelist," Thomas Carlton was named as one of the Council, so that he must at that time have been of some standing in his profession. He was one of the Wardens of the Guild in 1680. A portrait of "John Jones, Cutler," painted by Carlton, was formerly in the Hall of the Guild, as also a portrait, likewise his work, of "William III" which he presented in 1720. A portrait of "John Stearne, Bishop of Clogher," was engraved in mezzotint by Thomas Beard in Dublin about 1728. The print is inscribed *Thomas Carlton Dublini Pinxt.* Aaron Crossley, herald-painter, in his will dated 28th February, 1723, appointed as one of his trustees "Thomas Carlton of Dublin, painter."

CARNEY, SIR RICHARD (*d.* 1692). *Limner.*

Was son of Edward Carney, tailor, of Dublin. In 1652 he was appointed a herald, and in 1655, during the Commonwealth, was made "Principal Herald of Arms of the whole Dominion of Ireland," an office he held until August, 1660. After the Restoration he was appointed, in 1661, Athlone Herald, was made Ulster King of Arms in 1683 and was knighted on 6th April, 1684. Heraldic work by him is preserved in Ulster's Office, Dublin Castle. Carney appears to have been a portrait painter as well as a herald. In December, 1656, "Richard Carney, Limner," was admitted to the franchise of the City of Dublin "by special grace and for the fine that he doe free the cittie of all claymes and demands hee hath against the said cittie for worke done by him to this cittie." It is recorded that he gilded the seven Dials and the figure of St. John in St. John's Church, Dublin, in 1681. He was one of the first two Wardens of the Corporation of

Cutlers and Painter-Stayners, the Guild of St. Luke, in 1671 after its foundation by charter, and was Master in 1686. He died in 1692. By his wife Lettice, daughter of Thomas Tallis, he was father of Richard Carney, who was Athlone Herald in 1672, Ulster King of Arms in 1692, and died in 1698, and was buried at St. Werburgh's. This Richard was father by his wife, Elizabeth Golburn, of a third Richard Carney, Athlone Herald in 1683, who died in 1700. Sir Richard's grand-daughter, Lettice Martin, was wife of Joseph Moland, Athlone Herald, and another grand-daughter, Lettice Ridgate, was wife of William Hawkins, Ulster King of Arms, 1698.

CARRIERA, ROSALBA (*b.* 1675, *d.* 1757). *Painter in Crayons.*

Better known as Rosalba, was born in Venice in 1675. She painted at first in oil, but her reputation is due to her miniatures and especially her portraits in crayons. She painted in Venice and visited many of the European courts. No mention has been found of her having been in England ; but, according to Pasquin, she "practised crayon painting in Ireland." No corroboration of this statement has been discovered. Many of her works, generally portraits and fancy heads, are in Irish country houses, such as Carton and Castletown, and portraits are mentioned by Twiss in his "Tour in Ireland," 1775, as being in Lord Moira's collection. Five portraits of the Loftus Hume family were in Sir Charles Coote's sale in 1838. But as every visitor to Venice about 1721 carried off his own portrait or some fancy head by Rosalba it is more probable that her works found in Ireland were brought over by Irish gentlemen on their return from Italy. Rosalba died in Venice in 1757.

CARROLL, WILLIAM (*fl. c. 1790*). *Landscape and Subject Painter.*

Nothing is known of the life of this artist ; but he was probably Irish and appears to have painted in Ireland. In 1790 he was living in London, and sent to the Royal Academy views of Ross Castle and of Muckross Abbey. He exhibited landscapes and subjects in the three following years, but after 1793 his name no longer appears.

CARTER, JOHN (*b. 1748, d. 1817*). *Architectural Draughtsman.*

Was born in Ireland on 22nd June, 1748. His father was afterwards a marble carver in Piccadilly. He was early employed in making drawings for architects and builders, and began to exhibit architectural designs with the Society of Artists in 1765, continuing until 1780. He drew for the "Builder's Magazine" from 1774 to 1786, and was draughtsman for the Antiquarian Society for twenty years, from 1780. He was also connected for many years with the "Gentleman's Magazine," to which he contributed a series of articles on "Pursuits of Architectural Innovation." He made drawings for Gough's "Croyland Abbey" and "Sepulchral Monuments," and he himself published several important architectural works. He was passionately fond of music and composed two operas. He died in Eaton Street, Pimlico, on 8th September, 1817. Twenty-eight large volumes of his sketches were sold by Sotheby in 1818.

CARVER, RICHARD (*d. 1754*). *Historical and Landscape Painter.*

A native of Waterford, he was placed in the Blue-Coat School in Dublin in July, 1697, but after a stay of only a few months he was apprenticed on 22nd October

to one Edward Harling, a painter. He afterwards practised successfully in Dublin as a painter of landscapes and historical subjects. In Waterford is a large altar-piece by him. His death was announced in "The Universal Advertiser" of 12th February, 1754:—"Mr. Carver, senior, painter, finding himself suddenly taken ill as he was walking on College Green, went into a house and instantly expired."

CARVER, ROBERT (*d.* 1750-1791). *Landscape and Scene Painter.*

Was born in Dublin, the son of Richard Carver (*q.v.*). He studied under his father and also under Robert West in the George's Lane School, and practised landscape painting in Dublin for some time. He resided in Lazar's Hill,* and from there sent landscapes, twenty in all, to the exhibitions of the Society of Artists in Dublin from 1765 to 1768. But it was as a scene painter that he particularly distinguished himself. He painted scenery for the Cork Theatre, and in the winter of 1754 he succeeded John Lewis (*q.v.*), as scene-painter at Smock Alley. He subsequently went to the new theatre in Crow Street, and there painted a variety of fine scenery for Spranger Barry; the most notable being that for "The Orphan of China," "The Indian Emperor," and "King Arthur" in 1763, which was long remembered in Dublin. On the revival at Crow Street on 29th November, 1768, of the popular old pantomime, "A Trip to the Dargle," a "new scene of the Waterfall painted by Mr. Carver" was shown for the first time. His abilities as a scenic artist attracted the notice of Garrick, who invited him to London to paint scenery for Drury Lane. The little encouragement he had received in Dublin as a landscape

* March, 1766. Died "on Lazar's Hill, Master John Carver, son of Mr. Robert Carver, an eminent Landscape Painter."

painter, and the limited field for his talents as a scene-painter made him eagerly embrace such an opportunity of trying his powers in London. A musical benefit at the Crow Street Theatre supplied him with the necessary funds for his journey, and on his arrival in London, early in 1769, Garrick gave him the post of principal scene-painter at Drury Lane. There he was eminently successful ; it is said that at the appearance of a particular scene of his there regularly followed three rounds of applause. Perhaps this was the scene known as "The Dublin Drop," considered his masterpiece, of which Edward Dayes ("Professional Sketches of Modern Artists") writes :—"The scene was a representation of a storm on a coast with a fine piece of water dashing against some rocks, and forming a sheet of foam truly terrific ; this with the barren appearance of the surrounding country, and an old leafless tree or two, were the materials that composed a picture which would have done honour to the first artist and will be remembered as the finest painting that ever decorated a theatre." Carver remained at Drury Lane until 1775, when Spranger Barry quarrelled with Garrick and migrated to Covent Garden. Carver, who was an old friend of Barry, followed in his train and transferred his services to Covent Garden, where he was employed until his death. He painted, with his Irish pupil, Henry Hodgins (*q.v.*), the scenery for the "Touchstone" in 1779 ; one of his great successes was the scenery for "The Castle of Andalusia," painted in 1781. In addition to his work at the theatres Carver continued to follow his profession as a landscape painter. As early as 1765, while in Dublin, he had sent pictures to the Free Society in London, and he began to exhibit at the Incorporated Society of Artists in 1770, continuing regularly to 1780. He became a Fellow in 1773, Vice-President in 1777, and President

in 1778. His contributions were landscapes, both in oil and water-colour. He also exhibited at the Royal Academy in 1789 and 1790. As a landscape painter he achieved considerable success, and his pictures were admired and favourably criticized. Carver was, as Pasquin tells us, a man with "all the generous and companionable qualities of an Irishman." He was for many years a martyr to gout, and he died in his house, No. 13, Bow Street, Covent Garden, in November, 1791. Carver had two Irish pupils, Henry Hodgins and Whitmore, who succeeded him at Drury Lane.

CASEY, WILLIAM LINNÆUS (b. 1835, d. 1870).
Water-Colour Painter.

Was born in Cork in 1835, and studied in the School of Design there. In 1854 he was appointed second master in the Limerick School of Art. Later he went to London, where he obtained the Art Master's certificate at the National Art Training School in 1858. He remained in London, where he found employment as a teacher, and was for some time master of the St. Martin's Lane Academy. He gave instruction in drawing to the royal children. Casey painted portraits and subjects in water-colour in a pleasing manner, but attempted no important work. Three of his water-colour drawings are in the Victoria and Albert Museum. He died at his residence, 124 Buckingham Palace Road, on 30th September, 1870, aged 34.

CASEY, WILLIAM (fl. 1780-1828). *Engraver.*

Was working in Cork as early as 1780, and down to 1828, when he was in Henry Street. Book-plates by him of "Timothy Mahony," 1780, "O'Callaghan," 1800, and "John Wrixon," are known. A THOMAS CASEY, Carver, was working at the same address about 1828.

CAULFIELD, MRS. (*f. c.* 1778). *Painter, Modeller, and Needle-worker.*

The Rev. Dr. Campbell, in his "Philosophical Survey of the South of Ireland," 1778, mentions a Mrs. Caulfield, of Merrion Street, Dublin, and says :—"This lady, from the mere resources of her own genius, has not only arrived at such a pitch of excellence in needle work, drawing of all sorts, painting in oil and water-colours, moulding of models both in clay and wax, as procured her the admiration of everybody, and the highest honours from the Dublin Society ; but she has moreover struck out a new species of art. With a manly and happy boldness, departing from the beaten paths of practice, she has reached the summit of perfection in colouring by a peculiar combination of such mean materials as Taylor's Shapings. She began with fruits and flowers, which she soon executed to the temptation of both taste and skill. She next essayed on birds, which she has fledged in the most varying and glossy dyes of plumage. Encouraged by this success, astonishing to everybody but herself, she has at length advanced to human figures, and has animated her spirited designs with such warm tints of smiling innocence and rosy health as would strike a blush into the cheek of Rubens could he now see himself so far outdone." !! The subject of these eulogies was presented with a silver palette by the Dublin Society in February, 1774, "for the ingenious needle-work by her composed and performed."

CAZNEAU, EDWARD LANCELOT (*b.* 1809, *d.* ?).
Portrait Painter.

Was born in England in 1809, but nothing is known of his parentage. In 1828 he entered the Dublin

Society's Schools as a pupil, and studied there for a few years. In 1835 he married in Dublin, Margaret Sharp, a young girl of sixteen, daughter of Sarah Sharp of No. 4 Church Lane, robe and gown maker to the University. In the same year he is first heard of as an artist, sending portraits to the Royal Hibernian Academy from 4 Church Lane, where he resided. He afterwards lived in Summer Hill, and continued to exhibit at the Academy down to 1847; after that there is no further account of him. He appears to have been a painter of some ability; his portrait, painted by himself, in the National Gallery of Ireland, is quite equal to the work of most of the better known Dublin portrait painters of the time.

CHAIGNEAU, HENRY (*fl.* c. 1780-1792). *Landscape Painter.*

Was probably a member of the French family of Chaigneau, which was at first settled at Youghal, and afterwards in Dublin. He was born about 1760, and in 1776 entered the Dublin Society's Schools. In the following year he exhibited at the Society of Artists in William Street—being then, as stated in the catalogue, aged 17—a “View of the Gardens of Lord Mansfield's House at Kenwood,” and a “Design in the Gothic Style.” In 1780 he exhibited various pictures and drawings of buildings; but his name does not appear afterwards. In the National Gallery of Ireland is a water-colour drawing, “View of the Royal Exchange, Dublin,” signed *Theo. Heny. Chaigneau, 1792*. There was a Theophilus Chaigneau, brother of the Rev. Peter Chaigneau (Secretary of the Dublin Society, died 1776), and son of David Chaigneau, M.P. for Gowran. The drawing may be by him, and he may be identical with Henry Chaigneau.

CHALMERS, GEORGE (*d.* 1831-1841). *Landscape Painter.*

Was a student in the Royal Hibernian Academy in 1828, and exhibited landscapes there from 1831 to 1841. He held an appointment in the Ordnance Survey Office in the Phoenix Park.

CHALMERS, J. (*d.* 1801-1820). *Landscape and Scene Painter.*

Was painting landscapes and theatrical scenery in Dublin about 1801, and in that year sent, from Crow Street, "The Death of Antonia," to the exhibition in the Parliamant House. He was afterwards employed in the Cork Theatre, and in 1819 was appointed drawing-master in the Cork Institution. He exhibited landscapes at the Cork Society for the Promotion of the Fine Arts.

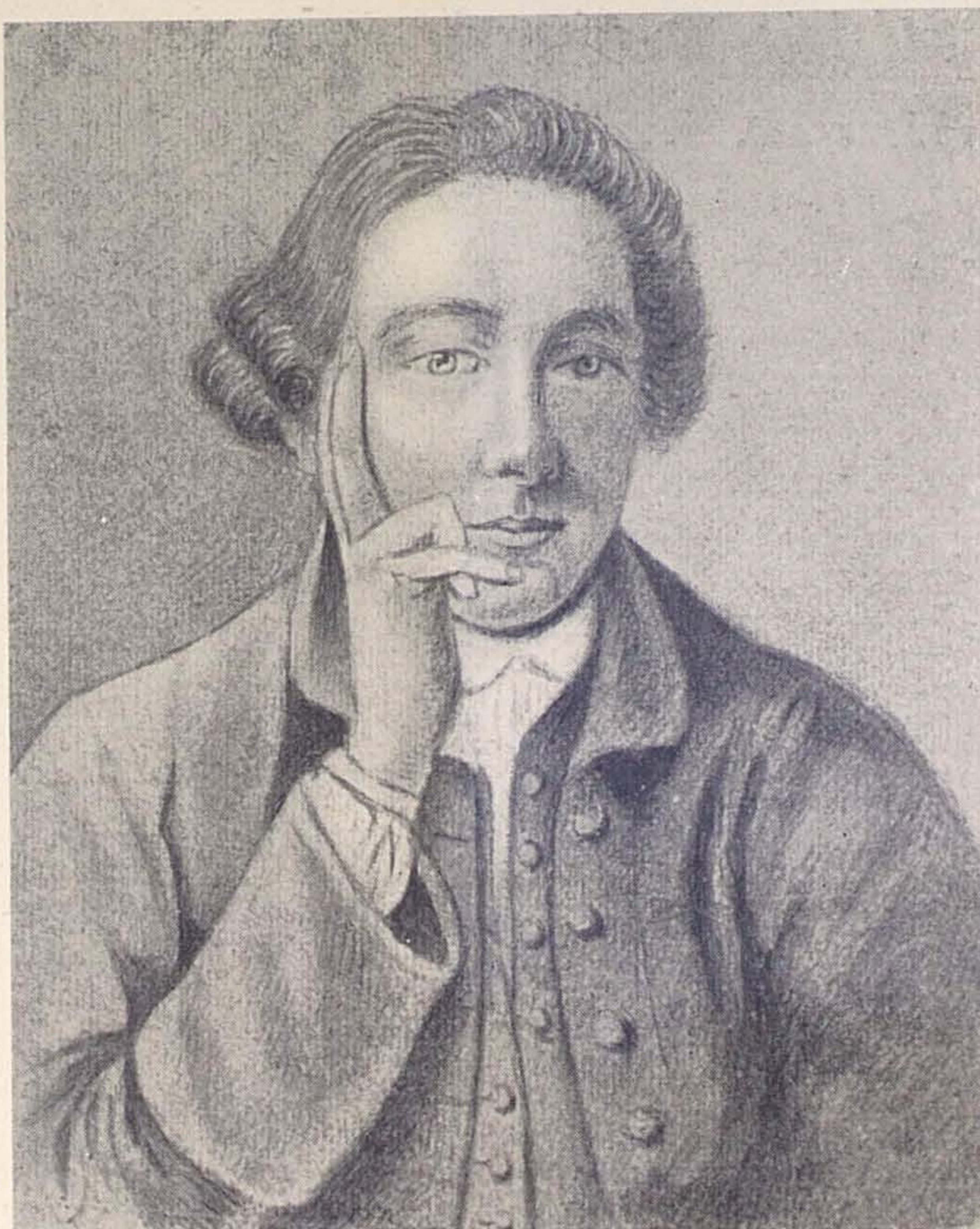
CHALMERS, WILLIAM (*d.* 1809-1815). *Figure Painter.*

Was living in Capel Street between 1809 and 1812, and contributed to the exhibitions in Dublin. In 1814 he was in Camden Street and in that and the following year exhibited at the Hibernian Society of Artists, of which he was a member. He painted religious subjects, views, and some theatrical portraits, viz. :—"Holman in the character of Hotspur," "Conway, as Charles II in the play of the Royal Oak," and "Fullam, as Justice Woodlock."

CHAMBERS, THOMAS, A.R.A. (*b.* about 1724, *d.* 1789). *Engraver.*

Was born in London, of Irish parentage, about 1724. His parents appear to have returned to Ireland,

as he studied in the Dublin Society's School in George's Lane, and was in practice in Dublin as an engraver as early as 1746, the date of his print of "Mary Gore, aged 103." Chaloner Smith notes ("British Mezzotint Portraits," p. 1708), that there is a copy, in reverse, of Andrew Miller's mezzotint of Swift (C.S. 52), published by J. Orpin in Crane Lane, on which, in the only impression known to him, the engraver's name had been nearly obliterated but might be *T. Chambars fecit*. If this be so it would go to show that Chambars learned mezzotint from Miller, though he did not afterwards work in that method but confined himself to line engraving. In Walter Harris's "Life and Reign of William III," published in 1749, are two plates of medals by him; and he also engraved Tudor's "View of the Fire-works in Stephen's Green," published in March, 1749. A head of Charles Lucas engraved by him appears on the title-page of "The Great Charter of the Liberties of the City of Dublin," by Lucas, published by James Esdall in 1749. In Smith's "History of Cork" are three plates, *T. Chambars Sculpt. Dublin 1750*. Before 1757 Chambars had gone to London, as in that year an edition of Smollet's "History of England" appeared with plates by him. He engraved many of the portraits in Walpole's "Anecdotes of Painting," and did several large plates for Boydell and sometimes worked in conjunction with Grignion. A "Portrait of Augusta Goldney," *ad vivum*, was prefixed to her father, Edward Goldney's "Epistle to the Deists," 1759. In 1765 he was awarded a premium of forty guineas by the Society of Arts for an engraving of "A Concert," after Caravaggio; and in 1766, when he was in France, a premium of the same amount for "A Spanish Collation," after Van Harp. He was an exhibitor with the Society of Artists from 1761 to



THOMAS CHAMBERS



GEORGE CHINNERY

1768, and was elected a Fellow of that body. In 1770 he was elected an Associate-Engraver of the Royal Academy, but his only appearance there as an exhibitor was in 1773 when he sent his print of "St. Agnes." In 1766 he sent over to the Society of Artists in Dublin two prints, one after Rubens and one after Raphael.

Chambars was an able and vigorous engraver, but although he seems to have found ample employment for his graver he was not successful in making a living. He fell into distress, and one day being importuned for the rent of his lodgings he went out leaving on his table a note for his landlord: "If I do not return by to-morrow night I desire you will sell my effects and pay yourself." Some days afterwards his body was found in the Thames near Battersea. According to Redgrave this was in 1789; but Whitelaw and Walsh ("History of Dublin," II, p. 1182) give the year of his death as 1792. Besides the works already mentioned Chambars engraved the following plates:

Jupiter and Antiope; after Andrea Sacchi, 1762.

A Concert; after Caravaggio, 1764; considered his best work; awarded a premium by the Society of Arts in 1765.

St. Martin dividing his Cloak; after Rubens, 1766.

SS. Peter and John healing the Sick; after S. Bourdon, 1767.

Diana and Endymion; after Trevisani, 1768.

Mrs. Quarrington as St. Agnes; after Sir J. Reynolds, 1787.

Magdalen; after Raphael.

Helena Forman; after Van Dyck.

Holy Family; after Murillo.

Miss Conyers; after Devis.

Chevalier D'Eon; after Cosway, 1787.

The Good Man at the Hour of Death; after F. Hayman.

The Wicked Man at the Hour of Death; after F. Hayman.

Views in Smith's History of Cork, 1750, viz.:

East Prospect of Youghal; after A. Chearnley.

Prospect of Kingsale; after A. Chearnley.

View of the City of Cork; after A. Chearnley.

CHANCELLOR, GEORGE (b. 1796, d. 1862).

Landscape and Miniature Painter.

Was son of John Chancellor, a watch and clock maker, of 55 Lower Sackville Street, Dublin, and was born in 1796. He succeeded to his father's business which has continued in the family to the present time. He was devoted to art and painted, as an amateur, both landscapes and miniatures. In 1817 he sent two landscape compositions to the exhibition of the Society of Artists in Dublin, in 1819 a "Sketch of the Metal Bridge," and in 1828 a "View of the Post Office and Nelson Pillar." He first exhibited miniatures in 1828, sending nine specimens of his work to the Royal Hibernian Academy. In the following year he sent six, including one of "Miss Walstein in the character of Mrs. Page," and one of the "Revd. H. R. Dawson, dean of St. Patrick's," He did not again exhibit. Many of his miniatures are in possession of his family. He died after a long illness at 55 Lower Sackville Street, on the 5th October, 1862.

CHAPMAN, JAMES (d. 1792). *Landscape Painter.*

An English artist who had studied under a Dutch painter in Long Acre, London. Coming to Dublin he practised for a time as a landscape painter; he painted a "View of Stephen's Green," and also did some copies of Canaletto's "Views of Venice." Not succeeding as a painter he became a picture cleaner, dealer and auctioneer, and established himself in, or before, 1771 at the Lyceum, Spring Gardens, Dame Street, formerly Geminiani's Concert Rooms, which he converted into "Chapman's Picture Auction Rooms." Here he held sales of pictures, books, etc., and for many years had a monopoly of picture sales in Dublin. He also used the rooms for other purposes. In 1772 the Dublin newspapers advertised an elephant

“to be shown for sixpence at Chapman’s Rooms, Spring Gardens,” and in 1773 the famous conjurer Katerfelto was performing there. Towards the end of the century Chapman’s advertisements were issued from 32 Anglesea Street and 7 College Green, and there he sold in 1791 the effects of Earl Fitzwilliam. Chapman exploited the two unfortunate artists, Rogers and Butts (*q.v.*); a liberal supply of liquor being nearly all the recompense they got from their employer. The accounts of Trinity College record a payment to him in 1773 for “mending a bishop and repairing a Queen.” His business as a picture cleaner and auctioneer was a profitable one; but he was of intemperate habits and died in indigence, in Dublin, in 1792.

CHEARNLEY, ANTHONY (*d.* 1740-1785).
Amateur.

Was of Burnt Court, Co. Tipperary, a house he had built himself, and afterwards of Spring Park, Affane, Co. Waterford. He married, as his second wife, Janet, daughter of Richard Musgrave of Salterbridge. Grose, “Antiquities of Ireland,” says that he “deserves to be remembered for cultivating the art of design when few practised it in 1740 in Ireland.” Engravings after drawings by him are in several works relating to Ireland. Three plates, viz., “Ardfinnan Castle,” and two views of “Burnt Court” are in Grose’s “Antiquities of Ireland”; three drawings by him were engraved by Giles King (*q.v.*) in 1746 for Smith’s “History of Waterford,” viz., views of “Lismore,” “Dungarvan,” and “Waterford,” and three drawings were engraved by Thomas Chambers (*q.v.*) for Smith’s “History of Cork”—“View of Cork from the North,” “Prospect of Kingsale,” and “East Prospect of Youghal.” These are inscribed *Antho:*

Chearnley gen : Burnt Court Delin. A fourth view, "West Prospect of Nave, etc., of Buttevant Abbey," is inscribed *Antho : Chearnley Sculpt.* In Ledwich's "Antiquities" is a "S.E. View of the Rock of Cashel," engraved by James Ford; and Maguire engraved a "Portrait of William Ferguson," *Chearnley Pinxt.* Grose says that Chearnley had a large collection of "Views from ancient remains which probably lie in private hands and well deserve to be made public." Chearnley died between July, 1785, and March, 1787.

CHINNERY, GEORGE (*b.* 1774, *d.* 1852).
Portrait and Miniature Painter.

Was the sixth child of William Chinnery, an East India merchant of Cuddalore, Madras, and No. 4 Gough Square, London, who was himself an amateur artist and was the "Mr. Chinnery, jun., Gough Square, Fleet Street," who exhibited a "Portrait of a Gentleman" with the Free Society of Artists in 1764, and a "Portrait in Crayons" in 1766. The "Portrait of a Gentleman" was that of his father, William Chinnery, the author of a book on Writing and Drawing,* who died in Gough Square on 29th December, 1791, aged 84. George was born in his father's house in Gough Square, on 5th January, 1774. From an early age he showed evidence of artistic talent, and on leaving school he, with the approval of his parents, devoted himself to art. In 1791 his "Portrait of his Father" was accepted and hung in the Royal Academy, and in the following year he showed three portraits, and was becoming known as a miniature painter. In 1793 he sent from 1 Sackville Street, Piccadilly, a portrait of himself and one of a lady

* "Writing and Drawing made easy . . . containing the whole alphabet in all the characters now us'd both in printing and penmanship. . . Engraved by the best hands." London (1750?) 4to.

(Miss Porter), and in 1794 he exhibited twelve portraits, probably miniatures and drawings. Pasquin, in his "A Liberal Critique on the Exhibition for 1794," says, "Mr. Chinnery has some fine portraits, No. 380 [twelve anonymous portraits], which highly pleased me; among the budding candidates for fame this rising young artist is the most prominent. His progress has been rapid almost beyond example; he has rather adopted a new style of painting, somewhat after the manner of Cosway." In 1797, Chinnery, then aged 23, went to Ireland to paint portraits of Sir Brodrick Chinnery and his family, to whom he was almost certainly related, though the connection has not been traced. In Dublin he found ample employment for his brush in painting portraits both in oil and miniature, and he helped to organize the exhibition held in 1800 by the newly-formed "Society of Artists of Ireland" in Allen's rooms in Dame Street, the first exhibition held since 1780. To this he sent one large subject-picture, "Satan's arrival on the confines of Light," eight portraits in oils, including "Thomas Whaley," "the Hon. Mrs. Whaley," and "the Countess of Clare," and three portraits in crayons. In the following year he contributed eleven portraits and landscapes to the exhibition held in the Parliament House, including the large portrait of a lady now in the Royal Dublin Society's House in Kildare Street; but only three examples of his work were in the exhibition of 1802. Commenting on the painter's works exhibited in 1801, the writer of an anonymous MS. "Journal" preserved in the Royal Irish Academy (24 c. 14-15) says: "The manner of this painter possesses a peculiarity which would enable one anywhere to distinguish his works. They have a strong expression of original genius, bold but always either palpably unfinished, or with as little as possible; it

appears to be his wish to paint everything in an uncommon manner, and of course to attract the attention which would otherwise be directed to more finished productions of the common walk."

Chinnery married in 1799 Marianna, daughter of James Vigne, a jeweller of 27 College Green, and his wife Elizabeth, daughter of James Eustace of Castlemore, County Carlow; and he resided in his father-in-law's house after the marriage. But the union did not prove a harmonious one; perhaps Chinnery's unstable and eccentric character rendered him unsuitable for domestic life, and after two children had been born to him he left his wife with her relations in Dublin, and in 1802 went to London. Partly, perhaps, to free himself from his wife he resolved to try his fortune in the East, where several English and Irish painters were then reaping a rich harvest, and where members of his family resided and had a factory at Cuddalore. He sailed from England for Madras in June, 1802. Five years later, early in 1807, he went to Calcutta, and there, with occasional visits to the courts of the native princes whose portraits he painted, he remained for twenty years. During this time he was joined by his wife, son and daughter. The son, John Eustace Chinnery, who was born in Dublin in September, 1801, died unmarried in 1822, and was buried at Berhampore; the daughter, Matilda, born in 1800, married in India James Cowley Browne. She died on 21st March, 1879, leaving numerous descendants. Chinnery's work in India included portraits of the leading men in Madras and Calcutta, as well as those of many of the native princes, and an enormous number of pictures and drawings, chiefly water-colour and pencil sketches, of native life and scenery. A number of these are in the British Museum, while several thousands are in private col-

lections. Among his portraits were those of Lord Hastings, Lord Minto, Sir Henry Russell and Sir Francis MacNaughton, and of many native princes which have never been traced. Although he was making a large income his prodigality and extravagant living brought him into financial difficulties, and he left India in 1827, unaccompanied by his wife, and proceeded to China. He took up his residence at first in Canton, but soon moved to Macao where he passed the rest of his life. In his new surroundings he worked with the same industry as he had done in India, painting numerous portraits and delighting in the portrayal of Chinese life and scenery, which afforded subjects for his brush in which he could indulge to the full his love of brilliant colour. He sent from Canton to the Royal Academy in 1830 a "Portrait of Dr. Morrison translating the Bible into Chinese," and a "Portrait of a Hong Merchant"; and he also sent portraits in 1831, 1834, 1835, 1844, and 1846. The Academy catalogues give him London addresses in 1834 and 1844, but he was in China and did not at any time return to England. He died in his house at Macao on the 30th May, 1852.

Chinnery's talents and genius as a painter have never received due recognition. His voluntary expatriation for the last fifty years of his life, his eccentricities and his indifference to public opinion, have combined to obscure his fame; and, as he seldom signed his works, his portraits often masquerade as Romneys, Raeburns, or Hoppners. His capacity for work and rapidity of execution was phenomenal, and his choice of subjects was as diversified as the mediums he used. He painted in oil and water-colour with equal success; drew in pencil and Indian ink, and was successful in miniature and pastel portraiture. Always original in his technique, he devised a process which combined the softness of

pastel with the brilliancy of water-colour, a sort of gouache which he also applied to miniatures, and in which he did some striking work. During his long life and strange career his work was never commonplace, but was always full of life, rich in colour, and spontaneous in execution. During the last years of his life he had several Chinese pupils, who made copies of his works, particularly of small landscapes in oils, which make their appearance from time to time as original works of the artist. The chief of these was Protinqua; another, Lamqua, sent from Canton to the Royal Academy in 1833 a "Head of an Old Man," and in 1846 a portrait of "Captain W. H. Hall, R.N." Though Chinnery appears to have done a considerable number of miniatures very few examples are known.

After he finally parted with his wife he made her a good allowance, which he always punctually paid. She died in Brighton on 23rd December, 1865.

Portrait of Himself. R.A., 1793.

Portrait of Himself. [National Portrait Gallery.] A small full-length figure; painted in China. R.A., 1846.

Portrait of Himself. [Chandler Robbins, New York.]

Portrait of Himself. [Chandler Robbins, New York.] A Sketch.

Portrait of Himself. [Sir Alexander Christison, Bart., 40 Moray Place, Edinburgh.] A small drawing, head only.

Dr. Anderson. Painted in China.

Mrs. Anderson. Painted in China.

Richard (Dunning), second Lord Ashburton. R.A., 1794, as "Portrait of a Gentleman."

Captain Battrie. Painted in China.

Signor Francesco Bianchi, musician. Engraved in stipple by A. R. Burt, in 1805.

Thomas Sibley Braithwaite. [William Sibley.]

Judge Cowley Browne. Painted in Calcutta.

Mrs. Cowley Browne, the artist's daughter. Painted in Calcutta.

Mr. Burn. Painted in China.

Mrs. Burn. Painted in China.

John, second Earl and first Marquess Camden, Lord Lieutenant of Ireland. Painted in England. This picture formerly hung with the series of portraits of Lords Lieutenant in Dublin Castle; but it has now disappeared.

James, first Earl of Charlemont. Miniature. Engraved "by an Irish artist" in the "Hibernian Magazine" for March, 1800.

Mrs. Chinnery, wife of the artist. [Miss A. Maguire, 7 Harcourt Terrace, Dublin.]

Mrs. Chinnery, wife of William Chinnery. Engraved in stipple by J. Heath. Private plate.

John Terry Chinnery, the artist's brother. R.A., 1792, as "Portrait of a Gentleman."

William Chinnery, the artist's father. R.A., 1791.

Group. G. R. Chinnery, W. G. Chinnery, and Caroline Chinnery, children of W. Basset Chinnery, the painter's eldest brother. R.A., 1802.

Sir Brodrick Chinnery. Painted in Ireland.

Sir Brodrick Chinnery. Miniature.

Anne, Countess of Clare, when Viscountess Fitzgibbon, seated at a spinning wheel. Ex. Dublin, 1800. Perhaps one of the twelve portraits in R.A., 1794, and the one engraved by H. Brocas in "Hibernian Magazine," 1794.

Sir John Claridge. R.A., 1831. Painted in Macao.

Thomas Colledge, surgeon, attending at his private ophthalmic infirmary in Macao. R.A., 1835.

Thomas Colledge, surgeon, with Chinese assistants. Painted in Macao.

Mrs. Colledge. R.A., 1835. Painted in Macao.

Mr. Cooke, musician, Theatre Royal, Dublin. Ex. Dublin, 1801. "An excellent likeness, but evasively executed." (Anon. "Journal," in R.I.A.)

John Davis. R.A., 1834. Painted in China.

Mrs. Davis. Painted in China.

Charlotte, Countess of Dysart. Miniature. [Dr. G. C. Williamson.] Painted in 1793, a copy of an earlier pastel perhaps by Cotes.

John Dent. Painted in China.

Mrs. Eustace, grandmother of the painter's wife. [Miss Maguire, 7 Harcourt Terrace, Dublin.]

Charles, Lord Farnborough. Engraved by J. Heath.

Dr. Robert Cutler Ferguson. Painted in Calcutta.

John Forbes. Painted in China.

Michael Gaven. Miniature. [Miss Maguire, 7 Harcourt Terrace, Dublin.]

Mr. and Mrs. Grant and family. R.A., 1835. Painted in China.

Captain Gribble. Painted in China.

Rev. Charles Gutzlaff, missionary, in the dress of a Fokien sailor. R.A., 1835. Lithographed.

Francis, first Marquess of Hastings. [Government House, Calcutta.] Painted in Calcutta.

John Heard.

Hugh Douglas Hamilton, portrait painter. [Council Room, Royal Hibernian Academy.] Ex. Dublin, 1801, as "Portrait of a celebrated Artist." The "Freeman's Journal," in noticing Chinnery's work at the time, says that this picture "would entitle him to a place in the Pantheon of British Painters."

H. J. Hinchcliffe. Miniature on paper.

Miss Frances Hinchcliffe. Miniature on paper. Both exhibited at South Kensington in 1865 by Emilius Clayton.

Captain Hine. R.A., 1831. Painted in China.

Lieutenant Holman, R.N., the blind traveller. Miniature. [Royal Geographical Society.] R.A., 1835. Painted in China.

A Hong Merchant. R.A., 1830.

Howqua, senior Hong merchant of Canton. R.A., 1831.

Mr. Huddleston.

William Jardine, Canton merchant. Engraved in mezzotint by T. Lupton.

John Philip Kemble. Engraved by J. Heath in 1799.

Richard Hall Kerr, D.D., Chaplain to the Madras Residency. Engraved by Skelton, 1810.

The Kirkpatrick Children. [Mrs. Phillips.]

W. T. Lewis, actor. Miniature. Engraved by W. Ridley for "The Monthly Mirror," November, 1798.

Miss Lindeck. Miniature. [Dr. G. C. Williamson.]

W. H. Low. Painted in China.

Mrs. W. H. Low. Painted in China.

W. H. Low, junr. Painted in China.

Mrs. W. H. Low, junr. Painted in China.

Miss Low. Painted in China.

Sir Andrew Lungstedt. [Mrs. F. B. Forbes, Boston, U.S.A.]

Sir Francis MacNaughton. [High Court, Calcutta.] Painted in 1824.

Ninian Mahaffy. Miniature. [Rev. J. P. Mahaffy, 38 North Great George's Street, Dublin.]

Dr. Marshman.

Gilbert, first Earl of Minto. Engraved in mezzotint by C. Turner.

Rev. J. Moore. R.A., 1792, as "Portrait of a Clergyman."

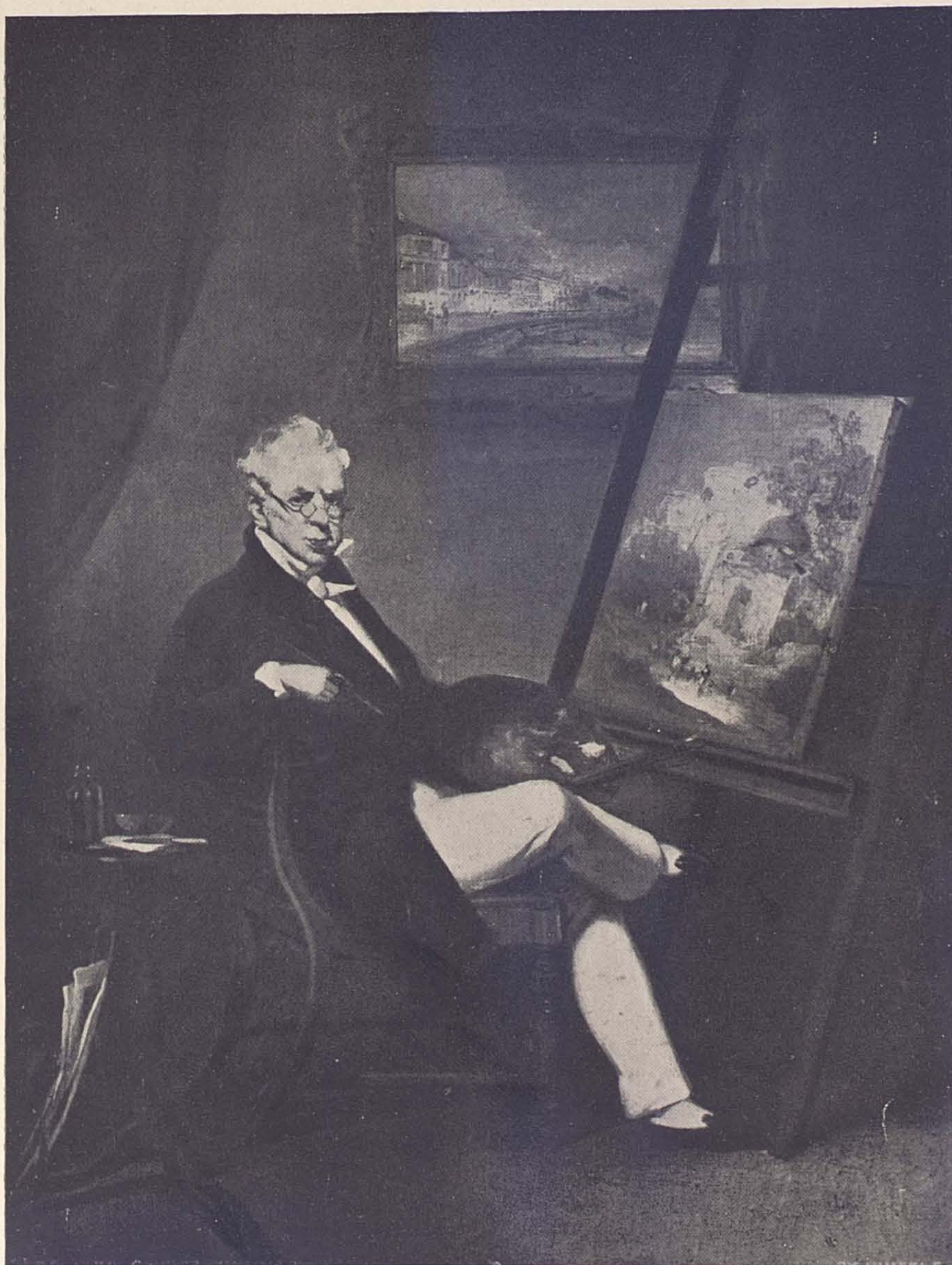
Ann, Countess of Mornington. Miniature. [National Gallery of Ireland.]

Dr. Robert Morrison translating the Bible. R.A., 1830. Painted in China. Engraved in mezzotint by C. Turner. The picture was destroyed by fire.

John Morrison.

Nawab Saadat Ali. [Government House, Calcutta.]

Gideon Nye. Painted in China.



GEORGE CHINNERY

A. J. Oliver. R.A., 1792, as "Portrait of an Artist."
 "Counsellor Plunket." Presumably William Conyngham
 Plunket, afterwards Lord Plunket. Ex. Dublin, 1801.
 Miss Porter. R.A., 1793, as "Portrait of a Lady."
 Miss Price. Ex. Dublin, 1800, as "Portrait of a Lady."
 Sir Henry Russell, Chief Justice of Bengal. [High Court,
 Calcutta.] Engraved in mezzotint by S. W. Reynolds.
 "Mrs. Siddons and Child." Miniature, signed. Ex. Burlington
 Fine Art Club, 1887, by Jeffrey Whitehead. This portrait
 may really represent Lady Clare.
 W. M. Thackeray, as a child, with his Father and Mother.
 Drawing. [Lady Thackeray Ritchie.]
 Lady Tuite. Miniature. [Victoria and Albert Museum.]
 General Charles Vallancey. [Royal Irish Academy, Dawson
 Street, Dublin.] Ex. Dublin, 1800.
 Mr. Vigne. A head. Ex. Dublin, 1800.
 Miss Vigne, the artist's sister-in-law. [Royal Dublin Society,
 Kildare Street.] "Attention"; Ex. Dublin, 1801. Bought
 by the Society in 1800 for £62 11s. 3d.
 Thomas Whaley and his Servant, with Sporting Dogs. Ex.
 Dublin, 1800.
 Hon. Mrs. Whaley; full length in a Landscape. Ex. Dublin,
 1800. Both these pictures were taken to the Isle of Man
 when Whaley took up his residence there. They were
 afterwards in the Victoria Hall, Douglas, and about twelve or
 fourteen years ago were removed with a travelling company's
 scenery and taken to Liverpool, where they were subsequently
 sold, and all trace of them has been lost.
 A Drawing, signed and dated 1839, said to be Sir Isambard
 Brunel. [National Gallery of Ireland.]
 Portrait of a Lady. In gouache. [Henry Pfungst, Cleveland
 Square, London.]

CLARE, BENJAMIN (*b.* 1771, *d.* 1810). *Seal
 Engraver.*

Was born in Dublin in 1771, the son of Robert
 Clare. He became a pupil in the Dublin Society's
 Drawing School in 1779, and in 1784 was apprenticed
 to John Clare, a herald-painter. He afterwards worked
 as a seal engraver, and is described as an artist of
 extraordinary talent, but idle and neglectful of his
 business. He was held in great estimation and, says
 Ryan in his "Worthies of Ireland," "most justly

deserved the name of a fine artist." He died at 4 Trinity Street, Dublin, in April, 1810, aged 40. Redgrave, in his "Dictionary," mentions him erroneously as "Clarke." A WILLIAM CLARE was working, about 1814, at 84 South Great George's Street as a seal engraver.

CLARK, GEORGE (*fl.* 1748-1758). *Seal Engraver.*

He received his art training in the Dublin Society's Schools, and was afterwards apprenticed to Henry Standish (*q.v.*). In 1748 he set up for himself as a seal cutter in Crane Lane, and announced his commencing business in "Faulkner's Journal" (25th June, 1748), saying that he would "cut seals on stone or metal at most reasonable prices." He cut a large silver seal for the Governors of the Rotunda Hospital, for which he was paid £5 13s. 9d. on 19th August, 1758.

CLARK, JOSEPH (early 19th century). *Marine Painter.*

He studied in the Dublin Society's School, which he entered in 1826, and afterwards practised his art in Cork. He was successful chiefly in marine subjects. Meeting, however, with little encouragement he left Cork and nothing is known of him afterwards.

CLARK, WILLIAM (*d.* 1801). *Engraver.*

Was a corporal in the 21st Light Dragoons. He was a clever draughtsman, and produced some good plates in aquatint. He died, when quartered with his regiment in Limerick, in September, 1801.

CLARKE, GEORGE FREDERICK (*b.* 1823, *d.* 1906). *Portrait Painter.*

Was born at Carrick-on-Suir on the 13th April, 1823, son of Usher Clarke, brewer, and Sarah R.

Corbett. He commenced his art career in Dublin, and from 1845 to 1848 exhibited portraits in the Royal Hibernian Academy. Anxious to advance himself he left Ireland and settled in London, where he exhibited in the Royal Academy and at the Society of British Artists between 1868 and 1872. A painter of considerable talent, he for a time enjoyed a fair practice ; but during the last twenty years of his life he did more copying than original work, and was much employed by Sir Francis Grant in making copies of his pictures for engravers. Eventually, through failure of his sight, he had to abandon work. He was throughout his life a keen sportsman, fond of shooting and fishing and all outdoor sports. He died on the 8th March, 1906.

CLARKE, THOMAS (*d.* 1775). *Portrait Painter.*

Was born in Ireland. He entered the drawing school of the Dublin Society as a pupil in 1765, and in 1767 exhibited three portraits with the Society of Artists in William Street. In the following year he went to London and, on the introduction of Oliver Goldsmith, was taken into the studio of Sir Joshua Reynolds. Although he drew well, particularly the head, he had but little aptitude for painting, and was deficient in the sense of colour ; so that he proved of little use to Reynolds, and soon left his studio. He exhibited portraits in the Royal Academy in 1769, 1770, and 1775. Badly equipped as an artist, his chances of success were still further hampered by his irregular habits ; he fell into difficulties, and an early death terminated his short career in 1775.

CLARKE, WILLIAM (*b.* 1815, *d.* 1905). *Portrait Painter.*

Brother of George Frederick Clarke (*q.v.*), was born at Carrick-on-Suir on 30th August, 1815, the

eighth child of Usher Clarke. He painted for many years in Dublin, and exhibited portraits in the Hibernian Academy from 1849 to 1888. He retired from his profession and took up his residence in London in 1891. He was a man of wide culture, a linguist, and a classical scholar ; but although possessed of talent and ability as an artist he did not attain any great distinction in his profession. He lived to an advanced age, and died at his residence in Prince's Square, Bayswater, London, on 12th June, 1905.

CLARKE, WILLIAM PARDOE (*b.* 1818, *d.* ?).
Landscape Painter.

Was born in 1818, the son of William Clarke and his wife Elizabeth Pardoe, a native of York. The father was for some years a drawing-master in Dublin, and afterwards Governor of Naas Gaol. In 1841 William Pardoe Clarke, then aged 23 and living at Naas with his father, made his first contribution to the Royal Hibernian Academy, sending two Views. He continued as an exhibitor until 1848, but after that date no further record of him has been found.

CLAY, T. (*d.* 1756). *Landscape and Scene-Painter.*

Was working as a scene-painter at Smock Alley Theatre under the management of Sheridan about 1756, and also practised as a landscape painter.

CLAYTON, BENJAMIN—I (*b.* about 1754, *d.* 1814). *Engraver.*

Son of a clock-maker in Dublin, was born about 1754. He entered the Dublin Society's School in 1766 and won prizes for "pattern drawing" in 1769 and 1770. He worked as an engraver in Dublin for many years, at first in Great Britain Street and afterwards, from 1807, at No. 1 Ryder's Row. His work

was principally for book illustrations. Some excellent plates by him will be found in "The Sentimental and Masonic Magazine," 1794-1795. In Ferrar's "View of Dublin," 1796, is a "View of Loughlinstown Camp" and "A View of Sarah Bridge," after a drawing by J. H. Campbell. He etched some political and other caricatures, such as "The City Fox running away with the Farmer's Goose," etc., and did general commercial engraving; he also engraved clocks and mathematical instruments, and in 1800 the seal of the Corporation of the Borough of Baltinglass. He died in Ryder's Row in 1814. He was twice married. By his first wife he was father of Samuel, Benjamin, and Robert Clayton, who all followed their father's profession. His second wife, his servant maid Mary Woods, whom he married in 1812, survived him.

CLAYTON, BENJAMIN—II (*b.* 1786, *d.* 1862).

Engraver.

Second son of Benjamin Clayton (I), was born in 1786 and baptized at St. John's Church on 18th November of that year. He worked chiefly as a wood-engraver, contributing to the "Dublin Penny Journal" and other works published in Dublin. A wood-cut by him of "Wood Quay and the N.E. Suburbs" is in Hardiman's "History of Galway," 1820; and in "The Freeman's Journal" of 4th October, 1820, is a wood-cut of "The Interior of the House of Lords as prepared for the Trial of Queen Caroline," probably the first illustration in a Dublin daily paper other than small advertisement cuts. He tried his hand at almost every form of engraving, but though he worked hard he never attained to much distinction in his profession. He invented a new method of printing on textile fabrics which he endeavoured to have adopted by the trade in Manchester, and showed a model in the

London Exhibition of 1851. Towards the end of 1841 he went to London, where his son Benjamin had preceded him, and found work with W. S. Johnson and with Dean & Son, who published a series of seven small drawing-books designed and engraved by him. In 1856 he returned to Dublin and worked chiefly for his son-in-law, J. Le Petit, the print-seller and publisher. He died at Ashtown, Co. Dublin, on 17th November, 1862, aged 76. He married in 1808, while residing with his father in Ryder's Row, Eleanor Creathorne, of Baltinglass, who survived him and died on 12th January, 1868. By her he was father of Benjamin Clayton III and two other sons—Robert, who showed some talent as an engraver but died young about 1833; and Jeffrey Creathorne, who worked as an engraver in London, Paris and Birmingham with indifferent success and died in 1892. Benjamin had also three daughters—Mary Anne, born in 1818, who married Joseph Le Petit, the print-seller; Caroline, Mrs. Millard (*q.v.*), and Martha, who married a draughtsman on the Ordnance Survey named Dalglish and died in 1911.

CLAYTON, BENJAMIN—III (*b.* 1809, *d.* 1883).
Engraver.

Was the eldest of the three sons of Benjamin Clayton (II), and his wife Eleanor Creathorne, and was born on 6th January, 1809. He worked at first as an engraver with his father and afterwards practised as a miniature painter, exhibiting in the Royal Hibernian Academy from 1834 to 1841. In July of the latter year he left Dublin and settled in London, where he obtained employment on the illustrated papers, and wrote and illustrated guide books, children's books, and even started weekly papers of his own. He obtained some success by his military drawings. A series of twelve

large plates of "Costumes of the Grenadier Guards, from 1660 to 1853," were published by Ackermann in 1853-4. He was one of the founders of the Savage Club and an enthusiastic Volunteer. He died of chronic rheumatism and bronchitis on 11th August, 1883, and was buried at Nunhead. Clayton married in 1833 Mary Graham, daughter of a bookseller in Capel Street. By her, who died in 1877, he was the father of Eleanor Creathorne Clayton (*q.v.*), and of Albert Victor and Herbert Benjamin Clayton, engravers, who still survive.

CLAYTON, CAROLINE. See MILLARD, MRS.

CLAYTON, ELEANOR CREATHORNE—MRS.
NEEDHAM (*b.* 1834, *d.* 1900).

Only daughter of Benjamin Clayton (III), was born in Dublin on 15th February, 1834. As a child she showed much original talent, and when little more than fifteen she contributed to, and partly edited, her father's paper "Chat." Later she contributed both with pen and pencil to Sala's "London," and to "Punchinello," another of her father's ventures. In 1851 she published "The World's Fair," a book on the exhibition of that year, and in 1859 her "Notable Women," which was followed by similar works—"Celebrated Women," "Women of the Reformation," "Queens of Song," "English Female Artists," etc., and she was a frequent contributor of short stories to "London Society" and other magazines and newspapers. Her last book, "Female Warriors," appeared in 1879. She did drawings for "Judy," and designed Christmas cards, valentines, and similar work for Eugene Rimmel and other firms. She died of paralysis in a nursing home in Mortimer Street on 19th July, 1900. She

married in 1879 James Henry Needham, connected with a firm of solicitors in Woolwich. He died in 1892.

CLAYTON, ROBERT (*fl. c.* 1834). *Wood Engraver.*

Third son of Benjamin Clayton (I). He assisted his brother Benjamin and also did some wood-engraving for himself, contributing to the "Dublin Penny Journal" in 1834 and 1835. He also engraved Andrew Nicholl's series of thirteen "Views of the Dublin and Kingstown Railway" in 1835. He was a teacher of drawing and was successful for a time as a polisher of cut glass decanters, but he was idle and a ne'er-do-well, and finally went to Australia, where he made a precarious living chiefly in assisting his brother Samuel (*q.v.*).

CLAYTON, SAMUEL (*fl.* 1793-1807). *Engraver and Miniature Painter.*

Eldest son of Benjamin Clayton (I). He was brought up by his father as an engraver. Prints by him will be found in "Anthologia Hibernica," 1793-4. He also painted miniatures. He was twice married; first in 1800 to Jane Maguire, and secondly, in 1807, to Emma Johnson. While still a young man he emigrated to New South Wales, and started in business in Sydney where he was successful and made money. The date of his death is not known. His only son Benjamin became a doctor in Sydney.

CLOSE, RICHARD (*d.* 1759). *Engraver.*

"Faulkner's Journal," 24th January, 1759, records the death at his lodgings in Celbridge, Co. Kildare, of "Mr. Richard Close, engraver, a young man of most

amiable character, which renders his death greatly lamented by those who had the pleasure of his acquaintance." He was probably related to the succeeding.

CLOSE, SAMUEL (*fl.* 1770-1807). *Engraver.*

Was a native of Dublin and born deaf and dumb. He carried on business for many years as an engraver and jeweller, from 1770 to 1784 at the Ring and Pearl, Upper Blind Quay (15 Exchange Street), and from 1785 until his death at 134 Capel Street, where he also traded as a hatter. He did numerous illustrations for books and magazines, but owing to his intemperate habits was employed by the publishers at low prices. The "Hibernian Magazine" has many plates by him, such as a "portrait of Thomas Hardy" in 1794, and a "View of Merrion Square" in 1802. In Ferrar's "View of Dublin," 1796, are engravings by him of "The Custom House" and "Bellevue." He married in 1765 Elizabeth Barlow, and died in 1807.

CLOSE, SAMUEL, JUNR. (*d.* 1821). *Engraver.*

Son of the foregoing. He was associated with his father as an engraver and worked for the Dublin publishers. William Esdall (*q.v.*), the engraver, who died in 1795, bequeathed to him all his working tools and copper on condition that he finished certain work then in hands for Jonathan Fisher, the landscape painter. He died in 1821.

COCKING, THOMAS (*fl. c.* 1783-1791).
Draughtsman.

Pierce Egan in his "Sporting Anecdotes," says in a notice of Francis Grose: "The Captain had a funny fellow of the name of Tom Cocking, one after

his own heart, as an amanuensis, and who was also a draughtsman of considerable merit." In the Introduction to the first volume of the "Antiquities of Scotland," published in 1789, Grose says: "It is necessary to inform the reader that the following were drawn under my inspection by my servant, Thomas Cocking, a young man who promises to make an accurate draughtsman." Cocking made twenty drawings for this work. He accompanied Grose to Ireland in 1791, and made a number of drawings which were engraved in the "Antiquities of Ireland." They are:—"Brown's Castle," "Castleknock," "Simmons Court Tower," "Timon Castle," "Jamestown Church," "Lanesborough Abbey," "Ballyhaunis Abbey," "Urlaur Abbey," "Boyle Abbey," "Castle Coote," "Roscommon Castle," "Tulsk Abbey," "Bahy Castle," "Ballindown Abbey," "Ballymote Castle," "Ballinafad Castle," "Ballysadare Abbey," "Benada Abbey," "Court Abbey," "Meemlick Castle," "Newtown Castle," two views, "O'Gara's Castle," "Sligo Abbey," two views, "Newcastle, Co. Down," "Dromahaire Castle," "Castle of Castletown," "St. Mary's Church and Castle, Drogheda," "Castlemore," "Slane Abbey," "Clonshanville Abbey," "Clontuskert Abbey," "Donamon Castle," "Castle John," "Kilmaine Church," "Loughglyn Castle," "Roscommon Abbey," "Ballyhara Castle," "Naul Castle." Some of Cocking's original drawings are in the Royal Irish Academy.

COLE, C. (*fl.* c. 1694). *Amateur Draughtsman.*

In the "Philosophical Transactions" of the Royal Society, London, Volume XVIII, 1694, is "An Account of the Giant's Cawsway in the North of Ireland," by Dr. Samuel Foley, with an illustration, "A Draught of the Gyant's Cawsway which lyes near Pengorehead in the County of Antrim, by C. Cole, 1694." This is the

earliest known view of the Causeway. The view is referred to by Dr. Foley as "drawn by Mr. Cole, Collector in those parts." Dr. Thomas Molyneux in a subsequent communication to the Royal Society, referred to the view as not to be relied on, "being done by one who was no extraordinary artist, though the best that could then be had." Edwin Sandys (*q.v.*) was employed to make a correct drawing in 1697, which was engraved, and appeared in the Transactions in 1698.

COLLIER, THOMAS FREDERICK (*d.* 1848-1860). *Landscape Painter.*

He was admitted as a pupil in the Dublin Society's Schools in 1848, and during his course there carried off several prizes. Whilst still a student he exhibited at the Royal Hibernian Academy, sending a fruit piece in 1850, and five landscapes and fruit pieces the following year; he also exhibited in 1852, 1853, and 1858, and had works in the Royal Academy, London, in 1856, 1857, and 1860. In 1853 he was appointed second master in the School of Design in Cork, under R. R. Scanlan (*q.v.*), and in 1860 he became Head Master. This position, however, he held for only a few months. A talented artist, showing much promise, he unfortunately ruined his career by intemperance, becoming at last a confirmed drunkard. He was found by his pupils one morning, at the opening of the school, surrounded by the wrecks of plaster casts, which he had smashed in a drunken fit. After his removal from the school he left Cork, abandoning his wife and children, and he is not heard of afterwards. His son, BERNARD COLLIER, became an artist and was for some time master in the Canterbury School of Art. He made a few contributions to the Royal Hibernian Academy's exhibitions.

COLLIER, WILLIAM H., R.H.A. (*b.* about 1800, *d.* 1847). *Portrait and Subject Painter.*

Was born in Dublin in or about 1800, and received his art training in the Schools of the Dublin Society, and afterwards with Sir Thomas Lawrence. He practised as a portrait painter in Dublin, and first exhibited in the Royal Hibernian Academy in 1830, when his address was 26 D'Olier Street. In 1834 he was following his profession in Cork, and in an advertisement issued by him, stated that he had been seven years with Sir Thomas Lawrence. He afterwards lived in Abbey Street, Dublin, and from 1843 at No. 3 Upper Buckingham Street. The Royal Irish Art Union purchased in 1844, for £40, his "Ride on the Milk Donkey," and in 1845 his picture of "The Forbidden Fruit." A portrait by him of "W. H. Drummond, D.D." exhibited in 1846, was lithographed by Henry O'Neill. Among his subject pictures was "The Virgin and Infant Christ," exhibited in 1843. A contemporary notice comments upon the painter's "comical conception" of the subject. Collier was elected an Associate of the Royal Hibernian Academy in 1836, was advanced to full honours in 1837, and was an active and zealous member of that body, taking great interest in its affairs. He was not however successful in his profession, and died suddenly in poverty and want on the 14th July, 1847, while his picture, "A Public Breakfast on Carlisle Bridge, a Winter's Morning," was on exhibition in the Academy.

COLLINS, CHARLES (*d.* 1744). *Painter of Still Life.*

An artist mentioned by Walpole ("Anecdotes of Painting") as a painter of "all sorts of fowl and game." He appears to have followed his profession for some time in Ireland, as in a notice of the sale of

the collection of Sir Gustavus Hume, Bart., in Dublin, in May, 1786, attention is called to "two pictures most admirably executed, one of live fowl, the other a dead hare, etc., by an Irish master, Collins" ("Dublin Evening Post"). A picture by him of Dead Game is in the National Gallery of Ireland. He died in 1744.

COLLINS, JOHN (*d.* 1808).

Mentioned by Pasquin as a "miniature painter in profile," but no evidence can be found elsewhere to support this statement. He was a native of Bath, and bred up to the business of a staymaker; but while still young he took to the stage, and after acting in Bath, appeared in the Smock Alley Theatre, Dublin, in November, 1764. He afterwards played in London, and gained some success in comic opera. Subsequently he produced in London an entertainment styled "The Evening Brush," consisting of stories and humorous songs written by himself. With this entertainment he visited different towns in England and Ireland. When in Dublin in 1790 his "Evening Brush" was advertised as "That favourite and fashionable Pasticeio, Collins' Evening Brush for rubbing off the rust of care; or a comic review of the English Stage, with digressive strictures on eccentric actors of the boards, as exhibited in London at the Royalty Theatre" ("Dublin Chronicle," June 9, 1790). In 1793 Collins settled in Birmingham, where he became one of the proprietors of the "Birmingham Chronicle," and died on 2nd May, 1808. His wife, distinguished for her beauty, painted miniature likenesses in profile. The "Belfast News Letter" in 1781, when Collins was acting there, had an advertisement from Mrs. Collins saying that she supplied "Royal patent likenesses in painted profile at half a guinea each, glass included." A portrait of John

Collins, in Indian ink, tinted, signed J. C. B., is in the British Museum, and was engraved in aquatint.

COLLINS, SAMUEL (*d.* 1768). *Miniature Painter.*

He was born at Bristol, the son of a clergyman, and was brought up as an attorney. Under what circumstances, or where, he learned his art, is not known ; but about the middle of the eighteenth century he was in good practice at Bath as a miniature painter, both in water-colour and enamel. Nollekens describes him as "a very indifferent miniature painter, and, what was worse, a man of gay and expensive habits." He appears to have got into financial difficulties, which made it advisable for him to leave Bath about 1762. He went to Ireland, leaving Ozias Humphrey, who had been his pupil, to succeed to his practice. In Dublin he soon found plenty of employment, and enjoyed a high reputation as a miniature painter. A writer in the "Hibernian Magazine" in 1771 refers to him as "the celebrated Mr. Collins," and says that "few, if any, excelled him in miniature painting ; his drawing, colouring and touch were as perfect as in an oil portrait." Collins, who had a house in Summer Hill, died of fever in October, 1768, "not only regretted by every artist and admirer of the arts, but by a numerous acquaintance." His will, in which he describes himself as "of the City of Dublin, miniature painter," was proved on the 12th May, 1769. The date of Collins' death has not hitherto been recorded in the biographical dictionaries of works on miniature painters ; and many miniatures executed long after he was dead have been ascribed to him on the strength of the signature "S. C." upon them. In the Burlington Fine Arts Club Exhibition in 1899, miniatures bearing dates 1770, 1774, 1778, and 1786, were catalogued as signed examples of his work, and miniatures with dates

1773 and 1786, in the Guelph Exhibition, 1891, were also ascribed to him.

COLLIS, ISAAC (*d.* c. 1778). *Miniature Painter.*

A painter of miniatures in profile, in oil, who in 1778 opened a print-shop and lottery office at No. 13 Capel Street. According to an advertisement in the "Hibernian Journal," 1778 (No. 89 and 103), he did "striking likenesses in miniature profile in oil," charging for a full length two pounds five shillings and sixpence, and for a half length one pound two shillings and ninepence. Collis also painted transparencies for shops. The following year he was joined by one Campbell, and from the same address advertisements appeared from "Collis and Campbell" similar to the above ("Public Register, or Freeman's Journal," 1st June, 1779).

COLLOPY, TIMOTHY (*d.* 1777-1810). *Portrait Painter.*

A native of Limerick where he began life as a baker's apprentice. His talent for sketching and painting having attracted the notice of Father Walsh, an Augustinian friar, a fund was subscribed for in Limerick by which Collopy was enabled to go to Rome to study art. There he remained some years. On his return to Ireland he settled in his native city and there and in the neighbourhood was extensively patronized as a portrait painter. In 1777 and 1780 he was in Dublin and, from 112 Grafton Street, sent portraits to the exhibition of the Society of Artists in William Street. Anxious to obtain a wider field for his talents he went to London in or before 1783 and sought employment as a portrait painter. Though he does not appear to have met with any great success he remained in London until his death, paying

occasional visits to Limerick. He exhibited twice at the Royal Academy, in 1786 a "Portrait group of a Lady, Gentleman and Child," and a sketch for "The Crucifixion," an altar piece painted in Ireland which he had presented to St. John's Chapel in Limerick; and in 1788 a "Portrait of Mr. Agar." He was employed in cleaning the collection of pictures belonging to the Marquess of Bute in London. He died in London about 1810 or 1811. Among pictures painted by him are:

Portrait of Gerald Griffin. [Corporation of Limerick.]

Thomas Hussey, Bishop of Waterford. Engraved by W. Hincks, and published by Collopy at 4 Little Maddox Street, London, in 1783.

Sir Peter Francis Bourgeois, R.A. Engraved by W. Ridley for the "Monthly Mirror," April, 1804.

The Ascension. Painted in 1782. [Augustinian Convent, Limerick.]

Cupid. In collection of John Morton sold in Limerick in January, 1900.

COLOMB, MAJOR GENERAL GEORGE
THOMAS, HON. R.H.A. (b. 1787, d. 1874).
Amateur.

Was born in 1787, the son of Philip Colomb. He joined the 96th regiment as Ensign in December, 1808, and served on the staff in America in 1814 and 1815. He was placed on half-pay in 1817; became Major in 1827, and Lieut.-Colonel in 1841. In the latter year he was living in Dublin, and exhibited six landscapes and marine subjects at the Royal Hibernian Academy. Thenceforth he was an exhibitor, almost every year, down to 1868 and was made an Honorary Member of the Academy in 1854. On the 24th March, 1843, he was appointed Commandant of the Hibernian Military School, Phoenix Park, a post he held until 31st December, 1858, when, on being promoted Major General he vacated the appointment.

He subsequently resided at Dalkey, and died there on the 20th March, 1874, in his 87th year. A collection of forty of his works, views of English, Irish and Swiss scenery, was sold at Littledale's, Dublin, in February, 1845. General Colomb married in 1820, Mary, third daughter of Sir Abraham Bradley King, Bart., and by her, who died 25th February, 1866, had four sons and three daughters. The eldest son, George Halton Colomb, was a colonel in the Royal Artillery, and when quartered in Cork, as a captain, in 1859, sent four landscapes to the Royal Hibernian Academy. The second son, Wellington Colomb, is separately noticed. The third son was Vice-Admiral Philip Howard Colomb, and the fourth was Sir John Charles Ready Colomb, K.C.M.G., M.P.

COLOMB, WELLINGTON (*b.* 1827, *d.* 1895).

Amateur.

Was second son of General George T. Colomb (*q.v.*), and was born in 1827. From 1848 to 1851, while residing with his family at the Hibernian Military School, he contributed landscapes to the exhibitions in the Royal Hibernian Academy. On the 10th September, 1851, at the age of 24, he joined the Royal Irish Constabulary as a Cadet, and while stationed at Killarney as a Sub-Inspector he exhibited landscapes in the Hibernian Academy in 1858, 1859 and 1862. He was promoted County Inspector on 15th October, 1875, and was appointed Assistant Inspector-General on 16th October, 1877. He again exhibited in the Royal Hibernian Academy in 1879, sending two water-colour landscapes. Two Views of Killarney by him were in the Royal Academy in 1866 and 1867. He retired on pension on 10th September, 1891, and died on 7th May, 1895.

His portrait by S. Catterson Smith, junr., is in the

officers' mess in the Constabulary Barracks, Phoenix Park.

COLUMBA (*fl.* ? 7th Century). *Illuminator.*

The scribe and illuminator of the Book of Durrow, one of the earliest examples of the illuminated manuscripts of Ireland, formerly identified with St. Columba. At the close of the first and apparently oldest part of the book is the note : "I pray thy blessedness, O holy presbyter, Patrick, that whosoever shall take this book into his hands may remember the writer, Columba, who have myself written this Gospel in the space of twelve days by the grace of our Lord." The book, which dates probably from the end of the seventh century, was preserved at Durrow in the King's County, where St. Columba had founded a monastery in 546, and is now in the Library of Trinity College. The illuminated work, though inferior in variety and ingenuity of design to that in the Book of Kells, which stands unique among the manuscripts of the world, is in its simplicity and restraint perhaps more satisfactory as an actual work of art.

COMERFORD, JOHN (*b.* about 1770, *d.* 1832).
Miniature Painter.

Was born in Kilkenny about 1770 ; the son of a flax-dresser in that town. Of his early life but little is known. He is said to have acquired his knowledge of art by assiduously copying the pictures in Kilkenny Castle. For some years he practised as a portrait painter in oils in Kilkenny, and in Waterford, Carrick-on-Suir and other places in the adjoining counties. Amongst his earliest efforts were portraits of the family of Dr. Edward Walsh. At what time he first visited Dublin is uncertain. An advertisement in the "Leinster Journal," 29th June, 1793, announces

the arrival in Kilkenny from Dublin of "John Comerford, portrait painter in oils"; and the same paper in 1797, 13th Sept., advertises "Likenesses in oil and miniature by J. Comerford, who has arrived in Kilkenny for a short time, at Mr. Comerford's, opposite the Tholsel." But he was unknown to the Dublin public as an artist until 1800, when he sent from Kilkenny two miniatures of ladies, the Misses Warren, to the Artists' Exhibition at Allen's in Dame Street. These miniatures attracted attention. "Here is an artist," says the "Hibernian Journal" in its notice of the exhibition, "whom we never saw or ever before so much as heard of. Our astonishment at his pictures must excuse this note of admiration." He again exhibited from Kilkenny in the following year, and, encouraged by his success, he settled in Dublin and in 1802 sent miniatures to the exhibition in the Parliament House. Of his portraits exhibited in 1801 a contemporary paper says: "Comerford seems to play with his art in all the strength, the ease, and variety of the most vigorous and commanding genius"; and his works exhibited in 1802 are also praised, and the artist is referred to as "bursting at once from provincial retirement into the full blaze of public notice" ("D. E. Post," 11th May and 17th June, 1802.) He was at this time staying at 27 Dame Street (or College Green), where George Chinnery was also residing. Chinnery after his marriage in 1799 was visiting in the South of Ireland and met Comerford, and, struck with his talents, probably induced him to contribute to the exhibitions which he was instrumental in organizing, and to settle in Dublin. Comerford again exhibited in 1808, and also in 1810, 1812, and 1813. He had abandoned painting in oil and now confined himself entirely to miniatures and small portraits in chalk or pencil, which gained him a high reputation and

brought him a large and lucrative practice. In 1808 he visited Kilkenny and did portraits (eleven in all) of the performers in the Kilkenny Private Theatre. These portraits, probably drawings, were engraved in stipple for "The Private Theatre of Kilkenny," a book issued in 1825. About 1817 he moved from 27 Dame Street, where he had been for some years, to No. 2 Leinster Street, and there passed most of the rest of his life. He exhibited in the London Academy in 1804 and 1809.

Comerford was strongly averse to the granting of a Charter of Incorporation to the artists of Ireland and the formation of an Academy. Having had no academic training himself, he was opposed to the idea of schools for the teaching and training of artists, considering that the true way was to go direct to nature and learn for oneself as he had done. "Those," he said, "who encouraged young men to become artists were doing a real and substantial injury to society; they were destroying very excellent carpenters, smiths, and housepainters, and creating a class of unfortunates who never would be capable of doing any good for either themselves or others."* He evidently feared, too, a danger to the monopoly enjoyed by himself and the raising up of successful rivals to those for whom the scanty patronage in Ireland was already insufficient. Chosen as the champion in opposing the establishment of an Academy, he used every effort to defeat the project and addressed a long and elaborate letter to the Chief Secretary, Sir Robert Peel. But the associated artists were able to refute his arguments; he gave up the contest, and the Charter establishing the Royal Hibernian Academy was ultimately obtained. Comerford never joined that body and held aloof from its

* James Barry in a letter to Burke said much the same thing about academies, only in stronger language.

exhibitions. For many years he was at the head of his profession in his particular field of art, and by steady persistency in his work accumulated a considerable fortune. During his latter years he worked but little, delighting in entertaining his friends, especially artists with whom he was popular. Shortly before his death he moved his residence to 28 Blessington Street. While on a visit to James Gandon at Lucan he had an apoplectic seizure ; and another attack in his house in Blessington Street suddenly terminated his life on the 25th January, 1832. He had an only daughter, to whom he left about five hundred a year. Comerford's miniatures are strongly modelled and full of character, but they lack grace and refinement ; and he was more successful in his portraits of men than of women. Among his works are :—

William Ashford, P.R.H.A. Drawing. Ex. Dublin, 1802 ; engraved in stipple by T. Nugent, and "published by the Directors of the British School, 2 Berners Street, 1803." The drawing then belonged to Lt.-General the Hon. Brydges Henniker.

William Ashford, P.R.H.A. Miniature. [C. De Groot, dealer, Liffey Street, 1912.] This miniature belonged to the artist's family, and finally came to William Ashford Bell.

Joseph Atkinson, of Milford, Co. Dublin. Engraved by T. Heath. Peter Atkinson of Lower Bridge Street. Posthumous Miniature, done in 1817. [National Gallery of Ireland.]

John Ball of Eccles Street, silk manufacturer ; father of Judge Nicholas Ball. Oil Picture. Reproduced in Revd. W. Ball-Wright's "Ball Family Records."

John Ball, serjeant-at-law. Drawing. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."

Sir Jonah Barrington. Drawing after H. D. Hamilton. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."

W. W. Beecher. Engraved in stipple for "Kilkenny Private Theatre."

John Lord de Blacquiere. Drawing. [Lord Monteagle.] Engraved in stipple by J. Heath in Barrington's "Historic Memoirs."

Thomas Braughall. Oil Picture. [Royal Dublin Society.] Engraved by J. Martyn in "Hibernian Magazine" for June, 1803.

- Earl of Bristol, Bishop of Derry. [Sir Hervey Bruce, Bart.]
- Mr. Burgoyne. Miniature; painted in 1802. Lent by Charles Bowyer to South Kensington in 1865, and to Wrexham in 1876.
- Charles Kendal Bushe, Solicitor-General. Miniature.
- Charles Kendal Bushe. Drawing from above miniature. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- Humphrey Butler. Drawing. Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- Humphrey Butler. ? Same drawing. Engraved for "Kilkenny Private Theatre."
- Angelica Catalani. Engraved in stipple by L. Schiavonetti.
- Angelica Catalani. Pencil sketch. [W. G. Strickland.]
- Mr. Cave. Miniature. [W. T. Kirkpatrick, Donacomper, County Kildare.]
- James, Earl of Charlemont. Pencil drawing after H. Hone. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- Anne, Countess of Charlemont. Miniature. Lent to Burlington Fine Arts Club, 1887, by Jeffrey Whitehead.
- John Fitzgibbon, Earl of Clare. Drawing. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- William Coppinger, Bishop of Cloyne and Ross. Chalk drawing. [National Gallery of Ireland.] Engraved in stipple by Charles Rolls.
- Charles, Marquess Cornwallis. Miniature.
- Charles, Marquess Cornwallis. Drawing, from above miniature. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- James Corry. Engraved in stipple for "Kilkenny Private Theatre."
- John Crampton. Engraved in stipple for "Kilkenny Private Theatre."
- John Philpot Curran. Drawing. Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- Mrs. Dobbyn. Oil picture. [National Gallery of Ireland.]
- William, Lord Downes. Miniature. Ex. R.D.S., 1825; Dublin Ex., 1872, by Mrs. Webber; Guildhall, London, 1904, by W. D. Webber. Engraved in mezzotint by T. Lupton.
- Dr. Patrick Duigenan. Drawing. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- John Egan, K.C. Drawing. [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- George Ensor. Drawing. Engraved in stipple by H. Meyer.

- Rt. Hon. James Fitz-Gerald. Drawing. [Lord Monteagle.]
Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- William Fletcher. Miniature. Lent to South Kensington, 1865,
by W. F. H. Fletcher.
- Henry Flood. Drawing, after B. Stoker (*q.v.*). [Lord Monteagle.]
Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- James Gandon. Drawing. Engraved in stipple by H. Meyer.
- Thomas Gold. Drawing. Engraved in stipple by J. Heath for
Barrington's "Historic Memoirs."
- Henry Grattan. Engraved in stipple for "Kilkenny Private Theatre."
- Charles Hamilton of Hamwood. Miniature. [Charles R. Hamilton,
Hamwood, Dunboyne.]
- James H. Hamilton of Woodbrook. Engraved in "Memoirs of the
Family of Grace," 1823.
- Eleanor Hamilton, née Stuart, wife of foregoing. Engraved in
"Memoirs of Family of Grace," 1823.
- Mrs. Hamilton, née Tisdall, wife of Alexander Hamilton, K.C.
Miniature. [Mrs. Deane-Freeman, Vesey Place, Kingstown.]
- Mrs. Maria Hamilton. Miniature. [Hugh Stuart Moore, 1903.]
- Philip, 3rd Earl of Hardwicke, K.G. Miniature. Ex. Dublin, 1802.
"One of the most exquisite productions" ("Dublin Evening
Post," 11th May, 1802).
- William Parnell Hayes. Chalk drawing. [National Gallery of
Ireland.]
- Sir John Hope, Commander of the Forces. Miniature. Ex.
Dublin, 1813.
- Lady Hope. Miniature. Ex. Dublin, 1813.
- Gustavus Hume, State Surgeon. Engraved in stipple by John
Carver.
- Somerset, Viscount Ikerrin, afterwards 3rd Earl of Carrick.
Miniature. Ex. Dublin, 1812.
- Jane Louisa, wife of R. Jebb, Justice of the King's Bench.
Engraved in stipple by R. Cooper, 1824; private plate.
- John Keogh of Mount Jerome. Miniature. [Captain J. Wiseman
Keogh, Geevagh, Ballyfarnon, County Sligo.]
- John La Touche. Miniature. Ex. Dublin, 1813.
- Augustus F., 3rd Duke of Leinster. Miniature; dated 1813.
[Duke of Leinster, Carton.] Ex. Dublin, 1813.
- Lady Sarah Lennox, daughter of 4th Duke of Richmond. Minia-
ture. [Duke of Richmond.]
- Eleanor, Viscountess Lismore, in a Van Dyck dress. Miniature.
Ex. Dublin, 1812.
- John Lyster. Engraved in stipple in "Kilkenny Private Theatre."

- John Eccles Madden. Miniature. [Colonel Layard, 1903.]
- Thomas, 1st Lord Manners, Lord Chancellor. Miniature. Ex. Dublin, 1810. Engraved by A. Cardon, 1811.
- Walter Mansfield, when a boy. Oil picture. [George Mansfield, D.L.] On the back of the canvas is a sketch in monochrome of a small full-length figure seated in a chair.
- Alexander Mansfield, when a boy. Oil picture. [George Mansfield, D.L.]
- Edward Mayne, Justice of the Common Pleas. Miniature. Ex. Dublin, 1812. Engraved by A. Cardon.
- Thomas Spring Rice, Lord Monteagle. Drawing. Engraved in stipple by R. Cooper, 1825, for "Dublin and London Magazine."
- Thomas Moore. Engraved in stipple in "Kilkenny Private Theatre."
- Lady Morgan, when Miss Owenson, playing on the harp. Engraved by S. Freeman as frontispiece to "The Wild Irish Girl," 1846.
- Mrs. Newcomen, mother of the Countess of Eglinton. Miniature. Ex. Dublin, 1872, by C. Brian.
- Daniel O'Connell at the age of twenty-five. Miniature. Ex. Dublin, 1875, by Mrs. Fitzsimon.
- Daniel O'Connell. Drawn in 1824. Engraved in stipple by T. Heaphy, and published in London in 1825. In "The Freeman's Journal," 1st January, 1825, is an advertisement from Comerford announcing that he had just finished a portrait of Daniel O'Connell, "which for likeness and other important qualities is considered by all who have seen it one of the very best of his works. He has engaged an eminent English artist to engrave this picture; and in order to stimulate him to the utmost possible exertion of his abilities and ensure the greatest possible expedition consistent with high finishing, he has agreed to pay him full double the usual price."
- James, 19th Earl of Ormonde, afterwards 1st Marquess. Miniature. Engraved by R. Grave in "Memoirs of the Family of Grace," 1823.
- James, 1st Marquess of Ormonde. Engraved by Parker for Jerdan's, "National Portrait Gallery," 1830.
- Robert Owen. Lithograph. *A sketch by J. Comerford. Taken at the request of A.U.R.*
- J. Cleeve Parsons. Miniature. Ex. Dublin, 1875, by John Robert Parsons.
- Sir John Piers. Miniature. This miniature, set in a locket, figured in the crim. con. case of Lord Cloncurry against Sir John Piers in February, 1807.
- Mrs. Richard Ponsonby. Miniature. Ex. Dublin, 1810.

- Richard Power, of Kilfane. Engraved in stipple in "Kilkenny Private Theatre."
- Richard Power, as Macbeth. Miniature. Ex. Dublin, 1812.
- Charles, 5th Duke of Richmond, when Earl of March. Engraved in stipple by A. Cardon.
- Lawrence, 2nd Earl of Rosse. Drawing [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."
- George Routh. Engraved in stipple in "Kilkenny Private Theatre."
- A. Hamilton Rowan. *Drawn from nature on stone*, 1822. J. H. Lynch did a lithograph, smaller size, from this, in 1843. A Head, sketch in crayons, was sent to R.D.S. Ex. in 1858 by Peter Smith.
- William Saurin, Attorney-General. Miniature. Ex. Dublin, 1813.
- Maria, Lady Shaw. Miniature. [Sir Frederick Shaw, Bart., Bushy Park, Terenure.]
- Miss Smith. Engraved in stipple in "Kilkenny Private Theatre."
- Edward Smyth, Sculptor. Drawing. Engraved in stipple by H. Meyer. The head on Woodhouse's medal to Smyth was taken from this drawing.
- Mrs. Henry Tighe. Miniature. [Earl of Mayo.]
- Mrs. Henry Tighe. Miniature. [E. K. B. Tighe, Woodstock, Co. Kilkenny.] This is a copy of the portrait by G. Romney now in possession of Sir Henry Grattan Bellew, Bart., Tinnemahinch. The white turban is omitted in the miniature. Engraved by Caroline Watson as frontispiece to "Poems" by Psyche.
- Mrs. William Tighe, née Fownes. Miniature. [E. K. B. Tighe, Woodstock, Co. Kilkenny.]
- Dr. Edward Walsh. Etched by John Kirkwood in vol. iii of "Dublin University Magazine," 1834.
- Rev. Robert Walsh. Etched by John Kirkwood in vol. xv of "Dublin University Magazine," 1840.
- Miss Walstein. Engraved in stipple in "Kilkenny Private Theatre."
- The Misses Warren. Two miniatures. Ex. Dublin, in 1800, as "two miniatures of ladies."
- Dr. White, of Carrick-on-Suir. Oil picture. [Thos. O'Kearney White, Edenderry.]
- Thomas Williams, Secretary to the Bank of Ireland. Miniature. Engraved by E. Scriven.
- Portrait of a Gentleman. Miniature; signed *Comerford 1813*. [National Gallery of Ireland.]
- Portrait of an Old Gentleman. Miniature. [Victoria and Albert Museum.]

An English Officer. Miniature. [Victoria and Albert Museum.]
Nine unfinished Miniatures. [National Gallery of Ireland.]
Eleven unfinished Miniatures. [Jeffrey Whitehead.]
Portrait of a Lady. Miniature ; unfinished. [National Gallery of Ireland.]

CONDLAED, or CONLA (*d.* 520). *Metal Worker.*

Bishop of Kildare, and Brigit's artificer in gold, silver, and other metals ("Martyrology of Donegal"). "Brigit's chief artist" ("Lebor Brecc"). He died in 520.

CONDON, JOHN. *Engraver.*

He was a pupil of the elder Green (*q.v.*) in Cork. He died about 1819.

CONNELL, JOHN MINTON (*fl.* 1830-1882).
Miniature Painter.

He was a native of Cork and followed his profession there for many years. In 1832 he was living at 5 Fitton Street, where he painted miniatures at from one to twenty guineas. He exhibited in the Royal Hibernian Academy and also in the Cork Exhibition of 1852. A portrait of O'Connell by him was engraved by Le Blond and published by J. C. Brien in Cork in 1847. In 1879 he settled in Dublin, and was appointed miniature painter to the Duke of Marlborough, Lord Lieutenant. He exhibited a miniature of the Empress of Austria in the Royal Hibernian Academy in 1880, and one of Dr. P. Crampton Smyly in 1881. He died in Dublin in or soon after 1882, the last of the Irish miniature painters. His nephew, John Connell, showed some promise as a landscape painter, but died young.

CONNEY, JAMES (*fl. c.* 1608). *Sculptor.*

In the parish church at Sheestown, Co. Kilkenny, is an altar tomb of Robert Forstal and his wife

Catherine, with a cross in the centre finely carved in interlaced work, inscribed *Opifice me Jacobus Conney* 1608.

CONNOLLY, JOHN (*d.* c. 1825). *Landscape Painter.*

He was a landscape painter in water-colour in the early part of the nineteenth century. He also produced a number of lithographs, including "Dublin Oil Gas Station," 9 $\frac{1}{4}$ by 14 inches, *Drawn from Nature on stone by J. Connolly, Oct., 1824. . . . Printed and Published at first Irish Lithographic Establishment, 12 Pitt Street*; "Dalkey Castle," published by Allen, 1825; "Powerscourt Waterfall," printed by Hulmandel and published by Wishart, Dublin; and sixteen "Views of the Lakes of Killarney, from sketches taken on the spot by W. Gore," published in 1826 by Allen, 32 Dame Street. Two drawings in water-colour by him were in the possession of the late Sir Thornley Stoker, Bart.: "Trim Castle" and "Ruins of the Priory, Trim."

CONNOLLY, PATRICK (*d.* 1825-1868). *Engraver and Seal-Cutter.*

Was born in Dublin about 1802 and worked for many years as an engraver and seal-cutter, and latterly as a lithographer, from 1825 to 1830 at 77 Great Britain Street, afterwards in Abbey Street to 1843, and then at 54 Capel Street until 1868. Book plates by him of "Robert Andrews," "Rev. James Alexander," "H. Cottingham," and "Richmond Hospital," are known. He died probably in 1868.

CONNOLLY, PETER. *Limner.*

Was born in 1759 and was practising as a limner in Dundalk about 1821.

CONNOR, JOSEPH (*fl.* 1779-1786). *Miniature Painter.*

A miniature painter working in Cork about 1779. He did miniature likenesses at sixteen shillings and three pence each, and also "all manner of miniatures and frames in hair for bracelets, rings, and locket." He was probably the miniature painter of the same name who was living in Crampton Court, Dublin, in 1786.

COOK, CHARLES HENRY (*b.* about 1830, *d.* about 1906). *Portrait Painter.*

Was born at Bandon about 1830. He painted in Cork, portraits, scenes of Irish life and landscapes. In 1864 he exhibited two pictures in the Royal Hibernian Academy, "The Irish Match-maker," and "Little Peggy." In noticing his work the "Freeman's Journal" expressed the opinion that he had great power and gave promise of a future. He again exhibited in 1865. After practising for some years in Cork, where he lived with his widowed mother in Sunday's Well Avenue, he went to England. In 1870 he was in Bath and sent a picture to the Royal Hibernian Academy. Of his subsequent career no details are forthcoming. He died at Scarborough about 1906.

COOKE, JOHN (*b.* about 1778, *d.* 1805). *Miniature Painter.*

Was born about 1778 and studied in the Dublin Society's School. He worked as a miniature painter in Dublin from about 1796 and exhibited with the Society of Artists from 1800 to 1803. Miniatures by him, signed *J. Cooke*, with date are occasionally met with. One, a Portrait of a Man, signed and dated, is in the National Gallery of Ireland. He died in Charlotte Street in December, 1805.

COOLEY, THOMAS, A.R.H.A. (b. 1795, d. 1872).

Portrait Painter.

Was born in Dublin in 1795. His father, William Cooley, son of Thomas Cooley, the architect, took his degree in Trinity College in 1793 and married in 1794 Emily, daughter of Richard Cranfield (*q.v.*) the sculptor. In his will, dated 3rd October, 1805, Cranfield left an annuity of ten pounds to Thomas Cooley. He was deaf and dumb and appears to have made his studies as an artist in London; for in 1810 a number of his drawings from the antique statues and anatomical casts in the Royal Academy were presented by his father to the Dublin Society for the use of the Figure School. In 1811 he sent to the Society of Artists in Hawkins Street a "Portrait of Himself" and an "Academy Figure of Atlas." He was in London in 1813 when he exhibited portraits in the Royal Academy, and in the following year was in Dublin, when describing himself as "from London" he sent twenty portraits to the Hibernian Society's exhibition in Hawkins Street—"a crowd of Lord Mayors, Aldermen, Sheriffs and a great variety of other folk of all ages and sizes" ("Carrick's Morning Post"). Among them were the "late Lord Mayor of Dublin" (Abraham Bradley King), "the then Lord Mayor" (John Cash), and "Sir William Stamer," a former Lord Mayor. He again exhibited in 1815 and 1816, sending, among others, "William Farren as Sir Peter Teazle," and a whole-length "Portrait of the Lord Mayor, Sir Robert Shaw," in 1815, and "Miss Walstein as Lady Macbeth," "The Right Hon. Sir William Gregory," and "The Death of Abel," in 1816. He received a premium of twelve pounds ten shillings from the Royal Irish Institution in 1815 and one of twenty pounds in 1820. He was in London in 1817 and was an exhibitor in the Royal Academy and the British

Institution until his return to Dublin in 1823. He was elected an Associate of the Royal Hibernian Academy on 18th July, 1826, and in that year he exhibited portraits of "Sir John Kingston James," who had been Lord Mayor in 1822, of "Alderman Wood," "Lt.-Gen. Meyrick," and "Miss Walstein," as well as a picture, "Children and Dog." In 1828 he was appointed Portrait Painter to the Lord Lieutenant, the Marquess of Anglesey. Resigning his Associateship in 1829 he once more went to London and was a regular exhibitor in the Royal Academy until 1846. He exhibited in all fifty-two pictures in the Academy between 1813 and 1846, including portraits of Miss Walstein as Lady Teazle and as Lady Macbeth. He returned to Dublin in 1847 and sent nine pictures to the Royal Hibernian Academy, including a "Portrait of Himself," and some domestic and subject pictures. Among his contributions the following year was a "Portrait of Frank Thorpe Porter," the Police Magistrate. He continued to exhibit yearly until 1854 when he appears to have retired from his profession. About 1850 he was living with his cousin Thomas Cranfield in Grafton Street; and after his retirement he lived in lodgings in Harcourt Street where he died of smallpox on 20th June, 1872. He was buried in Mount Jerome Cemetery, but no stone or inscription marks his grave. Two of his sketch books are in possession of Mr. John Read, Claremont, Carrickmines. From them it appears that his charges, about 1823, were thirty guineas for a full-length in uniform, fifty guineas for a lady, twenty and twenty-five for half-lengths, and five and seven guineas for bust portraits.

His brother William Desborough Cooley was well known in England, where he resided, as a writer upon geographical subjects and was a member of the Royal Geographical Society. He died in 1883. A

portrait of him by his brother belongs to Mr. John Read.

Cooley's pictures were sold by auction on 7th November, 1872. The collection consisted of a number of copies by him of old Masters and some of his own works. The prices obtained were trifling.

COOPER, AUSTIN (b. 1759, d. 1830). *Amateur.*

Was second son of William Cooper of Killenure Castle, Co. Tipperary, where he was born on 14th February, 1759. He was educated in a school in Cashel and was intended for the church; but in 1774 he was given a clerkship in the Treasury in Dublin Castle, and eventually became chief clerk and also paymaster to the civil and military pensioners in Ireland. In this capacity he had to travel through all parts of Ireland, and he took the opportunities thus afforded of making notes and sketches of ancient buildings and antiquities. He was an intimate friend of William Burton Conyngham and other members of the Antiquarian Society. He was a keen observer and an accurate and painstaking delineator of buildings and other objects of antiquarian interest; but his drawings, done in Indian ink, though of interest as faithful transcripts, are wholly devoid of any artistic merit. A "North-west View of the Abbey of Athassel," drawn by him in 1780, was engraved by J. Ford for Ledwich's "Antiquities," 1790. In the possession of his grandson, Mr. Mark B. Cooper, 21 Charleston Avenue, Rathmines, are many of his diaries, sketch books, and drawings, as well as sketches by Beranger, Bigari, J. J. Barralet and others.

Cooper retired from his office in 1803. Besides his official appointments he held several large land-agencies and he drew a prize of £20,000 in a lottery. He lived in Merrion Square and at Abbeville

near Malahide, formerly the residence of the Right Hon. John Beresford. He married on 12th July, 1786, Sarah, daughter of Timothy Turner of Clare Street, Dublin. As a result of a broken leg sustained in a carriage accident he died in his house No. 4 Merrion Square South, on 30th August, 1830. He was buried in a vault in the old churchyard at Kinnealy.

CORBETT, DANIEL (*fl. c. 1750*). *Engraver.*

An engraver working in Cork about the middle of the eighteenth century. The following plates in Smith's "History of Cork," were engraved by him in 1750: "Map of County Cork," "Kanturk Castle," "West Front of Kanturk Castle," "Youghal," "A View of Kinsale from the old Fort," "Loghort Castle," "West prospect of the nave, choir and steeple of Buttevant Abbey, with St. Mary's Chapel," "A View of the City of Cork from the North," "Portrait of C. Smith, M.D.," frontispiece. His son, Daniel Corbett, who died in May, 1835, was a well-known dentist in Cork; a man of much versatility of talent and of social accomplishments which made his company popular. In the "Reliques of Father Prout" he is referred to as "the very quintessence of fun and frolic, . . . the principal dentist in the Munster district," and "the kindest of human beings."

CORBETT, JOHN (*b. 1779 or 1780, d. 1815*).
Portrait Painter.

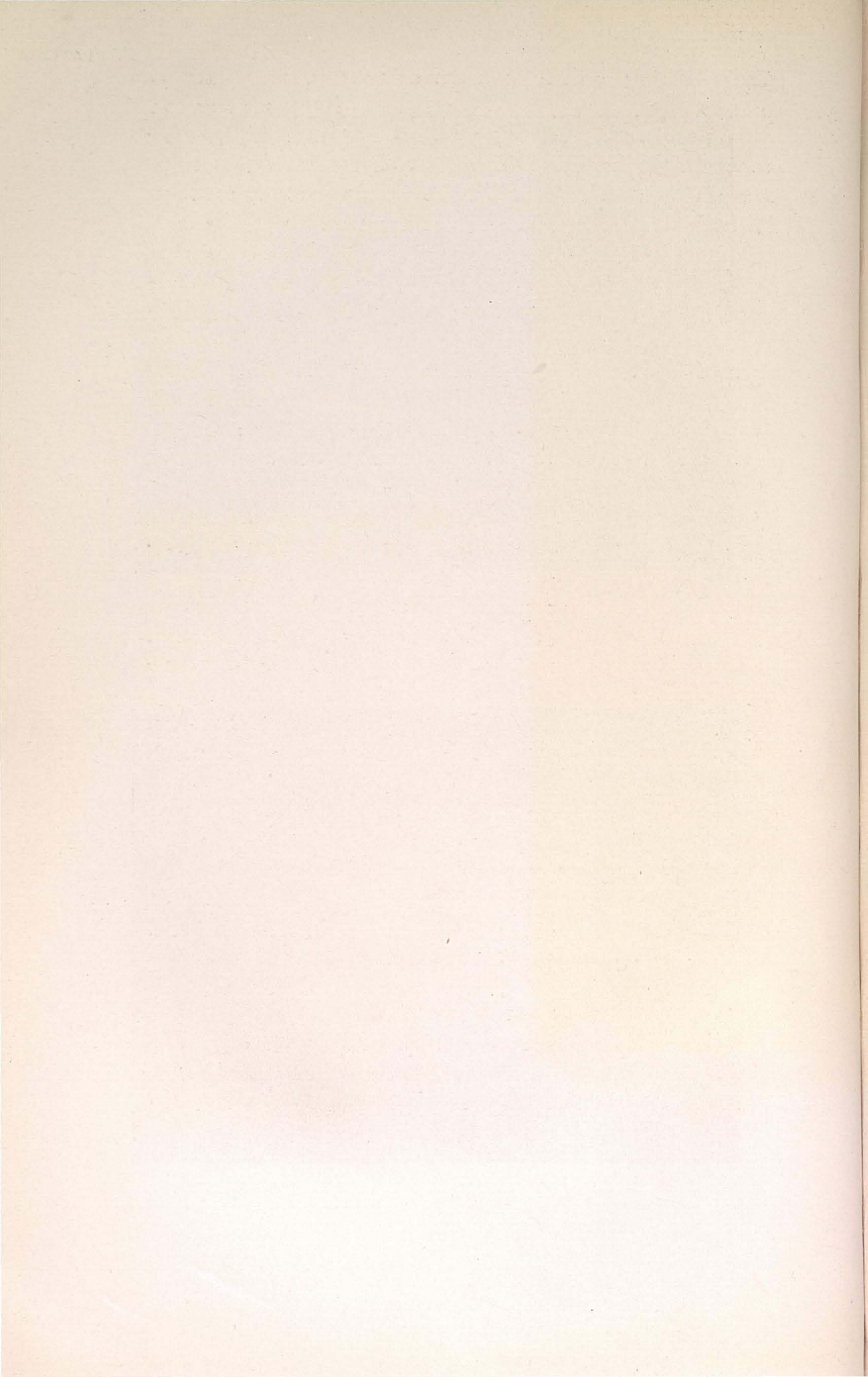
Son of the above Daniel Corbett, the engraver, and brother of Daniel Corbett, the dentist, was born in Cork in 1779 or 1780. Showing at an early age a bent for art he was sent to London and there became a pupil of his fellow-townsmen James Barry, R.A. Under him he made rapid progress, and returning to



MARTIN CREGAN, P.R.H.A.



JOHN CORBET



Cork he soon acquired a good practice as a portrait painter both in oil and miniature. His ambition was towards historical painting, in which he is said to have shown a talent capable of attaining to the highest success; but the slender support and encouragement he received obliged him to confine himself to the more lucrative branch of portraiture. He was a man of considerable musical accomplishments, and his fine voice and convivial disposition rendered him a favourite in Cork society. The life he led, however, made him careless in his art and contributed to his early death. He died of brain fever in February, 1815, at the age of 36. He is referred to in the prefatory note to the catalogue of the first Munster exhibition, 1815, as "one of those in whom nature mingled those contrarieties which so frequently characterize genius, bestowing much talent where she denies the industry to improve it." Corbett's picture of "Justice" hung for many years in the Guild Hall in Cork, until it fell into decay from damp and neglect. He painted a picture of the "Death of the Rev. Mr. Tisdall," who was murdered near Bantry, containing portraits of the chief actors in the tragedy. A "Portrait of Christopher Hely-Hutchinson, M.P.," by him was engraved in mezzotint by Charles Turner, and published by Corbett himself at George's Quay, Cork, in 1813, with dedication to the independent electors of the city of Cork. He left unfinished at his death a large picture of Venus. His portrait, painted by himself at the age of 19, belongs to Dr. J. F. Corbett, 5 Cleveland Place, Cavendish Square, London,

CORBETT, JOSEPH (*f. c.* 1792). *Sculptor.*

Brother of the foregoing John Corbett. In 1792, when under 14 years of age, he was awarded a premium of thirty pounds by the Dublin Society for

a piece of sculpture in marble. He appears to have been also a pupil of Edward Smyth (*q.v.*), and to have assisted him in the carving of the statues upon the Custom House. It is said that when giving them some final touches after they had been placed in position on the building he caught cold, from the effects of which he died.

CORBUTT.—See PURCELL, RICHARD.

CORCORAN, JOHN (*fl.* 1811-1821). *Landscape Painter.*

He exhibited landscapes in Dublin with the Society of Artists in 1811, 1817, 1819, and 1821. He lived in Henry Street.

CORR, ERIN (*b.* 1803, *d.* 1862). *Engraver.*

Was born of Irish parentage in Brussels in 1803. He studied under the Belgian engraver, De Meulemeester and afterwards in Paris. Returning to Brussels he acquired a reputation by his line-engravings, and in 1832 became professor of engraving in the Antwerp Academy. He died in Paris in 1862. Among his best plates are :

Christ on the Cross ; after Van Dyck.

Hagar in the Wilderness ; after Navez, 1832.

The Saviour of the World ; after Leonardo da Vinci.

The Elevation of the Cross ; after Rubens ; unfinished.

The Descent from the Cross ; after Rubens ; unfinished.

The King of the Belgians ; after Wappers, 1834.

The Queen of the Belgians ; after Ary Scheffer, 1838.

Cardinal Sterck, Archbishop of Mechlin ; after Cels.

CORR, FANNY (*b.* 1807, *d.* 1883). *Subject Painter.*

Isabelle Marie Françoise Corr, sister of the foregoing Erin Corr, was born in Brussels in 1807. She was a pupil of the Belgian artist, F. J. Navez, and acquired a

considerable reputation as a painter of subjects from sacred history, portraits and genre, particularly excelling in the latter. She painted a portrait of Queen Marie Louise, now in the Belgian Royal collection. Her "Virgin consoling the Afflicted," exhibited in Paris and awarded a gold medal, is now in the Hospital of St. John in Brussels. In 1836 she married the distinguished Belgian sculptor, William Geefs.* As "Mdlle. Corr," and afterwards as "Madame Fanny Geefs Corr" and "Madame F. Geefs," she occasionally exhibited in the Royal Hibernian Academy. Her "Young Mother" was engraved in the "Art Journal" in 1867. She died at Schaerbeck, Brussels, in 1883.

CORRI, VALENTINE DOMENICO (*d.* 1889).

Landscape Painter.

Son of Haydn Corri, a professor of music and organist at Marlborough Street Church, who died in 1860, and grandson of Domenico Corri, a native of Rome who settled in England and was well-known as a musician and composer. Valentine Corri was trained in the Dublin Society's Drawing School and began to exhibit in the Royal Hibernian Academy in 1849. He continued as a fairly constant exhibitor, but never attained to any importance as an artist, supporting himself chiefly by teaching. He resided all his life in Queen's Square, and died there on 1st August, 1889. He was buried at Glasnevin. He married in 1860 Annie Parker, an actress in the stock company of the Queen's Theatre, Dublin, who died on 4th August, 1870. He had four brothers, all connected with music or the stage—Henry, an opera singer and manager for many years of an English opera company of his own, who died in 1888; Eugene Dussek, an

* Antoine Geefs (*b.* 1829, *d.* 1866) executed the medal of the Dublin Exhibition of 1865.

opera singer, who died in 1870; Rupert, a scene-painter, and Haydn, a baritone singer, who both died in 1876.

COSTELLO, DUDLEY (b. 1803, d. 1865.)
Draughtsman.

Was son of Captain James Francis Costello and brother of Louisa Stuart Costello (q.v.), and was born in Sussex in 1803. Educated at Sandhurst, he entered the army as an ensign in the 34th Foot in 1821, and afterwards served with the 90th Foot in North America and the West Indies. In 1828 he went on half-pay. He spent some time in Paris, where he was associated with his sister in copying illuminated manuscripts in the Bibliothèque Royale. His copies, especially of "the Tournaments of King René of Sicily," were accurately and beautifully done and were much admired. He was also employed in Cuvier's "Regne Animal." He returned to London in 1833, and engaged in journalism, contributing to many of the periodicals of the day. His "Tour through the Valley of the Meuse" was illustrated by himself, as was also his "Piedmont and Italy from the Alps to the Tiber." He died at 54 Acacia Road, St. John's Wood, on 30th September, 1865.

COSTELLO, LOUISA STUART (b. 1799, d. 1870.)
Miniature Painter.

Was born in England in 1799, the daughter of James Francis Costello, captain in the 14th Foot, a native of the county of Mayo. Her father's death when she was barely sixteen left her with her mother and brother to battle with the world, and, settling in Paris, she became the chief support of her family by painting miniatures. On her removal to London about 1820 she adopted miniature painting as a profession, and

exhibited in the Royal Academy from 1822 to 1838. Her pale, pretty face, her engaging personality and clever conversation, gained her many friends, among whom were Sir Francis and Lady Burdett, who helped and encouraged her throughout her life. In 1825 she published "Songs of a Stranger," and her "Specimens of the Early Poetry of France," published in 1835 and dedicated to Thomas Moore, made her known in the literary world. She relinquished painting and devoted herself to literature. She was a voluminous writer, and her bright and easy style made her works of travel and history popular. Her "Rose Garden of Persia" shows her skill as an artist as well as a writer. After the death of her brother in 1865 she went to live at Boulogne. She was able by her industry to acquire a small competency, which, aided by a pension from the Burdett family and one from the Civil List, enabled her to end her days in comfort. She died at Boulogne of cancer in the mouth on 24th April, 1870, and was buried in the cemetery of St. Martin.

COTES, FRANCIS, R.A. (*b.* about 1725, *d.* 1770.)
Portrait Painter.

Was born in London about 1725. His father, Robert Cotes, an apothecary in Cork Street, Burlington Gardens, had been Sheriff of the city of Galway in 1711, and Mayor in 1716 and 1717, but as a result of some charges preferred against him in the Irish House of Commons, he left Ireland and settled in London.* He married in London Elizabeth, daughter of Francis

* See "The case of Robert Cotes, Esq., Mayor, and John Staunton, Esq., Recorder, of Galway, on behalf of themselves and the majority of the Corporation of Galway, in answer to a petition preferred to the Honourable House of Commons by Thomas Simcockes and Edmund Barrett, Aldermen." Dublin: printed in the year MDCCXVII.

Lynn, Secretary of the Royal Assurance Co. Francis Cotes was a pupil of George Knapton, the portrait painter, and became eminent for his portraits in crayons inspired by the works of Rosalba, and for his portraits in oils. He exhibited forty-eight works with the Society of Artists, beginning in 1760, and was one of the original members of the Royal Academy, to which he contributed fifteen pictures. He died on the 19th July, 1770, at Richmond, where he was buried. Cotes as a portrait painter, both in crayons and oils, was one of the first of his time. Not a few of his pictures have been and still are sold as the work of Sir Joshua Reynolds, and his merits as an artist, after a long period of neglect, have begun to be better appreciated. A list of his portraits is given in the "Gentleman's Magazine" for 1786.

COTES, SAMUEL (*b.* 1734, *d.* 1818). *Miniature Painter.*

Was born in London in 1734, the third son of Robert Cotes, and brother of Francis Cotes (*q.v.*). He was brought up by his father for the medical profession, but his brother's success as a painter led him to turn to art as a profession. He painted crayons and miniatures with much success, and exhibited at the Society of Artists and the Royal Academy from 1760 to 1789. A few years before his death he retired and took up his residence in Paradise Row, Chelsea, where he died on 7th March, 1818.

COTTON, THOMAS (*f.* *c.* 1650). *Limner.*

The muniments of the city of Dublin record the admission to the franchise in 1650 of "Thomas Cotton, limner, son of Ralph Cotton, picture-maker."

COY, JAMES (*d.* 1769-1780). *Landscape Painter.*

His father was originally a weaver and afterwards a grocer in Lazar's Hill, Dublin. He made his studies in drawing in the Dublin Society's School in Shaw's Court, and was apprenticed to Robert Carver (*q.v.*). He also studied with George Mullins. When Carver went to London in 1769 he wished his pupil to accompany him, but although the offer was made on very favourable terms Coy refused. He now started for himself as a landscape painter, and obtained considerable success, especially with his views of scenery in the County Wicklow. He exhibited landscapes with the Society of Artists in William Street from 1769 to 1774, and in 1770 was given by the Dublin Society a premium of twenty-two pounds fifteen shillings for a landscape, and also received a silver palette "for his performances in landscape painting." From 1774 to 1778 he was living in College Green. While painting pictures for Lord Altamont at Westport, County Mayo, he was seized with illness, the result of a chill, and died there in his thirtieth year, probably in or about 1780. He is mentioned in Campbell's "Philosophical Survey of the South of Ireland," 1778, as "deserving of great praise as a landscape painter."

COYLE, JAMES (*d. c.* 1786-1811). *Scene-Painter.*

Was painting scenery for the Crow Street Theatre about 1786-88, having previously been employed at Drury Lane. He was at Crow Street under Jones's management from 1798, but owing to pecuniary embarrassments was obliged to leave the country. He was brought back by Henry Erskine Johnston to paint scenery for the theatre in Peter Street and for Cork. Johnston, who it is alleged failed to pay those in his employment, left him in 1811 "in a most forlorn

situation in Cork with a large and helpless family ” (“Freeman’s Journal,” 8th October, 1811). He found employment for a short time in the Fermoy Theatre, and was afterwards, in the same year, taken back at Crow Street. Coyle appears to have been occasionally employed in decorating private mansions, and about 1806 decorated the house of Dr. Houlton in Great Britain Street. When employed at Crow Street about 1786 he befriended Thomas Dermody the poet, then a boy, whom he employed in running messages and in looking after his paints and size-pots in the theatre.

Two English or Irish scene-painters of the name practised for some years in America—Robert Coyle, killed in New York in 1827, and — Coyle who was painting in Philadelphia in 1829 and in New York in 1835.

CRAIG, WILLIAM (b. 1829, d. 1875). *Landscape Painter in Water-colour.*

Was born in Dublin on 11th December, 1829. He was admitted to the Royal Dublin Society’s School in 1847, and in the same year began to exhibit at the Royal Hibernian Academy, where he was a regular contributor of landscape drawings until 1862. In 1863 he went to America and became one of the original members of the American Society of Water-colour Painters. Some of his works exhibited in America were views of Irish scenery, such as “The Upper Vale of Killarney,” exhibited in 1869, and “O’Sullivan’s Cascade” in 1872. He was accidentally drowned in Lake George on 26th August, 1875. Craig’s early pictures were admirable specimens of the art, tender yet brilliant in tone and possessed of that peculiar transparency of colouring which is so noticeable in the works of the English School. Of late, however, he painted almost exclusively for auction-dealers, and his

work appeared to lose in quality as it increased in quantity, which was unfortunate, as he was unquestionably a man of genius ("Art Journal," October, 1875).

CRAMILLION, BARTHOLOMEW (*f.* 1755-1772). *Sculptor.*

A French "statuary" who was employed by Dr. Mosse in the stucco decoration of the chapel in the Rotunda Hospital. The statement in histories and guide-books of Dublin* that this work as well as the plaster decoration in Tyrone House were done by the Franchini brothers from Cramillion's designs is not supported by evidence. On the 1st August, 1755, Cramillion entered into an agreement with Dr. Mosse to do the stucco-work in the Chapel for three hundred guineas, and on the 29th December, 1757, he further agreed to do the altar-piece for two hundred guineas. The work, finished in 1758, is an elaborate piece of plaster work with life-size figures in high relief and in the round. Over the communion table is a figure of Charity, with children, and on the north and south walls figures of Faith and Hope respectively, with many other accessory figures of angels. The centre of the ceiling and the smaller compartments at the sides enclosed in decorated borders were intended to be painted, and Cipriani had made designs which, however, were not carried out. Dr. Mosse died in 1759, and Cramillion not having received payment for his work applied in 1760 to the Governors of the Hospital for a settlement of his bill, saying that he was a stranger in Ireland and desired to get back to his own country. In his petition he styles himself "Statuary." As Tyrone House was built in 1740 Cramillion, if he

* See, amongst others, Wright's "Dublin Ancient and Modern," 1821, p. 280.

had been connected with the work there, would scarcely have described himself twenty years after as a stranger in the country ; and the style of the decoration does not resemble that of the Rotunda Chapel, which is different from anything else in Dublin, its sculptural plaster-work suggesting the "statuary" rather than the decorative stucco-worker. The Franchini did work at Carton in 1739 and had left Dublin before the decorations in the Rotunda Chapel were begun. They are not mentioned in the Hospital records ; the only stucco-worker employed other than Cramillion was Robert West, who probably did the ceiling over the staircase, and may have been a pupil of Cramillion. Some remarkable work by West is in the house, No. 20 Dominick Street, contemporary with the Rotunda, which is illustrated in Volume I of the Georgian Society. West died in 1790.

Although Cramillion had expressed his desire to leave Ireland in 1760 he did not do so, for in 1772 his name appears as an exhibitor with the Society of Artists in William Street : "Mr. Cramillion, at Mr. Carter's, Leeson Street. Sketch of a model for the statue of Dr. Lucas in a character called Love to his Country." No further record has been found concerning him or his works.

CRANFIELD, RICHARD (*b.* 1731, *d.* 1809).
Carver.

Was born in 1731, perhaps a son, or nephew, of Richard Cranfield, of Abbey Street, "joiner and gilder," who died in October, 1750, and was buried on the 7th of that month at St. Andrew's Church. In 1756 he was awarded by the Dublin Society a premium of six pounds for a piece of sculpture. In 1765, when he was living in Church Lane, he sent to the exhibition of the Society of Artists in George's Lane an

“Emblematical Group of Hibernia” carved in wood, executed for the Hibernian Silk Warehouse which had been established by the Corporation of Weavers for the sale of silken goods manufactured in Ireland, and opened in February, 1765. At the same exhibition Cranfield had also a bas-relief in wood of “Elijah taken up into Heaven”; and next year he exhibited a “Group of Boys representing Painting, Sculpture, and Architecture.” He also exhibited in 1767, 1768, and 1769. He did the carving for the Dublin Society’s new premises in Grafton Street, and in 1767 carved “the new chair for the Society’s presiding member.” In 1771 he was engaged in the carving and gilding in the Provost’s House, and also in the woodwork in the Blue-Coat School. He was Treasurer of the Society of Artists, and when its affairs became embarrassed the Exhibition House in William Street fell into his hands and ceased to be used for the purposes for which it was built. Cranfield lived for some years in Hog Hill, but in 1765 moved to Church Lane, where, from 1783, he was associated for some time in his business with his son, John Smith Cranfield (*q.v.*). He had property in Irishtown and Sandymount, and on his retirement from his profession he took up his residence in 1797 at Tritonville Lodge, Sandymount, and was the founder of the well-known “Cranfield’s Baths” at Merrion. He died on the 21st January, 1809, and was buried at St. Andrew’s. His wife, Elizabeth Brien, whom he married in 1748, predeceased him in 1805. By her he had, besides other children, a daughter Emily, wife of William Cooley son of the architect Thomas Cooley, and mother of the portrait painter, Thomas Cooley (*q.v.*), and two sons, John Smith Cranfield (*q.v.*) and Thomas. The latter graduated in Trinity College in 1792, became a clergyman, and was for fifty-five years curate and rector of Templesekin, Co.

Wexford, and died in 1853. He was author of a "Harmony of the Gospels," and left many other works in manuscript.

CRANFIELD, JOHN SMITH (*d.* 1802). *Carver.*

Son of Richard Cranfield (*q.v.*). He received his baptismal names from the architect John Smith, a friend of his father. In 1769, at the age of 11, he exhibited at the Society of Artists in William Street, a "Model of a Foot, his first attempt," and in 1772 the Dublin Society awarded him a premium of six pounds sixteen and sixpence for a carving in wood; and in 1773 nine pounds two shillings for a bas-relief in marble, "Charity," which he exhibited that year at the Society of Artists. He continued to exhibit, chiefly carvings in wood, down to 1780. He made the carved frame for the portrait of the Marquess of Buckingham, painted in 1789 by Solomon Williams, now in the Mansion House, Dublin. For some time he worked at his profession at 109 Capel Street; but not prospering he took some lime-kilns near Ballybough Bridge, and about 1782 moved his residence to the North Strand. He died from the effects of a wetting while attending to his kiln, in April, 1802, predeceasing his father. His wife, Elizabeth Darley, survived him, and died in 1836.

CRAWFORD, EBENEZER (*b.* 1830, *d.* 1874).

Subject Painter.

Was born in Belfast in 1830, and studied in the School of Design there. Going to London he became a pupil of E. M. Ward, R.A., and gave much promise of talent as a portrait and subject painter. He exhibited, chiefly domestic and subject pictures, at the Royal Academy from 1859 to 1873, including in 1860 an "Interior of an Irish Cabin," and "The

Smithy, Red Bay Cove, Co. Antrim." A portrait by him of "J. Scott Porter" was engraved in mezzotint by R. Josey. He died in 1874.

CRAWLEY, JOHN (*fl.* 1757). *Sculptor.*

As "a youth who appears to have a genius in drawing" he was placed by the Dublin Society in 1750 as a pupil with Van Nost (*q.v.*), to instruct him "in the Statuary Art." He seems to have profited by his instruction, as in 1754 the Society awarded him a premium of five pounds, and a further sum the following year. In 1757 he was sent to Rome at the expense of the Society. Richard Pocock, Bishop of Ossory, who interested himself in the young sculptor, writing to the Dublin Society on 2nd October, 1758, says: "I am sure it is Crawley's intention to return to Ireland and exercise his art of statuary, and to settle here, and if he does not I will repay the Society the eighty pounds they allowed. . . . I find he goes on very well at Rome." Crawley does not appear to have returned to Ireland, and nothing further is known of him.

CREGAN, MARTIN, P.R.H.A. (*b.* 1788, *d.* 1870).
Portrait Painter.

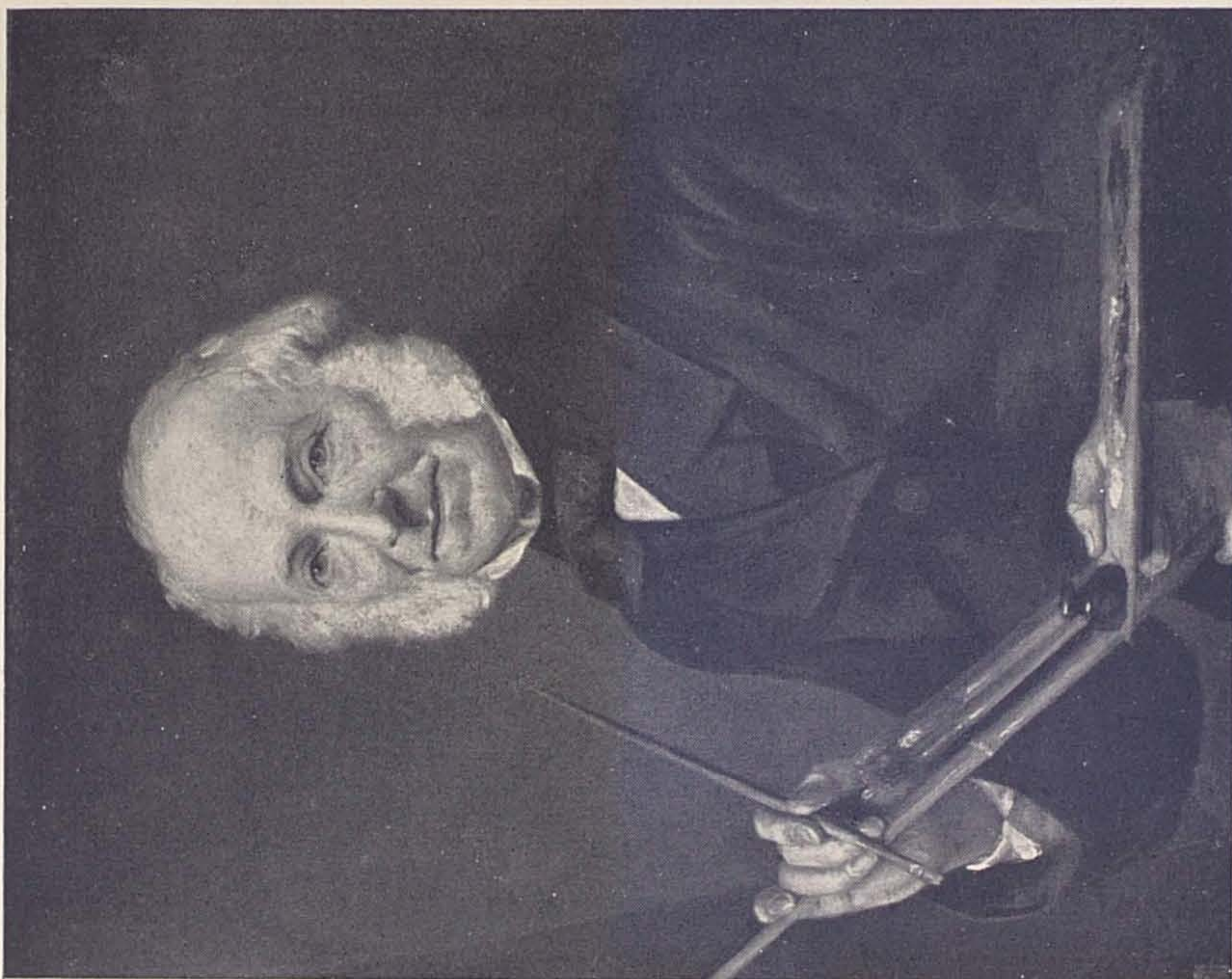
Was born, according to his own account, in the county of Meath in 1788. He never, even to his own family, referred to his parentage, but he is said to have been brought up by foster-parents named Creggan, of Martinstown, near Summerhill, in Meath. He received the name of Martin Creggan, which he afterwards altered to Cregan. He was cared for by the Stewarts of Killymoon, County Tyrone, in whose service he was as a boy; and showing a remarkable aptitude for drawing he was sent to Dublin and entered as a student in the Dublin Society's School. He won medals for

his drawings in 1806 and 1807, and showed such promise that he was sent to London and placed as a pupil in the studio of Sir Martin Archer Shee at the expense of Henry Stewart of Trycallen, second son of James Stewart of Killymoon, who also financed him until he could earn for himself. He was highly thought of by Shee, whose first and only pupil he was, and numbered among his friends Constable, Hayter, Landseer and others of the principal artists of the day. In 1812 he made his first appearance as an exhibitor in the Royal Academy. He remained in London until 1822, when he returned to Dublin, and in the following year, having already made a name for himself as a portrait painter, he was chosen as one of the original members of the Royal Hibernian Academy. He contributed to its first exhibition in 1826, and was a regular exhibitor until his retirement in 1859. On the resignation of William Cuming, Cregan was elected in October, 1832, President of the Academy, a position he occupied for twenty-three years. In 1856, when the dissensions among the Academicians culminated in a schism, Cregan, who had in vain urged the reform and efficient management of the institution and had sided with M. A. Hayes and those working for that end, incurred the hostility of the opposing party, chiefly of the older members, and was called on to resign the Presidency. This he refused to do; but on the termination of his year of office he was not re-elected, George Petrie being chosen in his place on the 17th October, 1857. He did not exhibit after 1859.

Cregan, on his return from London in 1822, had his studio for a time in the house of his patrons, the Stewarts, at No. 6 Leinster Street; afterwards he resided for many years—from 1834 to 1849—at No. 4 Smith's Buildings, Ely Place, and subse-



MARTIN CREGAN, P.R.H.A.



MARTIN CREGAN, P.R.H.A.

sequently until 1854 at No. 26 Kildare Street. On his retirement he moved to 109 St. Stephen's Green, and later, when old age prevented him from making much at his profession, and he still had to support a large and burdensome family, he went to 22 Lennox Street. He practised his art until the last, and at the time of his death was engaged upon an altar-piece. He died in Lennox Street on the 10th December, 1870, aged 82 years, and was buried at Mount Jerome on the 14th.

During his long career Cregan occupied the foremost position as a portrait painter in Ireland until old age, failing sight, and the rivalry of a younger painter, Catterson Smith, gradually lessened his practice. He painted many persons of distinction, and held the post of Portrait Painter to the Lord Lieutenant. His portraits were esteemed as excellent and faithful likenesses, and though he never attained any brilliancy in his art his pictures are marked by feeling and refinement, and a good sense of colour.

Cregan married in London in 1816 Jane, daughter of Henry Schwertzel, a native of Hesse Cassel, employed in the Royal household. By her he had sixteen children. His fourth son, William Stewart Cregan, was a student in the Royal Dublin Society's School in 1846, and exhibited in the Royal Hibernian Academy, but did not ultimately adopt the profession of a painter. Mrs. Cregan died at 22 Lennox Street on 30th August, 1876.

A portrait of Cregan, a small water-colour sketch by Sir George Hayter, showing him as a young man, is in the National Gallery of Ireland; another, done by himself in chalks, belongs to his grand-daughter, Miss Cregan, 37 Morehampton Road, Dublin; and an oil picture by Sir Thomas Jones is in the Council Room of the Royal Hibernian Academy.

Portrait of Himself. Chalk. [Miss Cregan, Morehampton Roap, Dublin.]
 Matthew Anketell. R.H.A., 1836.
 General Archdale, M.P. [Edward Archdale, Castle Archdale, County Fermanagh.] R.H.A., 1840.
 Mrs. Armit. R.A., 1820.
 Miss Armit. R.A., 1820.
 Captain Armstrong, Inniskilling Dragoons. R.H.A., 1841.
 Miss Ashe. R.H.A., 1832 and 1835.
 Miss Emma Ashe. R.H.A., 1829.
 Mrs. John Atkinson. R.H.A., 1835.
 Alderman Richard Atkinson. [Young Men's Christian Association, Dawson Street, Dublin.] A portrait of Atkinson was in R.H.A. in 1851, and another, painted for himself, in 1859.
 Thomas Stephen Atwood, D.D. Engraved in stipple by C. Knight, 1825.
 Arthur Baker. R.H.A., 1837.
 Henry Aaron Baker, architect. R.H.A., 1828.
 Edward, 3rd Viscount Bangor. R.H.A., 1834.
 John Barlow. R.H.A., 1847.
 The Founders of the Barrington Hospital, Limerick. [Barrington Hospital, Limerick.]
 Captain James Barry. R.H.A., 1841.
 Mrs. Barry, née Drew. R.H.A., 1841.
 John Bateson, son of Sir Robert Bateson, Bart. Crayons. R.H.A., 1841.
 Richard Bateson, son of Sir Robert Bateson, Bart. Crayons. R.H.A., 1841.
 Sir Robert Bateson, Bart. [Lord Deramore.] R.H.A., 1844.
 Engraved in mezzotint by S. Cousins, 1845.
 Lady Bateson. R.H.A., 1842.
 Robert Bateson, eldest son of Sir Robert. [Lord Deramore.] R.H.A., 1836.
 John Bayley, Dean of Lismore. R.H.A., 1829.
 J. H. Beaufoy. R.A., 1818.
 John Bermingham. R.H.A., 1847.
 Major Blackhall. R.H.A., 1834.
 Lady Blaney. Signed and dated 1857. [F. Pakenham, 8 Clare Street, Dublin.]
 Edward Bligh. R.H.A., 1826.
 Master Daniel Booth. R.H.A., 1851.
 George Bott. R.H.A., 1835.
 Thomas Brodigan, of Piltown House. R.H.A., 1843.
 John Brinkley, bishop of Cloyne. [Royal Irish Academy.] R.H.A., 1827.

- Lt.-General Sir Arthur Brooke, K.C.B. [Sir George Brooke, Bart., Gardiner's Row.] R.H.A., 1838.
- William Brooke, M.D. [Late W. G. Brooke, 14 Herbert Street, Dublin.] R.H.A., 1829.
- William Browne. R.H.A., 1834.
- Charles Kendal Bushe, in robes as Lord Chief Justice. [National Gallery of Ireland; lent by Mrs. Charles Percy Bushe.] R.H.A., 1828.
- Charles Kendal Bushe. [King's Inns, Dublin.] R.H.A., 1843.
- Arthur Bushe. [Surgeon Bushe, R.N.] R.H.A., 1847.
- John Bushe. R.H.A., 1837.
- Thomas Bushe. R.H.A., 1835.
- Miss Butler. R.H.A., 1834.
- Mrs. Campbell. R.A., 1817.
- Captain, afterwards Lt.-Colonel, Christopher Dorchester Carleton, son of 1st Lord Dorchester.
- John Chaine, Dean of Connor. R.H.A., 1844.
- Children of Dr. Cheyne. R.H.A., 1849.
- Dr. Clarke. Posthumous portrait painted for the Lying-in-Hospital. R.H.A., 1836. [Rotunda Hospital.]
- Rev. William Cleaver. Lithographed by J. S. Templeton.
- Colonel Henry John Clements. [Mrs. Clements, Ashfield Lodge, Cootehill.]
- Dr. Cloves. R.A., 1818.
- Rev. Latham Coddington. R.H.A., 1829.
- Sir Josiah Coghill, R.N. R.H.A., 1838. Nothing is known of this picture by the family.
- Owen Blaney Cole. R.H.A., 1836.
- Abraham Colles, M.D. [Royal College of Surgeons, Dublin.] R.H.A., 1838. "An able likeness of an able man" ("Evening Mail," 4th July, 1838.) Engraved by D. Lucas and published by Hodges and Smith, Dublin, in January, 1850.
- Abraham Colles, M.D. A small copy done by the artist for the engraver. [Miss Cregan, 37 Morehampton Road, Dublin.]
- Henry Colles. R.H.A., 1849.
- Mrs. Henry Colles. R.H.A., 1849.
- Martin Colquhoun. R.H.A., 1840.
- Rev. Wm. Conway. R.H.A., 1845.
- Richard Coote, of Bellamont Forest. R.H.A., 1852.
- James Corry. R.H.A., 1826.
- P. Courtney. R.H.A., 1826.
- Lt.-Col. Sir Michael Creagh, 86th Regt. R.H.A., 1838.
- Mrs. Cregan, the artist's wife. Painted in 1818. [Miss Cregan, 37 Morehampton Road, Dublin.]
- Mrs. Cregan, the artist's wife. Chalks. [T. Smith, Broughton Road, Chardelow, Derby.]

- Master Crewe. Copy of portion of the picture by Sir Joshua Reynolds. [National Gallery of Ireland.]
- Colonel Crichton. R.H.A., 1842.
- Mrs. Crichton. R.H.A., 1842.
- Lt.-Colonel John Cullen, Leitrim Militia. [Mrs. H. P. Ringwood, 27 Northbrook Road, Dublin.]
- Mrs. Cullen. [Mrs. H. P. Ringwood, 27 Northbrook Road, Dublin.]
- Surgeon J. W. Cusack. [The late Sir Ralph Cusack.] R.H.A., 1843. A copy, by Scott, is in the Royal College of Surgeons, Dublin.
- Colonel D'Aguilar. [The late General Sir Charles D'Aguilar, 4 Clifton Crescent, Folkstone.] R.H.A., 1838. "One of the President's most felicitous portraits. Colonel D'Aguilar looks in the picture, as in life, the accomplished gentleman" ["Evening Mail," 4th July, 1838.]
- Rev. Robert Daly. R.H.A., 1828.
- Miss Dance, in the character of "Mrs. Haller." R.A., 1821.
- Lieut. W. Townsend-Dance, R.N. R.A., 1822.
- Lt.-Col. Sir William De Bathe. R.A., 1831.
- Lady De Bathe and her son. R.A., 1829.
- Rev. G. M. Dennis. [— Jeeves, Coolnamona, Moate.] Painted in 1846.
- Colonel Dillon. R.H.A., 1852.
- George Dobbin. R.H.A., 1851 and 1856.
- Leonard Dobbin. R.H.A., 1851.
- Robert Dobbin. R.H.A., 1856.
- John Doherty, Chief Justice. [Colonel Johnston, Kilmore, Armagh.] R.H.A., 1836.
- Rev. Archibald Douglas. R.H.A., 1833.
- William, Lord Downes, Chief Justice. [King's Inns, Dublin.] R.H.A., 1827. Engraved in mezzotint by S. W. Reynolds, 1827, and dedicated by the painter to the Honourable Society of the King's Inns.
- Robert Doyne. R.H.A., 1848.
- William Duckett. R.H.A., 1836.
- William Dudgeon. R.H.A., 1843.
- Theresa, Countess of Eglinton. [J. M. Kavanagh, R.H.A.]
- Theresa, Countess of Eglinton, and her mother. [Goold Verschoyle, Manor House, Dunkineely.]
- A. E., Earl of Eglinton and family. This picture was cut up and the figures sold as separate portraits.
- Hercules Ellis. Painted for the Grand Chapter of the Rose Grand Croix Freemasons. R.H.A., 1841.
- Thomas Ellis, M.P. [Friendly Brothers' House, Dublin.] R.H.A., 1826.

- Rev. Charles R. Elrington. [F. Elrington Ball, Booterstown House, County Dublin.] R.H.A., 1829.
- Rev. Henry Erwin. R.H.A., 1832.
- Mrs. Francis Evans. R.H.A., 1844.
- Mrs. W. H. Fielde. R.A., 1818.
- Rev. Daniel Flynn of Harcourt Street, R.H.A., 1851 and 1853.
- Mrs. Daniel Flynn and daughter. R.H.A., 1852.
- Walter and Thomas, sons of Dr. Flynn. R.H.A., 1852.
- Michael Fox. R.H.A., 1846.
- Lodge Raymond, 2nd Viscount Frankfort de Montmorency. R.H.A. 1851.
- William Furlong. R.H.A., 1826.
- Vice-Admiral Gardiner. R.A., 1815.
- Samuel Garnett. R.H.A., 1847.
- Rev. Thomas Glanville. R.H.A., 1856.
- George Glendinning. Painted for the Marquess of Sligo. R.H.A., 1842.
- Thomas Goold, Master in Chancery. R.H.A., 1835.
- T. M. Gresham. R.H.A., 1835.
- Arthur Guinness. R.H.A., 1827.
- Hajee Baba. R.A., 1819.
- Rear-Admiral Halstead. R.A., 1814.
- Rev. E. Hamilton. [James Hamilton, Brown Hall, County Donegal.]
- Mrs. Hamilton, née Stewart, wife of John Hamilton of Brown Hall. [James Hamilton, Brown Hall, County Donegal.]
An early picture of the artist. Engraved in mezzotint by C. Turner.
- Master George Alexander Hamilton. R.H.A., 1849.
- Henry Hamilton, son of Rt. Hon. Sackville Hamilton. R.A., 1821.
- Henry Hamilton. R.H.A., 1826 and 1832.
- John Hamilton, of Brown Hall. [James Hamilton, Brown Hall, County Donegal.]
- Mrs. John Hamilton, née Rose. [James Hamilton, Brown Hall, County Donegal.] R.H.A., 1827.
- James Hans Hamilton. R.H.A., 1838.
- Mrs. James Hans Hamilton. R.H.A., 1840.
- Mrs. James Hamilton, of Ravensdale. R.H.A., 1841.
- Sackville Hamilton; crayon drawing; belonged to Miss Hamilton, Fitzwilliam Square, in 1844.
- William Hanna, Q.C. [Colonel William Hanna, 11 Palace Mansions, Kensington.] R.H.A., 1826.
- Harberton.—See Pomeroy.
- Thomas Hastings. R.H.A., 1842.
- R. Haughton. R.H.A., 1826.

Wife and Children of Captain J. Hawkins, Bombay Engineers.
 R.A., 1819.
 R. Hawkins. R.A., 1819.
 Surgeon James Henthorn. [Royal College of Surgeons, Dublin.]
 R.H.A., 1826.
 Surgeon James Henthorn. R.H.A., 1853.
 Rev. Edward Henry Hoare. R.H.A., 1830.
 Miss Hopkins. R.H.A., 1837.
 Colonel Howard. } Both these pictures belonged to Mrs. Howard,
 Mrs. Howard. } 12 Merrion Square, in 1847.
 George Hudson, of Mountjoy Square.
 Mrs. William Humphreys. R.H.A., 1840.
 John Hutchinson. R.H.A., 1830.
 Kingston James, Inniskilling Dragoons. R.H.A., 1840.
 Andrew Johnston. [George Johnston, Bellevue, Malone Park,
 Belfast.] R.H.A., 1827.
 Francis Johnston, architect. [Royal Hibernian Academy, Abbey
 Street, Dublin.] R.H.A., 1826. Presented by the painter to
 the R.H.A. in 1827.
 Mrs. Francis Johnston. [Royal Hibernian Academy, Abbey Street.]
 R.H.A., 1838. Presented by the painter to the R.H.A. in 1857.
 Francis Johnston and his wife and two nephews. [Colonel Johnston,
 Kilmore, Armagh.] R.H.A., 1827.
 William Kemmis, junr. R.H.A., 1834.
 Francis Kirchhoffer. R.H.A., 1827.
 Francis Blake Knox, 5th Dragoons. R.H.A., 1853.
 Captain William Knox, 13th Light Dragoons. R.H.A., 1841.
 John Lawder. R.H.A., 1845.
 Augustus Frederick, 3rd Duke of Leinster. R.H.A., 1833.
 Edward Litton, M.P. R.H.A., 1838.
 Edward Litton, Master in Chancery. R.H.A., 1852.
 Rev. Edward Arthur Litton. R.H.A., 1843.
 John Litton. R.H.A., 1837.
 Bartholomew Lloyd, Provost of Trinity College, Dublin. [Royal
 Irish Academy.] R.H.A., 1838. "The likeness tolerable,
 but the expression far too sickly and sentimental for the late
 Provost" ("Evening Mail," 4th July, 1838).
 Thomas, 2nd Earl of Longford. [Earl of Longford, Pakenham
 Hall.] R.A., 1821; R.H.A., 1827. A copy, or replica,
 belongs to the Dowager Countess of Longford at 24 Bruton
 Street, London.
 Georgina Countess of Longford. [Earl of Longford, Pakenham
 Hall.] R.A., 1821.
 Mrs. Lopdell. R.H.A., 1836.
 Miss Lytton. Crayons. R.H.A., 1851.
 Colonel McAlpine. R.H.A., 1834.

Mrs. McAlpine. R.H.A., 1834.
 Cunningham McAlpine. R.H.A., 1826.
 Robert McAlpine. R.H.A., 1827.
 Arthur Chichester Macartney, K.C. [Ellison Macartney, Royal Mint.] R.H.A., 1826.
 Rev. Robert D. McGhee, of Harold's Cross. R.H.A., 1849.
 Daniel McKay. R.H.A., 1826.
 Sir Beresford MacMahon, Bart. R.H.A., 1841.
 Maria (Bateson) Lady MacMahon and children. R.H.A., 1842.
 John Magher. R.H.A., 1828.
 Lord Mahon. R.A., 1815.
 Master Manders. R.H.A., 1832 and 1835.
 Hon. J. T. Manners-Sutton. R.H.A., 1826.
 Richard Mant, Bishop of Down, Connor and Dromore. Painted for the clergy of Down and Connor. R.H.A., 1842. Engraved by G. R. Ward, 1843.
 Rev. B. W. Mathias, chaplain of Bethesda, Dublin. Engraved by C. Turner, and published in Dublin by Allen, Dame Street, 1821, and by Colnaghi, London; also by J. Horsburgh, 1837.
 Captain (afterwards Sir) Murray Maxwell, R.N. [1868, Admiral Maxwell.] R.A., 1818.
 Mr. Meade. R.H.A., 1827.
 Meerza Jiafer Tabert. R.A., 1819.
 Rev. Dr. Miller of Armagh. R.H.A., 1826.
 Mr. Miller. R.H.A., 1827.
 Mrs. Miller. R.H.A., 1847.
 Captain Moffatt. R.H.A., 1833.
 Alexander Montgomery. R.H.A., 1838. "A fine picture as well as a spirited likeness" ("Evening Mail," 4th July, 1838.)
 Hon. Mrs. Montgomery, R.H.A., 1833.
 Hugh Lyons Montgomery. R.H.A., 1833.
 Mrs. Lyons Montgomery and child. R.H.A., 1846.
 William Montgomery, M.D. R.H.A., 1826.
 Arthur Moore, Chief Justice of the Common Pleas. R.H.A., 1829.
 Ponsonby Moore. R.H.A., 1834 and 1853.
 Mrs. Ponsonby Moore and child. R.H.A., 1834.
 Colonel Robert Moore. R.H.A., 1838.
 Rev. William Morton. R.H.A., 1841.
 J. C. Moutray. Painted for the Grand Jury of the County Tyrone. R.H.A., 1841.
 Daniel Murray, R.C. Archbishop of Dublin. R.H.A., 1841.
 William Murray, architect. [Mrs. F. J. Murray, Ashchurch Park Villas, Shepherd's Bush.] R.H.A., 1844.
 Mrs. William Murray and her son. [Mrs. F. J. Murray, Ashchurch Park Villas, Shepherd's Bush.] R.H.A., 1844.
 Miss Murphy. R.H.A., 1846.

- H. G. J., 2nd Earl of Norbury. R.H.A., 1840.
- Hugh, 3rd Duke of Northumberland, Lord Lieutenant. [Dublin Castle.] R.H.A., 1830.
- Charlotte, Duchess of Northumberland. [Duke of Northumberland, Alnwick Castle.] R.H.A., 1831.
- Captain Nourse, R.N. R.A., 1814.
- Mrs. Joseph Oldham. R.H.A., 1835.
- Colonel O'Malley. Painted for the Friendly Brothers' Society in Corfu. [Friendly Brothers' House, Dublin.] R.H.A., 1831.
- John O'Neill. R.H.A., 1836.
- John, 3rd Viscount O'Neill. [Lord O'Neill, Shane's Castle.] R.H.A., 1836.
- General The Hon. Sir E. M. Pakenham, G.C.B. [James Hamilton, Brown Hall.] Perhaps the same picture as that belonging to Rev. Arthur Pakenham in 1888. R.A., 1822; R.H.A., 1827. A copy belonged to the late Lt.-General T. H. Pakenham, Longford Lodge, Co. Antrim.
- Hon. Henry Pakenham, Dean of St. Patrick's. [Earl of Longford, Pakenham Hall.] R.H.A., 1851 and 1853.
- H. S. Pakenham. Crayons. R.H.A., 1846.
- Hon. Mrs. Charles Bertie Percy and child. [Lord Algernon Percy, Guyscliff, Warwick.] R.H.A., 1830.
- William C., 1st Lord Plunket. [Lord Plunket.]
- William C., 1st Lord Plunket. [King's Inns.]
- These portraits were exhibited in R.H.A. more than once, viz., in 1843, 1845, 1847, and 1853.
- Henry Pomeroy. Crayons; done in 1811. Was in possession of the family in 1844.
- Hon. and Rev. J. Pomeroy, afterwards 4th Viscount Harberton. [Mrs. Eastwood, Leigh Court, Taunton.] Ex. Dublin, 1821.
- George Collins Poore. R.A., 1818.
- John Grey Vesey Porter. [J. Porter-Porter, Belleisle, Co. Fermanagh]. R.H.A., 1840.
- Mrs. Power. R.H.A., 1826.
- Samuel Pratt. R.H.A., 1826.
- Henry S. Monck, Earl of Rathdowne. [Viscount Monck, Charleville, Enniskerry.] R.H.A., 1844.
- Mrs. Redington. R.H.A., 1848.
- Mrs. Redmond. [Mr. Redington, Kilcornan, Co. Galway.] R.H.A., 1829.
- Mrs. Reilly. R.H.A., 1834.
- Richard Robinson. R.H.A., 1837.
- Mr. (afterwards Sir) David Roche, M.P. [Sir Standish Roche.] R.H.A., 1837.
- Lady Roche. R.H.A., 1840.
- Samuel Romilly. Engraved in mezzotint by S. W. Reynolds.

- Alexander Rutherford. R.H.A., 1838.
 Master Sandes. R.H.A., 1836.
 Miss M. Sandes. R.H.A., 1836.
 William Saurin, K.C. Engraved by S. Freeman for Wills' "Lives of Illustrious Irishmen."
 Rev. Thomas Scott. R.H.A., 1847.
 Thomas Seymour. R.H.A., 1838.
 R. Shedden. R.A., 1818.
 Miss Anna Maria Smith. R.H.A., 1853.
 Edward J. Smith. R.H.A., 1844.
 Mrs. Edward Smith. R.H.A., 1837.
 Hon. R. Smith. R.A., 1815.
 Thomas Dodd Smith. [T. Cathcart, Cathcart Road, London, S.W.] R.H.A., 1836.
 Mrs. Stannus. R.H.A., 1840.
 Mrs. James Sterling. R.H.A., 1842.
 Edward Stewart. R.A., 1822.
 Isabella Stewart, see Mrs. Hamilton.
 Sir James Stewart, Bart. [Sir H. Stewart, Fort Stewart, Co. Donegal.] Painted for the Grand Jury of the County of Donegal.
 James Stewart of Killymoon, M.P. [Mrs. Clements, Ashfield Lodge, Cootehill.] Engraved in mezzotint by C. Turner.
 Children of James Stewart. Three portraits in crayons. R.H.A., 1842.
 Hon. Mrs. James Stewart. [Mrs. Clements, Ashfield Lodge, Cootehill.]
 John Stewart. [George Stewart, 6 Leinster Street, Dublin.]
 William Stewart. R.A., 1816.
 Rev. William Stewart. [George Stewart, 6 Leinster Street.] R.H.A., 1826.
 J. H. Talbot. D.L. [Mr. Redington, Kilcornan, Co. Galway.] R.H.A., 1847.
 Three Children of J. H. Talbot. [Mr. Redington, Kilcornan.] A study for the picture in R.H.A., 1847.
 Mrs. Talbot. [Mr. Redington, Kilcornan.]
 Lloyd Thomas. R.H.A., 1836.
 George Thompson. R.H.A., 1827.
 Mrs. Loftus Tottenham. R.H.A., 1837.
 Lord Robert Ponsonby Tottenham, Bishop of Clogher. R.H.A., 1837.
 Rev. Frederick S. Trench. R.H.A., 1840.
 Mrs. Trulock. [Geo. Marshall Harriss, St. John's Road, Sandymount.] R.H.A., 1853.
 Colonel (afterwards Sir) William Verner. R.H.A., 1830. Lent to Dublin Ex., 1872, by Edward Wingfield Verner, M.P.
 Mrs. (afterwards Lady) Verner, and her son, Edward Wingfield Verner. R.H.A., 1842.
 Family of General Sir Hussey Vivian. R.H.A., 1833.

Lady Vivian. R.H.A., 1835.
 Patrick Waldron, of Merchant's Quay. [Right Hon. L. A. Waldron, Marino, Ballybrack.] Painted in 1838. R.H.A., 1840.
 Lt.-Col. Walton, Coldstream Guards. R.H.A., 1833.
 Richard Ward. R.H.A., 1827.
 Mrs. Ward, R.H.A., 1827.
 Robert Ward. R.H.A., 1827.
 Mrs. Ward. R.A., 1814.
 Robert Warren. R.H.A., 1856.
 Mrs. Warren. R.H.A., 1856.
 Isaac Weld. [Royal Dublin Society.] R.H.A., 1843. Painted for the Society.
 Mrs. Henry White and son. R.H.A., 1831 and 1838.
 Samuel White, M.P. R.H.A., 1831.
 Mrs. Samuel White. R.H.A., 1838.
 Mrs. Wichelo and Miss Campbell. R.H.A., 1826.
 Arthur Williamson. R.H.A., 1826.
 Mrs. Arthur Williamson and niece. R.H.A., 1853.
 John Williamson, architect. R.H.A., 1826.
 Frederick Willis, Queen's Royal Lancers. R.H.A., 1833.
 Rev. James Wills. R.H.A., 1844. Lent to Dublin Ex., 1872, by Mrs. Wills.
 Mrs. Wilson. R.H.A., 1851.
 Mrs. Wolseley. [John Madden, Hilton Park, Monaghan.]
 Mrs. Wolstenholme. R.H.A., 1833.
 Mrs. Henry Woodroffe. R.H.A., 1836.
 Thomas Worthington. R.H.A., 1844.
 Stephen Woulfe, Lord Chief Baron. A copy by Catterson Smith is in the King's Inns.
 Captain Jackson Wray. R.H.A., 1856.
 A Family Group, painted for a public Institution. R.H.A., 1835.
 Head of a Child. [Pierce Finucane, Pembroke Road, Dublin.]
 Portrait of a Lady. A Sketch. [Capt, Durham Mathews.] Formerly belonged to E. Tracey, 13 Heytesbury Street, Dublin.
 The Crusader. R.H.A., 1826.
 Christ bearing His Cross. R.H.A., 1829.
 Portrait of Pilot, a water spaniel, who by awakening his master, Viscount Forbes, enabled him to escape when Castle Forbes was on fire. [Earl of Granard, Castle Forbes.] R.H.A., 1827.
 The Infant Hannibal. Brocas sale, 1869.
 The Cottage Girl. British Gallery, 1820. Sale, Jones, Dublin, July, 1857.
 The Pet Hawk. R.H.A., 1847.
 The Four Evangelists. B.I., 1818; R.H.A., 1827.
 Begging for the Bow. B.I., 1851; R.H.A., 1852; Dublin Ex., 1853. Lent by the artist.

The Lavender Girl. B.I., 1819.

The Ambassador. R.H.A., 1853.

Hebe. R.H.A., 1859.

Whiteboys lying in Wait. [The late Sir Ralph Cusack.] R.H.A., 1849; B.I., 1850.

Portrait of a Girl. Black chalk, tinted. [National Gallery of Ireland.]

CROFTS, — *Engraver.*

His name appears as the engraver jointly with John Brooks (*q.v.*), of a "View of the Obelisk on the Boyne," published in 1736; but has not otherwise been met with.

CROKER, or CROCKER, JOACHIM (*d.* 1700). *Portrait Painter.*

Probably a native of Germany. He painted a portrait of Joseph Toplis, cutler, who was for many years a prominent member of the Corporation of Painter-Stayners and Cutlers in Dublin, the Guild of St. Luke, and its Master in 1699. The picture, an oval, for which William Gorman, "frame-gilder," supplied the frame, was hung in the hall of the Guild in 1699. Croker died in Dublin probably in January, 1699-70, as on the 2nd February of that year administration of his effects was granted to his widow Frances. His name occurs both as "Croker" and "Crocker."*

CRONE, ROBERT (*d.* 1779). *Landscape Painter.*

Was born in Dublin and learned the rudiments of his art under Robert West in the George's Lane School, where he obtained prizes in 1748 and 1750. He was also a pupil of Robert Hunter (*q.v.*), and of

* A Johann Crocker, known in England as John Croker, a native of Dresden, came to England in 1691, and was made assistant engraver in the Mint in 1697 and chief engraver in 1705. He died in 1741.

Philip Hussey (*q.v.*), to whom he was related. Hussey sent him to Italy in 1760. He studied in Rome for a time under Richard Wilson, and was much employed in procuring prints for Dublin connoisseurs and collectors. On his leaving Rome he settled in London and sent two landscape drawings to the exhibition of the Society of Artists in 1768, and was a contributor to the Royal Academy from 1770 to 1778, sending in all thirty-six landscapes, many of them drawings. In 1770 he sent a "Landscape and Figures" to the Irish Society of Artists, his only contribution to a Dublin exhibition. Crone was of small stature and deformed; from his youth he suffered from epilepsy which impeded his progress in his profession, impaired his health and finally caused his death while still a young man. He died in the early part of the year 1779. His pictures, many of them painted in imitation of Claude, were much esteemed. He did many drawings in black and white chalk on bluish-grey paper. One of his, at the time, most famous pictures was "The Ship Cabin," painted in Italy for Lord Boyne, representing Owen McSwiney, Robert Wood and others in the cabin of the yacht in which Lord Boyne sailed to the Levant. It belonged to the Right Hon. Nathaniel Clements.

CROWE, STEPHEN (*b.* 1812, *d.* ?). *Miniature Painter.*

Was born in Kilkenny in 1812. He entered the schools of the Dublin Society in 1825, and after studying there for a short time commenced practice as a miniature painter in Grafton Street, whence he moved in 1828 to No. 16 Suffolk Street. He was a constant exhibitor in the Royal Hibernian Academy from its opening in 1826 until 1848, and seems to have enjoyed a considerable practice. His output as a miniature

painter was very large; much of it of indifferent quality, but occasionally he reached a higher level with miniatures well modelled and carefully painted. A THOMAS CROWE was also working as a miniature painter at 16 Suffolk Street.

CROWLEY, HENRY (*b.* 1842, *d.* 1869). *Landscape and Figure Painter.*

Nephew of Nicholas Crowley (*q.v.*), was born in 1842. He was taught in the Dublin Metropolitan School of Art and won the Taylor Scholarship in 1861. He exhibited landscapes and subject pictures in the Royal Hibernian Academy from 1859 to 1868, and had three landscapes in the exhibition of the Liverpool Society of the Fine Arts in 1860. Several of his pictures were in the Dublin Exhibition of 1865: "The Sentinel," "The Captive Truant," "Meditation," and a "View from Dalkey Island." A good example of his powers is "The Grandmother," a picture in the Dublin Municipal Gallery. He died in Dublin, aged 27, on 18th November, 1869, from the effects of a chill contracted in coming from the theatre, and was buried in Glasnevin Cemetery.

CROWLEY, NICHOLAS JOSEPH, R.H.A. (*b.* 1819, *d.* 1857). *Portrait and Subject Painter.*

Was born in Dublin on 6th December, 1819, the third son of Peter Crowley, who died in 1835. In 1827 he was admitted as a pupil to the Dublin Society's School, and in 1832 became a student in the Royal Hibernian Academy. In the same year, being then aged thirteen, he exhibited a portrait. Next year he contributed six portraits, and his works continued to appear almost every year until his death. In 1835 and 1836 he was residing in Belfast, and there painted many portraits. He was elected an Associate of the Royal

Hibernian Academy on 18th June, 1836, and a Member on 27th May, 1837. He was also one of the original members of the Association of Artists in Belfast on its foundation in 1836. In 1837 Crowley went to London and resided there, except for occasional visits to Dublin, for the rest of his life. He was at first at 17 King William Street, Strand, but finally, after one or two changes, he settled at 13 Upper Fitzroy Street. He had in 1835, while in Ireland, sent a picture, "The Eventful Consultation," to the Royal Academy; he now became a regular exhibitor and was successful in acquiring a good practice, not only as a painter of popular subject-pieces, but also of portraits, especially of groups in which he excelled. Crowley died in his house in Upper Fitzroy Street, London, on 4th November, 1857.

The following list embraces most of Crowley's known works :

Portrait of Himself. Exhibited at Belfast in 1895, by James F. Johnson.

Charles Abbott, Lord Mayor of Dublin in 1825. Presented to the Corporation in 1866 by the Rev. Charles Abbott, vicar of Newcastle, County Wicklow; burned in the fire at the City Hall, 11th November, 1908.

Mrs. Aikenhead, foundress of the Sisters of Charity in Ireland. R.A., 1844.

Stewart Blacker. R.H.A., 1848.

Rev. William Bruce, of Belfast. R.H.A., 1835.

Duke of Cambridge. Woodcut by Smith, in "Illustrated London News."

Master Caulfield. R.H.A., 1837.

Madam Celeste-Elliott, as Marie Ducange. Lithographed by T. Fairland.

The Countess of Clarendon. R.A., 1850.

Hon. George Colley. Water-colour sketch, signed and dated 1856. [G. P. Colley, Faunagh, Orwell Road, Rathgar.]

William Croly, Archbishop of Armagh. R.H.A., 1836; sold by Littledale, Dublin, April, 1852.

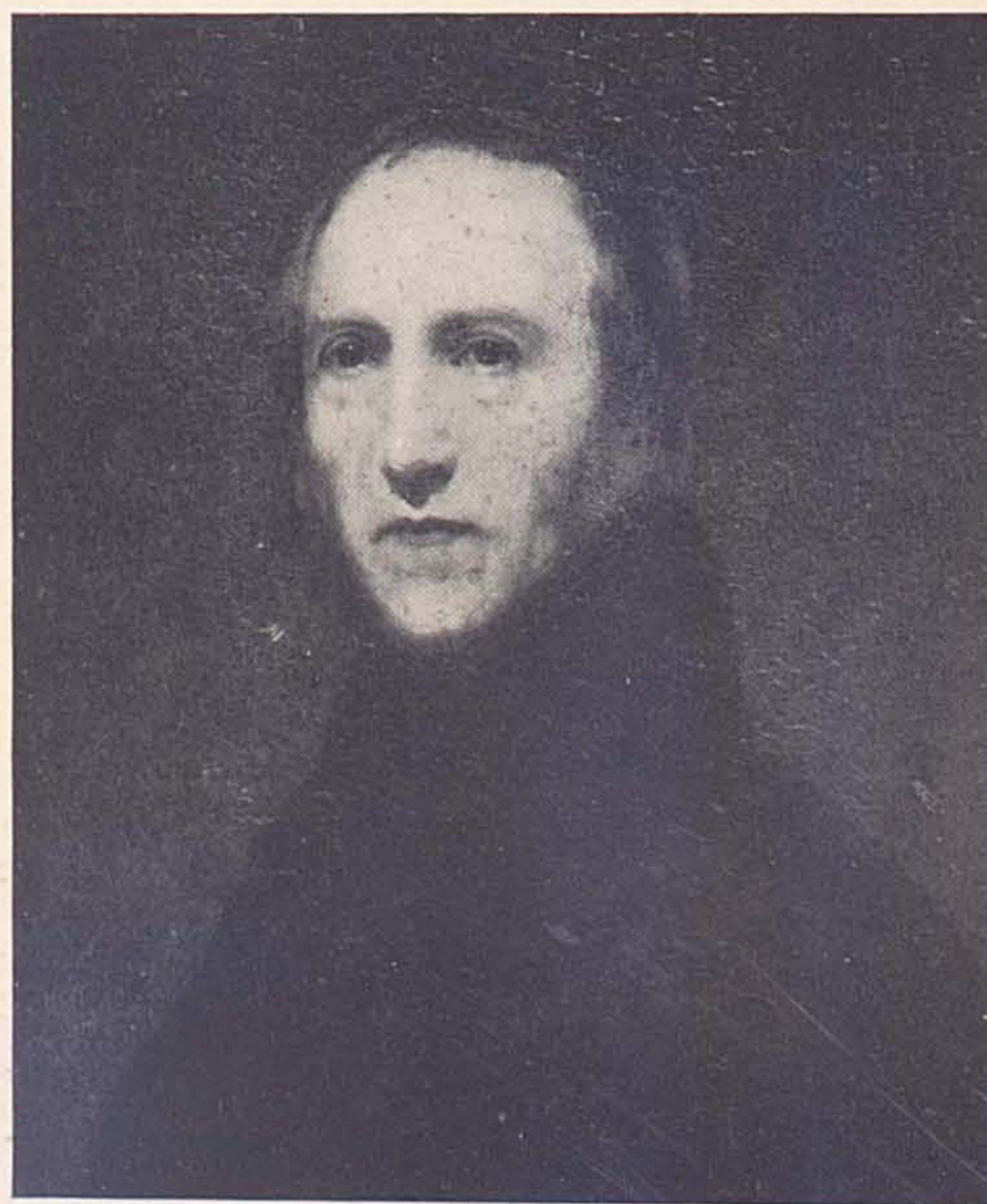
George Augustus, 2nd Marquess of Donegal. [Countess of Shaftesbury.]

Anna, Marchioness of Donegal. [Countess of Shaftesbury.]
 Anna, Marchioness of Donegal. [Belfast Harbour Commissioners.]
 Miss Gore. R.A., 1850.
 Dr. Henry, Armagh. R.H.A., 1845.
 Mrs. Linklater and her two Sisters. R.A., 1850.
 Children of S. R. McClean. R.A., 1850.
 Major the Hon. J. Macdonald. R.A., 1850; R.H.A., 1851.
 Nicholas Maher, M.P. R.H.A., 1845.
 Mrs. Maher. R.A., 1846.
 Mrs. Nicholas V. Maher. R.A., 1849.
 The Hall at Turtulla, Co. Tipperary, the seat of N. V. Maher,
 M.P., with portraits of Mrs. Maher and others. R.H.A.,
 1846; Cork, 1852.
 Charles Manly. R.A., 1847.
 Henry Manning. R.H.A., 1853.
 Mrs. John Mortimer. R.A., 1840.
 C. H., 2nd Earl of Mulgrave, afterwards Marquess of Normanby.
 [Belfast Academical Institute.] R.H.A., 1837.
 C. H., 2nd Earl of Mulgrave. Oil sketch. [National Gallery of Ireland.]
 C. H., 2nd Earl of Mulgrave. Engraved in stipple by H. Robinson
 for Saunders's "Political Reformers," 1840.
 Daniel Murray, Archbishop of Dublin. R.A., 1844.
 Prince Napoleon Louis Bonaparte. R.A., 1840.
 C. H., 1st Marquess of Normanby—see Mulgrave.
 The Lawn at Anningley, with portraits of Hon. and Rev. James
 Norton, Mrs. Norton and children. R.A., 1852.
 Children of Hon. James Norton. R.A., 1846.
 Miss Gracy Norton. R.A., 1855.
 Mrs. John O'Brien. R.A., 1844; R.H.A., 1845.
 Daniel O'Connell. [The late Sir John Gray.] Painted during his
 imprisonment in Richmond Jail, 1844, for Dr. (afterwards
 Sir John) Gray. R.H.A., 1845.
 Daniel O'Connell. [Major Maher, Ballinkeelee.]
 J. M. O'Ferrall, M.D. [St. Vincent's Hospital, Stephen's Green.]
 R.H.A., 1844.
 S. Annesley O'Ferrall, of Gray's Inn. R.H.A., 1842.
 Samuel Phelps, as Hamlet. [The Governors of the Shakespeare
 Memorial, Stratford-on-Avon.]
 Miss Wemys Pope. R.H.A., 1849.
 Tyrone Power, as Connor O'Gorman, in Mrs. Carter Hall's "The
 Groves of Blarney." Engraved by C. G. Lewis, 1845.
 Miss Sharp. R.H.A., 1845.
 Mrs. Shaw and two children. [Captain Conolly, Castletown.]
 R.A., 1851.
 Richard Lalor Sheil.
 Rev. John Spratt. R.H.A., 1858.

Rev. James Tennent. R.A., 1858.
 Mrs. Tennent. R.A., 1858.
 S. S. Thompson, M.D. R.H.A., 1835.
 Master Edward Foster Vickers, son of Lt.-Col. Vickers. R.A., 1854.
 Rt. Hon. Spencer Walpole. R.H.A., 1854.
 Mrs. Ward. R.H.A., 1835.
 Samuel Warren, author of "Diary of a late Physician," etc.
 R.H.A., 1837.
 Benjamin Webster, as MacDonald in Talfourd's tragedy of
 "Glencoe." R.A., 1841.
 Children of Benjamin Webster. R.A., 1839.
 Wife and Child of Captain Williams, A.D.C. R.A. 1837.
 Mrs. H. Wood. R.H.A., 1851.
 Taking the Veil; portraits of Archbishop Murray and Mrs.
 Aikenhead, foundress of the Sisters of Charity in Ireland, and
 Miss Jane Bellew being received as a nun. [St. Vincent's
 Hospital, Stephen's Green.] R.A., 1845; Dublin Ex., 1872.
 The Eventful Consultation. R.A., 1835; the artist's first contri-
 bution.
 Contemplation. Soc. B.A., 1836.
 Lady in a Swiss Dress. R.A., 1836.
 An Eastern Story-teller. R.A., 1838.
 Battle of the Standard. R.H.A., 1837.
 The Burial of the Conqueror. R.H.A., 1838.
 The Coquette of the Olden Time. R.H.A., 1838.
 A Gipsy Girl. R.H.A., 1838.
 A Greek Girl. R.A., 1839.
 A Listener too many. B.I., 1839.
 Scene in Lincoln's Inn. R.H.A., 1840.
 Sudden appearance of Richard Nugent, Bishop of Delvin, before
 James I. R.H.A., 1840.
 A Discovery; two Strings to his Bow. R.H.A., 1840.
 Baptism of St. Paul. Design for a Window for the Church of St.
 Nicholas, Francis Street. R.H.A., 1840.
 The Wedding Ring. R.A., 1840.
 What's his History? R.A., 1840.
 Nothing Uncommon. R.A., 1840.
 In Maiden Meditation. B.I., 1840.
 A Brown Study. B.I., 1840.
 Characters in Mrs. S. C. Hall's drama of "The Groves of Blarney,"
 as represented by Tyrone Power. B.I., 1840.
 The Unransomed. R.H.A., 1841.
 Scene from "As You Like It." R.A., 1841.
 The Crusader's Departure. R.A., 1842.
 Love, or Faint Heart never won Fair Lady. [C. G. Donnelly,
 46 Sandford Road, Bromley, Kent.] R.A., 1842; R.H.A.,



NICHOLAS J. CROWLEY, R.H.A.



WILLIAM CUMING, P.R.H.A.

1843. Purchased for £60 by the Royal Irish Art Union and won as a prize by Andrew S. Hart, F.T.C.D. The figures are portraits of the painter, his sister and sister-in-law.

Expectation. R.A., 1843.

The Reduced House,—“and so he went to seek his fortune.” R.A., 1843; R.H.A., 1846.

Mourning. B.I., 1841.

The Banshee. B.I., 1841.

The Romantic Marriage. B.I., 1842.

Fortune-telling by Cup-tossing. [Miss Helen Grubb, Cahir.] B.I., 1843; R.H.A., 1844. Purchased by the Royal Irish Art Union and engraved for its members by C. W. Sharpe. Won as a prize by Mrs. R. Grubb, Cahir.

A Summer's Morn. B.I., 1844.

Mother and Child. B.I., 1845.

A Franciscan Friar. R.H.A., 1845.

Invitation, Hesitation and Persuasion, a group of Ladies. B.I., 1846; R.H.A., 1847. Purchased by the Royal Irish Art Union for £60, and won as a prize by W. Finn, Carlow. Was afterwards in possession of John Malcomson, Pembroke Road, Dublin, and was in his sale, 29th June, 1903.

The Caution. R.A., 1847.

The Desmond Bride. R.H.A., 1848; Cork, 1852.

The Eve of Battle. R.A., 1849.

The Double Theft. B.I., 1849.

Maternal Affection. R.H.A., 1850 and 1853.

The March. B.I., 1851.

Scene from “The Vicar of Wakefield.” R.A., 1852.

The Young Nurse. B.I., 1852.

Train up a Child in the way he should go. R.H.A., 1852.
 “Unworthy of his reputation, and is only fit for a heading to a religious tract” (“Irish Quarterly Review.”)

Rosalind and Celia. R.H.A., 1853.

Juliet. B.I., 1854.

Partant pour la Syrie. B.I., 1857.

The Stepping Stone. R.H.A., 1858.

Nature. R.A., 1858.

Childhood. [Mrs. Marcus Ward, Belfast.] 1888.

Ireland's Eyes. Lithographed by J. R. Dickson, 1853.

CROWLEY, PETER LAWRENCE (b. about 1823, d. 1860). *Sculptor.*

Born about 1823; he became a pupil in the Dublin Society's School, where he won several prizes, in-

cluding the first for modelling in 1837. In 1838 he exhibited a bust of Nicholas J. Crowley (*q.v.*) at the Royal Hibernian Academy. He afterwards went to London and exhibited at the Royal Academy from 1847 to 1859. A bust of Sheridan Knowles was exhibited in 1859. He sent from London to the Royal Hibernian Academy a group, "Paolo and Francesca di Rimini," in 1844, and a portrait bust of a child in 1851. He died of dropsy at Nithsdale House, Ingatestone, Essex, on 25th April, 1860.

CRUISE, JAMES (*f.* 1834-1842). *Painter.*

A native of the County of Dublin; he was working as a painter and professor of drawing at 2 Phibsborough Avenue from 1834 to 1842. A James Cruise was a pupil in the Dublin Society's School, where in May, 1795, he tied with Thomas Behan (*q.v.*) for the first prize for "A Group or Academy Figures from Nature."

CRUISE, JOHN (*f.* 1827-1834). *Landscape and Subject Painter.*

Was trained in the Dublin Society's School, where he won the first prize for drawing in 1814. He exhibited landscapes and views, including two views of St. Patrick's Cathedral, in the Royal Hibernian Academy, between 1827 and 1830. For his "Interior of the Choir of St. Patrick's Cathedral," a water-colour drawing, he was awarded a premium of three pounds by the Dublin Society. In 1832 he was in London and sent a picture, "The Two Sisters," to the Royal Academy, and two landscapes to the Society of British Artists. In the Academy in 1833 he had two pictures, "Caliban, Trinculo and Stephano," and "L'Ennuyée"; and in 1834 a "Scene on the Shore of the Isle of Wight." He also exhibited at the

British Institution in 1832, 1833, and 1834. His name does not occur after 1834. In St. Patrick's Cathedral is a water-colour drawing, "Interior of St. Patrick's," by him.

CUDULIG UA INMAINEN (c. 1100). *Metal Worker.*

The artificer, with his sons, of the Shrine of St. Patrick's Bell preserved in the Royal Irish Academy's collection in the National Museum, Kildare Street. It was made some time between the years 1091 and 1105 for Donnell O'Loughlin, King of Ireland, and Donnell MacAulay, Bishop of Armagh, the successor of St. Patrick. It is of bronze and silver decorated with gold filagree, crystals, red stones and blue glass. In 1441 it passed from the custody of its hereditary keepers, the O'Mellans, to that of the Mulhollands, and remained in possession of that family until 1758, when it passed by bequest to Adam M'Clean, of Belfast, from whose executors it was purchased by the Rev. James Henthorn Todd. After his death it was purchased by the Royal Irish Academy.

CULLEN, JOHN (b. 1761, d. between 1825 and 1830). *Miniature Painter.*

Was son of E. Cullen, box-keeper at the Crow Street Theatre, and was born in 1761. He studied in the Dublin Society's School where he won a prize for figure-drawing in 1775, and was afterwards a pupil of H. D. Hamilton. He practised in Dublin as a portrait painter in crayons and miniature. In 1787 he moved from his former address at the corner of Suffolk Street to 76 Grafton Street, and in 1789 was at 11 Suffolk Street, where he remained until 1823. He then changed to 10 William Street, and in 1825 to 14 Fleet Street. He was an exhibitor in Dublin in 1800, 1801,

1812, 1815, and 1817. In the latter year he exhibited a miniature of Gerald Macklin, State Surgeon. He died between 1825 and 1830. A small portrait in crayons of "Richard, 3rd Viscount Powerscourt," signed and dated 1778, done in the manner of Hamilton, belongs to Colonel Johnston, Kilmore, Co. Armagh. A portrait of "Edward Lysaght" was engraved by P. Maguire, and forms the frontispiece to "Poems by the late Edward Lysaght" published by Gilbert and Hodges in Dublin in 1811, and a portrait of "John Magee," proprietor of the "Dublin Evening Post," was engraved in Cox's "Irish Magazine" for August, 1815.

CUMING, WILLIAM, P.R.H.A. (b. 1769, d. 1852).
Portrait Painter.

Was the youngest of the four sons of William Cuming and his wife, née Hamilton, and was born in 1769. His grandfather, who married a Miss Semple, had been an officer in the army, and lived at Belturbet. William Cuming's bent for art showed itself at an early age, and he was placed as a pupil in the Dublin Society's Schools in 1785. There he gained a silver medal in 1790 for figure-drawing, and after going through his course established himself as a historical and portrait painter in Crow Street. He was probably the "Cummins" who exhibited "bas-reliefs in the style of De Gree" at Ellis's "Museum" in Mary Street in 1792, of whom the "Sentimental and Masonic Magazine" (1792) says: "An artist who at so early an age can produce such specimens of his abilities will probably ere long shine in the front line of his profession." In the following year he was commissioned by the Corporation of Dublin to paint the portrait of Alderman Henry Gore Sankey, the late Lord Mayor. This picture, which has been attributed erroneously to

H. D. Hamilton, long hung in the Council Chamber in the City Hall, but was injured in the fire which occurred in 1908, and was afterwards "restored." Cuming moved in 1795 to 34 Anglesea Street, the house of his brother Hugh, a public notary, and he resided there for some years. He advanced rapidly in his art ; and when, in 1800, he made his first contributions to the exhibitions held by the artists of Dublin he was acclaimed as "a very rising genius." In this exhibition, held at 32 Dame Street, he had eleven portraits, including a half-length of "Mrs. Cresswell of the Theatre Royal"; and his pictures continued to appear at most of the exhibitions down to 1813. He was particularly esteemed for his female portraits; but his output was not great, and being independent of his own exertions he did not work very hard at his easel, but spent a good deal of time in visiting the continent. In 1808 he moved from Anglesea Street to No. 15 Clare Street, corner of Merrion Square, where he passed most of the rest of his life. In 1811 he was President of the Society of Artists in Dublin; and on the foundation of the Royal Hibernian Academy in 1823 he was chosen one of its original Members. On the 2nd April, 1829, he was elected President, a position he held until October, 1832, when he resigned and retired from his profession. He however continued for some time his active interest in the affairs of the Academy, and was made Treasurer in 1835. In January, 1837, he resigned his Membership and was made an Honorary Member.

He exhibited in the Academy from its first exhibition in 1826 down to 1831, contributing in all fifteen pictures. In 1832, after he had resigned the Presidency, he paid a visit to his brother Josias, who owned large sugar plantations in the West Indies, and he remained away some time. In 1836

he took up his residence at No. 20 Lower Abbey Street ; moving in 1844 to No. 31, a few doors from the Academy House. He died there after a few days' illness, on the 5th April, 1852, in the 85th year of his age, and was buried on the 9th at Mount Jerome, where a plain headstone, surmounted by an urn, marks his grave. By his will, made on the 19th July, 1841, when he was going to visit his brother Robert at Versailles, he left to the Royal Hibernian Academy one half of his prints and books of prints, and also whatever books might be in his collection on the subject of the Fine Arts.

Cuming was never married. His sister Elizabeth kept house for him in Clare Street and Abbey Street. He was fond of society, especially of artists and literary men ; Petrie, Mulvany, Macready, and Tom Moore were frequent guests at his house ; he was a great card-player, was fond of good living, and retained his activity and interest in life until the last. An ardent Repealer he was a great admirer of O'Connell, and had a particular detestation of Sir Robert Peel. A nephew, writing of him in 1844, thus describes him : " He was then in his 74th year, a very handsome old man with good features, aquiline nose, dark eyes and well-shaped head ; very courteous in manner, clever, and a good talker ; but at this time getting very deaf."

A portrait of him by E. D. Leahy is in the Council Room of the Royal Hibernian Academy. A Bust by T. Kirk was exhibited in the Academy in 1832. The silver medal won by him in 1790 is in the possession of Colonel Cuming, late A.S.C.

Works :

His own Portrait. Ex. Artists of Dublin, 1800.

Anne, Countess Annesley. Ex. Dublin, 1803.

Richard, 2nd Earl Annesley. [Earl Annesley, Castle Wellan.]

Ex. Dublin, 1811. Engraved in mezzotint by C. Turner, and published by Cuming at 34 Anglesea Street in 1806.

William Ashford, landscape painter. Ex. Dublin, 1800.
 William Ashford, landscape painter. [Royal Hibernian Academy.]
 R.H.A., 1831.
 Rev. W. Benson. Ex. Dublin, 1813.
 — Blakeney. [J. Blakeney, Abbert, Galway.]
 Mr. Bowdon. [Royal Dublin Society, Kildare Street.]
 James, 1st Earl of Charlemont. [National Gallery of Ireland.]
 Painted for the Dublin Library, D'Olier Street. On the
 break-up of that institution it was sold, and was purchased for
 the Gallery.
 Edward Cooke, Under Secretary. Engraved in mezzotint by W.
 Ward in 1799, and in stipple by J. Heath for Barrington's
 "Historic Memoirs."
 Mrs. Cresswell of the Theatre Royal. Ex. Dublin, 1801. A
 half-length, seated.
 Mrs. Crosthwaite, of Grafton Street. Ex. Dublin, 1800.
 Elizabeth Cuming, the painter's sister. [Mrs. Hickson, 6 Clarence
 Lawn, Dover.]
 Hugh Cuming, the painter's brother. [E. D. Cuming, London.]
 Mrs. Hugh Cuming, when a girl; a sketch. [E. D. Cuming,
 London.]
 John Cuming, the painter's brother. [Hon. Mrs. Flower, née
 Cuming, Vancouver.]
 Josias Cuming, the painter's brother. [T. R. Blackley, Drumbar,
 Cavan.]
 William Cuming, the painter's father. [E. D. Cuming, London.]
 Mrs. Cuming, the painter's mother. [E. D. Cuming, London.]
 Benjamin Disraeli, Lottery-office Keeper, etc., in Dublin. [Miss
 Fasson, Maiden Ash, Ongar.]
 Sir John Doyle. Engraved in mezzotint by W. Ward, 1797.
 R. Lovell Edgeworth. R.H.A., 1828.
 Mr. Ferris, wine merchant. Ex. Dublin, 1800.
 James Gandon, architect. Begun by Tilly Kettle, who painted the
 head only, during his short stay in Dublin, and finished by
 Cuming.
 (Tilly Kettle, an English portrait painter, born about 1740,
 who, becoming bankrupt in London about 1783, sought an
 asylum in Dublin, and spent a short time there. In 1786 he
 started on a visit to India where he had previously been—from
 1770 to 1777—but died on his way at Aleppo.)
 J. E. Grace. Ex. Dublin, 1813.
 George Hall, Provost, T.C.D. [Provost's House, Trinity College.]
 John Harden. [Late Colonel Harden, Colchester.] R.H.A., 1827.
 Philip, Earl of Hardwicke, Lord Lieutenant. [Dublin Castle.]
 Philip, Earl of Hardwicke, Lord Lieutenant. Painted in 1802.
 [Mansion House, Dublin.]

General Henniker. Ex. Artists of Dublin, 1800.

Edward Houghton, Legal Adviser to R.H.A. [Royal Hibernian Academy.] R.H.A., 1831; presented by the artist to the Academy same year.

Edward Hudson. [National Gallery of Ireland.] Painted in 1797; engraved by T. S. Engleheart.

Edward Hudson, (said to be his portrait). [Miss Fasson, Maiden Ash, Ongar.]

Godfrey James. R.H.A., 1826.

John Kearney, Provost, T.C.D. [Provost's House, Trinity College.]

J. La Touche. Ex. Dublin, 1813.

John Machonchy. R.H.A., 1826.

Sir Capel Molyneux, Bart. Ex. Dublin, 1812.

Richard Murray, Provost, T.C.D. [Provost's House, Trinity College.]

Sir Neil O'Donel and his three grandchildren. Ex. Dublin, 1811.

Henry O'Hara. R.H.A., 1826.

Admiral Pellew. [Robert Walsh, 2 Wilton Terrace, Dublin.]

Dr. Plunkett, R.C. Bishop of Meath. Ex. Dublin, 1810.

George Renny, M.D. [College of Surgeons, Dublin.] Painted for the College in 1810.

Charles, 4th Duke of Richmond. [Mansion House, Dublin.] Presented by the artist to the City of Dublin. Signed, *Pictor Guls Cuming* 1813.

Alderman Henry Gore Sankey. [City Hall, Dublin.] Commissioned by the Corporation in 1792; the frame to be made by Justin Pope. Injured in the fire in the City Hall, 11th November, 1908. The scorched and tattered remains were sent to London and "restored." The picture has erroneously been ascribed to H. D. Hamilton.

Alderman Henry Gore Sankey, as Colonel of the Dublin Militia. Ex. Dublin, 1811.

Charles Thorp, Lord Mayor in 1800. Painted in 1801 at the expense of the Guild of Merchants, and presented to the Aldermen of Dublin. Ex. Artists of Dublin, 1802. This portrait, said to have been an excellent likeness and one of the best pictures in the city collection, was destroyed in the fire in the City Hall, 11th November, 1908.

Charles Thorp. R.H.A., 1831.

Dr. Tuke. Ex. Dublin, 1812.

James, Lord Tyrawley. Engraved in mezzotint by J. R. Smith, and published in 1802 by Cuming himself in Dublin.

General Vallancey. In sale of pictures chiefly the property of the Earl of Blessington, 13th November, 1838.

E. S. Veitch, cousin of the painter, as "The Intent Politician." [Mrs. Grantham, White House, Epsom.]

Mr. Vernon of Clontarf. Ex. Dublin, 1800.
 James Verschoyle, Dean of St. Patrick's, afterwards Bishop of Killala. [Deanery House, St. Patrick's.] Painted for the Deanery; Ex. Dublin, 1810.
 Vincent Waldre, artist. Ex. Dublin, 1800.
 T. Walker, of Dame Street. Ex. Dublin, 1800.
 William Woodburn, artist. [Royal Hibernian Academy.] R.H.A., 1827. Presented to the Academy by the artist.
 An Artist's Studio. Ex. Dublin, 1853, by Lord Cloncurry.
 The Robbers. Ex. Dublin, 1812.
 Portrait of a Student. Ex. Dublin, 1800. Bought by the Dublin Society for £11 7s. 6d.
 Christ and Zebedee's Children. Engraved by J. Holloway for "Macklin's Bible," 1798.

CUNNINGHAM, PATRICK (*d.* 1774). *Sculptor.*

Was son of a wine-cooper in Dublin who having drawn a prize in a lottery started as a wine merchant, but did not succeed. Left unprovided for, and showing a talent for drawing, Patrick Cunningham was placed by the Dublin Society in Robert West's drawing school in George's Lane, where he was a prize-winner in 1748. The Society apprenticed him to Van Nost, the sculptor, and he was awarded in 1754 a premium of five pounds. In 1756, when in the last year of his apprenticeship, he applied to the Society for assistance, setting forth that he was "bare of clothes and linen," and he was given five pounds to replenish his wardrobe. In 1758 he did figures of a "Roman Slave," a "Venus," and a "Dolphin" for the Dublin Society, and under its patronage he started for himself in William Street. In an advertisement he says that he has "opened a yard and shop in William Street, where he undertakes all manner of statuary work in clay, marble, brass, lead or plaster of Paris. As he is the first native that has been bred to that business he humbly hopes for the favour of the Public" ("Faulkner's Journal," August, 1758). In 1760 he produced an equestrian statue of "George II," for

which the Dublin Society granted him ten guineas. In 1764 the Society ordered that a certificate be given to him that he had been bred up to the art of statuary under the care of the Society, that he had been adjudged several premiums, and that they were well acquainted with, and had a good opinion of, his skill and execution. In 1765 he designed a monument to Swift, which it was proposed to erect in College Green, and exhibited it at the Society of Artists in George's Lane, as well as a marble bust of "Dean Delany," and a statue of "The Farnesian Hercules." In the following year he contributed to the exhibition a marble "Bust of Dean Swift." This bust he did for George Faulkner, the publisher, who had it in his house in Parliament Street, where it stood on a bracket in a bow window looking towards Essex Bridge. It remained in Faulkner's possession until his death, and in 1776 was presented by his nephew, Thomas Todd Faulkner, to the Dean and Chapter of St. Patrick's. It is now in the South aisle of the Cathedral. To the same exhibition in 1776 Cunningham also sent two busts in terra cotta and "Portraits modelled in coloured wax." John O'Keeffe, in his "Recollections," tells us that Cunningham "invented the small basso-relievo portraits in wax of the natural colours. They had oval frames and convex crystal glasses and were in great fashion." Probably the success of these portraits induced him to confine himself chiefly to them, for in 1766, being then in College Green, he issued an advertisement informing the public that he "being determined to quit the casting business will sell by auction at his shop in College Green on Monday next, the 3rd March, 1766, his collection of figures, busts, vases, moulds, etc., consisting of the 'Farnese Hercules,' 'Venus de Medicis,' and 'The Sportsman,' all as large as life ; antique busts of Roman Emperors

and Poets, with several modern busts, vases, academy and other figures ” (“Faulkner’s Journal,” 1st March, 1766). He then moved to Capel Street, and sent portraits in coloured wax to the exhibitions of the Society of Artists in William Street in 1767 and 1768. He also contributed to the exhibitions in 1769 and 1770 when he was living in Fleet Street. In 1772 he married a Miss Austin, of Abbey Street, and leaving Dublin, he settled in London. The year after his arrival he sent nine portraits and figures in wax and a bust in clay to the exhibition of the Society of Artists. This was the only occasion that he exhibited his work in London, for he died in December, 1774, at Paddington.

Cunningham was reputed the best wax-modeller of his day, but his works are now quite unknown. In noticing his death the “Hibernian Journal ” (14-16th December, 1774) says: “He was a man of great fancy and imagination in architecture, statuary and waxwork, in the latter of which he excelled any in Europe, as may be seen by many of his performances.” Besides the works already mentioned Cunningham did a bust of “Dr. Lawson ” for Trinity College, for which he was paid £34 2s. 6d. in 1759. This is now in the Library. He also executed a bust of “William Maple ” for the Dublin Society and a metal bust of “Frederick, King of Prussia.” This bust was placed in a niche on a house in Prussia Street in March, 1760, when “Cabragh Lane ” was changed to “Prussia Street.” Beneath it was a black marble slab with “Prussia Street ” in gilt letters.

John Cunningham, poet and dramatist, born in 1729, was the sculptor’s youngest brother.

CURRAN, AMELIA (b. 1775, d. 1847). *Amateur.*

Eldest child of John Philpot Curran, was born in her father’s house in Redmond’s Hill, Dublin, in 1775.

About the year 1818 she went to Italy, where she eked out a slender income by copying old Masters and painting portraits. In April, 1818, she met the Shelleys in Rome and commenced a portrait of the poet ; but the Shelleys leaving Rome abruptly in June, on the death of one of their children, the portrait—a half-length for which only one sitting was given—was unfinished and remained in Miss Curran's hands. Miss Curran, writing of this portrait to Mrs. Shelley in 1822, says "it was so ill-done and I was on the point of burning it with others before I left Italy." After Shelley's death his widow applied for it and it was sent to her in 1825. The portrait remained in the possession of the family until 1898 when it became the property of the National Portrait Gallery, London. Miss Curran was living in Naples in 1821 and 1822, and there became a Roman Catholic. Richard Robert Madden, who met her in Naples about this time, describes her as being "in bad health, labouring occasionally under hypochondriasis, and at periods, when this disorder depressed her spirits severely, she used to sit in her drawing-room with the windows closed and all light excluded for many days and at times even for weeks together. She was mild, gentle, and amiable, notwithstanding these fits of melancholy." She afterwards returned to Rome, where she spent the rest of her life. She died in 1847. Her funeral oration was preached by Father (afterwards Cardinal) J. H. Newman. Lord Cloncurry, in a letter to Hogan the Sculptor, dated Maretimo, Dublin, 18th September, 1847, writes : " Amelia Curran has paid the debt of nature in the Eternal City. She was the most witty and agreeable woman I ever knew, full of talent and kindness; a musician, a painter, and a writer. I loved and respected her sincerely. I wish some memorial of her to be placed

in the church of St. Isidore at an expense not exceeding fifty pounds, which if *you* undertake you will enhance my obligations to you." Accordingly, Hogan designed and executed a memorial tablet which was put up in St. Isidore's the following year. It bears the following inscription from the pen of Lord Cloncurry:

Amelia Curran
was the most talented and virtuous daughter of
John Philpot Curran,
who fearlessly pleaded the cause of his country and his
oppressed fellow-citizens before corrupt judges
and hostile juries.
They were true patriots.
To their memory this tablet is inscribed by their
surviving friend Valentine second
Lord Cloncurry.

A "Madonna," a copy after Murillo, done by Miss Curran, was presented by Lord Cloncurry to the Rev. John Ennis for the Catholic Chapel at Blackrock, County Dublin, on the occasion of its opening in 1842.

CURRY, JAMES (*d.* 1730-1738). *Portrait Painter.*

An artist working in Dublin in the first half of the eighteenth century. In 1738 he painted a portrait of "William Stewart, second Viscount Mountjoy, as Grand Master of the Free Masons of Ireland," which was engraved in mezzotint by John Faber in 1741, and published and sold by John Brooks in Dublin. The print is inscribed *Frater Curry pinxit. Frater Faber Fecit.* In the Blue-Coat School, Dublin, is preserved a receipt from Curry for eight shillings and a penny halfpenny for cleaning pictures there in 1730.

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DAIGH (*d.* 587). *Metal Worker, etc.*

Son of Cairell, Bishop of Inniskeen in Louth. His mother was Deidi, daughter of Trian, son of Dubhthaich ui Lughair. The "Martyrology of Donegal" (9th August) says: "He was a celebrated artificer; it was he that made 150 bells, 100 croziers, and who put a case or cover on 60 Gospels" and the "Lebor Brecc" (18th August) describes him as "a smith and an artist and a choice scribe," who was chief artist to Ciaran of Saigir. (See under "Cairnech.") The "Annals of Ulster" record his death in 587.

DALY, JOHN (*fl. c.* 1720). *Sculptor.*

In Doneraile church-yard a large altar-tomb of David Fleming, who died in 1720, is inscribed with the name of the carver—*John Daly Fecit.*

DANBY, FRANCIS, A.R.A. (*b.* 1793, *d.* 1861).
Landscape Painter.

Was a younger son of James Danby, a small landed proprietor, of St. John's near Killinick, Co. Wexford, by his second wife Margaret Watson of Dublin, and was born on the 16th November, 1793. In 1798, owing to the disturbed state of the country, James Danby removed with his family to the town of Wexford and in 1799 settled in Dublin. In his will, made in Wexford on 20th May, 1799, he says: "Having lately escaped assassination and being convinced of the savage disposition of the majority of the people, am more than ever reminded of the uncertainty of life," etc. The will was proved on 20th November, 1807. His property in Wexford being settled upon

the children of his first wife Susanna, daughter of the Rev. Ambrose Harvey, of Hermitage, Co. Wexford, *viz.*, John Henry, James, and Mrs. Jane Boyd, he left his second wife and her family but slenderly provided for. By her he had two sons, twins, Thomas, who died in childhood, Francis, and a daughter Frances Olivia. Francis studied in the Dublin Society's Schools and on the death of his father he determined to adopt art as his profession. He had made the acquaintance of George Petrie and James A. O'Connor and he continued his studies under the latter. In 1813 he exhibited some pictures and drawings, chiefly landscape compositions, at the Society of Artists in Hawkins Street, and one of them, "An Evening Landscape," he sold to Archdeacon Hill for fifteen guineas. With this money he went to London, accompanied by his friends Petrie and O'Connor. Their small means were soon exhausted; Petrie returned to Dublin, and Danby and O'Connor set out on foot for Bristol hoping to make their way thence to Ireland. On their arrival they had not sufficient to pay for their night's lodging, and Danby raised the necessary means by selling two of his sketches of the Wicklow Mountains. O'Connor returned to Dublin, but Danby remained in Bristol, where he was fortunate enough to find employment for his brush through the patronage of a wealthy citizen named Fry. He remained in Bristol until 1824, paying occasional visits to Scotland and even to Norway. He made his first appearance as an exhibitor in 1820, sending a large picture, "The Upas or Poison Tree in the Island of Java," to the British Institution, and in the next year sent "Disappointed Love," to the Royal Academy, which was followed in 1822 by "Clearing up after a Storm," and in 1823 by "A Landscape with Warriors in the shade of a Mountain Glen listening to the song of their Minstrel." While in Bristol

Danby had made a hasty and imprudent marriage which was destined to have unfortunate effects upon his future career. He took up his residence in London in 1824, and established his reputation by his fine picture, "Sunset at Sea after a Storm," which was purchased by Sir Thomas Lawrence. This was followed next year by "The Delivery of Israel out of Egypt," painted in the style of Martin. In the same year he had his "Enchanted Island" at the British Institution, and was elected an Associate of the Royal Academy. Other important works followed, including "The Opening of the Sixth Seal," bought by Beckford and now in the National Gallery of Ireland, and "A Moonlight Scene from the Mount of Olives," now in the Soane Museum, both exhibited in 1828. The road to fame now seemed open to him; but events occurred which disastrously affected his career, prevented his attaining full membership of the Academy and compelled him to leave England. What the circumstances were is now forgotten: "A story ill to tell," says Redgrave, "with faults and no doubt recriminations which the grave has partly closed over." "An unhappy marriage and its concomitants shivered his household gods," says another writer quoted by Redgrave. All might in time have been forgotten; but his rupture with the Academy and separation from his brother artists was perpetuated by himself. "There was evidently some obliquity of moral sense in Danby's mind in regard to this affair; since, when the older members were passing away and younger men arising who would willingly have forgotten the past, and, as a man of true genius, sought to have him of their body, Danby was not one to let his faults slide out of memory, but was rather in the mood to justify and excuse himself and to attribute his neglect to every possible cause but the right one." Danby left England for the

Continent in 1829, and for the next ten years he lived chiefly in Switzerland, spending his time yachting and boat-building on the lake of Geneva, and supporting himself by the sale of his drawings and occasional commissions for pictures. He once appealed to the Royal Academy for pecuniary assistance and was granted the sum of fifty pounds. He was possessed of considerable mechanical genius, and the year of his death he had taken out a patent for a new form of ship's anchor. In 1837 he was staying in Paris at 8 Rue Vanneau with his old friend J. A. O'Connor, (*q.v.*). He returned to England in 1841 and sent his "Sculptor's Triumph" and two other works to the Royal Academy; and from that year he continued as a regular exhibitor, sending pictures which were characterized by all his early power and poetic imagination. The merit of his work entitled him to his promotion to Membership of the Academy; but his claims were overlooked, and the refusal to do him this honour embittered his life. In 1847 he left London and took up his residence at Shell House, Exmouth, where he remained until his death. Among the best works of his later period were "The Fisherman's Home" (R.A., 1846); "The Grave of the Excommunicated" (B.I., 1846); "The Evening Gun" (R.A., 1848); "Spring" (R.A., 1850) and "A Wild Seashore" (R.A., 1853). He contributed drawings to the short-lived "Pictorial Times," started by Henry Vizitelly in 1843, and made a few contributions to the Royal Hibernian Academy. He died at his residence at Exmouth on 9th February, 1861, after a short illness. His last picture, "A Dewy Morning," had left his easel only a few days previously. Thus closed a life sad in its failures and disappointments, how far merited we cannot now tell; a life clouded by the imputations cast upon him which, helped by his own perverseness,

barred his way to the honours and rewards of his profession. But he was a man of many good qualities, warm in his attachments—he kept up a life-long friendship with the companion of his youth, George Petrie—and kind and helpful to young artists.

In his works Danby shows wonderful imagination and poetic feeling, though his pictures are often laboured in execution and have a certain monotony; when not dark and gloomy, the golden sunrise or the red glow of sunset are predominant features. His striving after particular effects in his idealized landscapes is often fantastic, and fails to impress the imagination. His pictures have not stood well; their glassy surface tends to render them obscure, and they have much darkened with age. His “Opening of the Sixth Seal,” in the National Gallery of Ireland, and his “Upas Tree,” at South Kensington, must be now very different from the pictures so much praised and admired when fresh from his easel, and in a few years will be hardly visible. His “Painter’s Holiday,” in the Fitzwilliam Museum, is now an utter wreck.

Danby exhibited forty-eight pictures at the Royal Academy between 1821 and 1860; and seventeen at the British Institution between 1820 and 1852. A bust of him, in plaster, by Christopher Moore, done in 1827, is in the National Gallery of Ireland.

The Upas Tree. [Victoria and Albert Museum.] B.I., 1820.

Disappointed Love. [Victoria and Albert Museum.] R.A., 1821.

Clearing up after a Shower. R.A., 1822.

Landscape, with Warriors of old times in England retired to the shade of a Mountain glen to hear the song of their Minstrel. R.A., 1823.

Sunset at Sea after a Storm. R.A., 1824. Bought by Sir Thomas Lawrence; sold at his sale in 1830 for £107. Engraved by Finden in “Royal Gallery of British Art.”

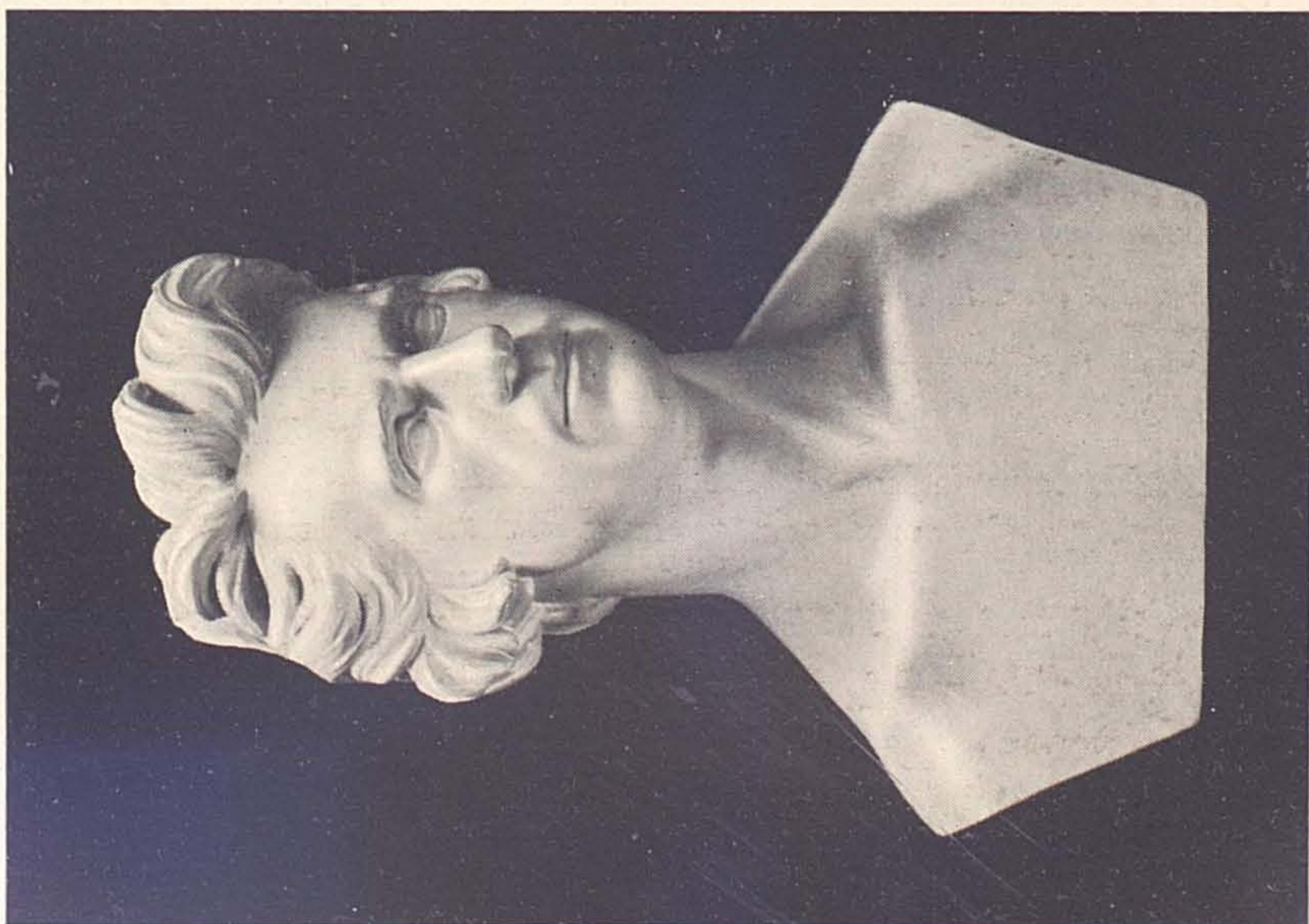
The Delivery of Israel out of Egypt (also called Pharaoh and his Host overwhelmed in the Red Sea). R.A., 1825. Duke of Sutherland’s collection, Trentham, sold at Christie’s in 1908. Engraved in mezzotint by G. H. Phillips, 1855.

- An Enchanted Island. B.I., 1825. Collection of John Gibbons of 16 Hanover Terrace, Regent's Park, sold at Christie's, 29th November, 1912. An engraving by G. H. Phillips purporting to be from this picture was from a small composition done by a pupil.
- Christ walking on the Sea. R.A., 1826.
- Solitude, sunset, the moon rising over a deserted city. B.I., 1826. Collection of John Gibbons of 16 Hanover Terrace, Regent's Park, sold at Christie's, 29th November, 1912.
- The Embarkation of Cleopatra on the Cydnus when she first met Mark Antony in Cilicia. R.A., 1827. Engraved by E. Goodall. Collection of John Gibbons, 16 Hanover Terrace, Regent's Park, Christie's, 29th November, 1912.
- The Merchant of Venice; scene, Belmont in the Garden of Portia's House. [Soane Museum.] R.A., 1828.
- An Attempt to illustrate the Opening of the Sixth Seal. [National Gallery of Ireland.] R.A., 1828; Art Treasures Exhibition, Manchester, 1857, by Francis Edwards. While on exhibition at Rochdale in 1843 a piece was cut out by a visitor, but was recovered and replaced. J. Griffith's collection, Christie's, 1871, bought for National Gallery of Ireland for £96 15s. Engraved in mezzotint by G. H. Phillips.
- Subject from Revelations—"And the fourth Angel sounded, and the third part of the sea was smitten," etc. R.A., 1829.
- Subject from Revelations—"And the Angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven," etc. R.A., 1829.
- Moon Rising over a Wild Mountainous Country. B.I., 1829.
- The Golden Age. R.A., 1831. Sold at Foster's, London, June, 1855, for 325 guineas.
- "Rich and Rare were the Gems she wore." R.A., 1837.
- The Sculptor's Triumph when his Statue of Venus is about to be placed in her Temple—a Morning at Rhodes. R.A., 1841.
- Liensfiord Lake in Norway, a Sudden Storm. [Victoria and Albert Museum.] R.A., 1841.
- The Enchanted Castle—Sunset. R.A., 1841.
- Mary Magdalen in the Desert. R.A., 1842.
- A Contest of the Lyre and the Pipe in the Vale of Tempe. R.A., 1842; B.I., 1843. A woodcut in "Art Journal," 1855.
- Scene in the Vale of Tempe. B.I., 1852.
- A Soirée at St. Cloud in the reign of Louis XIV. R.A., 1842.
- The Holy Family reposing during the Flight into Egypt. R.A., 1842.
- The Last Moment of Sunset. R.A., 1843.
- The Painter's Holiday. [Fitzwilliam Museum, Cambridge.] R.A., 1844.

- Calypso's Grotto. B.I., 1844; R.H.A., 1844.
 Calypso Grieving for her lost Lover. [Victoria and Albert Museum.]
 The Tomb of Christ after the Resurrection. R.A., 1844;
 R.H.A., 1845.
 The Wood Nymph's Hymn to the rising Sun. R.A., 1845. Sold
 at Lord Northwick's sale in 1856, for £378, to Mr. Eckford.
 Sunset after a Storm, a sailor on a raft. Christie's, 1845.
 The Gate of the Harem. [Royal Collection.] B.I., 1845. Pur-
 chased by Queen Victoria. Engraved in "Art Journal,"
 1857, by J. T. Wilmore.
 Landscape, with Rasselas and Imlac, etc. R.A., 1846.
 Sunrise, the Fisherman's Home. [National Gallery of British Art,
 Vernon Collection.] The view was sketched on the banks of
 a river in Norway. R.A., 1846. Engraved in "Art Journal,"
 1852, by A. Willmore.
 The Dawn of Morn. R.A., 1846.
 The Tempest. B.I., 1846; R.H.A., 1846; Cork, 1852.
 The Grave of the Excommunicated. B.I., 1846; R.H.A., 1846.
 Purchased from the artist by Mrs. Gibbons of Hanover
 Terrace, Regent's Park; sold at her sale May, 1883, for
 22 guineas; Christie's, 29th November, 1912, collection of
 Miss M. Gibbons.
 Blackberry Pickers; a Lane in Devonshire. R.A., 1847.
 A Seaman's Farewell. R.A., 1847.
 The Lover's Walk. B.I., 1847.
 Caius Marius in the Ruins of Carthage. R.A., 1848.
 The Evening Gun, a calm on the shore of England. R.A., 1848.
 Collection of John Gibbons, 16 Hanover Terrace, Regent's
 Park, sold at Christie's, 29th November, 1912.
 A Calm after a heavy Gale off Beechy Head. B.I., 1848.
 Landscape, twilight, with the rising Moon. B.I., 1848.
 Death and the Old Man. B.I., 1848.
 Morning on the Banks of Zurich Lake, with Pilgrims embarking
 on their way to Einsiedeln. R.A., 1849. Sold at Lord
 C. Townshend's sale in 1854, for £693.
 A Mountain Chieftain's Funeral. B.I., 1849.
 Spring. R.A., 1850.
 A Golden Moment. B.I., 1850.
 Winter—Sunset. R.A., 1851. Painted in 1850 for Mrs. Gibbons;
 sold at her sale, May, 1883, for 80 guineas.
 A Ship on Fire. R.A., 1851. Collection of John Gibbons,
 16 Hanover Terrace, Regent's Park, Christie's, 29th November,
 1912.
 A Summer Sunset—Home! Home! R.A., 1851.
 A Wild Seashore at Sunset. R.A., 1853.
 The Departure of Ulysses from Ithaca. R.A., 1854.



JOHN DOYLE



FRANCIS DANBY, A.R.A.

A Party of Pleasure on the Lake of Wallenstadt, Switzerland.
R.A., 1855. Christie's, 1st June, 1872, collection of James Bagnell of West Bromwich.

Evening, "in the rosy time of the year." R.A., 1855.

Dead Calm—sunset in the Bight of Exmouth. R.A., 1855.

The Court, Palace and Gardens of Alcinous. R.A., 1857.

A Smuggler's Cave. R.A., 1858.

The Death of Abel. R.A., 1858.

Landscape—Ulysses at the Court of Alcinous. R.A., 1858.

A Lake Scene—Going to the Fair. R.A., 1859.

Phœbus rising from the Sea. R.A., 1860.

Ulysses and Nausicaa. Christie's, James Dorrington's sale, May, 1880.

The Falls of the Conway. Christie's, April, 1879.

Lake Lemán. Sam Mendelsale, April, 1875, 152 guineas.

Still there is Hope. Christie's, 1861, £236.

The Wanderings of Orpheus. Oval, 34 by 26 inches, Foster's, 1860.

The Crucifixion. Hibbert Collection, Christie's, 1860, £21.

A Dewy Morning. Painted in 1861; the artist's last work.
E. Bullock sale, May, 1870, £105.

The Procession of Krishna. Drawing. Collection of John Gibbons, 16 Hanover Terrace, Christie's, 29th November, 1912.

Landscape study, in sepia. [National Gallery of Ireland.]

Two Drawings in black chalk. [British Museum.]

Pencil Drawing. [British Museum.]

Two Drawings in Water-colour. [British Museum.]

DANBY, JAMES FRANCIS (*b.* 1816, *d.* 1875).

Landscape Painter.

Was born in Bristol in 1816, the elder son of Francis Danby (*q.v.*). He painted in the style of his father, excelling in sunset effects, and was particularly successful in his coast scenes where he found opportunities for rendering the effects of atmosphere in which he delighted. He was a constant exhibitor in the Royal Academy from 1842 until his death, and also at the British Institution and at the Society of British Artists, of which he was a member. He practised his profession mainly in London, but seems to have visited Ireland, as several of his exhibited works were of Irish

scenery, such as "Blackrock Castle, with the Wicklow Mountains," R.A., 1851; "Wicklow Mountains," 1852; "Dublin Lighthouse," 1858, and "Carrickfergus Castle," 1867. He occasionally contributed to the Royal Hibernian Academy between 1849 and 1871. In the Victoria and Albert Museum is his "Houses of Parliament from the river," signed and dated 1864. A small oil picture, "The last Gleam of Sunset," in the National Gallery of Ireland, is probably by him. He died in London, of apoplexy, on 22nd October, 1875.

DANBY, THOMAS, R.H.A. (*b.* 1817 or 1818, *d.* 1886). *Landscape Painter.*

Was born in Bristol in 1817 or 1818, the second son of Francis Danby (*q.v.*). He accompanied his father to the continent in 1829, and studied in the Louvre with such advantage that when only thirteen years of age he was able to earn a livelihood by making copies of the pictures there. He was deeply impressed with the works of Claude, whose aerial effects had an influence on his future work. Returning to England with his father in 1841 he began to exhibit, sending to the British Institution in that year a small oil picture, "A Wreck from Nature." This was followed by numerous other works at the same Gallery and at the Academy, where he first appeared in 1843. His early works were in oil, but he found his true vocation as a painter in water-colours. In 1867 he was elected an Associate of the old Water-colour Society, and in 1870 became a full Member. He contributed in all 233 works to the exhibitions held by that body. On the enlargement of the membership of the Royal Hibernian Academy his name was included as a Member in the new Charter in 1860. He died on the 25th March, 1886.

Thomas Danby was an accomplished painter, harmonious in his colouring, and full of feeling; though his art was mannered and his range limited. He confined himself almost entirely to mountain and lake scenery in Wales, treated with a sameness of colour scheme and arrangement which in its lack of variety became monotonous. Four pictures by him are in the Victoria and Albert Museum: "Escape of Mary Queen of Scots from Loch Leven," signed and dated 1864; "Lake and Mountain scene with a boy fishing;" "Mountain scene in Wales, figures hauling in a net from a lake," and "Mountain scene and stream." Danby was married twice; first to a daughter of Mr. Williams, landlord of the Inn at Capel Curig, where he always stayed, and secondly to a teacher of music. He resided, from 1855, at Hampstead.

DANCKERT, HUGH (b. 1826, d. ?) *Miniature Painter.*

Was son of John Danckert, wine merchant, of 9 Prince's Street, Cork, of a family of foreign descent long established in that city. He was born in 1826. He practised in Cork as a miniature painter, and also did portraits in oil.

DAUBRAWA.—See DE DAUBRAWA.

DAVIS, HENRY SAMUEL (fl. 1833-1845).
Amateur.

Was an officer in the 52nd regiment, which he entered as ensign in 1827, retiring as Lieut.-Colonel in 1851. He was a clever artist, and for several years while quartered in Ireland exhibited landscapes and historical pictures. He was an honorary member of the Society of Irish Artists, and contributed landscapes,

many of them sketches of West Indian scenery, to its exhibition at the Royal Irish Institution, College Street, in 1845. He was an exhibitor in the Royal Hibernian Academy in 1833, 1835, and 1843; sending sketches of American scenery, including in 1833 a good drawing of "Niagara," some portraits and a large picture of "The Destruction of Cambyse's Army by a Sand Wind in the Desert of Lybia"; and some views in the North of Ireland in 1835. Two drawings by him were engraved by David Lucas in 1836, "Fair Head, Co. Antrim, Fox Pursuing Sheep," and "Fair Head, Co. Antrim, Eagle Devouring Sheep."

DAVIS, WILLIAM (b. 1812, d. 1873). *Landscape Painter.*

Was born in Dublin in 1812. His father was a solicitor, a profession he intended his son to follow; but the natural taste for art was too strong, and the son was entered as a pupil in the Dublin Society's School. When his studies were completed he set up in Dublin as a portrait painter, and exhibited in the Royal Hibernian Academy in 1833, 1834, and 1835. Meeting, however, with but small success, he went to Liverpool, where better fortune awaited him. He began there by painting portraits, but afterwards confined himself to landscape and still life. He was Professor of Painting in the Liverpool Academy, at that time the most important art society in the provinces; and exhibited in the Royal Academy from 1851 to 1872. In 1870 he removed to London, and died there on the 22nd April, 1873. Davis's landscapes, simple in their composition, were painted with a sincerity and truth, and a delicacy and intensity of feeling, which makes his work among the most interesting of any done by Irish-born artists. He was

father of Val Davis, born 1854, and of Lucien Davis, born 1860, both artists practising at the present time in London.

In the Walker Art Gallery, Liverpool, is a picture, "Wallasey Marsh," by him.

DAVISON, JOHN (*fl.* 1724-1744). *Engraver.*

Was son of John Davison, of Athy, gunsmith, and was apprenticed in 1724 to Philip Simms (*q.v.*), the engraver. Engravings by him, including maps, are in the "Universal History," published, in seven volumes, by George Faulkner in 1744, where are also many plates by his master, Philip Simms.

DAVYS, FERDINAND (*fl.* 1722-1729). *Painter.*

On 5th March, 1722-3, "Ferdinand Davys, gent.," petitioned for admission to the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, in Dublin. It was agreed that he be brought in on payment of five pounds; but he refused, offering to pay one guinea. This was accepted by the Council, on condition that "he brought in a proof-piece that he was an artist; but the same not being produced the house adjourned, whereupon," as the MSS. of the Guild record, "he took up his petition lying on the table and tore the same." Two years later, however, on 2nd April, 1725, he was admitted. In addition to being an "artist," as appears from foregoing record, he carried on business as a stationer in Abbey Street ("Dublin Weekly Journal," 8th February, 1728-9).

DAWSON, FRANCIS (*fl.* 1791-1820). *Seal Cutter and Engraver.*

Worked as an engraver and seal-cutter at 15 Essex Quay from 1791 to 1797; afterwards, for some years, in Crampton Court, and other addresses. His name

does not occur after 1820 when he was at 5 Eustace Street. There is a well-engraved book-plate, "*Dawson, Sculpt. No. 10 Smock Alley, Dub.*"

DEAN, HUGH PRIMROSE (*d.* 1758-1784).
Landscape Painter.

Was third son of Alexander Dean of Donaghadee and afterwards of Kinsale, and Grizell Kennedy, also of Donaghadee, both of Scottish descent.* In 1758 he was living with his brother David, a carpenter and builder, at Castle Hyde, Co. Cork, and on the 27th December, 1761, he was married in Christ Church, Cork, to Eleanor Gamble. He probably learned his art in Cork, though nothing is known of his early life as an artist; but in 1765 he was in London, at the corner of Heathcock Court, Strand, and sent three landscapes to the exhibition of the Free Society and was awarded a premium of ten guineas by the Society of Arts for a landscape. He also exhibited with the Society of Artists in 1766, 1767, and 1768. Some of his exhibited works were views on the Danube and the Elbe, so that he had apparently spent some time abroad. Of insinuating manners and address and of some ability as an artist he obtained the patronage of Henry, second Viscount Palmerston, who enabled him to visit Rome. He sent from there a "View of Naples" to the Society of Artists in 1773. He was in Florence in 1776, and was elected a member of the Florentine Academy. On

* Alexander Dean had two other sons, Kennedy Dean, a carpenter in the Navy and afterwards employed in Gosport dockyard, who died in 1796; and David Dean, a builder, who died in Cork in 1800. This David had two sons—1st, William, a builder and architect, who was father of William, also an architect, killed by the fall of a wall in 1808, and 2nd, Alexander, father of Sir Thomas Deane, architect, President of the R.H.A., 1866-68, died 1871, who was father of Sir Thomas Newenham Deane, architect, died 1899, whose son is the present Sir Thomas Manly Deane, architect, R.H.A.

leaving England he had abandoned his wife and son, but Lord Palmerston hearing of this sent them out to him and they arrived unexpectedly in Florence, much to the artist's consternation. He persuaded his wife to return to England, but kept his son whom he soon afterwards placed on board a ship in the Mediterranean Fleet under Admiral Mann. He was in Rome again in 1777 and sent a picture, "Lago Averno near Naples," to the Royal Academy. Next year he had two landscapes in the exhibition of the Society of Artists and soon afterwards returned to London. In 1779 he exhibited in the Academy "An Eruption of Mount Vesuvius," and in 1780 "The Banks of the Tiber." In the same year he had five landscapes with the Society of Artists, and exhibited a transparency of his "Eruption of Mount Vesuvius" in a large room in Great Hart Street, Covent Garden. With this he also showed a number of Italian views done in black chalk by an Italian artist he had employed in Rome. By this time, through his misconduct, he had lost the favour of his patron, Lord Palmerston, and had made but little way as a painter in London. A year or two afterwards he appeared in a new character, as a Methodist preacher, but did not long survive his change of profession. He died about the year 1784.

P. Benazech engraved in 1783 the "Sepulchre in memory of Horatii and Curiatii," after a picture by him; and a drawing, "Vallambrosa, near Florence," was engraved by W. Thomas for the "European Magazine," 1791.

DEAN, KENNEDY (*d.* 1795). *Painter.*

Son of the foregoing Hugh Primrose Dean. He was put by his father into the Navy, but afterwards settled in Cork, where he worked as a painter and

drawing-master, and is mentioned as such in the will of his uncle David Dean in 1795, and also in the Cork Directory. By his wife Charlotte he had a daughter Harriet, born in Cork in 1788.

DEBENHAM, JOHN (*d.* 1767-1800). *Engraver.*

He appears to have been a native of England, and to have come to Ireland some time before 1767. In that year he was working as an engraver at the Raven in Castle Street, and from that address issued an advertisement returning "his unfeigned thanks for encouragement since his arrival in this Kingdom." His work at that time seems to have been chiefly the engraving of "visiting tickets," shop bills, coats-of-arms, etc. In 1768 he removed from Castle Street to the Golden Key in High Street, opposite St. Nicholas' Church, where he had, as he announced in an advertisement, "one of the most complete rolling presses ever made in this Kingdom." He was admitted to the freedom of the Guild of St. Luke in 1769, and was one of its Wardens in 1773. He remained at the Golden Key until 1773; after that he was in Castle Street; in 1775 in College Green, and next year was at 52 Castle Street, where he remained ten years, removing to 15 Anglesea Street in 1785. He carried on his business there until 1791, when he went to 17 Charlemont Street. Debenham did a considerable amount of work for magazines and books, and held for some years the post of Inspector of Dies and Plates in the Stamp Office, Eustace Street. The year of his death is not known; he was living as late as 1800.

DE DAUBRAWA, WILLIAM HENRY (*d.* 1825-1860). *Painter of Military Subjects.*

Born in England, he was gazetted in April, 1825, an ensign in the 65th regiment then quartered in

Ireland. In 1827 he married Marian, daughter of Michael Lloyd Apjohn of Dublin; and on the 21st November, 1828, he went on half-pay. His name as an artist first occurs in 1840, when he was living with his father-in-law at 18 Warrington Place, Dublin. In that year he exhibited three military subjects in the Royal Hibernian Academy. One of them, a "Mameluke and Charger," was purchased by the Royal Irish Art Union. In 1841 he exhibited "Horses Drinking." In 1842 he was in London, and from that year until 1849 he exhibited drawings of military subjects, figures and costumes in the Royal Academy. He also contributed to the British Institution in 1845, 1851, and 1853, and to the Society of British Artists in 1842, 1858, and 1860. In the latter year he sent two works to the Royal Hibernian Academy, a "Portrait of the Duke of Wellington in his eighty-fourth year," and "The Ford, halt of a Caravan." He is not heard of after 1860. His name appears as "W. Henry" in the Royal Academy catalogues, and as "Henry" in those of the Royal Hibernian Academy, and on most of the prints after his drawings. He contributed illustrations to various publications issued by Ackermann. Among these are :

Costumes of the British Army. A series of sixty-one coloured aquatints and lithographs, some drawn by Daubrawa, others by W. Heath and H. Martens; published by R. Ackermann, 1840-54.

Costumes of the Indian Army. A series of thirty-four coloured aquatints, some by Daubrawa; published by R. Ackermann, 1843-49.

A View in Hyde Park, with the Duke of Wellington in civilian dress riding past the statue of Achilles; engraved by J. Harris; published by Ackermann, 1852.

Duke of Wellington, half-length, as an old man; drawn from life; engraved by J. Harris, 1852.

The Duke of Cambridge; aquatint by J. Harris in "Costumes of the British Army," 1854.

Lt.-Gen. the Hon. Henry Beauchamp Lygon, Colonel of the 10th
Hussars; engraved by J. Harris.
The Royal Marines; engraved by J. Harris.

DEEBLE, W. (*fl.* middle of 18th century). *Engraver.*

An engraver working in Cork in the middle of the eighteenth century. There is a book-plate of "Patrick Blair, M.D., of Blair's Castle, Cork," signed *Deeble Sct.* He also appears to have worked in Bristol. In Cromwell's "Excursions through Ireland" is an engraving of the "Bank of Ireland" by him, after G. Petrie, dated 1st June, 1820.

DEEY, REV. WILLIAM (*b.* 1804, *d.* 1874).
Amateur.

Was born in Dublin in 1804, the son of William Deey. He entered Trinity College in 1819, obtained his degree in 1825, and soon afterwards took orders. He exhibited portraits in the Royal Hibernian Academy from 1827 to 1830. In 1829 he went to England and exhibited in that year from 90 Charlotte Street, Fitzroy Square, in the Royal Academy and the British Institution. He became Vicar of St. Thomas, Southwark, in 1839, and from 1840 to 1868 was a frequent contributor of figure subjects to the Royal Academy and the British Institution. A portrait of "John Cheyne, M.D.," by him was engraved by J. Cochran for Pettigrew's "Medical Portrait Gallery" in 1839. He died at 63 Torrington Square, London, on 18th December, 1874, aged 70.

DE GREE, PETER (*d.* 1789.) *Decorative Painter.*

Was born in Antwerp, the son of a tailor. Being intended for the Church he received a good education, but, abandoning the idea of taking orders, he became a pupil of the painter, Martin Joseph Geeraerts, who

excelled in grisaille painting in imitation of bas-reliefs, and whose style De Gree afterwards successfully imitated. In Antwerp he met David La Touche, of Marlay, and painted several pictures for him ; and he also became acquainted with Sir Joshua Reynolds, who employed him as agent for purchasing pictures for himself and the Duke of Rutland. Writing to the Duke, 10th September, 1785, Reynolds refers to his correspondent in Flanders, and the purchase of a Van Dyck and a Rubens, and says : " I must beg leave to mention to your Grace the person I have employed in this business ; his name is De Gray, a very excellent painter in chiaro-oscuro in imitation of basso-relievos. He paints likewise portraits in oil and in crayons extremely well. He was very civil and attentive to me when I was at Antwerp, and was the means of my purchasing some very fine pictures. He then told me he intended going to Ireland, having been invited by Mr. Cunningham ; and I promised to recommend him to your Grace's protection, which I can with a very safe conscience, not only as a very ingenious artist, but as a young man of very pleasing manners " (Rutland Papers, Vol. III, pp. 240 and 268, in 14th Report of Hist. MSS. Commission). De Gree left Antwerp in 1785, and arrived in London, where he was kindly received by Reynolds who generously presented him with fifty guineas to defray his expenses to Ireland and furnished him with a letter of introduction to the Duke of Rutland, at that time Lord Lieutenant. De Gree's first works on his arrival in Ireland were executed for David La Touche. In the house, No. 52 St. Stephen's Green, then the residence of La Touche, he decorated the walls of the Music Room with paintings representing Apollo and the Muses, Orpheus and Eurydice and other subjects connected with music. These paintings still exist. He also painted for the

Dining Room a series of pictures representing the Elements. These were removed by Lord Robert Ponsonby Tottenham (who succeeded to the ownership of the house) to his place, Woodstock, Co. Wicklow, where they still remain. Two rooms at Curraghmore, Co. Waterford, were also decorated by him. On the ceiling of the drawing-room are circular medallions of Amorini, and on the walls of the dining-room are oval panels with groups of the Gods of Olympus and similar classic subjects. It is traditionally said that the subjects in the drawing-room were copies after De Witt, while those in the dining-room were De Gree's own original designs; also, that portion of the decoration in the drawing-room was the work of Antonio Zucchi, the husband of Angelica Kauffmann.

De Gree, although he worked hard and charged low prices for his pictures, was not very successful. He lived in two small rooms, stinting himself in order to send to his parents in Antwerp all that he could spare of his earnings. The privations he endured broke down his health, and in January, 1789, he died in his house in Dame Street. In a notice of his death in "Faulkner's Journal" he is described as "an inimitable painter in chiaro-oscuro." He excelled in painting groups of children in imitation of basso-relievo in marble in the manner of his master, Geeraerts, and of Jacob De Witt. Several of these are at Carton, some were at Bellevue the seat of the La Touches, and one at Powerscourt formerly belonged to the La Touche family at Luggela. In 1788 he executed some paintings for the Dublin Society for the decoration of their meeting-room in their house in Grafton Street. For these he received twelve pounds and a silver palette. The pictures are mentioned in Carr's "Stranger in Ireland," 1806, as "excellent imitations of basso-relievo by De Gray, a promising

young Irish artist, on the subject of Ceres and Triptolemus." The work was engraved in the "Universal Magazine" in 1790, with the title "The Goddess Ceres teaching Triptolemus Agriculture." After the artist's death the Society purchased several of his drawings for the use of the school. He was engaged by the Marquess of Buckingham to paint pictures in basso-relievo of the Four Seasons, to be put up over the doors of the Presence Chamber in Dublin Castle; but at the time of his death he had only finished "Autumn." A contemporary notice describes the works as "strikingly designed and rendered so seemingly independent of the canvas that to the nicest eye they are the deception of relief highly finished by the sculptor's chisel, and starting forward with unexampled beauty and boldness" ("Dublin Chronicle," 29th Nov., 1788, and 7th Jan., 1789). De Gree made some attempts at portrait-painting, but not successfully. He was to have been the keeper of the Academy of Painting in Dublin projected by the Duke of Rutland.

DE KEYSAR, WILLIAM (*d.* c. 1683). *Sculptor.*

In 1683 the Corporation of Dublin made an agreement with William De Keysar, "carver of stone," for statues of King Charles I and King Charles II—"his late Majestie Charles I and his Majestie that now is"—to be carved in Portland stone, for the adornment of the Tholsel in Skinners Row, which had just been completed. The statues, for which De Keysar was paid one hundred pounds, were finished by March, 1685, and were placed in niches on the front of the Tholsel. According to the agreement made with the sculptor, the figures were six feet high; but this height was found insufficient to fill the niches, and De Keysar was ordered to place under each a pedestal two feet high, so as to raise them to the required

height. For this extra work he was paid twenty pounds. Henry Parris, brazier, was paid six pounds eighteen shillings for a sceptre and spear of mixed metal for the statues. The Tholsel having fallen into decay was taken down in 1805, and the two statues were removed to the north transept of Christchurch, where they remained until the restoration of the cathedral (1871-8), when they were placed in the crypt, where they now are. The statues in their original position in the Tholsel are shown in one of Malton's views.

DELACOUR, WILLIAM (*fl.* c. 1753). *Limner.*

Mentioned in a newspaper advertisement in September, 1753, as having moved from Ormonde Quay to College Green, near the Parliament House. No other notice of him has been met with.

DE LA NAUZE, ALEXANDER (*d.* 1767).
Portrait Painter.

He practised in Dublin in the middle of the eighteenth century, and was much esteemed for the truthfulness of his portraits. He lived in William Street. He exhibited two pictures at the Society of Artists in 1766. A portrait by him of Brockhill Newburgh, poet, of Ballyhaise, County Cavan, was engraved by John Dixon (*q.v.*). He died on 31st January, 1767, aged 63.

DELANE, SOLOMON (*d.* 1812). *Landscape Painter.*

Was probably born in Dublin. As a boy he became a pupil of Robert West in the school in George's Lane and was awarded a premium of two pounds by the Dublin Society in 1750. His first known work, when he started for himself as an artist,

was a portrait of Isaac Sparkes, the popular Dublin comedian, who about this time presided as "Lord Chief Joker" over the Court of Nassau, a judge and jury entertainment in Nassau Street. This portrait, painted from life, was etched by the artist and published in 1752 by Samuel Price, opposite Crane Lane in Dame Street, price 2s. 8½d. The etching, a folio, is inscribed *The Right Comical L. C. J. I. Sparks. S. Delane pinxit et fecit.* Beyond this portrait nothing is known of Delane's work as an artist during his early years in Dublin. He probably found little encouragement, for by 1763 he was in London, and in that year was elected a Fellow of the Society of Artists, and sent a large landscape to its exhibition. In 1766 he sent a picture, "A Land Storm," to the Society of Artists in Dublin. Soon after this he went abroad and travelled through France and Italy, finally settling in Rome where he spent several years. There he painted pictures in the style of Claude, whom he so closely followed that many of his imitations found their way to England as original works. From Rome he sent two large landscapes to the Royal Academy in 1771, and "A Storm" and "Moonlight" to the Society of Artists in 1773, followed in 1776 by "A View of Athens in its present state, a thunder storm going off," which was engraved by B. T. Pouncey. He further contributed to the Royal Academy, from Rome, a "View of Tivoli," in 1777. About 1780 he was residing near Augsburg and sent two "Views in the Alps" to the Academy in 1782. In this year he returned to London and exhibited landscapes in 1783 and 1784. Of his subsequent life little is known. He returned to Dublin, married and settled down there ; but his name as an exhibitor occurs only twice—in 1802 when he sent from Stafford Street to the exhibition in the Parliament House a "Portrait" and a "View in

Italy," and in 1812 when he sent from Grafton Street to the exhibition in Hawkins Street "A View of Tivoli." He was appointed Cork Herald by patent of 11th January, 1797. He died in 1812. A portrait of him, drawn by George Dance, is in the Nottingham Museum.

DELANEY, WILLIAM VINCENT (*fl.* 1862-1873). *Portrait Painter.*

Practised for some years in Dublin as a portrait painter, and exhibited in the Royal Hibernian Academy from 1862 to 1873. He painted the portraits of several prominent citizens of Dublin, but his art was poor. Among his works are portraits of "James W. Mackey, Lord Mayor," painted in 1869; "George Porter, M.D.," 1870; "Alderman J. Vokes Mackey," 1873, and "John Blake Dillon, M.P.," painted in 1869.

DE MELLE, PAUL (*fl.* 1670-1680). *Portrait Painter.*

He was a member of the Corporation of Painter-Stayners and Cutlers, or Guild of St. Luke, in Dublin, and was one of its wardens in 1675. He painted a portrait of Samuel Cotton, cutler, the first Master of the Guild on its foundation in 1760. The picture formerly hung in the Hall of the Guild in Capel Street. De Melle's name disappears from the list of members after 1680.

DEMPSEY, L. (*fl.* c. 1739). *Engraver.*

A Dublin engraver who was employed on book illustrations. He engraved a portrait of Matthew Prior which forms the frontispiece to the edition of Prior's "Poems," published by G. Grierson in Dublin in 1728; also four large plates and one of the ornamental chapter headings in Vol. I of Harris's edition



SOLOMON DELANE

of Sir James Ware's Works, Dublin, 1739. The four plates are: 1st, "North-west Prospect of the Churches at Clonmacnoise"; 2nd, "South Prospect of Cathedral Church, Kildare"; 3rd, "South Prospect of Cathedral Church of St. Mary, in Limerick"; 4th, "South Prospect of Cathedral Church at Killaloe"; all after drawings by J. Blaymire (*q.v.*).

DENNIS, JAMES (*fl. c.* 1744). *Painter.*

An artist working in Dublin about 1744. He drew and painted views and "Prospects," and was also a teacher. In an advertisement issued by him from "the Seven Stars in Dame Street opposite the Robin Hood Inn," in November, 1744, he announced that he had opened a drawing and painting school where "he instructed young gentlemen in the several arts of drawing and painting after an easy short method, in such a manner that any person of a middling genius should draw tolerably well in three months time" ("Faulkner's Journal," 17th-21st November, 1744).

DENT, WILLIAM (*fl.* 1840-1853). *Portrait and Landscape Painter.*

Was born in Cumberland, in 1816, and came to Dublin as a young man about 1840. In that year he sent from 86 Bride Street, a landscape and an historical picture to the Royal Hibernian Academy. He afterwards lived in Cuffe Street, and from 1847 in William Street, and he continued to exhibit until 1853. He does not appear to have been very successful as an artist, and, in his latter years at least, added the trade of a house-painter. The date of his death is not known.

DE SATUR, E.B.—See BYRNE, EDMOND RIBTON.

DE VEAUX, JOHN (*d.* 1821-1836). *Seal Engraver and Wax Modeller.*

Born about 1796, he was a pupil of George Brown (*q.v.*), the seal engraver, with whom he became a partner, and to whose business he succeeded. The seal of Nathaniel Alexander, Bishop of Meath, was engraved by "Brown and De Veaux" in 1823. From Brown's address, 3 Fownes Street, he exhibited in 1821 a "Head of Sappho, engraved on a cornelian." In 1830 his name appears as "Seal and gem engraver to His Majesty," and in 1831 as "Crest engraver to the Lord Lieutenant and the Duke of Sussex." He spent some time in London executing orders. His name does not appear after 1836. In the British Museum is a wax medallion of Blucher by him; and in the Dublin Museum are a plaster medallion of the Duke of York, and one of a man unnamed. A portrait of Sir Robert Peel, engraved on a gem, after Chantrey, was reproduced in anaglyptograph by Freebairn.

DHEULLAND, G. (*d.* c. 1739). *Engraver.*

In Vol. I of Harris's edition of Sir James Ware's works, published in Dublin in 1739, are seven large plates engraved by G. Dheulland: 1st, "The North Prospect of the Cathedral Church of the Holy Trinity in Dublin"; 2nd, "The South Prospect of the Cathedral of St. Patrick, Dublin"; 3rd, "The South-east Prospect of the Cathedral of St. Patrick, Dublin"; 4th, "The South-east Prospect of the Cathedral Church of St. Canice, Kilkenny, with the Bishop's Palace"; 5th, "The South Prospect of the Cathedral Church of St. Patrick and the Rock of Cashel"; 6th, "The South-east Prospect of the Cathedral Church of the Holy and Undivided Trinity in Waterford"; 7th, "The North-west Prospect of the Cathedral Church of the Holy and Undivided

Trinity in Waterford." No other works by Dheulland have been met with, and it is not known whether these plates were actually engraved in Ireland.

DIGBY, SIMON (*d.* 1720). *Amateur Miniature Painter.*

He was son of Essex Digby, Bishop of Dromore ; was educated at Trinity College, Dublin, took orders, and was made rector of Dunshaughlin, County Meath, and chaplain to the Earl of Ossory, Lord Deputy in 1668. After various preferments he was, in 1678, made bishop of the united dioceses of Limerick, Ardfert and Aghadoe, and in January, 1691, was translated to the see of Elphin. Where he learned his art as a miniature painter is not known. Bishop Downes, writing from Dublin, 19th April, 1720, to Archbishop Wake, says that Bishop Digby "was a great master of painting in little water-colours, and by that quality recommended himself to men in power and ladies, and so was early made a bishop" ("Journal of Royal Archæological Association of Ireland" for 1872-3, p. 253). He painted the portraits of many of the important personages of his time. A number of his miniatures are preserved at Sherborne Castle, Dorsetshire, the seat of Mr. Wingfield Digby; seventy were in the possession of his descendants at Landestown, County Kildare, and were sold by auction to a dealer in Henry Street, Dublin, from whom they were purchased by George Petrie (*q.v.*). Petrie gave them away to his friends, including the Rev. Henry R. Dawson, Dean of St. Patrick's, who had the portraits of Archbishops Sancroft, Tillotson, and Narcissus Marsh, the Earl of Tyrconnell, Henry Lord Capel, and two portraits of the painter's father, the bishop of Dromore. Of these, Bishop Tillotson and Lord Capel, together with one of Henry Lord Sidney, are now in the

National Museum, Kildare Street. Two miniatures were exhibited by Mr. Robert Malcolmson at a meeting of the Kilkenny Archæological Society in 1873.

Bishop Digby married Elizabeth daughter of Warner Westenra, by whom he had eight sons and eight daughters. He died at his house at Lacken, County Roscommon, on the 7th April, 1720, and was buried in the church of Tosara (Mount Talbot). His portrait, with his wife and children, painted in miniature by himself, belongs to Mrs. Digby of Dromore, Greystones.

DILLON, JOHN JAMES (*d.* 1863-1880). *Marine Painter.*

Exhibited marine subjects in the Royal Hibernian Academy from 1863 to 1869. He was a picture cleaner and dealer as well as a painter, and had premises in Grafton Street, and from 1870 in St. Stephen's Green West. His name does not occur after 1880, when he is said to have gone to America.

DILLON, P. (*d.* 1802-1815). *Miniature Painter.*

Worked in Dublin in the early part of the nineteenth century as a miniature painter. He exhibited four miniatures in the Parliament House in 1802, and three at Allen's in Dame Street in 1804. He did not again exhibit until 1815, when he had one miniature at the Hibernian Society of Artists. After that his name no longer appears. A "Portrait of Sir John Newport" was drawn and etched by him; and one of "The Hon. Christopher Hely-Hutchinson," engraved in stipple, is inscribed *Engraved by P. Dillon miniature Painter.* In the Franks collection in the British Museum is a book-plate of "Michael H. Fitzpatrick, *Dillon sc.*"



SIMON DIGBY, BISHOP OF ELPHIN, AND HIS FAMILY

DILLON, WILLIAM, A.R.H.A. (fl. 1846-1870).

Landscape Painter.

Was son of Charles Dillon, solicitor, of Upper Buckingham Street, Dublin (d. 1843), and was born in Dublin in or about 1830. He was a student in the Royal Hibernian Academy in 1846, and in the following year contributed four works to its exhibition. He continued to exhibit until 1865. He was elected an Associate on the 18th July, 1861, but did not attain full membership, resigning in November, 1870. After that date there is no further account of him.

DIMMA MACNATHI (fl. 7th century). *Illuminator.*

In the Library of Trinity College, Dublin, is a copy of the four Gospels, known as "Dimma's Book," written for St. Cronan of Roscrea, it is supposed in the seventh century. Coloured figures of the first three Evangelists precede their Gospels, and the symbol of an eagle is prefixed to that of St. John. The name of the artist-scribe appears at the end of each Gospel, "Dimma MacNathi." The book belonged to the Abbey of Roscrea and disappeared at the time of the dissolution of the monasteries. It was found, with its shrine, by some boys hunting rabbits in the rocks of the Devil's Bit Mountain in 1789, and after passing through several hands, it was finally purchased for Trinity College. Its cumdach, or shrine, is formed of bronze plated with silver and partly gilt and studded with lapis lazuli with a large crystal in the centre of one side. It was made about 1150, and is inscribed "Thomas the artist arranged this reliquary."

DIXEY, JOHN (d. 1820). *Sculptor.*

Was born in Dublin, but went to London at an early age and became a student in the Royal Academy. In 1789 he was selected, as one of the most promising

students, to be sent to Italy for further study, but being offered an opening in America he was induced to emigrate there. He resided for many years in New York, and found employment in the decoration and embellishment of public and private buildings, executed some groups in sculpture, and had great influence in the promotion of art in America. He was Vice-President of the Academy of Fine Arts in Pennsylvania. He died in 1820.

He left two sons, George and John, both of whom followed their father's profession as sculptors and modellers, but the latter afterwards turned his attention to landscape painting.

DIXON, JOHN (*b.* about 1740, *d.* 1811). *Mezzotint Engraver.*

Was fourth son of Thomas Dixon, a hosier carrying on business at "The Royal Stocking," Cork Hill, Dublin, who died on 10th April, 1758, leaving four sons, William, Thomas, Samuel, and John, as appears by his will made the same day. John Dixon, who was born about 1740, studied in the Dublin Society's drawing school, and probably worked with his brother Samuel (*q.v.*) in the production of the latter's basso-relievo prints of birds and flowers, and as an engraver of the copper plates used in the linen-printing works at Leixlip. In 1760 he engraved John Rocque's large Map, in four sheets, of the County of Dublin. A "Portrait of Admiral Boscawen," *Dixon sculpt.*, and one of "The Marquess of Granby," *J. Dixon sculpt.*, are in "The Annual Register, or the History of the present Year . . . to end of campaign of 1761," published by J. Exshaw in Dublin. An advertisement in "Faulkner's Journal," 27th February, 1762, refers to "Views of Powerscourt," by George Barret, to be engraved by Dixon; but these engravings have not

been met with and were probably not actually done. Dixon's earliest known mezzotint is the portrait of "Nicholas Viscount Taaffe," after Robert Hunter (*q.v.*), which he published himself in the summer of 1763 at the house in Cork Hill where his brother Thomas was carrying on his father's business as a hosier. For this print he was awarded a premium of five guineas by the Dublin Society, and was at the same time given a further premium "for several engravings of landscapes from original designs" ("Faulkner's Journal, 4th March, 1763). The print of Lord Taaffe was praised in some verses in "Sleator's Public Gazetteer" for 12th March, 1763, and the engraver referred to as :

"Dixon, that youth accomplished to impart
The justest transcript with the finest art."

The only other mezzotint known to have been done by him in Dublin is the portrait of "William Carmichael, Bishop of Meath," after J. Ennis (*q.v.*). Bromley mentions two prints, whether mezzotint or otherwise is not stated, of Brockhill Newburgh, poet, of Ballyhaise, Co. Cavan, after La Nauze, a Dublin painter, which were probably done in Dublin.

In or about 1765 Dixon went to London, and in the following year, 1766, he exhibited two mezzotints at the Society of Artists, a "Portrait of Joshua Kirby," after Gainsborough, and "A Boy," after F. Hals; his address being then Spur Street, Leicester Fields. In 1768 he was in Greek Street, Soho, and the following year in Broad Street, opposite Poland Street, whence he moved in 1771 to "Kempe's Row, opposite Ranelagh Walk, near Chelsea." He became a member of the Society of Artists in 1772, a director in the following year, and he contributed nineteen mezzotints to its exhibitions between 1766 and 1775. He also exhibited two drawings—a drawing from a portrait by

Rembrandt in 1769, and a drawing in crayons, after Correggio, in 1773. He published several of his mezzotints himself; others were published by Ryland and Bryer at the King's Arms in Cornhill, by J. Boydell, John Bowles and others.

In Chelsea, Dixon had become acquainted with Nicholas Kempe, "Bullion Porter" at the Royal Mint and one of the original proprietors of the Ranelagh Gardens, and his wife Ann, elder daughter of Henry Meriton of Chelsea, a famous beauty whom Romney had painted with a pug dog in her lap. Kempe died in 1774, leaving most of his fortune to his wife; and on the 15th July, 1775, Dixon married the young widow at St. George's, Hanover Square. Henceforth he followed his profession only as an amusement. A tall, handsome man, fond of society and good company, he was now able to indulge his tastes; he lived fashionably and entertained his friends among whom he numbered Burke and Garrick. His latest dated print is a half-length portrait of Garrick, published by Robert Wilkinson in Cornhill in 1779. After the death of his wife Dixon had an addition to his income from a bequest of her sister, Henrietta Maria Meriton. He then went to reside at 5 (afterwards 14) Phillimore Place, Kensington. He had long abandoned engraving and busied himself in a scheme for establishing a national fishery on the south, west and north-west coasts of Ireland, as the "most immediate and effectual relief for the poor of these kingdoms." In 1801 he became a member of the Society of Arts. He died in December, 1811, and his will was proved in January, 1812.

As a mezzotint engraver Dixon takes high rank, especially by his brilliant prints after Reynolds. His work is distinguished by artistic feeling and faithfulness to the original; his plates are carefully grounded,

resulting in richness of tone, though sometimes too black. He used a good deal of etching and engraving in his plates as may be seen, for example, in his fine print of the Duke of Leinster, described by Walpole as "a masterpiece of Art which has never been excelled," wherein he used the dry-point in the fur and coat.

PRINTS PUBLISHED IN DUBLIN.

William Carmichael, Bp. of Meath ; after J. Ennis.

Nicholas Viscount Taaffe ; after R. Hunter. Dedicated to John Ponsonby, Speaker of the House of Commons. Published by Dixon himself in 1763, "At Thomas Dixon's, Hosier on Cork Hill" ("Sleator's Public Gazetteer").

Brockhill Newburgh, of Ballyhaise, County Cavan ; after La Nauze. In line, half length, 4 by $3\frac{3}{4}$ inches, oval, probably done in Dublin. Bromley mentions two prints.

Map of County of Dublin ; after J. Rocque. A large map in four sheets, published by J. Rocque in 1760.

PRINTS PUBLISHED IN LONDON.

Mary, Duchess of Ancaster ; after Reynolds. Exhibited by Dixon at the Society of Artists, London, in 1767.

William J., Earl of Ancrum ; after Gilpin and Cosway. Exhibited at the Society of Artists in 1773, and published the same year by J. Boydell and by Dixon himself in Kempe's Row, Chelsea.

Elizabeth, Countess of Ancrum ; after Reynolds. A copy of Spilsbury's print, stated by Bromley to have been done by Dixon.

The Nabob of Arcot ; after Ward. Published in 1772.

William Beckford ; whole length, *J. Dixon delt et Sculpt.* Published by Dixon in 1769, in Broad Street, opposite Poland Street. The plate was originally a portrait of Benjamin Heath, after R. E. Pine. It was reissued, with considerable alterations, as a portrait of Beckford.

William Beckford ; three-quarter length ; *J. Dixon del et fecit.* Published in 1770 by Carrington Bowles.

Lady Mary Catherine Bertie ; after Peters. *J. Dixon fecit 1767.*

Mrs. Blake, as Juno ; after Reynolds. Exhibited at the Society of Artists in 1771 and published the same year by Dixon himself at Kempe's Row, Chelsea.

William Browne ; after Hudson.

Henry, Duke of Buccleugh ; after Gainsborough. Published in 1771 by John Boydell.

- Lady Jane Clifford ; after Kneller. Copy, in reverse, of portion of the print by John Smith. Published by John Bowles.
- Barbara, Countess of Coventry ; after Reynolds.
- The Misses Crewe ; after Reynolds. Exhibited at the Society of Artists in 1768. Published by Ryland and Bryer, and afterwards in 1782 by John Boydell.
- Miss Davidson ; after Reynolds.
- Robert Dingley, Treasurer of the Magdalen Hospital ; after W. Hoare.
- David Garrick ; after N. Dance. Exhibited at the Society of Artists in 1772 and published the same year by John Boydell. Pasquin says that Dixon "surprised the admiring world with his exquisite engraving of Mr. Garrick in Richard III, after Dance."
- David Garrick ; after T. Hudson. Published in 1779 by Robert Wilkinson.
- David Garrick, as Abel Drugger, with Wm. Burton and John Palmer ; after Zoffany. Exhibited at the Society of Artists in 1771. Published in 1772 by J. Dixon in Kempe's Row, Chelsea.
- David Garrick, as Abel Drugger ; after Zoffany. Published in 1776 by Sayer, and republished in 1791.
- Benjamin Heath ; after R. E. Pine. See under Beckford.
- Francis, Earl of Hertford, Lord Lieutenant of Ireland. Published in London, but perhaps done in Ireland before Dixon left.
- Rev. James Hervey ; after J. Williams. Published by J. Bowles.
- Joshua Kirby ; after Gainsborough. Exhibited at the Society of Artists in 1766.
- William Robert, 2nd Duke of Leinster ; after Reynolds. Exhibited at the Society of Artists in 1775, and published the same year by Dixon himself in Kempe's Row. "Sir Joshua Reynolds was extremely fortunate in his engravers, the portrait of the Duke of Leinster engraved after him by Dixon is a master-piece of art and has never been excelled" (Walpole's "Anecdotes of Painting," Dallaway's edition, Vol. III, p. 936).
- Sir Joseph Mawbey ; after R. E. Pine. Published by John Bowles.
- Betty Munro ; after Falconet. Published by Ryland and Bryer as "Betty."
- Betty Munro. A smaller plate, 8^{vo.}, mentioned in Evans' catalogue.
- Lady Mary O'Brien ; after Reynolds. Exhibited at the Society of Artists in 1773 as "A Portrait of a Lady," and published in 1774 by W. W. Ryland. The print does not bear the name of the person represented, and has generally been described as a portrait of Nelly O'Brien, whom it in no way resembles. It represents Lady Mary O'Brien, daughter of the 5th Earl of

- Inchiquin and 1st Marquess of Thomond, afterwards, in right of her mother, Countess of Orkney. It appears that she was known in her family as Nelly, probably to distinguish her from her mother; hence the confusion.
- Elizabeth, Countess of Pembroke, and her son, Lord Herbert; after Reynolds. Published in 1771 by Dixon in Kempe's Row, and by J. Boydell and S. Hooper.
- Henry, Earl of Pembroke; after Reynolds. Published in 1769 by Ryland and Bryer. Exhibited at the Society of Artists in 1770.
- William Powell; after Lawranson. Published in 1769 by J. Goldar.
- William Robertson, D.D.; after Reynolds. Published in 1772 by Dixon and by Boydell and others. Exhibited at the Society of Artists in 1773.
- Rev. Walter Shirley; after R. E. Pine. Published in 1773. Plate slightly reduced and republished in 1778 by C. Bowles.
- John Taylor; after J. Smart.
- Charles Townshend; after Reynolds. Exhibited at the Society of Artists in 1769; published in 1770 by W. W. Ryland.
- John Wilks. Mentioned by Bromley as *ad vivum* 1770.
- The Arrest. *Dixon ad vivum delineavit et fecit. Sir Fopling Arrested. Drawn from a late real scene.* Published in 1769 by John Bowles.
- The Arrest. A smaller plate; published in 1768 by Bowles.
- The Oracle. Exhibited at the Society of Artists in 1774, and published same year. The print, which is $20\frac{1}{2}$ by $23\frac{3}{4}$ inches, is inscribed, *Invt. Drawn and Engraved by Jo Dixon. Published according to Act of Parliament March 30th, 1774.* In the exhibition catalogue it is described as "Britannia, Hibernia, Scotia and America as assembled to consult the Oracle on the present situation of public affairs; Time acting as priest. Dedicated to Concord. Invented, drawn and engraved by Mr. Dixon."
- A Boy playing a Flute; after F. Hals. Exhibited at the Society of Artists in 1766.
- Rembrandt's Frame-maker; after Rembrandt. Exhibited at the Society of Artists in 1770. One of the engraver's finest plates.
- "A Metzotinto from an Incantation painted by Mr. Mortimer." Exhibited at the Society of Artists in 1772.
- A Tigress; after G. Stubbs. Exhibited at Society of Artists in 1773.
- Ugolino and his Children; after Reynolds.
- The Ludicrous Operation, or the Blacksmith turned Tooth-drawer; after J. Harris. Published in 1768.

DIXON, SAMUEL (*fl.* 1748-1769). *Water-Colour Painter.*

He was son of Thomas Dixon, hosier, Cork Hill, and brother of John Dixon, the engraver (*q.v.*). As early as 1748 he was established as a picture dealer and painter in Capel-street, at the house formerly occupied by Dr. Sheridan, grandfather of Richard Brinsley Sheridan, where he sold "Flower-pieces, drawings in Indian ink, landscapes in oyl for chimneys, and small ditto done on vellum in water-colour fit for ladies' closets." Dixon became noted for his flower and bird pieces in basso-relievo. The designs for these were impressed on sheets of coarse grey paper, by copper plates from the back, so that the design stood out in relief. They were afterwards coloured by hand. Dixon employed several young men, who lived in his house, to colour these designs; amongst them being James Reily and Gustavus Hamilton, afterwards well-known miniature painters in Dublin, and Daniel O'Keeffe. These flower and bird pieces, which were very popular, are now rarely met with. They are about 12 inches high, 16 inches wide, painted mostly in body colour in a stiff and formal manner. They were issued in sets of twelve, and each piece had a printed description of the birds or flowers, and a dedication. An example of a dedication is as follows: "To the Right Honourable Countess Dowager of Kildare. This piece in basso-relievo is dedicated by her Ladyship's most humble and obedient servant, Samuel Dixon." The prints were sold in "gold, peartree and japanned frames." Ten of these flower and bird pieces, in their original japanned frames, each with printed description and dedication, are in Kew Palace, and seven bird pieces, also in their original frames, are at Howth Castle. In 1751 Dixon issued an advertisement warning the public against imitations of his "foreign bird pieces in basso-

relievo which are being hawked about the city by a woman, and likewise being put into auctions." His bird and flower pieces, he says, "are sold nowhere but in his own shop and at Mrs. Breton's, Cork." The woman referred to was probably Mary Taverner, of Aungier Street, who advertised basso-relievo birds and flower pieces, and "hunting scenes in basso-relievo never yet done in this Kingdom." Zachary Deane, publisher, advertised similar works: "A most curious set of flower pieces, twelve in number, done in basso-relievo from the designs of John Baptist and painted from nature, is just published by Zach. Deane in George's Lane, opposite Chequer Lane. They are of a large size, and, being executed with the utmost care and considerable expense, the Publisher hopes for the encouragement of the curious" ("Faulkner's Journal," 29th Sept., 1753).

In 1754 Dixon published a "bust in basso-relievo of the Rt. Hon. Henry Boyle, Esqr., Speaker of the House of Commons, neatly printed from a true original" ("Faulkner's Journal," 8th Jan., 1754). In September, 1755, he advertised an auction of all his stock, "as his business requires his attendance abroad"; and he again advertised early in the following year his "stock of paintings, drawings, busts and statues," as well as "a new set of pictures just completed." This disposal of his stock, which began on 2nd February, 1757, was preparatory to his embarking upon a new business, the printing of linens, cambrics and cottons from metal plates. This industry appears to have been begun by a company at Drumcondra some years previously and Dixon now started a similar factory at Leixlip.* He made improvements in the invention,

* The Drumcondra factory had a warehouse "in George's Hill opposite to the Glass-house in Mary's Lane and near the Linen Hall," where was sold wholesale, as described in an advertisement, "Linens,

discovering a method of fixing the colours so as not to fade in bleaching or washing; and added to the usual patterns of flowers, fruit and foliage, the representation of animals in their natural colours, landscapes, architectural subjects, and also portraits ("The Interests of Ireland," etc., 1759, by H. Brooke). In 1759 Dixon, together with Thomas Taylor and another, presented a petition to the House of Commons, as proprietors of the printing manufactory at Leixlip, praying for aid "to establish the art of impressing linen from metal plates." In 1760 he was carrying on his business as "Samuel Dixon and Co.," both at Leixlip and in Capel Street. "Amongst the several curious works from copper plates," says a contemporary newspaper, "done by Dixon and Co. at their manufactory at Leixlip, they have finished a most elegant plate for furniture, such as hangings of rooms, beds and window curtains, which for design, drawing and engraving, exceeds anything as yet done in that way." Taylor died in January, 1764, and the business was continued by Dixon alone. In the same year he was given a premium of £98 1s. 3d. by the Dublin Society, for his printing work on linens and cottons; but although the factory produced excellent work it did not prove financially successful, and was soon after closed. Dixon then went to London, where he started a picture shop, and also held an exhibition of his works. He returned to Dublin in 1768, and opened a shop in Capel Street at the Golden

cottons, lawns and cambrics printed from engraved metal plates in the newest and most elegant patterns and in beautiful and lasting colours, fit for women's gowns, men's waistcoats, covers of chairs, screens and hangings, the printing and engraving of which are executed by the ablest artists that can be procured at Paris. . . . Drumcondra goods are distinguished by a print at each end of the piece representing His Majesty's Arms in the centre, the figure of Hibernia with the attributes on one side, a cypher on the other and underneath the name Drumcondra in large letters" ("Faulkner's Journal," 23rd-26th November, 1754).

Head, opposite to where he had formerly lived. In this year he made his only appearance at the exhibitions of the Dublin Society of Artists, contributing three flower pieces in water-colour. In advertisements issued by him at this time he describes himself as a "painter," and says that "he is making several new improvements in his flowers, birds, etc." His stay in Dublin was, however, short, for he died in London on the 27th January, 1769. The "Gentleman's Magazine" refers to him as "known for his celebrated exhibition of Paintings"; and an obituary notice says that he was "celebrated for his taste in Paintings."

DIXON, THOMAS (*fl.* 1740-1763.) *Engraver.*

Son of Thomas Dixon of Cork Hill, hosier, and brother of Samuel and John Dixon (*q.v.*). After his father's death in 1758 he continued the business on Cork Hill, and at his house was published in 1763 his brother John's mezzotint of Lord Taaffe. He himself adventured as an engraver, and some etched landscapes by him published in 1760, *T. Dixon del. et sc. Dublin*, are known; and in the "Universal History," published by George Faulkner in 1744, is a plate of "The Tower of Babel," engraved by him. He married in 1756 Elizabeth Jones.

DIXON, WILLIAM (*fl.* 1791-1818). *Portrait and Miniature Painter.*

Perhaps a son of Thomas Dixon, hosier, of Cork Hill, and brother of the foregoing John, Samuel and Thomas Dixon. He was living at 52 Stephen Street from 1791 to 1795, and 210 Great Britain Street from 1796 to 1798. He was probably the William Dixon who was living at 43 Cuffe Street in 1815, and afterwards, in 1818, at 29 Dawson Street, where he combined the business of a haberdasher with that of a

portrait and miniature painter. From this double occupation it would seem probable that he was related to the other artists of his name.

DIXON, — (*f. c.* 1670). *Portrait Painter.*

A portrait of John Kade, Cutler, one of the members of the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, at its foundation in 1670, was painted by "Mr. Dixon," and was hung in the Hall of the Guild.

DIXON, — (*d.* 1695). *Engraver.*

The Parish Register of St. John's, Dublin, records the death in 1695 of "Mr. Dixon y^e Engraver."

D'OLIER, MRS. (*b.* 1829, *d.* 1887). *Amateur.*

Helen Campbell Lawson was born in Edinburgh in 1829, the daughter of James Lawson, w.s. She married, in 1849, John Rutherford D'Olier, of Dublin, barrister, and took up her residence in Dublin. She had received some instruction in drawing and painting from William Simson, R.S.A., and did many copies of pictures and some original landscapes in oil; but it is by her work in reproducing the ancient Irish illuminated manuscripts, to which she devoted many years, that she will be remembered. She made a particular study of the "Book of Kells," and in the manuscript-room of Trinity College worked patiently and assiduously in making copies of its pages. These she did in body-colour on vellum, and she reproduced with extraordinary exactness and fidelity of drawing and colouring the intricate and beautiful designs and illuminated letters of that book. Many of these copies are in Trinity College, others are in possession of her son, Mr. Isaac D'Olier of Herbert House,

Boosterstown. She wrote an illustrated Memoir upon the "Book of Kells," which has not been published, and she devoted much study in investigating the nature of the pigments used by the old Irish illuminators. The only colour she was unable to account for or reproduce was the yellow, which in the "Book of Kells" has remained entirely fresh and unfaded.* In her reproductions, the yellow which she used is the only colour which has not lasted. Some of her copies were reproduced in a Lecture on the "Book of Kells," given by Professor J. D. Westwood at Oxford in November, 1886, and published by Browne and Nolan, Dublin, 1887. Mrs. D'Olier also did some good unpublished lithographs. Some of them, as well as pencil-drawings and pictures, were in the Dublin Exhibition of 1861, and she exhibited her copies from the "Book of Kells" in 1872. She died on the 29th June, 1887.

DONALDSON, ANDREW (b. 1790, d. 1846).

Landscape Painter in Water-colours.

Was born at Comber, near Belfast, in 1790. His father, a weaver, took him to Glasgow while still a child, and there he was employed in a cotton factory. Meeting with an accident which injured his health he was apprenticed to a haberdasher. His love of drawing and sketching led him to take every opportunity of improving himself, and he eventually devoted himself entirely to art as a teacher and a painter. He worked chiefly in water-colour, and visited many parts of England and Ireland, finding subjects for his pencil in rural villages and picturesque scenery. He eventually attained a high rank among Scottish landscape artists.

* See Paper upon the colouring matters used in the "Book of Kells," read to the Dublin Society on 15th June, 1885, by Professor W. N. Hartley.

He died in Glasgow on 21st August, 1846. Two drawings by him are in the Glasgow Corporation Gallery.

DOUGHTY, WILLIAM (1773-1782). *Portrait Painter and Engraver.*

An English artist who tried his fortune in Ireland for a short time, but did not succeed. He was a native of York, and appears to have commenced his artistic career there, producing some portrait etchings in 1773. On the recommendation of the Rev. William Mason, Canon of York, who had befriended him, he became a pupil of Sir Joshua Reynolds in 1775. He remained in Sir Joshua's house three years and was accounted one of the best of his pupils. During this time he painted a portrait of the poet Gray, and etched the head for a frontispiece to Mason's edition of Gray's "Poems" published in 1778. He exhibited at the Royal Academy in 1776, 1777, and 1778, his address being given in the catalogues as "At Sir J. Reynolds's Leicester Fields," and again, in 1779, after his return from Ireland, when he was living at 4 Little Titchfield Street, Cavendish Square.

On leaving Reynolds in 1778 Doughty went to Ireland; but although he had high recommendations from his master he was not successful in obtaining a practice. Unfortunately for him Robert Home (*q.v.*) had gone over about the same time, and although he is said to have been inferior to Doughty as an artist, his social qualities and connections secured him a fashionable and profitable practice, which Doughty failed to achieve. Dispirited by his failure Doughty returned to London in 1779, and occupied himself for a time in mezzotint engraving at which he was very successful. The few prints scraped by him, mostly heads after Reynolds, are of high quality and good

examples of the art. Most of them were published by Doughty himself at 4 Little Titchfield Street. In 1780 he married a servant in Reynolds's house, Margaret Joy, and determining to try his fortune in the East he embarked with her for India the same year. On the voyage his ship was captured by the Spanish fleet and he was taken to Lisbon where he died in 1782. His wife went on to India, where she had friends, but died shortly after her arrival.

The only works done by Doughty in Ireland, of which any record has been found, are :

Portrait of Simon, Earl Harcourt. Painted in collaboration with Robert Hunter (*q.v.*). [Nuneham Courteney, Oxfordshire.]
Miss Sisson, holding a book in her hand.

DOWLING, JAMES.—See HERBERT, J. D.

DOUGLAS, ALLEN EDMUND (*b.* 1835, *d.* 1894).

Amateur.

Was born on 4th March, 1835, at Clones, Co. Monaghan, where his father Edmund Alexander Douglas, who had formerly been in the army and in the Royal Irish Constabulary, was a Resident Magistrate. He qualified in medicine in Edinburgh, and was a dispensary doctor at Glasslough and afterwards at Warrenpoint, where he lived for twenty-five years much liked and respected. He found relaxation from his professional work in drawing and painting which he pursued with extraordinary zeal, working early and late during his spare time. He lived a retired life; his simple and puritanical nature kept him aloof from the world, and the few holidays he took were spent in sketching expeditions among the Mourne Mountains. He had never received any instruction, and his art was the spontaneous expression of his love and study of nature which formed his only school. He also practised

carving and modelling, was fond of music, and was interested in antiquarian studies. He died at Warrenpoint on 25th April, 1894.

DOUGLAS, JOHN (*fl.* c. 1845). *Portrait Painter.*

Was painting portraits in Belfast about 1845, but nothing is now known of his works.

DOYLE, CHARLES A. (*b.* 1832, *d.* 1893).
Draughtsman.

Fourth son of John Doyle (*q.v.*), was born in London in 1832. When about 19 years of age he obtained a post in the Office of Works in Edinburgh, where he remained for most of his life. He was a water-colour painter of much power and also worked in black and white, but his official work prevented him doing much as an artist. He never exhibited in London, but his works appeared for many years in the Royal Scottish Academy. He contributed illustrations to "London Society" in 1862, 1863 and 1864, and did four unpublished etchings, "Football," "Blind-man's Buff," "Croquet," and "The Slide," the copperplates of which were sold at Puttick and Simpson's on 27th June, 1889. At the age of 55 his health broke down, and about a year after, in 1893, he died at Dumfries, aged 61. He was father of Sir Arthur Conan Doyle the novelist.

DOYLE, HENRY EDWARD, R.H.A., C.B. (*b.* 1827, *d.* 1892). *Painter.*

Was born in Dublin in 1827, the third son of John Doyle (*q.v.*), the famous H.B. He received his art education in Dublin, but spent most of his early life in London, where he worked as a draughtsman and wood-engraver. His illustrations for "Telemachus" were remarkable for their fine colour and their

imagination and invention. In 1844 he made a number of small cuts for "Punch," and from 1867 to 1869 did the cartoons for "Fun," which he signed with a "Hen," or "Fusbos." On the recommendation of Cardinal Wiseman he was appointed Commissioner for Rome in the London International Exhibition of 1862, and was created a Knight of the Order of Pius IX. Although Doyle never attained any marked success as a painter, his training and the technical knowledge he acquired were useful qualifications for the position he so admirably held in after life. He painted a few portraits, but his inclinations were towards religious art. His most important work is the decoration in the chapel of the Dominican Convent at Cabra, near Dublin, done in 1864. This consists of ten pictures on the wall of the apse in compartments separated by arabesque work; in the centre is a group of the Holy Family, and on each side are figures of the chief saints of the Dominican Order, and in the circular space above, heads of saints. All the figures are somewhat over life-size. The ceiling is painted with emblematical figures and characters from the Old Testament in four compartments. The work was executed on dry plaster.

Doyle, by his tact, his good nature and his easy and pleasant manners, made friends wherever he went and was well known and popular in London society. He was a man who had the knack of getting on in the world. When, in 1869, the Directorship of the National Gallery of Ireland became vacant by the death of George F. Mulvany, Doyle was, on the 22nd March, elected to fill the position. During his twenty-three years' tenure of the office he, by his sound judgment, pure taste and wide knowledge, made the collection under his charge one of the most interesting of the minor galleries of

Europe. With the small sum at his disposal he succeeded in acquiring many of its most valued treasures; his practical knowledge and his dexterity as a buyer in Christie's sale-rooms enabling him to purchase for small sums pictures, whose intrinsic merits his fine taste enabled him to see, many of them by painters then neglected whose works have since become enormously enhanced in value. In recognition of his services to the Gallery he was made C.B. in November, 1880. After the Dublin Exhibition of 1872, in which was brought together an important collection of Irish Portraits, Doyle determined to add a National Portrait collection to the Gallery, and he endeavoured to obtain an annual grant for the purpose from the Treasury. Although this was refused he nevertheless persevered with his intention and acquired portraits as opportunities occurred, and thus laid the foundation of the present fine collection of Irish Portraits in the Dublin Gallery.

On the 18th April, 1872, he was elected an Associate of the Royal Hibernian Academy, and became a Member on the 10th December, 1874. Although he seldom contributed to its exhibitions, he was, by his wise and judicious counsel on all important occasions, one of its most useful members. He died suddenly of heart disease in his lodgings in South Street, Mayfair, on the 17th February, 1892. Doyle married in 1866, Jane, daughter of Nicholas Ball, Justice of the Common Pleas in Ireland.

In the National Gallery of Ireland are a "Portrait of Richard Doyle," an oil sketch by him; a "Portrait of Cardinal Wiseman" in water-colour, a "Portrait of John Ruskin" in pencil, and "The Annunciation," a water-colour done in 1867. Portraits of "Percy Fitzgerald" and "Viscount Monck" were exhibited by him in the Royal Hibernian Academy in 1877.

DOYLE, JAMES WILLIAM EDMUND (b. 1822, d. 1892). *Draughtsman*.

Was born in London on 22nd October, 1822, the eldest son of John Doyle (*q.v.*) He commenced life as a painter, and his picture of "Dr. Johnson reading the MS. of the Vicar of Wakefield" was engraved; but early in life he abandoned the profession of an artist to devote himself to historical studies. He had an extraordinary knowledge of history, heraldry and antiquities, but his extreme modesty of character and retiring nature prevented him making a remarkable figure in the world. He was author of "A Chronicle of England," with eighty-one coloured illustrations from his own drawings, published in 1864. The greater part of his life was devoted to his "Historical Baronage of England," a work of remarkable genius and research, absolutely unique both in its design and execution, published in 1886 in three volumes, 4to, with one thousand illustrations. The book, however, to his great chagrin and disappointment proved a financial failure. He died at 38 Dorset Square, London, on 3rd December, 1892.

DOYLE, JOHN (b. 1797, d. 1868). *Caricaturist*.

Was born in Dublin in 1797. His father, who was in business, belonged to a family which had come from the King's, or Queen's, County. At an early age he entered the drawing school of the Dublin Society, where he won a medal in 1805, and later he was a pupil of Gaspare Gabrielli (*q.v.*), and of John Comerford the miniature painter. Starting as an artist he painted a few portraits, but made his reputation as a painter of horses, a branch of art in which he excelled. He received much help in his early efforts to gain a footing as an artist from Judge Mayne, and received the patronage of the Lord Lieutenant, Earl Talbot,

and the Marquess of Sligo. At the age of 17 in 1814, he exhibited three portraits of horses with the Hibernian Society of Artists, and he was also represented in the exhibitions in the Dublin Society's House in Hawkins Street in 1815, 1817, and in 1819, and in the Royal Arcade in 1821, exhibiting in all nineteen portraits of horses. About the end of 1821 he went to London and struggled for a time to obtain a footing as a portrait painter in oil and miniature, exhibiting occasionally in the Royal Academy from 1825 to 1835. In 1822 he published six plates of "The Life of a Racehorse," and in 1827 found his true rôle as a political caricaturist. Showing some drawings to McLean the print-seller, he was prevailed on to publish them. Their success was so marked that it was decided to continue them, and thus was begun the series of lithographs known as the HB caricatures which continued for a period of upwards of twenty-two years. From the first the identity of the artist was concealed; the signature HB was formed of two I.D.'s, one above the other— $\frac{ID}{ID}$. The caricatures came out at irregular intervals, three or four at a time, beginning in 1829 and ending in 1851. The subjects related to the political events and the political men of the time treated without the exaggeration and coarseness of the caricatures of Gillray, and drawn with a humour never descending to vulgarity. The likenesses were faithfully preserved—they were indeed hardly caricatures at all, but characteristic portraits of all who figured prominently in political life and public events. In his drawing of figures Doyle was far below Gillray or Rowlandson or Cruikshank, but he improved as he went on, and his horses were always drawn with knowledge. Hayden said that HB "had an instinct for expression and a power of drawing without academic cant I never saw before"; and Austin Dobson

writes ("Dictionary of National Biography"): "It is certain that during their epoch Doyle's designs led English satiric art into a path of reticence and good breeding which it had never trodden before; and for English graphic political history between 1830 and 1845 one must go chiefly to the drawings of HB." The series continued until 1851, the total number of lithographs being 917. The greater part of them, beginning with the first number, 13th November, 1829, and ending at No. 825, 28th December, 1844, were published in fifteen volumes, oblong folio. Doyle also did "Equestrian Sketches" published by McLean, and made the drawing for the large engraving of "The Reform Bill receiving the King's assent by Royal Commission," 1836.

After the cessation of the HB caricatures Doyle lived a quiet and retired life for seventeen years before his death, which took place on 2nd January, 1868.

Six hundred and ten of the original drawings in pen and pencil, and a few in chalk for the HB series, are in the British Museum. A portrait in oils of Christopher Moore, sculptor, is in the National Gallery of Ireland.

Doyle, by his wife Marianne, daughter of James Conan of Dublin, was father of four sons who inherited his artistic talents—James William Edmund, Richard, Henry Edward and Charles, who are separately noticed.

DOYLE, RICHARD (b. 1824, d. 1883). *Humorous Draughtsman.*

The second son of John Doyle (q.v.), was born in London on 18th September, 1824. He was taught drawing by his father, and from his childhood showed extraordinary precocity and original talent as a designer and draughtsman. At the age of 12 he did some comic illustrations to Homer. A manuscript Journal

which he kept between the ages of 15 and 16, now in the Print Room of the British Museum, is a marvel of fresh and unfettered invention, a wonderful work for a boy of his age. It consists of one hundred and fifty-six pages with vignette sketches in pen and ink on almost every page. At the same period he published "The Eglinton Tournament, or the Days of Chivalry Revived," and in 1840 did a series of water-colour drawings, "A Grand Historical, Allegorical and Comical Procession of Remarkable Personages, Ancient, Modern and Unknown," signed "Dick Kitcat," which was published by McLean in 1842. The original drawings, including some not published and others varying from the printed issue, were in 1908 in the possession of Francis Edwards, bookseller, 83 High Street, Marylebone. Four drawings in pen, tinted, done in 1839, of "A Steeplechase," are in the National Gallery of Ireland. In these early works the young artist showed a facility of drawing and a brilliancy of fancy and humour quite equal to the work of his later years.

In 1843 Doyle became a regular contributor to "Punch," which had been established two years before. At first he drew initial letters, tail-pieces, ornamental borders, etc., including the clever comic borders to the Christmas number. Later he did the cartoons, the first being "The Modern Sisyphus" in the issue of 16th March, 1844. But his style of humour and his love of beauty and gracefulness even in the grotesque, unsuited him for political caricature. In the same year he designed the cover in which he afterwards made some alterations, the final design being done in 1849, and in this form it has been used ever since. This and his other drawings he signed with his mark, a "dicky bird" perched on the letter D. In 1849 he contributed "The Manners and Customs of the English," a series

of designs in outline, humorous satires on the foibles and fashions of society ; and in 1861-3 he did a similar series, "Birds-eye Views of Society" for Thackeray's newly-launched "Cornhill Magazine." His connection with "Punch" terminated in 1850. He withdrew in consequence of the attacks made in the paper, especially by Leech, upon the Pope and Cardinal Wiseman on the occasion of the restoration of the Roman Catholic hierarchy, and thus voluntarily sacrificed a secure and fair income. He never again drew for the paper and refused to draw for its rivals. Henceforth he worked as a book illustrator. With graceful pencil and humorous fancy he illustrated Thackeray's "Rebecca and Rowena," 1850; Ruskin's "King of the Gold Mines"; A. R. Montalba's "Fairy Tales from all Nations," 1849; and in 1851 "An Overland Journey to the Great Exhibition." In 1854 he brought out his "Foreign Tour of Brown, Jones and Robinson," part of which had appeared in "Punch." Other works illustrated from his drawings were "The Fairy Ring," 1846; Leigh Hunt's "Jar of Honey from Mount Hyblos," 1848; Mrs. T. C. Hervey's "Juvenile Calendar," 1855; Thackeray's "Newcomes," 1853-1855, for which he also designed the cover for the monthly parts; "Fairy Tales," by Mark Lemon; "Puck on Pegasus," by H. C. Pennell; T. Hughes' "Scouring of the White Horse," 1859; "An old Fairy Tale told anew in Pictures and Verse," by R. D. and J. R. Planché, 1865; "Thackeray's "Burlesques," 1869; L. Oliphant's "Piccadilly," 1870; "In a Fairy Land, a series of Pictures from the Elf World, by R. D., with Poem by W. Allingham," 1870; "Snow White and Rosy Red," 1871; F. Locker's "London Lyrics," and Aytoun's and Martin's "Bon Gualtier Ballads." In all these he showed his marvellous fertility of invention and graceful drawing, his kindly satire and

fantastic imagination and humour. During his later years Doyle devoted himself to water-colour painting, chiefly of fairy and romantic subjects and of wild moorland and woodland scenery peopled with the elves and fairies in which he delighted. Several of his water-colours are in the National Gallery of Ireland including one of his largest efforts "The Triumphal Entry, a Fairy Pageant," which, with a collection of his drawings, was exhibited in the Grosvenor Gallery in 1881.

On the 10th December, 1883, Doyle was struck down with apoplexy as he was leaving the Athenæum Club and he died on the following morning at his residence, 7 Finborough Road. "Few men," said "The Times," "had more friends, and even those who only knew him by his drawings could hardly help feeling an affection for a man who possessed such a fund of fancy and kindly humour."

The exhibition in the Grosvenor Gallery in 1881 revived the knowledge of an artist who in his old age had almost been forgotten. But it showed that the elaborate drawings of his later years had the same faults as those of his youth. Wanting a thorough training as an artist his drawing was always incorrect and mannered. In his humour and fancy and in his drawing he was always the clever boy rather than the matured and serious artist; and he remained only an amateur until the end. He was at his best in work on a small scale when his incorrectness mattered little, but he failed when he attempted large figures, when his defects of drawing were apparent.

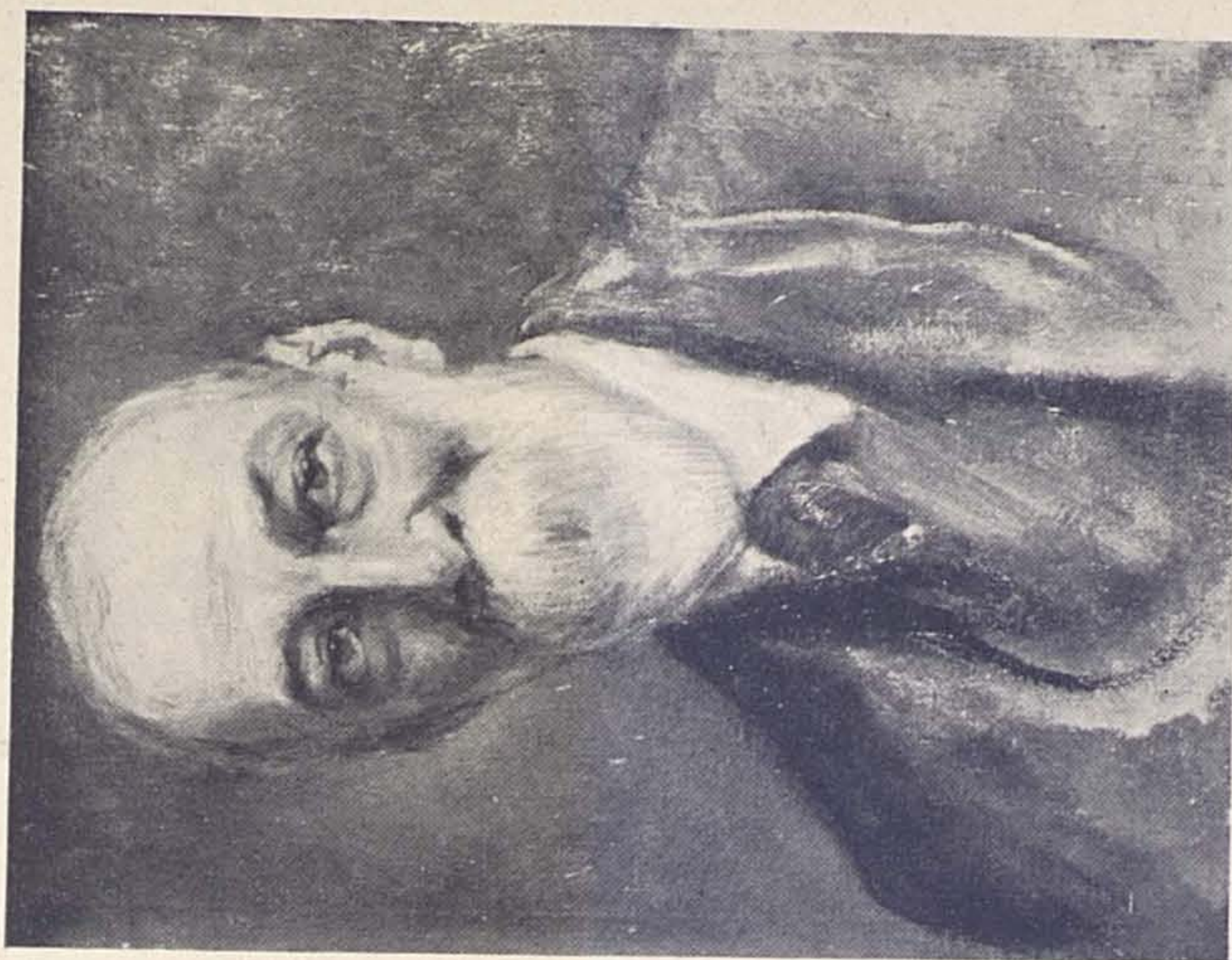
A portrait of him, an oil sketch by his brother Henry E. Doyle, is in the National Gallery of Ireland. Holman Hunt said that no portrait of him showed his delightfully amusing laugh which always seemed to be indulged in apologetically, with the face pressed into the cravat and the double chin pressed forward.



RICHARD DOYLE



HENRY E. DOYLE, R.H.A.



PATRICK VINCENT DUFFY, R.H.A.

DOYLE, WILLIAM F., A.R.H.A. (*d.* 1865-1891).

Portrait Painter.

He exhibited portraits and landscapes at the Royal Hibernian Academy from 1865 to 1887, and was elected an Associate in November, 1869. As an artist he was poor, and he eked out a living by painting portraits and photographs for Lawrence of Sackville Street. For some time before his death he had ceased to reside in Ireland. He died in 1891. Among his portraits were "Sir John Gray," in crayons, R.H.A., 1869; "Cardinal Cullen," painted in 1867, now in Holy Cross College, Clonliffe; and "Rev. Thomas Burke," R.H.A., 1872, in the Dominican Convent, Dominick Street.

DRUMMOND, JOHN J. (*d.* 1896). *Subject Painter.*

Was trained in the School of Art in Cork, and practised for a time in that city, painting many popular pictures of local life. Going to London he became a teacher. He taught drawing to the Royal children, and was for some time Master in the Schools of Art at Llanelly, 1854, and Bath. He died in 1896.

DRUMMOND, WILLIAM (*d.* 1829).

Was a pupil in the Schools of the Royal Dublin Society where he gained prizes in 1826 and 1827. In 1829 John G. Davis presented two lithographs after pictures by Toornvliet, "done by W. Drummond, late a student in the school," which were accepted by the Society, framed and hung. No further account of Drummond is forthcoming.

DRURY, FRANKLIN (*d.* 1771). *Miniature Painter.*

Was son of Thomas Drury, of Dublin, and his wife Rebecca. He practised as a miniature painter in Dublin, but nothing is known of his life or of his

works. In "The Poetical Works of the late Rev. Samuel Shepherd," published in Dublin in 1790, are "Verses on Drury's having failed to paint the likeness of Miss Doro Burgh," commencing :

"Drury, thy pencil skill'd to trace
With rival art less finished forms ;
In vain attempts with equal grace
To imitate Dorinda's charms."

Drury died at Powerscourt in February, 1771. The announcement of his death, in "Hoey's Public Journal," describes him as "formerly an eminent miniature painter." In his will, dated 1st June, 1770, and proved 4th September, 1771, he describes himself as "of Dublin, Limner." Administration was granted to his brother, the Rev. John Drury, Vicar of the Parish of Powerscourt.

DRURY, SUSANNA (*d.* 1733-1770). *Water-colour Painter.*

Was sister of the foregoing Franklin Drury. She painted landscapes both in England and Ireland and also did some book illustrations. She is best known by the two engravings of the Giant's Causeway, done after her drawings. The drawings, with two others, obtained a premium of twenty-five pounds from the Dublin Society in 1740 ; they are thus referred to in William Hamilton's "Letters concerning the Northern Coast of Antrim," 1786 : "Mrs. Susanna Drury made two very beautiful and correct paintings of the Giant's Causeway, which obtained the premium appointed for the encouragement of the arts in Ireland, these drawings being soon after engraved by the hand of an eminent artist." The engraver was Vivares of London. The prints represent the East Prospect and the West Prospect of the Causeway, and measure

16 $\frac{1}{4}$ by 27 $\frac{1}{4}$ inches, the first dedicated to John Boyle, Earl of Orrery, the second to Alexander, Earl of Antrim. "Faulkner's Journal" announces, 14th April, 1745: "Just arrived from London two original prints of the Giant's Causeway, done from the Dublin Society's original premium pictures, to be had at Mr. Drury's in Anne Street, near St. Stephen's Green, and nowhere else." These prints were afterwards, in 1777, republished by Boydell in London, and were again reprinted in 1837. The original water-colour drawings are in the possession of Mr. Isaac D'Olier, of Herbert House, Booterstown Avenue. They were shown at the Royal Dublin Society's Exhibition in 1858. At Carton there are two chalk drawings of the Causeway by Susanna Drury, each measuring 13 by 27 inches; and in the collection of Dr. J. Barrett, Vice-Provost of Trinity College, sold in May, 1822, was a large drawing of the Causeway by her, 4 $\frac{1}{2}$ feet by 15 inches. A water-colour "View of London from Greenwich Park," signed *Sus. Drury*, 1733, was sold at Bennett's Auction Rooms, Dublin, on 2nd February, 1905.

Susanna Drury married, and was probably the "Susanna Warter" mentioned in the will of her brother Franklin Drury in 1770.

DRURY, SUSAN O'ROURKE (*d.* 1837). *Flower Painter.*

Probably a daughter of Frederick Drury, surgeon, and his wife Mary Rourke, who were married at St. Werburgh's on 23rd March, 1787. She was living at Fairview, Clontarf, about 1837, and was a "professor of painting in figures, flowers," etc.

DUFF, JOHN (*d.* 1770-1787). *Engraver.*

A Dublin engraver, much esteemed in his time, principally employed in magazine and book illustrations.

He was deaf and dumb from his childhood. In 1776 he was living at 13 Smock Alley; from 1777 to 1782 at 44 Essex Street, and afterwards at 17 Exchange Street. He contributed a number of etchings, poor in execution, to Exshaw's "London Magazine" between 1779 and 1781. Two plates by him, "Abbey of St. John's, Kilkenny," and "Round Tower, Kildare," are in Campbell's "Philosophical Survey of the South of Ireland," and two plates after W. Beauford are in Ledwich's "Irishtown and Kilkenny." The following book-plates by him are known: "Sisson Darling," "Captain John Crofton," "William Hugh Ferrar," "Ferrier," "Edward Fitzgerald," "Joseph Cooper Walker," and a Trinity College Prize plate, 1770. Duff was fond of scientific studies, especially of electricity. He died suddenly from a fit of apoplexy while riding from Dublin to Ballispellane, on 22nd July, 1787. His business as an engraver was continued by Catherine Duff in Exchange Street until 1789, and afterwards by Charles Henecy (*q.v.*).

DUFFY, PATRICK VINCENT, R.H.A. (*b.* 1832, *d.* 1909). *Landscape Painter.*

Was born in his father's house in Nassau Street in 1832, and was baptised on the 4th March of that year in Westland Row Church. He was christened "Patrick"; his second name "Vincent" was taken at his confirmation, and he always used it. His father, James Duffy, was a silversmith and jeweller at 28 Nassau Street, in partnership with his brother-in-law, Thomas Lamb; his mother, Mary Anne, was daughter of Bartholomew Lamb, auctioneer. He received his art education in the school of the Royal Dublin Society, where he was admitted in 1847. While still a pupil he began to exhibit in the Royal Hibernian Academy in 1851, when he sent an "Exterior of St.

Patrick's." He was then living in Nassau Street, and afterwards resided in his father's house at Cullenswood until 1860, when he took rooms with his fellow pupil, John Faulkner (*q.v.*) in Henrietta Street. On the 18th April, 1860, he was elected an Associate of the Academy, and a few months later his name was included in the new charter as a full member. In 1870 he was appointed Keeper, and took up his residence in the Academy House in Abbey Street. This post he held until his death, a period of thirty-eight years, and for the last few years of his life also held the post of Treasurer. Duffy was a regular exhibitor in the Royal Hibernian Academy down to the year of his death; and exhibited once in the Royal Academy in London. His art was confined entirely to landscape, though in his early days he made some essays in sculpture, exhibiting a model of the Cross at Monasterboice in 1854. His pictures show much artistic feeling, but he lacked the power to fully express his conceptions; with wider experiences and opportunities he might have achieved a high position as a landscape painter. After a long illness, during which he was removed to the Richmond Hospital, he died on the 22nd November, 1909. He was survived by his wife, Elizabeth, daughter of James Malone, and a daughter.

DU GEER, IGNATIUS (*d.* 1751). *Miniature Painter.*

He was working in Dublin as a miniature painter in the first half of the eighteenth century, and appears to have enjoyed some reputation as an artist; but nothing is now known of his works. "Faulkner's Journal"—April, 1749, No. 2309—refers to him: "We hear the famous Mr. Dugar (*sic*), miniature painter, is to perform the part of Fribble at the Theatre Royal on Wednesday next, with some alterations of

his own." The same journal announces his death in 1751 : "Last Saturday [*i.e.*, 13th January, 1751] died Mr. Du Geer, a very eminent Painter in Miniature, well known for his simplicity of manners and very inoffensive behaviour" (15th January, 1750-1., No. 2488). Other papers record his Christian name as Ignatius.

DUGGAN, PATRICK. (*fl.* c. 1820). *Portrait and Landscape Painter.*

Nothing is known of the life of this artist except that he was trained in the Dublin Society's Schools, where he won prizes in 1815 and 1818. In Hardiman's "History of Galway," 1820, are engravings by J. Martyn (*q.v.*), after drawings by him, viz., "S. W. View of the Town of Galway," "Lynch's Castle," "Church of St. Nicholas," and "The Court House"; also a small wood-cut by Clayton. In the possession of the Grace family are portraits of Oliver J. Dowel Grace, and of Frances, his wife, both signed *P. Duggan pinxt.* These are engraved in the "Memoirs of the Family of Grace." In the same work are views of "Mantua House," "Carney Castle," "Jerpont Abbey," "Ballylinch Castle," and "Brittas Castle," engraved from his drawings.

DUGGAN, PETER PAUL (*d.* 1861). *Portrait Painter.*

Was born in Ireland, and about 1810 while still at an early age went to America, where he practised as an artist. His work consisted chiefly of portraits in crayons and occasionally in oil. He was for some time professor of drawing in the New York Academy, but was obliged to resign this position and retire from the practice of his profession on account of ill health. In 1845 he sent from America a portrait to the Royal

Hibernian Academy. On his retirement he went to England, and afterwards to Paris, where he died on the 15th of October, 1861.

DUNCHAD (*fl.* c. 1023-1052). *Metal Worker.*

A monk of Clonmacnois, who made the case or shrine for the "Stowe Missel" between 1023 and 1052. It is of oak, covered with plates of silver, and is inscribed with the name of the artist: "Pray for Dunchad descendant of Tacan, of the family of Cluain, who made this." It is supposed to have belonged to the monastery of Lorrha, in Tipperary, whence it found its way to Ratisbon, and came into the possession of John Grace, an officer in the Austrian service, about 1784. Dr. O'Connor obtained it from his family for the library of the Duke of Buckingham, at Stowe. It afterwards passed into the possession of the Earl of Ashburnham, and is now deposited in the Library of the Royal Irish Academy.

DUNN, ANDREW (*fl.* 1800-1820). *Miniature Painter.*

He was a pupil of F. West in the Dublin Society's Schools. He practised for some time as a miniature painter chiefly in Waterford and Kilkenny, and then went to London; but returned to Ireland in 1808, and held an exhibition of his miniatures at the Royal Dublin Society's House as a preliminary to commencing practice in Dublin. This was described in the papers of the day as "a noble and splendid exhibition." Amongst the miniatures so exhibited were portraits of the "Archbishop of Dublin"; the "Archbishop of Cashel"; the "Earl of Arran"; "Viscount Powerscourt"; "Lord Monck"; "Lord Lorton"; the Bishop of Down"; the "Bishop of Cloyne"; the "Provost of Trinity College"; the "Countess of

Normanton"; and the "Countess of Fingal." He does not, however, appear to have been successful in establishing a practice in Dublin; he returned to London, and in the following year, 1809, sent over three miniatures to the exhibition of the Society of Artists in Dublin. From 1810 to 1814 he was living in Great Portland Street. In the former year he sent four miniatures for exhibition in Dublin: "Richard Kirwan," "Sir Charles Vernon," "Samuel Rosborough," "Mr. Moreau," and "a Lady of Quality." In 1811 he sent a "Portrait of Princess Charlotte of Wales," and a "Portrait of an Artist"; and in each of the years 1814 and 1815 two portraits, not miniatures. His last contribution was in 1819, when he again exhibited a "Portrait of Sir Charles Vernon." At the Royal Academy he was an exhibitor from 1804 to 1815. Dunn was living at 16 Norton Street, Fitzroy Square, in 1820, after which date there is no further notice of him. A miniature of "Harriet daughter of George Kiernan," signed and dated 1807, belongs to Colonel Johnston, Kilmore, County Armagh.

DUNN, JOHN (*d.* 1801-1841). *Miniature Painter.*

Practised in Dublin for many years as a portrait painter, principally in miniature. In 1801 he exhibited two portraits, one in oil, the other a drawing. In 1802, when he was living at 102 Grafton Street, he exhibited two miniatures; and he again exhibited in 1810. He afterwards lived in Chatham Street, and from 1828 to 1841 at No. 2 Park Street. He seems to have enjoyed a fair practice. The date of his death is not known.

DUNN, MICHAEL (*d.* c. 1824). *Miniature Painter.*

Was a student in the Dublin Society's Schools where he won a prize in 1819. He was probably the minia-

ture painter of this name who was practising in Clonmel about 1824; and perhaps the same that exhibited from No. 12 James Place, Baggot Street, Dublin, a "Crucifixion" at the Royal Hibernian Academy in 1833, and two portraits in 1834.

DU NOYER, GEORGE VICTOR (*b.* 1817, *d.* 1869).

Topographical Draughtsman.

Was born in Dublin in 1817, the son of Louis Victor Du Noyer, native of Marseilles, a teacher of music. He was educated at a school in Great Denmark Street, and at an early age became a pupil of George Petrie (*q.v.*). When scarcely twenty he was, through Petrie's influence, engaged as a draughtsman on the Ordnance Survey, and during the few years he was so employed developed a love and knowledge of the ancient art and archæology of Ireland for which he was afterwards noted. For some time about 1844 and 1845 he taught drawing at St. Columba's College, Stackallan, and afterwards became attached to the Geological Survey of Ireland with which he was connected until his death, rising to the second place in the department. He became a member of the Royal Irish Academy in 1859, and was also a valued member of the Kilkenny Archæological Society. While engaged in the revision of the Geological Survey in the north of Ireland he contracted scarlet fever and died at Antrim on the 3rd January, 1869. His eldest daughter, Fanny, had succumbed to the same disease on the previous day.

Du Noyer exhibited drawings in the Royal Hibernian Academy from 1841 to 1863; he contributed eighteen illustrations to Hall's "Ireland," and did the drawings for Portlock's "Geological Report on Londonderry, Tyrone and Fermanagh." A sketch by him, "Donnybrook Fair in the year 1830," taken on

the spot, was lithographed and published by W. Collins; Capel Street (12 by 14½ inches) and a "View of the Royal Hospital from the Phœnix Park," was lithographed by himself for the frontispiece to the Rev. R. N. Burton's "History of the Royal Hospital, Kilmainham," 1843. Eleven oblong folio volumes of his drawings, views of old buildings, antiquities, etc., taken in various parts of Ireland, the result of his life-long labours, are in the Royal Irish Academy; and many sketches by him are in University College, St. Stephen's Green. A list of his drawings in the Royal Irish Academy is given in the "Journal of the Royal Society of Antiquaries of Ireland," Vol. 20 (Vol. X of 4th Series).

DU PAN, — (*f. c.* 1750). *Portrait Painter.*

An artist, presumably foreign, who painted in England and Ireland about the middle of the eighteenth century. He was in Dublin in 1750, as evidenced by the print of Lord Harrington mentioned in list below. Nothing is recorded of his life; he is known only as the painter of the undermentioned portraits:

John Boyle, Earl of Orrery.
Henrietta, Countess of Orrery;
his first wife.
Margaret, Countess of Orrery;
second wife.
Charles, Viscount Dungarvan,
son of John, 5th Earl of Cork.

} These were at Marston Hall,
Somersetshire, the seat of
the Earl of Cork, and were
sold in November, 1905.

William, Earl of Harrington, Lord Lieutenant. Engraved in mezzotint by M. Ford in Dublin. The print is inscribed *Du Pan pinxt Dublin 1750.*

Children of Frederick Prince of Wales. [St. James' Palace.] Engraved in mezzotint by J. Faber, *Du Pan pinxt*; also, a portion only, by T. Ryley.

Matthew Maty, M.D., Secretary to the Royal Society and Chief Librarian in the British Museum. [British Museum.]

DYKE, RICHARD WILLIAM (*fl.* 1789-1815).

Portrait Painter in Miniature and Crayons.

He was admitted to the Dublin Society's Schools in 1787, and obtained medals for his drawings in 1788 and 1789. Soon afterwards he went to Belfast and there did drawings in water-colour and in crayons, principally small portraits. For his "striking likenesses in crayons," he charged one guinea each. He afterwards returned to Dublin, and from No. 14 Crampton Court he sent a miniature to the exhibition of the Hibernian Society of Artists in 1815. No mention of him after that date has been found. A portrait by him of the "Rev. Hugh O'Donnell," founder of St Mary's Chapel, Belfast, was exhibited in Belfast in 1888 by J. Cramsie.

E

EAGLE, EDWARD (*d.* 1910). *Landscape Painter.*

Was the only son of the Rev. George Edward Eagle and his wife Adeline Eliza Bradshaw and was born about 1850. He was an exhibitor for many years of landscapes and views in the Royal Hibernian Academy and also did some etchings. He died of apoplexy in a private hospital in Harcourt Street, Dublin, on 28th March, 1910, aged 60, and was buried at Mount Jerome with his father (*d.* 1883) and his mother (*d.* 1859).

EDGEWORTH, JOHN (*fl. c.* 1719). *Limner.*

An early eighteenth century artist in Dublin. The Parish Registers of St. Michan's contain an entry of the baptism of children of "John Edgeworth, Limner," and his wife Margaret in 1719.

EDOUART, AUGUSTIN AMANT CONSTAN
FIDÈLE (b. 1789, d. 1861). *Silhouettist*.

One of the chief workers in the art of silhouette portraiture in the early part of the nineteenth century, was born at Dunkerque in 1789. As a young man he served in the army under Napoleon, and in 1813 came to England where he at first endeavoured to support himself by teaching French. Subsequently he began to make devices and landscapes in human hair—"mosaic hair works," as he termed them, and also models of animals covered with their own hair; but as it took him several months to do a single figure this did not prove a very profitable employment. In 1815 and 1816 he exhibited portraits of dogs and horses at the Royal Academy. In 1825 he began to take silhouette likenesses. These he did with a pair of scissors and black paper. The time occupied in taking a likeness was five minutes, and his charges were five shillings for a full-length, seven-and-six for a seated figure, three-and-six for a child, and two shillings for a bust. Edouart's work was much above that of any of his contemporaries; he adhered strictly to the limitations of his art, and did not add brush-work to enhance the effect in the hair, frills, etc., as others did. He had a large and profitable practice in London, but like other practitioners in his form of art he moved about from place to place, visiting the large towns in England, Scotland and Ireland. In 1830 he was in Edinburgh whence he went to Glasgow and on to Dublin in 1833. He took rooms at 27 Westmoreland Street, and there held an exhibition of his works, his models of animals as well as his silhouettes. In noticing the exhibition the "Dublin Evening Mail" (24th July, 1833) remarked: "The most comical, and at the same time, the cleverest artist that we ever met in his way, is Monsieur Edouart who is now exhibiting his

extraordinary powers in Westmoreland Street. This gentleman has either invented or brought to perfection an art which in his hands gives to the scissors all the expressive powers of the pencil." His studio soon became crowded with sitters, and during his stay in Dublin he took six thousand portraits, including the Marquess of Anglesey, the archbishops of Dublin and Tuam, the bishops of Dromore and Raphoe, the Duke of Leinster, Chief Justice Bushe, etc. His work was favourably noticed in the Dublin papers. (See "Saunders's Newsletter," November, 1833, and "Dublin Evening Post," December, 1833). "His art," says the "Post," "an art peculiar to himself, not only overcomes the difficulty of giving to a profile (that is, to the outline of the features cut out in black paper) the perfect identity of every lineament, but actually brings to the mind's eye the peculiar character of thought and expression of the person so represented, whilst he also delineates in the figure the familiar attitude and gesture by which, even at a glance, the original may be recognised." After a stay of about a year in Dublin Edouart went to Cork and took rooms at 77 Patrick Street. From thence he visited Killarney where he took one hundred portraits, and Kinsale where he did one hundred and thirty-two. The "Cork Evening Herald" (December, 1834), informed its readers that "Monsieur Edouart, the celebrated, and, we may say, unique genius in his art, is doing wonders at the spirited town of Kinsale. The number of likenesses he has already taken is surprising for so small a place." He next visited Fermoy, where he took one hundred and fifty-one portraits; Bandon, one hundred and ninety-seven portraits; and Youghal, one hundred and twelve portraits. He also visited Mallow, Limerick and other places. In Limerick he did twenty-three portraits of inmates of the County Asylum. While in Cork he

employed Unkles and Klasen, 26 South Mall, to do lithograph backgrounds upon which he mounted his silhouettes.

For some time, as Edouart was moving from place to place, he had been writing a book upon silhouettes, and in 1835 it was published with the title "A Treatise on Silhouette Likenesses; by Monsieur Edouart, Silhouettist to the French Royal Family, and patronised by His Royal Highness the late Duke of Gloucester and the principal nobility of England, Scotland, and Ireland." It was published by Longman and Co., Paternoster Row, and J. Bolster, Patrick Street, Cork. This book, now scarce, is a thin demy octavo volume of 122 pages, containing eighteen full-page illustrations of portraits and fancy subjects lithographed by Unkles and Klasen. The illustrations include a portrait of the artist, as frontispiece, a portrait of Daniel O'Connell done from memory, the artist having seen him but once at the Corn Exchange, Dublin; a portrait of John Smith Barry, and one of Paganini. Among the fancy subjects are "Check Mate," "John's Funny Story to Mary the Cook," and others, excellent examples of what can be done in this form of art. Edouart visited the north and other parts of Ireland. A group of "David Scott, a blind boy, and Sarah Armstrong, a dumb girl, pupils in the Ulster Institution, conversing together," was lithographed and presented to the Institution for the benefit of its funds by Edouart in 1839.

Edouart terminated his stay in Ireland in 1839, when he went to America and remained there until the end of 1849, and then started on his return to England. When off the coast of Guernsey his ship, the *Oneida*, was wrecked, and most of the cargo lost. The sufferings he was exposed to, and the loss of almost all his books

containing duplicates of his silhouettes, the greater part of his life's work, so affected him that he never again followed his profession. He died at Guisnes, near Calais, in 1861.

Edouart's work consisted almost entirely of full-length figures; he seldom did bust portraits. Occasionally he did silhouettes of a large size; his portrait group of Bishops Elrington and Bisset seated at a table measures 15 by 18 inches; that of Bishop Elrington and his family 16 by 22; while another of Bishop Elrington and his family measures 2 feet by 3 feet. He always cut his silhouettes on doubled paper, so that he was able to retain duplicates of his work. These he kept in large volumes, with the names of the sitters and the dates. At the time he was in Cork he had over fifty thousand of them. When wrecked off Guernsey all except a case containing fourteen volumes were lost. Among the saved volumes was one containing duplicates of the likenesses done in Killarney, Kinsale, Bandon, Fermoy and Youghal, which was lately in the possession of Mrs. Nevill Jackson, of Oak Lodge, Sidcup, Kent, who obtained it with other volumes containing some of the American, English and Scottish collections. The first volume now belongs to Messrs. Debenham, Wigmore Street, London. In the National Gallery of Ireland are portraits by him of Robert Ball, Nicholas Purcell O'Gorman, and John Buckley, artist; and two family groups done at Bandon, in 1834, all taken from this volume. A portrait of Edouart by William Roe (*q.v.*), was exhibited in the Royal Hibernian Academy in 1833.

EGAN, C. (*d.* 1807-1813). *Landscape Painter.*

His name occurs as an exhibitor of landscapes in 1809 and 1810, and at the Royal Academy between

1807 and 1813, when he showed three "Views on the Thames," a "View in Ireland," and a "View on the Dargle."

EGAN, JAMES (*b.* 1799, *d.* 1842). *Mezzotint Engraver.*

Was born of humble parentage in the county of Roscommon in 1799. As a boy he was employed by S. W. Reynolds, the mezzotint engraver, in London, at first as an errand-boy, but later in grounding plates for mezzotint. Leaving Reynolds he began business for himself in preparing plates for other engravers, and set himself to work to become an engraver himself. Without money or friends or any previous training in art, he worked industriously and endured many privations, but succeeded in his efforts in obtaining some employment as an engraver. But his health failed, and after some years of struggle and trying difficulties he died at Pentonville on 2nd October, 1842, aged 43. He left a wife and family, for whom a subscription was raised. His plates include :

Love's Reverie ; after J. R. Herbert.
Abbot Boniface ; after C. S. Newton.
The Morning after the Wreck ; after C. Bentley.
The Study ; after E. Stone.
The Mourner ; after J. M. Moore.
The Young Wife ; after S. J. Jones.
The Citation of Wycliffe ; after S. J. Jones.
The Tribunal of the Inquisition ; after S. J. Jones.
Portrait of John Lodge, Librarian at Cambridge ; after Walmisley.
— Denvil, actor, as Manfred ; after H. Farrer.
English Hospitality in the olden times ; after J. G. Cattermole.
His last and best plate.
Genealogical Tree of British Naval Victories ; aquatint, after H. Innes.

EGAN, J. (*f.* *c.* 1841.) *Landscape Painter.*

In Hall's "Ireland, its Scenery and Character," 1841, are a number of woodcuts after drawings by J.

Egan, three in Vol. I and twenty, mostly views in and about Kilkenny, in Vol. II. He is mentioned in the work as "a clever artist of Clonmel."

EGAN, WILLIAM O'MULLIGAN (*d. c.* 1595).
Sculptor.

Was the carver of the tomb of Oliver Plunket (*d.* 1581), and his wife Elizabeth (*d.* 1595), at Clonebraney, Co. Meath. The tomb is carved in panels with the emblems of the Crucifixion and shields of arms. At one end is a representation of Hell, an open-mouthed dragon swallowing the souls of the wicked which are pushed down his throat by St. Michael. The sculptor records his name, *William Omuoll Egan mason wrought these Stons.*

ELLIS, JOHN (*d.* 1767-1812). *Landscape and Scene-Painter.*

Was born in Dublin, and began life as an apprentice to his father, a cabinet maker. He entered the Dublin Society's School in 1766, and determined to become a painter. He exhibited a sea-piece in oil and an Indian-ink drawing with the Society of Artists in William Street in 1767, and in the following year contributed two landscapes in oil and a drawing. He had a taste for scene-painting, which he gratified by painting the scenes of a puppet-show fitted up by himself and some friends. He worked this little theatre with success for several winter seasons. In 1776 the Dublin Society awarded him a silver palette for his "ornamental and perspective paintings useful for the decoration of a theatre, for festivals and shows on occasions of public rejoicings." He was then living in Dominick Street. His drawings were mostly in body-colour, and he is said to have shown in them and in his scene-painting a thorough knowledge of per-

spective. Having married a Miss White, the daughter of a grocer in Dublin, contrary to the wishes both of his and her parents, he went to London, and there found employment as a scene-painter. On the death of his wife's father he returned to Dublin, and by 1790 he had opened a shop in Mary Street, on the south side between Jervis Street and Liffey Street, and there attempted to revive the exhibitions by Irish artists which had been abandoned since 1780. But although his project was warmly approved of by the Dublin artists, it was not carried out. In 1792, however, he opened in the rear of his house in Mary Street a "Museum" for the public exhibition of pictures and works of art, and showed there pictures by Robert Hunter, Robert Home, Woodburn and others, and Edward Smyth's Statue of the Marquess of Buckingham. Next year he exhibited Boydell's collection of prints. His "Museum" continued for some years, and in 1801 contained a "collection of the arts and natural and mechanical rarities," the principal attraction being a picture of "Alexandria" painted by himself. This, we are told in a newspaper notice, "equalled anything of the kind ever seen, De Louthembourg's best productions not excepted." He had also a picture, "Jupiter and Antiope," by Rubens, a "Portrait of Hogarth," and various pictures by Dutch and other artists. The "Museum" appears to have been closed soon after 1806, and in 1810 portion of it was bought by the Dublin Society for two hundred pounds. Ellis exhibited some sea-pieces and blacklead drawings in Hawkins Street in 1809 and 1812, and probably died soon after.

ELLIS, JOSEPH F. (*b.* about 1783, *d.* 1848).
Marine Painter.

Born about 1783, son of John Ellis (*q.v.*). He made his debut as an artist in 1801, when he sent

seven landscape and subject pictures to the exhibition in the Parliament House. A contemporary notice refers to him as "a young performer who may probably be of some eminence, but should have restrained his vanity in braving an exhibition until his pencil had brought forth something passable, at least to vulgar eyes. He treads in the most exalted walk of painting, the delineation of history, and even aspires to design from the same scenes with the most celebrated of the Italian School." In 1804 he again appeared as an exhibitor, sending to Allen's in Dame Street eight views of shipping; and he continued to exhibit similar subjects down to 1817. He was held in high estimation as a marine painter, and painted a sea-piece expressly for Major Sirr. A "View of Dublin Bay with the Van Tromp line-of-battle ship and pilot boats in a brisk gale," was sold at Littledale's in 1844, and described in the catalogue as "the celebrated picture." It now belongs to Dr. Minchin, 4 Kenilworth Terrace, Rathgar. In 1818 Ellis went to London and started there as a painter of marine subjects. He exhibited at the Royal Academy in 1819 and 1820, and sent over a picture, "The Battle of Trafalgar," to the exhibition in Hawkins Street in 1819, and four in 1821. He exhibited at the British Institution from 1819 to 1822. One of his early works was sold there for sixty pounds; but this good fortune did not continue. He got into the hands of unscrupulous agents, who employed him in making endless repetitions of views of Venice and copies of Vernets, which were sold as originals in the London auction rooms. He lived on a weekly pittance, labouring incessantly in a wretched room in an obscure street. He was frugal and unassuming in his habits, with much wit and good-humour, which never left him through all his trials. He died at Richmond, Surrey, on the 28th May, 1848, in his sixty-fifth year.

ELMER, WILLIAM (*fl.* 1772-1799). *Fruit and Animal Painter.*

Son of Stephen Elmer, A.R.A., of Farnham, Surrey, a still-life painter who died in 1796. William painted similar subjects—animals, birds, fruit, etc., and exhibited at the Royal Academy in 1783 and 1784, and in 1797 and 1799. About 1788 he was induced “by some sporting gentlemen to try the effects of his genius” in Ireland (“*Dublin Evening Packet*,” 10th December, 1788), and for some years he practised in Dublin and other parts of Ireland with considerable success, painting not only animals and fruit, at which he excelled, but also portraits and landscapes. In 1788 he was living at 76 Grafton Street. He had returned to England by 1797, and took up his residence at Farnham. He is not heard of after 1799. A portrait of him as “*A School-Boy*,” was engraved in mezzotint by B. Clowes, and published in 1772.

ELMORE, ALFRED, R.A. AND HON. R.H.A. (*b.* 1815, *d.* 1881). *Historical Painter.*

Was born on the 18th June, 1815, in a cottage at Clonakilty, County Cork, the site of which is now occupied by a convent. His father was a retired army surgeon. When he was about 12 years of age he went with his father to London and began his art career by drawing from the antique in the British Museum. In 1832 he entered the schools of the Royal Academy, and in 1834, at the age of 19, exhibited a picture in the Academy. In 1840 he exhibited “*The Martyrdom of St. Thomas à Beckett*,” painted for Daniel O’Connell, which is now in Westland Row Church, Dublin. He spent some time abroad, and after visiting Paris, Munich, Venice, Florence and Rome, he returned to London in 1844, and the results

of his studies abroad were shown in a number of important works exhibited in the Academy and the British Institution in successive years, such as "Rienzi in the Forum," and the "Origin of the Guelph and Ghibelline Quarrel" in 1845, which established his reputation as an historical painter and gained his election as an Associate of the Academy. His "Invention of the Stocking Loom," exhibited in 1847, obtained great popularity, and was engraved for the Art Union of London, and his "Controversy" was engraved in the "Art Journal," 1868, by C. H. Jeens. In 1857 he was elected an Academician, and painted as his diploma work a subject from "The Two Gentlemen of Verona." Other pictures by him which were popular were "The Novice," 1852, engraved by T. Vernon in the "Art Journal," 1865; "The Tuileries," 1860, his best picture; "Lucrezia Borgia," 1863; "The Countess Isabelle of Croye," engraved by J. Stancliffe in "Art Journal," 1866; "Katherine and Petrucchio," 1869, now belonging to Mr. Lockett Agnew, and "After the Fall," 1873. The Preston Gallery has his "Supplication." In his historical pictures he treated his subjects literally and not ideally, and in such pictures as his "Novice" and "Origin of the Stocking-Loom," which like all his pictures are well painted and agreeably arranged, the figures and the composition are but little expressive of the subject. Elmore was made an Honorary Member of the Royal Hibernian Academy in 1878. He died in St. Alban's Road, Kensington, on 24th January, 1881, and was buried in Kensal Green Cemetery.

ENNIS, JACOB (*b.* 1728, *d.* 1770). *Historical and Portrait Painter.*

Was baptized in St. Peter's Church, Dublin, on 29th February, 1728, the son of James and Margaret

Ennis. He studied drawing under Robert West in the school in George's Lane, gaining premiums in 1747, when he was first in order of merit, and in 1748 and 1750. His talents attracted the notice of Arthur Jones Nevill, Surveyor-General of Ireland, who sent him, about 1754, to study in Italy. On his return his patron employed him in decorating his house in Rutland Square. On the coving of the drawing-room ceiling he painted four panels or lunettes with figures of Bacchus, Venus, Diana and Mercury. These paintings, which are well executed, still remain in good condition in the house No. 14 Rutland Square ; but the spaces between the panels have been filled in with modern and inferior painted decoration. This work of Ennis has been wrongly ascribed to Angelica Kauffmann. Ennis established himself as a painter of portraits and historical pieces, and in 1763 was appointed Master in the Dublin Society's Drawing School in place of Robert West, retired through ill-health. In 1768 he won the prize of thirty pounds given by the Society for the best history piece, and in 1770 one of eleven pounds seven-and-sixpence for a portrait. He was an exhibitor with the Society of Artists in Dublin from 1765 to 1770 of portraits and classical subjects, among the latter being "The Death of Corasus" in 1765, and "Dædalus and Icarus" in 1766. His exhibited portraits were not named. A portrait by him of William Carmichael, Bishop of Meath, was engraved in mezzotint in Dublin by John Dixon (*q.v.*). Two portraits by him are in the possession of Mr. C. G. Macartney at Lissanoure, Co. Antrim, one of "George Macartney," the other of his son "George, Earl Macartney." Jonathan Fisher, the landscape painter, mentions in his will a "Picture of the Artists' Club, caricature," painted by Ennis. Ennis was one of the witnesses to the will of his patron, Arthur Jones Nevill,

in 1763. He died in 1770 from the effects of a fall from his horse while riding in the County of Wicklow.

ESDALL, WILLIAM (*d.* 1795). *Engraver.*

Practised for many years in Dublin as an engraver, chiefly of book illustrations. He was the son of James Esdall of Cork Hill, printer, and received instruction in the Dublin Society's School, which he entered in 1766. His name first appears as an artist in 1772, when he exhibited drawings in Indian ink at the Society of Artists in William Street, his address being given as "at Mr. Peter Johnston's, Mary Lane." In 1777 his address was 11 Mary's Lane, and in that year he was admitted to the freedom of the Guild of St. Luke. He was afterwards at Temple-Bar Court, and from 1794 he resided at 3 Gordon's Lane, Ranelagh. His work as an engraver is to be found in the various contemporary magazines, especially in Exshaw's "London Magazine" between 1774 and 1794, and in the "Hibernian Magazine" on which he was regularly employed for many years. A folding plate of "Frederick II, King of Prussia, reviewing his Troops," is in that magazine for September, 1779. His best work will be found in many of the books published in Dublin at the end of the century, charming little vignettes and tail-pieces, often from his own drawings, which show him to have been a good draughtsman as well as a skilful engraver. Excellent examples of his work with the graver are in William Preston's "Poetical Works," published in 1793, by Graisberry and Campbell; three in the first volume and four in the second—two being after drawings by J. J. Barralet (*q.v.*). In the second volume the author apologizes for the delay in the appearance of his work, which, he says "proceeded entirely from the tediousness of artists whom I employed in the

little embellishments of my publication." Equally charming illustrations are in "A Practical Treatise on Planting and Management of Woods and Coppices," by S. H. [*i.e.*, Samuel Hayes of Avondale], published in 1794. The edition of Samuel Whyte's "Poems," published in 1795, has a vignette, title-page, tail-pieces and one plate, engraved by Esdall; and views of "The Ruins of Kilmallock" and "The Rock of Cashel" engraved by him are in Campbell's "Philosophical Survey of the South of Ireland." He designed and engraved in 1790 the book-plate for the prizes given in Whyte's school. Other book-plates by him are: "John Nuttall," "Robert Kennedy Nuttall," "Michael Smith," "William Snell Magee," premium plates of "the Rev. Gilbert Armstrong's School," and "the Rev. Charles Barry's School, Rathmines," *Barralet del. Esdall sculp.*

Esdall died at his residence, 3 Gordon's Lane, Ranelagh, in March, 1795. He had suffered for many years from asthma, but his death was caused by the continued strain of attending upon his son, who was suffering from blindness and a lingering illness. In his will, dated 3rd March, 1795, he left all his working tools and all his "new and old copper" to Samuel Close, junr., engraver (*q.v.*), on condition that he finished the work then in hands, *viz.*: "Two pair of new, and two pair of old, plates for Jonathan Fisher." He named Jonathan Fisher (*q.v.*) as one of his executors, and Henry Graham (*q.v.*), Fisher's assistant, was one of the witnesses. Esdall's wife, Elizabeth Levinge, whom he married in 1775, was living at the date of the will.

EXSHAW, CHARLES (*fl.* 1747-1771). *Painter and Engraver.*

Described by Strutt ("Dictionary of Engravers," 1786) as "a native of Holland," was born in Dublin,

son of John Exshaw who died in 1746, and brother of Edward and John Exshaw, the well-known booksellers. Alderman John Exshaw, Lord Mayor in 1789-90, was his nephew. After receiving instruction as a pupil of Francis Bindon, the portrait painter, he left Ireland about 1747 and studied in Rome and in Paris. In 1749 he gained the large medal in the Academy of Painting in Paris "for his great proficiency in the art of limning," which was publicly presented to him, and "his name was posted in all the public places to render his merit the more conspicuous" ("Dublin Courant," 18th February, 1749). He subsequently worked in Amsterdam for some time as a pupil of C. Vanloo. In 1755 he returned to Ireland, bringing with him a large collection of pictures, which in December of that year was advertised to be sold by auction at Geminiani's great rooms in Dame Street by George Spring, upholster and auctioneer. It was described as "a curious and valuable collection of paintings, statuary and drawings, most of them originals of the best masters, the property of Mr. Charles Exshaw, and others copied from capital pictures during a course of eight years' travel through France, Flanders and Italy, to the latter of which places he proposes to return some time next summer." In 1762-3 Exshaw was again in Dublin and again had an auction of pictures. "To be sold on 10th February, 1762, at Geminiani's rooms, Dame Street, by James Chapman, of College Green, collection of French and Dutch pictures collected by Mr. Charles Exshaw during his absence of five years, including works from the collection of Count Colloredo, Amsterdam, from the Empress-Queen and Count de Venci." Another sale took place in May, 1764, of "the genuine collection of fine Italian, Dutch and Flemish pictures collected by Mr. Charles Exshaw from some of the most esteemed

cabinets abroad." Exshaw did not again go abroad, but in 1762 settled in London and set up an Academy in Maiden Lane for instruction in drawing, "in the manner of the Caracci," as he announced in an advertisement. The venture proved unsuccessful, only two pupils being attracted to his school, and these left in a short time. With a picture of "Edward the Black Prince entertaining the French King when a prisoner after the battle of Crécy," he competed for the premium offered for an historical painting by the Society for the Encouragement of Arts. In 1764 he sent from Denmark Street, Soho, two works to the exhibition of the Society of Artists, a "View of Salisbury" and an "Old Man's Head." He was more successful as an engraver than as a painter; his etchings after Rembrandt are not without merit. Exshaw died early in the year 1771, and his drawings and pictures were sold by auction at Exeter Change in April of the same year. His chief engraved works are :

Four mezzotint Portraits of the Children of C. Vanloo, *viz.* :

1st. Anne Vanloo. Mezzotint and etching; *C. Vanloo delineavit. C. Exshaw fecit.*

2nd. Charles Vanloo. Mezzotint. *Designed by Carlo Vanloo, done in mezzotinto by his Pupil Charles Exshaw.*

3rd. Jacques Vanloo. Mezzotint. *Designed by Carlo Vanloo, done in mezzotinto by his Pupil Exshaw 1757.*

4th. Isabel Vanloo. Mezzotint. *C. Vanloo delineavit. C. Exshaw fecit.*

Head of an old Man with a Beard. Etching, after Rembrandt, 1758.

Joseph and Potiphar's Wife. Etching, after Rembrandt.

St. Peter's Bark in a Storm. Etching, after Rembrandt. *Exshaw delineavit et Sculpt Amsterdam 1760.*

A Girl with a basket of Cherries, and two Boys. Etching after Rubens.

Man Smoking a Pipe. Etching.

Bust of an old Man. Etching and mezzotint, after Rembrandt, 1758.

F

FABBRINI, GAETANO (*f.* 1814-1845). *Portrait and Subject Painter.*

Was a native of Florence ; he was for some time, from the spring of 1814, drawing master and teacher of Italian in the Belfast Academical Institution. He was dismissed in 1820, and afterwards practised for many years as a portrait painter in Belfast, and was an Honorary Member of the Belfast Association of Artists, established in 1836. He exhibited in the Royal Hibernian Academy in 1834, 1835 and 1845.

FAGAN, — (*f.* second half of 18th century). *Sculptor.*

Was a pupil of Simon Vierpyl (*q.v.*), and assisted him in his works. He was probably employed in the stone-carving on the various public buildings where his master was engaged.

FAGAN, LAWRENCE. *Draughtsman.*

A native of Drogheda. He was deaf and dumb, and was educated in the Claremont Institute, Dublin. He lived in Drogheda and supported himself by his pen and ink drawings of local views, copies of pictures, etc. He died about 1898. A number of his drawings belong to Mrs. Archer, 4 Elton Park, Sandycove.

FAGAN, ROBERT (*b.* about 1745, *d.* 1816). *Amateur Portrait Painter.*

Was born in Cork about 1745. For many years he resided in Rome, where he studied art and painted as an amateur. Between 1794 and 1798 he collected works of art and obtained some of the best pictures

from the Altieri collection, including Claude's "Landing of Æneas" and "The Sacrifice of Apollo." These pictures, known as the Altieri Claudes, he succeeded in taking to England during the French occupation of Rome in 1799. They became the property of Beckford, and were afterwards in the Leigh Court collection sold in 1883. Fagan sent from Rome to the Royal Academy in 1793 a "Portrait of Lady Malden"; in 1812 he exhibited "Sarah and Jeffrey, children of Lord Amherst," painted at Palermo, and engraved in mezzotint by R. Dunkarton; in 1815 a "Portrait of Lady Acton and her Children," and in 1816 a "Portrait of Captain Clifford." A portrait of "Elizabeth, Lady Holland" by him is in Holland House. Early in the nineteenth century Fagan was appointed Consul-General for Sicily and Palermo, and resided in Naples between 1812 and 1813. He died in Rome on 26th August, 1816. He was grandfather of Louis A. Fagan, assistant in the Print Room of the British Museum, an etcher and a writer on art, who died in 1903.

FALVEY, THOMAS (*f. c.* 1815-1832). *Painter.*

A Cork artist whose works, though careless in drawing and deficient in colour, showed considerable strength in execution and indications of much natural talent and originality. A picture by him of "Boys Bathing" was rejected by the Committee of an exhibition as unfit, and this, added to the neglect he had experienced as an artist so disgusted him that, collecting what money he could, he left Cork and for two years led a wandering life upon the Continent, studying and supporting himself as best he could. Returning to Cork he again attempted to win the patronage of his fellow-citizens; but with the exception of a commission from Father Mathew for a picture of "The Institution

of the Order of St. Francis," he failed to obtain encouragement. In 1832 he sent two portraits to the Royal Hibernian Academy. He again left Cork, and went to America, but his health, worn out by his many privations, failed, and soon after his arrival he died.

FARRELL, FRANCIS (*d.* 1785). *Portrait Painter.*

He resided in Little Ship Street, where he died in January, 1785. Nothing is known of his works.

FARRELL, JAMES, R.H.A. (*b.* 1821, *d.* 1891).

Sculptor.

Was born in 1821, the eldest son of Terence Farrell (*q.v.*). He learned his art in his father's studio, and in 1836 began to exhibit in the Royal Hibernian Academy, sending two busts. His first important work done on his own account was "The Pet Dove's Return," which was awarded the first premium of fifteen pounds by the Royal Irish Art Union in 1845, and was afterwards executed in marble and exhibited in the Royal Academy in 1847 and in the Royal Hibernian Academy in 1848. This work and the "Hunter Reposing" (R.H.A., 1852) were in the Dublin Exhibition of 1853, as well as a statue of "Our Lady of Refuge," which was purchased by the Rev. Matthew Collier for Rathmines Roman Catholic Church where it now stands over the pediment; a cast of his "Calypso" is in the National Museum, Kildare Street. During his long career as a sculptor he executed a variety of works for public institutions as well as private commissions, chiefly religious statues, altars and monuments. His "Annunciation" is in the Church of St. Francis Xavier, Gardiner Street; "Christ in the Temple," in Rathmines Church, and "The Sacred Heart," in Sion Hill Convent, Blackrock. He was elected an Associate of the Royal Hibernian Academy on 17th April, 1880, and a Member on 18th

November, 1882. He died at his residence No. 30 Mountjoy Square on 20th November, 1891, and was buried on the 23rd in the vaults of Westland Row Church, his funeral being attended by the President and nine members of the Academy.

FARRELL, JOHN (*b.* 1829, *d.* 1901). *Sculptor.*

Fourth son of Terence Farrell (*q.v.*), was born in 1829. He was a pupil in the Modelling School of the Royal Dublin Society, and won a prize for a large model in 1846. He also studied drawing in the Royal Hibernian Academy. He worked with his brothers as a sculptor, and was an occasional exhibitor in the Royal Hibernian Academy from 1849 to 1894. He also exhibited in London in 1843, 1847 and 1855. Besides statuary work for churches, on which he and his brothers were principally employed, he did a number of fancy groups. His first work of this kind, "The Wanderer," was in the Dublin Exhibition of 1853; his "Soft Sleep of Happy Boyhood," in marble, was in the Royal Hibernian Academy in 1858, and in the Dublin Exhibition of 1865. His "Judith," now belonging to Lord Ardilaun, and several other works, were in the Dublin Exhibition of 1872. A bust of the Rev. Dr. Yore is in the Convent of the Sisters of Charity, Merrion. John Farrell died in 1901, and was buried in Glasnevin Cemetery.

FARRELL, JOSEPH (*b.* 1823, *d.* 1904). *Sculptor.*

Second son of Terence Farrell (*q.v.*), was born in 1823. He collaborated with his brothers, chiefly in church work; but he also did some fancy groups and figures. A small marble statue of "The Blessed Virgin," done to the order of Mr. Nugent Skelly, made him known to the Catholic clergy, and, until it was pirated by the Italian moulders in Dublin, the sale



TERENCE FARRELL, R.H.A.



JAMES FARRELL, R.H.A.



JOSEPH FARRELL

of copies in plaster brought him in a considerable income. He received many commissions for religious statues and altars ; among them the altars in Waterford Cathedral, Dundalk Church, Rathgar Church, and the Convent of the Redemptorists at Drumcondra, where is also a statue by him of " St. Joseph." " A Bard " by him was in the Dublin Exhibition of 1853, and " Looking at the Sea " and " Saved from the Wreck " in the Exhibition of 1872. He exhibited in the Royal Hibernian Academy from 1839 to 1896. He died in 1904, and was buried in Glasnevin Cemetery.

FARRELL, MICHAEL (*b.* 1834, *d.* 1855.)
Sculptor.

Fifth son of Terence Farrell (*q.v.*), was born in 1834. He studied in the Schools of the Royal Dublin Society, and afterwards worked in his father's studio. He assisted his brother Thomas in the execution of the Memorial to Archbishop Murray ; the figure of " Prudence " at the base is his work. Soon afterwards he contracted fever, of which he died in 1855. He was buried in the cemetery at Golden Bridge.

FARRELL, TERENCE, R.H.A. (*b.* 1798, *d.* 1876).
Sculptor.

Was born in 1798 at Creve, County Longford, where his grandfather owned stone-quarries. In 1810 he was brought by his mother to Dublin, where his elder brother was employed as a stone-cutter, and placed in the Modelling School of the Dublin Society in Hawkins Street. Here he had the advantage of the instruction of Edward Smyth, and afterwards of John Smyth. On his leaving the school he entered the studio of Thomas Kirk (*q.v.*) in Jervis Street, and remained there nearly seven years as a pupil, and

then for some time as an assistant. His first contributions to the Royal Hibernian Academy, in 1826, were sent from his master's studio in Jervis Street. In 1819, at the age of 21, he married a Miss Ruxton. About 1828 he set up for himself, at first in Golden Lane, then in Peter Street, and Mecklenburgh Street, and, after some years in Lower Gloucester Street, he finally settled, in 1861, at 11 Warrington Place. Besides a few monuments and statues for churches his work consisted chiefly of portrait busts, many of them "miniature busts" in which he excelled, and many persons of note sat to him; but his work never reached any distinction. He was a regular exhibitor in the Royal Hibernian Academy from 1826, and was elected an Associate in July, 1851, and a Member in May, 1859. He was patronized by Earl de Grey, Lord Lieutenant, for whom he executed several works now at Wrest Park. He died, after a few hours' illness, in his house No. 11 Warrington Place, on 19th March, 1876, aged 78, and was buried in the vaults of St. Andrew's Church, Westland Row. His wife died in 1839, and was buried in Golden Bridge Cemetery. He had six sons, all of whom followed their father's profession: 1st, James; 2nd, Joseph; 3rd, Thomas; 4th, John; 5th, Michael; and 6th, William. Of them, William Farrell is still living; the others are separately noticed:

Terence Farrell's principal works are:

Henry, Marquess of Anglesea, Lord Lieutenant. Miniature Bust.
R.H.A., 1832.

John William, 4th Earl of Bessborough. Miniature Bust.
R.H.A., 1853.

Sir Lowry Cole. Statue in Portland stone, 10 feet high. [On a column, Enniskillen.]

Rev. Henry R. Dawson, Dean of St. Patrick's. Miniature Bust.
R.H.A., 1841.

Thomas Philip, Earl De Grey, Lord Lieutenant. Bust. [Royal Dublin Society.]

Thomas Philip, Earl De Grey. Bust, replica of foregoing.
 [Wrest Park, Bedfordshire.]
 Thomas Philip, Earl De Grey. Miniature Bust. R.H.A., 1853.
 Henrietta, Countess De Grey. Monument to her memory.
 [Flitton Church, Bedfordshire.] Model in Dublin Ex., 1853.
 John, 3rd Earl of Donoughmore, K.P. Miniature Bust. R.H.A.,
 1841.
 William, 3rd Earl of Enniskillen. Statue. [Enniskillen Church.]
 William, 3rd Earl of Enniskillen. Miniature Bust. R.H.A.,
 1853.
 George IV. Bust. R.H.A., 1826; miniature Bust, 1829.
 James Hans Hamilton of Abbotstown, M.P. Miniature Busts.
 R.H.A., 1853 and 1864.
 Bartholomew Lloyd, Provost of T.C.D. Miniature Bust. R.H.A.,
 1836.
 Charles, 3rd Viscount Monck. Busts. R.H.A., 1851 and 1861.
 William Morrison, architect. Bust. R.H.A., 1861.
 Cæsar Otway. Miniature Bust. R.H.A., 1842.
 Edward, 3rd Earl of St. Germans, Lord Lieutenant. Miniature
 Bust. R.H.A., 1853.
 Lt.-Col. Tomlinson. Monument erected by the officers of the
 18th Royal Irish Regiment. [St. Patrick's Cathedral.] Model
 in Dublin Ex., 1853.
 Theobald Wolfe Tone. Bust; done for Mr. Maxwell of New
 York. Dublin Ex., 1853.
 Lady Agnes Villiers. Miniature Bust. R.H.A., 1853.
 Lady Elizabeth Villiers. Miniature Bust. R.H.A., 1853.
 Sir Hussey Vivian, Commander of the Forces. Monument. [Truro
 Church, Cornwall.]
 Sir Hussey Vivian. Bust.
 Rev. Charles Wolfe. Monumental Medallion. R.H.A., 1853.
 Duke of York. Miniature Bust. R.H.A., 1829.
 Early Affliction. Marble Statue. R.H.A., 1848.
 The Seasons; four figures of Boys. Executed in marble for Earl
 De Grey. [On the Terrace, Wrest Park.]
 Bas-relief Memorial, in Portland stone, to the Tree planted by Lady
 St. Germans, which died the same year as she did. Erected
 by her brother Lord Carlisle. [Grounds of Vice-Regal Lodge.]

FARRELL, SIR THOMAS, P.R.H.A. (b. 1827,
 d. 1900). *Sculptor.*

Was born in 1827, the third son of Terence Farrell
 (q.v.). He entered the Modelling School of the Royal
 Dublin Society in 1843 where he studied under

Constantine Panormo, and in the same year obtained not only a prize there for an original design but also one from the Royal Irish Art Union for his two groups of "Boys and Dog" and "Boys and Goat." These were afterwards executed in marble for the Lord Lieutenant, Earl De Grey. Next year, while still a student, he again won the Art Union prize of ten pounds with his "Nisus and Euryalus" which was purchased by the Royal Dublin Society; and in 1846 his "Young Bather Surprized, or Boy and Swans," gained for him a prize of five pounds. He first contributed to the Royal Hibernian Academy in 1849, and he continued as a frequent, though not regular, exhibitor until his death. In 1852 he competed for the Memorial to Archbishop Murray and his design was accepted. When he had completed the full-sized models of the Archbishop and the two emblematic figures of "Meekness" and "Prudence," he went to Italy to select the marble and spent some time in Rome and Florence. On the completion of Archbishop Murray's monument many other important commissions followed. In Dublin his work is represented by the statues of "Sir Alexander McDonnell" in front of Tyrone House, "Lord Ardilaun" in St. Stephen's Green, "Sir John Gray" in Sackville Street, "William Smith O'Brien" on the south side of Carlisle Bridge, "William Dargan" and "Sir Robert Stewart" his last and least successful work, in Leinster Lawn. In the Four Courts are his statues of "R. L. Shiel" and "Lord O'Hagan"; in Marlborough Street Church those of "Archbishop Murray" and "Cardinal Cullen"; in St. Patrick's Cathedral "Captain J. McNeill Boyd, R.N.," and the recumbent figure of "Archbishop Whateley," and in the Royal College of Surgeons the statue of "Dr. William Dease." In Glasnevin Cemetery, among other works by him, are a statue of

“ Barry Sullivan ” and a recumbent figure of “ Cardinal McCabe.” A statue of “ Archbishop McHale ” is in Tuam and one of “ Bishop Butler ” in Limerick. During his long career Farrell was also much employed in statuary and sculpture for Roman Catholic Churches, and his brothers John, Joseph and William assisted him in the carving of his works in marble. He did not become connected with the Royal Hibernian Academy until 1860, when his name was included as a Member in the new Charter granted that year. He took a great interest in the affairs of the institution, was its Treasurer for some years, and on the death of Sir Thomas Jones he was, on 13th October, 1893, elected President. He received the honour of knighthood the following year.

For many years Farrell had a lucrative practice, but his commissions fell off, mainly through the cessation of ecclesiastical work in Ireland, and his latter days were passed in straitened circumstances. Though generous and hospitable to his friends he was a man of retiring disposition and diffident about his work. In his statues and busts he was successful in getting the characteristic features of his subject, and his best works are well posed and strongly modelled. He was less happy in his imaginative work. He lived at first in Mecklenburgh Street, from 1851 to 1858 in Gloucester Street, and afterwards for some years in Warrington Place and 30 Mountjoy Square. For the last few years of his life he resided at Redesdale, Stillorgan, and there he died on the 2nd July, 1900. He was buried in Glasnevin Cemetery. He never married.

His principal works are :

Lord Ardilaun. Bronze Statue. [St. Stephen's Green.] Erected as a memorial by the citizens of Dublin to commemorate his munificence in laying out St. Stephen's Green and throwing it open to the public. Unveiled 18th June, 1892.

- Lord Ardilaun. Bust; R.H.A., 1892.
- Michael W. Balfe. Bust. [National Gallery of Ireland.] Executed for the Balfe Memorial Committee and presented to the Gallery in 1879.
- Mrs. Ball. Bust. [Rathfarnham Convent.]
- Master Barton. Statue; R.H.A., 1861; Dublin Ex., 1853.
- Captain J. M'Neill Boyd, R.N. Statue. [St. Patrick's Cathedral.]
- William Burke of Currelea. Statue in Portland stone. [The Square, Tuam.]
- Bishop Butler. Statue. [Limerick]
- Sir Charles A. Cameron. Bust. [Royal College of Surgeons.] R.H.A., 1894.
- Cardinal Cullen. Statue. [Marlborough Street Church.] R.H.A., 1881.
- William Dargan. Bronze statue. [Leinster Lawn, in front of National Gallery.] Erected to commemorate his active interest in the industrial progress of Ireland. Unveiled by the Lord Lieutenant, the Earl of Carlisle, on 30th January, 1864.
- Surgeon William Dease. Statue. [Royal College of Surgeons.] Commissioned by his grandson, Matthew O'Reilly Dease, as a gift to the College. The sculptor's charge was £600. R.H.A., 1886.
- Canon Doyle. Bust. [Westland Row Church.]
- Miss Duguid. Bust.
- Robert Emmett. Statue. R.H.A., 1885. Executed for the Emmett Memorial Committee.
- Mrs. Goodbody. Bust.
- Edmund Dwyer Gray. Bust.
- Sir John Gray. Statue. [Sackville Street.] Model in R.H.A., 1876. Erected in 1879.
- Sir John Gray. Bust. [Roundwood Reservoir.] R.H.A., 1889.
- Sir John Gray. Bust. [Glasnevin Cemetery.] A replica of foregoing.
- Sir Richard Griffith. Bust. [Royal Dublin Society.] R.H.A., 1881.
- John Gunn. Bust. [Gaiety Theatre, Dublin.] R.H.A., 1881.
- Sir George Hodson, Bart. Bust. [Rathdown Union.] R.H.A., 1885.
- Sir Patrick Keenan. Bust. [Tyrone House.] R.H.A., 1889.
- Rev. Thomas Leahy, P.P. of Sandymount. Mural tablet with medallion portrait. [Sandymount R.C. Church.]
- Cardinal McCabe. Recumbent figure on tomb. [Glasnevin Cemetery.]
- Denis Florence McCarthy, poet. Bust. [Blackrock College.]
- Sir Alexander MacDonnell. Statue. [In front of Tyrone House.] Erected in 1878. Model in R.H.A., 1876.

John McHale, Archbp. of Tuam. Statue. [The Square, Tuam.]
 Rev. Dr. Marks. Monument with bust. [St. Patrick's Cathedral.]
 Alderman Joseph Meade. Bust. R.H.A., 1894.
 Alderman Moore. Bust.
 William Murphy. Bust.
 Daniel Murray, Archbp. of Dublin. Statue. [Marlborough Street Church.] Erected in 1855.
 Cardinal Newman. Bust. [University Chapel, St. Stephen's Green.] R.H.A., 1892.
 William Smith O'Brien. Statue. [South side of Carlisle Bridge.] Unveiled 26th Dec., 1870.
 Dean O'Connell. Monument. [Sandymount R.C. Church.]
 Lord O'Hagan. Statue. [Four Courts.] Modelled in 1885; erected in 1887.
 Thomas Pim. Bust.
 John Hatch Power, Surgeon. Bust. [Royal College of Surgeons.] Presented by a Committee of Subscribers.
 Mrs. Reid, wife of American Consul in Dublin. Bust.
 Father Reiffe. Bust. [Blackrock College.] R.H.A., 1899.
 Canon Roche. Statue. [Cathedral Square, Wexford.] R.H.A., 1888.
 T. Sexton. Bust. [City Hall.] R.H.A., 1893.
 Richard Lalor Sheil. Statue. [Four Courts.]
 Major Singleton. Bust.
 Mrs. Speedy. Bust.
 Sir Robert Stewart. Statue. [Leinster Lawn.] Erected as a memorial to him in 1898.
 Barry Sullivan as "Hamlet." Statue. [Glasnevin Cemetery.] Unveiled in 1894.
 Queen Victoria. Statue. [Guildhall, Derry.]
 Richard Whately, Archbp. of Dublin. Recumbent figure. [St. Patrick's Cathedral.] Originally erected in north transept; now in south transept.
 Waterloo. Alto-relievo, in bronze from guns taken at Waterloo; 35 ft. by 7 ft; figures life-size. [Base of Wellington Testimonial, Phoenix Park.]
 Boys and Dog. } Obtained the £10 prize from R.I. Art Union in
 Boys and Goat. } 1843. Executed in Marble for Earl De Grey. [Wrest Park, Bedfordshire.]
 Nisus and Euryalus. Obtained the £10 prize from R.I. Art Union in 1844. Purchased by the Royal Dublin Society.
 Young Bather surprised, or Boy and Swans. Obtained the £5 prize from R.I. Art Union in 1846. Purchased for £50, and won as a prize by Miss Hall of Lurgan.
 Innocent Amusement. R.H.A., 1849.
 Girl with a Dog. [Viscount Powerscourt.] A replica in R.A. was purchased by a Mr. Gerstenberg.

A Little Dunce. R.H.A., 1861; Dublin Ex., 1872.
 The Nymph Eucharis and Love. R.H.A., 1861.
 The Little Pet. R.A., 1869; R.H.A., 1869.
 Sursum Corda. A female figure, executed in marble for Christopher Palles. [Tomb of Mrs. Palles, Glasnevin Cemetery.] R.H.A., 1888.
 The Lost One. R.H.A., 1852; Dublin Ex., 1853.
 The Angelic Mission. R.H.A., 1858.

FAULKNER, JOHN, R.H.A. (*d.* 1852-1887).
Landscape Painter.

Was admitted as a pupil in the Royal Dublin Society's School in 1848, and four years later, in 1852, began to exhibit at the Royal Hibernian Academy. On the 18th July, 1861, he was elected an associate, and on the 7th September following a member. He was a regular exhibitor of landscapes in oil and water-colour down to 1870, and was esteemed as an artist of considerable power and ability. His life and habits were however irregular, and in 1870 he left Dublin under circumstances which brought about his removal from membership of the Academy. He went to America, and after some time returned and settled in London, and there found employment in painting water-colours for the dealers. In 1880 he again began to contribute to the Royal Hibernian Academy, and his name appears as an exhibitor down to 1887. Nothing is known of him afterwards. Two landscapes in water-colours by him are in the Whitworth Institute, Manchester.

FERDOMNACH (*d.* 846). *Illuminator.*

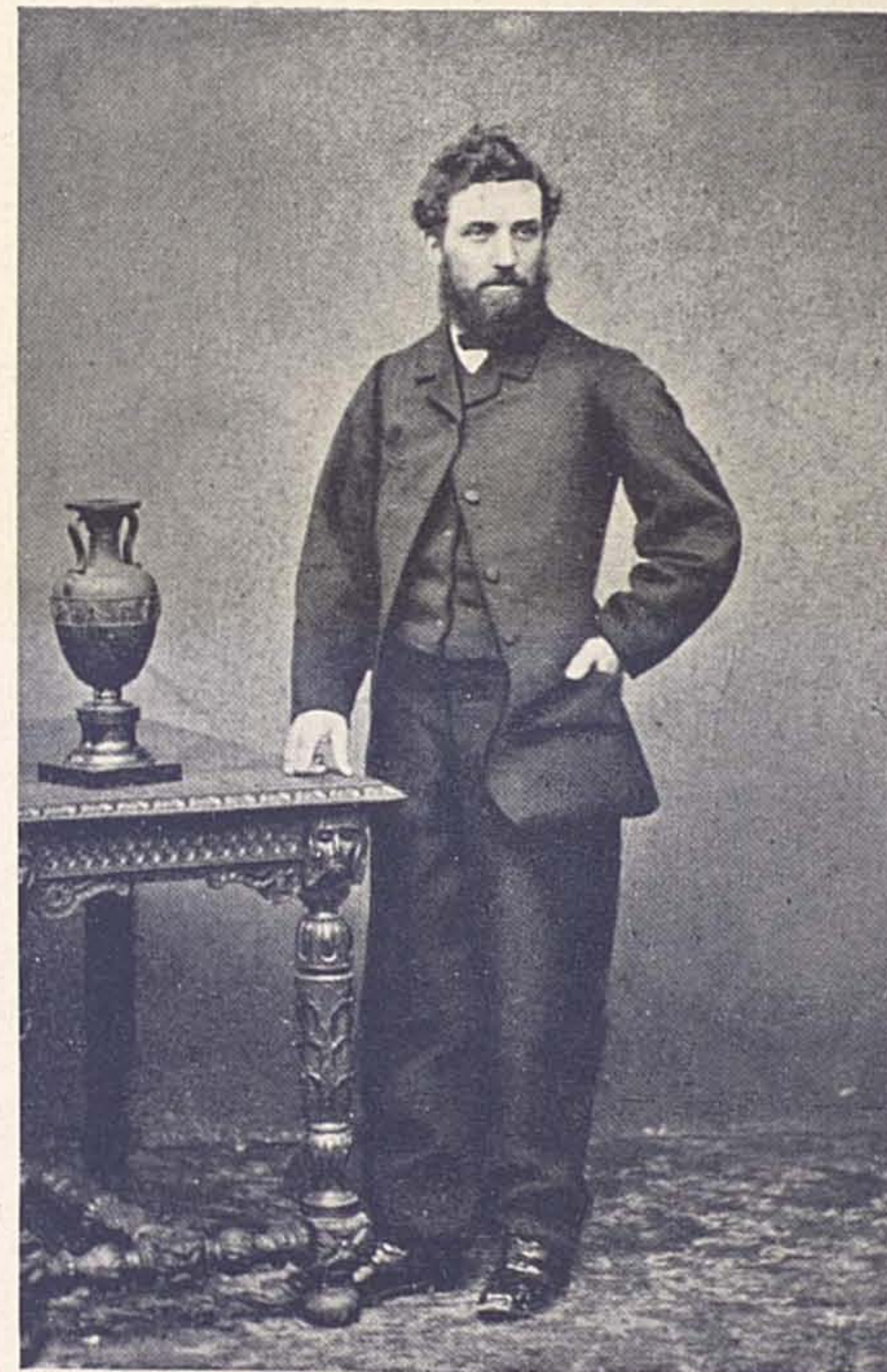
The "Annals of the Four Masters" record the death in 846 of "Ferdornach, a sage and choice scribe of the Church of Armagh." His work is represented in the splendid Book of Armagh, where the ornamental designs and letters often equal and even surpass the delicate execution and beauty of the Book of Kells. The book is in the Library of Trinity College.



SIR THOMAS FARRELL, P.R.H.A.



SIR THOMAS FARRELL, P.R.H.A.



JOHN FAULKNER, R.H.A.

FERNELEY, JOHN E. (b. 1781, d. 1860). *Animal Painter.*

An English artist, born in 1781, originally a wheelwright. Abandoning that trade he studied art and became an excellent painter of animals. He exhibited sporting pictures, mostly portraits of huntsmen, horses and hounds, at the Royal Academy from 1806 to 1855. He was for a short time in Ireland, and exhibited portraits of dogs and horses at the Dublin Society's House in Hawkins Street in 1809 and 1810. He was patronized by Lord Lismore, and worked in the south of Ireland as well as in Dublin. Hunting scenes by him are to be found in many Irish country houses. Returning to England he settled at Melton Mowbray. He died on 3rd June, 1860. A CLAUDE L. FERNELEY sent a picture from Melton Mowbray to the Royal Hibernian Academy in 1851, and another in 1853, his address being then given as 21 Ellis Quay.

FERRALL, JOHN (fl. 1799-1839). *Engraver.*

Worked as an engraver in Dublin for many years. Plates by him are in the "Agricultural Magazine" and elsewhere; but he appears to have worked chiefly as a trade and commercial engraver. He was at Essex Quay in 1799, in which year he married Mary Flood of Camden Street, and his name appears at various addresses—Smock Alley, Temple Lane and Ship Street down to 1839.

FISHER, EDWARD (b. 1722, d. about 1785).
Mezzotint Engraver.

Was born in Dublin in 1722, being baptized on the 18th November of that year in St. John's Church. His father was Charles Fisher, of Wood Quay, hatter, who was Master of the Feltmaker's Company in 1721

and died in 1752; his mother, Mary Lambe. Pasquin says that Edward was originally himself a hatter; but the books of the Feltmaker's Company preserved in the Record Office, Dublin, do not contain any record of his apprenticeship or connection with the trade.* Of his early life and art-training nothing is known; probably he was a pupil in Dublin of John Brooks or Andrew Miller, but no engraving done by him in Dublin is known. At what time he went to London is also unknown; the earliest date on any of his prints is 1758. As he published several of MacArdell's mezzotints he may, on his arrival in London, have spent some time in that engraver's studio, perfecting himself in the technicalities of engraving in mezzotint of which he was to become so brilliant an exponent. His work soon attracted attention and he was classed with Houston and MacArdell as early as 1762. "Houston, MacArdell and Fisher," says Horace Walpole, "have already promised by their works to revive the beauty of mezzotint." He engraved the works of many of the best artists of the day; but it is to his fine series of plates after Reynolds that his fame and present popularity is mainly due. One of the best of them, perhaps one of the finest mezzotints done by any artist, is that of "Lady Sarah Bunbury"; others of his most successful plates are "Garrick between Tragedy and Comedy," "Hope Nursing Love," "Kitty Fisher" and "Admiral the Hon. Augustus Keppel." Fisher was a most painstaking worker and strove to reproduce every detail in a picture with scrupulous exactness. Reynolds is said to have criticized Fisher's work as

* Several persons of the name were connected with the Feltmaker's Company. A Thomas Fisher was Warden in 1703; another Thomas was carrying on his trade as a hatter in Waterford about 1718, and his apprentice, Henry Fisher, was admitted a journeyman hatter in Dublin the same year. A John Fisher was a Free Brother of the Company in 1732 and Warden in 1737.

“injudiciously exact”; but his work with all its delicacy of treatment, exactness and careful finish, is nevertheless strongly and boldly modelled and shows a command of the technicality of the art unsurpassed by any other mezzotinter. He exhibited a number of his prints at the Society of Artists between 1761 and 1776, and was admitted a member of that body in 1766. From 1763 to 1778 he was at the Golden Head on the south side of Leicester Square, the house in which Theodore Gardelle, the miniature painter, murdered his landlady, Mrs. King, for which he was executed in 1761. In 1778 he moved to No. 11 Ludgate Hill. He died about 1785.

Chaloner Smith catalogues sixty-three portraits by Fisher, as well as ten plates of heads from the “Vicar of Wakefield,” from his own drawings, published in 1776. After his death a number of his plates were altered, the lettering being erased so as to produce false proofs, a point to be borne in mind by the collector.

FISHER, JONATHAN (*d.* 1809). *Landscape Painter.*

Born in Dublin, he was originally a woollen-draper in the Liberties, but took to the practice of art, in which he is said to have been self-taught. But as he appears to have visited England in early life he may have received instruction in London. In 1763, when he was living in Dame Street, he was awarded by the Dublin Society a premium of ten guineas for a landscape. In the following year he moved to Great Ship Street, where he continued to reside until near the end of his life. He sent several pictures to the first exhibition of the Society of Artists, held in George’s Lane in 1765, and was a regular contributor to the various exhibitions down to 1801. In 1768 he gained

the premium given by the Dublin Society for the best landscape. He was befriended and patronized by John, first Earl of Portarlington, himself an excellent landscape draughtsman and an amateur of the arts, who generally stayed in Fisher's house in Ship Street when in Dublin. From about 1778 until his death he held the post of Supervisor of Stamps in the Stamp Office in Eustace Street.

Some of Fisher's larger pictures possess considerable merit, but his works as a rule are lifeless, cold and mechanical, and he does not appear to have enjoyed much success as a painter. His works were views of actual scenery, and not the classical compositions which then alone found favour. Such success as he achieved was through his several series of engraved views, by which only he is now remembered. In 1770 he published six large Views of Killarney engraved from pictures by himself by various artists in London. The original pictures measured about 20 inches by 15 inches. The engravings, which measure 21 by 16 inches, were :

1. View of the upper Lake of Killarney from part of Turk Mountain. Engraved by P. Mazell.
2. View of the Lake of Killarney from near Dunlow Castle. Engraved by T. Mason.
3. View of the Eagle's Nest. Engraved by E. Rooker.
4. View of the Canal between the Lakes. Engraved by P. C. Canot.
5. View of O'Sullivan's Cascade. Engraved by V. Picot.
6. View of the Lake of Killarney, from the Park of the Rt. Hon. Lord Kenmare. Engraved by T. Vivares.

These six views were published in 1770 by Fisher himself at his house in Great Ship Street. In 1772 he had published in London six large engraved views of Carlingford and its vicinity, viz. :

1. View of the Bay and Mountain of Rostrevor and the Harbour of Carlingford. Engraved by V. Picot.

2. View of the Harbour and Castle of Carlingford. Engraved by P. C. Canot.
3. View of Carlingford Harbour, etc., from the new road to Hillsborough. Engraved by T. Vivares.
4. View from the bottom of the mountain road opposite Narrow Water. Engraved by P. Mazell.
5. View of the Ferry and Castle of Narrow Water. Engraved by J. Mason.
6. View of Carlingford Harbour and Warrenpoint from the domain of Roger Hall, Esq., near Narrow Water. Engraved by J. Mason.

These engravings were uniform with the Killarney set, measuring 21 by 16 inches. In the same year in which they were published Fisher issued a set of four small views, at two and sixpence each, etched by himself. These were "Cork," "Belfast," "Waterford" and "Kilkenny." In 1789 appeared an oblong folio volume, "A Picturesque Tour of Killarney, describing in twenty views the most pleasing scenes of that celebrated Lake, etc., etc. Dublin: printed for the Author by L. White, No. 86 Dame Street, 1789." The book was dedicated by the artist to his friend and patron, John, Earl of Portarlington. The twenty views were engraved in aquatint by Fisher himself. Bound with these were the six large engravings of Killarney which had been issued in 1770. Two later editions of the work were issued, one with a map and with slight variations in the wording on the title-page, published by Jones in Dublin in 1790, price two and a half guineas, and another published in London in 1791.

In 1792 Fisher commenced the issue of a series of views of scenery in Ireland aquatinted by himself, in numbers each containing six views at the price of half a guinea. The whole series, comprising sixty plates, was issued as a volume in 1796 (although the title-page bears the date 1795) as "Scenery of Ireland illustrated in a series of prints of select Views, Castles and Abbies, drawn and engraved in Aquatint by

Jonathan Fisher." In the preface the artist refers to his work as "an attempt, the first of its kind ever executed in this Kingdom." The sixty plates in the volume, which are better done than the Killarney ones, are:

1. The Harbour of Dublin from the Lighthouse to the City.
2. Appearance of the City of Dublin from the Magazine Hill in the Phoenix Park.
3. The Mills of Chapelizod, with distant view of Palmerstown.
4. The Secretary of State's House at Palmerstown.
5. The Wooden Bridge at Hermitage, on the River Liffey.
6. View on approaching Luttrellstown Park.
7. Leixlip Castle on the River Liffey.
8. The Abbey at Castledermot, Co. Kildare.
9. The Castle and Lake at Castleblaney.
10. Desmond Castle, etc., at Adare.
11. Killaloe, on the River Shannon.
12. Derry Castle, on the River Shannon.
13. View of the River Liffey near Luttrellstown Park.
14. Remains of the Abbey, etc., between Trim and Newtown.
15. View of the River Shannon from Peterfield.
16. Blarney Castle.
17. Hayes Bridge on the River Avonmore at Avondale.
18. Fenner Rock on the River Boyne.
19. St. Catherine's, on the River Liffey.
20. South-east View of Roscrea Castle.
21. View from Kilmacassie Glen, Co. Wicklow.
22. Lislaghtin Abbey, County Kerry.
23. Ballymurtagh Mine Rock, Co. Wicklow.
24. View in the Dargle.
25. The Demesne of Lucan, on the River Liffey.
26. Wicklow Abbey.
27. Glen Malour.!
28. View down the Avonmore from Avondale.
29. Kiltimon Castle.
30. Tinnehinch, County Wicklow.
31. Salmon-Leap, near Leixlip.
32. St. John's Abbey, Kilkenny.
33. Castle Ward, on Strangford Lough.
34. Lough Erne, from Belleisle.
35. Rockbarton Castle, from Askeaton.
36. View of Strabane.
37. North-west View of the City and Bay of Dublin.
38. Jerpoint Abbey.

39. View of the River Slaney at Clamahon.
40. Brittas Castle.
41. Lough Derg.
42. Glen of the Downs.
43. Gulna Water on the River Liffey.
44. Remains of the Abbey, etc., at Ferns.
45. The Lake of Belvedere.
46. Newtown-Barry on the Slaney.
47. Mountgarret Castle, Co. Wexford.
48. Devil's Glen, Co. Wicklow.
49. Poula Phouca.
50. Dunbrody Abbey.
51. South View of the City and Bay of Dublin.
52. Castle Archdall and lower Lough Erne.
53. Remains of the Castle, etc., at Ballygeeroge, Co. Wexford.
54. The Water-fall in Powerscourt Park.
55. Entrance into the Valley of Glendalough.
56. North-east View of the Valley and remains of Glendalough.
57. View of the Arched Gateway, etc., at Glendalough.
58. Remains of the Cathedral, etc., of Glendalough.
59. North-west View of the Valley, etc., of Glendalough.
60. View of the principal Lake at Glendalough.

In Grose's "Antiquities of Ireland" are four plates after drawings by Fisher, viz. :

"Castle of Roscrea," "Ballaghmore Castle," "Cullum Castle," and
"Rockbarton Castle."

A large Aquatint, "View of the Lighthouse in the Harbour of Dublin," was separately published in 1780 by A. Robertson, Savile Row Passage, London, and dedicated by the artist to the Lord Mayor, Aldermen, etc., of Dublin.

Amongst pictures by Fisher, exhibited or otherwise known, are :

View of Tinnehinch. Soc. Artists, Dublin, 1765.

Powerscourt Waterfall taken from the Octagon room in the Park.
Soc. Artists, Dublin, 1765.

A Distant View of Powerscourt Waterfall. Soc. Artists, Dublin,
1765.

View of Belvedere, near Mullingar. Soc. Artists, Dublin, 1765.

View of Beauparc. Soc. Artists, Dublin, 1766.

View of Slane. Soc. Artists, Dublin, 1766.

The Casino at Marino. Soc. Artists, Dublin, 1767.
 View of Curraghmore. Soc. Artists, Dublin, 1768.
 Four of the six Views of Carlingford, "now engraving in London."
 Soc. Artists, Dublin, 1771.
 View of the Eagle's Nest, Killarney. } Major Sirr's sale, 1841.
 View of Ross Castle. }
 A View of Lymington River with the Isle of Wight in the distance.
 Drawing. [Victoria and Albert Museum.]
 A Landscape. Drawing. [British Museum.]
 Dunganstown Castle. } [R. I. Academy, Beranger Collection.]
 Blarney Castle. }
 Carrigrohan Castle. }

In or soon after 1805 Fisher moved from Ship Street to No. 12 Bishop Street, where he remained until his death which took place in 1809. In his will, dated 16th March, 1803, and proved 8th December, 1809, he left to his friend Jeremiah D'Olier his "picture of the Artist's Club, in caricature, painted by Ennis"; and to Henry Graham (*q.v.*), "who has lived with me for many years," all his painting materials, etc. He further directed that all his pictures by old masters should be sold under the direction of Graham. The collection was accordingly disposed of by auction at No. 12 Bishop Street. It consisted of sixty-five works, and included pictures by Barret, Wilson and Angelica Kauffman, a landscape by Gainsborough, two pictures, "Morning" and "Evening," by Louthembourg, specially painted for Fisher in 1778, and others by Italian and Dutch artists. Fisher married a Miss Price, "a handsome, clever and fine-looking woman."

FISHER, WILLIAM (*b.* 1817, *d.* 1895). *Portrait and Subject Painter.*

Was a native of Cork, where he was born in 1817. From an early age he showed a singular talent for art; and when only 17 he did a good portrait of Robert O'Callaghan Newenham (*q.v.*) and one of himself. While still a young man he left Cork and studied for a

time in Italy, where he became a member of the Florentine Academy. In 1840 he was settled in London, in Cork Street, Burlington Gardens, and began to exhibit in the Royal Academy. He continued to send works there, both portraits and subject pictures, down to 1884; and he also exhibited at the British Institution from 1842 to 1867. He was a contributor to the Royal Hibernian Academy from 1847 to 1853; his "Blind Pilgrim," in 1847, was described as "one of the gems of the Exhibition." Several portraits by him were in the Cork Exhibition of 1852. His "Portrait of Walter Savage Landor" is in the National Portrait Gallery, and one of "The Hon. and Rev. Ludlow Tonson," which was in the possession of Viscount Doneraile, was engraved by H. Meyer. He died at 24 Welbeck Street, London, where he had resided since 1865, on the 3rd March, 1895, and was buried at Finchley Cemetery on the 8th.

Besides a number of figure subjects exhibited by him he did the following portraits:

Children of Henry Baillie, M.P. R.A., 1850.

Miss Bligh. R.A., 1842.

Robert Browning. Painted in Rome. R.A., 1877. "An admirable likeness. The expression is an exceptional expression, but highly characteristic" (Letter from Mrs. Browning in Mrs. Sutherland Orr's "Appreciation of Robert Browning"). Reproduced as frontispiece to Vol. II of "Letters of E. B. Browning." Bought for £50 by Francis Edwards, bookseller, High Street, Marylebone, at Christie's, June, 1913,

Duke of Cambridge. R.A., 1845.

Children of Lord Clarina. R.A., 1847.

Mrs. Crookenden and Child. R.A., 1847.

Captain Jervis, R.N. R.A., 1850.

John Kenyon.

Walter Savage Landor. [National Portrait Gallery.] R.A., 1840.

Painted in 1839 for Landor's friend, John Kenyon; afterwards belonged to H. Crabb Robinson who bequeathed it to the Gallery in 1867.

Mrs. R. Longfield. R.A., 1877.

Mrs. Mountjoy Martyn. R.A., 1840.

Master Montgomery, son of Admiral Montgomery. R.A., 1865.
 Miss Florence Montgomery. R.A., 1871.
 Miss Rachel Montgomery. R.A., 1871.
 Robert O'Callaghan Newenham. Painted when the artist was 17.
 Cork Ex., 1852.
 G. R. Paine. Cork Art Union Ex., 1842.
 Field-Marshal Lord Seaton. Painted for presentation to the United
 Service Club, London. R.A., 1862.
 Wilfrid, son of Sir George Seymour. R.A., 1843.
 Samuel Skillin, artist. [Cork Museum.]
 Hon. and Rev. Ludlow Tonson. Engraved by H. Meyer.
 Lady Tulloch. R.A., 1864.
 Hermia and Helena. R.A., 1841; R.H.A., 1843. Purchased by
 R.I. Art Union, 1843, for £60, and won as a prize by
 Rev. J. Davis, Warrenpoint.
 The Coulin. R.A., 1850; R.H.A., 1851. Belonged to the
 artist's sister, Mrs. James Hogg, of Cork.

FITZGERALD, EDWARD (*d.* 1790-1825). *En-
 graver.*

Born about 1769. He worked in Dublin from
 about 1790 in Capel Street, and afterwards, from 1796,
 in Abbey Street. He held the appointment of En-
 graver to the Bank of Ireland. He died about 1825.

FITZGERALD, LORD GERALD (*b.* 1821, *d.*
 1886). *Amateur.*

Second son of Augustus Frederick 3rd Duke of
 Leinster; born on 6th January, 1821. He was an
 officer in the Scots Fusilier Guards from 1840 to 1846.
 As an amateur draughtsman and etcher he was a member
 of the Junior Etching Club and contributed two
 etchings: "Norah Creina" and "The Lovers" to
 "Passages from the Modern English Poets, illustrated
 by members of the Junior Etching Club," 1862. He
 also did a series of ten etchings to illustrate Hood's
 Poems, in 1858. The subjects are: "The Bridge of
 Sighs"; "Romance of Cologne," two illustrations;
 "Departure of Summer"; "Miss Kilmansegg," two

illustrations ; "The two Peacocks of Bedfont," and three others, including ladies promenading and bathing at Margate.

He died on 23rd September, 1886.

FITZPATRICK, EDMOND, A.R.H.A. (*f.* 1848 - 1883). *Subject Painter.*

Was a native of the County of Kilkenny. He studied in the School of the Royal Dublin Society, where he won a medal in 1843, and he appears to have spent a short time in London where he exhibited with the Society of British Artists in 1848. In 1850 he sent to the Royal Hibernian Academy, from Freshford, Kilkenny, a picture, "The Mountain Flower," followed the next year, when he was at 45 William Street, Dublin, by "The Irish Fortune-teller." He continued to exhibit subjects of Irish peasant life, and was elected an Associate of the Academy on 18th January, 1862. In that year he went to London and found employment on the London illustrated papers. He continued for a few years to send pictures to Dublin and was an exhibitor with the Society of British Artists down to 1870, in which year he returned to Kilkenny. Nothing further is known of him after this date ; but in 1883, having ceased for many years to exhibit in Dublin, his name was, on the 25th April, removed from the list of Associates of the Academy. Woodcuts after his drawings appeared in the "Illustrated Dublin Journal" in 1862.

FITZPATRICK, PATRICK (*f.* 1761-1788). *Engraver.*

In 1761 he was working as an engraver in Skinner Row and was awarded a prize of two guineas by the Dublin Society for "landscapes from copper plates, his own engraving." In 1763 he gained the prize of five

guineas given by the Society for the best print. Entering into partnership with Nicholas Butler he removed, in 1767, from Skinner Row to the upper Blind Quay where, as he announced in an advertisement, he did "Crests for Booksellers," "Borders and Festoons for Rooms," and also maps, coats of arms and seals. About 1788 he was in Fownes Street and engraved "cuts for books," &c. A small profile portrait of Henry Grattan was engraved in stipple by P. Roberts, in 1797, after "P. Fitzpatrick."

FITZPATRICK, THOMAS (*b.* 1860, *d.* 1912).
Draughtsman.

Was born in Cork on 27th March, 1860, and began his art career with Messrs. Guy the colour-printers and publishers in that city. On the expiration of his apprenticeship he found employment as a lithographic artist in Dublin, where, with the exception of a couple of years in London, he passed the rest of his life. He worked as a lithographer for the City Printing Co. and for Messrs. Woods of High Street, and was cartoonist to "The Weekly Freeman" and afterwards to "The Weekly National Press," where he made his reputation as a political cartoonist in the manner of J. F. O'Hea. He was also employed as a book and magazine illustrator, and in the illumination of addresses in which he excelled, and did much work in photo-engraving and process work. His long cherished wish to have a paper of his own was realized in 1905 when he started "The Leprachaun," a cartoon monthly, in which his best and most humorous work is to be found. He showed much fertility of invention and happy humour and had a keen eye for social abuses and hypocrisy in public life, which he never hesitated to expose with keen satire; but though he dealt unsparingly with public men, there was a humour and

kindly spirit underlying his work which never left a sting behind it. As an artist in black and white, or as a painter in oil or water-colours, he might have won some distinction had he chosen to employ his talents in a wider sphere than Ireland afforded. He died on 16th July, 1912.

FLAVELLE, THOMAS (*f.* 1832-1843). *Gem and Seal Engraver.*

Was son of William Flavelle (*q.v.*). He was working in Dublin as a gem and seal engraver for some years, and was also for a time in Kilkenny and in Waterford. In 1832 he sent to the Royal Hibernian Academy, from "6 Corner of Essex Bridge," intaglios in cornelian of Byron and Scott; and in the following year, from 10 Lower Sackville Street, a portrait of Charles Kendal Bushe on a bloodstone. He was afterwards, until 1839, at 10 Essex Quay. In 1843 he was in Kilkenny and gained the prize of ten pounds, offered by the Royal Irish Art Union for the best gem engraving, with his head of Charles Kendal Bushe on a bloodstone, and Judge Burton on a cornelian. He competed next year and was favourably mentioned. Soon after this he emigrated to Canada, and nothing is known of his subsequent life.

FLAVELLE, WILLIAM (*f.* c. 1820). *Miniature Painter.*

Was born in Dublin about 1786 of a French Huguenot family which had settled in the north of Ireland. He was educated at the Dublin Society's School, and worked as a miniature painter in Capel Street and afterwards in Eustace Street, but did not attain any distinction as an artist. A drawing by him

of the "South View of the Record Tower in the Lower Castle Yard, Dublin," was engraved by Basire for the "Public Records of Ireland," 1813. In Hardiman's "History of Galway," 1820, is a folding "Plan of the City of Galway" engraved from a drawing by him, and a plate with small views and miscellaneous objects, his own engraving. He was father, by his wife Julia, of Thomas Flavelle (*q.v.*), and of Henry Erasmus Flavelle, a silversmith, of 43 Grafton Street. His brother Henry was a dentist in D'Olier Street.

FLEETWOOD, CHARLES (*f. c.* 1764).
Engraver.

He was educated at the Blue-coat School, Dublin, which he entered in June, 1752. On the 23rd July, 1758, he left and was apprenticed to Michael Ford, the painter and mezzotint engraver. The Dublin Society gave him a premium of three guineas in 1764 for "new designs engraved on copper," but no further account of him has been found.

FLIN, JOHN (*d.* 1747). *Painter.*

An artist, born about 1690, who practised in Galway and died there in September, 1747. A notice in "Faulkner's Journal" of 26th September, 1747, dated "Galway, September 22nd," says: "On Saturday last died here, much lamented, the humorous and facetious painter, Mr. John Flin. He was remarkable for a turn of expression almost peculiar to himself, which, together with his comparisons and images extremely well adapted, made him excel most men in repartee which he had the art of agreeably mingling his prose with rhyme." The following epitaph, written by

himself during his last illness, was placed upon his tomb :

Here lyes John Flin
To worms akin,
Eftsoons by vagrant boys bely'd ;
That while he liv'd he often dy'd ;
Saints oft he painted,
Himself not sainted,
Yet leaves (perhaps) a fame as fair
As many souls of those that are.
Lived to the age of fifty-seven,
Spurned at this Earth and flew to Heaven.

FLIN, JOHN (*fl.* c. 1763). *Sculptor.*

In Killone Convent, County Galway, is a mural tomb, with Tuscan pillars, and arms of Timothy Lucas, erected in 1763, and inscribed *John Flin Fecit.*

FLINT, NICHOLAS (*fl.* temp. Henry VII). *Die-sinker.*

Was Master of the Mints in Dublin and Waterford in the reign of Henry VII, when he issued groats, half-groats and pennies.

FOLEY, CHARLES VANDELEUR (*fl.* 1843-1868). *Figure Painter.*

Was younger brother of John H. Foley, R.A., and of Edward Foley (*q.v.*), and was born at No. 6 Montgomery Street, Dublin. He became a pupil in the Royal Dublin Society's School in 1836, and obtained the first prize for modelling in 1837, and a medal in 1843. He became a painter and commenced to exhibit in the Royal Hibernian Academy in 1846, and continued to send works there, mostly figure subjects, with an occasional landscape, down to 1868. Although possessed of considerable

talent he was erratic and eccentric and never achieved any success in his profession. He supported himself mainly by teaching in Dublin. He exhibited twice in the Royal Academy—in 1856 and 1860—and in the British Institution in 1852 and 1860. He died in Scotland.

FOLEY, EDWARD (*b.* 1814, *d.* 1874). *Sculptor.*

Elder brother of John H. Foley, R.A., was born in 1814 in Montgomery Street, Dublin. Having early shown a talent for modelling he received instruction from his step-grandfather Benjamin Schrowder (*q.v.*) and at about the age of 13 he was apprenticed to the sculptor John Smith (*q.v.*)—who was a near neighbour in Montgomery Street—and became a pupil in the Royal Dublin Society's School in 1826. He worked industriously, but before the termination of his apprenticeship his master found himself unable to provide him with work, and Foley resolved to go to London in search of employment. For some time he met with no success in his applications for work, but finally was taken by Behnes into his studio. A coat of arms carved by him so pleased Behnes that he was engaged as an assistant at four pounds a week. Foley as an expert carver and an artist of some talent soon found a footing for himself as a sculptor and worked successfully, especially in the modelling and carving of portrait busts. He began to exhibit in the Royal Academy in 1834, and his busts, with several graceful ideal works, appeared almost every year down to 1873. Amongst his works were busts of "Samuel Lover," 1839, now in the National Portrait Gallery; "Catherine Hayes," 1855 and 1861; "Helen of Troy," 1866; "Ænone," 1869; "Penelope," 1870; and "The Morning Star," 1873. He sent his "Canute reproving his Courtiers" to the exhibition in

Westminster Hall in 1844. He died by his own hand early in the year 1874.

FOLEY, JOHN HENRY, R.A. AND R.H.A.
(b. 1818, d. 1874). *Sculptor.*

He was born at No. 6 Montgomery Street, Dublin, on 24th May, 1818, and was baptized on the 8th June following in St. Thomas's Church. His father, Jesse Foley, a native of Winchester, had settled early in life in Dublin where he was employed in a glass manufactory, and had later a grocer's shop in Mecklenburg Street. He married on 28th February, 1812, Eliza Byrne. John Henry, the second son, received but a slender education, and such as he afterwards acquired was through his own industry and love of reading. Influenced by the example of his elder brother Edward, who had adopted sculpture as a profession, he at the age of 13, in 1831, entered the schools of the Royal Dublin Society, and there worked assiduously, carrying off prizes for modelling and drawing, and in 1833 the principal medal. In March, 1834, he left Dublin and joined his brother Edward in London, and in the following year became a student in the Royal Academy where he devoted himself entirely to sculpture. He won the large silver medal, and in 1839 exhibited in the Academy his "Death of Abel" and "Innocence," both of which attracted attention. His group of "Ino and Bacchus," exhibited in the following year, added to his growing reputation and was commissioned by Lord Ellesmere to be executed in marble. Other ideal groups followed in 1841 and 1842, and in 1844 he sent his "Youth at the Stream" to the exhibition in Westminster Hall of the works of competitors for the decoration of the Houses of Parliament. As a result he was commissioned to

execute statues of Hampden and Selden for the adornment of St. Stephen's Hall. Orders for busts and statues began to flow in upon him, and the young artist found himself in the front rank of sculptors in England. In 1849 he was elected an Associate of the Royal Academy, and in 1858 a Member; the Royal Hibernian Academy, where he exhibited from 1844 to 1847, and in 1861 and 1863, gave him its membership in 1861. His "Hampden," finished in 1847, one of the most striking statues in St. Stephen's Hall, increased his reputation, which was more than maintained by his equestrian statues of "Lord Hardinge" and "Sir James Outram," works which in their extraordinary vigour, originality and freshness of conception, had not been approached before by any English sculptor. Among others of his important works were his "Egeria" and "Caractacus," both executed for the Corporation of London; his statues of "Burke" and "Goldsmith" for Trinity College, Dublin, and the figure of "The Prince Consort" and the group of "Asia," both for the Albert Memorial in London. He also did many portrait busts and church monuments. He did not exhibit in the Royal Academy after 1861, owing to some difference which arose about the arrangement of the sculpture in the next year's exhibition. The number of works exhibited by him there was forty-nine, and he had eight at various times in the British Institution.

At the age of forty Foley had reached, solely through his own merits and independent of the trammels of patronage, the highest place in his profession. His success was due not only to his own powers as an artist, but to his resolution, his conscientiousness and his enormous capacity for work. As an instance of his indefatigable labour and his striving for perfection, he was for twelve years engaged upon his statue of Outram,

and even after it had been cast he continued his work upon it, and where he thought his modelling defective had pieces of bronze cast and let in. This extreme care made him slow in carrying out his commissions ; his studio was always filled with marbles, casts and designs in every stage of progress, and during the last few years of his life, when his health had become impaired, he was obliged to decline many orders.

In his work as a sculptor Foley was, at his best, superior to any of his contemporaries. He threw aside to a great extent the worn-out formulæ of the imitators of the works of the Græco-Roman decadence and the false canons of Canova and his school, whose conventional sculpture had neither life nor originality. Though he never attained to the consummate achievement of inspired art his work, especially his equestrian statues, show a vitality, a knowledge and sense of structure and movement, and a decorative feeling, which were absent in the cold and lifeless works of his contemporaries. In such a work as his "Outram" he displays a daring originality, and a mastery of modelling hitherto unapproached.

During his latter years the sculptor had several important works in hand, several of which he left at his death to be finished by his pupils and assistants: "General Jackson," for the United States ; "Lord Canning," for Calcutta ; "Lord Gough" and "Sir Benjamin Guinness," for Dublin ; William Rathbone," for Liverpool, and "Michael Faraday." In 1866 he was given the commission to execute the O'Connell Monument for Dublin, after much discussion and bickering by the Committee and in spite of objections made by a clique against giving the work to "a London artist." He had completed the sketch models and was engaged on the full-sized clay models when his death intervened to stop the carrying out of what he had looked

forward to as the crowning work of his career. He had for some time suffered from ill-health, a pleuritic effusion brought on in 1871 from exposure to cold while modelling his group of "Asia." He died in his house, the Priory, Hampstead, on 27th August, 1874, and was buried in the crypt of St. Paul's Cathedral on the 4th September. His wife, Mary Anne Grey, survived him and afterwards married a Mr. Mumford. In his will, made shortly before his death, he provided for his widow and two unmarried sisters (one of whom, Louisa, is still living), and devised the bulk of his property to the Artists' Benevolent Fund. He bequeathed his casts in his studio to Dublin, to be placed in a gallery in the Royal Dublin Society's house or in its school where he had received his first art teaching. The Society was unable to provide the space, the Corporation of Dublin refused to take charge of the casts, and the National Gallery does not appear to have made any effort to obtain them. Five years after, however, a selection was placed in the hall of Leinster House; others were subsequently added, and the collection is now in the National Museum, Kildare Street.

When Foley went to London he at first lived with his brother at 16 Buckingham Street, and afterwards from 1839 at 59 George Street, Euston Square. From there he moved in 1848 to 19 Osnaburgh Street, where he had his studio for some years, afterwards to No. 10 in the same street where he built a large studio. After his marriage he lived at Hampstead, still retaining his studio in Osnaburgh Street.

Works :

G. B. Airey, Astronomer Royal. R.A., 1858.

Albert, Prince Consort. Colossal seated figure. In bronze, gilt. [Albert Memorial, Kensington Gardens.] The work was given to Foley after Marochetti's design had been rejected by the Committee. Unveiled 9th March, 1876. Engraved by W. Roffe in "Art Journal," 1877.

- Albert, Prince Consort. Marble Statue. [Cambridge.] R.A., 1875, after the Sculptor's death.
- Albert, Prince Consort. Statue. [Birmingham.]
- Albert, Prince Consort. Statue in bronze. [Leinster Lawn, Dublin.]
- Sir James Annesley. Bust. R.A., 1848.
- James Oliver Annesley, eldest son of Sir James Annesley. Posthumous bust. R.A., 1845.
- Sir Charles Barry. Marble statue. [Westminster Palace.]
- Sir Charles Barry. Bust.
- Mrs. Boustead. Statuette.
- Major-General The Hon. Robert Bruce. Monument. [Dumfermline Abbey.] Done in 1866; erected in 1868. Engraved in "Art Journal," 1866, by R. A. Artlett.
- Edmund Burke. Bronze statue. [In front of Trinity College, Dublin.] Erected in 1868. Original plaster model in Birmingham Gallery.
- Lord Canning. Equestrian statue, in bronze. [Calcutta.] Left unfinished by Foley and completed from his small model by Messrs. Brock and Dewick, his assistants.
- Lord Canning. Statue. [Westminster Abbey.]
- G. W. F., 7th Earl of Carlisle, Lord Lieutenant of Ireland. Bronze statue. [People's Garden, Phoenix Park, Dublin.] Erected in 1870.
- Lord Clive. Statue. [Shrewsbury.]
- Field-Marshal Lord Clyde. Bronze statue. [George's Square, Glasgow.]
- Sir William Cornwallis, G.C.B., Capt. John Whitby and his wife Mary Anne Theresa Whitby. Marble monument. [Milford Church, Hants.] Portion ex. as "Grief" in R.A., 1852.
- Sir Dominic Corrigan. Marble statue. [College of Physicians, Dublin.] Unveiled in the Hall of the College, 3rd June, 1869.
- William Robert Dickinson. Bust. R.A., 1841.
- Ulick, Lord Dunkellin, M.P. Bronze statue. [Eyre Square, Galway.] Erected in 1873.
- John, 13th Lord Elphinstone. Marble statue. [Bombay.]
- Michael Faraday. Marble statue. Executed from the model, after artist's death by Birch.
- Michael Faraday. Bust.
- W. Farren. Bust. R.A., 1842.
- Helen Faucit. Bust. R.A., 1843.
- Helen Faucit. Figure in alto-relievo. R.A., 1856. Engraved by J. Brown, in "Art Journal," 1858.
- John Fielden, M.P. Statue. [Todmorden.]
- John Purcell Fitzgerald. Bust. R.A., 1860.

Major-General William Nairn Forbes, Master of the Calcutta Mint. Posthumous bust. [The Mint, Calcutta.] R.A., 1858. A plaster cast belongs to the Asiatic Society, Calcutta.

Oliver Goldsmith. Bronze Statue. [In front of Trinity College, Dublin.] Design in R.A., 1861. Erected in 1863. The original plaster model is in the Birmingham Gallery. Engraved by G. Stodart in "Art Journal," 1865.

Hugh, 1st Viscount Gough. Equestrian statue in bronze. [Phoenix Park, Dublin.] Cast from the metal of guns taken during the Sikh campaign. As the funds available were insufficient Foley used the same model for the horse as that of Lord Hardinge's. Completed after the sculptor's death by Messrs. Brock, Birch and Dewick, named in Foley's will to complete his unfinished works. Unveiled February 21st, 1880.

Henry Grattan. Statue. [College Green, Dublin.] Unveiled on 6th January, 1876.

Sir Benjamin Lee Guinness, Bart. Bronze statue, a seated figure. [In church-yard of St. Patrick's Cathedral.] R.A., 1875. Erected in 1875.

Sir Benjamin Lee Guinness. Bust. [Lord Iveagh.]

John Hampden. Marble statue. [St. Stephen's Hall, Westminster Palace.] Done in 1847.

General Lord Hardinge, G.C.B. Equestrian statue in bronze. [Calcutta.] Done in 1858.

General Lord Hardinge. Bust.

Mrs. Samuel R. Healey. Posthumous bust. R.A., 1860.

Lord Herbert of Lea. Bronze statue. [War Office, London.] Done in 1866; unveiled 1st June, 1867. Round the base are bas-reliefs representing (1) Florence Nightingale at the Herbert Hospital; (2) Volunteers on the March; (3) Casting and testing the first Armstrong gun at Woolwich; (4) Armorial bearings of the family.

Adrian Hope. Bust.

Sir Charles Hulse, Bart. Posthumous bust. R.A., 1856.

Lady Hulse. Bust. R.A., 1856.

General T. J. ("Stonewall") Jackson. Bronze statue. [Lexington, Virginia, U.S.A.] Presented by friends in Great Britain. R.A., 1875. Engraved in "Art Journal," 1877, by H. Balding.

John Jones, of Crosswood, near Welshpool. Monument erected by his children. [Guilfield Church, near Welshpool]. Model in R.A., 1859. Represents the three daughters mourning at the tomb of their father.

Mr. Littledale. Bust.

John McHale, Archbp. of Tuam. Bronze statue. [Tuam.]

Manochjee Nesserwanjee. Statue. [Bombay.]

- Sir Henry Marsh. Statue. [Royal College of Physicians, Dublin.]
Presented by subscribers and unveiled 7th November, 1866.
- Lady Martin, see Helen Faucit.
- Thomas Mason. Busts. R.A., 1855 and 1856.
- Rev. Theobald Mathew. Bronze statue. [Patrick Street, Cork.]
Unveiled 10th October, 1864, the anniversary of his birth.
- Lord Nelson. Statue. [Norwich.]
- General John Nicholson. Monument, showing the Cashmere Bastion, Delhi, 14th September, 1857. [Lisburn Church.
Erected in 1862. Engraved by E. Roffe in "Art Journal," 1865.
- General John Nicholson. Bust.
- Daniel O'Connell. Monument, with bronze statue. [Sackville Street, Dublin.] Commission given in October, 1866. Finished after Foley's death by Brock. Unveiled on August 15th, 1882. A bronze statue 12 feet high, standing on a limestone pedestal and base 28 feet high. At the corners of the base are four seated winged figures 11 feet high, representing Victory by Patriotism, by Fidelity, by Courage and by Eloquence, each with appropriate symbols. On the drum of the pedestal are figures in high relief; Erin, 8 feet high, trampling under foot her discarded fetters, her left hand grasping the Act of Emancipation, and her right pointing to the statue of the Liberator; and groups of figures representing the Church and various professions and trades.
- Lt.-General Sir James Outram, G.C.B. Equestrian statue in bronze. [Calcutta.]
- Lt.-General Sir James Outram, G.C.B. Bust.
- Mrs. Prendergast. Posthumous bust. R.A., 1845.
- Bryan Proctor—"Barry Cornwall." Monument.
- Sir Walter Raleigh. Statue.
- William Rathbone. Statue. [Sefton Park, Liverpool.] Completed after Foley's death from his full-sized model. Unveiled in January, 1877.
- Rev. Andrew Reed, D.D. Bust. R.A., 1852.
- Charles, 5th Duke of Richmond. Bust. [Council Chamber, Chichester.]
- Leith Ritchie. Statue.
- William, 3rd Earl of Rosse. Statue. [St. John's Place, Birr.]
Unveiled on 21st March, 1876.
- John Selden. Marble Statue. [St. Stephen's Hall, Westminster Palace.] Erected in 1853.
- John Sheepshanks. Bust. [Victoria and Albert Museum.]
- Rev. Richard Sheepshanks. Posthumous bust. R.A., 1857.
- William Stokes, M.D. Statue. [Royal College of Physicians, Dublin.]
- Hon. James Stuart. Monument. [Ceylon.] Model in R.A., 1854.

R. S. B. J. Vaughan, son of James Vaughan. Bust. R.A., 1860.
 James Ward, R.A. Monumental tablet in alto-relievo, "the
 Muse of Painting." [Kensal Green Cemetery.] Done in
 1865. Engraved by R. A. Artlett in "Art Journal," 1866.
 Mrs. Warner, actress. Bust. Model taken in 1843. R.A., 1854.
 Arthur, Duke of Wellington. Design for a memorial. R.A., 1854.
 Whitby.—See under Cornwallis.
 Hon. Mrs. James Stuart Wortley. Statuette. Model in R.A., 1855.
 The Death of Abel. R.A., 1839.
 Innocence, R.A., 1839; R.H.A., 1847.
 Innocence. R.A., 1848; B.I., 1852.
 Innocence. Statuette. R.A., 1849.
 Ino and the Infant Bacchus. [Earl of Ellesmere, Bridgwater House.]
 R.A., 1840; R.H.A., 1846; B.I., 1849.
 The Mother. R.A., 1851.
 Lear and Cordelia. R.A., 1841.
 The Death of Lear. R.A., 1841. A sketch model in B.I., 1840.
 Venus rescuing Æneas from Diomed. R.A., 1842.
 Prospero relating his adventures to Miranda. R.A., 1843; B.I.,
 1843; B.I., 1844; R.H.A., 1846.
 Contemplation. R.A., 1845.
 Egeria. Marble statue. [Egyptian Hall, Mansion House, London.]
 R.A., 1856.
 Egeria. R.A., 1859. Bought from the sculptor by J. Boustead of
 Wimbledon. Sold at his sale at Christie's, 29th May, 1880,
 for 170 guineas.
 The Elder Brother in "Comus." [Royal Academy, Diploma
 Gallery.] R.A., 1860. The Artists' Diploma Work.
 The Dead Warrior. B.I., 1840.
 The Houseless Wanderer. B.I., 1843; R.H.A., 1844.
 A Study from Nature. B.I., 1845; R.H.A., 1846.
 A Youth's Head, in marble. B.I., 1854.
 A Young Girl. Marble bust. R.H.A., 1863.
 Asia. One of the four groups at the base of the Albert Memorial.
 Engraved by R. A. Artlett in "Art Journal," 1871.
 Youth at the Stream. [Conservatory, South Kensington.] R.H.A.,
 1845. Done in marble in 1864 for the Royal Horticultural
 Society.
 Contemplation. R.H.A., 1845.
 Pandarus overthrown by Diomed. R.H.A., 1846.
 Summer. } Both executed for Jonathan Neild, Dunster House,
 Winter. } Rochdale. Sold at his sale at Christie's, 3rd May, 1879.
 Caractacus. [Mansion House, London.]
 Adversity.
 Prosperity.
 Imogen.



JOHN HENRY FOLEY, R.A.



JOHN HENRY FOLEY, R.A.

Design for the Seal of the Confederate States of America, executed in silver. It bears a representation of Crawford's statue of Washington, erected at Richmond, and the inscription "The Confederate States of America, 22nd February, 1862. Deo Vindice."

FOLINGSBY, GEORGE FREDERICK (b. 1830, d. 1891). *Historical Painter.*

Was born in the county of Wicklow in 1830, and at the age of 18 went to Canada and afterwards to New York. He was employed as a draughtsman for "Harper's Magazine," and occupied his evenings in studying drawing in the New York Academy. For some time he was pictorial editor of Cassell's American edition of the "Magazine of Art." Leaving America he travelled through Europe and in Asia Minor, Turkey and Greece, finally, in 1852, settling in Munich where he studied drawing and painting for two years. He then visited Paris, was a pupil for six months of Couture and then returned to Munich, where for five years he worked under Carl Von Piloty. In 1862 he was in Belfast and sent two pictures to the Royal Hibernian Academy: "The Relief of Derry," which was engraved, and published with a key by George Magill, Belfast, and "William of Orange receiving the Keys from the Governor of Carrickfergus." He returned to Munich and resided there for sixteen years, painting pictures of historical scenes and events which he exhibited at the principal art exhibitions. He contributed "The First Lesson" to the Royal Academy in 1869, and "Lady Jane's Victory over Bishop Gardiner" in 1871, and was awarded first class medals for historical painting in the Vienna Exhibition in 1873 and in the Philadelphia Exhibition in 1876. In 1879 he left Munich and went to Australia and settled in Melbourne. He was appointed Director of the National Gallery of Victoria

in April, 1884, and held that post until his death which took place in Melbourne on 4th January, 1891. In the Melbourne Gallery are the following pictures by him : "John Bunyan in Prison," "First Meeting between Henry VIII and Anne Boleyn," "Portrait of W. S. Lyster," "Portrait of Sir Charles Sladen" and "Portrait of the Hon. James Service." His portrait, painted by the Australian artist John Longstaff, is also in the Gallery.

FORD, JAMES (*d.* 1778-1812). *Engraver.*

He entered the schools of the Dublin Society in 1772, and in the next year obtained a prize for design and pattern-drawing. He started for himself as an engraver, and was employed by the Dublin Society, which granted him in 1778 ten guineas "for his improvement in the art of engraving." He did a number of plates in aquatint for the County Surveys issued by the Society, and was also much employed in book illustrations. He worked for many years at 15 Essex Quay. The date of his death is not known; he was living at least as late as 1812.

Among his engravings, many of which are of considerable merit, are :

Portrait of Thomas Ryder. Stipple ; after M. A. Shee ; published by Ford at 15 Essex Quay.

The Taking of the Earl of Ormonde. In Leland's "History of Ireland," Vol. II.

View of the Giant's Causeway. Inset in map in Rev. W. Hamilton's "Letters concerning the Northern Coast of Antrim," 1786.

The Grand Canal Hotel, Portobello.	} Two small well-engraved aquatints, probably done in 1811.
The New Stamp Office (Powers-court House).	

View of the Royal Infirmary from the Salute Battery. Aquatint, 7 by 10 inches ; 1790.

View of the Giant's Causeway, from the East.	}	"Statistical Survey of the Co. Antrim," 1812.	
View of the Giant's Causeway from the West.			
View of Port Brock.		"	"
View of Pleskin, east of the Causeway.		"	"
Dunluce, from the White Rocks.		"	"
View of Carrickfergus.		"	"
Dunluce Castle.		"	"
Round Tower, etc., at Trummery.		"	"
View from the Road near the Giant's Causeway.		"	"
Innistioge.		"Survey of Co. Kilkenny," 1801-2.	
Bridge of Waterford.		"	"
View of Londonderry.		"Survey of Co. Derry," 1802.	
View of Ben Yvenagh.		"	"
View of Downhill.		"	"
View of Londonderry.		Folding plate; frontispiece to Rev. G. V. Sampson's "Memoir, explanatory of the Chart and Survey of County Londonderry," 1814.	
Abbey and Church of Aghaboe.		In E. Ledwich's "Statistical account of the Parish of Aghaboe," 1796.	
Plates in Ledwich's "Antiquities of Ireland," 1790,		mostly after drawings by W. Beauford. For list see under W. Beauford.	
Illustrations in "Sentimental and Masonic Magazine," 1792.			
Frontispiece to the "Post-Chaise Companion," 1786;		after J. J. Barralet.	
Vignette in Walker's "Irish Bards," 1786.			
Vignette on title-page of "An Essay on Painting," by William Hayley, published by P. Byrne, 1781.			
A Map and section, etc., of the Grand Canal, from Dublin to Monasterevan. Drawn by J. Brownrigg, surveyor, in 1788, and published by him at 64 Grafton Street. 53 by 20½ inches. It contains a view on the canal with a passenger boat.			

FORD, MICHAEL (*d.* 1765). *Portrait Painter and Mezzotint Engraver.*

Was son of the Rev. Roger Ford, Archdeacon of Derry, and brother of the Rev. Roger Ford, Prebendary of St. Patrick's who died in 1756. He was a pupil of the Dublin portrait painter, Michael Mitchell (*q. v.*), and studied also in France and Italy where, as well as in London, he spent some years. Returning to

Dublin in 1742 he started as a teacher of drawing and painting, and also as a picture restorer and dealer, in Ann Street, as appears from an advertisement issued by him in January, 1742-3. In this he says that he "now intends to teach young gentlemen and ladies to draw and paint in oyl, water-colours or crayons, and will wait on them if required. He cleans and mends old pictures in the safest manner, as done by the best hands in London, puts in good order any pictures intended for public sale, and gives a good price for old pictures that have not been offered for sale, and will act with the utmost secrecy for those who would not be known to buy or sell. He is to be heard of at his brother's, the Rev. Dr. Ford in Molesworth's Fields; James Ford, woollen draper at the Salmon in Castle Street; Mr. John Finlay, merchant, in Cow Lane, or at his house in Ann Street, near Dawson Street. N.B.—He undertakes House Painting, Floorcloths, etc., and begs the interest of his Friends; those who are pleased to favour him with their work may depend on its being done with the utmost care and the very best dyes and colours."

Ford first appears as a publisher of prints in 1745, when a mezzotint "portrait of the Duke of Cumberland," by Andrew Miller (*q.v.*), was published by him in Ann Street, followed the next year, 1746, by "Cromwell and Lambert," also by Miller. These prints are inscribed: *Sold by Michl. Ford Painter in Ann's Street near Dawson Street.* In 1746 he took over the premises on Cork Hill, at the corner of the Blind Quay, the Sir Isaac Newton's Head, as successor to John Brooks (*q.v.*) when the latter went to London; and, changing the name to the "Vandyke's Head," carried on business there as a print-seller and publisher. From this address he published in the same year a mezzotint portrait, by Andrew Miller, of "Archbishop Cobbe." Hitherto Ford does not appear to have himself engraved; but in

the following year, 1747, he published several prints, his own work, including "Henry Singleton," "Chief Justice Marlay," and "Lord Boyne." It is usually stated that Ford learnt the art of mezzotinting as a pupil of Brooks; but there is no evidence of this, and it seems more probable that Andrew Miller was his instructor. His taking up mezzotinting led to an unpleasant rivalry between the two artists, hitherto friends, which culminated in a quarrel regarding their rival plates of Lord Boyne issued in 1747. Ford had a paragraph inserted in the "Dublin Courant" of 8th-12th March, 1747-8, stating that "at a general meeting of the Dublin Society two whole-length mezzotint prints of the late Lord Boyne were produced to them for their judgment and approbation, which of them was most deserving and likest the original painting which was placed by them, one done by Mr. Ford on Cork Hill by subscription, the other by one Miller; when on a full examination by many good judges it was unanimously given in favour of Mr. Ford's print." In a subsequent number of the paper Miller denied the accuracy of the statement, saying that the Society came to no decision and that it was never the design of the Society to engage or interfere in any party quarrel. Ford published his print at 5s. 5d., while Miller charged only 2s. 8½d. for his.

Ford appears to have relinquished mezzotint engraving after a few years. Only two prints were issued by him after 1749, viz., those of the "Countess of Coventry" and the "Duchess of Hamilton," both published in 1752. But he continued his business as a painter and print-seller until about 1762, as in that year an advertisement refers to the "Shop lately kept by Mr. Ford, Print-seller, on Cork Hill." The premises had then been converted into an auction room. Ford died in Trinity Lane, Hogg Hill, on the 6th March, 1764-5.

His death is thus announced in a contemporary newspaper : " On Hogg Hill, Mr. Michael Ford, Portrait Painter, a man of approved probity and greatly esteemed for his many social virtues which endeared him to all his friends and acquaintances." He was buried at St. Andrew's Church on the 8th March. He died intestate, and administration of his effects was granted, on the 19th March, to his son James Ford, gentleman. Ford always described himself on his prints as " Painter and Print-seller." Two of the prints done by him were after pictures by himself, viz., " Henry Boyle," *Ford Pinxit et Fecit 1748*, and " Chief Justice Henry Singleton," *Ford Pinxt.* No other pictures by him are recorded. His prints, of which there are eighteen known, all published by himself in Dublin, are scarce. They are :

George, Lord Anson; after A. Pond. This print bears no engraver's name, but is included amongst Ford's prints by Gilbert. It is similar, in reverse, to a print by MacArdell. Its publication is announced in an advertisement of 16th June, 1747, " A metzotinto print of the brave Admiral Anson in the manner of the illustrious Heads, from an original done by Mr. Pond in London."

Dr. Richard Baldwin. Advertised, January, 1748. Mentioned by Gilbert, but unknown to Chaloner Smith, and has not been met with.

James, 4th Earl of Barrymore; after Ottway.

Hugh Boulter, Archbp. of Armagh; after S. Slaughter. Advertised as ready for publication, July, 1747. Not known to Chaloner Smith.

Henry Boyle. *Ford Pinxit et fecit, 1748.*

Gustavus, 2nd Viscount Boyne; after W. Hogarth. Advertised as ready in July, 1747. A rival plate to one by Miller.

Philip, Earl of Chesterfield; after W. Hoare. Dated 1748.

Maria (Gunning), Countess of Coventry; after F. Cotes. Published in 1752. Chaloner Smith notes only a later state published by Bowles in London. See under Duchess of Hamilton, below.

William, Duke of Cumberland; after T. Hudson. 1745.

George II; after T. Hudson. Dated 1748. Seems to have been taken from a print by Faber.

Elizabeth (Gunning), Duchess of Hamilton; after F. Cotes. Advertised 16th June, 1752: "This day is published by Michael Ford by subscription, two very like prints of the celebrated Miss Gunnings, now Duchess of Hamilton and Countess of Coventry, published by Mr. Cotes, painter, and sold by him in London at half a guinea the two prints which may be had at the above Ford's shop." This advertisement would convey that Ford was only the publisher or seller of the prints, were it not that both are inscribed *Ford fecit*. They are probably pirated copies of prints by McArdell.

William, Earl of Harrington; after Du Pan. Advertised in January, 1749, as "now in hands and doing by subscription." A companion print to that of Lt.-Genl. Richard St. George, to whom it was dedicated. In "Sleator's Public Gazetteer," November, 1765, appears an advertisement offering 2s. 6d. reward for the plates of the mezzotints of the Earl of Harrington and General St. George, by the late Mr. Ford, which had been mislaid.

Thomas Marlay, Chief Justice of the King's Bench. Advertised as ready July, 1747. Catalogued by Gilbert, but not known to Chaloner Smith.

Lieut.-General Richard St. George; after S. Slaughter. See note under Harrington.

Henry Singleton, Chief Justice of the Common Pleas. *Ford pinxit*. Advertised as ready for issue, July, 1747. Three-quarter length. In Joly collection in National Library.

William III; after Kneller. 1748.

William III and Frederick Duke of Schomberg. *The heads after G. Kneller. Designed & Ex. by M. Ford Painter*. Published in 1749, by subscription.

The Battle of the Boyne; after Wyck. Advertised as "in hand," June 16, 1747. Presumably a copy of the print by Brooks. It has not been met with.

PRINTS BY OTHER ENGRAVERS PUBLISHED AND SOLD BY FORD.

Duke of Cumberland. Engraved by A. Miller in 1746. *Sold by Mich^l. Ford Painter in Ann's Street near Dawson Street.*

Charles Cobbe, Archbishop of Dublin. Engraved by A. Miller in 1746. *Sold by Mich. Ford Painter and Printseller at Vandyke's head on Cork Hill.*

Oliver Cromwell and General Lambert. *Sold by Mich. Ford painter in Ann St. near Dawson St. Andrew Miller fecit Dublin 1745.* The print is dedicated by Ford to Lord Molesworth.

James, Earl of Kildare.

Emily, Countess of Kildare.

Both engraved by J. McArdell and published by Ford in 1754, and dedicated by him to the Earl and Countess. "Now in hands by subscription two metzotinto prints, one of the Rt. Hon. the Earl of Kildare, the other of the Countess of Kildare, doing by Mr. McArdell in London, from original paintings, and will be finished as soon as possible. Subscriptions are taken at Ford's Printshop on Cork Hill opposite Lucas' Coffee House at an English Half Crown each print." In a later advertisement to his subscribers he gives notice that his prints of Lord and Lady Kildare, "which he had done at great expense by Mr. McArdell in London," had been copied by some person who had not dared to put his name to the print ("Faulkner's Journal," 30th July-3rd August, 1754).

Garrick as Richard III; after Hogarth. A line engraving by C. Spooner.

Published by Ford and dedicated by him to the Dublin Society.

FORDE, JAMES (*fl.* 19th century).

A Cork artist of some versatility and talent working about the middle of the nineteenth century. He was born in 1824, and was grandson of Samuel Forde, a professor of music in Cork. There are book-plates of "James Nesbitt Gregg" and "George Newenham" signed *Forde sculp.* He lived in George's Street.

FORDE, SAMUEL (*b.* 1805, *d.* 1828). *Subject Painter.*

Was born in Cork on 5th April, 1805, the second son of Samuel Forde, a tradesman in that city. His childhood was passed in a home cheerless and unsympathetic, owing to the character of his father, a reserved, sullen and arbitrary man who, ultimately failing in his business, abandoned his family and went to America. Young Samuel's elder brother, William, endeavoured to support his family by his talents as a musician, and found means to give his brother some education. Samuel, by his own incessant application and study, mastered the Latin, French and Italian languages. His love for art manifested itself at an early age and he

applied himself diligently and enthusiastically to its study, secluding himself with his favourite authors and filling sketch-books with his drawings. It was not until 1818 that he received any regular instruction ; hitherto he had taught himself as best he could by copying from prints, but in that year a series of casts from the antique were presented to Cork by the Prince Regent and a School of Art was founded. Chalmers, a scene-painter, was appointed master, and under him Forde made his first regular studies. When about 16 years of age he turned his attention to teaching as a means of livelihood, and he was also employed by Chalmers upon the scenery and decoration of the Cork theatre. The facility and decision of execution he thus acquired in distemper painting led to employment in decorative work in houses, such as a frieze in an apothecary's shop representing a " Procession to Apollo and Æsculapius," and a ceiling, " A View of Tivoli," for a Mr. James Morgan, which some years later was destroyed by fire. These and similar works were done in distemper, the designs taken from books. By his own unaided studies he had acquired a good knowledge of architecture and perspective, and also of anatomy ; and when about 20 years of age he began to execute works " of his own invention," trying to realize his conception of great poetic subjects which had filled his brain. " The Vision of Tragedy," a subject taken from Milton, had long occupied his thoughts, and he made many sketches and studies for it. The picture, in which the artist's conception and treatment of the subject was original and full of imagination, was finished in 1826. It was painted in distemper, mainly in grey and white, and measured eight feet in length. For Mr. Pain, an architect, he painted several pictures in distemper, and commenced a model for a monument. Of the drawings for this, Sir David Wilkie said " he

would have thought they were made by some of the old Masters." Forde also tried portraiture but with indifferent success. His first portrait, "Eliza," was finished in June, 1826, and immediately on its completion the artist began, as he records in his diary, a design for a ceiling for the Cork theatre. In 1827 he painted a "Crucifixion" for a church in Skibbereen, and next year began his picture, "the Fall of the Rebel Angels," upon which he built his hopes of celebrity and fame. His diary records the progress of the work from day to day: "Feb. 10, 1828, began the Fall of the Rebel Angels. Drew the lines." "Feb. 12, Distant rocks and general effect in umber. Painted by night." "Feb. 13, Glory round the throne." "April 12, on Wednesday, April 9, I got the order of the foreground of the Fall of the Angels completed in umber; on Thursday I began in a purple tint to shadow forth the distant armies; Friday, I nearly completed for the time the cavalry in the middle space; to-day I brought that part to a close and hope to lay on the neutral tints on the upper figure of the foreground. I was five days occupied in rubbing in the foreground in umber." While engaged on the work Mr. Deane, the architect, allowed him thirty shillings a week. In April he sold the picture, while still unfinished, to Mr. Edward Penrose for thirty guineas, and continued his work upon it. But his health had been for some time failing, and he found himself unable to complete the picture. On May 11, he notes in his diary: "From Monday last I have been in bed"; and on the 17th occurs the last entry: "In the course of the week (always in bed until past the middle of the day) I was enabled to finish the heads of Milton and Shakespeare, and sent them to the exhibition room. I am very weak." These are the last words he penned; his debility increased and he gradually sank, and died on the 29th June, 1828,

aged 23. He was buried on the south side of St. Finnbarr's Church, Cork. His "Fall of the Rebel Angels" was exhibited in the Royal Hibernian Academy in 1830, two years after his death, and was also in the Cork Exhibition of 1852. The picture passed into the possession of Mr. W. Gumbleton, of Belgrove, Queens-town, who died in 1911 bequeathing it to the Cork School of Art, where it now is. In the Victoria and Albert Museum is a drawing in monochrome, a study for the "Vision of Tragedy."

FORREST, CHARLES (*d.* 1771-1780.) *Portrait Painter in Crayons.*

After studying in the Dublin Society's School, where he was admitted as a pupil in 1765, he began to exhibit with the Society of Artists in William Street in 1771, sending from his address in Kevin's Port six portraits in chalks. He continued to exhibit during the three following years, sending miniatures as well as chalk portraits, in 1774. The Dublin Society awarded him a premium of five pounds in 1772 for a drawing in chalks. In 1776 he sent seven portraits to the Society of Artists in London, but this was his only venture out of Ireland. He appeared for the last time as an exhibitor in Dublin in 1780, when he contributed thirteen miniatures to the Society of Artists in William Street. Four drawings in black chalk, small theatrical portraits, signed and dated 1772, are at Carton. A water-colour drawing by him of "Dunbrody Abbey" is in Gabriel Beranger's collection of drawings in the Royal Irish Academy.

FORRESTER, JAMES (*d.* 1761-1765). *Landscape Painter and Engraver.*

He was a pupil of Robert West in the school in George's Lane in 1747, and received premiums from

the Dublin Society in that year and in 1750. In 1752 he won the first prize for drawing in the annual competition in the school. He soon after went to Rome where he remained for some time, and in 1761 sent a large landscape to the Royal Academy. In 1765 he sent three landscapes to the Society of Artists in Dublin. Nothing further is known of him. He did some carefully etched Italian scenes.

FORSTER, JOHN (*d.* 1773-1780). *Landscape Painter.*

He studied in Dublin and in Paris, and did portraits and landscapes in crayons and black chalk. In 1773 he was living in Golden Lane and exhibited with the Society of Artists in William Street in that year and in 1774, 1775 and 1777. In 1780 he was at 36 Stafford Street, and sent seven landscapes in chalk to the exhibition in William Street. After that date his name no longer occurs. Pasquin gives his name as "Foster"; but it appears as "Forster" in the Exhibition catalogues.

FORSTER, MISS. *Miniature Painter.*

Was sister of the foregoing John Forster. She was a pupil of Thomas Boulger (*q.v.*), and practised as a miniature painter, and was an exhibitor with the Society of Artists in Dublin.

FORSTER, JOHN (*b.* about 1825, *d.* 1900). *Lithographer.*

Was born about 1825, the third son of Thomas Forster (*q.v.*). He worked as a lithographer with his brother William (*q.v.*), and after the latter's departure for America about 1872 he carried on the business until 1891. He reproduced by photography and printed from gelatine plates the "Book of Ballymote"

and other Irish manuscripts edited by the late Sir John T. Gilbert. He was an Associate of the Institute of Civil Engineers in Ireland, and lithographed nearly all the plans and drawings for railways constructed during his time; and engraved and published "Forster's Views of Ireland," of which the copper plates still exist. He was given medals for his work in the Cork Exhibition in 1883, and the Artisans' Exhibition in Dublin. He retired from his profession in 1891, and died in 1900.

FORSTER, THOMAS (*b.* about 1782, *d.* about 1869). *Seal and Gem Engraver and Lithographer.*

Was born about 1782, the son of William Forster, a native of the County Louth, who kept a school in Greek Street, Dublin. He worked as a seal-engraver in Anglesea Street, and was one of the first to practice chromo-lithography in Dublin. He died about 1869. He was father of William C. Forster and of John Forster, both of whom were associated with him as engravers and lithographers; and of Thomas Forster, successively a clergyman, actor and medical doctor, who died in 1912, and of Joseph, a mathematical instrument maker, who died about 1884.

FORSTER, WILLIAM C. (*d.* about 1911). *Seal and Gem Engraver and Lithographer.*

Was son of the foregoing Thomas Forster. He served his time as an engraver with George Gonne and afterwards worked with his father both as a seal engraver and lithographer. He was given premiums of £10 for engraved gems in three successive years by the Royal Irish Art Union, in 1844 for an intaglio portrait of "Dr. Richard Carmichael," in 1845 for a full length figure of "Andromeda" after Kirk, on cornelian, and in 1846 for an intaglio on cornelian.

He was a clever artist in chromo-lithography, and from his establishment in Crow Street came most of the best work of this kind in Dublin. His "Dogs" after Armfield, a "View at Clondalkin" and a "View at Ballsbridge," both after his own drawings, are excellent examples of his art. A "View of the Dublin Exhibition of 1853" was published by M'Glashan, 50 Upper Sackville Street, and "Irish Jaunting Car" and "Irish Mail Car," by Stark of Sackville Street. He published himself his "Charge on the Students of Trinity College by the Police at the entrance of Lord Eglinton on 12th March, 1859." He also painted some pictures in oil, and was the founder of the photographic business of Forster and Scott in Westmoreland Street, now Lafayette's. About 1872 he went to America, and obtained the appointment of Inspector of Schools in Canada. He died about 1911.

FOSTER, THOMAS, A.R.H.A. (b. 1798, d. 1826). *Portrait and Subject Painter.*

Was born in 1798, and became a pupil in the Dublin Society's School in 1811. In 1815 he sent two portraits and a subject picture to the exhibition of the Hibernian Society of Artists, and "The Adoration of the Shepherds" to the Hawkins Street exhibition, and was awarded a premium of £34 2s. 6d. by the Irish Institution. He also exhibited in the two following years, contributing "Hercules throwing Lychas into the Sea," in 1816, and a "Portrait" and "Christ taken down from the Cross" in 1817. In 1818 he went to London, entered himself as a student in the Royal Academy, and sent a large picture, "The Cup found in Benjamin's Sack," to the British Institution. In 1819 he exhibited "Mercury sealing up the Eyes of Argus," and made his first appearance

as an exhibitor in the Royal Academy with "A Study," and a "Portrait Group of Miss and Master Croker and a favourite Dog." He continued as a regular exhibitor at the Academy until 1825, and also sent works to the British Institution in 1823, 1824 and 1826. His portrait of "Thomas Elrington, Provost of Trinity College," was in the Royal Academy in 1820, and in the following year was exhibited in Dublin. Foster was a friend of Nollekens, the sculptor, in whose studio he used to model from the antique. He was befriended by John Wilson Croker and painted his portrait and those of several members of his family, and also made for him many copies of portraits after Sir Thomas Lawrence. He was advancing rapidly in his profession, but his love of society, in which his agreeable manners and conversation made him popular, interfered with his art. According to Northcote he was good-looking, good-natured, and a wit. His end was melancholy. He had been commissioned by Croker to paint a large picture of "Louis XVIII receiving the Garter at Carlton House," and made many studies for it, but he became despondent over his work—or as was said, on account of a hopeless attachment to a lady whose portrait he was painting—and committed suicide by shooting himself in a hotel in Piccadilly, in March, 1826, in his twenty-ninth year. He left a note saying that his friends had forsaken him, that he knew no reason, and that he was tired of life. At the time of his death an unfinished portrait of his friend John Banim, the novelist, upon which he had been working, was on his easel. Foster was an original Associate of the Royal Hibernian Academy, but died just before its first exhibition, where however four of his works were shown: a large picture of "Mazeppa," "Domestic Quarrels," a "Portrait of Robert Lucius West," and

one of "J. G. Davis." His pictures include the following :

- John Banim ; left unfinished. [Miss Banim.]
Sir Henry Rowley Bishop. R.A., 1821 ; S. Kensington, 1868.
Engraved by S. W. Reynolds, 1822.
Rev. E. Cannon. R.A., 1824.
Miss and Master Croker and a favourite Dog. R.A., 1819.
Miss Croker in a Chinese hat. R.A., 1824.
John Wilson Croker. R.A., 1824.
Mrs. Croker. R.A., 1820.
J. G. Davis. R.H.A., 1826.
General Dumourier. R.A., 1820.
Rev. Thomas Elrington, Provost, T.C.D., afterwards Bishop of Limerick. [Provost's House, T.C.D.] R.A., 1820. Engraved in mezzotint by W. Ward.
Captain Moring, Elder Brother of the Trinity House. R.A., 1824.
William Parker. R.A., 1825.
Colonel Phillips. R.A., 1821.
Miss M. Tree as the Fair Geraldine. R.A., 1823 ; Ex. Grafton Gallery, 1897, by E. Leggatt.
Rev. Thomas Rennell. Engraved by S. W. Reynolds and W. Brett, and published by the painter in London, 1824.
Robert Lucius West, artist. R.H.A., 1826.
The Piping Faun. R.I. Inst., 1815.
Mazeppa. [Herbert Mally, 18 Nassau Street, Dublin.] R.A., 1822 ; B.I., 1823 ; R.H.A., 1826. A large picture, 9 ft. 5 in. by 7 ft. 4 in., which attracted much attention at the time it was exhibited.
Domestic Quarrels. 6 ft. by 5 ft. B.I., 1824 ; R.H.A., 1826.
Paul and Virginia. 5 ft. by 4 ft. R.A., 1825 ; B.I., 1826.

FOWLER, TREVOR THOMAS (fl. 1830-1844).
Portrait Painter.

Although this artist seems to have enjoyed a fair practice in Dublin as a portrait painter, but little is now known of him or of his works. He first appears as an exhibitor of a portrait in the Royal Academy in 1829, and at the Royal Hibernian Academy in 1830, and between that year and 1835 he contributed thirty-five portraits. He was for some time in Paris, and in 1843 exhibited in Dublin "La Jeune Artiste,"



THOMAS FRYE



THOMAS FOSTER

“La Petite Vendangeuse” and “Un Malheur en Route.” The first of these was won as a prize in the Royal Irish Art Union by Lady Emma Vesey, Abbeylax. Fowler exhibited again in 1844, and probably died about that year, as his name does not appear afterwards.

FOX, ROBERT (fl. 1839-1883). *Figure Painter.*

Son of a shoemaker in Bishop Street, Dublin. He became a student in the Royal Dublin Society's School in 1835, and remained there until 1839, taking prizes each year. He commenced to exhibit in the Royal Hibernian Academy in 1841 and continued to send pictures of domestic subjects, cattle and landscapes until 1883. He was in London for some years and exhibited in the Royal Academy, the British Institution and the Society of British Artists between 1846 and 1868. He returned to Dublin in the latter year. He was living at No. 4 Victoria Terrace, Rathgar, in 1883.

FOY, MICHAEL (fl. 1767-1770). *Sculptor.*

He entered the Dublin Society's School in 1765, and two years afterwards, in 1767, he exhibited a “Venus and Cupid,” in marble, and a “Group of Boys,” in plaster, at the Society of Artists in William Street. In the following year he sent a bas-relief in marble of “Mercury instructing Cupid,” and in 1770 a bas-relief of “Hercules resting from his Labours,” also in marble. For both of these he was awarded premiums by the Dublin Society. In 1770 he was with Van Nost, the sculptor, but after that date there is no further mention of him, unless he was the “Foy” who in 1777 sent from Rome a “Bust of an Artist” to the Society of Artists in London.

FOY, WILLIAM (*b.* 1791, *d.* 1859 ?). *Portrait Painter.*

Born in Londonderry in 1791, he was trained as an artist in the Dublin Society's School where he won a medal in 1808. He probably began as a portrait painter in his native town; but from 1829 to 1835 he was in London and exhibited at the Royal Academy. In 1836 he was in Dublin and made his first appearance at the Royal Hibernian Academy with five portraits. He was in London again in 1838 and 1839. In 1841 he resumed his contributions to the Royal Hibernian Academy and from that year until 1859 was a fairly regular exhibitor. He seems to have occasionally revisited Londonderry and to have resided there for short periods. He died probably in 1859. Foy appears to have had a good practice as a portrait painter. Among his works are :

Lady Margaret Bourke. [Earl of Mayo, Palmerstown, Straffan.]
R.H.A., 1854.

Edward Dycer. R.H.A., 1853.

James Forrest. }
Mrs. Forrest. } R.H.A., 1854.

General Hart, M.P. Governor of Londonderry. R.A., 1829.

Miss Georgina Hart. R.A., 1833.

Rev. James Knox, Principal of the Diocesan School of Derry.
Painted in 1844; lithographed by G. Foggo.

Gustavus Lambart, of Beauparc. [Sir Gustavus Lambart, Bart.,
Beauparc.] R.H.A., 1853.

Lady Fanny Lambart. [Sir Gustavus Lambart, Bart., Beauparc.]
R.H.A., 1853.

Lady Fanny Lambart and her son. [Sir Gustavus Lambart, Bart.,
Beauparc.] R.H.A., 1854.

Countess of Mayo. R.H.A., 1854.

W. F. Montgomery, M.D., President of the College of Physicians,
Dublin. R.H.A., 1852. Lithographed in "Dublin Quarterly
Journal of Medical Science."

Hon. Richard Ponsonby, Bishop of Derry. R.A., 1833.

Hon. Mrs. Ponsonby. R.A., 1833; another in 1838.

Hans Hamilton Woods. R.H.A., 1853.

The Champion. R.H.A., 1850.

The Rabbit on the Wall. R.H.A., 1850.

First Impressions. Cork Ex., 1852.

"Train up a Child in the way he should go." Cork Ex., 1852.

Group of two Children. R.H.A., 1846; purchased by the R. I. Art Union for £40, and won as a prize by the late Sir John Banks, K.C.B., Merrion Square.

Intrusion on the Toilette. Purchased by the R. I. Art Union in 1842 for £35, and won as a prize by John Murphy, Ashgrove, Blackrock.

FRANKLIN, JOHN (fl. 1819-1861). *Landscape and Subject Painter.*

After studying in the Dublin Society's Schools, which he entered in 1819, he commenced practice in Dublin as a painter. In 1826 he was living at 9 Camden Buildings, and sent four "Views of Welsh Scenery" to the first exhibition of the Royal Hibernian Academy. In 1827 he sent two "Views in Wicklow," and in 1828 a picture, "The Thirty Pieces of Silver." He then went to London and was an exhibitor at the British Institution and the Royal Academy from 1830 to 1861, mostly of subject pictures. In 1842 he had two pictures in the Royal Hibernian Academy, "A Brisk Gale" and "A Proposal." He contributed eleven illustrations to Hall's "Ireland, its Scenery and Character," as well as the ornamental border to the title-page; and did the illustrations for W. Harrison Ainsworth's "Old St. Paul's," and some of the etchings in the 1852 edition of Carleton's "Traits and Stories of the Irish Peasantry." A good drawing by him, "Death of Cordelia," was reproduced as a woodcut in the "Art Journal" in 1850. A "South-west View of St. Patrick's Cathedral," drawn on stone by him, was published in London. His name ceases to appear after 1861.

FRAZER, HUGH, R.H.A. (fl. 1813-1861).
Landscape Painter.

A native of Dromore, Co. Down. He was admitted as a pupil in the drawing school of the Dublin Society

in 1812, and exhibited a sketch with the Society of Artists in Hawkins Street in the following year. He began to exhibit in the Royal Hibernian Academy in 1826 and was a constant contributor down to 1861. During this period he resided sometimes at Dromore or Belfast and sometimes in Dublin. He was elected an Associate of the Royal Hibernian Academy on 10th May, 1830, and a Member on 27th May, 1837, and was Professor of Painting from 1839 to 1853. An "Essay on Painting" by him, an 8^{vo} of 35 pages, dedicated to Francis Johnston, P.R.H.A., was published by "M. Jellet, Belfast, and by James Burnside, Capel Street, Dublin. Belfast: Printed by Alexander Mackay, jun., 1830." He settled for a time in Belfast in 1834, and exhibited in the Commercial Newsroom a picture, 42 by 34 inches, "A View of Belfast, taken from the Curator's house in the Botanic Gardens." On the 29th May, 1834, the artist advertised this picture to be balloted for ; but it is not known what became of it or where it now is. He also painted a life-size portrait of "A. Hamilton Rowan," which he exhibited in the Calender Street Newsrooms. He was President of the Association of Artists founded in Belfast in 1836. Frazer painted views and scenes of Irish life, and, occasionally, portraits. In July, 1861, he resigned his membership of the Academy "owing to future absence from Dublin and perhaps from Ireland," and his name does not appear again as an exhibitor, nor is there any further account of him. Two pictures by him, "A View on the River Lagan near the first Lock," and a "View of Old Ormeau Bridge," belong to Mr. Isaac Ward, Belfast.

FRITH, — (*fl.* c. 1840). *Silhouettist.*

An artist of this name was working in Cork and Limerick about 1840, chiefly as a silhouettist. With

other practitioners of his form of art he moved about from place to place ; he was in Scotland about 1830, and did many silhouette portraits there. His portraits are generally small full-length figures, painted or cut out in black paper, and relieved with gold powder. He also did caricatures.

FRYE, THOMAS (*b.* 1710, *d.* 1762). *Painter and Mezzotinter.*

This clever and versatile artist was born in or near Dublin in 1710, and probably began the study of art in Ireland. A notice of him in the "Hibernian Magazine" for January, 1789, says : "It is asserted that he was indebted to strong and natural genius only for his knowledge in the art he possessed, from which it may be presumed that his master, for he had one, was neither eminent nor skilful." Nothing, however, is known of his early life until, while still a young man, he left Dublin, accompanied by Herbert Stoppelaer (*q.v.*) and settled in London, where he commenced to paint portraits in oil, crayons and miniature. In 1734 he painted a full-length portrait of Frederick Prince of Wales, for the Hall of the Saddlers in Cheapside. This portrait attracted much attention and brought the artist a considerable and profitable practice as a portrait painter. Through Mr. John Ellis, whose portrait he painted, he obtained an introduction to Sir Joshua Reynolds whose close friendship he enjoyed throughout his life. In 1744 he became interested in a project for making porcelain, and in conjunction with Edward Heyleyn, merchant, of Bow, took out a patent for "a new method of manufacturing a certain mineral whereby a ware might be made of the same nature or kind, and equal, if not exceeding in goodness and beauty, china or porcelain ware imported from abroad. The material is an

earth, the produce of the Cherokee nation in America." This earth had been brought over by an American and offered to the Bow factory. Frye, then living at West Ham, became manager of the factory, which he called New Canton, and, after devoting four years to experiments in the composition of the porcelain, he took out another patent in his own name, in 1749. For fifteen years he gave all his energies to the manufacture, and, under his management and by his talents as an artist, brought it to perfection. Some of its pieces are marked with his monogram, the same monogram he used afterwards upon his mezzotints. But the laborious work and the time spent among the furnaces impaired his health; he was forced to relinquish an active share in the business, and he retired from the management in 1759. After a tour in Wales to restore his health he resumed his profession as a portrait painter and settled in Hatton Garden, at the Golden Head and Red Lamp, near the corner of Greville Street. Here he painted portraits in oil, crayons and miniature. His miniatures were highly finished in black lead, and some were in water-colour of small size for jewellery. But his chief work now was mezzotinting which he added to his other artistic activities. He had indeed already used the scraper, for in 1737 he did a mezzotint plate of Thomas Wright, and in 1741 one of Frederick Prince of Wales after his picture in Saddlers' Hall. He now turned seriously to this form of art, but he was not content to follow in the way of other engravers. He struck out a path for himself and produced a number of heads, almost life-sized, some from his own drawings in black and white chalk. These he published in 1760 and 1761. They were unnamed and issued as fancy subjects, but were done from life. He is said to have had a difficulty in getting ladies to sit for him, as they said that they did not know in what company

they would appear; and he frequented the theatres where he made surreptitious sketches of ladies in the audience. These large heads, by which he is chiefly known as an artist, are executed with much power, though they often lack vigour and decisive modelling, and the charm of mezzotint is lost on so large a scale. In 1760 he exhibited a portrait of Richard Leveridge, the singer, at the Society of Artists, as well as three miniatures and one of his large mezzotints, and he also exhibited in 1761. William Pether, who was his pupil in Hatton Garden, and under his master's influence developed into an engraver of distinction, became a partner with Frye and assisted in the engraving of some of the large heads.

Frye was very corpulent and subject to gout, and adopting a spare diet fell into consumption and died on 2nd April, 1762, in his fifty-second year. By his wife, who survived him, he had a son and two daughters. The son, the notice in the "Hibernian Magazine" tells us, "turned out an idle, drunken fellow, and after marrying a pot girl at an ale-house died in a barn in a state of intoxication." The daughters assisted their father in painting the china at Bow. One of them, Catherine, married a painter of Worcester china named Wilcox, and she and her husband were employed by Wedgwood in his works at Etruria.

"Frye," says the "Hibernian Magazine," "was open, affable and humane, and, when unsuccessful or in ill-health, patient under the pressure of affliction. He was particularly kind to young artists, whom he often permitted to stand by him while he was working in order that they might improve themselves."

In the possession of Lady Charlotte Schreiber were some memoranda and account books which belonged to John Bowcocke, an employé at the Bow Works. Frye's name frequently occurs in them.

- Jeremy Bentham. Painted in 1761. [National Portrait Gallery.]
- Queen Charlotte. Mezzotint, large plate; *Thos. Frye pictor ad vivum delineavit et sculpsit*; dated 1762. (C. S. 1.)
- Queen Charlotte. Similar to above, but smaller. (C. S. 2.)
- Queen Charlotte. Another similar to last. (C. S. 3.) Houston, Purcell and J. Watson produced plates similar to it.
- Charles Cholmondeley. Mezzotint after B. Wilson.
- Alexander Cruden. Engraved by T. Kitchen as a frontispiece to Cruden's "Concordance of the Bible"; and by T. Trotter for the 1782 edition of same work.
- John Theophilus Desaguliers, F.R.S. Engraved in mezzotint by R. Scaddon, 1743.
- John Ellis. Painted in 1761. Engraved in mezzotint by Frye's former pupil, W. Pether; *W. Pether olim Discipulus ejus Sculpsit 1781*.
- Frederick Prince of Wales. Painted in 1734. [Saddlers' Hall, London.] Engraved in mezzotint by T. Frye in 1741.
- Thomas Frye. Mezzotint. *T. Frye Pictor Invt. & Sculp., Hatton Garden 1760*. This print is the last of the first series of Large Heads. (C. S. 6.)
- Thomas Frye. Mezzotint. A small plate. To left *T. F.*; to right *Ipse*. (C. S. 7.)
- George III. Engraved in mezzotint by W. Pether, 1762.
- George III. Engraved in mezzotint by C. Spooner, *Walker and Frye delint*.
- Thomas Haselden, head master of Royal Academy, Portsmouth. Painted in 1735. Engraved in mezzotint by J. Faber, 1740.
- C. Lemprière, draughtsman in the Office of Ordnance. Painted in 1735. Engraved in mezzotint by J. Faber, 1745. This plate underwent a strange transformation, being altered to represent Hannah Snell, the woman who served as a marine; the artists' names were changed to *James Wardell, pinxt*; *John Johnson, fecit*.
- Richard Leveridge, singer. [Garrick Club.] Soc. Artists, 1760. Engraved in mezzotint by W. Pether; also engraved by S. J. Saunders in 1793.
- Sir Peter Thompson. Christie's, 5 Feb., 1910.
- Mary, wife of Capt. Thomas Thompson. Christie's, 5 Feb., 1910.
- Sir Charles Townley. National Portrait Ex., 1868, by Charles Townley.
- Mrs. James Townly. [Corpus Christi College, Cambridge.]
- Thomas Wright, author of "Louthiana." Mezzotint. *Thos. Frye Pinxt & fecit April y^e 18 1737*.
- A Lady. Etching; in second state, completely covered with mezzotint. Brit. Mus.

LIFE-SIZED HEADS.

First series, 12 plates in mezzotint, published in 1760. The names of the personages are not given on the prints, which were issued without any titles. Several of the portraits have been identified with more or less certainty. The plates measure about $19\frac{7}{8}$ by $13\frac{7}{8}$ inches.

Old Man, in profile, black velvet cap; spectacles in right hand.
(C. S. 9.) ? Portrait of T. Frye.

Young Girl, feather in front of hair, holding up a string of pearls with right hand. (C. S. 10.) ? Portrait of Elizabeth Countess of Berkeley.

Young Man, holding open book before him, a lighted candle to right. Same personage as No. 19. (C. S. 11.)

Young Woman, in profile, cap with black ribbon, left hand holding ermine-lined mantle. (C. S. 12.)

Man, with turban, right hand raised. Called a "Turkish Bashaw" in Boydell's Catalogue. (C. S. 13.)

Man, back of fingers of right hand to chin, cloak falling from left shoulder. Same personage as No. 9. (C. S. 14.)

Old Woman, nearly in profile, cap with dark kerchief over it, both hands leaning on top of crutch. Called a portrait of Mrs. Frye, the engraver's wife, in Boydell's Catalogue. (C. S. 15.)

Man, in turban, both hands leaning on a large book upright before him. (C. S. 16.) ? Portrait of T. Frye.

Man, leaning on his left elbow, his hand to chin and forefinger pressed against cheek. Same personage as No. 14. (C. S. 17.)

Young Woman, in dark hat and mantle, right hand holding fan, left hand to cheek. (C. S. 18.)

Young Man, with frightened expression, holding up a lighted candle. Same personage as No. 11. (C. S. 19.)

Thomas Frye.—See above.

Second Series; 6 plates, published in 1761 and 1762.
"Ladies very elegantly attired in the fashions, and in the most agreeable attitudes."

Lady, in lace cap, flowers and jewels, left hand holding up mantle.
? Portrait of Elizabeth Gunning, Duchess of Argyle. (C. S. 20.)

Lady, cap with pearls worked in, right hand on left wrist. ? Portrait of Maria Gunning, Countess of Coventry. (C. S. 21.)

Lady, jewelled ornament on head, right hand to breast, left hand on back of chair, holding a closed fan. ? Portrait of Miss Susan Skothouse. (C. S. 22.)

Lady, face in profile, jewelled ornament on head, right hand holding lace fall. (C. S. 23.)

Lady, with cap, right hand holding fur-lined robe across chest. (C. S. 24.)

Lady, head-dress of lace and flowers and pearls, left hand holding robe. (C. S. 25.)

G

GABRIELLI, GASPARE (*d.* 1805-1830). *Landscape Painter.*

An Italian artist who was brought to Ireland from Rome by Lord Cloncurry in 1805 for the purpose of decorating rooms at Lyons, County Kildare. He lived at Lyons for a couple of years during the progress of his work, and married Lady Cloncurry's maid. The painted decorations done by him were "The Bay of Naples" and "The Bay of Dublin" on two walls of the dining-room. The latter still exists. He also did "Views of Herculaneum" in panels in the small drawing-room. Similar decorative work was done by him at Tanderagee Castle for the Duke of Manchester, and the painted walls in the drawing-room of No. 41 North Great George's Street are also his work.

Gabrielli practised for some years in Dublin as a landscape painter, and he contributed landscapes and views, sixty-six in all, to the various exhibitions between 1809 and 1814. He was Vice-President of the Society of Artists in 1811. His works were much esteemed; in a notice of the exhibition of the Hibernian Society of Artists in 1814 in the "Monthly Museum" his landscapes were described as "decidedly pre-eminent," and he was placed as a landscape painter above T. S. Roberts. In 1810 he published a set of six "etchings from nature." These "curious

performances" received the not unmerited criticism of the "Hibernian Magazine": "We conceived it to be nearly impossible that any artist who was so accomplished a master of his pencil as Mr. Gabrielli is could have so completely mismanaged his etching needle." In 1819 Gabrielli was sent to Italy by some of his patrons to paint pictures. From Rome he sent home two landscapes, painted for Colonel White of Woodlands, which were exhibited in the Royal Academy. They were sold at Colonel White's sale in 1847. For his friend Count de Salis he painted several pictures, including two Swiss Views which he sent from Rome to the Royal Academy in 1829. Other works by him were: "A View of the South Side of Lord Cloncurry's House at Lyons," exhibited at the Society of Artists in Dublin in 1809; seven "Views of Killarney," sold at J. D. Herbert's sale in Dublin in 1837; "Sunset," a large picture, sold at Francis Johnston's sale in 1845; a "Grecian Landscape" exhibited at the British Institution in 1812. In Cromwell's "Excursions through Ireland," published in 1820, are two plates from drawings by Gabrielli: "Carlow Castle," and "Drimnagh Castle."

Gabrielli does not appear to have returned to Ireland from Italy, and the date of his death is not known.

GAHAGAN, LAURENCE (*d.* 1756-1817).

Sculptor.

As "L. Geoghegan," of Anglesea Street, Dublin, he was given a premium of four pounds by the Dublin Society in 1756 for "a piece of Sculpture." This is probably the marble statuette of Rubens, which now belongs to Mr. W. T. Kirkpatrick of Donacomper, Celbridge, and is signed *L. Geoghegan 1756*. He afterwards went to London, where he altered his name

to "Gahagan," and received a premium of thirty guineas from the Society of Arts in 1777 for a cast of a Figure. He exhibited in the Royal Academy in 1798 busts of Admiral Sir Thomas Paisley and Sir Horatio Nelson. The latter was engraved in mezzotint by Barnard. He was again an exhibitor in 1800 and occasionally down to 1817.

GAHAGAN, SEBASTIAN (*d.* 1800-1835). *Sculptor.*

Was born in Dublin, a brother of the foregoing. Going to London he found employment as an assistant to Nollekens and did the carving of many important works which came from that artist's studio. The statue of William Pitt in the Senate House at Cambridge, done in 1809, for which Nollekens was paid three thousand guineas, was carved by Gahagan, who was paid but a small sum for his work. Nollekens left him by his will £100. In 1809 he received a premium of fifty pounds from the British Institution for "Sampson breaking his Bonds." He was a frequent exhibitor in the Royal Academy from 1802 to 1835, chiefly of monumental designs with occasional portrait statues and busts. In Westminster Abbey is a bust of Dr. Charles Burney by him, and in St. Paul's Cathedral a monument to Sir Thomas Picton. The bronze statue of the "Duke of Kent" in Park Crescent, Portland Place, and the figures of Isis and Osiris in front of the Egyptian Hall, Piccadilly, are his work. A bust of "William Pitt" by him was mezzotinted by E. Bell, and one of "Lord Nelson" by W. Barnard in 1805. In the "European Magazine," 1823, is an engraving by J. Thomson of a marble bust of Charles Hutton, then belonging to the Philosophical Society of Newcastle-on-Tyne.

There were several other members of his family, all sculptors and modellers, viz.: EDWIN GAHAGAN,

his brother, who was an assistant to Richard Westmacott, R.A., and was killed by the fall of the statue of Canning, now in Parliament Square, upon which he was working. GEORGE GAHAGAN, who worked for Nollekens and was left a legacy by him of twenty pounds; L. GAHAGAN, V. GAHAGAN, C. GAHAGAN and SALLY GAHAGAN; some, at least, of whom were sons of either Laurence or Sebastian.

GAINER, J. (*d.* 1772-1779). *Engraver.*

Was probably a native of Ireland. He was a pupil or assistant in London to John Dixon (*q.v.*), the mezzotint engraver. He is known only by two mezzotints: a "Portrait of the Right Hon. John Ponsonby, Speaker of the House of Commons," after George Gaven (*q.v.*), and a "Portrait of John Wesley." John Dixon had been commissioned to engrave the portrait of Ponsonby, but was prevented from doing so through illness; and he handed over the work to Gainer, he himself superintending his assistant's work. The plate is inscribed: "*Engrav'd by J. Gainer, under the inspection of J. Dixon.*" It was published by Gaven in Dublin in 1772. The print of John Wesley was published in 1775; a later plate is dated 1779.

GALLAGHER, JOHN (*d.* 1832-1845). *Sculptor.*

He began his art career as a pupil in the Royal Dublin Society's Schools, where he obtained several prizes and showed such promise that in 1826, when William Behnes, the sculptor, who had himself been educated in the school, offered to take two boys and instruct them in his studio for two years, Gallagher and his fellow-pupil, Panormo (*q.v.*), were selected by the Society as the most promising pupils and were sent to London. Gallagher afterwards went to Rome, at the expense of the Society, for further study. He

exhibited in the Royal Academy for the first time in 1832, and continued to do so at intervals until 1844. Among his contributions were a "Bust of Colonel Hodges," 1834; "Bas-relief of Count Ugolino and his sons in prison," 1837, and a marble bust of "Baron De Lagos," in 1837. He does not appear to have attained to any importance as a sculptor, or to have fulfilled the expectations of his early youth, and little is known of his career. In 1840 he was an unsuccessful candidate for the mastership of the Royal Dublin Society's Modelling School. After 1845, when he was still in London, there is no further account of him. In the Royal Dublin Society's House in Kildare Street is a "Prometheus chained to the Rock," by him.

GALMOLE, THOMAS (*fl.* c. 1483).

Was "master and worker of money of silver" in Dublin and Waterford in the reign of Edward IV, and Master of the Dublin Mint in the reigns of Richard III and Henry VII. In 1483 he was directed to make pennies and halfpennies with the King's arms upon a cross on one side, and on the other the arms of Ireland upon a cross.

GANDY, JAMES (*b.* 1619, *d.* 1689). *Portrait Painter.*

Born in Exeter in 1619, he was, it is said, a pupil of Van Dyck. After practising in his native city for some time he was brought to Ireland, probably in 1661, by the first Duke of Ormonde, and passed the rest of his life there, dying in 1689. For the duke he painted copies of pictures by Van Dyck. Pilkington, in his "Dictionary of Painters," 1770, says: "There are at this time in Ireland many portraits painted by him of noblemen and persons of fortune which are very little inferior to Van Dyck either for expression, colouring

or dignity of character; and several of his copies after Van Dyck which were in the Ormonde collection at Kilkenny, were sold for original paintings of Van Dyck." The sale of the pictures at Kilkenny took place in 1718 after the impeachment and disgrace of the second duke in 1715. The sale was advertised in the "Dublin Gazette" in August and September, 1718, and included the household goods, furniture, etc., of "the late Duke of Ormonde in the Castle of Kilkenny and house of Dunmore," as also "a large collection of some of the finest pictures in Europe belonging to the Duchess's Closet, the long Gallery and the rest of the Castle of Kilkenny and the House of Dunmore." Particulars of the pictures are not given.*

The following pictures by Gandy are now, or were formerly, in Ireland:

Sir Dudley Carleton. Belonged to Lord Fitzgerald and Vesci, and was in the sale of his collection in Dublin in 1843.

Elizabeth Burke, Viscountess Dillon. Formerly at Gracefield, Queen's County.

General Fairfax. Belonged to Lord Fitzgerald and Vesci.

Caryl, 3rd Viscount Molyneux.

Frances Molyneux, Lady O'Neill. } [Lord Talbot de Malahide.
Sir Neil O'Neill.

Duke of Newcastle. Belonged to Henry Harrington of 5 Great Denmark Street, Dublin; sold in Dublin in 1832.

A Man in Armour. [Earl of Kilmorey].

A Young Man. A small portrait on panel, attributed to Gandy. [W. J. Lloyd, Belfield, Raheny.]

GARDINER, WILLIAM NELSON (b. 1766, d. 1814. *Engraver*.)

Was born in Dublin on 11th June, 1766, the son of John Gardiner, "crier and factotum" to William

* Sir John Loveday in his "Tour in Ireland," 1732, tells us that the "incomparable tapestry" was carried into England for sale, and was purchased there by Lord Arran and sent back.

Scott, Justice of the King's Bench, and his wife Margaret Nelson, a pastry cook in Henry Street. He received a good education at Sisson Darling's Academy in Mabbot Street, and showing a talent for drawing was placed in the Dublin Society's School in 1781. He studied there for three years, obtaining a silver medal, and then went to London to try his fortune. For a time he endeavoured to support himself by painting portraits and assisting a Mr. Jones in making profile shade likenesses. He then tried the stage, joining a company of players as scene-painter and actor. This did not last long, and he again found employment in doing profile shades for Mrs. Beetham of 27 Fleet Street. Becoming acquainted with Francis Grose, the antiquary, he was placed by him with R. Godfrey, the engraver of "The Antiquarian Repertory." He became a skilful engraver and was employed with Bartolozzi and others, by Sylvester and Edward Harding in engraving plates for their publications, the "Biographical Mirror," "Shakespeare Illustrated," "The Economy of Human Life," "Memoirs of Count de Gramont," etc. He subsequently worked for Bartolozzi, whose style he imitated, and he claimed some of the plates bearing Bartolozzi's name, particularly those in Lady Diana Beauclerk's "Dryden's Fables." He was attaining some position for himself as an engraver and might have gained fame and independence, but, as he says of himself, he was "gay, volatile and lively as a lark"; he disliked his sedentary occupation, and throwing up his profession he went to Dublin where he spent all his money. He then returned to England, and resolving to take orders, he entered Emmanuel, and afterwards Corpus Christi College, Cambridge. He took his degree in 1797 as 5th Senior Optime, and remained at Cambridge some time in hopes of obtaining a Fellowship; but failing in his attempts he abandoned

the idea of taking orders and quitted the University. For a time he worked for his former patron, E. Harding, in copying oil pictures in water-colour: "the best artists in England," he says in his biography, "are my witnesses that I beat hollow every one else." He does not appear to have returned to engraving. He exhibited at the Royal Academy subject pictures or drawings in 1787, 1788, 1792 and 1793. About 1801, his eyes having begun to fail, he was compelled to relinquish drawing, and having a good knowledge of books set up as a bookseller in Pall Mall. His varied knowledge and his brilliant though eccentric conversation attracted people to his shop, though he never scrupled to deliver his opinions on public men in the freest terms, regardless of consequences, in their presence. The Rev. T. F. Dibdin introduced him into his "Bibliomania" under the character of Mustapha, and his portrait in that character was engraved. Gardiner retaliated with stinging sarcasm in his published catalogues. He did not prosper in his new profession; after the death of his wife and child, his eccentricities became more marked, he was regardless of all the forms of social life and grew more slovenly and dirty in his dress and habits. He suffered from ill-health, and on the 8th May, 1814, he put an end to his own life in his house in Pall Mall. He left a letter to a friend which showed that his act was deliberate: "Sir, I cannot descend to the grave without expressing a due sense of the marked kindness with which you have favoured me for some years. My sun is set for ever; a nearly total decline of business, the failure of my catalogue, a body covered with disease though unfortunately of such a nature as to make life uncomfortable without the consoling prospect of its termination, has determined me to seek that asylum 'where the weary are at rest.' My life has been a continual struggle, not indeed against adversity,

but against something more galling, and poverty having now added herself to the list, has made life a burden. Adieu, Sir, and believe me your sincere and respectful humble servant, William Gardiner." A biographical memoir, written by himself, will be found in the "Gentleman's Magazine," Vol. LXXXIV, p. 622.

In the National Portrait Gallery, London, is a small water-colour portrait by him of Philip, first Earl of Hardwicke. Among his engraved works, besides his plates in Harding's publications already mentioned, are :

Dr. Thomas Arne. Etching, after J. Nixon.

George, Prince of Wales. Engraved by N. Young in "Sentimental and Masonic Magazine," 1792, after a painting by Gardiner.

Daniel Mendoza, pugilist. Etching after Robineau, 1789.

Thomas Ryder, in the character of Sir John Restless in "All in the Wrong." Stipple after Harding, 1787. A scarce print.

Duchess of Rutland ; after R. Stanier.

Henry Stebbing, D.D. ; after N. Dance. Frontispiece to "Verses to his Memory," 1791.

Tom Thumb of Bristol, aged 135 ; after T. Barker, 1795.

Mary Lady Walpole.

Sir Charles Hanbury Williams.

Mrs. Wilson, actress ; after J. D. Harding, 1787.

The Kentish Girl ; after Harding.

The Staffordshire Girl ; ,

The Buckinghamshire Girl ; ,

Girl of Co. Wicklow ; after J. Nixon.

Evening ; after J. Harding.

The Scholar ; after Harding and Evans.

The Dunce ; ,

The Relentless Father ; after F. Wheatley.

The Tender Father ; ,

Illustrations to "Castle of Otranto" ; after J. Harding.

"January" and "February" ; two of the plates in the series of "The Months," after W. Hamilton, the rest being engraved by Bartolozzi, 1788.

Seven prints, after J. F. Rigand in "Life of Mary Stuart."

In the Nottingham Museum are three small drawings in Indian ink, illustrations to Blair's "Grave" ; and one for the frontispiece to Gay's "Fables."

GARVEY, EDMUND, R.A. (*d.* 1813). *Landscape Painter.*

A native of Ireland, he went abroad as a young man and spent some years in Italy. On his return he took up his residence at Bath, where he remained until 1778 when he established himself in London. He first exhibited in 1767 at the Free Society of Artists, and in 1769 at the Royal Academy, where he continued to exhibit until 1808. He was elected an Associate in 1770, and a Member in 1783, when his election gave great offence to Wright of Derby. The Society of Arts awarded him premiums for landscapes in 1769 and 1771. He worked both in oil and water-colour, his subjects being chiefly views of scenery in Italy and the Alps, and of gentlemen's seats in England. He visited, and painted in Ireland, as in 1784 he sent a "View of Killarney from Ross Island" to the Royal Academy; in 1786 "The Bay of Dublin" and "The Giant's Causeway"; and in 1787 "The Upper Lake of Killarney," a picture he exhibited also in the British Institution in 1809. A large "Landscape" in oil by him is in the Diploma Gallery of the Royal Academy; and a "View of Plymouth Dock" was engraved by W. Birch in 1788. His art was poor. Pasquin speaks of him as "a Royal Academician whose qualifications are, if possible, more doubtful than any of his compeers." A critic in the "Gentleman's Magazine," in 1767, writes of his pictures as having "a disagreeable sameness of colour, and figures without one spark of life." He died in 1813.

GAVEN, GEORGE (*f.* 1760 - 1775). *Portrait Painter.*

Was trained in the Dublin Society's Drawing School under Robert West, and was a prize-winner in 1756 and 1760. He afterwards practised in Dublin

as a portrait painter in chalks, and also as a drawing-master, and resided in Queen Street, Oxmantown. In or about 1770 he did a portrait of John Ponsonby, ex-Speaker of the House of Commons, which was to have been engraved in mezzotint by John Dixon, but was actually done by J. Gainer. The print bears the inscription : *Engrav'd by J. Gainer, under the inspection of J. Dixon.* The following advertisement concerning its publication was issued by Gaven in May, 1772 : "Mr. Gaven begs leave to acquaint his subscribers for the mezzotint print of the Rt. Hon. John Ponsonby, late Speaker, that they are arrived from London and may be had of him at Mr. Putland's in Mary Street. N.B.—The long indisposition of Mr. Dixon prevented the publication of this at the time proposed." Gaven contributed portraits in chalks to the exhibitions of the Society of Artists in Dublin in 1771, 1772, 1773 and 1775, after which there is no further mention of him.

GEEFS, MADAME F.—See CORR, FANNY.

GEOGHEGAN.—See GAHAGAN.

GIBBS, ALFRED (*d.* 1859-1865). *Painter.*

Was employed by Cranfield, the print-seller in Grafton Street, for whom he did many well-painted copies of Catterson Smith's portraits. He exhibited figure subjects in the Royal Hibernian Academy from 1859 to 1865.

GIBBS, R. (*d.* c. 1810). *Portrait Painter.*

Was living in Patrick Street, Cork, about 1810. Signed portraits by him have been met with.

GILES, PETER (*f.* 1810-1825.) *Portrait Painter.*

He came to Belfast from Glasgow about 1810. He taught drawing and painting, and in 1820 had classes in Shaw's Academy in Castle Place. His name occurs as a portrait painter in Belfast down to about 1825.

GILLA BAITHIN (*f.* early 11th century). *Metal Worker.*

The maker of the shrine for a copy of the Gospels believed to have belonged to St. Molaise, who died in 563; a small oblong box made of five plates of bronze covered with worked silver plates which were filled with interlaced ornament in gold filigree. The symbols of the four Evangelists and a cross are on the face of the box. In the inscription engraved on three sides appears the name of the maker, "Gilla Baithin, the artisan who did the work." It was made for Cennfaelad, who was Abbot of Devenish from 1001 to 1025. It was purchased by Charles Halliday from a member of the family of the Meehans, its hereditary keepers, and passed to the Royal Irish Academy in 1859. It is now in the National Museum, Kildare Street.

GILLARD, WILLIAM (*f.* 1831-1876). *Portrait Painter.*

Was born in England about 1812; he followed his profession as a painter in Chester, Liverpool and elsewhere, and was for some years in Dublin, where he obtained some success as a portrait painter. His name first occurs as an exhibitor in the Royal Hibernian Academy in 1831, and he again exhibited between 1841 and 1848, and from 1860 to 1876. During part of this period he was in Dublin as well

as in Liverpool and London. His name does not occur after 1876. He painted landscapes, many of them of Welsh scenery, and game-pieces and portraits. A portrait of "Dr. Robert Perceval" by him is in the Royal College of Physicians, Kildare Street, and portraits of "James Drought, master of the King's County and Ormonde hounds," of "Mrs. Drought," "Dr. John J. Bird" and "Miss M. J. Bird," belong to Judge Bird, Churchtown House, Dundrum.

GLEW, EDWARD LEES (*b.* 1817, *d.* 1870).
Portrait Painter.

Was born in Dublin on 3rd March, 1817, son of Thomas Faulkner Glew, solicitor, and his wife, Susanne Purcell. He was educated in Trinity College, but left without taking a degree and became a portrait painter. In 1849 he sent to the Royal Hibernian Academy, from 4 South Anne Street, six portraits, including "The Leaders of the Irish Confederation in Council." He afterwards went to England, and settled in Walsall. He published a "History of Walsall" in 1852, and also started a newspaper in Birmingham; and subsequently went to America, where he practised as a painter in New York, Philadelphia and Trenton. He died in Newark, New Jersey, on 9th October, 1870.

GONNE, MRS. ANNE (*fl.* early 19th century).
Flower Painter.

A native of Devonshire; born in 1816, and married in 1840 to Henry Gonne, engraver (*q.v.*). She was a flower painter and a teacher of drawing, and was a constant exhibitor at the Royal Hibernian Academy. She also modelled flowers in wax. Specimens of these were in the Dublin Exhibition in 1853.

GONNE, GEORGE (*b.* about 1764, *d.* 1839).

Engraver.

Was born about 1764, and became a pupil in the Dublin Society's Schools in 1775. He afterwards established himself as an engraver at 43 Exchange Street, and was subsequently at different times in Marlborough Street, Clarendon Street and Cope Street. The "Dublin Chronicle" for 9th September, 1790, records the death in Exchange Street of his wife. The frontispiece to the "Hibernian Magazine," 1789, was engraved by him. He died in 1839 at the house of his son Henry in D'Olier Street, aged 75.

GONNE, HENRY (*b.* about 1811, *d.* ?). *Engraver.*

Son of George Gonne (*q.v.*) by his second wife Elinor, was born in the County of Fermanagh about 1811. He practised as an engraver, living for many years at 14 D'Olier Street. His wife, Anne Gonne, was also an artist and is separately noticed.

GRAHAM, HENRY (*f.* 1770-1808). *Landscape Painter.*

He entered the Dublin Society's Schools in 1768, and was afterwards a pupil and assistant to Jonathan Fisher (*q.v.*), the landscape painter, with whom he lived for many years. As a pupil of Fisher he exhibited landscapes at the Society of Artists in William Street in 1777 and 1780. In 1782 he was presented by the Dublin Society with a silver medal for a box of water-colours prepared by him, which he claimed to be superior to those invented by Reeves of London. Jonathan Fisher by his will (dated 16th March, 1803, and proved 8th December, 1809), left Graham twenty pounds a year and all his painting materials and his sketches, drawings, canvasses, etc.; directing him to see after the sale of his collection of pictures. He refers

to him as having lived with him for many years. The date of Graham's death is not known; he was living in 1808.

GRAHAM, WILLIAM (*fl. c.* 1770). *Sculptor.*

He was an apprentice to Van Nost (*q.v.*), who in 1769 brought to the notice of the Dublin Society "the very extraordinary genius for sculpture and the Fine Arts in general in William Graham, a poor country boy of the age of sixteen, who is now in his apprenticeship." The Society accordingly voted him ten pounds towards his maintenance and clothing. The next year, 1770, Graham exhibited before the Society a bas-relief in marble. Nothing however appears as to his subsequent career.

GRATTAN, GEORGE (*b.* 1787, *d.* 1819).
Historical and Subject Painter.

A native of Dublin, he was born in 1787 and from his childhood showed a predilection for art. Entering the Dublin Society's Schools he gained medals in 1797 and succeeding years, and in 1800 was given a gratuity of ten guineas "as an encouragement to his genius," and to enable him to purchase colours, canvas, etc. In the following year a sum of twenty pounds per annum was allowed him out of the funds of the Society, "as an encouragement to his studies and a means of assisting him in his education." While still a student in the schools he painted miniatures and sent seven works, portraits and landscapes, to the exhibition in the Parliament House in 1801. For one of his landscapes he was awarded a premium by the Dublin Society. Commenting on his works a contemporary paper says: "If this boy be properly attended to, and if he himself does but modestly and

sedulously cultivate his fine and vigorous genius, he will at a future day prove an honour to his country and the Arts." In 1802 he was given a prize for a clay model of a figure, and in 1803 he obtained first prize for a landscape from nature. General Vallancey helped and befriended him, and brought him to the notice of the Lord Lieutenant, the Earl of Hardwicke, for whom he did several crayon portraits and views. On leaving the schools he established himself, in 1804, in Chatham Street, and exhibited that year at the Artists' Exhibition in Dame Street. His early works were chiefly in crayons and water-colours, mostly portraits and landscapes; but he afterwards devoted himself more particularly to historical subjects and rural and domestic scenes in oil. Amongst his works which attracted notice were his "David and Abigail," and "Jane Shore dying." In 1807 he painted a large picture of a "Beggarwoman and Child," which the Dublin Society purchased from him for one hundred guineas, declaring that the work "discovers the highest talents, and deserves the warmest appreciation." The Society likewise agreed to allow the artist to take the picture to London for exhibition, and granted him a further sum of one hundred guineas for his expenses. Grattan accordingly took the picture to London, but being too late for the Academy Exhibition he exhibited it privately. He returned to Dublin after an absence of six months and sent the picture to the exhibition held at the Dublin Society's House in Hawkins Street in 1809. On the death of F. R. West in January, 1809, Grattan was a candidate for the vacant mastership in the School; but although the committee reported that the drawings sent in by him were decidedly superior to those of R. L. West, the latter artist was appointed. Grattan addressed a protest to the Society, and the drawings he had

submitted, viz.: "The Race of Hippomanes and Atalanta" and "Antinous," were purchased for one hundred guineas. In 1812 the artist again went to London, and exhibited in the Royal Academy "The Guard-Room," illustrating lines in Canto VI of "The Lady of the Lake"; and "The Gathering," illustrating Canto III, and "Noontide." He also showed at the British Institution his pictures of "The meeting of David and Abigail," and "The Race of Hippomanes and Atalanta," the latter a large work 9 feet by 5 feet 6 inches. He did not remain long in London, and was back in Dublin in 1813. In Dublin he was an exhibitor at the various artists' exhibitions in 1801, 1804, and from 1809 to 1813, after which latter year he no longer exhibited; nor do we hear anything more of him as an artist. He fell into ill-health, and removing to Cullenswood for change died there on the 18th June, 1819. He was buried on the 21st in the old churchyard at Glasnevin, where the following inscription may still be read upon his tombstone: "Here lieth George Grattan; He was pre-eminently skill'd as a painter, and was justly considered one of the brightest flowers of Irish Genius; He devoted his short life to the duties of a son and the affections of a brother. His piety was of that retiring kind which hides itself from human scrutiny, and while he saw and admired the beauty of this world, he yet worked and hoped through Christ our Lord to be received into another and better. He died June 18, 1819."

After his death an exhibition of his works was held by his brother William, at No. 15 Dame Street. Seventy-five pictures and drawings were shown, consisting of landscapes and Biblical and other subjects. In the introductory note to the catalogue his brother explains the objects of the exhibition to be "first, that

he may in some degree establish the reputation even for a departed brother of which he had so little the honours or profit while alive; secondly, hoping to gain some advantage for those whom he has left behind."

Among Grattan's works were :

Jane Shore dying. An early work, described as a poor picture—drawing bad and colour cold and raw.

The Peasant's Family. Painted about the same time as foregoing, and said to have been a better picture both in colour and composition.

A Blind Piper. Ex. Dublin, 1801.

Portrait of Henry Hutton, Lord Mayor. Ex. Dublin, 1804.

Beggarwoman and Child. Painted in 1807. [Royal Dublin Society's House.]

The Tired Traveller. Belonged to Henry Harrington, of 5 Great Denmark Street, Dublin, and was at his sale in 1832. It afterwards belonged to Robert Murphy, whose collection was sold in Dublin in 1837.

Meeting of David and Abigail. B.I., 1812.

The Race of Hippomanes and Atalanta. B.I. 1812. This picture was amongst those exhibited after his death, and is described as "probably the best painting which an Irish artist has ever produced" ("Dublin Inquisitor," Vol. I, 1821). The drawing for the picture was purchased by the Dublin Society in 1809.

The Guard Room. R.A., 1812.

The Gathering. R.A., 1812.

Noontide. R.A., 1812.

St. John Preaching in the Wilderness. In sale of collection of William Ogilby in Dublin, 1837.

Old Blind Man who formerly stood at Clontarf. A small picture 15 inches by 12 inches. Was in the collection of Francis Johnston, architect, and sold at his sale in 1845.

Sappho. Exhibited in Dublin in 1810.

The Death of Niobe's Children. Exhibited in Dublin in 1810.

The Hermit. Belonged to late Dr. J. Kenny, of Rutland Square, and was in his sale June, 1900.

South View of Christ Church Cathedral. Water-colour drawing. [Victoria and Albert Museum.]

The Earl of Cork's Monument in St. Patrick's Cathedral; engraved by W. Findlay for Monck Mason's "History of St. Patrick's."

An Irish Peasant. Etching; published in London by M'Lean in 1826.

GRATTAN, WILLIAM (*fl.* 1809-1821). *Landscape and Figure Painter.*

Younger brother of George Grattan (*q.v.*), born probably in 1792. He learned his art in the Dublin Society's Schools, obtaining premiums and medals in 1801, 1802, 1803 and 1804; and he exhibited landscapes and figure subjects at the Artists' Exhibitions in Dublin in 1809, 1810, 1811, 1812 and 1815. His work appears to have been careful and laboured but possessing little effect. In 1818 he wrote and published a pamphlet, "Patronage Analysed," addressed to the "Royal Irish Institution for the Encouragement of the Fine Arts in Ireland." In this he concludes by saying: "The painters of this country, owing to the great want of patronage, are obliged to desert the higher walks of the profession for whatever employment in the arts the fleeting taste of the moment may proffer." He was living in 1821, but the date of his death has not been found.

GRAY, PAUL MARY (*b.* 1842, *d.* 1866). *Book Illustrator.*

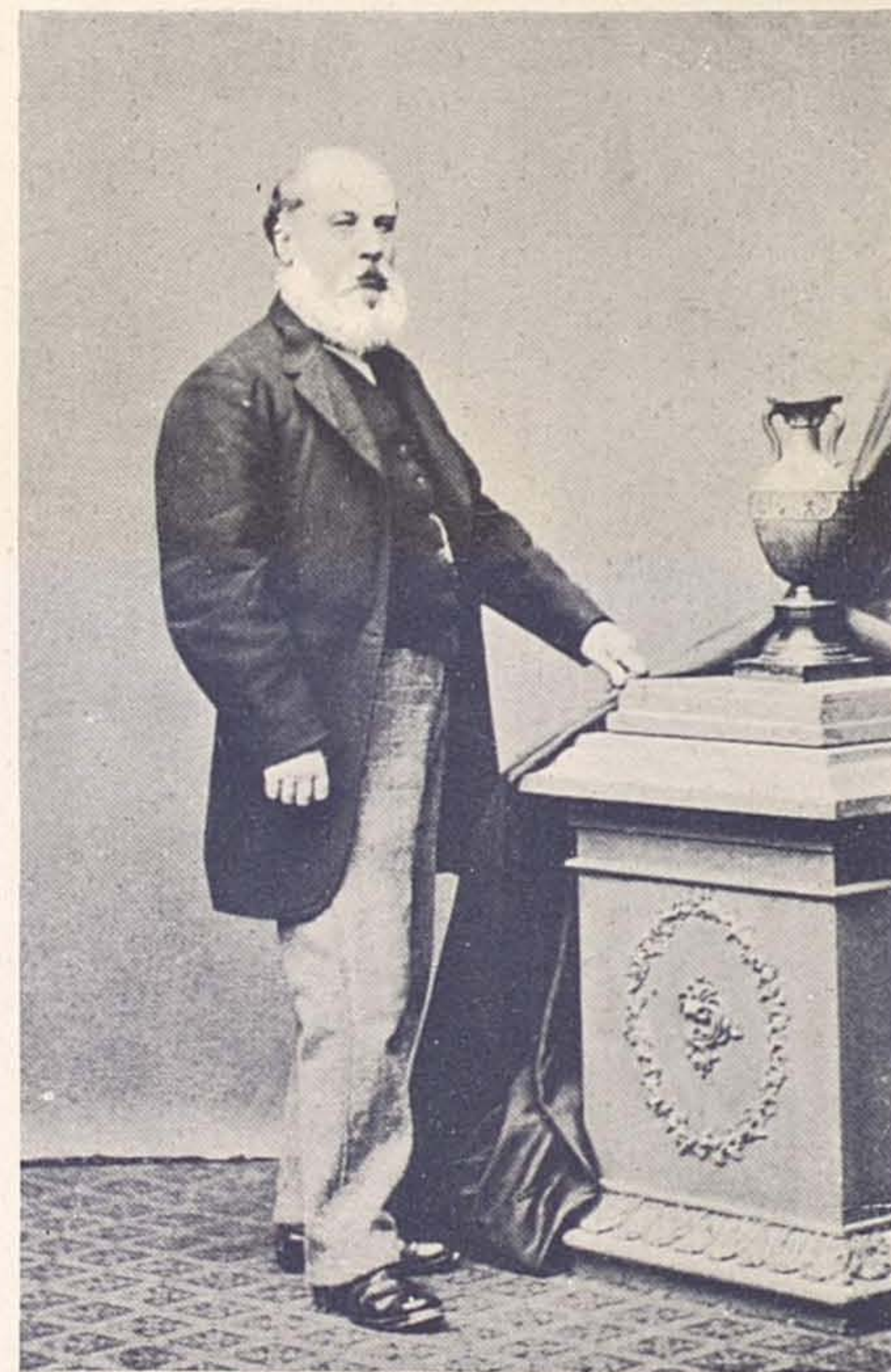
Was born in Dublin on the 17th May, 1842, the son of William Godfrey Gray, who for many years had a musical academy at No. 32 Camden Street and afterwards at No. 10 Lennox Street. He was educated at the Jesuits' School at Tullabeg, and on leaving he was for a short time in the Dominican Novitiate at Woodchester. But finding that he had no vocation for the life of a religious order he returned to Dublin. From his childhood he had shown marked talents for drawing and music and now determined to become an artist. For a time he was drawing master at Tullabeg School, and also found employment with Dillon the print-seller in Stephen's Green. In 1861, 1862 and 1863 he exhibited a number of pictures, domestic scenes and



PAUL M. GRAY



WILLIAM NELSON GARDINER



CHARLES GREY, R.H.A.

figure subjects, in the Royal Hibernian Academy. Of these "The Sick Artist," shown in 1861, now belongs to Miss Magrath, 41 Synge Street, and "In the Cornlands" was purchased by the Art Union of Ireland as a prize for its subscribers. In 1863, at the age of 21, he went to London by the advice of his friends, John and Michael Gunn, who furnished him with letters to Tom Hood, Arthur Sketchley and others. Both Hood and Sketchley became his friends, and he attracted everybody by his gentleness and indescribable charm of manner. By taste and inclination he was a painter, but he was obliged by the necessities of his position to become a draughtsman on wood. Hood was the first to appreciate his talent, and introduced him to the magazine publishers. His earliest published drawing was the frontispiece to "The Bunch of Keys." His twelve illustrations to Kingsley's "Hereward" in "Good Words" for 1865 made him known, and his services as an illustrator were requisitioned for "Once a Week," "London Society," "The Sunday Magazine," "The Quiver," "The Argosy" and "The Broadway," where some of his best work, full of imagination and humour, and charming in conception and in drawing, will be found. In the "Shilling Magazine" in 1855-6 appeared thirteen illustrations for Miss M. Betham-Edwards' "The White Rose of Ravensworth." "The Noon of Love," a large full-page engraving by him, is in Tom Hood's "Round of Days," 1866. For some time he did the large cartoons in the new series of "Fun," in which the versatility and vigour of his talent is best shown; and some of these, such as "Gone from the Helm" and "Beyond all Hope" were republished in a separate form. He also contributed drawings to "Punch," and was about to be placed on the regular staff of the paper at the time of his death. Fame and fortune seemed fairly within his reach when

his health, never strong, gave way under the incessant strain of his work, and he was obliged to seek a change and rest at Brighton. There he died, in his lodgings, 35 Montpelier Street, on the 14th November, 1866, aged 24, closing by an early death a career that promised to be brilliant. He was keenly regretted by his friends and fellow-artists, who erected a cross over his grave in Kensal Green Cemetery. His last drawing, "Sweet-hearting," which he lived just long enough to finish, was published in the "Savage-Club Papers." Gray had supported his widowed mother, and after his death Hood, Sketchley and others of his friends gave a performance in the Haymarket theatre of a play written and acted by themselves, which produced a considerable sum for her benefit.

GREEN, — (c. 1767-1850). *Engraver.*

Born about 1767, he practised as an engraver in Cork for many years in the early part of the nineteenth century, principally as an engraver of book-plates. His son JAMES GREEN, born about 1802, was also an engraver, and continued his father's business in the Grand Parade, corner of the South Mall. He was living in 1885, when he had retired from business for some time. The following book-plates done in Cork by the Greens have been met with: Bat. Butler, D. Corbet, Dan O'Leary, G. J. Jordan, and John Condon, (a pupil of the elder Green, *d.* about 1819).

Mr. Robert Day, of Cork, in a notice of book-plates engraved by Cork artists ("Journal of the Royal Historical and Antiquarian Association of Ireland," 1885-6) gives a list of plates signed *Green, Cork*, as follows: James E. Allman, Richard Allman, Aylmer Wrixon Allen, Henry Bennett, Thomas Bennett, Benjamin Bate, George T. Beale, Thomas Joseph Biggs, Rev. Robert Bell, Joseph Curtis, Richard B. Cotter,

James L. Cotter, Thomas Croker, Sir William Chatterton, Bart., Michael Creagh, Dan Callaghan, Gerard Callaghan, George Digby Daunt, R. W. Day, M.D.; John Dennehy, Rev. P. W. Drew, Thomas Dunscombe, William Trant Fagan, George Foott, Thomas R. Guest, Thomas Wall Hewitt (two varieties), John Edward Herrick, Rev. James Hill, Nicholas B. Jagoe, Rev. Edward Herbert Kenny, James Edward Leslie, Joseph Leycester, Joseph Henry Manley, Thomas Meade, Thomas Milward, Henry Morrogh, Jeremiah James Murphy, George Newenham, O'Grady of Kilballyowen, Rev. John Pennefather, Thomas Somerville Reeves, James B. Sarsfield, Philip Sarsfield, Thomas E. Spiers, John Terry, Hon. and Rev. Ludlow Tonson, Bishop of Killaloe, and afterwards Lord Riversdale; Henry Wallis, William Warren, Henry Witham, W. C. White, R.N. Most of these are in the Franks collection in the British Museum, as well as those of John Stockdale Bastable, Matthew Pennefather, and Thomas Hill.

GRENVILLE, JONES (*b.* 1723, *d.* ?). *Engraver.*

According to Redgrave he was born in Dublin in 1723, but he does not seem to have worked in Ireland. He engraved landscapes; two by him after Poussin were published in London.

GREY, CHARLES, R.H.A. (*b.* about 1808, *d.* 1892).

Portrait and Landscape Painter.

Was born in Greenock about 1808. He came to Ireland as a young man and found employment as a portrait painter in Dublin, especially among his fellow-countrymen. He began to exhibit in the Royal Hibernian Academy in 1837 and was elected an Associate on 1st June, 1838, and a Member on

1st December, 1845. For some years he exhibited portraits, but ultimately confined himself chiefly to Views of Scottish Scenery. He was taken up by Lord Londonderry and Lord Powerscourt and spent much of his time with them in the Scottish Highlands, where as a good rifle-shot, a teller of stories and an amusing companion he was a useful and entertaining guest. In such a life his art suffered and he made but little money by his profession. A number of sketches by him of Irish notabilities were etched by John Kirkwood (*q.v.*) for the "Dublin University Magazine." Many of the original sketches are in the National Gallery of Ireland. He died in 1892. He left several sons who followed art with more or less success. Of them, Edwin Landseer, Alfred, R.H.A., a painter of landscapes and cattle, and Gregor are still living; and James and Charles Malcolm are separately noticed. Among Charles Grey's works are :

William Carleton. Drawing. Lithographed as frontispiece to "Traits and Stories," edition of 1852.

Robert Crossley. R.H.A., 1852.

James Frazer. R.H.A., 1851.

Dr. Robert Graves. Drawing. Lithographed by Forster for the "Quarterly Journal of Medical Science," February, 1853.

Donald McLea, head forrester to the Duke of Sutherland. Painted at Rhidorroch, Rosshire, in 1859. [Viscount Powerscourt.]

A small oil study is in the National Gallery of Ireland.

Lord Macduff. Painted in 1874.

James McGlashan. R.H.A., 1849.

Daniel O'Connell. R.H.A., 1843.

John O'Donovan. [National Gallery of Ireland.] R.H.A., 1838.

George Petrie. R.H.A., 1837.

Frederick Pilkington. R.H.A., 1851.

Mervyn, 7th Viscount Powerscourt. R.H.A., 1863.

Dr. Whitley Stokes. R.H.A., 1840. A copy by G. Morosini is in the Royal College of Physicians, Kildare Street.

John Taylor, M.D. Engraved by Grey after a portrait by J. Howard Burgess.

Alexander Thom. R.H.A., 1850.

Patrick Thom. R.H.A., 1851.

Waiting the return of the Deer Stalkers, Rhidorroch. [Marquess of Londonderry.] R.H.A., 1862.

The Pass of Cairngorm. [Viscount Powerscourt.]

The Sunny Corries of Ben-y-Bond. [Marquess of Londonderry.]

GREY, CHARLES MALCOLM. *Wood Engraver.*

A son of the foregoing. He was an able engraver on wood and worked in Dublin for some time, where he was employed on "Zozimus" and other papers and periodicals, including "The Monitor," where some clever illustrations after drawings by his brother Alfred will be found. In 1882 he went to London, where he worked for the "Illustrated London News" and the "Graphic." He is believed to have died within the last two or three years, but the date has not been found.

GREY, JAMES. *Painter.*

Son of Charles Grey (*q.v.*). He exhibited landscapes and subjects in the Royal Hibernian Academy irregularly between 1864 and 1887. He died during the lifetime of his father.

GRIFFIER, ROBERT (*d.* 1750). *Landscape Painter.*

Was born in England in 1688, the son of Jan Griffier, a Dutch painter who had settled in London. He was a pupil of his father, whose style he imitated. According to Walpole he was in Ireland early in the 18th century. He died in England in 1750.

GROGAN, NATHANIEL (*b.* about 1740, *d.* 1807).

Landscape and Subject Painter.

Was born about 1740 in Cork. He began life as an apprentice to his father, a turner and block maker; but his strong taste for art caused him to spend much of his time in teaching himself to draw. His early efforts, drawings in common chalk upon boards—the

only materials he could obtain—were sternly dis-
countenanced by his father, whose severity at last drove
the young artist from home. He enlisted, and after
serving in America and the West Indies returned to
Cork and endeavoured to support himself by painting
and teaching. He painted landscapes and also did some
decorations for houses, including paintings on ceilings,
walls and doors at Mount Vernon for Mr. Lane. But
it was in humorous subjects, illustrations of Irish
country life, that he excelled. Among works of this
kind were "The Bantry Bard," "The Itinerant
Preacher," "The Cronies," "The Wake," and "The
Quoit Players" now in possession of Mr. N. Smyth,
Zion Road, Rathgar. His "Irish Fair," painted for
Sir R. Kellett, was much praised at the time. A good
example of his work, a "Winter Scene with Skaters,"
was in the collection of Sir Thornley Stoker, and now
belongs to Sir Robert Woods of Merrion Square. In
1782 Grogan contributed four landscapes to the exhibi-
tion of the Free Society of Artists in London, and it is
probable that he was in London for a short time trying
his fortune as an artist. A set of twelve views of the
neighbourhood of Cork were drawn and aquatinted by
him; also a large plate of "The Country Schoolmaster,"
and a "Boy with a Bird's Nest." He also etched a
few book-plates. A well-known print by him is the
"Portrait of Catherine Fitzgerald, Countess of
Desmond," after a picture belonging to the Knight of
Kerry. This print, a very poorly executed aquatint,
was published by Henry Pelham (*q.v.*) "at Bear
Island, June 4, 1806," and dedicated by him to Maurice
Fitzgerald, Knight of Kerry. Grogan enjoyed a con-
siderable reputation in Cork; but his art is crude and
hardly deserves the encomiums it received. Under
more favourable circumstances, and with a proper
training, he might have achieved more than a mere

local reputation, as he seems to have possessed much natural talent. Grogan resided in a small house on the south side of the Mardyke. He died in 1807, aged 67, and was buried in the church of St. Finnbarr. A number of his pictures, eighteen in all, including a portrait of himself, were in the Cork Exhibition of 1852.

GROGAN, NATHANIEL, JUNR. *Landscape and Subject Painter.*

Son of the foregoing. He practised in Cork, but with small success, painting in the style of his father and also copying his pictures. Among his works were "Banditti in the Alps," "The Industrious Country Girl," "Bowl Players" and "The King and the Cobbler."

GROGAN, JOSEPH. *Landscape and Subject Painter.*

Son of Nathaniel Grogan the elder, whose manner he imitated. He left Cork after 1810 and went to London; but of his subsequent career nothing is known.

GROSE, DANIEL CHARLES (*d.* 1838). *Topographical Draughtsman.*

Nephew of Francis Grose (*q.v.*). He was a lieutenant in a battalion of Invalid Artillery. On the death of his uncle in 1791 he took up the work of completing the series of drawings for the "Antiquities of Ireland," and contributed the following views, mostly drawn in 1792, which were engraved for the work: "Carlow Castle," "Clonmore Castle," two views; "Clondalkin Church and Tower," "Drumcondra Church," "Clare Galway Abbey," "Tuam Abbey," "Kilkea Castle," "Graingemenach Abbey," two views; "Urlaur Abbey," "Grantstown Castle," "Moret

Castle," "Boyle Abbey," "Roscommon Castle," "Ballymote Castle," "Ballylaghan Castle," "Ballymoon Castle," "Leighlin Abbey," "Leighlin Bridge," "St. Mullin's Church," "Drumlane Priory," "Oranmore Castle," "Castledermot Abbey," two views; "Castledermot Church and Round Tower," "Gray Abbey," "Kilcullen Church," "Killussey Church," "Monasterevan Abbey," "Moon Abbey and Castle," "Noas Abbey," "Fenaugh Ruins," "Ardee Castle," "Ardee Church," "Carlingford Castle," "Carlingford Abbey," "Mellifont Castle," "Mellifont Abbey," "Torfecan Castle," "Asigh Castle," "Athlumney Castle," "Bective Abbey," two views; "Donoghmore Church and Tower," "Duleek Abbey," two views; "Kells Church and Tower," "Newtown Abbey," "Screen Church," "Tarah Church," "Aghaboe Abbey," "Dunamase Castle," two views; "Maryborough Fort," "Timahoe Round Tower and Castle," "Ballintubber Tower," "Clonshanville Abbey," "Balinglass Abbey." No record of Daniel Grose's subsequent life has been found. He was the author of several legendary tales in prose and verse; views after his drawings appeared in the "Irish Penny Journal" in 1841, after his death. He died at Carrick-on-Shannon in May, 1838.

GROSE, FRANCIS (*b.* 1731, *a.* 1791). *Topographical Draughtsman.*

Was born at Greenford, Middlesex, in 1731, the eldest son of Francis Jacob Grose, or Grosse, a native of Berne in Switzerland, who was a jeweller at Richmond, Surrey. Having a taste for heraldry and antiquities he obtained a place in the College of Arms, which he resigned in 1763. He studied drawing in Shipley's school, and became a member of the Society of Artists, with whom he exhibited architectural views



Now xxxxx, like bright Phobus is sunk into rest,
 Society droops for the loss of his jest,
 Antiquarian debates, unseason'd with mirth,
 To genius and learning will never give birth.
 Then wake brother member our friend from his sleep,
 Lest Apollo should frown and Bacchus should weep.

This **PLATE** is cordially inscribed to those **MEMBERS**
 of the **ANTIQUARIAN SOCIETY**, who adjourn to
 the **SOMERSET**, by one of their devoted **BROTHERS**.

Published at the Act directs by W. J. Pryor, S. S. Procadilly. LONDON 1785.

in 1767 and 1768. He was also an exhibitor in the Royal Academy from 1769 to 1777, contributing sixteen tinted drawings of architectural views, a "Snow Scene from Fancy," 1771, and "Strollers in the characters of Anthony and Cleopatra," 1774. He was adjutant and paymaster of the Hampshire militia, and afterwards of the Surrey militia. Left by his father with independent means he was able to indulge his taste for antiquarian pursuits, and was author of many works, several of them illustrated by himself. In 1773 he published the first number of his "Antiquities of England and Wales," a work completed and published in four volumes, folio, in 1787. In 1789 he made a tour in Scotland which resulted in his "Antiquities of Scotland," published in 1789-91, in two volumes. Among others of his works were "The Antiquarian Repertory," four volumes, 1775; "A Treatise on Ancient Armour and Weapons," 1786, and "Military Antiquities," three volumes, 1786-88. He supplied drawings done in 1760 for the Rev. W. Darrell's "History of Dover Castle," published in 1786, and etched the illustrations for the new edition of his brother John Henry Grose's "Voyage to the East Indies," 1766; he also drew and etched a "Portrait of Thomas Inglefield, born without arms and legs," which was published in 1787. After the completion of his "Antiquities of Scotland" he began to prepare a similar work upon Ireland, and came over to Dublin in May, 1791. He had, however, apparently visited Ireland before, as two of his drawings, afterwards engraved for his "Antiquities of Ireland," were done in 1790, and three as early as 1770. On his arrival in Dublin he immediately commenced an antiquarian tour, accompanied by his assistant Thomas Cocking (*q.v.*), and made a few drawings for his projected book. The progress of

the work was, however, suspended by his sudden death. On the evening of the 12th May, 1791, he arrived at the house of Horace Hone, the miniature painter, in Dorset Street, where he had been invited to dine—Camillus Hone, James Gandon, the architect, the two Miss Gandons and Christopher Pack, the painter, being of the company. Almost immediately upon entering the house he was seized with an apoplectic fit, which in a few moments ended his life. He was buried on the 18th May in Drumcondra churchyard, in the presence of his nephew, Lieutenant Daniel Grose, the two Hones, James Gandon, Pack and others. A View of the church and churchyard, drawn by Daniel Grose and engraved by Sparrow, was published by S. Hooper in 1791, and also appears in the second volume of the “Antiquities of Ireland.” The print bears the following inscription: *To James Gandon and Samuel Walker, Esqrs., Mr. Horace Hone and Richd. Edwd. Mercier, who attended the funeral of the late Francis Grose, Esqr., to the Church of Drumcondra, near Dublin, where his Remains were deposited 18th May, 1791. This View is inscribed by their Humble Servant Samuel Hooper. N.B.—The figure of Capt. Grose in this print is placed on his own grave.* Grose was short in stature and immensely corpulent; Christopher Pack describes him as “five feet high and weighing twenty-two stone, with a coat cut in the fashion of thirty summers back, with large boots hanging over his ankles” (see Pasquin, p. 47.) A Dublin butcher soliciting his custom exclaimed, “Only say you buy your meat of me and you’ll make my fortune”! He was a great eater and drinker and fond of sleep; he is represented asleep in his chair in a portrait published in 1785. Of a simple and honest nature, his Falstaffian wit and his good humour afforded as much enjoyment to himself as to his friends.

At the time of his death only twenty-four views had been engraved for the "Antiquities of Ireland," and but seven pages of the text written. The "St. James's Evening Post" suggested for his epitaph "Death put an end to his *Views* and *Prospects*." The work was taken up by his nephew, Lieutenant Daniel Grose (*q.v.*), and by the Rev. Edward Ledwich who contributed the descriptive letterpress. In addition to the drawings already made, mostly by Cocking and some by Daniel Grose, William Burton-Conyngham contributed from his collection drawings by Bigari, J. J. Barralet and others. The work was published by Samuel Hooper, of Holborn; Volume I in 1794, although the title-page bears the date 1791, and Volume II in 1796. Only the following plates after Grose's own drawings appeared; "Baldungan Castle and Church," "Howth Church," "Lusk Church," "Church and Tower at Dundalk," "Roche Castle," "St. Mary's, Drogheda," "Augher Castle," two views of "Blaney Castle," and "Dundrum Castle." This latter plate does not bear his name, but his original drawing is in the possession of Mr. W. G. Strickland. The other plates in the work are after drawings by Thomas Cocking, J. J. Barralet, A. M. Bigari, Daniel Grose, J. G. Brien, Rev. Dr. Wynne, William Beauford, J. Gandon, junr., P. S. Reiley, — Nixon, — Murphy, A. Chearnley, F. Wheatley, W. Ashford, Jonathan Fisher, and Henry Pelham.

Grose married a Miss Catherine Jordan of Canterbury, and had two sons and five daughters. The eldest son, Captain, afterwards Lieut.-Gen. Francis Grose, was acting Governor of New South Wales, 1792-1794, and died in 1814. Several portraits of Francis Grose, were done: 1st, etching by Bartolozzi, after N. Hone, frontispiece to the "Antiquities of England"; 2nd, copy of foregoing, by W. Ridley, in "European

Magazine," 1797 ; 3rd, another copy, anonymous, 1796 ; 4th, with Theodosius Forrest, represented as two friars in N. Hone's picture and mezzotint of "Monachum non facit Cucullus" ; 5th, a half-length in profile ; vignette by S. Ireland ; 6th, wood-cut by Lee, in Pierce Egan's "Sporting Anecdotes," 1825 ; 7th, water-colour sketch in British Museum, representing him asleep in a chair ; published in etching and aquatint by Fores in 1785.

GUBBINS, JOHN (*d.* early 19th century). *Portrait Painter.*

Was a native of the county of Limerick. He practised as a portrait painter in Limerick and for many years in Dublin and also in Belfast. He copied for the Dominican Convent in Limerick the picture by Rubens of the "Woman Taken in Adultery." In 1819 he exhibited in the Dublin Society's House in Hawkins Street two landscapes and seven portraits, including one of "The Hon. Walter Yelverton" and one of "Lieut.-Colonel Blacker." He was then, and for some years after, living in Grafton Street. He occasionally exhibited in the Royal Hibernian Academy. A "Portrait of William III," a copy by him after Kneller, is in the Mansion House, Dublin ; and a "Portrait of Sir Abraham Bradley King," a copy of a picture by H. Thompson, was destroyed in the fire in the City Hall in November, 1908. His portrait of "Mrs. Humby as Cowslip in the Agreeable Surprise" was engraved by H. Brocas, and one of "Archbishop Troy" was engraved by B. O'Reilly. The date of his death has not been found. A Miss HENRIETTA GUBBINS painted portraits about the same period and was an exhibitor in the Royal Academy between 1843 and 1849, when she was living in Leamington. A portrait by her of "Colonel Adams" was lithographed by P. Gauci.



FRANCIS GROSE



JOHN GUBBINS

GWIM, JAMES (*f.* 1720-1769). *Designer and Engraver.*

Born in the county of Kildare, he commenced his career as a coach-painter and afterwards worked as an engraver in Dublin. He was employed for many years by George Grierson, the Dublin publisher. The frontispiece to the "History of Ecclesiastical Writers," by L. E. Du Pin, folio, published by Grierson in 1723, is engraved by him; also a portrait of Milton prefixed to an edition of "Paradise Lost" in 1724, and the frontispiece to the folio edition of the "Book of Common Prayer," published by Grierson in 1750. A "Map of the World," *J. Gwim, scul.*, forms the frontispiece to "Modern History," published by W. Williamson in Bride Street in 1755. Gwim went to London in or about 1755, and found employment as a designer for lids of snuff-boxes, etc., in the Battersea Enamel Works, which were under the management of John Brooks (*q.v.*). He was an eccentric man, living in seclusion and devoting his spare time to mathematical and scientific studies. He lodged at the Three Tuns, an alehouse in Westminster, and afterwards at the Buffalo in Bloomsbury, having for a time John Brooks as a fellow-lodger. He kept to his room, which nothing would induce him to leave, his food being carried up by a servant and left at his door. His fellow-countryman, Charles Spooner, the engraver (*q.v.*), undertook for a wager to compel him to come out; a scuffle ensued in which Spooner and Gwim rolled down the stairs. A fortnight later, on the 26th April, 1769, he was found dead in his room. Michael Jackson (*q.v.*), scraped a mezzotint portrait of the actor Spranger Barry, as Macbeth, from a drawing by Gwim. The print bears the inscription, *Jas. Gwim Delint. M. Jackson Fecit 1753.*

H

HAFFIELD, COOPER (*d.* 1821). *Amateur.*

Was son of Thomas Haffield, a clerk in the Auditor-General's office, Dublin Castle (*d.* 1831), by his wife Sarah Cooper (*d.* of cholera, 1832), a sister of Austin Cooper. He became a clerk in his father's office. He was a clever amateur draughtsman and painter, and was also devoted to natural history, especially ornithology and entomology. He died as the result of an accident, in 1821. Many of his small sketches are in possession of his niece, Mrs. Archer, 4 Elton Park, Sandycove.

HAGARTY, JAMES (*fl.* 1760-1782). *Landscape and Portrait Painter.*

An Irish artist working in London in the latter half of the eighteenth century. He resided in Queen Street, Golden Square, for many years, and from that address contributed a number of works, mostly landscapes and animals, with a few portraits, to the Free Society from 1767 to 1782. Amongst these contributions was a "View of Colveston [*sic*] House, Co. Kildare," in 1778. He did not exhibit in the Royal Academy. Pasquin says that he "lived for many years, and died, at Hagarty Hall, Kentish Town, near London. He occasionally amused himself with decorating or illuminating the outsides of houses. He was a great humorist, but a worthy man." No record of such a place as "Hagarty Hall," can be found; it was probably a name facetiously given to his house by the artist himself. In March, 1762, there was held in Bow Street an exhibition of the "Society of Sign-Painters," designed probably as a skit upon the exhibition of the Society of Artists just then opened. The names of

the sign-board painters were either fictitious or those of the printers in Baldwin's office, whence the catalogue was issued. But the name "Hagarty" is appended to several exhibits, and probably these, if not skits upon his works, were contributed by the "great humorist" himself. Among them were "A Man," by Hagarty, representing nine tailors at work, in allusion to the saying "nine tailors make a man"; "The Spirit of Contradiction," two brewers bearing a cask, the men going different ways; "The Dancing Bears," bears in men's clothes; "The Loggerheads"; "View of the Road to Paddington," and others. The exhibition was described in the "St. James Chronicle" as a "mock exhibit and a most pick-pocket imposture"; and most of the newspapers had articles and letters abusing it.

Hagarty had a son, J. HAGARTY, JUNR., who lived in Queen Street and contributed landscapes and figures, mostly in chalk, to the Free Society between 1772 and 1783. In 1780 he exhibited a mezzotint, "A Girl and Cat."

HALFPENNY.—See ALPENNY.

HALPIN, JOHN EDMUND (b. 1764, d. ?).
Miniature Painter.

Was born in Dublin in 1764, the son of Patrick Halpin (*q.v.*), and his wife Eleanor. He was a pupil of Francis Robert West and J. J. Barralet in the Dublin Society's Schools, and exhibited copies of their drawings at the Society of Artists in William Street in 1780. He was afterwards sent by his father to study in London, and remained there some time. He had from his youth a great desire to go upon the stage, and Macklin, whom he met in London, urged him to do so. But in deference to his father's strong objection he resisted the temptation and returned to

Dublin, where for a time he practised with some success as a miniature painter. His long-cherished wish to become an actor at length induced him to abandon art, and he made his first appearance on the stage at Crow Street Theatre in 1790. Although his début was fairly successful he failed in attaining any position in his new profession, and eventually he relinquished it and returned to his brush. A miniature by him of "William Macredy" was engraved by W. Ridley for "Parson's Minor Theatre," 1794. He settled in London as a miniature painter, but no further account of his life is forthcoming. His portrait as Pierre in "Venice Preserved," appeared in the "Hibernian Magazine" for March, 1790.

HALPIN, PATRICK (*d.* 1755-1787). *Engraver.*

Trained in the Dublin Society's School, he worked as an engraver in Blackamoor Yard, off Anglesea Street, whence he moved in 1775 to 35 Temple Bar. He was given a prize of two guineas by the Dublin Society in 1760 for an engraving of a "Head of Mossop," and another in 1763 for "an engraving in imitation of a chalk drawing." He engraved in 1757 a reduction in one sheet ($20\frac{1}{2}$ by 29 inches), of John Rocque's large four-sheet map of the "City and Suburbs of Dublin, and a smaller one ($10\frac{3}{8}$ by $15\frac{1}{2}$ inches), entitled "A Pocket Plan of the City and Suburbs of Dublin," published by L. Flin at the Bible in Castle Street; as also one for Harris's "History of Dublin," 1765. A scarce print by him, of which there is an impression in the British Museum, is "A Plan of the Lying-in Hospital and New Gardens, Dublin, by Scalé and Richards, Land Surveyors, 1764," $15\frac{1}{4}$ by 20 inches. This print shows, besides a plan of the hospital and grounds, an elevation of the building, and is dedicated to the Countess of

Northumberland. He also engraved the "Geometrical Elevation of the Parliament House" in the set of views issued by Bernard Scalé (*q.v.*), in 1767. The edition of Burns' "Poems," published by James Magee in Belfast in 1767, 12mo, the first Irish edition, and the first printed out of Scotland, has, as frontispiece, a portrait of the Poet engraved by Halpin, which also appeared in the subsequent editions of 1789, 1790 and 1793.

Halpin's work was mostly in line, and he appears to have been the only line engraver of his time in Dublin. He was much employed in book illustrations for the Dublin publishers. At his best he was an artist of considerable merit, as may be seen in his engraved portrait of "Charles Lucas," after a picture by Thomas Hickey, which he published at Blackamoor Yard in 1771, at three shillings and three-pence to subscribers, and five shillings and four-pence to non-subscribers. The print was advertised in the "Hibernian Journal" as "The Doctor's Head, from an original painting . . . the print will be elucidated with ornaments expressive of his qualifications, Prudence, Fortitude, Liberty, Justice and Physic." The date of Halpin's death has not been found. A PAGET HALPIN was working as an engraver in Mecklenburgh Street from 1796 to 1810; but no particulars concerning him have been found.

HALY.—See HEALY.

HAMERTON, ROBERT JACOB (*d.* 1830-1891).

Book Illustrator.

Was a native of Ireland, and is said to have begun life by teaching drawing in a school in Longford at the age of fourteen. Settling in London he worked as a lithographer with Hullmandel, and from 1831 to

1858 he occasionally exhibited portraits and figure subjects in oil and water-colours in the Royal Academy and the British Institution, and, more frequently, with the Society of British Artists of which he was a member. He also did book illustrations for London publishers, and was on the staff of "Punch" as a draughtsman and wood-engraver for some years down to 1848. He contributed ten cartoons, mostly of Irish subjects, in 1844. He illustrated à Beckett's "Comic Blackstone" and Forster's "Life of Goldsmith," published by Bradbury and Evans, which contains his best work in wood-engraving. A lithograph portrait of "F. W. N. Bayley, journalist," was published by Graves and Co. His latter years down to 1891 were chiefly spent in lithography.

HAMILTON, GUSTAVUS (b. 1739, d. 1775).
Miniature Painter.

Was son of the Rev. Gustavus Hamilton, vicar of Errigal in the diocese of Clogher, and rector of Gallon in the county of Meath, whose family had settled in the county of Tyrone in the reign of James I and claimed descent from the Hamiltons of Priestfield, Midlothian. The Rev. Gustavus Hamilton, when curate at Enniskillen, married in January, 1721-2, Jane Cathcart. He died in 1755. The artist was one of the younger of several children, and was born in or about 1739. He was instructed by Robert West in the drawing school in George's Lane, and was also an apprentice or pupil of Samuel Dixon of Capel Street, where, with James Reilly (*q.v.*) and Daniel O'Keeffe (*q.v.*) he was employed in colouring the basso-relievo prints of birds and flowers produced by Dixon. Setting up for himself as a miniature painter, he acquired an extensive and fashionable practice, patronized, says John O'Keeffe in his "Recollections," by ladies of the first



GUSTAVUS HAMILTON

rank, and making "a power of money by his pencil." From 1765 to 1768 he was living in Parliament Street, then at No. 1 Dame Street, at the house of Stock the hosier, and afterwards in College Green. He contributed miniatures to the Society of Artists in Dublin from 1765 to 1773. Shortly before his death he moved to Cork Hill, and there died on the 16th December, 1775, aged 36. He was buried on the 18th December at St. Werburgh's. Hamilton's miniatures are generally of small size, many being intended for lockets or for bracelets. They are signed *G. Ham.* or *G. Hamtn.*, or *G. H.*, with date. His works are often met with. The following may be mentioned :

Portrait of a Lady. Signed and dated 1762. [National Gallery of Ireland.]

George Wrightson. Signed and dated 1766. [Lt.-Col. Hopton Scott, Shankill, Co. Dublin.]

A Lady. Signed and dated 1764. [Lt.-Col. Hopton Scott, Shankill, Co. Dublin.]

Mrs. Dodson. Signed and dated 1767. Exhibited at South Kensington in 1865 by R. H. Soden Smith.

Lady Fownes. Signed and dated 1762. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.]

Mrs. M'Causland. Signed and dated 1767. Exhibited at South Kensington in 1865 by R. H. Soden Smith.

Samuel Laban. [Rev. J. E. Hone, Rectory, Esher.]

Miss Anne Laban. [Rev. J. E. Hone, Rectory, Esher.]

Rev. James Strong, minister of Cook Street Congregation. Rev. J. E. Hone, Rectory, Esher.]

Sarah Strong, wife of last. [Rev. J. E. Hone, Rectory, Esher.]

HAMILTON, HUGH DOUGLAS (*b.* 1739, *d.* 1808). *Portrait Painter*.*

Within the last few years the art of Hugh Douglas Hamilton has begun to attract attention in the London

*This account of H. D. Hamilton appeared in the Walpole Society's second annual volume, 1913.

sale-rooms, and his little pastel portraits, facile in art and harmonious in colour, so popular in his life-time, are now again sought for. Of the artist himself few details either of his life or works have hitherto been recorded; the published biographical notices of him are meagre; even the date of his birth and death are incorrectly given. In Bryan's and in Redgrave's Dictionaries and in the "Dictionary of National Biography" his birth is stated to have taken place "about 1734," the year of his death is given as 1806, and he is credited as having been a member of the Royal Hibernian Academy, a body which did not come into existence until some fifteen years after his death.

Hugh Douglas Hamilton was the son of a peruke-maker in Crow Street, Dublin. No record of his birth has been found; but the date was certainly later than "about 1734," as usually given. John O'Keeffe, who was born in 1747, says that "he might have been five years my elder" ("Recollections"), which would place his birth about 1742, certainly too late. But O'Keeffe is inaccurate in his dates even about himself. As, according to the records of the Dublin Society, Hamilton was "just over sixteen" in 1756, his birth may be fixed as in the year 1739. In 1750 he was placed by the Dublin Society under the tuition of Robert West in his drawing school in George's Lane, where his industry was rewarded with several prizes. In a competition for pattern-designing in 1756 he produced the best drawing, but the prize was withheld owing to his being then just over sixteen years of age; he was, however, given a bounty of four pounds. Soon afterwards he commenced practice as a portrait-painter in crayons. His little portraits, being faithful likenesses, full of expression and charm, quickly done and cheap, became the vogue, and the artist soon obtained a

considerable practice.* These portraits are ovals about $9\frac{1}{2}$ by $7\frac{1}{2}$ inches in size, slightly executed upon grey paper in black and white chalk, finished with coloured chalks. After some years successful practice in Dublin Hamilton was tempted to try his fortune in London. He arrived there in, or perhaps a little previous to, 1764. In that year he was awarded a premium by the Society of Arts for a "chiaro-oscuro" of "Priam and Hercules lamenting over the corpse of Hector." In 1765 he won the prize of sixty guineas for an oil picture of "Boadicea and her daughters in distress," and obtained another prize in 1769. Though all these were in oil, Hamilton continued his work in pastel, and his portraits in that medium became as popular in London as they had been in Dublin. In 1765, his address being then "at Mr. Lee's, Broad Court, Long Acre," he sent to the exhibition of the Free Society of Artists two small whole-length portraits in crayons. In the following year he was in Orchard Street, Portman Square, and sent three small whole-lengths to the Society of Artists; and in 1767, from Broad Street, he contributed a small whole-length of a lady and a "Portrait of Lord Halifax in conversation with his Secretary." In 1769 he sent over to the Society of Artists in Dublin two small full-length portraits. In 1770 he established himself in Pall Mall, at the house of a Mr. Ireland, an apothecary, part of which was occupied by a fashionable milliner. Of her he did a portrait which was hung up in her room, and was so much admired by her customers that the artist soon found himself overwhelmed with business, and he could scarcely execute all the orders that came to him. So busy was he that he had to put off to the evenings the

*Gustavus Hamilton (*q.v.*) (*b.* 1739, *d.* 1775), not related to H. D. Hamilton, was a fashionable miniature painter in Dublin about the same period.

picking out and gathering up of the guineas from among the bran and broken crayons in his crayon boxes, where in the hurry of the day he had thrown them. In that year, 1770, he exhibited at the Society of Artists twelve portraits in chalks, including one of the Duke of Gloucester, and in the following year, 1771, he contributed sixteen portraits, all anonymous.

He remained in Pall Mall two years, and then took a house in St. Martin's Lane, and built in the rear a large and commodious painting room. In this house he lived for five years, fully occupied in an extensive and fashionable practice, and exhibiting with the Society of Artists. In 1778 Hamilton went to Italy and settled in Rome, visiting also Florence, where he stayed for a time. He drew the portraits of many English and Irish visitors to Italy and made many friends, whom he kept throughout his life. He sent a few works to the Royal Academy: a portrait group in crayons of "Lady Cowper and her sister Miss Gore," and "An English Traveller" (Mr. Merry), from Florence, in 1787; and "Portraits of a Sculptor and Friend" from Rome, in 1791. Whilst in Rome he became acquainted with Flaxman, who formed a high opinion of his abilities as an artist, and urged him to take up the palette and brush and give his talents a larger field for their exercise. Following this advice, Hamilton took up painting in oils, and henceforth confined himself chiefly to painting portraits in that medium. After a stay in Italy of nearly twelve years, he returned in 1791 to Ireland, and settled in Dublin as a portrait-painter. He quickly established a reputation, and in his house in Clare Street, at the corner of Merrion Square, his studio was soon crowded with his patrons. He painted both whole and half-lengths life size, which were faithful and dignified likenesses, and was particularly successful in portraits of old men, whom he portrayed with much vigour

His women were marked by refinement and grace, and he was also happy with children. His heads are well and strongly modelled, but in his full-lengths the portrayal of the figure is weak, displaying uncertain knowledge of the human form and some awkwardness of pose, although his arrangement and treatment of drapery is effective. Hamilton did not confine himself entirely to portraiture, but essayed several classical subjects. At an exhibition held in Dame Street by the Society of Artists of the city of Dublin in 1800, he made his first appearance as an exhibitor of oil pictures, sending four works, including "Cupid and Psyche in the Nuptial Bower," "perhaps," says the "Hibernian Magazine" (1800), "the most perfect picture ever produced in this country," and "The Rev. Dean Kirwan pleading the cause of the destitute Orphans." This picture, a large canvas $8\frac{1}{2}$ feet high by $9\frac{1}{2}$ feet wide, was painted for the Governors of the Female Orphan House on the North Circular Road, Dublin, where the artist's receipt for payment is still preserved. A contemporary notice describes the picture as "a masterpiece of excellence" ("Dublin Evening Post," June, 1800); and the "Hibernian Journal" has the following outburst: "The 'St. Paul at Lystra' of Raphael can now no longer be said, as the paragon of invention, to surpass all others; the mimic scene before us is wrought up with a subtlety no less sublime"! The picture remained in the Orphan House until 1833, when Mr. Walter Blake Kirwan, son of the Dean, offered it on loan to the Royal Dublin Society, although it does not appear how he was entitled to do so. It remained in the Society's house in Kildare Street for many years, and in 1853 was sent to the Dublin Exhibition. At the close of the exhibition it was removed by the family and retained by them. It is now in the possession of Mrs. Kirwan, Dennistown,

Camberley. The picture was engraved in mezzotint by W. Ward and published in 1806.

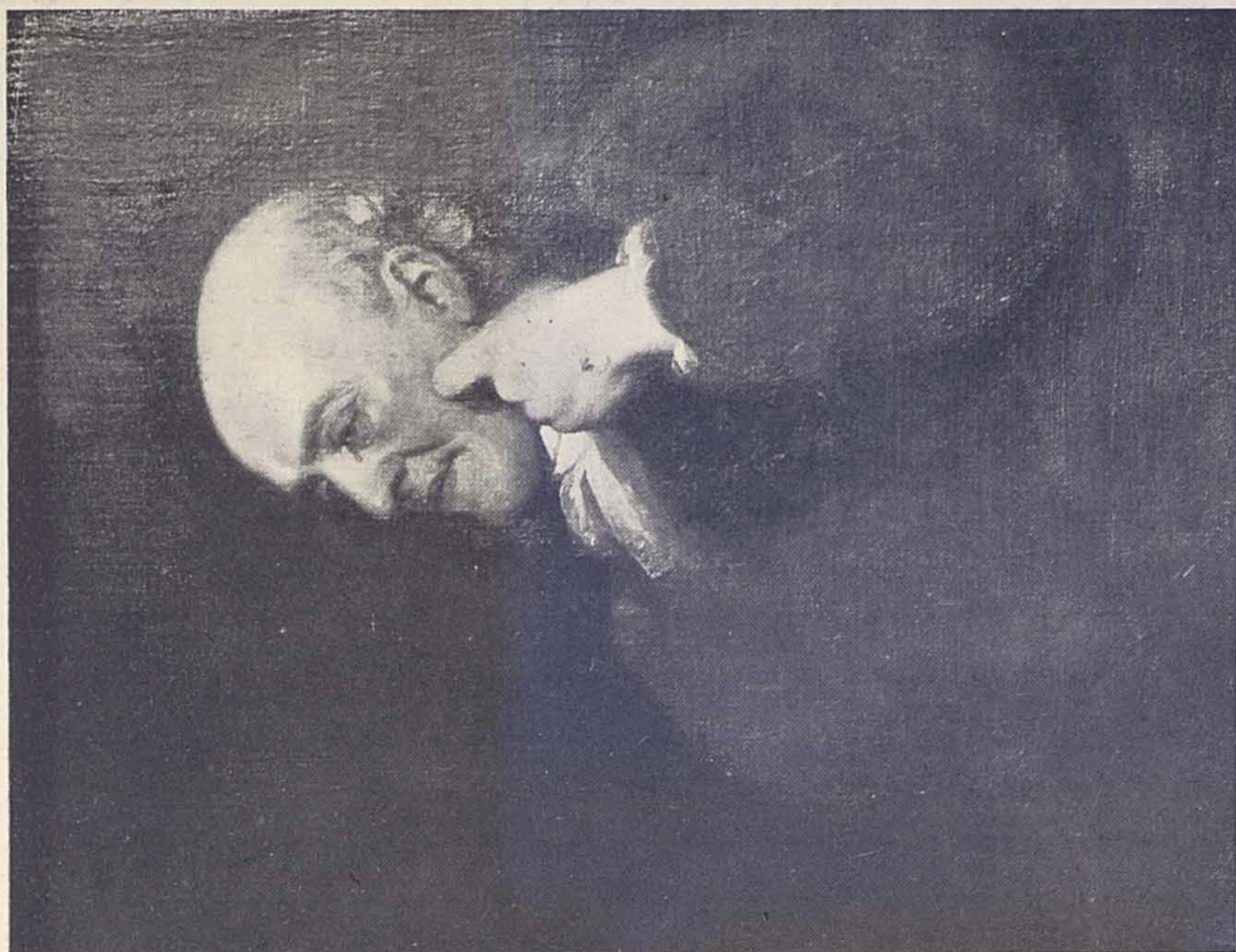
Hamilton again exhibited in Dublin in 1801 and 1802, contributing ten pictures in the former year, and a portrait of "John Foster, the late Speaker of the House of Commons" in the latter. In 1804 he sent to the exhibition held by the Hibernian Society of Artists in the Dublin Society's house in Hawkins Street, fourteen pictures, including a "Portrait of Lord Kilwarden" and other portraits of notable personages, as well as two works which were much esteemed at the time, "Tisiphone" and a "Head of the Medusa."

After 1804, Hamilton was obliged, on account of failing health, to discontinue the practice of his profession to a great extent. He devoted himself to the study of chemistry, always a favourite subject with him, especially in the direction of the nature and permanence of pigments. In his retirement, although he was soon forgotten by the public, he retained the respect and attachment of his many friends. He was, says a writer who knew him, "ardent and steady in his attachments; his manners were those of the perfect gentleman; full of information, entertaining an affectionate regard for the talented members of his profession, and always willing to make the most unreserved communication of his knowledge and practice to all who sought it" (T. M[ulvany] in "Dublin Penny Journal").

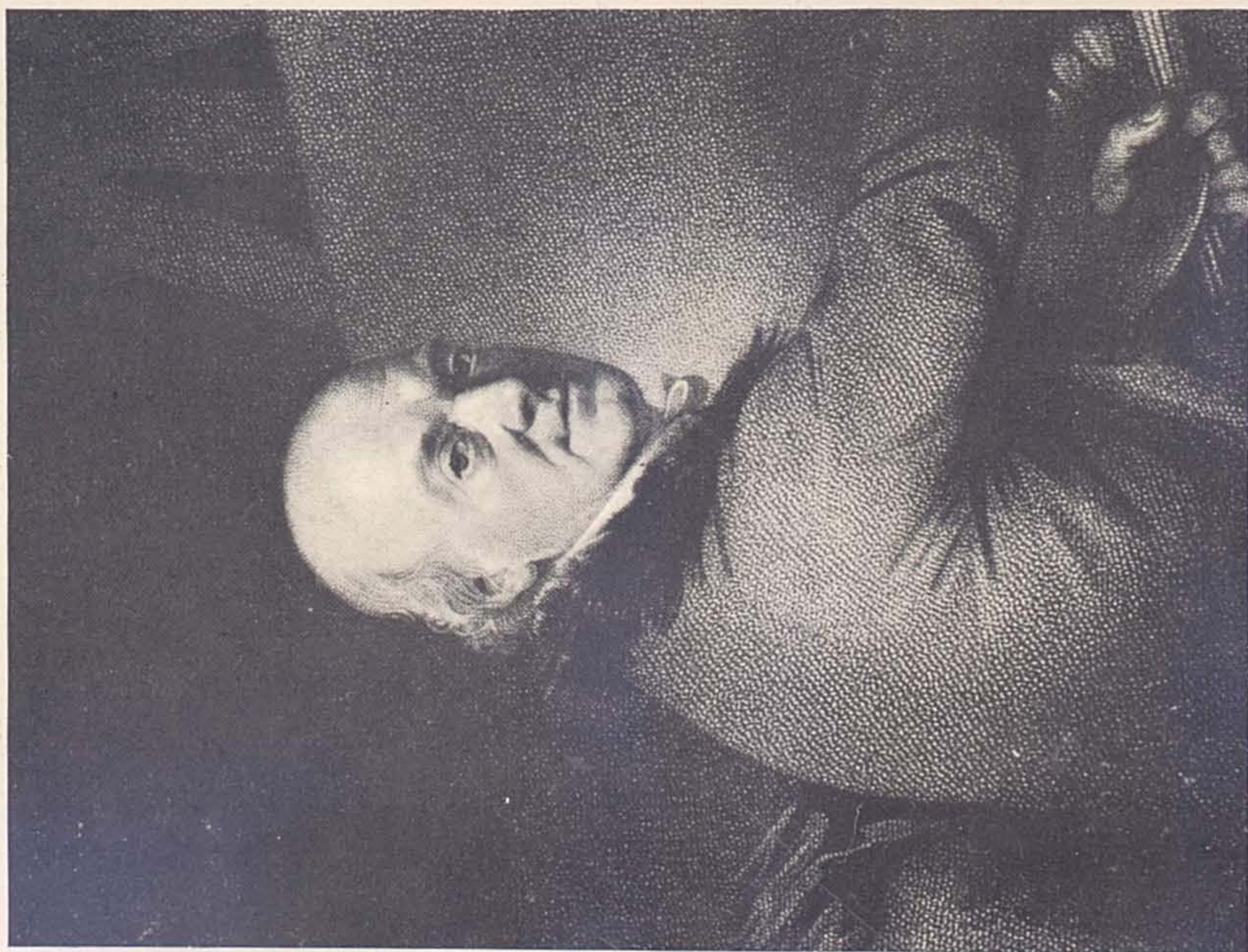
Hamilton died in his house in Lower Mount Street, Dublin, on 10th February, 1808.

A portrait of him, by George Chinnery, is in the Council Room of the Royal Hibernian Academy.

He left a daughter, Harriott, born about 1769, who was herself an artist of some ability, though she chiefly confined herself to copying the works of the Old Masters. She was with her father in Italy, where



HUGH DOUGLAS HAMILTON



HUGH DOUGLAS HAMILTON

her accomplishments and charm of manner made her a favourite in society. Flaxman said that he had never met a young woman whose attainments and whose manners so thoroughly commanded his respect and esteem as those of Miss Hamilton. Her father, at the time of his death, had in hand a portrait of Richard Kirwan, commissioned by the Dublin Society. Of this he completed only the head. In January, 1810, Miss Hamilton was asked to finish the picture; and this she did, though not until 1816. On the 17th October of that year she wrote to the Society that she had finished the picture. From this letter we gather that Hamilton's charge for a whole-length portrait was one hundred and twenty guineas. Harriott Hamilton lived for some time after her father's death at No. 2 Park Street, Dublin, and married in 1817 a Mr. John Way. As Mrs. Way she exhibited in the Royal Hibernian Academy in 1826 a portrait of "Mrs. Charles R. Elrington," now in possession of Mr. F. Elrington Ball, Booterstown House, Co. Dublin, and one of "Cornelius Lyne, Barrister"; and in 1827 two anonymous portraits. The Royal Hibernian Academy purchased from her in 1828 a number of books and prints. The year of her death has not been ascertained.

Hamilton's crayon portraits are usually busts in small ovals, but occasionally he produced full-length figures. His scheme of colour was very simple and harmonious, the faces well drawn, and the eyes expressive and full of life. His little portraits vary in method of execution; some are slightly sketched in black chalk with a little colour added in pastel. Walpole, in a note on Hamilton's portraits exhibited at the Society of Artists in 1770, says: "They are very pretty. These drawings are upon a flesh-coloured paper, black and white chalk and here and there a touch of crayons" (Graves's Catalogue of Exhibitions

of Free Society and Society of Artists). It would appear from this and other references that Hamilton's work at that time was much slighter and with less use of pastel than is seen in most of his work. A "Portrait of a Lady" signed and dated 1770, perhaps one of those Walpole saw in the exhibition of that year, is in the National Gallery of Ireland, and agrees fairly well with Walpole's description. As a rule, however, Hamilton's drawings are in pastel, the black chalk being used only to give effect to the hair, eyes, etc., and in the modelling of the face. His signature, with date, is found only on the portraits done by him in England; no signed portrait in crayons done by him in Ireland has been met with. Two portraits in black and white chalk without any colour are at Malahide Castle. Many of his crayon portraits, about twenty in all, were engraved in mezzotint, and he was fortunate in having such interpreters as Houston, J. R. Smith, V. Green, Earlom, and James Watson.

Hamilton repeated many of his crayon portraits several times. The following is a list of his recorded works and of such named portraits as have been found :

Mrs. John Aislaby, of Studley. Crayon. [Sir Edward F. Coates, Queen Ann's Lodge, London.]

Countess of Albany, daughter of Prince Charles Edward Stuart and Clementina Walkinshaw. Crayons. Reproduced as "Portrait of a Lady" in the "Connoisseur," Vol. V, and identified by Mr. Caw, Director of the National Portrait Gallery of Scotland.

George, 6th Duke of Argyll. Crayons. [Sir G. Charles Russell, Bart., Swallowfield Park, Reading.]

Mrs. Atkinson. Oil picture. Ex. Dublin, 1804.

Lady Elizabeth Baker, daughter of W. R., Duke of Leinster. Crayons. [Duke of Leinster, Carton.]

Mrs. Banks. Crayons. Engraved in mezzotint by R. Lawrie, 1772.

Isaac Barré. Crayons. Engraved in mezzotint by R. Houston, 1771.

Isaac Barré. Crayons. [Late Baroness Burdett-Coutts.]

Sir Jonah Barrington. Oil picture. Engraved by J. Heath for Barrington's "Historic Memoirs," 1810, when it was in the possession of the Earl of Charlemont.

Somerset, 2nd Earl of Belmore. Oil picture. [Earl of Belmore.]
 Mary Anne, Countess of Belmore. See Caldwell.
 George A., 2nd Earl of Belvidere, and his cousin, J. Handcock. Oil picture. [W. Rochford, Cahir Abbey, Co. Tipperary.]
 Barbara, wife of Rt. Hon. John Beresford. Crayons. [Lord Talbot de Malahide.]
 Miss Beresford. Crayons. [Lord Talbot de Malahide.]
 Lady Frances Beresford, daughter of 1st Earl of Milltown, mourning at the tomb of her husband. Oil picture. Ex. Dublin, 1801.
 Charles Bidwell, D.D. Engraved in mezzotint by C. Turner.
 Margaret, Lady Bingham, afterwards Countess of Lucan. Crayons. *Hamilton delin.* 1774, formerly at Strawberry Hill; lent to South Kensington in 1865 by Mrs. Newman Smith.
 — Bisset, Oil picture. Ex. Dublin, 1804.
 Frances, wife of Richard Bourke, Bishop of Waterford, "Giddy Fanny." Oil picture. [Earl of Mayo.]
 Charles Brodrick, Archbishop of Cashel. Oil picture. [Lord Middleton.] Engraved in mezzotint by C. Turner.
 Mrs. Brooksbank. Crayons. Engraved in mezzotint by J. R. Smith, 1772.
 Arthur Browne, LL.D., M.P. for Dublin University. Oil picture. [Provost's House, Trinity College, Dublin.]
 Elizabeth Bull, daughter of Richard Bull, M.P., collector of engraved portraits. Crayons. Engraved in mezzotint by Joseph Strutt.
 Henry Burgh. Oil picture. Engraved by J. Heath for Barrington's "Historic Memoirs," 1810, when it was in possession of Sir John Macartney.
 Thomas Burgh of Oldtown. Crayons. [Lieut.-Col. T. J. De Burgh, Oldtown, Co. Kildare.]
 Walter Hussey Burgh. Oil picture. [George Wolfe, Forenaughts, Co. Kildare.]
 Walter Hussey Burgh. Crayons. Engraved in mezzotint by W. Barnard from the original, then in possession of Sir Jerome Fitzpatrick; perhaps one of those mentioned below.
 Walter Hussey Burgh. Crayons. [Lieut.-Col. T. J. De Burgh, Oldtown, Co. Kildare.]
 Walter Hussey Burgh. Crayons. [Duke of Leinster, Carton.]
 Walter Hussey Burgh. Crayons. [Captain Conolly, Castletown.]
 Walter Hussey Burgh. Crayons. [T. P. Le Fanu, Abington, Bray.]
 William Burton-Conyngham. Crayons. [National Gallery of Ireland.] Engraved in mezzotint by V. Green, 1780.
 Mary Anne Caldwell, afterwards Countess of Belmore. Oil picture. [Earl of Belmore.]
 John, 6th Lord Carbery. Crayons. [Sir George Brooke, Bart., Gardiner's Row, Dublin.]

- Henry, 2nd Earl of Carhampton. Crayons. [National Gallery of Ireland.]
- Lady Almeria Carpenter. Crayons. Engraved by T. Cecchini.
- Lord Castlereagh. Oil picture. Ex. Dublin, 1804.
- Lady Isabella de Chabot, daughter of W. R., Duke of Leinster. Crayons. [Duke of Leinster, Carton.]
- Tankerville Chamberlain, Justice of the King's Bench. Oil picture. Lent to the Dublin Exhibition, 1872, by Tankerville Chamberlain.
- Mrs. Tankerville Chamberlain. Oil picture. Lent to the Dublin Exhibition, 1872, by Tankerville Chamberlain.
- James, 1st Earl of Charlemont. Oil picture. Engraved by J. Heath, for Barrington's "Historic Memoirs," 1810; then in possession of the Earl of Charlemont.
- Catherine Maria, Countess of Charleville, as a Bacchante. Engraved in stipple by J. Thomson in *La Belle Assemblée*, 1825, and in Burke's "Portrait Gallery of Distinguished Females," 1833.
- Richard, 1st Earl of Clancarty. Crayons. [Captain Conolly, Castletown.]
- Lady Clancarty. Crayons. See under Pakenham.
- John Fitzgibbon, Earl of Clare, Lord Chancellor of Ireland, in robes. Oil picture. [National Gallery of Ireland.] Full length. Formerly at Mount Shannon, Co. Limerick.
- Anne, Countess of Clare. Oil picture. Lent to the Dublin Exhibition of 1872 by Colonel Meadows Taylor, of Old Court, Harold's Cross.
- Countess of Clermont. Crayons. [Lord Rossmore.]
- John, 1st Earl of Clonmell. Oil picture. In his "Private Diary," p. 407, Lord Clonmell writes: "Hamilton said, when he painted my picture, that one eye was smiling or had a joke in it, and the other thinking and serious. I believe he fairly copied the original, the habit of my whole life being to do my business in comedy."
- Lady Louisa Conolly. Crayons. [Duke of Leinster, Carton.]
- Thomas Conolly. Crayons. [Duke of Leinster, Carton.]
- Thomas Conolly. Crayons. [Captain Conolly, Castletown.]
- Elizabeth (Dennis), Lady Conyngham and Child. Oil picture. [Marquess Conyngham, Slane Castle.] Ex. Dublin, 1801; described in anonymous "Journal" in R.I.A. (24, 6, 14-15).
- Anne, Countess of Cork and Orrery. Crayons. Engraved in mezzotint by James Watson, 1771; a smaller print published by Sayer in 1772.
- Charles, Earl Cornwallis. Crayons. Engraved by Bartolozzi, 1781, and by D. Berger.
- Lady Louisa Corry. Oil picture. [Earl of Sandwich, Hinchinbroke.] Ex. Dublin, 1804.

- Anne, Countess Cowper and her sister, Miss Gore. Crayons.
Done in Florence and sent to R.A., 1787.
- Elizabeth Cox. Crayons. Engraved by Laurie, 1772.
- Major-General Sir John Cradock. Oil picture. Ex. Dublin, 1804.
- Lady Craven. Crayons. Society of Artists, London, 1775.
- John Philpot Curran. Oil picture. [National Gallery of Ireland.]
Formerly belonged to Mrs. Kirkpatrick, Donacomper, Co. Kildare.
- Sir William Cusack-Smith, 2nd Bart., Baron of the Exchequer.
Head only painted by Hamilton; the rest by another hand.
[Sir Berry Cusack-Smith, K.C.M.G., Redlands, Maidenhead.]
- Right Hon. Denis Daly. Crayons. [National Gallery of Ireland.]
- James Dawkins. Crayons. Collection of Rev. E. H. Dawkins,
Christie's, 28th February, 1913.
- Richard Dawson, M.P. Oil picture (?). Engraved by J. Heath for
Barrington's "Historic Memoirs," "from a painting by
Hamilton in possession of the Countess of Aldborough."
- Robert Day, Justice of the King's Bench. Oil picture. [Colonel
John Day, R.E.]
- Mrs. Day, wife of above. Oil picture. [Rev. H. L. L. Denny.]
- William Deane. Engraved by R. Cooper; private plate.
- Elizabeth, Lady Denny, only child of Judge Day. Oil picture.
[Rev. H. L. L. Denny.]
- Edward, 12th Earl of Derby. Crayons. Signed and dated 1773.
[Earl of Derby, Knowsley.]
- Elizabeth, Countess of Derby. Crayons. Engraved by G. T. Stubbs.
- Chevalier d'Estours. Crayons. [Duke of Leinster, Carton.]
- S. Digby. Crayons. [Captain Conolly, Castletown.]
- S. Digby. Crayons. [Duke of Leinster, Carton.]
- Mrs. Dominick. Crayons. [Duke of Leinster, Carton.]
- Anne, Marchioness of Donegal. Oil picture. [Earl of Shaftesbury.]
- William Downes, Chief Justice of the King's Bench. Oil picture.
Engraved by H. Brocas in "Hibernian Magazine," May,
1810.
- Wills, 1st Marquess of Downshire. Crayons. Christie's, 8th July,
1910. Bought with picture below by A. Wertheimer for
£68 5s.
- Margaretta, Marchioness of Downshire. Crayons. Christie's, 8th
July, 1910.
- Randal, 13th Lord Dunsany. Oil picture. [Lord Dunsany.]
- Richard L. Edgeworth. Oil picture. [Francis Y. Edgeworth,
Edgeworthstown.] Ex. Dublin, 1800; described in a
contemporary paper as the best portrait in the room. South
Kensington, 1867.
- Thomas Everard. Crayons. [Lord Talbot de Malahide.]
- Rev. John Falkiner. Crayons. [Duke of Leinster, Carton.]

Matthias Finucane, Justice of the Common Pleas. Oil picture.
[H. V. Macnamara, Ennistymon.]

Lord Edward Fitzgerald. (1⁰) Oil picture. [National Gallery of Ireland.] Painted in 1798 for the Duchess of Leinster, Lord Edward's mother. It remained in her possession after her second marriage, and passed on her death to her daughter Mrs. Beauclerk. From the latter's grandson, Mr. Aubrey de Vere Beauclerk of Ardglass, it was purchased by the Duke of Leinster, who presented it to the National Gallery of Ireland in 1884. Engraved by T. A. Dean as frontispiece to Moore's "Life of Lord Edward Fitzgerald."

In a letter from Lady Louisa Conolly to Lord Henry Fitzgerald, written in June, 1798, immediately after Lord Edward's death, two pictures of Lord Edward are referred to—one painted for the Dowager Duchess, and the other for Lord Henry (Moore's "Life," Vol. II, p. 49). The first of these is that now in the National Gallery of Ireland, noticed above; the second is probably the following picture:

Lord Edward Fitzgerald. (2⁰) Oil picture. [Mrs. Paley, St. Catherine's Court, Bath.]

Lord Edward Fitzgerald. (3⁰) Oil picture. [Duke of Leinster, Kilkea Castle.] Purchased from the artist's daughter. Similar to No. 2.

Lord Edward Fitzgerald. (4⁰) Oil picture. [Lord Cloncurry, Lyons, Co. Kildare.] Similar to No. 2; ? a copy.

Lord Edward Fitzgerald. (5⁰) Oil picture. [Earl of Ilchester, Holland House.] A copy or replica, similar to No. 2.

Lord Edward Fitzgerald. (6⁰) Oil picture; an unfinished portrait. Was in the collection of Mr. Gernon, dealer, 34 Molesworth Street, Dublin, sold in Dublin in January, 1834.

Lord Edward Fitzgerald. (7⁰) Oil picture, bust. [Duke of Leinster, Carton.] A miniature copy, on card, by Horace Hone, of this picture, is in the National Gallery of Ireland.

Lord Edward Fitzgerald. (8⁰) Oil picture. Lent to Dublin Ex., 1865, by Lady Campbell.

Lord Gerald Fitzgerald. Crayons. [Duke of Leinster, Carton.]

Lord Henry Fitzgerald. Crayons. [Duke of Leinster, Carton.]

Lady Mary and Lady Emily Fitzgerald. Crayons; 1 ft. 3½ in. by 1 ft. 8 in. [Duke of Leinster, Carton.]

Lord Robert Fitzgerald. Crayons. [Duke of Leinster, Carton.]

Lady Sophia Fitzgerald. Crayons. [Duke of Leinster, Carton.]

Lord William Fitzgerald. Crayons. [Duke of Leinster, Carton.]

Cecilia, Lady Foley, daughter of William Robert, Duke of Leinster. Crayons. [Duke of Leinster, Carton.]

Lady Lucy Foley. Crayons. [Duke of Leinster, Carton.]
 Lady Adelaide Forbes. Oil picture, unfinished. [Earl of Granard.]
 Joe Foster, an old servant at Carton, going to ring the bell. Crayons ;
 2 ft. 4 in. by 11 ft. 8 in. [Duke of Leinster, Carton.]
 John Foster, Speaker of the Irish House of Commons. Oil picture.
 [Viscount Masserene.] Ex. Dublin, 1802.
 John Foster, Speaker. Oil picture, a replica of last. [Mansion
 House, Dublin.]
 John Foster, Speaker. Crayons. [Lieut.-Col. T. J. De Burgh,
 Oldtown, Co. Kildare.]
 Charles James Fox. Crayons. [Duke of Leinster, Carton.]
 Charles James Fox. Crayons. [Captain Conolly, Castletown.]
 William H., Duke of Gloucester. Crayons. Society of Artists,
 London, 1770. Engraved in mezzotint by R. Earlom, 1771.
 Mrs. Graham. Crayons. A miniature copy of this was exhibited
 by Horace Hone in R.A., 1808.
 George, 6th Earl of Granard. Oil picture. [Earl of Granard.]
 Selina, Countess of Granard. [Earl of Granard.]
 Selina, Countess of Granard. Crayons, large size.
 Elizabeth B. Gulston. Crayons. Engraved in mezzotint by
 R. Earlom, 1771.
 Joseph Gulston. Crayons. Engraved in mezzotint by James
 Watson, 1776 ; in line by S. Bellin as frontispiece to Nicholl's
 "Literary Anecdotes," Vol. V, 1828 ; and etched, in reverse,
 by E. B. Gulston, 1772.
 Surgeon John Halahan. Oil picture. [Royal College of Surgeons,
 Dublin.] Halahan was Professor of Anatomy to the Hibernian
 Society of Artists, and the portrait was presented to him by the
 Society in 1814. His family afterwards gave it to the College
 of Surgeons.
 Lord Halifax, in conversation with his Secretary. Crayons. Society
 of Artists, London, 1767.
 Henry Hamilton. Oil picture. Ex. Dublin, 1804.
 — Hamilton, son of Sackville Hamilton. Oil picture. Ex.
 Dublin, 1800.
 Hugh Hamilton, Bishop of Ossory. Oil picture. [Colonel
 Johnston, Kilmore, Co. Armagh.]
 Thomas Hammersley, Banker. Engraved in stipple by Richard
 Golding, 1822 ; private plate.
 Mrs. Hammersley. Crayons. Engraved by J. R. Smith.
 J. Handcock. See under Belvedere.
 Simon, Earl Harcourt. Crayons. [Rt. Hon. L. A. Waldron,
 Marino, Ballybrack.]
 Philip, 3rd Earl of Hardwicke, Lord Lieutenant. Oil picture.
 Ex. Dublin, 1804.
 Francis Hardy. Oil picture. [Earl of Granard.]

- Elizabeth Hartley, Actress. Crayons. [Duke of Leinster, Carton.]
Engraved in mezzotint by R. Houston, 1774.
- Captain Harvey. Crayons. Christie's, 7th June, 1912.
- Professor Higgins. Oil picture.
- Henry John Hinchcliffe. Crayons. Signed *Hamilton Pr. Roma*, 1789. [Nottingham Museum.]
- Henry, 1st Lord Holland. Crayons. [Duke of Leinster, Carton.]
- Lady Horton. See Stanley.
- Lord Howe. Crayons. [Captain Conolly, Castletown.]
- Samuel Ireland. Crayons. Etched by Samuel Ireland.
- Polly Jones. Crayons. Engraved in mezzotint by James Watson, 1771.
- Hugh Kelly, Dramatist. Crayons. Engraved in mezzotint by J. Boydell as frontispiece to his "Dramatic Works," 1778.
- Mary, Countess of Kildare. Crayons. [Duke of Leinster, Carton.]
- Arthur Wolfe, Lord Kilwarden. Oil picture; painted in 1795. [National Gallery of Ireland.] Engraved by F. Bartolozzi in 1800, and by J. Martyn for "Hibernian Magazine," 1803.
- Arthur Wolfe, Lord Kilwarden, in wig and robes. Oil picture. Engraved by J. Heath for Barrington's "Historic Memoirs," 1810, when the picture was in possession of John Pollock. Perhaps the picture exhibited in Dublin in 1804.
- Arthur Wolfe, Lord Kilwarden. Oil picture; the property of B. Watkins, dealer, sold in Dublin in November, 1850.
- Anne, Lady Kilwarden. Oil picture. [George Wolfe, Forenaughts, Co. Kildare.]
- Olivia, Lady Kinnaird, daughter of W. R., Duke of Leinster. Crayons. [Duke of Leinster, Carton.]
- Richard Kirwan. Oil picture. [Royal Dublin Society.] This picture was begun to the order of the Dublin Society, but the face only was finished at the time of the artist's death. It was completed by the artist's daughter, and delivered to the Society in 1816.
- Rev. Walter Blake Kirwan Pleading the Cause of the Destitute Orphans. Oil picture. [Mrs. Kirwan, Dennistown, Camberley.] This picture, 8½ ft. by 9½ ft., was painted in 1800 for the Governors of the Female Orphan House, North Circular Road, and exhibited in Dublin the same year. It was deposited on loan in the Royal Dublin Society's House in 1833. It was sent to the Dublin Exhibition of 1853, and was not returned to the Dublin Society, but, in some way, passed into the possession of the Kirwan family. The picture was engraved in mezzotint by W. Ward and published by W. Allen, Dublin, in 1806. The print was dedicated to the Earl of Hardwicke, Lord Lieutenant. A small version in monochrome, probably done for the engraver, was in the La Touche

- collection at Bellevue, Co. Wicklow, and now belongs to the Right Hon. L. A. Waldron, Marino, Ballybrack.
- Rev. Walter Blake Kirwan. Oil picture. In gown, seated and holding a book. Christie's, 22nd November, 1912.
- Mary King. Crayons. Engraved in mezzotint by J. R. Smith, 1772.
- Thomas King. Crayons. Engraved in mezzotint by J. R. Smith, 1772.
- Major-General the Hon. John Knox. Oil picture. [Earl of Ranfurly, Northland House.]
- Robert, 3rd Earl of Lanesborough. Crayons. [Duke of Leinster, Carton.]
- David La Touche. Oil picture. [Captain C. Colthurst Vesey, Lucan House.] Ex. Dublin, 1804. Engraved by Fittler.
- Mrs. La Touche, wife of above. Oil picture. [Captain C. Colthurst Vesey, Lucan House.]
- David La Touche. Oil picture. [National Gallery of Ireland.]
- David La Touche. Crayons. [Captain C. Colthurst Vesey, Lucan House.] Engraved by J. K. Sherwin.
- David La Touche. Crayons. Formerly at Bellevue, Co. Wicklow.
- David La Touche. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- Mrs. La Touche. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- Peter La Touche. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- Emily La Touche, daughter of D. La Touche, afterwards Mrs. Vesey. Crayons. [Captain C. Colthurst Vesey, Lucan House.]
- Mrs. La Touche. Crayons. [E. J. Duveen.]
- Two Daughters of D. La Touche; one of them afterwards Countess of Lanesborough. Crayons, large size. [Captain C. Colthurst Vesey, Lucan House.]
- Two Daughters of D. La Touche; afterwards Mrs. Jeffries and Lady Colthurst. Crayons. Formerly at Bellevue, and sold there in 1906.
- Charles, Lord Lecale. Crayons. [Duke of Leinster, Carton.]
- William Robert, Duke of Leinster. Oil picture. [Duke of Leinster, Kilkea Castle.]
- William Robert, Duke of Leinster. Crayons. [Duke of Leinster, Carton.]
- William Robert, Duke of Leinster. Crayons. Large size, 2 ft. 8½ in. by 2 ft. 5 in. [Duke of Leinster, Carton.]
- Emilia Olivia, Duchess of Leinster. Crayons. [Duke of Leinster, Carton.]
- Emilia Olivia, Duchess of Leinster. Crayons. 2 ft. 8½ in. by 2 ft. 2 in. [Duke of Leinster, Carton.]

- Emilia Olivia. Duchess of Leinster. Crayons. [Captain Conolly, Castletown.]
- M. Le Texier, the famous French Reader. Oil picture; a half-length, holding an open book in his hand. Ex. Dublin, 1801. Possibly the picture at Woodstock, Co. Kilkenny, called a Portrait of Edward Tighe. See *infra*.
- Robert, 1st Lord Londonderry. Oil picture. Ex. Dublin, 1800.
- Edward Michael, 2nd Earl of Longford. Crayons. [Earl of Longford, Pakenham Hall.] Engraved by H. Meyer, 1820.
- Lady Lucan. See Bingham.
- Admiral McBride. Oil Picture. [Late Dr. Evory Kennedy.]
- Mrs. McDonnell. Oil picture. [Charles R. A. McDonnell, New Hall, Co. Clare.]
- Mrs. McNamara of Doolin, *née* Finucane. Oil picture. [H. V. McNamara, Ennistymon.]
- William Magee, afterwards Archbishop of Dublin. Oil picture. [Rev. W. C. Magee, Dean of Cork, 1868.]
- Richard Marlay, Bishop of Waterford. Oil picture. [Sir H. Grattan Bellew, Bart., Tinnehinch.] Engraved by J. Heath for Barrington's "Historic Memoirs." Horace Hone exhibited a copy in enamel in R.A., 1806. Another copy by him on paper is in the National Gallery of Ireland.
- Richard Marlay, when Dean of Ferns. Crayons. [Duke of Leinster, Carton.]
- Elizabeth Marlay, daughter of above and afterwards wife of David La Touche. Crayons. Formerly at Bellevue.
- John Monck Mason. Crayons. [Right Hon. L. A. Waldron, Marino, Ballybrack.]
- Harriett, Viscountess Masserene. Oil picture. [Viscount Masserene and Ferrard.]
- Robert Merry. Crayons. Done in Florence and exhibited in R.A., 1787, as "An English Traveller." Engraved by T. Collyer as frontispiece to "British Album," 1789.
- Joseph, 2nd Earl of Milltown. Crayons. [Duke of Leinster, Carton.]
- Francis, Earl of Moira. Oil picture. Ex. Dublin, 1804. Perhaps the picture engraved by J. Heath for Barrington's "Historic Memoirs."
- William Newcome, Archbishop of Armagh. Oil picture. [Pembroke College, Oxford.] Engraved in stipple by C. Knight.
- Hon. G. Newcomen. Oil picture. Ex. Dublin, 1804.
- Hugh, Duke of Northumberland. Crayons. Engraved in mezzotint by J. Finlayson.
- Barbara Nugent. See O'Reilly.
- "Wife of General Nugent, in costume of a Nun." Oil picture. Ex. Dublin, 1800.

- Arthur O'Connor, in classical costume, addressing an assembly.
Oil picture.
- George, Lord Offaly. Crayons. [Duke of Leinster, Carton.]
- William Ogilvy. Crayons. [Duke of Leinster, Carton.]
- Mrs. John Hamilton O'Hara of Crebilly (Mary, daughter of George Jackson, M.P.). Oil picture, painted in 1794. [Right Rev. H. S. O'Hara, Bishop of Cashel.] A portrait of her by Hoppner was at Christie's in December, 1911.
- Sir Hugh O'Reilly of Ballinlough. Crayons. [Lord Talbot de Malahide.]
- James O'Reilly of Ballinlough. Crayons. [Lord Talbot de Malahide.]
- Barbara (Nugent), wife of last. Crayons. [Lord Talbot de Malahide.]
- General Arthur Ormsby. Crayons. [Duke of Leinster, Carton.]
- Lady Pakenham and Lady Clancarty. Crayons. [Captain Conolly, Castletown.]
- Dr. Patrick Plunket. [Lord Plunket, Old Connaught, Bray.]
- W. Conyngham Plunket, Solicitor-General. Oil picture. [Lord Plunket, Old Connaught, Bray.] Ex. Dublin, 1804. Engraved by J. Jenkins for W. Cooke Taylor's "Life and Times of Sir Robert Peel," Vol. II.
- Catherine Plunket, wife of above. Oil picture. [Lord Plunket, Old Connaught, Bray.]
- General Pomeroy. Crayons. Christie's, 30th June, 1913.
- Hon. George Ponsonby Pomeroy, fourth son of the first Viscount Harberton. Crayons. [G. P. Colley, Faunagh, Orwell Road, Rathgar.]
- Thomas Rice, grandfather of the first Lord Monteagle. Oil picture. [Lord Monteagle.]
- Mary (Bruce), Duchess of Richmond. Crayons. Formerly at Strawberry Hill.
- William Hamilton Rowan. Crayons. [Captain Conolly, Castletown.]
- Elizabeth, Lady St. George. Crayons. [Duke of Leinster, Carton.]
- Colonel Richard St. George at the tomb of his wife. Oil picture. Ex. Dublin, 1801. "We have not amongst the best works of the British School a finer picture" ("Freeman's Journal"). Described in anonymous MS. "Journal" in R.I.A. (24, c. 14-15).
- Richard St. George Mansergh St. George of Headfort, murdered in his house by the rebels in 1797. Oil picture, painted in 1800. [H. L. Bland, Blandsfort, Abbeylax.]
- Mr. St. George of Headfort. Oil painting. Collection of Major-General Birch, 40 Leeson Street, Dublin; sold in October, 1851.

- Colonel Robert Sandford. Crayons. [Duke of Leinster, Carton.]
 Maria Sayer. Crayons. [Sir Edward F. Coates, Queen Anne's Lodge, London.]
 Melusina de Schulenberg. Crayons. [Lord Talbot de Malahide.]
 Henry Charles Sirr, Town-Major of Dublin. Oil picture. [Dr. Minchin, 4 Kenilworth Road, Rathgar.]
 Sir Michael Smith, Master of the Rolls. Oil picture.
 Lady Caroline Spencer. Crayons. Society of Artists, London, 1775.
 Lady Elizabeth Spencer. Crayons. Society of Artists, London, 1775.
 Charlotte Spencer, a much-admired lady of the demi-monde. Crayons. Engraved in mezzotint by V. Green, 1771.
 Hon. Elizabeth Stanley, afterwards Lady Horton. Crayons. *H. D. Hamilton Delinvt.*, 1773. [Earl of Derby, Knowsley.]
 Hon. Thomas Stanley. Crayons. Dated 1773. [Earl of Derby, Knowsley.]
 Admiral Stopford. Crayons. Christie's, 8th July, 1910.
 James Talbot, afterwards 3rd Lord Talbot de Malahide. [Lord Talbot de Malahide.]
 Margaret (O'Reilly), Lady Talbot de Malahide. Crayons. [Lord Talbot de Malahide.]
 Colonel Richard Talbot. Crayons. [Lord Talbot de Malahide.]
 Anne (Chambers), Countess Temple. Crayons. Signed and dated 1770. [National Portrait Gallery.] Formerly at Strawberry Hill. Engraved by W. Greatbach for Cunningham's edition of Walpole's "Letters," 1861, Vol. II.
 William Tighe of Woodstock. Crayons. [Charles R. Hamilton, Hamwood, Dunboyne.]
 Mrs. William Tighe, *née* Fownes. Crayons. [Charles R. Hamilton, Hamwood, Dunboyne.]
 William Tighe of Woodstock. Oil picture. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.]
 Mrs. William Tighe, *née* Gahan. Oil picture. Signed and dated 1800. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.] Ex. Dublin, 1801.
 Edward Tighe. Oil picture. [E. K. Bunbury Tighe, Woodstock, Co. Kilkenny.] See also under Le Texier.
 Henry Tresham and Chevalier Cazalo. Done in Rome and ex. R.A., 1791, as "Portrait of a Sculptor and Friend."
 General Vallancey. Oil picture. Ex. Dublin, 1809, after the painter's death.
 Selina Elizabeth, Lady de Vesci. Crayons. [Lord Talbot de Malahide.]
 Thomas Waite, Secretary, Civil and Military Department, Ireland. Crayons. [Rt. Hon. L. A. Waldron, Marino, Ballybrack.]
 Thomas, 4th Earl of Westmeath. Crayons. [Lord Talbot de Malahide.]

Samuel Whyte. Crayons. Engraved in stipple by H. Brocas as frontispiece to Whyte's "Poems."

Rev. Richard Wolfe, as a young man. Oil picture. [George Wolfe, Forenaughts, Co. Kildare.]

Chief Baron Yelverton. Oil picture.

A Lady. Crayons. [Newbridge House, Donabate.] Erroneously called "Vere Chaloner, Mother of Archbishop Cobbe."

A Lady. Crayons. Signed and dated 1770. [National Gallery of Ireland.]

A Lady, Crayons; oval, $12\frac{1}{2}$ by $10\frac{3}{4}$ inches. [F. T. Sabin, Bond Street, London.]

A Lady. Crayons. Signed and dated 1773. [Sir Edward F. Coates, Queen Anne's Lodge, London.]

An old Lady. Crayons. Signed and dated 1770. [Sir Edward F. Coates, Queen Anne's Lodge, London.]

A Lady. In black and white chalks. [Lord Talbot de Malahide.]

A Gentleman. In black and white chalks. [Lord Talbot de Malahide.]

A Gentleman. Crayons. *H. D. Hamilton delint.*, 1772. [British Museum.]

Two Young Girls at a Spinet. Crayons, large size. Formerly at Bellvue, Co. Wicklow.

A Lady. Oil picture; oval, 28 by 23 inches. Christie's, 9th December, 1911.

Cupid and Psyche. Oil picture. Ex. Dublin, 1800.

Cupid and Psyche. Oil picture. Unfinished.

Head of Tisiphone. Oil picture. Ex. Dublin, 1804.

Head of Medusa. Oil picture. Ex. Dublin, 1804.

HAMILTON, JAMES (*b.* 1819, *d.* 1878). *Subject Painter.*

Was born in Ireland in 1819, and at an early age went to America. He was for a time in business in Philadelphia, but his talent for art led him to adopt it as a profession. He taught drawing in Philadelphia, and painted a number of pictures, particularly marine views such as "The Capture of the Serapis," "Old Ironsides," "Wrecked Hopes," etc. He illustrated the "Life of Paul Jones," 1845; Kane's "Arctic Explorations," 1856; Coleridge's "Ancient Mariner," and other popular works. In 1854 he came to England, but returned to America in 1856. He died on the 10th March, 1878.

HAMILTON, JOHN (*fl.* 1767-1785). *Draughtsman and Etcher.*

Was born in Dublin, and early in life went to England. He exhibited views at the Society of Artists in London from 1767 to 1777, was elected a Fellow in 1772, and was afterwards Vice-President. He was a friend of John Astley, the painter (*q.v.*), who made him manager of his estates and left him in his will an annuity of £300. He was also for many years an intimate friend of Francis Grose, and etched for him most of the plates for his "Ancient Armour and Weapons," published in 1785. Late in life he married a widow possessed of some property, and resided in London where he died at a very advanced age. In the British Museum is a drawing by him in pen and water-colour, a "View of Tyburn," taken, as the inscription upon it states, on 14th October, 1767, the day that Guest, the banker's clerk, was hanged.

HAMROCK, JOHN (*fl. c.* 1825). *Painter.*

He entered the Dublin Society's Schools in 1816, and was afterwards a pupil of Joseph Peacock (*q.v.*). He worked in Dublin chiefly as a copyist of Dutch pictures, and was also employed in painting panels for furniture in the style of Angelica Kauffmann. He exhibited two pictures in the Royal Hibernian Academy in 1826. He was then living at No. 30 Dawson Street. After this he went to London, and nothing further is known of him.

HANBURY, MICHAEL (*fl. c.* 1748-1756). *Engraver.*

His name first occurs in 1748, when he published a mezzotint of a "Holy Family," after Maratti, inscribed *M. Hanbury fecit 1748*. Harris's "History of the Life and Reign of William III," published in

1749, contains a map of Carrickfergus and a plate of medals engraved by him. In the following year he was established as an engraver and print-seller at "The Bear," in George's Lane, afterwards moving to Skinner's Row, next door to Dick's Coffee House. He was encouraged by the Dublin Society, which in 1758 gave him ten pounds for "a design engraved on copper," in 1759 five pounds for an engraving, and in 1763 four guineas for "an engraving in imitation of chalk." Among the prints done by Hanbury is the scarce folio of St. Patrick, with other saints, done in 1756 and dedicated to Theobald Lord Cahir. He was the publisher, in George's Lane, of Richard Purcell's mezzotint of Miss Hudson; and there is a folio etching of "Jack Haugh, otherwise Mill Cushin, born in Mountmellick. Dublin: printed and sold by Michael Hanbury at the Bear in George's Lane," undated. A book-plate of "John Welles" is signed *M. Hanbury scul.* The date of Hanbury's death has not been ascertained. A PATRICK HANBURY was awarded a premium by the Dublin Society in 1761, and another of two guineas in 1763 for designs on copper-plates.

HAND, RICHARD (*f.* 1780-1817). *Glass Painter.*

According to Pasquin he was born in Warwickshire. He seems, however, to have come to Dublin at an early age, and was probably the Richard Hand who entered the Dublin Society's Drawing School as a pupil in 1775.* He afterwards practised as a painter of landscapes and fruit, and was also employed in copying pictures. Having learned the process of staining glass from Clarke, a clever experimental chemist in Dublin,

* Another Richard Hand, perhaps his son, entered the schools in 1793.

he applied himself to that branch of art with considerable success. He lived in Lazar's Hill, and from there sent "A Dog" and two "Fruit pictures," one in glass, to the exhibition of the Society of Artists in William Street, in 1780. In the same year he brought over artificers from England, the Dublin Society contributing to his expenses, and in 1785 he was joined by J. J. Barralet (*q.v.*), and the two artists held an exhibition of "Pictures stained in Glass," at No. 14 New Buildings, Dame Street. This exhibition was not successful, and was closed owing to want of support on the part of the public. In 1793 the Dublin Society purchased for one hundred and twenty guineas a stained glass window executed by him. This was put up in the Society's House in Grafton Street, and is mentioned and praised by Sir John Carr in his "Stranger in Ireland," 1806. About the beginning of the nineteenth century Hand went to London, where his abilities as an artist and the improvements he had made in the art of glass-staining secured him recognition and employment. He painted some glass for Carlton House and Donnington Hall. In 1803 he made his only contribution to the Royal Academy—"a Fruit Piece." He died shortly before 1817.

HANLON, GEORGE A. (*d.* 1840-1860). *Wood Engraver.*

He was a student in the Royal Dublin Society's Drawing School in 1830, and afterwards became a wood-engraver. In 1844 he won the prize of fifteen pounds given by the Royal Irish Art Union for wood-engraving, and in 1846 won a prize of eight pounds. His work will be found in many of the books published in Dublin about this period. Good cuts by him are in Wakeman's "Irish Antiquities," 1858, and he also illustrated many of Petrie's works. He ultimately

went to London, where he was employed in similar work, and also on the illustrated papers. The date of his death has not been ascertained.

HANNIGAN, RODOLPHUS (*f.* 1849-1861).

Sculptor.

Was trained in the Royal Dublin Society's School, where he won several prizes between 1848 and 1852, and was admitted as a student in the Royal Hibernian Academy in 1849. He exhibited several works in the Cork Exhibition in 1852 and in the Dublin Exhibition of 1853. His statue of "The Infant Bacchus" belonged to Mr. John Johnston of 28 Kildare Street, and was sent by him to the Dublin Exhibition in 1861. Hannigan did not succeed as a sculptor and drifted into the marble-masons' yards where he found employment.

HARDING, EDWARD J. (*b.* 1804, *d.* 1870).

Portrait Painter.

He was born on 1st March, 1804, in Cork, and worked in that city as a portrait painter in oils, Indian ink and water-colour. He is said to have excelled as a miniature painter, and his work was much esteemed in the South of Ireland. Examples of his art were in the Cork Exhibition of 1852, including portraits in water-colour and a miniature of Lady Deane and children. He died on 19th August, 1870.

HARPUR, PHILIP (*f.* *c.* 1770). *Portrait Painter.*

He entered the Dublin Society's School in 1764 and won a prize in 1768 for architectural drawings. He was afterwards a pupil of Richard Cranfield, carver, and as such exhibited architectural drawings at the Society of Artists in William Street in 1770. He became a portrait painter, and was an imitator of H. D. Hamilton, doing portraits in crayons in his style.

HART, PHILIP (fl. 1810-1816). *Landscape Painter.*

Was admitted to the Dublin Society's Schools in 1795, and afterwards worked in Dublin as a painter of figures and landscapes. He exhibited in 1810, 1812, 1815 and 1816. He lived at 8 Portland Place.

HARTLAND, HENRY ALBERT (b. 1840, d. 1893). *Landscape Painter.*

Was youngest son of William Baylor Hartland of Bellevue, Mallow, Co. Cork, and was born at Mallow on 2nd August, 1840. He was educated at the Christian Brothers' School in Cork, and showing an early predilection for art he, on leaving school, entered as a student in the Cork School of Art. An ardent lover of nature he was constantly studying and sketching the scenery in the neighbourhood of Cork, and was employed at a salary of thirty shillings a week in doing sketches for a Cork bookseller. He also painted some scenery for the Cork Theatre and for the Theatre Royal, Dublin. Finding but little prospect of advancement in Ireland he went to Liverpool, where he spent most of the rest of his life. Here his talents were recognised, and he sold his pictures as fast as they were painted. He spent a couple of years in London, and was also for a short time in Huddersfield, making occasional visits to Ireland. In 1865, while in Cork, he sent five landscapes to the Royal Hibernian Academy, and was an occasional contributor afterwards. In 1868 he sent, from 72 South Mall, Cork, two works to the exhibition of the Society of Artists in London, "The Dark Valley, Killarney" and "The Gap of Dunlo"; and the following year he exhibited at the Royal Academy "Rain, near Inchageela, Co. Cork." He was a member of the Liverpool Academy and of the Society of Painters in Water-colours. He died at Waterloo,

Liverpool, on the 28th November, 1893, from the effects of a fall from a cliff.

The Last Ray of Evening, Shannon Bridge, King's Co. [Victoria and Albert Museum.]

An Irish Bog, Co. Mayo. [Reading Museum.]

Moorland, Barmouth. [Walker Art Gallery, Liverpool.]

On the side of the Bog of Allen „ „ „

On the Wharf; water-colour „ „ „

HARWOOD, EDWARD (*d.* 1844-1872). *Subject Painter.*

Elder brother of James Harwood (*q.v.*), was born in Clonmel in 1814. He was originally in business with his father as a house-painter, but became a portrait and landscape painter and moved to Dublin, where he studied in the Dublin Society's School. He exhibited in the Royal Hibernian Academy from 1844 to 1848, such works as "Study of a girl reading," "Conrad and Gulnare," "The Pet," etc. In, or soon after 1851, he went to London and exhibited "A Winter Scene at Rugby School, Football," at the Royal Academy in 1859. He was then living at Rugby, and was still there in 1872.

HARWOOD, JAMES (*b.* 1816, *d.* 1872). *Portrait Painter.*

Was born in 1816 at Clonmel, son of Edward Harwood, a house-painter in that town. He appears to have studied in early life in Italy; but was following his profession in Clonmel in 1836. He was in London in 1839, and in Bath from 1841 to 1844. For the rest of his life he resided in London, but visited Ireland occasionally; he was in Clonmel in 1852, and in Dublin at 33 North Cumberland Street, from 1848 to 1850. Harwood exhibited in the Royal Academy almost every year between 1840 and 1871, mostly portraits, with an occasional subject piece, and in

1854, a "View of Killiney Bay from Dalkey." He contributed to the Royal Hibernian Academy in 1836, 1842, 1844, 1847, 1848, 1850 to 1853, and in 1856 and 1858. Amongst his works there exhibited were "Children feeding birds," purchased by the Royal Irish Art Union in 1845; "Jeremiah in Captivity," 1844; "Nathan reproving David," purchased by the R.I. Art Union, in 1845; "The Farewell," 1852; "Francesca and Paolo of Rimini," 1853; and "Throwing the Bouquet," 1856. In the National Gallery of Ireland are two portraits by him: "Field-Marshal Hugh Viscount Gough," a large full-length, which was exhibited in the Royal Hibernian Academy in 1851, and in the Dublin Exhibition of 1853, and was presented to the Gallery in 1889 by George, second Viscount Gough; and "Samuel Lover," signed and dated 1856. This portrait was painted for Joseph White, of Irishtown House, Clonmel, and was exhibited in the Dublin exhibition of 1872 by Mrs. White, from whom it was purchased for the Gallery. A portrait of "R. M. Duckett," and one of "Mrs. William Hemphill," were in the Royal Hibernian Academy in 1851. At Marlfield, Co. Tipperary, is a portrait of the Hon. Frances Prittie, wife of John Bagwell. James Harwood died at 22 Fitzroy Street, London, on 6th April, 1872.

HARWOOD, ROBERT (*b.* 1830, *d.* after 1876).
Landscape Painter.

Younger brother of the foregoing James and Edward Harwood, was born in Clonmel in 1830. He lived with his brothers in Clonmel and afterwards in London at 2 Percy Street; and exhibited at the Royal Academy in various years between 1855 and 1876, as also at the British Institution, his contributions being chiefly Welsh landscapes. His only appearances in the

Royal Hibernian Academy were in 1856, when he sent a "Portrait of a Lady," and in 1858, when he exhibited his "Young Anglers," a work which had been at the British Institution in 1856. He was living in 1876, but no mention of him occurs later.

HASKETT, SAMUEL (*f. c.* 1833).

Was born about 1809 in Dublin, the son of Richard Haskett (*d.* 1836), architect. He lived at Ranelagh. In "The Emerald," 1833, is a woodcut of "Dalkey Church, designed by Samuel Haskett, Esq."

HAUGHTON.—See HOUGHTON.

HAVERTY, JOSEPH PATRICK, R.H.A. (*b.* 1794, *d.* 1864). *Portrait and Subject Painter.*

Was born in the town of Galway in 1794, and appears to have begun his art career there. In 1814 he sent a portrait from Galway to the Hibernian Society of Artists, and next year, when his address was 32 Mary Street, Dublin, he had a "Cupid and Psyche," a "Portrait of Dr. Graves, Dean of Ardagh," and a "Madonna" in the exhibition in Hawkins Street. For the next few years he was working at his profession chiefly in Galway, and was evidently obtaining some standing as an artist, as on the foundation of the Royal Hibernian Academy in 1823 he was elected an Associate. He appeared as a contributor to its first exhibition in 1826, sending five portraits from Rostrevor, and continued to exhibit regularly until 1861. Most of his contributions were portraits, but he also painted pictures of domestic subjects and some historical pieces; his "Baptism of Ethelbert" and "Judgment of Paris" being his most ambitious attempts in the latter class. He also painted miniatures, the first he exhibited being a "Portrait of Francis Johnston" in 1829. For

some reason not explainable his name appears in the Academy lists and catalogues as "John." He himself always signed "J." or "Joseph," not using his second name. He was made a Member of the Academy on 6th May, 1829, but resigned in October, 1837.

Haverty resided principally in Dublin, but also followed his profession in Limerick, where he received a large amount of patronage. He spent a good many years, from time to time, in London, and exhibited twenty-seven portraits in the Royal Academy between 1835 and 1858, besides others at the Society of British Artists. He painted several portraits of O'Connell, including the full-length done for the Catholic Association, now in the Reform Club, which was engraved by W. Ward, and that in the Town Hall in Limerick, considered to be a more successful work. His "Limerick Piper" is well known from the engraving, and several of his portraits were lithographed by himself. He also published lithographed reproductions of his series of "The Seven Sacraments."

Haverty died of dropsy, after a long illness, at his residence 44 Rathmines Road, Dublin, on 27th July, 1864, aged seventy, and was buried on the 30th at Glasnevin. By his wife Maria, a native of the County Mayo, whom he married in 1816, and who died on 26th December, 1852, he had numerous children, all born in Galway. His second son, Thomas Haverty, born about 1825, exhibited portraits in the Royal Academy from 1847 to 1858, but subsequently relinquished painting. He is still living. Martin Haverty, assistant librarian at the King's Inns, and author of a "History of Ireland," was Joseph Haverty's half-brother.

Benjamin, 1st Lord Bloomfield. } [Capt. Poë, Riverston, Nenagh.]
Lady Bloomfield.

James W. Doyle, Bishop of Kildare and Leighlin. [Carlow College.] R.H.A., 1837. Whole length. Lithographed, half-length only, by the artist.

- James W. Doyle, Bishop, and Rev. Andrew Fitzgerald, President of Carlow College, lithographed by the artist.
- Rev. Richard Graves, Dean of Ardagh. Hibernian Soc., 1815.
- Mr. (afterwards Sir) John Gray. } R.H.A., 1833.
Mrs. Gray.
- Gerald Griffin, R.H.A., 1847.
- James Haverty. R.H.A., 1852.
- Francis Johnston. Miniature. R.H.A., 1829.
- John Lawless. R.H.A., 1826. Lithographed by the artist.
- Richard Robert Madden. [National Gallery of Ireland.] Belonged to his son, Dr. Thomas More Madden, who presented it to the Gallery in 1900.
- Rev. Thomas Maguire. Lithograph.
- Richard Mant, Bishop of Down and Connor.
- Rev. Theobald Mathew. [Miss Webb, 12 Brighton Square, Rathgar.]
- Daniel O'Connell. [Reform Club, London.] Painted for the Catholic Association, and was in the Corn Exchange, Dublin, for some years. It passed into the possession of the Repeal Association, who gave it to John O'Connell by whom it was presented to the Reform Club. Engraved in mezzotint by W. Ward.
- Daniel O'Connell. [Town Hall, Limerick.] Was considered to be a more successful portrait than the foregoing.
- Daniel O'Connell. [Thomas O'Brien, Boru House, Limerick.]
- Daniel O'Connell reading the MS. of his Address to the Electors of Clare to P. Vincent Fitzpatrick and F. W. Conway. Painted for O'Connell for presentation to Fitzpatrick. R.H.A., 1847.
- Daniel O'Connell, with Thomas Steele and O'Gorman Mahon. Lithograph.
- Mrs. Pepper, née Bloomfield. }
Rev. James H. Poë. } [Captain Poë, Riverston,
Mrs. Poë. } Nenagh.]
- Richard Lalor Sheil. Miniature. [National Gallery of Ireland.]
- James Henthorn Todd, F.T.C.D. [Friendly Brothers' House, St. Stephen's Green.]
- Cardinal Wiseman. Soc. B.A., 1857; R.H.A., 1866, after the painter's death; Dublin Ex. 1872, lent by Mrs. Quinn.
- Sir Thomas Wyse.
- The Limerick Piper. 4 feet 5 inches by 4 feet 1 inch. [Sir Josslyn Gore-Booth, Bart., Lissadell, Sligo.] B.I. 1844. Engraved.
- The Limerick Piper. 2 ft. 6 in. by 1 ft. 11 in. [National Gallery of Ireland.] A repetition of foregoing. Presented to the Gallery in 1864 by William Smith O'Brien.

Entry of George IV into Dublin. Said to have been commissioned by the King, but not accepted as the Royal carriage was shown too far in the background. [Exors. of Colonel W. Taylor, Cardiff, 1912.]

Cupid and Pysche. Hibernian Society, 1815.

The Baptism of Ethelbert.

The Judgment of Paris.

Altar-Piece. [Skerries, Co. Galway.]

St. Francis Xavier baptising the Indians. [Gardiner Street Church.]

St. Francis receiving the Stigmata. [Franciscan Church, Galway.]

An Altar-piece. Formerly in the Pro-Cathedral, Galway, but now removed.

The Seven Sacraments. A series of seven small oil pictures. He exhibited them, together with a number of other pictures in 1830, and published a "Catalogue Raisonné of the Seven Sacraments in Ireland, including the reception of a Nun, together with portraits of eminent Irish characters." The portraits were copies in miniature of pictures. The artist failed to sell the "Seven Sacraments" as a set, owing, as he said in his prospectus, "to their sectarian character which he had unhappily overlooked."

The Pet. [John Mulhall, Earlsfort Terrace, Dublin.] Ascribed to Haverty, but more probably is the picture with the same title painted by Edward Harwood (*q.v.*).

The Monster Meeting at Clifden, Co. Galway, in 1843. A drawing. R.H.A., 1854. Lithographed by Haverty himself.

The Fair-green of Ballinasloe. R.H.A., 1829.

The Church of St. Nicholas, Galway. Engraved by Brocas for Dublin "Monthly Museum," 1814.

HAWKSETT, SAMUEL (*b.* 1776, *d.* 1851.) *Portrait Painter.*

Born in 1776, he practised in Belfast, where he was the principal portrait painter of his time. He exhibited portraits in the Royal Hibernian Academy from 1826 to 1834, and was a member and treasurer of the Association of Artists founded in Belfast in 1836. He died in 1851. His works include :

Rev. William Bruce, D.D. Miniature. Engraved in 1827 by Adcock.

Hugh Clarke. Ex. Belfast, 1895, by Sampson Clarke.

Marchioness of Donegall. R.H.A., 1826.

Rev. John Edgar, D.D. Engraved in mezzotint.

S. Hanna, D.D. Engraved by J. Jenkins.

William M'Comb. [John Cleeland, Belfast.]

Rev. Hugh MacNeill, Dean of Ripon. Engraved in mezzotint by T. Lupton, and published by S. Hawksett at 39 Great Edward Street, Belfast, in 1845.

James Young. [R. M. Young, Belfast.]

A JOHN HAWKSETT, also of Belfast, exhibited in the Royal Hibernian Academy in 1844, 1845 and 1846.

HAYDON, J. (*fl.* 1739). *Engraver.*

His name appears as the engraver of two large plates, "Views of the Cathedrals of Lismore and Cloyne," from drawings by J. Blaymire (*q.v.*), in Vol. I of Harris's edition of "Ware's Works," published in Dublin in 1739; as well as of thirteen of the ornamental headings to chapters, with episcopal seals, etc. No other engravings by him have been met with, nor is anything known of him. He may, perhaps, have been the "Rev. Mr. John Haydon," whose name appears in the list of subscribers to the work.

HAYES, EDWARD, R.H.A. (*b.* 1797, *d.* 1864).

Portrait Painter in Water-colour and Miniature.

Born in 1797 in the county of Tipperary. He studied drawing under J. S. Alpenny (*q.v.*) and at the Dublin Society's School. Early in life he practised as a miniature painter in Clonmel, Waterford and Kilkenny, and taught drawing at various educational establishments. While residing in Waterford he made his first contribution to the Royal Hibernian Academy, sending in 1830 a drawing of fruit, two landscapes in oil and a portrait of himself "in the costume of one of the Dutch painters." The following year he came to Dublin and started as a miniature painter at 37 College Green, introducing himself to the Dublin public in a notice in "Saunders' Newsletter" of September 12th, 1831: "Edward Hayes, Miniature Painter, late

Professor of Drawing at the Abbeyleix Institute, the College of Kilkenny and Ursuline Convent, Waterford ; specimens of his work may be seen at his apartments, No. 37 College Green." Next year he removed to 34 Westmoreland Street, where he lived for many years. From this time until 1863 he was a constant exhibitor in the Royal Hibernian Academy, his work consisting of miniatures and of small portraits in pencil and water-colour, in which he was very successful ; and, occasionally, landscapes. He was elected an Associate of the Royal Hibernian Academy in March, 1856, and a Member in February, 1861. He died at his residence, No. 4 Salem Place, on 21st May, 1864, and was buried at Glasnevin. By his wife Mary, a native of Waterford, whom he married in 1819, he was father of Michael Angelo Hayes (*q.v.*). His portrait as a boy, a water-colour drawing done in 1812 by J. S. Alpeny, in which he is shown seated in a landscape, sketching on a sheet of paper resting on the top of his hat, is in the National Gallery of Ireland. Amongst portraits by him are :

Michael Banim, father of John and Michael Banim, the novelists. Pencil drawing, tinted ; signed and dated 1836. [National Gallery of Ireland.]

Charles Bianconi. Miniature. R.H.A., 1834.

Earl De Grey, Lord Lieutenant of Ireland. Drawing. R.H.A., 1842.

Sir Hugh Gough. Miniature. R.H.A., 1834.

Robert Holmes, Barrister. Drawing in black and white chalk ; done in 1844. [National Gallery of Ireland.]

Robert Holmes, Barrister. Drawing. Engraved by Samuel Bellin ; private plate.

William, 4th Earl of Howth, as a young man, in uniform of the 7th Hussars. Water-colour sketch. [Howth Castle.]

Frances, Reginald and James Talbot, children of the 4th Lord Talbot de Malahide. Water-colour. [Malahide Castle.]

Susan, Richard and Miles Talbot, children of the 4th Lord Talbot de Malahide. Water-colour. [Malahide Castle.]

The Trial of Warren Hastings. Drawing. Engraved by Robert Pollard and F. Jukes.

HAYES, EDWIN, R.H.A. (b. 1820, a. 1904).

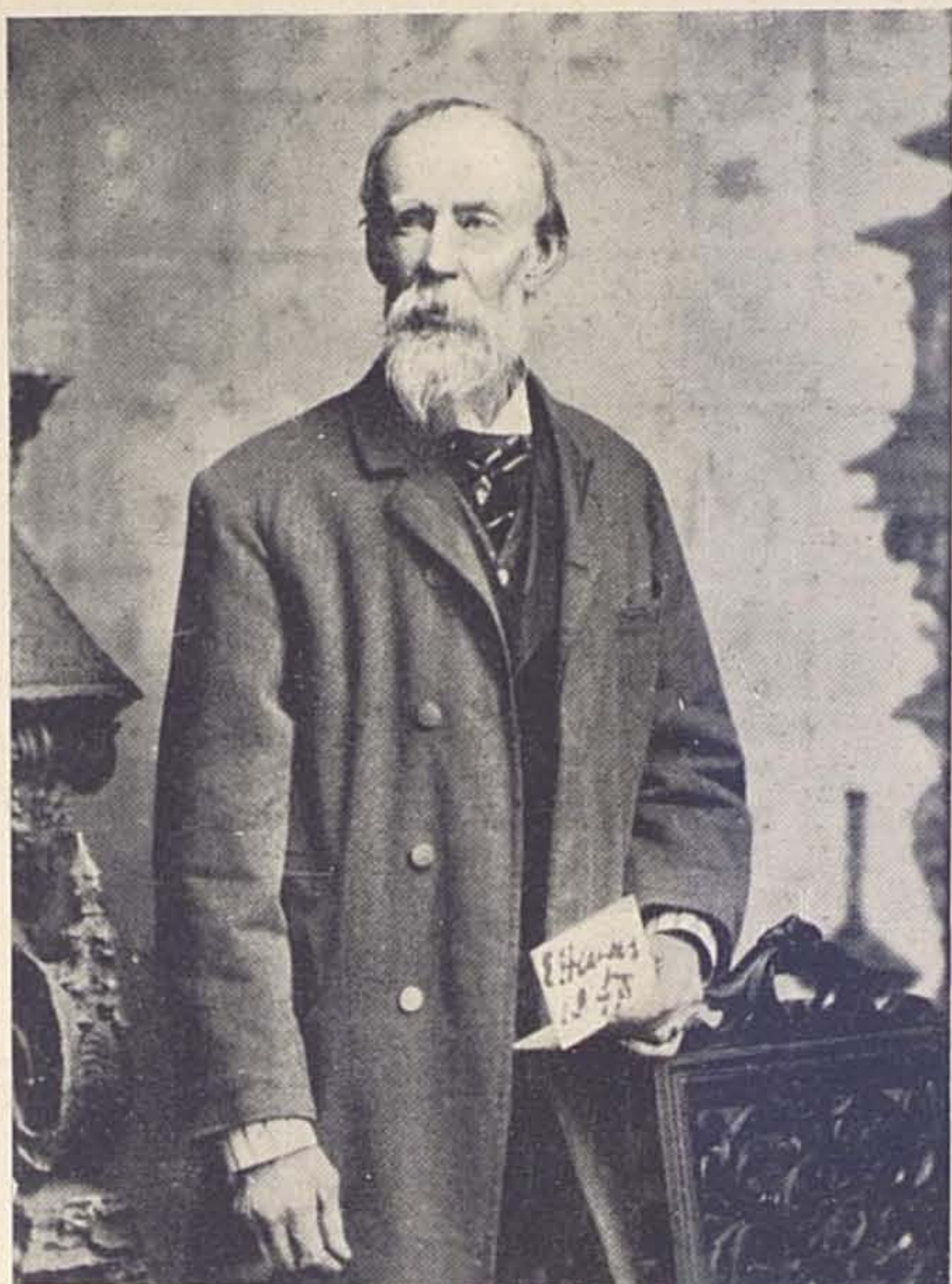
Marine Painter.

He was born in Bristol in 1820, but spent his youth and early life in Dublin where his father, Charles Hayes, who had left Bristol about 1833, kept the Bristol and Glasgow Hotel and Tavern in Marlborough Street. He was a student in the Dublin Society's Schools, and from the very first his ambition was to be a marine painter. The proximity of his home to the quays and docks no doubt gave him his love for the sea and shipping. Thoroughly in earnest in his work he made the sea his studio, and in a little ten-ton yacht he spent his time sailing about Dublin Bay and even as far south as Cork. Resolved to see something more of a sailor's life he shipped as a steward's boy on board a vessel bound for America, and in his outward and return voyages had very rough experiences. For some weeks on the homeward voyage he, day and night, took his turn at the pumps. Such early experiences stood him in good stead in his future art, enabling him in his pictures to delineate the sea and shipping with a sincerity and truth born of experience. He commenced to exhibit at the Royal Hibernian Academy in 1842, and for the next ten years resided in Dublin practising his art. In 1852 he removed to London, and on his arrival apprenticed himself to Telbin the scene painter. Under him he worked at the scenery of the new Adelphi and other theatres. His first venture as an exhibitor in London was at the British Institution in 1854, where he had a "View of the River Liffey and the Custom House." In the following year he sent his first contribution to the Royal Academy, and for forty-nine years, with but a few breaks, he was a regular exhibitor there. He also exhibited at the Society of British Artists and at the Royal Institute of Painters in Water-colours, of which he became an

Associate in 1860 and a Member in 1863. He continued to contribute to the Royal Hibernian Academy and was elected an Associate in 1853 and a Member in 1871. Hayes painted the shores and harbours of the English coast, the south coast fishing boats and French and Dutch luggers, and his visits to the coasts of France, Spain and Italy yielded him many subjects for his brush. His knowledge of the sea enabled him to paint it in all its moods and to put on canvas the ever-changing aspects of sky and ocean. If his art is of the older school of marine painters and a little conventional, his pictures please by a truth and correctness of detail, a sense of composition and an attractive sincerity. An exhibition of his works, comprising one hundred and fifty pictures and sketches, the result of work done in many places during twenty years, was held at Messrs. Dowdeswells, in Bond Street, in March, 1888. Hayes worked at his profession until the last. He had expressed a wish to die with his brush in his hand; and so it happened, for on the 7th November, 1904, as he stood before his easel in his house, No. 20 Aldridge Road Villas, Bayswater, he was seized with heart failure, and in a few hours passed away in his eighty-fifth year.

Examples of his art are to be found in the Galleries at Leeds, Cardiff and Leicester, and also in the Melbourne, Sydney and Adelaide Galleries. His fine work, "Saved," which was awarded a medal at Chicago, is at Montreal. His "Sunset at Sea," exhibited in the Royal Academy in 1894, was bought by the Chantrey Trustees for £175, and is now in the National Gallery of British Art. The National Gallery of Ireland does not possess any examples of his work.

Edwin Hayes, by his wife Ellen Brisco, was father of Claude Hayes, a well-known living artist, a Member of the Royal Institute of Painters in Water-colours.



EDWIN HAYES, R.H.A.



MICHAEL ANGELO HAYES, R.H.A.



EDWARD HAYES, R.H.A.



EDWARD HAYES, R.H.A.

HAYES, MICHAEL ANGELO, R.H.A. (b. 1820, d. 1877). *Painter of Horses and Military Subjects.*

Born in Waterford on 25th July, 1820, the son of Edward Hayes (q.v.). He was instructed in art by his father, and at an early age had gained considerable reputation by his pictures and drawings of horses and military subjects. He made his first appearance as an exhibitor at the Royal Hibernian Academy in 1837 as "Master Hayes"; and again contributed in 1840 and the two following years. In 1842 he was appointed Military Painter-in-ordinary to the Lord Lieutenant. For the next few years he was mostly in London, and exhibited at the New Society of Painters in Water-colours, of which he became an Associate in 1848, and in that year made his only contribution to the Royal Academy. Settling again in Dublin he resumed exhibiting in the Royal Hibernian Academy in 1853, and on the 9th of April was elected an Associate. He became a full Member on 13th October, 1854, and was elected Secretary on 5th March, 1856. The affairs of the Academy had at this time fallen into an unsatisfactory condition; its finances were embarrassed, and its rules and regulations were, in spite of the protests and efforts of its President, Martin Cregan, persistently ignored and violated. Hayes set himself to work to put the affairs of the institution on a better footing; and by his efforts its debt was considerably reduced, and its condition generally improved. But these reforms, which involved the temporary withdrawal of the salaries and fees of various officials, incurred the hostility of a section of the Academicians, chiefly of the older members, and every effort was made to thwart them. As Secretary Hayes had refused to recognize George Petrie as a member of the Academy, or to summon him to its meetings, on the grounds that, under the rules, he

had forfeited his membership by reason of his not exhibiting for two years. This brought events to a climax. At a meeting held on 22nd December, 1856, a new Council was elected, and Cregan and Hayes were replaced as President and Secretary by Petrie and Mulrenin. Hayes and his friends declined to recognize the validity of this meeting and of the appointments made by it, and he refused to surrender the books and keys held by him as Secretary. In consequence he was, on the 8th April, 1857, expelled from the Academy. For some time the state of the institution was in confusion; two Presidents, two Secretaries and two Councils claimed to represent the Academy. The questions at issue were referred to the Lord Lieutenant and the Law Officers. The latter, though giving no definite opinion, were not favourable to the legality of the meeting of the 22nd December, and were doubtful as to the question of Petrie's position; they advised the settling of the quarrel by the members themselves, and the making of such a compromise as would put an end to the schism. But neither side would give way, and so things continued until the annual meeting, held on 17th October, 1857, when Petrie was elected President. Although this was a victory for the opponents of Hayes and his friends, the position taken up by him appears to have been justified, and the contentions and statements in his letters to the Dublin newspapers were certainly not refuted by the published replies of B. Mulrenin and G. F. Mulvany.*

* See articles in "Evening Mail" of 2nd Jan., and "Evening Packet," 3rd Jan.; also letters from M. A. Hayes in "Evening Mail," 7th Jan. and 20th March, 1857, and letters of 15th and 29th April; letters from B. Mulrenin, 12th Jan., and from G. F. Mulvany, 2nd May. These and other letters were republished as a pamphlet, by Hayes, with the title, "The Royal Hibernian Academy; a glance at its former management and recent proceedings." See also "Freeman's Journal," August, 1860.

In March, 1859, Catterson Smith was elected President, on the resignation of Petrie. He declined to reinstate Hayes or recognize him as a member, and an offer to submit the case to arbitration was refused. But on the granting of a new charter to the Academy in 1860, by which the number of members was increased, Hayes was brought in as a member, and was, in October, 1861, once more elected Secretary. He held this post until 8th April, 1870, when he relinquished it. He continued to exhibit until 1874, and in December of that year he resigned his membership.

Hayes painted both in oil and water-colour; most of his works being of military subjects in which horses could be introduced. He also painted some large ceremonial pictures, in which he was not very successful. He had long made a study of the subject of horses in motion, and had anticipated many of the conclusions arrived at in modern times. In 1876 he read a paper before the Royal Dublin Society which he published as a pamphlet, "The Delineation of Animals in rapid Motion," with illustrations by himself. He also did a series of large drawings, showing the various paces of horses. One of them, "Cantering," was in the Dublin Exhibition of 1907. Many of his works were engraved; his "Car-travelling in Ireland," a series of four plates, was published by Ackermann in 1836, and several series of military subjects and costume were published by Fores, and by Graves and others. A series of drawings illustrating the ballad of "Savourneen Deelish," was awarded a prize by the Royal Irish Art Union, and lithographed by J. H. Lynch (*q.v.*), and published in 1846. Hayes married a sister of Peter Paul McSwiney, of Sackville Street, who appointed him his Secretary when Lord Mayor. He also held the post

of City Marshal, to which he was appointed in 1867. He died from the result of an accident. In examining a tank at the top of his house, No. 4 Salem Place, he fell in and was drowned, on the 31st December, 1877. He was buried at Glasnevin. Amongst his numerous works are :—

The 16th Lancers breaking the square of Sikh infantry at the battle of Aliwal ; ex. Water-colour Society, London, 1852 ; R.H.A., 1853.

Charge of the Light Dragoons at the battle of Moodkee ; a large water-colour, 3 ft. by 5 ft. [Major Wise, Rochestown, Cahir.] R.A., 1847, his only contribution ; Water-colour Society, 1849 ; R.H.A., 1853. The £100 prize in Dublin Shilling Art Union, 1860, won by John Broderick, of Comeragh, Co. Waterford.

The Heavy Cavalry Charge at Balaclava ; Water-colour Society, 1885 ; R.H.A., 1856. £80 prize in Dublin Art Union, 1857, won by Mr. Jebb, of Boston, U.S.A.

Sounding the Recall at Balaclava. Oil picture. [John Forster, Santoy, Ranelagh.]

Meet of the Kildare Hounds at Bishops court, containing 27 portraits. R.H.A., 1863. [Earl of Clonmell.]

The Race for the Corinthian Cup, Punchestown, 1854 ; large water-colour, 4 ft. by 6 ft. [Earl of Clonmell.] Amongst the numerous portraits are those of Lord Clonmell, Lord Cloncurry, Lord Drogheda, the Marquess of Waterford, Lord St. Lawrence, Sir Philip Crampton and Captain Warburton.

St. Patrick's Day at Dublin Castle. R.H.A., 1864 ; purchased by subscription and presented to the Lord Lieutenant the Earl of Carlisle. [Earl of Carlisle at Castle Howard.]

Installation of the Prince of Wales as Knight of St. Patrick in St. Patrick's Cathedral in 1868. This picture, 8 feet by 6 feet, was finished in 1872 ; R.H.A., 1876, priced at £1,200. Reproduced by the Autotype Co., London, 29 by 25 inches and published by R. Turner of Newcastle-on-Tyne in 1875. For description of the picture see "Irish Times," 5th June, 1872. [Lord Iveagh.]

The Last Stand of the 44th at Cabul. Purchased by the Royal Irish Art Union in 1845 and won as a prize by Thomas Webb of Lower Sackville Street, who lent it to the Dublin Exhibition of 1853.

Surprising the Vedettes. R.H.A., 1870.

The Soldier's Funeral. R.H.A., 1862 ; selected as the £100 Art Union prize by Mr. Dalton.

- General Sir Edward Blakeney and his Staff at the Royal Hospital.
Water-colour Soc., 1850.
- Portrait of Peter Paul MacSwiney, Lord Mayor. Painted in 1875.
Inauguration Procession of the Lord Mayor of Dublin; 1864;
5½ ft. by 8 ft.
- The Marquess of Drogheda on his favourite Hunter. [Earl of
Drogheda.]
- View of Sackville Street, showing the Post Office, Nelson's Pillar,
and the palatial Mart of the Messrs. McSwiney and Co. R.H.A.,
1854; Water-Colour Soc., 1858; lithographed by W. Simpson
and published by Day and Son, 11 by 14½ inches.
- Single X and Double X, a Charger of the 10th Hussars and a
Guinness's Dray Horse. Water-colour. [John Forster, Santoy,
Ranelagh.]
- Cantering; a Portrait of Charles Brindley, Huntsman to the Ward
Union Hounds, on horseback. A large drawing in chalk, one
of a series to illustrate horses in motion. Lent to Dublin Ex.,
1907, by Claude Malcolmson.
- A Regular Set-down, four miles an hour. Purchased by the Royal
Irish Art Union in 1844 for £50. [A. Hill, Cork.]
- Incidents from the War in the Crimea. Five lithographs in colour,
published by Lloyd Brothers, 1854-5.
- Costumes of the British Army; a series of 51 coloured plates,
lithographed by J. H. Lynch, and published in two vols., folio,
by W. Spooner, 1840-44.
- Costumes of the British Army; 15 plates published by H. Graves
and Co., 1845-6.
- Illustrations to the Ballad of "Savourneen Deelish"; a series of
outline drawings. Awarded a prize of £20 by the Royal Irish
Art Union in 1845; lithographed by J. H. Lynch, and
published by the Art Union in 1846.
- Car-Driving in the South of Ireland in the year 1836; Bianconi's
establishment. Four coloured aquatints by J. Harris, published
by Ackerman, 1836. The plates are: 1^o "Getting Ready,
Hearne's Hotel, Clonmel"; 2^o "Arriving at the end of a
Stage"; 3^o "On the Road, at full Pace"; 4^o "Dropping a
Passenger." Reprints of these plates are common.
- 71st Highland Light Infantry; lithographed by J. H. Lynch.
- The Old Soldier; lithographed by J. H. Lynch.
- Wayside Courtesy; engraved for the National Art Union of Ireland,
1850, by Radcliffe.
- The Deserter. R.H.A., 1840.
- The Eighteenth of June. } Society of Irish Artists, 1844.
The Dying Comrade. }
- The Master, Huntsman and Hounds of the Abergavenny
Hunt.

Earl Spencer and the Ward Union Hounds. [Earl Spencer.]

Painted for Earl Spencer in 1877.

Light—An 11th Hussar reconnoitring. Drawing. Ex. B.F.A. Club, 1880, by E. Higgin.

Shade—A Sentry at the Horse Guards. Drawing. Ex. B.F.A. Club, 1880, by E. Higgin.

HEALY, JAMES (*d. c.* 1830-1866).

Was trained in the Royal Dublin Society's School, and in 1863 was appointed an assistant master. His services were dispensed with in May, 1866, and he died soon after.

HEALY (OR HALY), ROBERT (*d.* 1765-1771).

Portrait and Animal Painter in chalks.

Trained in the Dublin Society's Schools, he established himself as an artist in Wood Quay, and from there exhibited portrait drawings at the Society of Artists in William Street in 1766 and 1767. In 1768 he was in Essex Quay, and in 1769 and 1770 at No. 2 Dame Street. He exhibited in each of these years portraits in water-colour and in chalk, and in 1770 was awarded a silver palette by the Dublin Society for the best exhibited drawing of a group of figures. Healy enjoyed a considerable practice and had a high reputation for his portraits, both of men and horses, drawn in black and white chalk. His work is effective, though his figures are somewhat stiff; but his portrayal of horses, which was considered his chief excellence, is poor. A number of his drawings, chiefly portraits of members of the Conolly family and their favourite horses, are at Castletown, Co. Kildare. They include "The Rt. Hon. Thomas Conolly and his wife, Lady Louisa Conolly," and "The Duke of Leinster and friend skating near Carton," both drawn in 1768. Three of his drawings belong to Lt.-Colonel De Burgh at Oldtown, Co. Kildare: portraits of "Mrs. Gardiner," dated



ROBERT HEALY



JOHN HOGAN

1769, "Mrs. Cradock," and "Florinda Gardiner and her nurse." Pasquin mentions a "Fox and Cock," done for Lord Mountjoy, as "much admired by all connoisseurs," and also says, of his drawings, that they "are proverbial for their exquisite softness ; they look like fine proofs of the most capital mezzotint engravings," a not inapt description.

Healy was employed by Sir John Rawdon, afterwards Earl of Moira, to decorate his mansion at Usher's Island, Dublin—Moira House—which he did in a style of great splendour. When the house was sold in 1826 to the Society for the Suppression of Mendicity these and the rest of the magnificent internal decorations were removed. Healy died in July, 1771, from the effects of a cold brought on while sketching cattle in Lord Mornington's park. The "Hibernian Magazine," in noticing his death, refers to him as "a gentleman of an excellent taste and original genius in his profession." In the National Gallery of Ireland are two portraits of him, drawn in chalk by himself in 1765 and 1766.

HEALY (OR HALY), WILLIAM (*fl.* c. 1770).

Portrait and Animal Painter in chalks.

Younger brother of Robert Healy (*q.v.*). He entered the Dublin Society's School in 1769. His work was similar to that of his brother and he did the same class of subjects ; and were it not that they were generally signed his drawings would be indistinguishable. Some of his drawings are at Castletown. In 1774, when living in Cork Hill, he held an exhibition of copies after his late brother's works ; and in the same year he made his only contribution to the Society of Artists in Dublin, a "Fox and Cock" and a "Man and Horse," both copies after his brother. These drawings are in the National Gallery of Ireland. The date of William Healy's death is not known.

HEAZLE, WILLIAM (*d.* 1872). *Figure Painter.*

Was born in Cork, the son of William Heazle, organist of St. Ann's Church, Shandon. He commenced his art training under William Willes in the Cork School of Art in 1850, and afterwards studied at South Kensington where he showed much promise. He painted chiefly in oils, and did some excellent copies of pictures by Etty. Although offered a good position as a teacher in London he returned to Cork. He painted a number of pictures in his native city, and sent six pictures of domestic and other subjects to the Royal Hibernian Academy in 1861; but not finding his work remunerative he abandoned art and began to study for the medical profession. His health, however, gave way and before he could qualify he died of aneurism of the heart in his father's house, 9 Queen Street, Cork, in 1872.

HEFFERNAN, JAMES (*b.* 1785, *d.* 1847).
Sculptor.

Was born in Londonderry in 1785, the son of a marble-carver employed by the Earl of Bristol, Bishop of Derry. At the age of 11 he lost his father, and showing a talent for drawing, the bishop placed him as an apprentice with Michael Shanahan, an architect of Cork, who was then engaged in executing some works for him. Heffernan accompanied his master to Cork, and applied himself to the study of architecture and drawing. Shanahan had extensive marble works, and there Heffernan made his first attempts at sculpture, being employed in the carving of chimney-pieces and tombstones. Although his ambition at first was to become a painter, the interest he found in sculpture determined him to confine himself to that pursuit and to abandon the palette and brush. He worked hard, and at the age of twenty-two he resolved to seek his

fortune in London. He at first found employment with Rossi the sculptor; but after a few months he entered Chantrey's studio and also became a student in the Royal Academy, where he distinguished himself by obtaining several prizes and medals. Leaving Chantrey he went to Rome, where he spent a short time and then returned to London. He might now, with his undoubted talents, have found an opening for himself as a sculptor; but Chantrey allured him again to his studio, representing to him the difficulties he would have to contend with, and promising that his services would be remembered by him in his will—a promise neither meant nor fulfilled. He remained with Chantrey until that sculptor's death in 1841; and afterwards completed his master's unfinished works. The execution of these established his character as a first-rate artist, and procured him many valuable commissions. During the time he worked as Chantrey's assistant he executed a number of original works, and exhibited at the Royal Academy from 1816 to 1830; at the British Institution between 1817 and 1822, and at the Society of British Artists from 1827 to 1837. Most of his works were subject groups and figures, but he also did a few portrait busts. A newspaper notice of the Academy exhibition of 1825, after referring to the works of Westmacott, Flaxman and Chantrey, says: "The labours of rising genius, from more humble hands, like idle lumber fill obscure shelves placed on high and in the worst possible light. Among other works condemned to this seclusion we noticed a charming marble bust on the very highest shelf, the remoteness of which could not hide its merit, by Heffernan, a young and rising artist of considerable genius, . . . that of the late Miss Hill from Norfolk." And further, referring to the sculptor's "Susannah," says: "Both

these works are full of promise, and present Mr. Heffernan as standing fair for the highest rank of his profession." Heffernan pursued his profession with success ; but, his health failing, he was obliged to relinquish work and he returned to Cork where he took a cottage on the banks of the Lee. There he lived in retirement, devoting his time, as far as his broken health would allow, to sketching and to making drawings illustrating the dress and habits of the people, which he intended to publish. Attacked by dysentery he died on the 21st October, 1847. Heffernan was a man of an amiable, simple and confiding disposition. Possessing the highest talents, of great industry and an ardent lover of his art, his advancement in life was marred by diffidence, a want of reliance upon himself, and broken health.

A statue of James Watt, by Heffernan, belongs to the Royal Society. In the Cathedral at Cloyne, Co. Cork, is a monument to William Bennett, Bishop of Cloyne, who died in 1820. The bishop took a great interest in the British and Foreign Bible Society, and his monument represents a slave, or Indian, in prayer under a palm-tree, clasping a Bible. The figure was exhibited at the Royal Academy in 1823. In the South Parish Church in Cork is a monument erected to Dr. McCarthy, one of the first works executed by the sculptor after his arrival in London. Other works by Heffernan were :

Sir Francis Chantrey, Medallion Portrait in bronze. [National Gallery of Scotland.]

Sir Francis Chantrey. Medallion portrait on marble tablet in Norton Church, near Sheffield.

Miss Hill. Bust. R.A., 1825.

James Stark. R.A., 1818.

Prometheus chained on Mount Caucasus. R.A., 1816 ; B.I., 1817.

The Rape of Proserpine. R.A., 1817 ; B.I., 1818.

Achilles attacked by the Waves of Scamander. R.A., 1819; B.I., 1820.

Musidora. R.A., 1821; B.I., 1822.

Ino with the Infant Bacchus. R.A., 1823.

Susannah at the Bath. R.A., 1825; Soc. B.A., 1828. Presented by the Sculptor to the Cork Institution. [School of Art, Cork.]

Salmacis. R.A., 1827; Soc. B.A., 1829.

Cupid and Psyche. R.A., 1828.

The Deserted Mother. [School of Art, Cork.] R.A., 1830; Soc. B.A., 1831.

Judgment of Paris. B.I., 1818.

A Nymph discovering Cupid. B.I., 1821.

A Girl caressing a Child. [School of Art, Cork.] Soc. B.A., 1832.

Nymphs Bathing. Soc. B.A., 1837.

Hermon sustaining the dead Body of Antigone.

In the British Museum is "A Roman Boatman," drawn on stone by W. Sharp after a sketch taken from life by J. Heffernan.

HENDERSON, JOHN (b. 1754, d. 1845). *Land- scape and Scene-Painter.*

Was born in Glasgow in 1754. He was a scene-painter, and came to Ireland about the same time as Marinari (*q.v.*), whom he assisted in the decoration of Crow Street Theatre in 1809. He continued as scene-painter there until he joined the new theatre in Hawkins Street under Harris, and was associated with William Phillips in its decoration.* He painted the entire scenery for the first Christmas pantomime in 1821. Henderson also painted landscapes and fruit pieces, and did a few illustrations for books. He exhibited four landscapes in the Dublin Society's House in Hawkins Street in 1811, and also landscapes and views in the Royal Hibernian Academy occasionally, between 1830 and 1845. He died on 17th June, 1845, aged 91 years, and was buried in

* William Phillips was long connected with the Theatre Royal as scene-painter. He died the 2nd February, 1848.

Glasnevin Cemetery. His son EDWARD HENDERSON showed early talent as an artist; he painted some clever copies and also did miniatures. While employed in decorating a ceiling at Castletown, Co. Kildare, for Mr. Conolly, he contracted fever which caused his death at the age of 20.

HENECY, CHARLES (*d.* 1787-1808). *Engraver.*

He entered the Dublin Society's School in 1782, and afterwards learned engraving from John Duff (*q.v.*). After Duff's death in 1787 he carried on the business at 17 Exchange Street, with the widow Anne Duff, and from 1789 by himself. He moved to 18 Suffolk Street about 1792. As "Duff and Henecy" he engraved James Lawson's scarce "Map of Belfast" in 1789. He engraved some plates for the "Anthologia Hibernica," 1793-4; for Paine's "Geography," and for other works. There are also by him two soft-ground etchings, after J. Cassidy, of "A Gentleman of the Irish Volunteer Cavalry" and "A Gentleman of the Irish Volunteer Infantry." His principal employment seems, however, to have been seal-engraving. About 1798 he was joined in his business by one Fitzpatrick. They published in 1799 a bust portrait of John Foster, the Speaker, after a picture by Gilbert Stuart, engraved in stipple by P. Maguire. "Henecy and Fitzpatrick have now engraving, and in great forwardness, by the first artist in his line in this Kingdom, a beautiful head of that much admired patriot the Right Hon. John Foster, for which purpose he has most kindly given a capital picture painted by Stuart in his very best style" ("Faulkner's Journal," 18th Feb., 1799). Henecy died about 1808, and his business was continued by his widow Anne, whom he had married in 1791, and by his son Charles, who was born in 1800.

HERBERT, JAMES DOWLING (b. 1762 or 1763, d. 1837). *Portrait Painter.*

His real name was Dowling, but he adopted the name of Herbert for stage purposes and eventually retained it as his surname. He was born in Dublin in 1762 or 1763, the son of James Dowling, an iron-monger carrying on business at No. 53 South Great George's Street, who died in 1786. He was sent to a classical school in Dublin with the intention of his becoming a priest; but the idea was abandoned and he went into his father's business, and was employed in keeping the books and accounts. Having a taste for art he entered the Dublin Society's Schools in 1779, at the age of 16, and studied there whilst still continuing his work in his father's shop. In his "Irish Varieties" he gives an account of his introduction to the school and an amusing description of his eccentric master, Francis R. West (*q.v.*). On quitting the school he became a pupil of Robert Home (*q.v.*), then practising in Dublin, and remained with him some time. Then, leaving the business in George's Street, he set up for himself as a portrait painter. A visit to Kells, where he painted numerous portraits of the gentry of the surrounding country, first brought him into notice as an artist, and he returned to Dublin with two hundred guineas which he had made by his work. It was during this visit that he made his first venture as an actor, in getting up an amateur performance for the benefit of some unfortunate strolling players. He painted the scenery and, besides taking part in the performance, composed a prologue which he spoke himself. He was then invited to superintend some private theatricals at Drumcree, Co. Westmeath, for Mr. Smyth, and this led to further orders for portraits. After his return to Dublin he, with introductions from his Meath friends, set out on a tour to Kilkenny,

Limerick and Cork. At Cork he took rooms in the Grand Parade and found as many sitters as he could paint. He joined a company of amateurs in some performances for a charity at the theatre, and the success of his acting and the flattering praises he received determined him to go permanently on the stage and to try his fortunes in London. His friends and relations in Dublin, however, dissuaded him and induced him to abandon his design and to return to the business in George's Street, which his widowed mother was now carrying on. Here he remained five years, but the business not prospering he retired, sold off his stock and returned to his palette and brush. He went to Bath, where he practised as a portrait painter with some success, doing small whole-length portraits in water colour, finished with black-lead pencil. "This kind of painting," says the writer of the anonymous "Journal" in the Royal Irish Academy (24, c. 14-15) "appears to be his forte. . . . These pieces, after the colouring is finished, are as it were etched all over with black-lead." He was in Dublin again in 1798 working as a portrait painter in South Great George's Street, and during that troublous time he did the portraits of many of those connected with the political events of the period, several of which were engraved, such as Arthur O'Connor, W. J. McNevin, Lord Mountjoy, T. A. Emmett, as well as a picture of the arrest of Lord Edward Fitzgerald. He, however, found that the patronage accorded to him, owing to the troubled state of the country, was insufficient to provide for his increasing family—for he had by this time married—so he turned to the stage and resolved to combine the professions of an actor and a painter. Accordingly on the 14th January, 1799, he made his *début* in the character of Osmund in "The Castle Spectre," at Crow Street Theatre, subsequently

appearing in "Oroonoko," and as Beverley in "The Gamester," in all of these parts achieving considerable success. In the "Hibernian Magazine" for February, 1799, appeared his portrait in the character of Osmund, with a laudatory article written by Tom Moore, who was his life-long friend. The following year, 1800, he was acting in Belfast and took a benefit there on 16th May, appearing as Paddy O'Carroll in the farce of "The Registry Office." He was at the same time painting portraits. In an advertisement regarding his appearance at the theatre he adds: "Those ladies and gentlemen whose portraits he has begun he requests they will favour him with an opportunity of finishing their pictures previous to leaving Belfast for engagements in England." In 1801 Herbert was playing at Crow Street Theatre and was also painting portraits at 19 Nassau Street, and later at 44 College Green, and in the same year he exhibited at the Artists' Exhibition in the Parliament House a number of portraits, both oil pictures and drawings, several of them of theatrical personages, and one, a small full-length drawing, of his friend Tom Moore, the first exhibited portrait of the poet. A contemporary newspaper says: "This year's exhibition discovers that Mr. Herbert has not suffered the buskin to engross all his time and talents." Commenting upon Herbert's works in the same exhibition the writer of the anonymous "Journal" in the Royal Irish Academy (24, c. 14-15) says: "The portraits of this artist have nothing characteristic, are very deficient in animation and of too sallow colouring, but there are, notwithstanding, much worse pictures." He notices unfavourably "Humphrey Butler on his favourite Pony"; a "Portrait of a boy in petticoats," full length, with a little gun, was, he says, the best of his pictures; while the "Portrait of a Lady" was "a very extraordinary design; half-length of a tall woman,

I should imagine not more than six inches in diameter . . . a baby face and mahogany complexion." In the same year he did a portrait of Lord Donoughmore and solicited subscriptions for engraving it. The next few years he seems to have spent partly in Dublin and partly in London. He was not successful on the London stage, and eventually fell back on portrait painting as a means of livelihood. For six months, in 1807, he was employed in painting a series of portraits for Lady Mary Stewart, wife of Alexander Stewart of Ards, of her family and friends. He was satirized in the "Familiar Epistles to Frederick E. Jones, Esq., on the Present State of the Irish Stage," published in 1804, and generally attributed to John Wilson Croker. A footnote says: "This person, from being a brazier, metamorphosed himself into a very middling painter, and finally became an indifferent actor under the title of Mr. Herbert." In later editions was added: "Mr. Dowling is, I am informed, desirous that I should let the public know that I was mistaken in calling him a brazier, for that, in fact, he was an ironmonger; be it so, he shall be anything he pleases but Terence." In 1811 Herbert added to his profession as a portrait painter that of a picture dealer and auctioneer, and in March of that year he opened at No. 3 D'Olier Street his "Repository of Literature and the Arts" for the sale of pictures, prints and books. "Twenty-five years study and practice in his profession," he says in an advertisement, "with an early and continued attachment to Literature, will, he trusts, be considered sufficient qualifications for the undertaking." His first sale took place on 3rd April. He moved to College Green, opposite Foster Place, in the following year, and here and at No. 2 Exchange Court, where later he had another place of business, he continued with some success for several years, many important collections passing

through his hands. At Exchange Court he had a picture gallery where the public was admitted free, and works by all the great masters were for sale. He continued his work as an artist and exhibited at the exhibitions in Dublin. In 1811 he had eleven portraits at the Society of Artists in Hawkins Street, and fourteen the following year. He exhibited in 1815 six portraits, and in 1821 thirteen portraits. How long he continued his business as an auctioneer and dealer is uncertain, and few particulars of the remainder of his life are forthcoming. He was in London in 1832 and 1834, exhibiting at the Royal Academy in both those years. In 1835 and 1836 he was in Dublin and exhibited, from a boarding-house in Marlborough Street, some works at the Royal Hibernian Academy, including his picture of "The Landing of George IV at Howth," which he had shown at the Royal Academy in 1832, and was disappointed in not being able to dispose of. In 1836 he was in London, at 23 Alfred Street, Bedford Square, and published his "Irish Varieties for the last fifty years, written from recollections." A second series was promised by the author, but his death soon after prevented its fulfilment. In 1837 Herbert was in Jersey, and there he died, in his lodgings in Queen Street, in April, 1837, aged 75. A short time before his death he delighted an overflowing audience at the Theatre Royal, Jersey, by his impersonation of the Irishman, Paddy O'Carroll, in the farce of "The Registry Office," a part he had played with success at Belfast thirty-seven years before. Herbert had a son who was a captain in the 9th Bengal Native Infantry, and held the appointment of Astronomer to the King of Oude! A portrait of Herbert in the character of Osmund appeared in the "Hibernian Magazine" for February, 1799, and Shee, who had been a fellow-pupil in the Dublin Society's School, exhibited a

portrait in the Royal Academy in 1805. His collection of pictures, drawings and engravings was sold by auction in Dublin in 1837.

The following works by him are recorded :

Henry A. Baker, Architect. Ex. 1812.

Miss Barnes.

Master Benton Baynes, in a Landscape with a Dog. Oil picture ;
Christie's, 23rd Feb., 1905.

Henry Betty, as Norval. Sold at Littledale's, Dublin, in June,
1845.

Miss Brown, of the Theatre Royal. Drawing. Ex. Dublin, 1801.

Humphrey Butler on his favourite Pony. Oil picture. Ex.
Dublin, 1801.

Mrs. Butler. Ex. Dublin, 1801.

Counseller Chatterton. Ex. Dublin, 1801.

Lord Donoughmore. Ex. Dublin, 1811.

Rev. A. Douglas. Drawing. [National Gallery of Ireland,
Milltown collection.] Ex. Dublin, 1801.

Emily Douglas, wife of Joseph Leeson, and afterwards of the
2nd Lord Cloncurry. Drawing. [National Gallery of
Ireland, Milltown collection.]

Dr. Fuller.

Miss Jane Harold, of Limerick.

Rev. Mr. Hawksworth. Drawing. Ex. Dublin, 1801.

Archdeacon Helsham.

Mrs. Herbert. Drawing. Ex. Dublin, 1801.

Mr. Holman, as Rolla. Drawing. Ex. Dublin, 1801.

Henry Jackson. Drawing. Engraved by T. W. Huffam for
Madden's "United Irishmen."

Miss Jefferies of Blarney, afterwards Lady Cahir.

Frederick E. Jones.

R. Jones, as Goldfinch. Drawing. Ex. Dublin, 1801.

Mr. Kellet, Banker, Cork.

James Sheridan Knowles. Oil picture. R.A., 1834.

Miss La Touche. Drawing. Ex. Dublin, 1801.

— McCowan, Rector of Kilkenny.

W. J. McNevin. Drawing. Engraved by T. W. Huffam for
Madden's "United Irishmen."

Tom Moore. Drawing ; small whole length. Ex. Dublin, 1801.

Lord Mountjoy, Colonel of the Dublin Militia, killed at the battle of
Ross in 1798. "*Drawn from memory by J. Dowling. Engraved
by H. Brocas. Dublin, Published 20 July, 1798 by J. Dowling
Portrait Painter No. 53 South Great George's Street.*" 4to, stipple.

Sir John Newport. Ex. Dublin, 1811.

Arthur O'Connor. Oil picture. Engraved in mezzotint by W. Ward and published in Dublin by J. Dowling in 1798.
 Mrs. Pope, formerly Miss Campion, as Miss Bertram in "The Birthday." Oil picture. Ex. Dublin, 1801.
 Miss Fanny Reilly.
 Captain G. Reilly.
 Major Sirr. Small whole-length drawing. Ex. Dublin, 1801.
 William Smyth, of Drumcree, Co. Westmeath.
 Sir Charles Vernon.
 George William Vernon, barrister, brother of foregoing.
 Miss Diana Vernon, afterwards Lady Chinnery.
 The Arrest of Lord Edward Fitzgerald. Oil picture, painted a few years after the event. It was intended to be engraved, but the only reproduction actually made was that in Cox's "Irish Magazine," September, 1810, in which the four principal figures only were reproduced. The picture belonged in 1858 to O'Connor, a chandler in Thomas Street, and was then in a dirty and neglected condition, as described by Madden.
 The Landing of George IV at Howth. Oil picture, 44 by 64 inches. R.A., 1832; R.H.A., 1835. Collection of A. B. Maziere of 31 St. Stephen's Green, sold on 30th July, 1846.
 Absolution. Drawing. R.A., 1834. In Artist's sale, 1837.

HEWETSON, CHRISTOPHER (*f. c.* 1772-1794).

Sculptor.

He was born about 1739, the son of Christopher Hewitson of Thomastown, Co. Kilkenny, and his second wife, Elizabeth, daughter of Thomas Hewetson of Cloughsutton, Co. Carlow. He was sent by his friends to study in Rome, and there, between 1772 and 1781 he executed an elaborate monument in marble of Dr. Baldwin, Provost of Trinity College, Dublin, who died in 1758. This monument arrived in Dublin in August, 1784, and was placed in the Examination Hall, where it now is. It consists of a sarcophagus of dark porphyry, with a recumbent figure of the Provost represented at the point of death, his head supported by a female figure emblematic of the University; an angel points to the wreath of immortality which it holds in its hands. For this work

Hewetson was paid £1,000. The expense of bringing it from Rome to Dublin amounted to £416.

Hewetson sent a bust to the R.A. exhibition in 1786, and again in 1790. He was still residing in Rome in 1794, and died soon after. W. B. S. Taylor, in his history of the University of Dublin, says: "We lament to say that this artist of genius died at Rome in the prime of his life, shortly after the great powers of his mind had begun to develop themselves in his art, which thereby suffered an incalculable loss."

HICKEY, JOHN (*b.* 1756, *d.* 1795). *Sculptor.*

Was born in Dublin in 1756, the fourth son of Noah Hickey, a confectioner in Capel Street, who died in February, 1776. He studied in the Dublin Society's Schools, which he entered in 1764 and where he obtained several prizes. On leaving the school he became a pupil of Richard Cranfield (*q.v.*), and as such he exhibited in 1768 at the Society of Artists, in William Street, a "Group of dead game designed for a Girandole." In 1770, while still with Cranfield, he exhibited a "Bas-relief in Wood." He continued in Dublin until 1777, when he went to London and became a student at the Royal Academy; and in that year, from his address 34 Gerrard Street, Soho, he sent to the Academy a bas-relief and a tablet for a chimney-piece. In 1778 he gained the Academy Gold Medal for a bas-relief, "The Slaughter of the Innocents." He next exhibited in 1780, and continued to do so until 1794. In 1782, when it was proposed to erect a monument to Henry Grattan in Dublin, Hickey applied to have the work entrusted to him. His application was supported by Edmund Burke, who on 11th June, 1782, wrote to the Earl of Charlemont: "It will be a pleasure to you to know that at this time a young man of Ireland is here who, I really

think, as far as my judgment goes, is fully equal to the best statuaries both in taste and execution. If you employ him you will encourage the rising arts in the decoration of the rising virtue of Ireland ; and though the former, in the scale of things, is infinitely below the latter, there is a kind of relationship between them. I am sure there has ever been a close connexion between them in your mind. The young man's name, who wishes to be employed, is Hickey" (Hist. MSS. Com. Charlemont Papers, Vol. I, p. 61). The projected monument was, however, not carried out. In 1786 Hickey was appointed sculptor to the Prince of Wales, and he designed a colossal statue of Time supporting a clock for Carlton House, the model of which he showed at the Royal Academy in 1788. In 1787 he executed a large and elaborate monument to Henry Singleton, Chief Justice, who died in 1759, for St. Peter's Church, Drogheda, where it was erected in the chancel, and in 1790 he executed the monument to David La Touche, erected in Delgany Church. This work, which is exceedingly well designed, is of marble, 24 feet high and 14 feet in width ; on the top is the figure of David La Touche, standing, with that of Mrs. Peter La Touche on one side, and a cornucopia on the other. At the base are figures of David's sons, David, John and Peter, supporting a sarcophagus of red marble, upon which is an urn of white marble. All the figures are of white marble. An engraving of the monument appeared in the "Hibernian Magazine" for July, 1795. It was repaired and renovated in 1895 by Harrison, of Brunswick Street. At the base of the monument is cut, *I. Hickey Sculpt. Lond. 1790.* In 1794 the Roman Catholics of Ireland voted £200 for a statue of the King ; Hickey was chosen to execute it, and he came over to Dublin to receive instructions from the committee ; but the

matter was eventually not proceeded with. Other works of Hickey were two busts of his friend and patron, Edmund Burke, exhibited in the Royal Academy in 1785 and 1791, one of which belongs to Earl Fitzwilliam at Wentworth and was engraved in mezzotint by William Ward ; a bust of Robert Boyle, one of the five busts placed in Queen Caroline's Grotto at Richmond ; a bust of Lord Loughborough, exhibited in the Royal Academy in 1785 ; a bust of Mrs. Siddons as Cassandra, exhibited in 1786 ; a statue of Thalia in 1789, and a bust of Mrs. La Touche in 1794, his last exhibited work. Unfortunately Hickey's undoubted talents were nullified by his intemperate habits which hastened his end. He died in his lodgings in Oxford Street, on 12th January, 1795. Edmund Burke, writing to Albany Wallis on 15th January, 1795, with reference to a proposed monument to Garrick for which Hickey had been making a design, says: "Death is in close pursuit of us. What has happened since I saw you ! But God is wise and just. Whilst Hickey was meditating a monument to Garrick, he is himself carried to the grave. . . . If poor Hickey had been spared to us, I should not have preferred any sculptor living to him. But as he has gone, I do not know any one more fitted to fall in with your views than Mr. Banks." (Original letter in possession of H. Sotheran & Co., of 140 Strand, London, in October, 1904.

HICKEY, THOMAS (*d.* 1756-1816). *Portrait Painter.*

Was second son of Noah Hickey, a confectioner in Capel Street, Dublin, and younger brother of John Hickey (*q.v.*). He studied in the drawing schools of the Dublin Society, where, between 1753 and 1756 he won several prizes ; and while still a boy gained a

reputation for his likenesses in chalks. One of these early works, a "Portrait of Charles Lucas," dated 1758, is in the National Gallery of Ireland. After spending some years in Italy he returned to Dublin in 1767. "Faulkner's Journal" of 16th May, 1767, announced that "Mr. Thomas Hickey arrived from Italy from the pursuit of his studies in the art of painting." In 1768, 1769 and 1770 he exhibited portraits with the Society of Artists in William Street. He was then living in Little Britain Street. He did not receive the patronage he had expected, and depressed by the neglect shown him he went to London, and his name appears as an exhibitor in the Royal Academy in 1772, 1775 and 1792. Although he appears to have enjoyed a fair practice in London as a portrait painter little information as to his life can be found. He worked for a time in Bath, and seems to have visited India towards the end of the century. A book, "The History of Painting and Sculpture from the earliest Accounts," published in Calcutta in 1788, is said to be by him. He was in London, living in Margaret Street, Cavendish Square in 1792, and in that year became attached to Lord Macartney's mission to China as "portrait-painter." In the possession of Mr. Francis Edwards, High Street, Marylebone, is a volume of drawings, signed *T. H.*, made on board the "Lion," very poor sketches of landscapes. Hickey subsequently revisited India, and was certainly there in 1816, for in that year he painted and engraved a portrait of Colonel Colin Mackenzie at Madras. The date of his death has not been found.

Amongst Hickey's pictures are :

Mrs. Abington as Lady Bab Lardoon in "The Maid of the Oaks."
[Garrick Club.]

Sir Nathaniel Barry, President of the College of Physicians, Dublin.
[College of Physicians, Dublin, bequest of Sir John Banks,
K.C.B.]

- John, 4th Duke of Bedford. [Mansion House, Dublin.] A copy of the portrait by Gainsborough in the Provost's House.
- William Brereton, M.C. in Bath. Engraved by J. Collyer in 1778.
- Duke of Cumberland. R.A., 1775.
- Thomas Davis, bookseller, actor, etc. Engraved in stipple by L. Schiavonetti, 1794.
- William Dawson, M.C. at Bath. Engraved by J. Collyer in 1779.
- Gerard De Vismes. Painted in 1773. Christie's, Duke of Cambridge's Collection, 25th June, 1904.
- Mr. Ferguson of Monkhood. Signed and dated 1787. Christie's, 26th May, 1906.
- Governor Harrison. } Small ovals on copper, $11\frac{3}{4}$ by $9\frac{3}{4}$ inches.
Norah Harrison. } Christie's, 27th January, 1912.
- Thomas Langdale. Engraved by W. C. Wilson; private plate.
- Thomas Leland, D.D., F.T.C.D. [National Gallery of Ireland.]
Ex. Soc. Artists, Dublin, 1768, as "Portrait of a Gentleman in Academic Dress." Formerly belonged to Sir Thomas Drew.
- Hon. George Livius, Member of the Bengal Council. A small picture, oval, 10 by $7\frac{3}{4}$ inches. Painted in 1782. Christie's, 9th Dec., 1911.
- Charles Lucas, M.P. Collection of Henry Harrington, sold in Dublin in June, 1832; perhaps the portrait engraved in line by Patrick Halpin.
- Charles Lucas, M.P. Chalk; signed and dated 1758. [National Gallery of Ireland.]
- George, Earl Macartney. Engraved by J. Hall as frontispiece to Vol. II of Staunton's "Lord Macartney's Embassy to China"; 1796; also, bust only, by R. De Launay.
- Colonel Colin Mackenzie, Surveyor-General of India, and three distinguished Brahmins. [India Office.] Engraved by Hickey himself in Madras in 1816.
- Samuel Madden. [National Gallery of Ireland.] The ascription to Hickey is doubtful.
- Rev. H. Martyn, Chaplain to the H.E.I. Co., Bengal. Engraved in mezzotint by W. Day.
- Richard, 2nd Earl of Mornington, afterwards Marquess Wellesley. [Banqueting Hall, Government House, Madras.] Painted at Madras by public subscription.
- Henry Mossop, actor. Chalk drawing. [National Gallery of Ireland.] Engraved, in reverse, in "Exshaw's Magazine," May, 1775.
- Thomas, 1st Viscount Northland. [Earl of Ranfurly.]
- Anne, Viscountess Northland. " "
- Sir Fielding Ould. Chalk; signed and dated 1759. [National Gallery of Ireland.]
- Justice Park. [Magdalen Hospital, London.]

- Daniel Race. Painted in 1772; engraved in mezzotint by James Watson in 1773.
- Richard Roberts, D.D., Master of St. Paul's School. Engraved in mezzotint by W. Say, 1814.
- Benjamin Roebuck, paymaster-general in Madras. Engraved in stipple by A. Cardon.
- John, 1st Earl of Sheffield, and Colonel Ridley. Christie's, Earl of Sheffield's collection, 11th Dec., 1909.
- George, 1st Marquess Townshend. Signed *Hickey Pinxit 1769*. [Mansion House, Dublin.]
- John Webb. Small oval, 10½ by 9 inches, dated 1784. Christie's, collection of Claude A. Ponsonby, 28th March, 1909.
- Josiah Webbe. Engraved by Knight.
- Sir Armine Wodehouse, Bart., M.P. Signed and dated 1773. [National Gallery of Ireland.]
- Wellesley—see Mornington.
- A Lady, with her Son and Daughter. Signed and dated 1781. Christie's, Madame de Falbe's collection, May, 1900.
- A Chinese Scene, with numerous figures. Sketch in pen and water-colour. [British Museum.]

HILL, SAMUEL. *Portrait Painter.*

Studied under Robert West in the Dublin Society's drawing school, where he won prizes in 1756 and 1758. He was afterwards, according to Pasquin, a portrait painter in crayons and a teacher of drawing. He travelled through the provinces and taught for several years at Portarlinton. No further particulars concerning him are forthcoming.

HINCKS, WILLIAM (*d.* 1773-1797). *Portrait Painter and Engraver.*

Was born in Waterford, and in early life was apprenticed to a blacksmith. Self-taught as an artist, his name first appears in 1773, when he was living in York Street, Dublin, and was an exhibitor of portraits in crayons at the Society of Artists in William Street. He made similar contributions the following year; and in 1775, his address being then 67 Exchequer Street, he sent five works in oils and five in chalks. In

1777 he was at 63 George's Street, and exhibited six portraits, including one of "A Siberian Cat, in possession of Lady St. George." He made his last appearance as an exhibitor in Dublin in 1780, when he contributed to the Society of Artists portraits in oil and also miniatures. In the same year he went to London, and one of his first works on his arrival was a series of illustrations designed for an edition of "Tristram Shandy." In 1781 he sent a crayon portrait to the Royal Academy, and continued to exhibit there at intervals until 1797, his contributions being mostly miniatures.

When in Ireland he made a series of drawings representing the progress of the linen manufacture. These he engraved in stipple and published in London in 1782. The series consists of twelve plates, each plate measuring $13\frac{1}{2}$ by $16\frac{1}{2}$ inches, and represents the various processes used in the linen manufacture in the north of Ireland, from the sowing of the flax to the packing for exportation of the finished article at the Linen Hall in Dublin. The whole series was issued in an oblong folio volume. The set was republished in 1791 by R. Pollard, Spafields, London. The twelve plates are :

View near Scarva, Co. Down, representing Ploughing, Sowing the Flax Seed and Harrowing.

View near Hillsborough, representing Pulling the Flax, Stooking or putting it up to dry, Ripling and Boving or Burying it in water.

View in Co. Louth : taking the Flax out of the Bog, spreading it to dry, stoving, beetling and breaking it.

Method of Beetling, Scutching and Hackling the Flax.

A Scutch Mill, with the method of Breaking the Flax with grooved rollers, etc.

Spinning, Reeling with the Clock Reel and Boiling the Yarn.

Winding, Warping with a new improved Warping Mill and Weaving.

Brown Linen Market, Banbridge, Co. Down : the Weavers holding up their Pieces of Linen to View, the Bleachers elevated on Forms examining its quality.

View of all the Machinery of a Bleach Mill.

View of a Bleach Green, Co. of Down, shewing the methods of Wet and Dry Bleaching, etc.

View of a Lapping Room, with the Measuring, Crisping or Folding the Cloth in Lengths.

View of the Linen Hall, Dublin, with the Boxes and Bales ready for Exportation.

Besides the plates of the linen manufacture, Hincks did a number of other engravings, mostly after his own drawings. Among them are:

Phillip Astley standing on a Charger presented to him by Lord Heathfield.

Joseph Borulaski, the Polish Dwarf. Engraved in 1788 and prefixed to his "Memoirs."

Carlo Antonio Delpini, clown, as Pierrot in "Aladdin." Stipple.

Rev. Daniel De Crasto, stipple, 1790.

The Loss of the "Anastasia," showing the rescue of Lieutenant Drummond, R.N., by means of a bullock. Line, 22 by 15 inches.

Thomas Hussey, Bishop of Waterford; after T. Collopy (*q.v.*).

Louis XVI bidding farewell to his Family.

W. Shipley, projector of the Society of Arts. Engraved from life, and prefixed to the "Transactions" of the Society.

Duke of York, stipple, 1787.

The Increasing grandeur of the British Nation. Allegorical print, folio; designed and engraved by W. Hincks, and published by him, 4th June, 1787, at 25 Great Portland Street, Cavendish Square.

Free Trade; Hibernia, attended by her brave Volunteers, exhibiting her commercial Freedom.

Hincks was living in London in 1797, and probably died in or soon after that year.

HODGE, PETER (*d.* 1756). *Engraver.*

An engraver of this name died in Copper Alley, in August, 1756, but nothing further is known of him.

HODGINS, HENRY (*fl.* 1762-1801). *Landscape and Scene-Painter.*

Was born in Dublin, where his mother was proprietress of the Bear Coffee House in Temple Bar. He became a pupil of Robert Carver (*q.v.*), and was employed as a scene-painter at Crow Street Theatre. Joseph Vernon the singer, who was engaged at Crow

Street, was lodging at the Bear Coffee House, and on the death of Mrs. Hodgins in April, 1762, and his departure for England about the same time, he invited Hodgins to accompany him to London, an offer which the young artist, anxious to advance himself, eagerly accepted. Before he left he had a benefit on 30th April, 1762, at Crow Street. In London he became connected with Covent Garden Theatre, where he worked for many years, and was accounted one of the best scene-painters of his time. "His celerity in painting," says O'Keeffe ("Recollections," II, 41), "was wonderful; he could by a knack peculiarly his own paint a whole flat scene in a day." He exhibited four landscapes with the Society of Artists in London between 1778 and 1783. The "Gentleman's Magazine" announced his death at Maidstone on 11th September, 1796.

HODGSON, EDWARD (b. 1719, d. 1794). *Flower Painter.*

Was born in Dublin about 1719. He practised in London with much success as a painter of fruit and flowers. In 1765, when living in Mitre Court, St. Paul's Churchyard, he contributed drawings in chalk and water-colour to an exhibition held in Maiden Lane for the relief of distressed artists and their families. In 1782 and 1783 he exhibited at the Free Society, and in 1781, 1782 and 1788 at the Royal Academy. He was Treasurer of the Associated Artists of Great Britain. He died in Great Newport Street, London, in 1794, aged 75.

HODSON, SIR GEORGE FREDERICK, BART.,
HON. R.H.A. (b. 1806, d. 1888). *Amateur.*

Was born on 25th October, 1806, the second son of Sir Robert Hodson of Hollybrook, Bray, and

succeeded his brother, Sir Robert Adair Hodson, as third baronet in 1831. He exhibited landscapes and figure subjects in the Royal Hibernian Academy for many years from 1827, and was made an Honorary Member in 1871. He died on 2nd April, 1888.

HOEY, PETER (*fl. c.* 1800-1811). *Portrait Painter.*

Was working in Dublin at the beginning of the nineteenth century, and exhibited portraits in 1800, 1801, 1809, 1810 and 1811. He lived in South Great George's Street, and from 1809 at 163 Great Britain Street.

HOGAN, JOHN (*b.* 1800, *d.* 1858). *Sculptor.*

His father, John Hogan, a carpenter and builder of Cove Street, Cork, was employed about 1795 by Richard Gumbleton of Castle Richard, near Tallow, Co. Waterford, in some building work. There he met a Miss Frances Cox, of Dunmanway, a great granddaughter of Sir Richard Cox, Lord Chancellor of Ireland, and in 1796 he married her in spite of the disapproval of her family, who considered the match as a *mésalliance* and deprived her of her fortune of two thousand pounds. The third child of this marriage was John Hogan, the future sculptor, who was born at Tallow on the 14th October, 1800. At the age of about 14 he was placed in the office of Michael Foote, an attorney in Patrick Street, Cork. He did not find the work of a lawyer's clerk congenial to him, and he spent much of his time in carving figures in wood and copying architectural designs. At the end of two years he was apprenticed to Thomas Deane, builder and architect, where he at first worked as a carpenter, and occupied his leisure hours in indulging his natural inclination for drawing and carving. Deane

then employed him at 13s. a week in drawing plans and in carving balusters, capitals, and ornamental figures in connection with his building business. At the end of the year 1819 he carved a full-sized skeleton in pinewood, finished with extraordinary accuracy. His apprenticeship expired in March, 1820, and, encouraged by Deane, he applied himself to sculpture with the view of making it his profession. He attended lectures on anatomy given by Dr. Woodroffe, and in the course of three years acquired a thorough knowledge of the structure of the human form. He also assiduously copied the casts of classic statuary in the Gallery of the Cork Society of Arts. During this period he executed in wood several anatomical studies of feet, legs and hands, a head of an Apostle, a copy of Michel Angelo's Mask of Moses, and some groups in bas-relief after designs by James Barry. He also did a copy of "Silenus and Satyrs," and a model of a Roman soldier, in stone, and the "Triumph of Silenus," a bas-relief in wood, intended as an ornament for the back of a sideboard, consisting of fifteen figures about fourteen inches high. His first work to attract public notice was a life-sized figure of "Minerva" for an insurance office in the South Mall built by Deane. Late in the year 1821 he was employed by Dr. Murphy, Bishop of Cork, in the carving of twenty-seven statues in wood for the North Chapel in Cork, and a bas-relief panel of "The Last Supper," after Leonardo da Vinci, for the altar. This work kept him in employment for about a year.

In August, 1823, William Paulet Carey (*q.v.*) paid a visit to Cork, and saw in the Gallery of the Society of Arts a small torso carved in pine, which struck him by its correctness in design and execution. On inquiry he found it was the work of Hogan. He sought an interview, and was astonished at the work the young artist showed him, and recognized the genius which

only wanted opportunities for development. He immediately inserted letters in the "Cork Advertiser" asking for subscriptions to enable Hogan to go to Italy for study. But these letters produced no response, and Carey then brought the case of the young self-taught sculptor to the notice of Sir John Fleming Leicester—afterwards Lord De Tabley—sending him specimens of Hogan's work. Lord De Tabley sent a donation of £25 and a commission for a marble statue of a female figure. This was soon followed by other subscriptions; the Dublin Society gave £100, and purchased for £25 the specimens of Hogan's wood-carvings which are now in the National Museum, Kildare Street: a hand and arm, a hand holding a sword, a mask of Moses, after Michel Angelo, a leg of Mercury, and an anatomical arm. In November, 1823, the subscriptions having reached £250, Hogan left Cork for Dublin, and there embarked for Liverpool on his way to Italy. He arrived in Rome early in 1824, and lost no time in commencing his studies. He attended the Schools of St. Luke and worked in the Galleries of the Vatican and the Capitol; but his means, which were barely sufficient for his support, did not permit of his taking a studio.

In October and November, 1825, Elizabeth Sheridan Carey, daughter of William Paulet Carey, contributed a memoir of Hogan to "Ackermann's Repository," and called the attention of the public to the young sculptor's critical situation in Rome, where he found his means inadequate to the rent of a studio, the purchase of marble and the expense of a living model. In response to this appeal Lord De Tabley sent a second subscription of £25. Further subscriptions followed, including £25 from the Royal Irish Institution, and Hogan was thus enabled to continue his work in Rome, to secure a studio and to commence the

marble statue commissioned by Lord De Tabley. This was a life-sized figure of "Eve." Just after it was finished and had been despatched to England the sculptor's patron died, and the statue remained in its packing-case until 1857, when it was first seen at the Manchester Exhibition. His first finished work was an "Italian Shepherd Boy," which was followed by his "Drunken Faun," a bas-relief of a "Dead Christ at the foot of the Cross," which Hogan hoped to cut in marble for Cork, and another figure of a "Dead Christ." All these works were modelled with much spirit and force, and the talent and power of the young Irish sculptor were recognized by Gibson, Thorwaldsen and other artists in Rome. Thorwaldsen, when leaving Rome and taking leave of Hogan, said to him: "My son, you are the best sculptor I leave after me in Rome."

In November, 1829, Hogan paid a visit to Ireland, taking with him several of his works, the "Drunken Faun," the "Dead Christ," and several busts and statues in plaster. The Royal Irish Art Union placed its boardroom at his disposal for the exhibition of these works, and the Dublin Society gave him its gold medal. The "Dead Christ" was sold to the Carmelite community in Clarendon Street. On his return to Italy in 1829, he began the cutting of his "Dead Christ" for Cork, and modelled the "Pieta" for Francis Street Church. A monumental group to the memory of Bishop Doyle was completed and brought to Dublin in 1840, and was exhibited for a few months in the Royal Exchange. While in Dublin he received a commission for a statue of Thomas Drummond, which he finished in 1843.

In 1837 Hogan was elected a member of the *Virtuosi del Pantheon*, a society founded in 1500, to which no British subject had hitherto belonged—an

honour he was intensely proud of. In 1838 he married an Italian lady, Cornelia Bevignani.

During the next few years he had several important works in hand—"Hibernia" for Lord Cloncurry, "O'Connell" for the Repeal Association, "William Crawford" for Cork, and other statues and busts. His twenty-four years' residence in Rome was brought to a termination in 1848, when, owing to the revolutionary movement, he left Italy and returned with his wife and family to Ireland. His arrival was at a time inauspicious for an artist full of enthusiasm and anxious to work at his profession; the effects of the famine years had not passed away, there was little patronage of art, and Hogan found himself compelled to live in a most uncongenial atmosphere with little or no work to do. Gradually his prospects improved; he received orders for statues of Father Mathew for Cork, O'Connell for Limerick, and Thomas Davis; as also work for St. John's Cathedral, Newfoundland. He submitted models for the projected statue of Moore, but these were rejected—or indeed never seriously considered—and the work given, through ignorance and jobbery, to an inferior artist. Hogan's sensitive nature keenly felt the treatment he had been subject to, but while it is impossible to condone or defend the action of those who contemptuously ignored the claim of the only sculptor of eminence then in Ireland, it was perhaps partly brought about by the nature of the man himself. His impatience of ignorance, and his intolerance of professional inferiority, his independence, and perhaps too his religion—or rather a certain aggressiveness in asserting it—made him unpopular. He held aloof too from his brother artists, refusing membership of the Hibernian Academy.

For a year before his death his health began to fail, and he gradually found himself unable to work.

A few days before his death he left his bed and stole down to his studio to look at his unfinished works. To his assistants, his son John V. Hogan and James Cahill, who were working at a marble, he said: "Finish it well, boys, I shall never handle the chisel more." He died in his house, No. 14 Wentworth Place, on 27th March, 1858, and was buried at Glasnevin, where his grave is marked with a plain slab, on which the single word HOGAN is inscribed.

His widow was granted a pension of £100 a year in 1858.

Hogan was not a frequent exhibitor. He sent a bust of Father Mathew from Rome to the Royal Hibernian Academy in 1844, and exhibited a few of his works there, between 1850 and 1854. He also sent works to the Royal Academy in 1833 and 1850.

His son, John Valentine Hogan, assisted him in his studio and finished some of his uncompleted works, including "The Transfiguration," which appeared in the Royal Hibernian Academy in 1878. He is now following his profession in Rome.

A portrait of John Hogan, drawn in Indian ink by B. Mulrenin, is in the National Gallery of Ireland; an etching, after a drawing by C. Grey, is in Vol. XXXV of the "Dublin University Magazine" for 1850, and a wood-cut in the "Art Journal" in the same year.

Hogan's chief works are :

William Beamish, of Beaumont, Cork. Bust, in alto-relievo.
[Blackrock Church, near Cork.]

John Brinkley, Bishop of Cloyne. Statue. [Trinity College, Dublin.]

John Brinkley, Bishop of Cloyne. Monument. [Cloyne Cathedral.]
Bishop Collins. Monument in relief. [Skibbereen.]

Daniel Corbet, Marble bust. [W. Corbet, Cork.] R.H.A., 1860.
William Crawford. Statue. [Savings Bank, Cork.]

Davis, Thomas O. Statue. [Mortuary Chapel, Mount Jerome Cemetery.] In 1845, after Davis's death, a committee was formed to collect subscriptions for a monument to him. Hogan was entrusted with the work and had it ready in 1853, and it was shown in the R.H.A. and in the Dublin Society's exhibition of this year. At the close of the exhibition, no site having been provided for it in the city, it was sent by Sir William Wilde, one of the members of the original committee, to Mount Jerome Cemetery, where until lately it stood upon a grass plot near the chapel. It has lately been moved into the mortuary chapel.

John Doyle, Bishop of Kildare and Leighlin. Statue. [Carlow Cathedral.] Done in Rome, and finished and brought to Ireland in 1840.

Thomas Drummond, Under Secretary. Bronze statue. [City Hall, Dublin.] Commissioned in 1840; finished in 1843.

James Grattan. Bust. [Maryborough Infirmary.]

Robert Graves, M.D. Bust. [Royal College of Physicians, Kildare Street.] R.H.A., 1854.

Samuel Kyle, Bishop of Cork. Bust.

Father Macnamara. Monumental effigy.

Rev. Theobald Mathew. [H. J. Maguire, Anglesea Road, Donnybrook.] R.H.A., 1844.

Rev. Theobald Mathew. Done in 1840. R.A., 1850.

Daniel O'Connell. Statue. [City Hall, Dublin.] Done in Rome for the Repeal Association. Erected in 1846.

Daniel O'Connell. Statue. [Limerick.]

Daniel O'Connell. Bust. R.A., 1850.

"Father Prout." Bust.

Peter Purcell, founder of the Agricultural Society of Ireland. Mural Monument. R.A., 1850.

James Spring. Monument, a kneeling angel over his vault in Glasnevin Cemetery.

Thomas Steele. Bust. R.H.A., 1851.

Italian Shepherd Boy. The sculptor's first work done in Rome.

Shepherd Boy. R.H.A., 1850. Dublin Ex., 1861.

Eve, after her expulsion from Paradise, her first sight of Death; founded on a passage from Gessner's "Death of Abel." Executed in marble, in Rome, for Lord De Tabley. Manchester Ex., 1857.

The Dead Christ. [Clarendon Street Church.] Done in Rome. Bought in 1829 by the Carmelite community, Clarendon Street, for £400.

The Dead Christ. [Cork.] Done in Rome in 1829. Cork Ex., 1852.

A Pieta. [Francis Street Church, Dublin.] In plaster.

A Pieta. The Virgin weeping over the dead Christ. Alto-relievo.
 [Rathfarnham Convent.]
 Hibernia supporting a bust of Lord Cloncurry. [Lord Cloncurry,
 Lyons.] Cork Ex., 1852.
 Hibernia and Brian Boru. Model in Cork. Not executed in
 marble.
 A Grecian Shepherd. Cork Ex., 1852.
 The Drunken Faun. Done in Rome.
 The young Augustus. [John Sweetman, Kells.]
 Head, intended to represent Erin in a symbolical group—a likeness
 of his wife. Original model in Rathfarnham Convent; a cast
 in the National Museum, Kildare Street.
 The Transfiguration. Finished by John Valentine Hogan, and ex.
 in R.H.A., 1878.

HOLBROOKE, JOHN (*d.* early 19th century).
Engraver.

Was born about 1778, and became a pupil in the Dublin Society's School in 1790. He worked in Dublin for many years as an engraver at 15 Anglesea Street. In his later years he was associated with his son William, and as "Holbrooke and Son" published several lithographed views of Dublin, including "Barrack and Queen's Bridges copied, with alterations in the figures, from Petrie's view in 'Cromwell's Excursions'"; "The North Side of the Lying-in Hospital," from a drawing by M. Connor; and two views of "The King's Inns and Royal Canal Harbour" and "West View of Christ Church Cathedral," also after M. Connor.

HOLBROOKE, WILLIAM HENRY (*d.* 1821-1848). *Engraver.*

Son of the foregoing, was born in Dublin in 1805. He entered the Dublin Society's School in 1821, and afterwards joined his father as assistant and eventually as partner. Some time after his father's death he moved from Anglesea Street to 115 Grafton Street, and later to 4 Crow Street. He was lithographer to the Bank of Ireland, and from 1838 styled himself

"Engraver, lithographer, seal-cutter and print-seller to the Queen in Ireland." He lithographed and published at 15 Anglesea Street, in 1832, a portrait of "Marcus Costello," who was imprisoned in Kilmainham for his opposition to tithe-collecting. J. McCormick, 16 Christchurch Place, published in 1844 a lithograph sketched by W. Holbrooke of "The Triumphant Procession of O'Connell and Fellow-martyrs on their liberation from the Richmond Bridewell," 12 by 19 inches. Holbrooke also did a number of roughly executed coloured lithographs of various events of the day, such as the "Interment of the first Repeal Martyr, the Rev. Peter James Tyrrell, P.P., in the Catholic Church, Lusk, on December 7th, 1843"; and also such things as "The Siege of Limerick," "The Battle of Clontarf," and a portrait of "Brian Boru"; and he lithographed a drawing by H. MacManus of "Ellen Wynne tried for the murder of her husband, August, 1842," all roughly-done catchpenny productions. He also did a large coloured lithograph of O'Connell in his robes as Lord Mayor, which he published in 1842. Holbrooke joined with one Thomas Mooney, a baker of Francis Street, in starting the Providence Bank, an enterprise which failed. He went to America in 1848 and is not again heard of. His business was continued for a time by Thomas Forster (*q.v.*).

HOLLAND, WILLIAM LANGFORD (*d.* 1777-1787). *Miniature Painter.*

Was trained in the drawing schools of the Dublin Society, where he won prizes in 1774 and 1776, and obtained a medal in 1779. He exhibited three crayon drawings at the Society of Artists in William Street in 1777, the only occasion that his name appears as an exhibitor. He worked in Dublin for some time at No. 12 Suffolk Street, doing small miniatures in profile

painted in water-colour on glass backed up with white satin. For these he charged seven shillings. In 1786 he advertised, from 146 Capel Street, "most striking likenesses from one to five guineas each," and a new invention, "profiles à la Marlborough painted on glass, being the invention of a foreign gentleman who has brought that art to a perfection never before known in this or any other country; one sitting only being necessary, and time not more than ten minutes. Elegant gilt frames furnished; price of both frames and profiles being so moderate as half a guinea." In 1787 Holland was practising in Kilkenny as a "miniature painter in profile à la Marlborough." After this date no further mention of him has been found.

HOLLAND, — (*fl.* early 18th century). *Portrait Painter.*

A portrait of King George I, "drawn at full length by Mr. Holland," was presented to the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, early in the eighteenth century, by John Seymour, herald painter, and was hung in the hall of the Guild.

HOLMES, GEORGE (*fl.* 1789-1804). *Landscape Draughtsman.*

As a pupil in the Dublin Society's School he won a medal for landscape drawing in 1789, and afterwards found employment in making drawings of views for book illustrations. In the "Sentimental and Masonic Magazine" are "View of a Cottage in the Demesne of Avondale," 1794; "Whitehall, near Rathfarnham," and "Roebuck Castle," 1795, engraved from his drawings; and the "Copper Plate Magazine" contains the following plates from his pencil: In Vol. IV,

"Kilkenny," "New Ross," "Dunloe Castle," "Ask-eaton" and "Bullock," all engraved by J. Walker in 1799; "Cashel Cathedral" and "St. John's Priory, Kilkenny," also by Walker in 1800; and "Chief Point, Waterford," by J. Storer in 1799; and in Vol. V, "The College, Kilkenny," by J. Greig, 1801, and "Innisfallen," by J. Storer, 1800. In Ledwich's "Antiquities of Ireland" is a view of the "Castle of Dunamase," engraved by James Ford; and in Brewer's "Beauties of Ireland," 1825-6, are "St. John's Abbey, Kilkenny," "Blarney Castle" and "Swords Castle," engraved by J. and H. S. Storer. In 1801 was published in London "Sketches of some of the Southern Counties of Ireland collected during a Tour in the autumn, 1797, in a series of Letters," by George Holmes. This book, a small octavo, contains six views in aquatint by Alken from drawings by Holmes, viz.: "The Rock of Cashel," "Cormac's Chapel," "Interior of the Abbey of Holycross," "Ross Castle," "Muckross Lake," "Castle of Lismore," and an etching of "Ancient Monument at Cashel," *G. Holmes Sculpt.* An engraving by J. Walker, "Lighthouse at the entrance of Dublin Harbour," was published in London in 1801. Holmes appears to have left Ireland about 1799. He exhibited in the Royal Academy between 1799 and 1802, his contributions including "A Distant View of the Lower Lake of Killarney," in 1800, and "Entrance to the Village of Swords, with part of the Castle," in 1802. In the British Museum are five drawings by him, including "Dublin Lighthouse," in Indian ink, and two "Views near Ringsend" in water-colour, both signed, the latter dated 1804. There is also an etching by him of a "Cottage." A George Holmes, whether the same or not is doubtful, exhibited a drawing in the Royal Hibernian Academy in 1841 and four English landscapes in 1843, his address being

then given as Plymouth. In the "Gentleman's Magazine," 1834 (Part I, p. 265), is a view by G. Holmes of "Sand, in the parish of Sidbury, Devon," engraved by G. Hollis.

HOLMES, PHILIP (*d.* 1702). *Engraver.*

The Parish Register of St. Nicholas Within, Dublin, records the burial on 22nd August, 1702, of "Philip Holmes, an engraver, a poore Englishman."

HOLMES, THOMAS.

He became a pupil in the Royal Dublin Society's School in 1846. He obtained an Art Master's Certificate in London in 1854, and was appointed second Master, under Henry MacManus, in the Dublin School. He resigned in October, 1859, and went to the National Art Training School in London where he obtained further certificates. He was afterwards Master of the School of Art in Devonport.

HOME, ROBERT (*b.* 1752, *a.* 1834). *Portrait Painter.*

He was third, but eldest surviving, son of Robert Boyne Home, a surgeon, afterwards of Greenlaw Castle, Berwickshire, by his wife Mary, eldest daughter of Alexander Hutchinson, colonel in Bragg's regiment of foot. He was born at Hull on 6th August, 1752. While still a boy he made a voyage to Newfoundland on board a whaler. Having a talent for drawing and modelling he used to assist his brother-in-law, Dr. John Hunter, with his anatomical diagrams; and becoming acquainted with Angelica Kauffmann, he received instruction from her. In 1770 he sent a Portrait of a Lady to the Royal Academy Exhibition. He was then living at 27 Suffolk Street, Charing Cross. He also exhibited again in the following year.

Encouraged in his aspirations by Angelica Kauffmann, he prevailed upon his father to send him to Italy to study. He was in Rome from 1773 to 1778, when he returned to London and sought to establish himself there as a portrait painter. Finding, however, that his success in a field already so fully occupied would be slow he, in 1779, went to Dublin with introductions to many influential persons, and under the patronage of Lord Chancellor Lifford and Dr. Clements, Vice-Provost of Trinity College, he quickly acquired a large and fashionable practice, and had as many sitters as he could paint. In 1780 he sent to the Artists' Exhibition in Dublin twenty-two pictures, mostly portraits, but none of them named. Amongst them was a whole-length painted in England in 1778, a portrait of a nobleman painted in Rome, in 1775, an allegorical picture painted in England in 1778, and a "Circe." He was then living at 107 Capel Street.

In 1782 he was commissioned by Trinity College to paint a series of eight portraits for the new theatre there; and on 5th July, 1783, it was agreed to give him thirty-five guineas for each of the following pictures: "Queen Elizabeth," "Dr. Baldwin," "Bishop Berkeley," "Dean Swift," "Mr. Molyneux," "Archbishop King," "Archbishop Ussher" and "Henry Grattan." The portrait of Grattan was done from life; the College books record that he was asked to sit for a full-length portrait in May, 1782. The other pictures were copies—that of Swift being taken from the portrait by Bindon at Howth Castle. The series was completed in 1798, and hung in the Examination Hall where, with the exception of the Grattan portrait, they still are. The Grattan picture was taken down some years later and replaced by Hoppner's portrait of Edmund Burke, and appears to have been destroyed. Home had for some time a monopoly of the best practice

in Dublin, but he grew careless in his work, his practice lessened, and finally, on the arrival of Gilbert Stuart, he found his studio deserted. He therefore left Dublin and returned to London in 1789. In 1790 he went to India. He landed at Madras, and first brought himself into notice by a portrait of Lord Cornwallis. He accompanied the army during the Mysore war and made a series of twenty-nine sketches of the country, which were engraved and published in London in 1794. The original drawings are in the possession of his descendants. He also painted a picture of "The Reception of the Mysore Princes as hostages by Lord Cornwallis"; and one of "The Death of Colonel Moorhouse at the storming of Bangalore"; these two pictures he sent home to the R.A. Exhibition in 1797. In Madras he painted several pictures for the Town Hall and other public buildings. In 1795 he went to Calcutta, where he obtained as much employment as he could undertake, painting the portraits of most of the principal residents. In the rooms of the Asiatic Society, of which he became Secretary in 1802, are a number of pictures done by him; and amongst other works of his at this period were "Lord Lake and his Staff on their arrival at Futteghar"; "Lord Minto at the Capture of Java"; "Portrait of Sir George Hewitt," and one of "Sir Arthur Wellesley," painted for the Marquess Wellesley in 1804.

In 1814 Home left Calcutta to take up an appointment at the Court of Oude at Lucknow, as Historical and Portrait Painter to the Nawab, Asafud Daula. With the Nawab he became a favourite and soon had abundant work, not only in painting pictures but in designing and superintending the making of various state carriages, howdahs, boats, etc., as well as the arrangement of the setting of the state jewels. Besides

several large pictures of Durbars and court ceremonials, he painted for the Nawab a portrait of the Marquess of Hastings. Bishop Heber, who visited Lucknow in 1824, writes: "I sat for my portrait to Mr. Home four times. He has made several portraits of the King, redolent with youth and radiant with diamonds, and a portrait of Sir E. Paget. He is a quiet, gentlemanly old man, brother of the celebrated surgeon in London, and came out to practice as a portrait painter in Madras during Lord Cornwallis' first administration. His son is a captain in the Company's service, but is now attached to the King of Oude as equerry and European A.D.C. Mr. Home would have been a distinguished painter had he remained in Europe, for he has a great deal of taste and his drawing is very good and rapid; but it has been of course a great disadvantage to him to have only his own works to study, and he probably finds it necessary to paint in glowing colours to satisfy his royal master." After Bishop Heber's death Home sent his widow a copy of her husband's portrait, and another copy he sent to Bishop's College, Calcutta.

In 1825, being then at an advanced age and having amassed a considerable fortune, Home resigned his appointment and went to Cawnpore where he spent the remainder of his days. He kept up a handsome establishment, and was wont to exercise the most lavish hospitality, until the loss of his daughter Anne, Mrs. Walker, in 1829, and increasing infirmities rendered him averse to society. He died at Cawnpore at the age of 82 on 12th September, 1834. His last work was a copy of a print of "Silence," by Carracci.

Home had only the free use of one arm. As the result of a severe attack of measles when a young man the elbow joint of his left arm became affected, and his

brother-in-law, Dr. John Hunter, in order to avoid amputation, set it in a bent position across the chest, when it ossified and remained fixed. Home used to say that this was of great service to him, as it enabled him to hold his palette for hours in the same position without fatigue.

Home married in Dublin on the 8th September, 1783, Susanna, eldest daughter of Solomon Delane, celebrated for her beauty. She died in London in 1790. He married, secondly, in 1796, in India, Anna Alicia Patterson, who died at Lucknow in 1817. By his first wife he had five sons—of whom Robert, John and Richard entered the military service and attained the rank of General—and one daughter.

Home's pictures are well and carefully painted, his colouring good. A manuscript poem in laudation of "Home's Grand Portraits" belongs to a member of the Home family. It consists of 104 lines and is entitled "Venus' Mistake." It refers to several of his portraits as follows: "Circe," "The Wanton Howard," "Sprightly Fanny" (*i.e.*, Miss Fanny Irvine, of Castle Irvine, Co. Fermanagh); "The gentle, mild Louisa" (daughter of James Stewart, of Ballymoon, Co. Tyrone); "The Lovely Sally" and "Bright Penelope" (*i.e.*, Sally and Penelope Ellis, of Enniskillen); and "Eliza Gorges" (niece of Hamilton Gorges, M.P.).

A portrait of R. Home, painted by his pupil, R. Gregory, belongs to the Asiatic Society at Calcutta.

The following is a list of his principal works:

Astarte and Zadig. Painted in Dublin and sent to the R.A. in 1781; purchased by Colonel Caffé; engraved by Francis Haward, R.A., and in mezzotint by J. R. Smith in 1784.

Lt.-Col. John Baillie, Director of the East India Company, 1823. Christie's, 15th April, 1912.

Dr. Baldwin, Provost of Trinity College. A copy painted in Dublin. [Examination Hall, T.C.D.]

- Sir George H. Barlow, K.C.B., Governor-General of Bengal. [Asiatic Society, Calcutta.]
- Mrs. Bateson. [Lord Deramore.]
- James Beattie, the poet. Said to be one of his earliest works. [Mrs. Chandler, grand-daughter of the artist.]
- Bishop Berkeley. A copy, painted in Dublin. [Examination Hall, T.C.D.]
- Hugh Boyd. Engraved in stipple by W. Ridley for "European Magazine," 1800; also by T. Brown.
- Hugh Boyd. Engraved by C. Watson for Almon's "Letters of Junius," 1806.
- Hugh Boyd. A drawing; engraved by W. Evans, 1799.
- Rev. William Carey attended by his Pundit. Engraved by W. H. Worthington, and published by the Baptist Missionary Society, 1813; also by J. Jenkins for the "Christian Keepsake," 1836.
- Sir Robert Chambers. Painted in Calcutta. [University College, Oxford.] Engraved by G. Dawe.
- Sir Robert Chambers. [Arthur S. Flower.]
- Sir Eyre Coote. Painted in 1795 for Madras, and placed in the Exchange.
- Sir Eyre Coote. Painted in 1795. The original perished, but a copy by T. Hickey is in the Banqueting Hall, Government House, Madras.
- Charles, Marquess Cornwallis, Governor General of Bengal. Painted at Madras. [Government House, Madras.]
- Charles, Marquess Cornwallis. [Asiatic Society, Calcutta.]
- Waddell Cunningham, a prominent Belfast merchant. Engraved in mezzotint by W. Ward.
- Sir William Cusack-Smith, 2nd Bart., Baron of the Exchequer; when a young man. Painted in 1785. [Sir Berry Cusack-Smith, K.C.M.G., Redlands, Maidenhead.]
- "The Two Daniels." ? Thomas and William Daniell, artists. [Asiatic Society, Calcutta.]
- Colonel James Grant Duff, 1st Bombay N.I. [Asiatic Society, Calcutta.]
- Rev. Dr. Dunne, Presbyterian preacher. Painted in Dublin. Belonged to J. Dunne, K.C., Sackville Street.
- Queen Elizabeth. A copy, painted in Dublin. [Examination Hall, T.C.D.]
- Miss Sally Ellis, of Enniskillen. Painted in Dublin.
- Miss Penelope Ellis, of Enniskillen. Painted in Dublin.
- Dr. John Fleming. [Asiatic Society, Calcutta.]
- Florinda Gardiner, wife of Thomas Burgh. [Lt.-Col. De Burgh, Oldtown, Co. Kildare.] Signed R.H. (in monogram) and dated 1783.
- Miss Eliza Gorges. Painted in Dublin.

Henry Grattan. Painted from life in Dublin for Trinity College in 1782. On 25th May, 1782, Grattan was requested to sit for his picture at full length, to be placed in the theatre. It was one of the eight portraits painted by Home for the College, and was hung in the theatre, or Examination Hall. When the portrait of Edmund Burke, by Hoppner, was painted, it was hung in the Hall in the place of Grattan. In T. C. Curwen's "Observations on the state of Ireland, etc," 1818, Vol. II, pp. 114-115, it is stated that "Burke's portrait occupies the place formerly allotted to Grattan. The whole transaction relative to the destruction of the latter gentleman's picture has fixed a stain on the University that in our memory cannot be effaced." From this it appears that the picture was destroyed. It is certainly no longer hung in the College.

Dr. James Hare. [Asiatic Society, Calcutta.] Identification not quite certain.

Francis, Marquess of Hastings. Painted for the Nawab of Oude.

Bishop Heber. Painted at Lucknow in 1824. The artist made a copy for Bishop's College, Calcutta, and another for Bishop Heber's widow.

Sir George Hewitt. Painted in Calcutta.

Elizabeth Home, the artist's sister. [Mrs. Chandler.]

Mrs. John Hunter. [Mrs. Chandler.]

Dr. Hutchinson reading by candlelight. Painted in Dublin. Mentioned and praised by J. D. Herbert in his "Irish Varieties."

John Hyde, Judge of the Supreme Court, Calcutta. Engraved by W. Sharpe, 1814, and published by R. Home in Calcutta and W. Sharp in London.

Miss Fanny Irvine. Painted in Dublin. [William Darcy Irvine, Castle Irvine, Co. Fermanagh.]

Sir William Jones, Judge of the Supreme Court, Bengal. [Asiatic Society, Calcutta.]

Major-General William Jones. [Asiatic Society, Calcutta.] Identification not quite certain.

Thomas Alexander, 6th Earl of Kellie. Painted in London; engraved in 1782 by R. Blyth.

William King, Archbp. of Dublin. A copy, painted in Dublin. [Examination Hall, T.C.D.]

Dr. John Laird. [Asiatic Society, Calcutta.]

Lord Lake and his Staff on their arrival at Futteghar. Painted in Calcutta.

Rt. Hon. Anthony Lambert. Engraved by A. Cardon, 1806.

Earl of Minto, Governor-General. Painted in Calcutta. [Asiatic Society, Calcutta.]

William Molyneux. A copy, painted in Dublin. [Examination Hall, T.C.D.]

The Death of Colonel Moorhouse at the Storming of Bangalore. R.A., 1797. Engraved by E. Stalker, 1811, and published by George Goulding, Soho Square, the then owner of the picture.

Nusserat Jung, Nawab of Dacca. [Asiatic Society, Calcutta.]

Vizier of Oude. Belonged to Lieut.-Col. Baillie, Resident at the Court of Oude; engraved in mezzotint by W. Say, 1817.

The King of Oude receiving Tribute. [Hampton Court.] A large picture, 8 ft. by 5 ft. 2 in. Presented to George IV in 1828 by the artist's brother, Sir Everard Home.

The King of Oude. [Asiatic Society, Calcutta.]

Sir Edward Paget, G.C.B., Commander-in-Chief in India. Painted at Lucknow. [Asiatic Society, Calcutta.]

John David Patterson. [Asiatic Society, Calcutta.]

Jesse Ramsden, philosophical instrument maker, London. Engraved in mezzotint by John Jones, 1791.

Two Family Groups of the Rowley Family. Both signed and dated *R. Home*, 1782. [Lord Langford, Summerhill, Co. Meath.]

Rev. William Sclater, D.D.

Mrs. Brinsley Sheridan. After Reynolds. J. D. Herbert's sale, 1837.

Louisa Stewart, daughter of James Stewart of Killymoon, M.P. Painted in Dublin.

Jonathan Swift, Dean of St. Patrick's. A copy from the picture by F. Bindon at Howth Castle. [Examination Hall, T.C.D.]

The Delivery of Tippoo Sahib's two sons as hostages to Lord Cornwallis. Painted at Madras. R.A., 1797.

Tippoo Sahib and his two sons, with an English officer. A large and well-painted picture. [Government House, Calcutta.]

Mrs. Elizabeth Fraser Tytler, *née* Colvin. Christie's, 12th July, 1912.

Archbishop Ussher. A copy, painted in Dublin. [Examination Hall, T.C.D.]

Sir Arthur Wellesley. Full length, painted in Calcutta. [Government House, Calcutta.] Engraved in mezzotint by C. Turner and published in Calcutta by R. Home in 1806.

Sir Arthur Wellesley. Full length, painted for Richard, Marquess Wellesley, about 1804. [Duke of Wellington.]

Sir Arthur Wellesley. Bust portrait. [National Portrait Gallery.]

Richard, Marquess Wellesley. Bust portrait. [National Portrait Gallery.]

Richard, Marquess Wellesley. Painted for the City of Calcutta.

Richard, Marquess Wellesley. [India Office.] Presented by Sir H. C. Montgomery in 1875.

Richard, Marquess Wellesley. [Asiatic Society, Calcutta.] A replica of last; presented by Brigadier Home in 1834.

Horace Hayman Wilson. [Asiatic Society, Calcutta.]
 Miss Woolery, afterwards Mrs. Cottingham. [National Gallery of
 Ireland.] Signed *R. H.* (in monogram), 1787.
 Theobald Wolfe, barrister. Painted in Dublin. [George Wolfe,
 Forenaughts, Co. Kildare.] Engraved by F. Bartolozzi.
 Theobald Wolfe. A replica or copy of above, dated 1782. [N.
 Smyth, Zion Road, Rathgar.]
 Circe. Exhibited in Dublin in 1780. Belonged to Mrs. Walcot
 who left it to Lord Kingston.
 Ruins of Mahabalipuran. [Asiatic Society, Calcutta.] Presented
 by the artist in 1808.
 Foul Weather at Sea. [Asiatic Society, Calcutta.]
 The Ford, a View in Scotland. [Asiatic Society, Calcutta.]
 A Pelican. [Asiatic Society, Calcutta.] Presented by the artist in
 1810.
 The Tribute Money. [Captain R. E. Home, R.E.]

The following engraved views from Home's
 drawings were published: "Select Views in Mysore,
 in the country of Tippoo Sultan"; a series of twenty-
 nine large plates by Fittler, Skelton and others, with
 four large maps and descriptive text, 4to, published
 in London in 1794; "Description of Seringapatam,
 the capital of Tippoo Sultaun"; six coloured aquatints,
 17 by 23 inches, published in 1796.

Many of Home's sketches are in the possession of
 his descendants. Mrs. Home, widow of the artist's
 grandson, Colonel Robert Home, has a large volume of
 drawings and sketches made in Italy and India. Many
 are pencil studies for pictures painted in India and
 designs for carriages, boats, etc., for the King of Oude.

HONE, HORACE, A.R.A. (b. 1756, d. 1825).
Miniature Painter.

Second son of Nathaniel Hone, R.A. (q.v.), was
 born in Frith Street, London, in 1756. He learned
 his art as a miniature painter in water-colour and
 enamel from his father, and at the age of 16, in 1772,
 he began to exhibit in the Royal Academy. He was
 elected an Associate in 1779. On the invitation of

the Countess Temple, afterwards Marchioness of Buckingham, he went to Ireland in 1782 when Lord Temple was appointed to the Vice-royalty, and soon acquired a large and fashionable practice. He settled first in Capel Street and afterwards lived for some years in Dorset Street. In his house there Francis Grose died in 1791. In 1794 he moved to 9 Nassau Street; in 1800 he was at 14 Charlemont Street, and in 1801 and 1802 at 12 Lower Mount Street. He painted many of the prominent personages of the time in Dublin, such as the Earl of Charlemont, the Countess of Lanesborough, the Duke of Leinster, Lady O'Neill, Lord Powerscourt and James Gandon the architect. In 1784 he painted a miniature of Mrs. Siddons, who had made her first appearance at Smock Alley Theatre in June, 1783; and he had the portrait engraved by Bartolozzi. He advertised the print to be published by subscription, and it was issued in 1785. In 1801 and 1802 he exhibited a number of miniatures at the Parliament House. After the Union, finding that his practice was declining and his fashionable sitters removing to London, he left and settled in London, taking a house in Dover Street, where for several years he continued to practice at his profession with success. While in Ireland he had contributed but once to the Royal Academy, viz., in 1795 when he was appointed miniature painter to the Prince of Wales; he now began again to exhibit, and his works continued to appear regularly down to 1822, three years before his death, which took place after a short illness at his residence in Dover Street on 24th May, 1825. He was buried in St. George's Chapel Yard, Bayswater Road. Hone had one daughter, Mary Sophia Matilda, who died unmarried. He painted a small portrait of her which was engraved in Dublin by J. Mannin.

Hone painted miniatures both in enamel and water-colour. In the former he was inferior to his father, but excelled in the latter, producing works which rank high in British miniature art. He displays two distinct styles ; in the first his miniatures are carefully and minutely finished, well modelled and good in colour ; in the second, generally on paper, his work is coarser and his colouring, especially in the background, inharmonious and too brilliant. He usually signed his miniatures with his initials in a monogram HH, with date. He did some copies after H. D. Hamilton.

Portrait of Himself. Miniature. [National Gallery of Ireland.]

Portrait of Himself. Miniature. [Captain Hone, Celbridge.]

William Charles, 4th Earl of Albemarle. Enamel. R.A., 1809.

T. Bainbridge. Enamel. R.A., 1806.

Mrs. Barber. R.A., 1804.

R. H. Beaumont. R.A., 1809.

Gertrude, Duchess of Bedford. Miniature. Ex. South Kensington, 1865, by the Duke of Marlborough.

John C. Beresford. Enamel. R.A., 1806.

Mrs. Bernard. Enamel. R.A., 1806.

Lord Blayney. R.A., 1804.

Miss Browne (died 1783). Miniature. [Colonel Wogan-Browne.]

Miss Browne (died 1785). Miniature. [Colonel Wogan-Browne.]

Mrs. Butler. Miniature. [Francis Wellesley.]

James, 1st Earl of Charlemont. Engraved in stipple by T. Nugent, and published by him in Dublin in 1790. The same portrait was also engraved by L. Schiavonetti, 1810 ; by B. Smith for Cadell and Davies' "Contemporary Portraits," 1822, and by J. Heath for Barrington's "Historic Memoirs."

James, 1st Earl of Charlemont. Enamel. R.A., 1806.

James, 1st Earl of Charlemont. R.A., 1807.

James, 1st Earl of Charlemont. Enamel. R.A., 1808.

James, 1st Earl of Charlemont. Miniature, in monochrome ; done for W. Mossop for a medal. Sold at Bennett's, April, 1912. [Colonel Johnston, Kilmore, Richill.]

Mrs. Coates. R.A., 1804.

Lady A. Cole. R.A., 1804.

Mary Crosthwaite, wife of Joseph Hone. Miniature. [Nathaniel Hone, St. Doulough's.]

James Currie, M.D., of Liverpool. On paper, signed and dated 1806. The figure and fur coat same as the artist's miniature of James Gandon. Engraved by J. Cromek, 1807.

William Dawson. Miniature; belonged to the late Miss Cane, of
 14 Clyde Road, Dublin.
 William, 6th Duke of Devonshire. Enamel. R.A., 1814.
 Counsellor Dobbs. R.A., 1804.
 Dr. Dunn. R.A., 1804.
 Lord Edward Fitzgerald. Miniature on card, a copy of a picture
 by H. D. Hamilton at Carton. [National Gallery of Ireland.]
 Thomas Fitzherbert, of Swinnerton. Miniature. Ex. South
 Kensington, 1865, by Captain Seymour Dawson Damer, M.P.
 Lady Elizabeth Forster, 2nd wife of 5th Duke of Devonshire.
 [Mrs. Joseph, London.]
 Charles J. Fox. R.A., 1810.
 Charles J. Fox. R.A., 1812.
 James Gandon, architect. Enamel. R.A., 1807. Engraved by
 H. Meyer.
 James Gandon, architect. On paper, 5 by 4½ inches; similar to the
 engraving in Mulvany's "Life of Gandon." The figure and
 the fur-trimmed coat are the same as the artist's portrait of
 James Currie. [National Gallery of Ireland.]
 George, Prince Regent. Enamel. R.A., 1813.
 Sir Adam Gordon. R.A., 1818.
 Mrs. Graham. Enamel, after a crayon portrait by H. D. Hamilton.
 R.A., 1808.
 T. Hammersley. Enamel. R.A., 1807.
 Miss Hone. R.A., 1804.
 Miss Hone; ? same work. Engraved by J. Mannin, Dublin, as
 "Innocent Thought."
 Joseph Hone; brother of Nathaniel. Miniature, 1798. [C. H.
 Hone, Stillorgan.]
 John Hone; cousin of Nathaniel. Miniature, 1803. [C. H. Hone,
 Stillorgan.]
 William Hone. Miniature. [Mrs. French, Lower Pembroke
 Street.]
 Brindley Hone. [Miss Hone, the Elms, Peterfield.]
 Sarah, wife of above. [Miss Hone, the Elms, Peterfield.]
 Joseph Hone. Miniature. [Nathaniel Hone, St. Doulough's.]
 Nathaniel Hone, Governor of the Bank of Ireland. Miniature.
 [Nathaniel Hone, St. Doulough's.]
 Joseph Hone (*d.* 1852). [N. Hone, St. Doulough's.]
 Nathaniel Hone (*d.* 1819). [Miss E. Hone, Portmarnock.]
 Joseph Terry Hone. Miniature. [Rev. J. G. Hone.]
 Angela Maria, wife of last. Miniature. [Rev. J. G. Hone.]
 Anne Hunt, wife of William Jackson. Miniature. [Nathaniel
 Hone, St. Doulough's.]
 Benjamin Charles Incledon, 1773. Ex. Burlington F. A. Club,
 1889, by Jeffrey Whitehead.

- John Kemble. Enamel, 1790; Ex. Burlington F. A. Club, 1889, by J. L. Propert.
- Daniel Lambert. [Dr. Williamson.]
- Elizabeth, Countess of Lanesborough. [Lord Iveagh.] A large miniature, formerly at Bellevue, Co. Wicklow. Signed and dated 1789. Sold 8th May, 1906. Apparently a copy after H. D. Hamilton.
- Elizabeth, Countess of Lanesborough. [Duke of Leinster, Carton.] Small water-colour drawing, like the Bellevue miniature above, but with pillar in background.
- Elizabeth, Countess of Lanesborough. Similar, but not identical with the Bellevue miniature. Engraved by F. Bartolozzi. Inscribed *London, Pubd. Augt. 12th 1791 by E. M. Diemar or H. Hone in Dublin.*
- Mrs. Laycock. R.A., 1808.
- William Robert, second Duke of Leinster. [Duke of Leinster, Carton.] Small oval water-colour drawing.
- William Robert, second Duke of Leinster. Lent to the exhibition at South Kensington, 1865, by the Rev. W. Lindsay Alexander, D.D.
- Emilia Olivia, second Duchess of Leinster. Lent to exhibition at South Kensington, 1865, by Rev. W. Lindsay Alexander, D.D.
- Miss Lendrick. R.A., 1804.
- Dr. Lindsay. R.A., 1804.
- A Lady of the Locksley family. Miniature, $12\frac{1}{2}$ by $10\frac{1}{2}$ inches. Christie's, 3rd Feb., 1912.
- Mr. Mahon. R.A., 1804.
- Richard Marlay, Bishop of Waterford. Enamel after a picture by H. D. Hamilton. R.A., 1806.
- Richard Marlay. On paper, $4\frac{1}{2}$ by $3\frac{1}{2}$ inches; after H. D. Hamilton. [National Gallery of Ireland.]
- Colonel Marston, when a boy. [Victoria and Albert Museum, Salting collection.]
- Rev. John Mee. Miniature. [Mrs. H. Loftie Stoney, 1904.]
- Harriet, Viscountess O'Neill. Miniature, signed and dated 1789. Ex. South Kensington, 1865, by Mr. Lea.
- John Pentland. Miniature. [Rev. J. P. Mahaffy, D.D.]
- William Pitt. [Countess of Mayo.]
- Richard, 4th Viscount Powerscourt. [Viscount Powerscourt.]
- Sir Thomas Prescott. Miniature signed with monogram, H. H., on each button of the coat. [Colonel Wogan-Browne.]
- Charles, 4th Duke of Rutland, K.G., Lord Lieutenant. Water-colour, painted in Dublin, "the last picture the Duke sat for."
- Charles, 4th Duke of Rutland, K.G., Lord Lieutenant. Enamel, painted in London in 1805 from the foregoing portrait. [National Gallery of Ireland.]
- Mary Isabella, Duchess of Rutland. [Earl of Wharncliffe.]

- Mrs. C. F. Sheridan. R.A., 1808.
- Mrs. Siddons. Miniature, painted in Dublin in 1784. Engraved by Bartolozzi and published by H. Hone at 108 Capel Street, Dublin, in 1785; price to subscribers, plain, black or red, five shillings; non-subscribers three half-crowns; proof, or coloured, impressions, half a guinea (advt. in "Freeman's Journal," Dec., 1784, and Jan., 1785). At the time of engraving the miniature was in the possession of Mrs. Siddons, to whom the print was dedicated. It was sold at Christie's in Feb., 1885, for £42.
- Mrs. Siddons. R.A., 1804.
- Mrs. Siddons. Enamel, after an original picture by Horace Hone painted in 1784. R.A., 1822. Lent to Burlington F. A. Club in 1889 by Sir William Drake. Engraved in stipple by G. F. Phillips, and published in 1825 by A. Beugo, 32 Maiden Lane, Covent Garden; inscribed, *From a miniature in Enamel in the Publisher's possession, taken by the late H. Hone, Esq., Miniature Painter to his Majesty, shortly after Mrs. S's Début.*
- A. Stanley. R.A., 1808.
- Lady Stewart. Miniature. [Victoria and Albert Museum, Salting collection.]
- Hannah Tighe, daughter of Wm. Tighe of Woodstock. Painted in 1800. [E. K. B. Tighe.]
- Daniel Tighe, second son of Wm. Tighe of Woodstock. [Miss Tighe, Christchurch, Hants.]
- Wm. F. Tighe, eldest son of Wm. Tighe of Woodstock. Painted in 1801. [E. K. B. Tighe.]
- Captain Tindal. R.A., 1804.
- Mr. and Mrs. Tylor. R.A., 1808.
- Tomkinson, 16th Dragoons. R.A., 1809.
- Colonel Vereker. R.A., 1804; another in 1806.
- Hon. Mrs. Ward. Ex. Burlington F. A. Club, 1889, by G. F. Whitehead.
- Major H. Waring. R.A., 1804.
- Major H. Waring. "Sketch in enamel." R.A., 1815.
- Abraham Wilkinson. Miniature. [Sir Frederick Shaw, Bart., Bushy Park, Terenure.]
- Mrs. Williams. R.A., 1804.
- Lady Sarah Wynne. Miniature. [Miss Balfour.]
- Duchess of York. Engraved by T. Burke.
- Portrait of a well-known female of the city of Dublin. R.A., 1802.
- Portrait of a Gentleman, on lid of a snuff-box. [Victoria and Albert Museum, Forster collection.]
- "The Gentle Eliza." Ex. Dublin, 1800. Etched by the artist the same year.
- A Student. Enamel. B.I., 1807.
- Madonna, after Carlo Dolci. Enamel. R.A., 1810.

HONE, JOHN CAMILLUS (b. 1759, d. 1836).

Portrait and Miniature Painter.

Was born in 1759, the younger son of Nathaniel Hone, R.A. (q.v.). He learned his art under his father, and in 1775, at the age of 18, exhibited a "Portrait of a Lady" at the Free Society in London. In the following year he sent "St. Francis" and "The Spartan Boy" to the same Society's exhibition, and he again exhibited in 1779. He contributed to the Royal Academy each year from 1776 to 1780. In, or soon after, the latter year he went to the East Indies where for several years he successfully practised his art. Returning home about 1790 he settled in Dublin and was given the appointment of "Engraver of Dies" in the Stamp Office by the Lord Lieutenant, the Earl of Westmorland. He held this post for many years and appears to have relinquished the regular practice of his art, his name occurring but once as an exhibitor, viz., in 1809, when he sent three oil portraits to the exhibition in Hawkins Street. He did not exhibit at the Royal Hibernian Academy. In October, 1807, he married his cousin Abigail, daughter of Joseph Hone of York Street (his father's brother), and widow of the Rev. John Conolly, of York Street. Hone died in his house in Summerhill, Dublin, at the age of 75, on the 23rd of May, 1836. His widow survived him for many years, and died at the age, it is said, of 103 on 4th February, 1855, at the house, No. 14 Summerhill, where she and her husband had long resided.

An oil picture, portrait of R. C. Carr, signed *C. Hone*, with date illegible, belongs to Mr. W. T. Kirkpatrick, Donacomper, Celbridge. His portrait at the age of nine was painted by his father, Nathaniel Hone, and exhibited, under the title of "The Piping Boy," at the Royal Academy in 1769. This

picture, which is now in the National Gallery of Ireland, was engraved in mezzotint by William Baillie in 1771. Another portrait, as "The Spartan Boy," also by Nathaniel Hone, was in the Academy in 1775 and was engraved in mezzotint by J. R. Smith, and in stipple by Newton. A small miniature portrait of him, unsigned but possibly by Nathaniel Hone, belongs to Mr. Charles H. Hone, Tigh-Lorcain Hall, Stillorgan.

HONE, NATHANIEL, R.A. (b. 1718, d. 1784).

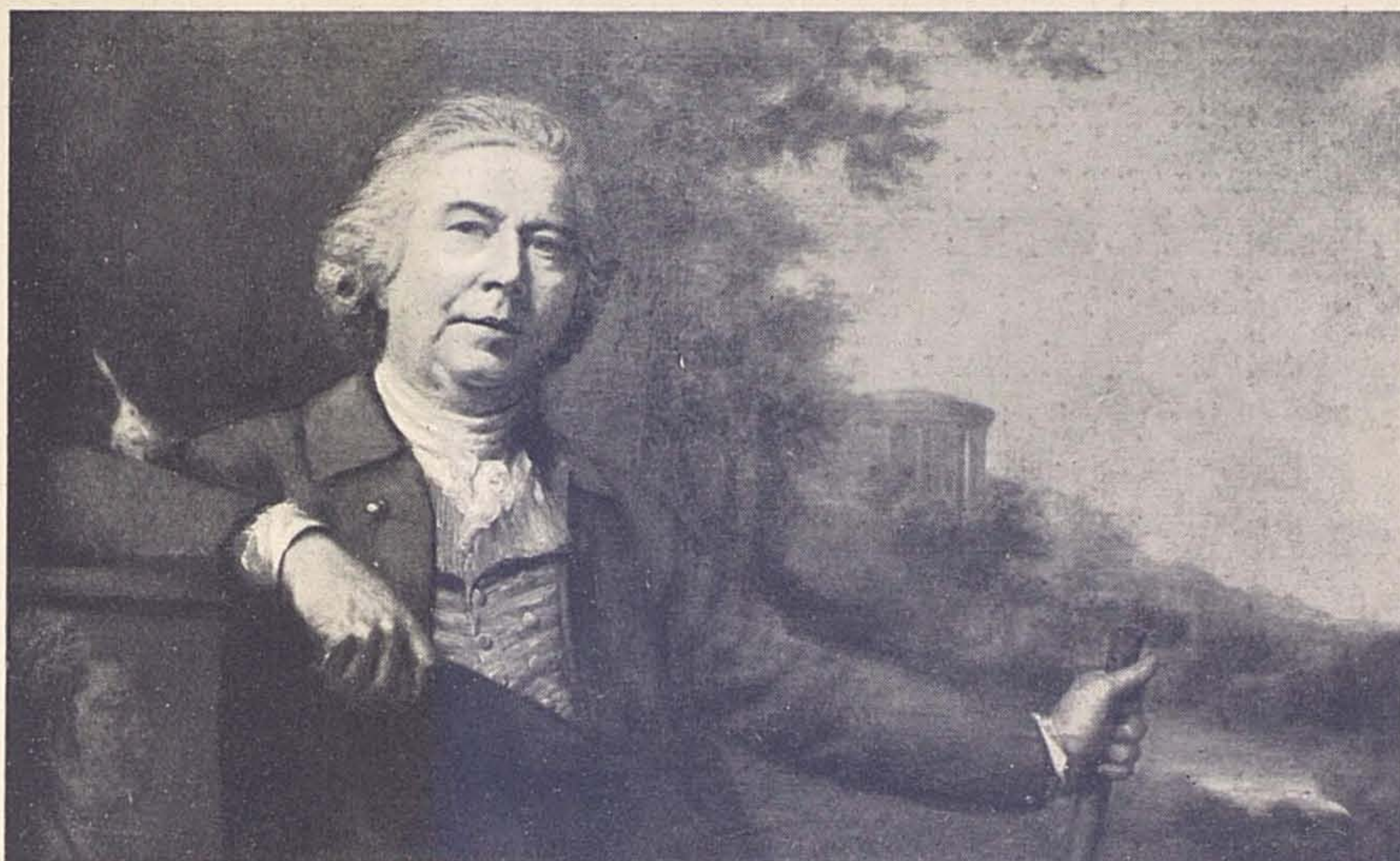
Portrait Painter.

Was born in Dublin on 24th April, 1718. He was third son of Nathaniel Hone of Wood Quay, merchant, and Rebeckah, daughter of Samuel Brindley. Nothing is known of his early training as an artist; but as a young man he went to England, and for some time practised as an itinerant portrait-painter, moving about the country and picking up such commissions as he could. In February, 1742, he married, in York Minster, Mary Earle, a lady possessed of some property, and then settled for a time in London. His portrait of E. Gambarini was done in London in 1748, as well as his miniature of his brother Samuel. In 1750 he went to Italy for the purposes of study; he was in Rome in that and the following year, and in Florence in 1752, when he was made a Member of the Florentine Academy. On his return the same year to England he paid a visit to Dublin,* and then settled in London.

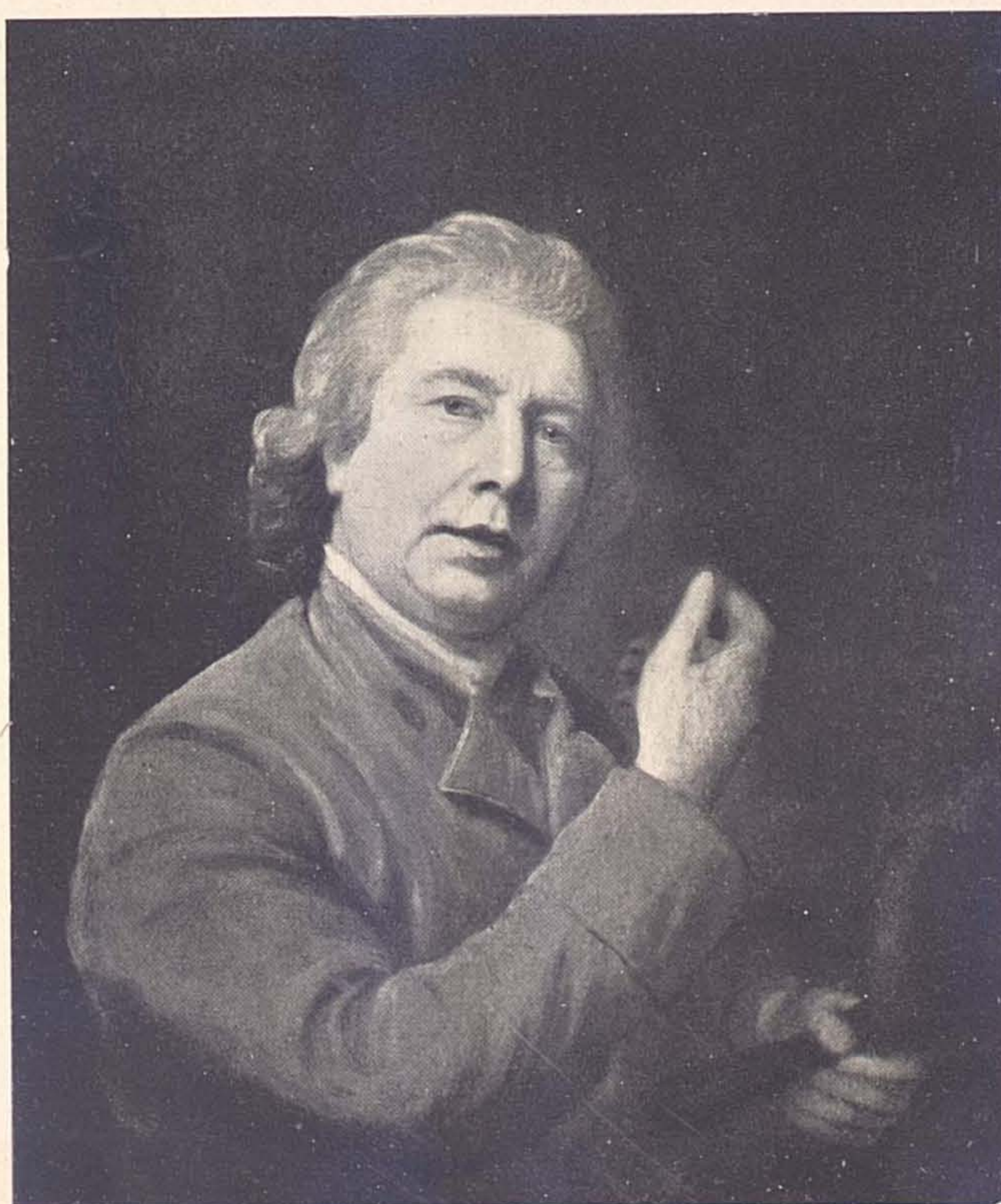
* His diary records the expenses of his journey to Dublin, as follows :

Postchaise	...	...	...	5	5	0
Road bills	...	...	...	8	11	5
Carriage of trunk	...	...	...		18	6
Passage money	...	...	...	2	12	6
Sundries	...	...	...		11	5
				<hr/>		
				17	18	10

He soon established a reputation as a portrait painter in oil and in miniature, more especially in enamel in which he was, after the death of Zincke, unrivalled. He was a Member of the Society of Artists, and began to exhibit with them in 1760, his first contribution being "A Brick-dust Man," which was afterwards reproduced in mezzotint by James Watson. He continued to exhibit regularly every year to 1768. On the foundation of the Royal Academy in 1769 he was one of the original Members, and was an exhibitor down to 1784, sending in all sixty-nine works. His picture of Francis Grose and Theodosius Forrest masquerading as two Friars was in the Academy in 1770, but before being exhibited the artist was compelled to alter it, as it was considered too irreverent. He afterwards engraved the picture in its original state. Hone was ambitious to attain to the same success and popularity as a painter in oils as he had already achieved as a miniature painter in enamel, and in his jealousy of the success of Reynolds he lost no opportunity in endeavouring to defame him, and his pique against the President made him always a somewhat turbulent member of the Academy. The climax was reached when, in 1775, he sent to the Academy a picture entitled "The Conjuror," which was an obvious attack on Sir Joshua, and also contained what was thought to be an indecent caricature of Angelica Kauffmann. The picture was removed from the walls of the exhibition. Hone repudiated any idea of insult to the lady, and painted out the objectionable figure. He soon after exhibited the picture, together with a number of others of his works, in a room in St. Martin's Lane, opposite Slaughter's Coffee-house. In the catalogue, entitled "The Exhibition of Pictures by Nathaniel Hone, R.A., mostly the Works of his Leisure, and many of them in his own possession," it



NATHANIEL HONE, R.A.



NATHANIEL HONE, R.A.

was stated that none of the miniatures and enamels "have been painted within these fifteen years, as Mr. Hone gave up his leisure hours for that time to painting in oil." Most of the drawings and oil pictures had already been exhibited at the Society of Artists and the Royal Academy. In the catalogue he published an apology and a defence regarding his alleged caricature of Angelica Kauffmann; but his explanations, although accompanied by an affidavit, were not favourably received either by his brother academicians or by Angelica. Nollekens said to him bluntly: "You know it was your intention to ridicule her, whatever you or your printed papers and your affidavit may say." He was a friend of Captain William Baillie, the engraver, and assisted him in the formation of the collection for Lord Mountstewart, afterwards 4th Earl of Bute, at Luton Hoo.

Hone died at 44 Rathbone Place on 14th August, 1784, and was buried on the 20th in Hendon Churchyard. By his wife Mary Earle, who survived him, and died in February, 1791, he had five sons and five daughters—Nathaniel, a captain in the Wiltshire Militia, Horace (*q.v.*), John Camillus (*q.v.*), and Samuel and Apelles, who both died young; Lydia, died young; Amelia, married to Ambrose Rigg; Mary, married to Dr. Metcalfe; and Sophia and Floreth, who both died young.

Hone had a large collection of prints and drawings which was dispersed by auction in February, 1785. A few drawings from his collection, with his mark, a human eye, are in the National Gallery of Ireland, the bequest of Miss Eleanor Hone. In the British Museum is a pencil drawing of a Lady, on vellum, by him. He etched a few plates and scraped four mezzotints after his own pictures. J. T. Smith, in his "Life of Nollekens," describes

Hone as "a tall, upright, large man, with a broad-brimmed hat and a lapelled coat buttoned up to his stock." He painted many portraits of himself. In one of Sir Joshua Reynolds' note books is a caricature sketch of him.

Nathaniel Hone's miniatures are usually signed *N. H.*, with date.

(The pictures marked * in following list are those exhibited in St. Martin's Lane, in 1775.)

Portrait of Himself. Oil picture. [National Portrait Gallery.]

Portrait of Himself. Oil picture. [National Gallery of Ireland.]

Portrait of Himself. Oil picture. [Royal Academy, Diploma Gallery.]

Portrait of Himself. Oil picture. [N. Hone, R.H.A., St. Doulough's, Malahide]

Portrait of Himself, as a Young Man. Oil picture. Engraved in mezzotint by E. Fisher.

Portrait of Himself, with fur cap. Oil picture. Engraved in mezzotint by himself.

Portrait of Himself, with turban. Oil picture. Engraved in mezzotint by himself.

Portrait of Himself. Enamel miniature, signed and dated 1749; lent to South Kensington Exhibition, 1865, by J. Hughes Anderdon.

Master Angelo. Oil picture. R.A., 1769.

Mrs. Armstrong.

Captain Thomas Baillie, Lieut.-Governor of Chelsea Hospital.

Engraved in mezzotint by James Watson and published in 1779 with a folio volume containing the proceedings for libel against Baillie, who was, as the print states, turned out of his office by the Earl of Sandwich for asserting the rights of British Seamen.

Captain Thomas Baillie; ? same picture. R.A., 1780.

*Mrs. Beaumont.

*Mr. Bernard.

*Mr. Bird.

*Mr. and Miss Biscoe.

Sir Ulick Blake, Bart., of Menlough. Christie's, 13th Dec., 1912.

Mrs. Anastasia Blake-Forster, daughter of foregoing. Oil picture, painted in 1768; sold by Mrs. Blake-Forster, of Ballykeal, Kilfenora, Co. Clare, at Christie's, February, 1911, for 1050 guineas. [Lord Revelstoke.]

*Mr. Bond.

James Boswell. Enamel, signed and dated 1763. Lent to Burlington Fine Arts Club in 1887 by Jeffrey Whitehead.

- Captain Brabazon, R.N. Oil picture. [Lieut.-Col. E. Brabazon Urmiston, C.B.]
- W. Brereton, actor, as Douglas. R.A., 1781. Engraved in stipple by E. Harding, 1795, in "European Magazine."
- *Captain Broadley.
Edmund Burke. Miniature. [National Gallery of Ireland.]
- Alice, Lady Busk. Enamel set in a ring, signed and dated 1759. Lent to exhibition at South Kensington in 1865, by Captain Hans Busk.
- John, 4th Earl of Bute, when Lord Mountstewart. Oil picture. [Marquess of Bute.] Engraved in stipple by W. Baillie, 1779.
- John, fourth Earl of Bute. Miniature, signed and dated 1766. [Lord Wharncliffe.]
- *Miss Butler.
Rev. Emmanuel Collins. Oil picture. Engraved in mezzotint by J. McArdell.
- Mrs. Cornwall. Enamel, signed and dated 1761. Lent to the exhibition at South Kensington, 1865, by Sir J. Simeon, Bart.
- *Mrs. Cotton.
Georgina, Countess Cowper. Enamel, signed and dated 1750. Lent to South Kensington Exhibition, 1865, by Lady Sophia des Vœux.
- *Dr. Cox.
Miss Crowther, daughter of the proprietor of the Bow China Factory, and afterwards wife of Sir James Lake. Mentioned in Smith's "Life of Nollekens."
- *Lady Caroline Curzon.
William, 2nd Earl of Dartmouth. R.A., 1777.
- *Miss Davenport.
Henry, 1st Earl Digby. Miniature, 1767. Lent to Burlington Fine Arts Club in 1887 by J. K. D. Wingfield Digby.
- *Mrs. Dopping.
Archibald Duff. [Gordon Duff, Drummuir, Keith.]
- *Mrs. Durban.
Miss Egerton. Miniature, signed and dated 1759. Lent to South Kensington Exhibition, 1865, by Lord Egerton of Tatton.
- General Eliot, afterwards Lord Heathfield. Engraved in stipple by R. Pollard.
- *Governor Eyre.
Sir John Fielding. Oil picture, half length. Engraved in mezzotint by J. R. Smith, 1773.
- Sir John Fielding. Oil picture, nearly full length, seated. Engraved in mezzotint by J. McArdell. (One of these pictures was exhibited at the Society of Artists in 1762.)
- Mathias Finucane, Justice of the Common Pleas, Ireland. Oil picture. [H. V. Macnamara, Ennistymon.]

- Kitty Fisher. Soc. Artists, 1765.
- Richard, 7th Viscount Fitzwilliam. Miniature on card, unfinished.
[Fitzwilliam Museum, Cambridge.]
- *Mrs. Foley.
- *Lord Fortescue.
- *Mrs. Frazi.
- Frederick, Prince of Wales. Miniature. Soc. Artists, 1768.
- Elisabetta Gambarini; a young lady musician and painter. *Nathl. Hone inven. et sculp. Londini 1748.* Frontispiece to her "Lessons on the Harpsichord."
- *Mrs. Gilham.
- Richard Glover, poet. Drawn in 1756. Engraved by T. Holloway for "European Magazine," 1786; also by W. Ensom.
- Richard Stephen Greenaway. Etching.
- Francis Grose. Engraved by Bartolozzi, as frontispiece to "Antiquities of England," 1787; also by W. Ridley, in "European Magazine," 1797.
- Francis Grose and Theodosius Forrest as Capuchin Friars feasting at a table. Oil picture. In the centre Grose with his hands clasped is seated at a table on which are a turkey, bread, a flask, sugar, lemon, etc.; on the left Forrest is stirring a large bowl of punch with a crucifix. On the wall are pictures of the Virgin and the Magdalene and shelves of books. R.A., 1770. Before the exhibition of the picture the artist was compelled to substitute a punch ladle for the crucifix; but Hone soon after exhibited it in its original state in St. Martin's Lane. The catalogue says: "The cross is here restored as at first intended, instead of a punch ladle which was painted by order of the Council of the Academy for its admittance." It was engraved in mezzotint in 1772 by Hone himself and inscribed *Monachum non facit Cucullus*. The picture was sold by auction after Hone's death.
- *Lady Charlotte Gurney.
- *Duchess of Hamilton.
- *Mrs. Hare.
- Richard Harrison, minister of Brompton Chapel. Oil picture. R.A., 1780. Engraved by C. Knight, 1788.
- John Hinchcliffe, Bishop of Peterborough. Enamel, signed and dated 1758. Lent to South Kensington Exhibition, 1865, by Emilius Clayton.
- John Hinchcliffe. Soc. Artists, 1765.
- Benjamin Hoadly, Bishop of Bangor. Drawn by Hone after a wax model by Gosset. Engraved by J. Basire, 1772, as frontispiece to his "Works," 1773.
- Amelia Hone, daughter of the artist. Oil picture. Engraved in mezzotint by J. Greenwood.

- Horace Hone, son of the artist, as "David." Oil picture. R.A., 1771. Engraved in mezzotint by James Watson, 1778.
- John Camillus Hone, as "The Spartan Boy." Oil picture. R.A., 1775. Noted by Walpole as "Finely coloured and good expression." Engraved in mezzotint by J. R. Smith, 1775. The same plate also appeared with W. Humphrey's name as engraver. Also engraved in stipple by Newton.
- John Camillus Hone, as "The Piping Boy." Oil picture. R.A., 1769. [National Gallery of Ireland.] Engraved in mezzotint by W. Baillie, 1771.
- Lydia Hone, daughter of the artist. Engraved in mezzotint by C. Phillips, 1771. In the possession of Mr. Gordon Duff, of Drummair, is a portrait similar, with slight variations, to the print.
- Lydia Hone. Engraved by J. R. Smith, 1765.
- Samuel Hone, brother of the artist. Miniature, painted in 1748. [Miss Hannah Hone, Rosevale, Raheny.]
- Rebeckah Hone, the painter's mother, in the 80th year of her age. In the background is a portrait of his father "copied from a picture of his own painting when he was quite unacquainted with the art, but was a strong likeness." R.A., 1771, and St. Martin's Lane, 1775.
- *Miss Horton.
Dr. Hunter. Miniature. Soc. Artists, 1765.
- *Mr. Jordan.
Elizabeth La Touche, Countess of Lanesborough. Miniature. Engraved by Bartolozzi, 1791.
- General Lloyd. Oil picture. [Fitzwilliam Museum, Cambridge.]
- *Mr. McCarty.
Sarah Malcolm, the Temple Laundress, executed for murder. Enamel, 1750.
- Mrs. Manley. Enamel; Bohn Sale, 1885.
- Miss Metcalfe. Engraved in mezzotint by J. Finlayson, 1772.
- *Lord Middlesex.
- *Lady Middlesex.
David, 2nd Viscount Milsington. Collection of Rev. E. H. Dawkins, Christie's, 28th Feb., 1913.
- David, 4th Viscount Milsington. Signed and dated 1755. Collection of Rev. E. H. Dawkins, Christie's, 28th Feb., 1913.
- Henry Mossop, actor. Oil picture. [Garrick Club.]
- *Algernon, Earl of Mountrath.
Lord Mountstewart.—See under Bute.
- Sir George Nares. Engraved in mezzotint by W. Dickenson, 1776.
- Charles, 10th Duke of Norfolk. Enamel, dated 1767. Lent to South Kensington Exhibition, 1865, by Philip Henry Howard.

Letitia Pilkington. Engraved in mezzotint by R. Purcell, and prefixed to the quarto edition of "Memoirs of John Carter Pilkington," 1760.

*Lord Plymouth.

*Lady Plymouth.

*Lord Portmore.

Margarite Mary Raraud. Enamel, dated 1750. Lent to South Kensington Exhibition, 1865, by C. B. Carruthers.

Mr. Salkeld.

William Sclater, D.D. Engraved in mezzotint by J. R. Smith, 1777.

Lieut.-General Sherard and Captain Tiffin. Oil picture. R.A., 1782.

Engraved in mezzotint by J. Greenwood.

Mrs. Smith. R.A., 1784.

*Captain Stevens.

Margaret Stevenson, afterwards Mrs. Fitzgerald, and later the wife of the Hon. Robert Moore. Christie's, 15th May, 1913.

Lady Stanhope, as Calista in "The Fair Penitent." R.A., 1771.

Countess of Sutherland. Oil picture; signed and dated 1775.

Christie's, 23rd March, 1903.

Colonel Richard Talbot. Oil picture. [Malahide Castle.]

*Dr. Taylor.

James Turner, a beggar who valued his time at a shilling an hour.

Miniature, 1751. [Rt. Hon. L. A. Waldron, Marino, Ballybrack.] Etched by Grave, 4to; by W. Baillie, 8vo, 1774; and by N. Hone, 8vo.

Horace Walpole. Enamel, 1760. [The late Lady Dorothy Nevill.]

Horace Walpole. Oil picture. [National Portrait Gallery.]

Hon. Mrs. Walpole. Miniature. Dated 1758. [The late Lady Dorothy Nevill.]

A Lady of the Walpole family. Enamel. Dated 1750. Lent to South Kensington Exhibition, 1865, by R. G. Clarke.

*Captain Weldon.

John Wesley. Oil picture. Painted in 1766. [National Portrait Gallery.] Engraved by Bland.

John Wesley. Oil picture. Engraved in mezzotint by J. Greenwood, 1770, when the picture was in the possession of Thomas Wooldridge, of East Florida.

George Whitfield. Oil picture. Soc. Artists, 1768. Engraved in mezzotint by J. Greenwood, and in line by V. M. Picot.

*Mr. Wilks.

Charles Wray. Oil picture. R.A., 1780. Engraved in mezzotint by R. Earlom.

Anna Zamperini, as Cecchina in "La Buona Figliuola." Oil picture, Soc. Artists, 1768. Engraved in mezzotint by J. Finlayson, 1769, and in line by J. Cook, 1843.

Portrait of a Girl. [Lord Rathdonnell, Drumcar, Co. Louth.]

- A Man, unknown, in broad-leafed hat and holding a roll of paper.
Oil picture. [National Gallery of Ireland.]
- A Man, unknown, in a green coat, holding a tasselled stick.
[National Gallery of Ireland.]
- A Brick-dust Man. Soc. Artists, 1760; also St. Martin's Lane in
1775, when the catalogue stated it was "the work of a day."
Engraved in mezzotint by J. Watson.
- A Fly, in enamel. Soc. Artists, 1761.
- Diogenes looking for an Honest Man. Soc. Artists, 1768.
- Portrait of the late Tripoli Ambassador. R.A., 1770.
- Portrait of "a Lady in her fourscore year." R.A., 1771.
- A Student with a plaster of Paris head in his hand. R.A., 1771.
- A Boy deliberating on his drawing. Soc. Artists, 1766.
- A Boy composing a Garland. R.A., 1771.
- A Boy with a Portfolio. R.A., 1771.
- A Girl with a dog. R.A., 1771.
- A Child with a cat. R.A., 1772.
- A Fisherman. R.A., 1773.
- A Hare. R.A., 1773.
- The Conjuror. As a lampoon on Sir Joshua Reynolds and a
scurrilous caricature of Angelica Kauffmann, the picture was
refused admittance to the R.A. in 1775. It was in the same
year exhibited by Hone in St. Martin's Lane. The picture
was in the artist's sale in 1785 and was bought for £90 by
"some gentleman in Kent" (Edwards' "Anecdotes of
Painting"). According to Redford's "Art Sales" the picture,
described as the property of "a French Nobleman," was sold
at Christie's, five years later, in 1790, for 15 guineas. A copy,
intended for engraving, was in the artist's sale in 1785.
- Historical Sketch of Nathan in his reply to David. R.A., 1783.
- Portraits of (?) Philip II of Spain and the Princess d'Eboli, after Titian.
Enamel, 5½ by 8 inches. [Fitzwilliam Museum.]
- Racehorse "Jason." Engraved in mezzotint by E. Fisher.

HONE, SAMUEL (b. 1726, d. ?). *Portrait Painter.*

Brother of Nathaniel Hone, R.A. (q.v.), being
fifth son of Nathaniel Hone of Wood Quay by his wife
Rebeckah Brindley. He was born on 8th September,
1726. He practised for a time in Dublin as an artist;
but little is known of him. An advertisement in
"Faulkner's Journal," October, 1754, announces that
"Mr. Samuel Hone, painter, has removed from his
lodgings in Abbey Street to Mr. Green's on the back

of the Blind Quay, near Essex Bridge." He subsequently left Dublin and died in Jamaica; but the date of his death is not known. A portrait of his mother, painted by him, is in the possession of Nathaniel Hone, R.H.A., St. Doulough's. His brother, Nathaniel, painted a miniature portrait of him in 1748, which belongs to Miss Hannah Hone, of Rosevale, Raheny. It is inscribed on the back, "Ae 22, 1748. Samuellis Hone Pictoris Similico delineature Fratrique Nathl. Hone."

HOOKER, RICHARD (fl. 1850-1887). *Portrait Painter.*

Was born in the county of Down about 1823. He was originally a carpenter, and showing a gift for painting was induced by Andrew Ferguson, manager of the Sion Flax-spinning Mills, to take to portrait painting. Ferguson taught him photography, which he used in his portrait painting. He was patronized by the Marquess of Downshire, whose portrait he painted; and he had a considerable local practice, painting many of the principal merchants in Belfast and the neighbourhood. Latterly he lived in Manchester, where he married a lady with some means. He was an exhibitor in the Royal Hibernian Academy from 1850 to 1856, and from 1873 to 1887.

His works include :

Portrait of Himself. R.H.A., 1851.

Arthur, 4th Marquess of Downshire, K.P. R.A., 1872; R.H.A., 1873.

Dr. James F. Duncan. R.H.A., 1852.

J. C. Ferguson, M.D. R.H.A., 1852.

Sir William G. Johnson, Mayor of Belfast. R.H.A., 1850.

William Johnson, of Ballykilbeg. R.H.A., 1873.

A. J. Malcolmson, D.D. Lithographed by McFarlane, Edinburgh.

HOPKINS, J. (fl. 1791-1809). *Miniature Painter.*

A miniature painter who came to Dublin from London in 1800. He resided for a short time at

No. 27 Dame Street, and painted miniatures "in the first style of elegance" ("Hibernian Journal," 27th October, 1800). He sent eighteen works to the exhibition of the Dublin Artists at 32 Dame Street, in 1800, consisting of portraits, landscapes, etc., in oil and water-colour. He exhibited in London, at the Royal Academy, between 1791 and 1809.

HOPSON, HENRY (*fl.* c. 1786-1791.) *Painter.*

He became a pupil in the Dublin Society's School in 1780, and won medals in 1781 and 1785. Recommended by the Society, who certified to his great merit during his attendance at the School, he started in practice in 1786; but nothing further is heard of him. H. Houston (*q.v.*) engraved, for the "Universal Magazine," February, 1791, a portrait of J. P. Curran, after him.

HOUGHTON, JOHN (*fl.* 1741-1775.) *Sculptor.*

A clever artist working in Dublin in the middle of the eighteenth century, principally as a wood-carver. In 1741 the Dublin Society awarded him a premium of fifteen pounds for the best piece of sculpture submitted to them; and in 1742 twenty pounds for another piece, "St. Paul Preaching at Athens," after Raphael's cartoon. This, a wood panel, is now at Curraghmore, Co. Waterford. Houghton did the carved oak frame for Bindon's portrait of Swift in the Deanery House, St. Patricks, and also collaborated with David Sheehan (*q.v.*) in the carving of some elaborate church monuments. In 1739, he and John Kelly (*q.v.*) were paid sixty pounds for work at Carton for the Earl of Kildare, "the familie arms in ye. Pediment in Ardbraccan stone with other decorations of boys, cornicopias, etc." (Account book at Carton). He was living in Duke Street from about 1761 to 1775, in which latter year he probably died.

HOUSTON, H. (*f. c.* 1791). *Engraver.*

An engraver working in Dublin at the latter end of the eighteenth century, chiefly in stipple. A portrait of Thomas Edwards, surgeon, after "Roache," was engraved by him in 1791; "Love and Fortune," after Cipriani, was published by W. Allen in Dame Street, and a small portrait of "John Philpot Curran" was engraved by him after H. Hopson (*q.v.*), in the "Universal Magazine" for February, 1791. Portraits of "W. T. Lewis" and "John Doyle," M.P. for Mullingar (afterwards General Sir Jn. Doyle), were in the "Hibernian Magazine," July, 1791.

HOUSTON, RICHARD (*b.* 1721 or 1722, *d.* 1775).
Mezzotint engraver.

Was born in Dublin in 1721 or 1722. He was perhaps a son of Richard Houston, baker, whose widow, Rachel, was granted by the Corporation of Dublin a sum of four pounds per annum in 1731 to assist her in maintaining her numerous family. He was apprenticed to John Brooks (*q.v.*), the engraver, and learned his art as a draughtsman and mezzotinter in his studio at the same time as McArdell, Purcell, Spooner and others. After Brooks left Dublin in 1746 Houston soon followed, and in 1750 we find a mezzotint portrait of Sir John Vandeput by him, published by John Brooks "at the request of the worthy electors of Westminster." He established himself "next the Golden Lion, Charing Cross," or, as the address more frequently appears on his prints, "near Drummonds at Charing Cross." From this address he issued his fine series of statesmen after Hoare, as well as some of his most successful reproductions after Rembrandt and others. His work at this period shows extraordinary talent and a mastery of the mezzotinter's art, and his plates equalled

anything done by McArdell. He started with every prospect of success and fame, but this fair promise was marred by his love of pleasure, his indolence and his dissipated habits, and as his difficulties accumulated he was obliged to give up his independent business and work for the print-sellers. He had gradually fallen into the hands of Sayer, the publisher, and was soon, through advances of payment for work, heavily in his employer's debt. Sayer, it is said, in order to get him to work, had him arrested and confined in the Fleet Prison so that, as he said, he would know where to find him. Sayer kept him well employed, often in copying other prints; but in all he did, Houston maintained a high standard of quality in his engraving and never sank to mere hack work, his plates always bearing the impress of his great technical and artistic powers. He eventually freed himself from prison and from Sayer's bondage, for from 1774 we find him working for Carrington Bowles. He died in Hatton Street, on the 4th August, 1775, aged 54.

Chaloner Smith catalogues one hundred and twenty-eight portraits by Houston. Besides these he produced a number of subject pieces, including some extraordinarily fine prints after Rembrandt and some, most daintily executed, after Philip Mercier, as well as the works of other painters. Rolt's "Lives of the Reformers," published in 1759, was illustrated with portraits "elegantly done in mezzotinto by Mr. Houston"; but these plates were really Faber's work re-lettered. He also scraped a copy of Prince Rupert's "Head of the Executioner," for the second edition of Evelyn's "Sculptura," published in 1755. His work also included a number of portraits of race-horses, a set of six after Seymour and twelve after Seymour and Spencer. Houston painted a few miniatures; one, of Penelope Pitt, he engraved himself in 1761.

HOVENDEN, THOMAS (b. 1840, d. 1895).

Subject Painter.

Was born at Dunmanway, Co. Cork, on 23rd December, 1840. His father, Robert Hovenden, of English descent, was Keeper of the Bridewell in that town ; his mother, Ellen Bryan. Losing his parents he, at the age of 6, became an inmate of the Cork Orphanage, and when 14 years of age was apprenticed to Mr. Tolerton, carver and gilder in Cork, with whom he served seven years and afterwards worked as a journeyman. Mr. Tolerton discovering his talents for drawing paid for his instruction in the Cork School of Art. In 1863 he went to America, and there, while engaged in business during the day, he pursued his art studies at the night school of the National Academy of Design in New York. In 1874, determining to adopt art as a profession, he went to Paris where he spent six years at the Ecole des Beaux Arts, and for a time was in the studio of Cabanel. His first picture, "The Two Lilies," was exhibited in 1874. From Paris he went to Brittany, where a little colony of American artists was established at Port Avon. Of his many pictures painted at this time a scene in La Vendée during the Revolution, "In hoc Signo vinces," was exhibited in the Salon in 1880 and was much praised. In this year he returned to America, and in 1881 married Helen Corson, an artist. He opened a studio in New York and for some years painted pictures portraying negro life. He was a member of the National Academy and of various art societies. He met his death on the 14th August, 1895, in endeavouring to save the life of a little girl on a railway crossing near Norristown, Pennsylvania. Among his pictures are "Breaking Home Ties," "Jerusalem the Golden," "Bringing Home the Bride," "Elaine," and "The Last Moments of John Brown" now in the Metropolitan Museum, New York.



HUGH HOWARD



SAMUEL HONE



J. CAMILLUS HONE



HORACE HONE

HOWARD, HUGH (b. 1675, d. 1737). *Portrait Painter.*

Was born in Dublin on 7th February, 1675, the eldest son of Ralph Howard, M.D., President of the College of Physicians in 1674, and Katherine, daughter of Roger Sotheby, M.P. for Wicklow. In 1697 he accompanied Thomas Earl of Pembroke on his travels through Holland and Italy, and during the time he spent abroad he studied drawing and painting for which he had previously shown some talent. Returning in 1700 he spent several years in Dublin practising as a portrait painter. Later he settled in London, and on his marriage in 1714 to Thomasina, daughter and heiress of General Thomas Langston, and his appointment the same year as Keeper of the State Papers, he abandoned the practice of his art. In 1726 he was made Paymaster of the Royal Palaces. He died in Pall Mall on 17th March, 1737, and was buried at Richmond. Howard made a valuable collection of books, prints and medals which he bequeathed to his brother Robert, Bishop of Elphin, the father of Ralph, 1st Viscount Wicklow. Portion of this collection came into the possession of the British Museum, and the remainder was sold in 1853 and subsequently. Twenty-two drawings by, or ascribed to, Howard were purchased by the Museum from the Earl of Wicklow in 1874. A portrait by him of "John Bagford," the collector of books and prints, is in the Bodleian Library; and one of "Arcangelo Corelli," the collector and musician, is in the Examination Schools at Oxford. This was engraved in line by Vandergucht. Another portrait of Corelli was engraved in mezzotint by J. R. Smith. There is an etching by Howard, "Padre Resta," after Carlo Maratti. His portrait, painted by M. Dahl, was engraved in mezzotint by John Faber.

HOWE, LOFTUS (*d.* 1760). *Portrait Painter.*

An artist who worked in Limerick and died there, after a long illness, on 1st July, 1760.

HOWIS, EDWARD (*f.* early 19th century). *Animal Painter.*

Was a native of the county of Waterford, and practised in Dublin in the beginning of the nineteenth century as a painter of animals. He lived in Jervis Street.

HOWIS, WILLIAM (*b.* 1804, *d.* 1882). *Landscape Painter.*

Son of Edward Howis (*q.v.*), was born in the county of Waterford in 1804. He entered the schools of the Royal Dublin Society in 1821, and won prizes there in 1823 and 1826. In 1828 he was living at 8 Portland Place, and made his first contribution to the Royal Hibernian Academy. He was afterwards at 28 Mabbot Street, and from 1838 to 1848 in Henry Street, whence he moved to Mary Street, and finally to 22 Jervis Street. He was a constant exhibitor in the Royal Hibernian Academy until 1863. In that year, on visiting the Academy during the exhibition, he found that his pictures had been removed from the place they had occupied and placed in an obscure position. He remonstrated, and in a fit of indignation he cut the picture nearest to him from its frame and never exhibited again. Howis painted landscapes and views, and did many good copies after James A. O'Connor (*q.v.*), which not unfrequently appear as originals of that artist. He painted a few portraits, including one of Sir James Dombrain, Inspector-General of Coastguards in Ireland, which was lithographed by Lowes Dickinson and published by Hulmandel. In November, 1873,

he became an inmate of the Old Men's Asylum in Northbrook Road, and remained there until his death which took place on the 7th October, 1882, at the age of 74 years. Howis married in 1825, at the age of 21, Dorothea Rogers, a widow, by whom he was the father of William Howis, jun. (*q.v.*).

HOWIS, WILLIAM, JUN. (*b.* 1827, *d.* 1857). *Landscape Painter.*

Son of the foregoing; born in Dublin on 19th September, 1827. He was a student in the Royal Dublin Society's School, and worked as a landscape painter with his father in Mary Street and Jervis Street. In 1844 he obtained a premium of £5 from the Royal Irish Art Union for two etched landscapes, "the first attempts of a young student." He exhibited in the Royal Hibernian Academy from 1847 to 1856. He died in 1857, predeceasing his father.

HUBAND, WILCOCKS (*b.* 1776, *d.* 1834). *Amateur Etcher.*

Was born in Dublin in 1776, the son of Joseph Huband, a barrister, and his wife Catherine, daughter of George Reynolds of Crumlin. He entered Trinity College at the age of 16 in 1792, graduated in 1797 and in the same year entered the Inner Temple. After two years' stay in London he returned to Dublin and was called to the Bar in 1800. In 1806 he was appointed a Commissioner of Bankrupts. He was a man of letters and intimate with the leading literary and dramatic celebrities of his day. While in Trinity College he made some attempts at etching; afterwards, during his residence in London from 1797 to 1799, he took lessons in drawing, and he improved his knowledge of art during a tour on the Continent in

1802. He was author of an "Essay upon Taste and Judgment in the Fine Arts," and in 1810 produced his "Critical and Familiar Notices on the Art of Etching upon Copper," which he printed and bound with his own hands, and illustrated with etchings done by himself. Of this book, a small quarto, twenty-five copies only were printed, which the author presented to his friends. One copy he presented to Trinity College and another to the Royal Dublin Society who, in thanking him for the gift, referred to "the varied genius it displays in the originality of its design, the critical elegance of its composition, and the masterly execution of its plates." Miss Edgeworth, in return for a copy presented to her by the author, sent him a complete set of her works; and so highly was the book esteemed and so eagerly sought after as a rarity, that a pipe of port was once refused for a copy. The book contains six etchings; but two or three others are sometimes found inserted inside the covers. Huband was also the author of a "Dictionary of English Participles," an "Essay on English Orthography," and "The Prompter, or Cursory Hints to Young Actors, a didactic Poem," published in 1810 and again in 1827 and 1831. The first edition was anonymous; the subsequent ones bore the pseudonym "David Lyddall." Huband died in England in 1834, and was buried at Bath. He had a son, GEORGE JOSEPH HUBAND, known during his childhood as "Joseph," who as a boy evinced a taste for art. In 1822 at the age of 13, he laid before the Dublin Society a small book of comic sketches etched by himself, for which, on the 7th March, the Society presented him with a silver medal. These etchings were signed *J. H.* He did not however follow up art, but, as a note in the Dublin Society's "Proceedings" tells us, "discontinued the practice of drawing, from

an apprehension that its allurements might possibly seduce him from more important studies." He subsequently entered the army and was a captain in the 8th Hussars. A portrait of him belongs to his son, the Rev. H. R. Huband, of Ipsley Lodge, near Farnham, Surrey, who also has the silver medal presented by the Dublin Society, and the copper plates of Wilcocks Huband's etchings.

HUBERTI, GASPAR (*d.* 1645). *Engraver.*

He has the distinction of being the engraver of the earliest known print done in Ireland. He worked at Antwerp, and was probably connected with several other engravers of the name, Huberti or Huybrechts, who practised there in the sixteenth and seventeenth centuries. A C. Huyberts worked in England about 1696, and engraved some anatomical subjects and nine plates of the "Triumph of Julius Cæsar," after Andrea Mantegna. By Gaspar there is a folio engraving of the "Virgin and Child," with St. Benedict, Mary Magdalen, St. Jerome and angels, inscribed *Pet Paul Rubens pinxit Gaspar Huberti excudit Antuervia*, undated.

Thomas Preston, Viscount Tara, was in the Low Countries for some years, and returned to Ireland in 1642, when he was appointed to the command of the Confederate Catholics in Leinster. He probably brought with him Gaspar Huberti, for, after the capture of Duncannon Fort in 1645, a plan of the siege, with a portrait of Preston, was engraved at Kilkenny by Huberti. This is inscribed, *A Prospect of the late Siedge of the Forte of Duncannon which began the 20th Jan: and was taken the 19 March 1644 under the command and conduct of Generall Preston.* Preston's portrait appears in an oval in the upper part of the plan. He is represented at half-length in armour, his head

uncovered, and in the background, on a pillar, a shield with his arms. At the foot is the inscription: *Illustrissimo, nobilissimoque Domino, Domino Thomæ Preston, Lageniensis exercitus in Hibernia Generali, arcisque Duncanon expugnatori, Gubernatorique meritissimo.* The original picture from which the engraving is taken is at Gormanstown Castle. The plan is inscribed, *Gasp Huberti sculp Kilkenie anno 1645.* The only copy of this plan and portrait hitherto met with is in the Library of Trinity College, Dublin. No other work which may have been done in Ireland by Gaspar Huberti is known.

HUDDLESTON, THOMAS (*d.* 1770-1777).
Engraver.

An engraver in Dublin. In 1770 he was at the Black Lion, the corner of Temple Lane, and in an advertisement describes himself as "a young beginner." He engraved seals for marking linen, plates for doors, etc. In 1777 he was at 52 South Great George's Street, carrying on his profession as an engraver and seal-cutter, and also making dies for medals.

HULLEY, H. (*d.* 1783-1790). *Landscape Painter.*

He exhibited landscapes at the Royal Academy from 1783 to 1787. In the latter year he was in Bath. Soon after he went to Dublin and lived at first in Exchequer Street, whence he moved in 1790 to Abbey Street. Nothing is known of him after that date. Two "Landscapes with figures," signed and dated 1790, were in the collection of Sir Francis Hopkins sold in Dublin in November, 1820; and two signed pictures, "Morning" and "Evening," were in the collection of Patrick Curtis, of 9 Fitzwilliam Square, sold in November, 1856. These were described in the catalogue as "charming productions in the style of Zuccarelli."

HUMPHRYS, WILLIAM (*b.* 1794, *d.* 1865).

Engraver.

An engraver of great technical skill, of Irish birth, who worked in America and England. He was born in Dublin in 1794, and while still young went to America and learned his art in Philadelphia. He was employed in illustrating editions of various poets and on the vignettes and details on bank-notes, his skilful work forming an effective security against imitation and forgery. He went to England in 1822 and was employed on similar work, and also engraved the head of Queen Victoria for postage stamps. Besides plates for various Annuals, he did several large plates from pictures, including Correggio's "Egeria," done for the Royal Irish Art Union in 1846; "Sancho Panza and the Duchess," after Leslie; "Kitty Fisher," after Reynolds; and "Master Lambton," after Lawrence. Going abroad for the sake of his health, he died at Genoa on 21st January, 1865.

HUNT, WILLIAM C. (*fl.* 1809-1825). *Heraldic and Subject Painter.*

He resided in Great Britain Street, and was a member of the Hibernian Society of Artists. He exhibited pictures at the various exhibitions from 1809 to 1819; but he appears to have practised chiefly as a herald-painter. He was living in 1825, but no mention of him occurs afterwards.

HUNTER, MARY ANNE—MRS. TROTTER (*fl.* 1765-1777). *Portrait and Subject Painter.*

Was daughter of Robert Hunter (*q.v.*). In 1765 she exhibited at the Society of Artists in George's Lane a Portrait of Herself, aged 13, "being her first attempt in colours." In 1768 the Dublin Society awarded her a premium of £11 7s. 6d. for a half-length

portrait, and a bounty of £10 in consideration of the merits of a historical picture exhibited by her ; and in 1769 she obtained the premium for the best portrait in oil. In 1770 she again obtained a premium for a portrait, and in 1772 was awarded £15 for the second best History Piece. She married John Trotter, portrait painter (*q.v.*), in December, 1774, and as Mrs. Trotter she exhibited in 1775 and 1777. The date of her death has not been found.

HUNTER, MATTHEW (*fl.* 1780-1829). *Painter in Miniature and Crayons.*

He became a pupil in the Dublin Society's Schools in 1779, and won medals in 1780, 1781 and 1783. He practised in Dublin as a portrait painter in miniature and in crayons. In 1791 he was living at 42 Capel Street, corner of Mary Street, and advertised that he painted portraits or miniatures at two guineas each. From 1804 to 1818 he resided in North William Street, and was described as a "Crayon Painter"; and from 1820 to 1829, at 45 Henry Street. After that no further mention of him occurs. A portrait by him of "William Todd Jones" was engraved in stipple by A. McDonald and dedicated by the painter to the Catholic Committee.

HUNTER, ROBERT (*fl.* 1752-1803). *Portrait Painter.*

Robert Hunter, the principal portrait painter of his time in Ireland, was a native of Ulster, but of his family and of his early years nothing is known. He studied art under Thomas Pope (*q.v.*). A portrait by him of Tom Echlin, the noted Dublin wit, was engraved and published by Edward Lyons of Essex Street in 1752. The print was advertised in "Faulkner's Journal," 4th November, 1752 : "A half-length etched print of

the facetious Tom Echlin, from an original painting extremely like." In 1753 Hunter painted a portrait of Sir Charles Burton, Lord Mayor, which was afterwards engraved in mezzotint by J. McArdell; and ten years later, in 1763, the Dublin Society awarded him a premium of ten guineas for a full-length portrait of Lord Taaffe, which was engraved in mezzotint the same year by John Dixon. He contributed six works, including a "Susanna and the Elders," to the exhibition of the Society of Artists in George's Lane in 1765, and was then living in Bolton Street. In 1766 he was in Stephen Street, and from 1769 at 16 Stafford Street. He regularly contributed to the exhibitions of the Dublin Artists down to 1777, and again, for the last time, in 1800. He was employed by the Corporation of Dublin in 1788 to repair a portrait of Charles II. Hunter was for many years at the head of his profession as a portrait painter and had a large and profitable practice; but after the arrival of Robert Home in 1780 his vogue declined. He held an exhibition and sale of his pictures in 1792. He was living in 1803, but the date of his death has not been ascertained. In Carey's "Memoirs" he is described as "a walking chronicle of everything relative to the Irish artists and arts and was intimate with Madden and Prior." "Sleator's Gazetteer" for 12th March, 1763, contains verses on the merits of Hunter as a portrait painter. After lauding his great genius and matchless merits the writer concludes with the lines:

Could Hogarth, Reynolds, view the bold design,
They'd gladly weave their richest wreaths with thine.

Hunter's works are good in colour and evince considerable talent. An excellent example is the "Portrait of a Gentleman" which was formerly at Bellevue,

Co. Wicklow, and was sold in 1906, a work which might almost pass as a Reynolds or a Cotes. W. B. S. Taylor ("Fine Arts in Great Britain and Ireland") says "he took excellent likenesses and his practice was extensive; he was truly a gentleman in feeling, and had he practised his art at a time or in a country where the arts were better understood, he would have been very eminent in his profession."

The following pictures by Hunter are known :

- John Bowes, Lord Chancellor. Sold by auction at 17 Pembroke Place, Dublin, 27th April, 1847.
- Captain L. Brabazon, R.N. [A. Cunningham Robertson, 142 Prince's Road, Liverpool, 1884.]
- John, 2nd Earl of Buckinghamshire. Painted in 1780. [Mansion House, Dublin.]
- Sir Charles Burton, Lord Mayor in 1753. Engraved in mezzotint by James McArdell.
- Henry, 12th Earl and 1st Marquess of Clanricarde, in robes as Knight of St. Patrick. [Countess of Cork, Charles Street, Berkeley Square.] Engraved in stipple by W. Sedgwick.
- William Cradock, Dean of St. Patrick's. [Deanery House, St. Patrick's.]
- Alexander Crookshank, Justice of the Common Pleas. [Charles Crookshank, Ardglas, Dundrum, Co. Dublin.]
- Mrs. Crookshank. [Charles Crookshank, Ardglas, Dundrum, Co. Dublin.]
- Arthur Dobbs, M.P. [S. M. Dobbs, Glenariffe Lodge, Co. Antrim.]
- Tom Echlin. Etching after a picture. Published by Edward Lyons, Essex Street, in 1752.
- Simon, Earl Harcourt, Lord Lieutenant. The head by Hunter, the figure by Doughty; in robes. [Nuneham Courteney, Oxfordshire.]
- Simon, Earl Harcourt, Lord Lieutenant. [Belfast Art Gallery.] Engraved in mezzotint by E. Fisher, 1775.
- W. Todd Jones. Engraved in stipple by A. McDonald.
- George, Earl Macartney, as a young man. [C. G. Macartney, Lissanoure, Co. Antrim.]
- Samuel Madden. Engraved in mezzotint by R. Purcell, 1755, and in stipple, bust only, by S. Harding for "European Magazine," 1802.
- John Mears, Presbyterian Minister. Engraved in mezzotint, anonymously.

John, Lord Naas. [Earl of Mayo, K.P., Palmerstown.] Engraved in mezzotint by W. Dickinson, 1777.

William, Lord Newbattel, afterwards 5th Marquess of Lothian. Engraved in mezzotint by E. Fisher, 1769, *Robertus Hunter Dublinii pinxit*. 1762.

Sir Edward O'Brien, 2nd Bart. [Earl of Inchiquin.]

Lady O'Brien. [Earl of Inchiquin.]

Richard, Viscount Powerscourt. [Viscount Powerscourt.] Formerly at Santry Court.

Nicholas, Lord Taaffe; full-length in robes. Painted in 1763 and obtained the premium of 10 guineas given by the Dublin Society for the best portrait. Engraved in mezzotint, half-length only, by John Dixon in 1763. A small print by E. Bocquet was published by J. Scott, Strand, London, in 1806.

George, Earl Temple, Lord Lieutenant, afterwards Marquess of Buckingham. [Deanery House, St. Patrick's.] Engraved in mezzotint by William Sadler. A small version of this picture, perhaps done for the engraver, is at Malahide Castle. In "The Dublin Chronicle," January 22-24, 1788, is the following: "The Marquess of Buckingham a few years ago sat for his picture to Hunter. Mr. Cuffe bought it after the departure of that nobleman from the Kingdom. The same artist is now to be employed by the city to make another."

John Wesley. Engraved in mezzotint by James Watson. *Done from that much esteemed picture painted at Dublin now in possession of William Weaver*. Published by William Weaver, Ross Court, Covent Garden, 1773.

Sigismunda. Ex. Society of Artists, Dublin, 1800.

Portrait Group of Children blowing Soap-bubbles. [Captain Durham Matthews.] Formerly belonged to John Tracey of 13 Heytesbury Street, Dublin.

A Gentleman in blue, Russian costume, standing by a window on which rests an architectural plan. Inscribed *R. Hunter Pinxit Dublinii* 1771. Christie's, Townshend heirlooms, March, 1904.

A Gentleman, with a dog and gun, seated in a landscape. Signed. La Touche sale, Bellevue, Co. Wicklow, 1906.

HUNTER, T. (c 1787). *Miniature Painter*.

Was painting miniature and crayon portraits in Armagh about 1787. He was probably the "Master Thomas Hunter" who exhibited a number of chalk drawings at the Society of Artists in William Street in 1775 and 1777.

HUSSEY, PHILIP (b. 1713, a. 1783). *Portrait Painter.*

Was born at Cloyne, in the county of Cork, in 1713, the son of a clothier in that town. Owing to his father's conduct his mother separated from him soon after her son's birth and lived with her own relations. She was a clever and accomplished woman and a good musician, especially as a player on the violin. As a boy Philip was sent to sea, and was three times shipwrecked. His first attempts in art were drawings from the figure-heads of ships; but in time, by his own efforts, he was able to attain to some proficiency as an artist, and practised as a portrait painter under the patronage of Lord Chancellor Bowes. He twice visited England, and improved himself by the study of the works of the Old Masters. He made several copies of a head of Cromwell, by Lely, which he disposed of advantageously in Ireland. On his second visit to England he was introduced to the Prince of Wales, and made many friends who endeavoured to persuade him to remain in London. He was a man of varied accomplishments, a botanist and a musician, and his house was frequented by the literary men and artists of Dublin. As an artist he painted with refined taste and judgment, and his portraits were esteemed as strong and faithful likenesses. He died at an advanced age in his house in Earl Street, Dublin, in June, 1783. In his will, dated 17th January, 1783, and proved 11th July following, he describes himself as "of the city of Dublin, painter," and leaves five pounds a year to Mary Lear, sister of Jacob Ennis, the painter (*q.v.*). The following works by him have been met with :

St. George Caulfield, Chief Justice. [King's Inns.]

David La Touche. Formerly at Bellevue, Co. Wicklow. Sold in 1906.

Edward O'Brien, 3rd son of Sir Edward O'Brien, 2nd Bart.

[Earl of Inchiquin, Dromoland.]

HUTCHINSON, JOSEPH (*d.* 1770 - 1819).
Miniature Painter.

Was born in Dublin. His father was a currier in Nicholas Street, who failed in his business and was reduced to living on the bounty of his friends. The son was trained in the Dublin Society's School, which he entered in 1764, and was also an apprentice to George Carncross, the herald-painter. On the expiration of his indentures he set up for himself, at first as a herald-painter in which business he was very successful, and then took to portraiture in crayons, and later to miniature painting, but, not getting much practice, he returned after a few years to herald-painting. About 1790 he went to London, and appears to have met with some success there as a miniature painter. He contributed to the Royal Academy exhibitions from 1792 to 1819. Amongst his exhibited works were miniatures of "Lord Mansfield," 1793; "Lord Loughborough," 1795; "Signora Storace" the singer, 1797; and "Miss Somerville," 1819.

I

INGHAM, CHARLES CROMWELL (*b.* 1796,
d. 1863). *Portrait Painter.*

Was born in Dublin in 1796. In 1809, at the age of 13, he entered the Dublin Society's School and obtained prizes there in 1810 and 1811. He was also a pupil of William Cuming (*q.v.*), with whom he remained about four years; and from Cuming's house, 14 Clare Street, he sent to the exhibition in Hawkins Street in 1815 a "Portrait of a Lady," and a "Death of Cleopatra." For this latter picture he was awarded

a premium of £34 2s. 6d. by the Irish Institution. The following year, 1816, he exhibited two works, a portrait and a classical subject, and then went to America. He settled in New York, where he painted portraits and subject pictures and was particularly successful in his delineation of women and children, gaining a great reputation for his portraits of the reigning beauties of New York. His miniatures were also much admired. He was one of the original members of the National Academy of Design, founded in New York in 1826, and was afterwards for many years its Vice-President. From America he sent portraits to the Royal Hibernian Academy in 1829 and 1842. He died in New York on 10th December, 1863.

J

JACKSON, JOHN F.

Was a member of the Belfast Association of Artists, established in 1836 under the Presidency of Hugh Frazer (*q.v.*); but no particulars have been found concerning him.

JACKSON, LUKE (*d.* 1775-1782). *Engraver.*

His name occurs as an engraver in Dublin from about 1775 to 1782. In "Exshaw's Magazine," 1779, is a plate inscribed *Jackson sculpt.*, and another is in Campbell's "Philosophical Survey of the South of Ireland." A ROBERT JACKSON was working as an engraver at No. 40 Strand Street, between 1789 and 1791; and at the same address was RICHARD JACKSON, from 1796 to 1799.

JACKSON, MICHAEL (*f. c.* 1753). *Mezzotint Engraver.*

He was educated in the Blue-coat School, Dublin, which he entered in 1736, and on his leaving in 1741 was apprenticed to Thomas Silcock, the print-seller in Nicholas Street. (See note, page 29). He probably learned mezzotinting from Andrew Miller. Little is known of him, but he was following the business of a print-seller and publisher at the Rembrandt's Head, corner of Bride Court, Fleet Street, London, for a short time about 1753, and his name appears as the publisher at that address of Houston's mezzotint of Matthew Skeggs. The following four mezzotints are the only works known to have been done by him ; and of these, the portraits of Barry and Woffington may perhaps have been done in Dublin.

Spranger Barry, in the character of Macbeth ; *Jas. Gwim. M. Jackson Fecit 1753.* A later and altered state was issued by R. Sayer.

Nancy Dawson ; *Printed for M. Jackson at rembrandt's head Fleet St.* Republished, with alterations, by Sayer. George Pulley, who succeeded Jackson at the Rembrandt's Head, issued a similar, but smaller, print.

Margaret Woffington ; *Jo Lewis Pinxt. M. Jackson Fecit.* A second state has *Jno. Lewis Pinxt. Mich^l Jackson Fecit.* A third is inscribed, *Sold at Jackson's print-shop y^e corner of Bride Court Fleet Street.*

Old Man ; *M. Jackson Fecit.*

JARVIS (OR JERVIS), JOHN (*b.* about 1749, *d.* 1804). *Glass Painter.*

Was born in Dublin about 1749. He was brother of Thomas Jarvis (*q.v.*), with whom he was associated in most of his works. He went to London early in life, and died there in 1804.

JARVIS (OR JERVIS), THOMAS (*d.* 1799). *Glass Painter.*

A native of Dublin, he commenced his art career there as a painter on glass, and was assisted in his

chemical studies by Dr. Cunningham. In 1765 he was living in St. Martin's Lane, and exhibited a "Flower-piece in stained glass," with the Society of Artists in George's Lane. For the Duke of Leinster he executed some stained glass, which was formerly in the bow-window in the large room in Leinster House; and did several windows for Lord Charlemont at Marino, which were destroyed by fire in March, 1807. Three windows by him were formerly in Rathfarnham Castle, as recorded by Austin Cooper in 1781; but they have now disappeared. Determining to try his fortune in London, he left Dublin about 1770 with a recommendation from Lord Charlemont, and on his arrival found employment from Lord Cremorne in his house in Chelsea. Horace Walpole, writing from No. 20 Arlington Street on 17th October, 1770, to Lord Charlemont, who had recommended Jarvis to him, says: "An artist that your Lordship patronizes will, I imagine, want little recommendation besides his own talents. It does not look indeed like very prompt obedience, when I am yet guessing only at Mr. Jervais's merit; but although he has lodged himself within a few doors of me, I have not been able to get to him, having been confined to my bed near two months with the gout, and still keeping my house. My first visit shall be to gratify my duty and curiosity" (Hist. MSS. Com. Charlemont Papers, I, 302). In 1776 Jarvis held an exhibition of his works in stained glass, comprising effects of moonlight, firelight, frost, etc., and next year he began the west window for New College Chapel, Oxford, from the designs of Sir Joshua Reynolds. On the completion of the work he exhibited the glass in Pall Mall, in a darkened room, in order to show the colours as Sir Joshua had designed them. But when placed in the daylight in the chapel, the effect disappointed his anticipations.

In the window were introduced portraits of himself and Sir Joshua. The original design for this part is now at Wentworth-Woodhouse. He also executed in glass West's "Resurrection" for St. George's Chapel, Windsor; but this work has been removed. Jarvis spared no pains in perfecting himself in the chemical and technical side of his art, and is said to have introduced many improvements; but in carrying out his designs he was too realistic, and the effect was often quite unsuited to glass. Retiring from his profession he resided at Windsor, and he died in his house there on 29th August, 1799.

JERVAS (OR JARVIS), CHARLES (*b.* about 1675, *d.* 1739). *Portrait Painter.*

Was son of John Jervas, of Clonliske, in the parish of Shinrone, King's County, by his wife Elizabeth, daughter of John Baldwin of Shinrone, and was born about 1765. In the letters of administration granted by the Prerogative Court of Dublin on the 7th February, 1697-8, of the goods of his father, who died at Cape May in America, he is described as "Charles Jervas of the city of Dublin, gent." He had four brothers, John of Clonliske and Corralanty, King's County; Martin, of Pennsylvania; Matthew and Trevor, and two sisters, Lucy and Mary. Early in life he went to London and was in Kneller's studio as a pupil and assistant for about a year. He was patronized by Norris, the Keeper of the King's pictures, and was permitted to copy at Hampton Court. Some small copies of Raphael's cartoons, which he made there, he sold to Dr. Clarke of Oxford, who, with other friends, enabled him to go to Italy. There he applied himself to the study of art, especially of drawing in which he was hitherto deficient, and made many copies of the Old Masters. In 1709 he returned to England and

soon obtained the patronage of fashionable society, his style taking the fancy of the moment. Two court beauties, painted as "Chloe" and "Clarissa," were noticed by Steele in "The Tatler" (15th April, 1709) as the work of "the last great painter Italy has sent us, Mr. Jervas." He married a widow with a fortune, had a house at Hampton, and was enabled to entertain his friends, among whom he numbered many of the literary celebrities of the day—Pope, Addison, Swift, Arbuthnot, Warburton and others, whose portraits he painted. Swift sat to him in London in 1709, and again in Dublin in 1716. To Pope, whom he painted several times, he gave lessons in painting for about a year and a half, and received from the poet a complimentary epistle praising his art in extravagant terms. Gay, in his congratulatory poem to Pope, mentions him: "Thee, Jarvis hails, robust and debonnair."

About the end of 1715 Jarvis paid a visit to Ireland, and remained there till December, 1716. During his sojourn in his native country he painted a number of portraits, including one of Swift and one of Thomas Parnell, the poet, painted for Pope. Perhaps on account of the demands made on his time by the painter, Swift avoided Jervas's company. In a letter to Archdeacon Walls, 4th October, 1716, he writes: "Do you hear anything of Jervas going; for I hate to be in town while he is there"; and he was relieved when Jervas left Ireland; "My service to friend Jervas," he writes to Walls; "I heartily wish him a good voyage." Jervas was again in Ireland a few years later, returning to England in September, 1751; and, as appears from a letter from Knightly Chetwode to Swift (10th September, 1729) he was in Ireland once more in 1729.

On the death of Kneller in 1723 Jervas was appointed principal painter to George I, a post in

which he was continued under George II. His association with literary society and his natural vanity induced him to adventure into literature himself, and he made a translation of "Don Quixote," to which his friend Warburton contributed a prefatory history of chivalry and romance. The work was not, however, published until 1742, after his death. In 1738, his health breaking down, he revisited Italy, but remained for only a short time. On his return to London he took up his residence in his brother-in-law's house, in Cleveland Court. There he died on the 2nd November, 1739. By his will, dated 2nd September, 1738, and proved 3rd December, 1739, he left his wife Penelope his portraits of relations and friends done by him, and desired that his collection of pictures, drawings, ivory basso-relievos of Fiammingo, Urbino ware and prints should be publicly sold. This collection, which seems to have been a very large one, the drawings alone comprising 2,275 lots, was sold, part in March, 1740, and the remainder in April, 1747, after his widow's death, the sales occupying many days. A small portrait of the painter himself, engraved by Vander Gucht, formed the frontispiece to the catalogue.

Extravagantly praised in his own day Jervas's art was afterwards as unduly depreciated. Reynolds, when asked by his sister how it was that pictures by Jervas were never met with, replied, "because they are all up in the garret"; and Walpole describes them as wretched daubings. But many of his works, such as the "Duchess of Queensberry" in the National Portrait Gallery, have considerable merit and show that his art was by no means so contemptible as it became the fashion to consider it. His drawing, indeed, is indifferent; "Ach, mine Gott!" exclaimed Kneller, when Jervas set up a coach and horses, "if the horses do not draw better than he does he will never get to

his journey's end" ; but he was a good colourist, with clearness and brilliancy in his flesh tints ; and often, as in the "Duchess of Queensberry," redeemed his faulty drawing by a certain grace and style.

The following list includes his principal works :

- Joseph Addison. [Lord Sackville, Knole.] Signed *C. Jarvis*.
Joseph Addison. [Earl Amherst.]
Joseph Addison. Earl of Bessborough's sale, Christie's, Feb., 1801.
John Arbuthnot, M.D. [College of Physicians, London.]
Anne, Duchess of Bedford. [Duke of Bedford.]
Elizabeth, Duchess of Bedford and her four children. Painted in 1713. [Duke of Bedford.]
Gertrude, Duchess of Bedford. Earl Waldegrave's sale, Christie's, 10th Feb., 1900.
Colonel Thomas Bellingham. [Sir Henry Bellingham, Bart.]
Martha and Theresa Blount. [Fitzwilliam Museum, Cambridge.]
Martha Blount. [Marquess of Bute.]
John, Lord Boyle, son of Charles Earl of Orrery. Earl of Cork's sale, Christie's, 25th Nov., 1905.
Lord Brackley, Wm. Godolphin and Lady Anne Egerton. [Earl Spencer.]
Elizabeth, Duchess of Bridgwater. [Earl Spencer.]
Caroline, Queen of George II. Painted for the Corporation of London, 1727. [Corporation of London.]
Caroline, Queen of George II when Princess of Wales. [National Portrait Gallery, London.]
Thomas Carter, Master of the Rolls. Engraved in mezzotint by J. Brooks.
Charles I, after the portrait by Van Dyck in the Louvre. [Duke of Grafton, Euston Hall.]
William Conolly, Speaker of the Irish House of Commons. [Captain Conolly, Castletown.] Engraved in line by P. Fourdrinier, and in mezzotint by T. Beard.
Catherine, wife of W. Conolly. [Captain Conolly, Castletown.]
William, Duke of Cumberland. Engraved in mezzotint by J. Faber.
William, Duke of Cumberland, as a child. [National Portrait Gallery.] Engraved by G. Vertue.
Lady Elwell. [Earl Spencer.]
Richard Felsham, M.D., S.F.T.C.D. Engraved in mezzotint by Thomas Beard.
Mary Galwey, wife of Michael Grace of Gracefield. Engraved by R. Grave in "Memoirs of the Family of Grace," 1823.
John Gay. Earl of Upper Ossory's sale in 1842.

- George II. [Corporation of London.] Painted in 1727 for the Corporation.
- George II, on horseback; the horse painted by Wootton. [Lord Suffield.]
- Henrietta, Countess of Godolphin, afterwards Duchess of Marlborough. [Earl Spencer.]
- Margaret Cavendish Harley, afterwards Duchess of Portland, as a child. [Duke of Portland.]
- Queen Henrietta Maria, after the portrait by Van Dyck belonging to Earl Fitzwilliam at Wentworth Woodhouse. [Lord Leconfield, at Petworth.]
- Robert Hildyard, of Patrington, M.P. Christie's, 28th Nov., 1911. Earl of Holderness. [Kensington Palace.]
- William, 3rd Earl of Inchiquin. [Earl of Inchiquin.]
- Mary, Countess of Inchiquin, wife of last. [Earl of Inchiquin.]
- Esther Johnson—"Stella." [National Gallery, Dublin.]
- William King, Archbishop of Dublin. [Lady Molyneux, Castle-Dillon, County Armagh.] Engraved in mezzotint by Andrew Miller in 1743, when the picture was in possession of Sir Capel Molyneux.
- William King, Archbishop of Dublin. [Deanery of St. Patrick's.] Belonged to John, 1st Lord Carteret, Lord Lieutenant of Ireland. On the death, in 1838, of the second and last Lord Carteret, it passed to Lord John Thynne, and was sold at Christie's, in May, 1911.
- William King, Archbishop of Dublin. Engraved in mezzotint by J. Faber, in 1729.
- William King, Archbishop of Dublin. Engraved in mezzotint by R. Purcell.
- Mary, Viscountess Malpas, daughter of Sir Robert Walpole. Profile sketch; formerly at Houghton.
- Henrietta, Duchess of Marlborough.—See Godolphin.
- Sarah, Duchess of Marlborough, or, more probably, her daughter Elizabeth, Duchess of Bridgwater. [Duke of Bedford, Woburn.]
- Mary, Duchess of Montagu. [Earl Spencer.]
- Mary, Duchess of Montagu. Earl of Blessington's sale, Dublin, 1838.
- Margaret Cavendish, Duchess of Newcastle. Sale of Townshend heirlooms, from Raynham Hall, Sotheby's, 14th June, 1911.
- Sir Isaac Newton. [Royal Society, Burlington House.]
- Margaret, Countess of Oxford. Earl Waldegrave's sale, Christie's, 10th February, 1900. Formerly at Strawberry Hill.
- Robert Walpole, Earl of Orford. Engraved by H. Robinson, 1829.
- Henrietta Maria, Duchess of Orleans; after Lely. [Earl of Derby.] Formerly at Strawberry Hill.
- Charles, 4th Earl of Orrery. [National Portrait Gallery.]
- Thomas Parnell, the poet. Painted for Pope during Jervas's visit to Ireland in 1716.

- Alexander Pope. [Marquess of Lansdowne.] Bought from the Earl of Ossory in 1842 by Lord Lansdowne. Has been frequently engraved.
- Alexander Pope. [Caen Wood.] Engraved in Vol. VI of his Works.
- Alexander Pope. [Earl of Pembroke, Wilton House.]
- Alexander Pope and (?) Martha Blount. [National Portrait Gallery.] Engraved in 1819 by J. H. Robinson as frontispiece to Portuguese translation of the "Essay on Man."
- Margaret, Duchess of Portland.—See Harvey.
- Matthew Prior. Drawing inscribed *In Paris 1699*. [Duke of Portland, Welbeck.]
- Catherine Hyde, Duchess of Queensberry. [National Portrait Gallery.]
- Catherine Hyde, Duchess of Queensberry. [Cassiobury.]
- John, 3rd Duke of Rutland. Engraved by J. Faber.
- Catherine Shorter, wife of Sir Robert Walpole; after Kneller. Formerly at Strawberry Hill.
- Maria Skerret, second wife of Sir Robert Walpole. Formerly at Strawberry Hill.
- Hon. John Spencer. [Earl Spencer.]
- Harriet, Countess of Suffolk. Formerly at Strawberry Hill. Presented to Horace Walpole by Lady Suffolk, who purchased it at Mrs. Martha Blount's sale.
- Charles, 3rd Earl of Sunderland. [Earl Spencer.]
- Anne, Countess of Sunderland. [Earl Spencer.]
- Anne, Countess of Sunderland, and her daughter Diana afterwards Duchess of Bedford. [Earl Spencer.]
- Jonathan Swift. [Bodleian Library, Oxford.] This picture is almost certainly the one commenced by Jervas in 1709 and finished the following year, as recorded in Swift's "Journal to Stella." It was presented to Oxford by Swift's friend Alderman John Barber in 1739. The gift is referred to in a letter from Richardson to Swift, dated 10th April, 1739: "Your friend Mr. Alderman Barber, whose veneration for you prompts him to do anything he can think of that can show his respect and affection, made a present to the University of Oxford of the original picture done for you by Jervas, to do honour to the University by your being placed in the Gallery among the most renowned and distinguished personages this island has produced; but first he had a copy taken, and then had the original set in a rich frame and sent it to Oxford, after consulting with Lord Bolingbroke, the Vice-Chancellor and Mr. Pope." The picture was engraved by G. Vertue, under the supervision of Jervas himself, who writes to Pope in 1715: "I intend this day to call at Vertue's to see Swift's brought a little more like."

Jonathan Swift. Painted in 1710. Swift in the "Journal to Stella," 26th October, 1710, says: "I will try some contrivance to get a copy of my picture from Jervas. I'll make Sir Andrew Fountain buy one as for himself, and I'll pay him again and take it." In Richardson's letter, quoted above, it is stated that a copy of the Bodleian portrait was taken for Barber, *i.e.*, in 1739. Neither of these copies can now be traced.

Jonathan Swift. Was in 1734 in the possession of the Earl of Chesterfield. It was engraved by Fourdrinier about 1734, and a small engraving was done by T. Cook in 1778, when the picture was still in the possession of Lord Chesterfield. A note in Faulkner's edition of Swift's works, 1758, states that the Fourdrinier print was engraved from an original picture painted by Jervas, which was afterwards purchased by the Earl of Chesterfield and placed in his elegant library in Mayfair in his collection of English authors."

Jonathan Swift. Painted in Ireland during the artist's stay there in 1716. It belonged to the Earl of Oxford, who, writing to Swift on 26th July, 1725, says: "I have the pleasure of seeing a picture, which is very like you, every day, and is as good a picture as ever Jervas painted." Replying to this letter on 14th August Swift writes: "I hope the picture of me in your house is the same which Mr. Jervas drew in Ireland, and carried over, because it is more like me by several years than another he drew in London. It is placed where my heart would most desire to have it, although it be an honour which in spite of my pride will make me vain." Writing again on 30th August Lord Oxford says: "The picture I have of you is the same which Mr. Jervas drew of you in Ireland, and it is very like you, and is a very good picture; and though Mr. Jervas is honoured with the place of His Majesty's painter, he cannot paint a picture I shall so much value as I do that of the Dean of St. Patrick's." This picture, a half-length, was sold with the collection of Edward, Earl of Oxford, in March, 1741-2, by Cook, Covent Garden, and purchased for 10 guineas by "Boden."

Jonathan Swift. [National Portrait Gallery.] The history of this picture does not go beyond its ownership by the Marquess of Hastings, at whose sale in 1869 it was bought by Messrs. Graves for the National Portrait Gallery.]

Jonathan Swift. [National Gallery of Ireland.] Formerly in possession of the Rev. Edward Berwick and of his son, Judge Berwick, from whose representatives it was purchased for the Gallery in 1875.

Jonathan Swift. [Lord Sackville, Knole.] Probably belonged originally to Lady Betty Germaine, one of Swift's oldest friends.

Jonathan Swift. [Earl of Darnley, Cobham Hall.]

Jonathan Swift. Sold by the Earl of Bessborough at Christie's in 1850. The purchaser's name was Page; but the picture has not been further traced. While in Lord Bessborough's possession it was engraved by A. Warren.

Jonathan Swift. A portrait, 2 ft. 6 in. by 2 ft. 1 in., said to be by Jervas, belonged to Charles Dickinson, Bishop of Meath, and was in his sale at 45 North Great George's Street, Dublin, in February, 1842.

Dorothy, Viscountess Townshend. [Earl of Leicester.]

Dorothy, Viscountess Townshend, in a Turkish dress. Formerly at Strawberry Hill. Earl Waldegrave's sale at Christie's, 10th February, 1900.

"Jacky," a child of Archdeacon Wall, Rector of Castleknock. Painted in Dublin in 1716.

Robert Walpole. Engraved in mezzotint by J. Simon.

Robert Walpole. Lent to Guelph Exhibition, 1891, by H. Spencer Walpole.

Philip, Duke of Wharton. Engraved in mezzotint by J. Simon.

Boy with Bow and Arrows, standing in a Landscape. Townshend heirlooms, sale at Sotheby's, 14 June, 1911.

Dog and Still Life. } Both formerly at Houghton. Engraved by
Dogs and Still Life. } P. C. Canot and published by Boydell in 1778.

The following nineteen portraits, heads, about 1 foot 5½ inches by 1 foot 2½ inches, were copied by Jervas after Lely and others, and hung in his house at Hampton. They were sold, after his death, to Edward Lovibond, from whom they were purchased in 1776 by Horace Walpole. They were hung at Strawberry Hill in a room called "The Beauty Room." Writing to the Countess of Upper Ossory, 20th June, 1776, Walpole says: "I have turned a little yellow bed-chamber below stairs into a beauty room with Jervas's small copies of Sir P. Lely's beauties." These pictures, dispersed at the Strawberry Hill sale in 1842, were:

Lady Anne Cavendish.

Charles II. [Earl of Derby.]

Arabella Churchill.

Barbara Villiers, Duchess of Cleveland.

Queen Katherine of Braganza.

Louise de Keroualle.

Queen Mary II.
 Henry, Earl of Ogle.
 Lady Elizabeth Percy.
 Lady Gertrude Pierpont.
 Lady Mary Rich.
 Frances Stuart, Duchess of Richmond.
 Mrs. Philadelphia Saunders.
 Catherine Sidley.
 Lady Dorothy Sidney, Countess of Sunderland, "Saccharissa ;
 after a picture by Van Dyck at Petworth. [Earl of Derby.]
 Mrs. Trevor. [Sir John Leslie, Bart., Glasslough, Co. Monaghan.]
 William III.
 A Lady, unknown.
 A Lady, unknown.

JESSON, CLAVEL (*b.* 1821, *d.* 1893). *Engraver.*

Son of Thomas Jesson and Maria Jane Clavel, was born in Dublin in 1821, and baptized in St. Andrew's Church on 22nd October. He was educated in the Blue-coat School, and was afterwards apprenticed to James Kennedy Le Bas, engraver, of Anglesea Street. He worked chiefly as an engraver for the silver-smiths in Dublin, and, at his death in 1893, was succeeded in his business by J. Rooney, his pupil, whose family still carries on the calling of silver and brass engravers.

JESSON, ROBERT (*b.* 1822, *d.* ?). *Engraver.*

Brother of the foregoing, was born in 1822. He worked as an engraver in D'Olier Street. Book-plates by him of "The Academic Institution," 1840, and "Library of Queen's Institution, Cork," 1860, are known. He went to America and died there.

JOHNSON, BLUCHER (*b.* 1816, *d.* 1872).

Sculptor and draughtsman.

Was son of George Johnson, who held a post in the Military Accounts Office in Merrion Street and died in 1844. He was born in Dublin in 1816.

He entered the Dublin Society's School in 1828, and won a number of prizes for modelling, and in 1837 exhibited a "Bust of Dr. Handcock" in the Royal Hibernian Academy. He again exhibited busts in 1849, 1854 and 1862. Johnson, however, made little use of such talents as he possessed; he was shy and reserved, and soon developed those traits which marked him through life. An anonymous writer in the "Daily Independent" of 29th December, 1904, says: "He had few friends, shunned society, and after his father's death shut himself off altogether from the world and lived the life of an eccentric recluse. He could work, and that both well and long when so minded, but would often lie idly in bed for days at a time. His family, friends and others who saw and admired his work, gave or procured for him many orders which he would accept or refuse, just as the humour seized him. He would often reject or neglect commissions of value and importance, in order to attend some surgeon in one or other of the city hospitals, and there take casts of broken or distorted limbs, to furnish illustrations for medical books. . . . Another of his peculiarities was his rooted objection to furniture, even to a bed. For years a bundle of straw on the floor was his couch. . . . Lying all day on his bed of straw, Johnson refused to see visitors, or anyone even on business. Men who had given him orders could only communicate with him by post, or through the key-hole." Johnson lived in a large, old house in Richmond Avenue, Drumcondra, where his father had resided. He essayed not only sculpture, but also painting and engraving; but his work does not appear to have been more than that of an amateur. He was employed by the Dublin silversmiths as a designer and modeller. The article above quoted says that he designed the Elcho Shield for Edmund Johnson

the silversmith ; but this is an error, as the shield was made in England. An armorial book-plate by him has been met with—" Mary Jane Alexander," *Blucher Johnson fecit* 49. He died, unknown and forgotten, in the Mater Misericordiæ Hospital, in October, 1872, and was buried at Mount Jerome.

His younger brother, Alfred George, still living, was a pupil in the Dublin Society's School, and exhibited works in oil and water-colour in the Royal Hibernian Academy from 1846 to 1850. He was afterwards a draughtsman for many years on the Ordnance Survey.

JOLLY, WILLIAM (*fl.* 1769-1809). *Landscape and Scene-Painter.*

He entered the Dublin Society's Schools in 1764, and exhibited a landscape at the Society of Artists in William Street in 1769. He painted the scenery for the new theatre in Capel Street in February, 1770, and was employed as a scene painter at Smock Alley Theatre, where, with Bamford (*q.v.*), he did the scenery for the revival of "The Grecian Daughter" in 1772 ; and was subsequently at Crow Street, where he painted some of the scenery in 1782 for the pantomime of Robinson Crusoe. He lived in Bachelor's Walk and in North Anne Street, and from 1800 to 1809 in Great Ship Street. He was a Warden of the Painter-Stainers' Guild in 1797.

JONES, EDWARD (*b.* about 1775, *d.* 1862). *Miniature Painter.*

Was born about 1775 and studied in the Dublin Society's Schools. In 1800 he sent, from 64 Grafton Street, seven portrait drawings to the exhibition held

by the artists of Dublin at Allen's in Dame Street. In a notice of this exhibition in a contemporary newspaper Jones is referred to as "a rising genius, though but a lad." To the exhibition in the Parliament House in 1801 he contributed seven miniatures, and continued as a frequent exhibitor down to 1821. Only one of his many exhibited miniatures was named in the catalogues, viz., a portrait of Lady Stamer in the exhibition in Hawkins Street in 1811. A miniature of Sir John Stevenson was engraved by H. Brocas for the "Cyclopedian Magazine," August, 1807, and a number of portraits of preachers and ministers were engraved by Maguire for the "Methodist Magazine." Jones lived for many years at No. 6 Chatham Street, and had a considerable practice as a miniature painter. He was Secretary to the Hibernian Society of Artists. He retired from his profession in 1827, and afterwards lived for some time at 32 Heytesbury Street. He died in his eighty-eighth year at the residence of his daughter, Mrs. Amelia Keating, No. 16 Charlemont Mall, on the 17th February, 1862. A silhouette portrait of him, and a plaster bust by his son John E. Jones (*q.v.*), belong to his grandson, Walter Keating, Sibyl Hill, Clontarf.

JONES, JOHN (*b.* about 1798, *d.* about 1875).
Medallist.

Was born in London in or about 1798. He commenced his career in a subordinate capacity in the establishment of the younger Mossop (*q.v.*), in Dublin, and there learned his art. After Mossop's death in 1827 he set up for himself, and from 1830 to 1838 was established at 78 Dame Street as a die-sinker and medallist. In 1839 and 1840 he was in America where he made some money; and returning to Dublin he resumed his former business, which he carried on at

45 Marlborough Street from 1841 to 1866, and afterwards until 1875 at 37 Summer Hill. Clever artist though he was he met with but little encouragement. Writing in 1843 the Rev. R. Dawson says: "His tools and presses are now rusting in his workshop, and a talented professional native educated in an excellent school has the mortification of finding himself neglected and English artists employed to record Irish events" (Transactions of R.I. Academy, Vol. XIX, 1843).

Besides executing several medals of merit, notably that for the Royal Agricultural Society, Jones struck some from Mossop's designs and dies. His medals include:

Queen Victoria; an unfinished die.

Daniel O'Connell. This portrait is a reduced copy from Mossop's medal; the reverse is taken from Mossop's medal of the Centenary of the House of Hanover.

Daniel O'Connell. Two other medals.

William III, on horseback; from a Mossop die.

„ also from a Mossop die.

„ in armour.

Irish Constabulary Medal. Presented to the officers and men who distinguished themselves during the Fenian disturbances, 1868, by the Lord Lieutenant.

Royal Agricultural Society of Ireland.

The North-east Society of Ireland; a well-designed and executed medal.

The Farming Society.

Temperance Medal, for Father Mathew.

Rev. James Rice's Academic Institute; an adaptation of Mossop's design for the Feinaglian Institute medal.

Several other School medals.

A full description of Jones's medals will be found in the Kilkenny Archæological Society's Journal, Vol. XVIII, p. 320.

JONES, JOHN EDWARD (*b.* 1806, *d.* 1862).

Sculptor.

Was born in Dublin on 2nd May, 1806, the son of the miniature painter Edward Jones (*q.v.*). He was

trained as an engineer under Alexander Nimmo, and was engaged with him in many important works in Ireland, including the building of the bridge at Waterford between 1829 and 1832, of which he had charge. He also followed his profession in London. A taste and aptitude for sculpture induced him, about 1840, to relinquish his prospects as an engineer, and he commenced practice in London as a sculptor. He achieved considerable success, especially in portrait busts, and was employed by many notable persons of the time. He first exhibited in the Royal Academy in 1844, and continued to do so until his death. He executed a considerable number of busts of Irish personages, and paid occasional visits to Dublin where he contributed to the Royal Hibernian Academy in 1847, 1852, 1853 and 1854. A full-length statue by him of Sir Robert Ferguson was erected in Londonderry in 1862. A series of drawings of scenery between Dublin and Drogheda was engraved by E. Radcliffe for D'Alton's "History of Drogheda," 1863, Vol. I. Jones died at Finglas, near Dublin, while on a visit, on 25th July, 1862, aged 56. He is described as in wit, humour and vivacity a thorough Irishman. Among his numerous busts are representations of the following personages connected with Ireland :

- William Anketell. Dublin Ex., 1853.
- Michael Balfe. R.A., 1846. Dublin Ex., 1853.
- Sir Matthew Barrington. Dublin Ex., 1853.
- S. Bateson. R.A., 1859.
- Thomas Bateson. R.A., 1861.
- Sir William Betham. [Office of Arms, Dublin Castle.] R.A., 1846. Dublin Ex., 1853.
- G. W. F., 7th Earl of Carlisle, Lord Lieutenant. Belonged to W. Dargan. [Earl of Bessborough.]
- Colonel Caulfield. R.A., 1858.
- Ulick J., 14th Earl of Clanricarde. R.A., 1851.
- G. W. F., 4th Earl of Clarendon, K.G., Lord Lieutenant. R.A., 1852; R.H.A., 1852; belonged to W. Dargan. [Earl of Bessborough.]

W. F. Cogan, M.P. R.H.A., 1853.
 Mrs. Cogan. Dublin Ex., 1853.
 Surgeon Cusack. Dublin Ex., 1853.
 Rev. Peter Daly. Dublin Ex., 1853.
 William Dargan. Given to W. Dargan by Queen Victoria.
 [National Gallery of Ireland.]
 Mrs. Dargan. Dublin Ex., 1853; belonged to W. Dargan.
 Sir Thomas Deane. Dublin Ex., 1853.
 Elizabeth Countess of Desart. R.A., 1862.
 Arthur, 4th Marquess of Downshire, K.P. R.A., 1859.
 Earl of Eglinton, Lord Lieutenant. R.A., 1853. [Earl of Bessborough.] Another, 1854.
 Countess of Eglinton. Dublin Ex., 1853. [Earl of Bessborough.] Another, R.A., 1854.
 Sir Robert Ferguson, M.P. Statue, erected in Londonderry in 1862.
 James Ferrier, Dublin. R.A., 1844.
 Miss Gernon. Dublin Ex., 1853.
 General Viscount Gough. R.H.A., 1854.
 General Viscount Gough. R.A., 1857.
 Colley Grattan. Dublin Ex., 1853.
 Arthur L. Guinness. R.H.A., 1852.
 Sir William Hackett, Mayor of Cork. Dublin Ex., 1853.
 Rev. Dr. Henry, President, Queen's College, Belfast. Dublin Ex., 1853.
 Sir Robert Kane. Dublin Ex., 1853.
 William Keogh, Attorney-General. R.A., 1855.
 S. Kincaid. R.A., 1862.
 Charles Lever. Dublin Ex., 1853.
 George, 3rd Marquess of Londonderry. R.A., 1862.
 Dr. Lyons, of Cork. Dublin Ex., 1853.
 J. M'Glashan. Dublin Ex., 1853.
 Dr. McNeill, Professor of Engineering, T.C.D. R.A., 1844.
 Rev. Hugh McNeill. R.A., 1844.
 Lady McNeill. Dublin Ex., 1853.
 Sir William Magnay, Lord Mayor of London. Done in 1844.
 Pierce Mahony. R.A., 1846; R.H.A., 1853.
 Sir Henry Marsh. Dublin Ex., 1853.
 Sir Richard Morrison. R.A., 1849; Dublin Ex., 1853.
 Alexander Nimmo, C.E. Bust. [Royal Dublin Society.]
 Daniel O'Connell. R.A., 1844.
 Daniel O'Connell. Miniature bust. [National Gallery of Ireland.]
 Sir Robert Peel, Bart. Bronze bust. [Birmingham Gallery.]
 George Petrie, P.R.H.A. R.H.A., 1853.
 George Roe, Lord Mayor of Dublin. R.A., 1844; Dublin Ex., 1853.

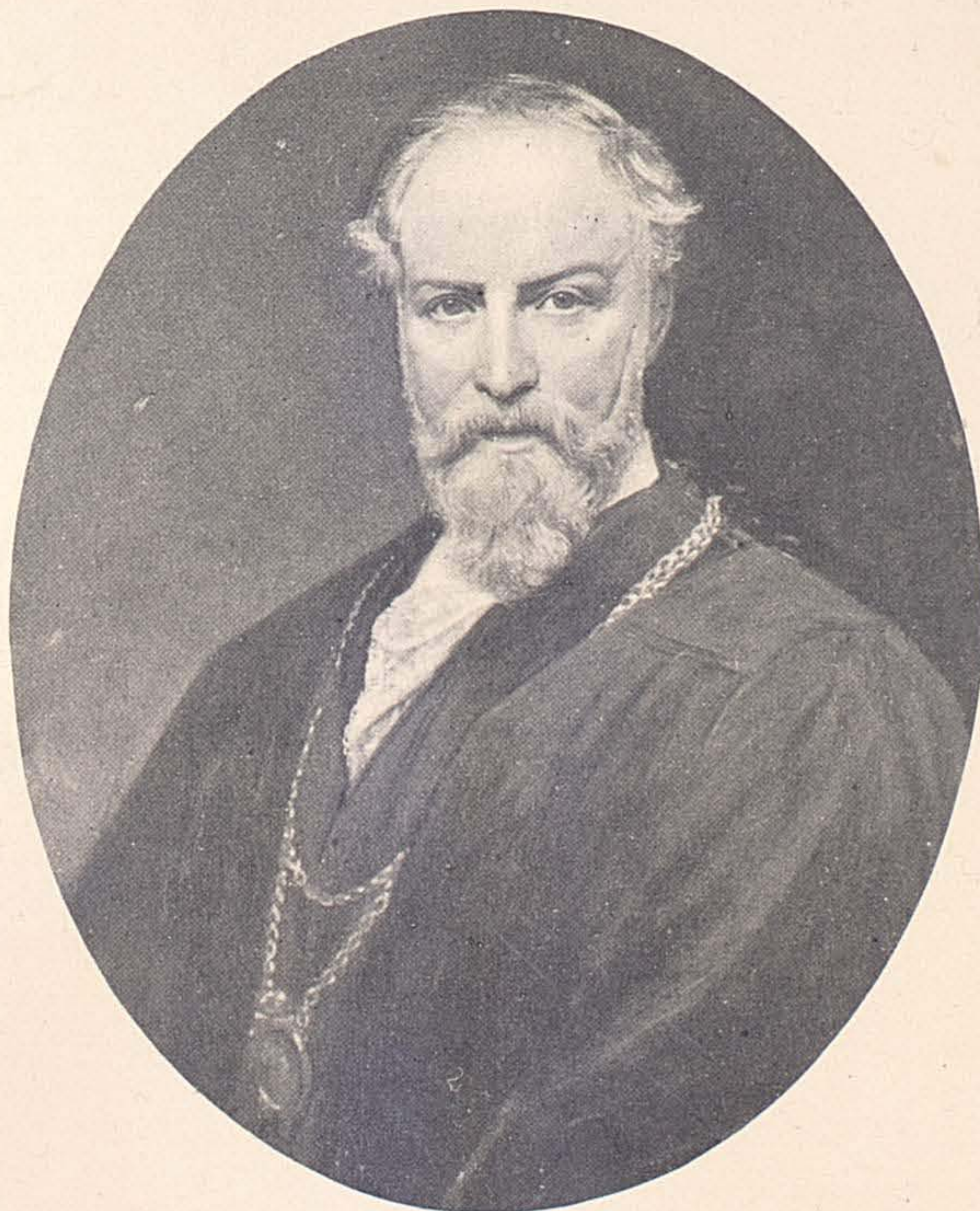
Henry R., 3rd Lord Rossmore. R.A., 1845; Dublin Ex., 1853.
 William Henry Russell. R.A., 1858.
 Surgeon Rynd. Dublin Ex., 1853.
 Rev. Dr. W. D. Sadleir, F.T.C.D. Dublin Ex., 1853. [Rev. F. Sadleir, 9 Gardiner's Place.]
 Earl of St. Germans, Lord Lieutenant. Dublin Ex., 1853; belonged to W. Dargan. [Earl of Bessborough.]
 Lord Talbot de Malahide. R.A., 1844.
 Queen Victoria. R.A., 1854; executed by command of the Queen for presentation to W. Dargan.
 Dr. Waller. Dublin Ex., 1853.
 Hon. Lewis Wingfield. R.A., 1854. [Viscount Powerscourt.]

JONES, SIR THOMAS ALFRED, P.R.H.A. (b. ? 1823, d. 1893). *Portrait Painter.*

The date of his birth is usually given as 1823, and in the matriculation register in Trinity College he is entered as the son of "Thomas Jones." But there is no evidence that either of these statements is correct; he was, in fact, a deserted child whose parentage was unknown, and he was found and taken charge of by the Archdale family and brought up in their house in Kildare Place. Mr. Archdale and his sisters were well known in Dublin for their charity and philanthropy—he was called "Squire Allworthy," which perhaps may account for the child receiving the name of "Thomas Jones." The "Alfred" was a later addition, probably by Jones himself. Showing signs of artistic talent the boy was placed as a pupil in the Royal Dublin Society's School in 1833, and in 1841 he exhibited a picture in the Royal Hibernian Academy, "Vision of the Kings, a subject from Macbeth." He entered Trinity College on the 14th October, 1842, but left without taking his degree, and in 1846 went abroad and spent about three years in travel on the Continent. Returning to Dublin he settled down to his profession as an artist, and in 1849 sent two drawings, "Portraits of Children of William Gregory," and "Italian



EDWARD JONES



SIR THOMAS A. JONES, P.R.H.A.

Peasants," to the Royal Hibernian Academy. He exhibited again in 1851 and 1856, and thence forward was a regular exhibitor. His early works were small figure subjects, most of them drawings in water-colour and pastel, for which he found a ready sale ; but he ultimately confined himself to portrait painting in oil, in which he achieved success ; and after the death of Catterson Smith had almost a monopoly of portrait painting in Ireland. He was elected an Associate of the Royal Hibernian Academy on 16th January, 1860, and a Member the same year under the new Charter. On the retirement of Catterson Smith he was elected on the 22nd June, 1869, his successor in the Presidency of the Academy, and in April, 1880, he was knighted by the Lord Lieutenant, the Duke of Marlborough, the first President of the Academy to receive that honour. Dignified and urbane, and popular in Dublin society, he made an admirable President, and was unremitting in his efforts to advance the interests of the Academy. For some time he suffered from ill-health, and he died at his residence, 41 Morehampton Road, on 10th May, 1893, and was buried at Mount Jerome. He was twice married ; first to Susan Lucinda, daughter of William Casey of Seafeld, County Clare, who died on 10th January, 1876, and secondly to Florence Mary, daughter of Henry Quinan, who died on 14th October, 1894.

Jones's oil portraits are numerous, nearly every one of note for many years sat to him ; but his art was commonplace, and though his pictures satisfied his sitters as faithful likenesses they are poorly painted, mechanical in execution, and without any artistic merit. His portrait by himself is in the Council Room of the Royal Hibernian Academy.

James, 1st Duke of Abercorn. Painted for the Grand Jury of the county of Donegal. R.H.A., 1877.

- James, 1st Duke of Abercorn, as Charles I. Painted for, and presented to, the Duke by a number of those who were present at the Grand Fancy Ball given in Dublin Castle in February, 1876. The page represented in the picture is P. Burke, son of Sir Bernard Burke. R.H.A., 1878.
- Priscilla, Countess Annesley. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]
- James Andrews, Belfast. R.H.A., 1875.
- James Apjohn, M.D. R.H.A., 1876.
- Charles Ball. R.H.A., 1856.
- John Banks, M.D. R.H.A., 1880.
- Miss Banks. R.H.A., 1870.
- William, 3rd Earl of Bantry. R.H.A., 1875.
- Jane, Countess of Bantry. R.H.A., 1875.
- Miss Alma Barton, in fancy costume. R.H.A., 1875.
- Thomas E. Beatty, M.D. R.H.A., 1870. Painted for the Medico-Philosophical Society, to whom it was presented by Mrs. Beatty. [Royal College of Physicians, Dublin.]
- Richard Montesquieu Bellew. [Lord Bellew, Barmeth.] R.H.A., 1882.
- Countess of Belmore. R.H.A., 1879.
- Rt. Hon. F. Blackburne, Lord Chancellor. A copy of the picture by Catterson Smith, with Chancellor's robes substituted for those of Chief Justice. [King's Inns.]
- Sir Maziere Brady, Lord Chancellor. Posthumous portrait. [King's Inns.]
- Sir Maziere Brady. Posthumous portrait. [National Gallery of Ireland.] R.H.A., 1874. Painted for the Gallery and presented to it by Lady Brady.
- Sir Maziere Brady. [Late Sir Francis Brady, Bart.]
- Mrs. Brady. [Mrs. Jervis White.]
- Colonel Maziere Kyle Brady, R.E. [Late Sir Francis Brady, Bart.] R.H.A., 1886.
- Lt.-General Andrew Browne, C.B. R.H.A., 1886.
- Samuel Butcher, Bishop of Meath. R.H.A., 1878.
- Duke of Cambridge. [United Service Club, Dublin.] R.H.A., 1886.
- Professor (now Sir) Charles A. Cameron. R.H.A., 1878.
- Mrs. Cameron. R.H.A., 1878.
- James M., 3rd Earl of Charlemont, K.P. R.H.A., 1885.
- Elizabeth J., Countess of Charlemont. R.H.A., 1885.
- H. E. Chatterton, Q.C. R.H.A., 1864.
- H. E. Chatterton, when Vice-Chancellor. R.H.A., 1869.
- Fleetwood Churchill, M.D. [Royal College of Physicians.] R.H.A., 1876.
- Lady Randolph Churchill. R.H.A., 1878 and 1879.

- Lieutenant Neville Coghill, who died defending the colours of his regiment at Isandula. R.H.A., 1880.
- Charles Copland. [Royal Bank, Foster Place.] R.H.A., 1878.
Painted for the Directors of the Bank.
- Charles, Marquess Cornwallis, Lord Lieutenant. [Dublin Castle.]
A copy.
- Robert G. Cosby, of Stradbally. Presented to him by members of the Queen's County Hunt. R.H.A., 1877.
- Martin Cregan, P.R.H.A. [Royal Hibernian Academy.] Posthumous portrait, painted in 1889 and presented by the artist in 1891.
- Sir Ralph Cusack. Painted in 1890 for the Directors of the Midland Great Western Railway.
- Hon. Frederick and Lady Fanny De Moleyns. R.H.A., 1872.
- Mrs. Eccles. R.H.A., 1856.
- Lt.-Colonel F. Ellis. [Friendly Brothers' Club.] R.H.A., 1853.
- Rev. Thomas Ellis. [Friendly Brothers' Club.] R.H.A., 1889.
- Mrs. W. Exham and children. R.H.A., 1861.
- Gerald Fitzgibbon, Master in Chancery. R.H.A., 1879.
- Lt.-Colonel Ffolliott. R.H.A., 1876.
- Hugh, 1st Earl Fortescue, Lord Lieutenant. A copy.
- William Stowell Garnett. R.H.A., 1876.
- George A. H., 7th Earl of Granard, K.P. R.H.A., 1879.
- Frances, Countess of Granard. R.H.A., 1877.
- Edmund Dwyer Gray, painted in 1881. R.H.A., 1882; destroyed in the fire in the City Hall, 11th November, 1908.
- Children of William Gregory. Drawing. R.H.A., 1849.
- Sir Arthur E. Guinness (now Lord Ardilaun). R.H.A., 1880.
- Lady Olive Guinness (now Lady Ardilaun). R.H.A., 1875.
- Mrs. Henry Hamilton. Water-colour. [Rev. R. Scriven, Balbriggan.]
- John Hamilton, M.D. R.H.A., 1876.
- Hon. George Handcock. [Friendly Brothers' Club.] R.H.A., 1868.
- William Hargrave, surgeon. [Royal College of Surgeons, Dublin.]
- Sir Edward Harland. [Belfast Public Library.]
- J. A. Henderson, Mayor of Belfast. A presentation to him from the inhabitants of Belfast. R.H.A., 1876.
- Jonathan Henn, Q.C. Painted for Robert A. Holmes. R.H.A., 1874.
- Jonathan Henn, Q.C. [King's Inns.] Presented to the Benchers by E. F. Mayne.
- Mrs. Henn and children. R.H.A., 1858.
- Hugh Holmes, Q.C. R.H.A., 1884.
- Mrs. Holmes. R.H.A., 1884.
- Dr. Alfred Hudson. [Royal College of Physicians, Dublin.] Presented by Dr. James Little. R.H.A., 1883.

Robert Hunter. R.H.A., 1885. Painted for the Turf Club. A folio etching from the picture was published by Cranfield.

Lady Jones. R.H.A., 1887.

Colonel King-Harman. [United Service Club, Dublin.] R.H.A., 1889.

Augusta, Countess of Kingston. R.H.A., 1873.

Philip Lawless. [Stephen's Green Club.] R.H.A., 1873.

James Anthony Lawson, Justice of the Queen's Bench. R.H.A., 1885.

Daniel Litton. R.H.A., 1875.

Edward Litton, Master in Chancery. [Friendly Brothers' Club.] R.H.A., 1872.

E. Falconer Litton. R.H.A., 1877.

Charles, 6th Marquess of Londonderry, K.G. [Dublin Castle.]

James Vokes Mackey. R.H.A., 1880.

Mrs. J. Vokes Mackey. R.H.A., 1880.

Lady McNaughton. R.H.A., 1877.

Mrs. Dodgson Madden. Water-colour. [Rev. R. Scriven, Balbriggan.]

John W., 7th Duke of Marlborough, K.G. [Dublin Castle.]

Mrs. Molony, of Kiltanon. R.H.A., 1868.

Daniel O'Connell. Posthumous portrait. Painted for the Royal Irish Yacht Club. R.H.A., 1873.

Henry Ormsby, Judge of the Landed Estates Court. R.H.A., 1883.

Rev. Canon O'Rourke. R.H.A., 1883.

Richard Pennefather, Baron of the Exchequer. R.H.A., 1860.

Lt.-General Sir Arthur Phayre. [East India United Service Club.] R.H.A., 1887.

George Pim, of Brennanstown. Painted for the Board of Irish Lights. R.H.A., 1885.

William C., 4th Lord Plunket, Bishop of Meath, afterwards Archbp. of Dublin. R.H.A., 1875.

Anne, Lady Plunket. R.H.A., 1875.

Mrs. Purefoy. R.H.A., 1885.

R. W. Quinn. [Masonic Hall, Molesworth Street.]

Patrick Reid. R.H.A., 1887.

Joseph Robinson. R.H.A., 1856.

Mrs. Goderich Shedden. R.H.A., 1861.

R. W. Shekleton, Q.C. [Masonic Hall, Molesworth Street.]

Philip Crampton Smyly, M.D. R.H.A., 1876.

John, Earl Spencer, Lord Lieutenant. [Dublin Castle.]

Charlotte, Countess Spencer.

Master Stanford. R.H.A., 1858.

George Johnston Stoney. [Royal Dublin Society.] R.H.A., 1883.

Sir Robert P. Stewart. [Royal Irish Academy of Music.] R.H.A., 1889.

Walter Sweetman. [Stephen's Green Club.] R.H.A., 1878.
 Godwin Swift. R.H.A., 1856.
 Hugh Tarpey, High Sheriff and Ex-Lord Mayor of Dublin.
 R.H.A., 1879. Presented to the Corporation of Dublin by
 Mrs. Tarpey in 1898. Destroyed in the fire in the City
 Hall, 11th Nov., 1908.
 Mrs. Tarpey. R.H.A., 1879.
 Lady Louisa Tenison. R.H.A., 1876.
 Mrs. S. F. Townshend. R.A., 1872.
 Richard Chenevix Trench, Archbp. of Dublin. [The Palace,
 Stephen's Green.] A Presentation Portrait. R.H.A., 1884.
 Joliffe Tuffnell, President R.C.S.I. [Royal College of Surgeons.]
 R.H.A., 1875.
 Mrs. Tuffnell and child. R.H.A., 1861.
 Mrs. Tuffnell and her daughters. R.H.A., 1866.
 Theresa, younger daughter of Joliffe Tuffnell, as "Water-Lilies."
 R.H.A., 1869.
 Hon. Mrs. Smyth-Vereker. R.H.A., 1863.
 Albert Edward, Prince of Wales. [Masonic Hall, Molesworth
 Street.] R.H.A., 1882.
 John Francis Waller, LL.D. R.H.A., 1873.
 John Winder. Painted for the Armagh Club. R.H.A., 1884.
 Lady Wolseley, of Mount Wolseley. R.H.A., 1879.
 Vision of the Kings, from "Macbeth." R.H.A., 1841.
 A Daughter of Erin. Engraved by F. Holl, 1856.
 The Emigrant's Prayer. R.A., 1872.
 Limerick Lasses. R.A., 1875.
 Connemara Girls. R.H.A., 1880.
 Sabrina. R.H.A., 1883.
 Masonic Jewels. [Masonic School, Ballsbridge.]
 The Emigrant's Departure. Marchioness Conyngham's collection,
 Christie's, 8th May, 1908.

JONES, WILLIAM (*fl. c.* 1746-7). *Landscape Painter.*

Was working in Dublin in the first half of the
 eighteenth century. Giles King (*q.v.*) engraved four
 views after paintings by him, viz: "A View of the
 Blackrocks," "A View of Hoth," "The Salmon
 Leap at Leixlip," and "Powerscourt Waterfall." These
 were published in 1744-5. King also engraved in
 1745 a "Portrait of Thomas Carter, Master of the
 Rolls," painted the same year; and Andrew Miller

scraped two mezzotint portraits of "Charles Lucas," one of them inscribed *Wm. Jones pinxit 1747*. He died in 1747. In February of that year Samuel Dixon (*q.v.*) announced in an advertisement that he had for sale in his picture-shop in Capel Street "several paintings, both landscape and history, done by the late ingenious Mr. Jones."

JORDEN, J. S. (*f. c.* 1828). *Sculptor*.

Exhibited from 49 Francis Street in 1828, at the Royal Hibernian Academy, "models in composition" of Daniel O'Connell and of the Duke of York. Replicas of the "Daniel O'Connell" were issued; one, a small profile medallion, signed, is in the National Museum, Kildare street. Nothing further is known of the artist; he was probably connected with the "G. Jordan," who exhibited "Medallic Portraits" at the Royal Academy in 1835, 1836, 1841 and 1842. A "Robert Jordan, artist," was living in Sandymount Lane, Dublin, about 1821.

JOY, ARTHUR, R.H.A. (*b.* about 1808, *d.* 1838).
Historical and Subject Painter.

A native of Dublin, where he was born about 1808. He commenced his art studies under Robert L. West, and continued them in Paris and in Holland. In 1828 he contributed some "Views in the Bay of Dublin" to the Royal Hibernian Academy, and in 1830 a "View in the Dargle." He continued to exhibit each year until 1837, gradually advancing in his art and displaying much originality and power. An excellent draughtsman and a good colourist, he worked energetically to fulfil his ambition to become a great painter. On the 18th January, 1836, he was elected an Associate, and on 20th February, 1837, a Member of the Royal Hibernian Academy. In the latter year he went to London, and

in 1838 sent a small picture, "A Welsh Peasant Girl," to the British Institution. Unfortunately he was not spared to fulfil the promise of his early work. He had made a marriage against the wishes of his parents which turned out unhappily and hastened his death. He died at 65 Newman Street, London, on the morning of the 16th November, 1838, of heart disease, at the age of about 29 years. He left unfinished a large picture of "Charles I taking leave of his family." His "Don Quixote in the Inn-yard," said to have been a fine work, was in the Royal Hibernian Academy in 1836; and in the same year he showed some water-colour views of Rouen. "In the Slave Market" was lent to the Belfast Exhibition in 1888 by James Thompson of Belfast.

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KEAN, MICHAEL (*d.* 1823). *Miniature Painter.*

Born in Dublin, he entered the Dublin Society's Schools in 1771, and there gained a silver medal for drawing. Although he had at first intended to become a sculptor he, on leaving the school, established himself as a portrait painter in miniature and crayons. After following his profession for a few years in Dublin, he went to London and appeared as an exhibitor in the Royal Academy in 1786. He continued to exhibit until 1790, and then became a partner with William Duesbury, proprietor of the Derby china factory; and after Duesbury's death in 1796 married his widow. The quality of the work produced in the factory was considerably advanced under Kean's management by his artistic training and skill, as well as by improvements introduced by him in the manufacture. In 1811

he disposed of the business and returned to London, and died there in November, 1823.

Kean was a hot-tempered man, and for many years was separated from his wife. He was at one time a captain in the Derby Volunteers, and left a son who became a captain in the Navy. Among Kean's works were portraits of "Dr. Wolde of the British Museum," exhibited in 1789; miniatures of "Lunardi the aeronaut" and "Colonel St. Leger," which, together with four portraits of ladies, were exhibited at South Kensington in 1865; and "George Butt, M.D.," engraved in stipple by T. Nugent, as frontispiece to his "Poems," in 1793.

An earlier artist of the same name exhibited at the Free Society in 1765 and the two following years, and was described in the catalogue as "Mathematician and Drawing Master, Devonshire Street, Red Lyon Square."

KEATING, GEORGE (*d.* 1842). *Engraver.*

Was born, it is said, in Ireland, the son of Patrick Keating, a bookseller in Air Street, Piccadilly. He was brought up as an engraver under William Dickinson, and in 1775 and 1776 he exhibited three chalk drawings with the Free Society. His address appears in the catalogues as "Master George Keating, at Mr. Keating's, Air Street, Piccadilly." His first known engraving was a mezzotint portrait of the "Rev. Arthur O'Leary," after a drawing by J. Murphy (*q.v.*), published by himself in 1784 at No. 4 Air Street, which was also the address where Murphy published many of his prints. Of the eleven mezzotints done by him the best are, perhaps, "Kemble as Richard III," after Stuart, and "Georgina, Duchess of Devonshire," after Reynolds. He also produced a number of works in stipple after Reynolds, Gainsborough, Lawrence and

others, which are of good quality, though his stippling is often coarse, and he does not seem to have understood how to suit his work to the requirements of the colour-printer. His prints range in date from 1784 to 1797.

About 1790 he joined his father in business in Warwick Street, Golden Square, and in 1800 they took over the business of J. P. Coghlan, the leading Catholic bookseller, and, with one Brown, carried it on in Duke Street, Grosvenor Square. The elder Keating died in 1816, and Brown in 1837, when the business was continued by George Keating and Brown's widow, a partnership dissolved in 1840. Keating then opened a shop in George Street, Manchester Square, but did not succeed. He died in Crawford Street, Marylebone, on 3rd September, 1842. Keating was a man of good education and possessed considerable literary attainments. Besides publishing a number of books he edited several Catholic periodicals: "The Laity's Directory," 1801-1839; "The Publicist, or the Catholicon," 1815-1818; and "The Catholic Spectator," 1823-1826.

KEEFFE, DANIEL.—See O'KEEFFE, DANIEL.

KEEFFE, JOHN.—See O'KEEFFE, JOHN.

KEENAN, JOHN (*d.* 1780-1819). *Portrait Painter.*

He was a pupil and assistant to Robert Home (*q.v.*) in Dublin, and about 1790 went to London. He was painting in Bath in 1792 and afterwards in Exeter, but returned to London in 1801, where he acquired a good practice as a portrait painter and was much esteemed for his groups of children. In 1803 he took up his residence at Windsor, was patronized

by the Royal Family, and in 1809 was appointed portrait painter to Queen Charlotte. His work at this time was chiefly in miniature painting. He exhibited in the Royal Academy from 1791 to 1815; among his contributions were portraits of "Charles Forrest," the Irish artist, 1795; "Earl St. Vincent," 1801; "Robert Southey," 1803 and 1814; and "The Earl of Uxbridge," 1812.

Although Keenan enjoyed some contemporary reputation as a portrait painter his name and works became wholly forgotten until restored to fame by a picture exhibited by Messrs. Shepherd in their gallery in King Street, St. James, in 1912. This picture, a "Portrait of a Lady," signed and dated 1802, attracted much attention by its masterly technique, fully justifying the esteem in which the artist was held in his lifetime. "The painter's palette," says a notice in the "Connoisseur" (Dec., 1912), "possesses affinity to Raeburn's, but is even more simple, the colouration of the picture being limited to black, white, grey and the flesh tints. His handling, too, is not unlike that of the Scotch artist, but less certain, looser and more atmospheric. In the largeness of its style, fine tonal quality and the absence of any striving after prettiness of effect, the picture constitutes an almost unique example of English early nineteenth century art." The picture now belongs to Sir Hickman Bacon, Bart.

In, or soon after, 1817 Keenan returned to Ireland and from an address in White's Lane, Dublin, he sent an oil portrait and three miniatures, including one of "Robert Southey," to the exhibition in Hawkins Street. He again exhibited in 1819, sending from 63 Abbey Street eleven portraits in oil, including one of "Baron George." Nothing further is known of him after this date. His wife exhibited landscapes in the Royal

Academy from 1807 to 1813. Several of Keenan's portraits were engraved : "James Lackington, bookseller," by E. Scott, as frontispiece to his "Memoirs," 1792 ; "Sir Henry Fletcher, M.P. for Cumberland," mezzotinted by J. Young ; "John, Earl St. Vincent," mezzotinted by W. Barnard in 1801, and also engraved by J. Cochran and by J. H. Wallis ; "John Sheldon, professor of Anatomy in the Royal Academy," mezzotinted by W. Barnard in 1803, and "William Wallis," mezzotinted by Charles Turner in 1810.

KELLY, JOHN (*d.* 1739-1773). *Carver.*

He was probably a pupil of John Houghton (*q.v.*), whom he assisted in the carving of the coat of arms and other decorations in stone on the pediment at Carton. He worked chiefly as a wood carver and executed the beautiful carved woodwork of the doorways, window casings, cornices and staircase in the house, No. 9 Cavendish Row, which Dr. Mosse built for himself about 1756. One of the doorways is illustrated in the Georgian Society's 1st Volume, Plate XXVII. He also did a carved bedstead, "done in the Corinthian order in mahogany," for Dr. Mosse, for which he was paid £19 8s. 6½d. on the 15th September, 1759. This bed now belongs to Lady Stokes of Carrigbreac, Howth. The receipts for payment for these works are preserved in the Rotunda Hospital. In 1765 he was living in Eustace Street, and sent to the exhibition of the Society of Artists in George's Lane a bas-relief in wood of "Hibernia" and one of "The Element of Fire." He also contributed carvings to the Society's exhibitions in William Street in 1768, 1769 and 1773, and was awarded a premium by the Dublin Society in 1768 for a bas-relief in wood. There is no further mention of Kelly after 1773.

KELLY, JOHN (*f.* early 19th century). *Portrait Painter.*

A portrait painter of some merit working in Belfast early in the nineteenth century. In 1822 he was in Dublin and was engaged in painting a picture representing the last scene of the opera "Love in a Village," as represented the previous winter on the Dublin stage. In this picture were introduced portraits of Miss Wilson, Mr. Horn, Mr. Fullam and Mr. Johnson, as also of Dr. Spray, a Dublin musician, and Mr. Williams. In a notice of the picture the "Freeman's Journal" (30th September, 1822) says that it "promises to reflect no small degree of credit on the arts of the country." Two portraits by Kelly were exhibited at Belfast in 1888: "John Cunningham of Belfast," lent by James Thompson, and "Hugh McKibbin," painted in 1817, lent by H. Hyndman, LL.D.

KELLY, ROBERT GEORGE (*b.* 1822, *d.* 1910). *Painter.*

Was born in Dublin on 22nd January, 1822, the son of Commander Richard Nugent Kelly, R.N., and Eliza, second daughter of Joseph Stringer of Dublin. He was educated at a private school at Stranraer, and made his art studies in the schools of the Royal Dublin Society and the Royal Hibernian Academy. He began to exhibit in the Academy in 1884, and a "Portrait of his Mother" shown in 1847 attracted attention as the work of a young artist of promise. He contributed regularly for several years to the Hibernian Academy exhibitions, painting portraits, subject pictures and landscapes. An early work by him, "Inspiration," showing the interior of the Academy with a portrait of himself at his easel, is in the possession of his son. In his early days he painted much in Scotland, chiefly in Galloway, and did a number of portraits of Lord

Galloway and members of his family as well as of other local personages. In 1853 he left Dublin and settled at first in Manchester and afterwards in 1858 in Birkenhead, where most of his active life was spent. At Birkenhead he was largely occupied in teaching, and was art master and one of the managers of the School of Art there. He continued to contribute regularly to the Royal Hibernian Academy. A large picture, "The Last Man," exhibited in 1878, attracted some attention at the time, and a later important picture was his "Elijah running before the Chariot of Ahab." He was an occasional exhibitor in the Royal Academy between 1856 and 1888, and also contributed to the British Institution in 1853, 1856 and 1859. A picture exhibited there in 1853, "An Ejectment in Ireland," also called "A Tear and a Prayer for Erin," was much criticized as a political picture, which the artist never intended it to be, and was actually discussed in the House of Commons. About 1894 Kelly relinquished the active practice of his art, and for the remainder of his life lived quietly at Hollywell House, Parkgate, Chester, until his death at the age of 88, on the 9th May, 1910. By his wife Mary, daughter of Peter Walker, of Stranraer, he had a family of four sons and seven daughters. Of these, R. Talbot Kelly, R.I., is the well-known artist and writer upon Egyptian subjects.

KELLY, THOMAS (*d.* 1763). *Drawing Master.*

An advertisement in "Faulkner's Journal" in 1763 (No. 3807) announces the return from Paris of Thomas Kelly, drawing master. "He has fitted up a large room in the most elegant manner at his house in Mary Street, where he will attend every Tuesday from 6 to 9 in the evening to instruct by the lesson."

KELLY, THOMAS (*d.* 1799-1827). *Wood Engraver.*

As a student in the Dublin Society's School he obtained prizes for wood engravings in 1802 and 1803. He worked in Dublin down to 1827, and was much employed by the Dublin Society. He was probably the Thomas Kelly who did a poor etching entitled "Union Street, or Ease and Plenty," signed *Thos. Kelly del et sculp^t*, published in 1799 by Williamson, of Grafton Street. It shows a view of College Green as the artist imagined it would appear after the Union.

KELSON, — (*d.* 1778). *Miniature Painter.*

The "Freeman's Journal" for 20th January, 1778, announces the death in Dame Street of "Kelson, miniature painter"; but beyond this notice no mention has been found of this artist.

KENDRICK, MATTHEW, R.H.A. (*b.* about 1797, *d.* 1874). *Marine Painter.*

Was son of an official holding a small appointment in the Customs, and was born in Dublin about 1797. In early life he made a voyage in a merchant ship with the object of qualifying himself for an appointment under the Ballast Board. He was entrusted to the care of the captain of the vessel, a friend of his family, but received such rough treatment at his hands that he left the cabin and worked with the crew before the mast. He continued at sea for a time on a Newfoundland fishing vessel, and then returned to Ireland. The experience and knowledge of seamanship he had acquired made his services sought for by yachting men in Dublin, who employed him in sailing their boats in matches, and he was looked upon as one of the most expert yacht sailors of his day. Having always a bent for art he entered the Dublin Society's School in 1825 and adopted the profession of a painter of marine

subjects. He began to exhibit in the Royal Hibernian Academy in 1827, and was a constant contributor of marine drawings and pictures until 1872. He was elected an Associate on the 24th October, 1832, and a Member on 16th February, 1850, and on the same day was appointed Keeper, a post he held until 1866. For some years, from about 1840 to 1848, he resided in London, and exhibited a few sea-pieces in the Royal Academy, the British Institution and the Society of British Artists. About 1872 he fell into ill-health, and lost the use of his right hand through paralysis, and leaving Dublin he passed the two remaining years of his life in London. He died on the 1st of November, 1874, at 61 Edbrooke Road, St. Peter's Park, London, aged 77. He was survived by his wife, who was French, and two sons; but, although his pictures had been popular, he was able to make but little provision for his family. His picture, "The Departure of the Queen and the Royal Squadron from Kingstown," was purchased by Queen Victoria, and was engraved, with a Key, by C. Mottram, and published in Dublin by Cranfield in 1852. The Royal Irish Art Union purchased in 1841 his "Dublin Bay Light-house" for thirty-six pounds, and, in 1847, his "Great Britain Steamer on shore in Dundrum Bay," for sixty pounds. This was lithographed by J. H. Burgess.

A portrait of Kendrick by Richard Rothwell is in the National Gallery of Ireland.

KENNE (OR KEYN), PATRICK (*fl. c.* 1469-1471).

A silversmith in Dublin, who was admitted to the freedom of the city in 1469. By an Act of the Parliament held in Dublin in 11 E. IV, 1471, "Patrick Keyn" of Dublin, goldsmith, was appointed Surveyor of Coins in Dublin, Trim and Drogheda, and Master of Coins in the mints in those towns.

KENNEDY, CHARLES NAPIER, A.R.H.A.
(b. 1852, d. 1898). *Portrait and Figure Painter.*

Was born in London in February, 1852, son of Lt.-Colonel John Pitt Kennedy (son of John Pitt Kennedy, rector of Carndonagh, Co. Donegal), who, after a lengthy service in the army, was Inspector-General under the National Board in Ireland, and afterwards distinguished himself as an engineer in the service of the Indian Government, and died in 1879. Charles Napier studied at the Slade School and in Paris. He exhibited for the first time in the Royal Academy in 1872 and was a frequent contributor until 1894, as well as at the Society of British Artists, the New Gallery and elsewhere. In 1886 he began to exhibit in the Royal Hibernian Academy, and was made an Associate on the 18th July, 1896. He was also a member of the Institute of Painters in Water-colours. Some of his best pictures were shown at the New Gallery, including "The fair-haired Slave who made himself a King," now in the Corporation Art Gallery in Manchester. His "Neptune," a fine, vigorously painted picture, is in the Walker Art Gallery, Liverpool; it was etched by P. A. Massé for the "Art Journal" for January, 1890. The National Gallery of Ireland possesses "The Boy and the Dryad," the gift of his widow. Two large full-length portraits of William Alexander, Archbishop of Armagh, and his wife, belonged to the late Archbishop. Kennedy died at St. Ives, Cornwall, on 17th January, 1898.

KENNY, NICHOLAS (fl. 1839-1856). *Portrait Painter.*

A native of Kilkenny, born about 1807. Of his life little is known. The work by which he is remembered is the large picture of "The Irish House of Commons on the 16th April, 1782, when Grattan

moved the Declaration of Irish Rights." This picture was painted for Henry Grattan, jun. and was completed in 1844, the collecting and painting of the numerous portraits having occupied four years. It was in Grattan's possession at Celbridge Abbey and passed from him to his daughter, Henrietta, who married Charles Langdale. It now belongs to Major Philip Langdale at Houghton Hall, Sancton, Yorkshire. It measures 9 feet by 7 feet and contains 149 portraits of members and others on the floor of the House, and 98 portraits, including many ladies, in the Gallery. The portraits were taken, some from original pictures, others from engravings. Kenny's studies from the original pictures and engravings are in the possession of Sir Thomas Grattan Esmonde, Bart. at Ballinastragh, Co. Wexford. The figures are carefully done and the grouping well arranged; but in the architectural features of the house the artist has made several errors, omitting the windows in the gallery and those in the dome, and substituting Doric pillars for those in the Ionic style which supported the "goose-pie" roof. The picture was exhibited by Henry Grattan in 1844, with a catalogue giving the names of the persons represented and the sources from which the portraits were taken. To this catalogue Grattan appended the note: "This picture has occupied the space of four years to collect and arrange. I dedicate it to the Irish people, in the hope that it will be engraved and a copy placed in the house of every man who values liberty and his country." The picture, however, was never engraved or reproduced until, in 1906, a reproduction in colours was published in Dublin with the Christmas number of "The Lady of the House."

Kenny painted a "Portrait of Henry Grattan in Volunteer Uniform," now in the Dining Hall in Trinity College; it was engraved by F. C. Lewis as frontispiece to

the "Memoirs of Henry Grattan," published in 1839. He also painted a portrait of Mrs. Grattan. Kenny's name does not appear as an exhibitor in the Royal Hibernian Academy or elsewhere. In 1841 he had rooms in Henrietta Street; later he was living at 4 South Richmond Street. His name does not occur after 1856.

KERIN, PATRICK (*d.* 1618-1637). *Sculptor.*

A sculptor whose name is found upon monuments and tombs in churches in the counties of Kilkenny, Limerick and Tipperary. In Cashel Cathedral, in a recess in the south wall, is portion of a monument to Archbishop Miler Magrath (*d.* 1622). The mural slab with inscription bears the carver's name *Patricius Kerin fecerat illud opus*. In St. Mary's Church, Kilkenny, the large and elaborate tomb of Richard Rothe (*d.* 1637) is inscribed *Opifce Patricio Kerin*, and his work also appears on the tomb of Sir Edward Walsh, 1618, at Abbey Owny Church, Co. Limerick, and on the tomb of Maurice Hurley, 1632, in Emly Church, Co. Tipperary.

KERIN, WALTER (*d.* late 16th and early 17th centuries). *Sculptor.*

His work, like that of the foregoing, appears in monumental work in churches in Kilkenny and neighbouring counties. In Callan church the monument to Thomas Grace, Rector of the parish, who died in 1583, has the sculptor's name, *Wat. Kerin*. In St. Mary's, Kilkenny, is an altar tomb with floriated cross, of Nicholas Walsh (*d.* 1551) and Helena, his wife (*d.* 1599), inscribed *Opifce me Waltero Kerin*; and at the east end of the same church an altar tomb with arms of Shee and Walsh and a sculptured cross, signed *W. K.* The tomb of Peter Bulger (*d.* 1601) and his wife,

Joanna Walshe (*d.* 1608), in St. Canice's Cathedral, has the sculptor's name: *Opifice me Waltero Kerin*. Other work by him is a slab over grave of Denis Felan, 1597, in St. Mary's churchyard, New Ross; slab of Donald Archdekin in Dungarvan church; Thomas Fitzgerald, Burn church, 1586; John Sweetman, Newtown church, 1600, and the tomb of Richard Cantwell, 1608, in Kilcooley Abbey, Co. Tipperary.

KEYN. — See KENNE.

KIDD, PETER. *Portrait Painter.*

He was practising in Limerick as a portrait painter about 1825, and taught painting in his house in Arthur's Quay.

KIDWELL, WILLIAM (*d.* 1736). *Sculptor.*

In Fiddown church, Co. Waterford, is a tablet of white marble on a background of black Kilkenny marble, embellished with various objects, skulls, cross-bones, hour-glasses, etc., erected to the memory of William Ponsonby, 1st Viscount Duncannon, who died in 1724, inscribed *Kidwell London fecit*. Also by him is a large monument with a recumbent figure, in Kilnasoolagh churchyard, near Newmarket-on-Fergus, to Sir Donat O'Brien, who died in 1717; and the monument to Michael Boyle, Archbishop of Armagh, in Blessington church, is also his work. Kidwell settled in Dublin and died there in 1736. His will, in which he describes himself as "of the city of Dublin, stone-cutter," was made on 7th August, 1736, and proved on the 13th September following.

KIMBERLEY, EDWARD (*d.* 1783). *Sculptor.*

A "stone-cutter" working in Dublin in the latter half of the eighteenth century. He resided in James'

Street and died in 1783. He had two sons, EDWARD and JOHN KIMBERLEY, who followed their father's calling. A third EDWARD KIMBERLEY entered the Dublin Society's School in 1822 and obtained prizes, including one in 1825 for a "Group of Boys in alto-relievo," and exhibited a "Bust of Himself" in the Royal Hibernian Academy in 1829. An F. C. KIMBERLEY, who resided at Blackrock, exhibited a "Bust of John Comerford" in the Royal Hibernian Academy in 1829.

KING, GILES (*fl.* 1732-1746). *Engraver.*

A native of England who worked as an engraver in London, and afterwards in Dublin from about 1744 to 1746. Four interesting views, amongst the earliest of engraved Irish landscapes, were produced by him from drawings by William Jones (*q.v.*), viz.: "A View of the Blackrocks," "A View of Hoth," "The Salmon Leap at Leixlip," and "Powerscourt Waterfall." These were published in Dublin in 1744-5 by Jones himself, and afterwards in London by John Bowles. They were then cut down and re-issued by Wilkinson. To Smith's "History of Waterford," 1746, King contributed three plates etched from drawings by Anthony Chearnley (*q.v.*): "A View of Lismore," "A View of Dungarvan," and "A View of Waterford." These are inscribed *Giles King Londin^s Sculpsit Dublin 1746*. One mezzotint by him is known, a "Portrait of Thomas Carter, Master of the Rolls," after a picture by William Jones (*q.v.*). It was published by John Simpson, opposite the Custom House, Essex Street, and is inscribed *Giles King Fecit Dublin 1745*. A portrait of "Mr. Rapin de Thoyras," *J. Brandon Pinxit. G. King sculpsit 1732*, forms the frontispiece to Rapin's "History of England" published by James Mechell in London in 1732.

KIRCHHOFFER, HENRY, R.H.A. (b. 1781, d. 1860). *Painter in Water-colours.*

Was descended from a Swiss surgeon who served in Ireland under William III. John Kirchhoffer, a cabinet-maker in Earl Street, Dublin, died in 1800 leaving, by his wife Elizabeth Hall, two sons, Hall Kirchhoffer and Francis Kirchhoffer, both cabinet-makers in Henry Street. Francis Kirchhoffer was the father by his wife, Sarah Brooke, of Henry, the subject of this notice, who was his second son.* Henry was born in, or about, 1781; he entered the Dublin Society's Schools in 1797, and in 1801 he exhibited two portrait drawings in the Parliament House. For some years afterwards he resided in Cork, where he practised as a miniature painter, and from there, in 1802, he sent five miniatures to the exhibition held that year in the Parliament House. Twenty-four works by him were in the First Munster Exhibition held in Cork in 1815. He returned to Dublin in 1816 and settled at 4 Russell Place, and sent a number of drawings, twenty-eight in all, chiefly landscapes, to the exhibitions held in the Dublin Society's House in Hawkins Street in 1817 and 1819. He also exhibited in 1821, and contributed a "Portrait of Charles Robertson," the miniature painter, to the water-colour exhibition held in 1823. This portrait is now in the National Gallery of Ireland. Kirchhoffer was one of the original Associates of the Royal Hibernian Academy, and was elected a Member in 1826. For a short time he was Secretary, and on his

* The eldest son, Robert, was Rector of Ballyvourney, Co. Cork, and was succeeded by his son, Richard. This Richard was father of John Nesbitt Kirchhoffer, K.C., now a member of the Canadian Senate, and of General R. B. Kirchhoffer. Hall Kirchhoffer had a son, Francis, also a cabinet-maker, who went to India and died of cholera in 1842.

resignation in 1830 he was presented by the members with a silver snuff-box. He was an exhibitor from 1826 to 1834, chiefly of landscapes and portraits in water-colour, and also of miniatures and figure subjects. A drawing by him of "Captain I. M. Skinner, R.N.," drowned off Holyhead in 1832, was lithographed and published by Hullmandel. In 1835 he resigned his membership of the Academy, and settled in London. He exhibited at the Royal Academy and elsewhere in London from 1837 to 1843 chiefly portraits. After 1843 little is known of him as an artist. He lived in Brighton for some years, and returning to London he died at 71 St. John's Wood Terrace, on 20th March, 1860, aged 79.

A small oil picture, "A View of Mrs. Johnston's Garden in Eccles Street, from her dining-room," exhibited in 1832, belongs to Colonel Johnston, at Kilmore, Co. Armagh. This picture shows the sham Gothic church, etc., erected by Francis Johnston, the architect, at the end of his garden in Eccles Street, where he had his miniature peal of bells. Two plates in "Ireland Illustrated," 1833, "Poulaphouca Waterfall" and "Powerscourt Waterfall," are from drawings by Kirchhoffer.

KIRK, ELIZA (*b.* 1812, *d.* ?). *Sculptor.*

Was the second of the four daughters of Thomas Kirk (*q.v.*), and was born in 1812. She worked in her father's studio and sent a number of works, mostly miniature busts, to the Royal Hibernian Academy at intervals between 1838 and 1859. A life-sized bust by her of her nephew "Thomas Kirk Stewart" (*q.v.*), is in possession of the latter's son, Frank Stewart of Kansas City. An "Infant Bacchus" in plaster was in the Dublin Exhibition of 1853. The date of her death has not been ascertained.



MATTHEW KENDRICK, R.H.A.



THOMAS KIRK, R.H.A.



JOSEPH ROBINSON KIRK, R.H.A.

KIRK, JOSEPH ROBINSON, R.H.A. (b. 1821, d. 1894). *Sculptor*.

Was born in 1821, the fifth child and eldest son of Thomas Kirk (*q.v.*) and his wife Eliza Robinson. He entered Trinity College, Dublin, in 1838, at the age of 17, and took his degree in 1843. He had, while still a boy, commenced the study of sculpture in his father's studio, and in 1840 he sent two busts to the Royal Hibernian Academy. From that year he was an almost constant exhibitor at the Academy's annual exhibitions. In 1843, the year in which he took his degree, he obtained the second prize of five pounds from the Royal Irish Art Union for his "Andromeda," a study from the life figure, and was commissioned to execute it in marble. With the money thus earned he was enabled to spend a year studying in Rome. His "Child listening to noise in a Shell" exhibited in the Royal Hibernian Academy in 1845; his "Ruth and Naomi," 1846, and his "Creation of the Dimple," 1847, were all purchased by the Royal Irish Art Union as prizes for its subscribers. In June, 1852, he succeeded Panormo (*q.v.*) as Master of the Dublin Society's Modelling School; but after a tenure of two years his appointment ceased on the reorganization of the school in 1854. He was elected an Associate of the Royal Hibernian Academy on 22nd May, 1845, and Member on 13th October, 1854.

During his long career as a sculptor Kirk executed not only a great number of portrait busts, but also many important public statues and monuments. At Banbridge is his colossal statue of "Captain Crozier," the Arctic explorer; at Hillsborough and Edenderry are his statues of "Arthur, 3rd Marquess of Downshire"; in Christchurch Cathedral a monument to "the Hon. C. D. Lindsay, Bishop of Kildare," and in Trinity College the four figures of "Divinity," "Law,"

“Medicine” and “Science” on the Campanile. The extraordinary memorial to Sir Philip Crampton in Brunswick Street was a work of which he is said to have been proud. On the base of the Wellington Monument in the Phoenix Park is a bronze bas-relief of “The Siege of Seringapatam,” and several busts by him are in the Royal College of Surgeons. He exhibited eight pieces of sculpture in the Royal Academy between 1845 and 1862. For some years before his death his health prevented him from actively pursuing his profession and he lived in retirement. He died on the 30th August, 1894, at his residence, Milward Terrace, Bray, aged 73, and was buried at Mount Jerome. He married in 1845 Jane Rachel Murray, who still survives him.

Works :

Himself. Bust. R.H.A., 1849.

A. O'Bryen Bellingham. Marble bust. [Royal College of Surgeons.] R.H.A., 1859.

Vice-Admiral Sir Josias Coghill, Bart. Tablet with coat of arms and naval trophy. [Drumcondra Church.]

Sir Philip Crampton. Marble bust. [Royal College of Surgeons.] R.H.A., 1859.

Sir Philip Crampton. Memorial Fountain, in bronze and marble, at the junction of College Street, Great Brunswick Street and D'Olier Street. This grotesque production, of which the sculptor appears to have been proud, consists of a stone base with three drinking fountains, surmounted by a pyramidal design of various aquatic plants. At the base are two swans ; and a bust of Crampton peeps out of the foliage. It has been aptly described as resembling an overgrown lettuce. The memorial was unveiled in April, 1862. The bust was in the R.H.A., in 1862.

Captain Crozier, R.N. Colossal statue in Portland stone. [Banbridge, County Down.] R.H.A., 1862.

Captain Crozier. Marble tablet. [Banbridge Church.]

J. W. Cusack. Marble bust, posthumous. [Royal College of Surgeons.] R.H.A., 1862.

Arthur, 3rd Marquess of Downshire. Bust. R.H.A., 1846.

Arthur, 3rd Marquess of Downshire. Statue. [Edenderry.] Model in R.H.A., 1846.

Arthur, 3rd Marquess of Downshire. Statue in Portland stone on a column. [Hillsborough, Co. Down.] Model in R.H.A., 1849.

James, 13th Lord Dunboyne. Bust. R.H.A., 1851. Dublin Ex., 1853.

Rev. Charles Elrington. Bust. R.H.A., 1851.

Arthur Guinness. Marble bust. [Lord Iveagh.]

Edward Hayes, R.H.A. Bust. R.H.A., 1862.

Arthur Jacob, M.D. Bust. R.H.A., 1864.

W. B. Kirk, sculptor. Bust. R.H.A., 1849.

Louisa Augusta, Lady Langford. Marble bust. R.H.A., 1854. Ex. Dublin, 1861. [Captain Conolly, Castletown.]

Hon. Charles Lindsay, Bishop of Kildare. Monument. [Christ Church Cathedral.] Model in R.H.A., 1847.

Sir Leopold McClintock. Marble bust. [Royal Dublin Society.] R.H.A., 1862 and 1864.

Wills Hill Macready. Bust. R.H.A., 1853.

Elias Mackey, Vicar of Dundalk. Bust. R.H.A., 1849.

William Magee, Archbp. of Dublin. Bust. Dublin Ex., 1853.

Sir Henry Marsh. Marble bust. [Royal College of Surgeons.]

Sir Henry Marsh. Monument. [Mount Jerome Cemetery.] The profile head was in R.H.A., 1862.

John, Viscount Masserene and Ferrard. Monument in Caen stone. Dublin Ex., 1865.

John Mitchell. Miniature bust. From a sketch made in Green Street Courthouse in 1848. R.H.A., 1848.

Rev. Thomas Moffett. Marble bust. [Athlone Church.] R.H.A., 1848.

Sir Michael O'Loughlen. Bust. R.H.A., 1853.

Sir Michael O'Loughlen. Statue. Model in R.H.A., 1851.

Hon. H. Pakenham, Dean of St. Patrick's. Bust. R.H.A., 1848.

W. H. Porter. Marble bust, posthumous. [Royal College of Surgeons.] R.H.A., 1862.

Mervyn, 7th Viscount Powerscourt. Marble medallion. R.H.A., 1868.

Julia, Viscountess Powerscourt. Bust. Dublin Ex., 1872.

Major H. C. Sirr. Bust, posthumous. R.H.A., 1841.

Thomas A., 4th Viscount Southwell. Bust. Dublin Ex., 1872.

Charlotte, Viscountess Southwell. Bust. Dublin Ex., 1872.

Rev. Dr. Todd, F.T.C.D. Marble bust. [Trinity College, Dublin.] R.H.A., 1852.

Children of John Vance, M.P.—"The Sisters." Marble group. Lent by J. Vance to Dublin Society's Ex., 1858.

Samuel Warren, Alderman. Tomb. [Mount Jerome Cemetery.] A granite obelisk with figures in the four corners of the base. The figure of "Religion" was in R.H.A., 1851.

R. Carlisle Williams, M.D. Marble bust. [Royal College of Surgeons.]

Infant son of B. Watkins Williams Wynn. Marble bust. R.A., 1855.

Divinity, Law, Medicine and Science. Four colossal statues on the Campanile, Trinity College. Commissioned by the Primate, Lord John G. Beresford, in 1849. Sketch models in R.H.A., 1854.

St. Peter. } Statues in Portland stone, 10 feet high. Two of the
 } three statues on the front of St. Paul's Church,
St. Patrick. } Arran Quay. Sketch model in R.H.A., 1870. The
 } other statue, that of St. Paul, was by C. Panormo
 } (q.v.).

Female figure, life-size, over the tomb of the sculptor's father. [Mount Jerome Cemetery.]

The Siege of Seringapatam. Bronze bas-relief; panel on base of the Wellington Monument. [Phoenix Park.] Sketch in R.H.A., 1860.

Marble Monument. [Military Chapel, Corfu.] Portion in R.H.A., 1848.

Military Trophy. In stone. [Over west gateway of the Parliament House.]

Sappho. Marble statue. [Lord Gough.]

Sappho. Marble statue. [Lord Iveagh.] Done for Sir B. L. Guinness.

Andromeda. The model obtained 2nd prize from R.I. Art Union in 1843, and was executed in marble and purchased for £70. Won as a prize by Mrs. Maunsell, Ballymore, Westmeath. R.H.A., 1844.

The Young Bird-catcher. R.H.A., 1844.

The Creation of a Dimple. Marble group. R.H.A., 1846, unfinished; and R.H.A., 1847. Purchased by the R.I. Art Union for £100, and won as a prize by Henry Stuart, Dame Street, Dublin.

Child listening to a noise in a shell. R.H.A., 1845. Purchased by R.I. Art Union. Ex. Dublin, 1873, by Gregory Kane.

Bottom and Titania. Marble. R.H.A., 1849.

Olivia. Marble statuette. R.A., 1849.

Cassandra. Marble statuette. R.H.A., 1848. A £20 prize in the Shilling Art Union, 1860; won by John Leonard, Paris.

Ruth and Naomi. Marble group. R.H.A., 1846. Purchased by R.I. Art Union for £80, and won as a prize by W. Hall, Warrington.

The Pastoral Age. Marble. R.H.A., 1851.

The Visit to the Tomb. Marble bas-relief. R.H.A., 1852.

Children and Dog. Marble group. R.A., 1856.

Children at Play. Marble group. R.H.A., 1854.

St. John and the Virgin. Marble group. R.A., 1862.

Model in wax of the Gold Fibula, designed by F. W. Burton and presented to Miss Helen Faucit. R.H.A., 1846.

KIRK, THOMAS, R.H.A. (*b.* 1781, *d.* 1845).

Sculptor.

Was the only son of William Kirk, a native of Edinburgh who had settled in Newry, and after his marriage with Elizabeth Bible removed to Cork, where his son Thomas was born in 1781. After studying in the Dublin Society's Schools, where he won medals in 1797 and 1800, he obtained employment with Henry Darley, stone-cutter, for whom he did carvings for chimney-pieces. Starting for himself as a sculptor at 21 Jervis Street, he quickly gained recognition as a clever artist and was chosen to execute the colossal figure of Nelson for the memorial column in Sackville Street erected in 1808. The statue, of Portland stone, thirteen feet high, represents Nelson leaning on a capstan. For it the sculptor was paid £300, the material being supplied to him. His connection with this work brought Kirk many commissions for monumental work. In 1810 he exhibited for the first time, sending to the Society of Artists in Hawkins Street "Piety and Chastity," a monument to be erected to the Rev. T. A. Clarke; and he also exhibited in 1811, 1812, 1814, 1817, 1819 and 1821. He executed not only many important public monuments and statues, but was also much employed in portrait busts, which were esteemed for their accurate and expressive modelling, their delicate handling and distinctness of detail, and their faithfulness as likenesses. On the formation of the Royal Hibernian Academy in 1823 Kirk was chosen one of the original Members, and he was afterwards a regular contributor to its exhibitions. He also exhibited in the Royal Academy in 1825,

1837 and 1839, in the latter year showing his last important work, a statue of "Sir Sidney Smith," commissioned by the Government for Greenwich Hospital. His "Orphan Girl" was at the Society of British Artists in 1832.

Kirk died in Dublin on the 19th April, 1845, and was buried at Mount Jerome. On his tomb is a life-sized female figure, the work of his son Joseph R. Kirk (*q.v.*). He was a man of simple manners, honourable and upright in all his dealings, and scrupulously exact and punctual in carrying out his contracts.

By his wife Eliza, daughter of Joseph Robinson, builder, of Golden Lane, whom he married in March, 1808, and who died in her eighty-first year on 25th February, 1869, he was the father of three sons, Joseph Robinson Kirk and William Boyton Kirk, who followed their father's profession and are separately noticed, and Francis Johnston Kirk, who entered the Church, was curate at Gorey, and in 1854 joined the Roman Catholic Church and died in London on 24th August, 1911. He had also four daughters, Mary Anne, Eliza, Margaret and Catherine. Of these, Mary Anne married a Mr. Stewart, and was mother of Thomas Kirk Stewart (*q.v.*), and died in Kansas City, U.S.A., on 29th January, 1897. Eliza, who was a sculptor, is separately noticed.

Works :

Thomas Abbott, LL.D. Monument. [Christ Church Cathedral.]
A marble of an orphan girl weeping, standing by an urn.
Erected by the citizens of Dublin in memory of his devoted services to the poor. Soc. B.A., 1832.

W. H. Archer, alderman. Marble bust. R.H.A., 1826.

Sir Samuel Auchmuty. Monument, with bust. [Christ Church Cathedral.]

Thomas Ball, Master in Chancery. Monument. [St. Patrick's Cathedral.] Erected by the Friendly Brothers of St. Patrick.

Rev. Charles Bardin. Bust. R.H.A., 1827.

Earl of Bective. Marble bust. R.H.A., 1826.
 Countess of Bective. Marble bust. R.H.A., 1826.
 Rev. Charles Boyton. Marble bust. Ex. Royal Arcade, 1821.
 Rev. Charles Boyton. Bust. R.H.A., 1838.
 Charles Burton, Justice of the King's Bench. Marble bust. Ex. Royal Arcade, 1821.
 Du Pré, 2nd Earl of Caledon, K.P. Statue, erected on a column in the town of Caledon, Co. Tyrone. Model in R.H.A., 1841.
 Nathaniel Callwell. Bust. R.H.A., 1832.
 Richard Cane. Bust. R.H.A., 1830.
 Lord Castlereagh. Marble bust.
 Angelica Catalani. Marble bust. R.H.A., 1826 and 1835.
 Hon. Mrs. Caulfeild. Bust. R.H.A., 1834.
 Rev. T. A. Clarke. Monument, "Piety and Chastity," to his memory. Ex. 1810.
 Colonel Clements. Bust. R.H.A., 1845.
 Abraham Colles. [Royal College of Surgeons.] R.H.A., 1837.
 James Corry. Marble bust. R.H.A., 1826.
 Rev. G. W. Cotton. Monument. [St. Anne's Church, Dublin.]
 John Wilson Croker. Marble bust. Ex. Hawkins Street, 1819.
 John Wilson Croker. Marble bust. R.A., 1825. Sale of Peel collection at Robinson and Fisher's, 1900.
 Miss Croker. Bust. R.A., 1825.
 Colonel James Cuffe. Bust. R.H.A., 1829.
 William Cuming, P.R.H.A. Bust. R.H.A., 1832.
 Captain Dallas, son of General Sir George Dallas, Bart. R.H.A., 1831.
 Edward Dalton. Marble bust. Ex. Royal Arcade, 1821.
 Richard Dease. Posthumous bust. R.H.A., 1827.
 Charles Dickinson, Bishop of Meath. Monument. [St. Anne's Church, Dublin.]
 Arabella, Duchess of Dorset, widow of the 3rd Duke and wife of Charles, Lord Whitworth, Lord Lieutenant. Marble bust. Ex. Hawkins Street, 1819.
 Captain Hastings Doyle. Bust. R.H.A., 1831.
 W. H., 2nd Earl of Dunraven. Marble bust. Model in R.H.A., 1830.
 Dr. Thomas Elrington. Bust. R.H.A., 1845.
 Professor Gregory Von Feinagle. Marble bust. [Royal Dublin Society, Kildare Street.] Ex. Hawkins Street, 1819.
 T. P. Filgate. Marble bust. R.H.A., 1829.
 Thomas Findlay, barrister. Marble bust. R.H.A., 1827.
 George III. Marble statue. [Bank of Ireland.] Executed by J. Bacon from a model by Kirk.
 George IV. Marble statue. Erected by the merchants engaged in the linen trade in Ireland to commemorate the King's visit to the Linen Hall on 23rd August, 1821. The model, half size, was in R.H.A., 1827.

- George IV. Marble statue. [Royal Dublin Society, Kildare Street.] R.H.A., 1824.
- George IV. Marble statue. [Bank of Ireland.] R.H.A., 1826.
- George IV. Marble bust, from model taken during the King's visit to Ireland. R.H.A., 1831. Executed for the Marquess of Headfort; a replica was done for the Duke of Montrose for the Royal Archers' Society, Edinburgh.
- George Gillichan, M.D. Monument. A tablet surmounted by a bas-relief of the Good Samaritan. Erected by the inhabitants of Dundalk and its vicinity.
- William Gregory, Under Secretary. Marble bust. R.H.A., 1826.
- Mrs. Elizabeth Grogan. Monument. [Rathaspeck churchyard, Co. Wexford.]
- Sir William Hamilton. Bust. Model in R.H.A., 1831, to be executed in marble for Lord Dunraven.
- Dr. Hanneman. Bust. R.H.A., 1827.
- Lord George Hill. Marble bust. R.H.A., 1830 and 1842.
- Edward Houghton, Hon. R.H.A. Marble bust. [Royal Hibernian Academy.] R.H.A., 1830. Presented by the sculptor to the R.H.A.
- Arthur Hume. Bust. R.H.A., 1845.
- Francis Johnston, P.R.H.A. Marble bust. [Royal Hibernian Academy.] R.H.A., 1827.
- Mrs. Johnston. Marble bust. [Royal Hibernian Academy.] R.H.A., 1827.
- Frederick Kalkbrenner. Marble bust. R.H.A., 1827.
- Dr. J. Kirby. Marble bust. [Royal College of Surgeons.] R.H.A., 1834.
- Samuel Kyle, Bishop of Cork. Bust. R.H.A., 1842.
- Mrs. Lambart. Bust.
- Bartholomew Lloyd, Provost, T.C.D. Marble bust. [Trinity College, Dublin.]
- Bartholomew Lloyd, Replica of foregoing, [National Gallery of Ireland.]
- Humphrey Lloyd, Provost, T.C.D. Bust. R.H.A., 1838.
- Daniel McKay, Monument. [St. Anne's Church, Dublin.]
- William Magan, Marble bust. R.H.A., 1827.
- William Magee, Archbp. of Dublin. Bust. R.H.A., 1840.
- Bertram Mitford. Bust. R.H.A., 1834.
- Sir Capel Molyneux, Bart. Bust. R.H.A., 1834.
- Thomas Moore. Bust. R.H.A., 1829 and 1831.
- Thomas Moore. Bust; modelled in 1835. R.H.A., 1835 and 1836. One of these busts was presented to the R.I. Academy by Mrs. Moore.
- Lord Nelson. Statue, 13 feet high. [On Pillar in Sackville Street.]

Lord Nelson. Marble bust. [Bank of Ireland.]
 Lord Norbury. Model in R.H.A., 1835, from which several marble busts were done.
 Hugh, 3rd Duke of Northumberland, Lord Lieutenant. Bust. R.H.A., 1831 and 1832; Dublin Ex., 1853.
 Charlotte, Duchess of Northumberland. Bust. R.H.A., 1832.
 General O'Malley. Colossal statue. [Castlebar.] Model in R.H.A., 1844.
 Fleming O'Reilly. Marble bust. R.H.A., 1837.
 Mrs. Fleming O'Reilly. Marble bust. R.H.A., 1837.
 Myles O'Reilly. Bust. R.H.A., 1832.
 Owen Phibbs. Bust. R.H.A., 1860.
 Thomas Spring Rice, afterwards Lord Monteagle. Colossal statue. [Limerick.] Model in R.H.A., 1826.
 Thomas Spring Rice. Marble bust, executed for Sir Aubrey de Vere Hunt, Bart. R.H.A., 1827.
 Thomas Spring Rice. Bust. R.H.A., 1835. Model from which several marble busts were made.
 Thomas Spring Rice. Miniature bust. R.H.A., 1835.
 Sir Frederick Shaw, Recorder of Dublin. Marble bust. [Sir Frederick Shaw, Bart., Bushy Park, Terenure.] R.H.A., 1836 and 1840.
 Sir Sidney Smith. Statue. [Greenwich Hospital.] Full-sized model in R.H.A., 1844. Marble in R.A., 1839.
 Nathaniel Sneyd (shot in Westmoreland Street in 1833 by a maniac). Monument. [Christ Church Cathedral.] Erected by public subscription. The figure of the dying man is a fine piece of work, Kirk's masterpiece.
 Dr. Spray, vicar choral. Monument, with bust. [St. Patrick's Cathedral.]
 Sir John Stevenson. Bust. R.H.A., 1827.
 Sir John Stevenson. Bust. R.H.A., 1840; perhaps that noted below.
 Sir John Stevenson. Monument. [Christ Church Cathedral.] A bust on a pedestal, supported by a choir boy. There were originally two choir boys, but as the sculptor could not obtain payment for his work he took away one figure as a security.
 Charles, Earl Talbot, Lord Lieutenant. Marble bust. R.H.A., 1827.
 Countess Talbot. Marble bust. R.H.A., 1827.
 Colonel Vereker. Marble bust. R.H.A., 1827.
 Jane, wife of Rev. George Vernon, Rector of Carlow. Monument. [Carlow Church.]
 Duke of Wellington. Statue, 8 ft. high. [Trim.] Plaster cast in R.H.A., 1829.
 Matthew Young, Bishop of Clonfert. Marble bust. [Trinity College, Dublin.] R.H.A., 1828.

- Eve. Design for a statue. R.H.A., 1842.
- The Parting Glance. Alto-relievo in marble, in memory of Lady Rossmore. R.H.A., 1843.
- The Soldier's Funeral. Alto-relievo in marble, in memory of the Hon. Thomas Charles Westenra, 3rd son of Lord Rossmore. R.H.A., 1843.
- The Young Champion. Group in marble executed for Earl De Grey.
- The Young Champion. Group in marble. R.H.A., 1843. Purchased by R.I. Art Union for £90. Ex. Dublin, 1872, by W. B. Smythe.
- The Young Suppliant. Group in marble, executed for Earl De Grey. R.H.A., 1843.
- Piety and Chastity.—See T. A. Clarke.
- A Child Asleep upon a Greek Chair. Executed for W. Mageogh Bond. Model in R.H.A., 1826.
- Boy catching a Butterfly. Executed for W. Mageogh Bond. Model in R.H.A., 1827.
- The Attraction of Love. R.H.A., 1829.
- Ariadne. Marble bust. [Lord Powerscourt.] Ex. 1819. R.H.A., 1838.
- The Young Dog-Stealer. Marble. Purchased by the R.I. Art Union in 1840, and won as a prize by Mr. Hamilton of Rostrevor. Fifteen casts were also given as prizes.
- The Young Dog-Stealer. Marble. Replica of above. [Viscount Powerscourt.]
- Hibernia, Mercury and Fidelity. Three statues. [On Pediment of General Post Office, Dublin.] Models, Ex. 1817.
- Hibernia, Justice and Commerce. Three statues. [On Courthouse, Cork.]
- Justice and Mercy. Two statues in Portland stone, 8 ft. high. [Courthouse, Londonderry.] Models, Ex. 1817.
- Figure of a Sailor. 12 ft. high ; cast in metal. Erected on a rock in the sea at the entrance to Sligo Harbour. Model exhibited in 1817 as "A British Tar, a sketch designed for a colossal statue, 12 ft. high, now executing for the Ballast Office Co. to stand on a dangerous rock in the sea near the harbour of Sligo as a beacon."
- Figure of a Sailor. 14 ft. high ; cast in metal. [Tramore Bay.]
- The Robber's Cave. Bas-relief in marble. [Royal Dublin Society.]
- Spanish Banditti. Bas-relief in marble. [Royal Dublin Society.]
- The Orphan Girl.—See Abbott.

KIRK, THOMAS STEWART.—See STEWART,
THOMAS KIRK.

KIRK, WILLIAM BOYTON, A.R.H.A. (b. 1824, d. 1900). *Sculptor.*

Second son of Thomas Kirk (q.v.), was born on the 29th May, 1824. As a boy he showed marked talent for sculpture, and his father was desirous of placing him as an apprentice with Chantrey who, however, refused, saying that he thought the boy's father would be his best teacher. He was sent to the Dublin Society's School as a pupil in April, 1839, and also worked in his father's studio in Jervis Street. In 1845 he entered Trinity College, but left without taking his degree. He made his first appearance as an exhibitor in the Royal Hibernian Academy in 1844. His "Iris Ascending," now at Marlborough House, was exhibited in 1846 and was purchased for fifteen pounds by the Royal Irish Institution. He had, however, little desire to continue in his profession as a sculptor, his one wish being to become a clergyman, a wish ultimately fulfilled. But for some years he worked at his profession and was made an Associate of the Royal Hibernian Academy on 16th February, 1850. Besides groups and busts he did a large figure of "Justice" for the Courthouse in Belfast; he designed the Shakespeare dessert service for the Worcester China works, which was shown in the Dublin Exhibition in 1853, and also several figures—"Erin," "Winter," "Summer," etc., for the Belleek works. He was an exhibitor in the Royal Academy from 1848 to 1857, and during most of that time was resident in England. In 1860 he carried out his long-cherished design of entering the Church; he took orders and held various cures in England; was for some time vicar of Holy Trinity, Birkenhead, and afterwards of St. Peter's, Ashton-under-Lyne. He resigned his Associateship of the Royal Hibernian Academy in 1873, and on the 11th October of that year was made an Honorary

Member. After his ordination he occasionally did some busts, including "Lord James Butler," "Dr. Ellicot, Bishop of Gloucester"; "Dr. Ryle, Bishop of Liverpool," and a figure of "Jael," his last work exhibited in Dublin.

He was author of "The Immaculate Conception, or the Martyrs of Santiago"; "The Sailor's Complaint"; "The Martyrs of Antioch," and other poems, and of "The Antiquities of Ashton-under-Lyne and Neighbourhood." He married in 1853 Sarah Watson Mahony, daughter of Denis Fitzgerald Mahony, of Co. Limerick.

Kirk died at Ashton-under-Lyne on 5th July, 1900.

KIRKWOOD, JOHN (*d.* 1853). *Engraver.*

Was son of James Kirkwood, one of a family of engravers in Edinburgh. The great fire in Edinburgh on 15th November, 1824, originated in the house in Old Assembly Close occupied by the Kirkwoods, from a pot of linseed oil, preparing for making copper-plate printing ink, taking fire. James and his son John, who had served his apprenticeship to Charles Heath the engraver, came to Dublin about 1826, and as James Kirkwood and son established themselves at No. 17 Grafton Street as engravers and copper-plate printers. In an advertisement issued by them they refer to their "long experience as engravers to most of the bankers in Scotland and a great number in England." In 1828 they moved to 21 Bachelor's Walk, and next year to Lower Ormonde Quay. In 1830 they were at 11 Crow Street, and from 1834 the business was carried on by John Kirkwood only, who from 1844 was at No. 3 Cecilia Street. In 1827 he exhibited at the Royal Hibernian Academy two marine pictures and one "Specimen of Engraving"; and next year one

marine picture and one of a military subject, but did not again exhibit. For many years John Kirkwood occupied the foremost place as an engraver in Dublin, and was much employed on book illustrations. He etched the series of portraits which appeared in the "Dublin University Magazine" from 1834 down to 1844, besides other portraits published separately, and did numerous views and other plates for books both in etching and line-engraving. In 1845 he retired from his profession and returned to Edinburgh where he died in 1853. His son, George Kirkwood, was associated with him for some time, and after his retirement carried on the business as John Kirkwood and Son in conjunction with Thomas Knox,* a clever Scotch engraver who had been John Kirkwood's principal assistant and manager. George afterwards joined Waller's business in Suffolk Street, which is now carried on by his son Henry Kirkwood.

Among John Kirkwood's engraved work were portraits of "William Wyon," "John Lindsay," "Aquila Smith," after Burton; "Richard Sainthill," after Maclise, all etchings; and the following etched portraits in the "Dublin University Magazine": "Dr. Edward Walsh" (Vol. III, 1834); "Rev. Canon Otway," "Dr. Anster," "George Petrie" and "Earl of Roden" (all in Vol. XIV, 1839); "Jonathan Swift," "Rev. Robert Walsh," "Lord Chancellor Plunket," "Martin Doyle," "Sir Philip Crampton" (all in Vol. XV, 1840); "Lord John G. Beresford," Archbishop of Armagh; "Mrs. S. C. Hall," "Rev. Charles Stuart Stanford," "Edward Litton, q.c."; "Isaac Butt," "Sir Josias Rowley" (all in Vol. XVI, 1840); "William Carleton," "Archbishop Ussher," "Daniel O'Connell," "Meadows Taylor," "Lt.-Col.

* Knox engraved two large plates in outline: "Returning from Donnybrook Fair" and "Irish Mail Car in a Storm."

Blacker," "Rev. Dr. Miller" (all in Vol. XVII, 1841); "Charles Kendal Bushe," "W. H. Maxwell," "Dr. Barrett," "Henry R. Addison," "Lt.-Col. F. R. Chesney," "Sir Henry Marsh" (all in Vol. XVIII, 1841); "Sir Wm. Rowan Hamilton," "Robert James Graves," "Lord Gort," "Thomas Moore," Rev. W. Archer Butler," "John Wilson Croker" (all in Vol. XIX, 1842); "Admiral Sir Robert Stopford" (Vol. XX, 1842); "Percival Barton Lord" (Vol. XXII, 1843); "William Maginn" and "Abraham Colles" (Vol. XXIII, 1844); "F. Blackburn" (Vol. XXIV, 1844). He drew and etched "The Custom House" (10½ by 12), and engraved a number of small views of Dublin for Curry of Sackville Street, who also published an engraved portrait by him of "Dr. Evory Kennedy." Kirkwood did illustrations for some of Carleton's works. He drew and engraved the maps in "The County Atlas of Ireland," published in parts by McGlashan of 21 D'Olier Street, and published the "Dublin and Kingstown Railway Companion, with Views" in 1834.

KIRWAN, WILLIAM BOURKE (*b.* about 1814, *d.* ?). *Miniature Painter.*

Was born in Dublin about 1814, the son of Patrick Kirwan, a native of the County Fermanagh and a picture-dealer in Dublin. He was a pupil of Richard Downes Bowyer (*q.v.*), and exhibited miniatures and domestic subjects in water-colour in the Royal Hibernian Academy from 1836 to 1846. He worked for Henry Gonne the engraver and for Hodges of Grafton Street, but his chief occupation was as an anatomical draughtsman for surgeons and as a picture cleaner. From 1845 he resided at 6 Lower Merrion Street and later at 11 Upper Merrion Street.

Kirwan is better known from the sensational ending of his career than as an artist. On the 8th and 9th of December, 1852, he was tried in Dublin for the murder at Ireland's Eye, near Howth, on the 6th of the previous September, of his wife, Sara Maria Louisa, a daughter of a James Crowe a lieutenant in the 2nd West India Regiment. He had long kept up another establishment at Sandymount with a Maria Theresa Kenny by whom he had eight children, which was adduced against him in evidence as forming a motive for his alleged crime. He was found guilty and condemned to death, but as the evidence against him was not wholly conclusive, the sentence was commuted to transportation for life. He was liberated a few years ago and is said to have died in America. In the British Museum is a drawing by him, water-colour over pencil, "The Bog-trotter," an old man trudging over a bog with his dog.

KIVERLEY, — (fl. 1738-1789). *Landscape Painter*.

He lived in Ranelagh Road, and about 1738 went to Rome, travelling, it is said, on foot, and was there employed by the Earl of Ely and others in purchasing pictures. These pictures he exhibited in William Street on his return to Dublin. In 1740 he was awarded a premium for a landscape by the Dublin Society. His name does not appear as a contributor to any of the Artists' Exhibitions in Dublin; he probably followed the calling of a picture dealer rather than that of an artist. "He was," says Pasquin, "a man of singular humour; when he found himself seized with a mortal disorder he sent for two of his particular friends and told them, as he had enjoyed their company in the heyday and zenith of his life, he was determined they should behold him die; which he did with the most exemplary firmness, treating death as an event of no

consideration ; and he gave up his spirit, like Rabelais, with a jest." He died at his house in Ranelagh Road, Dublin, in 1789.

KNIVETON, WILLIAM (*fl.* 1802-1820). *Landscape Painter.*

He followed his profession as a landscape painter in Dublin for many years, but of his life and works little is known. He exhibited landscapes at the Parliament House in 1802, and in Dame Street in 1804. Two coloured aquatints after drawings by him, "Views of the Upper Lake of Killarney" and "Old Castle and Bridge, Donegal," were published by James Del Vecchio in Dublin. They are inscribed *W. Kniveton del. I. Clark dirext.* Kniveton resided for many years, down to 1820, at 44 Leeson Street. He was husband of Mrs. Kniveton, the actress.

KNOWNILE, RICHARD (*fl. c.* 1676). *Limner.*

His name occurs in the parish register of St. Michan's in 1676.

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