

A DICTIONARY OF
IRISH ARTISTS

A
DICTIONARY
OF
IRISH ARTISTS

BY
WALTER G. STRICKLAND

ONE HUNDRED AND FIFTY PORTRAITS, Etc.

VOL. II
L TO Z



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CORRECTIONS

PAGE 173—Line 7 from bottom : for “Carr,” read “Cave.”

PAGE 237—Line 3 from bottom : for “G,” read “J.”

PAGE 395—Line 1 : for “1744,” read “1794.”

PAGE 424—Last line of foot-note : for “managing,” read “mining.”

PAGE 589—Line 19 : for “George,” read “John Thomas.”

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L

LAFONT, PETER (*f. c.* 1760). *Drawing Master.*

Mentioned in Proceedings of the Dublin Society, 18th December, 1760, as living "on left-hand in Digges Street, Goat Alley, facing Little Longford Street."

LAMONT (OR LA MONTE), ELISH (*b.* about 1800, *d.* 1870). *Miniature Painter.*

Was born in Belfast about 1800. Self-taught as an artist, she was for many years a successful miniature painter in Belfast, patronized by Lord Dufferin, Lord Bangor, the Earl of Belfast, Sir Thomas Bateson and others. She was an exhibitor in the Royal Hibernian Academy from 1842 to 1857, and had seven miniatures in the Royal Academy between 1856 and 1859. "Christmas Rhymes, or Three Nights' Revelry," written and illustrated by her and her sister Frances, and dedicated to Lady Dufferin, was published in Belfast in 1846. Towards the end of her life she settled in England, where she was a friend of Dickens and Ruskin. She died at Rochester in 1870. Her miniatures include:

Miss Agnew, of Cairn Castle. R.A., 1857.

Æneas Alexander. R.A., 1857. R.H.A., 1858.

Frederick Richard, Earl of Belfast. R.H.A., 1851.
 Frederick Richard, Earl of Belfast. R.A., 1856.
 Mrs. Caldicott and child. R.A., 1857.
 Helena Selina, Lady Dufferin. R.H.A., 1851.
 Helena Selina, Lady Dufferin. R.A., 1856.
 Lady Olivia Fitzpatrick. R.H.A., 1854.
 Thomas, 2nd Marquess of Headfort, K.P. R.H.A., 1854.
 Frances, Marchioness of Headfort. R.H.A., 1854.
 Lady Virginia Sanders. R.H.A., 1858.
 Hon. Mrs. Walter Trevor Stannus. R.A., 1857; R.H.A.,
 1858.
 Night and Morning, or the blind girl of Kells. R.H.A., 1854.

LA NAUZE.—See DE LA NAUZE.

LANDRÉ, JOHN (*d.* 1765). *Sculptor.*

Was probably a nephew of Peter Landré, a native of Orleans, who had a house and nursery-gardens on the east side of St. Stephen's Green, Dublin, and died in 1747. Whether John Landré worked as a sculptor in Dublin is not known; possibly he was a pupil of Van Nost (*q.v.*). He died in London in 1765. In his will, dated 16th November, 1765, and proved 23rd December following, he describes himself as of the Parish of St. Giles, statuary, and bequeaths his house in Dublin to his wife Mary.

LATHAM, JAMES (*b.* 1696, *d.* 1747). *Portrait Painter.*

Was a native of Tipperary and was born in 1696. He studied at Antwerp and practised in Dublin as a portrait painter in the first half of the eighteenth century, attaining a high reputation in his profession. His portraits of "Peg Woffington" and "Francesco Geminiani," the composer, were, says Pasquin, "painted in so pure a style as to procure him the title of the Irish Vandyke." Pasquin also tells us that "a lady of

distinction, with coarse lineaments, sat to him for her portrait which he drew faithfully ; but she was so disgusted with the performance that she abused the painter, who immediately tore it from the frame and had it nailed to the floor of his hall as a piece of oil-cloth. The consequence was that every person who came in knew the likeness, and the anecdote became so general that the mortified nymph repented her vain indiscretion and offered to buy the picture at any terms, which the artist peremptorily refused." Campbell, in his "Philosophical Survey of the South of Ireland," 1778, mentions Latham and says that his portraits were "admirable and far superior to those of Mr. Jervas." But though he was the principal painter in Ireland for many years and had for his sitters many of the most eminent personages of his time, his works are now almost unknown except by the mezzotints done from a few of them in Dublin by J. Brooks and A. Millar. An example, however, a "Portrait of Bishop Berkeley," is to be seen in the Regent's House, Trinity College. Latham lived in Trinity Lane and died there on 26th January, 1747. In his will, dated 1st January, 1746-7, and proved the 7th February, following, he is described as "of the City of Dublin, limner." By his wife Joan he left a son, James, and four daughters.

Rev. John Abernethy. Engraved in mezzotint by J. Faber and, in 1745, by J. Brooks.

George Berkeley, Bishop of Cloyne. [Regent's House, Trinity College.] Engraved in mezzotint by J. Brooks, and in stipple by R. Meadows for Sharpe's "Classics," 1804.

Sir Samuel Cooke, Lord Mayor of Dublin. Engraved in mezzotint by J. Faber and published in Dublin by J. Brooks.

Nicholas, 1st Earl of Ely. Was in the collection of J. B. Cuvillie sold in Dublin in 1789.

Francesco Geminiani, mentioned by Pasquin. There was in the collection of Jonathan Fisher (*q.v.*) a "fine head of Geminiani by Latham," perhaps the same picture.

Sir John Ligonier. Engraved in mezzotint by J. Brooks, 1743.
 Rev. Patrick Quin, R.C. priest. Engraved in mezzotint by A. Millar.
 Lady Helena Rawdon. Engraved in mezzotint by J. Brooks, 1743.
 Eaton Stannard, Recorder of Dublin; whole length. Engraved in mezzotint by A. Millar.
 Eaton Stannard, half length. Engraved in mezzotint by A. Millar, 1747, and dedicated to the Lord Mayor, aldermen, etc., of Dublin.
 John Wainwright, Baron of the Exchequer. Engraved in mezzotint by J. Brooks, 1742.
 Peg Woffington. Mentioned by Pasquin.
 His own Portrait. Mentioned by Pasquin as belonging to Philip Hussey, the painter (*q.v.*).

LATHAM, JOHN (*d.* 1777-1795). *Painter of Birds and Flowers.*

He was a native of Nantwich, Cheshire, and went to Ireland, when a young man, as an assistant to a silk manufacturer, probably as a pattern-drawer. He practised as an artist and drawing-master in Dublin at the latter end of the eighteenth century. In the "Hibernian Journal" of February 25-27, 1778, is an advertisement from him: "Mr. Latham, professor of painting on silk who has already had the honour of fancying and executing many whimsical devices for the approaching masquerade, takes the liberty of acquainting the nobility and gentry that he paints in a masterly style every species of emblematical design, and engages his colouring, which is esteemed of superior beauty, to stand any time or weather."

Latham was afterwards in London, where, says Pasquin, he worked "as a pattern-drawer for the female nobility with eminent success." He also painted birds and flowers and sent eight works to the Royal Academy exhibitions between 1787 and 1791.

He was living in London in 1795, but no further mention of him occurs after that date.

LATHAM, OLIVER MATTHEW (*fl.* c. 1849-1860). *Amateur.*

An officer in the 48th Regiment which he entered as ensign in 1847. As a boy he had studied in the Dublin Society's Schools where he became a pupil in 1844. While quartered in Dublin, at the Royal Barracks, he became known as a clever artist in water-colour; one work by him, "The Billet," was in the Royal Hibernian Academy in 1849. He became captain in 1852, and served with his regiment in the Crimea. He retired in 1860. He exhibited drawings at the Royal Irish Institution in 1859. His works were mostly landscapes; but he also did a number of drawings depicting incidents in the Crimean War from sketches done by him on the spot.

LAWLESS, MATTHEW JAMES (*b.* 1837, *d.* 1864).
Subject Painter and Book Illustrator.

One of the most brilliant and promising young artists to whom Ireland has given birth was born in Dublin in 1837, the son of Barry Edward Lawless, solicitor, of 13 Harcourt Street. He was educated at Prior Park School, Bath, and on leaving decided to adopt art as a profession, and went to London where his father was then living. He studied at the Langham School, and under Henry O'Neill, R.A. He made his first contribution to the Royal Academy in 1858, sending two pictures, "John Balfour of Burley" and "Sergeant Bothwell," both subjects from "Old Mortality"; and he continued to exhibit yearly until 1863, such works as "Off Guard," and "A Cavalier in his Cups" (1859), both now in the possession of Lord Powerscourt; "A Drop too Much," and "The King's Quarters at Woodstock" (1860); "A Dinner Party," "Waiting for an audience," and "A Man about Town" (1861); "The Widow of Hogarth selling her husband's

Engravings" (1862); "A Sick Call" (1863), exhibited at Manchester in 1887 by W. Colthart, engraved in the "Illustrated London News"; and "Hope told a Flattering Tale," at the Society of British Artists in 1860. His pictures were painted with great care and minute finish, full of character and remarkable for their extraordinary correctness of costume. His later pictures show a steady improvement and advancement in his art. It is, however, as a draughtsman and book-illustrator that he will be remembered. His beautiful drawings contributed to "Once a Week," and other periodicals and books, displayed a genius of invention and a sense of beauty and form which ranked him as but little inferior to Millais and Sandys, and speedily obtained for him a wide reputation. His first contribution to "Once a Week" was in 1859, when his three illustrations to "Sentiment from the Shambles" appeared in Volume I. In Volume II he had two illustrations to Samuel Lover's "The Bridal of Galtrim," as well as "The Lay of the Lady and the Hound," "Florinda," "Only for something to Say," "The Secret that can't be Kept," "A Legend of Swaffam," and three illustrations to "The Head Master's Sister." To Volume III: "Pearl Wearers and Pearl Winners," "The Betrayed," "Elfie Meadows," "The Minstrel's Curse," "My Angel's Visit" and "The Two Beauties." To Volume IV: "The Death of Ænone," "Valentine's Day," "Effie Gordon" and "The Cavalier's Escape." To Volume V: "High Elms," "Twilight," "King Dyring" and "Fleurette." To Volume VI: "Dr. Johnson's Penance," one of his best drawings; "What befell me at the Assizes" and "The Dead Bride." In Volume VII there is but one drawing by him, an illustration to A. C. Swinburne's Story, "a Dead Lion." In Volume VIII are two drawings: "The Linden Trees" and "Gifts"; and in Volume IX, three, viz. :

"Faint Heart never won Fayr Lady," "Heinrich Frauenlob" and "Broken Toys." In Volume X appeared the last, and one of the finest, of his contributions, "John of Padua." "Good Words" was started in 1860, and two drawings by Lawless appeared in it in 1862: "Rung into Heaven," a delightful work, and "Bands of Love." In 1864 he contributed one of his most charming illustrations, "The Player and the Listeners," a fine drawing of a young man seated at a harpsichord. To "London Society," started in 1862, Lawless also contributed; the first volume has one drawing by him, "Beauty's Toilette"; Volume II has his "First night at the Seaside," and "A Box on the Ear"; Volume IV has "Honeydew"; and Volume V "Not for You." His other contributions were: "Expectation," in Volume XIII, and "An Episode of the Italian War," in Volume XVIII. Other periodicals in which Lawless's drawings appeared were: "The Churchman's Family Magazine," in Volume II of which is his fine design of "One Dead"; and the "Churchman's Shilling Magazine," which contains his "Silent Chamber." To "Punch" he contributed six drawings between May, 1860, and January, 1861. In 1876 appeared Thornbury's "Legendary Ballads," which contained eighty-one illustrations reprinted from "Once a Week," and included twenty of Lawless's drawings. "Lyra Germanica," 1861, has three illustrations by him, and two appeared in "Touches of Nature by Eminent Artists," in 1866. Lawless was a member of the Junior Sketching Club, and to its Volume of "Pictures from Modern English Poets," issued in 1862, he contributed four plates etched by himself: "The Drummer," "Sisters of Mercy," "The Bivouac," and "The Little Shipwrights." These etchings were transferred to stone and republished as lithographs in 1876.

Both by his pictures and his drawings Lawless was held in the highest estimation by his brother artists ; there were few whose future seemed so full of promise of a brilliant career ; nor were his talents confined to painting only, he was a clever musician, and some of his compositions became popular. But his life was cut short by an early death ; he fell into ill-health and for nearly twelve months before his end he was unable to work. He died in his father's house in Pembridge Crescent, Notting Hill, on 6th August, 1864, aged 27.

LAWLOR, JOHN, A.R.H.A. (*b.* 1820, *d.* 1901).

Sculptor.

Was born in Dublin in 1820, and received his art training in the Royal Dublin Society's School. In 1843 his "Cupid pressing Grapes into the Glass of Time," was purchased by the Royal Irish Art Union, and was won as a prize by the Countess of Ranfurly. He exhibited a "Boy and Dog" at the Royal Hibernian Academy in 1844, and in 1845 he went to London where he soon gained recognition as an accomplished sculptor. He modelled many of the statues adorning the new Houses of Parliament, and was one of the eight artists chosen to do the plaques at the corners of the Albert Memorial in Kensington Gardens, and was also entrusted with the execution of the large group, "Engineering." He began to exhibit at the Royal Academy in 1848, and was a frequent contributor of subject groups and statues, and of portrait busts, down to 1879. After that, on account of some misunderstanding or variance with the Academy, he ceased to exhibit. From the time of his first contribution in 1844 he continued to exhibit at intervals in the Royal Hibernian Academy, and on the 10th July, 1861, he was elected an Associate of that body. His "Bather," exhibited in the Royal Hibernian Academy

in 1851, and at the Dublin International Exhibition in 1853, was afterwards executed in marble for the Prince Consort and placed at Osborne in 1856. His statuette of "Solitude," and a group, "Suffer little Children to come unto Me," purchased by the Art Union, were in the London Exhibition of 1851. Others of his works which attracted attention were "Titania," a marble statue in the Royal Academy in 1868; the "Emigrant," 1853; and "Clio." In 1886 Lawlor visited America, where he received several commissions, and remained there until the autumn of 1888. He was afterwards in Cork for a time, and did the statue of Bishop Delaney, erected outside the Cathedral, as well as several statues for Queenstown church. He was also the sculptor of the statue of "Sarsfield," erected in Limerick, and did busts of "Daniel O'Connell," "Smith O'Brien," "O'Connor Power" and "James O'Kelly, M.P." Lawlor was well known and popular in artistic and literary society in London; his tall, handsome figure, his fund of witty anecdotes, his genial manner and his fine baritone voice making him a welcome guest and a favourite with all who knew him. In his profession he was irregular; working only when he felt inclined or when necessity compelled him; and was thus unable to make much provision for his old age. He died in London in 1901. He never married.

His nephew, Michael Lawlor, born in Dublin in 1840, was, after studying in the Royal Dublin Society's School, his pupil, and is now practising in London as a sculptor.

John Lawlor's works include :

Engineering; group on the Albert Memorial. An engraving, by G. Stoddart, is in "Art Journal" for 1871.

Gulnare. R.H.A., 1845.

The Mourners. R.A., 1848.

The Emigrant. [Crystal Palace.] R.A., 1853.
 Hermione. Marble. R.A., 1859.
 The Wrestlers. Marble. R.A., 1867.
 Titania. Marble statue. R.A., 1868.
 Reflection. Marble. R.A., 1871.
 Argyra. Marble. R.A., 1874.
 Solitude. Dublin Ex., 1853.
 The Bather. R.H.A., 1851. Dublin Ex., 1853. Executed in
 marble for the Prince Consort, and placed at Osborne.
 Meditation. Marble bust. R.A., 1879.
 Dr. Delaney, Bishop of Cork. Statue. [Cork.]
 J. O'Connor Power, M.P. Bust. R.H.A., 1881.
 John O'Leary. Bust. R.H.A., 1885.
 Daniel O'Connell. Bust.
 W. Smith O'Brien. Bust.
 Patrick Sarsfield. Statue. [Limerick.]

LAWRANSON, THOMAS (*d.* 1733-1786). *Portrait Painter.*

Said to have been an Irishman, but no particulars of his early life have been found. His name first occurs as exhibiting at the Society of Artists in London in 1762, but he appears to have been working long before that year, as in 1774 he exhibited a "Portrait painted in the year 1733 by the now living artist." He lived in Great Russell Street, Bloomsbury, and exhibited portraits in oil and crayons, together with a few landscapes and miniatures in oil at the Society of Artists from 1762 to 1777. He was elected a Fellow of the Society in 1771. The date of his death is unknown; but it was after 1786, as in that year he painted the portrait of John O'Keeffe, now in the National Portrait Gallery. Amongst his works are:

The King of Denmark. Society of Artists, 1769.
 A Summer's Evening; view from the Canal at the top of the Green Park. Society of Artists, 1775.
 Greenwich Hospital. Engraved. Perhaps the "Perspective View" exhibited at the Society of Artists in 1774; a large picture 5 ft. 10 in. by 4 ft.
 John Quick, actor. [National Portrait Gallery.]

John O'Keeffe. Painted in 1786. [National Portrait Gallery.] Engraved by T. Bragg for frontispiece to O'Keeffe's "Recollections"; by Blackbird for "Bellamy's Picturesque Magazine," 1793; and for "Monthly Mirror," Dec., 1797; also by J. Corner for the "European Magazine."

Portrait of a Lady. Signed and dated 1759. [John Lane, The Bodley Head, Vigo Street, London.]

LAWRANSON, WILLIAM (fl. 1760-1780). *Portrait Painter.*

Son of Thomas Lawranson (*q.v.*). He worked in London in the latter part of the eighteenth century, chiefly as a portrait painter in crayons. In each year from 1760 to 1766 he gained premiums for drawings at the Society of Arts. He was a member of the Society of Artists, and contributed pastels to its exhibitions from 1760 to 1773. He also exhibited in the Royal Academy from 1774 to 1777, and again, for the last time, in 1780. Nothing is known of him after this date. He scraped two good mezzotints, viz.: a "Portrait of William Smith as Iachimo, in Cymbeline," 1772, from a drawing by himself exhibited at the Society of Artists in 1771; and a "Portrait of his father, Thomas Lawranson." Amongst his other works were :

His own Portrait. Soc. Artists, 1760.

Mrs. Baddeley. Soc. Artists, 1760.

Anne Cattley, as Euphrosyne. Engraved in mezzotint by R. Dunkarton, 1777.

Sir Eyre Coote. Engraved by J. Walker.

Joseph D'Almeida. Engraved in mezzotint by J. Jones, 1783.

Mrs. Edwards. Engraved in mezzotint by J. Jones, 1780.

Sarah Gyles, daughter of James Gyles, enameller. Engraved by B. Reading.

Mrs. Hartley. R.A., 1774.

William Powell, actor. Engraved in mezzotint by John Dixon, 1769.

Thomas Price. Engraved in mezzotint by J. Jones, 1783.

Signor Sestini. Engraved in mezzotint by J. Jones, 1780.

Benjamin West. Engraved in mezzotint by Pether.

The Emigrant. [Crystal Palace.] R.A., 1853.
 Hermione. Marble. R.A., 1859.
 The Wrestlers. Marble. R.A., 1867.
 Titania. Marble statue. R.A., 1868.
 Reflection. Marble. R.A., 1871.
 Argyra. Marble. R.A., 1874.
 Solitude. Dublin Ex., 1853.
 The Bather. R.H.A., 1851. Dublin Ex., 1853. Executed in
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 Meditation. Marble bust. R.A., 1879.
 Dr. Delaney, Bishop of Cork. Statue. [Cork.]
 J. O'Connor Power, M.P. Bust. R.H.A., 1881.
 John O'Leary. Bust. R.H.A., 1885.
 Daniel O'Connell. Bust.
 W. Smith O'Brien. Bust.
 Patrick Sarsfield. Statue. [Limerick.]

LAWRANSON, THOMAS (*d.* 1733-1786). *Portrait
 Painter.*

Said to have been an Irishman, but no particulars
 of his early life have been found. His name first occurs
 as exhibiting at the Society of Artists in London in
 1762, but he appears to have been working long before
 that year, as in 1774 he exhibited a "Portrait painted
 in the year 1733 by the now living artist." He lived
 in Great Russell Street, Bloomsbury, and exhibited
 portraits in oil and crayons, together with a few land-
 scapes and miniatures in oil at the Society of Artists
 from 1762 to 1777. He was elected a Fellow of the
 Society in 1771. The date of his death is unknown;
 but it was after 1786, as in that year he painted the
 portrait of John O'Keeffe, now in the National Portrait
 Gallery. Amongst his works are:

The King of Denmark. Society of Artists, 1769.
 A Summer's Evening; view from the Canal at the top of the Green
 Park. Society of Artists, 1775.
 Greenwich Hospital. Engraved. Perhaps the "Perspective View"
 exhibited at the Society of Artists in 1774; a large picture
 5 ft. 10 in. by 4 ft.
 John Quick, actor. [National Portrait Gallery.]

John O'Keeffe. Painted in 1786. [National Portrait Gallery.] Engraved by T. Bragg for frontispiece to O'Keeffe's "Recollections"; by Blackbird for "Bellamy's Picturesque Magazine," 1793; and for "Monthly Mirror," Dec., 1797; also by J. Corner for the "European Magazine."

Portrait of a Lady. Signed and dated 1759. [John Lane, The Bodley Head, Vigo Street, London.]

LAWRANSON, WILLIAM (*d.* 1760-1780).

Portrait Painter.

Son of Thomas Lawranson (*q.v.*). He worked in London in the latter part of the eighteenth century, chiefly as a portrait painter in crayons. In each year from 1760 to 1766 he gained premiums for drawings at the Society of Arts. He was a member of the Society of Artists, and contributed pastels to its exhibitions from 1760 to 1773. He also exhibited in the Royal Academy from 1774 to 1777, and again, for the last time, in 1780. Nothing is known of him after this date. He scraped two good mezzotints, viz.: a "Portrait of William Smith as Iachimo, in Cymbeline," 1772, from a drawing by himself exhibited at the Society of Artists in 1771; and a "Portrait of his father, Thomas Lawranson." Amongst his other works were:

His own Portrait. Soc. Artists, 1760.

Mrs. Baddeley. Soc. Artists, 1760.

Anne Cattley, as Euphrosyne. Engraved in mezzotint by R. Dunkarton, 1777.

Sir Eyre Coote. Engraved by J. Walker.

Joseph D'Almeida. Engraved in mezzotint by J. Jones, 1783.

Mrs. Edwards. Engraved in mezzotint by J. Jones, 1780.

Sarah Gyles, daughter of James Gyles, enameller. Engraved by B. Reading.

Mrs. Hartley. R.A., 1774.

William Powell, actor. Engraved in mezzotint by John Dixon, 1769.

Thomas Price. Engraved in mezzotint by J. Jones, 1783.

Signor Sestini. Engraved in mezzotint by J. Jones, 1780.

Benjamin West. Engraved in mezzotint by Pether.

A Lady Haymaking.	Engraved in mezzotint by J. R. Smith,	1780.
Palemon and Lavinia.	„ „ „	1780.
Cymon and Iphigenia.	„ „ „	1784.
Rosalind and Celia.	„ „ „	

LAWRENCE, GEORGE (*fl.* 1774-1802). *Portrait Painter in Miniature and Crayons.*

He became a pupil in the Dublin Society's School in 1771. In 1774 he exhibited drawings in crayons with the Society of Artists in George's Street, and in 1780 had six portraits in crayons in the exhibition in William Street. He practised his profession as a miniaturist and portrait painter at 34 Grafton Street, and afterwards for the greater part of his life at 35 South Frederick Street. In 1787 he was painting portraits in Kilkenny. He worked chiefly in crayons and miniature, but in 1801 and 1802 exhibited portraits in oil in the Parliament House. The date of his death is not known. His crayon portraits, generally large-sized heads, are excellently done; they bear his signature and date. Mr. George Crampton, St. Valerie, Bray, has a portrait of a lady, a head; and Mrs. Agar of Stanton House, Highworth, Wilts, has a portrait of a man, head and shoulders, signed and dated 1790. Miniatures by G. Lawrence, also signed and dated, are occasionally met with. An excellent example, a charmingly painted portrait of a lady, signed and dated 1780, belongs to Mr. James Ormsby Lawder of Lawderdale, Co. Leitrim. A portrait of Sir Denis Pack, signed *G. Lawrence No. 35 Frederick St. Dec. 11, 1788*, belonged to the Rev. Richard Pack in 1851 (Rev. J. Graves' History of St. Canice's Cathedral, Kilkenny).

LAWRENCE, JOHN (*fl.* 1780-1793). *Miniature Painter.*

Brother of the foregoing George Lawrence. He was admitted to the Dublin Society's School on 5th

December, 1771, and from 1784 to 1786 was practising as a portrait painter at 34 Grafton Street, and from 1786 to 1793 at 35 South Frederick Street. After the latter date nothing further is heard of him.

LAWRENCE, ROBERT (*fl.* 1794-1820). *Miniature Painter.*

Of the same family as the foregoing. He was practising as a miniature painter at 35 South Frederick Street—the same address as George and John Lawrence from 1794 to 1820.

LAWRENCE, WILLIAM (*fl. c.* 1743). *Portrait Painter.*

He painted in Dublin in 1743 a portrait of James Annesley, the claimant to the Anglesey peerage. This was engraved in mezzotint the same year by Andrew Miller. The print, which is inscribed *W^m. Lawrence Dublin Pinxt.*, was advertised in “Faulkner’s Journal” as “from an original picture painted by Mr. Lawrence.” Nothing further is known of this artist.

LEAHY, EDWARD DANIEL (*b.* 1797, *d.* 1875). *Portrait and Subject Painter.*

Was son of David Leahy of Dublin, afterwards of London, who was of a Cork family. He was born in London in 1797. He studied in the Dublin Society’s School, where he carried off several prizes between 1811 and 1814. He exhibited two portraits with the Hibernian Society of Artists in 1815, as well as a “Portrait of Himself” and a “Portrait of a Gentleman” in the Dublin Society’s House in Hawkins Street. He was then living at No. 2 Fleet Street. In 1816 he sent from Anglesea Street four portraits, including one of himself, to the exhibition in Hawkins Street and was awarded a premium by the Irish Institute. In

1817 he exhibited three works. Soon afterwards he went to London and established himself as a portrait and subject painter. He began to exhibit in the Royal Academy in 1820, when he sent a "Portrait of Mrs. Yates of Covent Garden in the character of Meg Merrilies." He soon attained to a good position as an artist, painting the portraits of many prominent persons of the time, and continued to exhibit, both at the Royal Academy and the British Institution, until 1841. In 1826 he sent two pictures to the first exhibition of the Royal Hibernian Academy, "Recovery of the Intercepted Letter," previously exhibited at the British Institution in 1824, and "The Fortune Teller," which had been in the Royal Academy in 1821. He continued to exhibit in Dublin at intervals up to 1846, sending "Musidora" in 1828, "La Tamburella" and "Mary Queen of Scots' Farewell to France" in 1842. This picture had been engraved by J. Goodyear in 1828, was purchased by the Royal Irish Art Union for £70 and won as a prize by J. B. Knox, of Ennis. "A Roman Girl at a Balcony" was exhibited in 1843, and in 1846 a "Portrait of William Cuming, ex-President of the Academy," a picture which Leahy had shown in the London Academy in 1832, and is now in the Council Room of the Royal Hibernian Academy, the gift of the painter.

Between 1837 and 1845 Leahy visited Italy and painted in Rome a portrait of "John Gibson," R.A., which he sent to the Royal Academy in 1843. He appears to have paid occasional visits to Ireland, and in 1846 painted in Cork a portrait of "Father Mathew." This picture was in the Royal Academy in 1847, and is now in the National Portrait Gallery. Among other portraits exhibited by him were: "Sir John M. Tierney, M.D.," R.A., 1821; "The Duke of Sussex," R.A., 1826; "Lord Oxmantown," R.A., 1833;



EDWARD D. LEAHY



SAMUEL LOVER, R.H.A.

“R. L. Sheil,” R.A., 1833, and “The Marquess of Bristol,” R.A., 1835. His “Portrait of Dr. John James Leahy,” exhibited in the Royal Academy in 1824 as a “Portrait of a Gentleman,” is now in the College of Physicians, Dublin. Among his historical and subject pictures were “Catching the Expression,” B.I., 1824, which belonged to Thomas Moore; “The Battle of the Nile” and “Trafalgar,” B.I., 1826; “Jaques Moralizing on the Wounded Stag,” R.A., 1831, and B.I., 1833, a large picture 6 ft. 3 by 5 ft. 6; “Othello,” R.A., 1832; “Mary Queen of Scots’ Escape from Loch Leven Castle,” painted for the Earl of Egremont, R.A., 1838 (the sketch for this picture was in B.I., 1844); “Lady Jane Grey removed to Execution,” R.A., 1844; “Expectation,” R.A., 1850, exhibited in Cork in 1852; “A View in the Dargle,” B.I., 1845. In the National Gallery of Scotland is the “Marriage at Cana,” a copy by Leahy of the picture by Paul Veronese in the Louvre.

Leahy died at Brighton on the 9th February, 1875. A small portrait of him in Indian ink with a little colour, belongs to Miss Fitzgerald, 21 Hatch Street, Dublin. On the back of the frame is “Drawn by his friend, Mr. J. P. Davis, in 1830.”

LEAVY, MICHAEL (*d.* 1814-1840). *Sculptor.*

Was born about 1787 and entered the Dublin Society’s Schools in 1810, where he was a pupil of Edward Smyth. He displayed considerable talent, taking a number of prizes for drawing and modelling. He exhibited a bust in clay in Hawkins Street in 1814; but he does not appear to have subsequently achieved any success, and nothing more is heard of him except that in 1840, when he was living in North King Street, he was an unsuccessful candidate for the Mastership of the Dublin Society’s Modelling School.

LECKY, MRS. EMILIA (*b.* about 1788, *d.* after 1844). *Portrait Painter.*

She was the wife of William Alexander Lecky, and was born in Dublin in or about 1788. Her maiden name is not known. She resided with her husband at first at Derry, but moved to Dublin, and in 1826 she exhibited for the first time at the Royal Hibernian Academy. Between that year and 1836 fourteen of her portraits were shown, and she continued as an exhibitor until 1842. In 1835 she was living in Henry Street, and from 1840 to 1844 at 52 Upper Abbey Street. Her son Andrew Alexander Lecky exhibited, at the age of sixteen, two portraits in 1833 and 1834.

LEE, ANTHONY (*d.* 1735-1767). *Portrait Painter.*

A portrait painter who followed his profession in Dublin in the first half of the eighteenth century, and enjoyed a considerable practice. His works are occasionally met with; they are signed *A. Lee*, with the *A* and *L* conjoined. Two examples are in the National Gallery of Ireland (Milltown collection), a full-length portrait of Joseph Leeson, afterwards 1st Earl of Milltown, dated 1735, and a half-length of his wife, Cecilia Leigh. Lee died in his house in St. Stephen's Green in June, 1767. A contemporary newspaper, in recording his death, describes him as "Anthony Lee, an eminent portrait painter." In his will, dated 28th June, 1767, and proved 16th March, 1768, he desired to be buried in the old churchyard of Kilcrone. He left two sons, Edward and Anthony, and two daughters, Susanna and Martha. To the latter he bequeathed all his pictures. His wife, Martha Mahon, whom he married in February, 1733-4, in St. Andrew's church, predeceased him, dying in St. Stephen's Green in 1749. Several of Lee's portraits were engraved in Dublin.

William Aldrich, Lord Mayor. Mezzotint by John Brooks, 1743.

William Lingen. Mezzotint by John Brooks, 1744.

Richard, Lord Molesworth. Mezzotint by John Brooks. The original picture, belonging to a member of the Molesworth family, having fallen into decay, was destroyed a few years ago.

Henry Maule, Bishop of Meath. Mezzotint by Andrew Miller, 1747.

(The above prints are inscribed *A Lee Pinxit*, the *A* and *L* conjoined.)

John Leland, D.D. Mezzotint by John Brooks. *Ant. Lee Pinxit*.

Sir Gervis Parker. Mezzotint by A. Miller. *Alexr. Lee Pinx.*

John Dowell Grace, of Mantua. Engraved by R. Grave in "Memoirs of the Family of Grace," 1823.

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

LENS, PETER PAUL (*f.* 1737-1747). *Miniature Painter.*

Was son of Bernard Lens, miniature painter, and brother of Andrew Benjamin Lens, also a miniature painter. He came to Dublin in, or shortly before, 1737, and was a prominent member of the "Blasters," a club of a similar character to the notorious Hell-Fire Club. The club was the subject of a report by a Committee of the House of Lords in March, 1738, when it was stated that "several loose and disorderly persons have of late erected themselves into a society or club under the name of Blasters, and have used means to draw into this impious society several of the youth of this kingdom"; and that "Peter Lens, lately come into this kingdom, professes himself a Blaster and a votary of the devil, and that he hath offered up prayers to him and publicly drunk to the devil's health, and that he hath several times uttered the most daring and execrable blasphemies." It was ordered that he be prosecuted, and warrants were issued for his arrest. He left Dublin and was pursued through various parts of the country, but he managed to evade capture and got safely over to England. He subsequently followed his

profession as a miniature painter in London, where he was living at least as late as 1747. The following miniatures by him have been met with :

Robert Boyle. Lent to the Burlington Fine Arts Club in 1889 by G. T. Read.

Lady Catherine De la Poer, wife of Sir Marcus Beresford. Signed *P. Lens*, 1737. Belonged to the late Miss Cane, 14 Clyde Road, Dublin.

Elizabeth Grenville, wife of 2nd Lord Guilford. Signed *P.L.* Lent to S. K. Exhibition, 1865, by Colonel North, M.P.

Richard Hall. [Duke of Portland.]

Richard Steele. [Duke of Portland.]

W. Osbaldeston. [Victoria and Albert Museum.]

Marchioness Townshend. Lent to S. K. Exhibition, 1868, by the Marquess Townshend.

LESAC, — (*f. c.* 1730). *Portrait Painter.*

A French artist who came to Dublin in 1730 where for a short time he practised as a portrait painter. "Mons. Lesac," says a contemporary newspaper, "a famous face-painter from Paris, lately arrived here to reside, is now drawing the most celebrated beauties in town"; and another notice refers to him as "the greatest master since Gervaise." Soon after his arrival he painted a portrait "at full length in a comick dress," of his countryman Lalauze, the opera dancer, who was then with Madame Violante, and afterwards set up as a dancing-master in Dublin. "This portrait," says a newspaper paragraph, "is reckoned by several curious persons to be better painted and a more lively and correct piece than has been done by any artist in this kingdom for many years past"; and the painter is referred to as "a young gentleman bred at the Academy at Paris and come over here within these few months." We hear nothing more of Lesac,—probably he did not obtain the patronage he expected and returned to Paris, and his works, even his "celebrated beauties," are now unknown.

LEWIS, CHARLES (b. 1753, d. 1794). *Fruit and Flower Painter.*

Was born in Gloucester in 1753. He was apprenticed to a manufacturer of japanned tea-boards in Birmingham, and there learned the rudiments of his art. In 1772 he was in London, and, from the Rainbow Coffee-House in King Street, he sent some fruit-pieces to the Society of Artists. Soon after he went to Dublin, but, meeting with little encouragement there as a painter, he turned his attention to the stage, and when Michael Arne, the musician, opened Crow Street Theatre on 18th January, 1776, with Garrick's dramatic romance of "Cymon," Lewis made his debut as Merlin. In the following month he was seen as Pluto in the pantomime of the "Rape of Proserpine." Arne's speculation quickly proved a failure, and with his retirement from management Lewis left the stage and returned to painting. An advertisement in the "Hibernian Journal" in 1777 announced that he had begun flower and fruit painting at No. 59 Mechlenburgh Street, and also that he taught painting in its various branches. In 1779 he sent, from Essex Quay, fruit pieces to the exhibition of the Society of Artists in William Street. In 1780 he was at No. 44 Essex Street, and contributed four fruit pieces to the same Society. Soon afterwards he was in London, and exhibited in the Royal Academy in 1786 and 1790. He was in Holland for a short time, and then went to Scotland on the invitation of his friend Lord Gardenstone. He died in Edinburgh on 12th July, 1794. Fruit pieces by Lewis, painted in oil, are occasionally met with in Ireland. They are not without merit, being well painted and good in colour. An example, signed and dated 1784, is in the possession of Lt.-Colonel Hopton Scott, at Locksley, Shankill; and two, signed

and dated 1781, belonged to Mr. J. C. Nairn, 51 Denzille Street, in 1904.

LEWIS, FRANK (*f.* early 19th century). *Engraver.*

Was an engraver of seals and book-plates in Cork. He cut seals in boxwood, marvels of minute work; and had a method of producing artificial stones for armorial seals which he made from clay and baked in a certain way so as to produce the necessary hardness. A large book-plate, signed, was engraved by him for the well-known Cork author and antiquary, John Windele.

LEWIS, JOHN (*f.* 1750-1757). *Portrait and Scene-painter.*

Nothing is known of this artist before the year 1750, when he was engaged as a scene-painter at Smock Alley Theatre, then under the management of Thomas Sheridan. He lives in Irish theatrical annals as the first scene-painter to be permanently engaged on the staff of a Dublin playhouse. His association with Smock Alley lasted from 1750 to 1757, and during that period he was responsible for at least one important innovation. At a time when London theatres had nothing but the time-honoured green curtain, Lewis painted a beautiful act-drop for Smock Alley, and was satirized for his pains in a contemporary pamphlet addressed to Sheridan. Victor, in his "History of the Theatres of London and Dublin," 1761, says that Lewis also painted three or four sets of scenes which were much wanted to decorate the theatre. On the retirement of Sheridan from the managership in 1754, Lewis ceased for a time his connection with the theatre, and was succeeded by Robert Carver (*q.v.*); but when Sheridan resumed



the management of Smock Alley, Lewis rejoined him. He painted scenery for "The Emperor of the Moon" in 1757, but after that there is no further trace of him. He appears to have left Ireland in that year, when his friend Sheridan finally relinquished management in Dublin.

During his residence in Dublin Lewis devoted his spare time to painting portraits. In 1753 he painted Thomas Sheridan and Peg Woffington, who was then acting in her native city at Smock Alley. Sowden the actor sat to him, as did also Henry Brooke the dramatist, and his portraits of the two were engraved by Andrew Miller. Lewis also decorated Quilca House, Co. Cavan, when on a visit there with Sheridan. On the wooden ceiling of the "painted parlour" he painted sky and clouds, and adorned the east wall with panels and medallions containing portraits of Milton, Shakespeare, Swift and Dr. Sheridan, supported by allegorical figures, flowers, etc. After 1788, when the house was deserted and fell into decay, the decorations perished, except one panel which was removed and is now in the possession of Mr. O'Farrelly, Rafenny House, Virginia, Co. Cavan.

The following portraits by Lewis are known :

Henry Brooke. Painted in 1755. [? Henry Brooke, 5 Falkner Square, Liverpool]; see "Notes and Queries," 20th February, 1904. Engraved in mezzotint as "The Farmer," by Andrew Miller in 1756.

Thomas Sheridan. Painted in 1753; signed and dated. [T. P. Lefanu, Abington, Bray.]

Thomas Sowden, in the character of Caled in "The Siege of Damascus." Engraved in mezzotint by Andrew Miller in 1754.

Peg Woffington. Signed *In Lewis April 1753*. [National Gallery of Ireland.] This picture formerly belonged to Mr. Barrett of Temora, Frankfort, Queen's Co., and was sent by him to Christie's in 1907 when it was purchased by the National Gallery of Ireland.

Peg Woffington. Signed and dated 1753. Identical with above. [Mrs. Agar, Stanton House, Highworth, Wilts.] One of these pictures was engraved in mezzotint by Michael Jackson (*q.v.*).

In the "Dublin Universal Advertiser" of 8th September, 1753, is a brief poem in Latin, headed "Verses to be placed under the picture of the celebrated Mrs. Woffington." These probably refer to one of the two portraits.

Peg Woffington. A copy, or replica, unsigned, differing from the above in the colour of the mantle and hat, is in the Royal Dublin Society's House, Kildare Street. It has been ascribed at different times to Reynolds and to Latham.

Portrait of a Boy in a Van Dyck dress. Signed and dated 1754. [Mrs. Agar, Stanton House, Highworth, Wilts.]

LEWIS, — (*f.* late eighteenth century). *Limner*.

An artist of this name practised in Limerick as a limner in the latter half of the eighteenth century; but nothing is known of his life or works. His widow died in Limerick in October, 1792.

LISSE, — (*d.* 1774). *Engraver*.

An engraver and drawing-master from Paris, who died in Limerick on 14th April, 1774. In the announcement of his death in the "Freeman's Journal" (14th-16th April, 1774), his name is given as "Monsieur Lisse": "Faulkner's Journal" gives his name as "M. Lisle."

LIVINGSTON, JOHN (*f.* 1827-1834). *Portrait Painter*.

He exhibited portraits and occasionally landscapes in the Royal Hibernian Academy from 1827 to 1834, including a portrait of the Rev. William Urwick in 1831. He went to London in 1834, and in that year exhibited a landscape at the Society of British Artists. He is not heard of afterwards.

LODER, — (*f.* *c.* 1810-1814). *Miniature Painter*.

In 1810 he was painting miniatures "in elegant style on moderate terms" in Dublin, and was also

teaching "painting on velvet, transparencies, figure, flower and landscape painting" at the ladies' school kept by his sister, Mrs. Dennison, formerly of Portarlinton, at No. 3 Stephen's Green North. In 1814 he was in Cork, taking "accurate likenesses for one pound."

LOGAN, JOHN (*b.* 1750, *d.* 1805). *Seal and Gem Engraver.*

Was born at Duncannon Fort, Co. Waterford, on 11th August, 1750. He learned his art in Dublin, and for many years was the principal seal engraver in the city, holding the appointment of "King's Seal-cutter." He lived at 11 Townsend Street from 1782 to 1784, at 42 Aungier Street until 1791, and afterwards at 6 Great George's Street and 10 Aungier Street. He retired from his profession in 1802, having injured his health by too close application to his work. He became mentally affected, and died in 1805. A "Portrait Gem of Dr. Lucas" and a "Head of Alexander the Great on white cornelian," by Logan, are mentioned in Farrer's "Biographical Dictionary of Medallists." A cameo portrait of "Dr. Quin" by Logan, taken from Mossop's medal, was reproduced by James Tassie in his glass paste.

LONG, JOHN ST. JOHN (*b.* 1798, *d.* 1834). *Painter and Engraver.*

Was born at Newcastle, Co. Limerick, in 1798, the second son of John Long, a basket maker, whose real name is said to have been O'Driscoll, and his wife Anne St. John. Displaying a talent for drawing he was sent to the Dublin Society's School, and after two years' study returned to the country, where he maintained himself by giving drawing lessons and painting landscapes and portraits. In 1822 he went to London,

where, through the interest of an Irish nobleman, he received some instruction in drawing from John Martin. He was also for a time an assistant, as an engraver, to William John Ottley. He did not, however, continue as an engraver, but took to painting, and in 1825 exhibited with the Society of British Artists in Suffolk Street, "Elijah comforted by an Angel," "The Temptation," and "Abraham entertaining an Angel." In the same year he had a large picture, 6 feet by 9 feet 3 inches, in the British Institution, entitled, "An allegorical Scene in Ireland, in which the degradation consequent upon Ignorance, Idleness, and Vice are contrasted with the advantages resulting from Education, Industry and Virtue." In the following year he exhibited "His Majesty's Entrance into Cowes Castle." These pictures received some praise in the newspapers, and the Society of Arts awarded him a silver medal in 1825 for a landscape. In 1827 he abandoned art and started as a chiropodist, and then as a specialist in consumption, rheumatism, etc., which he professed to cure by corrosive liniments and friction. He began this new avocation in Howland Street, but after a few months his practice so increased that he moved to 41 Harley Street where for a few years his quackery imposed upon the fashionable world. But one of his patients having died under his treatment he was arrested on a coroner's warrant, and was brought to trial on 23rd October, 1830, at the Old Bailey. He was found guilty of manslaughter, and was sentenced to a heavy fine. A second trial in February, 1831, in connection with the death of another patient, ended in an acquittal. He continued to reside in Harley Street, where the money he had made enabled him to live in affluent leisure. He died from the rupture of a blood vessel on 2nd July, 1834, and was buried in Kensal Green Cemetery, where a temple of Greek design

decorated with Æsculapian emblems was erected over his remains, for which purpose he left £1,000 in his will. His executors sold the secret of his "remedial discovery" for a large sum.

LORD, JOHN (*f.* 1851-1872). *Painter.*

Appears to have been a native of Dublin, and was trained in the Royal Dublin Society's Schools, where he obtained prizes in 1851 and 1852. Soon after he went to England, and in 1857 became employed at the Newcastle School of Art, where he remained until about 1863. He was afterwards working in Liverpool. He died whilst on a visit to Dublin, on the 11th March, 1872, at 20 St. Bridget's Avenue, aged 37, and was buried at Mount Jerome. Two enamels by him were in the Royal Dublin Society's Exhibition in 1861.

LOVER, SAMUEL, R.H.A. (*b.* 1797, *d.* 1868).
Miniature Painter.

Was born in Dublin on 24th February, 1797, the eldest son of S. Lover, a lottery-office keeper and money-changer. At the age of 13 he entered his father's office; but his tastes and disposition were unsuited to a business career. From his childhood he had manifested an extraordinary aptitude for music and drawing; but his father sternly objected to his applying himself to anything but money-making, and the frequent quarrels which arose between them ended by Samuel, at the age of 17, determining to go out into the world and make his own way. For three years he endeavoured to support himself by giving lessons in drawing while yet teaching himself, and in 1817 and 1819 his name appeared as an exhibitor of drawings in the Dublin Society's House in Hawkins Street; and drawings by him were in the water-colour exhibition held in 1823. He confined himself at first

to landscape and marine subjects, but the friendship and encouragement of John Comerford led him to apply himself to miniature painting in which he gradually obtained a moderate success. A portrait of "Lady Morgan" by him was engraved by R. Cooper in 1825, one of "Madame Vestris, as Mrs. Ford," was mezzotinted by S. W. Reynolds in 1826, and a portrait of "Sir William Grace" was engraved in the "Memoirs of the Family of Grace" issued in 1823. Lover began to exhibit in the Royal Hibernian Academy in 1826, and between that year and 1835 he contributed ninety-six landscapes, miniatures and drawings. He was elected an Associate on 22nd May, 1828, and a Member on 6th May, 1829. After he had taken up his residence in London he resigned on 15th March, 1836, and was made an Honorary Member. In 1832 he sent to the Royal Academy a miniature portrait of "Paganini," the violinist, and showed it in the following year in Dublin. This miniature, painted when the Paganini *furor* was still raging, attracted favourable notice, and encouraged by his success Lover determined to try his fortune in London, and accordingly left Ireland in 1834. In that year he had six works in the Academy, and his miniatures were seen there regularly every year down to 1843 and again from 1851 to 1862.

During the period of his life in Dublin Lover had not confined himself to his work as a miniature painter; but exercised his versatile talents as a musician, a composer, a writer and book-illustrator. In 1818 he gave the first evidence of his powers as a song-writer and reciter by his eulogy on Moore, sung by himself at the banquet given to the poet. He commenced to contribute some of his inimitable tales and legends to the Dublin magazines, including the "Dublin Literary Gazette," where his first effort in literature, a paper on

“Ballads and Singers” and his “Story of a Gridiron” appeared ; and he became known in Dublin as a teller of humorous stories and a singer. He wrote a number of songs, such as “Rory O’More,” “Widow Machree” and “Molly Carew,” which, though his voice was poor and feeble, he sung with a drollery and pathos which made him a welcome guest in the best and most brilliant society in Dublin. In 1831 he published “Legends and Stories of Ireland,” illustrated by himself, which had an immediate success ; and in the same year he did the twelve clever illustrations etched by himself in the “Parson’s Horn-Book.” He helped to found the “Dublin University Magazine” in 1833 and contributed to it many of his Irish stories. That of “Little Fairly” was illustrated by etchings by himself, and woodcuts after his drawings are in the “Irish Penny Magazine” for the same year. His connection with “The Parson’s Horn-Book,” caricaturing the established church, lost him a good deal of his business as an artist, which was probably a factor in his resolve to leave Ireland and settle in London. Several of his portraits were engraved ; amongst them “W. H. Maxwell” by W. Greatbach in “Bentley’s Miscellany,” 1840, and a miniature of “Charles Lever” exhibited in London in 1843, engraved by Ryall, as frontispiece to the first edition of “Our Mess” published in Dublin in 1843-44.

In London he established himself as a miniature painter and obtained a good connection, and in the literary and social world he became as popular as he had been in Dublin. He commenced novel writing in 1836, with his “Rory O’More,” which earned the praises of Maginn, who described him as “at once a musician, a painter, a novelist and a poet” (Blackwood, Vol. XLI). This work was followed in 1842 by his best novel, “Handy Andy,” illustrated by himself. A dramatic version of

“Rory O’More,” with Tyrone Power in the principal part, ran for a hundred nights at the Adelphi Theatre, and was followed by “The White Horse of the Peppers” and other plays. When photography began to lessen the demand for miniature portraits and Lover’s sight began to fail, he found himself with a lessened income, and he then betook himself to the interpretation of his own tales and songs and started his “Irish Evenings,” a monologue entertainment of songs, recitations and stories, which he produced at the Princess’s Concert Rooms. In 1846 he went to America where he gave his entertainment with great success in the United States and Canada. In 1848 he returned to London and gave a new entertainment, “Paddy’s Postbag.” He began to paint again, and from 1851 to 1862 had a number of landscape drawings in the Academy. His last exhibited work in London was “The Kerry Post on St. Valentine’s Day,” which he also had in the Hibernian Academy in 1863. His latter days were passed in failing health, and for the last four years of his life he lived in retirement in Jersey, where he died on 6th July, 1868. He was buried in Kensal Green Cemetery on the 15th.

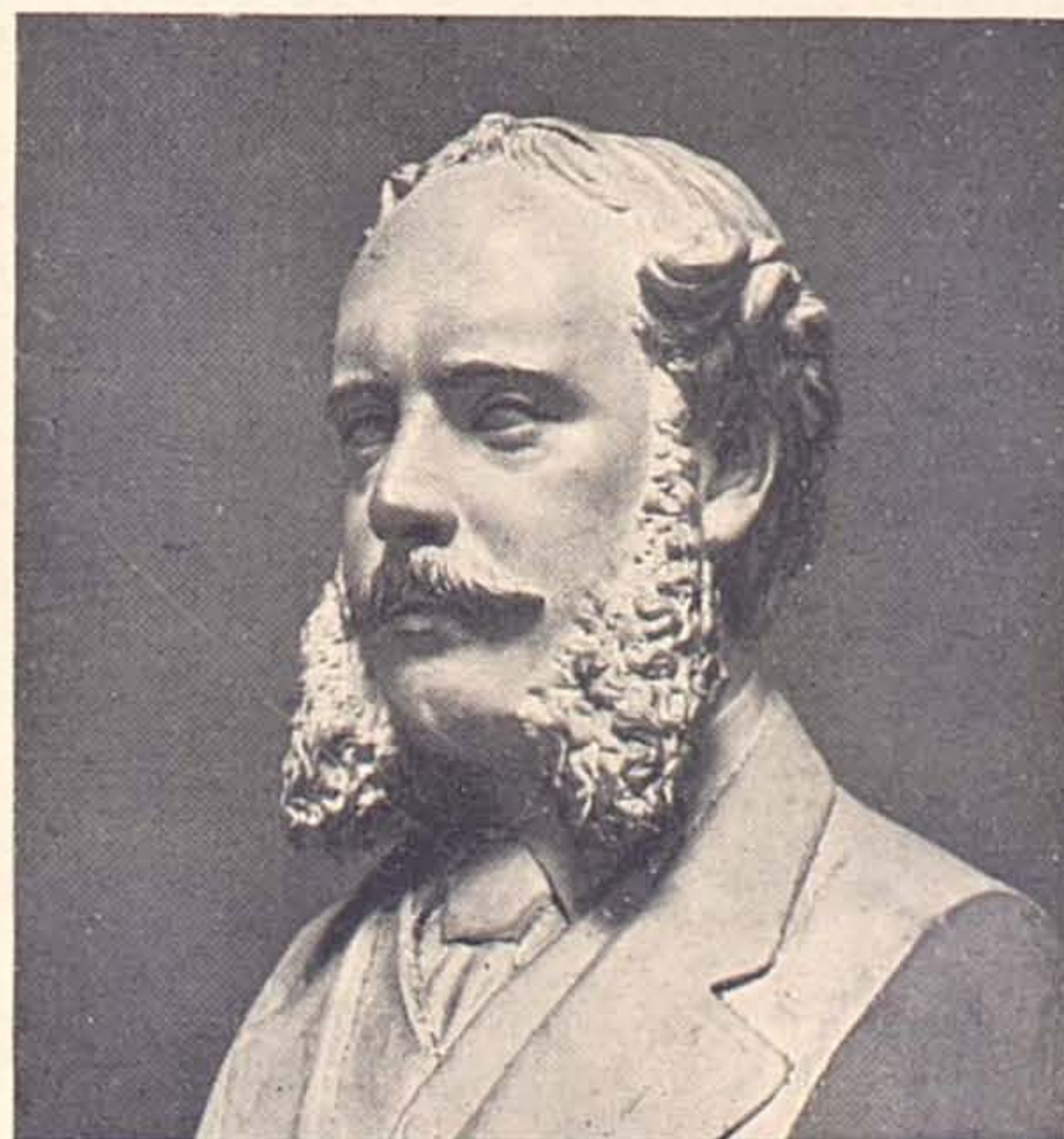
Lover was a man of varied gifts, with a keen wit, a vivacious and brilliant fancy, and a personal charm and sweet temperament which made him a favourite with everyone. “A thoroughly lovable Irishman,” he was, says the “Athenæum” (17th October, 1874), “one of those unfortunately qualified men who do everything well, but fail to be pre-eminent in anything. He was a clever miniature painter, but he could no more have made a fortune by that pursuit than he could as a vocalist.” As a miniature painter he was, with his undoubted natural talent, seldom more than mediocre, and his landscapes are forgotten. He was more successful as a writer of Irish stories, both in his



SAMUEL LOVER, R.H.A.



SAMUEL FERRIS LYNN, A.R.H.A.



ROBERT EDWIN LYNE

inimitable shorter tales and in his novels. His humour sparkles in most of his songs, and it is as a song-writer that Lover ranks highest. Though but slenderly equipped as a musician or a singer, he wedded his ballads to simple and singable airs, and sang them with an expression, a humour and sentiment that went straight to the hearts of his listeners.

Lover married in 1827 a daughter of John Berrel, architect, of Dublin. She died in 1847, and Lover married again in 1852 a Miss Wandby.

In the National Gallery of Ireland are two portraits of him—one a chalk drawing by himself, done in 1828, the other an oil picture by James Harwood, painted in 1856.

“The Life of Samuel Lover, R.H.A., with Selections from his Papers,” by Bayle Bernard, was published in 1874.

LOW, WILLIAM (*f. c.* 1840-1850. *Miniature Painter.*

Was painting miniatures in Dublin from 1840 to 1850, and also worked in Belfast as a miniature painter and “profilist.”

LUTTRELL (OR LUTTERELL) EDWARD
(*b.* about 1650, *d.* 1710). *Crayon Painter and Mezzotint Engraver.*

Was born in Dublin about 1650. He went to London as a young man and entered himself as a student of law at New Inn ; but turning his attention to art, in which he was instructed by Edmond Ashfield, he adopted it as a profession and gained success by his portraits in crayons. Attracted by the newly-introduced art of mezzotint he endeavoured to obtain a knowledge of the process by bribing Blois, the workman who laid the grounds for Blooteling ; but failing in this he began to experiment for himself with a view to

obtaining the effects of Blooteling's prints. Eventually he made the acquaintance of J. Van Somer, who explained to him the process. Most of his known prints, which range in date from about 1681 to 1710, were published by Lloyd, and many were after his own drawings. Chalonier Smith catalogues twenty mezzotints, but it is probable that many of those published by J. Lloyd without engraver's name were the work of Luttrell. He also collaborated in several plates with Isaac Beckett. His mezzotints, which are among the earliest done by a native engraver in England, are not as a rule of high quality; the grounding is coarse and the scraper not very judiciously used; they bear evidence of uncertainty and of experimenting in the grounding. Walpole says that he used a roughened roller for his grounds, and that he adopted an "invention of using crayons on copper plates" ("Anecdotes of Painting," Dallaway and Wornum's Ed. II); and Evelyn, in his "Diary," notes the Five Daughters of G. Evelyn "painted in one piece very well by Mr. Luttrell in crayons on copper." A portrait of a man done in this manner is in the National Gallery of Ireland. It is in crayons upon a copper plate roughened or grounded for mezzotint and is signed *E. Lutterell fe 1699*.

A portrait of "Samuel Butler" in crayons is in the Bodleian Library, and another of the same, on an oak panel, is in the National Portrait Gallery, where there are also portraits of "Sir Edmond Berry Godfrey," "George Morley, Bishop of Winchester," on grey paper, and "Archbishop Sancroft" which was formerly in Lambeth Palace, and was engraved by H. Meyer for Dr. D'Oyley's "Life of Sancroft." Other engravings after Luttrell's drawings are "William, Duke of Bedford," mezzotint by R. Williams, *E. Lutterell pinx.*; "Michael Hewetson, Archdeacon of Armagh,"

mezzotint by J. Simon, *Luttrell pinx.*; "John Barefoot," engraved by M. Burghers, *E. Lutterel ad vivum del.*, and "Gilbert Burnet, Bishop of Salisbury," engraved by J. Vandergucht. Luttrell also drew a series of portraits which were engraved by Vanderbanc for Bishop Kennet's "History of England." The first state of his plate of "Francis Higgins" is inscribed *Sold by M. Luttrell in Westminster Hall*, from which it would appear that he or his wife had a shop or stall in Westminster Hall.

Luttrell is said to have died in 1710.

LYNCH, GERMYN (*d.* 1460-1479).

A goldsmith of London, appointed in 1460 Graver of the Puncheons and Master and Warden of the King's Mints in Ireland. He was granted a patent for the coinage of groats, half-groats, pennies, halfpennies and farthings to be issued at the various mints of Dublin, Cork, Drogheda, Limerick, Trim, Waterford and Wexford, and was authorized to make all manner of puncheons, irons, gravers, etc. In 1463 the Irish Parliament, sitting at Wexford, passed an Act confirming the patent and constituting Germyn Lynch "Master worker of our moneys and coins within our Castle of Dublin and within our Castle of Trim, and graver of the puncheons." In 1472 he was indicted for making light groats at Drogheda and deprived of his office; but in 1473, by an Act of Parliament in Dublin, he was made Master of the mint in Dublin during good behaviour. He was still Master in 1479. His mark, the letter G, appears on some of his coins.

LYNCH, JAMES HENRY (*d.* 1868). *Lithographic Artist.*

He was admitted as a pupil in the Dublin Society's School in 1815, and afterwards worked for some time

in Dublin as a portrait painter and lithographer. In 1845 he won the prize given by the Royal Irish Art Union for the best lithograph. Going to London he soon won repute by his works on stone, chiefly portraits, and exhibited many of them in the Royal Academy from 1856 to 1865. He was honorary treasurer of the Artists' Annuity Fund. He died in January, 1868. Among his numerous lithographed portraits are :

Prince Alfred.

Sir Charles Bagot ; after H. W. Pickersgill.

Lord Cardigan. Published by Colnaghi in 1855.

Colonel Day ; after Catterson Smith. R.A., 1858.

Edward Denison, Bishop of Salisbury ; after F. Sandys.

Sir Herbert B. Edwards ; after H. Moseley, 1850.

General Sir De Lacy Evans. Published by Colnaghi in 1855.

William Farren, as Sir Peter Teazle.

William Gadsby, Baptist minister, Manchester, 1844.

Admiral Gifford.

Joseph H. Green, F.R.S. ; after G. Teniswood.

Prince Hohenlohe-Langenburg ; after Winterhalter.

Edward Jenner, M.D. ; after Sir T. Lawrence.

Duchess of Kent ; after Winterhalter.

Emma Sarah Love, Mrs. Calcraft, as Lilla in "The Siege of Belgrade," 1830.

Edmond, 1st Lord Lyons, 1856.

Rev. Frederick Denison Maurice ; after S. Laurence.

John Bowyer Nichols ; after S. Laurence.

George Henry Nicholson ; after H. W. Phillips.

Eliza O'Neill, as Lady Teazle.

Henry, 3rd Viscount Palmerston ; after J. Partridge.

A. W. N. Pugin ; after J. R. Herbert. In "Metropolitan and Provincial Catholic Almanac," 1852.

Hon. Stephen E. Spring-Rice, son of 1st Lord Monteagle ; after S. Laurence.

Lord Raglan. Published by Colnaghi in 1855.

Colonel the Hon. Sir G. Townshend ; after H. W. Pickersgill.

Queen Victoria.

Albert Edward Prince of Wales, 1859.

The Old Soldier ; after Michael Angelo Hayes.

Illustrations to Ballad of Savourneen Deelish ; after Michael Angelo Hayes, 1846.

Costumes of the British Army ; a series of lithographs, $10\frac{1}{2}$ by $13\frac{1}{2}$; after Michael Angelo Hayes, 1840-44.

The Lucky Escape ; after F. De Braekeleer.

LYNCH, JOHN (*f.* 1860-1872). *Landscape Painter.*

Exhibited views and figure subjects in the Royal Hibernian Academy from 1860 to 1872. He appears to have been a drawing-master.

LYNE, ROBERT EDWIN (*d.* 1889). *Painter.*

A native of England. He received the Art Master's certificates at the National Art Training School in 1854, 1856, 1860 and 1863, and on the retirement of Henry MacManus was appointed in 1863 Head Master of the Dublin School of Art. He was retired in 1889, and died the same year.

LYNN, SAMUEL FERRIS, A.R.H.A. (*b.* 1834, *d.* 1876). *Sculptor.*

Was born on 29th October, 1834, the son of Henry Silvester Lynn, of Fethard, Co. Tipperary. He was for a short time in the office of his brother, William Henry Lynn, architect, in Belfast, and studied in the Belfast School of Art. There he obtained prizes for modelling which led to his desire to become a sculptor; and accordingly in 1854 he went to London and entered himself as a student in the Royal Academy, and was also for a time in the studio of Patrick McDowell. He exhibited in the Academy in 1856 "The Peri's Daughter"; in 1857 "The Silent Thought," and won the silver medal in the Academy Schools in 1857 with a "Study from Life," and the gold medal in 1859 with a group of "Lycaon imploring Achilles to save his life," which was exhibited in the following year. He continued to send works to the Academy down to 1862, but did not exhibit again until 1867. In the interval he had entered Foley's studio and assisted in the modelling of the Prince Consort's statue for the Memorial in Kensington.

Gardens. In 1867 he again exhibited in the Academy, and his works regularly appeared there until his death. He was much employed in sculpture for public buildings in Dublin, Manchester and elsewhere, and also executed a number of portrait busts. A statue, in bronze, of the "Marquess of Downshire" was erected at Hillsborough, and one, in marble, of "Lord Farnham" at Cavan. In Belfast is his statue of "Dr. Henry Cooke," Presbyterian minister, the first ever erected in that town, generally known as "The Black Man." In Dublin the sculpture in the tympanum of the Provincial Bank in College Street is his work; and in Manchester he executed the figures in the interior of the Lancashire Insurance Office. His last works were the panels of "The Seasons" in the hall in Gibbstown House, Co. Meath. Lynn resided almost entirely in London, occasionally visiting and staying in Dublin as his work required him. He exhibited in the Royal Hibernian Academy in 1864, 1869, 1872 and 1873, and was made an Associate of that body on the 18th October, 1872. In 1873 he took up his residence in Belfast, where on the 5th April, 1876, he died suddenly at Cumberland Terrace, aged 40. His works comprise :

Albert, Prince Consort. Statue. [Belfast.] On the clock tower erected as a memorial in 1870.

Lord Cairns. Bust. R.A., 1872; R.H.A., 1873.

John Clarke, chairman of the Belfast Harbour Commissioners. Bust. [Belfast Harbour Commissioners.]

Dr. Henry Cooke. Statue in bronze, 12 ft. high. [Belfast, College Square, East.] Erected in March, 1876.

William Davis. Bust. R.A., 1871.

John B. Dillon, M.P. Posthumous bust. R.A., 1870; R.H.A., 1872.

Arthur, 4th Marquess of Downshire, K.P. Statue in bronze. [Hillsborough, Co. Down.] Model in R.A., 1873.

Henry, 7th Lord Farnham, K.P. Statue in marble. [Cavan town.] Erected by subscription and unveiled in 1871. Model in R.A., 1872. On the night of 5th July, 1912, the statue was maliciously injured by being daubed over with tar.

Rev. P. Shuldham Henry, D.D., President of Queen's College, Belfast. Bust. [Queen's College, Belfast.] Executed for the Library of the College. R.A., 1869.

Colonel Charles Powell Leslie, M.P. Bronze bust. [Sir John Leslie, Bart., Glasslough.] Model in R.A., 1874.

John Lyte, Mayor of Belfast. Marble bust, executed for presentation to him. Model in R.A., 1874.

John Martin, of Shrigley, Killyleagh. Bust. R.A., 1873.

Alexander Mitchell, C.E., of Belfast. Posthumous bust. R.A., 1873.

John Thompson, high sheriff of Co. Antrim. Bust. R.A., 1871.

The Peri's Daughter. R.A., 1856.

The Silent Thought. R.A., 1857.

Evangeline. R.A., 1858; R.H.A., 1864. Engraved in "Art Journal," 1865.

Grief. R.A., 1858.

The Good Samaritan. R.A., 1889.

Psyche. R.A., 1859; B.I., 1862.

Achilles and Lycaon. Gained the Academy gold medal in 1859. R.A., 1860.

Ariel. R.A., 1861.

The Death of Procris. R.A., 1867.

The First Prayer. R.A., 1874.

Lord Lurgan's Greyhound, Master McGrath. R.A., 1875. Done in white marble; but as Master McGrath was a black dog, the owner of the statuette painted it black!

Carving in pediment of Provincial Bank, Dublin.

Figures for the interior of the Lancashire Insurance Office, Manchester.

The Seasons. Panels for Gibbstown House, Co. Meath.

LYON, EDWIN, A.R.H.A. *Sculptor.*

He exhibited at the British Institution, in 1827, "Diomed going to meet the Council of the Grecians." In 1834 he was in Dublin, and although he never exhibited in the Royal Hibernian Academy, he was elected an Associate on the 18th January, 1836. He probably died the same year, as his name does not appear in the Academy lists afterwards. A wax statuette of "Maxwell Blacker, K.C.," signed *Edwin Lyon, Dublin, 1835*, belongs to Lord Dunalley at Kilboy, Co. Tipperary; and a bust in wax of "Sir William

Cusack-Smith, Baron of the Exchequer," done in Dublin in 1834, to Sir Berry Cusack-Smith, K.C.M.G., Redlands, Maidenhead.

LYONS, EDWARD (b. 1726, d. 1801). *Engraver and Herald Painter.*

Was born in 1726. In 1753 he was living "over the cloth shop near Essex Bridge, opposite Brooke's glass shop," where he carried on the work of an engraver and seal-cutter. In that year he published, by subscription, "a curious etched print of the late Rev. John Murphy, from a Busto the mould of which was taken from his face after his decease" ("Faulkner's Journal," 4th August and 2nd December, 1753). It is not stated whether Lyons himself was the engraver. He also published a small etching of the same subject and a mezzotint. A folio etching of "Crazy Crow" was also published by him in 1764. In 1757 he announced by advertisement that "the collection of heraldry, late belonging to Mr. John Seymour of Eustace Street," was in his possession. From 1760 to 1763 Lyons was in Fishamble Street, at "The Three Sugar Loaves, next door to Mr. Saul, grocer"; and from there issued one of his many advertisements: "Edward Lyons, seal graver, at the Three Sugar Loaves in Fishamble Street, next door above Mr. Saul. A parcel of choice Italian prints and drawings, etc., likewise the arms, crests, and mottos complete of many ancient and illustrious families of these kingdoms, particularly those of the Milesian and Strongbonian races, all accurately painted from authentic prints and manuscripts in his possession. Gentlemen distant from Dublin, by sending proper instructions to Mr. Lyons may have their arms, etc., neatly engraved for marking their books; or painted, framed and glazed in an elegant manner to put up in their houses, and

conveyed to them with the greatest safety on the same moderate terms as at present. Plate and seals engraved as usual, and the highest price given for any quantity of rough crystal or curious pebbles proper for making seals ” (“Sleator’s Public Gazetteer,” March, 1763). In the same year he moved to “The Parrot in Essex Street, next door to the Globe Coffee House,” and he was afterwards at No. 24 in the same street, next door to the Ballast Office. From here, in 1790, he issued an advertisement that his “large and well-known collection of heraldry is open for inspection, in which are many old and original MSS. of the best authority. From this authentic collection coats of arms are engraved, painted and sketched in the most accurate manner by and under the direction of said Lyons, who, from many years practice and experience in this art, is enabled to avoid the gross mistakes daily committed in this way ” (“Dublin Chronicle”). Lyons seems to have retired from his business in 1799, as his name ceases to appear in the directories after that year. He died, according to Whitelaw and Walsh’s “History of Dublin,” in 1801.

A large number of book-plates, issued by Lyons, either engraved by himself or by his assistants, are known. Some are signed *E. Lyons fecit*, others, *E. Lyons Ex.*, or *Lyons*. The following are known :

Hulton Anderson.
John Bagot.
Redmond Barry.
Blake.
Boulton.
Bradish.
John Brownrigg, engineer.
William Burke.
Luke Cassidy.
Nathaniel Cavanagh.
William Christmas.
John Colclough.

Edmond Comerford.
James Corry.
William Dean.
Edward Digby.
Thomas George Digby.
Donovan.
Josias Dunn.
James Ferguson.
Rev. Robert Fleming.
Rev. George Forster.
Samuel Gatchell.
John Gayer.

Frances Wm. Green.
 Greer.
 Grierson.
 Overstreet Grogan.
 Archdeacon Kingsbury.
 Rev. Thomas Kingsbury.
 Thomas Kingsbury, Esq.
 Mic. Knaresbro'.
 Myles McDermott, Coolavin.
 Martyn.
 Christopher Frederick Musgrave.
 Denis Thomas O'Brien.

Michael Power.
 Rev. Laurence Owen Reilly.
 David Rochfort.
 Robert Rowan.
 Andrew Savage.
 Bernard Shaw.
 Robert Shaw, jun.
 James Butler Stopford.
 Marmaduke Taylor.
 Walter Teeling.
 Anthony Thompson.
 Charles Tisdall.
 Robert Wallace.

Examples of most of these will be found either in the Franks collection in the British Museum, or in the Heraldic Museum in Dublin.

In the Franks collection in the British Museum are a number of plates which are catalogued with the note, "Lyons Book." This book was acquired by Sir A. W. Franks, and was probably a pattern book kept by Lyons. Sir A. W. Franks broke up the book and incorporated its contents in his collection. It is impossible to say whether these plates were engraved in Lyons' establishment or not—probably they were, as nearly all the names are Irish. The plates from the book are :

T. Archdeakon.
 Andrew Armstrong.
 George Armstrong (both inscribed *L. Cheevers Sculpt*; probably an assistant of Lyons).
 Thomas Ashworth.
 W. Baisley.
 John Ball.
 Robert Harrington Baudin.
 Anthony Boland.
 Sir Thomas Bond, Bart.
 Gerard Borr of Pelletstown.
 John Bowden, D.D.
 George Boyd.

Boyle.
 Jacob Boyse.
 Blayney Brabazon.
 Patrick Browne, Cork, 1742.
 I. Bunbury, John's Town.
 Randal Burke.
 Hon. Simon Butler.
 Byrne.
 Joshua Beale Caleb.
 Campbell.
 Ralph Carol.
 I. Christmas.
 Malachy Connor.
 John Cooke.
 Rev. Walter Cope.

Robert Cornwall.
 Cruise.
 James Cuff.
 James Dawson, Union Lodge.
 James Dease.
 Dempsy.
 Mr. Martin D'Esterre.
 Robert Devereux, of Carrig-
 menan, Co. Wexford.
 Dillon.
 Nicholas Doherty.
 A. M. J. Douglas.
 Narcissus Duany, Chyrurgus
 Dubliniensis.
 Trevor, Viscount Dungannon.
 Andrew Durham.
 Earle.
 Wm. Evelyn.
 Wm. Farrell.
 Richard Fenton.
 Robert Fitzgerald.
 Francis Foreside.
 James Forrester.
 James Forth.
 Sir William Fortick.
 Fowke.
 Arthur French.
 Sampn. Towgood French.
 French.
 Gahan.
 Gay.
 Grace.
 Green.
 Thomas Griffith.
 Peter Guitton.
 Hamilton (six plates).
 Thomas Harding.
 John Hatch.
 Hugh Hawkshaw.
 John Hendrick.
 Joseph Henry.
 Christopher Hewetson, of
 Thomastown.
 Rev. James Hingston, LL.B.
 Lorenzo Hodson.
 Alexr. Hoops.

John Hort.
 William Hurst.
 Geo. Jackson, Jackson Hall,
 Coleraine.
 John Jennings.
 Rev. Thomas Jessop.
 Kennedy.
 Robert, Lord Kingsborough.
 G. Grogan Knox.
 James D. La Touche.
 Thomas Lea.
 Edmund Littlehales, M.D.
 Lloyd, of Trowscoed.
 James Lowry.
 Charles Lucas, M.D.
 Thomas Lucas, A.M.
 Lucy.
 McGill.
 Leonard McNally.
 McMahon of Cavetown, Co.
 Roscommon.
 Martin Maryman.
 Thos. Maunsell, of Mount
 Temple.
 Thos. Ridgate Maunsell.
 William Maunsell.
 Rev. T. Maurice, Archdeacon
 of Tuam.
 Jn. Montgomery, of Ballyleek.
 Monaghan.
 James Moore.
 Wm. Moore.
 Moore.
 Samuel Neale.
 Jn. O'Connor, F.T.C.D.
 O'Connor.
 O'Friell.
 Wm. Ogilvie.
 O'Gorman.
 Jn. O'Kelly.
 Edward O'Reilly.
 O'Shanly.
 Thomas Otway, of Castle
 Otway.
 Thomas Penrose.
 Prestwich.

Thomas Reade.
 Jn. Reilly, of Mount Temple.
 Hugh Reilly.
 Robert Reilly.
 Wm. Ridgeway.
 Robinson.
 John Rose.
 W. Rowleston.
 Ryan.
 I. R.
 Colonel Richard St. George, of
 Kilrush.
 Sir George Gore St. George,
 Bart.
 Savage.
 Wm. Barclay Scriven.
 James Sexton.
 Vesey Shaw, surgeon.
 J. Andrews Sheridan.
 Paul Sherlock, of Upper Butlers-
 town.

Richard Sherlock.
 Birt. Smith.
 Benjamin Swayne.
 Henry Sweetman.
 John Sweeney.
 James Taylor.
 John Taylor.
 Samuel Thompson.
 Theophilus Philip Thorp.
 Rev. Robert Trail.
 Trotter.
 Joseph Tyrrell.
 Hugh Vaughan of Hengwrt.
 Rev. Richard Vincent.
 Laurence Ward.
 Samuel Ward.
 William Warren.
 Peter Wilkinson.
 Williams.
 Hill Wilson.
 Wilson.

LYSTER, RICHARD (*d.* 1863). *Portrait and Subject
 Painter.*

Was born in Cork, and as a youth was a clerk in the office of Murphy, official assignee. Here, as at school, he was constantly sketching and drawing, and his employer, perceiving his talent, encouraged him to take up art as a profession and assisted him to go to Rome to study. He remained in Italy five years, and on his return to Cork settled down as an artist. He painted portraits and also some subject pieces, such as the "Baron of Grogswig," from Dickens' "Nicholas Nickleby," now in the possession of Mr. F. Thompson of Lauriston, Glanmire, who also has his picture of "The Spinning Wheel"; "Mother, he is going away," illustrating a ballad of Samuel Lover, which was in the Royal Hibernian Academy in 1858 and was much admired; "The Cobbler," "Marianna" and "The Girl who found the Leprachaun." This latter work belongs

to Mr. Daly of Cleevefield, Cork, and a sketch for it belongs to Mr. Holland of 14 North Mall. Mr. Frank Murphy possesses his "Girl with a Hood," and the Rev. J. H. Webster, of Sunday's Well, his "Fishermen." Among his portraits was one of the Rev. F. Mahony (Father Prout), painted in Rome. He exhibited in the Royal Hibernian Academy from 1858 to 1862, chiefly subject pictures. When at Rome he was attacked with malaria, which permanently affected his health, and for many years he strove against an enfeebled constitution and consumption. He died at his residence in Cove Street, Cork, on 1st August, 1863. Lyster was a man of many social accomplishments; he had a fine voice and a playful and ready wit. "With a big heart and a winning suavity of manner he united a vigorous intellect and a wit that dazzled and delighted everyone who came within its range. In a word, he was an excellent man and a man of undoubted genius. His life is the life of many other men of genius: large capacity of intellect marred a good deal in its development by a feeble constitution" ("Cork Daily Herald," 3rd August, 1863).

M

McALISTER, GEORGE (*b.* 1786, *d.* 1812).

Glass Painter.

He was son of John McAlister, head porter in Trinity College, Dublin, and was born in 1786. He studied in the Dublin Society's School, which he entered in 1797, and was afterwards bound apprentice to a jeweller; but leaving that business he devoted himself with enthusiasm to glass painting, spending much time and patience in repeated experiments to perfect himself in the art. By his own unaided industry he was

successful, and in December, 1807, he gave a public exhibition of the results of his labours. The Dublin Society, after a careful examination of his work, presented him with a testimonial, and he was immediately engaged to execute several commissions. He worked at 15 College Green, and from 1810 at 11 South Cumberland Street. In 1812 he exhibited specimens of his glass-painting at the Society of Artists. McAlister did windows for Lismore Cathedral, and was engaged upon others for Tuam Cathedral, but died before they were finished. His death, caused by fever and inflammation brought on by the heat and fumes of his furnace, took place on the 14th June, 1812, when he was in the twenty-sixth year of his age.

McAlister had three sisters who assisted him in his work. They completed the windows at Tuam, and continued glass painting in Dublin until 1828. In 1816 they presented some stained glass done by themselves to the Royal Dublin Society. A Miss McAlister exhibited specimens of stained glass, including a "St. Peter," at the Dublin Society of Artists in 1812 and 1817.

McARDELL, JAMES (*b.* 1728 or 1729, *d.* 1765).
Mezzotint Engraver.

James McArdell, who may be called the founder of the great school of mezzotint engravers of the eighteenth century in England, was born in Cow Lane (now Greek Street), in the parish of St. Michan, Dublin, at the latter end of the year 1728 or early in 1729.* As a boy he became an apprentice or pupil

* The name "McArdell" does not occur in the parish registers of St. Michan. In a fragment of the Roman Catholic Register printed in the "Irish Builder," is an entry of the baptism on 6th March, 1726, of Mary, daughter of Patrick McArdell, of Cow Lane. This Patrick may have been the artist's father.

of John Brooks (*q.v.*), who had commenced mezzotint engraving in Dublin in 1741. Brooks had with him for some time, as his assistant, Andrew Miller, who had previously been working as a mezzotinter in London ; and it was probably from Miller rather than Brooks that McArdell learned his art. Many of the prints issued by Brooks from his establishment on Cork Hill, "The Sir Isaac Newton's Head," were the work wholly or in part of his pupils ; and a portrait of "Archbishop Boulter," published by him in 1742, is recorded to have been entirely the work of McArdell. A portrait of "Dr. Birch" was also, as the inscription upon it tells us, engraved by him in Ireland, though not published there. This print, a copy in reverse of one by Faber, was, says Chaloner Smith, "probably copied for improvement." In 1746 Brooks migrated to London and was accompanied by McArdell. For a short time master and pupil remained together ; but they soon parted company, McArdell settling down to pursue his profession with a steady industry and perseverance which soon placed him in the forefront of British mezzotinters. Not long after his arrival in London he scraped a humorous print, "Teague's Ramble at Charing Cross," probably after a drawing by himself, which was published on 26th August, 1747, by Jeffreys and Herbert, the London publishers of Brooks' Dublin prints ; and in the same year a portrait of "Archbishop Secker" by him was published by "M. Overton opposite Fetter Lane and Fleet Street & P. Brookes facing Southampton Street in y^e Strand." In the following year, 1748, three prints are known to have been done by McArdell, viz., portraits of "Charles Bancks, the Swedish painter," "John Cartwright" and "Benjamin Hallet." None of them has the name of a publisher, nor have those done by him in 1749 and 1750. His work in 1749

included the portraits of "Captain Coram," after Hogarth, and "Lady Boyd" after Ramsay; and in 1750 "Lionel, Duke of Dorset, Lord Lieutenant of Ireland." McArdell had now, at the age of 21, secured recognition as an able exponent of his art, equal to the best of his contemporaries, and he established himself at the Golden Head in Covent Garden, where he began to publish and sell his own prints. In 1751 he visited his native city, and probably while there appointed Paul Smith and Thomas Silcock, the Dublin print-sellers, his agents for the sale of his prints, as in that year we find the following advertisement in "Faulkner's Journal" (Sept., 1751): "Just imported, and are only to be sold by Paul Smith in Crane Lane and Thomas Silcock, Nicholas Street, the original mezzotinto prints of the Prince of Wales, Duke of Dorset, Bishop of Ely, Erskine, Capt. Coram, Quin as Falstaff, all by Mr. McArdell." The artist's departure from Dublin is announced in "Faulkner's Journal," 7th-10th Sept., 1751: "Saturday last Mr. James McArdell, well known in London and this city for his many valuable performances in mezzotinto, embarked for Parkgate."

In 1752 McArdell's fine print of "The Duke of Buckingham and his brother," after Van Dyck, still further enhanced his reputation and brought him increased practice. The first three of his long series of prints after Sir Joshua Reynolds appeared in 1754. These were "Lady Charlotte Fitzwilliam," published by Reynolds himself, and the pair of portraits of "The Earl and Countess of Kildare," which McArdell did for Michael Ford of Dublin, by whom they were published. In all McArdell scraped thirty-eight plates after Sir Joshua's pictures, including such prints as "Lady Anne Dawson," "Mrs. Bonfoy," "Mrs. Chambers," "Lady E. Montagu," "Mrs. Horneck"

and "The Countess Waldegrave"; a brilliant series in which the painter's work interpreted by McArdell with marvellous truth and grace drew from Sir Joshua the memorable words: "By this man I shall be immortalized." McArdell engraved twenty-one plates after Hudson, including that of "The Duchess of Ancaster" in 1757, and reproduced the works of many other contemporary painters—Gainsborough, Cotes, Hone and others. From Van Dyck he executed plates, containing some of his most brilliant work, such as "The Countess of Southampton" and "Lords John and Bernard Stewart." He also commenced to engrave the series of portraits by Lely known as the "Windsor Beauties," but completed only three, one of them the superb print of the "Comtesse de Grammont." He also scraped several plates after Rembrandt, in which his interpretation was as happy as in his two prints after Rubens. A few of his plates from his own designs include several of the Royal Family, "Teague's Ramble at Charing Cross," before mentioned, "C. Blakes," the actor, "Quin, as Falstaff," and "Garrick" as Puff in Foote's comedy of "Taste." He executed two etchings of the eccentric little Frenchman the Chevalier Descazeaux.

McArdell's talents were not obscured by those vicious and irregular habits which, unfortunately, interfered with the success of his fellow pupils, Spooner, Purcell and Houston. Unlike them he cultivated his great natural capacity by steady industry and application; and the thoroughness and high artistic qualities of his work gained for him the recognition and appreciation of the principal painters of his time. He had brought his art to a perfection never before attained, and was at the zenith of his fame when his life was suddenly cut short. He died in Henrietta Street, Covent Garden—or according to the "Freeman's

Journal" (8th-11th June, 1765), at Hampstead—on 1st June, 1765, in his thirty-seventh year, and was buried on the 5th in Hampstead Churchyard. Over his grave was placed a flat stone with the inscription: "Here Lyeth the Body of Mr. James McArdell, Metzotinto Engraver of London, who departed this Life on the 1st of June, 1765, aged 37 years. A native of Ireland and the most eminent in his Art in his time." The stone, having sunk and become overlaid with earth and grass, was for long thought to have been removed, but was discovered in 1910, when it was raised upon a brick foundation and the lettering re-cut. The expense was defrayed by subscriptions, and the words, "Restored by subscription, 1910," added.

McArdell was never married. He died intestate, and his property was administered to by his brother Philip, a herald-painter, residing in Dorset Street, Dublin, who died on 30th September, 1777.

McArdell in his short, but brilliant, career as a mezzotinter raised the art in England from the low level to which it had sunk, and his work inaugurated the great period of English mezzotinting of the latter half of the eighteenth century. He was followed by a number of brilliant engravers—Thomas Watson, William Dickinson, John Jones, Valentine Green and J. R. Smith; Richard Earlom, his pupil, and his fellow-countrymen, John Dixon and James Watson, who probably learnt much of their art from him. After his death McArdell's plates, some half a dozen of which he left unfinished, came into the hands of Robert Sayer, the print-seller, who issued numerous impressions from them, re-touching and re-working them as they became worn, and even issuing false proofs.

McArdell's portrait, drawn by himself, was engraved in mezzotint by his pupil Richard Earlom; a fine



JAMES MCARDELL

print, in which the artist is represented holding his scraper, his plate of Van Dyck's "Time and Cupid" before him. "His face," says Chaloner Smith, "is expressive of genial kindness, of fine good sense, keen observation and bold intelligence; expressive of what he was, a great artist and a good man."

An exhibition of McArdell's works was held by the Burlington Fine Arts Club in 1886, and a valuable descriptive catalogue was issued. Besides this catalogue his work is fully treated in the following: "British Mezzotinto Portraits," by John Chaloner Smith; an article by the same writer in the "Dublin University Review," Vol. II, 1886; "James McArdell" (British Mezzotinters series), by Gordon Goodwin, 1903, and "Annotations to Gordon Goodwin's Catalogue," by Dr. Hans Singer, in the "Burlington Magazine."

The following is a list of McArdell's works:

MEZZOTINTS DONE IN DUBLIN.

Thomas Birch; after J. Wills. *Dr. Burch. Engraved in Ireland by James McArdell.* This is a copy, in reverse, of an unfinished print by Faber. Chaloner Smith says that it is "one of the engraver's earliest prints, probably copied for improvement." In a late state the inscription was altered to *Dean Swift. Engraved in Ireland by James McArdell.*

Hugh Boulter, Archbp. of Armagh. After M. Dahl. This print, originally a portrait of Robert Howard, Bishop of Elphin, was published in Dublin by J. Brooks, and inscribed *J. Brooks, Excudit*; but according to a writer in the "Gentleman's Magazine" (Vol. LVI, p. 420) the plate was entirely the work of his pupil McArdell: "Many yet living saw him at the plate during the whole operation." The plate was afterwards altered by McArdell and issued by Brooks as a portrait of Boulter.

MEZZOTINTS DONE IN LONDON.

Mary, Duchess of Ancaster; after T. Hudson. Published in 1757.
George, 1st Lord Anson; after Sir J. Reynolds. Published in 1755.
John Armstrong, Surveyor-General of Ordnance, etc. Dated 1753.
Charles Ashton, D.D.; after R. Pyle.
Thomas Ashton, D.D.; after T. Gainsborough.
Thomas Ashton, D.D.; after Sir J. Reynolds.

Mrs. Astley ; after Herself.
 Augusta, Princess of Wales. *J. McArdell Delin et Fecit.*
 Princess Augusta, daughter of Frederick Prince of Wales ; after Sir J. Reynolds.
 Charles Bancks, miniature painter ; after Himself, 1748.
 Sir John Barnard, M.P. ; after A. Ramsay. Published in 1754. A copy of a print by Faber.
 Mrs. Bastard ; after Sir J. Reynolds.
 William, Earl of Bath ; after Sir J. Reynolds. Dated 1758.
 John Beard ; after T. Hudson.
 William Benn, Lord Mayor ; after T. Hudson.
 Timothy Bennett ; after G. Budd. Probably done in 1752.
 George Benson, D.D. Frontispiece to his "Life of Christ," published in 1764.
 Elizabeth, Countess of Berkeley ; after Sir J. Reynolds. Published in 1757.
 Rev. John Blachford. The original copper-plate belonged to Dr. Mosse, of the Rotunda Hospital, and was sold at his sale, 25th May, 1761.
 Lt.-General William Blakeney ; after George Chalmers. Published in 1756.
 Charles Blakes, actor. The third state of the plate altered, and inscribed *J. McArdell delin et fecit.*
 Mrs. Bonfoy ; after Sir J. Reynolds. Published in 1755.
 Hon. Edward Boscawen ; after Sir J. Reynolds.
 Jacob Bouverie ; after Sir J. Reynolds. Exhibited at the Society of Artists in 1762 as "a young gentleman in a Vandyke dress."
 Jacob Bouverie. Reverse of foregoing, with slight variations.
 Archibald Bower ; after G. Knapton.
 Lady Boyd, as Diana ; after A. Ramsay. Done in 1749.
 Rev. Thomas Brett ; after C. de Laffontaine.
 Mrs. Dorothy Bridges ; after E. Smith.
 Edward Bright ; after D. Ogborne. Published in 1751.
 Charles, Prince of Brunswick ; after J. G. Quissenis. Published in 1755.
 Frederick, Prince of Brunswick. See under Honywood.
 Duchess of Buccleugh. See under Montagu.
 Nathaniel Buck. This plate was left unfinished at McArdell's death, and was reworked and published in 1794 by Laurie and Whittle.
 George, 2nd Duke of Buckingham and his brother Lord Francis Villiers ; after Van Dyck. Done in 1752.
 Sir Charles Burton ; after Robert Hunter. This print of Burton, who was Lord Mayor of Dublin in 1752-3, was done by McArdell for Thomas Silcock, print-seller in Nicholas Street, Dublin, as appears from an advertisement in "Faulkner's

Journal," 27th November, 1753. ". . . . Said Silcock is now doing, by subscription, a whole length metzotinto print of Sir Charles Burton, Knight, late Lord Mayor of the City of Dublin, and one of the Representatives in Parliament for said City, to be executed by Mr. McArdell." An impression of this print is in the National Gallery, Dublin.

Elizabeth Canning ; after W. Smith.

Princess Caroline Elizabeth ; after P. Mercier. An early work of the engraver ; apparently a copy of a print by J. Simon.

John Cartwright, gardener and florist ; after S. Elmer. Done in 1748.

Charles, Lord Cathcart ; after Sir J. Reynolds. This print appears to have been left unfinished at McArdell's death, and to have been completed by R. Houston for Sayer, and published in 1770. The published plate is inscribed *Sir Josa. Reynolds pinxt. Jas. McArdell delineavit. R. Houston perfecit.*

Jane, Lady Cathcart ; after Sir J. Reynolds. Also left unfinished and completed by Houston as above.

Mrs. Catherine Chambers ; after Sir J. Reynolds. Published in 1756.

Queen Charlotte. Published by McArdell in 1761. Third state inscribed *J. McArdell delt. & fecit.*

Robert, Lord Clive ; after T. Gainsborough.

Mary, Viscountess Coke ; after A. Ramsay.

Rev. Emanuel Collins ; after N. Hone.

Captain Thomas Coram ; after W. Hogarth. Done in 1749 ; a later state published by Laurie and Whittle in 1794.

John Coutts, Provost of Edinburgh. After A. Ramsay.

Maria, Countess of Coventry ; after F. Cotes.

Maria, Countess of Coventry ; after Gavin Hamilton. Published in 1754. The plate was afterwards cut and altered and published by Sayer.

William, Duke of Cumberland. *J. McArdell Delin et Fecit.*

Cunne Shote, the Indian Chief ; after F. Parsons.

James Dawkins ; after J. Stuart.

Lady Anne Dawson as Diana ; after Sir J. Reynolds. Done in 1754.

Anne Day, afterwards Lady Fenhoulet ; after Sir J. Reynolds. Done in 1760.

Arthur Dobbs ; after W. Hoare.

Lionel, 1st Duke of Dorset ; after Sir G. Kneller. Done in 1750.

Francis Douce ; half-length ; after W. Keable. Done in 1752.

Francis Douce ; whole length on horseback ; after W. Keable.

Lucy Ebberton ; after G. Knapton.

Prince Edward. The plate was afterwards entirely altered and McArdell's name erased.

John, 2nd Earl of Egmont ; after T. Hudson. Published in 1764.
 Catherine, Countess of Egmont ; after T. Hudson. Published in
 1765.
 Charles Erskine. After T. Hudson.
 Frances, Countess of Essex ; after Sir J. Reynolds. Published in
 1757.
 Lady Fenhoulet. See Anne Day.
 Prince Ferdinand of Brunswick. See Honywood.
 Fiamingo (François du Quesnoy, sculptor).
 Sir John Fielding ; after N. Hone.
 Hon. Susanna Fitzpatrick ; after A. Soldi. A lady of the *demi-*
monde who married the Hon. Richard Fitzpatrick. The Straw-
 berry Hill impression, on which Walpole wrote a line detracting
 from her character, as noted by Chaloner Smith, is now in the
 National Gallery, Dublin.
 Lady Charlotte Fitzwilliam ; after Sir J. Reynolds. Published in
 1754.
 Martin Folkes ; after T. Hudson.
 Helena Forman, or Fourment, Rubens' second wife ; after Van
 Dyck.
 Anne, Lady Fortescue ; after Sir J. Reynolds. Published in 1757.
 Henry Fox ; after J. S. Liotard.
 Henry Fox ; after A. Ramsay.
 Benjamin Franklin ; after B. Wilson. Published in 1761.
 Frederick, King of Prussia ; after G. Van der Mijn.
 Frederick, Prince of Wales. *J. McArdell Delin et fecit.*
 Frederick, Prince of Brunswick, see Honywood.
 John Garnett, Bp. of Clogher ; after T. Gainsborough.
 David Garrick ; after J. S. Liotard.
 " " after A. Pond.
 " " as Hamlet ; after B. Wilson. Published in 1754.
 " " as Lear ; after B. Wilson. Exhibited at the Society
 of Artists and published in 1761.
 " " with Mrs. Cibber, in "Venice Preserved"; after
 J. Zoffany. Published in 1764.
 " " as the Auctioneer in Foote's comedy of "Taste."
 Ja^s. McArdell delint et fecit. Published in
 1769, after McArdell's death.
 Sir Crisp Gascoyne, Lord Mayor ; after W. Keable.
 Francesco Geminiani ; after T. Jenkins. A late state, retouched,
 has V. Green's name as engraver.
 George II ; *J. McArdell Delin et fecit.*
 George III ; after J. Meyer. Published in 1761.
 George III, when Prince of Wales ; after D. Luders.
 The Gerbier Family ; after Rubens. Published in 1755.
 James Gibbs, architect ; after W. Hogarth.

James Gibbs, Architect ; after J. Williams.
 John Glas ; after W. Millar.
 Thomas Gooch, Bp. of Ely ; after T. Hudson.
 Elizabeth, Comtesse de Grammont ; after Lely.
 William Grant ; after A. Ramsay.
 Miss Greville and her brother ; after Sir J. Reynolds. Exhibited at
 the Society of Artists in 1762 and published same year.
 Rev. Stephen Hales ; after T. Hudson.
 Sir Peter Halkett ; after A. Ramsay.
 Benjamin Hallet, the child musician ; after T. Jenkins, 1748.
 Elizabeth, Duchess of Hamilton ; after F. Cotes.
 Zachary Hamlyn ; after J. Highmore. Done in 1752. Chaloner
 Smith says that this print represents Samuel Richardson (whom
 McArdell also engraved), but a comparison of the prints
 does not bear out this. The original picture belonged to the
 family and was destroyed when Clovelly Court was burnt in
 1789.
 Esther Hammerton ; after J. Butler.
 Simon, Earl Harcourt ; after B. Wilson.
 Philip, Lord Hardwicke ; after J. Wills.
 Sir Charles Hardy.—See Tyrrell.
 Aaron Hart, Chief Rabbi ; after B. Dandridge. Published in 1751.
 William Harvey ; after Van Dyck. Plate left unfinished at
 McArdell's death. Published by Laurie and Whittle in 1794.
 Sir Edward Hawke ; after G. Knapton.
 Robert, Lord Henley ; after T. Hudson.
 Thomas Herring, Archbp. of Canterbury ; after S. Webster.
 Sir Philip Honywood ; after B. Dandridge. The plate, with con-
 siderable alterations, was republished and made to do duty as a
 portrait of Prince Ferdinand of Brunswick.
 Mrs. Hannah Horneck ; after Sir J. Reynolds.
 Jane, Countess of Hyndford ; after Sir J. Reynolds. Done in 1759.
 Rev. John Jackson ; after Van der Mijl.
 Rev. David Jennings ; after Jones.
 John Keeling, brewer ; after T. King. Done in 1756.
 James, Earl of Kildare ; after Sir J. Reynolds.
 Emily, Countess of Kildare ; after Sir J. Reynolds.

Both these prints were engraved for, and published by, Michael
 Ford of Dublin. "Now in hands by Subscription 2 Metzo-
 tanto 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 Print Shop on Cork Hill
 opposite Lucas' Coffee-house at an English half Crown each
 print ; one shilling and sixpence English to be paid at sub-
 scribing for each" ("Universal Advertiser," March, 1754).

William King, LL.D.; after T. Hudson.
 John Frederick Lampe, musical composer; after S. Andrea.
 Lady George Lennox; after A. Ramsay.
 Charles Leviez; after J. S. Liotard.
 Miss Lewis; after J. S. Liotard. Published in 1754.
 Katherine, Countess of Lincoln; after W. Hoare.
 Daniel Lock, architect; after W. Hogarth.
 John Lockhart, R.N.; after Sir J. Reynolds.
 Thomas Lowe and Mrs. Chambers as Capt. Macheath and Polly
 in "The Beggar's Opera," after R. Pine. Published in 1752.
 Charles Lucas, M.D.; after Sir J. Reynolds.
 Flora Macdonald; after A. Ramsay.
 Lady Mackintosh; after A. Ramsay.
 Caroline, Duchess of Marlborough.—See Lady Caroline Russell.
 Edward Maurice, Bp. of Ossory; after T. Hudson.
 Charlotte Mercier; after P. Mercier. Published in 1756.
 Philip Mercier; after himself. Published in 1756.
 Mrs. Jane Middleton; after Lely. Erroneously styled "Lady
 Middleton" on the print.
 Hon. Robert Monckton; after T. Hudson.
 Lady Elizabeth Montagu; after Sir J. Reynolds. Published in
 1756.
 John, 2nd Duke of Montagu; after T. Hudson.
 Sir John Moore, Lord Mayor; after Lely.
 Pieter Mortier; after J. H. Brandon.
 Fanny Murray; after H. Morland.
 David Netto; after D. Estevens.
 Thomas, Duke of Newcastle; after W. Hoare.
 Rev. Thomas Newman; after S. Webster.
 Sir Isaac Newton; after E. Seeman. Done in 1760.
 John Nicoll, D.D.; after R. Taylor.
 Louis, Duc de Nivernois; after A. Ramsay.
 Richard Osbaldeston, Bp. of Carlisle; after T. Hudson.
 Rev. John Pelling, rector of St. Ann's, Westminster.
 John Pine, engraver and print-seller; after W. Hogarth.
 Villiers Clara Pitt; after Vectri.
 Sir George Pocock; after T. Hudson.
 Mrs. Hannah Pritchard; after F. Hayman. Published in 1762.
 Jan Punt, engraver; after G. Van der Mijl.
 James Quin, as Falstaff. The second state, only, bears *J. McArdell*
 delin et fecit.
 Rev. John Reynolds; after Sir J. Reynolds.
 Samuel Richardson; after Highmore.
 Samuel Richardson; after Highmore. Published in 1752.
 Charles, Duke of Richmond; after W. Smith.
 Major-Gen. Andrew Robinson; after T. Hudson.

Henrietta, Countess of Rochester; after Lely. This print has no inscription, but is stated by Granger and by Bromley to be the work of McArdell.

John, 8th Earl of Rothes; after Sir J. Reynolds. Exhibited at the Society of Artists in 1763.

Robert, Duke of Roxburgh; after T. Hudson.

Rubens' wife and child; after Rubens. Exhibited at the Society of Artists in 1761.

Lady Caroline Russell; after Sir J. Reynolds. A late state has the inscription altered to "Caroline, Duchess of Marlborough."

Lord George Sackville; after Sir J. Reynolds. Done in 1759.

Mrs. Sandby (Elizabeth Venables, wife of Thomas Sandby); after F. Cotes. Published in 1756.

Admiral Charles Saunders; after Sir J. Reynolds.

Thomas Secker, Archbp. of Canterbury; after T. Willes, or, according to inscription on second state of the plate, T. Hudson. Done in 1747.

Thomas Sherlock, Bp. of London; after J. B. Vanloo. Done in 1757.

William Shirley; after T. Hudson.

Mary Smith, a Portsmouth innkeeper; after T. Worlidge.

Rachel, Countess of Southampton; after Van Dyck. Done in 1758.

Griselda, Countess Stanhope; after A. Ramsay.

John Stanley, organist; after (?) J. Williams.

William, 2nd Earl of Strafford; after Sir J. Reynolds.

Anne, Countess of Strafford; after Sir J. Reynolds.

William Stratford; after Crank.

Lords John and Bernard Stuart; after Van Dyck.

Jonathan Swift.—See Birch.

Thomas Sydenham; after (?) Mary Beale. Left unfinished at McArdell's death. Published in 1794 by Laurie and Whittle.

George, Viscount Townshend; after T. Hudson. There is another smaller print similar to this, probably engraved by McArdell.

Lt.-Col. Henry Townshend; after Sir J. Reynolds.

Sir Edward Turner, Bart.; after T. Gainsborough. Done in 1763.

Mrs. Turner; after Sir J. Reynolds.

Richard Tyrrell, R.N.; after T. Hudson. This plate was afterwards entirely reworked; the face, as well as details, altered, inscription erased, and lettered "Sir Charles Hardy," etc., and published by Sayer and Bennett in 1779.

Gerard Van Neck; after J. B. Vanloo.

Edward Vernon; after T. Gainsborough.

James, 2nd Earl Waldegrave; after Sir J. Reynolds.

Maria, Countess Waldegrave; after Sir J. Reynolds, 1762.

Horace Walpole; after Sir J. Reynolds. Done in 1757.

Andrew Wilkinson, R.N. ; after G. Mathias. Published in 1755.
 Margaret Woffington ; after A. Pond.
 Henry Woodward, in the character of the Fine Gentleman in
 "Lethe" ; after F. Hayman.
 "Health." Lady with a fan ; after H. Gravelot.
 Lady with a lamb ; after Lely. Said by Granger and Bromley to be
 Nell Gwynn, whom however it does not resemble. More
 probably the Comtesse de Grammont.
 Lady drawing on her glove. The only impression known has
 written inscription, "Miss Seabright" (See Goodwin's "James
 McArdell").
 Lady taking Tea ; after P. Mercier.
 Lady with a Turban (said to be Marshal Keith's mistress) ; after
 A. Ramsay.
 Lady with Embroidered Sleeve ; after A. Ramsay.
 Lady (said to be Miss Crowther) ; after G. Van der Mijn.
 Girl with a Cat ; after P. Mercier.
 Girl Asleep ; after P. Mercier.
 Employment ; after P. Longhi.
 Madness ; after R. Pine.
 Pride ; after C. Coypel.
 A Happy Peasant Girl ; after Jan Molenaer, 1758.
 The Blacksmith's Forge ; after A. Brouwer.
 The Piping Boy ; after F. Hals.
 St. Jerome ; after P. Berretini (da Cortona). Exhibited at the
 Society of Artists in 1761.
 Precursor Domini ; after Robert Browne.
 Salvator Mundi ; after Robert Browne.
 Ghismonda weeping over the heart of Guiscardo ; after F. Furini,
 (not Correggio as stated on the print). Exhibited at the Society
 of Artists in 1761.
 Lisabetta with the Head of Lorenzo ; after F. Furini. Exhibited
 at the Society of Artists in 1761.
 St. Peter and the Fish ; after Spagnoletto.
 The Assumption of the Virgin ; after Murillo. Exhibited at the
 Society of Artists in 1764.
 St. Francis de Paula ; after Murillo.
 Rembrandt's Mother ; after Rembrandt.
 A Dutch Interior ; " "
 The Mathematician ; " "
 Tobias and the Angel ; " " Exhibited at the Society of
 Artists in 1765.
 The Tribute Money ; " " 1759.
 Interior of a Mill ; " " Exhibited at the Society of
 Artists in 1761.
 Cupid and Psyche ; after G. Schalcken.

The Finding of Moses ; after Van Dyck. Exhibited at the Society of Artists in 1760.

Time clipping the Wings of Love ; after Sir A. Van Dyck. Exhibited at the Society of Artists in 1760.

St. Paul ; after Sir A. Van Dyck.

Spring ; after J. Williams.

Autumn ; *J. McArdell delin et fecit.*

Romeo and Juliet ; after Wilson. The plate was afterwards reworked by Houston, amongst whose works it is catalogued by Chaloner Smith, No. 153.

Teague's Ramble at Charing Cross. Published in 1747.

ETCHINGS.

The Chevalier Michael du Halley Descazeaux. *J. McArdell invt. et Sculpt.*

The Chevalier Michael du Halley Descazeaux ; another plate ; *I. McAxxx fecit et perfecit, from the famous painting in ye Fleet.*

Views of Dublin. A set of six etched views after J. Tudor (*q.v.*), published in 1753. McArdell's name appears on some of them as publisher. According to Chaloner Smith ("Dublin University Review," II, p. 337) the set was originally published by him at the Golden Head, Covent Garden. They were afterwards republished by Sayer. Some of the prints bear no engraver's name, and it is possible that these were etched by McArdell himself.

MCBRIDE, ARCHIBALD (*fl.* early 19th century).
Miniature Painter.

A native of the County Monaghan, born about 1798. He followed his profession as a miniature painter in the north of Ireland, was in Grafton Street, Dublin, about 1841, and in Belfast in 1852. Nothing is known of his works, nor has the date of his death been found.

MCCLOY, SAMUEL (*b.* 1831, *d.* 1904). *Figure Painter.*

Was born in Lisburn on 13th March, 1831. He was apprenticed to James and Thomas Smyth, a firm of engravers in Belfast, and also studied in the School of Design. After spending about a year in the Central School at Somerset House, London, he was appointed

in or before 1853 Master of the Waterford School of Art. In 1875 he returned to Belfast and remained there until he went to London in 1881. He occasionally exhibited in the Royal Hibernian Academy between 1862 and 1882, contributing figure subjects and scenes of Irish domestic life. He also contributed a few works to London exhibitions from 1859 to 1891. He died at 117 Fernlea Road, Balham, on 4th of October, 1904, aged 73.

In the Victoria and Albert Museum is a drawing of "Black Grapes" by him, and in the Belfast Art Gallery a small oil picture of a girl standing by the sea entitled "Where the White Foam kissed her Feet." Mr. F. A. C. Mills, of Cliftonville, Belfast, has a portrait in oils of "Lieutenant G. W. Mills," and a number of water-colour drawings and sketches including "Very Industrious"—two children dressing dolls—and "Fine ripe Apples."

McCloy married a Miss E. L. Harris, of Waterford, who is still living and is an artist, painting heads and children much in the style of her husband. A portrait by her in water-colour of Samuel McCloy belongs to Mr. F. A. C. Mills.

MACDONALD (OR McDONNELL), ALEXANDER.

Engraver.

Born about 1780. He worked for William McCleary the publisher and print-seller of 21 Nassau Street, for whom he did caricatures about 1820, and also for O'Connor of Aston's Quay. He engraved in stipple a portrait of "William Todd Jones" after a picture by Robert Hunter.

MACDONALD (OR McDANIEL), DANIEL

(*b.* 1821, *d.* 1853). *Painter.*

Was son of James MacDonald (or McDaniel) (*q.v.*), and was born in Cork in 1821. He began his career

as an artist in his native city, where he was noted for his pen and ink portraits and caricatures of local celebrities. In 1833, at the age of 13, he contributed two etchings: "When I was a Boy" and "The Justice Hall," to "The Tribute," a miscellaneous volume in prose and verse published in Cork, in which were also etchings by his father, James McDaniel. In 1842, when living with his parents in Patrick Street, Cork, he sent four pictures to the Royal Hibernian Academy, and he again exhibited in 1843 and 1844. Soon afterwards he went to London, and in 1847 he exhibited at the British Institution a picture, 3 feet 5 inches by 4 feet 4 inches, of "An Irish Peasant Family discovering the Blight of their Store." He again exhibited in 1849, 1850 and 1851. In 1853 he made his first and only contribution to the Royal Academy, a portrait drawing of "Mrs. Edward Fulcher." He was in a fair way to success when his life was cut short by fever in 1853.

MacDonald painted a portrait of "Father Mathew," and engraved it in mezzotint. The print, a very poor performance, was published in London by Colnaghi, and in Cork by the artist himself. It bears no date, and is inscribed *D. Macdonald pinxt et sculpt.* In the Cork Exhibition of 1852 were two pictures by him, "A Vision of the Sea" and "The Gun of Distress." The latter, a large picture 4 feet 6 inches by 5 feet 3 inches, was in the British Institution in 1850. The following drawings by him are in the British Museum: "A Cork Watchman," *D. MacDonald del^t Cork Dec. 31st 1840*; "The Shower," dated 1844; "Captain Hackett, R.N.," dated 1847; "Paul Pry," a chalk sketch dated 1853; "William S. W. Vaux," and a sheet of six Heads in pen.

MACDONALD (OR MCDANIEL), JAMES
(*fl.* 1820-1840). *Caricaturist, etc.*

A Cork artist, born about 1789, whose real name was McDaniel, which he changed to MacDonald. He excelled in pen and ink drawings, and was a clever caricaturist. He was also a gifted musician. In the first Munster Exhibition in 1815 were pen sketches by him, "Cupids catching a Hare"; "Music, Painting, Poetry"; "A Street Scene in Cork," engraved by R. Dorman; and "Poeta Nascitur, a literary character in this city, equally a disciple of the Muses and Bacchus." He also painted a "Portrait of Harry Badger," a well-known Cork celebrity. He exhibited a landscape in the Royal Hibernian Academy in 1832. He was father of Daniel MacDonald (*q.v.*), and of JANE MACDONALD, born about 1823, who exhibited pictures in the Royal Hibernian Academy in 1842, 1843 and 1844; and also at the Cork Art Union in 1841 and after.

MCDONNELL, FRANCIS (*fl.* 1843-1852).
Sculptor.

A deaf and dumb artist who studied in the Royal Dublin Society's modelling school under Constantine Panormo and obtained a prize in 1843. He afterwards went to London and exhibited a bust in 1846, and "The First Born" in 1852. This was also shown in the Dublin Exhibition of 1853. No further particulars of his career are forthcoming.

MCDONNELL, JAMES (*d.* 1911). *Landscape and Animal Painter.*

Son of Myles McDonnell, who carried on the business of Randal McDonnell and Co., 2 Beresford Place, merchants, a firm that succeeded to the business of the Byrnes of Mullinahack. He was employed in Sweetman's brewery, and was afterwards with Messrs.

T. W. and J. Kelly, wine merchants, Westmoreland Street. He was a clever amateur painter of landscapes and animals, and devoted all his spare time to his art. He painted many portraits of horses, and was a frequent exhibitor in the Royal Hibernian Academy from 1875. He died at the latter end of 1911.

MACDOWELL, PATRICK, R.A. (b. 1799, d. 1870).
Sculptor.

Was born in Belfast on 12th August, 1799, the son of a tradesman. While still in infancy his father died, and in 1807 he was sent to a school kept by an engraver named Gordon. In 1811 he accompanied his mother to England where she had relations, and continued his schooling under a clergyman in Hampshire. In 1813 he was apprenticed to a coach-maker in London; but after four and a half years his master became bankrupt and he was thrown on his own resources. Happening to lodge in the house of P. F. Chenu, a sculptor and modeller, at 23 Charles Street, Middlesex Hospital, he began to sketch from casts, and applied himself to drawing and modelling. He worked diligently and at length ventured upon a small figure of "Venus holding a mirror," after Donatello, in which he succeeded so well that it was purchased by Chenu. Hearing of a proposed memorial to Major Cartwright, he submitted a design, but was not successful in having it carried out. In 1822 he made his first appearance in the Royal Academy, with a bust. He further exhibited in 1826 and each year until 1830, when he entered the Royal Academy Schools as a student. In 1832 he resumed exhibiting and secured a recognized reputation as a sculptor. For some time portrait busts formed the main output of his studio; but he gradually increased the number of his poetical and fancy figures and groups. The first works of this kind were a group from Moore's

"Loves of the Angels," R.A., 1827, bought by George Davison, of Belfast ; and "Cephalus and Procris," executed in marble for E. S. Cooper, of Markree, Co. Sligo. He found a friend and patron in T. Wentworth Beaumont, M.P., for whom he executed several commissions, such as a "Girl Reading," exhibited in 1838 ; a "Girl going to Bathe," in 1841 ; and "Cupid drawing an arrow," in 1842. These works attracted attention and brought him prominently into notice. He was elected an Associate of the Royal Academy in 1841, and, through the kindness of his friend Beaumont, was enabled to spend eight months in Rome. In 1846 he was elected a Member of the Academy. He was soon at the full tide of his success and found ample employment, not only in portrait busts, but in imaginative works and public statues. In 1846 he executed the statue of Lord Exmouth, for Greenwich Hospital ; in 1849 "Eve," and in 1850 "Psyche," two of his finest works ; in 1850 he exhibited his group of "Virginius and his daughter" ; in 1856 the model for his "Statue of the Earl of Belfast" ; in 1857 the model for the "Statue of the Earl of Chatham," and in 1858 the model for the "Statue of Lord Fitzgibbon." His last important work was the emblematic group of "Europe," for the Albert Memorial in Kensington Gardens. Besides contributing to the Royal Academy he exhibited at the British Institution and the Society of British Artists, and also between 1843 and 1847 in the Royal Hibernian Academy. Through failing health he retired from his profession and resigned his Membership of the Academy in 1870. He died in London on 9th December, 1870.

MacDowell's works are graceful and elegant in design, and rank among the best works of his time in England ; but, in common with the sculpture of the period, are conventional in modelling and lack vitality,

imitations of the classic style based on that of Canova.
His works include:

- J. Andrews. Posthumous bust. R.A., 1822.
J. Barneby, M.P. Posthumous bust. R.A., 1848.
T. Wentworth Beaumont, M.P. Bust. R.A., 1848.
Miles Thomas, 8th Lord Beaumont. Bust. R.A., 1855.
Frederick Richard, Earl of Belfast. Bronze statue. [Free Library, Belfast.] Erected by public subscription and unveiled by the Earl of Carlisle, Lord Lieutenant, in November, 1855. It originally stood in front of the Royal Academical Institute, but about 1875 was removed to the Town Hall, and is now in the Free Library. Model in R.A., 1856. Engraved by R. A. Artlett in "Art Journal," 1856.
Frederick Richard, Earl of Belfast, and his mother Harriet Anne, Marchioness of Donegal. Marble monument. [Memorial Chapel, Belfast Castle.]
Frederick Richard, Earl of Belfast. Posthumous bust in marble. R.A., 1857.
Percy Boyd. Bust. R.A., 1852.
Thomas Campbell, poet. Bust. R.A., 1826.
Sir James Carnac, Governor of Bombay. Bust. R.A., 1844.
Edmund Cartwright. Bust. R.A., 1826.
Major Cartwright. Design for a monument. R.A., 1826.
G. Cartwright, R.N. Bust. R.A., 1835.
William Pitt, Earl of Chatham. Statue. [St. Stephen's Hall, Westminster Palace.] Model in R.A., 1857. Engraved by W. H. Mote in "Art Journal," 1858.
Rev. S. Cook. Bust. R.A., 1840.
Rev. Dr. Cooke, of Belfast. Bust. R.A., 1838.
T. B. Crompton, of Farnworth, Lancs. Posthumous bust. R.A., 1860.
Thomas Cubitt. Bust. R.A., 1856.
William Cubitt, M.P., Lord Mayor of London. Bust. R.A., 1861.
Andrew Cuthell. Bust. R.A., 1860.
Mrs. Davenport. Bust. R.A., 1837.
Isabella Dawson, afterwards Mrs. Cane. Bust. [Colonel Cane, St. Wolstan's, Celbridge.]
Frederick T., 1st Marquess of Dufferin. Bust. R.A., 1858.
Archibald William, Earl of Eglinton and Winton. Bronze statue, [St. Stephen's Green, Dublin.] Erected in 1866.
Admiral Edward, Lord Exmouth. Statue. [Greenwich Hospital.] R.A., 1846.
Viscount Fitzgibbon, 8th Hussars. Bronze statue. [Sarsfield Bridge, Limerick.] Erected to his memory and that of his companions

- in arms, natives of the county and city of Limerick, who fell at Balaclava. R.A., 1858. Engraved by W. H. Mote in "Art Journal," 1858.
- R. W. Hall. Posthumous bust. R.A., 1836.
- James Hartley. Bust. R.A., 1845.
- Mrs. Hartley. Bust. R.A., 1846.
- H. Hughes. Bust. R.A., 1866.
- Mrs. Walter Hughes. Bust. R.A., 1870.
- Mr. Ismay, of Glasgow. Bust. R.A., 1826.
- Sir Joshua Jebb. Posthumous bust. R.A., 1865. [Victoria and Albert Museum.]
- George M. Jones, surgeon to the Jersey Hospital. Bust. R.A., 1849.
- J. Sheridan Knowles. Bust. Soc. B.A., 1833.
- Master Liscombe. Posthumous bust. R.A., 1844.
- Jeremiah Lodge. Bust. R.A., 1863.
- R. Lodge. Bust. R.A., 1868.
- J. Morice. Bust. R.A., 1828.
- Sir Michael O'Loghlen, Master of the Rolls. Statue. [Four Courts, Dublin.]
- John Pender. Bust. R.A., 1864.
- Children of John Pender. R.A., 1866.
- Jonathan Pereira, physician to the London Hospital. Posthumous bust. R.A., 1854.
- William Pitt. Statue. [St. Stephen's Hall, Westminster.]
- William, Lord Plunket. Statue. [Four Courts, Dublin.] Unveiled in 1884.
- Master Rankin. Bust. R.A., 1829 and 1830.
- Colonel Rankin. Posthumous bust. R.A., 1832.
- W. J. Rideout of Farnworth, near Bolton. Bust. R.A., 1861.
- G. Rudall. Bust. R.A., 1844.
- Mrs. J. E., afterwards Lady, Tennent. Two busts. R.A., 1838.
- Mrs. Tennent and children. Bas-relief in wax. [Mrs. Marshall, Belfast.]
- J. M. W. Turner. Statue. [St. Paul's Cathedral.]
- William, Earl of Warren. Bronze statue. [Houses of Parliament, Westminster.] Model in R.A., 1850.
- James Whiteside, M.P., afterwards Chief Justice of the Queen's Bench, Ireland. Bust. R.A., 1861.
- Group, from Morris's "Loves of the Angels." R.A., 1827. Bought by George Davison, Belfast.
- Bacchus. R.A., 1829.
- Procris and Cephalus. Group in Marble. [Captain Cooper, Markree Castle, Co. Sligo.] Soc. B.A., 1834. Executed for E. S. Cooper.
- A Girl Reading. Model in R.A., 1837. Marble, 1838. R.H.A., 1843. Executed for T. Wentworth Beaumont, M.P.

A Girl Reading. Marble. R.A., 1849.
 A Nymph. [Royal Academy, London.] The sculptor's diploma work.
 A Girl going to Bathe. Model in R.A., 1840. Marble, 1841. R.H.A., 1844. Executed for T. Wentworth Beaumont, M.P.
 Prayer. R.A., 1842.
 Love Triumphant. Marble group. R.A., 1844. Engraved by W. Roffe in "Art Journal," 1850.
 A Guitar Player. R.H.A., 1843.
 Cupid. Marble statue. R.A., 1845.
 Virginius and his daughter. Model in R.A., 1847. Marble, 1850. Engraved by W. Roffe, in "Art Journal," 1853.
 Early Sorrow. Marble statue. R.A., 1847. R.H.A., 1847. Engraved by W. Roffe in "Art Journal," 1851.
 Cupid and Psyche. Marble bas-relief. R.A., 1849.
 Eve. Model in R.A., 1849. Marble, B.I., 1851. [Victoria and Albert Museum.]
 Eve. R.A., 1865.
 Psyche. Model in R.A., 1850; marble, 1851.
 The Slumbering Student. R.A., 1851.
 Love in Idleness. Model in R.A., 1852.
 The Day-Dream, Model in R.A., 1853; marble, 1858. Engraved by R. A. Artlett in "Art Journal," 1855.
 The Young Mother. R.A., 1867.
 Cuvier } Statues. [Offices of Civil Service Commission,
 Leibnitz } Burlington Gardens.]
 Linnæus }
 Europe. Symbolic Group. [Albert Memorial, Kensington Gardens.] Engraved by W. Roffe in "Art Journal," 1871.
 Leah. [Egyptian Hall, Mansion House, London.]

McEVOY, WILLIAM (*d.* 1858-1880). *Landscape Painter.*

Exhibited landscapes in the Royal Hibernian Academy from 1858 to 1880. He was living in Dublin down to 1865 when he settled in London. He is not heard of after 1880.

MacKENZIE, CHARLES (*d.* c. 1770-1801). *Landscape Painter.*

Was a student in the Dublin Society's Schools in 1769, and afterwards practised as a landscape painter in

Dublin for many years. He sent fourteen landscapes to the exhibition in the Parliament House in 1801. He was then living at Harold's Cross. His talents were considerable, but he was indolent and only worked when he felt inclined ; so that he lived in poverty, often wanting the common necessities of life.

MACLISE, DANIEL, R.A. (b. 1806, d. 1870).
Painter.

In June, 1795, the regiment of Elgin Fencibles, commanded by the Earl of Elgin, left Perth on its way to be quartered in Ireland. In March, 1797, it arrived in Cork. Serving in its ranks as a private soldier was one Alexander McLeish, and when the regiment left Cork he remained and set up in a small way as a leather-cutter in a little shop in South Main Street. Within a year of his coming to Cork the Scottish soldier had found himself a wife who, from her name, was probably also Scottish or of Scottish descent. His marriage is recorded in the register of the Presbyterian church in Princes Street under date 24th December, 1797: "I married Alex. McLish, soldier, Elgin Fencible Regt., to Rebecca Buchanan daughter of Mrs. Buchanan, Almshouse, with consent of his officers and her friends in the presence of his sergeant and other witnesses. T. D. Hincks." The register further records the baptisms of seven of his children, including that of Daniel, the future artist: "1806, Feb. 2, Daniel McLish son of Alexr. and Rebecca." O'Driscoll, in his "Memoir," gives the date of the painter's birth as 25th January, 1811, a date followed by other biographers. MacClise himself gave this date, or at least tacitly sanctioned it, as indeed he did the misstatements concerning his parentage. The register of the Royal Academy records the entrance as a student on 20th April, 1828, of "Daniel McClise," and his age is put down as 20, which would agree with



DANIEL MACLISE, R.A. AND R.H.A.



DANIEL MACLISE, R.A. AND R.H.A.

neither the record of baptism or with O'Driscoll's statement. His brother Alexander is recorded as having been born in August, 1811. Daniel received a good education at a day-school in Cork, and in 1820 was placed in Newenham's Bank; but he soon left it to devote himself to the study of art. As a child he had shown a love and aptitude for drawing, and he now applied himself to studying from the casts in the Cork Institute, and after a time he opened a studio in Patrick Street, where he did small pencil portraits. He also attended the lectures given by Dr. Woodroffe and acquired a good knowledge of anatomy and the structure of the human form. He was encouraged and helped in his endeavours by Richard Sainthill, who allowed him the use of his extensive library and introduced him to Crofton Croker, for whom he did a series of illustrations for the second edition of the "Fairy Legends and Traditions of the South of Ireland." He was first brought prominently into notice by a portrait of Sir Walter Scott, taken during the novelist's visit to Cork in 1825. This was a sketch made while Scott was examining books in Bolster's bookshop. The drawing, which was afterwards lithographed, is now in the Forster collection in the Victoria and Albert Museum. In the same year, 1825, he made a sketching tour in Wicklow, afterwards resuming his practice in portraiture in Cork. His portraits were generally in pencil, about 9 by 7 inches. At first he paid great attention to the backgrounds and accessories which he elaborated and worked out with the most scrupulous care, but he afterwards did his likenesses as simple vignettes. Several of his portraits were exhibited in the Mechanics' Institute in Cork in 1828, after he had gone to London. He was so successful with his little portraits that he was able to save money, and in 1827 found himself in a position to carry out his

long-cherished desire to go to London. He arrived there on 18th July, 1827, and took lodgings in Newman Street. Introductions brought by him gained him the acquaintance of many prominent literary men, which his charm of manner and disposition made into lasting friendship; and soon after his arrival he gave a proof of his talent by a clever sketch of Charles Kean as Norval in Douglas, which was lithographed, and brought him some money. In April, 1828, he entered the schools of the Royal Academy and carried off the silver medals in the life school and painting school, and, in 1831, the gold medal for his "Choice of Hercules." During that period he had many commissions for portrait drawings which brought him both reputation and profit. In 1829 he made his first appearance as an exhibitor in the Academy, with his drawing of "Malvolio affecting the Count,"—not the picture of the same subject in the Vernon collection at South Kensington,—and in 1830 he had seven drawings, including portraits of "Miss L. E. Landon," "Thomas Campbell" and "Mrs. S. C. Hall." He had six works in 1831 and five in 1832, including his first oil picture "Puck disenchanting Bottom." In this year he made an excursion to Oxford and then wandered through the midland counties and Wales to Holyhead, whence he went to Dublin, and with Crofton Croker visited his native city of Cork. The Cork Society of Arts presented him with a gold medal inscribed: "*Alumno suo Danieli Maclise Egregie in pictura merenti Societatis Artium Corcagiensis Sep. 26, 1832.*" On his return to London he painted his "Snap-apple Night" which was in the Academy in 1833, a picture which materially enhanced his reputation. The subject was suggested by a scene in the house of Father Horgan at Blarney, and in it the painter introduced portraits of his sisters and of

Sir Walter Scott, Croker and Father Horgan. In the exhibition catalogues his name appeared as "D. McClise" down to 1834, then as "D. MacClise," and in 1835 he finally adopted the form "Maclise." In 1834 he exhibited another picture of an Irish subject, "The Installation of Captain Rock," and in 1835 his picture of "The Chivalric Vow of the Ladies and the Peacock"—which made a deep impression and divided artistic admiration with Turner's "Burning of the Houses of Parliament," Landseer's "Favourites" and Etty's "Phœdria and Cymochles"—secured him his election as an Associate of the Academy. Maclise moved his residence in 1829 to Charles Street, Middlesex Hospital, where he remained until 1837, when he went to 14 Russell Place, Fitzroy Square, his home until he moved to 4 Cheyne Walk a few years before his death.

In 1836 he had two pictures in the Academy, "Macbeth and the Weird Sisters," and "An Interview between Charles I and Oliver Cromwell." About this period he did a number of drawings for annuals and for books: J. Barrow's "Tour round Ireland," published in 1836, contained four illustrations "drawn and etched by D. Maclise, A.R.A.,"—"An outside Jaunting-car in a Storm," "Interior of a Cottage," "Funeral Procession of an Informer," and "Patron's Day at Ronogue's Well, Cork." Hall's "Ireland, its Scenery and Character," published in 1841, has two wood-cuts after his drawings, "The Wren Boy" and "Tossing Pan-cakes on Shrove Tuesday"; and etchings by him are in an edition of Carleton's "Traits and Stories of the Irish Peasantry." In 1830 he began his celebrated series of character portraits contributed to "Fraser's Magazine," under the pseudonym of "Alfred Croquis," which continued until 1838. They were chiefly drawn on stone, but in some

instances were etched or engraved. These portraits of many of the celebrated literary personages of the day show an extraordinary insight into character, and give an impression of absolute truthfulness as likenesses, as for instance the portraits of Scott and Coleridge and Croker, the amusing plate of Miss Landon, or the grim and tragic satire of Talleyrand. The series, of which most of the original drawings are in the Forster collection in the Victoria and Albert Museum, was published, with three additional portraits, in book-form as "Gallery of Illustrious Literary Characters," edited by Professor W. Bates, and with biographical and critical sketches by William Maginn. Maclise also illustrated Lord Lytton's "Pilgrims of the Rhine," and did 116 designs for an edition of Moore's "Melodies," published by Longmans in 1846, which were beautifully engraved by F. Becker. He designed the Swiney Cup for the Society of Arts, the Turner medal for the Royal Academy, and the medal for the International Exhibition of 1862.

Maclise had now become firmly established as a painter and his career was henceforward one of unbroken prosperity ; he was welcomed in the best literary and artistic society in London and enjoyed the friendship of many of its leading members and particularly of Dickens and Forster. In 1837 he had seven pictures in the Academy, including his "Bohemian Gipsies" which was afterwards in the Gillott collection, and five in 1838, including "Olivia and Sophia fitting out Moses for the Fair," and "Merry Christmas in the Baron's Hall," now in the National Gallery of Ireland. His "Scene from the Burletta of Midas" and "The Second Adventure of Gil Blas," shown in 1839, were both purchased by the Queen. In 1840 he was elected a Member of the Royal Academy and exhibited his "Banquet Scene in Macbeth," "A Scene from Gil

Blas " and " A Scene from Twelfth Night, Malvolio in Olivia's Garden," now in the Vernon collection in the Victoria and Albert Museum, and a " Portrait of Charles Dickens." Between 1840 and 1859 some of his best works were seen on the Academy walls: " The Play Scene in Hamlet " in 1842, " Noah's Sacrifice " in 1847, " Caxton's Printing Office " in 1851, " Alfred in the camp of Guthrum the Dane " in 1852, " The Marriage of Strongbow and Eva " in 1854, a picture now in the National Gallery of Ireland; and " Peter the Great in Deptford Dockyard " in 1857. His " Waterfall at St. Nighton's Keive, near Tintagel," exhibited in 1843, and now in the Forster collection at South Kensington, was the result of a tour in Cornwall with Dickens, Forster and Stanfield.

In 1844 Maclise was a competitor in the exhibition in Westminster Hall for the decoration of the Houses of Parliament, and was one of the six artists selected for the work. He commenced his designs for " The Meeting of Wellington and Blucher " and " The Death of Nelson " in 1858, and began the work in fresco; but he found so many difficulties in carrying out the undertaking that he resigned the task. At the request of Prince Albert he went to Berlin in 1859 to inquire into the water-glass process, and then took up the work in that method. He completed the " Wellington and Blucher " in December, 1859, and the " Death of Nelson " in 1864. For each of these he received £3,500. He also painted the " Spirit of Chivalry " and " The Spirit of Justice," which are both in an obscure position behind the Strangers' Gallery in the Throne Room of the House of Lords. During the period he was engaged upon these works he toiled unremittingly in " that gloomy Hall," as he termed it, in Westminster Palace, throwing himself with unresting energy into carrying out the ideas he

had conceived, but discouraged and plagued by official interference, delay and apathy, and his sensitive nature wrung by petty slights. His health suffered, and he was depressed by the little fame these great works brought him—the finest historical pictures painted in England—and the little appreciation they received. The death, too, in 1865, of his sister Isabella, who had lived with him, was a blow from which he never recovered, and he gradually contracted habits of seclusion, withdrawing himself from the society in which he had shone, and living in solitude. When the Presidency of the Academy was offered to him on the death of Eastlake in 1866, he refused it, as he did also the offer of a knighthood.

In 1866 he again began to exhibit, sending to the Academy "Here Nelson Fell," a small version of the fresco, and a "Portrait of Dr. Quain." Other pictures were "The Sleep of Duncan" and "Madeleine" in 1868, and "King Cophetua and the Beggar Maid," the last two purchased by Mr. John Wardell of Dublin. In 1870 he made his last contribution with his picture of "The Earls of Desmond and Ormond." Besides exhibiting in the Royal Academy Maclise sent works to the British Institution, and a few of his pictures were seen in the Royal Hibernian Academy which gave him its membership, which he held until 1864 when he resigned.

Maclise died at his residence 4 Cheyne Walk, Chelsea, from an attack of acute pneumonia, on 25th April, 1870, and was buried at Kensal Green. He was never married, but lived with his sister Isabella. He had also had living with him until their deaths his father and mother. He had three brothers, Joseph, who practised as a surgeon in London; William, a surgeon in the Army, and Alexander; and two sisters, Anna, who married Percival Weldon Banks, and Isabella who

died unmarried. After the artist's death a sale of his sketches and drawings and of the other contents of his studio was held at Christie's.

Maclise was tall and handsome in person ; he had a great fascination and charm of manner which with his kindly, generous nature and lovable disposition made him a universal favourite. On the occasion of the Academy Banquet which took place on the day of his funeral his old friend Charles Dickens delivered a feeling and impressive eulogy upon him : " Of his genius in his chosen art I will venture to say nothing here ; but of his prodigious fertility of mind and wonderful wealth of intellect I may confidently assert that they would have made him, if he had so minded, at least as great a writer as a painter. The gentlest and most modest of men, the freest as to his generous approbation of young aspirants, and the frankest and largest-hearted as to his peers, incapable of a sordid or ignoble thought, gallantly maintaining the true dignity of his vocation, without a grain of self assertion, wholesomely natural at the last as at the first, in art a man, in simplicity a child, no artist of whatsoever denomination, I make bold to say, ever went to his rest leaving a golden memory more free from dross or having devoted himself with a truer chivalry to the art-goddess he served."

As an artist Maclise rose to the front rank of his contemporaries and long enjoyed a great popularity. But even during his life the estimation of his works had begun to wane, and his reputation now rests upon his portraits and his two great historical pictures in the House of Lords. He excelled as a draughtsman, though he wanted freedom of hand, and his expression of form and line was cold and academic. His pictures were cleverly composed and grouped but showed an extravagance, an exaggerated mannerism and false sentiment,

with the attitudes of his figures forced and strained, and an unreality and often an almost repulsive ugliness and vulgarity, which his ingenuity of invention and the care with which he painted the details and accessories of his pictures could not redeem. He had little real sense of colour, his pictures show a leathery texture and a hard and metallic smoothness, and they are wanting in breadth and in atmospheric effect. This last defect and his insistency on details in the distance arose probably from his extraordinarily acute and long sight which made him see distant objects with great minuteness. His merits and his defects may be seen in the two pictures in the National Gallery of Ireland. He was careful and conscientious, but his art came easy to him, he had never to plod at his work, and he took life merrily and easily.

His portrait of himself, drawn in 1829, is in the National Gallery of Ireland, where is also the drawing by Thomas Bridgford which was reproduced in the "Dublin University Magazine" in 1847, Vol. XXIX. The National Portrait Gallery has his portrait by E. M. Ward.

Works :

Portrait of Himself. Sketch in pencil and water-colour. [National Gallery of Ireland.] Presented to the Gallery in 1875 by William Justin O'Driscoll, barrister, of Belcourt, Bray, the author of "A Memoir of Maclise" written in 1871. On the back is written, "To William J. O'Driscoll, Esq., from his loving friend and companion Daniel McClise. Drawn in October, 1829, London." An engraving of the drawing forms the frontispiece to O'Driscoll's "Memoir."

Portrait of Himself. Sketch. [Victoria and Albert Museum.]

W. Harrison Ainsworth. [Walker Art Gallery, Liverpool.] R.A., 1844. Engraved in line by W. C. Edwards, and in stipple by S. Freeman.

Michael Balfe. Pencil and Indian ink wash. [National Gallery of Ireland.]

Mrs. Bellasis. R.A., 1832.

- S. Laman Blanchard. Pencil. [Victoria and Albert Museum.]
Engraved in stipple by S. Freeman as frontispiece to his
"Sketches from Life."
- J. Baldwin Buckstone. Ex. Grafton Gallery, 1897, by H. J. Murcott.
- Sir A. Burnes. Lent to Victorian Ex., 1891, by John Murray.
- Thomas Campbell, poet. Drawing. [Victoria and Albert Museum.] R.A., 1830. Engraved in stipple by J. Jenkin for "Jerdan's National Portrait Gallery," 1844.
- Viscount Castlereagh. Drawing. R.A., 1831.
- John Constable, R.A. Pencil, tinted. [National Portrait Gallery.]
Drawn in the Life School in Somerset House. Reproduced in
C. R. Leslie's "Life and Letters of Constable," where is also
given a letter from MacLise detailing the circumstances under
which the portrait was taken.
- Eyre Evans Crowe. Drawing. [Victoria and Albert Museum.]
- Thomas, 1st Lord Denman. Lent to Victorian Exhibition, 1891,
by Sir H. Croft.
- Charles Dickens. [National Portrait Gallery.] R.A., 1840.
Presented to Dickens by his publishers, Messrs. Chapman and
Hall on the completion of "Nicholas Nickleby," to which an
engraving of it formed the frontispiece. Sold at his sale in
1870 for £693 to Rev. Sir E. Jodrell. "We have here,"
said Thackeray, "the real identical man, Dickens, the inward
as well as the outward of him."
- Charles Dickens. R.A., 1848.
- Charles Dickens. Drawing, done in 1844. [Victoria and Albert Museum.]
- Charles Dickens, his wife and sister. Pencil, 1842. [Victoria and Albert Museum.] Engraved in Forster's "Life of Dickens."
- Charles Dickens reading "The Chimes" to his friends in Forster's chambers. Drawing, 1844. [Victoria and Albert Museum.] Engraved in Forster's "Life of Dickens."
- Children of Charles Dickens. Drawing. Reproduced in "Magazine of Art," 1903.
- John Forster in the character of Kitely in Ben Johnson's "Every Man in his Humour." [Victoria and Albert Museum.] R.A., 1848.
- Sir Andrew Fountaine. Pencil. [National Gallery of Ireland.]
- Mrs. Green. Drawing. Ex. Cork, 1828.
- Mrs. S. C. Hall. Drawing. R.A., 1830.
- Mrs. Hardwicke. Drawing. R.A., 1830.
- Mrs. Hardwicke and child. Drawing. Soc. B.A., 1832.
- Fanny Kemble as Euphemia. Drawing. Ex. Cork, 1852.
- Miss L. E. Landon. Drawing. R.A., 1830. Engraved by Finden as frontispiece to her "Poetical Works," 1835, and by J. Thomson.

Miss L. E. Landon. Whole length, riding. Lithograph by Maclise.
 Charles Landseer. Drawing. [Victoria and Albert Museum.]
 Edmond Lodge, Norroy King of Arms. Pencil and Indian ink
 wash, signed and dated 1828. [British Museum.]
 Mr. and Mrs. MacGregor and child. R.A., 1832.
 W. C. Macready, as Werner. [Victoria and Albert Museum.]
 R.A., 1851.]
 Rev. F. Mahony—"Father Prout." Drawing. [Victoria and
 Albert Museum.]
 Children of J. Nicholls. R.A., 1832.
 James Northcote, R.A. A sketch made in his bedchamber a short
 time before his death. Soc. B.A., 1832.
 Mrs. Norton as a Muse.
 Nicolo Paganini. Pencil. [Victoria and Albert Museum.]
 Dr. Quain. R.A., 1866.
 Rev. R. H. Ryland, Chancellor of Waterford Cathedral. Pencil
 and Indian ink wash. [British Museum.]
 Olympia Mary Ryland, niece of above. Pencil and water-colour.
 Signed and dated 1827. [British Museum.]
 Mrs. Sainthill. Drawing. Ex. Cork, 1828.
 Captain Sainthill, R.N. Drawing. Ex. Cork, 1828.
 Sir Walter Scott. [Victoria and Albert Museum.] Drawn in Cork
 in 1825.
 Princess Sophia. Drawing. R.A., 1830.
 Sir Francis and Lady Sykes and children. R.A., 1837.
 Lady Sykes. R.A., 1837.
 T. Taylor, of Dublin Castle. Drawing. Ex. Cork, 1828.
 Tita, a favourite Valet of Lord Byron. R.A., 1837.
 Miss Trant. Drawing. R.A., 1831.
 Mrs. Wood. Drawing. R.A., 1832.
 Malvolio affecting the Count. Drawing. R.A., 1829.
 The Trysting Place. Drawing. R.A., 1830.
 A First Sitting. Drawing. R.A., 1830.
 Isabella's Favourite. Drawing. R.A., 1830.
 The Sleeping Page. Drawing. R.A., 1831.
 Puck disenchanting Bottom. R.A., 1832; B.I., 1833.
 Snap-apple Night, or All-Hallow Eve in Ireland. R.A., 1833;
 B.I., 1834.
 Mokanna revealing his features to Zuleika. B.I., 1833.
 The Installation of Captain Rock. R.A., 1834. Christie's, col-
 lection of J. Gillott, 1872, for £385; 1878, £220 13s.;
 Drew collection, 1884, bought in for £157 10s.
 The Hypochondriac. B.I., 1834.
 Francis the First. B.I., 1834.
 The Chivalric Vow of the Ladies and the Peacock. R.A., 1835;
 B.I., 1836.

The Rocking Horse. B.I., 1835.
 Pas de Deux. B.I., 1835.
 Macbeth and the Weird Sisters; Macready as Macbeth. R.A., 1836;
 B.I., 1837. Sold at the artist's sale in 1870 for 11 guineas.
 An Interview between Charles I and Oliver Cromwell. R.A., 1836;
 B.I., 1837.
 Henry the Eighth's first interview with Anne Boleyn. B.I.,
 1836.
 Bohemian Gipsies. R.A., 1837; B.I., 1838. Christie's, collection
 of H. Wallis, 1860, sold to Messrs. Agnew for £670; 1872,
 collection of J. Gillott, sold for £934 10s.
 A Lady at a Casement. R.A., 1837.
 A Lady at her Embroidery. R.A., 1837.
 Conversazione. R.A., 1837.
 Salvator Rosa painting his friend Massaniello. R.A., 1838.
 Salvator Rosa and his Patron. B.I., 1835.
 Olivia and Sophia fitting out Moses for the Fair. R.A., 1838;
 B.I., 1839. Ex. Manchester, 1857, by J. Chapman. Engraved
 by Lumb Stocks.
 The Gross of Green Spectacles. R.A., 1850. Ex. Manchester,
 1857, by J. Chapman.
 The Wood Ranger, with a brace of capercailzie. [Royal Academy,
 Diploma Gallery.] R.A., 1838.
 The Page, with a brace of pheasants. R.A., 1838.
 Merry Christmas in the Baron's Hall. [National Gallery of Ireland.]
 R.A., 1838. This picture was the subject of a long description
 in verse in "Fraser's Magazine" for May, 1838, written by
 MacLise himself; also in the "Dublin University Magazine,"
 1847 (Vol. XXIX).
 Scene from the Burletta of Midas. [Royal Collection.] R.A.,
 1839. Engraved by S. Sangster in "Art Journal," 1857.
 The Second Adventure of Gil Blas. [Royal Collection.] R.A.,
 1839. Engraved by J. C. Armytage in "Art Journal," 1858.
 Scene from Gil Blas, Gil Blas dresses as a Cavalier. R.A., 1840.
 Robin Hood and Richard Cœur de Lion. R.A., 1839; B.I., 1840.
 Sold at Lord Northwick's sale in 1856.
 Banquet Scene in Macbeth. [Guildhall, London.] R.A., 1840.
 Belonged successively to the Earl of Chesterfield, F. W. Cosens,
 and Henry Clarke who presented it to the Guildhall in 1904.
 Engraved by C. W. Sharpe in "Art Journal," 1879. A small
 replica belonged to T. Williams, Elm Tree Road, St. John's
 Wood.
 Scene from "Twelfth Night"; Malvolio in Olivia's Garden.
 [National Gallery of British Art.] R.A., 1840. Engraved in
 "Art Journal" in 1849.
 Farewell. B.I., 1840.

Irish Girl ; Burning the Nuts. R.A., 1841. Engraved by Richard Golding in 1842 for the Royal Irish Art Union under the title of "A Peep into Futurity."

The Sleeping Beauty. R.A., 1841. Christie's, Knowles' collection, 1865 ; sold to Messrs. Agnew for £939 15s.

A Lady in a Hindoo Dress. The dress and jewellery furnished by Captain Meadows Taylor. R.A., 1842.

Hunt the Slipper at neighbour Flamborough's. R.A., 1841.

The Play Scene in Hamlet. [National Gallery of British Art.] R.A., 1842. Engraved by C. W. Sharpe. A small version, 19 $\frac{3}{4}$ by 35 $\frac{1}{2}$ inches, was in the collection of John Dickinson, Park House, Sunderland, sold at Christie's, 4th December, 1909, to Messrs. Gooden and Fox for £157 10s.

The Return of the Knight. R.A., 1842.

The Origin of the Harp. R.A., 1842. Belonged to Allan Potter, Liverpool, in 1871 ; sold at Christie's in 1907. Engraved by Robert Graves in "Art Journal," 1862.

A Serenade. B.I., 1842. This picture inspired Browning's verses "In a Gondola." See "Academy," 15th Oct., 1881, and 31st July, 1886.

The Actor's reception of the Author. R.A., 1843 ; B.I., 1844 ; R.H.A., 1845. Christie's, collection of J. Gillott, 1872, bought by Cox, dealer, for £787 10s.

Waterfall at St. Nighton's Keive, near Tintagel, Cornwall. [Victoria and Albert Museum.] R.A., 1843. Signed and dated 1842. A figure of a girl said to represent Miss Georgina Hogarth, sister-in-law of Charles Dickens. Belonged to Dickens, and was bought at his sale in 1870 by John Forster. Engraved by F. Bacon in "Art Union Journal," 1848.

Scene from Comus. R.A., 1844.

Scene from Comus. Fresco in Pavilion, Buckingham Palace.

Scene from Comus. Painted for the King of the Belgians.

Girl with Parrot. R.A., 1844.

Scene from Undine. [Royal collection.] R.A., 1844. Painted for Queen Victoria. Engraved by C. W. Sharpe in "Art Journal," 1855.

Ordeal by Touch. R.A., 1846. Christie's, 1864, £241.

"Her smile when beauty granted, I hung with gaze enchanted," etc., from Moore. R.A., 1847.

"Come rest in this bosom my own stricken deer," etc., from Moore. R.A., 1847.

Noah's Sacrifice. [Leeds Gallery.] R.A., 1847.

Chivalry in the time of Henry VIII. R.A., 1848.

Shakespeare's Seven Ages,—a design to form the border of a plateau to be executed in porcelain. R.A., 1848.

- The Spirit of Justice. [Houses of Parliament.] The cartoon sold at Christie's in 1881 for £220 10s. od. Cartoon in R.A., 1850.
- The Spirit of Chivalry. [Houses of Parliament.] The cartoon bought by John Wardell, of Dublin. Purchased at his sale at Christie's, 29 May, 1880, by Mr. Permain, for 200 guineas. The first sketch, in pencil, is in British Museum.
- Caxton's Printing Office in the Almonry at Westminster.
- Alfred, the Saxon King, disguised as a minstrel, in the tent of Guthrum the Dane. R.A., 1852. A cartoon for a single figure was in the artist's sale in 1870. Christie's, collection of E. Bullock, 1870; collection of T. Walker, 1888, and of Mrs. Lewis Hill, April, 1907.
- The Marriage of Strongbow and Eva. [National Gallery of Ireland.] R.A., 1854. The artist declined to produce this as a fresco in the Houses of Parliament owing to the inadequate price offered. Bought by Lord Northcote for £4,000; sold at his sale in 1859 for £1,795. Purchased at Christie's in 1879 by Sir Richard Wallace, who presented it to the Gallery. A water-colour drawing of the same subject, 20 inches by 31 $\frac{1}{4}$ inches, was exhibited in Manchester in 1887 by J. Broughton Dugdale, and at the Guildhall, London, in 1896.
- Orlando and the Wrestler. R.A., 1855. Engraved by C. W. Sharpe in "Art Journal," 1868, Christie's, E. L. Betts' collection, 1868, sold to Vokins, dealer, for £588; Coleman collection, 1874, bought by Permain for £798.
- Peter the Great in Deptford Dockyard visited by William III. [Holloway College.] R.A., 1857.
- The Story of the Conquest. A series of 42 subjects. R.A., 1857. Engraved on wood by Gruner and published by the Art Union of London in 1866, oblong folio.
- The Poet to his wife. R.A., 1859. Christie's; collection of John Guest, 1863, bought by Agnew for £525.
- Othello, Desdemona and Emilia. R.A., 1867. Christie's, Octavius E. Coope's collection, 6th May, 1910. Another rendering of the same subject belongs to Lord Glenconner.
- A Winter Night's Tale. R.A., 1867.
- The Sleep of Duncan. R.A., 1868. Sold at the artist's sale in 1870 to Cox, dealer, for 191 guineas. Afterwards in collection of J. Gillott, and sold at his sale in 1872 for £393 15s.
- Madeline after Prayer. R.A., 1868. Bought by John Wardell of Dublin.
- King Cophetua and the Beggar Maid. R.A., 1869. Bought by John Wardell of Dublin.
- The Earls of Desmond and Ormond. R.A., 1870. Sold at the artist's sale in 1870 to M'Clean for 500 guineas.

The Eve of St. Agnes. Ex. Manchester, 1887, by C. H. F. Bolckow. Engraved by M. Blanchard. By mistake the name of Holman Hunt was put on the early artist's proof of the plate, and before the mistake was discovered a few impressions of the engraving were distributed.

Love's Messenger. Christie's, collection of John Heugh, May, 1878.

Oberon and Titania. Christie's, Albert Grant collection, 1877, for £367 10s.

Imogen in the Cave. Christie's, John Swainson's collection, 1867.

The Lady Margaret's Page.

The Magic Dial. Christie's, 1866.

News from the Goldfields. Christie's, 1872, £97.

Hubert and Madge. Christie's, collection of J. Knowles, 1862.

The Babes in the Wood. Christie's, 1864, £241.

The Meeting of Wellington and Blucher. Wall painting, 42 feet long, in the Houses of Parliament. The cartoon was bought by the Royal Academy at the artist's sale for 300 guineas. Engraved for the Art Union of London, 1866, by Lumb Stocks.

The Death of Nelson. Wall painting in Houses of Parliament. A finished oil study was exhibited under the title of "Here Nelson Fell" in R.A., 1866, and is presumably that now in The Walker Art Gallery, Liverpool. Engraved for the Art Union of London by C. Sharpe.

The Departure of Bayard for the Wars. Belonged to S. Mendel, Manly Hall, Manchester. Sold 23rd April, 1875, for 425 guineas.

The Trial of Sir William Wallace at Westminster. [Guildhall Gallery, London.] Formerly belonged to E. J. Brett, who bequeathed it to the Gallery.

The Ballad Singer. Engraved by J. Stephenson in "Art Journal," 1865.

The Wild Huntsman.

Girl bearing Peaches.

Lady singing to a Guitar.

A Pensive Thought.

The Spanish Donna. Painted in 1852.

Group of Indian Lovers. Painted for Lady Blessington.

Girl with a Carrier Pigeon; afterwards in collection of F. Gillott, sold in 1872.

Combat of two Knights. Painted for Lord Lytton.

Sardanapalus and Myrrha. Painted for Lord Lansdowne.

The Parting—a Knight in full armour and a Lady.

Boy studying Music.

Virgin and Child in a niche.

The Bathers. Christie's, 17th May, 1879, £43; 1885, £30 9s.

Lear and Cordelia.

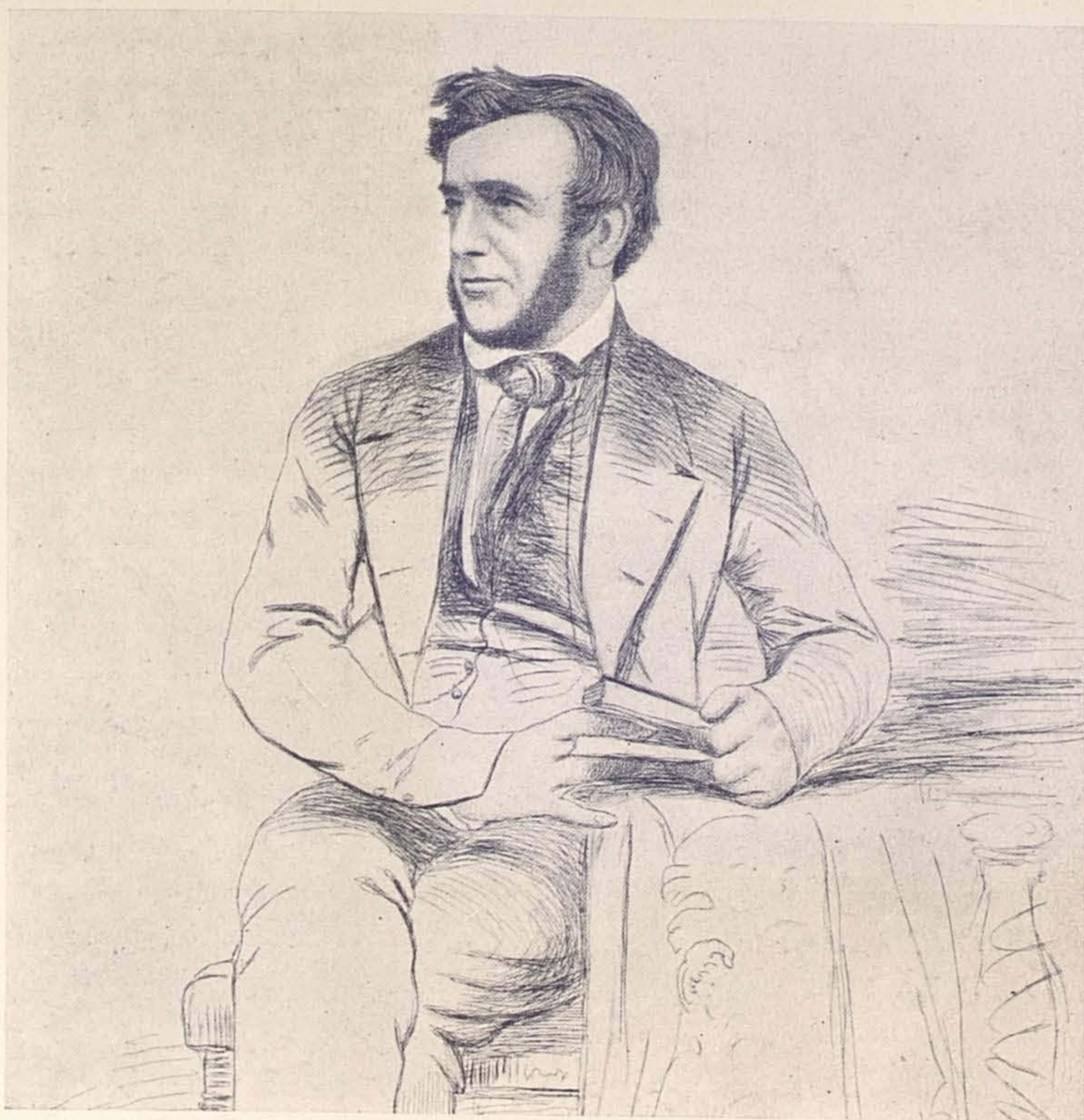
Prospero and Miranda. Artist's sale, 1879, for £43.
 Prospero and Miranda. Artist's sale, 1870, for £21.
 Phoebe and Silvius. Artist's sale, 1870.
 A Youth and a Girl with Hawks. Artist's sale, 1870.
 Ariadne. Christie's, 1864; £210.
 Claude Sketching. Gillott collection, Christie's, 1872, for £168.
 A Scotch Girl. Gillott collection, Christie's, 1872.
 Maid Marian. Gillott collection, Christie's, 1872.
 A Connemara Girl.
 The Loving Cup.
 Rosalind and Celia. [Preston Gallery.]
 Paul Veronese and the Cognoscenti.
 The Falconer. Christie's, R. S. Collinge's collection, 4th Feb.,
 1911.
 The Warrior's Cradle. Engraved by J. Franck in "Art Journal,"
 1869.
 Fifty-nine drawings illustrating Moore's "Melodies." Sold at
 Christie's in 1862 for £252.
 A large number of drawings and sketches are in the Victoria and
 Albert Museum. They include six landscapes done by MacLise
 in Ireland, one of "The Dargle," is signed and dated July,
 1826.

MACMANUS, HENRY, R.H.A. (b. about 1810, d.
 1878). *Historical and Figure Painter.*

Was born about 1810, but of his early life little is
 known. In 1835 he was living in Monaghan, and in
 that year sent his first contribution to the Royal
 Hibernian Academy. In 1836 he became a Member
 of the Association of Artists instituted at Belfast in
 that year. In 1837 he went to London where he
 remained until 1844, and he exhibited at the Royal
 Academy, the British Institution and the Old Water-
 colour Society from 1839 to 1843. Among his
 exhibited works were "May-day at Finglas, Co.
 Dublin," R.A., 1839, and "An Irish Market-day,
 Ballybay, Co. Monaghan," R.A., 1841. In 1845 he
 was appointed head master of the Glasgow School of
 Design, and he remained there until 1849, when, on
 the Schools of the Dublin Society being converted into
 a School of Design under the Board of Trade, he was

appointed head master. As a teacher he is said to have been successful, having the faculty of developing the talents of his pupils and inspiring them with interest and enthusiasm. During his term of office evening classes were established, as also day classes for women. He retired in 1863 and was presented with an address and a silver palette by the students in the school. The Royal Dublin Society made him its Honorary Professor of the Fine Arts.

MacManus was a constant exhibitor in the Royal Hibernian Academy from his first appearance in 1835 down to the year of his death, though in his latter years irregularly. He was elected an Associate in 1838 and a full Member in 1858; and for the last five years of his life was professor of painting. He was an enthusiast in his art; but although his early works display some merit, his pictures, as a whole, were poor in colour, and in his latter years became puerile and even ludicrous. Two pieces of sculpture by him, "A Bacchante Reposing" and "Topsy," both in plaster, were in the Dublin Exhibition of 1853. Among his pictures were: "Irish Pilgrims at a Station" (R.H.A., 1843); "Irish Assizes," "Donnybrook Fair," and "Patrick Street, Dublin" (R.H.A., 1838); "Rory O'More" (B.I., 1840); "Nell Gwyn pleading with Charles II to found Chelsea Hospital" (B.I., 1841); "Thomas à Beckett refusing to sign the Constitutions of Clarendon," a cartoon exhibited at Westminster Hall in 1843. In the Dublin Exhibition of 1853 was a large picture, 17 feet by 12 feet, of "St. Patrick expounding the Trinity at Tara." This picture was favourably noticed in the "Art Journal," 1853, as "a work of considerable merit. The grouping and general arrangement of the picture call for high praise; the colouring is by no means glaring, and the story is told with force and effect." MacManus painted portraits



PATRICK MACDOWELL, R.A.



HENRY MACMANUS, R.H.A.



JAMES RICHARD MARQUIS, R.H.A.

of "William Carleton" (R.H.A., 1837); "Isaac Butt" (1837); and one of "Mrs. S. C. Hall," which was engraved by T. Ryall and published by Graves, London, in 1841. A sketch of Mrs. Hall was etched by John Kirkwood for the "Dublin University Magazine," Vol. XVI, 1840; and one of "Admiral Stopford" in Vol. XX, 1842. "The Conspirators, or Repeal Martyrs of 1843," a sheet of oval portraits of O'Connell, Duffy, Steel and others, was lithographed by W. H. Holbrooke. MacManus did numerous drawings for book illustrations; sixteen appear in Hall's "Ireland, its Scenery and Character," and others in Carleton's "Traits and Stories of the Irish Peasantry," and in "Bob Norbury, or Sketches from the Notebook of an Irish Reporter," 1844. In spite of certain faults of manner and disposition, MacManus was much liked by all who knew him for his pleasant and kindly nature. He died at his residence, 2 Leinster Terrace, Dalkey, on 22nd March, 1878, aged 68 years, and was buried at Enniskerry.

MCQUESTION, GEORGE (*b.* 1796, *d.* 1829). *Seal and Gem Engraver.*

Was born in 1796 and worked in Dublin as a seal and gem engraver. He exhibited seals at the Artists' Exhibitions in 1817 and 1821, and gems and seals in the Royal Hibernian Academy from 1826 to 1829, including in the latter year an intaglio portrait from life. He had the appointment of seal, gem and portrait engraver to the Lord Lieutenant. He appears to have died in 1829.

MACREGOL (*a.* 821). *Illuminator.*

Said to have been the abbot of Birr who died in 820. He illuminated, in the style of the Book of Kells, a book of the Four Gospels now preserved in

the Bodleian Library, which is signed on the last page, *Mac Regol depincxit*, with a request for a prayer from the reader.

MADDEN, — (*f. c.* 1770-1789). *Gem Engraver.*

A Dublin artist of much ability who, however, from his intemperate habits died in extreme poverty about 1789. He was perhaps the John Madden who in 1772 was living in Jervis Street and exhibited three "Pieces of raised Flowers" with the Society of Artists in William Street.

MADDEN, GEORGE (*f.* latter end of 18th century). *Miniature Painter.*

He studied in the Dublin Society's Schools, and in early life was patronized by the Earl of Bristol, Bishop of Derry, who took him to Italy. On his return he practised as a miniature painter in Dublin, but marrying a rich widow he took up his residence in Belfast towards the end of the eighteenth century and eventually retired from his profession.

MADDEN, WYNDHAM (*f.* 1766-1775). *Portrait Painter.*

The first mention of him occurs in 1766 when he was presented by the Dublin Society with a bounty of £4 11s. for a landscape painted by him. In 1768 he was living in Moore Street and sent four portraits in oils and crayons to the exhibition of the Society of Artists in William Street, and in 1774 he contributed three portraits. A portrait by him of "James, Lord Lifford, Lord Chancellor of Ireland," was engraved in mezzotint by W. Dickinson and published by Madden himself at No. 29 Moore Street in 1775. He held an appointment as one of the principal clerks in the office

of the Secretary to the Commissioners of Revenue from about 1768 to 1774.

MAELBRIGTE MACDURNAN (*d.* 927).
Illuminator.

He succeeded St. Columba as nineteenth abbot of Iona in 891, and was also bishop or abbot of Armagh. A book containing the Four Gospels in Latin written by him was presented to Canterbury by King Athelstan, and is now in the Lambeth Library. It contains figures of the Evangelists and graceful initial letters in the style of the Book of Kells. It is a gem of calligraphy, and the figures, though rude, are extremely interesting remains of early Irish art.

MAELBRIGTE UA MAELUANAIGH (*fl.* *c.* 1138). *Illuminator.*

A small copy of the Gospels in the Harleian collection in the British Museum was completed in 1138 at Armagh by him, as appears from a note at the end: "A prayer for Maelbrigte who wrote this book in the 28th year of his age." The work is adorned with ornamental initial letters and curious symbolical figures of the Four Evangelists.

MAEL ISU (*fl.* *c.* 1123). *Metal Worker.*

The artist who made the Cross of Cong, preserved in the R.I. Academy collection in the National Museum, Kildare Street. It was made about the year 1123 for Turlough O'Connor, King of Connaught, to enshrine a portion of the True Cross, and is inscribed with the artist's name, "Mael Isu, son of Bratan Ua Echan, who made this work." It was long preserved in the Augustinian Abbey of Cong. At the time of the Reformation it was concealed, and was found early in the nineteenth century in an oaken chest in a cottage in

Cong. Professor MacCullagh purchased it from the successor of the last abbot of Cong and representative of the Augustinian Order in Connaught, and presented it to the Royal Irish Academy in 1839.

The cross, one of the finest examples of metal work of Celtic Christian art in Ireland, measures 2 feet 6 inches in height, and the width of the arms 1 foot $6\frac{3}{4}$ inches. It is formed of oak encased with copper plates enriched with interlaced ornaments of gilt bronze; the sides are framed in silver, the whole being held together by nails ornamented with little heads of animals. On the front, the shaft and arms are divided into a number of small panels of silver strap-work decorated at the intersections with settings alternated with flat silver discs in niello work. A crystal of quartz set in the centre of the front face of the cross probably covered the relic. The enrichment of filagree work in the panels immediately adjoining the setting of the crystal is of gold, and the spiral pattern contrasts with the interlaced designs of the other panels. The shaft is held in the mouth of a grotesque animal surmounting a boss which carries down the interlacements and settings of the shaft, and terminates in four small grotesque heads, the whole forming a socket in which was inserted the pole for carrying the cross. On the back of the cross along the projecting silver rim, and corresponding with the settings on the front, are flat discs of enamel with simple geometrical designs. The shaft and arms are not divided into panels as on the front, but are covered by single bronze plates, three of which remain, which were connected at the centre by an ornament now missing (From G. Coffey's "Guide to the Celtic Antiquities of the Christian Period in the National Museum, Dublin," 1909). This is the only known work by this artist. "No other record can be found; no monument is left to tell of his former

greatness save the exquisite work that has stood for more than seven hundred years bearing witness to the marvellous power and delicate skill of the artist" (Stokes' "Life of Petrie," p. 283).

MAGUIRE, ADELAIDE AGNES (b. 1852, d. 1876). *Subject Painter.*

Was born in Great Russell Street, Bloomsbury, on 6th April, 1852, the eldest daughter of T. H. Maguire (q.v.). She painted chiefly subjects of child life which she depicted with much feeling and refinement. She began to exhibit at the Society of Artists in 1868 at the age of 19, and her works also appeared in the Royal Academy and at the Society of Lady Artists of which she was member. She was an industrious worker, and had already gained a position as an artist, when her death at the age of 23, on the 30th November, 1875, terminated her short but promising career.

MAGUIRE, HELENA J. (b. 1860, d. 1909).
Water-colour Painter.

Was born in London in 1860, the second daughter of T. H. Maguire (q.v.), and sister of the foregoing. She painted children and animals in water-colour, mostly for children's books, and exhibited at the Institute of Painters in Water-colours, and in the Royal Academy from 1881 to 1892. She died in November, 1909.

MAGUIRE, HENRY CALTON (b. 1790, d. 1854).
Painter.

Was born in the county of Cavan in 1790. He went early in life to London, where he worked both as a painter and a writer. He was for many years editor of "The Connoisseur" and the "Journal of the Fine Arts." He died in October or November, 1854.

MAGUIRE, JAMES ROBERT, A.R.H.A.
(*fl.* 1809-1850). *Miniature Painter.*

His name first appears in 1809 when he was living in College Green, and sent three miniatures, including one of Owenson the actor, to the exhibition in Hawkins Street. He continued to exhibit miniatures at the exhibitions held in 1810, 1811, 1812 and 1816. A "Portrait of a Beggarman generally at Stephen's Green," was exhibited by him in 1811. He was a contributor to the Royal Hibernian Academy from its first exhibition in 1826 down to 1849, mostly of miniatures, with a few views and oil portraits. In 1826 he was elected an Associate of the Academy, but resigned in 1830. He died probably in 1850. A "Portrait of H. Hardy," drawn by him, was engraved in stipple by J. Heath for Barrington's "Historic Memoirs"; and for the same work he did drawings of "Richard Dawson, M.P." and Lord Kilwarden," both after pictures by Hamilton. The original drawings of these three portraits are now in the possession of Lord Monteagle. A portrait of "J. B. Logier," engraved by H. Myer, was dedicated "to pupils of Logier and the professors of the Logieran system of musical education."

MAGUIRE, PATRICK (*fl.* 1790-1820). *Engraver.*

He was admitted as a student in the Dublin Society's School in 1783, and afterwards worked in Dublin for many years as an engraver in Trinity Place and Anglesea Street. His work was chiefly in book illustrations, and much of it will be found in the "Sentimental and Masonic Magazine," begun in 1792, the "Hibernian Magazine" and other periodicals of the latter end of the eighteenth and beginning of the nineteenth centuries. A portrait of "Thomas Ryder, as Sir John Restless in 'All in the Wrong,'" after a

drawing by S. Harding, appeared in the "Universal Magazine" for December, 1791, and one of "Daniel Mendoza," the pugilist, after Robineau, in the same Magazine for February, 1792. He also did numerous engravings from portraits by James Petrie (*q.v.*), including probably that of "Napper Tandy," published by Petrie himself. A stipple print of "John Forster," bust only, after the picture by G. Stuart, was published in 1799 by Henecy and Fitzpatrick in Suffolk Street. The date of Maguire's death has not been ascertained, but it was probably in 1820. He had a son, CHARLES MAGUIRE, who assisted him in his work, and was the engraver of "A Fort near Galway" in Hardiman's "History of Galway," 1820.

MAGUIRE, THOMAS HERBERT (*b.* 1821, *d.* 1895). *Painter and Lithographer.*

Was born in London in 1821, the son of Henry Calton Maguire (*q.v.*). He studied in the schools of the Royal Academy, and in 1846 began to exhibit portraits and figure subjects. In 1860 he painted a picture with life-sized figures of "Cromwell refusing the Crown," which was engraved, and in 1878 another large picture, with twenty-six life-sized figures of "The First Parliament," which had occupied him for several laborious years. His picture of "John Crawford, sailor, who nailed the flag to the masthead of the *Venerable* during the battle of Camperdown," was engraved in mezzotint by G. Shury. He was, however, better known by his lithographed portraits than by his works in oil. Of these he did a great number drawn direct from life upon the stone. His series of portraits of men of science, known as "The Ipswich Museum Portraits," were printed by M. and N. Hanhart and published in Ipswich in 1851 by George Ransome, Honorary Secretary of the Ipswich Museum.

In 1854 he was appointed lithographer to the Queen, and for a time had a studio in Osborne House where he executed many lithographic portraits of members of the Royal Family. He was an exhibitor in the Royal Academy from 1846 to 1887, and in the British Institution from 1848 to 1867. In and after 1883 he exhibited "portraits in vitrified enamel." He made a few contributions to the Royal Hibernian Academy. He died in April, 1895.

He was father of Adelaide A. and Helena J. Maguire, who are separately noticed, and of Bertha Maguire, a flower painter, still living. Many of her flower studies done in Trinidad, Egypt, Chile, New Zealand, etc., have been reproduced and published.

MAGUIRE, WILLIAM HENRY (*f. c.* 1830-1840).
Painter.

An artist painting in Belfast from about 1830 to 1840. He was a member of the Association of Artists founded in Belfast in 1836. Some local views by him are known: a "View of Belfast," painted in 1838, belongs to Mr. J. W. Wilson, and a view of the "Old Long Bridge and the Toll Bridge" done in 1835, to Mr. Isaac Ward, of Belfast.

MAHONEY, JAMES, A.R.H.A. (*b.* 1810, *d.* 1879).
Water-colour Painter.

Was born in Cork about 1810, the son of William Mahoney, a carpenter. As a young man he studied in Rome and spent some years in travel abroad. Returning to Cork, he settled there as an artist, and in 1842, being then resident in his father's house, No. 34 Nile Street, he began to exhibit in the Royal Hibernian Academy, contributing, until 1846, water-colour views of Venice, Rome, Paris and Rouen, the results of his wanderings on the Continent. For the next few years

he was again abroad, chiefly in Spain. He again exhibited in Dublin in 1856, and was elected an Associate of the Academy in that year. He made his last appearance in 1859 with two Spanish views, and in the same year resigned his Associateship and left Ireland. He settled in London, and contributed to the exhibitions of the Royal Academy between 1866 and 1877, and to the new Water-colour Society, of which he became an Associate in 1867. He found employment as a draughtsman on the "Illustrated London News," worked also for many of the leading periodicals of the day and illustrated serials in the "Sunday at Home" in 1865 and 1866, and the "Heiress of Chieveley Hall" in the "Leisure Hour" in 1867, which contains also a full-paged drawing by him of "The Blue-coat Boy's Mother." He contributed the frontispiece, "Summer," to the "Sunday Magazine" for 1866, and a series of twenty-eight illustrations to the volume for 1868, as well as a few in the volumes for 1869 and 1871. Drawings by him will also be found in "Good Words" for 1869; "Cassell's Magazine," 1867; "The Argosy" and "The Quiver" in 1866; "Good Words for the Young," 1869 and 1871; "London Society," 1870; "Cassell's Illustrated Readings" and Whymper's "Scrambles in the Alps," 1870; and "National Nursery Rhymes," 1871. His most important work as an illustrator was in the "Household Edition" of Dickens' works: twenty-eight drawings for "Oliver Twist," fifty-eight for "Little Dorrit," and fifty-eight for "Our Mutual Friend." Mahoney was a clever artist, and although his water-colours are not of very high quality his work as a draughtsman and illustrator of "the Sixties" deserves recognition. He died of apoplexy at 26 Charles Street, Marylebone, on 29th May, 1879. His brother Patrick was an architect in Cork.

In the Victoria and Albert Museum is a drawing by him, "Now then, Lazy" exhibited in the Royal Academy in 1866. The National Gallery of Ireland possesses a number of his landscapes and views in water-colour, including a "View of Dublin taken from the spire of St. George's Church in 1853," which was exhibited at the Royal Hibernian Academy in 1856; "Interior of the Chapel Royal, Dublin Castle," also in the Royal Hibernian Academy the same year; "Visit of Queen Victoria and Prince Albert to the Dublin Exhibition of 1853" (R.H.A., 1856); "Opening of the Dublin Exhibition in 1853 by Queen Victoria"; a "View in Venice"; "The North Choir Aisle in Westminster Abbey"; "Interior of St. George's Chapel, Windsor"; "Kilgobbin Castle" (R.H.A., 1856); "The Church of SS. Cosmas and Damianus, Rome"; "View of the City of Granada," a large drawing from sketches taken on the spot in October, 1855, and "The Church of San Josef, Cadiz," drawn in 1856. Several of his drawings were in the Cork Exhibition in 1852, including "Views in Rome and Venice," and "The City of Cork from the river near the Custom House," and "Queen's College, Cork." A portrait by him of Horace Townsend, rector of Carrigaline, Co. Cork, was engraved in mezzotint by James Scott.

MALONE, D. (*fl.* c. 1748-1766). *Engraver.*

Was employed by the Dublin publishers as an engraver, and also did book-plates. In the pirated edition of William Melmoth's "Letters of Pliny," published by George and Alexander Ewing at the Angel and Bible, Dame Street, in 1748, medals engraved by Ravenet in the London edition of 1747 were reproduced and signed *Malone Sculpt.*; and in "The Letters of Pliny," published by George Faulkner in 1751, is a vignette in second volume, similarly signed.

A well-designed book-plate of "John Smart" is signed *D. Malone sculptist 1766*; and in the Franks collection in the British Museum are book-plates of "Butler, Earl of Arran," and "Rev. David Cuffe," *Malone sculpt.*

He was perhaps the "Denis Malone" who was in partnership with Robert Perry as a letter-founder (see advertisement in "Dublin Courant," 1748).

MALTON, JAMES (*d.* 1803). *Architectural Draughtsman.*

Was son of Thomas Malton, senior (*q.v.*). He came to Ireland with his father, and was for nearly three years, during the building of the Custom House, employed as a draughtsman in the office of James Gandon, the architect; but for breaches of confidence and many irregularities he was dismissed. The first mention of his name as an artist occurs in 1790, when he sent, from Dublin, two drawings to the Society of Artists in London: a "View of Heywood, the seat of T. Trench in the Queen's County," and a "View of Castle Durrow, the seat of Lord Ashbrook." In 1791 he completed a series of drawings of Dublin buildings, from which the well-known set of views were engraved. Twenty-five were reproduced in etching and aquatint, done by Malton himself, and their publication began in 1792. As originally intended they were to be issued in four numbers of six views each, the price to subscribers to be a guinea and a half. This was, however, altered to six numbers with four views in each, at a guinea a number, and in this form they appeared. To non-subscribers the price was twenty-six shillings a number. The second number contained five plates, that of the "Interior of the College Library" being presented as an extra plate. The prints bear dates from 1792 to 1799 (with an exception noted on page 94).

The plates measure $12\frac{3}{4}$ by 17 inches, and the engraved surface about $10\frac{1}{4}$ by 15 inches. Each plate was accompanied by descriptive letter-press headed by a dedication and a vignette in aquatint done by the artist. On the completion of the issue of the work in numbers in 1799 Malton republished the whole in a bound volume—£6 16s. 6d. in boards, £7 17s. 6d. “elegantly bound,” and £8 8s. with a portfolio or extra cover. The preface says: “The entire of the views were taken in 1791 by the author, who, being experienced in the drawing of architecture and perspective, has delineated every object with the utmost accuracy; the dimensions, too, of the structures described were taken by him from the originals, and may be depended upon for their correctness. Though all the views were taken in the year 1791, yet, as the work was in hand till the year 1797, such alterations as occurred in each subject between the taking and publishing of any view of it have been attended to; to the end that it might be as perfect a semblance as possible of the original at the time of the completion of the work.” The volume has an engraved title-page: “A Picturesque and Descriptive View of the City of Dublin displayed in a Series of the most Interesting Scenes taken in the Year 1791; by James Malton, with a brief authentic History from the earliest accounts to the Present Time.” Next follows an engraved dedication, dated “London, 1st June, 1794,” “to the Lord Mayor, Sheriffs, Common Council, Freemen and Citizens of Dublin.” The volume begins with a preface, followed by a “Brief History of Dublin,” and an article “On the Castle Walls and Increase of the City.” The plates, as issued in numbers, appeared in the order given on next page. In the bound volumes they are found in varying order, but, as intended by Malton, they should run in the order shown by the figures in brackets:

1. (1) GREAT COURTYARD, DUBLIN CASTLE. July, 1792. Dedicated to the Earl of Westmoreland, Lord Lieutenant. Vignette, a Harp, with the Earl of Westmoreland's arms.
2. (11) CUSTOM HOUSE. July, 1792. Dedicated to the Rt. Hon. John Beresford, chief Commissioner of Revenue. Vignette : shield with Beresford arms. This is the plate that was issued. There is another wholly different and earlier plate, entitled "View of the New Custom House, Dublin," dated August 1st, 1790. In this the building is taken from a different point of view ; and while in the 1792 print the west end of the building is shown, only a little of it appears in the 1790 print. The ship and boats on the river in the foreground are different in the two plates. Prints from the earlier plate are rare.
3. (5) ROYAL EXCHANGE. July, 1792. Dedicated to the Master, Wardens, etc., of the Merchants' Guild of Holy Trinity. Vignette : shield with arms of the Merchants Guild.
4. (9) LEINSTER HOUSE. July, 1792. Dedicated to William Robert, Duke of Leinster. Vignette : shield with the Duke's arms, etc.
5. (13) TRINITY COLLEGE. March, 1793. Dedicated to the Provost, Fellows and Scholars. Vignette : arms of the College. This print occurs in another state, *possibly* a different plate, dated "March 1st, 1793." The aquatinting is much heavier ; there is no smoke issuing from the chimneys as in the common form of the print, and the sky is more cloudy. In the ordinary form there are more lamps shown. The most striking difference is in the figures, etc., in the foreground. The ordinary form has a coach and pair on the left which is omitted in the other state and replaced by a horseman and a led horse.
6. (6) ST. PATRICK'S CATHEDRAL. 1st March, 1793. Dedicated to Robert Fowler, Archbishop of Dublin. Vignette : shield with the archiepiscopal arms.
7. (12) THOLSEL. June, 1793. Dedicated to the Lord Mayor, etc., of Dublin. Vignette : shield with the City arms, the Lord Mayor's collar, etc.
8. (3) CHARLEMONT HOUSE. June, 1793. Dedicated to James, Earl of Charlemont. Vignette : shield with his arms.
9. (2) COLLEGE LIBRARY. July, 1793. Dedicated to Edmund Burke, M.P. Vignette : shield with arms of Burke impaling Nugent.
10. (25) BARRACKS. July, 1793. Dedicated to the Governors of the Barrack Board. Vignette : trophy of Drums and Muskets. This view appears in another form which at first sight appears to be the same plate cut down to 10 by 9½ inches. A close examination, by which some small differences will be seen, goes to show it to be probably a different plate. This smaller plate is dated 1795.

11. (7) THE PARLIAMENT HOUSE. November, 1793. Dedicated to John Foster, Speaker, and the Members of the House of Commons. Vignette : emblems of the Commerce of Ireland, and a shield with Foster's arms.
There is an earlier, and scarce, state of this print, dated 1st August, 1790, in which certain differences in the figures appear. In foreground to the left is a man driving two pigs; these were erased, and in the latter state another man, a different figure, was put in. Two ladies close by which appear in the earlier state do not appear in the later state.
12. (14) WEST FRONT OF ST. PATRICK'S CATHEDRAL. November, 1793. Dedicated to Dr. Wm. Cradock, Dean of St. Patrick's. Vignette : shield with arms of Cradock.
13. (15) PROVOST'S HOUSE. February, 1794. Dedicated to John Hely Hutchinson, Provost. Vignette : shield with quartered coat of Hutchinson and Hely.
14. (24) OLD SOLDIERS HOSPITAL, KILMAINHAM. February, 1794. Dedicated to General Cunninghame, Commander-in-Chief. Vignette : a Military Trophy, with medallion portrait of Charles II, arms of Duke of Ormonde and arms of Cunninghame.
15. (17) ROYAL INFIRMARY, PHOENIX PARK. July, 1794. Dedicated to the Commissioners of the Royal Military Infirmary. Vignette : a Phoenix.
16. (18) POWERSCOURT HOUSE. July, 1795. Dedicated to Richard Viscount Powerscourt. Vignette : shield with his arms.
17. (23) LYING-IN HOSPITAL. December, 1795. Dedicated to the Governors and Directors of the Hospital. Vignette : emblematic group of a woman and children.
18. (19) ROTUNDA AND NEW ROOMS. December, 1795. Same dedication.
19. (4) MARINE SCHOOL, DUBLIN, LOOKING UP THE LIFFEY. June, 1796. Dedicated to the Governors and Directors of the Hibernian Marine School. Vignette : a ship, anchor and compass.
20. (8) ST. STEPHEN'S GREEN. June, 1796. Dedicated to the Rt. Hon. David La Touche and the Lords and Gentlemen inhabitants of St. Stephen's Green. Vignette : shield with arms of La Touche.
21. (16) VIEW OF DUBLIN FROM THE MAGAZINE, PHOENIX PARK. July, 1796. Dedicated to Henry Grattan, M.P. Vignette : shield with his arms. There is also a smaller plate, same size as No. 10.
22. (22) VIEW FROM CAPEL STREET, LOOKING OVER ESSEX BRIDGE. February, 1797. Dedicated to the Commissioners for lighting and paving the City of Dublin. Vignette, emblematic of lighting and paving.

23. (20) ST. CATHERINE'S CHURCH, THOMAS STREET. November, 1797. Dedicated to John, Earl of Meath and inhabitants of St. Catherine's Parish. Vignette : shield with Earl of Meath's arms.
24. (10) BLUE-COAT HOSPITAL. March, 1798. Dedicated to the Governors and Trustees of the King's Hospital, the Blue-coat School. Vignette : figures of two boys with emblems of building and navigation. In this view Malton has shown the spire or cupola which was part of the original design but was never carried out.
25. (21) VIEW OF THE LAW COURTS LOOKING UP THE LIFFEY. March, 1799. Dedicated to the Lord Chancellor and the Lords and Barons of His Majesty's Courts of Law. Vignette : a figure of Justice.

Besides the above twenty-five views the bound volume contains the "Arms of Dublin," July, 1792, as frontispiece ; "Survey of the City of Dublin as it stood in 1610," taken from Speed's Map ; "Survey of the Bay of Dublin, 1795," and a folding map of Dublin, "surveyed for the use of the Divisional Justices," 1797. This map does not appear in all copies. At the end of the volume is a plate with two outline Keys—one of the smaller "View of Dublin from the Park," the other of the smaller view of the "Barracks." The plates were printed both in brown and black, and sets were issued coloured. Immediately after he had finished the drawings Malton left Dublin, and the engraving of the plates was done by him in London. All the plates are inscribed *James Malton del. et fecit.* He published them himself ; in some his name is joined with George Cowen of Grafton Street, Dublin. A few impressions were struck off from the etched plates before aquatinting, and some of these Malton coloured by hand so as to make them practically water-colour drawings. Four examples are in the National Gallery of Ireland.

Malton's views are the most important series of engravings of Dublin. Most of the principal buildings

are represented, and groups of figures and little scenes of the daily life of the people add a charm and variety; the whole forming a valuable pictorial record of old Dublin. The "Anthologia Hibernica" (Vol. II, p. 441) in noticing the second number, says: "The accuracy and execution of the whole merit every encouragement. Dublin never before appeared so respectable."

Malton's views were frequently copied. Several were reproduced as engravings, $8\frac{1}{2}$ by 11 inches, in Warburton, Whitelaw and Walsh's "History of Dublin," 1818; and also by William Allen, $6\frac{3}{4}$ by $10\frac{1}{4}$ inches. W. M. Morrison issued a large lithographed copy of the "Provost's House," $19\frac{1}{2}$ by $29\frac{3}{4}$ inches, entitled "Dublin in 1776." In this the names of various prominent personages are invented for the figures.

In 1792 Malton began to exhibit in the Royal Academy, and between that date and 1803 he showed fifty-one drawings of architectural subjects. Among these were seventeen Dublin views done in Indian ink and water-colour; most of them of the same subjects as his engravings. They were not, however, the original drawings from which the engravings were done; they are of larger size in most cases, and bear dates later than the prints, and the figures introduced vary considerably from those in the published views. These drawings, exhibited at the Academy, were:

1790. THE PORTICO OF THE PARLIAMENT HOUSE, dated 1790. [John Mulhall, Earlsfort Terrace, Dublin.] This is the original of the large engraving, $20\frac{1}{2}$ by $25\frac{1}{2}$ inches, published in 1795 at one guinea. The print is inscribed: "*James Malton, delt, engraved by Wilson Lowry. Figures drawn by Robert Smirke, R.A. Engraved by Thomas Milton. To the Right Honourable John Foster, Speaker of the House of Commons, Ireland, This Print, a View of the Portico of the Senate House of Ireland, is, with permission, humbly dedicated by his most obedient servant James Malton, London. Published according to Act of*"

Parliament by James Malton, December 1st, 1795." The figures in the print differ from those in the drawing. A similar drawing, but with the figures varied, signed and dated 1790, was sold at Christie's on 7th June, 1912, and is now in the National Gallery of Ireland.

- 1792. THE NEW PORTICO TO THE HOUSE OF LORDS. [John Mulhall, Earlsfort Terrace, Dublin.]
- 1793. THE NEW CUSTOM HOUSE.
- 1793. THE THOLSEL. $16\frac{1}{4}$ by 23 inches. [National Gallery of Ireland.]
- 1794. LORD CHARLEMONT'S CASINO AT MARINO. 12 by $15\frac{1}{2}$ inches. [National Gallery of Ireland.]
- 1795. DUBLIN FROM THE MAGAZINE.
- 1795. THE ROYAL EXCHANGE. [Messrs. Ellis and Smith, 16B Grafton Street, London, 1913.]
- 1795. LIBRARY OF TRINITY COLLEGE.
- 1796. S.E. VIEW OF ROYAL HOSPITAL, KILMAINHAM. [John Mulhall, Earlsfort Terrace, Dublin.]
- 1796. N.W. VIEW OF ST. PATRICK'S CATHEDRAL. 23 by $16\frac{1}{2}$ inches. [National Gallery of Ireland.]
- 1797. ST. STEPHEN'S GREEN.
- 1797. VIEW UP THE HARBOUR FROM RINGSEND.
- 1797. THE WEST FRONT OF TRINITY COLLEGE. $20\frac{1}{2}$ by 30 inches. Ex. Burlington F. A. Club, 1884. [National Gallery of Ireland.]
- 1797. THE PARLIAMENT HOUSE. [Messrs. Ellis and Smith, 16B Grafton Street, London, 1913.]
- 1799. THE LAW COURTS.
- 1799. THE BLUE-COAT HOSPITAL.
- 1800. VIEW FROM CAPEL STREET LOOKING OVER ESSEX BRIDGE TO THE ROYAL EXCHANGE. [Victoria and Albert Museum.]

The following drawings were not exhibited :

- ST. CATHERINE'S CHURCH, Thomas Street. Dated 1797; 21 by 30 inches. [National Gallery of Ireland.]
- THE PROVOST'S HOUSE. $10\frac{1}{8}$ by $14\frac{5}{8}$ inches. [British Museum.]
- VIEW LOOKING UP THE LIFFEY, showing the Four Courts. Dated 1794. [Earl of Mayo, Palmerstown, Co. Kildare.]
- ST. PATRICK'S CATHEDRAL. [Earl of Mayo, Palmerstown, Co. Kildare.]
- ST. PATRICK'S CATHEDRAL. [Earl of Mayo, Palmerstown, Co. Kildare.]

Malton's architectural drawings are accurate and careful in draughtsmanship, the added colour just sufficient to give effect. In the drawing of the figures

he had the assistance of other artists, F. Wheatley, R. Smirke and, perhaps, J. J. Barralet. The figures in the drawing of Trinity College, probably Wheatley's work, may be contrasted with those in the drawing of St. Patrick's Cathedral in the National Gallery of Ireland, poorly drawn, perhaps by Malton himself.

Besides his "Views of Dublin" Malton published in 1795 an "Essay on British Cottage Architecture"; in 1800 "The Young Painter's Mahlstick," a practical treatise on Perspective, and in 1802 "A Collection of Designs for Rural Retreats or Villas." A scarce aquatint, "Irish Peasantry, the Turf Footers," was published by him, without date. There is a book-plate of the "Earl of Charlemont" done by him in 1800.

Malton died of brain fever in Norton Street Marylebone, on 28th July, 1803.

MALTON, THOMAS, SENIOR (a. 1801).
Architectural Draughtsman.

Was born in 1726. He originally kept an upholsterer's shop in the Strand. He began to exhibit at the Royal Academy in 1772, and contributed five architectural and perspective views between that date and 1785. In 1774 he published "The Royal Road to Geometry," and in 1775 "A Compleat Treatise on Perspective," folio, with frontispiece and 58 plates. He advertised a course of lectures on perspective in 1775, and was then living in Poland Street. In 1785 he left London, owing to pecuniary embarrassments, and settled in Dublin where he struggled to support himself by teaching perspective. He died in Dublin on 18th February, 1801. A "View of the inside of the Cathedral of St. Peter, Waterford," was engraved by John Roberts after a drawing by him. He engraved in aquatint and published in London in 1785 two

views after drawings by F. Wheatley, "The Sheds of Clontarf" and "A View of the Bay of Dublin."

His son, James Malton, is separately noticed. Another son, THOMAS MALTON, jun., born in 1748, was also an architectural draughtsman and exhibited 128 drawings and designs in the Royal Academy between 1773 and 1803. He did not work in Ireland. In 1792 he published "A Picturesque Tour through the Cities of London and Westminster," with 100 aquatint views by himself, and in 1802 "Picturesque Views of the City of Oxford." He died in London on 7th March, 1804.

MANINI, GAETANO (*b.* about 1730, *d.* about 1780-90). *History Painter.*

Known as the Chevalier Manini, was a native of Milan, where he was born about 1730. He came to England before 1755, as two enamelled miniatures in the Ashmolean Museum, Oxford, one of "George III," the other of "Edward Augustus, Duke of York," bear his signature with that date. He painted chiefly historical and mythological subjects, and began to exhibit with the Free Society in 1761 and with the Society of Artists in 1762. Edwards ("Anecdotes of Painting") says: "His compositions were extremely frivolous and his colouring gaudy," and Walpole calls his picture of "The Sun entering Leo," in which George III as the Sun is drawn by a lion and a unicorn, "ridiculous." In 1772 he exhibited "The Establishment of the Academy of Arts," in which George III is shown receiving the homage of the Academicians as their patron, with the figures of royal princes and a portrait of the artist himself. He was invited to Ireland, where he spent a few years towards the end of the century. A "Portrait of Philip Hussey, the Painter," by him was in the possession of Alexander Mangin in Dublin. Manini returned to London, and his

name occurs as an exhibitor with the Society of Artists down to 1775. He died between 1780 and 1790.

MANNIN, JAMES (*d.* 1779). *Landscape and Flower Painter.*

A French artist who came to Dublin, where he settled. In 1746 the Dublin Society, who had established a drawing school in Shaw's Court under Robert West, engaged Mannin as teacher of ornamental and landscape drawing, a post he held for many years with success. From him many well-known artists, including George Barret, R.A., Thomas Roberts, J. J. Barralet and others received their early instruction in art. He painted landscapes and flowers, particularly excelling in the latter. In 1763 the Dublin Society gave him a premium of ten guineas for a landscape, and in 1770 a further premium, also for a landscape. In the first exhibition of the Society of Artists in 1765, in George's Lane, Mannin exhibited a landscape, four flower-pieces and a design for a staircase; and in the following year six landscapes and flower-pieces. In 1768 he sent from his address in King Street, Stephen's Green, a landscape and a portrait, and he continued as an exhibitor down to 1777. He resided in Lazar's Hill from 1770 to 1775, when he moved to King Street. Falling into bad health he was obliged temporarily to hand over his work in the Society's Schools to his old pupil, J. J. Barralet, in 1779. But he was unable to return to his work, and died the same year. Mannin married on the 18th October, 1769, in St. Andrew's church, Mary Maguire.

MANNIN, JOHN (*f. c.* 1775-1791). *Engraver.*

He became a pupil in the Dublin Society's Schools in 1770, and afterwards practised as an engraver. He was living in Poolbeg Street about 1789. He engraved

in stipple a portrait of "Lord Henry Fitzgerald," after Adam Buck; a bust in an oval, inscribed : *Engraved by J. Mannin from the Original Drawing by Adam Buck. To the Whig Club and Independent Electors of Dublin this Plate of Lord Henry Fitzgerald is respectfully dedicated by Rich^d White. Published by R. White Bookseller etc. No. 29 Dame Street.** A copy, in reverse, of this scarce print appeared in the "Universal Magazine," May, 1790. Mannin also did a stipple portrait, after Horace Hone, of Mary Sophia Matilda, Hone's daughter. It was entitled "Innocent Thought," and was published by Allen, Dublin. A portrait by him of "Thomas Ryder," actor, after a drawing by J. Harding, appeared in the "Universal Magazine," September, 1791. In the first volume of the "Transactions of the Royal Irish Academy" are some anatomical plates by him. The following appeal appeared in the "Dublin Chronicle" of 27th January, 1791 : "To the humane and opulent, and in particular the Lovers of the Fine Arts, the case of Mr. John Mannin, engraver, is humbly submitted. From a series of illness these some years past he has not been able to do much work, but for three months last past has been totally unable to perform any, and the physician who attends him is of opinion that if there be not immediate relief this valuable artist, who does honour to our country, will be inevitably lost to society. His abilities in the line of his profession are pretty well known to those who interest themselves in the prosperity of the arts in this Kingdom, and specimens of his works are to be seen in the hands of Mr. William Allen, No. 32 Dame Street, who will receive and see properly applied such benefactions as may offer."

* The Irish "Whig Club" was founded on 26th June, 1789. Lord Henry Fitzgerald and Henry Grattan were returned for the City of Dublin in 1790.

As no further reference to him appeared in the paper Mannin probably died soon after the date of this appeal.

MARINARI, — (*d.* 1809-10). *Scene-Painter*.

An Italian scene-painter and decorative artist who in 1809 came to Dublin, having previously been employed at Drury Lane theatre. He was engaged by F. E. Jones to carry out the decorations in Crow Street theatre, then being altered and improved. Marinari painted the ceiling, proscenium, drop-scene and the panels of the boxes. In the centre of the ceiling he did a large allegorical picture representing Hibernia protected by Jupiter and crowned by Mars, supported on the right and left by the emblems of the linen and woollen manufactures. Near this were figures of Industry, Mercury and others. The whole was esteemed an admirable piece of work. On the proscenium were represented Apollo and Fame. The panels between the first and second tiers of boxes were ornamented with subjects selected from Homer and Virgil; and those of the third and fourth with subjects chiefly from Fenelon's *Télémaque*. The drop-scene was adorned with a figure of Euterpe supported by Hercules conducting the infant Shakespeare to the Temple of Minerva; Time was represented sleeping at her feet, and on the right and left were various emblematical figures, the Muses, Fates, etc. During the riots in the theatre in 1814 the mob destroyed the panels of the lower and second tiers of boxes. Marinari also decorated the rooms in Jones's house at Clonliffe with wall paintings. These decorations were still in existence in 1861, but they have since disappeared. When Marinari's connection with Crow Street theatre ceased he probably left Dublin, as nothing further is recorded of him. For list of the

subjects painted on the boxes by Marinari see Gilbert's "History of Dublin," Vol. II, Appendix.

MARQUIS, JAMES RICHARD, R.H.A. (*d.* 1853-1885). *Landscape Painter.*

Son of George Marquis, a native of Scotland, a builder, of East James Street, Dublin, and Baldoyle. He became a pupil in the Royal Dublin Society's School in 1847, and afterwards practised as a landscape painter in Dublin. He began to exhibit in the Royal Hibernian Academy in 1853; was elected an Associate on 18th July, 1861, and a Member on the 7th of the following September. A few years later he went to London, but continued to send his pictures to the Dublin Academy until 1885, and also made a few contributions to the London exhibitions. Towards the end of his life he married and lived mostly in Edinburgh. He exhibited in the Royal Scottish Academy from 1869 to 1873, when he was living in Edinburgh. He died in 1885. Marquis enjoyed some reputation in his day as a painter, but his works are now seldom met with. Several examples, one at least of considerable merit, belong to Mr. MacDougal of Drumleck, Howth.

MARTYN, JOHN (*d.* 1828). *Engraver.*

An excellent engraver who for many years worked successfully in Dublin, principally as a book-illustrator. According to an advertisement issued by him ("Freeman's Journal," Oct., 1814), "he studied many years in London under the first artists." Plates by him will be found in the "Hibernian Magazine," the "Cyclopedian Magazine" and "Exshaw's London Magazine." In the latter, for 1794, is a good engraving, "A Father's Advice to his Son," drawn and engraved by Martyn. Hardiman's "History of Galway" contains four plates by him, and he also engraved a portrait of "Torlogh

Carolán," the Irish bard, published in 1822; "Michael Dwyer, the Wicklow Desperado"; "Rev. Dr. Betagh," etc.

He died in his house in Fownes Street on 11th January, 1828.

MATHEWSENS, FRANCIS (*d.* 1678). *Painter.*

He was a member of the Guild of St. Luke in Dublin. A "Piece of Perspective," by him formerly hung in the Hall of the Guild. He died in 1678.

MAYNE, ARTHUR JOCELYN, R.H.A. (*b.* about 1837, *d.* 1893). *Landscape Painter.*

Born about 1837, he became a pupil in the Royal Dublin Society's School in 1847, and was afterwards a student in the Royal Hibernian Academy where he won a bronze medal in 1861. He followed his profession as a landscape painter in Dublin, and also taught drawing at Clongowes College and at other institutions. He was an exhibitor in the Royal Hibernian Academy from 1859; was elected an Associate on 22nd November, 1870, and a Member on 25th January, 1873. He died of cancer, at the Hospice for the Dying, Harold's Cross, on 11th October, 1893, aged 56, and was buried on the 14th in Glasnevin Cemetery.

MAZELL, PETER (*f. c.* 1761-1788). *Engraver.*

Although Mazell does not appear to have ever actually worked in Ireland, he may have been a native of Dublin, of a Huguenot family. A Pierre Mazell, perfumer and haberdasher in Aungier Street, died on 2nd March, 1787, aged 65, and with his wife Catherine Rocque, who died on 7th September, 1788, was buried in the French burial-ground in Stephen's Green.

Peter Mazell is first heard of in 1761 when he sent a landscape to the Society of Artists in London. He

continued to exhibit, chiefly prints, until 1791, and was elected a Fellow of the Society in 1772, and Vice-President in 1790. He exhibited "Flowers in water-colour" in the Royal Academy in 1797. Mazell engraved three of the series of five views of the Parliament House, after Rowland Omer, which were published by Bernard Scalé in 1767. One of the six large views of Killarney, after Jonathan Fisher, published by Fisher in Dublin in 1770, was his work, viz.: "The Upper Lake of Killarney," which he exhibited at the Society of Artists in London in 1770. He also engraved one of Fisher's six views of Carlingford and its vicinity, viz.: "View from the bottom of the Mountain Road opposite Narrow Water," published in London in 1772. Mazell was employed by Boydell on some plates after Smith of Chichester, in 1763, and by Pennant for the engravings in "British Zoology," published in 1766, and "Tour in Wales," 1778. He also did the plates for C. Cordiner's "Ruins and Romantic Prospects of North Britain," 1788, and for Cook's "Voyages."

MEADE, GEORGE (*d.* 1835). *Historical Painter.*

He belonged to a family connected with the ribbon-weaving trade in the Coombe. While clerk to a brewer he employed his leisure in studying painting, but did not take to art as a profession until somewhat late in life. He contributed to the various exhibitions in Dublin between 1802 and 1815, pictures chiefly of biblical subjects, and also painted classical and historical scenes. He was a member of the Society of Artists and enjoyed a considerable reputation as a painter. He died at his residence, No. 6 Malpas Street, on 1st June, 1835, in his eighty-first year. In his will, made the 5th January, 1828, he desired to be buried in Meath Street churchyard. He left a few of his oil pictures to his daughter, Elizabeth Theresa, wife of

William Dromgoole, and directed that the rest should be sold by auction within a month of his death. The collection contained a number of his own works, such as "Christ raising the Widow's Son" which he had exhibited in 1811, and "Esther before Ahasuerus"; as well as several copies from the Old Masters, a "Rubens' Wife," from a picture belonging to the Earl of Wicklow, and a "Virgin and Child, with Saints" from one belonging to the Earl of Milltown. The "Dublin Evening Post," in noticing his death, styles him "one of the most eminent historical painters this country has produced."

MEQUIGNON, PETER (b. 1768, d. 1826).
Portrait Painter.

Son of Peter Mequignon, a French cook who came to Ireland with the Marquess Townshend, Lord Lieutenant, in 1767, and in the following year established himself as a pastry-cook in Britain Street where he carried on business for many years. He afterwards moved to Sackville Street and Park Street, and in 1794 opened a tavern in Dawson Street. He catered for public and private entertainments, including the winter assemblies in the Rotunda Gardens, and had also assembly rooms at Blackrock. His son, Peter, was born in or about 1768, and became a pupil in the Dublin Society's Schools where he won prizes and medals. In 1788 he presented to the society several "copies from eminent masters," for which he was awarded a silver palette. In the same year he went to London and entered as a student in the Royal Academy where he gained a medal for his drawings in 1791. In that year, and again in 1793, he sent portrait drawings to the Academy exhibition. Returning to Dublin he exhibited portraits in oil at the Society of Artists in 1800 and 1801. A contemporary newspaper,

referring to his works in these exhibitions, speaks of him as "a most improving portrait painter"; but the writer of the anonymous "Journal," in the Royal Irish Academy, refers to his "flat, stupid portraits," and to his picture of "William Tell shooting the Apple" as "a miserable, tawdry exhibition of the most glaring colours." Mequignon did not exhibit again in Dublin; he was in Belfast in 1802, but nothing further is heard of him until 1825 when he was in London and exhibited at the Academy. He exhibited again in 1826 and died on the 26th September of that year. His widow applied to the Artists' General Benevolent Institution for relief in 1827 and again in 1829, when her application was recommended by Martin Archer Shee and supported by Sir Thomas Lawrence (original document signed by Shee and Lawrence in possession of W. G. Strickland). Mequignon painted a "Crucifixion" in 1800 for Clarendon Street Chapel; a "Portrait of Richard, Earl Howe," was engraved in mezzotint by Robert Laurie in 1794—the picture being then in possession of Vice-Admiral Braithwaite—and as a book-illustration by A. Cooper; and an etched portrait of "Wybrand Lolkes, the celebrated man in miniature," a dwarf twenty-seven inches high who was exhibited at Astley's, was published in 1790.

MERCIER, JOHN COLCLOUGH (*d.* 1826-1831).

Portrait Painter.

Was a native of Abbeyleix or its vicinity and received his art training in the Dublin Society's School. He exhibited portraits in the Royal Hibernian Academy from 1826 to 1831. After the latter date no further mention of him has been found. At Abbeyleix, in the possession of Lord De Vesci, are portraits by Mercier of "John, 2nd Viscount De Vesci" and his

wife, "Frances Viscountess De Vesci," and of "Thomas, 3rd Viscount De Vesci."

MILLAR, J. W. (*d.* c. 1836).

He was a Member of the Belfast Association of Artists established in 1836; but no particulars have been found concerning him.

MILLARD, MRS. (*d.* 1894). *Wood Engraver.*

Caroline Clayton, daughter of Benjamin Clayton (II) wood-engraver (*q.v.*). She learned her art from her father, and for many years worked successfully in Dublin. Her title-page for the "Spirit of the Nation," after Burton, was given a prize by the Irish Art Union in 1844 for its merits as a wood-engraving. The portrait of D. Maclise which appeared in O'Driscoll's "Life" of that painter was done by her from the drawing by Maclise himself now in the National Gallery of Ireland. She married in 1841 Thomas Millard who, originally a cabinet-maker in Cheltenham, came to Ireland in 1838 and was employed by the Board of National Education. About 1846 he commenced business as a builder in Mary Street and carried out many important works, including St. Anne's, Clontarf. He was a clever mechanic and keenly devoted to scientific pursuits, taking an active interest in the development of photography. About 1856 he, with James Simonton, established a photographic studio in Sackville Street. He died on 6th February, 1882. Mrs. Millard survived him and died at her residence, No. 10 Mount Pleasant Square, on 26th April, 1894, and was buried at Mount Jerome. A son, William Millard, exhibited busts in the Royal Hibernian Academy between 1868 and 1879, and is now connected with the City of Dublin Technical School in Kevin Street.

MILLER, ANDREW (*d.* 1763.) *Mezzotint Engraver.*

Was born in London, of Scottish parentage. He was a pupil of John Faber (see "Esdall's Newsletter," 16th October, 1769), and practised as a mezzotint engraver in London for a few years, the prints done by him there ranging in date from 1737 to 1741. His address was "at the Coffin, the Upper end of Wytch Street, near the New church in the Strand." In 1741 he came to Dublin and became associated with John Brooks (*q.v.*), with whom he worked for some time. Brooks had learned mezzotinting from Faber in London, and on his return to Dublin started as a mezzotint engraver and publisher in Cork Hill. Several of the early plates issued by him were probably the work of Miller, from whom, rather than Brooks, McArdell, Houston and the other pupils in Brooks's studio, who afterwards became famous, learned their art. About 1743 Miller parted company with Brooks, and established himself at "the Golden Head, the upper end of Fleet Street, near Lazar's Hill," and from there he, in conjunction with Paul Smith the print-seller,* issued a "Proposal for engraving in Mezzotint and Printing by Subscription twelve heads done from the best original Paintings and prints." These mezzotints, published in the following year, 1744, were "Queen Elizabeth," "John Hampden," "Archbishop Ussher," "John Milton," "Sir Edward Coke," "Robert Boyle," "Archbishop Tillotson," "The Duke of Schomberg," and "Sir Isaac Newton," all taken from the prints by Houbraken or Vertue in Birch's "Lives"; and "William III," "George II," and the "Duke of Marlborough." Some of these prints are amongst the best of Miller's work. He had previously, in 1743, scraped a plate of "Dean Swift" and one of

* He was associated with John Orpin, and died in Dorset Street in May, 1774.

“Archbishop King,” both published by John Orpin and Paul Smith, in Crane Lane. In an advertisement referring to these prints he is styled “Andrew Miller from London.” A portrait of “James Annesley” was published in the same year by J. Torbuck, at the Bear in Skinner Row. In 1744 Miller moved to Hog Hill, near the Round Church, where he began to publish his own prints, although a few were published by others after that date—a half-length of “Swift,” published by George Faulkner in 1744, “Cromwell and Lambert,” by M. Ford, in 1746, and “Charles Tottenham,” by Silcock, in 1750. Miller and Ford (*q.v.*), when the latter took to mezzotinting himself, became rivals, each endeavouring to forestall the other in the publication of portraits of prominent persons ; a rivalry which culminated in 1747-8 in a quarrel concerning the merits of their plates of Lord Boyne. Ford had a paragraph inserted in a Dublin newspaper stating that the two prints and the original painting had been placed before a meeting of the Dublin Society for judgment as to their merits, and that the decision was unanimously in favour of Ford’s print. Miller denied the accuracy of the statement, and said that no such decision had been come to.

Miller was a sympathiser with Charles Lucas, and was the author of a certain “scandalous and seditious paragraph” in “Esdall’s Newsletter,” for which he was brought before the House of Commons on the 4th December, 1749, and was ordered to be committed a close prisoner to Newgate. For some years before his death Miller, who is said to have been of somewhat irregular habits and given to drink, does not appear to have engraved any plates ; his latest dated print being that of “The Farmer” (Henry Brooke), published in 1756, one of his worst productions. He died in his house in Hog Hill on the 5th September, 1763, and

was buried on the 8th in St. Andrew's church. His wife Anne, by whom he had several children, survived him until 1767.

MEZZOTINTS DONE IN LONDON.

Joseph Baudin ; after C. Schruder, 1738.
Frederick, Prince of Wales ; after J. Richardson, 1738.
Henry Harmood ; after T. Stokes.
John Harper ; after G. White, 1739.
Lebeck ; after Sir G. Kneller, 1739.
Joe Miller ; after C. Stoppelaer, 1739.
Sir John Salter ; after J. Richardson, 1740.
J. de G. Sarmiento ; after H. Stevens, 1737.
W. Shakespeare ; after Scheemakers, 1741.
Clementina Stuart ; after Luttrell, 1737.
Prince James Stuart ; 1737.
George Taylor, prize-fighter. *Sold by Andrew Miller at the Coffin
the upper end of Wytch Street near the New Church in the Strand.*
Mr. Turbutt ; after T. Bisse.
John Warburton ; after Van de Gucht.
Flora, or Spring ; after Rosalba ; 1741.
The Complaisant Lover ; after Courtin.
The Magnificent Lover ; after Courtin.
Isabella Clara Eugenia ; after Rubens.
A Nude Female Figure ; after P. Veronese.

MEZZOTINTS DONE IN DUBLIN.

James Annesley ; after W. Lawrence. "This day is published, price a British Shilling, a Metzotinto Print of the Hon. James Annesley, Esq., done by Andrew Miller from the original picture painted by Mr. Lawrence, sold by J. Torbuck at the Bear in Skinner Row and the Printsellers and Booksellers of Dublin. N.B., this is no Head"—("Faulkner's Journal," March, 1743).
William Blakeney ; after T. Hudson. Similar to Faber's print, C.S. No. 3.
Count Bonneval ; after C. Schruder, 1744.
Robert Boyle ; after J. Kersseboom, 1744. Similar, in reverse, to Vertue's plate in Birch's "Lives"
Gustavus, Viscount Boyne ; after Hogarth, 1747.
"The Farmer," i.e., William Brooke after J. Lewis, 1756.
William Burkitt, M.A. See Rev. John Lawson.
Phillip, Earl of Chesterfield ; after W. Hoare, 1746. Similar to print by Simon.

Phillip, Earl of Chesterfield. A small bust in oval, on top of ornamental border engraved by S. Wheatley, enclosing speech delivered by the Lord Lieutenant, the Earl of Chesterfield, to the Irish Houses of Parliament, 8th October, 1745. The portrait is inscribed *Miller fecit*. In centre at the bottom, *To the Honourable William Bristow Esqr. one of the Commissioners of His Majesty's Revenue in Ireland This Plate is most Humbly inscribed by his most obedient Servant Halhead Garland*. On one side is a shield with the arms of Lord Chesterfield; on the other a shield with arms of Bristow. Underneath is: *Sold by Andrew Miller on Hog Hill, H. Garland in Essex Street and Sc.mll. Wheatley in Salutation Alley opposite Crane Lane Wheatley sculpt.*

In a later state of this plate the portrait is inscribed *Houston fecit*; the dedication reads: *To all true Patriots and Friends to Liberty This Plate is most humbly Inscrib'd by Their most obedt. humble Servt. the Proprietor*. The Arms of Bristow are replaced by a figure of Hibernia.

Charles Cobbe, Archbp. of Dublin; after F. Bindon. Three-quarter length; published by M. Ford, 1746.

Charles Cobbe, Archbp. of Dublin. Whole length. No lettered impression known; but the print is assigned to Miller by Chaloner Smith. An impression is in the National Gallery of Ireland.

Sir Edward Coke, 1744. Similar, in reverse, to print in Birch's "Lives."

Oliver Cromwell and General Lambert. Published by M. Ford in 1745.

William, Duke of Cumberland; after T. Hudson. Published by M. Ford, 1746.

William, Duke of Cumberland; after Murry.

Denis Daly of Raford; after J. Barrett.

Prince Edward; after R. Wilson, 1752.

Queen Elizabeth; after Isaac Oliver, 1744. Similar to print by Vertue.

David Garrick as Richard III; after W. Hogarth, 1746.

David Garrick. Engraving, not mezzotint; in ornamental border, inscribed *Mr. David Garrick. Arthur Pond pinxit London 1745. Sold by Andrew Miller on Hog Hill near the Round Church*. The only example of this print which has been met with is in the possession of Sir Frederick Shaw, Bart., Bushy Park, Terenure, Co. Dublin.

George II; after Highmore, 1744. Not described by Chaloner Smith.

George II, 1744. Similar to print by Faber.

George, Prince of Wales; after R. Wilson, 1752. Similar to print by Faber.

John, Marquess of Granby. *Sold by Thomas Silcock at his Print-Shop in Skinner Row, Dublin, 1760.* Similar to a print by Houston, and probably by Miller.

Maria Gunning; after Pope Stevens. In "Esdall's Newsletter," 30th May, 1750, is this advertisement: "This day is published by Andrew Miller, Engraver, on Hog Hill, and Thomas Silcock in Nicholas Street, opposite the Tholsel (price a British Shilling), a Half Length Mezzotinto Print of Miss Gunning, from the original Picture painted by Mr. Pope Stevens, and is the only painting she sat for. As there is at this time several spurious prints doing under the name of Miss Gunning, this is to assure the public that she declar'd at my Shop that she sat for no other picture but the above. Andrew Miller."

This print is not mentioned by Chaloner Smith, and has not been met with.

Elizabeth Gunning; after F. Cotes. This print, though inscribed *Miller fecit*, is really by M. Ford, whose name appears on an earlier state.

John Hampden; 1744. Similar, in reverse, to print by Houbraken in Birch's "Lives."

Geo. Fredk. Handel; after T. Hudson. *Andrew Miller Fecit Dublin 1749.* Similar to Faber's print.

Sir Edward Hawke; after G. Knapton. Similar to print by J. McArdell. It does not bear Miller's name as engraver, but is inscribed: *Sold by Andrew Miller on Hog Hill near the Round Church.*

Josiah Hort, Archbp. of Tuam; after Wills, 1752.

Colonel Charles Jeffries; after Van Diest. Mentioned in Evans' catalogue, but not by Chaloner Smith. It has not been met with.

William King, Archbp. of Dublin; after C. Jervas. Published by John Orpin and Paul Smith in Crane Lane, who announced its publication in "Faulkner's Journal" in July, 1743, stating that it was "engraved by Andrew Miller, from London," and that it was done from an original picture in the possession of Sir Capel Molyneux, Bart.

Rev. John Lawson, D.D., Librarian of Trinity College, Dublin. This plate was afterwards altered to William Burkitt, M.A.

Charles Lucas. Three-quarter length, *Wm. Jones Pinxit.*

Charles Lucas. Whole length.

John, Duke of Marlborough; after Kneller, 1744. Similar to print by P. Van Gunst.

Mary, Queen of Scots. *Sold by John Orpin in Crane Lane Dublin.* Bears no engraver's name, but is no doubt by Miller.

Henry Maule, Bishop of Meath; after A. Lee, 1747.

John Milton, 1744. Similar, in reverse, to print by Houbraken in Birch's "Lives."

Cornelius Nary, Parish Priest of St. Michan's. Brooks also engraved this personage, but from a different picture.

Robert, Lord Newport; after Stevens, 1747.

Sir Isaac Newton. Similar in, reverse, to print by Houbraken in Birch's "Lives."

William Charles, Prince of Orange; after Van Dyck, 1747.

Gervis Parker; after A. Lee, 1745.

Rev. Patrick Quin; after J. Latham. Advertised in "Esdall's Newsletter," 1755, No. 1072.

Hercules Langford Rowley; after Bindon. Not known to Chaloner Smith, but recorded by him on the authority of Bromley. The print is not in the British Museum, and has not been met with.

Frederick, Duke of Schomberg; after Kneller, 1744. Similar, in reverse, to print by Houbraken in Birch's "Lives."

Thomas Sowden, as Caled in the "Siege of Damascus"; after J. Lewis, 1754.

Eaton Stannard; after J. Latham, 1747. Half length; dedicated to the Lord Mayor, aldermen, etc., of Dublin. Published by Silcock.

Eaton Stannard; after J. Latham. Whole length.

Jonathan Swift; after F. Bindon. Whole length, 1743.

Jonathan Swift; after F. Bindon. Half length, 1744. Both these prints are from the picture in the Deanery of St. Patrick's painted by Bindon in 1739. The first was published by J. Orpin and P. Smith, who announced it in July, 1743. The second was published by George Faulkner, who, in an advertisement, 6th October, 1744, says, "Price 13d.; glazed and framed plain, 2s. 8d.; do. half p. gilt, 3s. 3d. N.B. This Metzotinto is universally allowed by the Dean's friends and the best judges to be the most exact Likeness of any that hath ever yet been published."

John Tillotson, Archbp. of Canterbury; after Kneller, 1774. Similar, in reverse, to print by Houbraken in Birch's "Lives."

Charles Tottenham, M.P.; after Stevens. Painted in 1749, engraved in 1750. Advertised in "Esdall's Newsletter," May 30, 1750, as "finished and ready to be delivered to the subscribers," by Silcock at his "Print and Fan shop at the Fan and Crown opposite the Tholsel in Nicholas Street."

James Ussher, Archbp. of Armagh; after Lely, 1744. Similar, in reverse, to print by Houbraken in Birch's "Lives."

Rev. George Walker; whole length. Publication announced in "Esdall's Newsletter," 1755, No. 1072.

George Whitfield; after M. Jenkin, 1751. This plate was several times republished in London with alterations.

William III; after Kneller, 1744.

William III; after Kneller, 1746.

Margaret Woffington; after Eccard, 1745.

Diana; after F. Stevens, 1750. Chaloner Smith says that this is similar to a print of Lady Boyd by McArdell, the face differing.

MILLER, GEORGE B. (*fl.* 1815-1819). *Landscape Painter.*

Was a pupil of Benjamin Barker, the landscape painter, of Bath. He was living in Kilkenny in 1815 and was in Dublin in 1817 at No. 11 Henry Street, and in 1819 at 10 South Great George's Street. In 1818, in an advertisement issued by him from Henry Street, he described himself as "Professor of landscape painting in oil and water-colour." He contributed two "Landscapes and Figures" to the Hibernian Society's Exhibition in 1815, and various views, twenty in all, to the Exhibitions in 1815, 1817 and 1819. His name does not appear after the latter date. A drawing in Indian ink, "View of the Interior of St. Patrick's Cathedral," by him, is in the National Gallery of Ireland.

MILLER, WILLIAM (*d.* 1779). *Amateur.*

A cambric manufacturer in Lurgan, a man of remarkable mechanical and inventive powers. He constructed a figure of a man which uttered articulate sounds and called out the hours of the clock. He also painted flowers and portraits on glass. One of the latter was of George Whitfield preaching at Lurgan, with likenesses of many of the people of the town. He died young, probably in 1779, in which year his will was proved.

MILLIKEN, RICHARD ALFRED (*b.* 1767, *d.* 1815.) *Amateur.*

Was born in 1767 at Castle Martyr, Co. Cork. He was placed in the office of a country attorney, and on

the expiration of his apprenticeship he commenced business for himself in Cork. During the Rebellion he was an active member of the corps of Royal Cork Volunteers. Obtaining but little business in his profession he had leisure to indulge in his taste for literature and painting. He contributed political pieces to the "Monthly Miscellany," a Cork magazine, and in 1797 started, jointly with his sister, "The Casket or Hesperian Magazine," which appeared monthly to February, 1798. As a boy he had been fond of drawing and had thoughts of becoming an artist, and he now obtained some local reputation by his pictures and drawings, a number of which he exhibited in 1815. He was the founder of the Society for the Promotion of the Fine Arts in Cork. He died, after a short illness, on 16th December, 1815, and was buried in Douglas churchyard, near Cork. An exhibition of twenty-two of his pictures was held in Cork in 1816. A little volume, "Poetical Fragments of the late R. A. Milliken, with an authentic Memoir of his Life," by his sister Anne, was printed by subscription in Cork in 1823. A portrait of him forms the frontispiece.

MILLINGTON, JAMES HEATH (*b.* 1799, *d.* 1872). *Miniature Painter.*

Born in 1799 in Cork, but appears to have spent his early years in England. He came to Ireland in 1821 and took rooms at 22 Patrick Street, Cork, for the purpose of following his profession as a miniature painter. He was apparently not successful, for in the same year he was at No. 13 North Earl Street, Dublin, and exhibited a portrait in oil at the Society of Artists in the Royal Arcade. In 1826 he became a student in the Royal Academy and gained most of the prizes there. He exhibited at the Academy for many years down to 1870, and was for a short time Curator of the

School of Painting. He exhibited also at the British Institution and at the Society of British Artists. Several of his miniatures were lent by him to the Exhibition at South Kensington in 1865; one, a "Portrait of a Lady," was dated 1818. He died of heart disease at 5 Chepstow Place, Bayswater, on 11th August, 1872, aged 73.

MILMORE, JOSEPH (*b.* 1841, *d.* 1886). *Sculptor.*

Son of a schoolmaster in Sligo, where he was born on 6th October, 1841. His father died in 1851, and shortly afterwards the widow and her children went to America and settled in Boston. Joseph learnt the trade of a cabinet maker, but later took up carving in marble and developed a marked talent in architectural sculpture. He died at Geneva, in Switzerland, on 10th January, 1886.

MILMORE, MARTIN (*b.* 1844, *d.* 1883). *Sculptor.*

Younger brother of the foregoing. He learnt wood-carving from his brother and was for four years in the studio of T. Ball, sculptor. Setting up for himself he obtained ample employment as a sculptor and produced many fine works. He executed many war memorials, among them being the Soldiers' Monument for Forest Hill Cemetery, Roxley, Massachusetts, one of the most effective pieces of American sculpture; and the Soldiers' and Sailors' Monument on Boston Common, his greatest work. While preparing the designs for this he resided in Rome. He also executed a statue of "General Sylvanus Taylor," for West Point; and, in collaboration with his brother, the great granite "Sphinx" in Mount Auburn Cemetery, Massachusetts. He did busts of "George Ticknor," for the Boston Library, and of "Cardinal McCluskey," and numerous others. He died in Boston on 21st July, 1883.

MILTON, THOMAS (*b.* 1743, *d.* 1827). *Engraver.*

Was born in England in 1743, the son of John Milton, marine painter, who was descended from Sir Christopher Milton, brother of the poet. Nothing is known of his early life or works, but he was probably a pupil of Woollett. He was in Dublin in 1783, and in that year there appeared the first number of his *Views in Ireland*, "A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland, engraved by Thomas Milton from original drawings by the best artists." The work, an oblong quarto, contains twenty-four plates engraved in line after various artists, including Ashford, Barralet, T. Roberts and Wheatley. These little engravings are works of singular beauty, engraved with great delicacy and strength, and constitute the most charming record of Irish scenery and places which have ever been published. Of them W. Bell Scott, in his "Autobiographical Notes," says that Milton "had a unique power of distinguishing the foliage of trees and the texture of all bodies, especially water, as it had never been done before and never will be done again." The work was issued in numbers containing four plates with explanatory text, and sold at 5s. 6d. Plates I to XII were published by Walker, Charing Cross, London, for T. Milton; they are dated 1783 and 1785. In 1786 Milton left Dublin and returned to London, and the remainder of the plates, dated 1786, 1787 and 1793, were published by the engraver himself in London. These views constitute his best work upon which his reputation as an engraver mainly rests. He afterwards contributed plates to "Macklin's Bible," including "The Deluge," one of his best plates, after a picture by De Louthembourg now in the Victoria and Albert Museum. Plates by him are also in Boydell's and other editions of "Shakespeare," and in

Ottley's "Stafford Gallery." He also did a series of coloured aquatints of "Views in Egypt" after designs by Luigi Meyer. Milton died at Bristol on 27th February, 1827.

The following are his plates in his "Views of Seats in Ireland":

1. Phoenix Lodge ; after J. J. Barralet. 1783.
2. Leinster House ; " " "
3. Lucan House ; " " "
4. The Dargle ; " " "
5. Marino ; after F. Wheatley. "
6. Belan House, Co. Kildare ; after W. Ashford. 1783.
7. Malahide Castle ; after F. Wheatley. 1783.
8. The Scalp, in Co. Wicklow ; after W. Ashford. 1783.
9. Bessborough ; after W. Ashford. 1785.
10. Brockley Park, Queen's Co. ; after W. Pars. 1785.
11. Beau Parc ; after T. Roberts. 1785.
12. The Salmon Leap ; after F. Wheatley. No date.
13. Lismore ; after W. Pars, as engraved on the plate, but really by Wheatley (*q.v.*). 1786.
14. Howth House ; after F. Wheatley. 1786.
15. Florence Court ; after J. J. Barralet. 1786.
16. Glen Molour ; after F. Wheatley. 1786.
17. Tullymore Park ; after J. J. Barralet. 1787.
18. Mount Kennedy ; after W. Ashford. 1787.
19. Ballyfin ; after W. Ashford. No date.
20. Lucan ; after T. Roberts. 1787.
21. Glenarm ; after J. J. Barralet. 1793.
22. Shane's Castle ; after W. Ashford. 1793.
23. Tarbert ; after F. Wheatley. 1793.
24. Dunran, Co. Wicklow ; after W. Ashford. 1793.

MITCHELL, MICHAEL (*d.* 1711-1750). *Portrait Painter.*

Was son of Sir Michael Mitchell, merchant and alderman of Dublin, who was Sheriff of the city in 1683, Lord Mayor in 1691-3, M.P. in 1692, and died in 1699. His mother, Elizabeth Lady Mitchell, died in 1739. He practised portrait painting in Dublin ; but although his artistic career extended over a period of at least forty years little is known of his works. The

first mention of him occurs in 1711, when he painted a portrait of "Dean Drelincourt" for the Blue-coat School. The painter's receipt for twenty pounds for the picture and five pounds for the frame, dated 1st December, 1711, is preserved in the school; but this picture, which is mentioned in Whitelaw and Walsh's "History of Dublin" as hanging in the school in 1818, is no longer there. In a receipt for eighteen shillings and threepence paid to William Wilkinson in 1754 for cleaning and repairing the picture it is described as a whole-length.* In 1718 Mitchell was commissioned by the Corporation of Dublin to repair the portrait of King George I in the Tholsel, which on the night of the 29th June was "maliciously defaced and cut in pieces" by "some infamous, wicked and disaffected persons" who broke into the Tholsel. A thousand pounds reward was offered by the Lords Justices, and four hundred by the Corporation for the discovery of the offenders. In 1722 he cleaned and varnished the portraits in the Mayor's Hall and repaired those of King William and Queen Mary, together with the drapery of King Charles II and Queen Anne (Corporation Records). In 1728 he painted for the city full-length portraits of George II and Queen Caroline, "in one frame like William and Mary are"; and in the same year he cleaned and repaired the pictures in the Tholsel. In 1736 Mitchell received twenty pounds from the Corporation on his petition setting forth that

* Other pictures formerly in the Blue-coat School have also disappeared. The portraits of "George II" and "Queen Caroline" painted by Mitchell for the city, "William III," "Queen Mary," and "General Ginkell," were taken there from the Tholsel when that building was demolished in 1805 and hung in the school-room. Whitelaw and Walsh's "History of Dublin" describes them in 1818 as "in a wretched, filthy state of repair." The only pictures now in the School are a large full-length portrait of "King Charles II" hanging in the Dining Hall, the altar-piece by Waldron (*q.v.*), and the portrait group by Trotter (*q.v.*) in the Board-room.

from declension in business in his profession he had laboured under great difficulties in supporting his numerous family, and in 1738 he was paid fifteen pounds for painting portraits of King George II and Queen Caroline, which were hung in the Mayor's Hall, and for cleaning and repairing pictures and frames. A portrait of "Griselda Steevens," painted by Mitchell in 1741, hangs in Steevens' Hospital where his receipt, dated 25th July, 1741, for £11 16s. 6d., is preserved. A portrait of "Thomas Wyndham," Lord Chancellor of Ireland, by him was engraved in mezzotint by Thomas Beard in 1728.

Mitchell died on 23rd August, 1750, "much esteemed by all those who had the happiness of his acquaintance" ("Faulkner's Journal," 25th-28th Aug., 1750); and was buried the same day in the old churchyard of St. Patrick's.

MOLLOY, JOSEPH (*b.* 1798, *d.* 1877). *Painter.*

Was born in 1798 and worked as an artist in Belfast. Thirty views of "Belfast Scenery" drawn by him were engraved in aquatint by E. K. Porter, and published in 1832 by Porter in London and by Morgan Jellett in Belfast. The original drawings are in the Belfast Art Gallery. He taught drawing in the Belfast Academical Institution, and was a Member of the Association of Artists in Belfast founded in 1836. A water-colour drawing, "Gracehill, Co. Antrim," belongs to Mr. F. A. C. Mills, Cliftonville, Belfast. Molloy died in 1877.

MOLONEY, WILLIAM (*d.* 1846-1856).
Portrait Painter.

He painted portraits in Limerick from about 1846 to 1856, but no particulars of his life or works have been found.

MOORE, CHRISTOPHER (b. 1790, d. 1863).
Sculptor.

Was born in Dublin in 1790. His name as an artist first appears in 1819, when he was living at No. 2 Upper Gloucester Place, Dublin, and exhibited two works, a "Portrait of Himself" and "The Combat between the Archangel Michael and Satan," in the Dublin Society's House in Hawkins Street. Soon after this he went to London, and in 1821 was living at No. 178 Terrace, Tottenham Court Road. In that year he sent to the British Institution his "Combat between the Archangel Michael and Satan," which he had previously exhibited in Dublin; and he contributed three works to the Royal Academy, an "Infant Orpheus," a large "Bust of Henry Grattan," and a "Bust of Charles Phillips, barrister." He continued to exhibit in the British Institution until 1834, contributing figure subjects and studies in sculpture, but no portrait busts. He was a regular exhibitor in the Royal Academy until 1860, chiefly of portrait busts, seldom missing a year. He remained in Tottenham Court Road until 1829, when he moved to 23 Howland Street, which was his residence until his death. Although making London his home he frequently visited and stayed in Dublin, and his works regularly appeared in the Royal Hibernian Academy from 1829 to 1861. He was elected an Associate on the 26th May, 1846, and a Member the same day. In October, 1853, he resigned his membership and was made an Honorary Member in the following year.

Moore's work largely consisted of portrait busts, in which he was very successful. They are well modelled and expressive likenesses; but his powers were unequal to larger or more important works, and in his statues and figure subjects he was not successful; his grotesque effigy of Thomas Moore, in College Street, is an unfortunate

memorial to the poet. Moore also did a few portraits in wax. He died in Dorset Street, Dublin, on the 17th March, 1863, and was buried in Glasnevin. His portrait, an unfinished sketch in oils, by John Doyle, is in the National Gallery of Ireland.

Among Moore's works are the following. All are busts except where otherwise described :

- Emily, daughter of James Henry Blake, Q.C. R.A., 1843.
General Sir Edward Blakeney, K.C.B., R.A., 1844 ; R.H.A., 1844 and 1848.
Sir Maziere Brady. [Late Sir Francis Brady, Bart.] R.A., 1846 ; R.H.A., 1848.
Judge Burton.
G. W. F., Earl of Carlisle. Done in 1839. [National Gallery of Ireland.]
Richard Carmichael, surgeon. R.A., 1847. Belonged to Mrs. Carmichael. A copy is in the Royal College of Surgeons, Dublin.
Anne, Countess of Charlemont. Executed for Queen Victoria. R.A., 1842 ; R.H.A., 1845.
George W. F., 4th Earl of Clarendon, K.G., Lord Lieutenant. R.A., 1849.
Katherine, Countess of Clarendon. R.A., 1849 ; R.H.A., 1851.
Sir Philip Crampton. R.A., 1844 ; R.H.A., 1844, 1850, 1858.
John Philpot Curran. Monument, with bust. [St. Patrick's Cathedral.] Erected in 1842 by public subscription.
Francis Danby, A.R.A. [National Gallery of Ireland.] R.A., 1827 ; R.H.A., 1845.
General Sir John Doyle. R.A., 1822.
General Sir John Doyle. Wax portrait. R.A., 1824.
John Doyle, artist. [Plaster, in National Gallery of Ireland.] R.A., 1850 ; R.H.A., 1850.
Josiah Dunne, President of Solicitor's Society. R.A., 1846 ; R.H.A., 1846.
John Finlay, Seneschal of Kilmainham and assistant barrister Co. Roscommon. R.A., 1849 ; R.H.A., 1850.
Henry Grattan. R.A., 1821.
Sir Richard Griffith. R.A., 1860.
Sir Benjamin Lee Guinness. R.A., 1852 ; R.H.A., 1858.
Jonathan Henn, Q.C. R.A., 1846 ; R.H.A., 1847 and 1858.
William Henn, Master in Chancery. R.A., 1852 ; R.H.A., 1852 and 1858.
Robert Holmes, Father of the Irish Bar. R.A., 1848 ; R.H.A., 1849.

William Elliott Hudson. [Royal Irish Academy.] R.A., 1844.
 Colonel Larcom, c.B. R.H.A., 1858.
 Thomas Lefroy, Chief Justice of the Queen's Bench. R.A., 1860.
 Augustus Frederick, 3rd Duke of Leinster. [Duke of Leinster, Carton.] R.A., 1843; R.H.A., 1844.
 Rev. Humphrey Lloyd. R.A., 1849; R.H.A., 1850 and 1861.
 James McCullagh. [Trinity College, Dublin.] R.A., 1849.
 Dr. James McDonnell. [Municipal Gallery, Belfast.] R.A., 1842.
 Sir Henry Marsh. [Royal College of Physicians, Dublin.] R.A., 1843.
 Rev. Theobald Mathew. R.A., 1842; R.H.A., 1843.
 Thomas Moore, poet. [National Gallery of Ireland.] Executed for Francis William, 2nd Earl of Charlemont, in 1842, and presented to the Gallery by James, 3rd Earl, in 1873. R.H.A., 1843.
 Thomas Moore. R.A., 1834; R.H.A., 1859.
 Thomas Moore. Statue, in metal. [Westmorland Street, Dublin.] Erected in 1857.
 William Mulready, R.A. [Royal Hibernian Academy.] Presented to the Academy in 1866 by Miss Moore. R.A., 1831; R.H.A., 1852.
 Daniel Murray, Archbp. of Dublin. R.H.A., 1841.
 Daniel Murray, Archbp. of Dublin. R.A., 1853; R.H.A., 1858.
 Daniel O'Connell. Medallion portrait modelled from memory in 1825. R.A., 1830.
 Daniel O'Connell. R.A., 1837.
 Sir Michael O'Loghlen. Statue. [Solicitors' Room, Four Courts.] R.A., 1850; R.H.A., 1852.
 Lord Palmerston. R.H.A., 1853.
 George Papworth, architect. Wax portrait in relief. [National Museum, Kildare Street.]
 Louis Perrin, Justice of the Queen's Bench. R.A., 1843; R.H.A., 1844 and 1858.
 Charles Phillips, Barrister. R.A., 1821.
 Thomas Phillips. R.A., 1838.
 William C., 1st Lord Plunket. [Plaster, National Gallery of Ireland.] R.A., 1842. R.H.A., 1858.
 Richard Lalor Sheil. R.A., 1848.
 Richard Lalor Sheil. [National Gallery of Ireland.] Done in 1847 for Henry Labouchere, afterwards Lord Taunton. Presented to the Gallery by Lord Taunton in 1864. Engraved by F. Roffe as frontispiece to W. Torrens McCullagh's "Memoirs of Sheil," 1856.
 Thomas, 3rd Viscount Southwell. R.A., 1840; R.H.A., 1849.
 Lord Talbot de Malahide. R.H.A., 1846.



CHRISTOPHER MOORE, R.H.A.



JAMES MOORE, HON: R.H.A.

Cardinal Wiseman. R.A., 1851.

A Sleeping Child. Statue. R.A., 1839; R.H.A., 1846.

Infant Orpheus. Statue. R.A., 1821.

Sketch Model for a Bas-relief to illustrate King George the Fourth's letter to the Irish people; Erin pursued by the Furies finds protection at the foot of the Throne. R.A., 1823.

Sketch, made in 1821, for a public testimonial to commemorate the visit of George IV to Ireland. R.A., 1824.

Head of a Child. Small relief in wax. [National Museum, Kildare Street.]

MOORE, JAMES, HON., R.H.A. (b. 1819, d. 1883).

Amateur.

Was born in 1819. He studied medicine in Edinburgh, where he obtained his degree of M.D. in 1842, and in the same year qualified as a member of the College of Surgeons in London. He settled in Belfast where he pursued a successful career as a surgeon. In his student days in Edinburgh he became acquainted with many of the Scottish artists, among them Thompson of Duddingston, Erskine Nicol and Sam Bough, and commenced to draw and paint in water-colours, an art which he practised throughout his life with enthusiasm and with much ability and power. In his early days he did drawings for Syme's "Surgery." He was a brilliant sketcher from nature, and his work, almost always executed and completed on the spot, showed great power in depicting nature with truth and realism, and with a beauty and masterly style of technique. He was never without his colour-box and sketch-book, and utilized all his spare time wherever he might be in sketching landscapes and views which attracted him, and he had accumulated at his death a vast number of sketches and finished drawings. He did a number of sketches of old Belfast buildings. For many years his bold and vigorous landscapes were seen in the Royal Hibernian Academy, and in 1868 he was made an Honorary Member.

Moore was a man of kindly disposition concealed under a brusque manner and a somewhat affected roughness which rather repelled those who did not know and understand him. He died at his residence, 7 Chichester Street, Belfast, on 28th October, 1883.

His drawing of "Slieve Bernagh, Mourne Mountains," in the Belfast Art Gallery, is an example of the class of subject he had made his own. In 1907 a number of his drawings were exhibited in the Gallery, including: "Trassy Bog and Slieve Bernagh," an impressive mountain scene; "The Shimma River," "Earl's Bridge, Bryansford," a fine landscape in which the figures were put in by Erskine Nicol; "Lord Roden's Park, Tollymore"; "Straye's Bridge, Tollymore," an early work; "Newcastle Harbour," and "The Giant's Causeway," another early work.

MORAN, JOHN P. (*d.* 1901).

A native of the county of Mayo. He was a student in the Royal Hibernian Academy from 1871 to 1874, where he won most of the medals and prizes, was afterwards for three years at South Kensington and then went to Paris, where he was a pupil of Carolus Duran and in the Académie des Beaux Arts. After seven years' study in Paris, where he exhibited in the Salon, he went to Rome, and there completed his art education. On his return to Ireland he was for a short time resident drawing master at Clongowes Wood College, and on the 1st August, 1888, was appointed drawing master in the Marlborough Street Training College, a post he held until his death. While in Paris, in 1881 and 1882, he sent some etchings to the Royal Hibernian Academy, but he never attained any distinction as an artist. He died at Dalkey on 1st March, 1901.

MORAN, JOHN (*d.* c. 1764). *Portrait Painter.*

He was given a premium of five guineas by the Dublin Society in October, 1763, for "a composition of several full-length figures." He was then living in College Green, Dublin. He was perhaps the Moran who worked at Newmarket, Co. Cork, and restored the portrait of Captain Robert Oliver, of Castle Oliver, now at Blarney Castle. His performance is commemorated in the lines :

Old Robin Rhu of valour true,
But aspect most uncivil,
In armour dight, like ancient knight,
Would shame the very divil !
'Tis true, they say, that in his day
His face with scars was worn,
But sure it is his ugly phiz
Was uglier made by Moran !

MOREAU, JOHN (*d.* 1809 - 1838). *Landscape Painter.*

A "John Marraud" entered the Dublin Society's Schools in 1799, and in that and the following year won medals for drawing. He was given ten guineas by the Society "to buy colours and canvas and to encourage his genius" in 1800. He was perhaps the "John Moreau" who, in 1809, was living in Dorset Street and exhibited five Welsh landscapes at the Dublin Society's house in Hawkins Street. In 1810 and 1811 Moreau was in London and exhibited five landscapes at the Royal Academy, including "Glendalough" and "Cottage under Glenna Martin, Killarney." He was back in Dublin in 1812 and in that and the two following years had views in the exhibition of the Society of Artists in Hawkins Street. He again exhibited in 1816, but his name does not appear again until 1838 when he sent eight miniatures to the Royal Hibernian Academy. He was then residing at 26 Lower

Ormond Quay. A small chalk portrait signed by him belongs to Mr. George Fottrell, 8 North Great George's Street.

MORGAN, HENRY (*d.* 1849). *Amateur.*

A native of Cork ; an amateur landscape painter. A series of views of the Harbour and River of Cork, drawn from nature, and on stone, by him, was printed in Exeter and published in 1849. The series consists of twenty-eight coloured lithographs, 15 by 11 inches, originally issued in seven parts.

MORGAN, JANE (*b.* 1832, *d.* 1899). *Painter and Sculptor.*

Was daughter of James Morgan, of Prospect, Carrigrohane, Co. Cork, and was born in 1832. She received her first lessons in drawing in 1851 from R. R. Scanlan, head master in the Cork School of Art, and afterwards went to Dublin, where she studied modelling under J. R. Kirk. She was an earnest student of both painting and sculpture, and in 1860 won a prize with her life-size figure of "Nourmahal," in the Taylor competition in Dublin. A "Bust of a Lady" and a "Child and Bird," both in marble, by her, were in the Dublin Exhibition of 1865. Accompanied by her sister Maria she went to Rome in 1865, where, among other works, she did an ideal bust illustrative of Moore's "Rich and Rare." After a year or two's stay she settled in America, where she practised as an artist with some success. Her sister Maria was for many years on the staff of the "New York Herald," and died in 1892 in her sixty-fourth year. Both sisters were of somewhat singular and eccentric character. They designed and built for themselves an extraordinary house at Livingston, Staten Island, where they lived alone, occupying the upper

floor only, to which they gained access by a ladder. The house was solidly built with elaborate precautions against burglars and other unwelcome visitors. Nevertheless it was entered and robbed in 1898. Miss Morgan decorated the walls and ceilings with carving and inlaid panelling, which took her over five years of constant labour. She died in the house of diphtheria on 4th April, 1899. Her property was left to her nephew, Mr. Hodder, who sold all the pictures and woodwork in the house in Staten Island to Colonel A. Hickman Morgan. Colonel Morgan removed them to his house, Hollybrook, near Skibbereen, Co. Cork, where he had rooms specially built for the decorative panelling and woodwork.

MORGAN, JOHN (*fl.* 1760-1797). *Sculptor.*

Son of Richard Morgan (*q.v.*). He was trained in the Dublin Society's School, and after his father's death in 1765 carried on his business as a "stone-cutter" in Chequer Lane. He was employed with Vierpyl (*q.v.*) on the stone-work of the Royal Exchange in 1766. He married in 1764 Rebecca, daughter of Ralph Babington of Londonderry. He died in his house in Exchequer Street in January, 1797.

MORGAN, RICHARD (*d.* 1765). *Sculptor.*

A "stone-cutter" who resided in Chequer Lane. He died there on 21st April, 1765, and was buried at St. Andrew's on the 27th.

MORGAN, WILLIAM JAMES (*fl.* 1847-1856).
Landscape Painter.

A Cork artist of much natural talent, but who unfortunately marred what might have been a successful career by his intemperate habits and irregular life. He painted landscapes in his native city, and once, in 1847,

exhibited in the Royal Hibernian Academy. He died in Cork in August, 1856.

MOROSINI, GEORGE (d. 1913). *Portrait Painter.*

A native of Palermo who came to England and in 1840 married in London Clotilde Parigiani, a well known contralto who sang in Italian opera with Grisi, Mario and Lablache, and a cousin of Pope Pius IX. Soon after his marriage he settled in Dublin and obtained some practice as a portrait painter. A "Portrait of Whitley Stokes," a copy by him after a picture by Charles Grey, is in the College of Physicians, Kildare Street. He resided at 134 Baggot Street and died on the 5th May, 1882. He was father of Francesco Morosini, a teacher of music and Italian, who died in Dublin in 1913.

MORPHEY, GARRET (fl. 1680-1716). *Portrait Painter.*

A Dublin portrait painter at the end of the seventeenth and beginning of the eighteenth century. He is known from the portrait painted by him of Archbishop Oliver Plunket, executed at Tyburn in 1681, which was finely reproduced in mezzotint by J. Vander Vaart. The print is inscribed *G. Morpheij pinxit. I. Vander Vaart fec. T. Donbar Ex.* A small engraving in line, in reverse, was done by R. Collin. An oil portrait of the Archbishop, which may be the original of the print, but is perhaps an old copy, is in the National Gallery of Ireland, and a similar but smaller one is in the Bodleian Library. A portrait of Anne Boyle, daughter of Murrough, 1st Viscount Blessington, and wife of William Stewart, 2nd Viscount Mountjoy, painted by Morphey in 1696, belongs to Mr. Charles Hamilton, of Hamwood, Dunboyne. This is a three-quarter length portrait in an oval, the lady

seated in a landscape with a cupid by her side ; it is a well-painted picture, and from its style and manner of execution suggests that the artist had studied in France. Morphey painted also in England. A portrait by him of Henry, Duke of Newcastle, for which he was paid twenty-five pounds in 1786, is at Welbeck. He was, no doubt, the "Morphew" mentioned in a letter among the Portland papers at Welbeck, dated 19th June, 1688: "From York we hear that one Morphew, a Roman Catholic painter, drinking confusion to those who did not read his Majesty's Declaration, was attacked and beaten by one of the King's officers quartering in those parts, of which complaint is made to the King and the officer is sent for up" (Hist. MSS. Com., 14 Rept., app., Pt. II, p. 411). He was probably the "Mr. Murphy" who painted a portrait of John North, Warden of the Corporation of Painters and Stationers in Dublin, which hung in their Hall. Morphey died in Dublin at the end of 1715 or early in 1716. In his will, dated 1st November, 1715, and proved 12th May, 1716, he is described as "of the city of Dublin, painter." He directed that his pictures should be sold, and all his "things belonging to painting," with his drawings and unframed prints, to go to his nephew, Edmond Moore. In an advertisement in the "Dublin Evening Post" in 1736 (June 15-19, No. 99) of a sale of pictures in Dame Street, there are mentioned "several portraits of the gentry of this kingdom done by the famous Mr. Murphy."

MOSLEY, ROBERT (*d.* 1841). *Seal and Gem Engraver.*

Worked as an engraver of gems and heraldic seals at 31 Bachelor's Walk, Dublin, from 1835 to 1841. He exhibited at the Royal Hibernian Academy in 1836, 1837, 1840 and 1841. Among his exhibits

were, besides impressions from heraldic seals, an impression from a beryl, "St. George and the Dragon"; a "Portrait of a Gentleman," from a seal engraved from life; and "Raphael," an engraved gem done for Richard Rothwell, the painter, of which the drawing by Rothwell is in the National Gallery of Ireland. Mosley died in 1841.

MOSSOP, WILLIAM (*b.* 1751, *d.* 1805). *Medallist.*

Although a few medals had been struck in Ireland before his time, Mossop may be considered the founder of medallic art in this country. He was born in 1751 in the parish of St. Mary, Dublin. After the death of his father, whose name was Browne, his mother married William Mossop, a relative of Henry Mossop the actor; and, Browne having been a Roman Catholic, she changed the child's name to that of her second husband in order to obtain admission for him to the Blue-coat School, which he entered on 5th February, 1762. Mossop left the school on 26th August, 1765, and was apprenticed to James Stone (*q.v.*), a seal-cutter employed by the Linen Board. At the expiration of his apprenticeship he started in business for himself as a die-sinker. In August, 1774, he advertised his removal to No. 4 Bull Lane, and in September had the following advertisement: "William Mossop at No. 4 Bull Lane near Pill Lane (who served his apprenticeship to Mr. James Stone of New Street), informs his friends and the public that he is now furnished with materials for making all kinds of dies in the completest manner; he likewise cuts crests and coats of arms for marking gentlemen's books and linen and all sorts of wine and office seals, cutler's stamps and silver-smith's Touches and Tastes, bookbinder's tools, etc., etc., and hopes the elegance and despatch of his performances will

recommend him to their favour." In 1775 he entered the Dublin Society's Drawing School as a pupil, and after the death of Stone in or about the same year Mossop continued his business in working for the Linen Board; but in 1781, through certain changes in the system of the Board, he was deprived of this connection. In 1777 he issued the following advertisement, from which can be gathered the kind of work he was employed upon: "Mossop, Die-sinker, Seal and Letter Cutter, No. 4 Bull Lane, near Pill Lane, Dublin, Returns his sincere thanks to his friends and the Public for their kind encouragement since his commencement in business, and begs leave to inform them that he has, at a vast expense, erected a large Fly for striking off medals, coats of arms, crests and cyphers, buttons of all kinds and coach furniture in silver, gold-coloured and plated metals, in as neat and cheap a manner as they can be executed in England" ("Hibernian Journal," 20th June, 1777). This advertisement would go to show that he had begun to strike medals some years earlier than 1782, which has been hitherto given as the date of his first medal. It was the acquisition of a small collection of medals that induced him to endeavour to produce similar works, and as he had to learn the art himself it was probably some time before he felt himself able to produce satisfactory work. His first recorded medal was that, struck in 1782, of the Right Hon. John Beresford and his wife. This was set on the side of a silver cup presented to Beresford by Dr. Achmet, the pretended Turk whose real name was Kearns, the proprietor of baths in Dublin, who was beholden to Beresford for his assistance in obtaining grants from the Parliament for the establishment of public baths in Dublin. A bronze impression of this medal is in the Royal Irish Academy's collection. In 1783 Mossop executed a medal bearing a portrait of

Dr. Henry Quin, which was presented to the doctor by Robert Watson Wade, First Clerk of the Irish Treasury, as a token of gratitude for his recovery from a severe illness. Quin, a man of some artistic tastes, interested himself in the young artist, as he had previously done in the case of James Tassie (*q.v.*), and through his influence Mossop obtained commissions for several portrait medals, among them being one for Lord Pery, the late Speaker of the House of Commons. For this medal Lord Pery generously gave the artist forty guineas instead of twenty the price asked. Writing to Lord Pery on 14th April, 1788, Dr. Quin says: "I was highly gratified and obliged by your condescension in permitting a medal of your lordship to be struck by an ingenious artist who has lain long in obscurity, but whose reputation I foresaw would be greatly advanced by exhibiting your likeness, which in my opinion he has executed in a very masterly manner" (Hist. MSS. Com., 14th Report, App. IX, p. 195).

In 1786, Mossop struck a medal commemorating the departure from Ireland of Thomas Ryder, the actor, on his accepting an engagement at Covent Garden. The "Hibernian Magazine," 1789, says: "on Mr. Ryder's leaving Ireland, Mr. Mossop, the Pingo of that kingdom, executed a die from which was struck a sufficient quantity of medals of gold, silver and copper to supply a numerous list of subscribers." In 1786, also, Mossop was employed to make the prize medal of the Royal Irish Academy, which is considered his best work. The medal bears on the obverse a portrait of Lord Charlemont in the uniform of the Irish Volunteers, and on the reverse Hibernia seated on a pile of books, surrounded by the emblems of Astronomy, Chemistry, Poetry and Antiquities. Another fine medal was that of Primate

Robinson, to commemorate the erection of the Armagh Observatory, done in 1789. In 1788 the death of Dr. Quin deprived Mossop of a sincere friend and benefactor. His gratitude was expressed by an inscription on the reverse of the medal to Quin, which he had executed in 1783: "Sacred to the Man who, after finding out the Author in obscurity, led him into the profession of this polite art and became his patron, his friend and liberal benefactor." In 1792 Mossop was admitted to the freedom of the Guild of St. Luke, the Corporation of Painter-stayners and Cutlers, in Dublin. From about that year to 1797 he was employed by the firm of Camac, Kyan and Camac in executing the dies, and superintending the issue, of the coinage made from copper obtained from the Wicklow mines. The "Camac" halfpenny of 1793 was designed by him. On the failure of this concern in 1797 he returned to his occupation as a die-sinker, and in that year struck the medal commemorating the destruction of the French Fleet off Bantry Bay. Subsequent medals include one for the Orange Association, with bust of William III; two for the Farming Society of Ireland, and that of the Trinity College Historical Society. The events of the Rebellion and the Union diverted the public mind from the cultivation of the Fine Arts, and after 1798 Mossop obtained but little employment, producing only one work of importance, the medal of the Dublin Society finished in 1802. So little work as a medallist came to him that in 1798 we find him employed by the governors of Simpson's Hospital, for whom he had done a seal, in cutting the words "Simpson's Hospital" on the entablature over the entrance door, for which he was paid seven pounds. Mossop after leaving Bull Lane resided in Bridgefoot Street until April, 1783, when he moved to 13 Essex

Quay and afterwards to Mecklenburg Street. In January, 1805, he had a paralytic seizure followed by apoplexy, which in a few hours terminated his life. His death took place in his house No. 68 Mecklenburg Street on the evening of the 28th January, 1805. He was buried on the 31st in St. Andrew's Church. He was survived by his wife, Letitia Parker, whom he had married in 1782.

Though Mossop's works are not numerous they are important, not only from their merit, but as practically the first of the kind produced in Ireland. Besides medals he engraved several large seals for Corporate bodies. He also executed a head on cornelian and a small copy in ivory of the celebrated group of the Marriage of Cupid and Psyche. He was often aided in his designs by Edward Smyth, the sculptor. For his medals and seals he was in the habit of executing models in wax softened with turpentine and coloured white or brown. The wax was laid down on pieces of slate or glass and accurately modelled and gradually built up to the intended form. Some of these models were in the possession of the late Dr. Frazer of Harcourt Street, Dublin. One, that of Lord Charlemont, is in the National Gallery of Ireland.

Medals :

Rt. Hon. John Beresford and his Wife. Medallion, 1782. Busts superimposed ; no reverse. An impression in bronze is in the Royal Irish Academy collection. See page 133.

Henry Quin, M.D., 1783. Head of Quin ; reverse, blank. On the death of Quin in 1788 Mossop engraved an inscription on the reverse recording his gratitude to his benefactor. See page 135.

Lord Pery, 1785. Die for obverse in the National Museum.

David La Touche, 1785. Engraved by Clayton in Ferrar's "View of Dublin," 1796. Die for obverse in National Museum.

William Alexander, alderman, 1785. Die for obverse in National Museum.

William Deane, solicitor, 1785.

Thomas Ryder, actor, 1786. Bust on obverse. See page 134.

Royal Irish Academy, 1786. The bust of Lord Charlemont, which was added in 1791, was done from a miniature painted expressly for Mossop by Horace Hone. The miniature was sold at Bennett's, Dublin, in 1912, and now belongs to Henry A. Johnston, Kilmore, Co. Armagh. Mossop's wax model is in the National Gallery of Ireland. When the dies were worn out replicas were made by John Woodhouse in 1886.

Down Corporation of Horse-breeders, 1787.

Richard Robinson, Lord Rokeby, Archbishop of Armagh, 1789. Portrait on obverse; front elevation of the Observatory at Armagh, the erection of which by the Archbishop the medal commemorates, on reverse. Engraved by H. Brocas in the "Anthologia Hibernica," 1793. Dies for obverse and reverse in National Museum.

(John Kirk, an English medallist, exhibited in 1778 at the Society of Artists in London a "silver medal of the Lord Primate of Ireland," and a "proof medal in copper given annually in gold in Ireland.")

Union Penny, 1789; after a design by Sir Joshua Reynolds.

Medal given at the Commencements, Trinity College, Dublin; originally intended for a Science Medal, 1793.

Friendly Brothers of St. Patrick Association medal, 1793.

Marie Antoinette, 1794.

The Dauphin, as Louis XVII.

Ticket medal of the Private Theatre, Fishamble Street, 1796.

Ticket medal of the Private Theatre, Fishamble Street; a different die, but similar design.

Medal of the Society for promoting Religion and Virtue, 1796.

Medal of the Tyrone Regiment, 1797; given by the Colonel to the soldiers of the regiment.

Medal of Dr. Barret's School, 1797.

Bantry Bay Medal, 1797; made for a local club to commemorate the dispersal of the French Fleet.

Medal of the Hanoverian Society, or Order of Orange and Blue, 1797.

Orange Association Medal, 1798, with bust of William III.

Medal presented to the Hon. Henry St. George Cole, undated, [1798.] The reverse is the Hibernia from the R. I. Academy die struck in thin metal and soldered on.

Masonic School Medal, 1799; designed by Edward Smyth.

College Historical Society Medal, [1799.] For the reverse there were three dies, one for Poetry, one for History and one for Oratory. The dies were replaced about 1847 by new ones by William Woodhouse.

Medals of the Dublin Society, 1800-2. Dies for circular and oval medals in National Museum.

Two medals for the Farming Society of Ireland.

Medal of the Navan Farming Society.
Irish Ordnance Medal.
Seal of the Benchers of the King's Inns.
Seal of the Rotunda Hospital.
Seal of Simpson's Hospital.

Detailed descriptions of Mossop's medals will be found in an article by Dr. Frazer in the "Kilkenny Archæological Society's Journal," Vol. XVII. See also articles by Dean Dawson in "Transactions of the R.I.A."; the "Dublin Monthly Magazine," 1842; Gilbert's "History of Dublin," Vol. II, p. 121 and Appendix VII; and "Dublin National Museum Bulletin," 1912, Vol. II, Part I, pp. 7-11, article by Mr. A. McGoogan.

MOSSOP, WILLIAM STEPHEN, R.H.A.

(*b.* 1788, *d.* 1827). *Medallist.*

Son of William Mossop (*q.v.*), was born in Dublin in 1788 and baptized on the 22nd May at St. John's church. He was educated at Whyte's Academy in Grafton Street, and in 1802 entered the Dublin Society's Schools where he studied under Francis West (*q.v.*). Not satisfied with his progress he placed himself as a private pupil with West, but at his father's death in 1805 he was obliged to take up the business and to commence the practice of his future profession as a medallist and seal engraver. His first work was a medal for the Society for promoting Charter Schools in Ireland, which had been begun a short time before his father's death, before he was seventeen. His next was a medal for the Farming Society, commenced in 1806, his first signed work. In 1810 he designed and struck a large medal to commemorate the fiftieth year of the reign of George III. In the same year he visited London, but his stay was short, as he was, as he himself records, so bewildered by the number of objects that surrounded him that he did not derive

all the advantages that he might have done. In 1810, also, he made his first appearance as an exhibitor, sending to the Artists' Exhibition in Hawkins Street an "Impression of a medal for the Cork Institute." He continued to exhibit until 1821, showing impressions of medals and seals, wax models, cameos, and, in 1812, two miniatures. In 1813 he obtained a premium from the Society of Arts in London for a die for a school medal. This was afterwards purchased by the Feinaglian Institute and used as a prize medal. He obtained another premium in 1814 for a Head of Vulcan. In 1816 he designed and executed a medallic portrait of Daniel O'Connell, the first issued medal of the Liberator. About 1820 he commenced a projected series of forty medals of distinguished Irishmen. He undertook this work with ardour and completed one medal, that of Henry Grattan. He designed five others and had almost finished the dies for four of them, viz. : Ussher, Charlemont, Swift and Sheridan, when, finding that his labours were unappreciated and no sale was likely to be found for his work, chagrined and disappointed he abandoned the project in despair. The Grattan medal was copied by Galle in Paris for Tom Moore, and fifty impressions were struck. Dr. Frazer, in the *Journal of the Royal Historical and Antiquarian Society of Ireland*, 1887, comments on Moore's "conceited ignorance and blundering stupidity" in appropriating the creation of an Irish artist and paying a French artist for aiding him in this act of plunder, whilst an Irish genius who made the work was starving for want of proper recognition. He also did a medal with portrait of G. Walker for the 'Prentice Boys of Derry Club. To commemorate the visit of George IV to Ireland in 1821 he published a finely executed medal, which for a time had a good sale. On the foundation of the Royal Hibernian Academy in 1823, Mossop was

one of the original members and was appointed Secretary, and at its first exhibition in 1826 he contributed six wax models. This was, however, the only time he exhibited. He cut the punches for the Dublin Goldsmiths' Company for 1804 to 1825.

The disappointments he had suffered and the intense application with which he devoted himself to his work undermined his health ; his intellect became impaired, and he was gradually reduced to a state of mental imbecility which necessitated his removal to the Richmond Asylum. There, after a few months, he died of apoplexy on the 11th of August, 1827, in the 39th year of his age. He was buried on the 13th of the month at St. Andrew's church. Thomas J. Mulvany, R.H.A., in a letter to his son William, dated August 13th, 1827, writes : "I attended the funeral of my poor friend Mossop this morning ; he died on Saturday last of apoplexy. I went to the Hospital (The Richmond Lunatic Asylum) where he had been for some months past, and had a mask taken ; I have not recovered the depression of mind which I experienced on seeing the remains of my talented friend stretched on a straw bed and locked up in one of the cells, with no mother, wife or child to be at the bed of death, but left as a very outcast attended by the menials of the establishment."

Mossop resided most of his life at 144 Mecklenburgh Street. By his wife Elizabeth Meara, whom he married in 1813, he left three sons. He was survived by his mother, Letitia, who had always lived with him and died at the age of about 90 in 1840.

In his short account of himself (see Gilbert's "History of Dublin," II, 128), Mossop deploras his lack of early training in drawing, and his inadequate equipment for the practice of his art when he commenced his profession at the age of 16. Nevertheless

he attained a perfect mastery in his art, gained by unswerving application and a knowledge and perception of form and grace which give his medals a distinction and effect in their design and execution which mark them as the work of a true artist. Like his father he made preparatory models in wax, and also used small models three or four inches high, on which he arranged the draperies. The fabric he used was fine cambric, which he steeped in starch and water, and so was enabled to arrange the most varied and intricate foldings. Many of his dies, as well as some valuable designs in plaster of Paris, were purchased after his death by John Woodhouse (*q.v.*).

Works :

Medal of the Incorporated Society for Promoting Charter Schools in Ireland, 1804.

Medals of the Farming Society of Ireland ; the first struck in 1806, another in 1812, and a third, an oval, about 1815.

Medal to commemorate the 50th year of the reign of George III, 1809.

Medal of the Kildare Farming Society, 1813. This medal was often re-worked for similar associations, and, after Mossop's death, by Jones (*q.v.*).

Centenary Medal of the House of Hanover, 1814. Heads of George I, II and III. The obverse die is in the R.I.A. collection ; reverse die in National Museum.

Feinaglian Institution Medal. Obtained the premium of the Society of Arts in 1813. Purchased by the Feinaglian Institution and the reverse engraved with its title in 1816.

Feinaglian Institution Medal, smaller size ; used as an ordinary school medal ; obverse die in National Museum.

Feinaglian Institution Medal, with different reverse.

Head of Vulcan, 1814 ; gained the premium of the Society of Arts. Not published. A lead impression is in R.I.A. collection.

Daniel O'Connell, 1816. Undertaken as a speculation, but totally failed, although a good likeness. The first medallic portrait struck of O'Connell.

Orange Association Medal ; large size, 1817 ; made to replace the die made by his father, which was destroyed by rust.

Orange Association Medal, small size, 1817.

Cork Institution Medal, 1807. Impression from the die was exhibited at the Society of Artists, Dublin, in 1810.

Sir Charles Giesecke, 1818. His head in wax, in R.H.A., 1826.

Medal of the 77th Regiment, 1818.

Medal of the Rifle Brigade.

Order of Merit, 22nd Regiment.

Medal of Colonel Richard Wogan Talbot, 1820. The dies are in the R.I.A. collection.

Medal of Henry Grattan; 1821. See page 139.

Medal of Archbishop Ussher. One of the projected series of distinguished Irishmen. See page 139. Unpublished.

Medal of Dean Swift. Another of the projected series. Unpublished.

Medal of Richard Brinsley Sheridan. Unpublished.

The dies for these last three medals are in the National Museum.

The Derry Medal, with portrait of George Walker. This is the medal worn by the members of "The Prentice Boys of Derry Club," which meets annually in Dublin on 7th December. The portrait of Walker was taken from the picture by Kneller, presented to the Club by John Boyd of Ballymacosh, Co. Donegal, which now hangs in the Orange Hall, Rutland Square.

Visit of George IV to Ireland, 1821. Head copied from a bust by Nollekens.

Medal presented by Thomas Ryder Pepper to George IV, made from copper from his mine at Tigroney, Co. Wicklow.

Medal for the Institution of General Education.

Duke of Wellington. Large unfinished medal; die in National Museum.

Duke of Wellington. Medallet made for West, goldsmith, Skinner Row.

North-West of Ireland Society about 1822.

Seals :

Chamber of Commerce, Waterford. The wax model is in the National Museum, Kildare Street.

Cork Institution or School of Art, 1807.

County of Sligo Infirmary, 1813.

Irish Medical Office.

Waterford Harbour Commissioners.

Derry Corporation.

Strabane Corporation.

77th Regiment. Similar to the medal.

Richmond Lunatic Asylum.

Officer Commanding Royal Artillery in Ireland.

Bishop of Ardagh.

Mossop designed and partly executed the silver trowel used by Francis Johnston in laying the first stone of the Royal Hibernian Academy House in Abbey

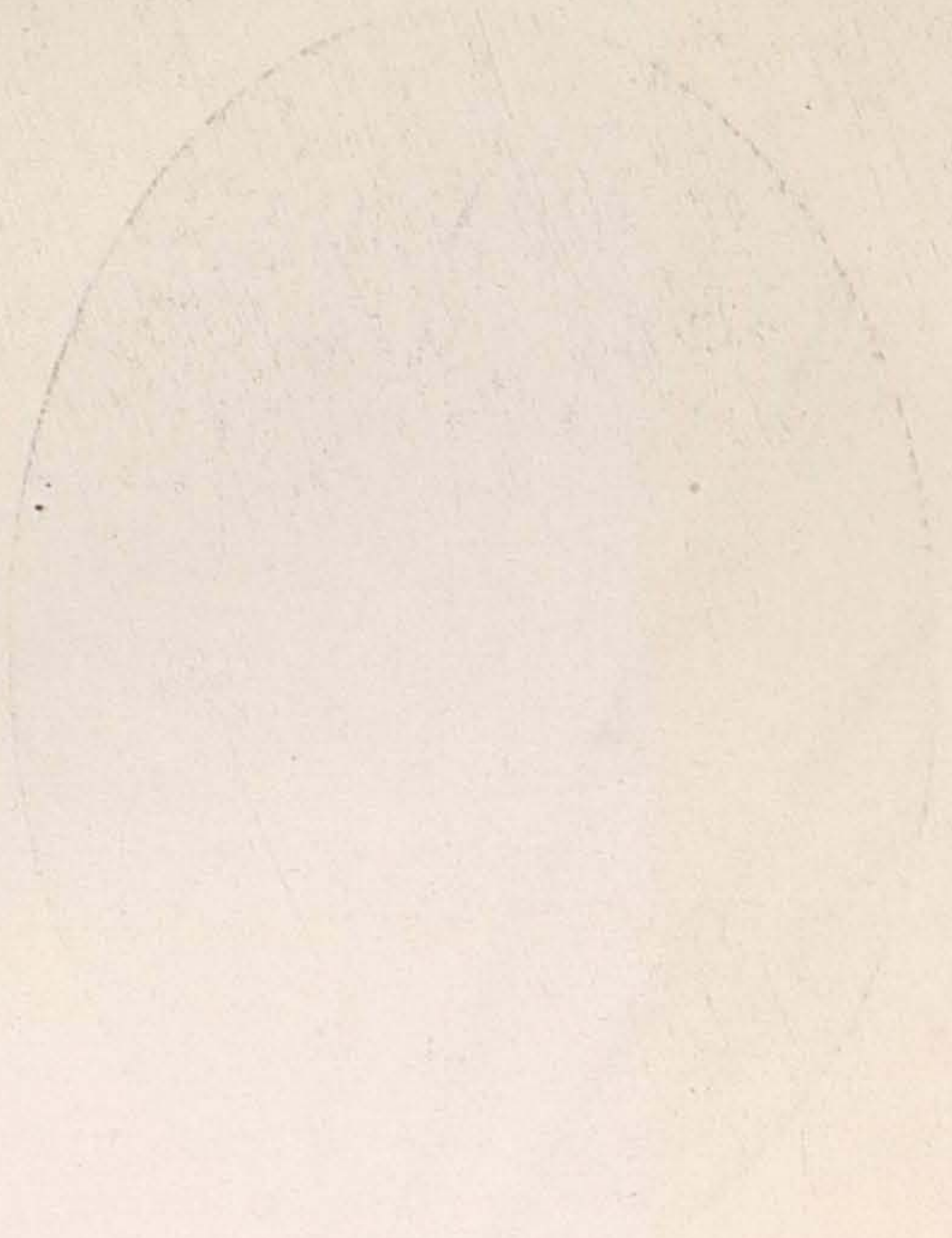


WILLIAM MOSSOP



WILLIAM STEPHEN MOSSOP, R.H.A.

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Street. It was finished by W. W. Tear, and presented to Johnston by the members of the Academy in 1828, and was exhibited at the Academy the same year. The wax model was exhibited in 1826. The trowel now belongs to Colonel Johnston, Kilmore, Richhill, Co. Armagh. A head of F. Johnston, in wax, was in the R.H.A. in 1826.

MOUNTSTEPHEN, ELEY GEORGE (*d.* 1781-1791). *Wax Modeller.*

Was born in the county of Meath. Whitelaw and Walsh ("History of Dublin") say that he worked in Dublin; he may perhaps have learned his art as a wax-modeller from Patrick Cunningham (*q.v.*). In 1781 he went to London, and in 1782 exhibited portraits in wax at the Free Society and the Royal Academy. He arrived at great excellence as a portrait modeller and continued to exhibit in the Academy down to 1791. Amongst his exhibited works were portraits of the "Hon. Shute Barrington," Bishop of Salisbury, 1786; the "Prince of Wales," 1788; the "Duke of Orleans," 1789; and Sir "Joshua Reynolds," 1791. A "Wax-cast of J. Reynolds" was sent to the Guelph Exhibition by the Earl of Ilchester. After 1791 he went to the Continent, where he died.

MOY, — (*d.* c. 1690-1740). *Landscape Painter.*

A Dutch artist who served under King William III in England, and afterwards in Ireland where he settled. He painted landscapes and lived for many years in George's Lane, where he died between 1740 and 1750.

MOYNAN, RICHARD THOMAS, R.H.A. (*b.* 1856, *d.* 1906). *Portrait and Figure Painter.*

Was born on 27th April, 1856, at No. 1 Eldon Terrace, South Circular Road, Dublin, the second son

of Richard Moynan and his wife, Harriet Noble. Intended for the medical profession, he studied at the Royal College of Surgeons, and had nearly completed his course when his love for art, inherited perhaps from his mother who was a clever amateur painter, induced him to abandon a career never congenial to him, and apply himself to the study of painting. He accordingly entered himself as a pupil in the Royal Dublin Society's School of Art, where, besides other successes, the prize for Painting in the Taylor competition in 1881 and the Cowper prize for the best drawing from life in 1882, fell to him. As a student in the Royal Hibernian Academy's School he won a silver and a bronze medal and a prize for the best study in the painting class in 1883, and in the same year carried off the Albert Scholarship for the best picture shown in the Academy by a student, with his "Last Stand of the 24th at Isandula." He had already exhibited, having contributed landscapes and figure subjects to the Academy in 1880, 1881 and 1882. Eager to advance himself in his art he proceeded to Antwerp in 1884, and there placed himself under Verlat and others; and after six months' study he gained the first place for painting from the living model in the annual "concours," in which a hundred students of all nationalities competed. Going to Paris he studied under Collin, Courtois, Robert-Fleury and Bouguereau, and was several times placed first in drawing, painting and composition. In 1886, on the completion of his studies, he returned to Dublin, and soon won recognition by the quality of his work. He found employment as a portrait painter; but it was as a delineator of scenes of domestic life and incidents of the streets that he excelled. He delighted in depicting features in the life of the poor, finding his models in the children of the streets. His "Jo," a subject from "Bleak House,"

exhibited in the Royal Hibernian Academy in 1899, was a notable example of his work ; and his powers were well shown in such works as "A Travelling Show," "Military Manœuvres" and other similar pictures. He contributed the drawings for the cartoons, signed "Lex," in the "Unionist" newspaper. For several years he was a leading and most popular exhibitor at the Academy, and had every prospect of a brilliant career ; but unfortunately he gave way to intemperance which gradually affected his powers and his health, and ultimately wrecked his career. For the last three or four years of his life he painted but little ; he sent a large unfinished picture to the Academy in 1902 ; the next two years he was absent, but sent in an unimportant work in 1905. He died at his residence, 15 Garville Avenue, Rathgar, on 10th April, 1906, and was buried on the 12th at Mount Jerome.

Amongst his portraits and other pictures are :

T. R. G. Jozé. R.H.A., 1888. [Masonic Hall, Molesworth Street.]

Philip H. Bagenal. [Philip H. Bagenal, Harrogate.] R.H.A., 1889.

Thomas Allen. R.H.A., 1889.

Denis Redmond, F.R.C.S.I. R.H.A., 1893.

Albert Wynne Foot, M.D. R.H.A., 1894.

Sir Robert Stewart. R.H.A., 1895. Painted for the Dublin University Choral Society.

J. M. Fitzgibbon, Managing Director, Munster and Leinster Bank. R.H.A., 1897.

Geo. Jn. Cockle. R.H.A., 1898.

Mrs. Cockle. R.H.A., 1898.

Sir James Creed Meredith. [Masonic Hall, Molesworth Street.] R.H.A., 1901.

The Last Stand of the 24th at Isandula. R.H.A., 1883. Gained the Albert Scholarship.

Lorelei, a Rhine Legend. R.H.A., 1890.

The Village Pump. R.H.A., 1890.

Military Manœuvres. R.H.A., 1891. Exhibited at Chicago and San Francisco, and sold at the latter exhibition.

A Travelling Show. [Wentworth Allen, Bray.] R.H.A., 1892.

A Mute Appeal. [Wentworth Allen, Bray.] R.H.A., 1895.

Jo ("Bleak House," Chap. XVI). [Lord Iveagh.] R.H.A., 1899.
Rescue. R.H.A., 1900.
A City Arab. [Wentworth Allen.]
The Last Man. [S. Ashley Cockle, Merrion Square.]
The Street Arab's Tribute. R.H.A., 1902. An unfinished work.

MULCAHY, JEREMIAH HODGES, A.R.H.A.
(d. 1889). *Landscape Painter.*

Was a native of Limerick and began his artistic career there. In January, 1842, he opened a School of Painting at 19 Catherine Street, with the object, as he said, of developing native talent hitherto dormant for want of suitable instruction. He remained in Limerick until 1862 when he settled in Dublin. He was an exhibitor in the Royal Hibernian Academy from 1843 to 1878, and was made an Associate in 1875. After 1878 he ceased to exhibit and, in consequence, his name was removed from the list of Associates in 1888. He died at his residence, 11 Avondale Terrace, Harold's Cross, on 25th December, 1889, and was buried in Limerick. Five illustrations from drawings by him are in Hall's "Ireland, its Scenery and Character."

MULLIN, HENRY (b. 1811, d. 1872). *Portrait Painter.*

Was born at Mountmellick, Queen's County, in 1811. He worked in the south of Ireland, and had some local success and reputation as a portrait painter. He also painted landscapes and copies of Old Masters. Pictures by him belong to the Earl of Portarlington, Mr. Fleetwood of Boymore Castle, the Loretto Convent, Rathfarnham, etc. He died in Dublin in 1872.

MULLING, OR MOLING (10th century).
Illuminator.

A volume containing the Four Gospels belonging to the Kavanaghs of Borris and now deposited in the

Library of Trinity College, has figures of the Evangelists preceding the Gospels and a note at the end of the Gospel of St. John with the scribe's name, "Mulling."

MULLINS, GEORGE (*d.* 1763-1775). *Landscape Painter.*

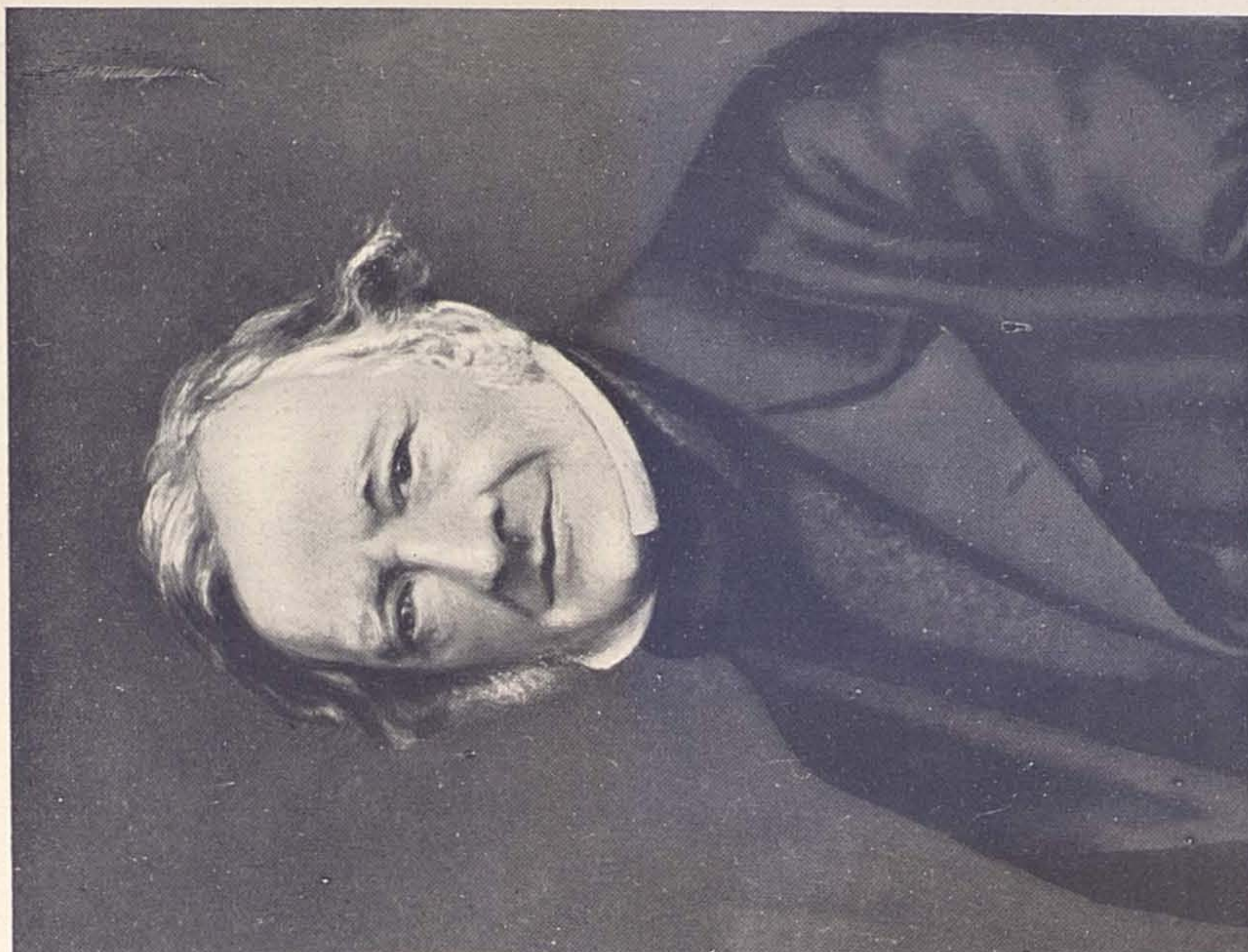
He was a pupil of James Mannin in the Dublin Society's Drawing School about 1756. He first found employment in Waterford in painting trays and lids of snuff-boxes in the manufactory of Japan and Birmingham ware established by Thomas Wyse. Returning to Dublin he married the proprietress of "The Horseshoe and Magpie," an ale-house in Temple Bar much frequented by theatrical performers. From there, in 1765, he sent three landscapes in oil to the exhibition of the Society of Artists held in George's Lane, and continued to exhibit until 1769. The Dublin Society awarded him a premium of ten guineas in 1763 for "the best original landscape painted in oil," and another, of fifteen pounds, in 1768 for the second best history piece. About this time he was employed by the Earl of Charlemont in decorative work at Marino. In 1770 he went to London and commenced to exhibit in the Royal Academy, sending "three small heads in oil" and a "View from the Temple at Marino, in which is introduced the story of Diana and Actæon." His address was then "at Mr. Robert Carver's, Great Newport Street." He continued to exhibit until 1775. Walpole notes of one of his landscapes in the Academy in 1771 that it was "in the manner of Poelenberg, good"; and another, which he notes as "better," he purchased. A folio mezzotint of "A Spanish Dog, done from an original Picture painted by George Mullins," *G. Mullins pinxt. et fecit*, was published by Sayer in London in 1772. Mullins' pictures were much esteemed in his day; they are said to have excelled in tone and colour.

Besides painting landscapes he found much employment in sign-painting. He was the instructor of Thomas Roberts, the landscape painter. There is no mention of him after 1775. His "Return of Telemachus" was in the collection of Lord Listowel sold in Dublin in 1839.

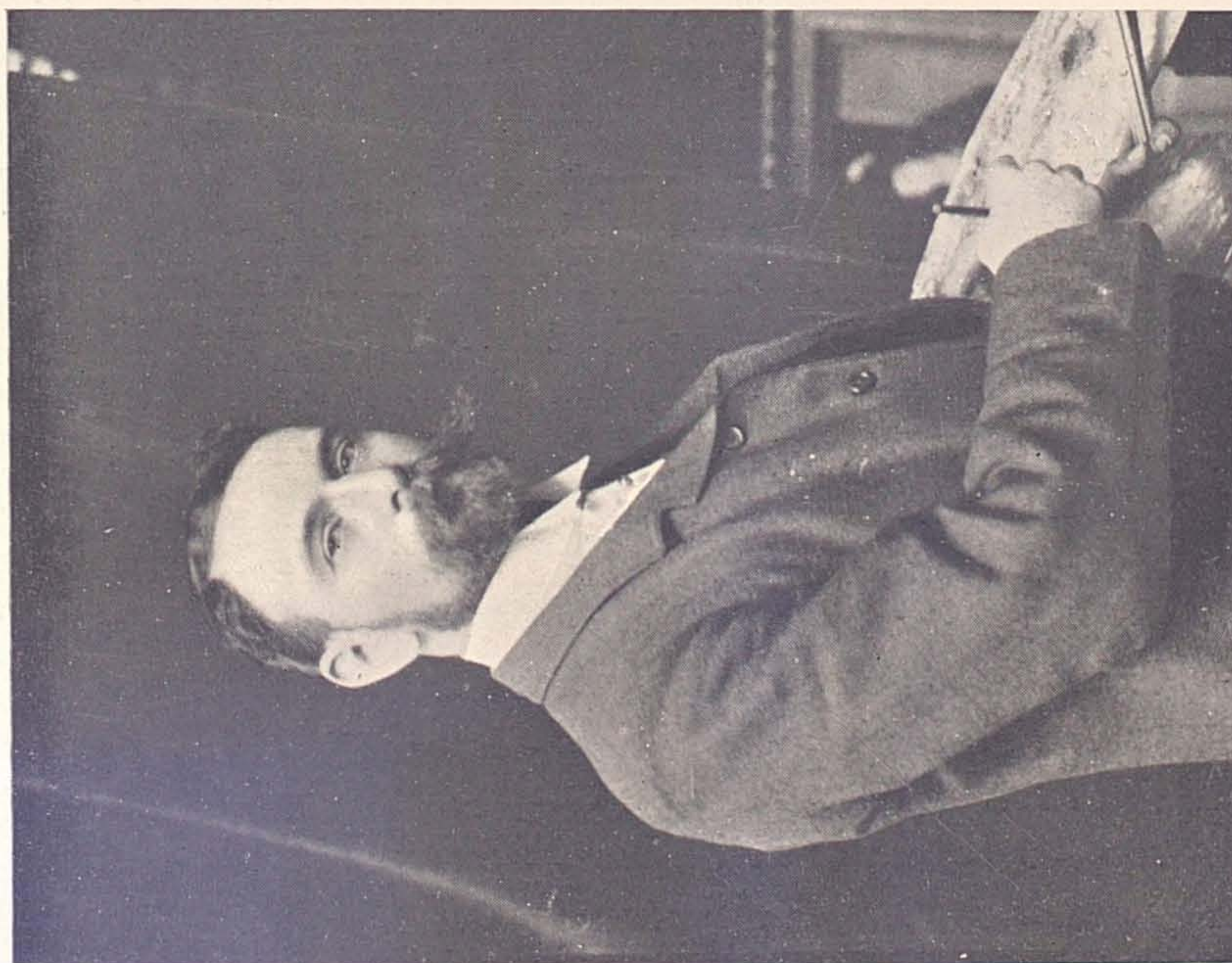
MULREADY, WILLIAM, R.A. (b. 1786, d. 1863).

Subject Painter.

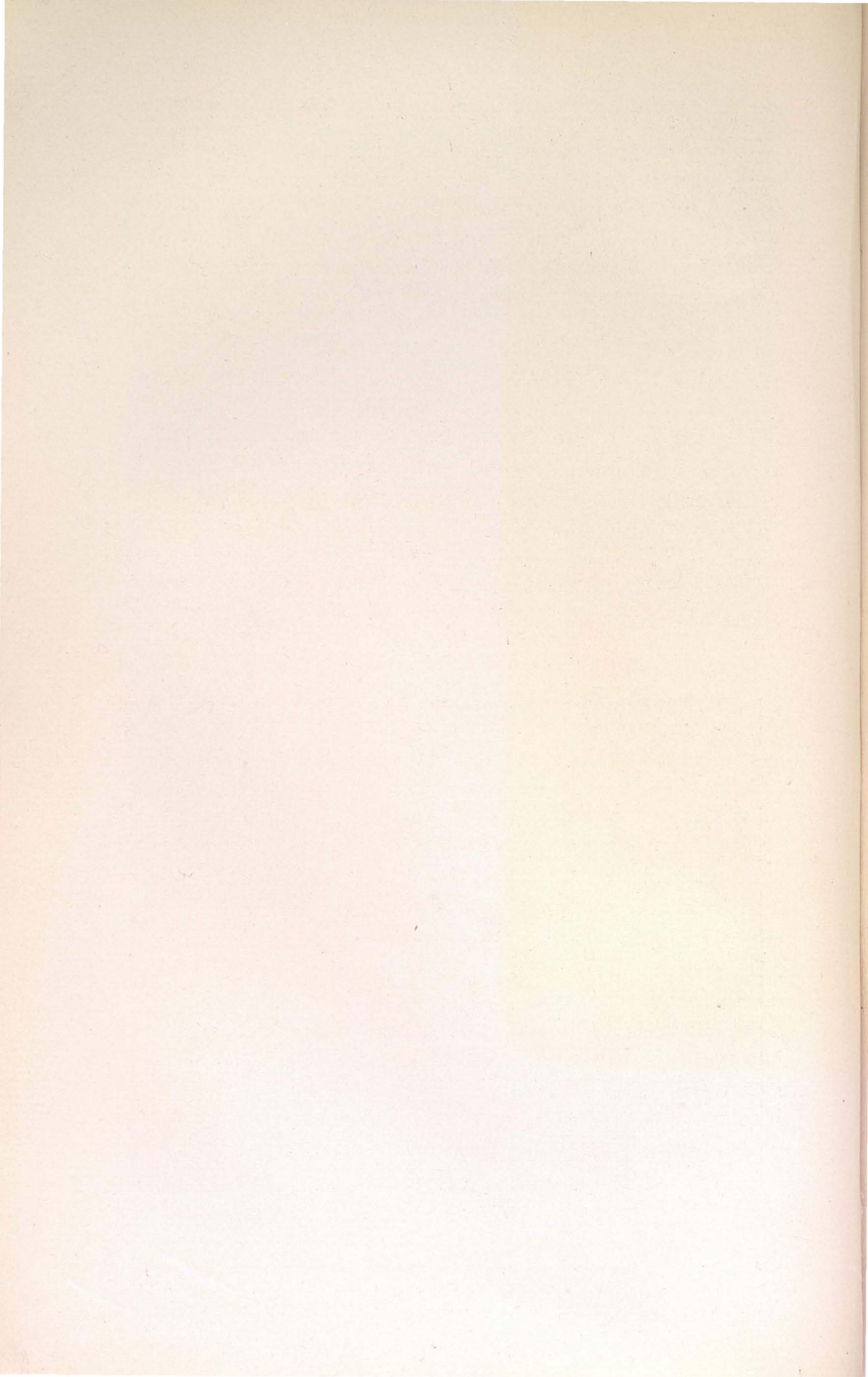
Born in Ireland he left it while he was still a child and never returned; his life was passed in England, and his artistic career need not therefore be fully detailed in this work. He was a native of Ennis, where he was born on 1st April, 1786. When he was about 18 months old his family removed to Dublin, where his father, a leather-breeches maker, carried on his trade for about four years, and then went to London, where he set up in business in old Compton Street, Soho. From his earliest years William Mulready displayed a precocious talent for drawing. His parents, who were Roman Catholics, gave him the best education which their poor condition could afford, at first in a Wesleyan school and afterwards in a Roman Catholic school in Castle Street, Long Acre. His first entry into the art world was as a model to John Graham, the historical painter; and he afterwards placed himself as a pupil with Baynes, a drawing master. He attracted the notice of Banks the sculptor, who took him into his studio and set him to work in drawing from his sculpture, and in November, 1800, he gained admission to the schools of the Royal Academy. At the age of 16 he gained the large silver palette of the Society of Arts for his skill in painting, and about this time he made the acquaintance of John Varley, and assisted him as a teacher. During these early years the young artist had managed to support himself by teaching



WILLIAM MULREADY, R.A. AND HON: R.H.A.



RICHARD T. MOYNAN, R.H.A.



drawing and illustrating a number of children's books which were published between 1807 and 1809. He said himself that he "tried his hand at everything from a miniature to a panorama." In 1804, when he was living at 15 Broad Street, Golden Square, he made his first appearance at the Royal Academy with three pictures, views in Yorkshire, and showed landscapes and views during the next three years. His first figure subject, "Old Caspar, from Southey's Battle of Blenheim," was in the Academy in 1807, and his first important work, "The Carpenter's Shop," was exhibited in the British Institution in 1809. For the next few years he continued to exhibit figure subjects modelled in the style of the Dutch masters, but as he went on and gained confidence in his own powers, he developed a more original style and one peculiar to himself. In November, 1815, he was elected an Associate of the Royal Academy, and in February, 1816, a Member, and in the same year exhibited his picture of "The Fight Interrupted," which he also sent over in 1817 to the Royal Hibernian Academy. He was an exhibitor almost every year down to 1862, in which year he showed his last work, "The Toy-Seller," now in the National Gallery of Ireland. During his whole career Mulready was a hard worker; neither age nor ill-health diminished his ardour in his profession, and from the time he became a student until within two days of his death he was a diligent worker in the Life School in the Academy. He said himself: "I have, from the first moment I became a visitor in the Life School, drawn there as if I were drawing for the prize." He lived a secluded and solitary life especially during his latter days. He died in his house in Linden Grove, Bayswater, on 7th July, 1863, and was buried in Kensal Green cemetery, where a monument to his memory was erected by his friends.

Mulready married early in life, when about 18, Elizabeth, daughter of John Varley, the water-colour painter; but the marriage did not turn out happily, and after four years the young couple separated. There were four children, sons, of the marriage; John, Paul, Michael (died in 1889 aged 81), and William, who were all artists and exhibited in the Royal Academy.

Mulready was a careful worker, his pictures are minutely finished and well drawn, his colour harmonious though garish and often rather hot and foxy, and in his latter years unpleasantly purplish. He particularly excelled in the painting of textures, as may be seen in his "Choosing the Wedding Gown." Most of his best pictures are in the Victoria and Albert Museum, which also possesses a large number of his drawings and life-studies. Among his best works are "The Sonnet" and "Choosing the Wedding Gown," both in the Victoria and Albert Museum, where are also his "Fight Interrupted," "The Convalescent," "Giving a Bite," "The Butt" and others. "The Wolf and the Lamb" is in the Royal collection, and "The Young Brother," "The Bathers" and "The Toy-Seller" are in the National Gallery of Ireland, where is also a small portrait of the artist's father.

MULRENIN, BERNARD, R.H.A. (b. 1803, d. 1868). *Miniature Painter.*

Was born in the county of Sligo, of humble parentage, in 1803. As a child he evinced a talent for drawing and, encouraged in his efforts by some of the local gentry, he obtained by the time he was twenty some little practice as a miniature painter in his native county. In 1825 he came to Dublin and exhibited some of his works in the Royal Hibernian Academy in 1826. The rest of his life he passed in Dublin and

enjoyed a considerable practice as a miniature painter, especially after the death of Comerford and the departure of Lover to London. He was appointed miniature painter to the Lord Lieutenant, the Earl of Clarendon, in 1848. He was elected an Associate of the Royal Hibernian Academy on 27th May, 1837, and a Member in 1860, and was a regular exhibitor of miniatures, with an occasional oil portrait, from 1826 to 1866. In 1839 and 1840 he exhibited some small portraits on marble. These were painted upon a faint impression from a photograph transferred to marble. He had enthusiastically taken up photography as an aid to portrait painting, and read a paper before the Photographic Society descriptive of his process of painting upon marble. He died at No. 23 Great Brunswick Street, Dublin, where he had resided since 1837, on the 22nd March, 1868. Mulrenin's miniatures were generally done on large square pieces of ivory; they are laboured in execution, with excessive stippling, feeble in drawing and lacking in power and vitality.

Among works by him are :

- Rev. Dr. Anderdon. Painted on marble. R.H.A., 1859.
- John Banim. Belonged to the late Dr. Frazer of Harcourt Street. R. G. H. Butcher, surgeon. R.H.A., 1849.
- Lord Cloncurry. Oil picture; formerly in the Dublin Library, D'Olier Street, to which it was presented by the artist; afterwards in possession of Dr. J. J. Kenny, of Rutland Square, at whose sale it was bought by R. Reddy, dealer.
- Edward S. Cooper, of Markree. R.H.A., 1853.
- Mrs. Cooper, of Markree. R.H.A., 1853.
- Dr. Corrigan. R.H.A., 1849.
- Matthew D'Arcy. R.H.A., 1860.
- John T. Gilbert. R.H.A., 1861.
- Martin Haverty. R.H.A., 1861.
- John Hogan, sculptor. Drawing in Indian ink. [National Gallery of Ireland.]
- Sir Thomas Larcom. R.H.A., 1861.
- Denis Florence MacCarthy. R.H.A., 1858.
- Archbishop McHale. R.H.A., 1841.
- Daniel O'Connell. Painted in 1836. [National Portrait Gallery.]

Charles O'Connor of Belanagare. Water-colour ; a copy of a picture in possession of O'Connor Don. [National Gallery of Ireland.]

Maurice O'Connell, M.P. R.H.A., 1853.

Eugene O'Curry. R.H.A., 1861.

John O'Donovan. R.H.A., 1861.

A. Carew O'Dwyer. R.H.A., 1827.

George Petrie. R.H.A., 1851 and 1853. In the National Gallery of Ireland is a portrait of Petrie painted over a photograph.

Sir William R. Wilde. R.H.A., 1846.

Lady Wilde. R.H.A., 1863.

The Annunciation. Oil picture ; painted for the Rev. John Beahan, P.P., Newcastle, Co. Limerick. R.H.A., 1860.

View of the College of Surgeons, Dublin. Drawing. R.H.A., 1828. Lithographed and published by Allen, Dame Street, in 1828, 9 by 14 inches.

Mulrenin did a few lithographs, including the "Marquess of Anglesey, Lord Lieutenant" ; "Marie Taglioni," 1834, and a "View of the Palace of Cloyne."

MULVANY, GEORGE FRANCIS, R.H.A.

(*b.* 1809, *d.* 1869). *Portrait and Subject Painter.*

Was born in Dublin in 1809, the second son of Thomas James Mulvany, R.H.A. (*q.v.*). He grew up amidst the surroundings of art, his father being Keeper of the Royal Hibernian Academy from its foundation until his death, and he early displayed indications of artistic ability. He studied in the Academy School, and after spending some time in Italy he began to exhibit, sending his first contribution to the Academy in 1827. No young artist showed greater promise, and in 1830 he was elected an Associate and five years later, in 1835, a full Member. On the death of his father in 1845 he was elected to succeed him as Keeper of the Royal Hibernian Academy. The establishment in 1839 of the Royal Irish Art Union, which exercised a considerable influence upon art in Ireland, enlisted his enthusiastic support, and he took a prominent part in the promotion of the Royal Irish Institution formed principally with the object of founding a National

Gallery in Dublin. To his untiring energy and to the munificence of Sir Maziere Brady and a few other Dublin citizens interested in art, the National Gallery of Ireland owes its existence. After some years of patient and persistent exertion Mulvany saw his hopes realized. The first stone of the Gallery was laid on the 29th January, 1859, and the building was opened by the Lord Lieutenant, the Earl of Carlisle, on 30th January, 1864. On the 6th September, 1862, Mulvany was appointed Director of the Gallery. Of much sound sense and ability, and of pleasing manners, he was, considering the limited powers accorded to him by the Board of Governors, undoubtedly successful as a Director. He possessed good judgment and, for the time, no inconsiderable knowledge of art; and he cannot be held wholly responsible for the mass of inferior pictures acquired for the Gallery in its early days, which are now buried in its vaults.

Mulvany continued painting up to the last; he exhibited in the Royal Hibernian Academy from 1827 to the year of his death, and sent works to the London Academy in 1836 and 1839. He was a prolific painter, producing a large number of portraits and subject pictures. Though his portraits were occasionally good, his work was, as a rule, commonplace and feeble in execution and unpleasantly brown in colour. He worked chiefly in oil, but occasionally produced small crayon portraits. In 1847 he published a pamphlet, "Thoughts and Facts concerning the Fine Arts in Ireland, and Schools of Design." He died, after a short illness, in his house in Herbert Place, Dublin, on the 6th February, 1869, and was buried on the 10th at Mount Jerome, the members of the Royal Hibernian Academy attending in a body to pay a last tribute of respect to an old and valued member.

Among pictures by Mulvany are the following :

- John Banim. [National Gallery of Ireland.] R.H.A., 1835.
Sir Maziere Brady, Chief Baron of the Exchequer, afterwards Lord Chancellor. [The late Sir Francis Brady, Bart.] R.H.A., 1841.
Sir John Fox Burgoyne. Lithographed by J. S. Templeton.
Frederick W. Burton, R.H.A. [National Gallery of Ireland.]
Charles W. Cobbe, of Newbridge, Co. Dublin. R.H.A., 1840.
W. Conran. Drawing, lithographed.
Peter D'Arcy. A small portrait on panel. [James F. D'Arcy, D.L., Dublin.]
William Dargan. R.H.A., 1854 and 1856. Engraved by W. J. Edwards as frontispiece to Sproule's "Catalogue of the Dublin Exhibition of 1853."
Rev. C. M. Fleury. Lithographed in 1849.
Dr. Henry, President of Queen's College, Belfast.
Sir Robert Kane. R.H.A., 1849. Engraved by S. Freeman.
Sir Robert Kane. Crayons. Lithographed by Day and Son and published in Dublin by J. Cranfield.
Charles Kean as Hamlet. R.H.A., 1840.
Richard Robert Madden. R.H.A., 1851. Engraved by S. Allen as frontispiece to Madden's "United Irishmen."
Christopher Moore, sculptor. Miniature portrait. R.H.A., 1845.
Thomas Moore. R.H.A., 1837. Engraved in mezzotint by J. R. Ward in 1837 and published by Mulvany.
John George Mulvany, R.H.A. [Miss A. C. Mulvany, Dusseldorf.] R.H.A., 1829.
Thomas James Mulvany, R.H.A. [Miss A. C. Mulvany, Dusseldorf.] R.H.A., 1829.
William T. Mulvany. [Miss A. C. Mulvany, Dusseldorf.] R.H.A., 1848.
Helen O'Callaghan. [Miss A. C. Mulvany, Dusseldorf.]
Daniel O'Connell. [National Gallery of Ireland.] R.H.A., 1854.
Sir Michael O'Loghlen, Master of the Rolls. [King's Inns.] R.H.A., 1843.
Hon. H. Pakenham, Dean of St. Patrick's. R.H.A., 1849.
Rev. C. E. Tisdall. R.H.A., 1849. Lithographed by H. O'Neill.
An Incident in the Life of the Duke of Alva.
The White Man cast on the Red Man's Shore. R.H.A., 1841.
The first of a series intended to illustrate the progress of Europeans in America.
The Wandering Lascar.
St. Patrick baptizing the King of Munster. R.H.A., 1845. Purchased by the R. I. Art Union and won as a prize by Lord Talbot de Malahide.

The Peasant's Grave.

First Love.

The Village Orphans. R.H.A., 1856.

Francis the first surprising Henry VIII in his Castle of Guisnes.

R.H.A., 1861. Purchased by the Art Union of Ireland.

Scene from "Two Gentlemen of Verona." [Earl of Meath.]

The Infant Bacchus. R.A., 1836.

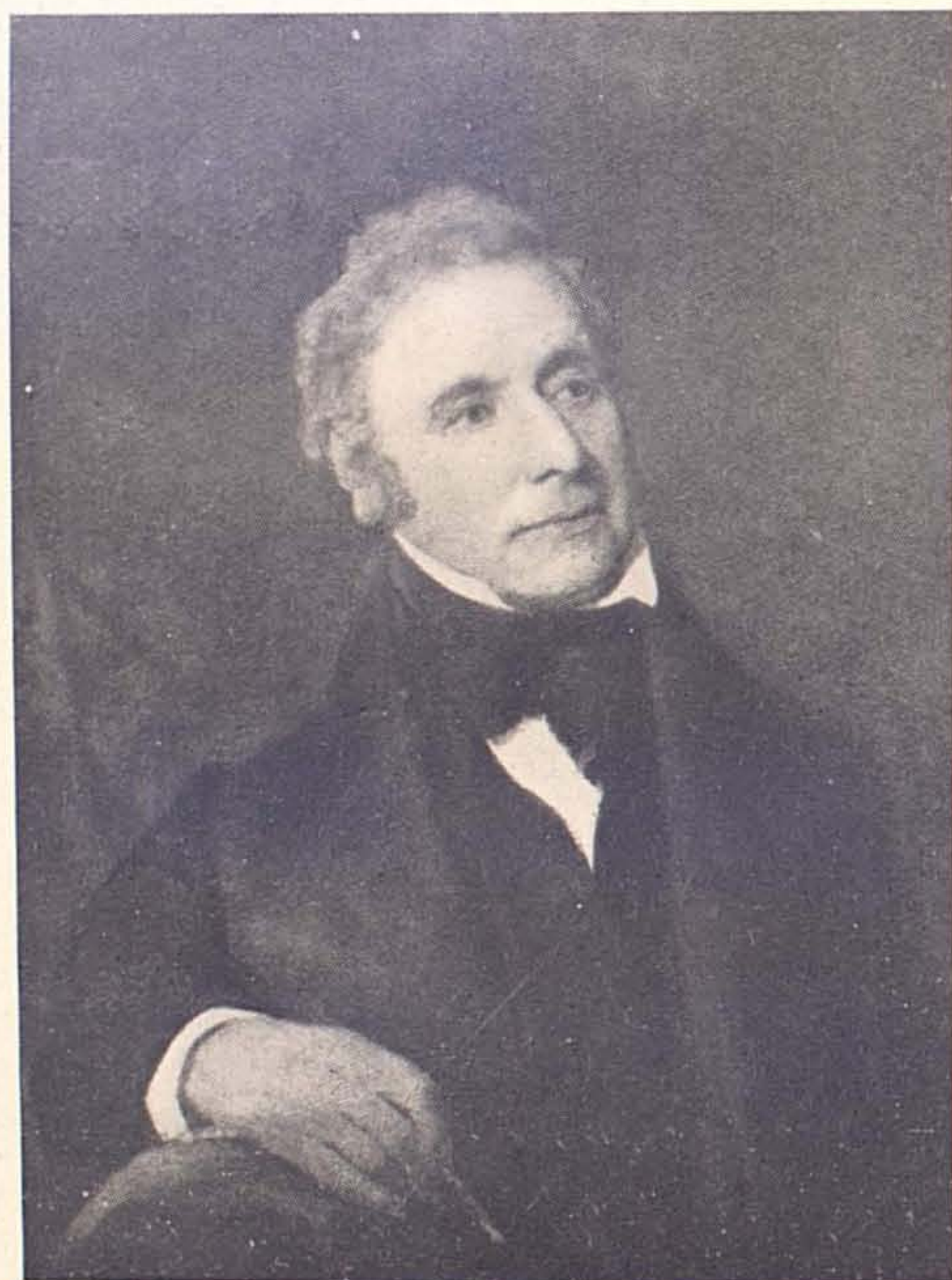
Various Attractions, a Scene in London. R.A., 1839.

MULVANY, JOHN GEORGE, R.H.A. (*b.* about 1766, *d.* 1838). *Landscape and Figure Painter.*

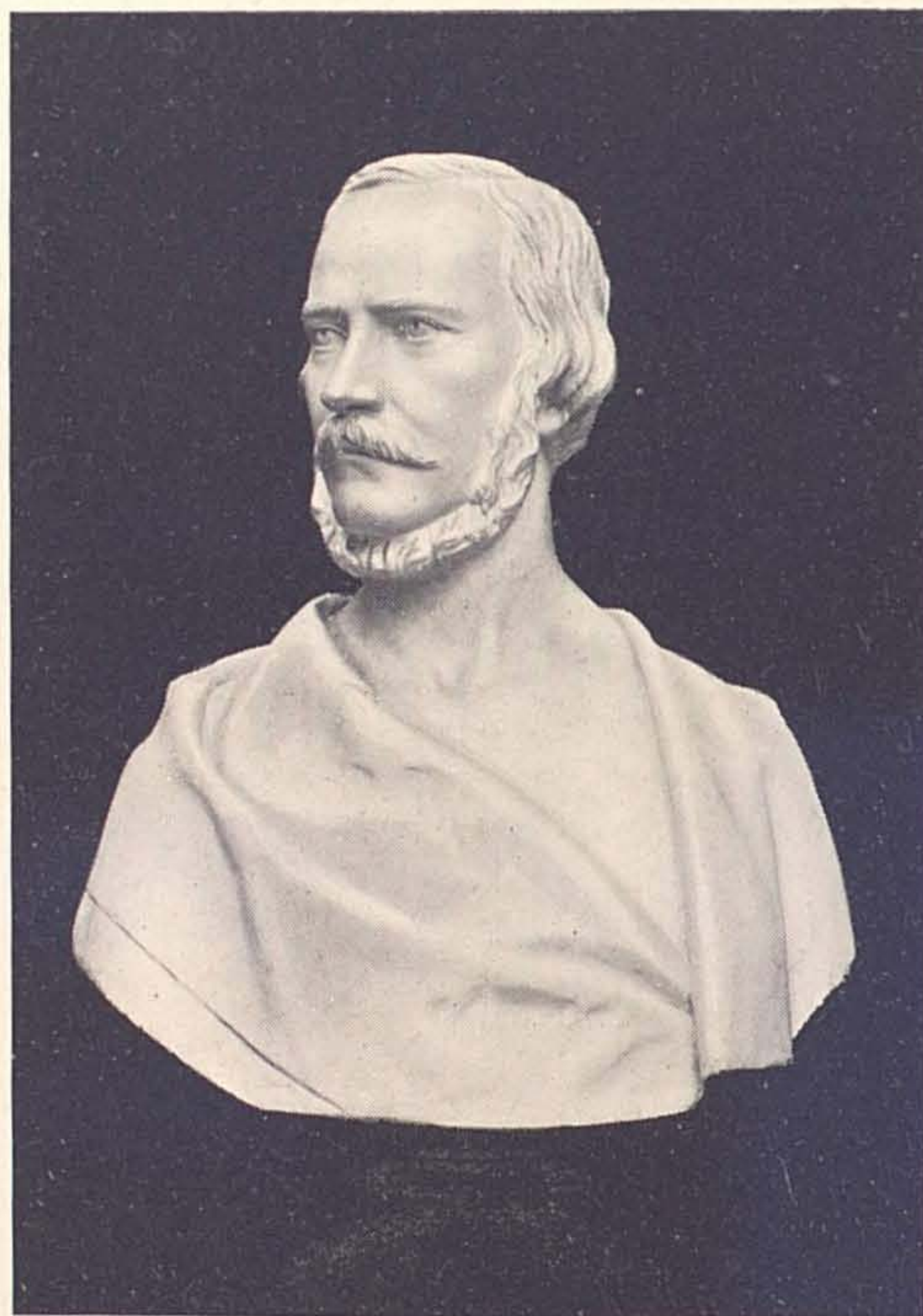
Elder brother of Thomas James Mulvany (*q.v.*); born in Dublin about 1766. He studied in the Schools of the Dublin Society where he won medals in 1782 and 1786. He first appears as an exhibitor in 1810, when, from 4 Paradise Row, he contributed a landscape to the exhibition of the Society of Artists in Hawkins Street; and he continued to send works, both landscapes and subject pictures, to the various exhibitions down to 1814, and again in 1819 and 1821. In 1813 he moved to North Richmond Street, Rutland Square, where he resided for the rest of his life. He was much employed as a teacher in schools. On the foundation of the Royal Hibernian Academy in 1823 he was chosen one of its original Members, and from its first exhibition in 1826 until 1837 he was a regular contributor, chiefly of landscapes, with occasional subject pieces. He was more successful in small cottage interiors; but his work was feeble in touch and gaudy in colour. He died in his house in Richmond Street, after a lingering illness, on 28th September, 1838, much regretted by his friends as an amiable and honourable man. He was buried at St. Paul's Church, North King Street, in the same grave as that of his wife Mary, who predeceased him on 23rd June, 1828. Their tomb bears an inscription to their memory.

MULVANY, THOMAS JAMES, R.H.A. (b. 1779, d. 1845). *Landscape and Figure Painter.*

Was born in Dublin in 1779, and learned his art as a pupil of Francis R. West in the Dublin Society's School, where he showed much proficiency as a figure draughtsman. He commenced as a miniature painter, and in 1802 sent eight miniatures to the exhibition in the Parliament House. He, however, abandoned miniature painting and devoted himself to figure compositions and landscapes, and was an exhibitor in 1810 and the four following years, and also in 1821. He was one of the most strenuous advocates for a charter of incorporation for the artists of Ireland; and when at length, in 1823, this was obtained and the Royal Hibernian Academy founded, he was chosen one of the fourteen original Members, and was appointed Keeper. He contributed to the Academy's first exhibition in 1826, and exhibited continuously until 1844, the year before his death, his contributions consisting of landscapes and subject pictures, with occasional portraits of horses. Among his works were "A Blind Beggar," 1826; "Peasants performing stations at Glendalough," 1829; and a "View at Dieppe with fish-wagons starting for Paris," 1826, which belonged to Francis Johnston, the architect, and was in his sale in 1845. Mulvany was a good draughtsman, but his work as a painter was mediocre, though esteemed in his time. He was favourably known as a teacher. He was a man of cultivated taste, with a considerable knowledge of the history of art, and a brilliant conversationalist, which made his society sought after. He contributed a series of articles upon some Irish artists to "The Citizen," containing much valuable information, though marred by diffuseness and long-winded and wearying disquisitions upon art. It is said that he intended to produce a biography of Irish artists. He also edited a "Life of



JOHN GEORGE MULVANY, R.H.A.



GEORGE FRANCIS MULVANY, R.H.A.



THOMAS JAMES MULVANY, R.H.A.

James Gandon," which was published a year after his death. In T. Bell's "Essay on the Origin and Progress of Gothic Architecture in Ireland," 1829, are two illustrations, "Armagh Cathedral" and "Ruins of St. Audoen's Church," drawn on stone by Mulvany. A picture by him of "The Descent of Thomas Livingston on the Coast of Baldoyle, 27 June, 1822, on which day he ascended from Portobello Barracks," was lithographed by Havell. Mulvany died of paralysis, after three days' illness, at his residence, Dirker Lodge, Cross Avenue, Booterstown, on 27th February, 1845, and was buried at Mount Jerome, where there is an inscription to his memory. He was father of John Skipton Mulvany, R.H.A., architect; of George F. Mulvany, R.H.A. (q.v.), and of William Thomas Mulvany, an engineer and for some time Commissioner of the Board of Works, who was born in 1806 and died at Dusseldorf on 30th October, 1885. The latter's son Thomas Robert Mulvany, was Consul at Dusseldorf for Westphalia, in the Rhenish provinces, and died in 1907.

MURPHY, DENIS BROWNELL (fl. 1763-1842).

Miniature Painter.

Was born in Dublin. He received his art training in the Dublin Society's Schools, and in 1763 he was awarded a prize of five guineas for drawings of full-length figures. For some years he practised as a miniature painter in Dublin at No. 36 Golden Lane, and exhibited at the Society of Artists "Music, a water-colour Portrait," and "Cleopatra" in 1765, and three portraits in 1768. He appears to have left Dublin for some time, returning in 1792. In April of that year he advertised his return from London, "where he had improved himself by studying." For a short time he was employed as a miniature painter by Bates and Bird,

jewellers, 90 Dame Street, but in 1793 established himself at 92 Grafton Street, whence he moved in 1794 to College Green. He does not appear to have obtained much reputation as an artist; and failing to make any position for himself and becoming involved in the revolutionary movement, he quitted Ireland about 1798 and went to England with his family. For some time he was in the North of England, Whitehaven and Newcastle, and also in Scotland, but finally settled in London. From Newcastle he sent a landscape drawing to the exhibition in the Parliament House in 1801. He found success as a miniature painter, both in water-colour and enamel, in London, and painted many persons of distinction. He exhibited at the Royal Academy from 1800 to 1827. In 1810 he was appointed Miniature Painter in Ordinary to the Princess Charlotte, and received a commission from her to copy Lely's "Windsor Beauties," together with three other portraits, viz.: "Louise de Queroualle," "Catherine of Braganza" and "Nell Gwynn." At the Princess's death he had completed sixteen, and these were purchased by Sir Gerard Noel, who engaged Murphy to complete the work and also added four others: "Countess of Chesterfield," "Lady Yarmouth," "Duchess of Devonshire" and "La Belle Jennings," making twenty-one in all. The set was bequeathed by Lady Noel at her death in 1867 to her niece, who sold them to Mr. D. Bromilow, by whom they were lent to the exhibition at Wrexham in 1876. While in possession of Sir Gerard Noel they were engraved to illustrate the "Beauties of the Court of Charles II," a work written by Murphy's daughter, Mrs. Jameson, and published in 1833. Murphy died in 1842. His daughter, Mrs. Anna Jameson, the well-known writer on art, was born at his residence in College Green, Dublin, in 1794.

Amongst miniatures by Murphy are :

Twenty-one miniature copies of the Windsor Beauties, etc., as described above.

Thomas Bewick. Engraved in stipple by J. Summerfield, 1816.

Charles Bicknell, solicitor to the Admiralty. R.A., 1811. Engraved in stipple by Freeman and Dubourg in 1814.

Charles I. Enamel, signed and dated 1805. [Duke of Devonshire.]

John Crome, artist. Engraved in stipple by R. W. Sievier, 1821.

James Forbes, F.R.S. Engraved in stipple by M. W. Bate as frontispiece to his "Oriental Memoirs," 1812; and by T. Blood in "European Magazine," May, 1816.

Samuel Glasse, D.D. Engraved in stipple by M. W. Bate.

Augustus F., 3rd Duke of Leinster. Enamel. R.A., 1807; another in 1813.

Earl of Rocksavage. R.A., 1820.

William Wordsworth. [Earl of Mayo.]

MURPHY, EDWARD HENRY, A.R.H.A.

(*b.* about 1796, *d.* 1841). *Flower Painter.*

Was born in Dublin about 1796, and practised for many years as a painter of flowers and still life, and as a teacher. He also did caricatures for the Dublin publishers. He lived at 15 Paradise Row until 1817, when he moved to 5 Spring Garden Parade, and later to 21 Lower Gloucester Street. He exhibited flower and fruit pieces and, occasionally, landscapes at the various exhibitions in Dublin from 1812 to 1821, and at the Royal Hibernian Academy from 1826 to 1841. He was elected an Associate on 3rd November, 1829. He died by his own hand in 1841. In the National Gallery of Ireland is a well-painted picture by him, "Parroquets," formerly belonging to Sir Maziere Brady, Bart.

MURPHY, JOHN (*fl.* 1778-1809). *Engraver.*

Was born in Ireland about 1748, but nothing is known of his early life. He first appears as an engraver in London about 1778, and for some years continued to produce a number of singularly brilliant and masterly

plates in mezzotint, both portraits and historical and other subjects after contemporary English painters and old masters. He also engraved in stipple. Several of his engraved portraits were from his own drawings. A portrait of the Rev. Arthur O'Leary, drawn by him, was engraved in mezzotint by George Keating (*q.v.*), and published in 1784. He published many of his prints himself, from 1778 to 1788, at No. 4 Air Street, Piccadilly, and afterwards at 18 Warwick Street, Golden Square. These were the addresses at which George Keating's father carried on his business as a bookseller, and there was probably some connection between Murphy and Keating, both Dublin men. Murphy, after 1788, was at 26 Upper Berkeley Street. Nothing is known of him after 1809, nor of the date of his death, but he was living in 1820 in Howland Street, Fitzroy Square.

MURPHY, JOHN ROSS (*b.* 1827, *d.* 1892).
Marine Painter.

Was born on the 14th July, 1827. He spent his early life at sea, and rose to the command of an Indiaman. He was always fond of painting, and on his retirement he took lessons from Clarkson Stanfield and from Edmund Gill, the painter of waterfalls. He painted with Edwin Hayes and John Faulkner in Dublin, and exhibited in the Royal Hibernian Academy from 1877 to 1884, and in Liverpool. His works were chiefly sea-pieces and rocky coast-scenes. He died on the 6th September, 1892.

MURRAY, NATHANIEL (*fl.* 1744-1767).
Engraver.

He was admitted as a quarter-brother of the Goldsmiths' Corporation in 1744. He worked as an engraver, probably as a silver-engraver, in Fishamble

Street, and exhibited "Arms and Inscription" with the Society of Artists in William Street in 1767. He died in Fishamble Street in February, 1772. A ROBERT MURRAY was a pupil in Robert West's School in George's Lane, where he was a prize-winner in 1748. The "Dublin Courant" (5th-8th Nov., 1748) says he was "brother of Miss MARTHA MURRAY, who, at the age of 11, was remarkable for her excellence in engraving."

N

NAIRN, ANNIE LANGLEY. *Landscape Painter and Designer.*

Daughter of George Nairn, A.R.H.A. (*q.v.*). She exhibited landscapes at the Royal Hibernian Academy from 1844 to 1847. In 1848 she became the wife of Robert William Armstrong, an architect in Dublin, who became connected with the pottery at Belleek, Co. Fermanagh. The success of that factory owed much to his efforts and to the artistic influence of his wife, who designed the floral and other decorations of fish, shells, etc., which were a conspicuous feature in the early productions of the factory.

NAIRN, CECILIA MARGARET (*b.* 1791, *d.* 1857.) *Landscape Painter.*

Daughter of John Henry Campbell (*q.v.*) and wife of George Nairn (*q.v.*), was born in 1791. She was instructed in painting by her father, and at an early age commenced to exhibit, her first contributions being three Dublin views which she sent to the exhibition in Hawkins Street in 1809. She continued to

contribute to the various exhibitions until 1821, and was afterwards an occasional exhibitor at the Royal Hibernian Academy between 1826 and 1847, principally of views in Killarney and Wicklow. She married George Nairn (*q.v.*) in 1826. She was a clever painter both in oil and water-colour, and was also a modeller of flowers in wax. She survived her husband and died at Oak House, Battersea, on the 4th June, 1857, aged 65.

NAIRN, GEORGE, A.R.H.A. (*b.* 1799, *d.* 1850).
Animal Painter.

Was born in 1799 and entered the Dublin Society's Schools in July, 1813. He practised in Dublin as a portrait, landscape and animal painter, but it was as the latter that he was best known and achieved success, being much sought after in painting portraits of favourite horses and dogs. He contributed to the first exhibition of the Royal Hibernian Academy in 1826. A "Group of favourite Dogs belonging to Francis Johnston," exhibited that year, now belongs to Colonel Johnston, of Kilmore, Co. Armagh. He was a regular exhibitor until 1849, the year before his death, and was elected an Associate on the 22nd May, 1828, but did not attain to full membership. As a painter of dogs and horses he was an artist of considerable power, painting in the style of Stubbs. He died, after a long and painful illness, on the 25th January, 1850. His wife Cecilia, daughter of J. H. Campbell, the landscape painter (*q.v.*), was also an artist, and is separately noticed. His son, John Campbell Nairn, born in 1831, was educated as an artist under his father and H. MacManus, R.H.A.; but after the death of his father confined himself to the copying and restoration of pictures. The latter business he has carried on for many years both in London and Dublin.

NAPPER, G. *Sculptor.*

In Glanmire church, Cork, is a monument to Archdeacon Corker, a sarcophagus with a bas-relief of a woman weeping, and a medallion portrait of the Archdeacon, executed by G. Napper of Cork. No other mention of him has been found.

NEAGLE, JAMES (*b.* about 1760, *d.* 1822).
Engraver.

According to Abraham Raimbach, the engraver, ("Memoirs" privately printed), Neagle was an Irishman and "an engraver of most promising abilities which seemed unfortunately to decline gradually as he grew older." Bryan and Redgrave, both of whom call him "John," say he was born in London about 1760. He was probably the James Neagle who entered the Dublin Society's Drawing Schools in December, 1776. As an engraver he worked in the line manner, confining himself almost entirely to book illustrations, and executed a large number of prints from drawings and pictures by Stothard, Smirke, Fuseli, W. Hamilton, Singleton, R. Cook and other popular artists. He engraved plates for Boydell's "Shakespeare Gallery" after Wheatley and Smirke, and did illustrations for Lavater's "Essay on Physiognomy," 1789-98; for Murphy's "Arabic Antiquities of Spain," 1816; for Forster's "Arabian Nights," 1802; "Gil Blas," 1809, and Chalmer's "British Essayists," 1802. His most important work was "The Royal Procession in St. Paul's on St. George's Day, 1789," after a drawing by E. Dayes. Amongst other works were: "Fate of the Earl of Sandwich, blown up in his ship at Solebay in 1672"; and "The Battle of Solebay," both after E. Smirke; and "Nelson at Tenerife," after R. Westall; portrait of "Arthur Murphy," after N. Dance, 1811, and portrait of "Michael Kelly," composer, after Sir T. Lawrence.

Towards the end of his life Neagle emigrated to America and died there in 1822. He had a son, JOHN B. NEAGLE, who practised as an engraver in Philadelphia until his death in 1886 (Baker's "American Engravers and their Works," 1875). John Neagle, the American portrait painter, born in Boston in 1799, died in 1865, does not appear to have been related to James Neagle.

NECTAN (*fl. c. 1100*). *Metal Worker.*

The maker of one of the finest examples of the goldsmith's art that has been found in Ireland, the crozier of Niall, Bishop of Lismore. It is inscribed: "Pray for Niall, son of MacAeducain, for whom this work of art was made. Pray for Nectan, the artisan, who made this work of art." Niall was Bishop from 1090 to 1113. The crozier is of bronze with ornaments of gold, silver and niello, and bosses of coloured enamel. The crook is bordered with a row of grotesque animals like lizards or dragons. It was found in 1814 in a tower of Lismore Castle where it is still preserved.

NEEDHAM, MRS.—See CLAYTON, ELEANOR
CREATHORNE.

NEILAN, WILLIAM (*fl. 1830-1854*). *Draughtsman.*

A native of Dublin, born in 1815. He was admitted to the Dublin Society's School as a pupil in 1828, and gained prizes there in several successive years. He occasionally exhibited portraits in the Royal Hibernian Academy, but seems to have chiefly worked as an anatomical draughtsman. On 3rd February, 1846, he was elected Master of the figure school of the Royal Dublin Society in succession to R. L. West. When the school was placed under the Board of Trade in 1849, Neilan was continued for a time in charge of

the figure school, under the head master Henry MacManus; but on the abolition of the separate schools in 1854, he and the other three masters were retired.

NEILL, HENRY. *Sculptor.*

At Duncannon Fort, Co. Wexford, is the tomb of Alexander Castell, who died in 1728, and his wife and children, inscribed *Hy. Neill Fecit.*

NELSON, HORATIO (*fl.* 1836-1849). *Miniature Painter.*

Entered the Dublin Society's School in 1834, and in 1836 established himself as a miniature painter at No. 16 College Green, and contributed to the exhibition at the Royal Hibernian Academy, where he was a constant exhibitor, mostly of miniatures, until 1845. For many years he was at 95 Grafton Street, at the corner of Wicklow Street, practising as a miniature painter, and was the first to introduce the daguerreotype process into Dublin. In an advertisement by him in 1844 he announces himself as "the only daguerreotype artist in Dublin," and calls attention to a "new method, portraits taken in all the colours of nature. The process practised by Mr. Nelson is exclusively his only invention. Mr. Nelson continues to take miniatures on ivory, portraits in oil, etc." ("Saunders' Newsletter," July, 1844). In the following year he again calls attention to his "coloured daguerreotypes," and says that he was the first to produce them. Some woodcuts, views after his drawings, appeared in the "Dublin Penny Journal." He appears to have died in 1849.

NELSON, JOHN HENRY (*b.* about 1800, *d.* 1847).
Portrait Painter and Sculptor.

Was born in Ireland about 1800, but his name does not occur as an artist until 1834, when he sent,

from Wormwood Gate, a "Portrait of an Artist" to the Royal Hibernian Academy. He next exhibited in 1837 four portraits, including one of "the Rev. Thomas Flinn, chaplain to the Grand Lodge of Freemasons in Ireland"; in 1838 eight portraits, including "John Jones, Sheriff of Dublin," and in 1844 seven portraits, including one of "Francis Blackburne, Master of the Rolls," and one of "the Rev. Franc Sadleir, Provost of Trinity College," painted in 1843, which now hangs in the Provost's House. In 1844 he took to sculpture, and was awarded a prize of five pounds by the Royal Irish Art Union for a Head of Sappho, his first attempt. In the following year he exhibited a "Bust of a Gentleman" at the Royal Hibernian Academy, and in 1846 a portrait in oils of "Sir William Rowan Hamilton" and a "Bust of Rev. Alexander McDonnell of Trinity College." His "Venus Attiring," a statue modelled from life, and certified by some of the leading Dublin surgeons to be "anatomically correct" ! was awarded a prize of fifteen pounds by the Royal Irish Art Union in 1845, and was exhibited in 1846 at 13 D'Olier Street by the artist, who endeavoured to obtain subscriptions to enable him to execute it in marble. He took it to Manchester and exhibited it there the following year. He died in Manchester on 26th December, 1847, leaving a widow and four children without provision.

NEWELL, EDWARD JOHN (b. 1771, d. 1798).
Miniature Painter.

Practised for a short time as a miniature painter in Belfast; but it is as an informer and a betrayer of his associates in the society of the United Irishmen that his name lives. "Of the band of informers," says Madden, "the worst, the most thoroughly debased, the vilest of the vile, was Edward John Newell." Born

at Downpatrick on 29th June, 1771, of Scottish parentage, he, at the age of 17, left home, and after spending a year at sea was apprenticed to a painter and glazier, and afterwards for two years followed the trade of a glass-stainer. Failing in his attempts to establish himself in that business in Dublin and in Limerick, he settled in Belfast in 1796, and commenced practice as a portrait and miniature painter, "a business," he tells us in his autobiography, "I had never dared to try before, and in which I had never received the least instruction." He joined the United Irishmen, but was distrusted by its leaders, a distrust speedily justified; for offering his services to the Government he betrayed all who had to do with him, and supplied the Government with information much of which, as he himself tells us, was false. For a time he sought refuge in England, but in 1798, resolving to emigrate to America, he returned to Belfast to make arrangements for his departure, and in June of that year on the eve of his leaving he was secretly assassinated. His portrait, from a sketch of his own, was prefixed to his autobiography. It was reproduced by F. W. Huffam in Madden's "United Irishmen."

NEWENHAM, FREDERICK (*b.* 1807, *d.* 1859).

Portrait Painter.

A native of the county of Cork, related to Robert O'C. Newenham (*q.v.*), he was born in 1807. He went in early life to London, where he achieved some success, becoming a fashionable painter of ladies' portraits. He first exhibited in the Royal Academy in 1838, and was a constant exhibitor of portraits down to 1855. He also contributed subject pieces to the British Institution from 1841 to 1852, many of them works of large size, such as "Arming for Battle," 1841; "Heloise," 1842; "Jenny's Lament," 1849; "Cromwell

dictating to Milton," 9 ft. by 11 ft., 1850; "Queen Mary Beatrice taking shelter under the walls of old Lambeth Church," 1851, and "Princess Elizabeth examined by the Council," 1852. He was commissioned in 1842 to paint a portrait of Queen Victoria for the Junior United Service Club, and he exhibited it in the Academy in 1844. A portrait of "George, 3rd Lord Mountsandford," was engraved by F. C. Lewis and published by Newenham himself at 3 Thayer Street, Manchester Square, in 1831, and one of "George Sandford Wesley Newenham" was engraved in mezzotint by G. T. Payne, 1837. He died on the 21st March, 1859, aged 52.

NEWENHAM, ROBERT O'CALLAGHAN
(b. 1770, d. 1849). *Landscape and Topographical Draughtsman.*

Was born on the 7th March, 1770, the thirteenth child of Sir Edward Newenham, of Belcamp, Co. Dublin, M.P. (died 1814), who was third son of William Newenham of Coolmore, Co. Cork. For twenty-five years he held the post of Superintendent-General of Barracks in Ireland, and during his tours of inspection through the country he made drawings of scenery and buildings, and had many of them lithographed and published. These first appeared in numbers, each containing eight lithographs, published by Ackermann, 101 Strand, London, and Hodges and McArthur, Dublin, in 1826. They subsequently appeared in two volumes, quarto, published in London in 1830 by T. W. Boone, under the title "Picturesque Views of the Antiquities of Ireland, drawn on stone by J. D. Harding from the sketches of R. O'C. Newenham." Newenham was President of the Society of Artists in Cork. He died in November, 1849. His portrait, painted by William Fisher (q.v.), was in the Cork

Exhibition of 1852. His wife Anne, daughter of Deane Hoare, of Limerick, died in 1832. His daughter Eliza married Sir Thomas Deane, and was mother of the late Sir Thomas Newenham Deane.

NEWMAN, J. E. *Draughtsman.*

He lived in Philipsburgh Avenue about the beginning of the nineteenth century. Drawings by him have been met with; careful perspective studies in water-colour, examples of clever ingenuity, such as a table with books, artist's materials, etc., minutely done, the writing in the books microscopic but legible.

NEWMAN, THOMAS. *Portrait Painter.*

Was a pupil in the Dublin Society's School, and in 1813 obtained the first prize for modelling, and in 1815 a prize for drawing from the life. He exhibited a landscape with figures and cattle at the Royal Irish Institution in 1815, and a portrait and a miniature at the exhibition in Hawkins Street in 1817. He was then living in Bride Street, and in 1818 was at 17 Great Ship Street.

NEWNAN, THOMAS (*d.* c. 1698). *Limner.*

His name occurs as a limner in the parish registers of St. Michan in 1698.

NEWTON, HENRY (*d.* 1847-1854). *Landscape Painter in Water-colour.*

An English artist who settled in Dublin and began to exhibit at the Royal Hibernian Academy in 1847, contributing, at intervals, until 1853. He lived for some years at Booterstown. A number of water-colours by him, the bequest in 1855 of Captain G. A. Taylor, are in the National Gallery of Ireland. These include, "A View of the Sugar Loaf near Bray," and "The Glen,"

both exhibited at the Royal Hibernian Academy in 1856, after his death; a "View near Howth," and "Waterfall near Esna Larach, Co. Antrim." He appears to have died about 1854.

NEWTON, JOHN ORR (*d.* 1835-1843). *Figure Painter.*

He was an exhibitor of subject pictures and domestic scenes in the Royal Hibernian Academy, from 1835 to 1843. In the latter year his address was Darragh Villa, Newtownmountkennedy. His name does not occur afterwards.

NICHOLL, ANDREW, R.H.A. (*b.* 1804, *d.* 1886). *Landscape Painter in Water-colour.*

Was born in Church Lane, Belfast, on 4th April, 1804, the son of a boot-maker. He was apprenticed to H. D. Finlay, the Belfast printer, and when the latter started the "Northern Whig" worked for several years as a compositor on that paper. From his boyhood he was devoted to art, and won a reputation as a landscape painter in his native town. Going to London he continued his studies there. His favourite resort was the Dulwich Gallery, where he made copies of many of the pictures. Leaving London he settled for some time in Dublin; he made his first contribution to the Royal Hibernian Academy in 1832, and was elected an Associate on the 27th May, 1837. On the enlargement of the membership under the new charter in 1860 he became a full member. On the death of Henry Brocas (*q.v.*) in 1837 the Fine Art Committee of the Royal Dublin Society selected Nicholl as the most suitable candidate for the vacant post of Master in the drawing school; but the choice was over-ruled, and the Society elected Henry Brocas, jun. In 1840 he had taken up his residence in London, but he continued to

contribute to the exhibitions at the Royal Hibernian Academy. He exhibited in London, at the Royal Academy, between 1832 and 1854, and at other exhibitions down to 1867. In 1849 he was sent out by Government to Ceylon as teacher of painting and drawing at the Colombo Academy. There he found a staunch friend in the Colonial Secretary, Sir James Emerson Tennent, a native of Belfast, by whom he was engaged to make drawings of scenery in Ceylon. Returning to Europe he resided for a time in London, and then in Dublin, and afterwards went to Belfast, where he was engaged in teaching landscape drawing. He finally returned to London and died at No. 7 Camberwell Grove, on 16th April, 1886, aged 82. Nicholl contributed a number of views to the "Dublin Penny Journal," from its first number in July, 1832; and illustrations, about 109 in number, to Hall's "Ireland, its Scenery and Character." Other engraved works after his drawings are: "The Northern Coast of Ireland," a series of twelve lithographs, published by himself at 27 College Street, Belfast, and by Ackermann, London; thirteen coloured "Views of the Dublin and Kingstown Railway," engraved by Robert Clayton and published in Dublin in 1835; "Dunluce Castle," aquatint by J. Gleadah, published by Nicholl in London in 1830. In the British Museum are: "The Giant's Causeway" and "Rathlin Island, Doon Point," both in water-colour, and two views in Ceylon in pencil. Several of his drawings were purchased by Queen Victoria in 1858 and 1870; a number are in the possession of Dr. Elliott of Rostrevor, and six are in the Victoria and Albert Museum.

He contributed articles and poetry to various periodicals, including the "Dublin University Magazine," in which appeared in 1852 "A Sketching Tour of five weeks in the Forests of Ceylon."

Nicholl had an only child, a daughter, Mary Anne, who was a good artist in pen and ink, and exhibited in the Royal Hibernian Academy. In 1889 she presented to the Academy a number of her father's drawings done in Ceylon.

NICHOLL, WILLIAM (*b.* 1794, *d.* 1840).
Landscape Painter in Water-colour.

Elder brother of the above Andrew Nicholl; born in Belfast on 11th December, 1794. He was engaged in business, and as an amateur he enjoyed a high reputation as a landscape painter. He was a Member of the Association of Artists in Belfast. He exhibited once at the Royal Hibernian Academy in 1832. He died in 1840.

NICHOLLS, CHARLES WYNNE, R.H.A.
(*b.* 1831, *d.* 1903). *Subject Painter.*

Son of John Nicholls, apothecary, of 48 Dawson Street, Dublin, and Martha Craven, his wife, he was born in Dawson Street on 20th October, 1831. He studied in the Royal Dublin Society's Schools and in the Royal Hibernian Academy, and began to exhibit in 1859. On the 18th June, 1861, he was elected an Associate, and on 22nd June, 1869, a Member of the Royal Hibernian Academy. He left Ireland in 1864 and took up his residence in London, but continued to exhibit regularly in Dublin. He was also an exhibitor for many years in the Royal Academy. He painted figure subjects, and occasionally landscapes, and as an artist of considerable ability he found a ready sale for his pictures. His "Tomb of Grace Darling" was engraved by J. Godfrey for the "Art Journal" in 1872. He died at his residence, 44 Halsey Street, London, on 24th January, 1903.



ROBERT O'CALLAGHAN NEWENHAM



CHARLES W. NICHOLLS, R.H.A.



ANDREW NICHOL, R.H.A.

NICHOLSON, ALFRED (*b.* 1788, *d.* 1833).
Water-colour Painter.

Son of the English artist Francis Nicholson, he was born at Whitby in 1788. In early life he was in the Royal Navy, but after a few years' service left and commenced his career as an artist. He came to Ireland in 1813 and remained until about 1817, when he returned to England. In 1821 he made a sketching tour in Wales, and again visited Ireland. His works, generally of small size, are carefully and accurately drawn and elaborately finished. He died in London on 23rd November, 1833.

A drawing of an Irish landscape by him is in the Victoria and Albert Museum.

NIXON, HUGH (*fl.* c. 1825.) *Portrait Painter.*

His name occurs as a portrait painter in Belfast about 1825, but no particulars have been found regarding him or his works.

NIXON, J. (*fl.* end of 18th century.) *Amateur.*

An amateur draughtsman who appears to have belonged to Belfast. A view of "Dunluce Castle" drawn by him was engraved in Vol. II of Grose's "Antiquities of Ireland," published in 1796, and in the "Copper Plate Magazine" are three plates after his drawings: "Belfast" and "Blarney Castle," engraved by J. Walker in 1793 and 1794, and "Carrickfergus Castle," engraved by J. Storer in 1795. There are also views by him of "Carr Hill," engraved by T. Medland; "Shane's Castle," by Scott, and "Londonderry," by Rawle.

NIXON, WILLIAM CHARLES (*b.* about 1813, *d.* 1878). *Painter.*

A native of Dublin; he spent some of his early years in Belfast, and was a Member of the Association

of Artists founded there in 1836. He returned to Dublin in 1840. He exhibited figure subjects in the Royal Hibernian Academy in 1844 and 1845, and portraits in 1846 and 1847, after which he ceased to exhibit. He painted and exhibited portraits of "T. Arkins" (1846), "William Keogh" (1846), and "Sir James Murray" (1847). From 1847 he was principally a picture-dealer and restorer, having his place of business in Bachelor's Walk. He died on 18th February, 1878, aged 65.

NOBLETT, HENRY JOHN. *Landscape Painter.*

Was born in 1812 in Cork, the son of George Noblett, a hosier on the Grand Parade. He practised in Cork as a landscape painter both in oil and water-colour. Going to London in 1831 he sent five drawings of South of Ireland scenery to the British Institution that year, and from 1832 to 1835 was an exhibitor at the Royal Academy, the Society of British Artists, and the New Society of Painters in Water-colours. He was elected a Member of the latter body in 1833, but he resigned in 1835 and returned to Cork. He sent two landscapes to the Royal Hibernian Academy in 1844. He was then residing at No. 29 Grand Parade, where his two sisters were carrying on their father's business as hosiers and haberdashers. Three illustrations from his drawings are in Hall's "Ireland, its Scenery and Character." He did not use his first name; he usually appears as "H. John" or "John."

NOEL, LAURA.—See BALL, MRS. JOHN.

NORTHCOTE, WILLIAM. *Miniature Painter.*

Was painting miniatures in Sligo about 1824, but nothing further is known of him.

NORTON, JAMES (*fl.* c. 1787). *Miniature Painter.*

Mentioned in "Faulkner's Journal," 14th June, 1787, as a miniature painter at 11 Crampton Court. His name has not otherwise been met with.

NOSEDA, JOSEPH (*d.* 1779). *Statuary.*

"Faulkner's Journal" records the death of a Statuary of this name in Fishamble Street in December, 1779. No other mention of him has been found.

NUGENT, THOMAS (*fl.* 1785-1798). *Engraver.*

An engraver of some merit, of whose personal history little is known. He was born in Drogheda and, after studying in the Dublin Society's Schools where he gained a medal in 1785, worked as an engraver in Dublin for a few years. Shee's portrait of the Rev. W. B. Kirwan was engraved by him in 1788, and a portrait of Lord Charlemont, by H. Hone, in 1790. He afterwards went to London where he found some employment. He engraved plates for Harding's "Shakespeare" and the "Biographical Mirror," and among others of his works were: "Mrs. Sheridan and her son," after Hoppner, "Edmund Burke," a bust on a sarcophagus, after R. K. Porter, 1798; "Portrait of William Ashford," after J. Comerford; "Hopton Haynes," after Highmore; "Summer" and "The Disconsolate and her Parrot," both after Morland, and "Fetching Water," after Hoppner. He worked chiefly in stipple. A drawing by him of "Edward Fitzgerald," one of the leaders in the Wexford Insurrection in 1798, was engraved in mezzotint by W. T. Annis. The date of his death is not known.

NURSEY, CLAUDE LORRAINE (*b.* about 1820, *d.* 1873). *Landscape Painter.*

Was born about 1820, the son of Perry Nursey of Little Bealings, Woodbridge, Suffolk. After practising for a short time as a landscape painter at Ipswich he went through a course of training in the Central School of Design in Somerset House and, on the 4th August, 1846, was appointed Master of the Leeds School of Design. While there he superintended the establishment of a similar school at Bradford. On the 1st May, 1849, he was transferred to the Belfast School and continued there until about 1855 when he removed to the school at Norwich. While in Belfast he was eminently successful by his zeal and power of organization in the management of the school and in interesting the manufacturers of the city in the subject of industrial art. He finally settled in his native county and was for some time Secretary of the Norwich Fine Arts Association. He contributed landscapes and sea-pieces to the Society of British Artists in 1844, 1856 and 1857; and to the Royal Hibernian Academy in 1853 and 1854. He painted a picture of the local Volunteers on the rifle-range on Mousehold Heath, Norwich, containing portraits of the officers, among whom was a Lieut. Croker, an Irishman. He died at his residence, Thorpe Hamlet, Norwich, on 2nd January, 1873, in his fifty-fourth year.

O

O'BARRDAN, JOHN (*f. c.* 1350.) *Metal Worker.*

Was the maker of the outer case of the Domnach Airgid, a shrine as old as the eleventh century. This shrine, made of yew covered with bronze and plated with silver, is enclosed in an outer case plated with

gold and elaborately decorated, bearing an inscription recording its maker: JOHANNES O BARRDAN FABRICAVIT. It was made about 1350 for John O'Carbry, abbot of Clones, who died in 1353. On the front of the outer shrine is a representation of the Crucifixion with a small reliquary covered with a crystal above. In the panels right and left are figures of eleven saints. The top is enriched with ornamental bosses with blue enamel and crystals. The back of the shrine is of bronze with a large plain cross; and on the bottom are figures of three saints. The Domnach Airgid was bought by Lord Rossmore in 1838 for £300, and transferred to the Royal Irish Academy in 1846.

OBEN, JAMES GEORGE (*d.* 1779-1819).
Landscape Painter.

His real name was Brien, or O'Brien, and for many years he worked under those names in Dublin. He studied in the Dublin Society's Schools and gained a medal for a landscape in 1779. He was living at No. 30 Bride Street, in 1780, and in that year, as James George Brien, contributed eight views, drawings, to the Society of Artists in William Street. From 1785 to 1798 he was residing at No. 45 and 49 Marlborough Street. Drawings by him, as J. G. Brien, were engraved in Grose's "Antiquities of Ireland," viz.: "Church of St. Canice," "Franciscan Abbey, Kilkenny," "Abbey of Jerpoint," "Kilkenny Castle," "Thomastown Abbey," "Carnew Castle" and "Wicklow Abbey." He seems to have left Dublin in 1798 and gone to London. In 1801 he appeared as an exhibitor at the Parliament House under the name of Oben, and it was not at first recognized that he was the Brien or O'Brien who, a few years before, had been well known in Dublin, and that he had changed his Irish name for a German one with the

idea that the works of a foreign artist would be preferred to those of a native. He exhibited fourteen landscape drawings, principally of Welsh scenery. In the following year he sent five tinted drawings, part of the result of his tours in North Wales, Cumberland, Wicklow and Kilkenny, which the catalogue announced were to be engraved in aquatint and published by himself. This project, however, did not materialize; the only aquatint by him that has been met with being that of "The Foster Aqueduct," done some years later. Oben resided at his old address, 49 Marlborough Street, and in 1809 he held an exhibition there of his works, consisting of seventy landscapes in water-colour, mostly views in Ireland, Wales and the north of England. His style is said to have been characterized by extreme attention to detail and careful finish but wanting in boldness and freedom; his skies were put in with much feeling and effect, while his foregrounds were laboured and too minute in detail. He attempted in his drawings to obtain the effect of oil pictures, and used wax in picking out the lighter parts of foliage, etc. Oben left Dublin after his exhibition in 1809, and went to London where he exhibited at the Royal Academy from 1810 to 1816. Among the works so exhibited were the following Irish views:

After dinner in the Dargle, 1810.

Farm House in the Vale of Arklow, 1810.

View of the Foster Aqueduct, Royal Canal, Dublin, 1811. From this drawing the artist published a large aquatint, $13\frac{3}{4}$ by $18\frac{1}{4}$ inches, in 1813. It is inscribed: *This View of the City of Dublin, the Bay, Mountains, &c., the Royal Canal and Foster Aqueduct is most humbly Dedicated to the Rt. Honble. John Foster M.R.I.A., by the author, James George Oben. Published March 17th 1813 at J. G. Oben's, 35 Charlotte St. Fitzroy Sqre. London.*

Fenner Rock, on the River Boyne, 1811.

A Waterfall in Co. Kilkenny, 1812.

View in the Devil's Glen, Co. Wicklow, 1813.

View of Glendalough on St. Kevin's Day, 1816.

Oben was living in 1819. His widow, Mary, died at Ballylinan, Queen's Co., on the 8th January, 1849, in the 74th year of her age.

O'BRIEN, JAMES. — See OBEN, J. G.

O'CONNOR, JAMES ARTHUR (*b.* 1792, *d.* 1841).
Landscape Painter.

Was born in 1792, the son of William O'Connor, an engraver and print-seller who carried on business at No. 9 Exchequer Street, and, from 1791, at No. 15 Aston's Quay. James O'Connor, beyond some lessons he is said to have received from William Sadler (*q.v.*), was self-taught as an artist. His early works were compositions; his first studies from nature were made in the Dargle where he delighted in portraying its rocks and tangled foliage and rushing waters. In 1809 he commenced to exhibit, sending from 13 Aston's Quay an oil sketch, "Card-players," to the exhibition held in the Dublin Society's House in Hawkins Street. He continued to exhibit there until 1821, with the exception of the years 1816 and 1817, his contributions being mostly landscape compositions. In 1810 he published three etchings of figures, which were described in the "Hibernian Magazine" "as the first productions of a young and, as we have some reason to believe, a self-taught artist." He had formed a friendship with George Petrie and Francis Danby, to the latter of whom he had given some instruction in painting, and the three young artists determined to pay a visit to London. They arrived there in June, 1813; but their want of means made their stay a short one. Petrie returned to Ireland, and O'Connor and Danby set out on foot for Bristol where they arrived penniless. By the sale of some drawings Danby enabled O'Connor to return to Dublin; he himself remaining. On his return, O'Connor settled

down as a landscape painter at 15 Aston's Quay, and later, in 1819, at No. 18 Dawson Street. He painted the scenery of Wicklow and the neighbourhood of Dublin, and in 1818 and 1819 was in the west of Ireland where he was patronized by Lord Sligo and Lord Clanricarde, for both of whom he painted a number of pictures of local scenery, views about Westport and Portumna. In 1820 he was awarded a premium of 25 guineas by the R.I. Institute. Though he worked hard he found but little demand for his pictures in Dublin ; he had married, and, anxious to improve his prospects, he left Ireland and went to London. He began to exhibit at the Royal Academy the year of his arrival, 1822, and found some sale for his works. He continued as a constant exhibitor both at the Academy and at the British Institution until 1840, and also at the Society of British Artists, of which he was a member. He contributed to the Royal Hibernian Academy only twice, in 1836 and 1840 ; but a number of his works were exhibited there in 1842 and 1843, after his death. In 1826 he went to Brussels where he remained a year, and was successful in disposing of many of his pictures. In 1832 he was in Paris where he stayed eight months, leaving in May, 1833, when, accompanied by his wife, he visited Chalons, Saarbruck, Saarlouis and Metlach, and thence to Treves and down the Moselle to Coblenz and on to Mayence and Frankfort, returning to London in November, 1833. During this tour he painted some of his best pictures. In London he laboured incessantly, but with small success. He suffered from weak sight, and in 1839 his health began to fail. His inability to work involved him in pecuniary embarrassments, and, after a life of struggle and disappointment, he died in humble lodgings at No. 6 Marlborough Street, College Street, Brompton, on 7th January, 1841. He left a widow

unprovided for. A subscription, headed with twenty guineas from the Prince Consort, was started for her benefit in 1845.

O'Connor was a painter of deep feeling ; his landscapes are solidly and vividly executed and are good in tone and colour. He was happy in the delineation of wild scenery and richly wooded landscapes, often with early morning or moonlight effects, in which he excelled. He was fond of introducing small figures in red coats or dresses into his landscapes. Most of his work was in oil, but he occasionally worked in water-colour. His portrait, painted by himself, $4\frac{1}{2}$ by $3\frac{1}{2}$ inches, belongs to Mrs. Bury, 1 Ardilaun Terrace, North Circular Road, Dublin. Among pictures by him in public collections are :

View in the Glen of the Dargle ; signed and dated 1834.
[National Gallery of Ireland.]

Moonlight ; signed. [National Gallery of Ireland.]

The Poachers ; signed and dated 1835. [National Gallery of Ireland.]

Landscape ; an English View. [National Gallery of Ireland.]

River Scene, with figures ; dated 1839. [Fitzwilliam Museum, Cambridge.]

Thirty-eight Sketches from the Artist's Note-book. [National Gallery of Ireland.] Three in water-colour, three in sepia and thirty-two in pen and pencil.

Westport, Co. Mayo ; the Marquess of Sligo's house and demesne with the town and bay of Westport. Pen and ink.

Ben Grugaan, with part of Dooloch, Co. Mayo. Pen and ink.

Mount Browne, the seat of Rt. Hon. Denis Browne, Co. Mayo.
Pen and ink.

Bingen on the Rhine, the town of Rudesheim on the left ; dated July, 1833 ; pencil.

Bingen on the Rhine, with views of the Castle of Klopp and Mausthurm ; dated July, 1833.

The Castle of Rheinstein ; dated July, 1833 ; pencil.

Killiney Bay ; sepia, wash and pen. On the reverse is Castle Trory on the Shannon ; sepia, wash and pen.

Corfe Castle ; signed and dated 1830.

All in British Museum.

Town of Westport and Clew Bay, oil picture ; signed and dated 1825.

Landscape ; oil picture ; signed and dated 1839.

Morning ; oil picture.

Night ; oil picture.

Waterfall ; oil picture ; signed and dated 1838.

Landscape ; pencil.

Landscape ; pencil.

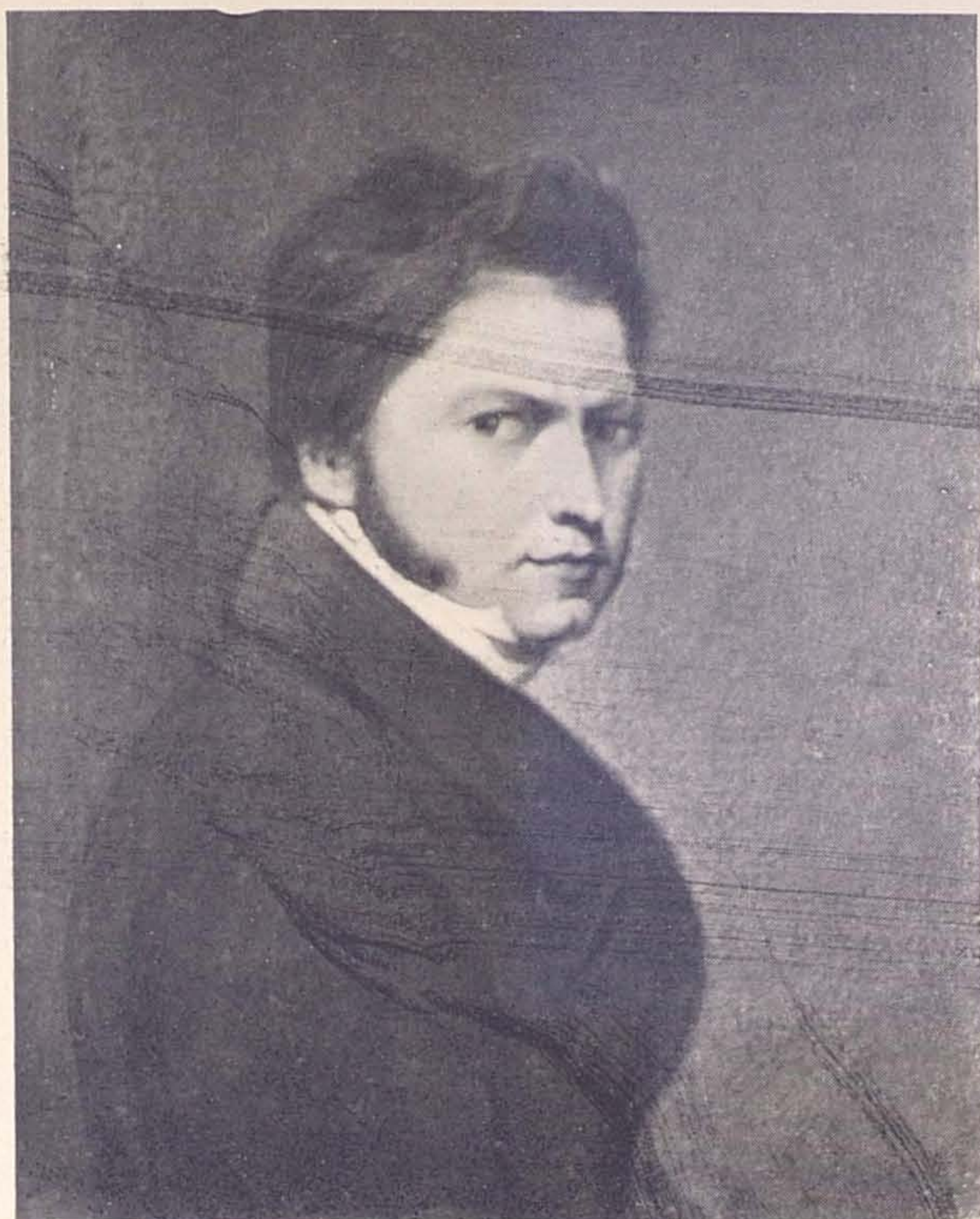
All in Victoria and Albert Museum.

The Edge of a Forest, a storm coming on ; oil picture ; signed and dated 1826. [Nottingham Museum.]

O'CONNOR, JOHN, A.R.H.A. (*b.* 1830, *d.* 1889).

Landscape and Scene-Painter.

Was born in the county of Derry on 12th August, 1830, the third son of Francis O'Connor and his wife, Rose Cunningham of Bath. Left an orphan at the age of 12, he had to earn his own livelihood, and, as his parents had been connected with the stage and his mother's brother was lessee of the Belfast and Liverpool theatres, he began as a call-boy at the Belfast theatre and as an assistant in scene-painting. For a short time he worked in the Dublin theatre, and in 1845 joined a travelling company as scene-painter. In 1848, having become proficient in his art, he went to London and found employment at Drury Lane, and later at the Haymarket theatre. With this theatre he was connected for many years, and became principal scene-painter in 1863. He had few equals in his art, and excelled in architectural designs and as a colourist. He was especially renowned for his drop-scenes, among the most notable being that at the Manchester theatre, a "View of Windsor Castle"; the "Minuet" at the Haymarket, and others at Sadler's Wells and the St. James' theatres. In 1849 he was in Ireland and painted a "Diorama of the Queen's Visit," which was exhibited at the Chinese Gallery in London. While still pursuing his calling as a scene-painter he took up landscape painting both in oil and water-colour, and in this field of art, especially in his numerous architectural



JAMES A. O'CONNOR



JOHN O'CONNOR, A.R.H.A.

drawings, he attained some distinction. He began to exhibit at the Society of British Artists in 1854, and at the Royal Academy in 1857, and was a frequent contributor down to 1888, his work including views in London, and in Italy, France and Spain—the results of many visits to the Continent begun in 1855. He also exhibited at the new Water-colour Society, of which he became a Member in 1887; and he contributed some of his most important works to the Royal Hibernian Academy from 1875 onwards. He was elected an Associate on the 18th October, 1883. In 1870 and 1871 he visited France during the Franco-German war. He was accompanied by Lord Ronald Gower, and in 1872 they took a studio together in Leicester Square, in Sir Joshua Reynolds' old house, which became the meeting-place of many men of note in the artistic and dramatic world. In 1878 he resigned his appointment at the Haymarket theatre. O'Connor was one of the most popular men in his profession. He was a favourite with the Royal Family, and did drawings of many important Court ceremonies, such as the Marriage of the Princess Louise in 1871, the Thanksgiving Service in St. Paul's in 1872, the Arrival of the Duke and Duchess of Edinburgh at Buckingham Palace, 1874, and the Jubilee Service in Westminster Abbey in 1887. He decorated a room for the Duke of Westminster at Eaton with large paintings in oil, and another with drawings; and designed and executed many of the tableaux vivants held at Cromwell House. In 1864 he painted the scenery for the Shakespeare tercentenary performances at Stratford, and also did some beautiful work for the Greek plays at Cambridge. Shortly before his death he visited India to see his two younger sons, and on his return he settled at Heathcroft, Yateley, Hampshire, where on the 23rd May, 1889,

he died of paralysis. He was buried in Finchley cemetery. O'Connor was a man of genial and taking manners, which secured him many friends and made him popular with everyone.

In the National Gallery of Ireland is a drawing, "Old York Gate," done in 1861, exhibited at the Royal Academy in 1872 and presented to the Gallery by the artist. His "Market Place, Verona," exhibited in 1881, is in the Walker Art Gallery, Liverpool; and three drawings are in the British Museum: "The Borghese Fountain," "Study of Aloes," and "St. Paul's from Waterloo Bridge."

O'CONNOR, JOSEPH. *Miniature Painter.*

His name occurs as a miniature painter at 88 Fleet Street, about 1788. He was probably the "Joseph Connor" who was in Crampton Court in 1786. See Vol. I, p. 204.

O'DOHERTY, WILLIAM JAMES (b. 1835, d. 1868). *Sculptor.*

Was born in Dublin in 1835 and studied in the Royal Dublin Society's Modelling School; at first, from 1848, under Constantine Panormo, and after the death of the latter in 1852, under J. Kirk, who greatly appreciated his talents. He carried off several prizes for modelling, including a bronze medal in 1853 for "Night," after Thorwaldsen, and a "Boy and Bird," which he sent to the Dublin Exhibition of 1853. John E. Jones, the sculptor, who was then visiting Dublin, was attracted by O'Doherty's work and advised him to go to London where he would have a wider field for his talents. Accordingly he left Dublin the following year. In 1857 he made his first appearance at the Royal Academy, where he exhibited a model in plaster of "Gondoline," a subject taken from Kirke

White's poems. This he afterwards executed in marble for R. C. L. Bevan, the banker. In 1860 he exhibited his "Erin," afterwards executed in marble for the Marquess of Downshire who was his friend and patron. An engraving of this work by T. W. Knight is in the "Art Journal," 1861. In 1862 he sent to the Academy a statuette of "Alethe." In this year his name first appears as "O'Doherty" instead of "Doherty," the name he had hitherto borne both as a student in Dublin and as an exhibitor. In the two following years his contributions were busts of "Viscountess Guillamore," "Mrs. Coleman" and "Mrs. Shirley Brooks." A bust of "Sir Robert Bateson" is in the possession of Lord Deramore, and he also did a statue of Lord Downshire. In 1864 O'Doherty went to Rome, partly for the purpose of study and partly to carry out a commission from the Marquess of Downshire for a group entitled "The Martyr." He left England full of hope for the future, but of the few remaining years of his life nothing is known. He found his way to Berlin and there ended his short career in the hospital of La Charité in February, 1868. "Had he lived," says a writer in the "Art Journal" for 1868, "till practice had matured his judgment and time had toned down his lofty aspirations, for he soared higher than perhaps his talents legitimately would entitle him, there is little doubt but that his name would have been enrolled among those many artists of renown to whom Ireland has given birth."

O'DONOHUE, FRANCIS JOSEPH, A.R.H.A.

(b. 1878, d. 1911). *Landscape and Figure Painter.*

Was born at 40 Cuffe Street, Dublin, on 30th April, 1878, the son of William O'Donohue, a jeweller, afterwards of 19 Essex Quay. As a boy he showed a marked talent for drawing, and at the age of 11 became

a pupil in the Metropolitan School of Art under James Brenan. He was twice awarded the national bronze medal, and at the age of 16 obtained second place for drawing. In 1896 he was sent to attend a special course at South Kensington. As a student in the Royal Hibernian Academy he was likewise successful, carrying off the first prize for drawing and painting two years in succession. He afterwards went to Paris and studied in the Académie Julien under Benjamin Constant. Returning to Dublin he was appointed Art Master in the City of Dublin Technical Schools. He began to exhibit in the Royal Hibernian Academy in 1899 and was elected an Associate of that body.

He did not, however, paint any important easel pictures, but found employment in Church work. One of his first commissions for ecclesiastical painting was a set of "Stations of the Cross" for the parish church of Screen, Co. Wexford. Subsequently he painted a picture of "The Sacred Heart" for the Cathedral at Loughrea, and executed a set of enamels for a ciborium representing the pre-Christian and Christian periods in Ireland. His next important commission was the painting of figures of "The Twelve Apostles" for the decoration of St. Andrew's church, Westland Row, which were placed in the transept. He also painted religious pictures for Mr. T. Kelly of New York and for Mr. C. T. Gatty. At the time of his death he had in hands a "Lunette" for Lord Killanin. A career of some promise was cut short by a tragic end. On the afternoon of the 23rd December, 1911, he accompanied two friends in a motor car, and in Morehampton Road, the car coming into collision with a van, O'Donohoe was flung violently against the wind-screen and his throat so cut by the glass that he died almost immediately after he was taken to the

City of Dublin Hospital. An exhibition of his pictures and drawings was held at 28 Clare Street from the 2nd to 17th February, 1912.

O'DONOVAN, MORGAN F. (*f.* early 19th century). *Engraver.*

A Cork engraver of the early nineteenth century, living in Patrick Street. He engraved book-plates; among them are: "Very Rev. John A. Cronin, O.S.A.," a poorly designed pictorial plate, and a somewhat better plate of "Rev. Bartholomew Thomas Russell, O.S.D.," and "Michael Lawlor."

O'DRISCOLL, ALEXANDER (*f.* c. 1844). *Painter and Lithographer.*

Probably a native of Cork. He painted a view of "The Conciliation Hall, with the first meeting of the Repeal martyrs after their liberation, September 9th, 1844," which was lithographed by Falkner and Sons, Manchester, and published by J. Kelly, Nassau Street, Dublin, in 1844. He also contributed sketches of the "Trial of O'Connell and others" to the London "Sun," in 1844. A lithograph, 15½ by 11 inches, of "Entrance Gate, British Museum," with portrait of William Sievier, porter at the Museum, is inscribed: *Alexr. O'Driscoll, 13 Wigmore St. Painted by Elijah Shaw.* A "Portrait of Charles Phillips," Commissioner of the Court of Bankruptcy, London, was painted and lithographed by him as one of the series of "A. O'Driscoll's Legal Gallery," published by Graves in 1843. It is inscribed: *Painted from Life and drawn on stone by Alex. O'Driscoll, 14 Millman St., Bedford Place,* and a "Group of officers and men of the Royal Artillery" was lithographed in colours for Ackermann's "Costumes of the British Army," 1840, as also "An Officer of the Royal Horse Guards," in 1841.

O'DRISCOLL, STEPHEN (*b.* about 1825, *d.* 1895).

Lithographer and Caricaturist.

He worked in Pembroke Street, Cork, as a lithographer, and also did caricature portraits and silhouettes which found a ready sale in the print-shops. His silhouettes were cut in black paper and often touched up with gold or paint, the back-grounds put in with Indian ink. They are clever specimens of the art. He produced a number of portraits and caricatures of the prominent inhabitants of Cork, from magistrates and town councillors to beggarmen; and he designed and lithographed the address, printed on satin, presented to Queen Victoria on the occasion of her visit to Cork, as well as the admission card to the ceremony. His daughter, Mary, helped him in his work in his later years, and their signatures, *M. & S. O'Driscoll, 1870*, appear on the large picture in the Cork Museum, "Assembly of Citizens in front of Commercial Buildings, South Mall." In this there are some hundreds of figures, each of them a silhouette cut out and pasted on and touched with colour, a clever performance of its kind. A similar group is at Queenstown, an "Assembly in front of the Queen's Hotel." In the Cork Museum is also a silhouette group of "Father Mathew, Dan Callaghan, M.P., and the King of the Cork Beggars," dated 1843. In the Franks' Collection in the British Museum is a book-plate of "Rev. James O'Regan," signed *O'Driscoll, Lithog.* O'Driscoll died on 20th February, 1895, aged 70 years.

O'ECHAN.—See MAFL ISU.

O'FERRAL, FREDERICK WILLIAM (*f.* 1734-1764). *Engraver and Die-Sinker.*

Was mint-master at Dresden, and engraver to Frederick Augustus, Elector of Saxony and King of

Poland, from 1734 to 1764. Almost the entire coinage of Frederick Augustus and his successor Frederick Christian was his engraved work. His signature O'F.; F.W.O.F., and O'Ferral, occurs on coins issued by him for Saxony and Poland.

O'KEEFFE, DANIEL (b. 1740, d. 1787). *Miniature Painter.*

Was born in Dublin in 1740; his father was a native of King's County, and his mother, an O'Connor, was from Wexford. He was trained in the Dublin Society's Drawing School, where he won several prizes, and for a time was employed by Samuel Dixon (q.v.), of Capel Street, in colouring Dixon's basso-relievo prints of birds and flowers. In 1762 he was established as a miniature painter in Temple Bar. A few years afterwards he went to London and commenced to exhibit miniatures with the Free Society in 1769 and in the Royal Academy in 1771. His name appears as a regular exhibitor down to 1786. Both in Dublin and London he was known as Daniel "Keeffe" until 1775, when he added the "O" to his name. "Few of us old Irish," says his brother John in his "Recollections," "ventured to sport our O's at that period." For a time, probably about 1776, he was at Bath. He died of consumption at his lodgings in Brompton on 22nd June, 1787, aged 47. His brother, John O'Keeffe, describes him as "tall and thin, very fair and delicately florid, blue eyes, his hair light."

O'KEEFFE, DENIS (fl. 1840-1851). *Wood Engraver.*

A native of Cork, where he was born in 1810. He worked in Dublin as a wood engraver from about 1840 until after 1851. Wood-cuts by him will be found in the "Irish Penny Magazine" in 1841.

O'KEEFFE, JOHN (*b.* 1747, *d.* 1833). *Landscape Painter.*

Was younger brother of Daniel O'Keeffe (*q.v.*), and was born in Abbey Street, Dublin, on 24th June, 1747. At an early age he entered the Dublin Society's Drawing School in Shaw's Court, where he studied under Robert West, and was a prize-winner in 1764.* In 1767, his address being given as "at Mr. Wilkinson's, Chequer Lane," he exhibited "Birds and Flowers in Water-colour" at the Society of Artists in William Street. This was his first and last appearance as an exhibitor, for, attracted to the stage, he abandoned any idea of becoming a painter and, on the 14th of January, 1767, he made his début as an actor at Smock Alley theatre in a comedy, "The Gay Gallant," written by himself. He obtained an engagement under H. Mossop, with whom he remained twelve years, acting in Dublin and in the country. When at Cork he painted for the theatre a large ship. In his "Recollections" he tells us: "I had, with my own hand, painted a large ship of canvas and timber; to do which notable exploit I hired a boat and rowed out into the basin at Cove, where the India ship was moored, and not far from the stern I took a correct drawing of her, from which drawing I painted the scene for my little piece 'The India Ship.' . . . Many years after I had quitted Ireland this handiwork of mine, the painted ship, hung as a relique up among the cloudings over the stage, and nobody dared to cut it down or touch it."

During the years he was on the stage in Ireland he occasionally employed his pencil in making drawings

* He says, in his "Recollections," that he was six years of age when he became a pupil in Shaw's Court, which would be in 1753. This is clearly an error, as the Shaw's Court School was not opened until 1757.

of landscapes and views. When in Belfast he did six drawings for Lord Donegal. "One of these drawings," he tells us, "I took from the top of Joy's paper-mills; another from a park on the side of an eminence, the left-hand side of the town as you look towards the sea. In this drawing I thought it becoming to introduce a few living creatures, and drew some deer and a cow and a goat. When I showed my performance to Lord Donegal he laughed long and loud, saying: 'But what of all things could bring a goat in the park?' " Later in the same year, when at Kilkenny, O'Keeffe made drawings in Indian ink, a "View from Windgap Hill," and a "View from the north showing St. Mary's Church," and two others. He also occasionally did portraits, as he mentions in his "Recollections," two whole-lengths of William Lewis, the actor, in the characters of Belcour and Captain Brazer, one in coloured wash, the other in bistre; and one of Mrs. Lewis. In 1774 his sight began to fail, and he became totally blind in 1797. About 1779 or 1780 he left Ireland and settled in London, and devoted himself to dramatic composition. He was a most prolific playwright, but confined his efforts chiefly to farces and comic operas. His comedy of "Wild Oats" still holds the stage, and some of the songs in his operas, such as "I am a Friar of Order Grey," and "Amo, Amas, I loved a Lass," are still popular. In 1826 he issued his "Recollections," a rambling, gossipy book, with much interesting information, but not remarkable for its accuracy. He died at Bedford Cottage, Southampton, on 4th February, 1833.

O'Keeffe married in Limerick on 1st October, 1774, Mary, elder daughter of Tottenham Heaphy, an actor. He separated from her in 1780 and she died in 1813. By her he had two children who survived, John Tottenham O'Keeffe, born in Cork in 1775, who

was educated at Oxford, became a clergyman, and died in 1803 ; and Adelaide, born in Eustace Street, Dublin, on 5th November, 1776, who affectionately tended her father in his later years. She was author of many poems and novels, including "Zenobia, or the Fall of Palmyra." A portrait of O'Keeffe painted by Thomas Lawranson (*q.v.*), in 1786, is in the National Portrait Gallery. It was engraved by Bragg as frontispiece to Vol. I of the "Recollections." O'Keeffe mentions three portraits done in the Dublin Society's School by his fellow-pupils Thomas Hickey, John Bryan and John Trotter.

O'KEEFFE, JOHN (*b.* about 1797, *d.* 1838).
Portrait and Figure Painter.

Was born at Fermoy of humble parentage about 1797, and at an early age was apprenticed to a coach painter. At the expiration of his indentures he worked as a journeyman, and having become skilled as an heraldic painter was employed exclusively in that department. He devoted his evenings and leisure hours to reading and study and so improved the scanty education he had received. He painted some scenery for the local theatre, as well as an act-drop and other decorations, and gradually developing his powers ventured upon portraiture. In this he was so successful that he adopted the profession of a portrait painter and after some time went to Cork. There his unassuming manners, his ready wit and conversational powers made him many friends and brought him some employment. But he found himself unable to confine himself to portrait painting as he desired, and as he was by this time married he was obliged to accept such other work as presented itself. He found encouragement from the Roman Catholic clergy and painted many religious pictures for their churches. Many altar-pieces from

his brush are or were to be found in the churches in the neighbourhood of Cork. In 1831 he sent a "Portrait of a Lady" and a "Crucifixion" to the Royal Hibernian Academy. In 1834 he left Cork and went to Dublin, and in that and the two following years he exhibited portraits and subject pieces. A large picture of "A Sibyl," exhibited in 1835, was accounted his best production. It now hangs in the Museum in Cork. In the Royal Hospital, Kilmainham, is a portrait, exhibited in 1836, of John Henderson, a pensioner, who had served at the battle of Culloden and in the Royal Highlanders at Quebec, at the taking of Havannah and in many other engagements, and died 30th April, 1837. This portrait was presented to the Hospital by Sir Edward Blakeney whose portrait was also painted by O'Keeffe and was exhibited at the Royal Hibernian Academy in 1837. O'Keeffe was gaining some reputation as an artist when he died while on a visit to Limerick in April, 1838. He left a widow and children unprovided for, and his picture of the "Sibyl" was disposed of by raffle for their benefit.

O'KEEFFE, MANUS MASSEY (b. 1834, d. 1868).

Illuminator.

Was born in Cork in 1834. Originally a saddler, he was afterwards an attorney's clerk and became noted for his drawings in the manner of the ancient Irish illuminations, a work in which he excelled. He died in distressed circumstances in the Mercy Hospital, Cork, on 3rd May, 1868.

OLDHAM, JOHN (b. 1779, d. 1840). *Miniature Painter.*

Was born in Dublin in 1779. He was apprenticed to an engraver, but afterwards became a miniature

painter. He exhibited five miniatures at the Parliament House in 1801, and was referred to, in a notice of the exhibition in the "Freeman's Journal," as "a young artist, now for the first time before the public, advancing with rapid strides." He again exhibited the next year, a portrait in oil and three miniatures. Besides working as a miniature painter he was employed as an engraver in Duffy's Calico Printing Works at Ballsbridge. He had a strong bent for mechanics and in 1807, when he was living at 29 Westland Row, he invented a machine, called by him an Eidograph, which, according to his advertisement, on being applied to the face would "delineate the most expressive and animated miniature with unequalled accuracy and expedition." And in another advertisement he says that he had been extremely successful in taking profile miniatures by the instrument, finished by himself. For these he charged eleven and fourpence halfpenny. It was not, however, as a miniature painter that Oldham was to achieve fame; his inventive genius led him on in other directions. He turned his attention to discovering a means of preventing the forgery of bank notes. His first invention was a numbering machine which in 1809 he unsuccessfully offered to the Newry Bank, but which in 1812 was adopted by the Bank of Ireland, and he was appointed engineer and chief engraver. In 1837 he entered the service of the Bank of England, where he made many improvements in the machinery for printing and numbering notes. A system of heating buildings devised by him was adopted by the Bank of Ireland and subsequently by the Bank of England. In 1817 he obtained a patent for propelling ships by means of paddles worked by a steam engine, an invention he further improved in 1820 and 1827. The first sea-going iron ship, the "Aaron Manby," was fitted with his contrivance. He

died in his house in Montagu Street, Russell Square, on 14th February, 1840. He was succeeded at the Bank of England by his son Thomas, born in 1801, who died on the 7th November, 1851. An India ink portrait of a man, a small full-length, seated, signed *J. Oldham 1802*, belongs to Mr. L. A. Waldron, Marino, Killiney.

OLDHAM, WILLIAM (*d.* 1889). *Wood-Engraver.*

A wood-engraver in good practice in Dublin during the latter half of the nineteenth century. He won prizes given by the Royal Irish Art Union for wood-engraving in 1844 and 1846. He worked for the Dublin publishers and engraved the cartoons and illustrations for "The Weekly News," "Young Ireland" and "Zozimus." He died at his residence, 8 Lower Gloucester Street, Dublin, on 16th March, 1889, aged 80 years, and was buried on the following day in Glasnevin Cemetery. He had three sons, of whom William, known as "Alf," was a wood-engraver and worked with his father; he was a big, corpulent man, and had to cut a curved space in front of his table so that he might sit close enough to his work. He died in the North Dublin Union, the last of the Dublin wood-engravers.

O'MALLEY, JAMES (*b.* about 1816, *d.* 1888).

Portrait and Subject Painter.

Was born at Newport, Co. Mayo, in or about 1816, the second son of Patrick O'Malley, a well-to-do farmer and shopkeeper. From his childhood he displayed a talent for drawing, and became a pupil of Martin Cregan (*q.v.*), in whose studio he remained for some years. He began to exhibit in the Royal Hibernian Academy in 1840, and in that and the two following years contributed a number of portraits and

pictures of life in the west of Ireland. Subsequently he was for some years in America, where he followed his profession as a portrait painter. A portrait of "Archbishop Hughes," of New York, was engraved in 1853. From 1867 to 1879 he was living in Cross Street, Galway, and had a fair practice as a painter of portraits and religious subjects. A portrait of "Archbishop McHale," painted in 1862, is in St. Jarlath's College, Tuam, and another, painted in 1868, is in the Presentation Convent. Portraits of "Bishop McEvilly," "Bishop Carr," of Melbourne, "Bishop McCormack" and "Father Tom Burke," are in the Dominican Convent in Galway. A portrait of "Charles French Blake Forster" was in the Royal Hibernian Academy in 1875, and his "Connemara Wedding" and "The Tooth Drawer" were exhibited in 1842, "The Claddagh Musician" in 1845, and "The Galway Piper" in 1882. Religious pictures by him are in the Pro-Cathedral, Galway, and in the Parish church, Westport. He was a frequent exhibitor in the Royal Hibernian Academy from 1875 to 1882. He left Galway in 1879, and for the next few years lived with his sister, Mrs. Nelson, at Derrintagart Cottage, Newport, but returned to Galway in 1884. He again went to Newport in 1887, and died there suddenly, of heart disease, on the 16th October, 1888. O'Malley was of a modest and retiring disposition, living alone and making but few friends; upright and sincere, and devoted to his art. "Every stone," he used to say, "has a beauty for me."

OMER, ROWLAND (*fl.* c. 1755 - 1767).
Architectural Draughtsman.

He was probably son of Thomas Omer, who was brought from England in 1755 by the Irish Parliament and was employed by the Inland Navigation Board in

the construction of the Grand Canal from Dublin to the Shannon, in the making of the Boyne navigable between Drogheda and Trim, and in improving the navigation of the Lagan between Belfast and Lisburn. Rowland Omer was also employed as an engineer by the Navigation Board. As an artist he is remembered by the series of five views of the Parliament House which were engraved from his drawings and published by Bernard Scalé (*q.v.*) in 1767. These are :

1. Perspective View of the Parliament House. Engraved by P. Mazell.
2. Geometrical Elevation of the Parliament House. Engraved by Patrick Halpin.
3. A Section of the House of Lords. Engraved by P. Mazell.
4. A Section of the House of Commons. Engraved by P. Mazell.
5. The Plan of the Parliament House. Engraved anonymously.

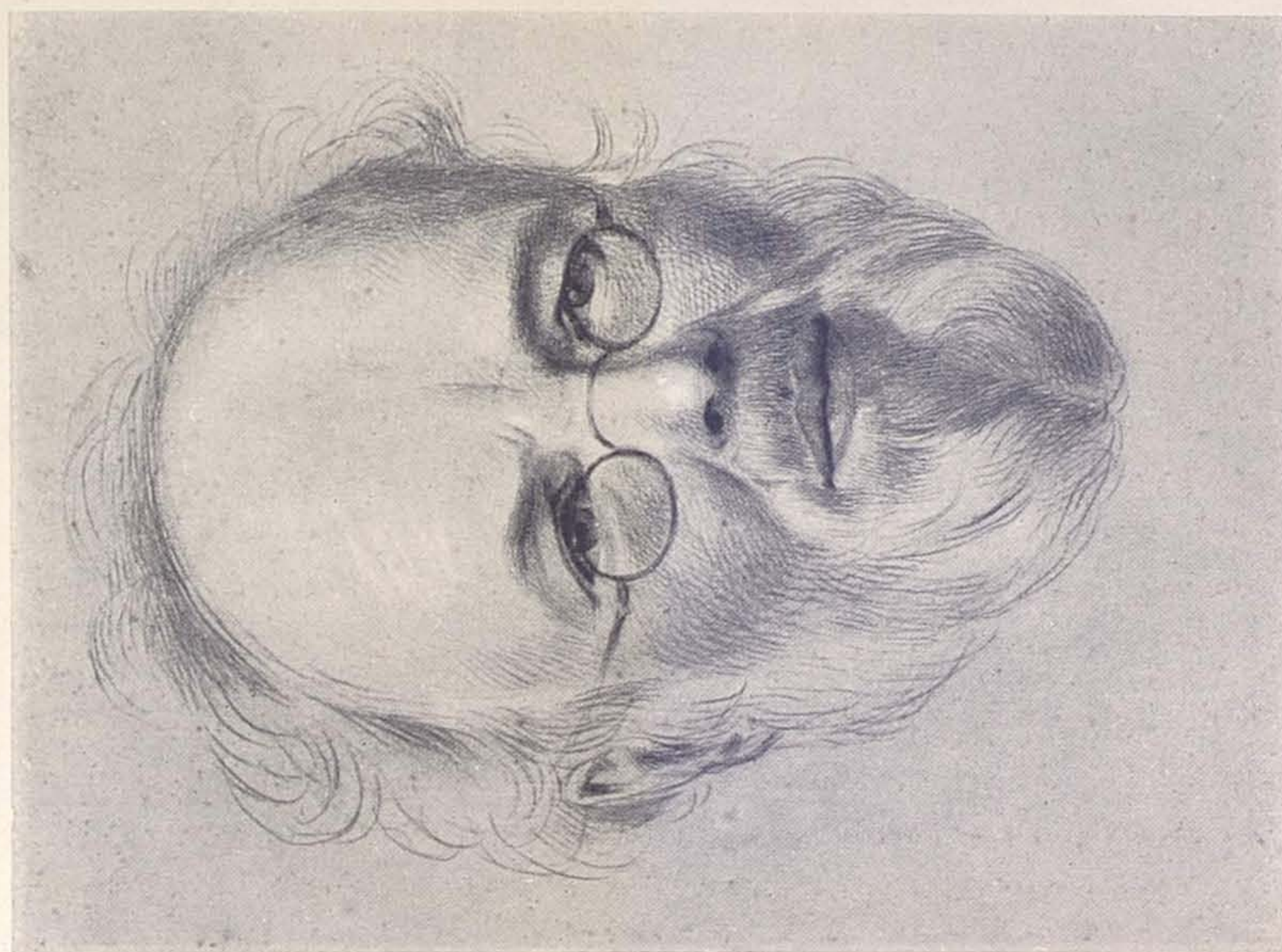
O'NEAL, JEFFREY HAMET (*fl. c.* 1763-1772).
Miniature Painter.

Was a native of Ireland, but spent his artistic career in London where he painted miniatures, landscapes and small conversation pieces. He was also employed by Smith, a print-seller in Cheapside, in designing what were known as "Japan pieces." He was a Member of the Society of Artists, and contributed to its exhibitions from 1765 to 1766, and again in 1772. The date of his death is not known.

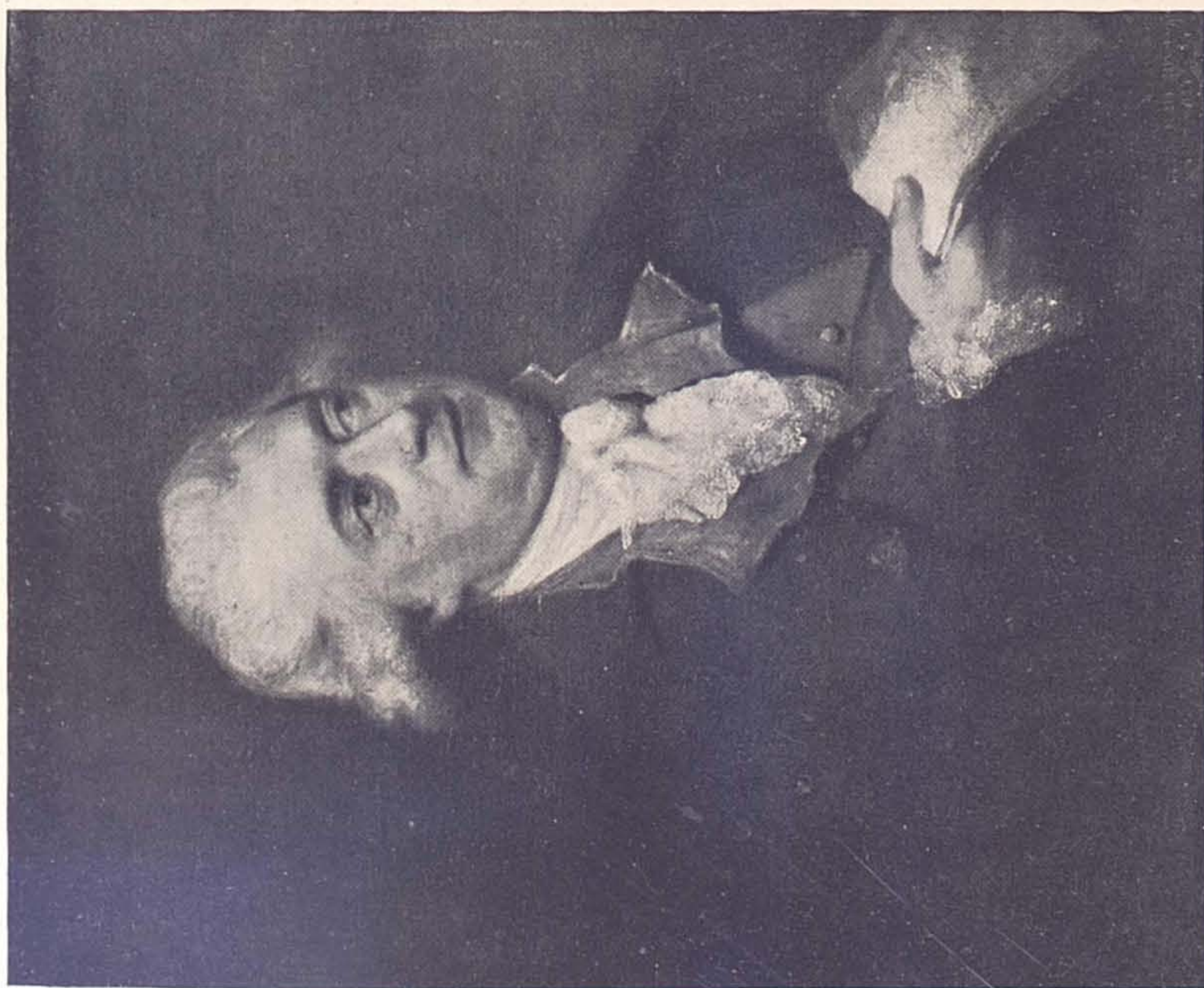
O'NEILL, HENRY (*b.* 1798, *d.* 1880). *Landscape Painter.*

Was born in Clonmel in 1798, the only child of Henry O'Neill and his wife, a daughter of Samuel Watson, bookseller, the publisher of "The Gentleman's and Citizen's Almanac." He lost both his parents when young, and was taken charge of by his father's sister, Sarah O'Neill, a haberdasher at 60 South Great George's Street, who gave him a good education. As

from childhood he had evinced a talent for drawing, he was placed as a pupil in the Dublin Society's Schools in 1815. He applied himself eagerly to his work, and carried off the first premiums in every class he competed in. While a pupil he assisted his aunt in designing patterns for shawls and lace in connection with her business, and was also employed by Allen, the print-seller in Dame Street. For some time he worked as a teacher of drawing in Dublin. In 1825 the Dublin Society presented him with a silver medal "as a reward for his industry and talents," having, as the Society's Proceedings record, "obtained the first premiums in every class, and having on the present occasion produced several drawings from the living figure." Owing to a disagreement about money matters with his aunt he left her and was taken up by his mother's family, and about 1841 appears to have obtained some employment in the Library in Trinity College, which, however, he does not seem to have retained very long. He began to exhibit at the Royal Hibernian Academy in 1835, sending nine drawings of views, etc.; and he continued as a regular exhibitor down to 1847. He was elected an Associate on 27th May, 1837. In 1843 a vacancy among the Members occurred, and there was some delay in filling it, on account, it was said, of want of merit among the Associates. O'Neill resented this, and sent in his resignation on 8th January, 1844, so that, as he wrote, some one more worthy might be elected. O'Neill identified himself with the popular political movements of the day, was a member of the Repeal Association, and during the imprisonment of O'Connell in Richmond gaol he painted a group of the Liberator and his fellow-prisoners, and later he did the well-known series of lithograph portraits of the Young Irelanders, Smith O'Brien and others. For



HENRY O'NEILL, A.R.H.A.



JOHN O'KEEFE

his lithograph of "Gandsey, the Kerry Minstrel," he was awarded a prize of ten pounds by the Royal Irish Art Union in 1842. He contributed drawings, with G. Petrie and Andrew Nicholl, to "Picturesque Sketches of some of the finest Landscapes and Coast Scenery of Ireland," published in Dublin in 1835; and in the same year was published by W. F. Wakeman "Fourteen Views in the county of Wicklow, from original drawings by Henry O'Neill and Andrew Nicholl." Thirteen of the views were by O'Neill, and they were reproduced in aquatint, coloured. O'Neill was not, however, very successful in his profession, and in 1847 he went to London; but he was unable to find work, and after suffering much privation he enlisted, but was bought out by his friends and returned to Dublin. He had long been an earnest student of Irish antiquities, and the fruits of his labours appeared in his "Descriptive Catalogue of Illustrations of the Fine Arts of Ancient Ireland," in 1855, followed in 1857 by his great work, "Illustrations of the most interesting of the Sculptured Crosses of Ancient Ireland, Drawn to Scale and Lithographed by Henry O'Neill." The work was published by him at 12 Middlesex Place, New Road, London. It contains thirty-six tinted lithographs with descriptive letter-press and an essay on Irish Art. His "Correct Views of the Inscriptions on the Cross of Cong" appeared in the "Journal of the Kilkenny Archæological Society" for November, 1855, and in 1863 was published his "Fine Arts of Ancient Ireland," illustrated with seven chromo-lithographs by himself and wood-cuts by G. Hanlon, an ambitious work on the antiquities of Ireland, in which he attempted to refute the conclusions of Petrie in his "Ecclesiastical Architecture of Ireland," and maintained the pagan origin of the Round Towers. In 1868 he published a brochure, "Ireland for the

Irish," attacking landlordism. He projected a work on the Round Towers, of which only the first part, relating to the county of Dublin, was published: "The Round Towers of Ireland, by Henry O'Neill. Part the First, containing descriptions of the four Round Towers in the county of Dublin," published by M. H. Gill and Son, Sackville Street, 1877. His last work was a lithograph of the Cross of Cong. O'Neill was a constant exhibitor at the Royal Hibernian Academy down to 1879. Most of his works were in water-colour, but he occasionally painted in oils. A portrait in oils of "John Cornelius O'Callaghan," painted in 1874, is in the National Gallery of Ireland, and "The Gap of Dunloe" belongs to Mr. J. C. Nairn, 13 Westland Row. A large picture, "The Return of O'Rourke," was selected by the National Art Union in 1846 to be engraved, but Brocas's "Sunday Morning" was afterwards substituted. It became the property of O'Connell. He reproduced in lithography several of his own portraits as well as daguerreotype portraits by Gluckman of Sackville Street, and contributed three illustrations to Hall's "Ireland." A drawing of "Bartholomew Lloyd, D.D.," Provost of Trinity College, was engraved in mezzotint by C. Turner in 1838. In the Joly collection, National Library, is a pencil portrait of Zozimus, the Dublin beggar. O'Neill was a studious and industrious worker, but his conflicts with learned bodies and antiquarians working in the same field as himself, in which he upheld his views with great tenacity and not always with moderation, estranged him from many of his friends. His published works form enduring monuments to his industry and genius; but his expenditure of time and money on his undertakings did not meet with the response from his fellow-countrymen he might well have anticipated. The disappointment, and the straitened circumstances

he was in during the latter years of his life, preyed upon his health. He died at 109 Lower Gardiner Street on the 21st December, 1880, and was buried at Glasnevin. He left a widow, his second wife, and four children unprovided for.

O'REILLY, JOSEPH, A.R.H.A. (*d.* 1893).
Landscape and Figure Painter.

Born of humble parentage in Dublin he studied in the Royal Hibernian Academy School where he carried off numerous prizes between 1884 and 1890, including a silver and a bronze medal in 1885, and the Albert Prize in 1887 for a subject picture exhibited that year. He also won the Taylor Scholarship. He was befriended and encouraged by Walter Osborne, on whose advice he went to Paris to study. On his return he was, on 18th October, 1892, elected an Associate of the Academy. His health, never strong, gave way and he died of consumption on 31st March, 1893, thus closing at an early age what promised to be a brilliant and successful career.

OSBORNE, WALTER FREDERICK, R.H.A.
(*b.* 1859, *d.* 1903). *Portrait Painter.*

Was born at 5 Castlewood Avenue, Rathmines, on 17th June, 1859. He was the second son of William Osborne, R.H.A., the animal painter, and Anne Jane Woods his wife. He was baptized in Rathmines church on 11th September, receiving the names of Walter Frederick; but in his early years he seems to have been known as "Frederick." In the catalogues of the Hibernian Academy exhibitions he appears as "Frederick" or "Frederick W.," down to 1884, and his early works are so signed; but from 1885 his name appears as "Walter F." He received his education in Mr. C. W. Benson's school in Rathmines Road, and

his first training in art in the Royal Hibernian Academy, which he entered as a student in 1876. There he won a silver medal in 1877, and the Albert Prize in 1880 with his "Glade in the Phœnix Park." He also won the Taylor Scholarship in 1881 and 1882, and then went to Antwerp, where he studied for two years under Verlat. He had begun to exhibit in the Hibernian Academy in 1877, sending in that and succeeding years small pictures and drawings of figures, landscapes and animals. On his return home in 1883 he exhibited thirteen works, mostly sketches in Bruges and Antwerp. For several years he spent his summers in the rural parts of England: in Sussex, Berkshire, Norfolk and elsewhere, painting in oil and in water-colour country and village life and scenery; and he also painted in Brittany. Each year the results of his tours were seen on the walls of the Hibernian Academy, and his pictures and drawings painted with delicacy and truth became widely popular, and his portrayal of street life in Dublin increased his reputation. In 1895 he made a tour in Spain, and next year visited Holland. He was elected an Associate of the Royal Hibernian Academy on the 19th February, 1883, and a Member on 18th October, 1886. He began to exhibit portraits in 1891, and thenceforth devoted himself chiefly to that branch of art, though few exhibitions were without some beautifully painted landscape or figure subjects from his brush. Up to 1895 he had worked in his house in Castlewood Avenue, but in that year he took a large studio at No. 7 St. Stephen's Green. During the last ten years of his life he was much sought after as a portrait painter. Among his numerous portraits are those of Lord Houghton, Serjeant Jellett, Lord Powerscourt, Sir Frederick Falkiner, Sir Hugh McCalmont and Sir Walter Armstrong. He exhibited in the Royal Academy from 1886 to 1903, and his pictures were

nearly always shown on the line. His pastel drawing, "Life in the Streets, hard times," exhibited in 1892, was purchased by the Trustees of the Chantrey Bequest. In 1900 he was offered Knighthood by the Lord Lieutenant, Earl Cadogan, in recognition of his services to art and his distinction as a painter, but declined the honour. Osborne was equally successful in portraiture, landscape, subjects and animals, and worked with equal facility in oil, water-colour, pastel and pencil. Of engaging personality, he was held in affectionate regard by all his friends as a delightful companion and a true artist. He died at his residence in Castlewood Avenue on the 24th April, 1903, of pneumonia, and was buried in Mount Jerome Cemetery. After his death an exhibition of his pictures and drawings was held in the Royal Hibernian Academy. Two hundred and sixty-nine works were shown, illustrating all the phases of his art.

In the National Gallery of Ireland is his portrait, painted by himself, as well as a small portrait in pencil done by Nathaniel Hill, R.H.A., his fellow-pupil in Antwerp.

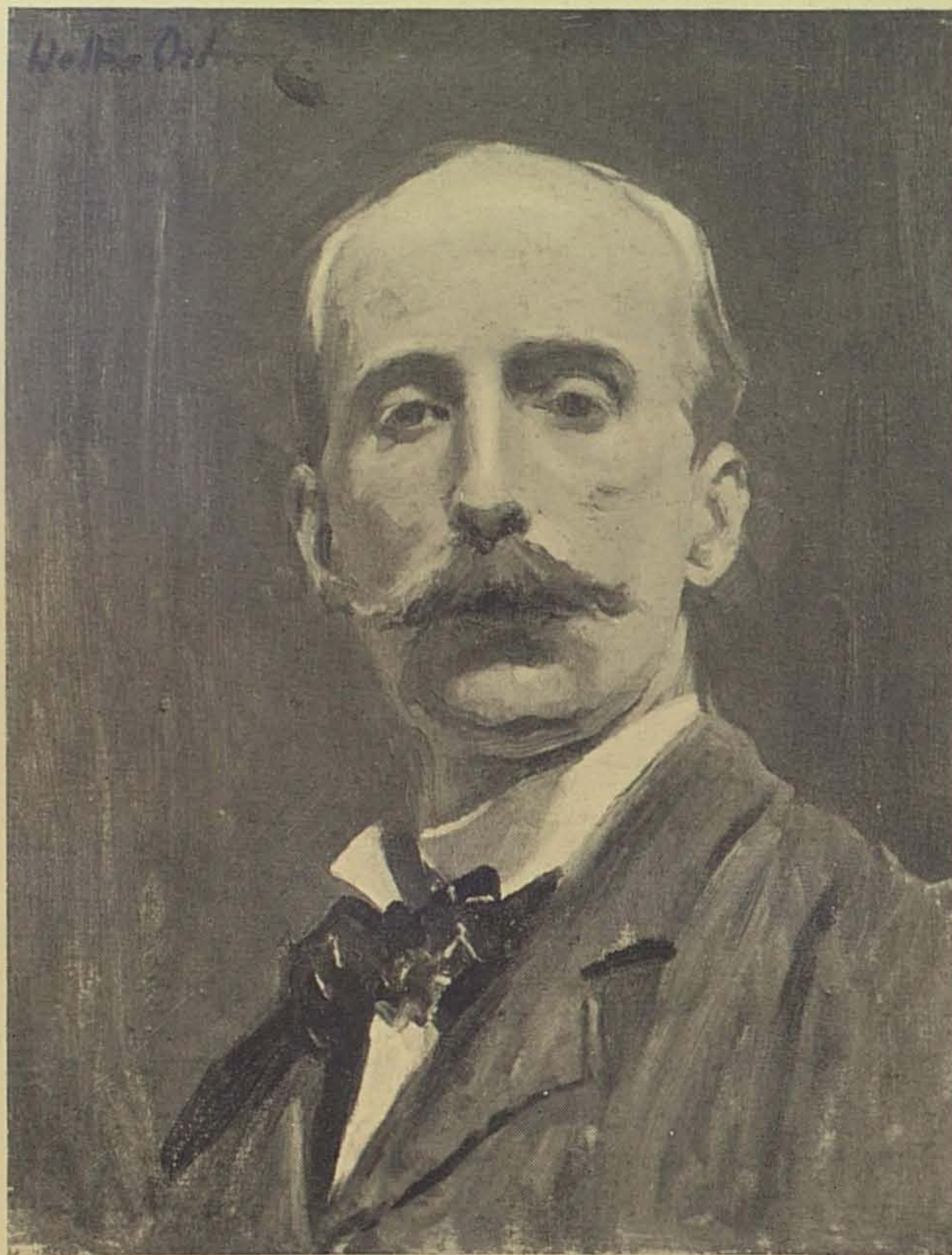
Osborne's works include the following :

- Portrait of Himself. [National Gallery of Ireland.] Painted in 1894.
- James, 2nd Duke of Abercorn. [Masonic Hall, Molesworth Street.]
Left unfinished at the artist's death and completed by Miss Sarah Purser.
- William Alexander, Archbp. of Armagh. [The Palace, Armagh.]
Painted in 1901.
- Sir Walter Armstrong, Director of the National Gallery of Ireland.
R.A., 1896. [Sir Walter Armstrong.]
- Lady Armstrong. R.A., 1897.
- Lord Ashbourne. R.A., 1899.
- Rt. Hon. John T. Ball. [King's Inns.]
- Arthur Stewart Bellingham and his dog Dick. [Mrs. Bellingham, Howth.] R.H.A., 1898.
- Mrs. Birdwood. [J. A. French.] Painted in 1894.
- George Brooke, Irish Guards. [Sir George F. Brooke, Bart., Gardiner's Row.]

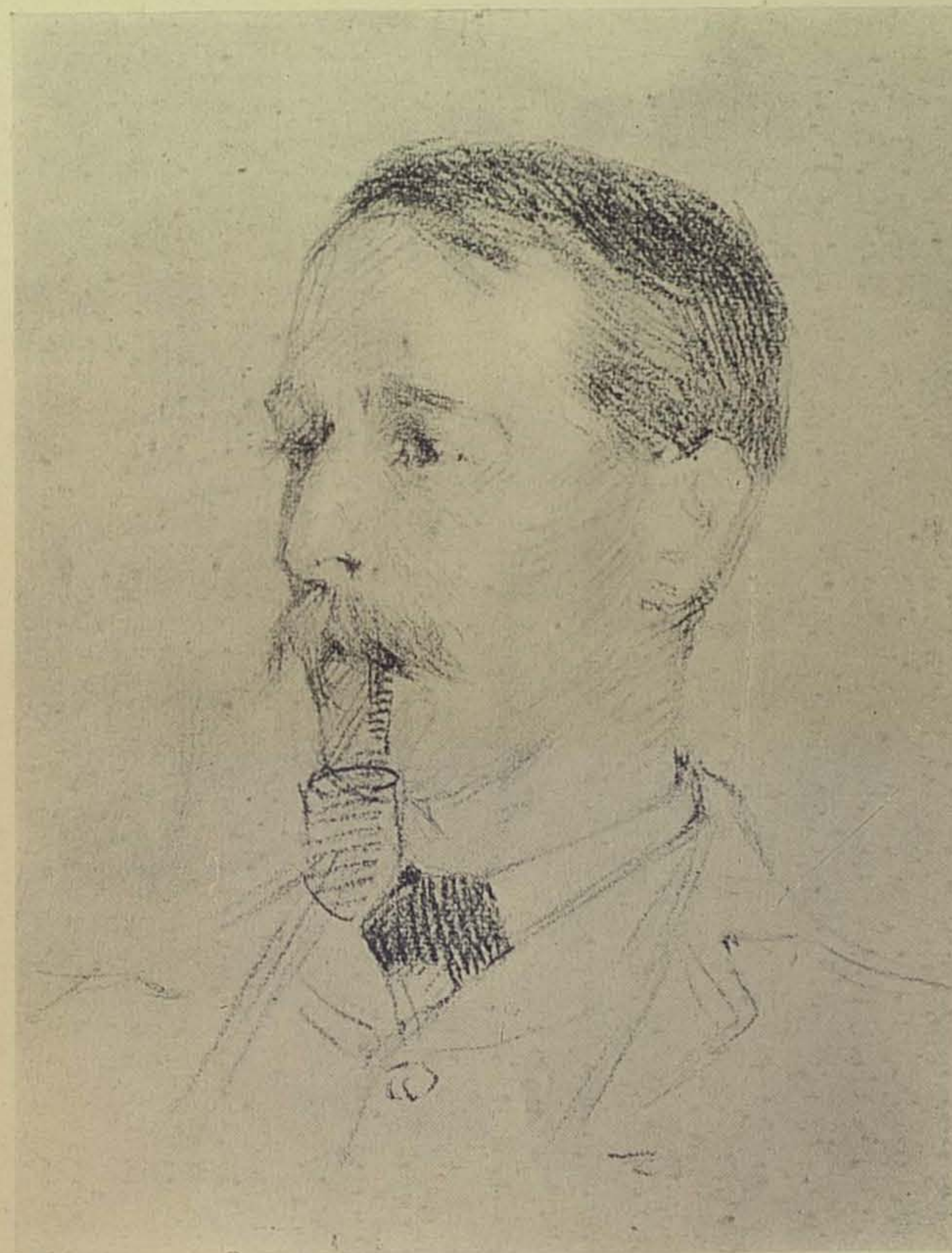
Mrs., afterwards Lady, Brooke and child. [Sir George F. Brooke, Bart.] Painted in 1895.
 Hon. Mrs. Campbell. Painted in 1895.
 Mrs. Thomas H. Carson.
 Mrs. Chaytor. Painted in 1896.
 Anthony H. Corley, M.D. R.H.A., 1889.
 Lord Crewe.—See Lord Houghton.
 Miss Stella Darley. R.H.A., 1892.
 Dr. Maurice Fitzgerald Day, Bishop of Cashel. [Diocese of Cashel.] R.H.A., 1898.
 Edward Dowden, LL.D. [Mrs. Dowden, Rathgar.] R.H.A., 1891.
 Sir Thomas Drew, architect. [W. Booth Pearsall, 97 Finchley Road, London.] R.H.A., 1892.
 Daisy and Irene Falkiner. R.A., 1900.
 Mrs. C. Litton Falkiner. R.A., 1902; R.H.A., 1893.
 Sir Frederick Falkiner, Recorder of Dublin. [National Gallery of Ireland; deposited by the family.] R.A., 1903.
 Gerald Fitzgibbon, Lord Justice of Appeal. R.H.A., 1894 and 1895.
 Gerard Charles Wm. Forrest. [Mrs. Forrest, Winchester, 1903.] Painted in 1900.
 Edward Fottrell. [Stephen's Green Club.]
 Mrs. Noel Guinness and daughter. [Noel Guinness, Howth.] R.A., 1898; R.H.A., 1899.
 Stephen Gwynn. [Mrs. Gwynn.]
 John Hatchell, D.L. [L. Perrin Hatchell, Fortfield, Terenure.] R.H.A., 1899.
 Mrs. Chadwick-Healey and daughter. R.A., 1900; R.H.A., 1902.
 Lady Lucy Hicks-Beach. R.A., 1903.
 Nathaniel Hone, R.H.A. [N. Hone, St. Doulough's.]
 Mrs. Thomas Hone. R.A., 1897.
 Robert, Lord Houghton, afterwards Earl of Crewe, Lord Lieutenant. [Earl of Crewe.] R.A., 1888. A replica in Dublin Castle.
 John Hughes, R.H.A. Water-colour sketch. [National Gallery of Ireland.]
 Sir Malcolm Inglis. R.H.A., 1902.
 Mrs. Andrew Jameson and her daughter Violet. [Andrew Jameson, Howth.] R.A., 1896.
 Hewitt Poole Jellett, Q.C. [King's Inns.] A copy by Miss Eva Hamilton, done in 1911, belongs to M. Barrington Jellett, Clonard, Dundrum.
 General Sir Hugh McCalmont. [Sir Hugh McCalmont.] Painted in 1895. R.H.A., 1896.
 J. B. S. McIlwaine, R.H.A. [J. B. S. McIlwaine, Stanford House, Foxrock.]
 Mrs. McNeile. Painted in 1895. R.A., 1896.

Rev. J. P. Mahaffy, D.D., C.V.O. [Rev. J. P. Mahaffy.] R.A., 1900.
 Mrs. Martin. Painted in 1888.
 Mrs. Meade. [Mrs. Meade-Coffey.] R.A., 1899; R.H.A., 1900.
 Sir Thomas Moffet, President of Queen's College, Galway. [National
 Gallery of Ireland.] Painted in 1896. R.H.A., 1897.
 Hugh Stewart Moore. [Incorporated Law Society of Ireland.]
 R.H.A., 1901.
 Lt.-Colonel Maurice Moore, Connaught Rangers. R.H.A., 1903.
 Mrs. John Mulhall. [John Mulhall, 14 Earlsfort Terrace.] R.A.,
 1896.
 Sir James Musgrave. Presentation Picture from the Harbour
 Commissioners, Belfast, 1898.
 "Miss Mollie,"—a daughter of Sir John G. Nutting, Bart.
 [Sir John G. Nutting, Bart., St. Helens, Booterstown.] R.H.A.,
 1893.
 Frederick Niven. [Royal Bank, Foster Place.]
 Miss Honor O'Brien. [Rev. Lucius O'Brien.] R.A., 1898;
 R.H.A., 1899.
 Miss Nelly O'Brien. R.A., 1893.
 Rev. C. E. Osborne. R.H.A., 1900.
 Rev. C. E. Osborne. R.A., 1902.
 William Osborne, R.H.A. A sketch. R.H.A., 1888.
 William Osborne, R.H.A. [Council Room of R.H.A., Abbey Street.]
 R.A., 1897; R.H.A., 1898.
 Master Charles Pearsall. Painted in 1888.
 Lord Plunket, Archbp. of Dublin. [The Palace, Stephen's Green.]
 Andrew Marshall Porter. [Sir A. M. Porter, Bart.]
 Mervyn, 7th Viscount Powerscourt, K.P. [Viscount Powerscourt.]
 R.A., 1901.
 Robert Reeves. [Mrs. Reeves.]
 Sir Andrew Reid, K.C.B. R.H.A., 1901. [Officer's Mess, R.I.
 Constabulary Depot, Phoenix Park.]
 Master J. W. Scharff. [Dr. Scharff.]
 Archdeacon Scott. Painted in 1902. R.H.A., 1904.
 Canon R. Travers Smith. [The Vicarage, Clyde Road.] Painted
 in 1901. R.H.A., 1902.
 Dr. Stack. [Mrs. Stack, 1903.]
 Mrs. Bram Stoker. Painted 1894. R.A., 1895; R.H.A., 1896.
 Abraham Stoker. Posthumous portrait; painted 1894. [Noel Stoker,
 London.] R.H.A., 1895.
 Mrs. Abraham Stoker. R.A., 1894. [Noel Stoker, London.]
 Sir W. Thornley Stoker. [Noel Stoker, London.]
 Lady Stoker. Painted 1894. R.H.A., 1896. [Noel Stoker, London.]
 Lady Thompson. Sketch.
 Miss Gladys Thompson. [Mrs. Hornibrook, Abbeyleix.] R.A.,
 1901.

Miss Deena Tyrrell. [Professor Tyrrell.] R.A., 1903.
 Miss E. Webb. [Miss Webb.] Painted in 1895.
 Mrs. Wybrants. Painted in 1891.
 Mrs. Waldron. Painted in 1895-6.
 A Glade in the Phoenix Park. R.H.A., 1880. Won the Albert Prize.
 Near St. Patrick's Close; an old Dublin Street. R.A., 1887; R.H.A., 1888.
 Tired Out. R.A., 1886.
 The Ferry. R.H.A., 1891.
 Milking Time. R.H.A., 1894.
 Milking Time. R.H.A., 1903.
 When the Boats come in. R.H.A., 1894.
 The Thorn Bush. [Rev. Canon Harris, Rathmines.] Painted at Foxrock in 1893. R.A., 1894; R.H.A., 1895.
 In a Free Library. R.H.A., 1899.
 A Man who has seen a Leprachaun. R.A., 1899; R.H.A., 1900; Oldham, 1901.
 Life in the Streets; hard times. Pastel. [National Gallery of British Art.] R.A., 1892. Purchased by the Trustees of the Chantrey Bequest.
 A Summer Night. R.H.A., 1900.
 A Children's Party. R.H.A., 1901.
 The Lustre Jug. [National Gallery of Ireland.] R.H.A., 1902.
 The Fish Market, Patrick Street. [Sir Hugh P. Lane.]
 Mother and child. [Sir Hugh P. Lane.]
 On the Sands. [W. P. Geoghegan, Blackrock.]
 On the Sands, Evening. [George Jameson.]
 The Fish Market, Galway. Painted in 1893.
 When the Boats come in. Ex. Newcastle-on-Tyne, 1895.
 Galway Fishwives. Ex. Newcastle-on-Tyne, 1895.
 Snow. Water-colour. [Earl of Crewe.] R.H.A., 1895.
 The Eve of the Fair. [J. Joly, F.R.S.]
 An October Morning. [Guildhall, London.] "Presented by a community of artists as a memorial of the esteem and regard in which the late Walter Osborne was held by them."
 Moonlight. [Andrew Jameson, Howth.]
 Summer Sunshine. [Preston Gallery.]
 Two Pomeranian Dogs. [Miss Webb.]
 A Galway Cottage. Oil sketch. [National Gallery of Ireland.]
 The Doll's School. Water-colour.
 The House Builders. Water-colour.
 Rye Harbour. Indian ink wash.
 Twelve Sketches and studies in pencil. } [National Gallery of Ireland.]
 On the Berkshire Downs. [Sir George F. Brooke, Bart.]
 A Railway Station. [Rt. Hon. Jonathan Hogg.]



WALTER F. OSBORNE, R.H.A.



WALTER F. OSBORNE, R.H.A.

A Garden. [National Gallery of Ireland.]
 Village Street, Lusk. [Sir George F. Brooke, Bart.]
 Idle Shepherds. Sold at Liverpool Ex., 1890.
 Dublin Streets. Sold at Liverpool Ex., 1890.
 Evening Light. Sold to Mr. Bewley, 1890.
 The Ferry. R.A., 1890.
 Lilies. Painted at Uffington in 1888.
 A Touch of Winter. Newcastle-on-Tyne, 1894.
 A Warm Thoroughfare. Newcastle-on-Tyne, 1894.
 St. Stephen's Green.
 A Boy and a Dog. [Nathaniel Hone, R.H.A., St. Doulough's Park,
 Raheny, Co. Dublin.]

OSBORNE, WILLIAM, R.H.A. (b. 1823, d. 1901).

Animal Painter.

Was born in Dublin in February, 1823. As a young man he was for some time in the employment of Ferrier, Pollock and Co., wholesale warehousemen in William Street, but his taste for art determined him to become a painter, and in 1845 he entered as student in the Royal Hibernian Academy and began his career as an artist at 29 Pleasants Street. He first exhibited in 1851 when he sent to the Academy "A Boy," "A Girl," and "A Dog." Although his first efforts were in portraiture, he, from this time, devoted himself to the painting of animals, chiefly dogs and horses, which he loved and thoroughly understood. His pictures of dogs, in which he excelled, are full of life and vivacity, well drawn and good in colouring, often with touches of humour, the work of a man who had made the habits and characteristics of dogs a constant study. He was a regular exhibitor in the Royal Hibernian Academy down to the year of his death. He was elected an Associate on 13th October, 1854, and a Member on 6th July, 1868. He moved from Pleasants Street to Heytesbury Street in 1852; was at 47 Dawson Street from 1854 to 1861, when he went to Castlewood Avenue—his

home until his death. A picture of "The Curraghmore Hunt" by him, belonging to the Marquis of Waterford, was reproduced in autotype and published by Cranfield. He also did a picture of "The Ward Hunt," and a "Portrait of Charles Brindley, Huntsman of the Ward Union Hounds," exhibited in 1880. He died in his house No. 5 Castlewood Avenue, Rathmines, on 13th April, 1901, aged 78, and was buried at Mount Jerome on the 17th. By his wife, Anne Woods, whom he married in 1855, and who died in 1910, he was father of Walter F. Osborne, R.H.A. (q.v.).

O'TUNNY, PATRICK (*fl. c. 1587*). *Sculptor.*

One of a family of sculptors, said to have lived at Callan, who appear to have been much employed in Kilkenny, Tipperary and neighbouring counties in monumental work during the sixteenth century. In Kilcooley Abbey, Co. Tipperary, is the tomb of James Stokes and his wife Margaret, which bears the sculptor's name, *Patricius Otuny scripsit anno Dni 1587*.

O'TUNNY, RORY (*fl. c. 1541-1552*). *Sculptor.*

Three tombs carved by him are in Kilcooley Abbey: 1st, Tomb of William Cantwell and his wife Margaret, inscribed, *Et ego Ruoricus Otyuny filius Patricii scripsi*; 2nd, Tomb of John Cantwell (*d. 1532*) and Ellen his wife, a floor-slab, *Roricus Otwyne scripsit*; 3rd, Altar Tomb of Peter Butler, *Roricus Otuyne scripsi*. In Grace's chapel, Tullaroan, Co. Kilkenny, is the tomb of Sir John Grace of Courtstown, and his wife Honora Brenach, erected about 1552, an altar tomb with effigy and with figures of the apostles in niches on the sides, the crucifixion at one end and a lion rampant at the other. The edge of the top slab is inscribed, *Roricus Otunne fabricavit istā tūbā*. In Jerpoint Abbey is a slab

which covered the grave of Robert Walsh, of Castlehoyle (*d.* 1501) and Katherine Poer his wife, *Roricus Otuyne scripsit hoc*. Other work bearing his name is the tomb in Callan church of John Tobyn, rector, who died in 1541; and a mutilated slab with carved cross and other ornament, part of an altar-tomb formerly in Kilmodalla church, inscribed, *Roricus Otyyne*, is now preserved in Bessborough House.

O'TUNNY, WILLIAM (*fl. c.* 1531-1552). *Sculptor*.

A floor-slab over grave of William O'Kelly in Abbeyleix church, made in 1531, bears the carver's name *Willielm' Otunny me fabricavit*. In St. Canice's Cathedral, Kilkenny, a floor-slab over the grave of James Purcell, who died in 1552, is inscribed, *Willielm' Otuny fabricavit Istā tūbā*.

P

PACK, FAITHFUL CHRISTOPHER (*b.* 1750, *d.* 1840). *Portrait and Landscape Painter*.

Was born at Norwich in 1750, according to Pasquin whom Redgrave follows, but probably, if not certainly, in or about 1759. His father, a Quaker, who claimed connection with Sir Christopher Pack, Lord Mayor of London in 1654-55, was in business as a merchant. The son showed a bent for art at an early age and before he was fifteen had made copies of Wilson's landscapes and had painted some portraits. He, however, worked in his father's business for some years, but eventually adopted painting as a profession, and in 1781 went to London where he was befriended and encouraged by John Hamilton Mortimer, the historical painter, whose acquaintance he had already made. He obtained an introduction to Reynolds, was in his studio about a

year and made some good copies from his pictures. In 1786 he exhibited a portrait of himself at the Royal Academy, and in 1787 two portraits. Between 1783 and 1787 he was following his profession as a portrait painter in Liverpool. In the latter year he returned to London, and being recommended by Reynolds to the Duke of Rutland, Lord Lieutenant of Ireland, he went to Dublin where, for a time, he enjoyed some success as a portrait painter. He appears to have practised also in Cork. In an exhibition of pictures held at the Lyceum in College Green in 1790, there were two pictures by Pack, "an English artist of much merit" ("Dublin Evening Post," 27th May, 1790), "Poulaphouca" and "The Cave of Dunmore." Early in 1793 Gilbert Stuart, who for a few years had had almost the monopoly of the fashionable portrait painting in Dublin, left for America. "Mr. Stuart's quitting this kingdom for America," says the "Dublin Chronicle" (19th March, 1793), "gives a fair opening for the abilities of Mr. Pack who now stands unrivalled." When Stuart came to Dublin in 1789 he was invited to dine with the artists of Dublin on St. Luke's Day. Pack was of the company and boasted of his intimacy with Sir Joshua Reynolds and of the assistance he had given him. On one occasion, he said, Reynolds was designing a Holy Family: "Mr. Pack, I have been puzzled with this design, the fore-shortening of this infant's thigh, I must lay it aside until I get a model." Pack, taking up the chalk, drew the line, "I think it would come so." Stuart, who had listened with impatience, exclaimed in a loud voice: "Who is that person relating these stories?" He was told, Mr. Pack. "Pack! Pack!" said Stuart, "well, I have often heard of a pack of nonsense, but I never saw it before." A burst of laughter, and Pack was mute for the rest of the evening. In or shortly before 1796, Pack returned

to London and in that year exhibited four pictures at the Academy: "Portrait of an Artist," "Gougane Barra," "One of the Society of Quakers aged 83," and "Edward I, when Prince of Wales, escaping from Salisbury is received by Mortimer." He next spent some years in Bath, where he "instructed the nobility and gentry of England in the arts of drawing and painting," as he tells us in an advertisement ("Dublin Evening Post," November, 1802). In 1802 he came back to Dublin and started as a teacher of drawing and painting at No. 11 Dame Street, and exhibited pictures of horses and portraits in the Parliament House. A portrait of Dr. Magee is described in the anonymous "Journal" in the Royal Irish Academy as "particularly execrable"! In the same year he delivered a series of six lectures in the Dublin Society's House in Hawkins Street, "designed for the instruction of ladies and gentlemen in the art of drawing and painting," in which he expounded practically the theory as laid down by others. "Thus," he says in his announcement ("Dublin Evening Post"), "a portrait, a landscape and a tinted drawing will be executed, and the different modes of the French, Venetian and English schools shown, with the best methods of preparing colours, oils and varnishes." Pack does not seem to have been very successful in Dublin as a painter, the talents and knowledge which he professed to possess not being shown in his performances. In 1807 he presented a memorial to the Dublin Society praying for assistance. This was accompanied by a statement, signed by seventeen artists of Dublin, saying that Pack had laboured for many years in discovering the art of painting as practised by Giorgione, Titian, etc., and now lost, and has now copied a Venetian picture said to be by Titian. "It is," say the artists, "our decided opinion that the excellencies of the original are all in

the copy, and that the method possessed by Mr. Pack differs from all modern art that they have seen, and that upon the most minute investigation they firmly believe it to be the same as practised by the ancient Venetian painters." The statement further refers to its being twenty-five years since Pack left Reynolds, to his enfeebled health and the esteem in which he was held. Notwithstanding the encomiums of the artists, the Dublin Society does not appear to have been impressed with Pack's discoveries; and the "Monthly Pantheon" for July, 1809, refers to them as "Mr. Pack's chimerical invention." Pack lived from 1812 to 1820 at 6 Redmond's Hill, and in 1821 was at 33 Dawson Street. During this time he exhibited at the Society of Artists, chiefly landscapes. Among a few portraits was one of "Major Sirr," in 1812. He was President of the Society of Artists in 1812, and Vice-President of the Hibernian Society of Artists in 1814. In 1813 he set up an academy in his house in Aungier Street, where he instructed "ladies and gentlemen in the art of drawing and painting upon a plan perfectly new, by which the student may acquire a fair facility of drawing and painting from nature in less time than is usually employed in learning to draw from prints." "Gentlemen in the Army," he goes on to say in an advertisement, "who wish to draw views of countries, cities or fortifications, will be enabled in a very short time on his plan to do with accuracy and critical proportion delineations," etc., etc. ("Patriot," 27th April, 1813).

In 1820 an offer to deliver lectures in the theatre of the Dublin Society was declined, and in the following year Pack left Dublin and went to London. Before leaving he had, on 21st March, 1821, a sale at his residence, 33 Dawson Street, of his collection of pictures, including a number of his own works. In London,

where he remained for the rest of his life, he exhibited at the Royal Academy in 1822 and 1840, and at the British Institution from 1825 to 1839. Among the works shown by him were "Rouncarry Cove, Giant's Causeway," 1825; "Brien's Cove, near the Causeway," 1826; "The N.E. Termination of the Giant's Causeway Rocks," 1839, and "Shakespeare after his return to Stratford entertains his father and mother by reading the character of Falstaff," a large picture 4 feet 10 inches by 6 feet 9 inches. Besides works in oil and water-colour, Pack did pastels somewhat in the style of Russell. Two views of the Giant's Causeway, which were in his sale in 1821, Pack had reproduced in aquatint, coloured. These are:

"East View of the Giant's Causeway, No. 1: To his Royal Highness, George Prince of Wales, Regent of the United Kingdom. These views of the Basalt District, in the county of Antrim, Ireland, are with permission most respectfully dedicated by His Royal Highnesses devoted Servant Faithful Christopher Pack. F. C. Pack Esq. Pinxt. Engraved by R. Havell and Son."

"West View of the Giant's Causeway, No. 2: Select views of the Basalt District, in the county of Antrim, Ireland. F. C. Pack Esq. Pinxt. Engraved by R. Havell and Son. Published Nov. 9, 1819, by F. C. Pack, Dublin, and Mr. Ackerman Printseller, Strand, London."

No. 1 measures $25\frac{1}{2}$ by $17\frac{3}{4}$ inches; No. 2, 26 by $17\frac{3}{4}$ inches. These prints are amongst the scarcest of Irish views. The pair in the possession of the writer are marked "Proof," and are signed by the artist himself *F. Chris. Pack*. In the various exhibition catalogues his name appears as "C.," "F. C." or "F. Christopher" Pack. He died at No. 20 Sandwich Street, Gray's Inn Lane, London, on 25th October, 1840, aged 81. A portrait of him by Sir Joshua Reynolds was sold at Christie's on 24th May, 1902. In the collection of pictures belonging to Major Sirr, sold in August, 1841, was a landscape by Reynolds, "Given by Reynolds to his gifted pupil the late F. C. Pack, Esq."

PAINE, WILLIAM.—See PAYNE, WILLIAM.

PALMER, WILLIAM (*b.* 1763, *d.* 1790). *Portrait Painter.*

Was son of Alexander Palmer, a linen-draper in Limerick, where he was born on 18th November, 1763. Evincing a taste for art, he entered the Dublin Society's School and won a medal for figure-drawing in 1781. He afterwards went to London, and became a pupil of Sir Joshua Reynolds, and studied also in the schools of the Royal Academy. He seems to have learned more in Sir Joshua's studio than most of those who passed through it. Reynolds troubled himself little about the instruction of his pupils; they had the run of the house, could copy what they liked, but beyond that received little attention from their master. Northcote, the only one of Sir Joshua's numerous pupils who became distinguished, says that the pupils were left to chance and their own endeavours: "Most of his scholars could never get a decent livelihood, but lived in poverty and died in debt, miserable to themselves and a disgrace to the art." In 1784 Palmer obtained the first premium for drawing from the Society of Arts; was again premiated in 1785 for drawings from statues and for the best drawing of an Academy figure. In 1784 he sent two portraits to the Academy exhibition, and two in the following year. In 1786 he contributed a crayon sketch and "A Natural Philosopher, candle-light"; and two years later, in 1788, he exhibited his "Portrait of Louise the celebrated maid of the Haystack." To paint this picture he journeyed specially to Bristol. It was afterwards engraved. In or soon after 1788 he returned to Limerick, and commenced practice as a portrait painter in oil and miniature. He was gaining recognition as an able artist, but an early death cut short a promising career.

He suffered from consumption, and while journeying from Mallow to Limerick he died at Bruff on 26th July, 1790. He was buried on the 28th in St. John's church, Limerick. Two sets of verses on his death appeared in "The Limerick Chronicle" of 5th August, 1790; one of sixteen lines, by Thomas O'Brien, of Killaloe; the other, of twenty-eight lines, by Miles Bourke. The former runs as follows:

With grace divine, while Palmer's hands
The canvas rude illum'd,
The blended tints at his command
A mimic life assumed.

The dimple sinks, the eye-balls roll
Beneath his life-fraught stroke,
The human form confessed a soul,
It lived, it moved, it spoke.

With envy Death the triumph saw,
And said "How vain my art!
If man (against great Nature's law)
Is rescued from my dart.

"Unhurt by time's devouring rust
His works my powers deride,
Yet know—the artist is but dust,"
He said,—and Palmer died.

Palmer had himself a taste for poetry, but few of his poems are published.

A miniature by him was in the Dublin Exhibition of 1873.

PANORMO, CONSTANTINE, A.R.H.A.

(*b.* about 1805, *d.* 1852). *Sculptor.*

Was son of Francis Panormo of No. 8 Grafton Street, a professor of music, and was born in London about 1805. He distinguished himself as a student in the Royal Dublin Society's Schools by taking numerous prizes. In 1826 William Behnes, the

sculptor, who had been a pupil in the school, offered to take two boys and instruct them for two years for sixty pounds a year. The Society accepted the proposal and sent over to London Panormo and Gallagher (*q.v.*). After some years in London and also in Rome, where he was sent at the expense of the Society, Panormo returned to Dublin in 1837, and in June, 1840, was appointed Master of the Society's School of Modelling in succession to John Smyth. He began to exhibit in the Royal Hibernian Academy in 1837. He was then living in Grattan Street, Lower Mount Street. He afterwards lived in Ormond Quay, and in 1845 moved to 112 Queen's Square. He exhibited at intervals in the Academy down to 1849, and was elected an Associate on 9th May, 1842. He died in his house in Queen's Square on 15th May, 1852.

Theseus rescuing Hippodamia from the Centaur. [Royal Dublin Society.]

Caractacus ; a group. [Royal Dublin Society.] Purchased from the artist's widow in 1852.

George IV. This statue was begun and nearly completed by William Behnes for the Dublin Society. On his falling into financial difficulties the statue was obtained from his assignees and arrived in Dublin in 1846. Panormo was commissioned to finish it. His work consists chiefly of one hand and arm and the decorations, orders, etc.

St. Paul ; statue over the centre of the portico of St. Paul's church, Arran Quay. The model was in R.H.A., 1838. The statue was probably actually executed in stone by J. R. Kirk, who did the two other statues of St. Peter and St. Patrick.

Mercury ; statue, R.H.A., 1842. Plaster, in National Museum, Kildare Street.

David throwing the Sling at Goliath. R.H.A., 1843.

Euranthea clipping the wings of Love. R.H.A., 1843.

The Rescue ; marble group. R.H.A., 1843. Purchased by the Royal Irish Art Union for £80 in 1843, and won as a prize by Miss Reddan, Clare Street, Limerick. The model was awarded a prize of £5 by the Art Union in 1842, and was described in the Report as "one of the most classically conceived and ably executed groups for some time exhibited in this country." It was in the Dublin Exhibition of 1853.

Ulysses and his Dog. R.H.A., 1844.
 The Pet Rabbit. R.H.A., 1846.
 The Pet Dove. Dublin Exhibition, 1853.
 Robert Ball ; bust. R.H.A., 1837.
 Andrew Carmichael ; bust. R.H.A., 1849.
 Sir Barry Close ; bust. R.H.A., 1838.
 Isaac D'Olier ; bust. R.H.A., 1843.
 Mrs. Fitzsimon ; 1838.
 W. Deane Freeman ; bust. R.H.A., 1838 ; Dublin Ex., 1853.
 Sir Edward Stanley ; bust. R.H.A., 1842. [National Gallery of
 Ireland.]

PARKES, ISAAC (*b.* about 1791, *d.* 1870). *Medallist.*

Was born in Birmingham about 1791 and came to Dublin in 1807, where he was apprenticed to his brother, William Parkes, a manufacturer of metal buttons. He afterwards worked for himself as a military ornament maker, die-sinker and medallist at 43 Bishop Street, until 1826, when he moved to Cork Street, and in 1846 to West Park, Glasnevin. He finally settled in Garville Avenue, Rathgar, in 1854. His earliest work of importance was a medal commemorating the Centenary of the House of Hanover, done in 1814. In 1821 he did a medal in commemoration of the Visit of George IV to Ireland, and also one of the Installation of the Knights of St. Patrick. His best production was the large medal in commemoration of the death of the Duke of York. Writing of this medal in the transactions of the R.I. Academy, Dean Dawson says that it "is an evidence of his boldness and power in the art of die-sinking ; for amongst all those of the middle ages I have scarcely seen one that exceeds it in relief, and it has this superiority over them that whilst they were invariably cast, this was raised out of the solid metal by the power of the screw." Parkes's last important works were the Guinness medal, completed in 1865, and that for the Dublin International Exhibition in the same year. He died at his residence in

Garville Avenue on the 30th November, 1870, in his 78th year, and was buried in Mount Jerome Cemetery on the 3rd of December. Parkes married in 1818 Hannah Craig, and was father of John C. Parkes and of William Theodore Parkes, who are separately noticed.

Medal commemorating the Centenary of the House of Hanover, with busts of George I, II, and III, superimposed; made in 1814. Additional inscription concerning George III added in 1820.

The same Medal with a different reverse.

Duke of Wellington.

George IV, Visit to Ireland, 1821.

George IV, Visit to Ireland, 1821; similar; but in exergue.

"Landed at the Royal Harbour of Howth, August 12, MDCCCXXI."

George IV, Installation of Knights of St. Patrick. A view of St. Patrick's Cathedral on reverse.

Frederick Duke of York; done for the Williamite Club, an association formed to oppose the Emancipation Bill. On reverse an equestrian statue of William III. Exhibited in R.H.A., 1827.

Frederick Duke of York; done for the York Club.

Frederick Duke of York; commemorating his death. Considered the artist's finest work.

Richard Dawson, Dean of St. Patrick's. R.H.A., 1842.

Regimental Medal of the 42nd Highlanders.

Regimental Medal of the Scotch Brigade, 94th Regiment.

Visit of Queen Victoria and Prince Albert, 1849. Busts facing each other.

Daniel O'Connell; in commemoration of election of O'Connell and E. S. Rathborne for Dublin, 1832.

Daniel O'Connell; commemorating the Clare Election, 1828.

Daniel O'Connell; Repeal Medal.

Daniel O'Connell: commemorating his death.

The Order of Liberators.

Sir Edward Stanley. Struck for the Royal Dublin Society to commemorate his exertions in promoting its exhibitions.

Rev. R. Kenrick, P.P., commemorating his death in 1827.

The Friendly Brothers. A replica of Mossop's medal.

The Ouzel Galley Society. Two medals.

Royal Dublin Society. Similar to, but not identical with, Mossop's medal.

Royal Dublin Society. Pass for exhibitions.

Dublin International Exhibition, 1865. A view of the Exhibition Palace on the reverse.

Dublin International Exhibition, 1865, with alteration in the reverse. Mooney & Sons, Pill Lane, Dublin. A trade medal; has a view of the Four Courts.

William III; with representation of the statue in College Green.

William III; to commemorate the restoration of the statue after it had been blown up in 1836. Made from portion of the fragments.

William III; King William on horseback on obverse; crown, sword and sceptre, and open Bible and "Queen and Constitution" on reverse.

Williamite Temperance Medal. Obverse from same die as last.

Medal of William III. Obverse, bust in armour; reverse, the Boyne Obelisk.

Medallion Portrait of Swift, cast in iron.

Medals of the Fermanagh Farming Society, 1842; The Gowran Farmer's Society; Imokilly and Barrymore do.; Kells Union do. (two medals); Wicklow do. (two medals); Tuam do.; Moate Agricultural Society; Enniscorthy Union Agricultural Society.

Several School Medals.

Temperance Medals: Temperance Society; Irish Total Abstinence Pledge, 1840; Temperance medal, with figure of St. Patrick; Metropolitan Total Abstinence Society; St. James and St. Joseph do.; St. Nicholas of Myra's do.; St. Paul's do.; National do.; St. Augustine's do.; Clones do.; Drogheda do.; Lisburn do.; St. Mary's, Kilkenny, do.; Baldoyle, Howth and Kinsealy Teetotal Temperance Society; Total Abstinence Society, Diocese of Meath; Western Scottish Temperance Union.

A number of tradesmen's tokens, including Edward Bewley, of Dublin; Edward Stephens, of Dublin, 1816 (eight varieties); a halfpenny token, 1813, with bust of the Duke of Wellington.

Seal of Robert Daly, Bishop of Cashel, Emly and Waterford, and consistorial seal of do., both done in 1843.

PARKES, JOHN CRAIG (*b.* 1821, *d.* 1901). *Medallist.*

Son of Isaac Parkes (*q.v.*), was born in Dublin in 1821. He assisted his father in his works and afterwards continued the business. He held the appointment of Medallist to the Royal Dublin Society and executed a number of medals. He eventually found it more profitable to develop a trade as a wholesale ironmonger, a business still carried on by his family, and he gradually abandoned die-sinking. He died on 1st February, 1901, and was buried on the 5th at Mount Jerome.

The following medals were issued and signed by him :

Visit of Queen Victoria and Prince Albert, 1861. The obverse is struck from Isaac Parkes's old die of 1849.

Prince of Wales' Visit, 1861; signed I. C. P.

Orange Medal, with bust of William III.

„ „ similar; for the Royal Augheronian Orange Lodge.

„ „ obverse, statue of William III; reverse, an open Bible within a triangle on the sides of which are inscribed Order, Love, Truth.

Royal Dublin Society's Prize Medal. Similar to Mossop's.

St. Peter's College, Carlow; copied from one by Woodhouse.

Wesleyan Connexional School.

Daniel O'Connell; medallet.

Ballymena, Ballymoney, Coleraine and Portrush Junction Railway, Free ticket, 1855.

St. Bride's and St. Werburgh's Band of Hope Temperance Union, Swift's Alley.

Louth Farming Society prize medal, 1868.

Cashel Union Agricultural Society.

Cashel Art and Industrial Exhibition, 1864; a small medal with view of the Cathedral of Cashel.

A full description of medals by Isaac and John C. Parkes is given in the "Kilkenny Archæological Society's Journal" for 1895.

PARKES, WILLIAM THEODORE (*fl.* 1864-1908). *Medallist and Draughtsman.*

Son of Isaac Parkes (*q.v.*). He began his artistic career as a medallist with his father. The medal commemorating the restoration of St. Patrick's Cathedral by Sir Benjamin Guinness, 1864, is by him. It bears a bust portrait of Guinness, and on the reverse a view of the Cathedral. On the death of his father in 1870 he started for himself in Fleet Street. He pursued various forms of art, turning his hand to anything that offered, and exhibited drawings, both landscapes and subjects in the Royal Hibernian Academy, from 1875 to 1883. In 1872 he published a series of heraldic

albums and sheets of arms, crests, etc., of Irish families. He was also a journalist, contributing to "The Nation," "The Weekly Freeman," "Irish Fireside" and "Carlow College Magazine," and published various poetical effusions under the name of "Barney Bradey." He went to London in or soon after 1883, where he worked as an artist and journalist and also as a public reciter. He died about 1908.

PARKS, EDWARD (*b.* about 1773, *d.* after 1828).

Portrait and Subject Painter.

A Cork artist, born about 1773. He painted portraits and Shakespearean subjects in the manner of Angelica Kauffmann. He was a Member of the Society of Artists in Dublin and exhibited with them in 1812 and 1813; in the former year a "Shipwreck," a "Battle" and a "Portrait," and in the latter three portraits and a historical picture. In 1815 he exhibited in Cork "Ferdinand's first Interview with Miranda," "Prospero raising the Storm," a "Portrait of himself" and other works. He was living in Cork in 1828.

PAYNE, REV. JOHN (*b.* 1700, *d.* 1771). *Amateur.*

Poet, musician, engraver and painter, was son of William Payne (*q.v.*), and was born in Dublin in 1700. He entered Trinity College at the age of 15 in 1715, graduated in 1720, and was afterwards ordained and for many years held the living of Castlerickard, Co. Meath. He was an accomplished painter in oil and water-colour, especially of flowers. In 1757 he published by subscription a book, "Twelve Designs of Country Houses of two, three and four Rooms on a Floor, proper for glebes and small estates, with some observations on the common errors in building; by a gentleman. Dublin, printed for the author and sold

by G. and A. Ewing at the Angel and Bible in Dame Street, 1757." In the preface he says: "The author is no architect but of quite a different profession"; and he also says that "four or five years elapsed between the finishing of the MS. and its publication." The book is illustrated with elevations and plans of the houses. The original manuscript of this work, with the author's drawings, is in the possession of Mr. W. G. Strickland. Payne also wrote a book on Ornamental Architecture which was, however, never published. He died on 26th May, 1771, in his house in Dorset Street, Dublin, and was buried in the churchyard of St. Mary's.

PAYNE, WILLIAM (*fl.* c. 1690-1714). *Portrait Painter.*

He followed his profession in Dublin at the end of the seventeenth and beginning of the eighteenth centuries. In the record of the admission to Trinity College in 1715 of his son John Payne (*q.v.*), he is described as "Pictor." He married in 1697 Jane, daughter of James Standish, of Dublin. In the records of the Corporation of Painter-Stayners and Cutlers there is an entry that in 1704 "Mr. Paine" did a portrait of Mr. Ray which he offered as a gift to the Hall of the Guild. It was declined, but the artist was asked to "draw Mr. Eliphal Dobson's picture for the Guild."

PEACE, JAMES (*d.* 1827). *Landscape Painter.*

He lived at No. 1 North King Street, and combined the callings of linen-draper and landscape-painter, and was also parish clerk of St. Mary's. He exhibited for the first time in 1802, sending to the Parliament House four landscapes in water-colour, and he again exhibited in 1812 and 1814. He was a member of

the Hibernian Society of Artists. He died in Stafford Street in August, 1827, aged 56, and was buried on the 20th of that month at St. Mary's.

PEACOCK, JOSEPH, R.H.A. (b. about 1783, d. 1837). *Subject Painter.*

He practised in Dublin for many years as a painter, from 1810 to 1826 at 40 Great Strand Street, and afterwards, until his death, at No. 21 Bachelor's Walk, where "Peacock, Painter" was displayed on a large sign-board. He painted subject pictures, made copies from the old Dutch masters, and also worked as a picture cleaner and restorer. He contributed to the various exhibitions in Dublin from 1809 to 1821, his first exhibited works being "A Stage-coach Scene" and a "Portrait of a Lion." In 1811 he showed his "Palmerston Fair," "exhibiting by at least 1,000 figures all the incidents to be met with in such scenes of variety and merriment" ("Freeman," 15th April, 1811), a large picture, 54 by 33 inches, afterwards in the possession of Francis Johnston the architect; and in 1821 "The Installation of a Knight of St. Patrick in St. Patrick's Cathedral, 27th May, 1819," which was intended to be engraved. He was chosen one of the original Members of the Royal Hibernian Academy on its foundation in 1823, and was an exhibitor from 1826 to 1835. In 1817 he sent a picture to the London Academy, "The Patron, or Festival of St. Kevin at the Seven Churches, Glendalough," which was again exhibited the next year at the British Institution, and now belongs to Lord Deramore. Among other pictures by him were "Donnybrook Fair, a scene in a tent," and a copy, bust only, of Reynolds' portrait of "John Hely-Hutchinson" which hangs in the Provost's House, Dublin. He also put in the figures in some of J. A. O'Connor's landscapes.

Peacock, who described himself as "Familiar Life and Animal Painter," died of dropsy in his house in Bachelor's Walk in 1837, aged 54. His sister, Anne, married a Peter Phillips, a carver and ornamental house-painter, and continued Peacock's business as a picture-cleaner in the house in Bachelor's Walk.

His son, JOSEPH PEACOCK, JUN., entered the Dublin Society's School in 1816, and painted landscapes, figures and portraits and was an exhibitor in the Royal Hibernian Academy down to 1835.

PEARSON, JAMES (*d.* 1805). *Glass Painter.*

Was born in Dublin, but learned his art in Bristol, and passed his whole art career in England. He executed a number of important works in glass, among them a window at Brazenose College, Oxford, of "Christ and the Four Evangelists," from cartoons by J. H. Mortimer, completed in 1776; "The Raising of the Brazen Serpent" for the great window in Salisbury Cathedral at the east end of the choir, done in 1781 also from designs by Mortimer, presented to the Cathedral by the Earl of Radnor; and a window over the altar in Aldersgate Street church. He copied in glass, 8 by 5 feet, James Barry's "Portrait of the Prince of Wales in the character of St. George," "in which the lead and iron was entirely concealed, and the whole appeared without joining or divisions as an entire plate of glass" ("Dublin Chronicle, 17th December, 1791). He also did a "Birth of Venus," after Barry; and the cartoons of Raphael "in the largest pieces of glass that ever passed through the fiery ordeal of the furnace" ("Dublin Chronicle," *ut supra*). Pearson exhibited at the Society of Artists between 1775 and 1777. He died in 1805. His wife, Eglinton Margaret, daughter of Samuel Patterson, book auctioneer in King Street, London, and originator

of the Darien scheme, assisted him in his work and was a clever artist. She gained a reputation for her copies of Raphael's cartoons, of which she made two sets, and was engaged upon a third; but too close application to her work undermined her health, and she died on 14th February, 1823.

PELHAM, HENRY (b. 1749, d. 1806). *Miniature Painter.*

Was son of Peter Pelham, the mezzotint engraver, by his second wife, Mary Singleton, widow of Richard Copley and mother of John Singleton Copley, R.A. Born in America on 14th February, 1749, he was a civil engineer, and probably studied painting under Copley. He came to England and exhibited miniatures at the Royal Academy in 1777 and 1778, and also in the former year a picture, "The Finding of Moses," which was finely engraved by William Ward in 1787. About 1778 or 1779 he went to Ireland, where he had the appointment of agent for the Kerry estates of Lord Lansdowne. In 1780 he exhibited some miniatures at the Society of Artists in Dublin. In Grose's *Antiquities of Ireland* are three plates after drawings by him, viz., views of "Quinn Abbey," "Clare Abbey" and "Ennis Abbey." He published a portrait of the old Countess of Desmond, done in aquatint by Nathaniel Grogan (q.v.), of Cork. A map of the county of Clare surveyed and drawn by him by order of the Grand Jury of the county in 1779, was published in twelve large sheets, each 24 by 18 in. Pelham was drowned by the upsetting of a boat on the Kenmare river in 1806.

PERCY, EDWARD LORENZO (fl. early 19th century). *Draughtsman.*

He was admitted to the Dublin Society's Schools in 1810, and in 1814 he exhibited two pen-drawings

at the Hibernian Society of Artists. He was then living at 13 Duke Street, Grafton Street, and, under the patronage of the Dublin Society, he gave instructions in pen-drawing. In an advertisement that year he informed the nobility and gentry that he would give lessons in figure and ornamental drawing ("Carrick's Morning Post," 13th March, 1814). In 1837 he was at 13 South Cumberland Street. A bog-oak tankard, mounted in silver, by West of Dublin, and carved with a representation of Donnybrook Fair by Lorenzo Percy, was presented by the Marquess of Anglesey to William IV.

PERCY, FRANCIS (*d.* latter end of 18th century).
Sculptor.

A statuary working in Dublin towards the latter end of the 18th century, but of whose works nothing is known. Administration of his effects was granted to his widow, Jane, on 3rd March, 1775-6.

PERCY, JOHN FRANCIS (*d.* 1819-1839). *Wax Modeller.*

Was son of Edward H. G. Percy, described as an "artist," and was born in 1801. He entered the Dublin Society's School in 1816 and won prizes for modelling in wax in 1819 and 1820. In 1821 he was living at 15 Lower Dorset Street and sent a "Model in wax" and a "Portrait of a Gentleman, in stained wax," to the exhibition in the Royal Arcade. In 1828 his name appears as an exhibitor in the Royal Academy of "Bacchus and Ariadne, an ornamental design." He again exhibited in 1831, 1833 and 1839. He worked as a designer and modeller for West, silversmith, in Capel Street, and afterwards in London for Elkington.

PERCY, SAMUEL (*d.* 1820). *Wax Modeller.*

A native of Dublin where, as well as in London, he worked as a modeller of likenesses in coloured wax. He received instruction in the Dublin Society's Schools, and he made his first appearance as an exhibitor in 1772, when he sent to the Society of Artists in William Street an "Alto-relievo in wax, Abraham offering Isaac." In the following year he exhibited "Likenesses in wax," and a "Model in clay." Subsequently he went to London and passed the rest of his life there, varied by occasional visits to his native city. He was in Dublin in 1779, and heralded his arrival by a newspaper announcement: "Likenesses in coloured wax. Mr. Percy intends being in town the 15th of December, for one month only (as his engagement in this country obliges his return). From the very short stay he makes he requests the commands of such of the nobility and gentry as intend employing him may be left at Mr. Moore's, No 1 Capel Street. From his great improvement he flatters himself his pictures are equal to any done in this way. He engages his likenesses to please, the ease of sitting, shortness, cheapness and similitude to the human face give them the preference to any method attempted in the miniature way. He makes these in profiles, whole-lengths, and groups, likewise bracelet size, and repairs such as have met with accidents. N.B.—Mandarine figures repaired; being the only person in these kingdoms who first attempted copying them, and who alone knows their texture." This was followed by a further advertisement: "Mr. Percy is now in town, and will take likenesses in coloured wax at one guinea and a half. His pictures are executed on a much smaller scale than any hitherto practised, and protected from accidents in a manner quite new. Dead wax likenesses done, bracelet size, after the manner of the Roman coins, at only one

guinea each, and are quite the style in France and Italy. To be seen at 1 Capel Street or No. 4 Exchange Street" ("Saunders' Newsletter," April, 1780). His stay in Dublin appears to have been short; but he was back again in the following August, as appears from another announcement: "Likenesses in coloured wax. Mr. Percy being now arrived requests such of the nobility and gentry as mean employing him will be so obliging as to leave their commands at No. 46 Dame Street. From the extreme shortness of his stay (being only one week) he is obliged to take this method of acquainting his friends. His likenesses are engaged striking, and prices amazingly moderate. Profiles, figures and groups executed in the most fanciful manner. Masks taken from the dead face on the shortest notice, and likenesses finished from them" ("Saunders' Newsletter," August 2nd, 1780). These advertisements show the kind of work he was doing. He exhibited at the Royal Academy in 1786, 1803 and 1804; among his contributions were portraits in wax of Fox, Pitt, Lord Stanhope and members of the Royal Family. Percy was a prolific worker; his portraits were in high relief, finely modelled and full of force, coloured to resemble life, and generally full face and not in profile. He was, at his best, one of the ablest exponents of wax modelling in England. The "Annals of the Fine Arts," in announcing his death, refers to him as "well known for his exquisite models in miniature size." Sir Walter Gilbey possesses some coloured portraits in relief by him; the portraits of Fox and Pitt belonged to Mr. J. L. Propert in 1887, and over a hundred examples of his work were dispersed at the Alton Towers sale in 1857. A miniature bust of "Richard Reynolds of Bristol," was engraved by H. Meyer for the "European Magazine," May, 1817.

Percy died suddenly of apoplexy in 1820.

PETERKIN, JAMES (c. 1845). *Engraver.*

A Dublin engraver who resided at 17 Parkgate Street. In 1844 his engraving of "A Terrier and Rat," after Charles Grey, won the prize of thirty pounds given by the Royal Irish Art Union for the best line-engraving. A "Portrait of Daniel O'Connell, in his robes as Lord Mayor," was done by him in etching and mezzotint after a picture by Charles Grey. It is inscribed, *Printed and Published as the Act directs, 12th March, 1845, by James Peterkin Parkgate Street, Dublin.*"

PETERS, MATTHEW WILLIAM, R.A. (b. 1741, d. 1814). *Portrait and Subject Painter.*

His father, Matthew Peters, said to have been born in Belfast in 1711, was brought up as a gardener under his uncle who was employed by Lord Cobham at Stowe. He came to Ireland about 1742, and set up as a seedsman in Capel Street, and was much employed in laying out and improving gardens and estates. He did work at Marino for Lord Charlemont, and at several other noblemen's seats. The following advertisement appears in "Faulkner's Journal," 11th-14th Oct., 1746: "Matthew Peters, seedsman and gardener, removed from his seed shop in Capel Street to corner of Hammond Lane, next New Church Street, near Smithfield. Designs, draws and executes improvements for gentlemen in the most natural and rural taste, in which business he was bred up under his uncle, who was chief gardener to Lord Cobham at Stowe." He does not appear, however, to have left Capel Street, as an advertisement from that address appeared in "Faulkner's Journal" in December, 1748. In this he says that "he was brought into this kingdom by a gentleman of fortune and character from the gardens of Lord Cobham at Stowe." He is said to have been employed by the

Irish Government in the improvement of the navigation of lakes and rivers; and he was author of several works on agriculture published between 1771 and 1776.* His portrait painted by his son was engraved in mezzotint by John Murphy in 1778. The print is inscribed "Matthew Peters of Freshwater, Isle of Wight, Member of the Dublin Society and author of several treatises on tillage and agriculture." He married a daughter of George Younge of Dublin.†

Matthew William Peters, the son of this marriage, was born, according to Redgrave and the matriculation register of Oxford, at Freshwater, Isle of Wight, in or about 1741, and while still an infant accompanied his parents to Ireland; but, according to a biographical notice in the "Hibernian Magazine" (Nov., 1794) he was born in his father's house in Capel Street. At an early age he entered the drawing school kept by Robert West in George's Lane, afterwards taken over by the Dublin Society, and his name appears as a prize-winner in 1756 and 1758. In 1759 he gained a premium from the Society of Arts in London for "A Gladiator dying." He displayed such marked talent and such promise of future excellence as a painter that the Dublin Society sent him to Italy to study, and made him an allowance of thirty pounds a year which was paid to him half-yearly through

* 1. "The Rational Farmer, or a Treatise on Agriculture and Tillage." 1st Edition, 1770; 2nd, 1771. A frontispiece of Agricultural implements is signed *M.P. del. 1771.*

2. "Winter Riches, or a Miscellany of Rudiments, Directions and Observations necessary for the laborious Farmer, or a New System of Agriculture," etc., etc. By Matthew Peters, Member of the Dublin Society, etc. . . . London, 1771.

3. "Agriculture, or the Good Husbandman." London, 1776. An engraving of a Plough is signed *M. Peters.*

4. "De Rustica, or the Repository"; 2 vols.

† She was perhaps the "Mrs. Peters" who was buried in St. Mary's, Dublin, on 3rd June, 1742. Peters appears to have married again in 1763 Anne Dupont of Dublin.

Lord Newtownbutler. He remained in Italy for some years, receiving his allowance during the whole of his stay, and was made a Member of the Florentine Academy in 1763. He returned to Dublin in 1765 or early in 1766 with the intention of setting up in practice as a painter. The "Freeman's Journal" of 7th June, 1766, had some verses on his "performances"; but he did not find sufficient encouragement in Dublin, and in the same year went to London, and from Tavistock Row, Covent Garden, sent three drawings to the Society of Artists: "A Florentine Lady in a Tuscan Dress," "A Lady in a Pisan Dress" and a "Portrait of a Young Gentleman." In 1767 he exhibited a "Portrait of the Duchess of Ancaster" and one of "A Lady," and contributed portraits in crayons in 1768 and 1769. In 1768 he sent over a "Portrait of a Gentleman" to the Society of Artists in Dublin and exhibited with them again in 1777. He commenced his connection with the Royal Academy in 1769, when he sent to its exhibition a "Portrait of the Duchess of Ancaster," and in 1770 he showed a "Girl making Lace." He was elected an Associate of the Academy in 1771, and next year paid a second visit to Italy where he remained until 1774. He copied the "St. Jerome" at Parma as an altar-piece for the church at Saffron Walden, and from Venice he sent two portraits in crayons to the Academy in 1773; and works by him were in the exhibitions of 1776, 1777 and 1778, including "Mr. Wortley Montague in his dress as a Persian Prince" in 1776, and "Sir John Fielding as chairman of Quarter Sessions for the City of Westminster" in 1778. In 1777 he was elected a full Member of the Academy.

In 1779, on the 24th November, Peters matriculated in Exeter College, Oxford; was ordained in 1783, and became rector of Eaton, Leicestershire. He was rector

of Wolsthorpe, Leicestershire, in 1788, Prebendary of Lincoln in 1795, and was also chaplain to the Prince Regent. In 1780, while at Oxford, he exhibited in the Academy, and he appeared there again in 1782 when he exhibited his "Angel carrying the Spirit of a Child to Paradise," and in 1785. He resigned his membership in 1790, and his only public appearance afterwards was in 1807 when he showed his "Fortune Teller" in the British Institution. He was patronized by the Dukes of Manchester and Rutland, and painted for the latter in 1782 a copy of Le Brun's portrait of "Madame de la Vallière" in the Carmelite church in Paris.

Peters painted portraits and historical pictures, and many of his religious and fancy subjects were engraved by Bartolozzi, John R. Smith, W. Dickinson and others. He did several scenes from Shakespeare for Boydell's Shakespeare Gallery; two from the "Merry Wives of Windsor" and one from "Much Ado about Nothing" were engraved. After his ordination he painted a number of sacred subjects, and his pious families rising from their graves and little children going up to Heaven were popular as engravings. He was satirized by Peter Pindar (Dr. Wolcott), who called him "Luke the Saint," "a man of gospel, art and paint." An "Annunciation" painted in 1799 as an altar-piece for Exeter Cathedral, but removed about 1857, was the subject of coarse ridicule by Paley.

Peters died at Brasted Place, Kent, on 20th March, 1814.

By his wife, Margaret, daughter of the Rev. John Knowsley, of Burton Agnes, Co. York, he had, with other children, a son, Edmund, who took the name of Turton on succeeding, by will, to the property of Dr. John Turton, and was ancestor of the present family of Turton, of Upsall, Co. York.

Peters' work as a painter was very unequal ; but in his portraits he shows a strength and ease in painting, with good colour, which raises him to a higher level than has hitherto been accorded him. Had he devoted his talents to portraiture instead of wasting them on his historical pictures and his ill-drawn, badly-coloured angels and pious children by which he is best known, he would have been regarded, and taken his place, as one of the best painters of the English school.

Among his principal works are :

- Portrait of Himself. Engraved by W. Leney, 1795.
- William Addington. Engraved by J. R. Smith, 1778.
- The Princess Amelia. Christie's, 24th November, 1900.
- Duchess of Ancaster. Soc. A., 1767; R.A., 1769.
- Miss Bamfylde. Engraved, as Belinda, by R. Dunkarton, 1777.
- George Monck Berkeley, LL.D. Engraved by W. Skelton as frontispiece to his "Poems."
- Lady Charlotte Bertie. Engraved by W. Dickinson, 1778.
- Anne Browne, as Clara in "the Duenna." Engraved by J. R. Smith, 1777.
- Mrs. Cargill, as Clara. Engraved by J. Walker, and by V. M. Picot.
- Lady Elizabeth Compton, [H. F. C. Cavendish.] Engraved by J. R. Smith, 1780.
- Lord Courteney with group of children. R.A., 1780.
- Sir John Fielding, as Chairman of Quarter Sessions for City of Westminster, R.A., 1778. Engraved by W. Dickinson, 1776.
- Kitty Fisher. [The late J. Pierpont Morgan.] Reproduced in "Connoisseur," February, 1907.
- Rev. Stephen Greenaway. Engraved by J. Basire, in Nicholl's "History of Leicestershire," 1794.
- Philip, 4th Earl of Harborough. Christie's, Hon. W. Lowther's sale, 10th May, 1912.
- Mary and Louisa Harris. [Max Michaelis.]
- Francis and Emma Hinchcliff, as "Music." Engraved by H. Hudson, 1786.
- John Hinchcliff, Bishop of Peterborough, preaching. Engraved by J. Young, 1788.
- Mrs. Horneck—"The Country Girl." Engraved by W. Dickenson, 1778.
- Mrs. Jordan (?). [The late J. Pierpont Morgan.] Reproduced in "Connoisseur," February, 1907.

Sir Archibald Macdonald. Belonged to Shepherd Brothers, King Street, St. James, in 1910.

George, 4th Duke of Manchester. R.A., 1785. Was destroyed by fire in the Freemasons' Hall, London. Engraved by W. Leney, 1796.

Miss Mathew. Engraved by J. Sanders.

Edward Wortley Montague in his dress as a Persian prince. R.A., 1776. [Duke of Sutherland.] Engraved by J. R. Smith, 1776.

Miss Mortimer, sister of J. H. Mortimer, the painter, as Hebe. Christie's, 14th December, 1907. Engraved by J. R. Smith, 1779.

Hon. Mrs. O'Neill. Engraved by J. R. Smith, 1778.

Matthew Peters, the painter's father. Engraved by John Murphy.

Lord Petre. R.A., 1785. Was destroyed by fire in the Freemasons' Hall, London.

George Pochin. Engraved by J. Dean, 1777.

Mrs. Pope and Mrs. Abington, in scene from "The Merry Wives of Windsor." [Max Michaelis.]

Harriett Powell. Engraved by J. R. Smith, 1776.

Sir William Robinson, Bart. Engraved by James Watson.

Charles, 4th Duke of Rutland. [Duke of Rutland, Belvoir.]

Mary Isabella, Duchess of Rutland. [Duke of Rutland, Belvoir.] Engraved by C. W. White, 1781.

Baron Silverhelm. Christie's, 30th March, 1901.

Rev. Joseph White. Formerly in the Bodleian Library, but was given back to the family. Engraved by Thomson.

George, Prince of Wales. Was destroyed by fire in the Freemasons' Hall, London.

The Lacemaker. Engraved by P. Dawe, 1772. Ex. R.A., 1770, as "Girl making Lace."

Lady with two children. Christie's, 13th December, 1912.

Two children with a jay in a cage. [Duke of Rutland, Belvoir.]

Madam de la Vallière. Copy of Le Brun's portrait in the Carmelite church, Paris, done for the Duke of Rutland in 1782. Was burnt in the fire at Belvoir in 1816.

A Country Girl. Burnt at Belvoir in 1816.

St. John. Burnt at Belvoir in 1816.

Lydia. Engraved by W. Dickinson in 1776, when the picture belonged to Lord Grosvenor.

Lydia, in bed. Perhaps the "Woman in Bed" in R.A., 1777. Engraved by J. R. Smith. Christie's, 28th February, 1913.

Sophia. Engraved by James Hogg, 1785.

Sylvia. Engraved by J. Walker.

Sylvia. Engraved by J. R. Smith.

Lucrece. Engraved by W. Dickinson, 1776.

The Three Holy Children. Engraved by Girard, 1784.

- The Resurrection of a Pious Family. Collection of John Bentley, Birch House, Lancashire, and Portland Place, London, sold at Christie's in 1886 for 22 guineas to Messrs. Graves; and again at Christie's, 22nd March, 1908. Engraved by Bartolozzi.
- The Angelic Child. Engraved by Bartolozzi.
- An Angel carrying the Spirit of a Child to Heaven. [Marquess of Exeter, Burghley House.] R.A., 1782. Engraved by W. Dickinson, and by W. Sedgwick in "Hibernian Magazine," February, 1795.
- The Spirit of a Child arrived in the presence of the Almighty. Engraved by F. Bartley, and published by W. Dickinson, 1787. Dedicated by Dickinson to Mary Isabella, Duchess of Rutland.
- The Fortune-Teller. Engraved by J. R. Smith, 1786.
- The Gamblers. Engraved by W. Ward, 1786.
- Apotheosis of a beautiful Female. Engraved by Bartolozzi.
- Death-bed of the Just. Engraved by Bartolozzi.
- A Slavonian Lady. Engraved by J. R. Smith, 1776.
- A Cremonese Lady " " " "
- A Venetian Lady " " " "
- A Parmesan Lady " " " "
- A Florentine Lady in a Tuscan dress. Soc. A., 1766.
- A Lady in a Pisan dress. Soc. A., 1766.
- The Charmers. Engraved by C. Knight, 1796.
- The Chanters. Engraved by J. R. Smith.
- Merry Wives of Windsor; Mrs. Ford and Mrs. Page reading Falstaff's letters. Painted for Boydell's Shakespeare Gallery. Engraved by R. Theu, 1793.
- Merry Wives of Windsor; Falstaff in the basket of soiled linen. Painted for Boydell's Shakespeare Gallery. Engraved by R. Theu and J. P. Simon, 1793.
- Much Ado about Nothing, Act III, Scene I. Engraved by P. Simon, 1790.
- Cardinal Wolsey and Campion's Visit to Queen Katherine. Painted for the Shakespeare Gallery.
- Procession of Henry VIII, with the infant Princess Elizabeth. Painted for the Shakespeare Gallery.
- Hero, Ursula and Beatrice. Painted for the Shakespeare Gallery.
- Love in her Eyes sits playing. Christie's, 25th April, 1913. Engraved by J. R. Smith.
- Love. A variation of last. Engraved by C. White.
- Sleeping Nymph. Engraved by P. Simon.
- Angels. Engraved by Bartolozzi.
- Italian Fruit Girl. Engraved by R. J. Marquard.
- Adam's first sight of Eve. Ex. in 1788, pictures painted for Macklin's "Illustrations of British Poets," and also in 1791.

The Death-bed of the Poet. Macklin's Ex., 1791.

The Cherubs; said to have been daughters of Oldfield Bowles.
Engraved by J. R. Smith, 1780.

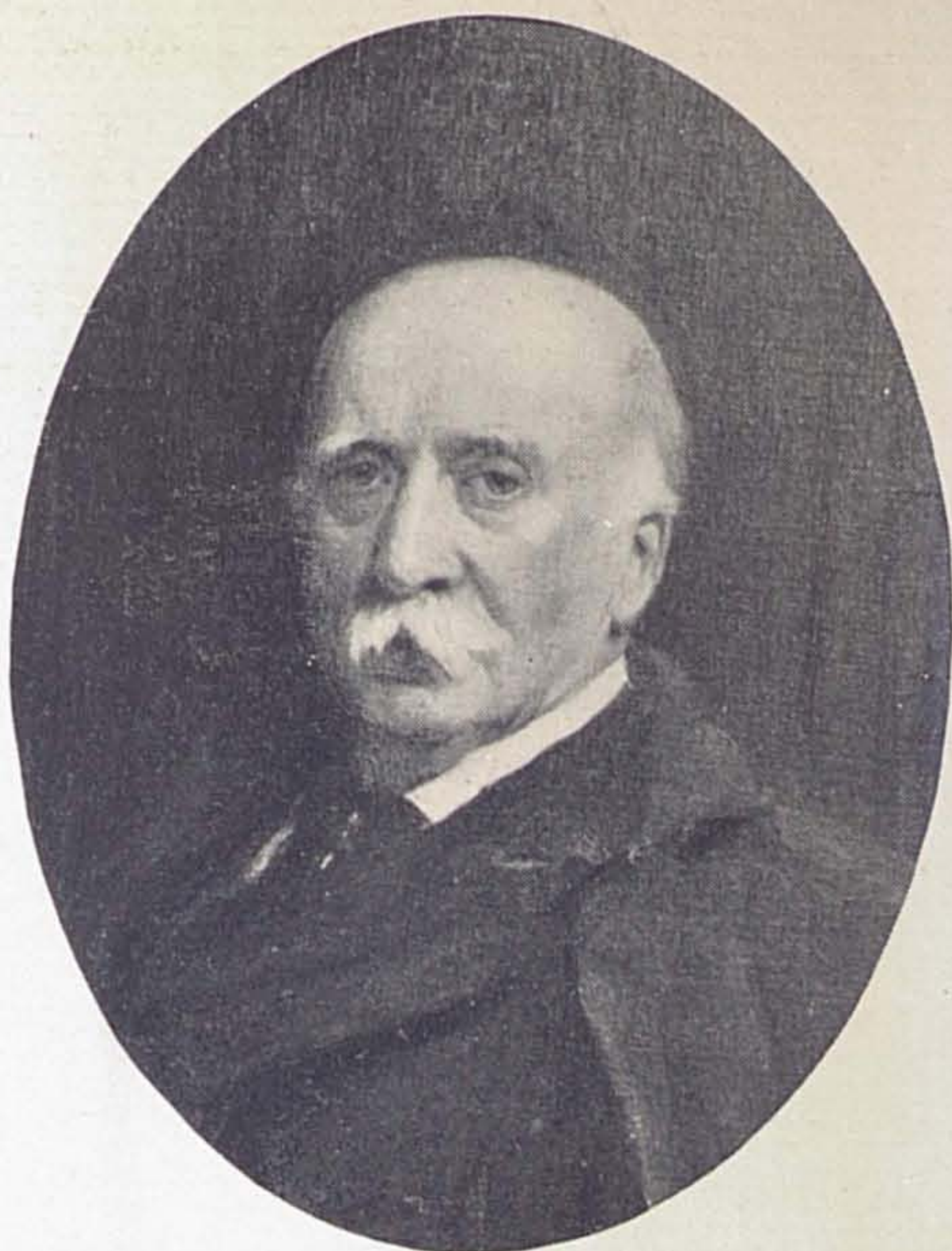
The Triumph of Virtue. Christie's, Lord Blantyre's sale, 14th
April, 1912. Engraved by Bartolozzi.

The Catholics of Dublin presenting an address to the Lord
Lieutenant. Engraved by W. Sedgwick, in "Hibernian
Magazine," 1795.

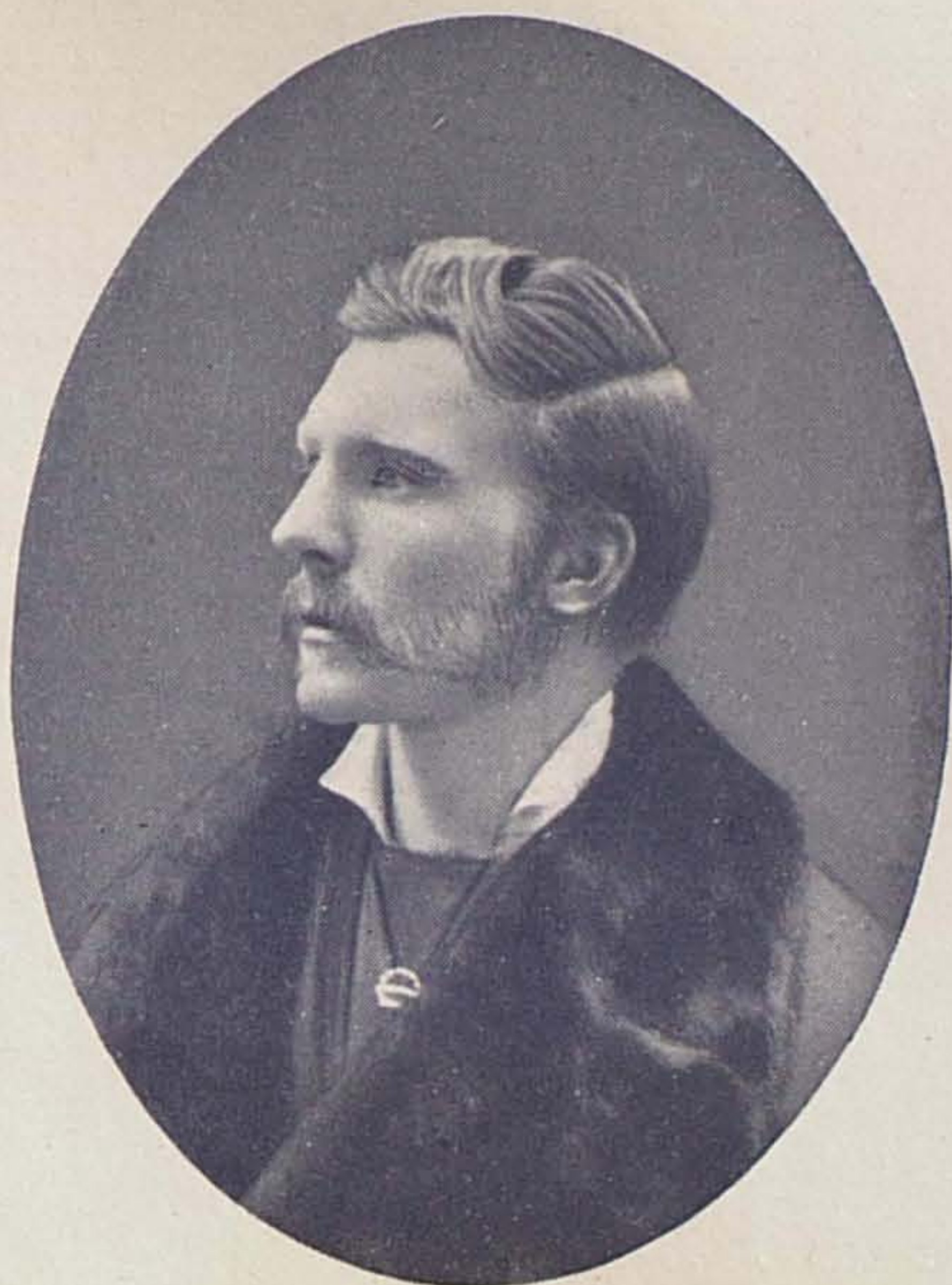
PETRIE, GEORGE, P.R.H.A. (b. 1790, d. 1866).

Landscape Painter.

Was born in Dublin on 1st January, 1790, the only child of James Petrie, miniature painter (*q.v.*), and his wife Elizabeth Simpson, both of Scottish parentage. He received a good education, his father sending him in 1799 to Samuel Whyte's school in Grafton Street, where so many distinguished men were educated. He was intended for the medical profession; but from his childhood he had shown a taste for art, and so he was allowed to follow his inclination to become an artist, and was entered as a pupil in the Dublin Society's drawing school, where he obtained a silver medal for figure drawing in 1805. He assisted his father in his works, but finally devoted himself to landscape painting in water-colours. A portrait of "Lord Manners, Lord Chancellor," by him, probably done at this period, was engraved by Maguire. He made a sketching tour in Wicklow in 1808, and visited Wales in 1810. While in the Dublin Society's school he had formed a friendship with Francis Danby and James A. O'Connor, which lasted through their lives, and in 1813 the three young artists went to London. Petrie spent his time in visiting the private and public collections, and after a short stay returned to Dublin, leaving Danby and O'Connor behind. He continued his work as a landscape painter, and visited Wicklow, Kerry and King's County, and, as a result of his tours, exhibited many views of Dublin



WILLIAM OSBORNE, R.H.A.



EDWARD PRITTIE, A.R.H.A.



GEORGE PETRIE, P.R.H.A.



GEORGE PETRIE, P.R.H.A.

and Wicklow scenery, drawings in pen and in water-colour, at the various exhibitions held by the artists of Dublin from 1809 to 1819. In 1815 he exhibited a "Crucifixion," an altar-piece painted for a Roman Catholic chapel at Kinnegad; and in 1817 a "View of the Bay of Dublin, from Mount Merrion," painted for Sir George Hewitt, Commander of the Forces; "Glenmalure" and "Glendalough," both painted for the Lord Lieutenant, Lord Whitworth, were in the Royal Academy in 1816, the only occasion he exhibited there. The truthfulness and fidelity with which he delineated landscape views and buildings brought his pencil into requisition for book illustrations, and few books of Irish scenery and topography in the first half of the nineteenth century were without engravings from his graceful and delicate drawings. In 1819 he supplied ninety-six illustrations for Cromwell's "Excursions through Ireland"; and he subsequently furnished drawings for the Rev. G. N. Wright's "Guide to Killarney," "Guide to Wicklow," and "Historical Guide to Ancient and Modern Dublin," 1821; for J. J. McGregor's "New Picture of Dublin," 1821, as well as for Brewer's "Beauties of Ireland," 1825; for "Ireland Illustrated," published by Fisher & Co., London, 1831; for "Dublin Delineated," 1831, the "Northern Tourist," and other similar works. Petrie began to exhibit at the Royal Hibernian Academy in 1826, the year of its opening exhibition, and contributed almost every year down to 1858. He was elected an Associate on 9th May, 1826, and a Member on the 12th May, 1828. Up to this time no painter who confined himself to work in water-colour had been made a full member, and Petrie was admitted through the influence of T. G. Mulvany, and on the understanding that he was in future to paint in oil as well as water-colour, which, however, he did not carry out.

He was made Librarian in 1829. After 1853 he did not again exhibit until 1858, and his abstention for more than two years was held as a forfeiture of his membership, and the secretary, M. A. Hayes, refused to recognize him as a Member of the Academy, or to summon him to its meetings. A state of confusion then ensued. Petrie was elected President on 26th December, 1856, by one section of the Academy, while Cregan was continued in office by another. The schism continued until the Academy meeting on 17th October, 1857, when Petrie was elected by the general body as President. He, however, retained office for only a short period ; for, finding himself in opposition to the views of a large number of his brother Academicians on the subject of the proposed alteration in the constitution of the Academy, he resigned on 7th February, 1859, and on the 21st of the same month was made an Honorary Member.

Petrie's little pencil sketches and his drawings in monochrome, in indian ink or sepia wash, are charming in their truthfulness and delicate execution ; but in his water-colours he was far less successful. Though highly esteemed in his time and extravagantly praised by his friends and admirers, who even compared him to Turner, his work was deficient both in colour and execution. His drawings are stiff, with a prevailing bright crome foreground, and hard, blue, distant background, and he showed little knowledge of the technique of his art. His work may be studied in the representative collection in the National Gallery of Ireland, which contains several drawings considered masterpieces in his day, the subjects of extravagant eulogies by his friends. Among these "The Home of the Heron" is described by Dr. Stokes ("Life of Petrie," p. 19) as "perhaps the highest effort of his genius as a landscape painter," and "the delicacy, tenderness and transparency in the

painting of the picture, the high imaginative power shown in the treatment of the subject, make it worthy of a place amongst the highest efforts of landscape art in the kingdom."

In his early sketching tours in search of subjects for his pencil the history of the ancient remains, dismantled castles, ruined churches and crosses, excited his curiosity. In 1818, during a tour in the west of Ireland, he visited Clonmacnoise and copied the inscriptions on the inscribed monuments and made drawings of over three hundred of them; and from that time he applied himself to the study of Irish history and antiquities. As early as 1816 he had contributed an article to the "Dublin Examiner" (1st May, 1816) on the "State of the Fine Arts in Ireland," and several other articles from his pen appeared later. In 1828 he was elected a Member of the Royal Irish Academy and was chosen a member of the Council in 1830. He contributed numerous papers to its Transactions, abounding in careful and original investigation, beginning in 1831 with one on "The Autograph Original of the Annals of the Four Masters." For each of his essays "On the Origin and Uses of the Round Towers of Ireland," "On Military Architecture in Ireland," and "On Tara Hill," he was awarded the Academy's gold medal. The essay on the Round Towers, presented to the Academy in 1833, was published as part of his treatise "On the Ecclesiastical Architecture of Ireland"; that "On Tara Hill," intended to accompany the Ordnance Survey Map of the county of Meath, was printed in the "Transactions" of the Academy in 1840. His essay "On the Military Architecture of Ireland" remains unpublished.

As a member of the Council Petrie applied himself, with other members, to the raising of the Academy from the state of torpor in which it then was; to

him is largely due the foundation of its museum ; and by his efforts many of its most valued treasures were obtained. He lost no opportunity of adding to the library, bringing together a mass of ancient Irish manuscripts which, but for his exertions, would probably have been lost to the country for ever.

Besides his contributions to the "Transactions" of the Academy, twenty-eight in all, Petrie wrote many antiquarian articles for the "Dublin Penny Journal" during its first year, 1832-3 ; and was afterwards editor of the "Irish Penny Journal," which appeared for a year in 1842.

In 1833 he became connected with the Ordnance Survey of Ireland, being entrusted with the investigation of ancient remains and the drawing up of memoirs containing the descriptions and history of primitive monuments, churches, towns, crosses and monumental stones, and of churches and monasteries. Into this undertaking he threw himself with all his energy and spirit, and gathered round him a group of Irish scholars, including O'Donovan and O'Curry, whose labours have done so much for the history, literature and language of ancient Ireland. The first, and unfortunately the only, published memoir appeared in 1837, and related to the portion of the county of Londonderry in the parish of Templemore. Owing to expense the work was then abandoned, and the great mass of material accumulated throughout the country was not used. The staff of workers was dispersed and Petrie ceased his connection with the Survey.

In addition to his life-long labours in the field of Irish archæology Petrie directed his efforts also to the collection and preservation of old Irish music. Himself a musician, he was able to note down Irish airs as sung or played to him during his journeys. He had begun this work in his youth, and the closing years of his life

were devoted to the bringing out of a volume of Irish music, which was published in 1855.

In 1847 he received the degree of LL.D. from the University of Dublin, and he was a member of many learned societies in England and abroad. He was granted a pension on the Civil List in 1849. He died on 17th January, 1866, and was buried on the 22nd in Mount Jerome cemetery, where only a plain stone marks his grave. Dr. Charles Graves, in the "Eloge" delivered by him, as President of the Royal Irish Academy, on 12th February, 1866, thus spoke of Petrie: "His health was always delicate and his temperament sensitive. Thus his total working power was less than that of many other literary men. His intense intellectual energy was out of proportion with his physical strength, and, besides all this, he was intentionally slow in his work, whether with the pencil or the pen, because he was cautious and truthful and in the last degree fastidious. He was unsparing of his labour, and indifferent about reward. Petrie united qualities which are seldom possessed by the same individual; he had the enthusiasm and the imaginative power which are essential to the artist; he also possessed the sagacity and calmness of judgment which are commonly supposed to be characteristic of the man of science. There was in him a singular gracefulness, combined with masculine force. He was sensitive without being morbid; he was playful, but never wayward; he was candid in criticism, but never gave a gratuitous wound to the feelings of an opponent."

A portrait of Petrie, an oil picture, by J. Slattery, is in the Royal Irish Academy in Dawson Street. A miniature portrait, as a young man, done by his father James Petrie, is in the National Gallery of Ireland, where are also a small portrait by B. Mulrenin and a

cast from a death-mask. A plaster bust is in the National Museum, Kildare Street.

As a young man Petrie lived with his father at 82 Dame Street, and after his marriage lived for a short time at 5 Essex Quay, removing in 1821 to 21 Great Charles Street, which was his home for many years. In 1850, after the death of his wife, he went to 67 Fortescue Terrace, Rathmines Road, and in 1858 to 7 Charlemont Place. He married in 1819 Eliza Mills, who died on 26th October, 1850. By her he had a son George, who died at the age of 5 years, on 31st October, 1836, and three daughters, Eliza, Mary Anne and Julia. Of these, Mary Anne Petrie painted landscapes in water-colours in the style of her father, and occasionally exhibited in the Royal Hibernian Academy.

PETRIE, JAMES (*d.* 1819). *Miniature Painter.*

His father was a native of Aberdeen, who had settled in Dublin, and his mother was also Scottish, coming from Edinburgh. He studied in the Dublin Society's Schools, and afterwards practised as a miniature painter at No. 82 Dame Street, where he also carried on business as a jeweller and dealer in coins and antiquarian objects. Besides painting miniatures he drew portraits for the magazines, and he also published some engravings himself. Of them a "Portrait of Napper Tandy" and one of "John Philpot Curran" are scarce. That of Curran, engraved by Maguire, who engraved many of Petrie's portraits for magazines, was published in 1807 at 3s. 4d. Petrie occasionally did landscapes and also essayed portraits in oil; a "Portrait of John Philpot Curran" in the National Gallery of Ireland may be by him. His first contribution to an exhibition was an oil portrait which he sent to the Exhibition of the Artists of the City of Dublin at



MATTHEW WILLIAM PETERS, R.A.



JAMES PETRIE

32 Dame Street, in 1800. He exhibited miniatures in the Parliament House in 1801 and 1802, and in Hawkins Street at the yearly exhibitions from 1809 to 1814, and at the Hibernian Society in 1815. Ten landscapes by him were exhibited in Hawkins Street in 1819, after his death.

In the troublous time of the Rebellion, Petrie was arrested on suspicion of being connected with the United Irishmen, and spent a short time in the Provost prison. There he made the acquaintance of the redoubtable Major Sandys, whose portrait he painted, and to whose friendship he appears to have owed his release. Petrie's work was wanting in delicacy and refinement, and he did not err on the side of flattering his sitters. Such works as the series of portraits engraved in the "Methodist Magazine" are examples of this—where the portraits suggest prize-fighters rather than ministers of religion.

Petrie died in 1819. He was twice married; first to Elizabeth, daughter of Sacheverell Simpson of Edinburgh, who died on 18th April, 1793; and secondly, on 20th July, 1808, at St. Werburgh's, to Wilhelmina Bate. She survived him and carried on the jewellery business in Dame Street for some years after her husband's death. She died at Rathmines on 12th November, 1862. By his first wife he was the father of George Petrie, P.R.H.A. (*q.v.*).

Among James Petrie's works may be mentioned :

Portrait of Himself. A small oil portrait. [National Gallery of Ireland.]

George Petrie, his son. Miniature. [National Gallery of Ireland.]

Group, the artist himself and two other figures. Pen drawing. [Late W. Hinch, 34 Cambridge Road, Rathmines.]

John Philpot Curran. Oil picture. Formerly in possession of R. C. H. Collins, Dublin.

John Philpot Curran. Engraved by Maguire. In the National Gallery of Ireland is an oil picture resembling this engraving and most probably by Petrie.

Robert Emmett. Indian ink drawing. *Taken while on his Trial for High Treason whilst Ld. Norbury was charging the Jury.* [Lord Monteagle.] Engraved in stipple by J. Heath for Barrington's "Historic Memoirs."

Lord Chancellor Manners. Engraved by P. Maguire.

Major-General Montagu Mathew. Indian ink drawing. [Lord Monteagle.] Engraved by J. Heath for Barrington's "Historic Memoirs."

D. Lambert Redmond. Engraved by P. Maguire and published at 82 Dame Street.

Felix Rourke. Engraved by P. Maguire and published at 82 Dame Street.

J. Napper Tandy. Engraved anonymously.

J. Napper Tandy. Drawing. [Lord Monteagle.] Engraved by J. Heath in Barrington's "Historic Memoirs."

Edward Williams, actor. Engraved by P. Maguire for "Cyclopedian Magazine," April, 1808.

A Series of Portraits of Ministers and Preachers, in the "Methodist Magazine."

PHILLIPS, PEREGRINE (*f.* 1771-1784).

Draughtsman.

He exhibited drawings in chalk at the Free Society in London between 1771 and 1776, and appears also to have worked in Ireland. "Faulkner's Journal" announced the death at Milltown of "Peregrine Phillips, an eminent artist," on 30th March, 1784.

A PEREGRINE PHILLIPS, JUN., exhibited an engraved gem at the Royal Academy in 1782. He was probably the Peregrine Phillips who had "An Address to the good people of Ireland" in the "Hibernian Magazine" for April, 1789, on the subject of a Bill brought in by Pitt relating to the Customs and smuggling. In this, dated from Wright's Coffee House, Soho Square, he styles himself "an honorary member of the Dublin Volunteer Corps," and "an obscure individual, a native of London."

PICCIONI, FELICE (*f.* 1830-1842). *Portrait Painter.*

An Italian artist brought to Belfast by Marcus Ward. He did portraits in chalk and in oil and had a good practice in Belfast and the north of Ireland. In 1834 he exhibited a "Portrait of Professor Bertinchamp" in the Royal Hibernian Academy. He afterwards settled in Cork where he did caricatures, including "Bothered Dan and Foxy Norry," two well-known mendicants, which was reproduced in the Journal of the Cork Archæological Society in 1892 when it was in the possession of Mr. Edwin F. Hunt. A "Family Group" by him was in the Cork Art Union Exhibition. Two small portraits in chalk, signed and dated 1840, belong to Bishop Stack at Knockballymore, and a portrait in black and white chalks, dated 1839, of "James Moore, M.D.," belongs to Mr. F. A. C. Mills, Cliftonville, Belfast.

PINE, SIMON (*d.* 1772). *Miniature Painter.*

Was son of John Pine the engraver, and brother of Robert Edge Pine, painter. He practised as a miniature painter at Bath, and was in Dublin from 1762 to 1771, living in Hog Hill. Pasquin says that he practised also in Connaught. Nothing is known of his work in Ireland, and his name does not appear in any of the exhibitions of the Society of Artists in Dublin. He exhibited miniatures from 1768 to 1771 at the Society of Artists in London, and at the Royal Academy.

He died in 1772, but whether in Dublin or elsewhere is unknown.

PIRI, MARTIN (*f.* *c.* 1550).

Was connected with the Dublin Mint and in 1550 was appointed Master. In 1548 he was ordered to make groats, half-groats, pennies and half-pennies. His initial, P, occurs on a Dublin sixpence of Henry VIII.

PLACE, GEORGE (*d.* 1775 - 1809). *Miniature Painter.*

Was son of a wholesale linen-draper of Essex Bridge, Dublin. He entered the Dublin Society's Schools in December, 1775, and studied there under F. R. West. After practising for a time in Dublin he went to London and, in 1791, when he was living at 37 Southampton Street, he sent a "Portrait of a Gentleman" to the Royal Academy. Next year he sent, from 56 Poland Street, ten miniatures, and he again exhibited in 1793 and 1797. In these years his address was 211 Piccadilly and 48 Great Marlborough Street. After some years in London he went to York, and afterwards to India, where he appears to have followed his profession at Lucknow ; but nothing is known of his career in the East. He died in India about 1809.

Among the many miniatures exhibited by Place in the Royal Academy were : "Dr. Walcott" and "Mrs. Billington," in 1792 ; "Sir John Jervis" and "Rear-Admiral Buckner," in 1793 ; "The Margravine of Anspach," "Mr. Angelo," "Mrs. Billington," and "Wilhelm Cramer, the Violinist," in 1797. The portrait of Cramer was engraved by T. Bragg in 1803. A miniature of "Alexander 4th Duke of Gordon," by Place, is in the Victoria and Albert Museum. Of Place's work in India, a picture of "Lord Lake and his son Lt.-Col. Lake at the battle of Laswarree," was engraved by R. Cooper. A "Portrait of Saadut Aly Khan, Nawab of Oude," painted at Lucknow for P. Treves, was engraved in mezzotint by W. Say and published in 1806, when the picture belonged to the Prince of Wales.

PLOWMAN, FREDERICK PRUSSIA (*d.* 1773-1820). *Miniature Painter.*

Was born in John's Lane, Dublin. He entered the Dublin Society's Schools in 1773 and while still a

student he sent, from No. 1 Winetavern Street, "six heads after Rosalba" and a "Head from life," to the exhibition in George's Lane; and in 1777 four "Portraits in chalk" to the exhibition in William Street. He gained a prize for figure-drawing in the School in 1776, and a medal for a group of figures and a portrait in 1779. In 1781 the Dublin Society recorded its appreciation of his merit, as shown in several paintings "executed by him under the inspiration of Sir Joshua Reynolds." Plowman worked as a miniature painter and also did portraits in oils and crayons. He did not contribute to any of the exhibitions after 1779, and seems to have retired from his profession many years before his death. About 1808 he painted a portrait of "Father Denis Hogan, o.s.f.," in Limerick, and also a picture of "The Crucifixion" for the Franciscan church there. He died at the Crescent, Marino, in 1820.

POBJE, A. (*d. c.* 1810). *Wax Modeller.*

His name occurs as an exhibitor with the Society of Artists in Hawkins Street in 1810 of "A Sphinx," and in 1815, with the Hibernian Society of Artists, of portraits in wax of "Rev. Rowland Hill" and "Rev. John Wesley." He lived in Whitefriars Street. Gilbert, "History of Dublin," II, p. 237, speaking of Crow Street Theatre when under the management of F. E. Jones in 1810, says: "Among the marvels produced by Pobje and other mechanists of the theatre is mentioned an imitation peacock which, worked entirely by internal machinery, strutted across the stage in the manner of the real bird." Pobje was probably father of Henry Pobje of Bray, stucco plasterer, who died about 1845 (will dated 16th November, 1829, proved 9th September, 1845), leaving three sons, Charles, Henry and Joseph. One of these was described

by the late Sir Thomas Drew (MS. note penes, W.G.S.) as "the last survivor of the traditions of refined architectural modelling in Dublin. He was in the employment of one Hogan, master plasterer, of Great Brunswick Street, in 1862-3, when he executed fine work with the old skill, under me in the Provincial Bank, College Street. He was by breeding and instinct a 'gentleman-workman,' of foreign appearance, well educated and spoke French, a very interesting man."

POITIER, CHARLES (*d.* 1797). *Animal Painter.*

A native of England. He joined the 12th Light Dragoons as cornet in 1772 and retired in 1777, when his regiment was serving in Ireland. He was a friend of Benjamin Vandergucht, the painter, from whom, perhaps, he learned his art. In 1777, after his retirement from the army, he was living in Mecklenburg Street, Dublin, and in that year he sent to the Society of Artists in William Street a "Portrait of a Horse." After being employed for a short time in command of the military dépôt at Kilmainham Gaol, he was, on the 18th May, 1784, appointed an Invalid Officer in the Royal Hospital, Kilmainham, and there spent the rest of his life, dying in the spring of 1797. He seems to have enjoyed some reputation as a painter of animals.

Poitier appears to have married Mrs. Thompson, an actress and singer, and by her was the father of Maria Anne Poitier, an accomplished singer and musician who had appeared on the London stage, and in 1778 had an engagement at Crow Street Theatre. She married on 22nd February of that year John Johnstone, the actor. She was at Covent Garden in 1783, and died in 1785. Another daughter, Isabella, married in 1794 Edward Eagle, a surgeon, or apothecary, in Church Street, Dublin.

POLACK, SOLOMON (b. 1757, d. 1839).

Miniature Painter.

Was born at the Hague in 1757. He settled in England and exhibited miniatures at the Royal Academy from 1790 to 1835. He was in Ireland for a time, probably before 1790, and followed his profession as a miniature painter in Dublin with success. He died in Chelsea in 1839.

POMAREDE, DANIEL (fl. 1742-1765).

Engraver.

He was a member of a Dublin Huguenot family descended from Pierre Pomarede of Bordeaux. He was a silversmith as well as an engraver, his name appearing as a quarter-brother of the Goldsmiths' Corporation in 1744. The earliest engravings by him which have been met with are the illustrations to "Spectacle de la Nature, or Nature Displayed," published in 1742 by Edward Exshaw at the Bible and Crown, Dublin. His work, however, appears to have been chiefly map-engraving. A "Plan of Rome" is in Vol. IV of the "Universal History" published by G. Faulkner in 1744; and there are also by him a "Map of the City of Waterford" in Smith's "History of Waterford," published in 1746; a "Plan of the City of Limerick," a "Plan of Athlone," and a "Plan of the Battle of the Boyne," in the "History of the Life and Reign of William III" by Walter Harris, 1749; and a "Map of the County of Kerry," in Smith's "History of Kerry." A "Map of the County Kildare," inscribed *Daniel Pomarede sculpt. Dublin*, was published in 1752; it contains four views: "A Prospect of the Great Match run on the Curragh, 5th September, 1751, for 1,000 guineas between Black and All Black, belonging to the Honourable Sir Ralph Gore, and Bajazet, the property of the Right

Honourable the Earl of March, won with ease by the former";* a "View of Leixlip from the Bridge"; "Carton, the Seat of the Right Honourable the Earl of Kildare," and "The Obelisk near Castletown." An impression of this scarce Map is at Carton. In "The Great Charter of the Liberties of the City of Waterford," by Timothy Cunningham, published both in Latin and English in 1752 by A. Long, Essex Street, is a well-engraved vignette of a shield of arms by Pomarede. In or soon after 1753 Pomarede went to Belfast, and although a few engravers had occasionally visited the town, he was the first to make any stay there. He took up his abode at "John Templeton's in North Street, next door to the sign of the Still." He engraved the frontispiece for "Hiram, or the Grand Master-Key to the Door of both Ancient and Modern Free-Masonry, . . . embellished with a beautiful copper-plate of the Drawing on the Floor of the Lodge at the admission of a New Member. By a Member of the Royal Arch, Belfast, printed for Henry and Robert Joy, printers and booksellers, 1765." The print bears the signature, *D. Pomarede, Sculpt.* He was also probably the engraver of the elaborate book-plate of the Belfast Library in 1765. In the British Museum is a "Plan and Elevation of Essex Bridge," by him, undated, but done in or shortly after 1755.

* For this Match see "Pue's Occurrences," 7th October, 1751. Another print of the Match was published in London: "A Draught of the great Match which was run on the Curragh of Kildare, near Dublin, in Ireland, on the 5th of September, 1751, for one thousand guineas each side, betwixt Othello, or Black and All Black, a famous horse belonging to the Honourable Sir Ralph Gore, Bart., and Bajazet, the property of the Right Honourable the Earl of March, on which were depending the greatest number of betts of any race ever known: was won with ease by the former. Published by authority according to Act of Parliament the 15th of September, 1751, by Hen. Roberts, print-seller, Holborn." *Roberts fecit.*

POOL, CHARLES (*fl.* early 19th century). *Portrait and Miniature Painter.*

Was practising in Belfast as a portrait painter in oils and miniature about 1820-25.

POOLE, R. (*fl.* early 19th century). *Miniature Painter.*

His name occurs as a miniature painter in Belfast about 1820. He was probably the "Mr. Poole, miniature painter," who was practising in Newry about 1809.

POOLEY, THOMAS (*b.* 1646, *d.* 1723). *Portrait Painter.*

One of the earliest known portrait painters in Ireland. His father, Thomas Pooley, a native of England, was admitted as an attorney in the King's Inns, Dublin, in 1632, and married Douglas, third daughter and co-heiress of Edward Neville. Of this marriage there were four sons: Thomas, the painter; John, Bishop of Clonfert, who died in 1712; Neville, who married Mary, daughter of Sir Humphrey Jervis, of Dublin, and died in 1676, and Giles, D.D. Thomas was born at Ipswich in 1646, and entered Gray's Inn in 1664. He probably learned his art in London, and practised there in early life. Randle Holme, in his "Academy of Armory" published in Chester in 1688, referring to the characteristics of certain artists painting at that time, mentions "Pooley for a face." The earliest notice of him as a Dublin artist is in 1682, when he painted a portrait of "King Charles II" for the Corporation, "The King's picture at length in a frame of £10 value." He also painted for the Corporation portraits of "King William" and "Queen Mary." In January, 1683, he was admitted to the

freedom of the Painter-Stayners and Cutlers' Corporation or Guild of St. Luke. In 1687 he painted the portrait of "Henry, 2nd Earl of Clarendon," Lord Lieutenant of Ireland, as recorded in a letter dated 13th Jan., 1687, from Lord Clarendon: "In the morning I went to Pooley's the painter to finish a picture I was sitting for there" ("Diary and Correspondence of Lord Clarendon," 1828.) In 1700 he painted portraits of "Queen Mary" and "The Duke of Gloucester" for the Royal Hospital, Kilmainham, for which he received, as recorded in the minute books of the Hospital, £16 and £10 respectively, including the frames; and for the Duke of Ormonde he did portraits of "Queen Anne" and "Prince George of Denmark" which are also in the Royal Hospital. Several portraits of the Perceval family were also done by him, including one, painted in 1685, of "Sir John Perceval," for which, with its frame, he was paid £24 (Hist. MSS. Com., Egmont MSS., Vol. II). A portrait by him of "Lady Nevill" was engraved in mezzotint by S. Leader, *The Lady Neuell, Pooley pinxit. S. Leader fecit.*

The Earl of Belmore possesses portraits of "Colonel James Corry, M.P." (died 1718), and "Colonel John Corry, M.P." (died 1726), both painted by Pooley; and at Townley Hall, Drogheda, in the possession of Mr. B. T. Balfour, are two portraits which are recorded in old lists as by Pooley, one of "Hamilton Townly Balfour," and the other of either "Blayney T. Balfour" or "Gustavus, 1st Viscount Boyne," it is uncertain which.

Pooley held land in Hoggen Green and the vicinity from the Corporation of Dublin, and we find him petitioning in 1694 that the £60 due to the Corporation for property held by him in Hoggen Green might be set off against the £60 due to him for the pictures of

the King and Queen, "which he made for the use of this honourable city." He lived in Hoggen Green and later in Grafton Street. From 1695 to 1699 he represented the borough of Newcastle Lyons in the Irish Parliament. In 1719 he presented his portrait, a half-length painted by himself, to the Painter-Stayners and Cutlers' Corporation and it was hung in their Hall, where there was also a portrait by him of "Queen Mary II." He died in February, 1723, and was buried on the 13th of the month at St. Andrew's church. His will, dated 15th December, 1722, was proved 9th March, 1722-3. Swift, in a letter to the Rev. Thomas Wallis, dated Dublin, 12th Feb., 1722-3, refers to the death of "old Pooley, the painter."

He left an only daughter, Elizabeth, who married on 9th December, 1721, at St. Andrew's, Joshua Paul, Captain of Dragoons, afterwards Lt.-Colonel of the 1st Foot Guards, who died in 1767. In 1733 Colonel Paul presented to the Hall of the Guild of St. Luke "a suit of steel armour formerly belonging to Pooley, deceased, late a free brother of this Hall, whose daughter the said Col. Paul married."

POPE, ALEXANDER (*b.* 1763, *d.* 1835). *Portrait Painter in Crayons and Miniature.*

Son of Thomas Pope (*q.v.*) and younger brother of Somerville Pope-Stevens (*q.v.*), was born in Cork in 1763. He studied in the Dublin Society's Schools, which he entered on 6th December, 1776, and was also a pupil of H. D. Hamilton (*q.v.*), from whom he acquired his skill in crayon portraiture. In 1777 and 1780 he sent drawings and small portraits in crayons to the Society of Artists in William Street. In 1781 he visited Cork, and receiving encouragement there, practised for a few years as a portrait painter in miniature and crayons, charging for the latter an Irish guinea,

£1 2s. 9d. His portraits are said to have been flattering and he was more anxious to produce a pleasant picture than a faithful likeness. An excellent example of his art is his crayon portrait of "John Bowes, Lord Chancellor," in the Royal Dublin Society's House, Kildare Street. Taking part in some private theatricals in Cork his success was such as to eventually determine him to adopt the stage as a profession ; and obtaining an engagement at Covent Garden he made his appearance there in the part of "Oroonoko" on the 8th January, 1785. In this and in a series of other parts which followed he made a favourable impression, and for years he played the principal tragic parts in the same theatre and at Drury Lane and the Haymarket. He also frequently appeared in Dublin. Though never in the first rank as a tragedian, Pope had a long and successful career, owing more to his good looks, his graceful action and melodious voice, than to his powers as an actor. During his stage career he continued to paint portraits. The year of his arrival in London he contributed a portrait of "Mrs. Siddons" to the Royal Academy, and he was a frequent exhibitor down to 1821, sending miniature, crayon and occasionally oil portraits. Many of his portraits, including several of prominent members of the theatrical profession, were engraved. When Martin Archer Shee came to London to push his fortunes as an artist, Pope befriended him and often entertained him in his house ; and when Shee rose to fame he painted two portraits of him which were exhibited in the Royal Academy in 1792 and 1797. Pope was a great gourmet, and many stories are told of his fastidiousness and epicurean taste. In one we are told of his irrepressible indignation on the unexpected appearance of a magnificent haunch of venison at a table where, in full reliance on his host's assurance of a "plain family dinner," he had already

dined heartily on boiled beef. He died in his house in Store Street, Bedford Square, on 22nd March, 1835.

Two portraits of him, one as "Henry VIII," by Sharpe, and another as "Hamlet," by Gainsborough Dupont, are in the Garrick Club.

He was married three times ; first, in August, 1785, in Dublin, to Elizabeth Young, an actress. She died in March, 1797, and was buried in Westminster Abbey. She left her house in Half Moon Street, Piccadilly, to her husband. He married, secondly, on 24th January, 1798, at Hanover Square, Maria Anne Campion (Mrs. Spencer), a young and pretty widow, an actress and a native of the county of Waterford. She died in Half Moon Street in 1803, aged 26, and was buried in Westminster Abbey. Her portrait, painted by Shee and exhibited in the Royal Academy in 1803, now in the Garrick Club, was engraved in mezzotint by William Ward in 1804. Pope married thirdly, on 25th June, 1807, Clara Maria, daughter of Jared Leigh, an amateur painter, widow of Francis Wheatley, R.A. (*q.v.*). She was a clever artist, painting portraits and views, and also flower pieces in which she excelled, and was a frequent exhibitor in the Royal Academy ; she also executed drawings for the "Botanical Magazine." She survived her second husband and died in Store Street on the 24th December, 1838. A portrait by her of "Madame Angelica Catalani" was engraved by A. Cardon in 1812.

Amongst portraits by Alexander Pope are :

John Bowes, Lord Chancellor. Crayon head. Purchased by the Dublin Society in 1800, for £12 10s., from Justin Pope (*q.v.*) for use in the School. [Royal Dublin Society.]

J. Boydell. Crayons. R.A., 1791. Engraved by J. Condé for the "European Magazine," 1792. [Major E. F. Coates, Tayle's Hill, Ewell, Surrey.]

- Mrs. Boydell. Crayons. [Major E. F. Coates, Tayle's Hill, Ewell, Surrey.]
- Michael Bryan. Miniature. R.A., 1806. Engraved in stipple by W. Haines, 1813, as frontispiece to the original quarto edition of Bryan's "Dictionary of Painters."
- Miss Champion, afterwards Mrs. Pope. Engraved by Ridley in the "Monthly Mirror," February, 1798.
- William Cooke, author. Engraved, anonymously, in "Monthly Mirror," November, 1807.
- Thomas, 1st Lord Cremorne. R.A., 1791.
- Mrs. Crouch. Crayons. R.A., 1787. Engraved by Ridley for "European Magazine," 1805.
- John Philpot Curran. R.A., 1806.
- George Daunt, surgeon. Crayons. Bequeathed to the Royal Dublin Society by his son-in-law, Thomas Pleasants. [Royal Dublin Society.]
- Nathaniel Godbold. Engraved in mezzotint by H. Kingsbury.
- Henry Grattan. Drawing, whole-length, standing by a table, holding in his hand the petition of the Roman Catholics. Engraved in stipple by E. Scriven. Published by Pope in 1814. Also engraved, half-length only, by J. Martyn.
- Henry Grattan. Drawing, half-length. Engraved, with additions of chair and curtain, by J. Godby for Caddell and Davis' "Contemporary Portraits," 1810.
- Henry Grattan. R.A., 1815.
- Thomas King, actor. R.A., 1791.
- Thomas King, actor. R.A., 1792.
- One of these engraved in stipple, anonymously, in 1799; and by W. Ridley for the "Monthly Mirror," 1800.
- George, W. F., 6th Duke of Leeds. R.A., 1799.
- Lewis, actor. Miniature. Engraved by W. Ridley for the "Monthly Mirror," 1798.
- Mrs. Mathews, actress. [Garrick Club.]
- George Ponsonby. Drawing. Belonged to Hon. Frederick Ponsonby, Bishop's Court, Co. Kildare, in 1844.
- Mrs. Pope (Elizabeth Young). Engraved by Ridley in the "European Magazine," 1797.
- Mrs. Pope (Maria Anne Champion). Miniature. Engraved by Ridley in the "Monthly Mirror," 1798.
- Mrs. Siddons. R.A., 1785.
- Mrs. Siddons, as "Isabella." Engraved by Scheener, 4to.
- Henry Tresham, R.A. Engraved by A. Cardon, 1814, for "Gallery of Contemporary Portraits."
- Look before you Leap. Mezzotint. Painted and engraved by A. Pope. [British Museum.]

POPE-STEVENSON, JUSTIN—I (d. 1771). *Portrait Painter.*

Was son of Stevens Pope of Cabragh Lane, whose mother was a daughter of Henry Stevens, Alderman of Dublin (d. 1706), through whom he became possessed of property at Cabragh, and took the name of Stevens. There is no actual evidence that Justin Stevens was an artist; but it is probable that he was the "Stevens" and "J. Stevens" who painted several portraits in Dublin engraved by J. Brooks and Andrew Miller. These are: "Robert, Lord Newport," mezzotint by A. Miller, 1747, *Stevens Pinxt*; "Maria Gunning," mezzotint by A. Miller; "Daniel McKercher," mezzotint by J. Brooks, 1743, *J. Stevens Pinxt* and "James Annesley," mezzotint by J. Brooks, 1743, *Stevens Pinxt*. Both McKercher and Annesley sat for their portraits specially for Brooks. In 1749 was painted a portrait of "Charles Tottenham," which was engraved in mezzotint in 1750 by A. Miller, *Stevens Pinxt*, 1749. In the National Gallery of Ireland is a large picture of Charles Tottenham, "Tottenham in his Boots," which may be by him, but it differs from that mezzotinted by Miller. A copy belongs to Major Tottenham at Woodstock, County Wicklow. A picture similar to the Gallery one, but without the dog, belonged to Mr. Tottenham of Glenfarne, and is now in possession of C. C. Sibthorp, Sudbrooke Holm, Lincoln. Stevens died in 1771. He was brother of Thomas Pope (q.v.), and uncle of Somerville, Justin and Thomas Pope-Stevens, and of Alexander Pope, who are separately noticed.

POPE-STEVENSON, JUSTIN—II (fl. 1768-1808).
Carver.

Nephew of the foregoing, and son of Thomas Pope (q.v.). He entered the Dublin Society's Schools

in 1764, and in 1768 obtained a prize for architectural drawing. He was afterwards a pupil of Richard Cranfield (*q.v.*), and exhibited in 1770 "An Elevation for a Temple" at the Society of Artists in William Street, his only appearance as an exhibitor. He worked for many years as a carver and gilder at No. 44 Stephen Street. In 1800 the Dublin Society commissioned him to execute a model of the Giant's Causeway, for which he was to be paid thirty pounds. He died in or about 1808.

POPE-STEVENSON, SOMERVILLE (*d.* 1766-1818).

Landscape and Flower Painter.

Son of Thomas Pope (*q.v.*). He became a pupil in the Dublin Society's Schools in 1764, and afterwards studied under the landscape painter, Thomas Roberts (*q.v.*). In 1766 he was living in Stephen Street, and as "Somerville Pope" he exhibited, at the Society of Artists in William Street, a "Portrait" and a "Fruit Piece"; and in the following year two "Landscapes." The Dublin Society awarded him a premium for a landscape in 1770, and he continued to exhibit until 1772. On the death of his uncle, Justin Pope-Stevens (*q.v.*), in 1771, he came into possession of property at Cabragh, near Dublin, and took the additional name of Stevens; and as "Somerville Pope-Stevens" he appears as an exhibitor in 1772. After that year he practised as an amateur rather than as a professional, and did not exhibit again until 1800, when he was living in York Street and sent two landscapes to the Artists' Exhibition at 32 Dame Street. He afterwards lived in Prussia Street, and again exhibited, in 1809 and 1812, fruit-pieces. In 1783 he was High Sheriff for the county of Dublin. Besides painting landscapes and fruit-pieces, he also did numerous copies after Vernet. He died probably in 1818.

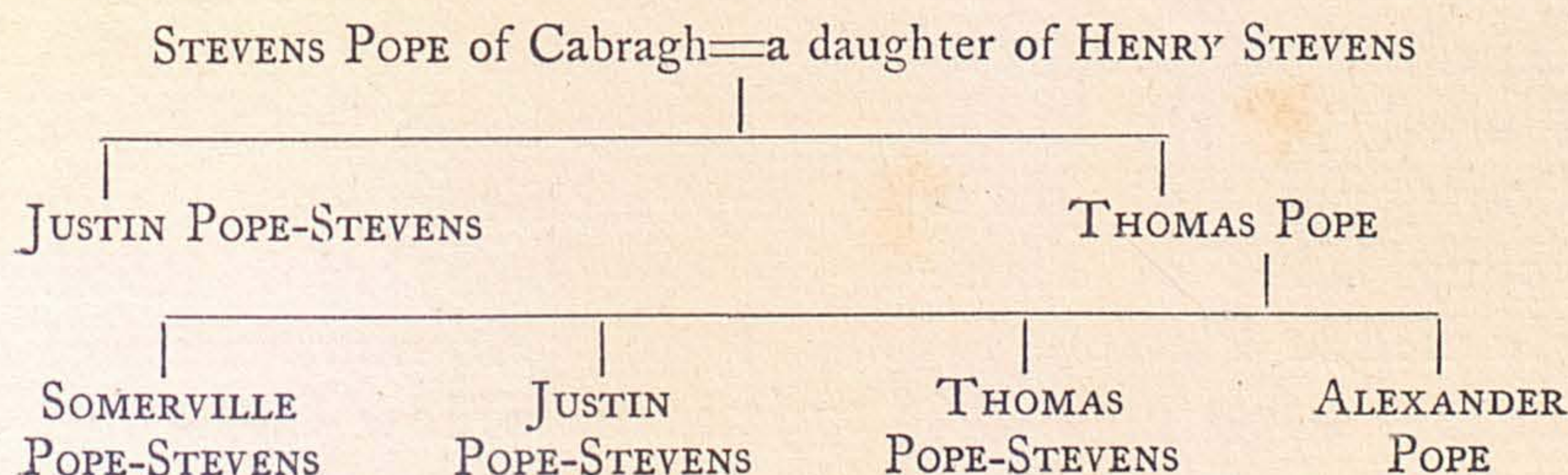
POPE, THOMAS (*fl.* c. 1771-1775). *Portrait Painter.*

Son of Stevens Pope of Cabragh, and brother of Justin Pope Stevens (I) (*q.v.*). As an artist he was self-taught, and practised as a miniature painter, and was also a clever copyist of the old masters. He was living in 1771, and was probably the Thomas Pope whose death was announced in "Exshaw's Magazine" as taking place on 26th September, 1775. He was father of Somerville, Justin, and Thomas Pope-Stevens, and of Alexander Pope, who are separately noticed.

POPE-STEVENS, THOMAS (*fl.* 1765-1780). *Portrait and Landscape Painter.*

Son of the foregoing Thomas Pope. He entered the Dublin Society's Schools in 1764, the same year as his brother Somerville. In 1765 he sent, from Parliament Street, three landscapes and three portraits to the exhibition in George's Lane. He was in Stephen Street in 1766 and exhibited two landscapes and two portraits, and in 1768 and 1769 he was also an exhibitor. He was then living in Kevin Street, but afterwards moved to Bolton Street, and sent pictures from there to the Exhibitions of 1771, 1775, 1777 and 1780. He had as many as fifteen portraits and two landscapes in the Exhibition of 1777.

The following Table shows the relationship of the members of the Pope family :



POWER, — (*f. c.* 1782). *Draughtsman.*

Of this artist nothing is known beyond the mention of him by Pasquin, as follows : “ A professor of drawing in Cork ; the only work extant by him is a bold, but imperfect, engraving of Anthonio, a Venetian sailor who was robbed of his property by some loose women of the town while his vessel lay at Kinsale, which had such an effect upon his brain that he became distracted, and died in that city about the year 1782.” An impression of this print, an etching, $13\frac{3}{4}$ by $10\frac{1}{4}$ inches, is in the British Museum.

PRAVAL, CHARLES (*d.* 1789). *Landscape Draughtsman.*

A French artist who came to Dublin in 1773, and in that year exhibited three drawings at the Society of Artists in William Street : “ Drawing of an Indian Fortification on the Shore of New Zealand,” “ An Arched Rock in New Holland ” and a “ View in Cheshire.” In the catalogue he is described as “ drawing-master at Mr. Kearns, glover, Dame Street, late draftsman to Mr. Banks during his expedition round the world.” He did not again exhibit. He kept a school in which he taught drawing and French, in Abbey Street, and afterwards from 1774 in Frapper Lane. An advertisement of the school says : “ The master, a Frenchman, Mr. Charles Praval, teaches gentlemen the French language. Maps, charts and every kind of geographical drawings neatly executed and expeditiously taught at the same place ” (“ Freeman’s Journal”). He had also a lecture-room in George’s Court, and, with his wife, kept a boarding-school for young ladies at Platanus on the Donnybrook Road. He died at Platanus in June, 1789. Administration of his goods was granted in 1792 to his widow Catherine,

who continued to reside at Platanus with her daughter Eliza, who married John Bennett.

PRENDERGAST, EDWARD (*d.* 1812). *Miniature Painter.*

A native of the county of Kerry. He died in High Street, Galway, where he had resided for only a short time, in March, 1812.

PRICHARD, CHRISTOPHER (*fl. c.* 1712). *Painter.*

A painter who followed his profession in the country, probably in Carlow. On 15th April, 1712, Christopher "Pritchett" was admitted a quarter-brother, temporarily, of the Corporation of Painter-Stainers and Cutlers in Dublin, or Guild of St. Luke. He was to pay two-and-sixpence a quarter, the first quarter to be paid down, "but he not having money about him he promised to pay the Master in a day or two" (MS. Records of the Guild). In the Trinity College Matriculation Lists is the entry, in 1727, of "Thomas Prichard, aged 16, born in Dublin, educated at Carlow, son of Christopher, "Pictor.'"

PRITTIE, EDWARD, A.R.H.A. (*b.* 1851, *d.* 1882). *Figure Painter.*

Was born in November, 1851, the son of the Hon. Francis Sadleir Prittie of Glenview, Clonmel, (brother of Henry, 3rd Lord Dunalley) by his wife Susanna Carter. He entered the 1st Battalion of the Rifle Brigade as a sub-lieutenant in December, 1872, but served for only a short time. His love of art determined him to become a painter, and in June, 1874, he resigned his commission and entered the Academy in Brussels as a student. There he made rapid progress,

and six months after his entrance carried off the first prize and medal for painting. M. Stallaert, the Director, had a high opinion of his talents and took him into his own studio. In 1877 he sent from Brussels three pictures to the Royal Hibernian Academy, followed by three the next year. One of them, "Beatrice Cenci and her mother in the condemned Cell," was exhibited in the Royal Academy in 1883 after the artist's death. After spending a year in Italy, which he was advised to visit on account of his health, he settled in Dublin and was elected an Associate of the Royal Hibernian Academy in May, 1877. But he was never able to do much work, his health often preventing him for months at a time from painting, and he died at his residence No. 76 Lower Mount Street, of gout in the heart, on 15th March, 1882, aged 30. Prittie was an accomplished man, he was a musician and possessed a fine and cultivated voice, and was a clever mimic. When in Brussels he won the second prize for pigeon shooting at Spa. But in spite of his many-sided talents he was modest and diffident of his powers, and his warm-hearted and genial nature made him a favourite with all who knew him.

The Slave. [H.R.H. the Duke of Connaught.] Painted as a marriage gift for the Duke who had been in the same battalion of the Rifle Brigade as the artist. Brussels' "Triennial." Ex. 1878.

For God. [Lord Iveagh.] R.H.A., 1877.

Beatrice Cenci and her step-mother Lucrezia Petroni receiving sentence of death from the Pope's emissary. [Lady Adelaide Fitzgerald, Johnstown Castle, Co. Wexford.] 10 ft. by 6 ft. R.H.A., 1878; R.A., 1883, after the painter's death.

Shylock leaving the Council Chamber. [Mrs. Gilling, Castleconnell, Co. Limerick.] Brussels, 1878. R.H.A., 1879.

Angelica. [Alexr. Colles, 3 Elgin Road, Dublin.] R.H.A., 1879.

A Greek Woman of Cyprus standing by a Well. R.H.A., 1879.

The Broken Fountain. R.H.A., 1881.

PRITTIE, JOHN (*fl.* early 18th century). *Limner.*

A limner practising in Limerick in the early part of the eighteenth century. He died between 7th June, 1722, on which day he made his will, and the 16th November, 1725, when his will was proved.

PUGH, HERBERT (*fl.* 1758-1788). *Landscape Painter.*

Born in Ireland he went to England about 1758, and in 1765 when he was living in the Great Piazza, Covent Garden, he obtained a premium of twenty-five guineas from the Society of Arts for a landscape in oil. He was a Member of the Society of Artists and contributed forty-five works to its exhibitions between 1760 and 1776, nearly all landscapes and views, but including "The Italian and British Quack Doctors" in 1769, "The Amorous old Beau" in 1772, and "The Procureess" in 1775. These were probably of the same nature as two or three pictures done by him in imitation of Hogarth which, says Edwards ("Anecdotes of Painting"), "are nothing but mere representations of vulgar debauchery." These pictures were engraved by Goldar. In 1777 he had two works, "The Morning Visit" and a "View of Covent Garden Market," at "The Exhibition or Grand Museum of Arts and Sciences at the Great Room, Royal Exchange, Strand." Pugh's intemperate habits hastened his death which took place shortly after 1788. There is a large landscape by him in the Lock Hospital, London, and two views of London Bridge were exhibited in the Grosvenor Gallery in 1888.

PURCELL, EDWARD (*fl.* 1812-1831). *Miniature Painter.*

He exhibited at the Society of Artists in Dublin in 1812 and 1815, and was then residing at Rehoboth

Place, Circular Road. For a short time he appears to have been practising in Waterford. Later he was in England for some years, and in 1831 returned to Dublin and issued an advertisement in "Saunders' Newsletter": "Edward Purcell, professor of drawing from London, proposes giving instruction at 73 Aungier Street. Has taught many of the best families in England." There is no further account of him after this. A miniature portrait by him of "John James McGregor," writer, was engraved by S. Freeman for Vol. III of Wills's "Lives of Illustrious Irishmen."

PURCELL, RICHARD (*d.* 1746-1766). *Mezzotint Engraver.*

Was a native of Dublin and a pupil of John Brooks (*q.v.*). After Brooks went to London in 1746, Purcell remained in Dublin for some time, working for the print-sellers and probably assisting Andrew Miller (*q.v.*). Of his work done in Dublin twelve mezzotints are known, most of them signed *R. Purcell*. About 1755 he went to London, attracted no doubt by the success of his fellow-pupil, McArdell. His talents should have insured him success, but unfortunately his extravagant habits and dissipated life reduced him to a state of dependence upon the print-sellers; he fell into the hands of Sayer and for him he produced most of his work, principally copies from McArdell, Watson and others engravers. Besides portraits he engraved a number of subject pieces after various painters, and some caricatures. Many of his prints are signed *Chas. Corbutt*, or *C. Corbutt*, an alias he adopted to hide his identity on account of his pecuniary embarrassments. A print of Lady Waldegrave is signed *Young Corbutt*, and five prints have the signature *Philip Corbutt*. It is probable that these prints were the work of a son, about whom nothing is recorded. A print of

Lord Howe, *Corbutt delint et fecit*, was published in 1794, long after Purcell's death. Besides Purcell's signed works, many of the prints in the various series issued by Sayer were executed by him. He died probably in 1766.

MEZZOTINTS DONE IN DUBLIN.

- Michael Boyle, Archbp. of Armagh; after Zoest. *R. Purcelle Fecit. Sold by William Wilkinson in Chequer Lane Dublin.* A later state was published by Allen, 88 Dame Street.
- Rev. John Cennick; after Jenkins. *R. Purcelle Fecit 1754.*
- Maria, Countess of Coventry. *R. Purcell Fecit.* Published and sold by Thomas Silcock. Similar to print noted in Chaloner Smith, Class III, No. 46.
- Oliver Cromwell; after Lely. *R. Purcelle Fecit. Sold by C. Reily Frame maker in big Ship Street Dublin.*
- Elizabeth, Duchess of Hamilton; after Cotes. *R. Purcelle fecit. Published & Sold by Thos. Silcock Print and Fan Seller in Nicholas Street opposite ye Tholsel.* Similar to print by Houston, C. S., No. 59.
- Miss Hudson; after T. Hudson. *R. P. Dublin. Printed and Sold by Michael Hanbury Engraver Georges-Lane.* As Hanbury removed to Skinner Row in 1763 this print must have been published not later than that date.
- William King, Archbp. of Dublin; after C. Jervas. *R. Purcelle fecit 1753. Sold at Silcock's Print Shop in Nicholas Street.* Similar to a print by Faber.
- Samuel Madden; after Robert Hunter. *Richard Purcell Sculpsit. Publish'd and Sold by William Wilkinson in Chequer Lane, Dublin.* A later state was published by Allen, Dame Street.
- Lawrence Richardson; after R. West. *R. Purcelle Fecit 1748. Sold by Pat Monaghan in Bridge Street Dublin.*
- William III; after Kneller. *R. Purcelle fecit. Dublin printed and sold by D. Kehoe.* Similar to a print by Ford.
- William III and Frederick, Duke of Schomberg; after Kneller. *R. Purcelle Fecit, 1750. Sold by John Wilkins in Big Ship Street. Price 3s. 2d.* Similar to print by Ford.
- William III at the Siege of Namur; after Wyck. *R. Purcelle fecit, 1748. Sold by William Wilkinson at his Picture Shop in Chequer Lane Dublin.* Similar to print by Faber.
- William III at the Boyne. *R. Purcelle fecit.*

MEZZOTINTS DONE IN LONDON.

- Sir Jeffrey Amherst; after Reynolds. *R.P.* Similar to a print by J. Watson,

- Princess Augusta ; after Reynolds. *Philip Corbutt fecit.* Similar to print by McArdell.
- Mrs. Bastard ; after Reynolds. *C. Corbutt fecit.* Similar, in reverse, to print by McArdell.
- Miss Helena Beatson ; after C. Read. *Corbutt fecit.* Copy of print by Houston.
- Elizabeth, Countess of Berkeley ; after Reynolds. *Rd. Purcell fecit.* Similar to print by McArdell.
- Genl. William Blakeney ; after G. Chalmers. *R. Purcell Fecit.* Published in 1756. Similar to print by McArdell.
- Mrs. Bonfoy, "Lucinda" ; after Reynolds. *Purcel fecit.* Similar to print by McArdell, but the background different.
- Mrs. Bonfoy, "Lucinda" ; a smaller plate. *C. Corbutt fecit.*
- Edward Boscawen ; after Ramsay. *R. Purcell Delin et Fecit.*
- Mrs. Brooks. *C. Corbett fecit.* Similar to print by Spooner.
- Mrs. Brooks, *C. Corbutt fecit.* A smaller plate.
- Charles, Prince of Brunswick ; after Qiesenis. *Philip Corbutt fecit.* Similar to print by McArdell.
- John, Earl of Bute ; after Ramsay. *Richard Purcell Fecit.* 1763.
- Lady Mary Campbell (Mary Lady Coke, widow of Edward, Viscount Coke, and daughter of the Duke of Argyll) ; after Ramsay. *C. Corbutt fecit.* Similar to print by McArdell.
- Caroline Matilda, Queen of Denmark ; after Cotes. Similar to print by J. Watson.
- Lady Almeria Carpenter ; after Reynolds. *C. Corbutt fecit.* Similar to print by J. Watson.
- Mrs. Chambers ; after Reynolds. *C. Corbutt fecit.* Similar, in reverse, to print by McArdell.
- Children of Charles I ; after Van Dyck. *Purcell fecit.*
- Queen Charlotte ; after Frye. *R.P.* Similar to print by Frye.
- Mrs. Cholmondeley ; after Reynolds. *Corbutt fecit.* Similar to print by J. Watson.
- Robert, Lord Clive ; after Gainsborough. *C. Corbutt fecit.* Similar to print by McArdell.
- Lady Mary Coke.—See Campbell.
- Lady Anne Dawson ; after Reynolds. *R. Purcelle sculpsit.* A second state is inscribed *Cynthia.* *Purcell fecit.*
- Lady Anne Dawson ; a smaller plate. *C. Corbutt fecit.*
- Miss Anne Day ; after Reynolds. *R. Purcelle fecit.* Similar to print by McArdell. A later state was published when she became Lady Fenhoulet, and is so inscribed.
- Miss Drummond ; after Ramsay. *C. Corbutt fecit.* Similar, in reverse, to print by J. Watson.
- Lady Erskine ; after Ramsay. *C. Corbutt fecit.* Similar, in reverse, to print by J. Watson.

- Frances, Countess of Essex; after Reynolds. *Purcell Fecit*. Similar to print by McArdell.
- Madame Favart—"Spilletta"; after Vanloo. *Corbut fecit*. Similar, in reverse, to line engraving by Daullé. (See note as to personage represented: Chaloner Smith, p. 1015).
- Lady Fenhoulet.—See Ann Day.
- Kitty Fisher; after Reynolds. *Richd. Purcel Fecit*. Similar to print by Houston.
- Miss Fordyce; after Reynolds. *Philip Corbutt fecit*. Similar to print by J. Watson.
- Miss Fordyce. Similar to foregoing, but a smaller plate. *Ph. Corbutt fecit*.
- Arthur Forrest; after Van Diest. *R. Purcell Fecit*.
- David Garrick; after Reynolds. *Chas. Corbutt fecit*. Similar to print by Fisher.
- George III; after Meyer. *Richd. Purcil Fecit*. Similar to print by McArdell.
- George III; after T. Frye. A reduced copy of one of Pether's small mezzotints. *R. Purcell fecit*. Not described by Chaloner Smith.
- John, Marquess of Granby; after Reynolds. *Richd. Pursel fec. 1760*. Similar to print by Houston.
- John, Marquess of Granby. Similar to foregoing, but details varied. *R. Purcell fecit*.
- Miss Greenway; after Reynolds. *R.P.* Similar to print by J. Watson. A later state has *C. Corbutt fecit*.
- Miss Greville and her brother; after Reynolds. *R. Corbutt fecit*. Similar to portion of print by McArdell.
- Mrs. Hale; after Reynolds. *Corbutt fecit*. Similar to portion of print by McArdell.
- Mrs. Hale. *Corbutt fecit*. Similar to foregoing, but a smaller plate.
- Rev. James Hervey; after J. M. Williams. *C. Corbutt fecit*. Similar to print by Faber.
- Mrs. Horneck; after Reynolds. *R. Purcell fecit*. Similar to print by McArdell.
- Richard, Lord Howe. *Corbutt delint et fecit*. Published in 1794.
- Sir William Howe. *Corbutt delint et fecit*. Published 1777.
- Miss Hunter; after Wilson. *Chas. Corbutt fecit*.
- B. G. J. Jackson; after R. Donoldson. *R. Purcell fecit*.
- Lady Charlotte Johnston; after Reynolds. *Corbutt sculpt*. Similar to print by J. Watson.
- Rev. Thomas Jones; after M. Jenkin. *R. Purcell fecit*. Similar to print by Houston.
- Rev. Thomas Jones. *R. Purcell fecit*. Similar, in reverse, to foregoing, but with variations.

- Mrs. Lascelles and child ; after Reynolds. *C. Corbutt fecit.* Similar to print by J. Watson.
- Miss Lascelles ; after Cotes. *R. (reversed) P.* Similar, in reverse, to print by J. Watson. A later state has *C. Corbutt fecit.*
- Stringer Lawrence ; after Reynolds. *R. Purcell Fecit.* Similar to print by Houston.
- Henry Bilson Legge and William Pitt, seated together. This plate was afterwards cut, leaving only the portrait of Legge, and the name "Johson" substituted for "Purcell."
- Lady George Lennox ; after Ramsay. *Corbutt fecit.* Similar to print by McArdell.
- Miss Lewis ; after Liotard. *R. Purcell Fecit.* Similar to print by McArdell.
- Katherine, Countess of Lincoln ; after Hoare. *R. Purcell fecit.* Similar to print by McArdell.
- Caroline, Duchess of Marlborough ; after Reynolds. *R. Purcell Fecit.* Similar to print by McArdell.
- Madame de Mouchy (? Madame de Pompadour) ; after Coypel. *R. Purcell Fecit.* An excellent copy of an engraving by Surugue.
- Fanny Murray ; after H. Morland. *Corbutt Fecit.* Similar to print by McArdell.
- Miss Muse ; after Reynolds. *P. Corbutt fecit.* Similar to print by Faber.
- Countess of Northumberland ; after Lely. *Phil. Corbutt fecit.* A late state, retouched, of Beckett's plate.
- Arthur Onslow ; after H. Hysing. *R. Purcell Fecit.* Similar to print by Faber.
- Pascal Paoli. *R. Purcel fecit. Done from an Original. Printed at Corte, by Constantinus.*
- Lætitia Pilkington ; after N. Hone. *Rd. Purcell fecit.* This print forms the frontispiece to "The Real Story of John Carteret Pilkington," 4to, published in London in 1760.
- Penelope Pitt ; after C. Read. *C. Corbutt fecit.* Similar to print by Houston.
- William Pitt, Earl of Chatham ; after W. Hoare. *C. Corbutt fecit.* Similar to print by Houston.
- Harriet Powell ; after C. Read. *C. Corbutt fecit.* Similar to print by Houston.
- William Romaine ; after Cotes. *C. Corbutt fecit.* Similar to print by Houston.
- William Romaine ; a small plate similar to foregoing.
- J. J. Rousseau ; after Ramsay. *C. Corbutt fecit.* Similar, in reverse, to print by Martin.
- Mrs. Sandys ; after Cotes. *Corbutt fecit.* Similar, but with features somewhat different, to print by McArdell.

Burgomaster Six ; after Rembrandt. *R. Purcell fecit.*
 Georgiana, Countess Spencer and daughter ; after Reynolds.
C. Corbutt fecit. Similar to print by J. Watson.
 Lady Stanhope ; after Reynolds. *Corbutt fecit.* Similar to portion
 of print by J. Watson.
 Miss Trimmer ; after C. Read. *C. Corbutt fecit.* Similar to print
 by J. Watson.
 Voltaire ; after L. Sen. *Corbett fecit.* Similar to print by Houston.
 Maria, Countess Waldegrave ; after Reynolds. *Young Corbut fecit.*
 Similar to print by McArdell.
 Maria, Countess Waldegrave and daughter ; after Reynolds.
C. Corbutt fecit. Similar, in reverse, to print by J. Watson.
 John Wilkes ; after P. Pine. *Patricius pine humanarum Figuraram*
pictor Pinxit. Purcell nec non fecit. Published in 1764.
 General James Wolfe ; after Schaak, similar to print by Houston.
 General James Wolfe. *F. Turin pinxit. R. Purcell fecit.* This is
 Faber's plate of Louis Dejean, after Mercier, very extensively
 altered.
 Correspondence, a Lady writing ; after Mercier. *C. Corbutt Fecit.*
 The Seamstress ; after Mercier. *C. Corbutt fecit.*
 The Sleeping Maid ; after Mercier. *C. Corbutt fecit.*
 Girl with a Candle ; after H. Morland. *Purcell fecit.*
 A Chinese Lady ; after Ramsay. *C. Corbutt fecit.* Similar in
 reverse to print by McArdell.
 A Russian Lady, said to be Marshal Keith's mistress ; after Ramsay.
C. Corbutt fecit. Similar to print by McArdell.
 Venetian Lady at a Masquerade ; after Rosalba. *C. Corbutt Fecit.*
 A Lady ; after Titian. *Done from an Original Picture by Titians,*
by Chas. Corbutt.
 A Lady. Similar, in reverse, but without necklace.
 A Lady ; after Van der Mÿn. *Rd. Purcell fecit.* Similar to print
 by McArdell, C.S. 199, This print is often called, but
 erroneously, a portrait of Peg Woffington.
 A Lady. Another plate, in reverse, from same picture, but to waist
 only. Background and details different and face slightly varied.
C. Corbutt fecit.
 Miss Eyebright ; after G. Willison. *Chas. Corbutt fecit.*
 Cynthia.—See "Lady Anne Dawson."
 The Seasons ; after Mercier. Four plates : Spring, Summer,
 Autumn and Winter. *Richd. Purcel Fecit.*
 The Seasons ; after R. Pyle. Four plates. *Chas. Corbutt Fecit.*
 Peace and Plenty ; after R. Pyle.
 Rural Life ; after Mercier.
 A Ballad Singer ; after Morland.
 The Sleeping Congregation ; after Hogarth.
 The Young Officer's Wife ; after Rembrandt.

A Jewess ; after Rembrandt.
 The Knitting Girl ; after G. Dou.
 The Housewife ; after G. Dou.
 La Jeune Sultane ; after Legendre.
 Our Saviour ; after picture in the Bodleian by Rembrandt.
 The Philosopher of Bacchus, a man with a pipe and tumbler ; after Van Herp.
 The Humourist, or the Piping Girl ; after J. Molenaeer. *Philip Corbut fecit.* Similar to McArde's "Happy Peasant Girl."
 J. S. Liotard. Etching. *Purcell Fecit 1766.* The plate was afterwards reduced and entitled "Rembrandt Van Ryn."
 Conversation Espagnole ; after Vanloo. Line engraving. *C. Corbutt.*

PYE, THOMAS (*d.* 1773-1794). *Portrait Painter.*

Was a pupil of Francis R. West in the Dublin Society's School from 1770 to 1774, and won prizes in 1772 and 1774 for his drawings of the human figure. In 1773 he sent two portraits in coloured chalks to the exhibition of the Society of Artists in William Street, and three in 1774, followed by five portraits in oil in 1775. He was then living in Capel Street. He was in London in 1776 and contributed to the Royal Academy a "Portrait of a Child." Soon after this he went to Rome for the purpose of study, and was still there in 1794 ; but after that there is no further account of him. In the Garrick Club is a portrait by him of "Charles Bannister" in the character of Steady in "The Quaker," which was engraved by Ridley for the "European Magazine" in 1804.

Q

QUADAL, MARTIN FERDINAND (*b.* 1736, *d.* 1793). *Animal Painter.*

A native of Moravia, born in 1736. He travelled in various countries in Europe, and in 1779 was in

Dublin, where he practised for some time with considerable success, chiefly as an animal painter. The Dublin Society purchased several of his pictures for the use of its students: "Studies of Dogs," "Studies of Boars, Bears, Deer and Wolves," "Bears' Heads, life-size," "Leopards' Heads," "Deers' Heads," "Heads of Wolves," and "Owls, Squirrels and Guinea Pigs." These are now in the National Museum, Kildare Street, and a "Wolf Caught in a Trap" is in the Society's House. While in Dublin he painted a portrait of "Richard, 4th Viscount Powerscourt," which is now at Powerscourt. A "Study of Heads of Wolves" was in the Sirr sale in 1841; a "Cat and Goldfish" in J. C. Lyons's sale in 1870, and a "Fox and Hen" in Sir Charles Coote's sale in 1839. Quadal, after he left Ireland, was in London for some time, and exhibited at the Society of Artists in 1791 four works: "A Moldavian Telling Fortunes by Cards," "A Neapolitan Fish-woman," a "Portrait of an Artist" and "Liberty in Danger." A portrait of "Thomas Beckwith of York, artist," was engraved in mezzotint by William Humphry in 1777. Leaving England Quadal went to Russia where he became master of the Academy in St. Petersburg. He died in 1793.

QUIGLEY, — (*fl.* c. 1773). *Animal Painter.*

A portrait of a horse, signed *Quigley, 1773*, has been met with; as well as others, unsigned, apparently by the same hand.

R

RAIMBACH, DAVID WILKIE (*d.* 1895). *Portrait Painter.*

Was born in Warren Street, Fitzroy Square, son of Abraham Raimbach, the engraver, and godson of

Sir David Wilkie after whom he was named. He was a pupil of his father, and was also a student in the Royal Academy School. He exhibited portraits at the Academy from 1843 to 1855. He obtained the Art Master's Certificate in the National Art Training School, became second master in the Belfast School of Art, and afterwards, in 1852, head master of the Limerick School, and in 1856, master of the Cork School. He resigned in 1857, and was appointed head master of the Birmingham School of Art in 1858. He died in 1895.

RAMAGE, JOHN (*d.* 1763-1787). *Miniature Painter.*

A native of Dublin, he was a pupil in the Dublin Society's Schools, which he entered in 1763. He does not appear to have practised in Ireland, but early in life went to America, having married shortly before his departure Elizabeth, daughter of Henry Liddell, a London merchant. In 1775 he was established in Boston as an artist and goldsmith, and in that year was made a second lieutenant of the Royal Irish Volunteers formed by the Irish merchants of that city. He served throughout the war against the Colonials, and in 1780 he was in New York where he had a studio at No. 25 William Street. There, in October, 1789, Washington sat to him for a miniature. Washington's diary records, under date 3rd October, 1789: "Sat for Mr. Ramage near two hours to-day, who was drawing a miniature picture of me for Mrs. Washington." This miniature passed, after Mrs. Washington's death, through various hands and in 1901 was in the possession of R. H. S. Stabler, of Baltimore, and afterwards in that of Mrs. Morris S. Beach, Pickshill, N.Y. It represents Washington in full uniform, without hat, and is in a chased gold frame made by the artist himself.

Ramage having become involved in debt through his too great readiness in assisting his friends, was obliged, in order to avoid arrest, to leave New York. He settled in Montreal, where he passed the rest of his life. The date of his death is not known. He lost his first wife in 1784, and in 1787 he married, secondly, Catherine, daughter of John Collins of New York.

RANALOW, DANIEL (*d.* 1765). *Sculptor.*

He worked as a "carver" in Dublin. In 1742 he was awarded a premium of ten pounds for a carving of "Orpheus charming the Brutes." In September of the same year he married a Miss Clark, of the King's County, near Tullamore, "a lady of the sweetest temper and a fortune of £600." He married, secondly, in 1756, Jane Rutland. He died in his house in St. Stephen's Green in December, 1765, and was buried on the 20th of that month in St. Andrew's churchyard.

REAGEL, FRANCIS (*fl. c.* 1784). *Historical Painter and Worker in Mosaic.*

A native of Germany, he studied painting and mosaic work under his father in Rome. There he was introduced to the Earl of Bristol, Bishop of Derry, who in 1784 invited him to Ireland and commissioned him to execute a mosaic pavement in a temple he was building at Down Hill. Reagel's stay in Ireland was short; his health gave way and he was obliged to leave unfinished his work, for which he was to have received a thousand pounds.

REILY, JAMES (*d.* 1780). *Miniature Painter.*

He was educated at the Blue-coat School, Oxmantown, which he entered in August, 1745, and left on 3rd February, 1748, on his apprenticeship

to Samuel Dixon (*q.v.*), of Capel Street. Showing, as the Dublin Society's records tell us, a genius for drawing and being very poor, he was at the same time placed by the Society as a pupil in Robert West's drawing-school in George's Lane. He was employed by Dixon in colouring basso-relievo prints of birds and flowers, and on the termination of his apprenticeship started practice for himself as a miniature painter, at first in Capel Street and then in "a fine house of his own" in Grafton Street (O'Keeffe's "Recollections"), where he resided until his death. He exhibited with the Society of Artists in Dublin from 1765 to 1769, and in 1772, 1773 and 1779, principally miniatures. He attempted, but without success, painting historical pictures, and exhibited "The Death of Virginia" in 1767. He married in 1760, when living in Capel Street, Jane Blackney of County Meath. In the announcement of his marriage in "Sleator's Public Gazetteer" he is styled "a celebrated portrait painter." He died in 1780.

In the Victoria and Albert Museum is a miniature portrait of "Robert Berry," signed *J. Reily 1763*; and in the National Museum, Dublin, is a portrait of a "Lady" signed and dated 1764.

RENCHER, GEORGE (*fl. c.* 1761). *Limner, etc.*

What is known of this artist is contained in an advertisement in "Faulkner's Journal" in April, 1751: "George Rencher, limner, who has lately arrived from London, and lives at the Vandyke Head, the first end of Smock Alley, next the Blind Quay, having a secret of cleaning pictures peculiar to himself, by which he has given great satisfaction to the nobility and gentry of England, . . . he also paints ceilings and staircases in history from twenty guineas to 500, according to the subject chosen; cheap, airy ornaments for ceilings

after the new French mode, from five to ten guineas; paints landships from nature, takes prospective views of cities, towns and buildings, of country gentlemen's seats; copies family pictures or any other subject exceeding well, and paints from the life." In a later advertisement, 18th-20th May, he adds that he paints pedigrees and arms on vellum, escutcheons and banners for funerals, and drums and colours for the army.

RENCHE, GEORGE (*d.* 1803). *Engraver.*

Perhaps a son of foregoing. He entered the Dublin Society's Schools in 1768, and afterwards worked as an engraver at 12 Crow Street, whence he moved in 1789 to 12 Dame Court. George Waller was apprenticed to him in 1786, and afterwards became his partner. Rencher died in 1803.

REPTON, HUMPHRY (*f. c.* 1783). *Amateur.*

He came over to Ireland with Lord Northington, Lord Lieutenant, in 1783, and became private secretary to William Windham, Chief Secretary. He was a clever amateur draughtsman, and did an excellent portrait of Mrs. Siddons, in the "Grecian Daughter." "The Car-load of Terror," a party on a jaunting-car terrified at the approach of an enraged bull, was engraved and published by William Allen in 1783, who also engraved the "Mrs. Siddons."

REYNOLDS, FRANK (*d.* 1895). *Portrait Painter.*

Was born in England, the eldest son of S. W. Reynolds, junior, engraver, who died in 1872. He studied in the Schools of the Royal Academy, and about 1860 came to Dublin where, for many years, he painted portraits, and was much employed by Cranfield, the print-seller and publisher, of 115 Grafton Street. He exhibited portraits and, occasionally, subject pictures,

in the Royal Hibernian Academy from 1860 to 1875. He left Dublin in, or soon after, 1875, and was in Brighton for a time, and afterwards in Scarborough, where he died in 1895. Among his portraits are :

Alderman John Campbell. Painted in 1870. [City Hall, Dublin.]

Jonathan Christian, Lord Justice of Appeal. [King's Inns.]

Sir Frederick Shaw, Bart., Recorder of Dublin. „ „

Abraham Brewster, Lord Chancellor. „ „

David R. Pigot, Chief Baron. „ „

Morgan Darcy. R.H.A., 1874.

Maurice Brooks, Lord Mayor in 1874. [Mrs. Brooks, Herbert Street, Dublin.] R.H.A., 1875.

General Frederick Maunsell. [Friendly Brothers Club, Dublin.] Painted in 1874.

The Royal Agricultural Show, Dublin, 1871. In this work the back-ground, buildings, etc., were painted, and the portraits were merely photographs stuck on; it was done expressly for reproduction. Published in autotype by Cranfield, of Grafton Street, in 1872.

REYNOLDS, — *Portrait Painter.*

A portrait of David McBride, M.D., who died in 1778, was engraved by J. T. Smith *From the original picture painted by Reynolds late of Dublin, deceased*, and published in 1797 by Nath. Smith, *Ancient Print Seller, Rambrandt's Head No. 18 Great May's Buildings St. Martin's Lane London.* No other notice of this painter has been found.

RHONE, SEXTON (*d.* 1783). *Miniature Painter.*

A miniature painter who died at Killaloe on 20th May, 1783.

RICCIARDELLI, GABRIELE (*f.* 1743-1777). *Landscape Painter.*

A native of Naples, he was a pupil of J. F. Van Bloemen, called Orizonte. About 1743 he was employed at Naples at the Court of Charles de Bourbon. In 1753 he came to Dublin and painted there for some

years. Soon after his arrival he announced that he was "at liberty to paint for any gentlemen that think him deserving of their countenance." He was then at "Mr. Henderson's seed-shop, corner of Capel Street and the Quay." Dr. Mosse employed him in 1758 in his negotiations with Cipriani for the proposed decorative paintings in the Rotunda Chapel. In March, 1758-9 he advertised engravings of Dublin from the sea and from the Phoenix Park ; but these, if ever done, have not been met with. He subsequently went to London, and his name appears as an exhibitor of two landscapes at the "Exhibition or Grand Museum of Arts and Sciences at the Great Room, Royal Exchange, Strand," in 1777. An "Evening Scene" by him was lent to the Royal Dublin Society's Exhibition in 1861 by Miss Saurin, and two landscapes were in the collection of Lord Fitzgerald and Vesci sold in Dublin in August, 1843. In the possession of Mr. T. B. Ponsonby, of Kilcooley Abbey, Co. Tipperary, are two well-painted pictures, views from Stillorgan Park, one showing the Obelisk and the other Stillorgan House. These formerly belonged to the Rt. Hon. Philip Tisdall who lived at Stillorgan, and were sold at his sale in July, 1783.

RICHARDSON, DANIEL (*d.* 1783-1830). *Still-life Painter.*

He first appears as an exhibitor at the Royal Academy in 1783, and was then resident in the Haymarket, London. He further exhibited in 1799, 1801 and 1802, his contributions being fruit, flowers and game pieces. In 1809 he was in Dublin where he remained for ten years, contributing to the various exhibitions of the Society of Artists. By 1820 he had returned to London, and was an exhibitor in that year and at intervals down to 1830 of flowers, fish and

game subjects at the Royal Academy. In 1826, being then resident at 9 King's Row, Pentonville, he sent three fruit and flower pieces to the Royal Hibernian Academy. No mention of him occurs after 1830. He enjoyed some reputation in Dublin as an artist; his pictures, which seem to have been eagerly bought by collectors, are said to have been rich in colour and well painted, but they are now quite unknown. Over twenty of his works were in the collection of Francis Johnston, the architect, sold in Dublin in 1845. They comprised, besides his usual fruit, flower and fish subjects, some landscapes and several small paintings on porcelain.

ROBERTS, THOMAS (*b.* about 1749, *d.* 1778).
Landscape Painter.

Was the eldest son of John Roberts, an architect in Waterford (who died in 1796), by his wife Mary Susanna (died 1800), daughter of Major Francis Sautelle, a French officer who had served under William III, and had settled in Waterford about 1690. Thomas was born in Waterford about 1749, and as a boy entered the Dublin Society's School in 1763, where he obtained a prize the same year. He was also a pupil of Butts (*q.v.*) and of George Mullins (*q.v.*). Mullins kept an ale-house in Temple Bar, and his pupil, says Pasquin, "acquired his pocket-money by painting the black eyes of those persons who had been fighting and bruising one another in his master's tap-room in the preceding evening." Amidst such surroundings the young artist acquired habits which undermined his health and brought on a pulmonary complaint which eventually proved fatal. In 1766 he made his first appearance as an exhibitor, sending, from Mullins' house in Temple Bar, three landscapes to the Society of Artists in William Street.

One of these pictures gained for the artist the premium given by the Dublin Society for the best landscape. From the same address he exhibited in the two following years; and then starting for himself as a landscape painter, he was an exhibitor every year until 1777. He gained considerable reputation as an artist, and was patronized by the Duke of Leinster, Lord Powerscourt and others. In 1768 the Dublin Society awarded him the prize for the second best landscape, Jonathan Fisher (*q.v.*) being first; and in 1772 he obtained first prize for a picture exhibited in William Street. He again carried off a premium in 1777. The ill-health from which he suffered compelled him to leave Ireland and seek a milder climate. He sailed for Lisbon in 1777, but soon after his arrival he died in March, 1778. Roberts' landscapes, generally of park-like scenery and country seats, were freshly and soundly painted. Two "Views of Carton" were exhibited by him in 1775 and another in 1777. A "View of Beauparc" and a "View of Lucan" were engraved by Thomas Milton (*q.v.*) in "Views of Gentlemen's Seats in Ireland."

ROBERTS, THOMAS SAUTELLE, R.H.A.

(*b.* about 1760, *d.* 1826). *Landscape Painter.*

A younger brother of Thomas Roberts (*q.v.*), being a son of John Roberts, architect, and Mary Susanna Sautelle, he was born in Waterford about 1760. He became a pupil in the Dublin Society's Schools in 1777 and won a medal there in 1779. Intended for an architect he was apprenticed to Thomas Ivory, the architect of the Blue-coat School and other buildings in Dublin; but on the expiration of his term his tastes, and perhaps also the success of his brother, led him to abandon architecture and become a painter. He went to London and there spent some years. He returned to

Ireland about 1799 and settled in Dublin, but for some years he made occasional visits to London. He exhibited both Irish and English views in the Royal Academy from 1789 to 1811, and again in 1818, and at the British Institution from 1807 to 1818. His earlier works were in water-colour and he occupied himself in painting views of Irish scenery and buildings, many of which he had engraved in aquatint. These were published, both coloured and uncoloured, at intervals as part of a series, projected but not completed, of "Illustrations of the Chief Cities, Rivers and Picturesque Scenery of the Kingdom of Ireland." His first appearance as an exhibitor in Dublin was in 1800, when he sent fifteen works to the Society of Artists' exhibition in Dame Street, and he contributed to most of the subsequent exhibitions down to 1821. A notice in the Dublin "Monthly Museum" in 1814 of the exhibition held that year comments on "the undeviating hardness of Roberts' pencil. His trees all resemble the stone fretwork of a Gothic cathedral." Besides landscapes, both in oil and water-colour, Roberts painted small portraits of horses, and in the exhibition of 1801 these were much praised. For the Lord Lieutenant, the Earl of Hardwicke, and for the Chief Secretary, Charles Abbott, he painted a number of landscapes, chiefly views of Wicklow scenery, and he held an exhibition of them in January, 1802. On the foundation of the Royal Hibernian Academy in 1823, Roberts was one of the three artists chosen to select the first members of that body, and at its first exhibition in 1826 five works in oil and two in water-colour by him appeared. He did not, however, live to exhibit again. A few years previously whilst journeying from London the coach in which he was travelling upset, and he received an injury to his right shoulder which had the effect of preventing the use of his hand and

incapacitating him from following his profession. He bore his affliction for some time, but as he found all hopes of recovery were vain he fell into a state of melancholy and nervous debility, and finally he terminated his own life in his house in Richmond Street, Portobello, in 1826.

Roberts was ardently and enthusiastically devoted to his profession, and enjoyed the esteem and friendship of his fellow-artists, particularly of William Cuming and John Comerford, the latter often adding the figures to his landscapes. He was of somewhat eccentric disposition, sometimes free and communicative in his manner, sometimes sombre and depressed. He is described as of dark complexion, of middle height and stoutly built. "There was something clerical in his appearance, arising partly from his dress and also from an almost gravity of deportment which, added to an unusually deep-toned voice, gave him in a first interview an air of reserve. But he really was not so. He was full of playfulness and remarkably benevolent" ("The Citizen," November, 1841). In his will he left small annuities to the youngest child of several of his nephews and nieces, as he considered that he as a younger child had suffered from neglect. His wife, Hannah, daughter of Thomas Stephens, a merchant in Waterford, whom he married in 1799, survived him. She at her death bequeathed six of her husband's pictures to the Royal Hibernian Academy.

MISS ROBERTS, his sister, painted landscapes, and also did some scenery for the Waterford Theatre. A brother, the Rev. John Roberts, was father of Sir Abraham Roberts and grandfather of Field Marshal Earl Roberts.

Thomas Sautelle Roberts' works include:

Landscape — ? near Leixlip. [National Gallery of Ireland.]

A View in the Dargle. Five pictures with this title in R.A., 1805, 1806, 1808, 1811 and 1818.

- A Mill at Ambleside. B.I., 1816.
Mills at Watford.
The Falls at Lodore. B.I., 1816.
Vale of Arklow ; a shower passing off.
The Salmon Leap, Leixlip.
Scene in the Dargle.
The Dargle. R.A., 1803. Engraved in aquatint by Sutherland, 1803.
The Salmon Leap, Leixlip. [Duke of Leinster, Carton.]
The Meeting of the Waters. Engraved in aquatint by F. C. Lewis, 1804.
The Lake of Luggelaw. Engraved in aquatint by F. C. Lewis, 1803.
Military Roads, Co. Wicklow. Engraved in aquatint by S. Alken.
Castle of Oldcourt, Co. Wicklow. Engraved in aquatint by Sutherland, 1805.
View of the Devil's Glen, Co. Wicklow. R.A., 1805.
A Rebel Retreat in the Devil's Glen ; General Holt is represented as appointing his evening guards. R.A., 1806 ; B.I., 1808.
View of Vinegar Hill. R.A., 1803.
Sugar Loaf Hill. B.I., 1808.
View of the Gold Mines, Co. Wicklow. R.A., 1803.
View of the Gold Mines, Co. Wicklow. Ex. Dublin, 1802. One of these was engraved in aquatint by J. Bluck, 1804.
View of Kilruddery. R.A., 1803.
View taken from the Earl of Meath's Park. R.A., 1806.
Bray Head. R.A., 1806.
View near the town of Bray. R.A., 1803.
View from the Commons of Bray. R.A., 1803.
The Commons of Bray. R.A., 1804 ; Ex. Dublin, 1812.
View of Lord Powerscourt's Park. R.A., 1791.
View at the back of Lord Powerscourt's Demesne. R.A., 1804.
Powerscourt Waterfall. Ex. Dublin, 1802. Engraved in aquatint by J. Bluck, 1804.
View near Powerscourt, with a portrait of Captain Taylor of the Engineers by J. Comerford. Ex. Dublin, 1802.
View in the Valley of Glencree, with portrait of the Earl of Hardwicke, Lord Lieutenant, by J. Comerford. Ex. Dublin. 1802.
An Irish Hut, Co. Wicklow. R.A., 1803.
Lismore Castle. Engraved in aquatint by S. Alken, 1795.
Dunbrody Abbey. " " " " 1796.
Kilkenny Castle. " " " " "
Blarney Castle. " " " " 1796.
Drumana. " " " " "
Lower Glanmire. " " " " 1796.

Blackrock Castle. Engraved in aquatint by J. W. Edy.
 Carrick Castle. Engraved in aquatint by J. W. Edy, 1796.
 View near Thomastown, Co. Kilkenny. Engraved in aquatint by Tomkins, 1803.
 Castle of Oldcourt, Co. Wicklow. Engraved in aquatint by Sutherland, 1805.
 St. John's Abbey, Kilkenny. Drawing. [Victoria and Albert Museum.]
 Carlow Castle. R.A., 1796.
 Granagh Castle, near Waterford. R.A., 1799.
 Entrance to Waterford Harbour. R.A., 1796. Engraved by J. W. Edy, 1796.
 East View of the City of Waterford. Engraved by S. Alken, 1795.
 West View of the City of Waterford. Engraved by J. W. Edy, 1795.
 View of the City of Cork. R.A., 1799. Engraved by S. Alken, 1799.
 Four Views of Lucan Scenery. (Perhaps by his brother). [Lucan House.]
 View of Palmerston House. [Rt. Hon. L. A. Waldron, Marino, Ballybrack.]
 Killiney Bay. Engraved in aquatint by W. Pickett, 1802.
 The Town of Howth, with part of Dublin Bay. R.A., 1806.
 A Mill at Beggar's Bush. R.A., 1804.
 View of Dublin from the Phoenix Park. Ex. Dublin, 1800.
 View of Dublin, taken near the Four Courts. Engraved in aquatint.
 View of Dublin, taken near the Custom House. Engraved in aquatint by R. Havell, 1817.
 St. Patrick's Cathedral. R.A., 1805.
 The Castle, Dublin. Ex. Dublin, 1815. Engraved in aquatint by R. Havell and Son, 1816.
 A View of the New Four Courts and remains of Coal Quay Bridge. Ex. Dublin, 1804, (and ? another with same title). R.A., 1805. Engraved in aquatint by J. Bluck, 1807, and entitled "A South View of the River Liffey, taken from the Coal Quay or Fruit Market."
 The New Post Office, Sackville Street. Engraved in aquatint by R. Havell, 1818.
 College Green. Engraved in aquatint by R. Havell and Son, 1816.
 A View of College Green and Westmoreland Street, part of Sackville Street and Carlisle Bridge, from near the Provost's House, Grafton Street. R.A., 1806. Engraved in aquatint by J. Bluck, 1807.
 View of the House of Lords and adjacent buildings, taken from the south side of Carlisle Bridge. Ex. Dublin, 1802.
 Waterloo Bridge, London. Engraved in aquatint by R. Havell.

ROBERTSON, CHARLES (b. 1760, d. 1821).

Miniature Painter.

He is said to have been a son of a jeweller in Dublin, perhaps the Alexander Robertson who died at Ormond Quay in July, 1768, and was born in or about 1760. At the age of 9 years, in 1768, and again in 1769, he exhibited "Designs in Hair" at the Society of Artists in William Street, his address being given as "Essex Street," where his elder brother, Walter Robertson (q.v.), was practising as a miniature painter. In 1772, 1773 and 1774 "Master Charles Robertson" exhibited "Likenesses and Designs in Hair," and in 1775 "Miniatures." Up to this time he had been living with his brother, but he now took a studio for himself at 69 South Great George's Street, where he remained until 1783, when he moved to 11 Clarendon Street. From 1785 to 1792 he was in London, and exhibited two miniatures at the Royal Academy in 1790. He was back in Dublin in 1793, and was living in Mecklenburgh Street until 1798. After several changes of address he settled at No. 7 Holles Street in 1811, and there passed the rest of his life. He was a contributor of miniatures and flower pieces to the Dublin Exhibitions in 1800, 1801 and 1802; and miniatures and small portraits in water-colour from 1811 to 1821. He visited London in 1806, and exhibited two miniatures in the Academy, his address being given in the catalogue as "Charles Robertson from Dublin, 93 New Bond Street." He also exhibited in 1808.

Robertson was Secretary to the Hibernian Society of Artists, and in 1814 Vice-President, and he was also one of the Committee of Artists who for several years struggled for a charter of incorporation, but he did not live to see the successful result of his labours in the establishment of the Royal Hibernian Academy

in 1823. He died in his house in Holles Street on the 10th of November, 1821, aged 62.

Robertson's miniatures, especially his female portraits, are of much merit and are among the best produced by Irish artists. They are unsigned, and it is probable that many have been sold under other and better known names. His painting desk and his portrait, a small full-length in water-colour by Henry Kirchhoffer, are in the National Gallery of Ireland, the gifts of his great-grandson, Mr. E. Stanley Robertson.

Among his works are :

Anne C. Beresford, wife of Robert Uniacke and afterwards of Robert Doyne. [The late Miss Cane, 14 Clyde Road, Dublin.]

Jane Beresford, wife of Sir G. F. Hill. [The late Miss Cane, 14 Clyde Road, Dublin.]

These two miniatures were left unfinished at the artist's death, and were completed by his daughter, Clementina Robertson (*q.v.*).

Mrs. Charles Beresford and child. R.A., 1806.

Mr. Carroll. R.A., 1806.

Sir Philip Crampton. [National Gallery of Ireland; deposited by E. Stanley Robertson.]

William Dawson, as a boy. [The late Miss Cane, 14 Clyde Road, Dublin.]

Charles, 4th Duke of Dorset. Hibernian Soc. Artists, 1819.

Duchess of Dorset. Soc. Artists, Dublin, 1814.

George Frederick, Duke of Dorset. Drawing. Engraved in stipple by C. Picart. Private plate.

Miss Higgins. [Sir Frederick Shaw, Bart., Bushy Park, Terenure.]

Sir John Hort, 1st Bart. [Sir Arthur F. Hort, Bart., Harrow.]

Lord Ingestre. Hibernian Soc. Artists, 1821.

Richard Jones, actor. R.A., 1808. Engraved by Freeman for "Monthly Mirror," August, 1809.

Hon. J. W. King. R.A., 1808.

Mrs. T. LeFanu. Hibernian Soc. Artists, 1815.

Viscount Lismore. Hibernian Soc. Artists, 1815.

Catherine, daughter of Geo. P. Monck and wife of Arthur Dawson. [The late Miss Cane, 14 Clyde Road, Dublin.]

Earl of Mountcashel. [Salting collection, Victoria and Albert Museum.]

"Anacreon" Moore. R.A., 1810.

William Preston. Engraved by H. Brocas as frontispiece to his "Poems," 2nd edition, 1802.

Maria Robertson, daughter of the artist; small full-length figure standing by a harp. Water-colour drawing. [National Gallery of Ireland; deposited by E. Stanley Robertson.]

Charles, Thomas and Christiana Robertson, the artist's children, seated at a table. Miniature. [National Gallery of Ireland; deposited by E. Stanley Robertson.]

Walter Robertson, the artist's brother. [National Gallery of Ireland; deposited by E. Stanley Robertson.]

Mr. Ryan and his family. R.A., 1808.

Sir John A. Stevenson. Engraved by A. Cardon.

Frances Thomasina, Countess Talbot. Engraved by T. S. Agar.

Hon. John Talbot. Hibernian Soc. Artists, 1819.

Group of children of Earl Talbot, Lord Lieutenant, with a horse painted by John Doyle. Hibernian Soc. Artists, 1821.

Hon. Arthur Talbot, with a dog painted by John Doyle. Hibernian Soc. Artists, 1821.

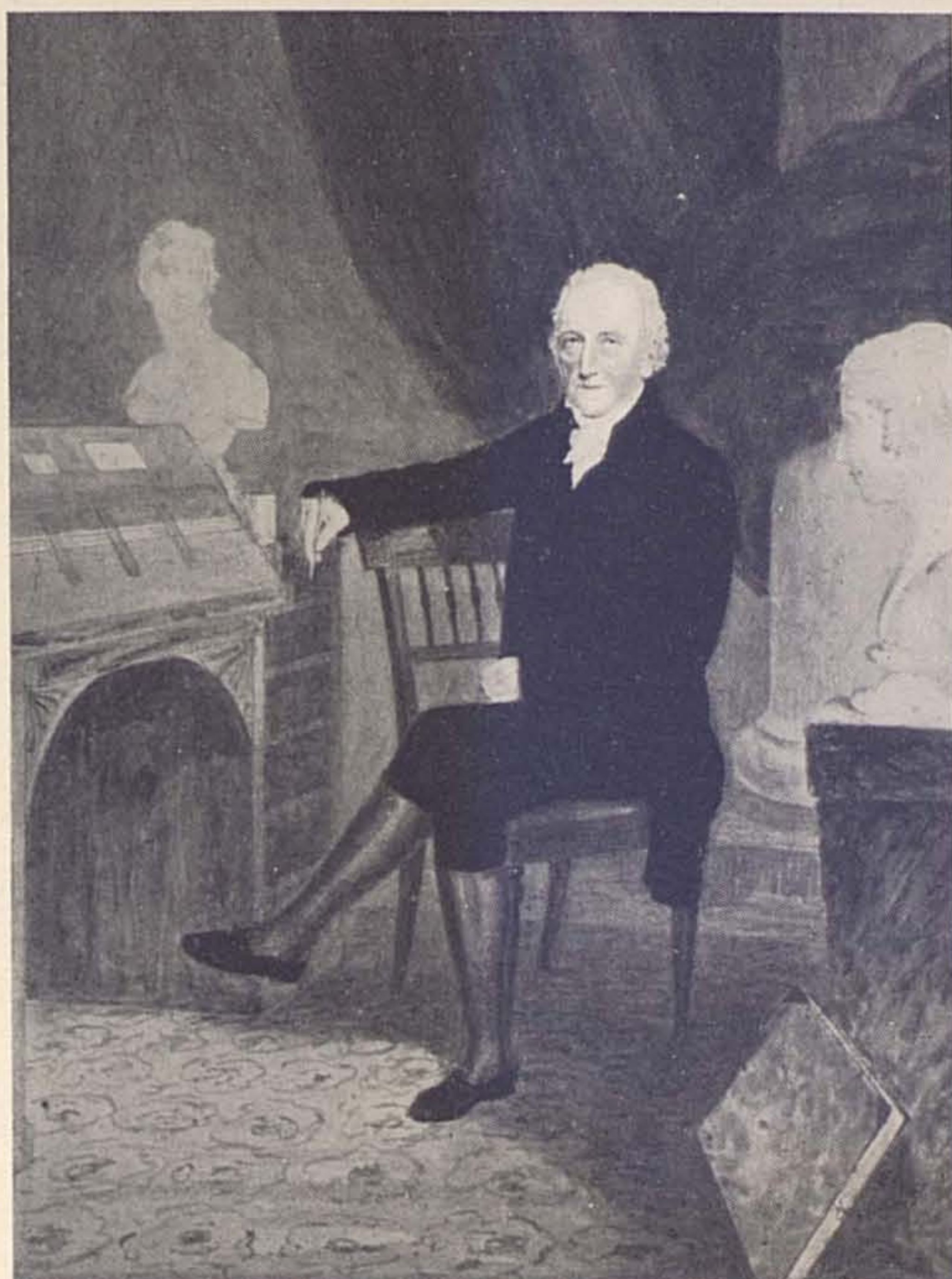
Portrait of a Lady; unfinished. [National Gallery of Ireland.]

Two Portraits of Gentlemen. [National Gallery of Ireland.]

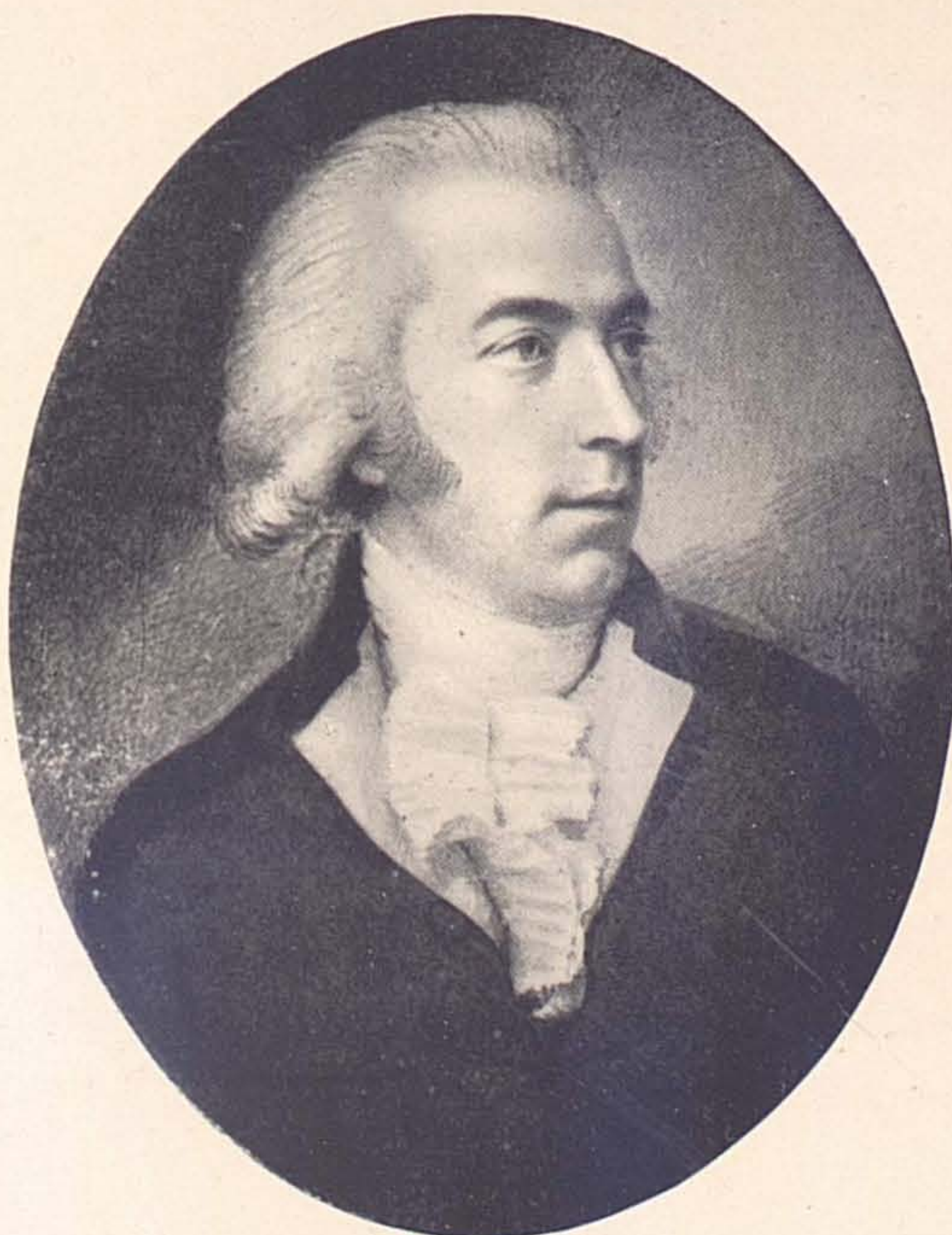
ROBERTSON, CLEMENTINA (MRS. SIREE)
(*b.* 1795, *d.* about 1853). *Miniature Painter.*

Daughter of Charles Robertson* (*q.v.*), was born in Dublin in 1795. She was taught miniature painting by her father and began to exhibit in 1812, when she sent a landscape to the Irish Society of Artists. She again exhibited in 1813, 1814 and 1817. To the Royal Hibernian Academy she contributed miniatures, sixteen in all, in 1826, 1828, 1831 and 1832. She married in 1830, John Siree, who was a medical student, but never qualified as a doctor. He died of fever in Fleet Street, in 1835, at the age of 35. Mrs. Siree, for many years afterwards, continued the practice of her profession and also taught music, at which she was a proficient, as well as languages and drawing. She was living at No. 3 Westland Row in 1853, and probably died in, or

* He had also a daughter Christiana, who was not the "Christiana Robertson" who in 1822 exhibited, from 5 Vigo Lane, London, a picture, "Boy with a bird's nest," at the British Institution.



CHARLES ROBERTSON



WALTER ROBERTSON

soon after, that year. A miniature portrait of her husband, by her, is in the National Gallery of Ireland, as well as two miniatures on paper.

ROBERTSON, EDWARD (*d.* 1830-1837).
Miniature Painter.

A London artist who practised in Dublin for a short time. He exhibited at the Royal Academy from 1830 to 1837, and at the Royal Hibernian Academy in 1831, when his address was 27 Dame Street and 34 Gerrard Street, Soho, and also in 1832.

ROBERTSON, WALTER (*d.* 1802). *Miniature Painter.*

Elder brother of Charles Robertson (*q.v.*). He studied in the Dublin Society's Schools which he entered on 21st November, 1765. About 1768 he established himself in Essex Street as a miniature painter, whence he removed in 1771 to "Mrs. Broadway's, Great George's Street, three doors above Fade Street," the sign of the Peacock. Here he remained until 1774, when he went to 17 Aungier Street to "Mr. Fenlan's, upholster," where, says an advertisement issued by him, "he will duly receive and execute the commands of his friends and the public in taking likenesses and designs in hair and painting as usual." In 1777 he moved to 7 Upper Stephen Street, in 1780 he was at 10 William Street, opposite Powerscourt House, and in 1783 in Grafton Street. He exhibited "designs and likenesses in hair" and miniatures at the Society of Artists in Dublin from 1769 to 1775, and in 1777. About 1784 he went to London and was practising there for the next few years. He did not, however, exhibit at the Royal Academy or elsewhere, and nothing is known of him during that period. Returning to Dublin he was in 1792 made a bankrupt,

and in May of that year his property, consisting of three houses in Great Britain Street, two at the corner of Cavendish Row and Great Britain Street, three others in Cavendish Row, opposite the Gardens, and others in the North Strand, most of which he had himself built, was sold by auction at the Exchange Coffee House in Crampton Court. He had become acquainted in London with Gilbert Stuart (*q.v.*), a friendship which perhaps may account for his financial difficulties, and when Stuart went to America early in 1793, Robertson accompanied him, both sailing in the same ship. In America he painted in 1794 a miniature portrait of Washington, which was several times engraved, notably by R. Field, with decorations by J. J. Barralet (*q.v.*), and "published by Walter Robertson, Philadelphia and New York, 1st August, 1795." The original miniature while in the possession of General Edward Law Rogers was lost in the great fire at Baltimore in 1904. An engraving of it is in the "Century" magazine for May, 1890. Robertson also painted a portrait of Mrs. Washington which was engraved for "The National Portrait Gallery of Distinguished Americans," and one of Alexander Hamilton, which was engraved by Graham. The whereabouts of this miniature is unknown. Robertson, who was known as "Irish Robertson" to distinguish him from the two Scottish miniature painters, Archibald and Alexander Robertson working in America at the same time, gained some notice by his miniature copies of Stuart's portraits; but his career in America was probably not very successful, for he left that country in 1795 and made his way to India. He died at Futtehpore in 1802.

He was twice married; first in September, 1771, to Margaret Bentley of Stephen Street, Dublin, and secondly in 1781 to Elinor Robertson. A miniature

portrait of him by his brother Charles is in the National Gallery of Ireland.

Although Robertson held for some years a leading position in Dublin as a miniature painter, considered, as Pasquin tells us, "as the first professor of his department of the arts in Ireland for several years," his work is now quite unknown. No miniatures which can be identified as his have been met with.

ROBINSON, THOMAS (*d.* 1810). *Portrait Painter.*

Born on the shores of Lake Windermere in Westmoreland, he early displayed a talent for art, and was noticed by John Christian Curwen, of Workington, who, about 1785, placed him with George Romney as a pupil. On his leaving Romney he was invited to Ireland, and practised for a short time as a portrait painter in Dublin. He there painted, in 1790, a portrait of "Barry Yelverton," afterwards Lord Avonmore. In an advertisement issued by him from 32 William Street, he refers to the short time he had been in Ireland, and the severe sickness which prevented his fulfilling an engagement to go abroad. His prices were twenty guineas for a whole-length, ten for a half-length and four for a head ("Dublin Chronicle," 21st August, 1790).

In 1793 he went to Laurencetown, near Gilford, in the north of Ireland, and afterwards to Lisburn. There he painted a picture of "The Battle of Ballinahinch." This picture, which was said by Bishop Percy (letter to his wife, in B. M.) to be "in a good style somewhat in the manner of 'The Death of Wolfe,'" was raffled for by sixty subscribers at a guinea each, and was won in December, 1799, by Lord Hertford, who hung it in his house in Lisburn. Moving in 1801 to Belfast, Robinson painted there in 1804 his most important work, "A Military Procession in

honour of Lord Nelson," containing portraits of many of the prominent citizens of Belfast. This picture now hangs in the office of the Belfast Harbour Commissioners. The artist was patronized by Dr. Percy, Bishop of Dromore, and for him painted "A Group at Dromore Palace in 1807," which now belongs to Lord Bangor. Robinson left Belfast in 1808 and settled in Dublin. At the Society of Artists, of which he became president, he exhibited in 1809 and 1810 a number of portraits, including one of "Sir Richard Jebb," the face of which had been painted by Romney. On the death of Francis R. West in 1809 he was an unsuccessful candidate for the Mastership in the Dublin Society's School.

Robinson enjoyed in his time some repute as a portrait painter, and was much esteemed by all who knew him from his simplicity and integrity. He died in his house, No. 7 Jervis Street, on 27th July, 1810. By his wife Ruth Buck, who died in 1826, he was father of Thomas Romney Robinson, the astronomer and mathematician, who was born in Dublin in 1793.

Amongst Robinson's works are :

Combat between the King's Troops and the Peasantry at Ballinahinch. Painted in 1799; raffled for, and won by Lord Hertford.

Death of Captain Evatt at Ballinahinch. Design in Indian ink for the above picture. Artists' Exhibition in Hawkins Street, 1809.

A Military Procession in Belfast in honour of Lord Nelson. [Belfast Harbour Commissioners.] Exhibited, under that title, at the Society of the Artists of the City of Dublin in Hawkins Street in 1809. Robinson, it is said, originally intended this picture to represent a "Review of the Belfast Volunteers and Yeomanry by the Earl of Hardwicke, Lord Lieutenant, in 1804," by which title it is now known. About 1807 he tried to dispose of it by lottery, but, not being successful, he put in a statue of Lord Nelson in the centre of the picture, and exhibited it in Dublin as above. A note on the Key to the picture in the Harbour Office says: "The background

originally represented Donegal Place, but the artist afterwards changed it into the present ideal one." No such event as a procession in honour of Lord Nelson took place, and there was never any statue of Nelson in Belfast. Robinson originally painted the picture "to hand down to future generations the likenesses of the principal inhabitants assembled in one of the most beautiful parts of this improving town. It will be an additional value to the undertaking," he says, "that ladies will be introduced as gracing the interesting scene" (see Benn's "History of Belfast"). The picture, which is 6 by 9 feet, contains portraits of the Marquess of Donegal, Sir Arthur Chichester, Bart., Sinclair, Narcissus Batt, Mrs. Batt, James Douglas, George Augustus Seymour Harvey, Thomas Verner, Gilbert McIlveen, Nathaniel Gregg, William Johnston, Hugh Crawford, John Sinclair, Mrs. Graydon, Alexander Stewart, author of "Resurrection," a poem; Robert Getty, Rev. Dr. Bruce, Mrs. Bruce, Thomas Whinnery, Henry Joy, John Smith, Thomas Stott, Robert Batt, Andrew John Barnett, George Joy, Rev. Mr. Armstrong, Thompson, artist, Rev. T. Romney Robinson, as a boy, Dr. Stewart, M.D., Rev. W. Hamilton Drummond, D.D. (author of "The Battle of Trafalgar, a poem"), James McDonnell, M.D., George Joy, jun., John Hill Sharman, the Painter himself, and Mrs. Robinson.

A Group at Dromore Palace in 1807. [Lord Bangor.]

The Giant's Causeway. A large picture disposed of by raffle.

Barry Yelverton, afterwards Lord Avonmore. Painted in Dublin in 1790. A laudatory notice of it appeared in the "Dublin Chronicle" of 14th August, 1790: "The *coup d'œil* of this picture is grand, chaste, yet full of dignity of character; but in the background there is a brilliancy of colouring which cannot be too sufficiently admired. Robinson seems to have followed the manner of Romney, and indeed in some of his best pictures comes near the style of that celebrated artist." Robinson produced, in 1792, a folio engraving in stipple, done by himself, of the picture, inscribed *Painted and engraved by T. Robinson, Dublin*. It was printed on "a beautiful copper-plate paper made by Nun, the first paper of the kind ever manufactured in Ireland" ("Dublin Chronicle," 1st February, 1792). A small anonymous print from the picture, bust only, appeared in the "Hibernian Magazine," February, 1791.

Archdeacon Brinkley. Ex. Dublin, 1809.

William Bruce, D.D. [Miss Lucy Armstrong, Dublin.]

William Bruce, D.D., and his wife. Painted in 1804. [Belfast Chamber of Commerce.]

Margaret, Countess Dowager of Clanwilliam. Ex. Dublin, 1809.

Conway Richard Dobbs, of Castle Dobbs, Co. Antrim, M.P.
 [Mrs. R. Conway Dobbs, Camphire, Cappoquin.]
 John Doyle, M.P. for Mullingar, afterwards General Sir John Doyle.
 Engraved by H. Houston in "Hibernian Magazine," July,
 1791.
 William Hamilton Drummond, D.D. [Rev. R. B. Drummond,
 Edinburgh.]
 John W., 2nd Earl of Enniskillen. [B. T. Balfour, Townley Hall,
 Drogheda.]
 Mrs. Fortescue. Ex. Dublin, 1809.
 James Fulton. Ex. Dublin, 1809.
 Dr. Gamble. Ex. Belfast, 1895, by James Musgrave.
 Valentine Jones, of Belfast. Ex. Belfast, 1895, by J. G. Smith.
 Robinson painted three pictures of Jones when the latter was
 old and blind.
 Sir Richard Jebb. The face painted by Romney. Ex. Dublin,
 1810.
 Rev. Dr. Moody. Ex. Dublin, 1809.
 Elizabeth, Countess of Masserene. Ex. Dublin, 1809.
 Sir Richard Musgrave. Ex. Dublin, 1809.
 Arthur O'Neill, the Blind Harper. [Edward Robinson, Belfast.]
 Thomas Percy, Bishop of Dromore. Ex. Dublin, 1809; and
 Belfast, 1895, by J. M. Dickson.
 William Ritchie, the founder of Belfast shipbuilding in 1791.
 [Belfast Art Gallery.] Painted in 1802. Thomas Romney
 Robinson, the painter's son, in his "Juvenile Poems" addressed
 his "Triumph of Commerce" to him.
 James Ross. Ex. Dublin, 1809.
 Michael Thomas Sadleir. Engraved in mezzotint by T.
 Lupton.
 William Sharman, in uniform of the Moira Volunteers. [Colonel
 R. G. Sharman-Crawford, Crawfordsburn.]
 Robert Shaw, M.P., afterwards Sir Robert, 1st Bart. Ex. Dublin,
 1809.
 Two Views of Belfast. Water-colour; done in 1800 for William
 MacLaine, shipbuilder. Ex. Belfast, 1888, by Alexander
 MacLaine.

ROBINSON, WILLIAM A. (fl. 1844-1853).
Painter.

Painted landscapes and figures, and occasionally
 portraits. He exhibited in the Royal Hibernian
 Academy from 1844 to 1853.

ROBINSON, — (*f. c.* 1765). *Portrait Painter.*

An artist who exhibited at the Society of Artists in George's Lane, in 1765, a "Boy's Head" and a "Girl's Head" in crayons. His address was in Abbey Street. He did not exhibit afterwards, and nothing further is known of him.

ROCH (OR ROCHE), SAMPSON TOWGOOD
(*b.* 1759, *d.* 1847). *Miniature Painter.*

Son of Luke Roch and grandson of James Roch of Glyn Castle, near Carrick-on-Suir, was born in his father's house in Youghal, in 1759. He was deaf and dumb. While on a visit to some relations in Cashel in 1773 he first showed indications of a talent for drawing, making some sketches of scenery and endeavouring to do small portraits of his friends. His father sent him to Dublin to study, but he put himself under no master, and studying for himself the works of the painters then practising in Dublin, he began to paint likenesses. His name first appears in Dublin as an artist in 1784, when he was practising as a miniature painter at 152 Capel Street; but he had apparently been following his profession in England before that date, as there is a miniature by him of Mrs. Piozzi signed and dated 1782. In 1786 he left Dublin, but returned in 1788, when he issued an advertisement in the "Dublin Evening Post": "Mr. Roche, miniature painter, informs his friends and the public that he has returned to Dublin, and lodges at 152 Capel Street; his improvement in painting and taking likenesses encourages him to solicit the support of a generous public whose bounty he has hitherto so amply experienced." From 1789 to 1792 he was in Grafton Street and seems to have been well patronized; but he left Dublin in 1792 and took up his residence in Bath, where for many years he worked successfully at his

profession. He painted several members of the Royal Family and is said to have been offered knighthood, an honour he declined on account of his infirmity. In 1817, from his address, 11 Pierpont Street, Bath, he sent two miniatures to the Royal Academy, his only contribution. Eventually he retired from his profession, and returned to Ireland and lived with his relations at Woodbine Hill, Co. Waterford. He died there in February, 1847, and was buried on the 20th in the family burying-place at Ardmore, Co. Waterford.

Roch's miniatures are amongst the best produced by Irish artists; an excellent example, a "Portrait of a Lady," signed and dated 1788, is in the National Gallery of Ireland. His portrait in miniature, by himself, and one in oils, are at Woodbine Hill.

Other examples of his miniatures are :

The Princess Amelia. Was in the collection of the late Duke of Cambridge.

Lady Kingsmill. Signed and dated 1820. [Lt.-Colonel Hopton Scott, Locksley, Shankill, Co. Dublin.]

Mr. Lee. [Lt.-Colonel W. Alexander, 1904.]

Mrs. Piozzi. Signed and dated, 1782. [Francis Wellesley.]

Mr. Smith of Ballynatray. [Mrs. Wallis, Donnycarney, 1907.]

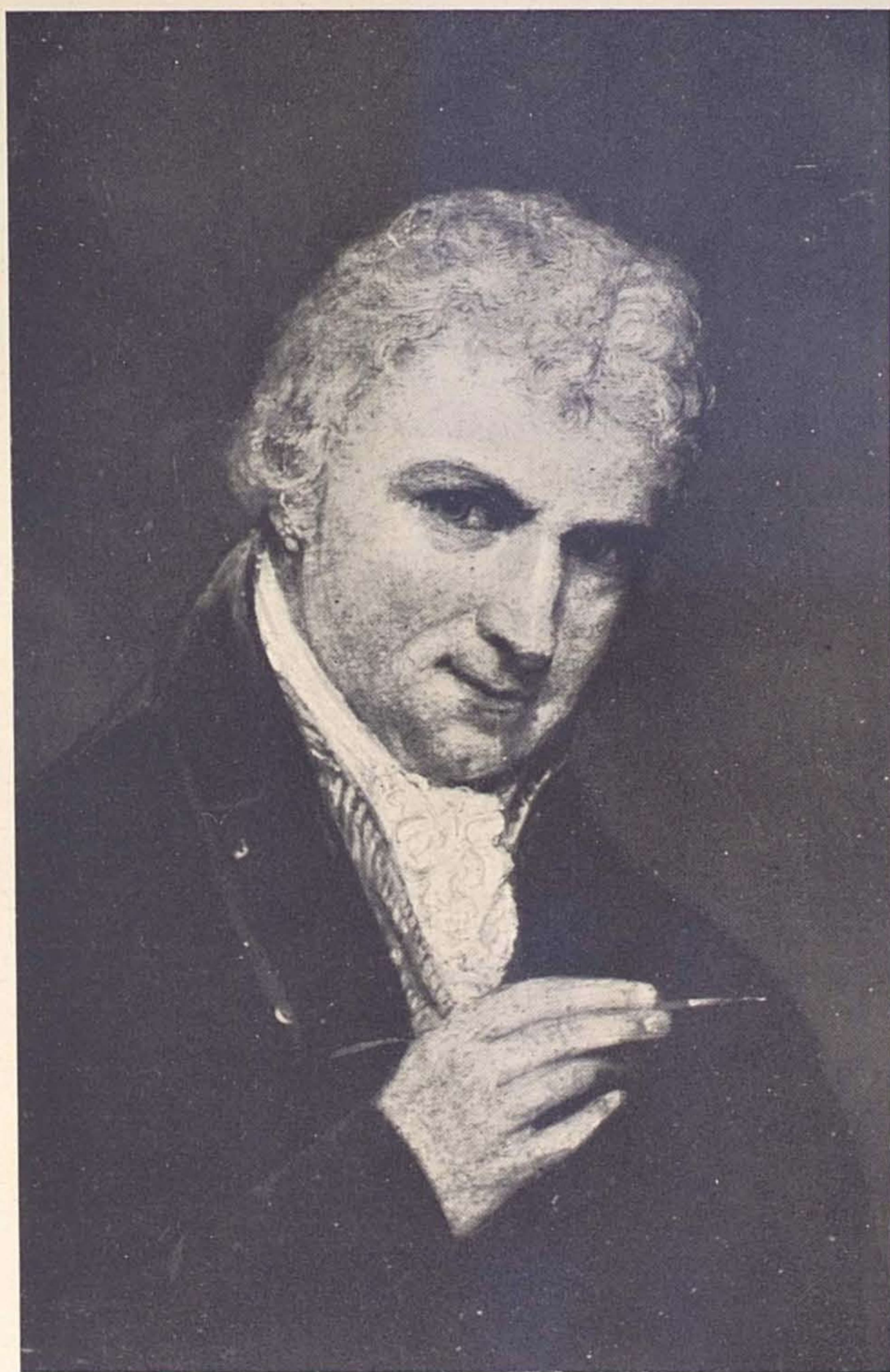
Portrait of a Lady. Signed and dated, *S. T. Roche* 1805. [Victoria and Albert Museum.]

Portrait of a Gentleman. Signed and dated, *S. T. Roche*, 1805. [Victoria and Albert Museum.]

Roch's miniatures are signed *S. Roch* (sometimes *S. Roche*) with date.

ROCHE, JOHN (*fl.* c. 1733-1760). *Medallist*.

A metal-worker who lived at the Golden Heart, Usher Street, Usher's Quay, and afterwards in King Street, Stephen's Green. In 1738 he did a medal of Dean Swift. This medal, which is cast and roughly executed, bears a medallion bust of the Dean supported by Hibernia with her shield and spear, a Gorgon



SAMPSON TOWGOOD ROCH

shield lying near her, and by History who crowns the bust with a laurel wreath. Above is a winged figure with a crescent on her forehead, and near her an infant Genius with a palm branch. Below is a scroll inscribed *REV. I. SWIFT. D.S.P.D.* (the Reverend Jonathan Swift, Dean of St. Patrick's, Dublin). On reverse is Hibernia seated, leaning upon a harp and holding an olive branch ; ships, flocks and herds appear in the distance. On exergue, *MDCCXXXVIII*, and the artist's initials *I. R. FECIT* (see "Medallic Illustrations" published by the British Museum, Vol. II, p. 525). The head of Swift is copied from the portrait engraved by P. Simms (*q.v.*) in Swift's "Works," published in 1734. Roche also issued a medal commemorating the taking of Portobello by Admiral Vernon, signed *I. R. Dublin*. It is an imitation of one of Pinchbeck's. One of the medals commemorating the Convention of El Pardo in 1739, by which Spain agreed to compensate British merchants and shipowners, signed *J. R.* is probably his.

Roche in 1741 applied to the Dublin Society for its encouragement and help in the making of "Birmingham ware" which he had introduced into Ireland. Members of the Society were deputed to inspect "the engines and instruments" set up by him in his house in Usher's Quay, and they reported that they "saw his men go through the whole work of making buckles, buttons, etc., from mixing the metal in the furnace and cutting them and, after stamping, filing the edges, drilling, polishing and finishing the same." They also reported that he had "furnished himself with all the utensils and conveniences from Birmingham, and brought with him thence several workmen and apprentices." As a result the Society voted him fifty pounds "for his encouragement." In an advertisement issued by him from the Golden Heart

in March, 1747, he describes himself as the "only person in this Kingdom who makes all sorts of gilt, silver and plated coat buttons for gentlemen's wear, metal buttons for livery, gilt and metal sleeve-buttons, iron, steel and metal shoe-buckles and other kinds of hardware" ("Faulkner's Journal," 28th February, 3rd March, 1746-7). In the same year he petitioned the Irish Parliament, praying for encouragement in the manufacture of hardware ; and in 1759, in response to a further appeal to the Dublin Society for help in carrying on his manufacture of Birmingham ware, the Society lent him one hundred pounds.

In 1760 there was such a scarcity of copper money in Ireland that, to meet the want of small change, a quantity of base coin was manufactured and put into circulation in Dublin. This gave an opportunity to Roche to issue copper half-pence and farthings which, being of good metal, were generally received in preference to the wretched stuff then in circulation. This coinage consisted of a series of half-pence and farthings which, from the inscription upon them, are known as the "Voce Populi" coinage. On the 29th August, 1760, the Lord Mayor, John Tew, issued a proclamation stating that being informed "that several copper smiths, tinkers and other persons have been and are now engaged in different parts of the city and the suburbs thereof in forming of base metal into an imitation of the copper half-pence current through this Kingdom," a reward would be given for bringing the offenders to justice. One Edward Barry was committed to Newgate, and in November was sentenced to stand twice in the pillory with a paper denoting his crime fixed on his breast and back. Roche's apparatus for striking his coins was seized, but further proceedings against him were stayed by his death, which occurred in his house in King Street on 24th September, 1760.

In the notice of his death in "Faulkner's Journal" (30th September - 4th October, 1760), he is described as "maker of the medals which have the words 'Voce Populi' thereon, now passing as half-pence in this city." In his will, dated the day of his death, he describes himself as "of King Street, Stephen's Green, Dublin, manufacturer of Hardware," and left his wife Susanna his house and all his "work-tools and utensils in his manufactory, and the mill and appurtenances thereunto belonging."*

ROE, WILLIAM. *Landscape Painter.*

Was trained in the Royal Dublin Society's Schools, and obtained several prizes between 1822 and 1827. He was afterwards, for a time, in London. He began to exhibit in the Royal Hibernian Academy in 1826 and continued to contribute until 1847, his works being chiefly landscapes in water-colour, with an occasional portrait. In 1833 he exhibited a portrait of "A. Edouart," the silhouettist, and in 1835 one of the "Rev. W. S. Sadleir, F.T.C.D." A portrait of "William Carleton," the novelist, was engraved in stipple by J. W. Cooke in 1836. He left Dublin about 1835 and settled in Cork where he practised for some years. Works by him were in the Cork Exhibition of 1852. After leaving Dublin he only once contributed to the Royal Hibernian Academy, sending from 78 Grand Parade, Cork, in 1847, his "Bogwood Sellers." He was a clever delineator of scenes of Irish life, and excelled in pencil drawings which were delicately and correctly done.

Roe died between 1847 and 1852. A number of his pencil sketches, "Views of Cork and its environs,"

* In Grueber's "Medallic Illustrations of the History of Great Britain and Ireland," 1885, and in Forrer's "Biographical Dictionary of Medallists," John Roche is erroneously named as "John Vernon Roche."

signed and dated 1837-8-9, belong to Count Plunkett. Some were reproduced in the "Cork Archæological Society's Journal," Vols. VIII and IX.

ROGERS, — (*f.* early 18th century). *Landscape Painter.*

One of the earliest recorded landscape painters in Ireland. He was a native of Cork where he resided and practised early in the eighteenth century. Nothing is now known of his pictures, but he does not appear to have been an artist of any great merit. A notice of his work in "Bolster's Magazine," 1827, says: "Whenever he is found to produce a picture better than usual it is attributed to his pupil Butts, and when his works are pointed out in collections they have darkened into dense masses that conceal whatever merit they might have originally possessed."

ROGERS, JAMES EDWARD, A.R.H.A. (*b.* 1838, *d.* 1896). *Landscape Painter.*

Was born in Dublin in 1838, the son of James Rogers, Q.C., of 20 Upper Mount Street. He was by profession an architect, but devoted much of his time to water-colour drawing, mainly of architectural and marine subjects. He first exhibited in the Royal Hibernian Academy in 1870, and his works appeared on its walls for many years. He was elected an Associate on the 4th December, 1871. In 1876 he took up his residence in London and was an exhibitor in the Royal Academy from that year until 1893. Several books were illustrated from his drawings. He was the architect of the Carmichael School of Medicine in North Brunswick Street, a lithograph of which was done by Morison. In the National Gallery of Ireland is "A Street in Limburg" by him. He died on the 18th February, 1896.

ROGERS, WILLIAM P. (*d.* 1848-1872). *Landscape Painter.*

Was trained in the Dublin Society's School where he obtained prizes in 1850 and 1852. He exhibited two "Scenes in the County Wexford" in the Royal Hibernian Academy in 1848 and continued to contribute landscapes to its exhibitions until 1872.

RONAN (OR RONAYNE), PATRICK (*d.* early 19th century). *Portrait Painter.*

Was born and lived in Carrick-on-Suir, and had a considerable practice as a portrait painter in the locality. He painted a family group for Mr. Owgan, seneschal of Carrick and the last resident in the old castle there; also portraits of a Mr. Briscoe and his wife, who had been a Miss White, a noted Carrick belle. A "Crucifixion" by him formerly hung over the high altar in the old church in Carrick, and is now in the new church of St. Nicholas. His picture entitled "The Eviction" was destroyed, it is said, on account of the Earl of Bessborough appearing prominently in the scene. Ronan is said to have left Carrick some time after 1804, and to have taken up his residence in Cork, where he died.

ROOKE, ROBERT (*d.* 1809-1833). *Landscape and Animal Painter.*

An artist of little merit, working in Dublin at the beginning of the nineteenth century as a landscape and animal painter. In 1809 he was a candidate for the post of master in the figure school of the Royal Dublin Society, but the specimens of his work which he submitted were inferior to that of any other candidate, and are described as puerile and feeble. He contributed to the exhibitions in Hawkins Street in 1816, 1817 and 1819; and to the Royal Hibernian Academy

between 1827 and 1833. In 1831 he was appointed Animal Painter to the Lord Lieutenant, the Marquess of Anglesey, and the same year he had a special exhibition of his picture, "The Stranger in the Field," at 67 Dame Street. His name does not appear after 1833. A Henry Rooke, perhaps a brother, was an engraver and letter-founder in Crampton Court from 1803 to 1829.

ROSALBA.—See CARRIERA.

ROSS, JOHN (*d.* 1897). *Engraver.*

He worked in Cork as an engraver, for the silver-smiths, of heraldic designs on plate, in which he displayed much artistic feeling and skill. He also designed and engraved book-plates, and many of the monumental brasses in St. Finbarr's Cathedral were engraved by him. He was of a modest and retiring character ; had he had ambition and sought a wider scope for his talents, he might have attained distinction as an engraver. He died in Cork on 1st December, 1897, aged 70.

ROTHWELL, RICHARD, R.H.A. (*b.* 1800, *d.* 1868). *Portrait and Subject Painter.*

He was the eldest of the seven children of James Rothwell of Lisdaly, near Cloghen, King's County (of a branch of the family of that name in the county of Meath), by his wife Elizabeth Holmes, and was born in Athlone on 20th November, 1800. At the age of 14 his uncle, Thomas R. Watson of Dublin, having taken charge of him, he entered the Dublin Society's School on 1st December, 1814, and there commenced his art studies. During the five years he spent there he acquired considerable skill as a draughtsman, and in 1820 he was awarded a silver medal for his studies

in oil from the antique. Starting as a portrait painter he soon won recognition as a clever and promising artist, although he was at first so discouraged at not finding an immediate success commensurate with his ambition that he contemplated the abandonment of his profession and had actually tried to join a company of strolling players. Dissuaded from so doing he persevered in his profession as a painter, and on the foundation of the Royal Hibernian Academy in 1823 he was elected an Associate, and in the following year a Member. He contributed portraits to the Academy exhibitions from 1826 to 1829, including one of "Archibald Hamilton Rowan," 1826, and "Lord and Lady Dufferin," 1828. In 1829 he went to London, and there soon found himself in a fair way to success as a portrait painter. "An artist has come from Dublin," said Landseer to a friend, "who paints flesh as well as the Old Masters." He was for a short time in the studio of Sir Thomas Lawrence, who thought highly of him, and on the latter's death in January, 1830, Rothwell was entrusted with the finishing of his uncompleted portraits. He had four portraits in the Royal Academy in 1830, and five in 1831, all of prominent personages, including "Lord Downes," "Viscount Beresford" and William Huskisson, M.P." Commissions came to him, and he was able to raise his prices from thirty to eighty guineas. His work showed great talent in portraiture and would undoubtedly in time, had he persevered, placed him in the forefront of his profession. But unfortunately he did not follow up his early success or avail himself of the opportunity presented to him of succeeding to some, at least, of Lawrence's practice. In his intercourse with his fellow-artists he became keenly sensitive of his ignorance of the works of the great Masters which he frequently heard discussed.

He resolved to visit Italy and study their pictures, and accordingly, in the midst of his success, he, in 1831, threw up such commissions for portraits as he had and went abroad. The Duchess of Kent, who had warmly befriended him and helped with many commissions, gave him letters of introduction to several of the Italian courts and to persons who might be useful to him, but none of these he presented. This lost him the friendship of the Duchess. He remained away about three years, and on his return to London in 1834 he settled at 22 Newman Street where he took up his work as a portrait and subject painter, and resumed exhibiting in the Academy. He had two portraits and subject pictures in the exhibition in 1835, among them a portrait of "Captain Basil Hall, R.N.," painted in Rome, in 1833. His absence abroad had, however, seriously affected his prospects; he found himself forgotten, and his place as a portrait painter occupied by others. He might have regained his position, although it is said that his works did not sustain his former reputation; but unfortunately he came under the influence of B. R. Haydon, and was seized with the ambition of distinguishing himself as a painter of historical and subject pictures. His friend Sir William Beechey earnestly attempted to dissuade him from this course, advising him to make portraiture his main work and not to endeavour to make a living by subject compositions. Beechey's letter, written in 1836, has a note by Rothwell written in 1840: "Sir William Beechey was my best, my truest friend in the whole range of my professional acquaintance." His desire, however, to gain fame as a painter of subjects rather than of portraits never left him; for a time there was some demand for his pictures of fancy subjects, and collectors in Birmingham, Liverpool and Manchester bought his works. But his compositions

did not generally attract the public, and were often rejected or badly hung in the Royal Academy, and he seems to have fallen off in his power of portraiture. A contemporary criticism of his pictures observed that, "after years of experience, if not of labour, he has disappointed his friends and fulfilled the predictions of his detractors. His first portrait exhibited was his best" ("Evening Mail," 4th July, 1838). He had taken up his residence at 31 Devonshire Street, in 1838, and continued to exhibit regularly at the Academy. In 1847, depressed and discouraged by the want of patronage accorded to him, and embittered by what he conceived to be his unfair treatment by the Academy, he left London and settled at Rose Cottage, Willbrook, Rathfarnham, near Dublin, where he remained for the next few years. During his residence in London he had continued to send works regularly to the Royal Hibernian Academy, but ceased to exhibit in 1846. He had resigned his membership in 1837, but on his return to Ireland he was, on 1st December, 1847, re-elected an Associate, and on the same day a Member. He again resigned in 1854, and was then made an Honorary Member. At Rathfarnham he lived quietly with his wife and family—he had married in 1842—painting a few portraits and other pictures, and contributing occasionally to the Royal Academy and the Royal Hibernian Academy. The death of his eldest child, who figures in his picture of "The Madonna and Child," was a blow he never recovered. He became unsettled, and leaving Rathfarnham in 1852 he returned to London, where for a short time he lived at 27 Charlotte Street, Portland Place. In 1854 he went to America with the idea of finding a home there, leaving his wife and family with her friends near Belfast; but after a short stay he abandoned the idea of settling in America and returned to England. In

the following year he paid another visit to America where he had made many friends, especially in Boston. He painted a number of portraits, and in December, 1855, had an exhibition of his pictures. He next, accompanied by his wife and children, went to Rome where he remained a year and a half; and on his return to England in 1858 he took a house in Leamington. In 1862 he made his last contribution to the Royal Academy: "The Student's Aspiration"; and at the International Exhibition that year he had three pictures, including the "Calisto," now in the National Gallery of Ireland, upon which he had concentrated all his powers, and considered his finest work. These pictures were so badly hung, "placed in an obscure corner, high up, almost beyond my recognition," that, stung with the indignity with which he was treated, he addressed a strongly-worded protest to Lord Granville, the President of the Exhibition. "The pictures I contribute," he writes, "were considered elaborate works of *Art* (in contradistinction to convention) by painters of reputation. And now that an indignity has been publicly heaped on me, I am obliged to come from my privacy and as publicly proclaim the wrong. In honourable rivalry with the best painters in England I contributed my works, for I play with no second class. You have now, my Lord, in the Gallery the selected works of President Eastlake, Mr. Mulready and the Landseers. After the injury aimed, so far successfully, at me, I am entitled to have my pictures placed in the midst, side by side with those the boasted painters of England, if only for a day—an *hour*. Appoint Sir Charles Eastlake, Mr. Hurlstone and a Committee selected from the Foreign Courts—for Art knows no country—I shall bow to its decision." In a further letter he writes: "Had my production been a case of pickles, a gun, a piece of silk, or a well-set jewel, I

would have had the right granted to me of placing it in that situation which I thought most advantageous to its being seen, where its qualities would have been developed. English justice would have demanded this. No rival producer would be permitted to put it into a corner and out of sight. And yet my works, the result of forty years experience and study of no grudging kind, have been so treated. I ask, therefore, in my name, aye, and in the name of the great body of the artists of this country, that my disgrace be confirmed by an honourable tribunal in open court, or that that disgrace be thrown back on the men who have abused the trust reposed in them by Her Majesty's Commissioners." Rothwell printed and published these letters in pamphlet form with a short prefatory letter to Lord Granville, in which he says: "In now printing them I feel that I am cutting the last round of the ladder and that I shall have no chance of ever again having a picture fairly hung in what is miscalled the National Exhibition in the rooms of the Royal Academy. This advantage I freely give up rather than forego my public protest against partiality and injustice."*

Rothwell left Leamington in 1862, and after a short stay in Belfast, where he left his wife and family, he went abroad. He showed some of his works in Paris and in Brussels, where he had the satisfaction of finding them praised and appreciated, and then went on to Rome. There he worked hard, painting poetical compositions which he still hoped would bring him fame; but he was attacked by fever, and after a week's illness he died on 13th September, 1868. Severn, an

* "Letters addressed to the Right Honourable the Earl Granville, K.G., President of the Directors of the International Exhibition, 1862, containing an appeal against the injustice and partiality of the persons to whom the hanging of the pictures was entrusted. By Richard Rothwell, Honorary Member, R.H.A." Dublin: printed and published by John Chambers and Son, 36 Dame Street, 1862.

old friend, looked after his funeral, and had him buried in a grave beside the poet Keats. His wife erected a tombstone to his memory, but this no longer exists.

Rothwell married in 1842 Rosa, daughter of Dr. Andrew Marshall, a Belfast physician, who bore him several children and survived him.*

Rothwell exhibited in the Royal Academy from 1830 to 1862, and in the British Institution from 1832 to 1863, in the latter year sending two works from Belfast. He was a contributor to the Royal Hibernian Academy in various years from its opening exhibition in 1826 down to 1866, in the latter year sending from Rome his last exhibited work, "A Sketch, Souvenir of the Corso."

Rothwell, although his early life seemed to promise a brilliant future, never found any real or lasting success as an artist. Devoted to his art, his youth, as he says himself, "was given to the dream of a posthumous fame"; he had a high, an extravagant, opinion of his own powers as a painter which was hardly justified by his works, and his disposition and temperament militated against his success. His sensitive nature made him feel acutely the want of patronage and appreciation of his works, and the slights and unfair treatment which he considered he had been subjected to by the members of the Royal Academy. He was a difficult man to get on with, prone to take offence, and his wrongheadedness and peculiar temper brought him into collision with his brother artists both in London and in Dublin.

Rothwell's works include the following :

Portrait of Himself. [National Gallery of Ireland.] Belonged to his sister, Mrs. Sarah Watson Dickson (*d.* 1901), from whom it was purchased for the Gallery.

* Her eldest sister Margaret married the Rev. John Scott Porter, and was mother of the Rt. Hon. Sir Andrew Marshall Porter, Bart., late Master of the Rolls in Ireland.

Portrait of Himself. [Mrs. A. W. H. Rothwell, 6 Churchill Street, Liverpool.]
 Portrait of Himself. [Sir Andrew M. Porter, Bart.]
 Portrait of Himself. [Dr. Minchin, 4 Kenilworth Road, Dublin.]
 Portrait of Himself. [Belfast Art Gallery.]
 Portrait of Himself. Christie's, 4th December, 1911.
 Portrait of Himself. Christie's, 17th June, 1912.
 Portrait of Himself. Christie's, 29th November, 1912; collection of Captain Ker, of Montalto, Ballynahinch.
 Mrs. Rothwell, the artist's wife, as "A Flower Girl." [J. Rothwell, Blackheath, Coleraine.] Lithographed by J. S. Templeton.
 Mrs. Rothwell. Christie's, 17th June, 1912.
 Mrs. Allen and child. R.A., 1847.
 Mrs. Barwell, a sketch. R.A., 1837.
 Sir William Beechey, R.A. R.H.A., 1835. Christie's, 20th July, 1906.
 Field-Marshal Viscount Beresford. R.A., 1836.
 Field-Marshal Viscount Beresford. [National Portrait Gallery.] R.A., 1832.
 Lord George Beresford. Painted in 1831.
 Thomas Birchall. R.A., 1844.
 Hon. Hans Blackwood. R.H.A., 1828.
 Rt. Hon. Maziere Brady, Lord Chancellor. R.H.A., 1850.
 Rt. Hon. Maziere Brady, Lord Chancellor. R.A., 1851; R.H.A., 1852.
 Dupré, 2nd Earl of Caledon, K.P. Engraved in mezzotint by C. Turner.
 John Carstairs. R.A., 1837.
 John Chambers. R.H.A., 1848.
 Captain Lord Arthur Chichester. R.H.A., 1829.
 Lord Hamilton Chichester. [Countess of Shaftesbury.] R.H.A., 1828.
 Henry Grafton Clark, Surgeon at the Massachusetts Hospital. Painted in Boston in 1855.
 Lt.-Colonel D'Aguilar. R.A., 1830.
 Lady Dover. Engraved in mezzotint by T. Hodgetts, 1829.
 Colonel Lord Downes, K.C.B. R.A., 1830.
 Hans, 1st Lord Dufferin. [Marquess of Dufferin, Clandeboye.]
 James, 2nd Lord Dufferin. [Marquess of Dufferin, Clandeboye.] R.H.A., 1828.
 Anne, Lady Dufferin. [Marquess of Dufferin, Clandeboye.] R.H.A., 1828. Engraved in mezzotint by T. Hodgetts.
 William Farren. R.H.A., 1829. [National Portrait Gallery.]
 Viscount Ferrard. R.H.A., 1829.
 George Field, author of works on chromatic science. R.A., 1839. Engraved by D. Lucas, 1845.
 E. F. Flower. R.A., 1860.

Mrs. W. Foster and children—"The Morning Lesson." R.A., 1851.
 David Gordon. R.H.A., 1829.
 Mrs. Gordon. R.H.A., 1829.
 George Grierson. R.H.A., 1848.
 Gerald Griffin. [National Gallery of Ireland.]
 Captain Basil Hall, R.N. Painted in Rome in 1833. R.A., 1835.
 Dr. Heberden. R.A., 1843.
 Children of John Charles Herbert, of Muckcross. R.A., 1831;
 R.H.A., 1832.
 Miss Constantia Van Holst. R.A., 1832.
 Lady Howard de Walden. Christie's, 17th June, 1912.
 Rt. Hon. William Huskisson, M.P. Painted in 1829 for Edward
 Littleton, afterwards Lord Hatherton. In a letter to the
 painter, dated 6th December, 1830, Littleton writes:
 "I am delighted with the resemblance and the painting. You
 have caught him at the happiest moment, and it would have
 been impossible to have obtained greater success." R.A., 1831.
 Engraved in mezzotint by T. Hodgetts; also by W. Holl.
 Rt. Hon. William Huskisson, M.P. A replica of last, painted for
 the Earl of Egremont. [National Portrait Gallery.]
 Major Johnston. R.A., 1831.
 Rev. James Jones. R.H.A., 1828.
 John Kaye, Bishop of Lincoln. R.A., 1832.
 Matthew Kendrick. R.H.A. [National Gallery of Ireland.]
 Duchess of Kent. R.A., 1832.
 Miss Knowles, daughter of Sheridan Knowles. [R. C. J. Nixon,
 Belfast.]
 John Lawless. [F. J. Bigger, Ardrie, Belfast.]
 H. S. H. Prince of Leiningen. R.A., 1831.
 Dr. McCabe. R.H.A., 1826.
 Andrew Marshall, M.D., of Belfast. [Sir Andrew M. Porter, Bart.,
 Donnycarney House, Co. Dublin.]
 Mrs. Marshall, née Drummond. [Sir Andrew M. Porter, Bart.,
 Donnycarney House, Co. Dublin.]
 Sir Stephen May. R.H.A., 1829.
 Sir Gore Ouseley, Bart. Engraved by H. Cook for Jerdan's
 "National Portrait Gallery," 1833.
 James Parke, Justice of the Queen's Bench, afterwards Lord
 Wensleydale. R.A., 1832.
 Robert H., 12th Earl of Pembroke. [Earl of Pembroke, Wilton
 House, Salisbury.] Ascribed in Wilton House catalogue to
 A. E. Chalon.
 George Henry Pitt. R.H.A., 1826.
 William C. Lord Plunket, Lord Chancellor. [Lord Rathmore.]
 R.A., 1843; R.H.A., 1844. Engraved by D. Lucas. A
 copy belongs to Lord Plunket at Old Connaught.

Rev. John Scott Porter, of Belfast. R.A., 1845.
 Mrs. John Scott Porter. On panel. [Sir Andrew M. Porter, Bart.,
 Donnycarney House, Co. Dublin.]
 James Prior, author of "Lives of Burke and Goldsmith." R.A.,
 1854.
 George Robinson. R.H.A., 1827.
 Archibald Hamilton Rowan. [G. W. Rowan Hamilton, Killy-
 leagh.] R.H.A., 1826.
 Mrs. Shelley (Mary Wollstonecraft Godwin). [National Portrait
 Gallery.] R.A., 1840.
 James Sims, editor of the "Northern Whig," and afterwards pro-
 prietor of the "Belfast Mercury." Painted for the Canons of
 Durham. R.A., 1851; R.H.A., 1852.
 Miss Stanford of the Theatre Royal, Dublin. R.H.A., 1826.
 Sir Michael Shaw Stewart, Bart., M.P. R.A., 1830.
 Mrs. Thompson. [The Misses Thompson, Belfast.] R.H.A.,
 1843.
 Thorwaldsen. A sketch. R.A., 1839.
 Sir Coutts Trotter, Bart. R.A., 1835.
 Hon. Colonel Ward. R.H.A., 1828.
 W. Watson. [J. Rothwell, Blackheath, Coleraine.]
 Mrs. Harriet Waylett, née Cooke, actress. Christie's, 9th May,
 1910.
 George Campbell Williams. Painted about 1827. [National
 Gallery of Ireland.]
 Mrs. George Campbell Williams and her infant son, afterwards
 Canon G. C. Williams of Hastings, Blackrock, Co. Dublin.
 Painted about 1826. [National Gallery of Ireland.]
 Richard William Wynne, Lt.-Colonel Denbighshire Militia.
 Engraved in mezzotint by H. Cousins, 1836.
 A Lady and child. [Viscount Massereene and Ferrard.]
 St. Sebastian. R.I. Inst., 1815.
 Roman Charity. R.I. Inst., 1815.
 Morning off the Coast of Sussex. R.H.A., 1826.
 Beatrice. R.H.A., 1826.
 An Irish Peasant Boy and Dog. R.H.A., 1826.
 The Painter Forgotten. R.H.A., 1826.
 Summer Day. R.H.A., 1826.
 Peasant Girl of Avondale. R.H.A., 1827.
 The Young Enthusiast. R.H.A., 1828.
 The Sisters, a sketch. R.H.A., 1829.
 Henrietta, a study. B.I., 1832.
 The Villager. B.I., 1832.
 Kate Kearney. R.H.A., 1835.
 A Study, December, 1834, from the contemporary and friend of
 Sir Joshua Reynolds, Gainsborough, Wilson, etc. B.I., 1835.

- An Italian Girl. R.H.A., 1835.
 A Roman Street. B.I., 1835.
 Calabrian Itinerants, a sketch. R.A., 1836; B.I., 1837.
 The Poor Mendicants. R.A., 1837; B.I., 1838, as "The Mendicants"; R.H.A., 1838, as "Novitiate Mendicants." Engraved under the latter title by Samuel Sangster for the Royal Irish Art Union, 1841, and by H. Bourne in "Art Journal," 1872. [Victoria and Albert Museum, Sheepshanks' collection.]
 A Remembrance. R.A., 1838; B.I., 1839; R.H.A., 1840.
 A Study, "What's in a Name." B.I., 1839.
 A Literal Drawing after Nature, "Balmy Sleep, nature's soft nurse." R.A., 1839; R.H.A., 1841.
 A Sketch, call it what you like. R.A., 1841.
 Portrait of a Florentine Lady. R.A., 1842.
 The Very Picture of Idleness. [Victoria and Albert Museum, Sheepshanks' collection.]
 The Gentle Page, a study. [H.R.H. the Duke of Connaught.] R.H.A., 1842. Purchased by the R.I. Art Union, 1842, for £20, and won as a prize by C. Robinson, Arley Cottage, Leinster Road, Dublin. Was afterwards in the collection of Nugent Robinson and of John Malcolmson, Pembroke Road, Dublin.
 The Little Roamer. [Victoria and Albert Museum, Sheepshanks' collection.] R.A., 1843.
 Flower Girl, Piazza Navona. R.H.A., 1843.
 A Flower Seller. [F. A. C. Mills, Cliftonville, Belfast.] Painted in 1844.
 The Mother's Pastime. R.A., 1844; R.H.A., 1845. Purchased by the R.I. Art Union for £120, and given as first prize to P. Wallis, Killiney.
 A Roadside Sketch; Peasant Girl. B.I., 1846.
 Sympathy; Harem Captives. R.A., 1846; R.H.A., 1848.
 Study of a Child. R.A., 1848. Perhaps the Study of a Smiling Child in National Gallery of Ireland.
 A Sketch from the Painter's Window. R.A., 1848.
 Evenings at Home. R.A., 1849.
 A Study from Nature: Scene, an Irish village with its convent, its castle and its hovels. B.I., 1851.
 Glendalough: guides on the look-out for tourists. R.A., 1852.
 The Christmas Carol interrupted. R.A., 1852.
 Maternal Solitude. R.A., 1853.
 Child and Fruit. R.H.A., 1853.
 Contemplation. B.I., 1854.
 A Thing of Beauty is a Joy for ever. B.I., 1854.
 Addio pro Sempre, a Remembrance of the Carnival. R.A., 1858.

Il Ventaglio. B.I., 1858.
 Vale of Glendalough. B.I., 1858.
 The Pastime, the Woods of Rocco di Papa. B.I., 1860.
 The Student's Aspiration. R.A., 1862.
 Grand Canal, Venice. R.H.A., 1860.
 Glendalough, study from nature. R.H.A., 1860.
 Rome, from the Esquiline Hill. R.H.A., 1860.
 The Art Student building her Castle, mayhap a vision. B.I., 1863.
 The Rale Colleen, "we all have seen her in the pantomime." B.I., 1863.

Calisto (3 ft. 6 in. by 5 ft. 4 in.). B.I., 1839.

Study of a Picture of Calisto. R.H.A., 1840.

Calisto (3 ft. by 3 ft. 8 in.). [National Gallery of Ireland.] In the National Gallery of Ireland are two letters from Rothwell addressed to G. F. Mulvany, then Secretary and afterwards Director of the Gallery, expressing his desire that the picture should be acquired by the Gallery. In the first letter, dated Leamington, 12th July, 1860, he says: "I have done with passion for Art. My youth was given to the dream of a posthumous fame, to leave something that would outlive me was my proudest aspiration; and now having wound up my knowledge on a picture which was intended by a late friend to have it presented by him to the National Gallery, he died suddenly before his will was legalized, the picture returned to me and I intend to have it seen in Dublin. I think it a work carried as far as modern art has gone, and I should like it to be preserved in your National Gallery. The picture is my Calisto, which I have gone over again and again, adding to, and pruning, until it has arrived at that state of PERFECTION on which my judgment cannot add another touch." In the second letter, dated 23rd July, 1860, he says: "I show this picture of Calisto as one for delicacy, for beauty of colour, drawing and richness of background as equal to anything which we poor moderners can exhibit, and I should like it to take its place in a National Gallery, and for that reason I sent it to Dublin. . . . You can scarcely form any idea of the time which I bestowed on my Calisto, model after model, whenever I found one that I thought would add a hair's breadth to its refinement." The picture, however, did not then come to the Gallery, its acquisition does not appear to have been considered by the Board. In 1862, Rothwell sent it to the International Exhibition in London, where it was so badly placed as to call forth an indignant protest from the artist. Nothing is known of its whereabouts subsequently until, in 1901, it was in the possession of Shepherd Brothers of King Street, London, from whom it was purchased for the National Gallery of Ireland for £40.

Titian, a chalk drawing. [National Gallery of Ireland, Miss Callwell's Bequest.] R.H.A., 1842. Inscribed in the artist's writing: "Sketched from the unique Terra-cotta Bust of Titians for the purpose of carrying out the generous impulse of — Callwell, Esq., in furtherance of the now almost dormant taste for gem engraving, the acceptance of which is requested by Richard Rothwell."

St. John the Baptist; unfinished. [Mr. Rothwell, Blackheath, Coleraine.]

The Coquette; unfinished. [J. Rothwell, Blackheath, Coleraine.]

Portrait of a Pet Dog. " " "

View of the Vatican. " " "

St. Mark's, Venice. " " "

Mother and Child. Belonged in 1857 to William Sohier of Boston, U.S.A., a friend of the painter.

Souvenir of the Corso. R.H.A., 1866.

Girl at a Window. Belonged to Shepherd Brothers, King Street, London, in 1908.

Dressed for the Ball. Sold by Winstanley and Son, Liverpool, 1854, for 40 guineas.

The Opera Box. Sold by H. Walker, Liverpool, in 1854.

ROURKE, NATHANIEL (*d.* c. 1777). *Portrait Painter.*

An obscure artist, practising in Dublin in the latter half of the eighteenth century as a portrait painter. He was a pupil in the Dublin Society's Schools, where he obtained prizes for figure drawings in 1773, and the two following years. In 1777 he made his only appearance as an exhibitor, sending, from 38 Bride Street, five portraits to the Society of Artists in William Street.

ROWBOTHAM, THOMAS LEESON (*b.* 1783, *d.* 1875). *Landscape Painter.*

Was born in 1783. He followed his profession in Dublin for a time; exhibited landscapes in 1815, 1816 and 1819, and received a premium of seventeen pounds from the Royal Irish Institution in 1816. Soon after 1823 two views of Dublin were engraved in



RICHARD ROTHWELL, R.H.A.



CHARLES RUSSELL, R.H.A.



EDWARD SHEIL, R.H.A.



aquatint from his drawings by D. Havell, and published in 1817: 1st, "A View of Part of the Bay and City of Dublin, taken from Marino"; and 2nd, "A View of the New Pier and Light House at Howth, near Dublin, taken from Ireland's Eye." Both are oblong plates, $13\frac{1}{2}$ by $37\frac{1}{4}$ inches; the engraved surface $9\frac{7}{8}$ by $34\frac{1}{4}$.

He was father of the landscape painter, THOMAS CHARLES LEESON ROWBOTHAM, who was born in Dublin on 21st May, 1823, but left Ireland as a child and followed his profession in England. He succeeded his father as drawing-master at the Royal Naval School. A popular painter of attractive water-colour views, many of his works were reproduced in chromo-lithography, amongst them a series of "Views in Wicklow and Killarney." He was a member of the new Water-colour Society, and exhibited no less than 464 works. After his death about three hundred of his drawings and sketches were sold by his executors at Christie's in 1876. He died in London on 30th June, 1875.

RUSSELL, CHARLES, R.H.A. (*b.* 1852, *d.* 1910).

Portrait Painter.

Was the second son of John Russell, an artist of Fochabers, Scotland, and was born at Dumbarton on 4th February, 1852. At the age of 22, in 1874, he came to Dublin and was employed by Chancellor, of Sackville Street, in painting portraits from photographs. He continued in this employment for ten years and then started for himself as a portrait painter. He began to contribute to the Royal Hibernian Academy in 1878, exhibiting landscapes down to 1884, when he sent his first portrait, that of "Bingham McGuinness," the landscape painter. Henceforth he confined himself chiefly to portraiture, but never attained much success

as an artist. Among his exhibited portraits were those of "P. V. Duffy," the artist, in 1885; "Dr. Nicholas Donnelly," 1887; "Prince Edward of Saxe-Weimar," 1890; "Richard Burke, M.F.H.," 1891; "Joseph Meade, Lord Mayor," and "Mrs. Meade," 1892; "Sir James Murphy, Bart," 1904; "J. M. Kavanagh, R.H.A.," 1906; and "Lord Ashbourne," painted for the Incorporated Law Society, 1907.

Russell was elected an Associate of the Academy on 8th June, 1891, and a Member on 18th January, 1893. He died at his residence, Prince Edward Terrace, Blackrock, on 12th December, 1910.

RUSSELL, JAMES JOHN, R.H.A. (*d.* 1827).
Portrait Painter.

Was born in Limerick, son of John Russell of that city. His name first appears as an artist in 1804, when he exhibited five portraits at Allen's in Dame Street. He again exhibited in 1809 in the Dublin Society's House in Hawkins Street, and contributed to the other Dublin exhibitions each year until 1814. He appears to have had a good practice as a portrait painter. From 1818 to 1823 he was in London and he contributed four portraits to the Royal Academy. Resuming his practice in Dublin he was elected an Associate of the Royal Hibernian Academy soon after its foundation in 1823, and became a Member on 9th May, 1826. He contributed eighteen portraits to the Academy's exhibitions in 1826 and 1827. For several years he suffered from ill-health, and returning to Limerick he died in his lodgings in Catherine Street in October, 1827. His exhibited works include portraits of "Judge Day" (Artists' Exhibition, Dublin, 1804); "Lord Norbury" (Dublin, 1809); "Rev. John W. Keatinge," Dean of St. Patrick's (Dublin, 1811); "Lord Manners" (Dublin, 1811); and "Lord Norbury" again (Dublin,

1813) ; “ Lord Gort ” (R.A., 1819) ; “ Admiral Sir E. Nagle ” (R.A., 1823) ; “ Sir Benjamin Bloomfield ” (R.A., 1823) ; “ Lord Robert Ponsonby Tottenham,” Bishop of Clogher (R.H.A., 1826) ; “ Dr. Robert Graves ” (R.H.A., 1827). A portrait of “ Thomas Walker,” painted in 1813, formerly belonging to the Friendly Brothers in Limerick, is now in the Friendly Brothers’ House, St. Stephen’s Green, Dublin. A copy by him of the portrait of Charles Tottenham—“ Tottenham in his boots,” now in the National Gallery of Ireland, belongs to Major Tottenham, of Woodstock, Co. Wicklow.

RYAN, FRANCIS (*fl.* 1756-1788). *Portrait Painter.*

On the 9th November, 1756, “ Francis Ryan, portrait or face painter,” applied for admission to the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, and was admitted on the condition that he did not practice as a house-painter ! His name continues in the list of members of the guild until 1788.

RYAN, I. (*fl.* c. 1796). *Painter.*

At Bellevue House, Lisreaghan, Co. Galway, formerly the seat of the Lawrence family, is a large picture 8 by 12 feet, painted on the end wall of the hall, inscribed : “ General de Burgh inspecting the Bellevue or Lawrencetown Volunteers at Birr, 20th September, 1784.” Below are the names of the principal personages represented, viz.: “ General de Burgh, Adjutant Lennon, Mrs. Naughton, Dolly Minogue, 13th Earl of Clanricarde, Miss Olivia Nugent of Pallas, Colonel Walter Lawrence, Mary Egan, P. Banan, Major Peter Lawrence, and Mrs. Lawrence, née Darcy.” The picture bears the signature, *I. Ryan inv. et Pinx. 1796.* It is a very poorly executed performance, and will

probably, in a short time, perish from damp, as the house is now uninhabited. Nothing is known of the painter, and his art, such as it is, was probably merely local.

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SADLER, WILLIAM—I (fl. 1768-1788).
Historical and Portrait Painter.

Was born in England, the son of a musician. As a boy he came to Dublin with his father, and was placed in the Dublin Society's Drawing School in 1765 where he was awarded a premium of five pounds in 1768. Commencing practice as a portrait painter both in oil and miniature, he had the good fortune to obtain the patronage of the La Touche family. In 1777 he was living in South Great George's Street, and sent to the exhibition of the Society of Artists portraits in crayon and dead game. In 1780, when at 13 Great Ship Street, he contributed two portraits in oil and four in crayons. In 1784 he was living at 4 East Park Street. Besides portraits and historical pictures he did works in chiaro-oscuro, presumably for wall decorations, for Samuel Sproule the architect.

He also scraped the following mezzotints :

Portrait of John Kemble in "The Count of Narbonne," published by William Allen, Dame Street. The original chalk drawing for this print is in the National Gallery of Ireland.

Portrait of George Earl Temple, Lord Lieutenant, in his robes as Grand Master of the Order of St. Patrick ; after the picture by Robert Hunter (q.v.), now in the Deanery House, St. Patrick's.

Portrait of James, 1st Duke of Leinster. An impression of this print, which was unknown to Chaloner Smith, is in the Joly collection in the National Library.

In "Exshaw's Magazine," 1777, is a portrait of Moss, the actor, *W. H. Sadler, sculpt.*

Sadler died about 1788. "His end," says Pasquin, "was as melancholy as his powers were admirable."

SADLER, WILLIAM—II (*b.* about 1782, *d.* 1839).

Landscape Painter.

Born about 1782, he practised in Dublin as a painter, chiefly of small views in the neighbourhood of the city. He was also fond of painting conflagrations, and did many copies of the Old Masters. His works, which are numerous, are generally of small size and painted on mahogany panels. He contributed to the various exhibitions in Dublin between 1809 and 1814, and in 1819 and 1821. He also exhibited at the Royal Hibernian Academy in 1828 and 1833. He taught painting, and J. A. O'Connor (*q.v.*) received his first lessons from him. In April, 1838, C. Bennett, auctioneer, sold by Sadler's instructions "the entire of his last year's paintings," including copies of Old Masters, an "Eruption of Mount Vesuvius," "Burning of the Royal Exchange," "Wreck of the Killarney," "Burning of the Arcade in College Green," and a number of small views near Dublin.

Sadler lived at various addresses, finally settling in Manders' Buildings, Ranelagh, where he died on 19th December, 1839, aged 57.

By his wife Caroline he had, besides other children, two sons, 1st, WILLIAM SADLER, born in 1808, who went to America as a young man, made some money, and returned to Dublin. He painted subjects similar to his father, and also did some indifferent caricatures; 2nd, RUPERT SADLER, born in 1810, who exhibited at the Royal Hibernian Academy in 1829 "A Fisherman's Wedding," and had at one time a shop at the corner of Liffey Street, opposite the Metal

Bridge, where he carried on business as a picture-cleaner ; he was afterwards at 130 Upper Abbey Street, and died there suddenly on 5th September, 1892, and was buried at Mount Jerome.

SANDERS, GEORGE (*d.* 1837-1866). *Engraver.*

Was a native of Exeter where he was born in 1810. In 1837 he was in London practising as an engraver, and he exhibited a study for a picture at the Royal Academy in 1844. He came to Dublin in 1845, and was engaged by Thomas Cranfield, of Grafton Street, the print-seller and publisher, as an engraver, and he worked for him for several years. His large mezzotints, chiefly of portraits after Catterson Smith, are well known. These include the portraits of "Queen Victoria," "Lord John George Beresford," Archbishop of Armagh ; "Francis Blackburne," Chief Justice ; "Sir Edward Blakeney," "Lord Clarendon," "Sir Philip Crampton," "The Earl of Eglinton," Lord Lieutenant ; "General Sir Rowland Hill," Sir Henry Marsh," "Hon. Richard Ponsonby," Bishop of Derry ; Richard Whateley," Archbishop of Dublin. He engraved a portrait of "Archdeacon John Torrens," after J. G. Middleton, which was published by T. Cranfield. His print of "Richard Ponsonby" was in the Royal Hibernian Academy in 1847, and in the same year he also exhibited three historical drawings. His name again appears as an exhibitor in 1853 with "The Gleaner's Return," and in 1858 he contributed five landscapes. Soon after this he returned to London, and in 1861 exhibited his print of "Sir Edward Blakeney" at the Royal Academy. He also exhibited "General Torrens" and two other prints in 1864 ; "Sir Culling Eardly," after Roeting, in 1865, and "Lord Rivers," after the Hon. H. Graves, in 1866. His name no longer occurs after this date.

SANDFORD, MICHAEL (*d.* 1814-1821).

Drawing Master.

He had a drawing school and "classical academy" at 45 Henry Street from 1814 to 1821. He was also "mnemonic draughtsman" to the Feinaglian School, and about 1818 published a "Grammar of Methodic and Mnemonic Art" as taught in that institution. He exhibited in 1815 at the Hibernian Society of Artists a picture, "Fitz-James and Roderick Dhu." Henry Brocas's print of "Dan Donnelly, pugilist," was published by him at 45 Henry Street. No notice of him occurs after 1821.

SANDYS, EDWIN (*d.* 1708). *Engraver.*

Edwin Sandys, the earliest engraver of any importance in Ireland, was a native of Dublin, probably connected with the English family of that name of which Archbishop Sandys was a member. He was living in Crane Lane at the close of the seventeenth century, and was employed as an engraver by the Government and by the Dublin Philosophical Society. For this Society he drew and engraved a portrait of "Sir William Petty," its first President, which formed the frontispiece to "Hiberniæ Delineatio" published in 1685. In 1693 he executed a large Map in four sheets, "A New Map of the City of Londonderry as it was besieged by the Irish Army in the year 1689, exactly surveyed by Captain Francis Nevill." This map contains views of the city and public buildings. In 1694 a drawing of the Giant's Causeway, by C. Cole (*q.v.*), was engraved, but not being satisfactory Sandys was engaged to draw and engrave another. This appeared in the 20th volume of the "Philosophical Transactions of the Royal Society," London, with "A Letter from Dr. Thomas Molyneux to Dr. Martin Lister, Fellow of the Colledge of Physicians and R.S.,

containing some additional observations on the Giant's Causeway in Ireland." After referring to Cole's drawing, Dr. Molyneux says : "I proposed last summer to some philosophical gentlemen in Dublin that we should employ at our common charge one Mr. Sandys, a good master in designing of prospects, to go into the North of Ireland and upon the place to take the genuine and accurate figure of the whole rock with the natural features of the hills and country about it for some distance. Accordingly we sent him away with such instructions as I drew up for him, and he returned soon after with a fair and beautiful draught very expressive of each particular we desired, an exact copy of which my brother lately sent over to the Royal Society." The engraving first appeared in Vol. XVIII of the "Philosophical Transactions," and afterwards in Vol. XX, with Molyneux's letter, as also in "Natural History of Ireland," published by Grierson in 1726. It is entitled "A true Prospect of the Giant's Cawsway near Pengore Head, in the county of Antrim, about six miles to the north-west of Coleraine. Taken from the North-West by Edwin Sandys, 1696, at y^e expence of the Dublin Society. The Rt. Honble. Sr. Cyrill Wich Kt. President the Rt. Reverd. Dr. Ashe Bishop of Cloyne William Molyneux Esq. Vice-Presidents."* Of this print W. Hamilton in his "Letters concerning the Northern Coast of Antrim," 1786, says that "neither the talents nor the fidelity of the artist seem to be at all suited to the purpose of a philosophical landscape."

In 1705 Sandys was licensed by the Lords Justices to print the "Dublin Gazette" at "the Custom-House

* The "Dublin Society" or "Dublin Philosophical Society" was founded in January, 1683-4 on the lines of the Royal Society of London. It met at the "Crow's Nest" in Crow Street, where it established a botanic garden, a museum and a laboratory. It ceased in 1686 but was revived for a time in 1693.

Printing-House in Crane Lane." He died in Dublin early in the year 1708. In his will, dated 4th February, 1707-8, and proved in the July following, he is described as "of the City of Dublin, engraver." He left all his property, including his "printing tools," to his wife Ann. His business as a printer continued to be carried on under his name, perhaps by a son ; for in 1709 "The Flying Post, or the Post-master's News," was published at the Custom-House printing office in Essex Street, by Edwin Sandys ; and in 1713 "An Account of the Foundation of the Royal Hospital of King Charles II, near Dublin," etc., was "Printed by Edwin Sandys in Essex Street MDCCXIII." An "Edwin Sandys, Esq., of Dublin, second examiner in Chancery," died on 11th January, 1734 ("Gentleman's Magazine").

SARFIELD, JOHN (*fl.* 1770-1777). *Sculptor.*

Was educated in the Dublin Society's School, which he entered in 1765, and was afterwards a pupil of Patrick Cunningham (*q.v.*). He exhibited a bas-relief in marble, "The Judgment of Paris," at the Society of Artists in William Street in 1770 ; and in 1777, when he was living at 64 Dame Street, a "Portrait of a Lady" in wax. After this date there is no further record of him.

SASS (OR SASSE), RICHARD (*b.* 1774, *d.* 1849).
Landscape Painter.

Was elder half-brother of Henry Sass, portrait painter in London, and was born in 1774. He painted landscapes with cattle and figures, in water-colour, well drawn and with more colour than was usual in the "tinted drawings" of his day. He was in Ireland for a time and in 1810 published a series of etchings of scenery in Ireland, Scotland and elsewhere. He settled

in Paris in 1825, and altered his name to "Sasse," and died there on 7th September, 1849. In the Victoria and Albert Museum are two drawings by him, "Castle on the Liffey," 1812, and "Powerscourt Waterfall," 1818. He exhibited drawings at the Royal Academy from 1791 to 1813, amongst them being the following Irish views: "The Dargle," "Mansion of H. Herbert, Lower Lake of Killarney," "Salmon Leap, fall of the Liffey"; "New Castle near Galway, Messrs. Persse and Maberley's"; "View of Galway," "Gap of Dunlo," "Ruins of Askeaton Castle," "Ronan's Island," "Upper Lake of Killarney," all in 1808; "Ross Castle," 1809; "A Smith's Shed, Adare," "Innisfallen Island," "Powerscourt Waterfall" and "Boratto Castle, near Limerick," in 1810; "Lake of Killarney with the McCuddy Rocks from the Gap of Dunlo" and "Leixlip," in 1811; and "View in the North of Ireland" in 1813. At the British Institution he exhibited a few Irish views in 1808, 1809 and 1810.

SAVAGE, JOHN (*fl.* c. 1344). *Carver and Painter.*

He was a member of the Priory of the Holy Trinity (Christchurch), Dublin. In 1344 "Brother John Savage" was paid seventeen shillings "for carving and painting eighteen images" (Christchurch Deeds; see app. to 20th Report of Keeper of the Public Records, Ireland).

SCALÉ, BERNARD (*fl.* 1756-1780.) *Topographical Draughtsman.*

Was brother-in-law and pupil of John Rocque, whom he assisted in the surveys for the Maps of Dublin City and its environs published in 1756. He practised as a land surveyor in Abbey Street, and issued a number of maps and some views of Dublin buildings. In 1762 he was joined in partnership with William

Richards, and some years after the latter's death in 1766, he took into his business in 1774, Browning and Sherrard, "young gentlemen of established good character, who served their apprenticeship to him" ("Freeman's Journal," 12-14th April, 1774). Scalé exhibited drawings at the Society of Artists in William Street in 1766, 1767 and 1770. In 1767 he published a series of five engravings of the Parliament House after drawings by Rowland Omer (*q.v.*), which he dedicated to "The Lords Spiritual and Temporal, and to the Right Honble. the Members of the House of Commons." In one of the prints he describes himself as "Land Surveyor, Hydrographer and Valuer of Estates in Lower Abbey Street, Dublin." Soon after 1770 Scalé went to London, though he still kept on his business in Dublin, and in 1772 exhibited, from 11 Watling Street, a "Drawing of Carton" at the Society of Artists. In 1775 he sent two drawings to the Free Society, "The Phoenix Park" and "Carton Park." His address was then "Mangroves, near Brentwood, and Lower Abbey Street, Dublin." In 1777 he had three drawings at the "Exhibition, or Grand Museum of Arts and Sciences" at the Royal Exchange, Strand: "Bessborough," "Dundalk, the seat of the Earl of Clanbrassil," and "Tollymore Park." His name does not occur after 1780.

Views engraved from his drawings are :

A Plan of Trinity College, Park, Gardens, etc., with the Elevation of the West Front of the College and the West Front of the Provost's House, 1761.

Plan of the Lying-in Hospital and New Gardens, Dublin, 1764. This has, besides the plan, an Elevation of the Hospital and an ornamental Dedication to the Countess of Northumberland. Engraved by P. Halpin and published in 1764 by Scalé and Richards. Size $15\frac{1}{4}$ by 20 inches.

Ground Plan and Elevation of Trinity College, the Provost's House, etc. Published by Thomas Walker at Cicero's Head in Dame Street, 1774.

Among his numerous published Maps are :

"A Curious Map of Ireland for a Watch-case," 1762, price 6½d.

Map of the Coast between Wicklow Head and Skerries; published by Scalé and Richards, and subscribed for by the Dublin Society, 1764-5.

Plan of the City and Environs of Waterford, 1764.

Rocque's large and small Maps of Dublin, re-engraved with additions, 1773.

The Hibernian Atlas, or General Description of the Kingdom of Ireland; 4to, London, 1776. Contains 37 Maps.

SCANLAN, ROBERT RICHARD (fl. 1826-1864).

Animal and Genre Painter.

In 1826 and 1827 he was living at No. 7 Burgh Quay, Dublin, and exhibited portraits at the Royal Hibernian Academy. He afterwards went to London, where he remained until 1853, when he was appointed master in the Cork School of Design. In 1854, on the temporary closing of the school, he returned to London. He was an exhibitor in the Royal Academy from 1837 to 1859, and elsewhere in London from 1832 to 1876; and he contributed to the Royal Hibernian Academy between 1826 and 1864. He painted animals and domestic subjects both in oil and water-colour. A picture of "Donnybrook Fair" was exhibited at the Belfast Fine Art Society in 1859. Coloured prints of military costumes, after his drawings, were published by Lloyd Brothers in 1849; a pair of aquatints by J. Harris, "Horse Dealing," were published in 1841, and a pair of car-driving subjects, "Drogheda to Dundalk" and "Donnybrook to Dublin," were lithographed by W. M. Morrison and published by Stark Brothers, Sackville Street. Several portraits by him of the Smith-Barry family were at the Mechanics' Institute in Cork in 1828. Portraits of "Sir Robert Peel" and "The Duke of Wellington" were engraved by H. Cook, and a portrait of "Captain Surman," adjutant of the Gloucestershire Yeomanry, formerly of

the 10th Hussars, was lithographed in colours by Day and Son. A series of twenty-five humorous lithographs by him : "Barney Bryan's Sketch Book," was printed in Exeter by J. Hackett.

SCHROWDER, BENJAMIN (*b.* about 1757, *d.* 1826). *Sculptor.*

Was a native of Winchelsea, born about 1757 and descended, it is said, on the maternal side from the poet Milton. He came to Dublin to do sculpture in the new Custom House, and assisted Edward Smyth in the carving of the key-stones emblematic of the Irish rivers. On the death of his first wife he married Mrs. Anne Byrne, mother of Mrs. Foley, and thus became step-grandfather of J. H. Foley, the sculptor. He lived and had his workshop in Montgomery Street, in the same house where the Foleys resided, and was the first preceptor in modelling of Edward Foley. He died in 1826.

SCORE, WILLIAM (*fl.* 1778-1815). *Portrait and Landscape Painter.*

Was a native of Devonshire, and about 1778 became a pupil of Sir Joshua Reynolds, with whom he remained some years as a "drapery painter." In 1781, while still with Sir Joshua, he began to exhibit at the Royal Academy, and continued as a regular contributor, chiefly of portraits, until 1794. A portrait of "John Quick," actor, exhibited in 1791, was engraved in mezzotint by him and published the same year. In 1812 he was in Dublin, and exhibited in Hawkins Street a "View of Carlingford Castle." In 1815 he was living at 6 Redmond's Hill, and exhibited a "View." In the British Museum is an aquatint, by R. Scott, of "The House in which Burns was born," *Drawn on the spot by W. Score*, and published by R. Chapman, Glasgow.

SEGUIN, HENRY (*fl. c.* 1780-1786). *Engraver.*

Was a native of Dublin, descended from Paul Seguin, a Huguenot refugee from Guienne, who settled in Dublin and carried on business as a sugar-boiler. Henry entered the Dublin Society's Schools in 1780, and on leaving commenced practice as an engraver. He was one of the first Dublin artists to work in the stipple manner; an illustration to the "Sorrows of Werter" was published by him in 1784, and described as "finished in the new method of engraving called stipple engraving." His work was chiefly for the Dublin book-sellers. He contributed plates to the "Hibernian Magazine" and to Walker's "Historic Memoirs of the Irish Bards," 1786, including the frontispiece, a portrait of "Cormac Common." He was also much employed in copying the caricatures of Bunbury and others.

In August, 1785, he submitted to the Dublin Society the first two numbers of "a new work, now in course of publication, entitled 'School of Fencing,'" which was to contain fifty folio copper-plates done by him. The Society expressed itself pleased with the execution of the plates, and agreed to subscribe; this work, if ever actually published, has not been met with. Owing to ill-health Seguin was obliged to relinquish the practice of his profession. The date of his death is not known.

SEYMOUR, ROBERT GEORGE (*b.* 1836, *d.* 1885).

Amateur.

Was born on 20th August, 1836, the youngest son of Edward Wight Seymour, a solicitor in Dublin. He was a clerk in the office of the Church Temporalities Commission. As a clever amateur artist, he was for many years a regular exhibitor of water-colour landscapes, chiefly coast scenes, in the Royal Hibernian Academy. After his retirement from his office he lived

in England and died at Clifton on 31st October, 1885. A water-colour drawing by him, "A View of the Lighthouse from Clontarf," is in the National Gallery of Ireland. His sister, KATE SEYMOUR, who studied in the School of Art in Kildare Street, was an accomplished amateur painter in oils and water-colour, and a modeller.

SHARP, GEORGE, R.H.A. (b. 1802, d. 1877).

Portrait and Figure Painter.

Was born in 1802, the son of George Sharp of Molesworth Street, Dublin, the manager or steward of the Kildare Street Club. He made his art studies in Paris under Picot and Couture, and was also for a time in London. In 1835 he began to exhibit in the Royal Hibernian Academy, and from that year until 1866 his works, principally portraits and domestic scenes, painted in a broad and free style, regularly appeared on the Academy walls. He was elected an Associate on 9th May, 1842, and his name was included as a Member in the new charter in 1860. His principal occupation after 1842 was in teaching, and he made the subject of instruction in elementary drawing a special study. He adopted, with some modifications, the system of Alexandre Dupuis, used in the Government schools in France, and translated, in 1845, the work written by Dupuis on the subject. He read a paper on his method before the Royal Dublin Society in January, 1852, which was published as a pamphlet.* On the opening of the School of Design in Belfast in 1856, Sharp addressed a letter to Lord Stanley of Alderley, President of the Board of Trade, asking to be afforded an opportunity of publicly testing his system in a Government school ; and he also wrote

* "A Lecture on Elementary Drawing," by George Sharp, Dublin; George Herbert, 117 Grafton Street, 1852.

to Lord Dufferin. Lord Stanley curtly declined his offer, saying that if he was desirous of an appointment as master he would have to enter the training school and comply with its regulations.*

Sharp's "Models to facilitate the teaching of Drawing," were exhibited by him in Cork in 1852. He was well known as a teacher in Dublin and the country, and although a man of some eccentricity of character, he was a general favourite.

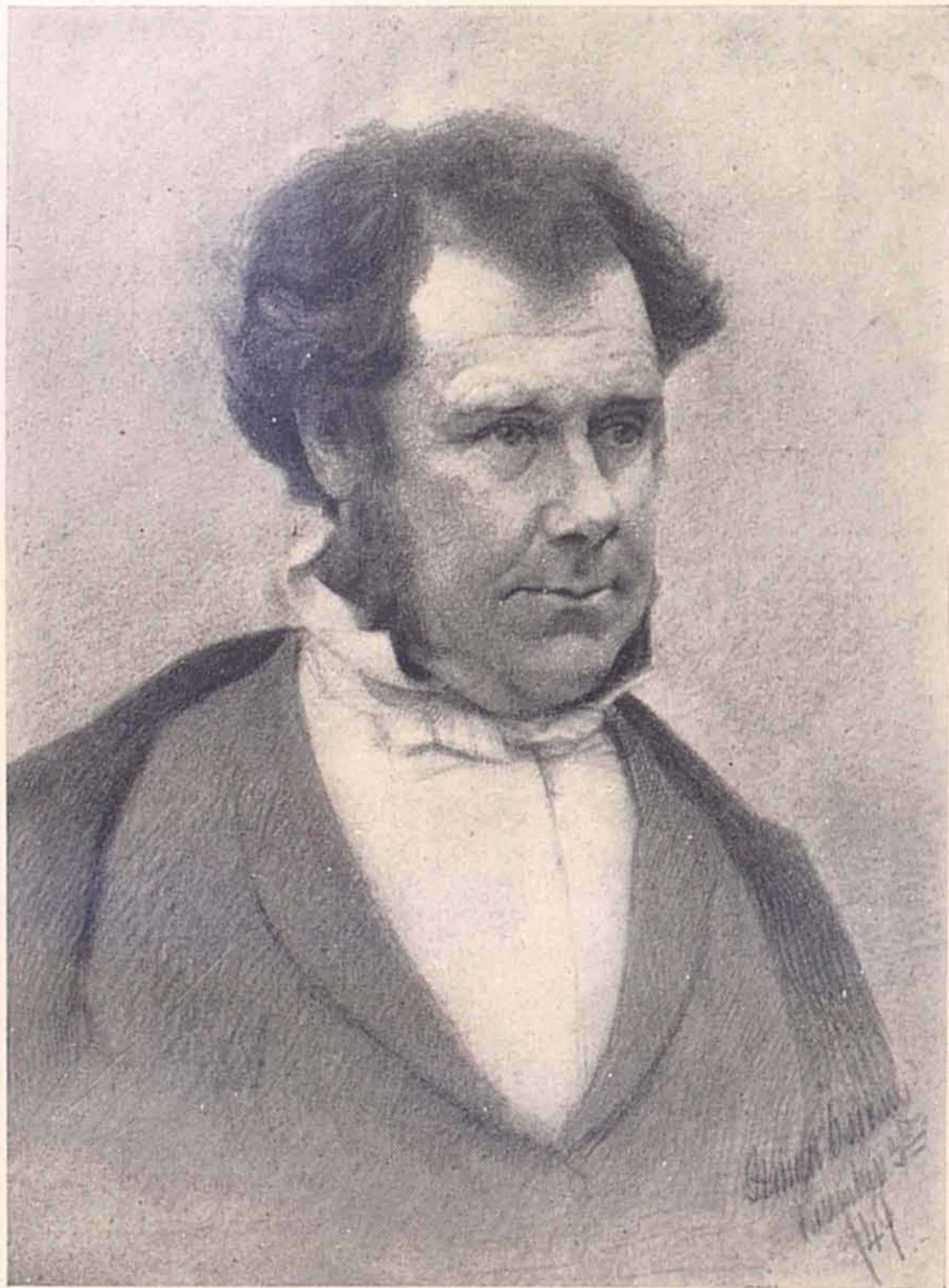
Early in 1868 he was stricken with paralysis which deprived him of the power of working. Efforts were made to assist him, and thirty-three artists in London contributed sketches which were bound in a large album by Marcus Ward of Belfast. This album, together with two pieces of statuary and fifteen framed pictures, were disposed of by lottery at Cranfield's print-shop. Though he made attempts to work, Sharp was never able to paint or draw again; he lingered on for some years and died in his house in Wentworth Place, Dublin, on 5th December, 1877.

A bust portrait of him, modelled by John Lawlor, is in the National Museum, Kildare Street; and a portrait in chalks belongs to his daughter Mrs. Griffin, Warrington Place, Dublin.

SHEA, G. (*d. c.* 1790-1814). *Engraver.*

A Dublin engraver working at the end of the eighteenth and beginning of the nineteenth centuries, down to about 1814. Engravings by him will be found in the folio Bible published by Zachary Jackson in Dublin in 1795; also in the "Hibernian Magazine," the "Masonic Magazine," the "Hibernian Evangelical Magazine" and "Ireland's Mirror," some of them of considerable merit.

*"Two letters on the subject of Elementary Drawing," etc., by George Sharp, A.R.H.A., Dublin, 1856.



GEORGE SHARP, R.H.A.



SIR MARTIN ARCHER SHEE, P.R.H.A.
AND HON: R.H.A.

SHEA, JOHN (*fl. c.* 1766). *Landscape Painter.*

Appears to have been practising in Dublin about the middle of the eighteenth century. He was awarded a premium by the Dublin Society of six pounds sixteen and sixpence for a landscape in 1766.

SHEE, SIR MARTIN ARCHER, P.R.A.
(*b.* 1769, *d.* 1850). *Portrait Painter.*

Was born in Dublin on 20th December, 1769, of a family originally from Kilkenny, which had migrated to the county of Mayo. His grandfather George Shee of Castlebar had, by his wife Mary, daughter of Martin Kirwan of Blindwell, County Galway, four sons, the youngest of whom, Martin, in business as a merchant at Usher's Quay, Dublin, married on 16th April, 1763, Mary, daughter of John Archer of Riverstown. Of this marriage there were four children, of whom two only survived infancy, George, and Martin Archer Shee, the fourth and youngest child. In 1771, a year and ten months after his birth, his mother died, and her sister, Mrs. McEvoy, devoted herself to the care and upbringing of the children. His father, in consequence of blindness, was obliged to give up business, and retired to a small cottage at Cookstown, County Wicklow, where he died on Christmas Day, 1783, aged 63. Martin was put to school in Dublin and received a good education. Whilst residing in Wicklow the sight of some Dutch tiles in a house he was visiting first suggested to him a desire to draw; and one Sunday when alone he contrived to produce some copies which excited the wonder and praise of his family. He was supplied with a small drawing-box and materials with which he pursued his studies from engravings and sketches. Evincing a strong desire to become an artist he was, at length, with some reluctance on the part of his family, allowed to study

in the Dublin Society's Schools, and on the 1st March, 1781, at the age of 12, entered there as a pupil. He continued in the school until 1783, and under his master, Francis Robert West, made rapid progress, winning nearly all the medals and prizes he competed for. He and John Mulvany (*q.v.*) were in 1782 declared equally deserving of the medal for landscape drawing, and they were directed to draw lots. Mulvany requested that, as he had already won the medal for figure drawing, that for landscape drawing should be given to Shee. In 1783 he won the medal for portrait painting. During this time he was living with his aunt who had married a Mr. Dillon. One night, overhearing a conversation in which Mr. Dillon appeared to resent the care and affection bestowed upon him, he determined to be no longer a burden upon his aunt. He secretly left the house and took lodgings for himself, resolving to adopt art as a profession and to maintain himself. His first work was painting the figures on a clock face, for which he received ten and sixpence. As a portrait painter his early attempts were in crayons, and after a short time he found himself coming into notice as an artist. Moving to 32 Dame Street he gradually attracted a good class of patrons, and he ventured to try his skill in oils. His first sitters were members of the Blake family of Ardfry, County Galway, including Miss Elizabeth Blake, afterwards the wife successively of the Earl of Erroll and of John Hookham Frere. This portrait was sold at Christie's in 1907.

In a letter written by him in 1786 he says: "I am at present as busy as any one with only one head and two hands can possibly be . . . I have pictures in hands to the amount of more than fifty guineas . . . I am also to receive a silver palette from the Dublin Society in token of their approbation of my pictures . . .

I have some expectation of painting the portrait of the beautiful Mrs. Stratford." There is no record, however, of Mrs. Stratford, who was afterwards Countess of Aldborough, having sat to him. The silver palette referred to was awarded to him by the Dublin Society in November, 1786, "in testimony of the Society's approbation of the drawings from life laid before them." Shee was fond of the theatre and had many friends connected with the Dublin stage, some of whose portraits he painted. One of "Thomas Ryder," manager of the Smock Alley theatre, was engraved and published by James Ford (*q.v.*). On one occasion he took part in some private theatricals, when as Lothario in "The Fair Penitent" he received a painful wound in the duel scene owing to the button of his antagonist's sword breaking off. Although he was now only in his seventeenth year he was in full occupation as a portrait painter, and his popularity as an artist was increasing, but he was anxious to remove to a more congenial atmosphere where his talents might have a larger scope. In this he was encouraged by Gilbert Stuart, then painting in Dublin, and accordingly he left Ireland, embarking for Liverpool on the 24th June, 1788. Two days later he arrived in London and took lodgings in Southampton Street. Although well supplied with letters from his friends in Ireland, he found them of little use, and his success in Dublin did not avail him towards the advancement of his fortunes in London. Giving up crayons he applied himself to painting in oil and set to work, undaunted by his first rebuffs, painting such portraits as offered, but although he worked diligently and underwent much self-denial and privation, he found but little employment and was glad to accept a commission from Macklin and Boydell to make small copies of pictures for the engravers. He moved to Craven Street in 1788, and in 1789 he had

two pictures hung in the Royal Academy, a "Portrait of an old Man" and a "Portrait of a Gentleman." He had probably sent others which were not accepted, as in a letter written to his friends in Ireland on 7th November, 1788, he speaks of several portraits intended for exhibition, and says: "I am making an experiment in the historical line, and have now nearly finished a picture of 'King Lear in the Storm with Gloster and Edgar.'" In 1790 he sent four portraits to the Academy, but to his chagrin and disappointment they did not gain a place on the Academy walls. About this time he became acquainted with Alexander Pope (*q.v.*), the actor and artist, who interested himself in him, often had him at his house and procured him sittings from several of the well-known actors of the day. Through him and his cousin, Sir George Shee, then recently returned from India with a fortune, he obtained an introduction to Edmund Burke which led to an interview with Sir Joshua Reynolds. Sir Joshua advised him to enter the schools of the Royal Academy, and accordingly, with some mortification, thinking himself beyond the need of such instruction, he obtained admission as a student in November, 1790. He soon became known as a clever and promising young artist, work began to come to him, and he found himself making steady progress as a portrait painter. He took Lawrence's studio in Jermyn Street when that artist migrated to Soho at the end of 1790, and in 1791 he had four portraits accepted and hung in the Academy. The following year seven of his works gained admission, including a portrait of "W. T. Lewis" as the Marquess in "The Midnight Hour," his first full-length hung on the Academy walls. These and other portraits exhibited in the next two years established his reputation and gave him an assured place as a portrait painter. He had sitters from every rank of society, and his

accomplishments and dignified and gracious manners obtained for him the entry into the best circles of literary and fashionable society. In 1796 he took a house in Golden Square, and on the 19th December he married Mary, eldest daughter of James Power of Youghal. He was now firmly established as an artist, and in 1798, on the 3rd November, he was elected an Associate of the Royal Academy. In the following year he moved to Cavendish Square, taking the house formerly occupied by Romney, and on 10th February, 1800, he was elected a full Member of the Royal Academy. Although his fame and reputation as an artist had come to him as a portrait painter he found time to try his hand at subject and historical pictures. His picture of "King Lear," painted soon after his arrival in London, has been already mentioned. Another picture, "The Daughter of Jephtha lamenting with her Companions," which, as he says, cost him three years thought and toil, was in the Academy in 1794, and his "Prospero and Miranda," a large canvas, was exhibited in 1806. Other similar works were "Lavina" and "Belisarius," his presentation picture to the Academy. None of these, however, added much to his reputation.

Immediately after the death of Lawrence in 1830 the Academicians met to elect a new president, and at ten o'clock on the night of 25th January their choice fell upon Shee, who received a large majority of votes. In the same year he was knighted. He owed his position less to his merits as an artist than to his social and literary qualifications, his well-bred and courteous manners, his business habits and his gifts as a speaker. Constable, the landscape painter, in a letter written the day after the election, says: "We expect much from his self-devotion and his chivalrous sense of honour;" an expectation amply fulfilled. The public had

expected Wilkie to be the new president, and their surprise at Shee's election was expressed in an epigram of the day :

See Painting crowns her sister Poesy,
The world is all astonished !—so is *Shee*.

Before long Shee was called upon to show his ability and diplomatic powers when he had to defend the Academy against the violent attacks made upon it in the Press and in Parliament. He upheld the interests of the institution with great ability, judgment and determination, and rendered important services not only to the Academy but to his profession.

Shee enjoyed the friendship and esteem of most of the prominent men of his day ; he was a Member of the Royal Society, of the Dilettanti Society, and of several foreign institutions. The Royal Hibernian Academy made him an Honorary Member in 1826 in recognition of the services he had rendered in advocating the granting of its charter of incorporation. Shee did not confine himself to his work as an artist. He was a man of varied talent and literary accomplishments, and early in his career became known as a critic and writer on art. Byron in his "English Bards and Scotch Reviewers" refers to him :

And here let Shee and Genius find a place,
Whose pen and pencil yield an equal grace.

In 1805 he gained a literary reputation by his "Rhymes on Art," continued in 1809 under the title of "Elements of Art." In addition to these he published "Commemoration of Reynolds, and other Poems," in 1814 ; and two novels : "Oldcourt" in 1829, and "Cecil Hyde" in 1834. In 1823 he completed a tragedy, "Alasco," on the subject of the partition of Poland, which was accepted by Charles Kemble for production at Covent Garden, but was

withdrawn owing to certain changes insisted on by the licenser of plays. It was published in 1824. About 1843 his health began to decline, and in 1845, when he sent his last contribution to the Academy, he tendered his resignation of the presidency. But at the earnest solicitation of the whole body of Members and Associates he consented to devote whatever health and strength remained to him to the services of the Academy, and he was granted a salary of £300 a year for his life. His health gradually declined, and the sudden death of his wife in 1846 was a blow from which he never recovered. He died at Brighton on the 19th August, 1850, and was buried in the cemetery there.

Shee's portraits, though less brilliant than those of his rival Lawrence, show much individuality of character, and are solidly painted and often forcibly modelled. His earlier works are his best, and his faults, especially in his flesh painting, which tended to an unpleasant redness, and to a laboured smoothness, became more marked in his later portraits. He scarcely indeed fulfilled the promise shown in his early works.

Shee, as described by his son in his "Life," was under middle size, not more than five feet five in height; his figure was compact and muscular, and rather stout in proportion to his height. His features were regular and expressive, and his smile had a peculiar winning brightness. The singular formation of his brow, unusually prominent, contributed in moments of excitement or deep mental preoccupation to give to his countenance a character of intensity and resolution.

Shee had three sons and three daughters, who all survived him.

Himself, at the age of 25. [Major Martin A. Shee, 16 Park Street, London.] R.A., 1795.

Himself; painted in 1794. [National Portrait Gallery.]

Mrs. Abdy. R.A., 1800.

George, 4th Earl of Aberdeen. R.A., 1839.
 James, Lord Abinger. [Sir Robert Peel, Bart., Drayton Manor.]
 R.A., 1835. Engraved by H. Cousins, 1837.
 Alexander Adair, of Flixton Hall. Engraved by C. Turner, 1813.
 Sir William Addington. R.A., 1795. Engraved by W. Ward,
 1795.
 Queen Adelaide. [Buckingham Palace.] R.A., 1837.
 William, 4th Earl of Albermarle. [Major M. A. Shee, 16 Park
 Street, London.] Christie's, 19th June, 1901, collection of
 B. Keppel, Laxham Hall, Norfolk. Engraved by C. Turner,
 1820.
 Viscount Alford. R.A., 1837.
 Lord Althorp. [Earl Spencer.] R.A., 1801.
 James Andrews, surgeon. R.A., 1803. Engraved in mezzotint
 by J. C. Easling, 1807.
 Henry W., 1st Marquess of Anglesey, K.G. [Waterloo Gallery,
 Windsor.] Painted for the King. R.A., 1836.
 Mr. Annesley. R.A., 1792.
 Two Boys of the Annesley Family. [Lockett Agnew.] R.A.,
 1793, exhibited as "Two Young Gentlemen."
 Benjamin Austin. R.A., 1845.
 Barry Yelverton, 1st Viscount Avonmore. R.A., 1801; R.H.A.,
 1830.
 Colonel John Bagwell. { [Richard Bagwell, Marlfield, Co.
 Tipperary.]
 Rt. Hon. William Bagwell. { Copies of both pictures belong to
 Mr. John Croker, of Ballinagarde.
 Two Children of Joseph Barretto, of Calcutta. R.A., 1826.
 Dunbar Barton. [Sir George Brooke, Bart., Gardiner's Row,
 Dublin.]
 Mrs. Dunbar Barton. [Sir William Hutcheson Poë, Bart., Hey-
 wood, Queen's Co.]
 H. Bathurst, Bishop of Norwich. R.A., 1818.
 H. Bathurst, Bishop of Norwich. R.A., 1820. Engraved by
 C. Turner, 1820.
 Lady Sarah Bayley. R.A., 1827.
 Lady Bedingfield.—See Jermingham.
 Sir William Beechey. Lithographed by Miss Turner.
 Robert Berkeley. R.A., 1840.
 Earl of Bessborough.—See Duncannon.
 Mr. Billington. Painted in 1788.
 The Misses Birkett. R.A., 1822.
 Elizabeth J. Blake, of Ardfry, afterwards wife of George, 16th Earl
 of Erroll, and of Right Hon. J. Hookham Frere. Painted in
 Dublin about 1786. Christie's, 5th July, 1907, collection of
 J. Tudor Frere.

- Sir Gilbert Blane, Bart., M.D. [College of Physicians, London.]
R.A., 1833.
- Mrs. Boehm. R.A., 1812.
- John Boheme. Christie's, 25th June, 1898.
- J. P. Boileau. R.A., 1834.
- Mrs. Borridge. R.A., 1798.
- Mr. Bourke. R.A., 1800.
- Benjamin Bousfield, of Lakelands, Co. Cork (married to Dorcas Bagwell). [Richard Bagwell, Marlfield, Co. Tipperary.]
- James Bowstead, Bishop of Lichfield. Painted for Corpus Christi College, Cambridge. R.A., 1841. Engraved by H. Cousins, 1842.
- John, 1st Earl Brownlow. R.A., 1835. Presented by Lord Brownlow to the Rev. W. F. Baylay. Sold by John Baylay at Christie's, 23rd April, 1910. Engraved by S. Cousins, 1843.
- Countess Brownlow. R.A., 1842.
- Richard Bull, artist. R.A., 1795.
- Sir Francis Burdett. [National Portrait Gallery.]
- Sir Francis Burdett. [The late Baroness Burdett-Coutts.] One of these was in R.A., 1836; the other in 1844.
- Sir William Burnett. Painted for the medical officers of the Navy. R.A., 1843. Engraved by H. Cousins, 1844.
- Lt.-General Burr. R.A., 1825.
- Mrs. Burr. R.A., 1827.
- Miss Campbell. R.A., 1821.
- Two Sons of Sir John Campbell. R.A., 1835.
- George Carey. R.A., 1812.
- Sir Anthony Carlisle. R.A., 1795.
- Sir Anthony Carlisle. R.A., 1824. Engraved by H. Robinson for Pettigrew's "Medical Portrait Gallery," 1838.
- Mr. Carr. R.A., 1797.
- Mr. Castle, of the Temple. Painted in 1788.
- Lydia, Countess of Cavan. [Lt.-Col. Percy Lambart, Lindfield, Sussex.] R.A., 1829. Engraved by E. Scriven for "La Belle Assemblée," 1829, and Burke's "Portraits of Distinguished Females," 1833.
- Sir Francis Chantrey. R.A., 1832.
- William, Duke of Clarence.—See William IV.
- Mrs. Clementson. Christie's, June, 1903.
- Sir C. Bethel-Codrington, Bart. R.A., 1837.
- Sir C. Bethel-Codrington, Bart. [Sir Gerald Coddington, Bart.] R.A., 1839.
- Lady Bethel-Codrington. [Sir Gerald Coddington, Bart.] R.A., 1839.
- Hon. Arthur Cole, Resident at Mysore. [Earl of Enniskillen.]
- Hon. Arthur Cole, Resident at Mysore. [B. R. Balfour, Townley Hall, Drogheda.] One of these was painted in 1801.

Lt.-General Sir George Cooke. R.A., 1828.
 Mr. Coombe. R.A., 1799.
 Miss Eliza Cooper. R.A., 1831.
 Mrs. Cooper. [B. R. Balfour, Townley Hall, Drogheda.]
 Richard Cooper. [B. R. Balfour, Townley Hall, Drogheda.]
 Lt.-General Sir Eyre Coote. R.A., 1810. Engraved by H. R. Cook
 for the "Military Panorama," 1814.
 Eyre Coote, M.P. R.A., 1832.
 Miss Coote. R.A., 1812.
 Edward Coplestone, Bishop of Llandaff. R.A., 1838.
 Edward Coplestone, Bishop of Llandaff. R.A., 1844. One of
 these was exhibited at South Kensington in 1868, by the
 Misses Coplestone.
 Miss Corbould. [Major M. A. Shee, 16 Park Street, London.]
 Bought at Christie's, 7th May, 1909.
 Lady Jane Coventry. R.A., 1819.
 J. Cowper. R.A., 1818.
 Mr. Coxe. R.A., 1799.
 Hon. Charles Cust, Royal Horse Guards. R.A., 1841.
 William Beresford, 1st Lord Decies, Archbp. of Tuam. [Hope
 collection, Deepdene.] R.A., 1810.
 Mr. Delacour. R.A., 1799.
 Thomas, 1st Lord Denman. [National Portrait Gallery.] R.A., 1833.
 Thomas, 1st Lord Denman. R.A., 1840.
 Sir Edward Dering, Bart.
 Jane, Lady Dering, daughter of William, 2nd Lord Kensington.
 William, 6th Duke of Devonshire.—See Hartington.
 Sophia, wife of T. F. Dibdin. Puttick and Simpson's, 8th December,
 1908.
 Captain Dick. R.A., 1808.
 John Dick. R.A., 1818.
 Mrs. Croker Dillon, aunt of the painter. Bought by Messrs.
 Colnaghi at Christie's, 8th May, 1897.
 Mrs. J. Dillon. R.A., 1805.
 Master Dillon. R.A., 1799.
 The Misses Dillon. R.A., 1802.
 F. Dizi, harpist. R.A., 1826. Christie's, 5th December, 1908.
 Humphry Donaldson. Engraved by S. W. Reynolds, 1804.
 Mrs. Douglas. [Major M. A. Shee, 16 Park Street, London.]
 Rev. Sir Henry Robert Dukinfield, Bart. Engraved by C. Jousiffe,
 1818.
 Rev. Sir Henry Robert Dukinfield, Bart. Painted for the parishioners
 of St. Martin's. R.A., 1843.
 John Wm. Lord Duncannon, afterwards 4th Earl of Bessborough.
 [Earl of Bessborough.] R.A., 1803.
 Thomas Earnshaw. R.A., 1798. Engraved by S. Bellin.

Hon. William Edwards, R.N., afterwards 3rd Lord Kensington.
 [Lord Kensington, St. Brides, Little Haven.] R.A., 1826.
 General Egerton. [Waterloo Gallery, Windsor.]
 Lt.-Colonel Ellice. R.A., 1810.
 Lady H. Ellice. R.A., 1810.
 Rear-Admiral Sir George Elliott. R.A., 1838.
 Ellis Ellis. R.A., 1817.
 E. Ellis and the Artist. R.A., 1816.
 Miss Elton. R.A., 1830.
 Mrs. H. Elwes. R.A., 1821.
 J. Evelyn. R.A., 1821.
 Eversley.—See Shaw-Lefevre.
 Henry, 1st Marquess of Exeter. [Marquess of Exeter, Burghley House.] R.A., 1802.
 Brownlow, 2nd Marquess of Exeter. [Marquess of Exeter, Burghley House.] R.A., 1834. Engraved by C. W. Wass as a companion plate to that of Isabella Marchioness of Exeter, after Lawrence.
 Captain Sir W. G. Fairfax, R.N. R.A., 1798.
 J. Fairlie. R.A., 1820.
 Miss Fairlie. R.A., 1820.
 Mrs. Fairlie and children. R.A., 1816.
 William Fairlie. R.A., 1816. Engraved in mezzotint by J. Young, 1817.
 Rev. Sir Charles Farnaby. R.A., 1844.
 Mr. Farren. R.A., 1793.
 John Fawcett, actor, as Touchstone. R.A., 1797. Engraved by W. Ridley in "Monthly Mirror" for August, 1799. Christie's, Sir Henry Irving's sale, December, 1905.
 Hon. Mrs. Ferguson. R.A., 1798.
 Lord William Fitzgerald. [Duke of Leinster, Carton.] R.A., 1819.
 Sir William Webb Follett, K.C. Sketch in oils. [National Portrait Gallery.]
 E. Forster. R.A., 1812.
 Rt. Hon. John Hookham Frere. R.A., 1822.
 George IV. [Royal Academy, Burlington House.]
 George IV; after Sir T. Lawrence. [United Service Club.]
 Dr. Godbold. R.A., 1798.
 Mrs. Gordon. R.A., 1814.
 Rev. — Gordon. R.A., 1815.
 Mrs. Grant. R.A., 1792.
 Abbé Gregoire.
 Pascoe Grenfell, Governor of the Exchange Assurance Co. Painted for the Company; destroyed in the fire at the Royal Exchange in 1838. R.A., 1831. Engraved by S. Cousins, 1832, private plate.

Dowager Countess Grey. R.A., 1810.
 Sir Henry Halford, Bart. [Sir Robert Peel, Bart., Drayton Manor.]
 R.A., 1834.
 Henry Hallam. R.A., 1844.
 — Hammond. R.A., 1822.
 Colonel Hanmer. R.A., 1816.
 Edward Harding. R.A., 1793. Engraved by S. W. Reynolds.
 W. H. Harriott. R.A., 1827.
 Mrs. W. H. Harriott. R.A., 1817.
 Mrs. G. Harris. R.A., 1810.
 Dr. Harrison. R.A., 1823.
 William, Marquess of Hartington, afterwards 6th Duke of Devon-
 shire. R.A., 1806.
 Marquess of Hastings.—See Moira.
 J. D. Herbert, artist. R.A., 1805.
 Mrs. Samuel Hibbert. R.A., 1822.
 Mrs. Robert Hicks. R.A., 1830.
 Johann Andreas Hoffmann, bandmaster to George III. Christie's,
 27th July, 1901.
 Miss Hoffmann. R.A., 1805.
 Mrs. H. Holden. R.A., 1825.
 Mr. Holland. R.A., 1805.
 Mrs. Hope; Louisa, daughter of Lord Decies, wife of Thomas Hope,
 and afterwards of Viscount Beresford. [Hope collection,
 Deepdene.] R.A., 1808.
 Mrs. Hopkins. R.A., 1814.
 John Hornby. R.A., 1826.
 William Howley, Archbp. of Canterbury. R.A., 1841.
 Christopher Hughes, American Minister at Stockholm. R.A.,
 1833.
 Sir William Ingleby, Bart. R.A., 1845.
 Sir Robert H. Inglis, Bart. R.A., 1839.
 Miss Jerningham, afterwards Lady Bedingfield. R.A., 1794.
 Edward Jerningham. R.A., 1793. Engraved by P. Thomson
 for "The European Magazine," 1794.
 Edward Johnston, in a Van Dyck dress. R.A., 1827.
 Edward Johnston. R.A., 1828.
 Mrs. Edward Johnston. R.A., 1832.
 Two Children of Edward Johnston. R.A., 1835.
 John Henry Johnstone, actor. R.A., 1791.
 John Henry Johnstone, as Sir Callaghan O'Brallaghan in "Love à
 la Mode." [Garrick Club.] R.A., 1803. Engraved by
 W. Ward, 1806.
 General Sir John (afterwards Lord) Keane. [Sir John Keane, Bart.]
 R.A., 1823.
 John P. Kemble. R.A., 1801. Engraved by W. Sharp, 1803.

- Mrs. Stephen Kemble, as Cowslip in "The Agreeable Surprise"; also known as "The Country Girl." [Asher Wertheimer.] R.A., 1793. Christie's, Sir C. Quilter's sale, 9th July, 1909.
- Anna Maria Kennan. Painted in Dublin for her father, Richard Kennan. [Miss Kate Kennan, Dublin, 1906.]
- Dorothy, Lady Kensington.
- William, 2nd Lord Kensington. R.A., 1809. This and the foregoing picture were in the painter's custody at the time of his death, and were probably afterwards sold. Their present ownership is not known.
- William, 3rd Lord Kensington.—See Edwardes.
- Lloyd, 1st Lord Kenyon. Begun by Romney, finished by Shee. [National Portrait Gallery.] A bust portrait. Holl engraved another portrait of Kenyon, after Shee, a seated figure to below the knees.
- Colonel (afterwards Sir) Edward Kerrison. R.A., 1814. Engraved by W. C. Edwards, 1818.
- Mrs. Martha Mary (afterwards Lady) Kerrison. R.A., 1812. Engraved by T. A. Dean for Burke's "Portrait Gallery of Distinguished Females," 1833.
- Rev. Walter Blake Kirwan. [T. W. Anderson, Grace Dieu, Waterford.] R.A., 1803; R.H.A., 1831. Ex. Dublin, 1853, by Rev. Anthony La Touche Kirwan, Dean of Limerick. Engraved in mezzotint by G. Clint, 1806, and by T. Blood, 1814.
- Very Rev. Bruce Knight, Dean of Llandaff. R.A., 1844.
- H. Galley Knight, M.P. R.A., 1841. Engraved by S. W. Reynolds, 1841.
- Mrs. Lafarque, of Husbands, Leicestershire. Christie's, 16th Feb., 1907.
- Mrs. Larkins. R.A., 1794.
- Mrs. Anne Shaw Leake, née Plunkett. Christie's, 2nd July, 1909.
- Miss Lee, as Ophelia. R.A., 1804.
- Charles Shaw Lefevre, Speaker of the House of Commons, afterwards Lord Eversley. [Speaker's House, Westminster Palace.] R.A., 1842. Engraved by S. W. Reynolds, 1843.
- William Robert, 2nd Duke of Leinster. [Duke of Leinster, Carton.] R.A., 1802. Engraved in mezzotint by C. Turner, 1804; and in stipple, bust only, by J. Heath for Barrington's "Historic Memoirs."
- William Robert, 2nd Duke of Leinster. A small version of foregoing, probably done for the engraver. [National Gallery of Ireland.]
- Augustus Frederick, 3rd Duke of Leinster. R.A., 1819.
- William T. Lewis, as the Marquess in "The Midnight Hour." [National Gallery.] R.A., 1792. Engraved by John Jones, 1792.

George Little, of Pencraig, Herefordshire. Painted in 1788.
 Thomas Lock. R.A., 1827.
 Thomas, 2nd Earl of Longford. R.A., 1825.
 Andrew Loughnan. R.A., 1825.
 Mrs. Lowther. R.A., 1812.
 Mrs. Lushington, as a Bacchante. R.A., 1799.
 Mr. Lyster. }
 Mrs. Lyster. } All painted in Dublin about 1786.
 Master Lyster. }
 Mr. McCarty. R.A., 1791.
 Mr. McCarty. R.A., 1793.
 Alexander McDonnell, Bishop of Upper Canada. R.A., 1824.
 Engraved in mezzotint by C. Turner, 1825.
 Simon McGillivray. R.A., 1818.
 James McNab. R.A., 1819.
 William Magee, Archbishop of Dublin. [Trinity College, Dublin.]
 Thomas Maltby. R.A., 1799. Sold at Foster's, London, 15th November, 1905.
 Mrs. Maltby and child. Sold at Foster's, London, 15th November, 1905.
 Lady Catherine Manners. Christie's, E. Heinemann's collection, March 1902, sold for £819.
 — Marshall, actor. Engraved by W. Ridley for "Bellamy's Picturesque Magazine," 1793.
 Mrs. Perceval Maxwell. R.A., 1840.
 Lord Meadowbank. R.A., 1825.
 Thomas Nixon Millward. Christie's, 23rd June, 1878, 17 guineas.
 Henry Moffatt. R.A., 1824.
 Miss Moffatt. R.A., 1826. A portrait of Miss Moffatt was at Christie's, 10th June, 1899.
 Francis, Earl of Moira, afterwards Marquess of Hastings; whole-length, in uniform, in attitude of speaking in the House. R.A., 1804. Engraved by G. Clint, 1805; by H. R. Cook in "Military Panorama," 1813, and for Gifford's "History of the War," 1816; also by G. Parker in Jerdan's "National Portrait Gallery," 1829.
 Thomas, 1st Lord Monteagle. Painted for the Chamber of Commerce, Limerick. R.A., 1822.
 Mrs. John Carrick Moore. R.A., 1840.
 Thomas Moore, poet. [Major Connellan, Coolmore.] Formerly belonged to Arthur Guinness of Stillorgan; afterwards to Corry Connellan. Engraved by J. Burnett, 1820, and W. T. Fry. While in the possession of Arthur Guinness a copy was made for the R.I. Academy.

- Thomas Moore, poet. [Earl of Ilchester.] One of these portraits was in R.A. in 1817.
- Miss Morgan. R.A., 1800.
- J. B. S. Morrit, in costume of Arch-Master of the Dilettanti Society. [Dilettanti Society.] Painted for the Society. R.A., 1832.
- Thomas Morton, dramatist. [National Portrait Gallery.] R.A., 1835. Engraved by T. W. Hunt for the "Art Journal," 1854.
- Mrs. Mountain, as Ophelia. [Asher Wertheimer.]
- Joseph S. Munden. Engraved by Ridley for "European Magazine," 1796.
- Sir Thomas Munro, Governor of Madras. R.A., 1820.
- Sir Thomas Munro, Governor of Madras. [Government House, Madras.] R.A., 1829. Engraved in mezzotint by S. Cousins, 1830, and by H. Meyer, half-length only, in Jerdan's "National Portrait Gallery," 1830.
- Lady Munro. R.A., 1820.
- Joseph Neild, M.P. R.A., 1837. Engraved by S. Cousins, 1838.
- Sir John Newport, Bart., M.P. [Town Hall, Waterford.]
- Sir John Nicholl, judge; in uniform as Colonel of St. Giles and Bloomsbury Volunteers. R.A., 1806. Engraved in stipple by P. W. Tomkins, 1806.
- William Norris, President of the College of Surgeons. R.A., 1826.
- Mrs. Norton. [H. Sedelmeyer, Paris, 1896.]
- Mr. Nugent. R.A., 1797.
- George O'Connor, as a boy; son of Rev. John O'Connor, rector of Castleknock, and afterwards himself rector there. Sold at Christie's as a Romney, 13th December, 1912, for 720 guineas. Painted in Dublin about 1786.
- Onley Saville Onley. R.A., 1826.
- Mrs. Henry Owen, in a cottage dress. R.A., 1820.
- Major O'Shea of the Loyal Cork Legion; equestrian portrait. R.A., 1798.
- General Lord Edward Paget. [Marquess of Waterford, Curraghmore.]
- General Lord Edward Paget. Messrs. Knight, Frank and Rutley, collection of Sampson Fox, of Grove House, Harrogate, July, 1911.
- Lady Palmer and child. R.A., 1825.
- T. Pares. R.A., 1815.
- John Parsons. R.A., 1825.
- Anthony Pasquin.—See Williams.
- William H. Pattisson, of Witham, Essex. R.A., 1834.
- General Sir Thomas Picton. R.A., 1816. Engraved by C. Turner, 1818; and by T. A. Dean for Robinson's "Life."

General Sir Thomas Picton. [National Portrait Gallery.] Engraved in stipple by H. R. Cook for "Military Panorama," 1812; by R. Cooper for Caddell and Davis's "Contemporary Portraits," 1815, and by T. Blood for "European Magazine," 1815, and in mezzotint by J. C. Easling, 1815.

General Sir Thomas Picton. [Waterloo Gallery, Windsor.] Painted for the King. R.A., 1836.

Captain Pierpoint, R.N. R.A., 1800.

Alexander Pope, actor and artist. R.A., 1792.

Alexander Pope, actor and artist. R.A., 1797.

Mrs. Pope (formerly Miss Campion), as Juliet. [Garrick Club.] Engraved by W. Ward, 1804.

Mrs. Pope (formerly Mrs. Wheatley). R.A., 1803.

Lieut.-General William Popham. [National Portrait Gallery.] R.A., 1814.

Mr. Power. R.A., 1798.

Miss Mary Power (afterwards the artist's wife). Painted in 1793.

Thomas Poynder, jun., Treasurer of Christ's Hospital. R.A., 1836. Engraved in mezzotint by H. Cousins, 1837.

Miss Preston. R.A., 1836.

Thomas Ralli. R.A., 1845.

Madame Ralli. R.A., 1845.

John G. Ravenshaw. R.A., 1833.

John, 1st Lord Redesdale. [National Portrait Gallery.]

Mrs. John Reid. R.A., 1814.

Miss Reid. R.A., 1839.

Mr. Rennie. R.A., 1794. "One of the best, if not the very best, in the Exhibition" (Pasquin).

Mrs. Reynolds. R.A., 1818.

Thomas Spring Rice.—See Monteaule.

Joseph Richardson, M.P. R.A., 1792. Engraved by W. J. Newton, and by W. Ridley in "The Monthly Mirror," November, 1800.

Mrs. Riddell. Christie's, Col. Sibthorpe's sale, 7th May, 1897.

Mrs. H. Robinson and son. R.A., 1800.

George Romney. R.A., 1799. Engraved by W. Bond for Britton's "Fine Arts of the English School," 1810.

William Roscoe. Painted for the Manuscript Library of T. W. Coke of Holkham. R.A., 1817.

William Roscoe. [Walker Art Gallery, Liverpool.]

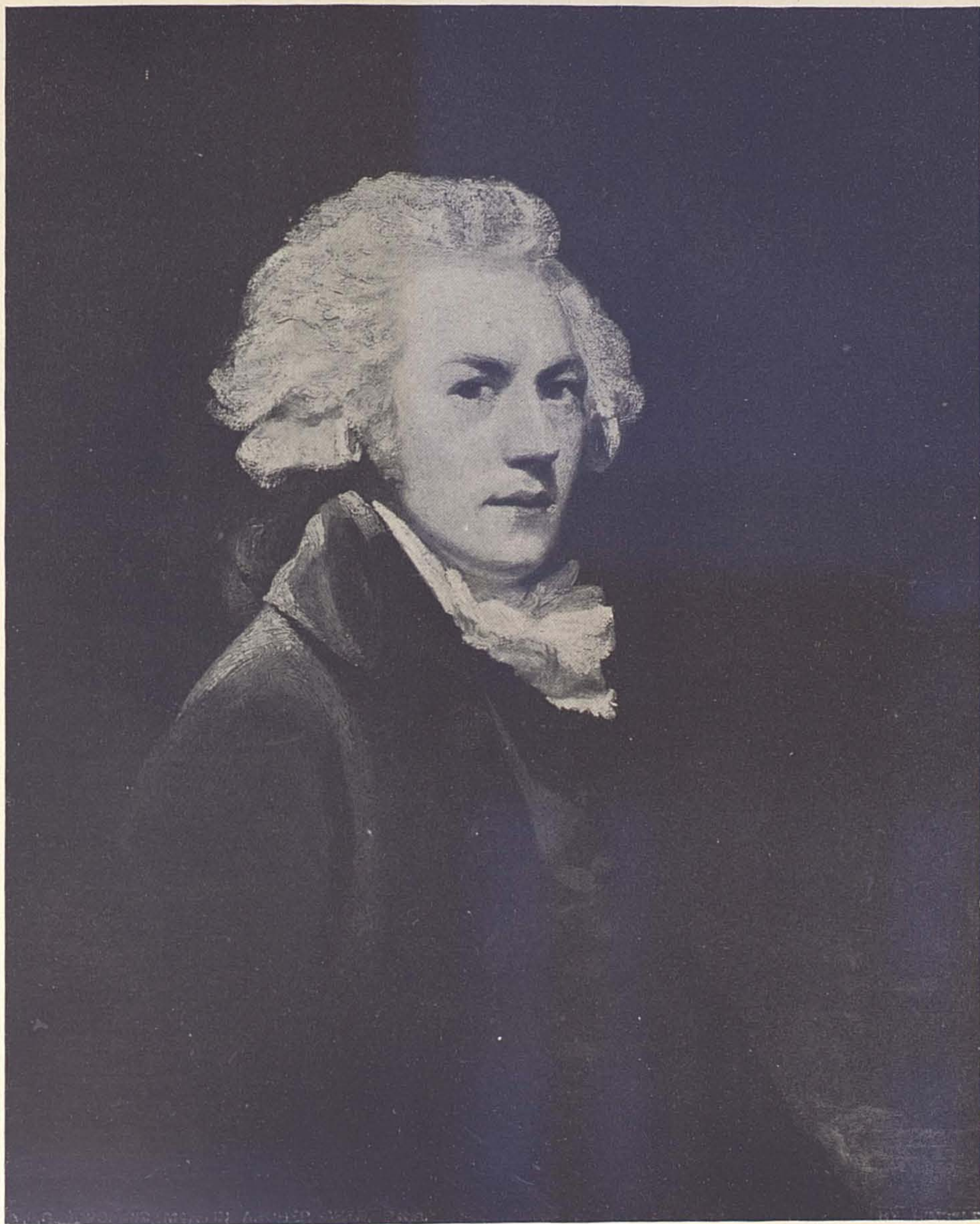
Robert Roy, Master of the Academy, Burlington Street. R.A., 1802. Engraved by J. Heath, 1804.

Duchess of Rutland. [The late Judge Pulitzer of New York.]

Sir Edward Ryan, Chief Justice of Bengal. Painted for Calcutta. R.A., 1844.

Thomas Ryder, actor. Painted in Dublin. Engraved by James Ford, and published by him at 15 Essex Quay.
 Lt.-General St. Leger. R.A., 1816.
 William Sharpe. R.A., 1818.
 Anna Archer Shee, daughter of the painter. [Major M. A. Shee, 16 Park Street, London.]
 Annesley Shee, founder of the Benevolent Society of St. Patrick. [Major M. A. Shee, 16 Park Street, London.] Bought at Christie's, 14th July, 1911.
 George Shee, son of the painter. [Major M. A. Shee, 16 Park Street, London.] R.A., 1798.
 Martin Archer Shee, son of the painter. [Major M. A. Shee, 16 Park Street, London.]
 Martin Archer Shee, son of the painter. Another portrait. [Major M. A. Shee, 16 Park Street, London.]
 Mary Archer Shee, daughter of the painter. [Major M. A. Shee, 16 Park Street, London.]
 Mrs. Shee. R.A., 1797.
 Two Boys, sons of the painter. Christie's, 10th June, 1899.
 John B., 1st Earl of Sheffield. Painted at the request of the House of Assembly, New Brunswick, for the Province Hall. R.A., 1806.
 Colonel Sheldon. R.A., 1809. Engraved by G. Clint, 1809.
 William Sheldon. R.A., 1816. Engraved by C. Turner, 1817.
 Thomas V. Short, Bishop of Sodor and Man. R.A., 1842.
 — Sloper. R.A., 1841.
 Robert Snow. R.A., 1825.
 Mr. Sowerby. R.A., 1810.
 John Charles, 3rd Earl Spencer. [Earl Spencer.] R.A., 1802.
 John Charles, 3rd Earl Spencer. R.A., 1804.
 Lavinia, Countess Spencer. R.A., 1802. Engraved by C. Turner, 1804, and by T. Williams for "Bell's Weekly Messenger," October, 1813.
 Sir George T. Staunton, Bart. R.A., 1833.
 Miss Stephens. R.A., 1819.
 Sir Thomas Strange, Chief Justice of Supreme Court of Madras. Painted for Christ Church, Oxford. R.A., 1829.
 Charles, 1st Lord Sudeley. R.A., 1840.
 Charles R. Sumner, Bishop of Winchester. R.A., 1833. Engraved by S. Cousins, 1834.
 G. Watson Taylor, M.P. R.A., 1821. Christie's, 1832.
 Mrs. Watson Taylor. R.A., 1821. Christie's, 1832.
 Mrs. Watson Taylor. Another portrait. Christie's, 1832.
 Murrough, 1st Marquess of Thomond. R.A., 1805.
 Henry Thomson, R.A. [Royal Academy, Burlington House.] R.A., 1828.
 Mary Anne, Lady Thorold. R.A., 1832.

William Henry, Marquess of Titchfield, as a child. [Duke of
 Portland, Welbeck.]
 General Patrick Tonyn. R.A., 1804. Engraved by G. Clint, 1804.
 Charles Tooke. R.A., 1823.
 T. Tooke. R.A., 1817.
 Rev. William Tooke. R.A., 1816.
 Mrs. Hutches Trower. R.A., 1815.
 Martin Tucker. R.A., 1814.
 Edward Tunno. R.A., 1821.
 Mrs. Edward Tunno. R.A., 1829.
 Miss Maria Tunno. R.A., 1821.
 Charles Hampden Turner. R.A., 1842.
 Sharon Turner. R.A., 1817. Ex. South Kensington, 1868, by
 Rev. Sydney Turner.
 Thomas Frewen Turner. R.A., 1837.
 Sir Robert Williams Vaughan, Bart., M.P. Painted for the County
 Hall, Merionethshire. R.A., 1831.
 Edward Vaux. R.A., 1801. Engraved by S. W. Reynolds.
 General Vicars. Belonged to the La Touche family. Ex. Dublin,
 1853, by Mrs. Boyle.
 Major Vickers, 2nd Life Guards. R.A., 1799.
 Queen Victoria, in robes worn at the opening of Parliament.
 [Royal Academy, Burlington House.] R.A., 1843.
 Major-General Sir Hussey Vivian, afterwards Lord Vivian. R.A.,
 1815. Engraved by H. Meyer.
 Lady Vivian. R.A., 1817; another in 1835.
 Miss Wallis. R.A., 1797.
 Mrs. Harvey Webbe. R.A., 1802.
 Captain Webster. R.A., 1814.
 Richard, Marquess Wellesley, K.G. R.A., 1833.
 Mr. White. R.A., 1801.
 L. White. R.A., 1814.
 Rev. William Wightwick. R.A., 1840.
 G. Wilbraham. R.A., 1842.
 A. J. Wilde, sheriff of London and Middlesex. R.A., 1829.
 John Wilde, LL.D., Trinity College, Cambridge. R.A., 1827.
 James Wilder. R.A., 1792.
 William IV, when Duke of Clarence. [Corporation of Liverpool.]
 Painted for the Merchants of Liverpool. R.A., 1800. En-
 graved in mezzotint by James Ward, 1801.
 William IV. [Buckingham Palace.]
 William IV. [Windsor Castle.]
 William IV. [Council Room, Royal Academy.]
 John Williams ("Anthony Pasquin"). R.A., 1792, Engraved
 by J. Wright.
 John Williams. Water-colour. [British Museum.]



SIR MARTIN ARCHER SHEE, P.R.A.

Thomas Williams, M.P. R.A., 1800.
 Mrs. Williamson as Miranda. R.A., 1804.
 Miss Wilson. R.A., 1845.
 Commissary-General Wood. R.A., 1817.
 Captain John Woolmore, R.N., Deputy Master of the Trinity House.
 Presented to the Elder Brothers of the Trinity House. R.A.,
 1831. Engraved by C. Turner, 1833.
 Rt. Hon. Charles Watkins Williams Wynn. R.A., 1830; another
 in 1841.
 King Lear in the Storm, with Gloster and Edgar. Painted in 1788.
 Portrait of a Young Lady as Miranda. R.A., 1794.
 Jephtha's Daughter. R.A., 1794.
 A Cottage Girl. R.A., 1800.
 A Cottage Girl. [Duke of Sutherland.] R.A., 1805; B.I., 1807.
 A Peasant Girl. B.I., 1818 (3 ft. 7 by 3 ft. 2).
 A Peasant Girl (2 ft. 5 by 2 ft. 1). [National Gallery of Ireland.]
 Formerly in collection of Lord De Tabley. An etching is in
 the catalogue compiled by J. Young, 1821.
 A Sleeping Girl. R.A., 1806; B.I., 1807.
 Prospero and Miranda. R.A., 1806; B.I., 1807.
 St. Peter. [Duke of Sutherland.] B.I., 1807.
 Lavinia. R.A., 1808; B.I., 1809.
 Lavinia. R.A., 1830; B.I., 1813. One of these at Christie's,
 Col. Sibthorpe's sale, 7th May, 1897.
 Belisarius. [Diploma Gallery, Royal Academy.] Engraved by
 S. Sangster for the Royal Irish Art Union in 1844.
 Date Obolum Belisario. B.I., 1809.
 Portrait of a Boy. [Diploma Gallery, Royal Academy.]
 A Student. B.I., 1820.
 Design. B.I., 1820.
 One of the Fathers expounding the Sacred Books. B.I., 1818.
 A Gleaner. B.I., 1821.
 Mother and child. B.I., 1823.
 A Contemplative Boy. B.I., 1812.
 Infant Bacchus. [Vernon Gallery.] R.A., 1824; B.I., 1825.
 Engraved by T. Vernon in "Art Journal," 1852.
 A Magdalen. R.A., 1832.
 Ariadne. R.A., 1834. ? The "Ariadne deserted by Theseus"
 in the Glasgow Gallery.
 A Jew Rabbi. [Late Sir Julian Goldsmid, Bart.] R.A., 1837;
 B.I., 1841.

SHEE, PETER (*d.* 1767). *Landscape Painter.*

He was originally a house-painter in Dublin, and from 1752 to 1757 was employed by Henry Delamain

in his delft works as a painter and clerk. He took to landscape painting, and, though without any regular training in art, the natural talent shown in his pictures brought him into notice. He painted landscapes, many of them compositions in imitation of Claude, as well as religious and allegorical subjects; a picture of "Lucretia" being especially admired. In 1761, on the occasion of the public rejoicings in Dublin on the King's marriage, he executed a number of allegorical paintings which were put up in the streets and were highly praised at the time. He contributed two pictures, "Faith, Hope and Charity" and a "Dead Christ," to the first exhibition of the Society of Artists held in George's Lane in 1765, and also to those in William Street in 1766 and 1767. He was then living in Smock Alley. Shee, however, failed to obtain sufficient encouragement and support as an artist; he fell into distress and died in New Street in September, 1767. A large landscape composition by him belongs to W. Booth Pearsall, F.R.C.S.I., and other signed works by him are occasionally met with.

SHEEHAN, DAVID (*d.* 1756). *Sculptor.*

A Dublin stone-cutter, working in Marlborough Street in the middle of the eighteenth century. He appears to have been principally employed in monuments for churches. In the church at Tullow, Co. Carlow, is a white marble monument erected by Sir Richard Wolseley, Bart., to the memory of Lieut.-General Clement Nevil, who died in 1744, inscribed *David Sheehan fecit, 1745*. In the church at Castle Lyons, Co. Cork, is a monument by Sheehan to James, Earl of Barrymore, who died in 1747. It is eighteen feet high, with a bust of Lord Barrymore standing in a niche between two Corinthian pillars; on the entablature are two angels carved by Houghton (*q.v.*) (see

"Faulkner's Journal," 1753, No. 2742). The monument bears the signature, *David Sheehan*. He had also the collaboration of Houghton in a monument put up in Christ Church, Cork, to a daughter of Dr. Joseph Rogers; and he was employed in the stone-carving on the front of Trinity College about 1751. Sheehan died in 1756 and was buried in the church-yard at Drumcondra. In his will, dated 16th January, 1749, and proved 13th February, 1756, he mentions his "stock of stones in Dublin, Cork, Kilkenny and elsewhere." His eldest son, CORNELIUS SHEEHAN, carried on the business and was probably the "Mr. Sheehan, an eminent stone-cutter," whose death in Marlborough Street, on 16th June, 1761, is recorded in "Sleator's Gazetteer." Another member of the family, MORDECAI SHEEHAN, was also working as a stone-cutter in Marlborough Street, and was bankrupt in 1774 when his stock, including "some capital chimney-pieces," were sold. He was working down to about 1789.

SHEIL, EDWARD, R.H.A. (b. 1834, d. 1869).

Subject Painter.

Was born at Coleraine in or about 1834. He was a pupil in the School of Art in Cork, and in July, 1857, was appointed second master under D. W. Raimbach. He became head master in 1859. The school prospered under his direction, but his constitution, always delicate, unfitted him for strenuous work, and in 1860 he resigned. He was presented by the Committee of Management with a testimonial of the great efficiency with which he had fulfilled his duties. He went to Italy, and after a short stay there he returned to Cork and settled there as an artist. A man of strong religious feeling and high ideals, his pictures were mostly of religious and sentimental subjects, and he found it difficult to accommodate his powers to the

ideas and taste of the public, and so his pictures were unbought. He first exhibited in the Royal Hibernian Academy in 1855, and continued until 1860. His "Excelsior," exhibited in 1859, in which the male figure is a portrait of himself, was sold after his death for one hundred guineas. It afterwards belonged to Dr. J. J. Kenny of 13 Rutland Square, and was sold in 1900 for nineteen pounds. "Home after Work," exhibited in 1863, was bought by the Earl of Carlisle; "The Angel of Intercession," 1864, belonged to the late Judge Berwick, and this picture, as well as "Jacob's Dream" and "Spring," were in the Dublin Exhibition of 1865. His "Emigrant" belongs to Mr. R. MacDougal, Drumleck, Howth. In 1866 he made his only contribution to the Royal Academy, a picture of "Gethsemane," which was highly praised in the "Times" and other papers.

Sheil was elected an Associate of the Royal Hibernian Academy on 30th December, 1861, and a Member on 26th November, 1864. He died on 11th March, 1869, in the South Mall, Cork, in the house of his friend Denny Lane, aged 35. He left a wife and two children. His younger brother, George, to whom he was devotedly attached, was for many years on the staff of the "Cork Examiner."

SHERIDAN J. (*d.* 1790). *Portrait Painter.*

Was a native of the county of Kilkenny, and studied in the Dublin Society's Schools. Before he had acquired a sufficient proficiency in his art he went to London and sought practice as a portrait painter. He worked hard, but although possessed of undoubted talents as an artist he was not successful, and had a hard struggle even to support himself. He exhibited four portraits at the Royal Academy in 1786, 1788 and 1789, amongst them a portrait of himself and one

of J. Kemble, jun., in 1786, and a portrait of a lady, which can be distinguished in Martini's engraving of Ramberg's drawing of the Academy in 1788. He also exhibited two portraits at the Society of Artists in 1790. Worn out by privations and his unsuccessful efforts, he died in London an utterly broken man in 1790.

SHERIDAN, JAMES (*d.* 1840). *Miniature Painter.*

A miniature painter who died in the Corn Market, Dublin, in December 1840, aged 106. According to the announcement of his death in the "Dublin Evening Post," he had for several years before his death subsisted on casual charity.

SHERLOCK, WILLIAM (*fl.* 1759-1806). *Painter and Engraver.*

Was born in Dublin, according to Bryan about 1738, but probably earlier. Pasquin says that he was son of "Sherlock the celebrated prize-fighter who opposed Faddi, the stout Hungarian, in Broughton's Amphitheatre in Tottenham Court Road, before the Duke of Cumberland and many of the nobility and mobility"; Walpole says he was a fencing master. The "Old Dublin Intelligencer," 28th July, 1731, says: "Young Sherlock, the prize-fighter, was almost murdered by a grenadier at St. James' Fair." O'Keeffe, in his "Recollections" says: "Mrs. Sherlock kept the "Highlander" Tavern at Ringsend about 1765. She was sister of Sherlock who for many years had been victor in every broad-sword contest in London."

The future artist studied in the St. Martin's Lane Academy, and in 1759 was given a premium for figure drawing by the Society of Arts, and in 1760 one for an engraving. He studied in Paris under Le Bas, the engraver, and did a large plate, "The Grange," after

J. Pillement, published in 1761. He also engraved the series of portraits for Smollet's "History of England." He began to exhibit miniatures and small portraits in oil and water-colour with the Society of Artists in 1764; and was a Director of the Society in 1773. He continued to exhibit until 1780, and his works appeared in the Royal Academy from 1796 to 1806. A miniature portrait by him of "Sir John A. Stevenson," signed and dated 1805, is in the Victoria and Albert Museum.

His son, WILLIAM P. SHERLOCK, was a successful imitator in water-colour of the works of Richard Wilson and exhibited them, together with a few portraits, in the Academy from 1800 to 1820. He did landscape and architectural illustrations for Dickenson's "Antiquities of Nottinghamshire," 1801-1806, and in 1811 he published twenty-five soft-ground etchings after drawings by Girtin, Prout and Cox. A number of water-colour views in the neighbourhood of London, by him, are in the British Museum.

SHUTER, WILLIAM (*d.* 1771-1779). *Flower Painter.*

Mentioned by Pasquin in his "Artists of Ireland," as a flower painter practising in London; but his connection with Ireland is not stated. Shuter exhibited flower pieces, with occasional landscapes and portraits, at the Society of Artists in London in 1771, 1772, 1773 and 1779. His name does not appear as an exhibitor in Dublin.

SIMMS, PHILIP (*d.* 1725-1749). *Engraver.*

An early Dublin engraver who resided in Dame Street, and afterwards in Crown Alley, in the first half of the eighteenth century. He worked for George Faulkner and others of the Dublin publishers. A

portrait of "William Molyneux" which forms the frontispiece to the 8vo edition of the "Case of Ireland Stated," published in 1725, was engraved by him. He also engraved the frontispiece to "The Constitution of the Free Masons, containing the History, Charges, Regulations, etc., of that most Ancient and Right Worshipful Fraternity for the use of the Lodges. . . . Dublin, printed by J. Watts, at the Lord Carteret's Head in Dame Street, for J. Pannell at the Three Blue Bonnets in St. Patrick's Street in the year of Masonry 5930. Anno Domini 1730." This plate, which is inscribed *Engrav'd by Phill. Simms in Dames Street Dublin*, is a copy, in reverse, of that engraved by John Pine as frontispiece to the "Book of Constitutions" published in London in 1723. It was afterwards copied, with some alterations, for the "New Book of Constitutions" published in Dublin in 1751. It shows the Grand Master, the Duke of Wharton, handing the roll of Constitutions to his successor, the Duke of Montagu, attended by the wardens, chaplain and others. Simms also engraved the frontispiece to Vol. II of Swift's Poetical Works, published by Faulkner in 1744, and a number of large plates in the "Universal History," published in seven folio volumes by Faulkner the same year. These plates are "Noah's Ark," "Temple of Balbeck," "Prospect of Balbeck," "Ruins of Palmyra," "The Temple of Jerusalem," "The Mausoleum and the Theatre of Augustus," "The Palace of Julius Cæsar," "The Amphitheatre of Claudius," portraits of Roman Emperors and others. The translation of "Don Quixote," by Charles Jervas, published in Dublin by Peter Wilson in 1747, has illustrations by Simms, and the Dublin edition of Burnet's "History of the Reformation," three volumes, folio, 1730-33, has plates by him copied from those in the London edition of 1681. These plates are the frontispiece and portraits

of Henry VIII, Catherine of Arragon, Cardinal Wolsey, Thomas Cranmer, Ann Boleyn, Thomas Cromwell and Sir Thomas Moore, in the first volume ; frontispiece and portraits of Edward VI, Edward Seymour, Duke of Somerset, Queen Mary, Lady Jane Grey, Stephen Gardiner, Nicholas Ridley, Cardinal Pole, Queen Elizabeth and Matthew Parker, in the second volume ; and Hugh Latimer, John Jewell, Nicholas Bacon, Sir William Cecil and Sir Francis Walsingham in the third. These are signed either *P. Simms sculpt.* or *P.S. sculpt.*

In 1733, when he was living in Crown Alley, Simms advertised that "Gentlemen and Ladies may have their coats of arms curiously engraved for their books or on plate." An armorial book-plate by him of "John Anderson, M.D." is inscribed *P. Simms Sculpsit et dono dedit ob filiam unicam a morbo Vindicatam.* This and another book-plate by him of "Thomas Jones" are in the Franks collection in the British Museum.

Simms was a member of the Goldsmiths' Corporation, having been admitted to its freedom in 1736. His name does not appear after 1749, and he probably died in that year.

SIMPSON, JOHN (*d.* 1745-1750). *Landscape Painter.*

An English artist who settled in Dublin and established himself as a landscape painter and print-seller in Essex Street. Giles King's mezzotint portrait of "Thomas Carter, Master of the Rolls," was published by him in 1745, *Sold by John Simpson opposite ye Custom House, Essex St.* He advertised as a landscape painter and print-seller in 1749-50, from "opposite the Custom House Gate in Essex Street." Nothing further is known of him or of his works.

SISSON, RICHARD (*d.* 1686-1707). *Painter.*

He was admitted to the freedom of the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, in 1686, and was one of the Wardens in 1704. The Proctor's accounts of Christ Church Cathedral for 1688, contain the entry: "Mr. Sisson for finishing the altar-piece £11 17s." His name disappears from the list of members of the Guild after 1707.

SISSON, RICHARD (*d.* 1767). *Portrait Painter.*

He belonged to a well-known family in Dublin who were engaged in the linen trade and had a manufactory at Lucan. A Jonathan Sisson of Lucan, was granted a sum of five hundred pounds by the Irish Parliament in 1757, to reimburse him for his expenses incurred in his endeavours to bring the manufacture of printed linens to perfection. Richard Sisson was educated at Shackleton's School at Ballitore, Co. Kilkenny, where he had as a school-fellow Edmund Burke, whose friendship he enjoyed during his after life. On leaving the school he was apprenticed to Francis Bindon, the portrait painter, and on the expiration of his apprenticeship went abroad and spent some time in France and Italy. In Paris he met his old school-fellow, Burke, and they lived for some months together. On his return to Ireland he settled in Dublin as a portrait painter in oil, pastel and miniature, and he also worked in London. Edmund Burke sat to him for a miniature, and Horace Walpole mentions him in two letters to Sir Horace Mann, in 1760. In Dublin he resided in William Street, and took a prominent part in organizing and planning the exhibitions of the Society of Artists. He exhibited with them twelve portraits in oil in 1765, 1766 and 1767. Pasquin says that "he affected to

paint in the manner of Denner." Although a very indifferent painter he had a good practice in portraiture. He scraped a mezzotint of "William Pitt," similar to a print by Houston ; it is inscribed *R. Sisson Fecit.*

In 1763 he married, in Naas, a Miss Smith of Ann Street, Dublin. He died in his house in William Street in April, 1767. His wife, left in straitened circumstances, opened a school, and Edmund Burke afterwards provided for his son.

SITRIC MACAEDA (c. 1084). *Metal-Worker.*

He was maker of the box, or shrine, for a copy of the Psalter, for Domnall, the successor of St. Columba at Kells, who died in 1098. It was known as the Cathach of the O'Donels, who preserved it for centuries with great veneration, and it was carried before them into battle as a talisman. After the siege of Limerick it was taken to France by Colonel Daniel O'Donel, who entered the French service and died after a distinguished military career in 1735. In 1723 he had an outer case made to preserve the ancient shrine, and deposited it in a monastery in Belgium. In his will he directed that this ancient family treasure should be given to whomsoever should prove himself to be the head of the O'Donels. In 1802 it passed into the possession of Sir Neal O'Donel, of Newport, Co. Mayo, baronet, and it was subsequently entrusted by Sir Richard O'Donel to the care of the Royal Irish Academy, where it now is. The outer case of silver, made for Colonel O'Donel, bears the O'Donel arms and the inscription: "Jacobus 3rd M.B. rege exulante Daniel O'Donel, in Xtianissō Impo. præfectus Rei Bellicæ hujusce hæreditarii Sancti Columbian Pignoris, vulgo CAAH dicti, tegmen argenteum vetustate Consumptum, restauravit Anno Salutis 1723."

SKILLIN, SAMUEL (*b. c.* 1819, *d.* 1847). *Subject Painter.*

A native of Cork, where he was born about 1819; he was an artist of some talent, but died young before the promise of his early years could be fulfilled. He displayed great enthusiasm for art and eagerness to excel, and was much helped and encouraged by Richard Sainthill of Cork, the early patron of Maclise. A "Scene from the Marriage of Figaro," and a "Portrait of John Clarke, King of the Beggars of Munster," by him, were in the Royal Hibernian Academy in 1842. John Clarke had served in the Navy, and was for three years a prisoner of war at Amiens. The picture was painted from life, and was purchased by the Royal Irish Art Union for twenty pounds. It was won as a prize by the Rev. D. W. Fox of Rathmines, and afterwards belonged to J. Windele of Cork. Skillin again contributed to the Academy in 1843, and then went to London for the purposes of study. He also visited Spain, Italy and other parts of the Continent; and during his travels, which lasted two years, he contributed a series of letters to the "Literary Gazette." He lived but a short time after his return to Cork, dying on the 27th January, 1847, in Patrick Street, where his two sisters carried on business as haberdashers. A portrait of "William Maginn" by him was etched by J. Kirkwood for the "Dublin University Magazine," Vol. XXIII, 1844. He did some etchings, including a small portrait of the old Countess of Desmond. His portrait at the age of 17, painted by William Fisher (*q.v.*), is in the Cork Museum.

SKINNER, MARTIN (*f. c.* 1698). *Portrait Painter.*

He was admitted to the Freedom of the Guild of St. Luke in 1698 on presentation of a portrait of King

William painted by him. He is noted in the list of members of the Guild in 1702 as "dead."

SKOTTOWE, CHARLES (*f.* 1829-1842). *Portrait Painter.*

Born in 1793, he practised in Cork for some time, where he won repute as a portrait painter. He exhibited two portraits in the Royal Hibernian Academy in 1829, and soon afterwards went to London. Portraits by him were in the British Institution and the Royal Academy in 1834, 1837, 1838 and 1842. One of "John Ayrton Paris, M.D.," exhibited in the Academy in 1838, and engraved by S. Bellin, is in the Royal College of Physicians, London; and a portrait of "Rear-Admiral Sir William Parry," also engraved by S. Bellin in 1839, is in the Royal Naval College, Greenwich.

SLATER, J. W. (*f.* c. 1770). *Miniature Painter.*

An English artist who went early in life to Dublin, where he was practising as a miniature painter about 1770, his works being much esteemed. Returning to London he exhibited in the Royal Academy in 1786 and 1787. His portrait of himself was lithographed by E. Morton.

SLATTERY, JOHN JOSEPH (*f.* 1850-1858). *Portrait Painter.*

A portrait painter of some merit, about whom, however, little is known. He entered the Dublin Society's School in 1846, and afterwards established himself as a portrait painter in Dublin, and apparently had for some time a good practice, painting several persons of distinction. He first appeared as an exhibitor in the Royal Hibernian Academy in 1852, when he contributed a portrait of "Dr. Barker."

In 1856 he sent a portrait of the Lord Chancellor, "Maziere Brady," and in 1858 four portraits, including one of "Judge Keogh," and one of "Mrs. Keogh and Family." After this date nothing more is known of him; he appears to have left Ireland and is said to have gone to America. A portrait of "the Hon. Mrs. Somerset Ward" was lent to the Dublin Exhibition in 1873 by Lord George Hill, and at Carton is a copy by him after Romney, of "Lord Edward Fitzgerald." In the National Gallery of Ireland is a good portrait by him of "William Carleton," the novelist; and a portrait of "George Petrie," which belonged to Dr. J. R. Joly, is in the Royal Irish Academy.

SLAUGHTER, STEPHEN (*d.* 1765). *Portrait Painter.*

No biographical details of the early life of this artist are known. His name first appears upon an etching, done in 1733, from a drawing by Parmegiano, then in the collection of Dr. Hickman to whom the print is dedicated, *Stephn. Slaughter f. 1733*. As a painter he is first heard of in 1734, when he was in Ireland and painted a portrait of Nathaniel Kane, Lord Mayor of Dublin. He remained in Ireland a few years, occasionally visiting England, as certain dated portraits, such as those of "the Hon. John Spencer," "Lady Georgina Spencer," "Sir Robert Walpole" and others show. While in Ireland he painted the portraits of many important personages. About 1746 or 1747 he settled in London and obtained a leading position in his profession; and he was appointed Keeper of the King's Pictures. He died at Kensington on 15th May, 1765. Slaughter's portraits are met with in the old country houses in Ireland, and are generally signed and dated. His figures are well posed, with a good sense of line; he seems to have delighted in the

rendering of the characteristic folds, textures and sheen of silk, lawn and lace, but his flesh painting was weak, and so the faces are the least satisfactory parts of his portraits. A good example of his work is the portrait of "Archbishop Hoadly" in the National Gallery of Ireland.

Redgrave says that "his sister had some repute for her drawings."

Among Slaughter's portraits are :

Bishop Baxter. Formerly in the collection of Jonathan Sisson, Dublin, and sold by Messrs. Gernon in 1835.

Lady Ann Conolly. Belonged to J. Cooper Walker's father.

Michael Cox, Bishop of Ossory. Signed *Stepn. Slaughter Pinxt. Dublin 1743-4*. [National Gallery of Ireland; deposited by Col. Villiers Stuart of Castletown, Carrick-on-Suir.]

Anne O'Brien, wife of Bishop Michael Cox. Signed and dated 1746. [National Gallery of Ireland; deposited by Col. Villiers Stuart, of Castletown, Carrick-on-Suir.]

Sir Compton Domvile, Bart. Ex. South Kensington in 1867 by Sir C. Domvile.

Robert, 1st Earl of Farnham. [Lord Farnham.] Painted in 1743 when Robert Maxwell.

John Hoadly, Archbp. of Armagh. Signed and dated 1744. [National Gallery of Ireland.]

Juliana, Viscountess Ikerrin. Dated 1746. Earl of Cork's collection at Marston Hall, sold at Christie's, 25th Nov., 1905.

Nathaniel Kane, Lord Mayor of Dublin, 1734. Engraved in mezzotint by John Brooks.

Elizabeth (Brownlow), Lady Knapton, wife of John, 1st Lord Knapton. [Viscount De Vesci, Abbeyleigh.] Signed and dated 1744.

Samuel Madden, D.D. [Lt.-Colonel John C. W. Madden, Hilton Park, Clones.]

Jane Madden, wife of foregoing. [Lt.-Colonel John C. W. Madden, Hilton Park, Clones.]

Rose, wife of the Rt. Hon. Anthony Malone. [The Misses Dunne, Brittas, Queen's Co.]

Charles, 2nd Duke of Marlborough. [Earl Spencer.]

Edward, 2nd Earl of Meath. Collection of John Gernon, sold in Dublin in 1854.

Henrietta, daughter of Sir E. O'Brien, Bart. Painted in 1741. [Earl of Inchiquin.]

Lt.-General Richard St. George. Engraved in mezzotint by M. Ford.

Henry Boyle, Earl of Shannon. Painted in Dublin in 1745; signed and dated. [S. Hudson, 3 Dante Road, Newington Butts, 1902.] Ex. South Kensington, 1867, by Sir C. C. Domville, Bart.

Henry Boyle, Earl of Shannon. Painted in Dublin in 1744. [Lindo S. Meyers, 10 Queen Street, Mayfair, London.] From Earl of Cork's collection at Marston Hall, sold at Christie's, 25th November, 1905.

Henry Boyle, Earl of Shannon. [Earl of Shannon.]

Henry Boyle, Earl of Shannon. [Col. the Hon. H. Boyle Bernard, Coolmain Castle, Co. Cork, 1872.]

Sir Hans Sloan, as President of the Royal Society. Painted in 1736. [National Portrait Gallery.]

Hon. John Spencer. Painted in 1737. [Duke of Marlborough.]

Lady Georgina Spencer. Painted in 1737. [Duke of Marlborough.]

John, 1st Earl Spencer, as a boy. [Earl Spencer.]

John, 1st Earl Spencer, as a boy, a different picture. [Earl Spencer.]

Thompson, the poet. Praised in fourteen lines of verse in "The Gentleman's Magazine" for December, 1736.

Sir Edward Walpole, in robes of the Bath. Formerly at Strawberry Hill.

Sir Robert Walpole. Dated 1740. [Capt. E. Connolly, Castle-town.] Presented by Walpole to the Rt. Hon. William Conolly.

Portrait of a lady holding her young daughter in her lap. Dated 1745. Christie's, 20th Dec., 1909.

SLEIGH, WILLIAM (c. 1776). *Portrait Painter.*

His name as a portrait painter in Cork occurs in a marriage license bond in 1776; but nothing further is known concerning him.

SMITH, FERDINAND DAVID (b. 1830, d. 1855). *Subject Painter.*

He was son of Joseph Smith of 26 Waterloo Road, Dublin, and was born in 1830. In 1851 he made his first contributions to the Royal Hibernian Academy: "The Young Angler," "Good Humour" and "Bad Humour," and was an exhibitor during the three

following years. He died in his 25th year, on 18th October, 1855, at his father's house in Waterloo Road.

SMITH, JAMES. *Wood Engraver.*

Worked as wood engraver in Belfast in the early part of the nineteenth century. Many of his woodcuts are in books printed in Belfast by F. D. Finlay. Some of his vignettes and tail-pieces, of considerable merit, engraved and designed in the style of Bewick, were used in R. M. Young's "Town Book of Belfast," published in 1892.

SMITH, ROBERT (*b.* 1792, *d.* 1882). *Amateur.*

Was of Dirleton, Haddingtonshire, but was born in Dublin on 14th September, 1792. He entered the army as ensign in the 44th Regiment in 1809, became captain in 1825 and retired in 1832. He was a clever draughtsman and designer, and when quartered in Ireland exhibited a landscape drawing in the Royal Hibernian Academy in 1827, and four portraits, including one of his son, in 1828. A number of his pencil drawings of Irish scenery and places are in the Victoria and Albert Museum. A port-folio of eighty-three pencil drawings of nude female figures from gems, sculpture, etc., done in 1823 and other years, was in possession of J. Tregaskis of Holborn in 1912. In 1840 Smith was appointed a junior Pursuivant in the office of arms, Dublin Castle, and in 1865, Athlone Pursuivant. He died at his residence in Frankfort Avenue, Rathgar, on 26th November, 1882, in his 91st year, and was buried at Rathfarnham.

He was father of Robert Henry Soden Smith, keeper of the Art Library at South Kensington, who died in 1890.

SMITH, STEPHEN CATTERSON, P.R.H.A.
(b. 1806, d. 1872). *Portrait Painter.*

Was born at Skipton-in-Craven, Yorkshire, on 12th March, 1806; the son of Joseph Smith, a coach-painter, and Anne, daughter of Stephen Catterson, of Gawflat, Yorks. His parents removed early in life to Hull, and at the age of sixteen he entered the schools of the Royal Academy. In 1824 the Society of Arts awarded him a silver medal for a painting in oil. He was then living at 11 Margaret Street, Bagnigge Wells. He afterwards studied in Paris, and settling in London gained some reputation for his skill in drawing portraits in black chalk, many of them being lithographed and published by R. J. Lane, A.R.A. He made drawings of this kind of several members of the Royal Family. For some time he was in Yeovil, and after his return to London he sent a small picture, "The Studious Philosopher," to the British Institution in 1828, followed in 1833 by a larger picture, "A Jew at his Devotions"; and in 1830 he contributed a "Portrait of Robert Lee, M.D." to the Royal Academy. In George Hering's "Sketches on the Danube, in Hungary and Transylvania," published in 1838, are six lithographs of peasants done by him after drawings by Hering. Receiving some commissions to paint portraits in the north of Ireland, he went to Londonderry in January, 1839, and remained there until 1845, painting portraits and small genre pictures. In 1841 he sent two portraits to the Royal Hibernian Academy, beginning his connection with that body which continued until his death. Leaving Londonderry in 1845 he settled in Dublin, at first at No. 24 Kildare Street, and afterwards, in 1846, at No. 42 St. Stephen's Green, where he continued to reside until his death. The connection he had formed in the north of Ireland stood him in good stead; from the moment of

his arrival in Dublin he was in request as a portrait painter, and during his long career as a painter there was scarcely an eminent person in Ireland who did not sit to him. He was appointed portrait painter to the Lord Lieutenant, the Earl of Bessborough, and painted his portrait and those of each succeeding viceroy for thirty years. In 1854 he painted for the Corporation of Dublin a portrait of Queen Victoria, in commemoration of her visit to Ireland, a picture which now hangs in the Mansion House. On the 11th May, 1844, while he was still in Derry, he was elected an Associate of the Royal Hibernian Academy, and was advanced to full membership on the 13th September following. On the resignation of George Petrie, Smith was, on 7th March, 1859, elected President of the Academy. After holding the post for seven years he was succeeded on 18th October, 1866, by Sir Thomas Deane, who was President for a year, Smith being again elected on 17th October, 1868. He, however, only occupied the post for a few months, for, becoming a candidate for the Directorship of the National Gallery of Ireland on the death of George Mulvany, he resigned on 20th March, 1869, when he was succeeded by Thomas Alfred Jones. He exhibited at the Royal Academy in 1830, but did not appear there again until 1849, and after that exhibited only in 1855, 1856 and 1858. On the 30th May, 1872, after having been engaged during the day in hanging the pictures in the International Exhibition in Earlsfort Terrace, he was seized with apoplexy and died about eight o'clock in the evening, on the drawing-room sofa in his house No. 42 St. Stephen's Green. He was buried on the 1st June, at Mount Jerome, his six sons being present at his funeral.

Smith married, in 1845, Anne Wyke, who herself occasionally exhibited in the Royal Hibernian Academy. Her father, Robert Titus Wyke, was a water-colour

painter and teacher of drawing in Wexford. She died on 8th December, 1886. Smith had six sons and four daughters, of whom Stephen and Robert became artists. Robert is still living and is Director of the Art School in Birmingham. Stephen, recently deceased, is separately noticed.

Smith painted two portraits of himself; one is now in the National Gallery of Ireland, the other is in the Council Room of the Royal Hibernian Academy; a chalk drawing belongs to Mrs. Catterson Smith, 42 Stephen's Green.

Portrait of Himself. [National Gallery of Ireland.]

Portrait of Himself. [Council Room, Royal Hibernian Academy.]

Portrait of Himself. Chalks. [Mrs. Catterson Smith, 42 St. Stephen's Green, Dublin.]

Portrait of Himself. Pencil. [Mrs. Catterson Smith, 42 St. Stephen's Green.]

James, 1st Duke of Abercorn, K.G. Left unfinished at the artist's death; completed by S. Catterson Smith, jun. [Dublin Castle.] R.H.A., 1877.

George Adair, D.L., of Belgrove, Queen's County. R.H.A., 1863.

Robert Adams, surgeon; lithographed by J. H. Lynch for the "Dublin Quarterly Journal of Medical Science," 1857.

Mr. Alexander.

Mrs. Alexander.

Lady Anderson. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]

Luke, 2nd Lord Annaly, K.P.

Lord Athlumney.—See Somerville.

Balloo, an Indian servant of Lt.-Gen. Hart of Kilderry. [W. E. Hart, Kilderry, Co. Donegal.] R.H.A., 1842.

Edward Barrington. [R. M. Barrington, Fassaroe, Bray.]

Augustine Barton.

Mrs. Augustine Barton. [Gen. Sir Hugh McCalmont.]

Mrs. T. J. Barton. [R. C. Barton, Glendalough House, County Wicklow.]

Daughters of T. J. Barton. R.H.A., 1847. [R. C. Barton, Glendalough House, County Wicklow.]

R. P. Bayley. R.H.A., 1863.

Francis, 7th Duke of Bedford. R.A., 1849; engraved in mezzotint by G. Zobel, 1863. [Duke of Bedford, Woburn.]

- Anna Maria, Duchess of Bedford. R.A., 1849. [Duke of Bedford, Woburn.] Copies of both these pictures, by Joshua Phillimore, are at Kilkea Castle.
- Sir Patrick Bellew, Bart., afterwards 1st Lord Bellew. [Lord Bellew, Barmeath.] R.H.A., 1847.
- Rev. Charles Cobbe Beresford, father of Selina, Countess of Erne. Painted 1843. [Earl of Erne.] R.H.A., 1844.
- Lord John George Beresford, Archbp. of Armagh. R.H.A., 1854. Engraved in mezzotint by G. Sanders. [Dining Hall, Trinity College, Dublin.] A copy by S. Catterson Smith, jun., is in the Palace, Armagh.
- Marcus Gervais Beresford, Archbp. of Armagh. Bequeathed to his son, George De la Poer Beresford, of Aubawn, Co. Cavan. Engraved by J. Richardson Jackson.
- Mrs. John Massy Beresford. [J. E. Massy Beresford, Macbie Hill, Peebles.]
- John William, 4th Earl of Bessborough. [National Gallery of Ireland.]
- John William, 4th Earl of Bessborough. [Earl of Bessborough.]
- John William, 4th Earl of Bessborough. A replica of last. [Major Connellan, Coolmore.]
- Major-General Bird. R.H.A., 1849.
- Francis Blackburne, Chief Justice, afterwards Lord Chancellor. R.H.A., 1848. Engraved in mezzotint by G. Sanders. [Rev. E. Blackburne, late of Rathfarnham Castle.]
- Mrs. Blackburne. [Rev. E. Blackburne, late of Rathfarnham Castle.]
- Colonel Blackhall.
- Sir Edward Blakeney. [United Service Club, London.]
- Sir Edward Blakeney. Engraved in mezzotint by G. Sanders. [— Blakeney, Abbert, Co. Galway.]
- Sir John Blunden, Bart. R.H.A., 1846.
- Lady Blunden and child. R.H.A., 1846.
- Charles Bowles, antiquary. Engraved in stipple by H. Meyer, 1832.
- Joseph Boyce, Lord Mayor of Dublin, 1855. [Albany Fetherstonhaugh, North Great George's Street, Dublin.]
- Joseph Boyce. [Mrs. Reid, 66 Pembroke Road, Dublin.] R.H.A., 1864.
- George Augustus Boyd, of Middleton Park, Westmeath. R.H.A., 1854.
- John Bric, barrister, and friend of O'Connell; shot in a duel by Major W. Hayes, of Cork, in 1826. Engraved by R. Page, 1826. Belonged in 1892 to James Bourke, Water Bailiffs' Department, City Quay, Dublin, who purchased it from the artist; was in a dealer's hands in Dublin in 1912.
- Hon. Mrs. Brooke. [Sir G. F. Brooke, Bart., Gardiner's Row, Dublin.] R.H.A., 1854.

George Brooke, of Summerton. This picture was accidentally destroyed in Cranfield's shop. A copy was made by S. Catterson Smith, jun.

Sir Richard Brooke, Bart., of Norton Priory, Chester.

Mary, daughter of George Bryan, of Jenkinstown. [Lord Bellew, Jenkinstown Park.]

Mrs. Buchanan.

Colonel Inyr Burges. [T. R. P. Burges, Parkanaur, Co. Tyrone.]

— Burke, grocer, Kingstown. Left unfinished at the artist's death. Another portrait was painted by S. Catterson Smith, jun.

Richard G. H. Butcher, M.D. [Miss Wigstrom.]

Richard G. H. Butcher, M.D. [Capt. H. de C. Wheeler, Robertstown.] A copy by S. Catterson Smith, jun., is in the Royal College of Surgeons, Dublin.

Samuel Butcher, Bishop of Meath. [J. G. Butcher, K.C., M.P.]

Hon. Mary Grace Butler, "The Dairyman's Daughter." R.H.A., 1868.

Lady Louisa Butler. [Marquess of Ormonde, Kilkenny Castle.]

Maurice Cane. Painted in 1855. [Colonel Claude Cane, St. Wolstan's, Celbridge.]

Sir John Carden, Bart. R.H.A., 1850.

George W. F., Earl of Carlisle, K.G., Lord Lieutenant. [Dublin Castle.]

Dean Carter. [The late Colonel Carpendale, Shankill House.]

Richard, 3rd Lord Castlemaine. R.H.A., 1846.

Charles, 4th Earl of Castle Stewart. [Earl of Castle Stewart.]

Charlotte, Countess of Castle Stewart. [Earl of Castle Stewart.]

Earl of Charlemont.

Earl of Clancarty.

George F., 4th Earl of Clarendon, Lord Lieutenant. Engraved in mezzotint by G. Sanders. [Dublin Castle.]

George F., 4th Earl of Clarendon, Lord Lieutenant. [Major Connellan, Coolmore.]

Thomas, 1st Lord Clermont. R.H.A., 1870.

Lady Clermont. R.H.A., 1870.

Colonel Cliffe. [A. L. Cliffe, Bellevue, County Wexford.]

James Corry Connellan. [Colonel Connellan, Coolmore.] R.H.A., 1847; another in 1849.

Colonel Connellan, of Coolmore. [Colonel Connellan, Coolmore.]

Mrs. Connellan. [Colonel Connellan, Coolmore.]

John Augustus Conolly, Lt.-Col. Coldstream Guards. Two copies were made by S. Catterson Smith, jun.

Rt. Hon. William Conolly. A made-up portrait, partly painted by S. Catterson Smith, jun. [Captain E. Conolly, Castletown.] A small full-length study was in possession of R. Reddy, dealer, Dublin, in 1907.

Gustavus Cornwall, Secretary G.P.O.

Major Purdon Coote, Inniskilling Dragoons. Finished by S. Catterson Smith, jun. [C. R. Purdon Coote, Ballyclough Castle, County Cork.]

Sir Dominic Corrigan, M.D., M.P., Bart. Painted in 1865; bequeathed by his daughter, Lady Martin, of 81 Merrion Square, in 1907, to the College of Physicians. [College of Physicians, Kildare Street.]

Sir Dominic Corrigan, M.D., Bart., and M.P. R.H.A., 1865. Painted for the Fellows of the College of Physicians to record their sense of Dr. Corrigan's services whilst filling the office of President for a period of five years, 1859 to 1864. [College of Physicians, Kildare Street.]

Sir Philip Crampton. R.H.A., 1850. Engraved by G. Sanders.

Sir Philip Crampton. [National Gallery of Ireland.]

Judge Crampton. R.H.A., 1852.

Mrs. Crawford, widow of James Crawford, of Leeson Street. Considered one of the painter's best pictures.

George, Duke of Cumberland, when a boy. Drawing. [Windsor Castle.] Lithographed by M. Gauci, 1828.

Captain Cust. R.H.A., 1848.

Peter P. Daly. [J. D. Daly, Castle-Daly.]

Matthew D'Arcy and family, a group. [Mrs. Ussher.]

William Dargan. R.H.A., 1862, Painted for the Dargan Committee for presentation to the National Gallery of Ireland. Originally a full-length, but was cut down to half-length after it came to the Gallery. [National Gallery of Ireland.]

Colonel Day. R.H.A., 1856. Lithographed by J. H. Lynch.

Lord De Tabley. A drawing. Lithographed.

Lady De Tabley. A drawing. Lithographed.

William Cary Dobbs, Judge of the Landed Estates Court. R.H.A., 1862.

John Doherty, Chief Justice. Drawing. Lithographed, anonymously, and published by Vincent Brooks.

John Doherty. Oil picture.

Richard, 4th Earl of Donoughmore.

Francis Douce, F.S.A. Drawing in black chalk. [British Museum.]

Francis Douce, F.S.A. Pencil drawing. [Bodleian Library.]

Mr. Downes, Kingstown.

Mrs. Downes.

John Doyle, Bishop of Kildare. Drawing. Engraved by R. Cooper.

Robert Stephen Doyne. [C. M. Doyne, Wells, Co. Wexford.]

Henry, 3rd Lord Dunalley. [Lord Dunalley, Kilboy, Co. Tipperary.]

Lady Dunalley. [Lord Dunalley, Kilboy, Co. Tipperary.]

Arthur, 5th Viscount Dungannon. R.H.A., 1856. Presented to Lord Dungannon by his tenantry. Engraved in mezzotint by J. J. Chant. [Victoria and Albert Museum.]
 Mr. Eccles. R.H.A., 1846.
 A. W., Earl of Eglinton and Winton, Lord Lieutenant. [Dublin Castle.] Engraved in mezzotint by G. Sanders.
 Countess of Eglinton and Winton. R.H.A., 1859.
 Lady Louisa Eliot, daughter of 3rd Earl of St. Germans.
 John, 3rd Earl of Erne, K.P. [Earl of Erne.] Presentation portrait from tenantry. R.H.A., 1869.
 Selina, Countess of Erne, and son, John H., afterwards 4th Earl. [Earl of Erne.] R.H.A., 1845.
 Lord Gerald FitzGerald. [Duke of Leinster, Carton.]
 Lady Geraldine FitzGerald. R.H.A., 1852. [Duke of Leinster, Carton.]
 Lord Otho FitzGerald. [Duke of Leinster, Carton.]
 Stephen Woulfe Flanagan, Judge of the Landed Estates Court. R.H.A., 1872.
 Mrs. Woulfe Flanagan. Finished by S. Catterson Smith, jun.
 Colonel W. Forde, M.P. R.H.A., 1866.
 Sir George Forster. R.H.A., 1871.
 Lady Forster. R.H.A., 1871.
 Robert Fowler. R.H.A., 1845.
 — Caulfield French. [Misses French, London.]
 Mrs. Caulfield French. [Misses French, London.]
 Richard Wilson Greene, Baron of the Exchequer. R.H.A., 1858.
 Henry Griffin, Bishop of Limerick. R.H.A., 1859.
 Richard Griffith. R.H.A., 1854.
 Sir Benjamin Lee Guinness. [Lord Iveagh.] R.H.A., 1863.
 Lady Guinness. [Lord Iveagh.]
 (Copies by S. Catterson Smith, jun., belong to Lord Ardilaun.)
 Charles Hamilton, of Hamwood. [Charles R. Hamilton, Hamwood, Dunboyne.] R.H.A., 1846.
 Mrs. Cole Hamilton. R.H.A., 1844.
 James Hans Hamilton. [Lord Holmpatrick, Abbotstown, County Dublin.] R.H.A., 1859.
 Mrs. James Hans Hamilton and her son Hans. [Lord Holmpatrick, Abbotstown, County Dublin.]
 Ian Trant Hamilton, M.P.
 John Hamilton, M.D. [Mrs. Hamilton, late of Merrion Square.]
 Mrs. John Hamilton.
 Miss Hamilton, of Sheephill.
 Miss Hancock.
 Captain Hartley, of Beech Park, Clonsilla.
 Mrs. Hartley. [Major Hartley, Beech Park, Clonsilla.]

John Hatchell, Solicitor-General. [Miss Perrin, Fortfield, Terenure.]
R.H.A., 1847. A copy by S. Catterson Smith, jun., is in the
King's Inns.

John Hatchell, M.P., of Fortfield, son of above. [Miss Perrin, Fort-
field, Terenure.]

Thomas, 2nd Marquess of Headfort, K.P.

Sir James Higginson, K.C.B., Governor of Mauritius. Copied by
S. Catterson Smith, jun. [Government House, Mauritius.]

General Sir Rowland Hill. Engraved by G. Sanders.

Ferguson Hindley. R.H.A., 1852.

Mr. Hone, of Yapton. [Capt. T. Hone, Temple Mills, Celbridge.]

Mrs. Thomas Hone. [Capt. Hone, Temple Mills, Celbridge.]
R.H.A., 1852.

Mrs. Howley, of Belleek, née O'Connor.

Thomas, 3rd Earl of Howth, K.P. [Lady Henrietta Guinness.]
R.H.A., 1852.

Arthur Hume. R.H.A., 1841.

Mrs. John Hume. R.H.A., 1841.

These two pictures were the artist's first exhibits at the
R.H.A.

John Hume. R.H.A., 1845.

Miss Hume. R.H.A., 1845.

Daughters of John Hume. R.H.A., 1845.

Rev. Joseph Hunter. Drawing. Engraved in 1829 by H. Meyer
for frontispiece to Vol. II of Hunter's "South Yorkshire,"
1831.

Dr. Arthur Jacob. [Royal College of Surgeons, Dublin.] R.H.A.,
1867.

Mrs. Francis James. R.H.A., 1852.

Sir John Kingston James. R.H.A., 1852.

Mrs. John Jameson. [John Jameson.]

Mrs. Jeffares.

John Johnston, of Ballsbridge.

Jasper R. Joly, LL.D. [Royal Dublin Society.] R.H.A., 1871.
Painted for the Royal Dublin Society.

W. Lane Joynt, Lord Mayor, 1867. [Miss Lane Joynt.] R.H.A.,
1869.

William Kemmis. R.H.A., 1846.

R. G. Kennedy, A.D.C. to Governor-General of India; after-
wards Lt.-Col. Bengal Staff Corps. [Rev. E. H. Kennedy,
Holy Trinity Vicarage, Bessborough Gardens, London.]
R.H.A., 1868.

The Duchess of Kent. [Windsor Castle.] Drawing. Lithographed
by A. J. Lane.

Kildare.—See Leinster.

John, 1st Earl of Kimberley. [Dublin Castle.] R.H.A., 1866.

- Sir Edward Hudson Kinahan, Bart. [Sir Edward Hudson Kinahan, Bart., The Manor, Glenville, Fermoy.]
- Lady Hudson Kinahan. [Sir Edward Hudson Kinahan, Bart., The Manor, Glenville, Fermoy.]
- Mrs. J. Kincaid. [J. H. Kincaid, 78 Merrion Square, Dublin.] R.H.A., 1864.
- William Kingsley, of Roscrea, founder of the Medical Benevolent Fund Society of Ireland, M.D. [Royal College of Surgeons, Dublin.]
- Gustavus Lambart, of Beauparc. [Sir Gustavus Lambart, Beauparc.] R.H.A., 1848.
- Aylmer Bourke Lambert. Black and red chalk on vellum, signed and dated 1830. [British Museum.]
- Hon. Mrs. La Touche, wife of Peter La Touche, of Bellevue. [National Gallery of Ireland.]
- Alice, Lady Lawrence, wife of Sir Alexander H. Lawrence, Bart., of Belgard. R.H.A., 1863.
- Robert Lee, M.D., F.R.S. R.A., 1830; the first portrait exhibited by the artist.
- Thomas L. Lefroy, when Baron of the Exchequer. R.H.A., 1848.
- Thomas L. Lefroy, when Chief Justice. Engraved by G. Zobel, 1855. [Lt.-Col. Lefroy, Carrig-Glas, Co. Longford.] A copy, extended to full length, by S. Catterson Smith, jun., is in the King's Inns.
- Augustus Frederick, 3rd Duke of Leinster. [Masonic Hall, Molesworth Street.] R.H.A., 1869.
- Augustus Frederick, 3rd Duke of Leinster. [Duke of Leinster, Carton.] Engraved by G. Sanders.
- Charles William, 4th Duke of Leinster, when Marquess of Kildare. [Duke of Leinster, Carton.]
- Rev. Dr. Lesley, S.F.T.C.D. R.H.A., 1852.
- Henry Owen Lewis, of Inniskeen, Co. Monaghan, as a child. [Mrs. Cheevers, Killyan, Co. Galway.]
- Viscountess Lifford. R.A., 1856.
- Captain Lindsay, A.D.C. R.H.A., 1845.
- Hon. Charles D. Lindsay, Bishop of Kildare. R.H.A., 1847.
- George, 10th Earl of Lindsey. R.H.A., 1848.
- Frederick, 4th Marquess of Londonderry, K.P. [Marquess of Londonderry, Mount Stewart.] R.H.A., 1855.
- Elizabeth, Marchioness of Londonderry. [Viscount Powerscourt.] R.H.A., 1858.
- Thomas G. Lowry, R.E. Killed at Sebastopol, 1855. Posthumous portrait.
- Charles, 2nd Lord Lurgan, K.P. R.H.A., 1868.
- Emily, Lady Lurgan. R.H.A., 1868.

Richard McDonnell, Provost T.C.D. [Provost's House, Trinity College, Dublin.]

T. L. Mackesy, M.D. [Royal College of Surgeons, Dublin.]

John Madden, of Hilton Park. Painted in 1869. [Lt.-Colonel John C. W. Madden, Hilton Park, Clones.]

Lady Caroline Madden. [Lt.-Colonel John C. W. Madden, Hilton Park, Clones.]

Robert Manders, with two dogs. Christie's, 17th March, 1906.

Mrs. Robert Manders, with her infant son Richard. Christie's, 17th March, 1906.

Robert Manders, son of above. Christie's, 17th March, 1906.

Alfred and Robert Manders, sons. Christie's, 17th March, 1906.

Sir Henry Marsh. Engraved by G. Sanders.

Lady Masserene.

Henry Maunsell. [Friendly Brothers' House, St. Stephen's Green, Dublin.] R.H.A., 1872; painted for the Friendly Brothers of St. Patrick, Limerick.

Dr. Robert Mayne. [College of Physicians, Dublin.]

James H. Monahan, Chief Justice of the Common Pleas.

Charles, 4th Viscount Monck.

Hugh Moore, of Eglantine. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]

Priscilla, Mrs. Moore, née Armitage. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]

Rev. C. Moore. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]

John Moore. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]

Jane Moore. [J. H. Moore-Garrett, Corrie Wood, Castlewellan.]

Earl of Mountcharles, afterwards 3rd Marquess Conyngham. R.H.A., 1850; another in 1855.

Mrs. Murphy, of Monkstown, née O'Connor. [Miss Murphy, 15 Longford Terrace, Monkstown.]

Mrs. Murphy and daughter, née O'Connor. [Miss Murphy, 15 Longford Terrace, Monkstown.]

Richard, Lord Naas, afterwards 6th Earl of Mayo. [Earl of Mayo.] R.H.A., 1865.

Rt. Hon. Joseph Napier. [Trinity College, Dublin.] R.H.A., 1860.

Mrs. Newman. Drawing. [Malahide Castle.]

Sir John Newport. Engraved in stipple by R. Cooper.

Sir Lucius O'Brien, Bart., afterwards Lord Inchiquin. [Earl of Inchiquin.] R.H.A., 1846.

Daniel O'Connell. R.H.A., 1872. A posthumous portrait; painted in 1871 and made up from various sources. Burned in the fire at the City Hall, Dublin, 11th November, 1908. Replaced by a picture, following the original, by S. Catterson Smith, jun., 1910.

Daniel O'Connell. Painted for the Corporation of Waterford.
 Daniel O'Connell. Drawing. Engraved in stipple by R. Cooper,
 1825.
 Daniel O'Connell. Same as last, reversed; anonymous. Presented
 with "Carpenter's Political Letter."
 Miss Catherine O'Connor, of Mount Druid, with harp. [O'Connor
 Don.]
 Mrs. Ogilby.
 Miss Rose O'Hara, afterwards Mrs. Forbes. [William Forbes of
 Callender, Co. Stirling.]
 Grace Louisa, Marchioness of Ormonde. Painted in 1854.
 [Marquess of Ormonde, Kilkenny Castle.]
 John Pollok, of Lismany. Presentation picture to Alan Pollok.
 Finished by S. Catterson Smith, jun.
 Hon. Frederick Ponsonby. R.H.A., 1842.
 Hon. Gerald Ponsonby. [Major Connellan, Coolmore.] R.H.A.,
 1852.
 Hon. Richard Ponsonby, Bishop of Derry and Raphoe. Engraved in
 mezzotint by G. Sanders, 1847.
 Mervyn, 7th Viscount Powerscourt, as a boy. [Viscount Powers-
 court.]
 Thomas Purcell, of Halverstown. [National Gallery of Ireland.]
 Thomas, 4th Earl of Ranfurly. [Earl of Ranfurly, Northland
 House, Dungannon.]
 Lady Jane Repton. [Duke of Leinster, Carton.]
 Henry Roe. R.H.A., 1851.
 William, 3rd Earl of Rosse, K.P. [Earl of Rosse.]
 William, 3rd Earl of Rosse, K.P. [Trinity College, Dublin.]
 William, 3rd Earl of Rosse, K.P. [Royal Society, London.]
 Mary, Countess of Rosse. R.H.A., 1860.
 Henry R., 3rd Lord Rossmore. [Lord Rossmore.]
 Lady Rossmore. R.H.A., 1864. [Lord Rossmore.]
 Miss Ruxton. Ex. Dublin, 1865, by G. Fortescue, M.P.
 Rev. Henry Lucas St. George, of Dromore. [Lt.-Col. H. St. George
 Stewart.]
 Edward, 3rd Earl of St. Germans, Lord Lieutenant of Ireland.
 [Dublin Castle.]
 Mrs. Sankey. R.H.A., 1864.
 Sir Hopton S. Scott, K.C.B. [Lt.-Col. Hopton Scott, Shankill.]
 A copy was painted for his old regiment by S. Catterson
 Smith, jun.
 Lady Scott. [Lt.-Col. Hopton Scott, Shankill.]
 Lt.-Col. Hopton B. Scott, as a young man. [Lt.-Col. Hopton
 Scott, Shankill.]
 Commissary-General Scovell.
 Henry Sewell. R.H.A., 1852.

Richard Sheil. Drawing. Engraved in stipple by R. Cooper for
 "Dublin and London Magazine," 1825.

Evelyn P. Shirley, of Lough Fea. R.H.A., 1869.

Mrs. Slade, wife of Herbert D. Slade, King's Dragoon Guards.

George Smith, of Greenhills, Drogheda. R.H.A., 1866. Presented by the workmen of Drogheda Ironworks to the Committee of Whitworth Hall, Drogheda, as a testimony of their gratitude to him as a benefactor of their town, and for the gift of the ground upon which the Hall was built.

St. George Smith. [F. St. George Smith.]

Hon. James Somerville as a child—afterwards 2nd Lord Athlumney. R.H.A., 1869.

Frederick, 4th Earl Spencer. [Earl Spencer, Althorp.]

Sir Thomas Staples, Q.C. [King's Inns.] R.H.A., 1861.

Sir Thomas Staples, Q.C. R.H.A., 1865.

Hamill Stewart, in Oriental dress.

Sir James Stewart, 8th Bart. [Sir Harry Stewart, Bart., Fort Stewart, Ramelton.] R.H.A., 1864. Formerly belonged to the Grand Jury of Co. Donegal, at Lifford.

Frederick Stokes, Chairman of Rathmines Township Commissioners. Presentation Portrait.

Marcus Synott, of Ballymoyer R.H.A., 1848.

B. M. Tabuteau. R.H.A., 1851.

Mrs. Tabuteau.

Anne Sarah, Lady Talbot de Malahide. Drawing. [Malahide Castle.]

Hon. Margaret Talbot, daughter of above. Drawing. [Malahide Castle.]

Hon. and Rev. Henry Edward Taylor. [Capt. E. R. Taylor, Ardgillan, Balbriggan.]

Hon. Mrs. Maryanne Taylor, wife of the Hon. and Rev. Henry Edward Taylor. [Capt. E. R. Taylor, Ardgillan, Balbriggan.]

George Thompson, of Clonskeagh Castle.

Mrs. Livingston Thompson and Mrs. Thomas Keogh. [J. Norman Thompson, 1903.]

Rev. Charles Tisdall. [H. C. Tisdall, R.H.A., Herbert Place, Dublin.]

James Henthorn Todd, D.D. [National Gallery of Ireland.]

Joseph Todhunter. [R.I. Yacht Club, Kingstown.]

Charles Tottenham, M.P. R.H.A., 1860.

Hamilton Verschoyle, Bishop of Kilmore. R.H.A., 1863.

Queen Victoria. R.H.A., 1858. [Mansion House, Dublin.] Painted in commemoration of her Majesty's visit to Dublin, 1849. Engraved by G. Sanders.

Queen Victoria, when Princess. Drawing. [Windsor Castle.] Engraved by Thomas Wright, 1829.

Charles W. Wall, Provost T.C.D. [Fellows' Room, Trinity College, Dublin.] R.H.A., 1849. Engraved by G. Sanders.

John E. Walsh, Master of the Rolls. A posthumous portrait. R.H.A., 1870.

Mrs. Walsh. [Archdeacon Walsh, The Rectory, Donnybrook.]

John Watson, M.F.H., Carlow. Presentation portrait.

Sir Anthony Weldon, 5th Bart. [Sir Anthony Weldon, Bart., Kilmorony.]

John West, Dean of St. Patrick's. [Deanery House, St. Patrick's.] R.H.A., 1853. Painted before he was Dean; the insignia of the Order of St. Patrick were added to the portrait when he became Dean, and, as such, Registrar of the Order.

Miss West. (She was also painted by S. Catterson Smith, jun.)

Richard Whateley, Archbishop of Dublin. R.H.A., 1848. Engraved by G. Sanders.

Colonel White, of Killakee.

John, Lord Wodehouse, afterwards Earl of Kimberley. [Earl of Kimberley.]

Hans Hamilton Woods. [E. Hamilton Woods, Milverton, Co. Dublin.]

Lady Young. [Lady Lawrence.]

The Studious Philosopher. B.I., 1828.

A Jew at his devotions. B.I., 1833.

Rosa. [Richard Burke, Haddington Park, Glenageary.] R.H.A., 1842.

Boys robbing an apple-stall. R.H.A., 1843; purchased by the Royal Irish Art Union, and won as a prize by H. Turkington, Clare Street.

The Cutty Pipe. R.H.A., 1843; purchased by the Royal Irish Art Union, and won as a prize by G. Major, Lisburn.

Shebeen House, Innishowen. R.H.A., 1844; purchased by the Royal Irish Art Union, and won as a prize by Mrs. Potter, Cavendish Row.

Lilly, a sketch. R.H.A., 1846.

Childhood. R.H.A., 1856. Probably the portrait of the artist's son, S. Catterson Smith, jun., which was in the Wardell collection; a child in a red frock playing with a dragoon's helmet and sword. [Mrs. Lombard, South Hill, Milltown.]

"Rich and Rare were the Gems she wore"; a portrait of the artist's daughter. R.H.A., 1864. [Mrs. Catterson Smith, 42 St. Stephen's Green.]

The Prince's Page; James F. Butler, son of Lord James Butler, as page to the Prince of Wales at his Installation as Knight of St. Patrick. R.H.A., 1870.

The Dairyman's Daughter.—See Grace Louisa Butler.

The Black Veil. A portrait of the artist's wife. Was in the collection of John Malcolmson, Pembroke Road, Dublin. Sold at Bennett's, June, 1903. [Joseph Catterson Smith.]

SMITH, STEPHEN CATTERSON, R.H.A.

(b. 1849, d. 1912). *Portrait Painter.*

Eldest son of S. Catterson Smith, P.R.H.A. (q.v.), was born on 19th June, 1849, at 42 St. Stephen's Green. He was educated at Dr. Rice's school in Harcourt Street, and afterwards studied with private tutors for entrance to the army; but, owing to financial losses which his father sustained at this time, he was obliged to forego his intention of adopting the military profession, and he settled down as an artist in his father's studio. He made his first appearance as an exhibitor in the Royal Hibernian Academy in 1871 with "a Portrait," and thenceforth almost to the end of his life was a regular exhibitor. On his father's death in 1872 he succeeded to most of his connection as a portrait painter, and painted many persons of note in Ireland; a number of his works are in public institutions in Dublin. Besides portraits he exhibited landscapes chiefly of Scottish scenery, the results of his annual visits to Scotland. He was elected an Associate of the Academy on 18th March, 1876, and a Member on 20th April, 1879. For twenty years he held the position of Secretary to the Academy, and was always deeply interested in its welfare; and it owed much to his knowledge, experience and sound judgment. While in Edinburgh in 1905, in connection with the exhibition of Watts's pictures, which he was mainly instrumental in organising for the Hibernian Academy, he caught a severe cold, which permanently affected his health and rendered him comparatively an invalid for the remaining years of his life. He died on Sunday, the 24th November, 1912, at his residence,



S. CATTERSON SMITH, P.R.H.A.

42 St. Stephen's Green, in the same room in which he had been born, and was buried in Deans Grange cemetery. He was painting almost to the last, and left a nearly completed portrait on his easel. He was survived by his wife Henrietta, daughter of John Aitken of Edinburgh, whom he married in 1873, and his only son Stephen, a barrister. Smith was a conscientious and painstaking artist; his portraits were soundly painted, though often lacking in vigour and strength, and weak and timid in colour.

His numerous works include :

James, 1st Duke of Abercorn.—See under S. Catterson Smith.

P.H.R.A.

Mrs. Aitken. [Mrs. Catterson Smith, 42 St. Stephen's Green.]
R.H.A., 1880.

Emily, Lady Arnott. [Lady Arnott, Dunardagh, Blackrock, Co. Dublin.]

Sir John Barrington. Presented to him by the Amicable Club, 27th December, 1879. [Jonathan P. Barrington, Morehampton Road, Dublin.] R.H.A., 1880.

Major W. D'Oyley Battley. [Colonel Battley, Belvedere Hall, Bray.]

Colonel D'Oyley C. Battley and family. [Colonel Battley, Belvedere Hall, Bray.]

Charles Benson, M.D. [Royal College of Surgeons, St. Stephen's Green.]

Mrs. Charles Benson. [Miss Mary K. Benson, Eskeragh, Howth.]

Major George Beresford. Posthumous portrait. R.H.A., 1875.
[J. G. Massy Beresford, Macbie Hill, Peebles.]

Rev. John Massy Beresford, Dean of Kilmore. R.H.A., 1879.
[J. G. Massy Beresford, Macbie Hill, Peebles.]

Mrs. John Massy Beresford. [J. G. Massy Beresford, Macbie Hill, Peebles.]

Miss Sabina Massy Beresford, afterwards Mrs. Walters. [J. G. Massy Beresford, Macbie Hill, Peebles.]

Miss L. H. G. Massy Beresford. [J. G. Massy Beresford, Macbie Hill, Peebles.]

Dawson Borrer.

Mrs. James Brenan. [Mrs. F. Gick, Leinster Road, Rathmines.]

Mrs. George Brooke. [Sir G. F. Brooke, Bart., Gardiner's Row, Dublin.] R.H.A., 1876.

Alan and Edward, sons of Alan C. Bruce-Pryce, Duffryn, Glamorganshire. [Mrs. Bruce-Pryce, Cheltenham.] R.H.A., 1882.
 J. Bruce-Pryce—"The Prince's Page." R.H.A., 1885.
 Augustus N. Burke, R.H.A. [Royal Hibernian Academy.] Presented by the artist. R.H.A., 1892.
 Sir Charles A. Cameron, C.B. [Masonic Hall, Molesworth Street.]
 Misses Lucie and Helena Cameron—"The Swing." [Sir Charles A. Cameron, Pembroke Road, Dublin.]
 Canon F. F. Carmichael. [Canon Carmichael, Sallymount Avenue, Dublin.] R.H.A., 1893.
 Henry, 5th Earl of Castlestewart. [Earl of Castlestewart, Stuart Hall, Co. Tyrone.]
 Augusta, Countess of Castlestewart. [Earl of Castlestewart, Stuart Hall, Co. Tyrone.]
 Mrs. G. Gordon Cleather. [Mrs. Gordon Cleather, Hogarth Road, London.]
 Sir Henry Cochrane, Bart. [Sir Ernest C. Cochrane, Bart., The Raswell, Surrey.]
 Sir Henry Cochrane, Bart. Replica of above. [Stanley H. Cochrane, Woodbrook, Bray.]
 Lady Cochrane. [Stanley H. Cochrane, Woodbrook, Bray.] R.H.A., 1909.
 Captain Henry Cochrane. [Stanley H. Cochrane, Woodbrook, Bray.]
 Wellington Colomb. [R.I. Constabulary, Depot, Phoenix Park.] R.H.A., 1887,
 Thomas Conolly. [Capt. E. Conolly, Castletown, Co. Kildare.]
 Henry Gray Croly, F.R.C.S.I. [Royal College of Surgeons, Dublin.] R.H.A., 1895. A replica belongs to the family.
 La Marquise de la Bedoyère, née Greville. R.H.A., 1906,
 Mrs. James Day. [Stanley H. Cochrane, Woodbrook, Bray.]
 Mrs. Charles Dickinson. [Charles Dickinson, Fortfield Lodge, Terenure.]
 W. Douglas Dickie. [Mrs. Dickie, 50 Brighton Road, Rathgar.] R.H.A., 1878,
 Mrs. W. Douglas Dickie. [Mrs. Dickie, 50 Brighton Road, Rathgar.]
 Arthur and Margaret Douglas Dickie. [Mrs. Dickie, 50 Brighton Road, Rathgar.]
 Hon. Luke Gerald Dillon, afterwards 4th Lord Clonbrock. Presented to his son, Hon. Robert E. Dillon, on his coming of age, by the Clonbrock tenantry. [Lord Clonbrock, Ahascragh, Co. Galway.]
 Miss L. Dooley, afterwards Mrs. J. Carolan. [Dr. Speedy, 38 North Frederick Street, Dublin.]
 Mrs. Edmeades, née Isaacke. [Colonel Edmeades, The Hazels, Southfleet, Kent.]

Sir Thomas H. Grattan Esmonde, Bart. [Sir Thomas H. Grattan Esmonde, Bart., M.P., Ballynastragh, Co. Wexford.]
 Lady Grattan Esmonde. [Sir Thomas H. Grattan Esmonde, Bart., M.P., Ballynastragh, Co. Wexford.]
 Captain H. Grattan Esmonde. [Sir Thomas H. Grattan Esmonde, Bart., M.P., Ballynastragh, Co. Wexford.]
 Henry Egerton.
 W. J. Fitzpatrick. [Louis J. Fitzpatrick, Australia.] R.H.A., 1892.
 W. J. Fitzpatrick. Replica of above. [National Gallery of Ireland.]
 T. W. French, R.M., Co. Sligo. Posthumous portrait. R.H.A., 1879.
 Samuel Gordon, M.D. [Royal College of Physicians, Kildare Street.] R.H.A., 1887.
 Charles Grey, R.H.A. [Alfred Grey, R.H.A.] R.H.A., 1887.
 Sir William Goulding, Bart. [Sir William Goulding, Bart., Millicent, Co. Kildare.]
 Miss N. Grogan. [Sir Edward Grogan, Bart.]
 Miss Sarah Hampson, Superintendent Rotunda Hospital. [Rotunda Hospital.] Presented by Sir William Smyly.
 Rev. Father Hill. [Father Rice, Roscarbery, Co. Cork.]
 John Hope. [J. Hope, Dalmeny, Montreal.]
 Mrs. Hope. [J. Hope, Dalmeny, Montreal.]
 Miss Hope. [Mrs. George W. Hooper, 24 St. Mark Street, Montreal.]
 Charles Hope. [Mrs. F. J. Poett, Ripley, Yorks.]
 Mrs. Charles Hope. [Mrs. F. J. Poett, Ripley, Yorks.]
 John Hunter. [Mrs. Hunter, Oban.]
 Maurice Healy, Archbishop of Tuam. [Convent, Tuam.]
 Mrs. Frederick Isaacke, née Fortescue. [Colonel Edmeades, The Hazels, Southfleet, Kent.]
 Denis Kelly, Bishop of Ross.
 Sir Edward H. Hudson-Kinahan, 2nd Bart. [Glenville, Fermoy.] R.H.A., 1888.
 Alexander Kinnear. [James Kinnear, Arkendale Road, Kingstown.]
 Mrs. Alexander Kinnear. [James Kinnear, Arkendale Road, Kingstown.]
 Sir Charles S. King, Bart. [Sir C. S. King, Bart., Lisbellaw, Fermanagh.]
 Lady King. [Sir C. S. King, Bart., Lisbellaw, Fermanagh.]
 Miss Isabella Digges La Touche. [Alexandra College.] R.H.A., 1891.
 H. Brougham Leech, LL.D. [H. B. Leech, Blackheath, London.]
 Mrs. H. Brougham Leech. [H. B. Leech, Blackheath, London.]
 Cecil Brougham Leech, R. F. Artillery. [H. B. Leech, Blackheath, London.]
 Major Arthur Owen Lewis, D.S.O. [Major A. Owen Lewis, Willfield, Ballsbridge.]

Mrs. A. Owen Lewis. [Major A. Owen Lewis, Willfield, Balls-
 bridge.]
 Cyril Owen Lewis. [Major A. Owen Lewis, Willfield, Balls-
 bridge.]
 Mrs. Richard Litton, née Stewart. [Colonel Lyster Smythe, Bar-
 bavilla, Co. Westmeath.]
 Charles Lyall.
 Hugh, 5th Lord Massy. [Lord Massy.] R.H.A., 1875.
 Lady Massy. [Lord Massy.]
 Grandison MacArthur.
 Mrs. Grandison MacArthur.
 Colonel Marcus Langford McCausland. [Colonel M. Langford
 McCausland, Taunton.]
 Mrs. Marcus McCausland. [Colonel M. Langford McCausland,
 Taunton.] R.H.A., 1886.
 Colonel Henry McCausland. [Mrs. McCausland, Walmer, Kent.]
 Mrs. MacDougal, of Drumleck, Howth. [Rev. J. P. Mahaffy,
 38 North Great George's Street, Dublin.]
 Rev. W. MacMullen. [Wesley College, St. Stephen's Green.]
 Mrs. William Malcolm, of Helensburgh, N.B.
 Mrs. Magrath. [Rotunda Hospital.] Presented by Dr. R. D.
 Purefoy.
 George Woods Maunsell. [Richard Maunsell, Oakley Park, Cel-
 bridge.] R.H.A., 1891.
 Mrs. George Woods Maunsell. [Mrs. Bruce-Pryce, Cheltenham.]
 William, 11th Earl of Meath. [Board of Irish Lights, Dublin.]
 Rev. Horace Monroe. [The Rectory, Richmond, Surrey.]
 John Mooney, c.v.o. [J. Mooney, Eastwell, Palmerston Park,
 Dublin.] A replica in Presbyterian Association Rooms,
 Upper Sackville Street, Dublin.
 Miss Moore. Memorial Portrait. [Church of Ireland Training
 College, Kildare Street, Dublin.]
 Homan Mulock, of Bellair, Queens's Co.
 Dr. E. Neumann. [Schatzalp, Switzerland,]
 Mrs. James Nisbet, Edinburgh.
 Daniel O'Connell, M.P. [City Hall, Dublin.] Painted to replace
 the portrait by Catterson Smith, P.R.H.A., destroyed in the fire
 in the City Hall in Nov., 1908.
 Madame O'Connor. [O'Connor Don, Clonalis, Co. Roscommon.]
 Sir George B. Owens, Lord Mayor. [Colonel Owens, late Leinster
 Regt.] R.H.A., 1880.
 J. D. Paul. R.H.A., 1876.
 George Petrie, P.R.H.A. [Royal Hibernian Academy.] Posthumous
 portrait, presented by the artist. R.H.A., 1891.
 Hon. C. M. B. Ponsonby. Grenadier Guards. [Sir Spencer
 Ponsonby-Fane, G.C.B.]

W. R. Rogers, solicitor. [Masonic Hall, Dundalk.]
 Aquila Smith, M.D. [Royal College of Physicians, Kildare Street.]
 Presented by Dr. Walter Smith. R.H.A., 1891.
 Miss Rachel Smyly. [Sir William J. Smyly, M.D., 58 Merrion Square,
 Dublin.] R.H.A., 1895.
 H. M. Smythe. [Colonel Lyster Smythe, Barbavilla, Co. Westmeath.]
 Albert Speedy, M.D. [Dr. A. Speedy, 35 North Frederick Street,
 Dublin.]
 Mrs. Albert Speedy. [Dr. A. Speedy, 35 North Frederick Street,
 Dublin.]
 Robert D. Speedy, F.R.C.S.I. [Masonic Female Orphan School,
 Dublin.] Presented by Dr. A. Speedy. R.H.A., 1894.
 Eliza, Lady Stewart. [Colonel Stewart, Hermitage, Blackrock.]
 Alexander Stewart.
 Alexander Stronach, of Glasgow.
 Mrs. Stronach.
 Miss Stuart. [Earl of Castlestewart, Stuart Hall, Co. Tyrone.]
 Robert Tedcastle. [R. Tedcastle, Marlay, Rathfarnham.]
 Mrs. Robert Tedcastle. [R. Tedcastle, Marlay, Rathfarnham.]
 George B. Thompson. [G. B. Thompson, 13 Fitzwilliam Place,
 Dublin.]
 Mrs. Thompson. [G. B. Thompson, 13 Fitzwilliam Place, Dublin.]
 Thomas, 3rd Viscount de Vesci. [Board of Guardians, Abbeyleigh.]
 Queen Victoria. [Royal College of Surgeons, St. Stephen's Green.]
 Painted in commemoration of her Jubilee. R.H.A., 1889.
 W. Rochfort Wade. [W. R. Wade, Belcamp-Hutchinson, Raheny.]
 William Watson. [City of Dublin Steam Packet Co., Eden Quay.]
 R.H.A., 1885.
 William De Courcey Wheeler, M.D. [Nursing Institution, Baggot
 Street, Dublin.]
 Surgeon John Berry White. Painted for the members of the
 Dibragarh Club, Upper Assam. R.H.A., 1881.
 Alderman James Winstanley. [Hospital, Chorley, Lancs.]
 Mrs. James Winstanley. R.H.A., 1878.

Smith did a number of copies of pictures painted
 by his father, including the following:

Lord John George Beresford, Archbishop of Armagh. [The Palace,
 Armagh.]
 John William, 4th Earl of Bessborough. [Sir S. Ponsonby Fane.]
 George Brooke. [Sir G. F. Brooke, Bart.]
 Richard G. H. Butcher, M.D. [Royal College of Surgeons,
 St. Stephen's Green.]
 Lt.-Col. John A. Conolly, Coldstream Guards. Two copies, as
 wedding presents to his daughters from their aunt, Mrs. Conolly
 of Castletown.

Sir Benjamin Lee Guinness. [Lord Ardilaun.]

Lady Guinness. [Lord Ardilaun.]

John Hatchell. [King's Inns.]

Sir James Higginson, K.C.B. Copied for Government House Mauritius.

Thomas L. Lefroy, Chief Justice. [King's Inns.]

General Sir Hopton Scott, K.C.B. Copied for his regiment.

Also the following from old pictures :

James A., 1st Earl of Caledon. Painted from a picture at Caledon for the Government House, Capetown.

Hon. Charles Howard, colonel of the 19th Foot, the "Green Howards." Copy presented by Major A. Owen-Lewis to the Mess of the 19th Princess of Wales Regiment.

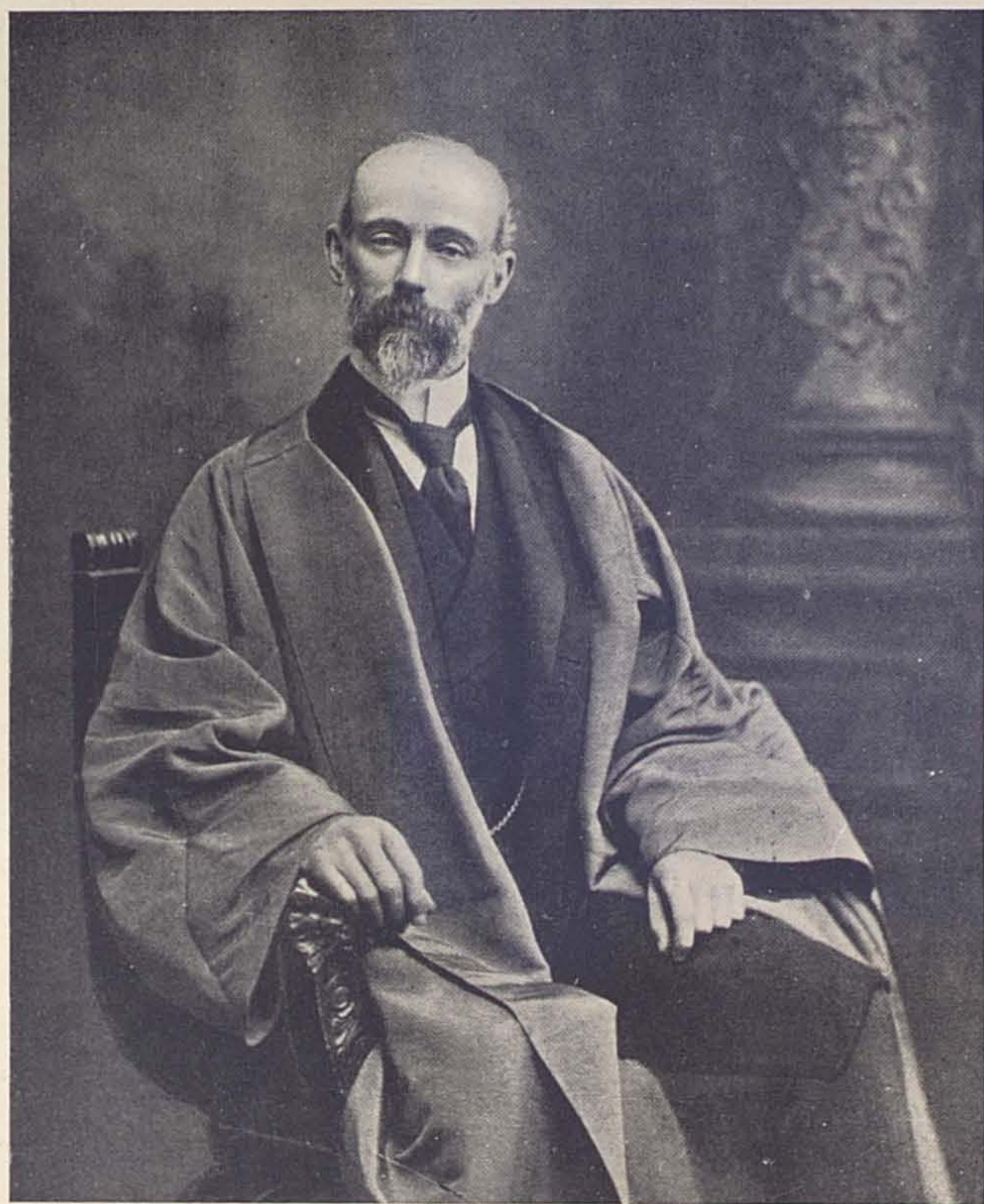
James, 1st Duke, and James, 2nd Duke, of Ormonde. Copies ; presented to the Irish Guards by the Marquess of Ormonde.

SMITH, — (*d.* 1764). *Portrait Painter.*

The death in Chamber Street, Dublin, of "Mr. Smith, Portrait Painter," was announced in the "Public Gazetteer," in March, 1764 ; and a Cork paper records the death in the same month of "Mr. Smith, portrait painter, Cork." No other notice of him has been met with.

SMITZ, GASPAR (*d.* 1707). *Portrait Painter.*

A Flemish artist who came to England soon after the Restoration. He painted portraits in oil, and also fruit and flowers. A favourite subject was "The Magdalene," which he repeated so often as to obtain for him the sobriquet of "Magdalene Smith." In these pictures he usually introduced in the foreground a large thistle-plant. One, dated 1662, is in the Painters' Hall, London. A lady whom he had instructed in drawing induced him to visit Ireland, where he painted small portraits, as well as fruit and flowers ; and his works were so much admired that one picture of a bunch of grapes sold for forty pounds. In Dublin he was a member, from 1681, of the Corporation of



S. CATTARSON SMITH, JUNR, R.H.A.



EDWARD SMYTH



THOMAS SNAGG

Cutlers and Painter-Stayners, the Guild of St. Luke. He was a rival of J. M. Wright and Thomas Pooley, and enjoyed a good practice ; but although he charged high prices his extravagance kept him always in difficulties, and he died in distress in Dublin, in 1707 according to Bryan ; but in the lists of members of the Guild of St. Luke his name does not appear after 1688. Portraits by him of Oliver Grace and his wife Mary, afterwards Viscountess Mountgarret, are engraved in "Memoirs of the Family of Grace," 1823. Two of his fruit pieces were sold in Dublin, from the collection of William Holmes, in 1836 ; a "Magdalene" was engraved in mezzotint by John Smith.

SMYTH, DANIEL KINAHAN (*b.* 1811, *d.* 1871).

Landscape Painter.

Was born in 1811. He held a situation in the Bank of Ireland, and lived for some years in Bushfield Avenue, Donnybrook, and afterwards at No. 68 Upper Leeson Street. He painted landscapes and exhibited in the Royal Hibernian Academy from 1837 to 1863. He died at his residence in Upper Leeson Street on 2nd September, 1871, aged 60.

A RICHARD SMYTH exhibited landscapes, from the same address, in the Royal Hibernian Academy from 1845 to 1849.

SMYTH (OR SMITH), EDWARD (*b.* 1749, *d.* 1812).

Sculptor.

Was born in the county of Meath in 1749. According to Warburton Whitelaw and Walsh's "History of Dublin," he was the son of a captain in the army and was born in 1746 ; but the "Dictionary of National Biography" gives the date of his birth as 1749, and says that his father was a stone-cutter who settled in Dublin about 1750. He was apprenticed to

Simon Vierpyl, the sculptor (*q.v.*) who had his workshop in Bachelor's Walk. While with Vierpyl he modelled a figure of Charles Lucas, M.P., which he exhibited at the Society of Artists in William Street in 1772, and with it he competed for the statue proposed to be erected in Dublin. At a meeting of the committee appointed to select a design, Smyth's model was deemed the best of those submitted and he was commissioned to execute the statue and its pedestal. The statue was finished in 1779 and was erected in a niche on the west staircase in the Royal Exchange (now the City Hall). It was afterwards removed to the central hall where it now is. A remarkable work for a young sculptor with such limited training and experience, it displays extraordinary vigour, action and expressiveness, and an originality and independence of conception which, even in its faults, mark the sculptor as an artist of true genius.

Leaving Vierpyl, Smyth entered the employment of Henry Darley, a builder and stone-cutter in Abbey Street. Here he was engaged chiefly in carving panels and ornaments for chimney-pieces, and for some time found no other outlet for his talents. Darley was employed by James Gandon, the architect, in the stone work of the new Custom House, begun in 1781, and he recommended Smyth for employment on the ornamental sculpture required for the building, referring Gandon to the statue of Lucas in the Royal Exchange. Gandon had an interview with Smyth and gave him drawings of ornaments intended for the interior of the cupola, requesting him to make models from them. Smyth lost no time in producing his models; and when they were presented to Gandon he was at once impressed with the masterly and artist-like manner in which they were executed. In a few days after this Carlini sent over his design-model for the Royal Arms

intended to be placed over the eastern and western wings of the north and south fronts. But the architect, being now fully impressed with Smyth's powers, determined that the opportunity should be afforded him to compete with Carlini, and gave an order to Smyth for a design-model, but without permitting him to see what Carlini had done. Smyth, seeing that his powers were felt and appreciated, set to work at his model and produced a composition so pre-eminently superior to that of his Italian rival that Gandon, turning to Darley, said: "This will do; this is the artist I require; he must go alone and quit your employment" (see Mulvany's "Life of Gandon"). Thus engaged by Gandon, he executed the Royal Arms which appear in the four angles of the building, and did the colossal figure of "Commerce" which surmounts the cupola, and the two figures of "Plenty" and "Industry" over the portico; * also the alto-relievo in the tympanum representing the "Friendly Union of Great Britain and Ireland with Neptune driving away Famine and Despair," after a design by Carlini. He likewise executed the various decorations in the frieze and in the interior of the building, and the sixteen Heads symbolical of the principal Rivers of Ireland, on the keystones of the arches. Twelve small wax models of these Smyth exhibited in the Parliament House in 1802. They are described in the catalogue as "twelve models in wax emblematically representing the commercial rivers of Ireland, decorated with the produce of the country through which they flow, designed and executed in Portland stone at the new Custom House." Ten of these models were presented by James Gandon to the Royal Hibernian Academy, where they now are.

* The other two statues over the portico, Neptune and Mercury, were the work of Carlini; the statues on the north front, representing the Four Quarters of the World, were done by Joseph Banks,

They are the rivers Bann, Shannon, Foyle, Nore, Suir, Barrow, Blackwater, Lagan, Anna Liffey, and the Atlantic Ocean. A set similar to them, with others unnamed, in the National Museum belonged to the Stokes family and are possibly copies made by John Smyth.

Of Smyth's work at the Custom House, Gandon said : "The colossal statue of Commerce, with the bas-relief in the pediment, with the keystones representing the principal rivers of Ireland, some of which are equal to Michael Angelo, and all the rest, are executed by Mr. E. Smith, a native of Ireland, a gentleman who, without having had the advantage of foreign travel or opportunity of seeing many specimens of sculpture, has given proof of abilities equal to any in the Three Kingdoms."

Gandon continued to employ Smyth on his other important buildings in Dublin. The three figures on the pediment of the portico of the House of Lords in Westmoreland Street, representing Wisdom, with Justice on the right and Liberty on the left, were his work. When, in 1804, further additions and alterations were made in the building to fit it for its new purpose as the Bank of Ireland, Smyth was employed to execute the three figures over the south front, "Hibernia," with "Fidelity" on her right, and "Commerce" on her left. These statues were from designs by Flaxman, as stipulated by the Directors in spite of the earnest representations of the architect, Francis Johnston, who pointed out the many noble works already designed and executed by Smyth. Flaxman sent over three small pencil sketches from which copies were made by a young artist, T. J. Mulvany (*q.v.*), and handed to Smyth. Flaxman was paid fifteen hundred guineas while Smyth received only four hundred and fifty pounds. The figure of Hibernia had originally an

olive branch, in bronze, in her hand. This has disappeared.

After Gandon became architect of the Four Courts on the death of Thomas Cooley, the sculpture on the building was entrusted to Smyth, who executed the external and internal carved work and statuary. On the pediment over the central portico stands the statue of "Moses," with "Justice" on one side and "Mercy" on the other, and on the corners of the building are seated figures of "Wisdom" and "Authority." On the panels over the entrances to the courts from the central hall are bas-reliefs representing four great events in English and Irish history: 1st, William the Conqueror establishing Courts of Justice; 2nd, King John signing Magna Charta; 3rd, Henry II, receiving the Irish chieftains, grants a charter to Dublin, and 4th, James I abolishing the Brehon Laws, etc., and publishing the Act of Oblivion. In the Hall, between the windows of the dome, are eight colossal figures in relief, emblematic of Liberty, Justice, Wisdom, Law, Prudence, Mercy, Eloquence and Punishment. A rich frieze of foliage runs round the dome, and over each window are medallions of ancient law-givers, Moses, Lycurgus, Solon, Numa, Confucius, Alfred, Manco-Capac and Ollamh-Fodla.

In the King's Inns, also designed by Gandon, are further examples of Smyth's work. Over the gateway in Henrietta Street are the Royal Arms; the two doorways in the façade are surmounted by cornices supported by Caryatides; Plenty with her Cornucopia and a Bacchante at the door leading into the King's Inn building; and at the other door, leading to the Registry of Deeds Office, a figure of a man holding a book and pen, and another holding a key and a scroll, said to represent "Security" and "Law." Over the centre archway is a bas-relief representing the Bishops

presenting Queen Elizabeth with a Bible and the Barons with a copy of Magna Charta. Over each doorway is a panel with symbolical groups in relief.

For St. Andrew's Church, "the Round Church," built 1793-1807, Smyth was commissioned in 1803 to execute a statue of St. Andrew. This statue in Portland stone, seven feet high, was placed over the doorway on 16th June, 1804, and remained there until after the fire in 1860, when it was taken down. On the rebuilding of the church it was not replaced, but consigned to a corner of the yard where it is still to be seen. It is much broken and defaced, some of its injuries being due, it is said, to a noted duellist who lived in a house opposite, and used it as a target for pistol practice. Francis Johnston, the architect of the church, was also the designer of the Castle chapel, and he employed Smyth to carry out its various sculptured embellishments. On the exterior, supporting the labels over the windows and doors, are heads, ninety in number, including the sovereigns of England, St. Peter, St. Patrick, Archbishops Ussher and Robinson, Dean Swift, etc. Over the east window are three-quarter length figures of Faith, Hope and Charity. In these and the rest of the carved stone-work Smyth was assisted by his son John, who, on his father's death, completed the work. For the Royal Dublin Society Smyth was commissioned to design a figure of Hibernia. His design was accepted, but in executing the figure the meddlesome interference of members of the Committee obliged him to modify it and to carry out the work not in accordance with his own conceptions but to satisfy his employers. On the removal of the Society from Hawkins Street to Leinster House the statue was placed over the gateway in Kildare Street, but was taken down when the present Museum and Library were built and now stands, much defaced and

weather-worn, under the colonnade at the side of Leinster House.

Besides his work for public buildings Smyth executed some portrait statues and busts. A marble statue of "Earl Temple," afterwards Marquess of Buckingham, was done by him for the Huguenot Settlement of New Geneva, Co. Waterford. Its destination was, however, changed, and in 1788 it was about to be erected in Sackville Street; but this intention was not carried out. In 1792 it was exhibited at Ellis's Museum in Mary Street, after which there is no certain account of it. But it was probably the same statue as that in the possession of Lord Tyrawley in 1809, and presented by him to St. Patrick's Cathedral, where it now is. It represents Lord Buckingham in robes as Grand Master of the Order of St. Patrick. Inscribed on the pedestal is "This Statue was made at the expense of Lord Tyrawley as a Mark of his Esteem for the late Marquis of Buckingham."

In St. Mary's Church, Dublin, is a white marble tablet, with funeral urn, to the memory of William Watson, who died in 1805, by Smyth. Smyth did busts of "John Foster," the Speaker, and of "William Burton Conyngham," and exhibited them in 1800. Copies in plaster of Conyngham's bust he sold for three guineas. Busts of Francis Johnston and his wife belong to Colonel Johnston of Kilmore, Co. Armagh.

Smyth occasionally assisted the elder Mossop in his medallic designs.

He exhibited at the Society of Artists in 1772, while with Vierpyl, his model for the statue of Lucas; in 1800 he was living in the North Strand, and sent his busts of Foster and Conyngham to the exhibition at Allen's in Dame Street. In 1802 he was at 36 Montgomery Street, where he lived for the

rest of his life, and exhibited at the Parliament House twelve models in wax of the River Heads done for the Custom House. In 1804 he exhibited four "Academy Figures from the life," at Allen's; in 1810 Models for his Statues on the Bank of Ireland, and in 1811 a Bust, in plaster, of "Dr. Betagh."

In 1811 the Dublin Society established a school of Modelling and Sculpture, and on 6th June Smyth was appointed Master, at a salary of fifty guineas per annum. He held this post but for a short time, for on the 2nd August, 1812, he died suddenly at his house in Montgomery Street. He left a large family scantily provided for.

His son, John, followed his father's profession and is separately noticed. Another son, William, was an officer in the Artillery, and attained the rank of Major, but died young.

Smyth was a man of simple, retiring disposition, and diffident and modest in pushing his own interests. He was at the same time hospitable and social amongst his friends. As an artist he showed great natural genius and talent; his works are conceived with boldness and vigour and with much originality of design; but his want of a thorough training in art, especially in an accurate knowledge of the human figure, is apparent in most of his works.

A portrait of Smyth, drawn by Comerford, was engraved by H. Meyer; and one by an unknown artist was in the Whaley collection sold in 1848, when it realized one shilling and three pence. William Woodhouse did a commemorative medal of him.

SMYTH (OR SMITH), JOHN, A.R.H.A. (*b.* about 1773, *d.* 1840). *Sculptor.*

Son of Edward Smyth (*q.v.*), was born about 1773. He received instruction in the Dublin Society's School

and worked with his father at 36 Montgomery Street. His first appearance as an exhibitor was in 1809, when a bust of King George III, the joint work of himself and his father, was at the exhibition in Hawkins Street. He exhibited busts again in 1811, 1813, 1815, 1817 and 1819. His first important work was the monument to John Ball, Serjeant-at-Law, erected in St. Patrick's Cathedral in 1817 by members of the Bar. He executed a number of statues for public buildings, including those over the portico of the General Post Office and on the College of Surgeons; but his work, though of merit, is inferior to that of his father. He repaired the statue of William III in College Green after it had been blown up in 1836; replacing the head, the left arm and leg, by new work. The head he modelled from a bust by Van Nost. He also assisted his father in the sculpture in the Chapel Royal, and completed the work. In 1812 he succeeded his father in the Mastership of the Dublin Society's Modelling School. He was one of the original Associates of the Royal Hibernian Academy, and contributed to its exhibitions in 1826, 1830 and 1831. He resigned his Associateship in 1834 and died in March, 1840.

By his wife, Mary, John Smyth was father of a numerous family. His eldest son, WILLIAM SMYTH, born in 1804, was brought up as a sculptor; he entered the Dublin Society's Modelling School in 1814 at the age of 10, and afterwards worked in his father's studio; but he did not attain any eminence in his profession. He was employed in the sculpture work in Marlborough Street Church. After his father's death in 1840 he was an unsuccessful candidate for the Mastership of the Dublin Society's Modelling School. He afterwards went to London and died there in obscurity. The youngest son, GEORGE SMYTH, born in 1818, was

also a sculptor and worked with his brother William. He had a son, also George, who is still living and working as a sculptor, chiefly in church decoration, at 193 Great Brunswick Street, Dublin.

John Smyth's works comprise the following:

John Ball, Serjeant-at-Law. Monument erected to his memory by the Members of the Bar, 1817. [St. Patrick's Cathedral.]

John Boardman, Grand Treasurer of the Freemasons of Ireland; marble slab, surmounted by bas-relief of Faith, Hope and Charity; erected by the Grand Lodge. [St. Patrick's Cathedral.]

John Claudius Beresford. Bust. [Royal Dublin Society.]

Rev. Thomas Carpendale. Monument, 1818. [Armagh Cathedral.]

William Dease, Surgeon. Bust. Ex. Dublin, 1813. [Royal College of Surgeons, Dublin.]

John Egan. Bust. R.H.A., 1830.

George III. Bust. The joint work of himself and his father. Ex. Dublin, 1809.

George III. Bust. [National Gallery, Dublin.]

George IV. Bust. [Royal College of Surgeons, Dublin.]

John Hamilton, of Annadale Cottage. Bust. R.H.A., 1831.

Hon. George Knox. Bust. R.H.A., 1826.

Rt. Hon. George Ogle, M.P. Statue. [St. Patrick's Cathedral.]

Surgeon John Shekleton. Bust. R.H.A., 1826. [Royal College of Surgeons, Dublin.]

Charles, Earl Whitworth, Lord Lieutenant. Bust. [Secretary's Office, General Post Office.] Ex. Dublin, 1819. In commemoration of his laying the first stone of building, 12th August, 1814.

Hibernia, Mercury and Fidelity. Statues over the portico of the General Post Office.

Æsculapius, supported by Minerva and Hygeia; statues on apex of pediment of Royal College of Surgeons, Dublin. Also the Royal Arms in the tympanum.

Heads of Palladio, Michael Angelo and Raphael, over the entrance door and windows of the Royal Hibernian Academy in Abbey Street.

Six Heads over the arches of Richmond Bridge, Dublin; on one side Peace, Hibernia and Commerce; on the other, Plenty, the River Liffey, and Industry.

SMYTH, WILLIAM (b. 1813, d. 1878). *Painter.*

Was born in Dublin on 12th November, 1813, the son of Richard Smyth, haberdasher, of 16 Dame Street, who was Lord Mayor of Dublin in 1823-24. He

began life as a midshipman in the navy ; was afterwards on the stage ; held for a time the post of Public Treasurer of Dublin, and finally took to journalism, writing for the "Morning Advertiser," "All the Year Round," and other London papers, as well as contributing to the Dublin Press. He was a good musician and singer and also a painter, and occasionally exhibited portraits in the Royal Hibernian Academy between 1848 and 1862. He was well known in literary society in London, and was one of the earliest members of the Savage Club. He died in London on 5th March, 1878, and was buried at Highgate.

SNAGG, THOMAS (*b.* 1746, *d.* 1812). *Amateur.*

Was born on the 28th February, 1746, in London, where his father, Richard Snagg, and his grandfather, Henry Snagg, carried on a successful business as upholsterers. Thomas was apprenticed to his father ; but on the death of the latter in 1760, and of Henry Snagg in 1763, he succeeded while still under age to their property, including a residential estate, called Holbrook, near Chislehurst. In 1764, in his nineteenth year, he was seized with the desire to become an actor. To the dismay of his family he adopted the stage as a calling, but, being possessed of independent means, more as a pastime than a profession. For stage purposes he adopted the name of Wilks, and as Snagg-Wilks he acted for some time in Manchester and other parts of the country, and afterwards at Drury Lane with Garrick, making a success as Bellamy in "The Suspicious Husband," on the occasion of the visit of the King of Denmark in August, 1768. About the year 1770 he resolved upon a visit to Ireland. "The Stage," he writes in his journal, "had long been honoured there ; and a campaign in that country was considered indispensably necessary. . . . It was not only the standard

school but the university for the establishment of a Roscius." Arrived in Dublin, he was engaged by Mossop, and was enrolled as a light comedian in the company at the Capel Street theatre, and made his first appearance there as Lord Winworth in Hugh Kelly's comedy of "False Delicacy." His engaging presence and fascinating manner brought him immediate success, particularly in the part of Jessamy in Bickerstaff's play of "Lionel and Clarissa." In 1772 he joined the Smock Alley company under the management of Ryder, and remained there for four years. In 1777 he left Smock Alley and went to Crow Street ; but soon afterwards he left the stage. During this period he married Elizabeth, daughter of Benjamin Garstin, of Dublin. The marriage, which took place on 1st June, 1773, was the sequel to a romantic elopement, in which he was aided and abetted by his friend, Henry Tresham, the artist (*q.v.*). He acquired a residence, "Broomfield," in the county of Wicklow, and took up painting as an occupation, probably influenced by his friend Tresham. His wife, dying in 1774, after the birth of a son, Thomas, he a year or two afterwards disposed of Broomfield and left Ireland. On the 16th March, 1783, he married, at St. George's, Hanover Square, Sarah Lilley ; and in the same year sold his property at Chislehurst and went abroad. He travelled through Europe and for a few years lived at St. Petersburg, and there painted a portrait of the Empress Catherine. He left St. Petersburg in 1793, and while passing through France on his way to England he was arrested with his wife and children, and with a number of other English subjects was detained at Arras by the order of Robespierre. While in captivity he painted a picture of the interior of his prison—the disused convent of "Les Orphelins," introducing portraits of his fellow-prisoners. After

1794

the fall of Robespierre he was released early in 1744, and returned to London. His picture of the prison he had engraved, together with a key, by Peter Mazell, and published it in London in 1802. This engraving is inscribed: "*T. Snagg pinxt. Peter Mazell sculp. To the Friends of Freedom and the English who were imprisoned during the French Revolution. This Plate is humbly dedicated by their obedient servants Thos. Snagg and Peter Mazell. This plate represents the prison of the Orphelins at Arras. It was arranged by each family separating themselves with sheets trunks etc. A third storey from the ground; with brick flooring, without casements or window shutters. The prisoners had only straw to sleep on and black bread and water for subsistence. The length of the room was about 25 yards and the breadth 9. In this loft were confined 93 men and women and children. They were committed to it as hostages in Feb., 1794; their whole term of arrestation being nearly 13 months. Published as the Act directs, Feb. 5, 1802 by Peter Mazell, Clipstone Street, Marylebone, and T. Snagg, No. 25 Norton Street.*" Snagg lived for a few years in London, where, by his extravagance and improvidence, he dissipated most of his inheritance, and in 1800 reappeared on the stage with a monologue entertainment with transparent views, "A Cabinet of Fancy." His wife died, and he returned to Dublin after an absence of more than a quarter of a century. In 1804 he made his only appearance as an exhibitor, sending from 172 Great Britain Street three miniatures and four landscapes in oil to the exhibition at Allen's in Dame Street.

On the 19th February, 1805, he married, for the third time, at St. Mary's Church, Mrs. Eliza Robinson, a widow, née Dobson. He continued to reside in Dublin until his death on 1st February, 1812. He was buried in the churchyard of St.

Paul's, Dublin, where there is an inscribed stone to his memory.

By his will (dated 5th December, 1811, and proved 24th February, 1812), he left to his wife his "painting of Killiney Bay, with two frames of miniatures containing the head of the Empress Catherine II, and that with the heads of Vandyke and Rubens." To his son by his first marriage, Thomas, he left "all the paintings of my own that I may leave, whether in oil or miniature, and all designs and drawings, with all my several apparatus." In order, apparently, to defeat this bequest to his son, his wife, a week before his death, sold by auction in Dublin on 22nd January, 1812, all his drawings, miniatures, etc., described in an advertisement as "the property and sole production of Thomas Snagg." His widow died in 1825. His son Thomas Snagg, brought up by his mother's relations, became an attorney and lived in Molesworth Street with his uncle John Garstin (*d.* 1808), whose daughter, Henrietta, he married in 1805. He died on 13th April, 1821, and was buried at St. Paul's, North King Street, and is described in an obituary notice as having "a vivid relish for all that is estimable in literature and the arts" (Carrick's "Morning Post").

A portrait of Thomas Snagg as a boy, painted by Mason Chamberlin, and a miniature painted by himself about 1800, belong to his great-grandson, Sir Thomas Snagge, 17 Cadogan Gardens, London. His friend Henry Tresham did a small full-length portrait of him, drawn in chalk, in 1772, representing him in the character of Jessamy in "Lionel and Clarissa." This drawing, which is signed and dated, belongs to Mr. J. G. Fottrell, Richelieu, Sydney Parade, Dublin. An engraving of it appeared in the "Hibernian Magazine" for November, 1772. A

miniature copy of the drawing, on ivory, is in the possession of Sir Thomas Snagge, who has also two miniature portraits of the painter's daughters done in the prison at Arras.

SOUILLARD, JOHN (*fl.* ? early 18th century).

Painter.

Smith in his "History of Kerry," 1756, says that in the house of the Earl of Kerry at Lixnaw, the walls of the chapel in one of the wings were painted by "a foreigner called John Souillard by copies of the Cartoons of Raphael"; and over the door, between festoons and other decorations, were Heads of Homer, Virgil, Milton and Pope, "all in chiaro-oscuro by the same hand." Some twenty years afterwards the house was in ruins and the paintings defaced.

SPICER, HENRY (*b.* about 1743, *d.* 1804).

Miniature Painter.

Was born at Reepham, Norfolk, and was a pupil of Gervase Spencer. He exhibited at the Society of Artists in London, from 1765 to 1783, and at the Royal Academy from 1774 to 1804. In 1778 he came to Dublin, where he acquired a good practice, painting many of the most eminent personages of the time. He was patronized by the Earl of Dartrey, whose portrait in enamel, done in London in 1798, is in possession of the present Earl. A portrait of "Lady Anne Dawson," done the same year, was exhibited at South Kensington in 1865. Spicer worked both in enamel and water-colour. His stay in Ireland does not appear to have been long. He died in Great Newport Street, London, on 8th June, 1804, aged 61.

SPILSBURY, MARIA.—See TAYLOR, MRS.

SPOONER, CHARLES (d. 1767). *Mezzotint Engraver.*

A native of the County Wexford, Spooner learned mezzotint engraving as a pupil of John Brooks (q.v.). After Brooks went to London in 1746, Spooner worked for a few years for the Dublin print-sellers. Of his Dublin prints, five mezzotints and three engravings and etchings published between 1749 and 1752 are known. In 1752 he went to London, probably on the invitation of his fellow-pupil McArdell, who put him in the way of obtaining commissions ; but Spooner's intemperate habits and wayward disposition stood in the way of his attaining the success to which his talents entitled him. He worked for the print-sellers, chiefly Sayer and Carrington Bowles, producing for them, when he could be got to work, many ably executed copies of works by other engravers. McArdell, who seems to have borne with equanimity the piracy of his prints, befriended and did his best for his old fellow-pupil ; but after his death and the loss of his restraining influence Spooner drifted hopelessly to the end of his wrecked career. He died on the 5th December, 1767, and on the following day was buried, at his own request, near the grave of his friend McArdell in Hampstead churchyard.

PRINTS DONE IN DUBLIN.

William Hogarth. *C. Spooner fecit Dublin 1749.* A copy of Hogarth's print published in London the same year.

Samuel Madden. *Ex Marmore Van Nost. Spooner fecit Dublin 1752.*

This print was taken from the marble bust by J. Van Nost, then, and now, belonging to the Dublin Society. A newspaper advertisement, 16th January, 1753, announces : "Two finished Prints in Metzotint drawn and scraped from the models done by the ingenious Vannost, 1st, the Rev. Samuel Madden, D.D.; 2nd, Thomas Prior, Esq., Sec. to the Dublin Society, to be sold by subscription in Silcock's print-shop in Nicholas St."

Anthony Malone. *Chas. Spooner fecit.* "Now doing by subscription and speedily will be published a half length Metzotinto Print of Anthony Malone, Esq., Counsellor at Law. The Plate is

14 x 10 and will be printed on a superfine paper. Price to subscribers a British half-crown; 3 British sixpences to be paid at the time of subscribing and the remainder on delivery of the Print. Subscriptions will be received by Matthew Williams, printer and bookseller in Dame St.; at Ford's Print Shop on Cork Hill, by Thos. Wilkinson at his toyshop in Castle St., and Henry Saunders, printer and bookseller at the corner of Christ Church Lane" ("Universal Advertiser," 26th March, 1754-5).

Thomas Prior. *Ex Marmore Van Nost. Spooner fecit Dublin 1752.*
See note under Samuel Madden above.

Mrs. Woffington; after Haytley. *Spooner fecit.* This plate, published by Silcock, is a copy of portion of one by Faber.

The above are mezzotints. Spooner also did the following etchings and engravings in Dublin:

The Facetious Tom Echlin. Etching.

Garrick, as Richard III; after Hogarth. In Line. Published by Michael Ford and dedicated by him to the Dublin Society.

Lough Lene—"A Perspective View of Lower Lough Lene, in the county of Kerry, Ireland." *C. Spooner aqua forte fecit.* This etching is in "Lectures on Natural Philosophy," etc., by Richard Barton, B.D., published in Dublin in 1751. A note in text says: "The perspective view here made use of is the first that ever was published, and was taken from the Mountain Turk, whither many are not likely to climb."

MEZZOTINTS DONE IN LONDON.

George, Earl of Albemarle; after Reynolds.

Mary, Duchess of Ancaster; after Reynolds.

Mary, Duchess of Ancaster; after Reynolds. A smaller plate.

Mrs. Brooks; after T. Worlidge.

Ferdinand, Duke of Brunswick; after De Morgens.

Mrs. Chambers; after Reynolds. Similar to print by McArdell.

Queen Charlotte. Similar to a print by McArdell, C.S. 41, III.

" " . Similar, in oval, with different dress and ornaments.

" " . Similar to print by Houston, C.S. 26.

William, Duke of Cumberland; after Reynolds.

" " " "

" " " "

" " " " in oval, 1761.

Nancy Dawson. *Chas. Spooner Delin et Fecit.*

David Garrick; after T. Hudson. Similar to print by J. Dixon.

David Garrick, with Kent and Fool. Copy of McArdell's print after B. Wilson. Published in 1761.

George II; after T. Worlidge.

George III ; after T. Frye.
 „ after J. Meyer. Similar to print by McArdell.
 „ the above plate with face and hair altered.
 „ *C. Spooner delint et fecit.*
 John, Marquess of Granby ; after Reynolds. Dated 1760. Similar to print by Houston.
 Catherine Gunning ; after Cotes. Similar to print by Houston.
 Lady Selina Hastings ; after Reynolds. Similar to print by Houston.
 Lady Selina Hastings. A smaller plate.
 Sir Edward Hawke. *C. Spooner del et fecit.*
 Miss Hoare ; after W. Hoare. Similar to print by Faber.
 Sir William Johnson ; after T. Adams. Published in 1756.
 Miss Lewis ; after Liotard. Similar to print by McArdell.
 John, Earl of Loudoun ; after Ramsay. Similar to print by Faber.
 Nelly O'Brien ; after Reynolds. Similar to print by J. Watson.
 Nelly O'Brien. A smaller plate.
 Penelope Pitt. Similar to print by Houston.
 William Pitt ; after T. Hudson. Similar to print by Houston.
 Frederick, King of Prussia ; after B. Schneider.
 Miss Smith ; after Cotes.
 Miss Smith. Similar, but smaller, and not in an oval.
 Maria, Countess of Waldegrave. Similar to print by McArdell.
 George Whitfield. Mentioned by Bromley only.
 General James Wolfe ; after H. Smith. Similar to print by Houston.
 Ernest Augustus, Duke of York and Albany ; after H. Morland.
 Dated 1761.
 The Bath Beauty ; after W. Hoare.
 The Bridegroom's Gift ; after C. Eisen. *C. Spooner Sculpt.*
 Cleopatra ; after Netscher. Similar to line engraving by J. G. Wille.
 The Elements ; after R. Pyle. Two plates, "Earth" and "Water," published in 1768, after the engraver's death. As the other two of the set have not been met with they were probably not completed.
 A Jewish Rabbi ; after Rembrandt. Similar to print by Pether.
 The Pen-cutter ; after Rembrandt.
 Sportsman taking Refreshments ; after Junker.
 The Studious Fair ; after Miss Benwell.
 The Studious Fair ; a smaller plate.
 The Spendthrift ; after Van der Mÿn.
 Titus Oates. Line Engraving.

STANDISH, HENRY (*fl.* c. 1720-1793). *Seal Engraver.*

Was son of James Standish of Wood Street, Dublin (*d.* 1732), and brother of Deacon Standish, goldsmith,

of Aungier Street, who died in 1791. He lived in Cole Alley, and afterwards, in 1737, in Fishamble Street. He was a Freeman of the City of Dublin in 1721, and his name occurs as a churchwarden of St. Werburgh's from 1731 to 1739. According to an advertisement in "Faulkner's Journal" he did "seal graving in stone and metal." He died in 1793. His son, HENRY STANDISH, who lived at No. 77 Dorset Street, cut letter-punches for the Goldsmiths' Company in 1791 and 1792. Another son, JAMES STANDISH, baptized on 20th June, 1733, at St. Werburgh's, studied in the Dublin Society's School, and was apprenticed in 1749 to his uncle, Deacon Standish. He lived at 77 Dorset Street, and worked as a seal-engraver and also cut punches for the Goldsmiths' Company from 1793 to 1803. He died in 1807. Another son, JOHN STANDISH, was a jeweller and seal-cutter in Fade Street. He died in 1797, and was buried on the 23rd April at St. Bride's.

STANLEY, CHRISTOPHER (*d.* 1748). *Engraver.*

He was working in Dublin from about 1737. In Whitelaw and Walsh's "History of Dublin" (II, p. 1188), he is mentioned as "the first seal-engraver of whom there is any record in Dublin." He died in his house in Usher's Quay, on 18th December, 1748. The "Dublin Courant," in noticing his death, calls him "one of the best engravers in this city."

STEPHENS, JAMES JOHN (*d.* 1829-1845).

Portrait Painter.

A portrait painter in Dublin who had been trained in the Dublin Society's Schools, and exhibited at the Royal Hibernian Academy from 1829 to 1831. After the latter date he appears to have been absent from

Dublin for some years ; but in 1843 he had returned and exhibited in that year a portrait of "Richard Griffith." He was also an exhibitor in the two following years, but his name does not occur afterwards.

STEVENS.—See POPE-STEVENS.

STEWART, GRAHAM (*d.* 1786). *Wood Engraver.*

Was originally a bricklayer, but became a wood-engraver, and is described in his obituary notice ("Freeman," 27-29th June, 1786) as "a very ingenious artist in wood devices for the Press." He exhibited at the Society of Artists in William Street in 1780, as an "Honorary Exhibitor," "The Conversion of St. Paul," a copy in Indian ink after Rubens. He died in Green Street, Dublin, in June, 1786.

STEWART, THOMAS KIRK (*b.* 1848, *d.* 1879).

Sculptor.

His mother, Mary Anne Kirk, was the eldest child of the sculptor Thomas Kirk (*q.v.*), and married a Mr. Stewart. She was a woman of considerable accomplishments, a Greek scholar and a fine musician. She and her husband went to America, and their son, Thomas Kirk Stewart, was born in New York on 11th November, 1848. Losing his parents in his childhood he was brought up by his mother's family in Dublin and lived with his uncle, Joseph R. Kirk (*q.v.*). He became a sculptor and worked at his profession in Dublin for a few years, exhibiting at the Royal Hibernian Academy from 1868 to 1873, latterly using the name of T. Stewart Kirk. Amongst his exhibited works were busts of "J. H. Porter," president of the College of Surgeons (1868), "John Skipton Mulvany" and "Dr. James Stannus Hughes" (1871).

These busts were also in the Dublin Exhibition of 1872. He left Dublin in 1879, and died in Kansas City, U.S.A., on 8th October, 1879.

STOKER, BARTHOLOMEW (*b.* 1763, *a.* 1788).

Portrait Painter.

Was born in 1763, the son of William Stoker of Ballyroan, Queen's County. While studying under F. R. West in the Dublin Society's School he worked as an upholsterer with William Macready of Bride Street, father of the actor, William Macready, the elder. Starting as an artist he attained considerable success with his portraits in crayons and miniature. Several of his portraits were engraved; among them one of "Richard, Earl of Donoughmore," engraved by Henry Brocas for the "Sentimental and Masonic Magazine," May, 1792, and "Robert Jephson," engraved in stipple by J. Singleton as frontispiece to "Roman Portraits," 1794. A portrait of "Henry Flood" was copied in pencil by J. Comerford, from which Heath's stipple engraving in Barrington's "Historic Memoirs" was done. A portrait, in crayons, of the "Duchess of Rutland" is mentioned by J. D. Herbert ("Irish Varieties") as having been at Blarney Castle; and one of the "Earl of Mornington" was in the collection of Lord Fitzgerald and Vesci, sold in Dublin in June, 1843. Sir Martin Archer Shee, in a letter written in 1786, says: "Stoker has done some pictures for Latouche's family, two of which are extremely well" ("Life of Sir M. A. Shee," by his son). Stoker died in Suffolk Street on the 12th June, 1788, aged 25, and was buried in the old churchyard at Maryborough, where his father and mother were also interred and where there is an inscription to his memory.

STONE, JAMES (*d. c. 1775*). *Medallist*.

Was employed by the Linen Board in making dies, and also did medals for the Dublin Society. There is a book-plate of "Js. Young," 1770, *Stone Sculp.* He died from the effects of intemperance in or about 1775. After his death his business was continued by his son, JOHN STONE, who was also of intemperate habits, and in 1778 was a prisoner for debt in Dublin. He died in 1779, and was buried on 17th January at St. Andrew's. William Mossop (*q.v.*) was apprenticed to James Stone in 1765.

STOPFORD, ROBERT LOWE (*b. 1813, d. 1898*). *Landscape and Marine Painter in Water-colour*.

Was born in Dublin in 1813. From his earliest years he displayed a talent for art, and after receiving some private tuition he settled in Cork while still a young man, and there enjoyed a considerable reputation as a painter of landscapes and marine subjects in water-colour, and was also a successful teacher. He painted numerous views of local scenery, many of which were lithographed, such as "Queen's College, Cork," "River of Cork," "Cork Harbour," and "The Evening Gun, Haulbowline Island." A drawing of "The Wreck of the Sirius in Ballycotton Bay in 1847" was lithographed by him and published in Cork. He exhibited at the Royal Hibernian Academy between 1858 and 1884. A "View from the drawing-room window of Lismore Castle," exhibited in 1863, was selected as a ten-pound prize in the Art Union of Ireland. He was for many years art correspondent in the south of Ireland for the "Illustrated London News" and other papers. He died on 2nd February, 1898, at his residence, 2 De Vesci Terrace, Monkstown, Co. Cork, in his eighty-fifth year.

STOPFORD, WILLIAM HENRY (b. 1842, d. 1890). *Landscape Painter in Water-colour.*

Son of the foregoing, was born in Cork in 1842. He studied under his father, and also in the Cork School of Art, and at South Kensington, where he also taught for some years and was a master for a time, with W. L. Casey, in the St. Martin's Place School of Art. He afterwards became head master of the School of Art in Halifax, Yorkshire. He was a successful teacher and a water-colour painter of considerable ability. His works were sought after and were exhibited in the principal art exhibitions in the north of England. A "View on the top of the Great Orme's Head," exhibited in 1880, was his only contribution to the Royal Academy. Two drawings by him are in the Victoria and Albert Museum. He died in Halifax on 15th February, 1890, aged 48.

STOPPELAER, CHARLES (fl. 1703-1745).
Portrait Painter.

In 1703 he petitioned for the freedom of the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, in Dublin, "for that he was an artist," and was admitted as a quarter-brother. On a further petition in 1708 he was admitted to the freedom of the Guild, "in regard that the petitioner is a Protestant stranger,* and he was ordered to pay to the Guild four pounds, or, instead, to present a picture of the value of three pounds. Stoppelaer chose the latter course and on the 5th October brought in his picture, described as "A Hare," or "A Piece of Still-life." This was hung in the Hall of the Guild. Stoppelaer was a member of the Council of the Guild for many

* The Irish Parliament passed an Act in 1662 "to encourage Protestant strangers and others to inhabit and plant in the Kingdom of Ireland."

years, but in 1738, 18th October, he resigned and appears to have gone to London. A "Portrait of Joe Miller, as Teague in 'The Committee,'" was painted by him in 1738, and engraved in mezzotint by Andrew Miller; *Chas. Stoppelaer pinx., 1738. A Miller fecit, 1739.* Bryan and Redgrave both wrongly ascribe the picture to Michael Stoppelaer (*q.v.*). The print was copied in stipple by W. Greatbach in 1836. In the National Gallery of Ireland is a half-length "Portrait of a Man," signed *C. Stoppelaer Londini Pinx. 1745.*

STOPPELAER, HERBERT (*d.* 1772). *Portrait Painter.*

Was born in Dublin, perhaps a son of William Stoppelaer of Dame Street, a freeman of the Goldsmiths' Guild from 1725 to 1740. He is said to have gone to London with Thomas Frye (*q.v.*). He exhibited six portraits, including one of himself, with the Society of Artists in London in 1761 and 1762, and designed many of the humorous subjects published by Bowles. He died in May, 1772. In the notice of his death in the "Gentleman's Magazine" he is styled "a celebrated Limner," but nothing is now known of his works, and Edwards, writing in 1808 ("Anecdotes of Painting") says that they "do not possess any superiority that can distinguish them from the multitude of those common-place portraits which are daily produced to preserve a face, but are rarely noticed beyond the third generation."

STOPPELAER, MICHAEL (*fl.* 1730-1775). *Portrait Painter.*

Brother of Herbert Stoppelaer (*q.v.*) He was an actor and singer as well as a painter, and was employed at Covent Garden under Rich as a low comedian, and also acted at Drury Lane for several years in such

minor parts as the Gravedigger in "Hamlet," and Ben Budge in "The Beggar's Opera." In his account of the revival of "King Richard II" at Covent Garden in 1738, Thomas Davies, in his "Dramatic Miscellanies" (I, 101) says: "The personæ dramatis of this play are so numerous that the manager was reduced to the necessity of employing honest Michael Stoppelaer, of blundering memory, in the part of a dignified clergyman, the Abbot of Westminster, to which he was by no means equal: for Stoppelaer's action and behaviour, added to an accidental hoarseness, set the spectators in a loud laugh. Honest Mick was remarkable for singing a Scotch or Irish song, particularly 'Arrah, my Judy,' and 'Corn Riggs are Bonny.' He was something of a scholar too, and educated at Trinity College, Dublin. He sang, not unpleasingly, to a tune which I have forgotten, Horace's Ode of 'Integer Vitæ seclerisque purus,' " etc. The statement that he was educated in Trinity College is not supported by the College records, where no entry of his matriculation can be found. In 1740, 24th July, "Mr. Stoppelaer" played the Jew in the Hogarthian pantomime of "The Harlot's Progress," at Smock Alley theatre. In 1775 he was associated with Charles Dibdin in the Patagonian theatre over Exeter Change, a puppet show, for which he painted the scenes and spoke for the puppets. During his theatrical career, such as it was, he continued his painting, which appears to have been his chief means of livelihood.

STORDY, CHARLES (*fl.* c. 1757). *Landscape Painter.*

Brother of John Stordy (*q.v.*). On the 25th August, 1757, he petitioned the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, in Dublin, saying that, as he had served as an apprentice for

seven years to his brother, a miniature painter and enameller, he, as a young beginner in the business of painting, was desirous of becoming a quarter-brother. He was accordingly admitted on the 6th October following.

STORDY, JOHN (*d.* 1799). *Miniature Painter.*

He was originally a watchmaker. In 1751 he was living in Capel Street, and was awarded four pounds eleven shillings by the Dublin Society for making enamelled plates for watches. He exhibited miniatures in enamel and water-colour at the Society of Artists in William Street in 1769 and 1770, and was then working as a "watchmaker and miniature painter" in Grafton Street. In or soon after 1771 he went to London and endeavoured to obtain a practice as a miniature painter, but he did not succeed. He fell into indigent circumstances and died in poverty in an obscure lodging at Kensington Gravel Pits in 1799. He exhibited three portraits at the Royal Academy, 1786-1788. A miniature signed *Stordy 1787* is in the Nottingham Museum.

STORY, — *Miniature Painter.*

Mentioned by Pasquin, who says he "travelled to England and practised in Carlisle, Northumberland and Wales about the year 1773." No other notice of him has been found. He was, perhaps, identical with John Stordy above.

STUART, GILBERT CHARLES (*b.* 1755, *d.* 1828).
Portrait Painter.

His father, Gilbert Stuart, a native of Perth, left Scotland after the battle of Culloden and settled at Nantucket, Rhode Island, in 1746, where he managed a snuff manufactory started by Dr. Charles Moffatt.

He married Elizabeth, daughter of John Anthony, a farmer at Newport, Rhode Island, originally from Wales; and of this marriage was born, on the 3rd December, 1755, at Narragansett, Rhode Island, Gilbert Stuart, the artist. His baptism is thus recorded in the register of St. Paul's Church, Narragansett: "April 4th, 1756, being Palm Sunday, Dr. McSparran baptized a child named Gilbert Stewart, son of Gilbert Stewart the snuff-grinder." In this entry the spelling of the surname differs from that used by the painter himself and his father, and "Charles" as a Christian name is not given. "Charles" was probably afterwards added by his father, who, like his friend Dr. Moffatt, was a staunch Jacobite. The painter himself in after years in England used the two names; many of the prints after his pictures, notably those of Irish personages done by C. H. Hodges, were inscribed as painted by "C. G. Stuart." In the Royal Academy Catalogue for 1777 his name is given as "G. C. Stuart," but subsequently as "G. Stuart." For some reason, which cannot be explained, his name appears as "Gabriel Stuart" on three mezzotints after his pictures.

At about the age of 13 Stuart began to copy pictures and later attempted, with some success, portraits in pencil. Meeting with Cosmo Alexander, a Scotch painter then at Rhode Island, he took lessons from him, and in 1772 he was allowed by his father to accompany him to Scotland. Soon after their arrival, Alexander died, and Stuart was left to shift for himself. He entered the Glasgow University, but after struggling for a while he returned to America, working his passage in a collier. He resumed painting, employing as a model a blacksmith to whom he gave half a dollar to sit in his studio every evening. One of his first portraits was that of his mother. In June, 1775, he

again left America, and feeling confident in his own powers went to London, where he found a friend and instructor in his fellow-countryman Benjamin West, R.A. He exhibited a "Portrait of a Gentleman" at the Royal Academy in 1777. Soon afterwards he entered West's studio and remained with him until 1782, when he set up a studio of his own in Berners Street, afterwards moving to New Burlington Street. On the 10th May, 1786, he married Charlotte Coates, daughter of a Berkshire physician. Stuart exhibited portraits at the Royal Academy in 1777, 1779, 1781, 1782 and 1785. He attained considerable success as a portrait painter, made a good income, and his reputation as an artist was increasing; but he lived extravagantly, delighted in entertaining his friends, and soon became involved in such difficulties that, to escape from his creditors and the Fleet, he found it prudent to leave London. Accordingly he made his way to Dublin where he arrived in 1789. His reputation as a portrait painter immediately secured him a large practice, and he had among his sitters most of the prominent personages of the time in Ireland. His portraits of the "Duke of Leinster," "John Beresford," "William Brownlow," "William Burton-Conyngham," "Lord Fitzgibbon," "Henry Grattan" and "John Foster, the Speaker," were engraved in mezzotint by C. H. Hodges, who came to Dublin for the purpose, and were published by George Cowan of Grafton Street. He had a country house at Stillorgan where he amused himself with farming and gardening; but he was always deeply in debt, and for a short time, in 1790, was in a debtor's prison. Anxious to escape from his embarrassment he strove to make a sufficient sum to enable him to return to America; and at length, early in the year 1793, he left Ireland. His departure is referred to in the "Dublin Chronicle" of 19th

March, 1793.* In the winter of that year he opened his studio in New York, and after working there and in Philadelphia and Washington, he settled in Boston where he spent the rest of his life. He painted most of the leading Americans of his time, including three Presidents: Washington, Adams and Jefferson. Of Washington he did a great number of portraits; but only three were actually taken from life. The first sitting given him was in 1795, in Philadelphia, for a bust portrait which became the property of Samuel Vaughan, and now belongs to Mrs. Joseph Harrison of New York. A replica belongs to Mr. Charles Henry Hart of Philadelphia. In 1796 he painted the full-length now in the Pennsylvania Academy; a replica of this, known as the "Lansdowne Portrait," belongs to Lord Rosebery. The third portrait is that, a head only, in the Boston Athenæum. In 1795 Stuart had a rough list of thirty-two gentlemen "who were to have copies of the President of the United States." The third, or Athenæum portrait, is that from which the painter

* Before Stuart two other American painters had come to Ireland: Henry Pelham, an account of whom is given on page 225, and Matthew Pratt. Pratt was born in Philadelphia on 23rd September, 1734, and was apprenticed to his maternal uncle, James Claypoole, the first native-born American painter, from whom he learned "all the difficult branches of the painting business, particularly portrait painting." About 1764 he went to England and became a pupil of Benjamin West. In 1770 he came to Ireland, where he arrived on 28th April, and remained there until 8th June. He was the guest of Archdeacon Isaac Mann, whose portrait he painted. In his Diary he says: "I painted it at full-length, as large as life, in his canonicals and robes, and took a lucky opportunity that offered itself at that time of placing it in a public exhibition that was to be made by the Society of Artists of the City of Dublin in the present month . . . and had the pleasure of being presented with a catalogue and ticket of admission to the exhibition while it lasted." The picture must have been sent in too late to be included in the catalogue, which has no entry of any exhibit by Pratt. On leaving Dublin Pratt returned to Philadelphia, where he died on 9th January, 1805.

made most of his copies or adaptations, and all three pictures were freely copied by various artists, especially by Stuart's daughter, Jane. In 1802 Stuart sent from Philadelphia two portraits, unnamed, to the exhibition in the Parliament House, Dublin. In his latter years he suffered from broken health and straitened circumstances. He died at Boston on the 10th July, 1828, and was buried in the Old Cemetery at Newport, Rhode Island. In the same grave were also buried his wife, Charlotte Coates, who died on 1st September, 1847, aged 77, and his fourteen children. A monument, with inscription, was "erected by friends" in 1892.

Stuart was an artist of much power ; his portraits are well painted and are good in colour ; robust and vigorous in modelling, they show an insight into character, a faculty he prided himself in possessing. He had a high estimate of his own powers, was vain and self-opinionated, impatient of criticism and very independent, always refusing to alter a portrait to please a sitter. "A painter," he said, "may give up his art if he attempts to alter to please ; it cannot be done." He worked rapidly, but it was often difficult to get him to finish his pictures. On his departure from Ireland he left many portraits unfinished ; "the artists of Dublin will get employed in finishing them," he said. Most of his work is in America, where he continued painting until his death ; and in spite of his age and infirmities some of his last productions had all the vigour and brilliancy of his prime. His Irish portraits, owing probably to an unappreciative public and absence of competition, were not painted with the same care as those he did in England and America. He occasionally painted miniatures. Two of the Princess Charlotte of Wales were in the Guelph Exhibition in 1891 ; others attributed to him are in America, but it

is probable that some, at least, of these are copies from his pictures done by Benjamin Trott or Walter Robertson.

Stuart was 5 ft. 10 in. in height, with ruddy complexion and strongly marked features, bearing some resemblance to John Kemble whom he affected to imitate in his manner of speaking. Notwithstanding his irritable disposition, his biting sarcasm and keen and searching eye, he was a favourite with women and was very successful in rendering their portraits.

A portrait of him by Sarah Goodrich was engraved by A. B. Durand, with fac-simile autograph *G. C. Stuart*.

His daughter, JANE STUART, was an artist of much ability and assisted him in his work during his latter years. She made innumerable copies of her father's Washington portraits, many of which pass as originals. Three articles by her upon her father's life and works are in "Scribner's Magazine," Vols. XII, XIII and XIV. She died at Newport on 27th April, 1888.

The following pictures were painted in England and Ireland :

Sir William Barker, Bart. [T. B. Ponsonby, Kilcooley Abbey, Co. Tipperary.]

Lady Barker, wife of above, seated at a tambour frame. [T. B. Ponsonby, Kilcooley Abbey.]

Sir William Barker, Bart. Painted in 1791. [T. B. Ponsonby, Kilcooley Abbey.]

Colonel Isaac Barré. [National Portrait Gallery.] Painted in 1785 ; engraved by John Hall, 1787. (*C. G. Stuart*.)

Admiral Samuel Barrington. R.A., 1785. Christie's, 15th December, 1912.

Thomas, 1st Earl of Bective. [T. B. Ponsonby, Kilcooley Abbey.]

Rt. Hon. John Beresford. Engraved in mezzotint by C. H. Hodges (*C. G. Stuart*), and published by G. Cowan in Dublin and London.

Lady Catherine Beresford.—See Power.

Sir Richard Bickerton, Admiral. [Earl of Sandwich, Hinchinbroke.]

- General Bowles. Was in collection of Lord Fitzgerald and Vesce sold in Dublin by A. Jones in August, 1843.
- Alderman Boydell. Engraved by Facius, 1802; and by H. Meyer for Caddel and Davis's "Contemporary Portraits," 1814. Sold at Christie's, 19th July, 1907.
- William Brownlow. [Lord Lurgan.] Engraved by C. H. Hodges, 1792. (*C. G. Stuart.*) Belonged to his daughter the Dowager Viscountess Powerscourt in 1844. A copy or replica belongs to Lord De Vesce.
- William Burton-Conyngham. [National Gallery of Ireland.] Engraved in mezzotint by C. H. Hodges, 1792 (*C. G. Stuart*), and in line by L. Schiavonetti in J. C. Murphy's "Batalha," 1795.
- Hugh Carleton, Chief Justice of the Common Pleas, Ireland. [Earl of Normanton, Somerley, Ringwood, Hants.]
- Henry, Earl of Carnarvon. [Earl of Carnarvon.] Engraved by W. Ward, 1795; "painted by Gainsborough and Stuart."
- Earl of Clare.—See Fitzgibbon.
- Euseby Cleaver, Bishop of Cork, afterwards Archbishop of Dublin. Engraved in mezzotint by J. Grozer, 1790.
- Charlotte Clive, daughter of Lord Clive. Painted in 1784.
- John, 1st Earl of Clonmell. [Earl of Normanton, Somerley, Hants.] Painted in 1790. Lord Clonmell, in his Private Diary, records: "14th Sept., 1790. I have had a picture painted by Stuart and lost a fourth front tooth"; and, on 29th October, "This day Stuart's pictures came home."
- G. F. Cooke. [Garrick Club.] Painted in America.
- William C. Cruikshank, surgeon. Engraved by W. Say, 1801.
- Thomas, 1st Lord Dartrey. R.A., 1785.
- Lucius Dawson; died 1795. [B. T. Balfour, Townley Hall, Drogheda.]
- Thomas, 1st Viscount De Vesce. [Viscount De Vesce, Abbeyleix.]
- Sir John Dick, of Braid. [Sir R. K. A. Dick-Cunningham, Bart.]
- Richard Earlom, engraver. Engraved in mezzotint by T. Lupton, 1819.
- Admiral Edwards. [Earl of Sandwich, Hinchinbroke.]
- Fanny, Lady Erskine. Engraved by J. Cochran for "Court Magazine," 1835.
- Charles Farran. [Miss Farran, Highfield Manor, Whitechurch, Co. Dublin.]
- Mrs. Charles Farran, née Lambert. [Miss Farran, Highfield Manor, Whitechurch, Co. Dublin.]
- John, Lord Fitzgibbon, afterwards Earl of Clare. [Examination Hall, Trinity College, Dublin.] Engraved in mezzotint by C. H. Hodges, 1790 (*C. G. Stuart*); also, half-length only by W. Sedgwick, folio, stipple. A copy of the picture is in the King's Inns.

- John Foster, Speaker. [Viscount Massereene.] Painted in 1791. Engraved in mezzotint by C. H. Hodges. 1792 (*C. G. Stuart*). The publisher, G. Cowan, 84 Grafton Street, Dublin, announced in "Saunders' Newsletter," April, 1791, that he had "obtained permission from the Rt. Hon. J. Foster, Speaker, to have a plate engraved by Hodges from a capital whole-length picture now painting of him by Mr. Stuart." Engraved also, bust only, in stipple by P. Maguire, and published in 1799 by Henecy and Fitzpatrick.
- John Fothergill, M.D. R.A., 1781. Engraved in mezzotint by V. Green, 1781 (*G. Stuart*).
- Captain Gell. R.A., 1785.
- W. Grant, of Congleton, skating in St. James's Park. [Lord Charles Pelham Clinton.] R.A., 1782.
- Henry Grattan. [Sir Henry Grattan Bellew, Bart.] Engraved in mezzotint by C. H. Hodges, 1792 (*C. G. Stuart*). Exhibited at South Kensington in 1867, by Judge Berwick. Bequeathed by Mrs. Berwick to the Hon. Mrs. Grattan Bellew of Tinnehinch.
- John Hall, engraver. [National Portrait Gallery.] Painted in 1785.
- Captain John Harvey, R.N. Engraved in mezzotint by John Murphy, 1795.
- George Hamilton, Baron of the Exchequer. [Mrs. Ormsby Hamilton, Killiney Castle.]
- Mrs. Hamilton, wife of foregoing. [Mrs. Ormsby Hamilton, Killiney Castle.]
- Hugh Hamilton, Bishop of Ossory. [Miss Hewett, Milford-on-Sea.] Engraved in stipple by W. Evans, 1807, as frontispiece to his "Works."
- Mrs. Hamilton. [Miss Hewett, Milford-on-Sea.]
- John Henderson, as Iago. Engraved by Bartolozzi.
- George Holman. [Garrick Club.]
- John Jay, Chief Justice of the Supreme Court in America. Painted in London, but not finished; completed by Trumbull. Stuart afterwards painted Jay in America.
- Sir John Jervis.—See St. Vincent.
- John P. Kemble. [National Portrait Gallery.] Engraved by S. Freeman for "The Monthly Mirror," 1797; in mezzotint by E. Pinkerton, and anonymously in Smeeton's "The Unique," 1824.
- John P. Kemble, as Richard III. [Sir Henry Halford.] Engraved in mezzotint by George Keating, 1788 (*Gab. Stuart*); by H. Meyer for "The Cabinet"; by Ridley for "The Monthly Mirror," Feb., 1797, and by Thornthwaite for Bell's "British Theatre."

- William Robert, Duke of Leinster. [Duke of Leinster, Carton.] Engraved in mezzotint by C. H. Hodges, 1792 (*C. G. Stuart*). The engraving does not exactly follow the picture.
- Charles Powell Leslie, M.P. [Sir John Leslie, Bart., Glasslough, Co. Monaghan.]
- William Locker. Lt.-Governor of Greenwich Hospital. [Greenwich Hospital.] Engraved by H. T. Ryall for Locker's "Naval Commanders," 1832; and by W. Ridley for "Naval Chronicle," 1801.
- George, Earl Macartney. [Earl of Normanton, Somerley, Hants.]
- Thomas Malton. Engraved in mezzotint by John Jones, 1790 (*C. G. Stuart*), and by W. W. Barney, 1806 (*Gab. Stuart*).
- George, 4th Duke of Manchester. Engraved by J. Collyer, 1794, from the picture then in possession of Dr. Hayes; and in mezzotint by John Jones, 1790 (*C. G. Stuart*).
- Captain Hugh Moore. [H. Armytage Moore.] Reproduced in Sir Edward Sullivan's "Memoirs of Buck Whaley."
- Charles, Earl of Normanton, Archbishop of Dublin, when Lord Somerton. [Earl of Normanton, Somerley, Hants.] Engraved in mezzotint by W. Say.
- Jane, Countess of Normanton. [Earl of Normanton, Somerley, Hants.]
- Hugh, 2nd Duke of Northumberland. Engraved in mezzotint by C. Turner, and published in 1804, when the picture belonged to Alexander Davison; and in stipple by E. Scriven for "Le Beau Monde," 1808.
- Thomas Paine. Sold in Dublin by Littledale, auctioneer, in May, 1842.
- Edward Sexton, Viscount Pery. [Earl of Ranfurly, Northland House.]
- Edward Sexton, Viscount Pery. Engraved in mezzotint by W. Say, (*Gabriel Stuart*). Apparently a different picture from above.
- Chambre Brabazon Ponsonby, afterwards Barker. [T. B. Ponsonby, Kilcooley Abbey, Co. Tipperary.]
- Lady Catherine Power, daughter of James Power, 3rd and last Earl of Tyrone, wife of Sir Marcus Beresford. In collection of B. Watkins, dealer. Sold in Dublin in November, 1850.
- William Preston, Bishop of Kildare. Engraved in mezzotint by W. Dickenson.
- Sir Joshua Reynolds. Painted in 1784. Engraved in stipple by Facius as frontispiece to H. W. Beechey's "Literary Works of Reynolds," 1835; and by E. Scriven, 1802.
- Admiral Thomas Macnamara Russell. Engraved in stipple by H. R. Cook, 1806.
- John, Earl St. Vincent. Engraved in mezzotint by J. R. Smith (*Gabriel Stuart*); and by W. Barnard, 1798 (*G. Stuart*). Also by Ridley for "Monthly Mirror," March, 1797.

Dominick Serres. R.A., 1782.

Robert Shaw, of Terenure, M.P. (not his son, Sir Robert, 1st Bart., as stated by Chaloner Smith). [Mrs. Shaw Darley, Belfast.] Engraved in mezzotint by W. Ward, 1797 (G. Stewart). Published by Allen, Dublin.

Robert Shaw. A replica of last. [Sir Frederick Shaw, Bart., Bushy Park, Terenure.]

Robert Shaw. A replica, or copy. [National Gallery of Ireland.]

Molyneux, Lord Shuldham, Admiral. [Earl of Sandwich, Hinchinbroke.]

Charles, Lord Somerton.—See Normanton.

Admiral Staples. [Earl of Sandwich, Hinchinbroke.]

Sir Robert Staples, 7th Bart. [T. B. Ponsonby, Kilcooley Abbey.]

Helen, Lady Stronge, née Tew. [Sir James Stronge, Tynan Abbey, Co. Armagh.]

Thomas, 1st Viscount Sydney. Exhibited at South Kensington in 1867 by Viscount Sydney. Engraved by J. Young.

Benjamin West, R.A. [National Portrait Gallery.] Painted for Alderman Boydell. R.A., 1786. Engraved by Caroline Watson, 1786.

Caleb Whitefoorde. R.A., 1782.

William Woollett, engraver. [National Portrait Gallery.] Engraved by Caroline Watson, 1785.

A Lady and Child. [Lord Massy.]

Signing of the Treaty of Peace. [Lord Belper, Kingston, Derby.] An unfinished picture, attributed to Benjamin West, but probably by Stuart. The portrait in it of John Jay is identical with Stuart's unfinished head, noted above.

STURGES, JOHN (*d.* 1763). *Carver.*

He died in Hanover Lane, Dublin, in May, 1763.

SULLIVAN, LUKE (*b.* 1705, *d.* 1771). *Engraver and Miniature Painter.*

Was born in 1705 in the county of Louth. Early in life he went to England where his father found employment as a groom with the Duke of Beaufort. The Duke seeing his talent for drawing put him in the way of receiving instruction. His earliest work as an engraver was a "View of the Battle of Culloden," after A. Heckel, done in 1746, and soon afterwards he was engaged as an assistant to Hogarth for whom

he engraved his celebrated plate of "The March to Finchley," published in 1750. Nineteen heads copied from the picture are in the British Museum. He also engraved Hogarth's "St. Paul before Felix," and jointly with Hogarth "The Infant Moses presented by his mother to the daughter of Pharaoh." He was of extremely irregular and dissipated habits, and Hogarth is said to have experienced considerable difficulty in keeping him under his eye; he had the habit of disappearing mysteriously for weeks at a time. Nollekens, the sculptor, described him as "a handsome lively fellow." He painted, in water-colour, landscapes and architectural views. A "View in the Park" was engraved by him in 1751, and views of "Oatlands," "Wilton," "Ditchley," "Cliefden," "Esher" and "Woburn," drawn and etched by himself were published in 1759. In Grose's "Antiquities of England and Wales" is a view of "Stonehenge," engraved after a drawing by him. He also worked successfully as a miniature painter and exhibited with the Society of Artists, of which he was a member and director, from 1764 to 1770. A miniature of "John, 3rd Earl of Bute," and one of "A Lady" are in the Victoria and Albert Museum. He died, from the effects of the life he had led, in 1771 at the White Bear Tavern in Piccadilly.

SURVILLE, PETER (*d.* c. 1684-1689). *Portrait Painter.*

He belonged to the French Protestant family of Surdeville, or Survill, settled in Dublin, and was one of the earliest portrait painters in Dublin of whom there is record. He lived in Chequer Lane, and in August, 1684, was admitted to the freedom of the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, on which occasion he presented a

half-length portrait of King Charles II, painted by himself, to the Guild. In 1689 he painted a portrait of King James II for the city. For this picture and its frame he received twenty-four pounds. It was hung in the Tholsel. Randle Holme, in his "Academy of Armoury," 1688, mentions, among painters of whom little was known, "Serville for drapery."

SWEETMAN, THOMAS H., A.R.H.A.
(*d.* 1812-1831). *Painter.*

He was practising as a portrait painter and drawing-master in the early part of the nineteenth century at 160 Great Britain Street. He contributed a "Madonna and Child" to the exhibition of the Society of Artists in Hawkins Street in 1812, and historical and other pictures in 1814 and 1815. He exhibited at the Royal Hibernian Academy in 1828, 1829 and 1830, chiefly landscapes, and was then living at No. 8 Digges Street. For some time he was drawing-master at the Feinaglian Institute, Aldborough House. He was elected an Associate of the Royal Hibernian Academy on 28th May, 1828, but resigned on 18th February, 1831. He is mentioned as "the late" in 1835. In J. J. McGregor's "New Picture of Dublin," 1821, are two plates, engraved by J. Martyn, after drawings by him: "Front View of the Feinaglian Institution, Luxembourg," and "Back View of the Feinaglian Institution, Luxembourg."

SYLVESTER, — (*d.* 1791). *Wax Modeller.*

He was practising in Dublin in 1791, at No. 31 College Green, as a modeller of "likenesses in wax, baked clay, or plaster of Paris." He also did whole-length figures of children. He was perhaps the "Silvester," of Houndsditch, London, who exhibited six wax models at the Free Society in London in 1782.

He died in College Green on 20th April, 1791. After his death his widow exhibited, before removing them to London, his "celebrated cabinet of wax figures representing, with exact similitude and more than Promethean spirit all the crowned heads and some of the most celebrated characters of the present century in Europe." The artist, she says, "was honoured by the approbation of the first connoisseurs of Europe." The "Dublin Chronicle" (30th April, 1791) says: "It is intended by the affectionate widow of the late Mr. Sylvester to erect a handsome monument over his remains in this country, with a proper epitaph of his extraordinary merits. Fifty guineas have been already bid for his unexampled figure of Baron Trenck and refused."

SYNGE, EDWARD MILLINGTON, A.R.E.
(b. 1860, d. 1913). *Etcher.*

Was born at Great Malvern on 17th April, 1860, the son of the Rev. Francis Syngé, Chief Inspector of Schools, of the family of Syngé of Glanmore Castle, Co. Wicklow. He was educated at the Grammar School at Norwich, under Dr. Augustus Jessop, and at Haileybury, and entered Trinity College, Cambridge, in 1882, where he took honours in the classical Tripos. He learned the business of a land agent, and in 1885 became agent to Mr. H. F. Locke King at Brooklands, Weybridge. He had always been fond of drawing, and taking up etching he joined the evening class at the Westminster School of Art in 1891. He spent his spare time and his holidays in etching, and had the benefit of help and advice from Sir Frank Short and Sir Seymour Haden. In 1898 he was elected an Associate of the Royal Society of Painter-Etchers and Engravers, and began to exhibit in the Royal Academy in 1899, sending his etching of "The Blacksmith's

Shop." He sent his first contribution to the Paris Salon in 1901, and in the same year resigned his land agency to devote his whole time to art. He went to Paris, where he worked for some time and illustrated "The Story of the World," by his sister, M. B. Synge. From Paris he went on to Italy, where he etched subjects at Assisi and Venice, and then on to Spain, where some of his best work was done. He married in 1908 Miss F. Molony, herself an artist exhibiting in the Salon and elsewhere. He died on 18th June, 1913. His portrait was in the "Illustrated London News" of 29th June.

Synge exhibited in the Royal Academy, the Salon, Royal Hibernian Academy, and in Glasgow and Liverpool. During his later years he did his own printing. He left 370 plates, among which are :

The Wheelwright's Shed at Etaples.
St. Francis of Assisi.
The Screen in St. Mark's, Venice.
Lambeth Bridge.
Villa D'Este, Tivoli.
The Gate of Justice, Avila.
The Bridge at Toledo.
On the Annamoe River, Co. Wicklow. Dry point.
In the Cotswold Country. Dry point.
On the Tay. Dry point.
Villa Borghese. [Petit Palais, Paris.]
The Mule Pump, Toledo. [Petit Palais, Paris.]
The Bridge at Cordova. [Petit Palais, Paris.]

Among his water-colour drawings are :

The Thaw, Etaples.
Bridge at Villeneuve.
The Fountain at St. Jeannet.
A Road near Perth. Ex. Water-colour Society of Ireland, 1913.
From my Windows, Griman.
Vauxhall Bridge.

T

TABARY, JAMES (*fl.* 1682-1686). *Carver.*

In 1682 James Tabary, "carver and native of France," was admitted to the franchise of the City of Dublin. He was afterwards employed on the wood-carving in the Royal Hospital, Kilmainham; the rail, panels and Communion table in the chapel are his work, and the minute books of the hospital record the payment to him of two hundred and fifty pounds on 27th January, 1686. A JOHN TABARY, "sculptor," and LOUIS TABARY, "carver," both "French Protestants," were admitted to the franchise in 1685.

TALBOT, HUGH (*b.* 1799, *d.* after 1847). *Painter.*

Was born in Belfast in 1799. At the age of 22, in 1841, he was residing in Dublin and began to exhibit in the Royal Hibernian Academy. He continued as an exhibitor until 1847, after which no further mention of him occurs. He painted views, domestic subjects, and, occasionally, miniatures.

TASSACH, — (*fl.* 5th century).

Of Raholp in Lecale in Ulster. "Patrick's artisan and bishop was he" ("Lebor Brecc," 14th April).

TASSIE, JAMES (*b.* 1735, *d.* 1799). *Modeller.*

Was the eldest son of James Tassie and his wife, Margaret M'Ghie, and was born on 15th July, 1735, at Pollokshaws in the parish of Eastwood, near Glasgow, where his family had long resided. In his early days he worked as a stone-mason, and the carved tombstone in Eastwood churchyard over the grave of his father and mother is believed to be his work. Anxious to

improve himself he began to study modelling in the Academy established by Robert and Andrew Foulis in Glasgow. In 1763 he went to Dublin in search of employment as a sculptor and modeller, and there he made the acquaintance of Dr. Henry Quin, King's Professor of Physics, a man esteemed for his learning and taste in the fine arts.* Quin had been experimenting in imitating precious stones and gems and had made many improvements in the art, and took Tassie into his laboratory as an assistant. The two, working together, invented the white enamel composition, a vitreous paste, which Tassie afterwards used to cast his wax-modelled portraits and for his reproductions of gems. In the introduction to Raspé's "Catalogue of Tassie's Works," the artist gratefully acknowledges the instruction he had received from Dr. Quin, as well as the generous encouragement he had given him. The nature of the composition of the vitreous paste invented by Quin and Tassie was kept a secret by Tassie and his nephew William. An analysis shows that it was "a very easily fusible glass, essentially a lead potash glass." The ingredients were fired at a moderate heat, and when of a pasty consistency impressed with the mould or matrix and afterwards polished. For his medallion portraits, a mould, or cast, in intaglio in plaster of Paris was taken from the original wax model; from this cast a second cast in relief was made, and from this was taken a mould in glass paste from which the final result was obtained. The same paste was used both for the portrait medallions and for the intaglio gems, and the artist was able to vary the colour, making it transparent or opaque, to suit either the portraits or the gems, and

* Henry Quin was seven times President of the College of Physicians, between 1758 and 1781. He lived in a house on the south side of St. Stephen's Green. Died in 1791.

he succeeded in imitating the varied layers of a cameo or the laminations of a stone. Tassie's portrait medallions are usually white, but he sometimes produced them with the yellow tone and markings of old ivory, or with the delicate veining of marble. When he had brought his invention to perfection Tassie left Dublin in 1766 and settled in London. The year of his departure he exhibited at the Society of Artists in William Street a "Portrait of a Gentleman modelled in wax." He was then living in Nassau Street. In 1767, soon after his arrival in London, he was awarded by the Society of Arts a premium of ten guineas for "figures, heads and portraits of his composition resembling antique onyx." Of a retiring and diffident nature his progress was at first slow; but the fine quality of his work gradually became appreciated and his imitations of gems became sought for and fashionable. Wedgwood recognized the merit of his work, and by 1769 had given him commissions for models for reproductions in Wedgwood paste. He made the first plaster casts from the celebrated "Portland Vase" while it was still in the possession of the Barberini family.

In 1775 Tassie issued a catalogue of his reproductions of antique gems, which included 3,106 items. Later he supplied the Empress Catherine of Russia with a complete collection of his pastes of gems and cameos. This collection was arranged and described by Rudolph Eric Raspé, professor of Archæology and keeper of the Museum at Cassel.* On the completion of his task he issued a small volume describing the collection: "Account of the present State and Arrangement of Mr. James Tassie's Collection of Pastes and

* Raspé was the reputed author of the celebrated "Adventures of Baron Munchausen." He died at Muckross, Co. Kerry, in 1794, where he was posing as a managing engineer.

Impressions from Ancient and Modern Gems, with a few Remarks on the Origin of Engraving on Hard Stones, and the Methods of Taking Impressions of them in different Substances" (1786). Describing Tassie's gems he says that the impressions were taken "in a beautiful white enamel composition which is not subject to shrink or form air bladders, but strikes fire with steel and takes a fine polish, which shows every stroke and touch of the art in higher perfection than any other imitation; and the pastes were cast and finished in coloured glass imitating the original stone of the gem." Raspé's final catalogue of Tassie's works appeared in 1791 in two quarto volumes. "A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos as well as Intaglios, taken from the most celebrated Cabinets in Europe, and cast in Coloured Pastes, White Enamel, and Sulphur, by James Tassie, Modeller; arranged and described by R. E. Raspé. . . ." The text was in French and English, with 57 plates containing 368 engravings of gems, drawn and etched by David Allan, a fellow-pupil of Tassie at the Foulis Academy.

Fine as was Tassie's work in the reproduction of gems it is by his portrait medallions that he takes rank as an artist. These medallions, modelled from life in wax and afterwards cast in the white enamel, or glass paste, in their modelling, their definite precision and certainty and the skilful treatment of drapery, lace and ornamental work, rival the productions of the great Italian medallists and have never been surpassed. His extensive series of portraits numbers nearly 500, and is an important contribution to national portraiture. He was largely patronized by his countrymen, and many of the personages he depicts are Scottish. Not more than eighteen of his portraits represent Irishmen, and of these only one—that of Miss Molesworth, which is

dated 1764—can, with any certainty, be said to have been done in Ireland, although those of Dr. Quin and his father may also have been so done. But even in these cases it is probable that the wax models only were done in Ireland, and that the paste reproductions were made subsequently in London.

Tassie exhibited at the Society of British Artists in 1767 two “models in wax,” and in 1768 “two portraits modelled in paste.” At the Royal Academy he was a constant exhibitor from 1769 to 1791.

His medallion portraits were usually oval, about four inches by three and a half inches. The faces, with few exceptions, are shown in profile. Those not in profile were generally taken from painted or other portraits. For his models he usually took three sittings, the first two of about an hour each, the third less than half an hour. The medallions have sometimes a field or background of white enamel paste, and sometimes clear or slightly obscured glass, which was softly tinted by coloured paper placed behind it. Medallions are sometimes found mounted on thick brown or blue glass with bevelled edge; these are not Tassie’s mounts, but were affixed by a London dealer long after Tassie’s death to a number of portraits that came into his possession.

Tassie died on the 1st June, 1799, and was buried in the graveyard attached to the meeting-house known as “Collier’s Rents” in Southwark. A younger brother, John, appears to have assisted him in modelling after 1793. His nephew, WILLIAM TASSIE, born in 1777, succeeded to his property and continued his business at No. 20 Leicester Square, and added largely to the work of his uncle in gems. He also modelled portraits, but his work was not equal to that of James Tassie. He retired in 1840 and died on 26th October, 1860. A complete list of James Tassie’s medallion portraits is given in “James and William Tassie, a biographical

and critical sketch," etc., by John M. Gray, 1894. The following is a list of James Tassie's medallions of Irish personages :

- Edward Augustus, 2nd Earl of Aldborough. Dated 1787.
Anne Elizabeth, Countess of Aldborough. Dated 1787.
George Barret, R.A. Not dated.
John Bowes, Lord Chancellor of Ireland. (Doubtful.) Not dated.
Edmund Burke. Dated 1797.
General H. Seymour-Conway. In Wm. Tassie's list, but has not been met with.
Sir Trevor Corry. In Raspé's and Tassie's Catalogues, but has not been met with.
Edmund Malone, Justice of the Common Pleas, 1767. In above catalogues, but has not been met with.
Lt.-General Eyre Massy, afterwards Lord Clarina. Not dated.
Hon. Miss Molesworth, daughter of Robert, 3rd Viscount Molesworth. No example in enamel paste has been met with. The wax model, in possession of J. P. Heseltine, is dated 1764.
Henry Quin, M.D. No inscription or date.
" " From a medal by Mossop.
" " From a gem engraved by John Logan (*q.v.*).
— Quin, father of Dr. Quin. Not dated.
William Raper, a subscriber to Raspé's Catalogue, 1791; conjectured to be a glazier of that name of the Blind Quay, Dublin. In William Tassie's list.
William Raper. Not dated.
Mrs. Raper. From a drawing.
Richard Robinson, Archbishop of Armagh. After a bust by Bacon. Not dated.

TAYLOR, ERNEST E. (*b.* 1863, *d.* 1907).
Portrait and Figure Painter.

Was born at Bournemouth, Hants, but came to Ireland, while still young, with his father, a Customs Surveyor. He became an artist and practised in Belfast, where his works were much esteemed. He resided at Glenburn, Knock, near Belfast, and had a studio in Garfield Chambers. He exhibited in the Royal Hibernian Academy from 1890 to 1903, mostly small pictures of figure subjects. In 1898 he exhibited a "Portrait of Himself," and in 1902 one of "Michael

J. F. McCarthy, author of 'Five years in Ireland.' ” His father, who had removed to Greenock, died suddenly in a cab on 21st January, 1907, and Ernest went over to arrange about the interment at Bournemouth. He contracted a chill which developed into pneumonia, and he died in his mother's house, 50 Esplanade, Greenock, on 31st January, 1907, aged 44. For some time before his death he had been engaged upon a picture of "The Proclamation of King Edward VII in Belfast," commissioned by Sir Daniel Dixon, Bart., ex-Lord Mayor, for the new City Hall. It was exhibited, unfinished, at the opening of the Hall.

TAYLOR, JOHN McKINLEY (*fl.* 1765-1819).
Engraver.

Was descended from David McKinley, a captain in the Inniskilling Dragoons, who fought at the battle of the Boyne. He entered the Dublin Society's Schools in 1765, and was afterwards extensively employed as a seal-engraver; most of the official, episcopal and corporation seals in Ireland at the end of the eighteenth century being his work. He also engraved maps for the Dublin Society, including the map of the Botanic Gardens in the "Transactions" for 1800, and various other maps and plates in the series of "Statistical Surveys" of the Irish counties. He married a descendant of Patrick Sarsfield, and on inheriting the property of his maternal grandfather assumed the name of Taylor. No mention of him has been found after 1819. He was the father of the painter and writer on Art, W. B. S. Taylor (*q.v.*).

TAYLOR, COLONEL PHILLIP MEADOWS,
HON. R.H.A. (*b.* 1808, *d.* 1876). *Amateur.*

Was born in Liverpool on 25th September, 1808. His father, Phillip Meadows Taylor, a merchant, was

son of the Rev. Phillip Taylor of Old Court, Harold's Cross, Co. Dublin, who was grandson of John Taylor of Norwich, the hymn-writer. His mother was a daughter of Bertram Mitford, of Mitford Castle, Northumberland. Being delicate as a child he was sent to Ireland to his grandfather and passed some of his early years at Harold's Cross. His father having been unsuccessful in business, became manager to a brewery in James' Street, Dublin. At the age of 15 he was sent to India, but, finding on his arrival that the business concern in which he was to be placed was in an unsatisfactory state he accepted an offer of a commission in the Nizam's service in November, 1824. For thirty-six years he did important work in India. As Resident at Shorapore he administered the affairs of that state with conspicuous success, and afterwards governed the five Berar States. At the outbreak of the Mutiny he was despatched to North Berar, where, without any troops and solely by his tact and moral strength, he was able to keep perfect order in the country, and render important services to the Government. In 1858 he was again at Shorapore as Commissioner. His health breaking down he returned to Europe in 1860, and took up his residence at Old Court, Harold's Cross, near Dublin, where he spent the rest of his life. In 1869 he was made a Companion of the Star of India.

Taylor was a man of varied accomplishments. In 1839 he published his first book "The Confessions of a Thug," and now in his retirement he resumed his pen, and wrote a series of novels of Indian life in which he showed the most intimate acquaintance with native character and habits of thought. He also contributed the text for some illustrated works on India, and wrote a "Student's Manual of the History of India," published in 1870. During his life in the East, and

afterwards in Ireland, he occupied himself at intervals in drawing and painting. In 1840 he sent two portraits to the Royal Hibernian Academy, and was an occasional exhibitor there afterwards of portraits and Indian subjects. He was made an Honorary Member of the Academy in 1868. In 1875 his sight failed, and he was advised to seek a change. His thoughts turned to India, and he determined to re-visit it. On his way home he stayed at Mentone, and there died on the 13th May, 1876.

His brother, WELD TAYLOR, a man of some versatility of talent, but unsettled and eccentric, essayed art in various forms—drawing, lithography, wood-carving, etc. He exhibited drawings in the Royal Hibernian Academy in 1840 and 1843, and also, about the same period, at the Society of British Artists. He published a number of lithographs. Among them was a series of twenty “Sketches in the Deccan” published in 1838, and a “Portrait of Miss Macmahon,” after a miniature by Samuel Lover.

TAYLOR, WILLIAM BENJAMIN SARSFIELD

(*b.* 1781, *d.* 1850). *Landscape and Subject Painter.*

Was born in Dublin in 1781, the son of John McKinley Taylor (*q.v.*). He became a pupil in the Dublin Society's Schools in 1800, and in 1801 won the prize for the second best landscape. Next year he sent, from his father's house at Donnybrook, three “Views” to the exhibition in the Parliament House, and was also awarded by the Dublin Society a prize for a landscape in aquatint. He again exhibited in 1804, after he had left the schools and was supporting himself as a teacher of drawing. He also exhibited each year from 1809 to 1812, but did not again appear until 1815. In the interval he had joined the Commissariat Department, and served in the

Peninsula, being present at the siege of San Sebastian in 1813. Quitting the service he returned to Dublin, and his name appears as a contributor to the exhibitions in 1815, 1816 and 1817. In the latter year he was secretary to the Artists' Society, and was then residing with his father at No. 8 Upper Baggot Street. About this time he was engaged upon a "History of the University of Dublin," and in 1819 he issued a prospectus of the projected work. It was to be issued in twelve numbers, royal quarto, at half a guinea each; the numbers to consist of about twenty-six pages of letterpress, and each to contain two coloured plates. The plates were to be issued in the following order:

- | | |
|--------------------------------|---------------------------------------|
| 1. College Green Front. | 11. Front towards Park. |
| 2. Museum. | 12. Interior of the Examination Hall. |
| 3. Fellow's Garden. | 13. Exterior of the Library. |
| 4. Interior of Grand Square. | 14. Botanic Garden. |
| 5. Kitchen. | 15. Medical Lecture Room. |
| 6. Dining Hall. | 16. Ground Plan of the College. |
| 7. Provost's House. | 17. Costumes, etc., 5 plates. |
| 8. Provost Baldwin's Monument. | 18. College Observatory. |
| 9. Interior of the Chapel. | 19. Provosts' Burying Place. |
| 10. Interior of the Library. | |

The issue of the work was begun in 1820, but it failed to enlist the support of the public, and only a few of the plates were published. They were drawn and etched by Taylor himself, and aquatinted, some by Bluck and others by Havell. They are badly drawn and ridiculously coloured, and by no means correct representations of the College buildings. Those actually published were Nos. 1, 2, 4, 6, 11, 13 and 18 of the above list, and two plates of costumes, "A Fellow" and "A Fellow Commoner." The views, with their titles as published, were:

Front of Trinity College, Dublin. Published 6th August, 1819,
by W. B. Taylor.

The Grand Square, T.C.D., at the Quarterly Examination. 1819.

View of the Dining Hall, etc., from the Provost's Gardens.

Museum.

S. W. View of the Library, Trin. Coll., Dublin. 1820.
The College Park, Trin. Coll., Dublin. 1820.
N. E. View of the College Observatory. 1820.

Each plate measures about 11 by 14 inches.

Many years later, in 1845, Taylor published his *History* in one volume, octavo, with a few wood-cut illustrations and an engraved frontispiece.

Taylor took an active part in the efforts which were made for the incorporation of the artists of Ireland, and was a member of the permanent committee which, for many years, worked for that end. The application for a charter, signed by some thirty artists in 1819, was drawn up by him, and he finally saw the results of his labours in the incorporation of the Royal Hibernian Academy in 1823. He exhibited at the Academy's first exhibition, in 1826, contributing three works: "A View of the Thames from a window in the Middle Temple," "The Defeat of the Turks by the Greeks, on 26th August, 1822," and "A View of the Rock and Convent of Cintra, from the road to Lisbon," no doubt from a drawing made during the Peninsula campaign. He also exhibited in 1827, 1828 and 1829, contributing, in 1828, a picture of "The Battle of Barrosa and Capture of an Eagle by Capt. Masterson, of the 87th Regt." Some poor etchings: "The Storming of San Sebastian," and other Peninsula engagements, published by J. Charles, No. 57 Mary Street, were probably by him. His name was not included amongst the original members of the Academy; he was not in Ireland at the time of its first exhibition, having some time before taken up his residence in London, where he passed the rest of his life. He was a constant exhibitor at the Royal Academy, from 1829 to 1847, and at the British Institution from 1830 to 1846, contributing views, subject pieces, and several military pictures. He was a Member for a short time,

1831 to 1833, of the Royal Institute of Painters in Water-colours. In the latter part of his life he was Curator of the St. Martin's Lane Academy.

He never attained to any distinction as an artist, and he is better known as an art writer and critic. He contributed to the "Morning Chronicle," and, besides his "History of the University of Dublin," he published a translation of Merimée's "Art of Painting in Oil and Fresco," in 1839; "A Manual of Fresco and Encaustic Painting," in 1843; and "The Origin, Progress and Present Condition of the Fine Arts in Great Britain and Ireland," published in two volumes, 8vo, in 1841.

He died on the 23rd December, 1850.

John Sydney Taylor, barrister and journalist, was his younger brother.

TAYLOR, MRS. (*b.* 1777, *d.* about 1823). *Portrait and Genre Painter.*

Maria, daughter of John Spilsbury, the engraver, was born in London in 1777. She painted portraits and rural and domestic subjects, and also did a few original etchings. She exhibited at the Royal Academy from 1792 to 1808, and at the British Institution from 1806 to 1813. Several of her works were engraved, such as "Going to School," "After School," "Reading" and "Singing," by Charles Turner; a "Portrait of Rev. B. W. Mathias, Chaplain of Bethesda, Dublin," also by C. Turner, published by Allen, in Dame Street, Dublin, and by Colnaghi, London; and a "Portrait of the Rev. W. Kingsbury," by H. Dawe; "The Drinking Well in Hyde Park," "The Stolen Child and Gipsies" and "The Lost Child Found." In 1809 she married one John Taylor, and in 1813 she came to Ireland where she did many pictures and drawings, and was an exhibitor of small portraits at the Hibernian Society in

1814 and 1815. In a notice of the former exhibition, the "Monthly Museum" says: "Mrs. Taylor's pictures exhibit a taste and delicacy of execution rarely to be met with." She also exhibited, in Hawkins Street, portraits and rural subjects, such as "Gipsies at a Cottage Door," and "Patron's Day at the Seven Churches, Glendalough," in 1816; "All Hallow's Eve" in 1817, and "The Cottage Door" in 1819. A "Gipsy and Children" was in the collection of John Crosbie Graves, of 12 Fitzwilliam Square, sold in April, 1835, which the catalogue described as the artist's best performance. This was, perhaps, the original of one of the engravings mentioned above.

Mrs. Taylor died about 1823.

The following portraits done in Ireland by her have been met with :

Mrs. Barter. [Mrs. Warren, Balbriggan.]

Mrs. Blachford. [Rev. Rowland Scriven, Balbriggan.]

Mrs. Grattan, wife of Henry Grattan, a small full-length portrait in oils. [National Gallery of Ireland.]

Alexander Hamilton, his wife and daughters; group. [Mrs. Deane Freeman, Vesey Place, Kingstown.]

G. Hamilton. [Colonel Johnston, Kilmore, Co. Armagh.]

Hugh Hamilton. [Colonel Johnston, Kilmore, Co. Armagh.]

Mrs. Hamilton and daughter. [Mrs. Whyte, Hollymount, Tunbridge Wells.]

Francis Synge. [Mrs. Synge, Glanmore Castle, Co. Wicklow.]

Robert Sandys. [Mrs. Sandys, Enniskerry.]

Mrs. Tighe. Pencil. [Charles Hamilton, Hamwood, Dunboyne.]

Miss Tighe, afterwards Mrs. Charles Hamilton. Pencil. [Charles Hamilton, Hamwood, Dunboyne.]

Mrs. Tighe of Rossana and her daughter. Pencil. [Charles Hamilton, Hamwood, Dunboyne.]

A Family Group. [Charles Hamilton, Hamwood, Dunboyne].

TEMPLETON, JOHN SAMUEL (fl. 1830-1857).

Lithographic Artist.

Was a native of Dublin and became a student in the Dublin Society's Drawing School in 1819. Early

in life he went to London and was an exhibitor of landscapes in the Royal Academy from 1830 to 1833, his contributions including "Christ Church Cathedral" in 1830, and "The Quarries, Hill of Howth," in 1832. From 1841 to 1857 he exhibited portraits. He was, however, chiefly employed as a lithographer, and reproduced a number of portraits after pictures and drawings by other artists. His name does not occur after 1857. Among his lithographs are :

Sir John Fox Burgoyne ; after a chalk drawing by G. F. Mulvany.

Sir John Franklin.

Sir Peter Hesketh Fleetwood.

Frances Anne Kemble, as Juliet ; after John Hayter.

C. J. Blomfield, Bishop of London.

Lord Palmerston ; after W. C. Ross, A.R.A.

Sir P. B. V. Broke ; after W. C. Ross, A.R.A.

The American ship "Edward," wrecked on the North Bull in November, 1825. Drawn and lithographed by Templeton, and published by Engelmann.

TENNANT, THOMAS (*f. c.* 1674). *Die-Sinker.*

In the Blue-coat School, Dublin, is a memorandum, dated 24th August, 1674, of the payment of five pounds to Thomas Tennant "for making a common seal for the use of the said Hospital."

THOMAS (*f. c.* 1150). *Metal Worker.*

The artist who made the cumdach, or shrine, for "Dimma's Book," preserved in the Library of Trinity College, Dublin.—See under "Dimma," page 279.

THOMASON, I. (*f.* in Dublin 1790-1792).
Silhouettist.

He did "profile miniatures" in black upon a ground of plaster composition, in the style of Miers. After working for ten years in London and in Cheshire, Lancashire and Staffordshire, he came to Ireland early

in 1790 and remained over three years in Dublin, afterwards visiting Kilkenny and other parts of the country. In an advertisement issued by him in March, 1790, he announced that he had come over with the intention of settling in Dublin ("Dublin Chronicle," 16th March, 1790). He had his studio at 25 South Great George's Street, and afterwards at 33 Capel Street. His profile miniatures are frequently met with; they are oval, about $3\frac{3}{4}$ by 3 inches, and set in gilt frames, and have pasted on the back the artist's advertisement: "Perfect Likenesses in Miniature Profile, Taken by I. Thomason on a particular Plan and reduced to any size which preserves y^e most exact Symmetry and animated expression of y^e Features superior to any other method. Set in elegant gilt Frames at 6s. 6d. only. Likenesses set in Rings, Locketts and Pins, etc. He keeps y^e Original Shades and can supply Those he has once taken with any Number of Copies, reduces old Ones and dresses them in y^e present Taste. N.B.—Time of Sitting from Ten to Two and from Two to Five in the Evening, when each Person is detain'd 2 Minutes only. All Orders Post-paid will be duly attended to at No. 25 South Grt. George's Street." In an advertisement in May, 1790, he says: "As one main object of his settling here is to accommodate country people he hath something new and particular to propose: Any number of ladies and gentlemen, not less than three, desirous of getting studies, but do not come to Town, may, by directing a line as above, have such Instructions sent as will enable even those who do not draw to take correctly each other's shades from life, which may be sent to be finished in Town, and they may rely on having the same justice done them and every mistake as particularly rectified as if present on the spot without any additional charge whatever" ("Dublin Chronicle," 18th May, 1790). Thomason left

Dublin in 1792, as appears by a farewell advertisement from 33 Capel Street: "He returns his most grateful acknowledgments to the public for the extraordinary encouragement given him. He informs them he has determined to leave Dublin early in May, therefore requests those who wish for good likenesses not to let slip an opportunity that perhaps never will return; also requests those who have shades left with him may be sent for (*sic*), and that all old shades wanted to be reduced may be sent to him, as his departure is positively determined on" ("Dublin Chronicle," May, 1792).

THOMPSON, LAUNT (*b.* 1833, *d.* 1894). *Sculptor.*

Was born at Abbeyleix, Queen's County, on 8th February, 1833. In 1847 he went, with his widowed mother, to America and settled at Albany, New York. Intending to enter the medical profession his study of anatomy led him to practice drawing and he became a pupil of the sculptor Erastus D. Palmer, with whom he remained for nine years. In 1878 he opened a studio of his own in New York, and acquired a reputation by his medallion heads and portrait busts, and finally by his statues. He visited Rome in 1868, and from 1875 to 1887 resided in Florence, when he returned to America. He executed a number of important public statues, among them being "Abraham Pierson, first President of Yale College"; "John Sedgwick," erected at West Point; "Winfield Scott," in the Soldier's Home, Washington; "Ambrose E. Burnside," at Providence, Pennsylvania. He died at Middletown, New York, on 27th September, 1894.

THOMPSON, THOMAS CLEMENT, R.H.A. (*b.* about 1780, *d.* 1857). *Portrait Painter.*

Was born about 1780, and was probably a native of Belfast. He was admitted to the Dublin Society's

drawing schools in 1796, and after going through his course started as a miniature painter in Belfast and Dublin. In 1801 he sent, from 17 Sackville Street, seven miniatures to the exhibition in the Parliament House, and eight the year following. An advertisement in "Saunders' Newsletter" in October, 1802, says: "Mr. Thompson, miniature painter, having returned from the north informs his friends and the public that he is now ready to attend their commands as usual." In 1803 he was in Belfast, but for the next few years nothing is heard of him. In the interval he abandoned miniature painting, in which he had imitated the style of Comerford, and henceforth confined himself to portrait painting in oil. In 1809 he again appeared as an exhibitor, sending from Belfast a portrait in oil to the exhibition in Hawkins Street. In the following year he settled in Dublin where he acquired a good practice, painting many persons of distinction, and was a regular exhibitor in the Dublin Artists' Exhibitions until 1821. He contributed as many as fifteen portraits to the exhibition in Hawkins Street in 1816, and in that year and in 1817 sent portraits to the London Academy. In 1817 he went to London and did not return to Ireland except for occasional visits. On the foundation of the Royal Hibernian Academy in 1823 he was elected one of the original Members, and he contributed to its exhibitions, though not regularly, down to 1854. He resigned his Membership in 1856 and was then made an Honorary Member. In London he resided for many years at 76 Welbeck Street, and about 1848 went to Cheltenham where he remained for the rest of his life. From the time of his first appearance at the Royal Academy he was a frequent exhibitor down to 1847, and also contributed to the British Institution. He appears to have had a good practice and had many persons of note as sitters.

His portraits are carefully done, the drapery well painted, but the drawing, especially in the arms of his female figures, is defective and his flesh painting raw and unpleasant. He died of chronic bronchitis at his residence, 18 Cambray Place, Cheltenham, on 11th February, 1857, aged 79 years. His portrait by himself in the National Gallery of Ireland represents him, palette in hand, before an easel on which is his portrait of George IV.

Portrait of Himself. [National Gallery, Dublin.]

Portrait of his Grandchildren. R.A., 1847; his last picture exhibited there.

Rev. Richard Allot, Dean of Raphoe. R.A., 1818; R.H.A., 1832.

Marquess of Anglesey and Sir Charles Paget. R.A., 1823; R.H.A., 1828.

Dr. Armstrong. Ex. Hawkins Street, 1821.

Michael Banim. [National Gallery, Dublin.]

Rt. Hon. Sir Benjamin Bloomfield, Bart. R.A., 1818. Another picture, R.A., 1823.

Rev. H. Blunt, of Streatham. Soc. B.A., 1839.

Theophilus Bolton. R.H.A., 1835.

Rev. Charles Boyton. R.H.A., 1829; R.A., 1830. Presumably two pictures. One was engraved in 1833 by D. Lucas.

Sir Stewart Bruce. Hib. Soc. Artists, 1814.

Wm. Bruce. [Mrs. Wm. Bruce, 9 Airlie Gardens, London.]

William Bruce, D.D., Principal of the Belfast Academy. [Linen Hall Library, Belfast.] R.A., 1870. Engraved in mezzotint by T. Hodgetts, 1819. Probably a replica of above.

Lt.-General Sir John Buchan. R.A., 1844.

Professor Wm. Buckland. R.A., 1845. A copy by Ayerst Hooker, done in 1894, is in the Oxford University Museum.

Hon. Charles Butler. Ex. Hawkins Street, 1819.

Hon. James Butler. Ex. Hawkins Street, 1819; R.A., 1818.

Thomas Campbell, the Poet. Painted in 1833. [Octavius Blewett, 1868.] R.A., 1834. Engraved by W. O. Geller in 1847.

John, 6th Lord Carbery. Engraved by R. Grave in "Memoirs of the Family of Grace," 1823.

Earl of Carrick. Soc. B.A., 1824; R.H.A., 1826.

Anne, Countess of Carrick, and her daughter, Lady Sarah Butler. R.A., 1819.

Sir Thomas Chapman, Bart. Ex. Hawkins Street, 1815.

Marquess of Cholmondeley. R.A., 1820. Also other portraits in 1832 and 1837.

Mrs. Christmas. R.A., 1843.
 Henry Samuel Close. R.H.A., 1829.
 Mrs. Cope. R.A., 1830.
 William Cuming, painter. R.A., 1827; R.H.A., 1828.
 John, 2nd Earl of Desart. [Earl of Desart, Desart Court, Kilkenny.] R.A., 1819.
 Catherine, Countess of Desart. [Earl of Desart, Desart Court, Kilkenny.] R.A., 1819.
 Major-General Sir Charles Doyle. R.H.A., 1832.
 Miss Sylvia Doyle. Soc. B.A., 1832.
 Rev. Thomas Drew, D.D. R.H.A., 1852.
 Samuel Drummond. R.A., 1832.
 G. V. Drury, of Shotover Park. R.A., 1845.
 Mrs. Drury. R.A., 1845.
 Lord Dungarvan. R.H.A., 1829.
 Mrs. Elrington, formerly Miss Charlotte Townshend. [Victoria and Albert Museum.] R.A., 1824.
 Rev. Maurice Fenwick. R.H.A., 1841.
 Mrs. Fenwick. R.H.A., 1841.
 Arthur, Earl of Fingal. Irish Society of Artists, 1813. Engraved by Charles Turner, 1816.
 Arthur, Earl of Fingal. R.A., 1818. Ex. Royal Arcade, Dublin, 1821.
 George IV. R.A., 1826. Engraved by C. Turner, 1826.
 Sir C. L. Giesecke. R.A., 1817.
 Pryce L. Gordon. R.A., 1842.
 Charles, 2nd Viscount Gort. R.A., 1825; R.H.A., 1826.
 Charles Grant, afterwards Lord Glenelg. R.A., 1819. Engraved by C. Turner, 1820.
 Lady Grant. R.A., 1836.
 Richard Wilson Greene, Solicitor-General. R.H.A., 1844.
 Miss Fanny Gwynne. R.A., 1846.
 William Hammond. R.A., 1820.
 Dudley Ryder, 2nd Earl of Harrowby.—See Lord Sandon.
 Dr. William Harty. R.H.A., 1827.
 Joseph Henry. R.H.A., 1842.
 Lord Arthur Hill. R.A., 1821. Lithographed by M. Gauci.
 Lord Howden. R.A., 1823.
 Hon. Percy Jocelyn, Bishop of Clogher. R.A., 1821.
 Francis Johnston, architect. [Colonel Johnston, Kilmore, Richhill, Co. Armagh.] Engraved by H. Meyer.
 Mrs. Francis Johnston. [Colonel Johnston, Kilmore, Richhill.]
 Mr. and Mrs. Johnston. R.H.A., 1827.
 The Knight of Kerry. Soc. B.A., 1824.
 Sir Edward Lees. R.A., 1822. R.H.A., 1826 and 1829.
 Lady Lees. R.A., 1823. R.H.A., 1826, 1827 and 1829.

Rev. Sir Harcourt Lees. R.H.A., 1826. This, or perhaps another,
 picture was engraved by H. Meyer in 1824.
 Lady Lees and son. R.H.A., 1828.
 Augustus F., 3rd Duke of Leinster. Hib. Soc. Artists, 1814.
 Viscount Lorton. Soc. B.A., 1824.
 Mrs. Maberley. R.H.A., 1842.
 John McCance, M.P. for Belfast. [S. McCance, 3 Markham Square,
 London.]
 Thomas McKenny, alderman. Painted in 1819; engraved by
 C. Turner.
 Mrs. Shelton McKenzie. R.A., 1846.
 Hugh McNeill, D.D., Dean of Ripon. R.A., 1840. Engraved in
 mezzotint by H. Cousins, 1838, with title, "Expounding the
 Scriptures."
 Lord Manners, Lord Chancellor. R.A., 1825; R.H.A., 1827.
 Engraved by S. W. Reynolds, 1826.
 Lady Manners. R.H.A., 1826.
 John, 10th Earl of Meath. [Earl of Meath, Kilruddery.] R.H.A.,
 1827.
 J. De Michelle, professor of music. R.A., 1832.
 Don Guillemn Miller, general in Peruvian army. R.A., 1827.
 Rev. Henry Montgomery, of the Royal Institution, Belfast. Soc.
 B.A., 1832.
 Mrs. Montgomery. Soc. B.A., 1832.
 Rev. John Moody, D.D. Ex. Hawkins Street, 1812. Engraved;
 the print published by the painter in Lower Sackville Street.
 L. M. Mosley, in his 80th year. R.A., 1840.
 Sir Charles Napier. R.H.A., 1850.
 Sir John Newport, Bart. R.A., 1819; Soc. B.A., 1832.
 Mrs. Nicholl. R.H.A., 1826.
 Eliza O'Neill, actress, afterwards Lady Becher. [National Gallery
 of Ireland.]
 Charles, 1st Earl O'Neill, K.P. R.A., 1822; R.H.A., 1826.
 John, Earl of Ossory, afterwards 2nd Marquess of Ormonde. R.A.,
 1833; R.H.A., 1835.
 J. R. Parker. Soc. B.A., 1839.
 Rev. Saxby Penfold. R.A., 1828.
 Henry Philpots, Bishop of Exeter. R.A., 1838.
 Hon. Richard Ponsonby, as Dean of St. Patrick's. Ex. Royal
 Arcade, 1821.
 Hon. Richard Ponsonby, as Bishop of Derry. R.A., 1835.
 Mrs. Ponsonby. Ex. Royal Arcade, 1821.
 Hon. Mrs. Ponsonby. R.H.A., 1826.
 Rev. William Porter. [Sir Andrew M. Porter, Donnycarney
 House, Co. Dublin.]
 William Read. R.A., 1821.

Rt. Hon. Thomas Spring Rice, afterwards 1st Lord Monteagle.
 R.A., 1834.
 Earl of Rocksavage. R.A., 1819.
 Rev. Martin Joseph Routh. [Magdalen College, Oxford.] R.A.,
 1843. Engraved in mezzotint by D. Lucas, 1843. A copy,
 or replica, dated 1851, is in the Bodleian Library.
 Master George Routh. Engraved by D. Lucas, 1843.
 Viscount Sandon. R.A., 1835. Engraved by T. Hodgetts, 1837.
 Richard Clarke Sewell. R.A., 1842.
 Sir Frederick Shaw, Recorder of Dublin. R.A., 1837; R.H.A.,
 1841.
 Evelyn Phillip Shirley. R.A., 1841.
 Henry, Viscount Sidmouth. R.A., 1822. Engraved by S. Cousins
 and S. W. Reynolds, 1823.
 Major Sirr. R.H.A., 1826.
 Captain Skinner, R.N. R.H.A., 1827.
 Henry Smith. R.A., 1820.
 The Masters Smith. R.A., 1823.
 Arthur Smyth. R.H.A., 1840.
 Mrs. Arthur Smyth. R.H.A., 1840.
 Hamilton Smyth, LL.B. R.H.A., 1842.
 Nathaniel Stonnard. R.A., 1820.
 Rev. Hugh Stowell. R.A., 1841.
 Sir James M. Stronge, 2nd Bart., in uniform of Lt.-Col. of Tyrone
 Militia. [Sir James Stronge, Bart., Tynan Abbey.] Ex. Dublin,
 1810.
 Helen, Lady Stronge, widow of 1st Bart., and her son, by her second
 marriage, Thomas Knox Holmes. [Sir James Stronge, Bart.,
 Tynan Abbey.] Ex. Dublin, 1810.
 Rev. F. Tackabury. R.H.A., 1827.
 Charles, 2nd Earl Talbot, Lord Lieutenant, in robes of the Order
 of St. Patrick, and his page, the Hon. John Talbot. R.A.,
 1820; afterwards exhibited in Allen's rooms, Dame Street, for
 the purpose of obtaining subscriptions towards engraving it.
 Engraved in 1821 by S. W. Reynolds; dedicated by the
 painter to the Knights of St. Patrick, and published in 1822.
 A portrait, apparently the same, in Soc. B.A., 1832.
 Marquess of Thomond. R.A., 1824.
 David Thompson. R.H.A., 1829.
 William Townsend, of Ardwick, Manchester. R.H.A., 1829.
 John T. Troy, Archbp. of Dublin. Painted in 1821. [National
 Gallery of Ireland.] Sold by the artist's widow to Canon Lee,
 the grand-nephew of the Archbishop, and presented by him to
 the National Gallery of Ireland in 1883. Engraved by
 H. Meyer, 1823.
 General Vallancey. Soc. Artists, Dublin, 1811.

Professor Von Feinagle. Soc. Artists, Dublin, 1813.
 Rev. Holt Waring. R.H.A., 1829.
 The Misses Waring. R.A., 1824.
 Miss Caroline Wigston. R.A., 1822.
 Master Williams. R.H.A., 1828.
 Major-Gen. George Wright. R.H.A., 1852.
 Duke of York. [Royal Hibernian School, Phoenix Park.] Painted for the Guild of Merchants, Dublin, by subscription, according to a resolution passed on 1st June, 1825, as a memorial for "his uncompromising attitude in regard to the Established Church." The picture, with its frame, cost £150. It hung in the Hall, afterwards used as Merchant Taylors' School, on Wellington Quay, until that building was disposed of in June, 1908, when the picture was deposited in the Royal Hibernian School, Phoenix Park.
 Embarkation of George IV from Kingstown. A large picture begun in 1821, containing numerous portraits, for which, including the King, the painter had sittings. The artist exhibited it in the rooms of the Royal Hibernian Academy in 1826. [Royal Dublin Society.]
 Embarkation of George IV from Kingstown. [Marquess Conyngham, Slane Castle.] (One of these pictures, or a similar one, was at the R.A. in 1845.)
 View of Belfast from Cromac Water Mills. Engraved by F. Jukes.
 View of Belfast from banks of the Lagan. Engraved by F. Jukes.
 Scene from "Coriolanus"; 10 ft. by 7 ft. R.A., 1822; B.I., 1828.
 Hamlet; 9 ft. 2 in. by 6 ft. 2 in. B.I., 1822.
 Gipsy and child. Soc. Artists, Dublin, 1811.
 The Rambler. Soc. B.A., 1831.
 The Proposal; 6 ft. 7 in. by 3 ft. 6 in. B.I., 1831.
 Hebe. B.I., 1833.
 Rebecca. B.I., 1835.
 The Historian. B.I., 1836; R.H.A., 1842.
 The Pleasures of Hope. B.I., 1837.
 A Spanish Girl. B.I., 1836.
 The Music Lesson. B.I., 1838.
 Lily of the Valley. B.I., 1838.
 An Oriental Lady. Soc. B.A., 1839.
 Crossing the Brook; 7 ft. 10 in. by 5 ft. 6 in. B.I., 1839.
 First Ride. B.I., 1839.
 Mary, a Study. B.I., 1840.
 The Invitation. Portraits of a young lady and her sister. R.A., 1840.
 Coquette de deux ans. R.H.A., 1841.
 Christ rebuking Peter. B.I., 1841.
 The Studio. B.I., 1842.

Searching the Scriptures. B.I., 1842.
 The Virgin Mary. B.I., 1843.
 The Forlorn Hope. B.I., 1846.
 Baptism of Christ. B.I., 1847.
 Rebecca and Eleazar. B.I., 1849; R.H.A., 1852.
 Reading the Times. R.H.A., 1850.
 Martha and Mary. R.H.A., 1852.
 The Politician. B.I., 1853.
 A Welsh Rabbit. B.I., 1854.
 A Check-mate. R.H.A., 1854; B.I., 1857; the artist's last exhibit.

THOMSON, JOHN (*d.* 1847). *Engraver.*

Was born at Arbroath in Scotland, and came to Ireland with a regiment of Fencibles in 1798. When quartered at Ballymena he met a soldier who had been a stamper of the seals used by the Linen Board in Dublin; and through him was induced to commence business in Ann Street, Belfast, as a cutter of seals for the linen manufacturers. From this he progressed to the engraving of heraldic work on silver, book-plates and illustrations, as well as bank-notes and cheques, which he printed in colours. As early as 1753 a copper-plate press had been set up, and some work was done by Daniel Pomarede (*q.v.*), who was in Belfast for a time; a volume of Poems by McWilliams, printed in Belfast in 1795, has some rude etchings, and a portrait of Amyas Griffith engraved after a picture by the Belfast portrait-painter, J. Wilson, forms the frontispiece to Griffith's "Miscellaneous Tracts," published in 1788, but this was probably done in Dublin. As late as 1794 the United Irishmen in Belfast had to get their badge or ticket engraved in Dublin; the art of engraving was not permanently established in Belfast until the advent of Thomson. In 1805 he produced caricatures of the famous Castlereagh election, and he did the series of plates for Benn's "History of the Town of Belfast," published in 1823. These are:

Ornamental lettering and vignette
on Title-page.
View of Belfast from the Lough.
Commercial Buildings.
Artillery Barracks.
White Linen Hall.
Poor House.
Fever Hospital.
St. Ann's Church.
Chapel of Ease.
Meeting House of the 1st Pres-
byterian congregation.

Roman Catholic chapel.
College.
The Long Bridge.
MacArt's Fort.
The Kempe Stones, Newtown-
ards.
Druidical altar in the Giants'
Ring.
Druidical altar at Raye Fort.
White Abbey,
Maps and plans,

Eight of these plates were used for R. M. Young's "Town Book of Belfast," published in 1892; they were then in possession of James Graham, Thomson's last surviving pupil. Thomson illustrated "The School of the Sabbath," a poem by William McComb, published in Belfast in 1822. He was noted for his ornamental lettering, of which the title-page of Benn's book is a good example, and he did a set of copies for James Spence, a writing-master in Belfast. A large plate by him represents a well-known character in old Belfast, "Tantra Barbus"; and another local celebrity, "Corky Bendy," a bow-legged fiddler, was also engraved by him. Among Thomson's book-plates the following are in the Franks collection in the British Museum: "Rev. Edward Hincks" and "George F. Ledlie," both signed *J. Thomson sculpt. Belfast*. He also engraved watch-paper subjects. By his profession Thomson accumulated a fortune which, about 1825, he invested in the business of the Old Park printing works; but the business collapsed through bad management, and Thomson lost all his savings. Undaunted by the disaster he resumed his profession as an engraver, and worked for many years in his house at the corner of Castle Street and Fountain Street, where he died in the spring of 1847.

Besides JAMES GRAHAM mentioned above, Thomson had a pupil, JAMES BELL, who succeeded him as the principal engraver in Belfast; his grandson is at the present time a seal-cutter in Sydney, N.S.W., and the engraver of the plates for the New South Wales postage stamps. Following Bell, in Belfast, were his apprentices, THOMAS SMYTH, a clever engraver (*b.* 1820, *d.* 1907), who in 1845 entered into partnership with his elder brother, JAMES SMYTH, an heraldic painter (*d.* 1883).

THOMSON (OR THOMPSON), WILLIAM
(*b.* about 1730, *d.* 1800). *Portrait Painter.*

Was born in Dublin about 1730. He received his art education in London, and practised there as a portrait painter, exhibiting at the Society of Artists from 1760 to 1777, and at the Free Society in 1782. In the catalogues his name generally appears as "Thomson." His art was feeble, though his portraits were esteemed as likenesses. On marrying a wife with a fortune he was glad to be able to relinquish his profession; a second wife, a widow who kept a boarding school at Brompton, where he had taught drawing, also had means; but nevertheless he got into debt and, about 1770, was incarcerated in the King's Bench Prison. Here he took the lead in an agitation against the legality of imprisonment for debt and attained some notoriety by his noisy protests. He painted the portrait of one of his fellow-prisoners, "James Stephen," author of "Considerations on Imprisonment for Debt," which was engraved in mezzotint by W. Dickinson, and published by Thomson in Warwick Court in 1771. Another portrait by him, that of "Miss Anna Swan," was engraved in mezzotint by J. Watson. Edwards, "Anecdotes of Painting," assigns to him the portrait of "Cadwallader Lord Blayney as Grand

Master of the Free Masons," which was engraved, anonymously, in mezzotint.

Thomson became connected with the establishment of the notorious Mrs. Theresa Cornely in Soho Square, where he presided as chairman of a debating society, and also founded a school of oratory which he conducted with more success than reputation. He was author of "An Enquiry into the Elementary Principles of Beauty in the Works of Nature and Art," and also, anonymously, of "The Conduct of the Royal Academicians while members of the Society of Arts from 1760 to their Expulsion in 1769," published in 1771. From his specious address and love of talking he received the nickname of "Blarney" Thomson. He died suddenly in London in 1800.

TIMBRELL, HENRY (*b.* 1806, *d.* 1849). *Sculptor.*

Was born in Dublin in 1806, the eldest son of James Timbrell, chief foreman in the laboratory department at the Pigeon-House Fort, who married Susanna Shelling in 1805. He began his art studies under John Smyth (*q.v.*), afterwards, in 1825, entering the Royal Dublin Society's Schools, where he carried off prizes in several successive years. He exhibited works at the Royal Hibernian Academy in 1827, 1828 and 1829, six in all, among them being a "Figure of a Grecian Warrior," in 1827, and a bust of his master, John Smyth, in 1828. In 1830 he went to London and entered the studio of E. H. Bailey, R.A., as a pupil and assistant, and also became a student at the Royal Academy. In 1833 he sent his first contribution, "Phæton," to the Academy exhibition, and in the following year a bas-relief of "Satan in search of the Earth." Both of these he also exhibited at the Society of British Artists in 1834 and 1835. With his group "Mezentius tying the Living to the Dead" he gained

the Academy gold medal in 1835, and exhibited the work the following year. He continued to exhibit at the Academy until 1842, his last contribution being "Psyche," which he also showed at the British Institution in 1843. In that year his "Hercules throwing Lycas into the Sea" obtained for him the travelling studentship, and he went to Rome. During his residence there he did a bas-relief for the Temple at Buckingham Palace, and a fine life-sized group, "Instruction," which was lost in the wreck of the vessel carrying it to England. He was engaged upon two statues for the new Houses of Parliament and a life-sized statue of the Queen, when he was seized with a severe attack of pleurisy which caused his death on the 10th April, 1849. His remains were followed to the grave by his brother artists in Rome: Gibson, Wyatt, Hogan and others.

Timbrell's early death terminated a career of much promise; had he lived he would probably have attained the highest position in his profession as a sculptor. Besides the works already mentioned he did a statue, "The Lamp of the Ganges," for Queen Victoria, on the suggestion of Gibson who knew his power and appreciated his genius. An engraving of it, by W. Roffe, appeared in the "Art Journal" in 1855.

TIMBRELL, JAMES CHRISTOPHER (*b.* 1807, *d.* 1850). *Painter and Sculptor.*

Was born in Dublin in 1807, the younger brother of Henry Timbrell (*q.v.*). In 1825 he entered the Royal Dublin Society's Schools, and in 1827 sent a "View on Howth Road, near Kilbarrack" to the Royal Hibernian Academy, his first and only exhibit. He presented to the Dublin Society, in 1829, a lithograph, "The Scotch Fisher," done by him. In 1830 he went to London and sent a portrait to the Society of

British Artists, and a picture, "Summer," to the British Institution, which were followed by other works in 1835, 1836 and 1842. He made his first appearance at the Academy in 1842 with his "Returning from Market"; in 1844 he exhibited a "Portrait of Carolan, the Irish Bard," and in 1848 a "bas-relief, part of a monument to be erected in marble." He contributed eight illustrations to Hall's "Ireland, its Scenery and Character." He died at Portsmouth, after a painful illness, on the 5th January, 1850.

TINGHAM, EDMOND (*d.* c. 1630). *Sculptor.*

He lived at Chapelizod in the early part of the seventeenth century, and was employed in various works by Richard, 1st Earl of Cork, notably in the great Boyle Monument in St. Patrick's Cathedral. Lord Cork in his Diary, records, under date 3rd June, 1630: "I this day perfected my covenants with Edmond Tingham of Chapple Isolde, stone-cutter, for erecting a Tombe for myself, my wife, her father and mother, her grandfather and grandmother, in St. Patrick's church in Dublin, for which I am to be of no other charges for all materials, carvings, painting and gilding, and finishing thereof by 24th July 1631 than the payment of £300 sterling" ("Lismore Papers," Ser. 1, Vol. III). The tomb was designed by Alban Leverett, Athlone Pursuivant-at-Arms,* who was paid forty shillings "for drawing the modull of my dear wife's tombe." The monument was completed in 1632 and erected against the east wall of the choir in the Cathedral; and on the 13th December of that year Lord Cork paid Tingham three hundred pounds. Of this tomb Lord Cork records: "In

* Athlone Pursuivant, 1618-1650. He and his wife were buried in St. John's church. His father, William Leverett, held the same office from 1595 to 1618.

the perpetuall memory of my vertuous and religious deceased wife and of her predecessors and posterity I have caused a very fair tomb to be erected wth a cave or cellar of hewed stone underneath it. I have purchased from the Dean and Chapter of St. Patrick's Church an inheritance of that upper part of the Chancell wherein the cave or cellar underground is made and wherein the tomb is built to be a burying place for mee and my posteritys and their children" (MS. quoted in "Journal of the Cork Historical and Archæological Society" for 1892, p. 93). On a complaint from Archbishop Laud that "this structure occupied the place of God's altar," Lord Strafford, the Lord Lieutenant, appointed a commission, on whose recommendation the monument was taken down and re-erected in 1634 against the south wall. In 1863 it was removed to its present position against the south wall of the nave. The monument is of black marble and alabaster. The kneeling figures in the lowest tier represent the Earl's children; the recumbent figures on the second tier are the Earl and his wife. On the third tier the kneeling figures are those of Lady Cork's parents, Sir Geoffry Fenton and his wife, Alice Weston; and on the topmost tier is the recumbent figure of Lady Fenton's father, Robert Weston, Lord Chancellor of Ireland and Dean of St. Patrick's. The monument having fallen into decay was repaired by Swift, when he was dean, and in the course of the work some alterations were made from the original design.

Tingham combined the callings of architect, builder and contractor with that of sculptor. In July, 1631, Lord Cork made an agreement with him for the wainscoting of the new gallery and study in his house on Cork Hill, Dublin, and the providing three chimney-pieces and "a neat nest of boxes" in the study. In recording this agreement he calls

Tingham "my Tombe maker"; and it is not unlikely that the Earl of Cork's tomb in Youghal church, which resembles the monument in St. Patrick's, was his work. As guardian of George, 16th Earl of Kildare, Lord Cork restored and improved the Castle of Maynooth which had fallen into decay, and also the church there; and in this work he employed Tingham, to whom, in 1632, he presented a grey hackney and two cows to his wife, "to help to encourage them in forwarding the buildings." The same year Tingham was arrested for debt, and his patron paid eleven pounds nineteen shillings to obtain his release. There are no further records of Tingham's work, or of the date of his death.

TOMS, PETER, R.A. (*d.* 1776). *Portrait Painter.*

Son of William Henry Toms, engraver. He was a pupil of Hudson, and practised in London as a portrait painter. He is best known as a "drapery painter," being extensively employed by Sir Joshua Reynolds and Francis Cotes in their full-length portraits, and many of Reynolds' works attest his excellence in that department of art. He was patronized by Hugh, Duke of Northumberland, who, when appointed Lord Lieutenant of Ireland in 1763 took Toms with him to Dublin. Under his auspices Toms hoped to obtain employment as a portrait painter in Ireland, but he met with little success and, in consequence, returned to London. Of such works as he may have done in Ireland nothing is known. He died by his own hand in 1776.

TRACEY, JOHN JOSEPH (*b.* 1813, *d.* 1873).

Painter of Classical Subjects and Irish Scenes.

Was born in Dublin in 1813. His mother was housekeeper to George Meade (*q.v.*), of 6 Malpas Street.

Displaying a bent for art Meade put him into the Dublin Society's School in 1829, and there he made good progress, carrying off prizes in 1830 and 1831. In the latter year he sent two classical subjects to the Royal Hibernian Academy, and began to practise as a painter, residing for some years in Malpas Street. He at first confined himself to classical subjects, influenced by the work of his patron, Meade, and his "Coriolanus" was bought by the Royal Irish Art Union in 1841 for fifty pounds; but about 1842 he began to paint scenes of Irish country life, such as "The Irish Peasant's Grave," 1843; "The Low-backed Car," 1853; "Larry O'Toole praying for a son and heir," 1860, a subject taken from one of Carleton's stories. His "Irish Peasant's Grave" was purchased by the Royal Irish Art Union for seventy pounds, and was won as a prize by W. P. Hyndman of Aston's Quay. It afterwards belonged to J. Hamilton Read of Killarney Hill, Wicklow, and was lithographed and published by E. J. Harty of 9 Dame Street. Tracey was a frequent exhibitor in the Royal Hibernian Academy. In 1860 he went to reside in Heytesbury Street, and he gradually abandoned painting and confined himself to picture-cleaning and restoring. His patron, G. Meade, who died in 1835, bequeathed three hundred pounds to him as well as one hundred to his sister. He died at his residence in Heytesbury Street, Dublin, in November, 1873, in his 60th year.

His two sons, John (died 11th December, 1911) and Edward (still living), successfully continued their father's business as picture-cleaners at 13 Heytesbury Street.

TRAYNOR, ANTHONY HENRY (*d.* 1821-1848).

Portrait Painter.

Was at first a copper-plate engraver in George's Street, Cork, but came to Dublin, and from 1827 to

1830 was working as a portrait painter in Ormond Quay, corner of Essex Bridge. He was at 5 Fownes Street from 1834 to 1837, and afterwards at 10 Upper Ormond Quay. He exhibited portraits in oil and miniature in the Royal Hibernian Academy between 1827 and 1848, including, in the latter year, a portrait of "Charles Thorp." He died probably in 1848.

TRENCH, HENRY (*d.* 1700-1726). *Historical Painter.*

Was a native of Ireland. In 1700 he was in Italy and gained a prize at the Academy of St. Luke in Rome. After some years abroad he commenced practice in London as a painter of historical subjects, but not succeeding he went back to Italy for further study. After two years absence he returned to England in 1725. He died the following year and was buried at Paddington. In the British Museum is a drawing by him, "Reading an Omen," in Indian ink wash and pen on grey paper, $22\frac{3}{4}$ by $18\frac{1}{2}$ inches; and an "Etching of a Figure," after Raphael, signed *Hen. Trench sculp.* 1717.

TRESHAM, HENRY, R.A. (*b.* 1751, *d.* 1814). *Historical Painter.*

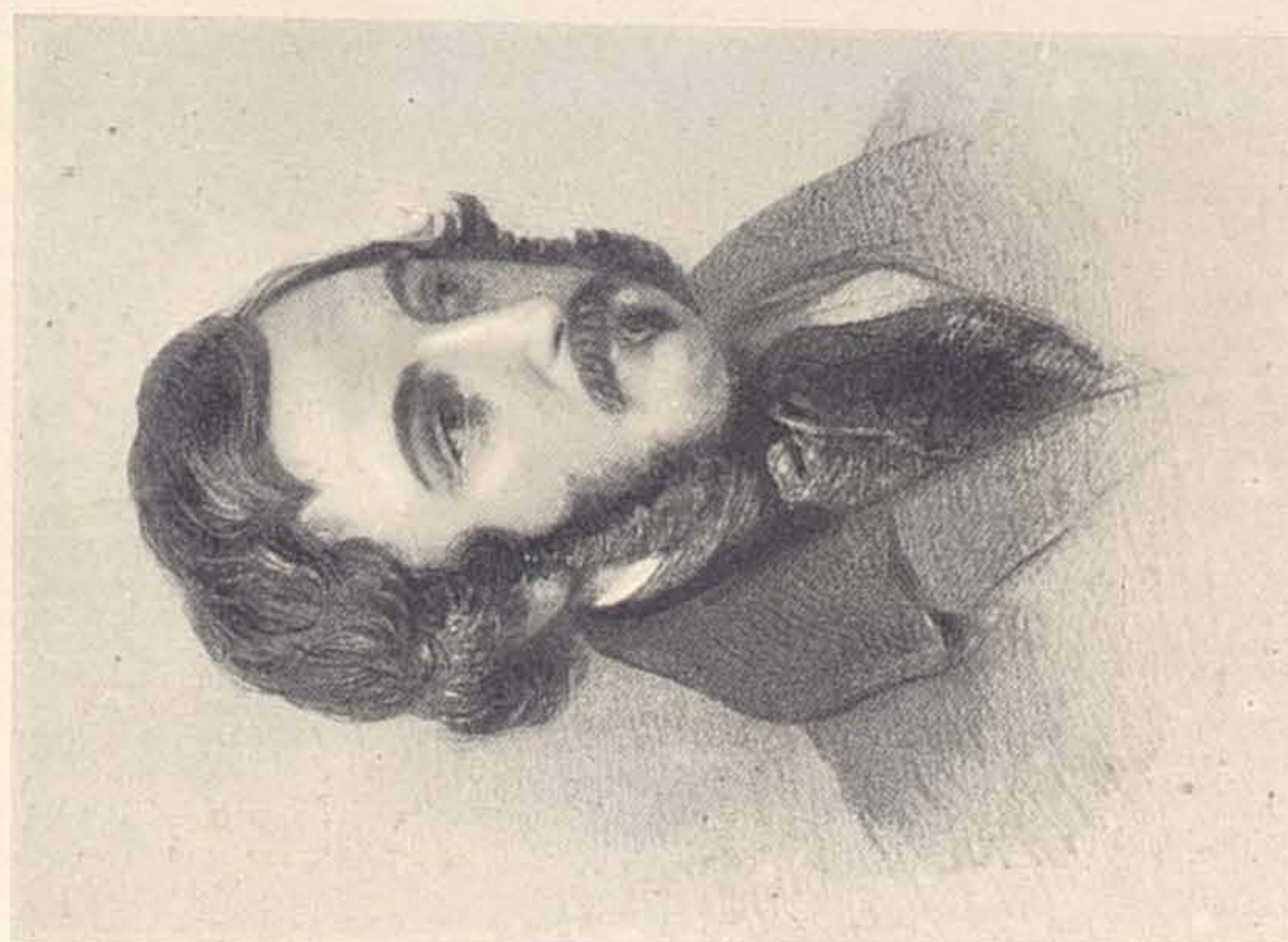
Son of Thomas and Sarah Tresham, he was born in High Street, Dublin, and was baptized in St. Andrew's church, on 21st February, 1750-1. He was placed in the Dublin Society's drawing school in 1765, and studied there under Robert West and Jacob Ennis. He showed much talent, carried off several prizes, and in 1768, as "Master Tresham," exhibited three drawings at the Society of Artists in George's Lane: "Briseis taken from Achilles," "Achilles complaining to Thetis," and "An Academy Figure." He again exhibited in 1769, sending to the Society of

Artists in William Street "Helen visits Priam and the Trojan Councillors at the Scean Gate." In 1770 he was awarded by the Dublin Society a premium of six pounds for a portrait in chalks. In 1771 he started as a limner "at the house Colonel O'Brien formerly occupied in College Green," subsequently removing to No. 2 Dame Street, and he continued to exhibit regularly at the Society of Artists down to 1775, sending small whole-length portraits in chalk and, occasionally, in oil, as well as classical and Biblical subjects. His picture of "Adam and Eve," exhibited in 1773, gained him the premium of fifteen pounds given by the Dublin Society for the best history piece. Among his portraits were many theatrical personages. One of Snagg Wilks as Jessamy in "Lionel and Clarissa," a small full-length in chalk and colour, belongs to Mr. J. G. Fottrell of Fleet Street, Dublin. It is signed and dated 1772, and was engraved in the "Hibernian Magazine" in November of the same year. A portrait of "James Wilder as Colonel Oldboy" was etched by W. Esdall for "Exshaw's Magazine" in May, 1774. In 1773 he helped to decorate, with transparent paintings, the Fishamble Street music hall when it was fitted up for the Ridotto balls held there in that and the following year.

Tresham, finding insufficient support in Dublin, went to London in 1775, and there maintained himself by his small portrait drawings until, as recorded in Sandby's "History of the Royal Academy," he obtained the patronage of John Campbell of Cawdor, afterwards the first Lord Cawdor, who took him as a companion in his travels through Italy. It was presumably after this that he was taken up by Sir Clifton Wintringham, Bart., a celebrated physician of the time, who, according to Pasquin, allowed him one



PETER TURNERELLI



PHILIP MEADOWS TAYLOR,
HON: R.H.A.



HENRY TRESHAM, R.A.

hundred a year to enable him to study in Italy. This allowance, Pasquin says, was withdrawn on the report of the Bishop of Derry, Frederick, 4th Earl of Bristol, that the young artist was not sufficiently industrious. Tresham remained in Italy, chiefly in Rome, for fourteen years studying from the antique and the works of the old masters, modelling his style especially on the Roman school. During his residence in Rome he published, in 1784, "*Le Avventure di Saffo*," a series of eighteen subjects designed and engraved in aquatint by himself. During his long stay in Italy, where he was a member of the Academies of Rome and Bologna, he became an accomplished draughtsman, and acquired a wide knowledge of pictures and works of art. He returned to England in 1789, and took up his residence in Dover Street, and sent twelve pictures and drawings to the Royal Academy, among them a large picture of "*Adam and Eve*," which became the property of Lord Powerscourt and was engraved by Schiavonetti. He moved to George Street, Hanover Square, in 1791, and to Lower Brook Street in 1801. He had abandoned portraiture, and his contributions to the Academy, where he exhibited down to 1806, were mostly subjects from scriptural and classical history. He was elected an Associate in 1791 and Member in 1799, and succeeded Opie as professor of painting in 1807. In that year he visited Ireland for the purpose of painting an altar-piece for Maynooth College. He contributed three pictures, illustrating "*Antony and Cleopatra*," to Boydell's "*Shakespeare*," and another of the same play to the "*Shakespeare Gallery*"; and several of his pictures were painted for Robert Bowyer's "*Historic Gallery*," and engraved for Bowyer's edition of Hume's "*History of England*," published in ten folio volumes in 1806. He also did illustrations for Macklin's "*Bible*,"

and superintended the production of Longman's "British Gallery of Pictures," contributing the descriptive text and selecting the pictures to be engraved. His "Death of Virginia," now in the Diploma Gallery, Royal Academy, was engraved by Schiavonetti, and Bartolozzi reproduced several of his works.

Tresham's acquaintance with the history of the fine arts was extensive ; he was a good critic of works of art according to the standard of eighteenth-century connoisseurship, and his judgment and opinion were highly esteemed. He established in Lower Brook Street, in the show rooms built by Gerard Vander Gucht, where Barker of Bath had an exhibition of his works, a gallery of old masters where works ascribed to the most celebrated painters were for sale. From Thomas Hope he purchased for £100 a number of Etruscan vases which had been cast aside as valueless, and he sold part to Samuel Rogers for £800, and the rest, supplemented by others, he transferred to Frederick, 5th Earl of Carlisle, in return for a life annuity of £300. After 1806 continued ill-health compelled him to discontinue the practice of his profession. He bore a painful illness for some years with great patience, and maintained to the last that cheerfulness and vivacity of conversation and fund of wit and anecdote which had made him many friends. He died in Bond Street on 17th June, 1814.

As an artist Tresham excelled as a draughtsman rather than a painter ; his drawings in pen and ink and in black chalk are his best productions ; his pictures in oil, though well designed, are poorly executed and show little sense of colour. He received but few commissions, and his pictures are now seldom met with. A "Venus and Cupid" by him, a large picture, 60 by 96 inches, is at Malahide Castle, and was exhibited in the Royal Hibernian Academy in 1853

by Lord Talbot de Malahide. A "Portrait of the Hon. Mrs. Stewart of Killymoon" belongs to Mrs. Clements at Ashfield Lodge, Cootehill; and a "Portrait of Miss Catherine Horneck, afterwards Mrs. Bunbury," was sold at Christie's in December, 1906. In the Diploma Gallery at the Royal Academy is his "Death of Virginia."

When the Pantheon in Oxford Street was used for Italian opera after the burning of the Haymarket theatre, Tresham was employed to decorate the front of the stage, which he did with figures representing the Sciences, etc.

Tresham was an accomplished man and a good writer. He published several volumes of verse, illustrated with his drawings: 1st, "The Sea-sick Minstrel, or Maritime Sorrows," a poem, 1796; 2nd, "Rome at the close of the Eighteenth Century," 1799; 3rd, "Britannicus to Bonaparte, an Heroic Epistle, with notes," 1803.

Four portraits of him were engraved: 1st, a Drawing by George Chinnery, etched by Mrs. Dawson Turner, 1802; 2nd, a Drawing by G. Dance, engraved by W. Daniell; 3rd, a Picture by J. Opie, engraved by Samuel Freeman for the "Monthly Mirror," April, 1859; 4th, a Drawing by Alexander Pope, engraved by Anthony Cardon, 1814.

TREVOR, HELEN MABEL (*b.* 1831, *d.* 1900).

Figure Painter.

Eldest daughter of Edward Hill Trevor, of Lisnaghead, near Loughbrickland, Co. Down, where she was born on 20th December, 1831. From her childhood she showed a gift for art, and at the age of 8 her nursery walls were decorated with her drawings. As her talent became more marked her father fitted up a studio for her, and there she worked, doing portraits,

sketches of dogs, etc.; and she ventured to send two pictures to the Dublin Exhibition of 1853: "The Youthful Mechanic," and a "Portrait of William III." In 1854 she had a "Sketch from Life" in the Royal Hibernian Academy. She received no teaching until after her father's death, when she became a student at the Royal Academy; and after remaining there four years she went to Paris and studied under Carolus Duran and Henner. About 1883 she went to Italy, and after a stay of six years she returned to Paris in 1889. For ten years she was a regular exhibitor at the Salon and other exhibitions in France, and occasionally in the Royal Academy and the Royal Hibernian Academy. She died suddenly, of heart disease, in her studio, 55 Rue du Cherche Midi, Paris, on 3rd April, 1900. Her portrait, painted by herself, is in the National Gallery of Ireland, where are also two pictures by her, "The Fisherman's Mother," and "Interior of a Breton Cottage."

TROBRIDGE, GEORGE (*b.* 1857, *d.* 1909).
Landscape Painter.

Born at Exeter in 1857, he studied in the National Art Training School in London from 1875 to 1880, and among other distinctions won the gold medal for painting. In 1880 he was appointed head master of the Belfast School of Art, where he remained until 1901, when the school was taken over by the Corporation. He painted views of Irish scenery in oils and water-colours; and had two landscapes in the British Institution in 1884 and 1889. In the Belfast Art Gallery are some local views by him. After leaving the School of Art he conducted art classes in several of the neighbouring towns until about 1908, when he went to reside in England. He died at Gloucester in 1909. Trobridge was the author of "The Principles



HELEN MABEL TREVOR



THOMAS CLEMENT THOMPSON, R.H.A.

of Perspective as applied to Model Drawing and Sketching from Pictures," London, 1884, oblong 4to. He also wrote a "Life of Emanuel Swedenborg," and "The Foundations of Philosophy," besides contributing to reviews and journals.

TROTTER, JOHN (*d.* 1792). *Portrait Painter.*

He made his first studies in the Dublin Society's Schools about 1756, "where," says the "Hibernian Journal," 1800, "his genius was in admiration, and he made drawings, unrivalled probably by any master before or since ; yet, after sixteen years' study in Italy, he manifested a declination rather than an ascension of the divine skill." On his return from Italy he commenced practice as a portrait painter in Dublin. In 1773 he was living in Stafford Street and exhibited portraits at the Society of Artists. He afterwards lived in Jervis Street and Britain Street, was an exhibitor at the various exhibitions in Dublin down to 1780, and continued to practise his profession until his death, which took place in Britain Street in February, 1792.

In the Board-room of the Blue-coat School, Dublin, is a picture by him, a Portrait Group of nine figures seated and standing round a table. This picture, painted probably in 1779, represents the various persons concerned in the building of the school, viz. : John Wilson, secretary of the Blue-coat School ; J. Tudor, Alderman Trulock, — Warner, Thomas Ivory, architect ; Simon Vierpyl (*q.v.*), sculptor ; Benjamin Ball, Alderman Tucker and the painter himself. The picture was presented to the Governors of the school in 1835 by Mr. Ball, son of Benjamin Ball, one of the persons represented. Two pictures by Trotter belong to Mr. Ponsonby, at Kilcooley Abbey, Co. Tipperary, portrait groups, each of two small full-length figures standing in a landscape ; signed *J. Trotter 1784*. They

are painted somewhat in the manner of F. Wheatley. A portrait of "Tottenham in his Boots" was sold at an auction at 17 Pembroke Place, in April, 1847, for thirty-one shillings.

Trotter was twice married. His first wife, whom he married in December, 1774, was Mary Anne Hunter (*q.v.*), daughter of the portrait painter, Robert Hunter, and by her he had two daughters, M. Trotter and Eliza H. Trotter, both of whom were artists and are separately noticed. His second wife, Elizabeth, survived him. Trotter is called by Pasquin "Jonathan"; but his name appears in contemporary notices, as well as in his marriage-licence bond and his will, as "John."

TROTTER, MRS.—See HUNTER, MARY ANNE.

TROTTER, ELIZA H. (*d.* 1800-1814). *Portrait and Subject Painter.*

Younger daughter of John Trotter (*q.v.*). She exhibited from 16 Stafford Street, in 1800 and 1802, at the Parliament House, and again, in 1804, when she was living at No. 30 Cuffe Street. In that year she decorated the house at Glasnevin, presented to the Harp Society by Charles Lindsay, Bishop of Kildare. She painted the walls of the reception-room in basso-relievo, showing the revival, progress and improvement of the harp. She also painted a portrait of "Patrick Quin," harper to the society. This was engraved for the "Monthly Pantheon," 1809, by Henry Brocas, who also engraved a Portrait of "John Bernard Trotter," secretary of the society, by her. She exhibited six portraits at the Dublin Society's House in Hawkins Street in 1809, including one of "John Philpot Curran," Master of the Rolls. Soon after this she went to London, and in 1811 had a "Portrait of

a Young Lady" at the Royal Academy, and sent over a Portrait to the Dublin Artists' Exhibition in Hawkins Street. From 1811 to 1814 she exhibited historical and other pictures at the British Institution. Nothing is known of her subsequently. A portrait of "The Rev. Travers Hume" and one of his wife, Elizabeth, belong to Mr. C. G. Macartney, at Lissanoure, Co. Antrim.

TROTTER, M. (*f. c.* 1809-1815). *Painter.*

Elder daughter of John Trotter (*q.v.*), and sister to the foregoing. She was, perhaps, the "Miss Trotter" who was a student in the Royal Academy School from 1809 to 1812. In 1815 her address was Vale Place, Hammersmith, and she exhibited in the Academy that year.

TROTTER, ROBERT (*f. c.* 1780-1783). *Portrait Painter.*

Was practising as a portrait painter at No. 36 Mary Street, Dublin, from 1780 to 1783. Nothing further is known of him.

TROY, RICHARD JAMES H. (*f.* 1827-1834). *Sculptor.*

Was living in Stafford Street in 1827, and afterwards in Merchant's Quay and Arran Quay. He exhibited eleven busts at the Royal Hibernian Academy between 1827 and 1834, including one of "Robert Lucius West" (*q.v.*), in 1827, and "Henry Aaron Baker," the architect, in 1831.

TUCKER, HENRY (*f. c.* 1758-1762). *Portrait Painter.*

A Dublin artist, who, in 1758, was living "at the house with the Venetian window in Ussher Street, the back of Ussher's Quay" ("Annual Register," 1758,

pp. 276-277). At this house lodged "the celebrated Lapland philosopher, Ulam Smolenzo Czernigorff, born within the confines of the Arctic Circle," who visited Dublin in 1758. This quack, conjuror and astrologer, died in the house on the 13th December. Tucker, in 1764, was given a premium of two guineas by the Dublin Society for a print engraved by him; and in the following year three pounds for "New Designs on Copper-plates." In "Wilson's Dublin Magazine" for 1762 is a satirical print, *H. Tucker sculpt.* According to Pasquin, Tucker, if it be the same artist, was a portrait painter in oils, and left Ireland for the north of England, where he practised with success.

TUDOR, JOSEPH (*d.* 1759). *Landscape Painter.*

An artist of the first half of the eighteenth century who lived in Dame Street, opposite Fownes Street, and was the principal landscape painter of that period in Dublin.* Several of his landscapes and views were engraved by John Brooks in Dublin; and his six Views of Dublin, by which he is chiefly remembered, were engraved and published in London. The Dublin Society awarded him premiums for landscape painting in 1740, 1742, 1743 and 1746, in the latter year for "a fine picture" which was praised in fourteen lines of verse in "Faulkner's Journal" for 14th-18th May. In 1749 he did a "Perspective View of the Illuminations and Fireworks at St. Stephen's Green on Thanksgiving Day for the General Peace concluded at Aix-la-Chapelle, 1748." This was engraved by Thomas Chambers. Tudor also worked for Smock Alley theatre, painting, in January, 1739, the scenery for "The Harlot's Progress," and in February, 1748,

* Perhaps the "Joseph, son of Thomas Tudor," who was baptized on 22nd September, 1695, at St. Nicholas Within.

that for Woodward's "Fairy Friendship, or the Triumphs of Hibernia." On the occasion of the King's birthday celebrations in November, 1753, the Castle was "decorated and illuminated in the most grand and superb manner," and "pieces of machinery and paintings designed and painted by the celebrated Mr. Tudor were exhibited." "Faulkner's Journal" gives a long description of these decorations, and particularly praises "the extraordinary, magnificent and elegant decorations of the Supper-room . . . designed and executed by that ingenious artist and celebrated painter, Mr. Tudor." The room was "adorned in imitation of an Egyptian Saloon . . . at the far end the Temple of Comus finished in a most delightful manner . . . Round three sides of the Temple ran an arcade of azure pillars, gilt, in imitation of lapis lazuli, an exquisite enchantment."* Tudor was also employed by Dr. Mosse in the decorations in the Rotunda Gardens in 1757. He painted a picture of "Charity," probably a transparency, and did the painted decorations of the orchestra for which he was paid one hundred and forty pounds. He was admitted to the freedom of the Guild of St. Luke in 1755. He died in his house in Dame Street, on the 24th March, 1759.

The landscapes and views painted by Joseph Tudor include the following:

The Bay of Dublin and Shipping, with View of the North Wall House. Oil picture; belonged to Dr. Thomas Willis, and was in his sale in November, 1870; afterwards to Alfred Webb. [National Gallery of Ireland.]

* In its issue of 20th November, 1753, "Faulkner's Journal" says "that through misinformation it was represented in the pages of last Saturday that the decorations exhibited at His Majesty's Castle on the Birth Night had been designed by Mr. Joseph Tudor, since which he [the Editor] hath been informed that Mr. Tudor only executed the Design given to him from the office to which the ordering and conducting that affair belonged."

A Heavenly Vision ; an altar-piece painted in 1751 for Waterford Cathedral.

Perspective View of the Illuminations and Fireworks at St. Stephen's Green on Thanksgiving Day, for the General Peace concluded at Aix-la-Chapelle, 1748. Engraved by T. Chambers and published in Dublin in March, 1749, at 1s. 1d. Size, 22 by $13\frac{3}{4}$ inches.

Three reduced copies of this print appeared : 1st, $8\frac{1}{4}$ by 10 inches. *Engraved for the Universal Magazine, 1749, for J. Hinton at ye King's Arms in St. Paul's Church-yard, London ;* 2nd, 3 by $7\frac{1}{2}$ inches ; appeared in the "Gentleman's Magazine" for 1749, accompanied by a full description of the Fireworks ; 3rd, 7 by 17 inches, in "Exshaw's London Magazine," 1749.

A North Prospect of Blessington. Engraved by John Brooks in 1745.

View of Leixlip and the Waterfall. Engraved by John Brooks in 1745.

Obelisk in memory of the Battle of the Boyne. Engraved by John Brooks in 1746.

Six Views of Dublin ; drawings. Engraved and published in London, viz. :

1. Dublin, from the Magazine Hill. Engraved by T. Mason. This view was copied, with alterations, for various publications: (1) $7\frac{3}{4}$ by $10\frac{3}{4}$ inches ; engraved by Slack. (2) $8\frac{1}{2}$ by 12 inches ; engraved by Cary for Miller's "New, Complete and Universal System of Geography." (3) $7\frac{1}{2}$ by $11\frac{1}{2}$ inches ; engraved for Banke's "New and Complete System of Geography," and for Middleton's "Geography." (4) *Hulett fecit*, in "New Geographical Dictionary." There are also several other smaller plates.

2. The Barracks. Engraved by A. Walker.

3. Dublin Castle. Engraved by Parr.

4. The Custom House and Essex Bridge. Engraved anonymously.

5. The Parliament House. Engraved anonymously.

6. The Library, Trinity College. Engraved anonymously.

These prints were first issued by James McArdell—who may, indeed, have engraved the three anonymous plates—from the Golden Head in Covent Garden. They were afterwards published by others : the "Gentleman's Magazine" for May, 1753, announces "six perspective Views of Dublin, one shilling each," as published by Jeffreys ; and in the same year they were also published by Robert Sayer at the Golden Buck, Fleet Street. It is probable that the plates passed from McArdell to Sayer. Lawrie and Whittle also appear, in some

states, as publishers. The prints bear inscriptions in French and English, and states with inscriptions in German have been met with. Some variations in the figures and details were made after McArdell's first issue of the prints.

In 1746 a Miss JENNY TUDOR, then under 15 years of age, obtained a premium of five pounds from the Dublin Society for her drawings after Raphael and Titian. A "Miss TUDOR," of Kevin Street, exhibited some drawings at the Society of Artists in William Street in 1768.

TUMALTI (OR TUMULTY), BERNARD M.
(*fl.* 1821-1847). *Portrait Painter.*

He entered the Dublin Society's Schools in 1825, and in 1827 was settled in Drogheda, where he taught drawing and painted local portraits. He sent portraits to the Hibernian Academy from 1827 to 1831, and from 1844 to 1847. A portrait of "Maurice O'Connell" contributed to the Academy in 1831 was described as "a striking likeness, but badly executed" ("Freeman's Journal," 6th July, 1831).

TURCÁN (*fl.* late 9th and early 10th century).
Sculptor.

Supposed to have been the sculptor of many of the monumental slabs and of the cross erected over the grave of King Flann at Clonmacnois. Writing of Clonmacnois in the ninth century, Professor Macalister says: "At the end of the century an artist in sculpture lived here whose work and influence can be traced far beyond the confines of his lifetime and immediate surroundings. There is some reason for believing that the name of this worker was Turcán; to his hand is to be assigned, for various reasons, the finest of the monumental slabs in the cemetery; and it is not improbable that he is also the sculptor of the splendid cross of St. Flann. . . .

Flann died in 915 and was buried in the graveyard ; over his grave the abbot erected the magnificent cross for long after known as the 'Cross of the Scriptures,' on account of its wealth of symbolic and illustrative carving. On one face we see the Crucifixion, and underneath it panels representing the betrayal by Judas, the seizure of Christ and the soldiers guarding his tomb. The other face shows the Last Judgment, the Resurrection and other events. The sides likewise bear sculptured scenes. There are in all over fifty figures carved on the shaft and head of the cross, and various symbolic and ornamental carvings surround and supplement the sculptured panels" ("Cluain Maccu Nois," by R. A. Macalister, M.A.). Of Turcán's other works at Clonmacnois the finest is the grave slab of Fiachra, decorated with an ingenious and original design of spirals.

TURNER, JAMES (*d.* 1745-1790). *Portrait Painter.*

Was a native of Ireland, but, so far as is known, practised as an artist in England only, where he painted from 1745 to 1790. He exhibited portraits and miniatures at the Society of Artists from 1761 to 1783, and was a member of the Society on its incorporation in 1765, and a director in 1772. Some portraits by him were engraved. Pasquin says of him: "This ingenious gentleman invented a new colour, called the patent yellow, which has been eminently productive to him and beneficial to society."

TURNERELLI, PETER (*b.* 1774, *d.* 1839). *Sculptor.*

Was born at Belfast, at the latter end of 1774. His father, James Tognarelli, was son of an Italian refugee and worked as a statuary in Belfast, and afterwards, from 1787, in Dublin. He transformed

his name to "Turnerelli." Peter was educated at a school in Dublin, and was intended for the priesthood; but on his father leaving Dublin and settling in London, in 1792, his natural and inherited bent for sculpture led him to place himself as a pupil with Peter Francis Chenu, and also in the schools of the Royal Academy. He distinguished himself as a student, gaining the medal for the best model within two years of his entrance. He was employed by Lord Heathfield to model a bust of Sir Francis Drake and one of General Eliot, both from pictures; and in 1797 was recommended as a teacher of modelling to the young Princesses. He held this appointment for three years, and during that time executed busts of all the members of the Royal Family. On the termination of his engagement he was appointed Sculptor-in-Ordinary to the Royal Family, and was offered knighthood, which he declined. In 1802 he made his first appearance as an exhibitor at the Royal Academy, his contributions being, "A Nest of Cupids," a "Bust of the Princess Charlotte," and a "Bust of the Rev. Arthur O'Leary." Thenceforth he was a frequent exhibitor until 1838, and enjoyed a fashionable and lucrative practice, chiefly in portrait busts. In 1809 he modelled the Jubilee Bust of George III, now at Windsor, of which eighty copies were ordered by private persons and public bodies, and exhibited it at the Royal Academy in 1810. The following year he exhibited a statue of the King in his state robes. About 1812 Turnerelli visited Ireland, and amongst the many commissions he obtained there were busts of "Henry Grattan," considered at the time a most faithful likeness, and of "Dr. Elrington," Provost of Trinity College, both exhibited in the Royal Academy in 1812. In 1814 he was appointed Sculptor to the Queen. In 1815 he modelled a bust of "John Philpot Curran," from sittings given in

London ; and the same year he exhibited his bust of "Prince Blucher" at the Academy. This was followed the next year by one of "Count Platoff," of which replicas were ordered by the Czar and the King of Prussia. The "Nuptial Busts" of "Prince Leopold" and "Princess Charlotte," executed from sittings given immediately before their marriage, were in the Academy in 1817. In 1828, 1829 and 1830 he was in Ireland, and modelled a bust of "Daniel O'Connell," of which ten thousand plaster copies are said to have been sold. He exhibited three busts in the Royal Hibernian Academy in 1828, viz., of "J. B. Logier," "Miss Stephens" and "The Duke of York"; and three the following year, of "Daniel O'Connell," "Bishop Doyle" and the "Marquess of Anglesey." In 1830 he also contributed three, "John Lawless," "Charles Kendal Bushe" and a small statue of "Henry Grattan." He again exhibited in Dublin in 1834 and 1835. In his busts Turnerelli was the first to introduce the practice, suggested by Benjamin West, of representing his sitters in modern costume, and not in the hitherto conventional classic drapery. In addition to his portrait busts—of which his work chiefly consisted—he did some important monuments, including that to Colonel Stuart in Canterbury Cathedral, the Burns monument at Dumfries, and the Hope monument in Westminster Abbey, besides others in England and in Ireland. He worked at his profession with undiminished success until his death, and was again offered, but declined, knighthood on the accession of George IV. He died, after a few hours' illness, in his house in Newman Street, London, on 20th March, 1839, and was buried in the graveyard of St. John's chapel, St. John's Wood.

Although during his career as an artist he had earned a large income he died poor, leaving a widow and two children unprovided for. He had been twice

married. His first wife, Margaret Mary, died in 1835; his second, Mary O'Connor, whom he married in Dublin the same year, a relative of the Earl of Clare, survived him and died at 11 Lower Gardiner Street, Dublin, on 15th December, 1875.

A portrait of Turnerelli, painted by S. Drummond, was engraved in stipple by J. Thomson for the "European Magazine," June, 1821.

His son, Edward Tracy Turnerelli, born in 1813, studied modelling under his father and at the Royal Academy, but did not afterwards pursue the calling of a sculptor. He went to Russia in 1836 and spent eighteen years there, travelling in remote parts of the country and sketching its ancient monuments. On his return to England in 1854 he devoted himself to politics, and achieved notoriety by his "people's tribute" to Lord Beaconsfield, in 1878, of a gold laurel wreath, which however that statesman declined to accept. He died in 1896.

BUSTS.

Henry W., 1st Marquess of Anglesey. R.H.A., 1829.

Sir Joseph Banks. [College of Surgeons, London.] R.A., 1814; done for the College of Surgeons.

Sir Joseph Banks. [Greenwich Hospital.]

Prince Blucher. R.A., 1815. Executed in marble for the King of Prussia.

Charles Kendal Bushe, Lord Chief Justice. R.A., 1830; R.H.A., 1835.

Duke of Cumberland. [Trinity College, Dublin.] R.A., 1809.

John Philpot Curran. Modelled from sittings in London in 1815.

James W. Doyle, Bp. of Kildare and Leighlin. R.A., 1829.

Engraved in stipple by W. Holl, and published in 1834 as a book illustration by Keating and Brown, London.

Rev. Thomas Elrington, Provost of Trinity College. R.A., 1813. Earl of Fingal.

Viscount Frankfort de Montmorency. R.A., 1835.

Henry Grattan. [National Gallery of Ireland.] Modelled at Tinnehinch in 1812. R.A., 1813. Formerly in the Dublin Library, D'Olier Street.

Henry Grattan. R.A., 1821.

George III. The Jubilee Bust; done in 1809 for Carlton House. R.A., 1810. The sculptor made no less than eighty replicas in marble of this bust.

George III. The National Bust; done in marble for the Bank of England, Bank of Ireland and numerous other public bodies.

Henry, 1st Viscount Melville. R.A., 1807. Engraved in mezzotint by J. Young, 1807.

Lady Morgan. R.A., 1831.

Constantine, Earl of Mulgrave, afterwards 1st Marquess of Normanby, Lord Lieutenant. R.A., 1838.

Arthur Murphy. Engraved in stipple by E. Scriven.

Rev. Barnaby Murphy. Etched by H. Meyer.

Daniel O'Connell. R.A., 1829. Ten thousand copies in plaster of this bust are said to have been sold in Ireland.

Rev. Arthur O'Leary. R.A., 1802.

John, Earl of Ossory, afterwards 2nd Marquess of Ormonde. R.A., 1829.

Count Platoff. R.A., 1816. Replicas were done for Carlton House, the Tuileries, the Hermitage at St. Petersburg, and for the King of Portugal.

Rt. Hon. William Saurin. R.A., 1838.

John T. Troy, Archbishop of Dublin. R.A., 1816.

Colonel Gwyllym Lloyd Wardle. Engraved in mezzotint by C. Turner, 1809.

Arthur, Duke of Wellington. R.A., 1813.

Arthur, Duke of Wellington. For this bust the Duke sat on his return from the Peninsula in 1814. R.A., 1816. Engraved in mezzotint by C. Turner, 1815.

STATUES, MONUMENTS, Etc.

Lt.-Col. Stewart, 9th foot, who fell at the battle of Roleia. Monument. [Canterbury Cathedral.]

J. Willit Willit, M.P. Monument. [Camford church, Dorsetshire.]

John and Patrick Sterling. Monument. [Dumblane Cathedral.]

Sir John Hope, Bart. Monument. [Westminster Abbey.]

Robert Burns. National monument to his memory. [Dumfries.]

Rev. Thomas Betagh. Monument. [St. Michael and St. John's church, Lower Exchange Street, Dublin.]

Dr. Moylan, Bishop of Cork. Monument. [St. Anne's, Shandon, Cork.]

Altar in white marble. [Marlborough Street church, Dublin.]

St. Peter and St. Paul. Statues. [Chapel at Bath.]

George III. Statue; half life-size; done at Windsor in 1809. R.A., 1811.

TWIGG, ANDREW RICHARD (*d.* 1810). *Portrait and Figure Painter.*

Was younger son of Richard Twigg of No. 11 Henry Street, coach and heraldic painter. He began to study art at an early age under Francis Robert West in the Dublin Society's School and made rapid progress, gaining medals for his proficiency in 1798, 1799 and 1800, and a premium in 1801. He contributed two portraits in oil to the exhibition in the Parliament House in 1802. He specially studied the Dutch and Flemish masters; his landscapes are said to have been of conspicuous merit, and his portraits could bear comparison with those of H. D. Hamilton. His early promise, however, does not appear to have been quite fulfilled. In November, 1806, he offered to the Dublin Society a whole-length portrait of General Vallancey, which he described as "the first fruits of his academic studies." It was accepted and ordered to be hung in the Board Room. In the following February Twigg petitioned the Society for aid to enable him to go to London for the purpose of improving himself in his profession, and fifty guineas were given to him to defray his expenses. In the same year, 1807, he sent to the British Institution a picture, "Girl and Pitcher." He was back in Dublin in 1809, when he competed, unsuccessfully, for the mastership in the Dublin Society's School, vacant by the death of West, and exhibited at the Society of Artists in Hawkins Street ten pictures. Among these were a "Madonna" and "Il Penseroso," both severely criticized in the "Monthly Pantheon" of that year. At the end of the year, about Christmas, he left Dublin for London. On the journey he caught a chill, from the results of which he died, soon after his arrival, on the 24th of January, 1810. In the same year five of his works were shown at the British

Institution, including a large picture, 4 feet 1 inch by 4 feet 10 inches, "Celadon and Amelia," and at the Royal Academy his "Crossing the Stile." In 1807 he married Margaret Le Bas of Dublin. His elder brother was a captain in the 54th Regiment.

U

ULTAN (*d.* 655). *Illuminator.*

Was one of the many Irish scribes who worked in England. His name has been preserved in a poem on his miracles written at the beginning of the ninth century and addressed by Ethelwolf, a monk of Lindisfarne, to Bishop Egbert, then in Ireland: "Fame proclaims that many live a perfect life, of which number is he who is called by the renowned name of Ultan. This man was a blessed priest of the Scotie [*i.e.*, Irish] nation who could adorn little books with elegant designs. . . . In this art no modern scribe could rival him, nor is it to be wondered at if a worshipper of the Lord could do such things, since the Holy Spirit, as an inspirer, guides his fingers and raises his devout mind to the stars" (Miss Stokes, "Early Christian Art in Ireland," quoting Mabillon's *Acta S.S. Ord. Bened.*). Leland ("Collectanea," II, 364) says of him: "Ultanus scriptor et pictor librorum erat optimus."

UNKLES, — (*f.* early 19th century). *Lithographer.*

He worked in Cork, where he resided at 26 South Mall. The illustrations in Lindsay's "View of the Coinage of Ireland," published in Cork in 1839, were lithographed by him, as also the total abstinence pledge card for Father Mathew. He also did some

book-plates. The lithographed backgrounds used by Edouart for his silhouettes were done by "Unkles and Klasen" in 1835.

UVEDALE, SAMUEL (*d.* 1828-1866). *Painter.*

Was living in George's Street, Cork, about 1828. He was afterwards a teacher at South Kensington, and exhibited at the Society of British Artists in 1845, 1847 and 1848, and at the British Institution. Views, portraits and flower-pieces by him were in the Cork Exhibition of 1852. He met his death by drowning about 1866.

V

VANDER ABRAHAM, — (c. 1832-1835).
Landscape Painter.

A Dutch artist who was in Dublin for a few years practising as a landscape painter. He was also a dealer and an importer of pictures and prints. He exhibited landscapes, chiefly views in Holland and in Wicklow and Dublin, in the Royal Hibernian Academy between 1832 and 1835.

VANDER HAGEN, JOHANN (*d.* 1720-1745).
Landscape and Marine Painter.

He was a native of the Hague, where he learned his art, and went to London and thence to Ireland in the early part of the eighteenth century. A small portrait of "Carolan, the Irish Bard," painted in 1720, is said to be his work. This portrait, on copper, 8 by 6 inches, was done for the Rev. Charles Massy, Dean of Limerick. It remained in the Massy family until the death of General Massy in Paris in 1780. Its history after that is uncertain until 1809, when it

became the property of Walter Cox, the editor and publisher of the "Irish Magazine." In 1828 it was purchased by Edward O'Reilly, of Harold's Cross. On the 26th May, 1831, Edward Maguire, auctioneer, of 23 Suffolk Street, had an important sale, which included the "Book of Armagh" and a portrait of Carolan. The description of this portrait in the catalogue is signed "Edward O'Reilly, Harold's Cross, 16th March, 1829," and in it he gives the history of the portrait as stated above, and adds: "This is the only original picture of O'Carolan in existence; but there are two copies which Mr. Cox permitted to be made of it while in his possession. The first of these was made for, and at the request of, Lord Lismore, who wished to purchase the original from Mr. Cox, who was not then inclined to dispose of it. The other copy was made for Mr. James Hardiman in Dublin, who begged the permission of Mr. Cox as an especial favour. From this last copy an engraving was immediately made, of the same size as the original, by a person of the name of Martin, a Dublin artist, who published it with a dedication stating therein that it was drawn from an original picture in the possession of James Hardiman, Esq." (see article by Mr. W. Roberts in "Athenæum," 6th June, 1908). The subsequent history of the picture has not been traced; but in 1911 it was claimed to be in the possession of the late Myles G. O'Reilly, of 7 Denmark Terrace, Brighton. It is to be noted, however, that in 1829 Mulvany made a copy of the picture for a Myles O'Reilly. Of the two copies mentioned by Edward O'Reilly in Maguire's catalogue, Hardiman's was engraved by John Martyn in 1822, and also by J. Rogers in 1830. It is also stated that Hardiman's copy was not direct from the original but from a copy given by Cox to Thomas Finn of Carlow, which afterwards belonged to Sir Henry Marsh,

and is perhaps the one formerly belonging to the late Judge O'Brien, and now the property of the O'Connor Don. It is not known where the copy made for Lord Lismore now is. In 1840 Edward Bunting published a small engraving which he said was "from the original." In the possession of the Rev. Mr. Carolan, of Tullyallen, Co. Meath, is an oil picture of the bard, signed *V. H.*, recently (1913), purchased in a Dublin auction room. It differs from the engraving.

In 1728 Vander Hagen was employed by Robert Baillie to take "prospects" of the places to be represented in the tapestries which Baillie was commissioned to make for the House of Lords.* He appears to have been living in Dublin at that time, as the parish registers of St. Andrew's record the baptism on the 22nd May, 1730, of "John and Thomas sons of John Vanderhagen." He followed his profession as a painter in various parts of the country, especially in the south; and his works, landscapes, and particularly his sea-pieces, were much esteemed. But he was eccentric and indolent, and worked only when

* Robert Baillie, of Abbey Street, was appointed in 1716 Upholsterer to the Government by the Earl of Sunderland. In 1728-9, when the Houses of Parliament were in course of erection, he was commissioned to furnish tapestry for the walls of the House of Lords. On the 31st July, 1728, he entered into a bond for the making of six pieces of tapestry representing: 1st, "The Defence and Relief of Londonderry"; 2nd, "The Landing of King William and his Army at Carrickfergus"; 3rd, "The Battle of the Boyne"; 4th, "The Entry of King William into Dublin"; 5th, "The Battle of Aughrim," and 6th, "The Attacking of Cork and Kinsale by the Duke of Marlborough." Only two pieces, viz., "The Defence and Relief of Derry" and "The Battle of the Boyne," were however ordered, for which Baillie was paid £436 6s. 3d. These were set up in the House of Lords in September, 1733. As a compensation for the loss he sustained by not supplying the four other pieces the House of Lords presented Baillie with a gratuity of £200 (see "Handbook of the Irish Parliament Houses," by H. Goldsmith Whitton, 1891, and Gilbert's "History of Dublin," Vol. III, p. 79).

driven by necessity. "When pinched by his distresses," says Pasquin, "he would retire to a public-house and paint a picture to liquidate his reckoning." Several pictures by him are at Curraghmore, Co. Waterford, including a "Landing of King William III at Carrickfergus"—perhaps the design for one of Baillie's intended tapestries. A "View of Waterford," painted by him in 1736, hangs in the Town Hall in Waterford. Smith's "History of Waterford" mentions an altar-piece in St. Patrick's church in Waterford, and says that at Whitefieldstown, the seat of Thomas Christmas, near Waterford, were "some well-executed landscapes by the late Vander Egan." A "View of Powerscourt Waterfall" was engraved by John Brooks in 1745, and a "Sea-storm" was engraved by Watson. Pictures by Vander Hagen are mentioned in most of the catalogues of sales of old Dublin collections. Francis Johnston, the architect, possessed two "Landscapes with Figures" which were in his sale in 1845; a "Coast Scene, with Fishermen drawing a net" was in the collection of Thomas Berry of Dublin, and two sea-pieces, "A Shipwreck" and "A Brisk Gale" were in the collection of Henry Brocas, sold in 1869.

Vander Hagen also worked for the theatres. He painted for Smock Alley in 1733 the scenery for "Cephalus and Procris"—"finer painted," says "Faulkner's Journal," March, 1733, "than any ever seen in this Kingdom, done by the famous Mr. Vanderhagen."

Vander Hagen died probably in, or shortly before, 1745, as in an advertisement issued by John Brooks in April of that year, announcing the publication of the print of "The Waterfall at Powerscourt," the painter is mentioned as "the late ingenious Mr. Vander Egan."

VANDERMERE, JOHN (b. 1743, d. 1786).

Still-life and Scene Painter.

A family of this name, presumably of Dutch origin, was long resident in Dublin, and several of its members were house-painters as well as artists. JAMES VANDERMERE is mentioned as a "Painter" in the parish records of St. Michan in 1699, and he was probably the person of the same name who was admitted as a quarter-brother in the Corporation of Painter-Stayners and Cutlers, the Guild of St. Luke, in 1706. A JOHN VANDERMERE was a quarter-brother of the Guild in 1712, and was admitted to its freedom in 1732. He is mentioned in the records of St. Michan's in 1712 and 1716, and was probably the "John Vandermere, Painter, of the parish of St. Andrew," whose will, dated 18th February, 1732, was proved on 28th February, 1735. In the probate he is styled "Pictor." HALE VANDERMERE was admitted a free brother of the Guild in 1733, and died in 1765; and JOHN BYRON VANDERMERE, "son of Mr. Vandermere, painter, late a free brother," was admitted in 1774.

JOHN VANDERMERE, son of Henry and Katherine, was baptized in St. Andrew's church on 13th July, 1743. He became a pupil in the Dublin Society's School, where he won prizes in 1756 and 1758. After some time he abandoned art for the stage, and in 1768 made his appearance as an actor at the Haymarket theatre under Samuel Foote, and remained there until 1771. In November of that year he joined the Crow Street company and continued to reside and act in Ireland until his death. He was playing in Cork in the summer of 1773, and painted, for a comic interlude called "The Humours of Cork," a "View of the Cove with the Harbour, Haulbowline Island and Castle." Probably, like John Lewis, Pope

and Wilder, he occupied his leisure in painting. In 1777 he, with Sparks and Waddy, opened the Fishamble Street music-hall as a theatre; a venture which did not prove successful. On the 8th June, 1778, he and Sparks had a benefit at Crow Street theatre to enable them to discharge their debts; and in the same year Vandermere managed two amateur theatrical performances given in the Ranger's Lodge in the Phoenix Park.

Vandermere was for many years a favourite on the Irish stage; he was a humorous comedian and excelled as a harlequin; and the loss of some of his teeth enabled him to play the parts of old men realistically. He died in 1786 of a violent fever, and was buried on the 1st February at St. Andrew's, where his father and others of his family were interred. Vandermere married the daughter of a clergyman named Maunsell. In the collection of J. B. Cuvillie sold in Dublin in 1789,* was "a Lobster and Fruit, by Vandermere"; and a "Landscape and Figures" was in the collection of Lord Harberton, sold in May, 1836.

VAN NOST, JOHN (*d.* 1750-1787). *Sculptor.*

Son of J. Van Nost, a native of Mechlin, who worked in London, and was employed by the Duke of Chandos in the statuary work at Canons. It was

* John Baptist Cuvillie was a house-painter and decorator in Dublin. He was admitted to the freedom of the Corporation of Painter-Stayners in 1736 on the termination of his apprenticeship to John Robinson; he was a Warden of the corporation in 1750 and Master in 1777, and died on 16th September, 1788. He was a connoisseur and collector, and in February, 1789, his collection of china, pictures, etc., was sold by auction in the Exhibition Room in William Street. Cuvillie invented a composition for chimney-pieces, tables, etc. The catalogue of his sale says: "Mr. Cuvillie spent many years in bringing these imitations of the most rare marbles to perfection; they are in general equal to nature in durability and polish, and will be found very well worth the notice of gentlemen in the building line."

presumably this, the elder, Van Nost who executed the statue of George I formerly on Essex Bridge. In 1717 the Corporation of Dublin appointed a committee "to treat with some skilful and able statuary of Great Britain or this Kingdom for such statue." The committee proceeded to London and gave the commission to Van Nost. The statue was finished in 1721, sent to Dublin, and exposed to public view on Essex Bridge on the 1st August, 1722. It stood on a pedestal in the river, connected with the western side of the bridge by a short passage, and faced to the east. When the bridge was taken down in 1753 the statue was removed, and after lying neglected for some years was re-erected in its present position in the Mansion House Garden, Dawson Street, in 1798, when the following inscription was cut on the pedestal: "Be it remembered that at the time when Rebellion and Disloyalty were the characteristics of the day the Loyal Corporation of the City of Dublin re-elevated this statue of the First Monarch of the Illustrious House of Hanover. Thomas Flemming, Lord Mayor; Jonas Paisley and William Henry Archer, Sheriffs. Anno Domini 1798."

Young Van Nost learned his art from his father. In, or shortly before, 1750 he came to Dublin, where he immediately found plenty of employment. In that year he executed the first of the many important works which he did in Ireland, a "Statue of King George II" for the Guild of Weavers. It was placed in an arched niche over the door of the Weavers' Hall in the Coombe, where it still is, and was exposed to public view on the anniversary of the Battle of the Boyne, "when the covering was taken off," says "Faulkner's Journal," "in the sight of many spectators, who all expressed their satisfaction thereat by the loudest acclamations and demonstrations of joy."

In the same or following year Van Nost did the busts of "Samuel Madden" and "Thomas Prior," now in the Royal Dublin Society's House; and in 1754 he did busts of "William III" for a number of subscribers. In announcing the completion of these busts he expressed the hope that "no Gentleman subscriber will injure him by lending the said Bust to be moulded by any other hand" ("Faulkner's Journal," 13th April, 1754). He also executed a bust of "Henry Boyle," Speaker of the House of Commons, for the Farmers' Club in Munster. A notice in "Faulkner's Journal" (6th April, 1754) says: "Mr. John Van Nost, the celebrated statuary, hath finished a model in yellow clay for a Busto of the right honourable Henry Boyle, Esq., Speaker of the Hon. House of Commons, in his Parliament Gown and full wig, which is esteemed the most exact likeness that the art of man could perform. Mr. Van Nost is to cast a great number of Bustos from it in plaster of Paris for subscribers, and another is to be cut in beautiful Italian marble for the above society, which is to be placed in their great room as a Testimony of their regard to that distinguished person who is their President."

In 1752 Van Nost was selected as the sculptor of the proposed monument in College Green to Dean Swift; but the project was not carried out.

Over the gateways in the Upper Castle Yard are two statues, "Justice" and "Mars," the work of Van Nost, which were placed in their present position in November, 1753.

The Corporation of Dublin having resolved to erect a statue of "King George II," advertised for tenders for the proposed work in 1752. Two designs were submitted by Van Nost, "whom we apprehend," says the report of the Committee, "to be the most knowing and skilfull statuary in this Kingdom"; and one was

accepted and agreed to by the Council in July, 1753. Van Nost went to London and had sittings from the King, returning in August, 1754, when he commenced the work. The statue, which cost £1,000 exclusive of the pedestal, was completed in 1756, and erected in the centre of St. Stephen's Green in 1758, and was, say the Corporation Records, "allowed by persons of skill and judgment to be a complete and curious piece of workmanship."

In 1756 the Friendly Brothers of St. Patrick resolved that a marble or brass statue of General Blakeney should be erected in some conspicuous part of the city at their expense, in commemoration of his gallant defence of Port Phillip in the island of Minorca against the French in that year, and the work was entrusted to Van Nost. This statue, which was at first intended to be placed in the square in the Royal Barracks, was erected in the centre of the Mall in Sackville Street, and was unveiled in March, 1759. An account of the event was given in "Pue's Occurrences" for 17th-20th March, 1759: "Last Friday evening the fine Brass Statue of the Right Hon. Lord Blakeney, Knight of the Bath, richly gilded and done by Mr. Van Nost, was carried from his house in Aungier Street, and erected on a superb white marble pedestal in the centre of the Mall in Sackville Street, and Saturday, being St. Patrick's Day, the anniversary festival of that Patron of Ireland, the Grand Knot of the Ancient and Most Benevolent Order of the Friendly Brothers of St. Patrick, assembled in the morning at the Rose Tavern in Castle Street, and, according to annual custom, walked in procession to St. Patrick's Cathedral, where they heard a sermon preached by the Rev. Mr. Benson; after which they proceeded to the Mall where that curious figure was unmasked in the presence of that illustrious body, and amidst unnumbered spectators,

amongst whom were many travellers and competent judges of statuary, who declared this performance to be equal, if not superior, to any piece of the kind in Europe, not only for the strength and judgment expressed in the likeness of the brave old original, but also in the beauty and elegance with which the drapery and armour is executed, and which will be a monument to perpetuate the memory of the noble veteran whom it represents, as well as a lasting honour to him and his native country at whose expense it was erected, and which produced a member so worthy of such a reward for his valour, integrity and unshaken fortitude in his eminent services to the King and the public. After the statue was unmasked the Society returned to the Rose, where an elegant entertainment was prepared for their reception. Underneath the inscription on the pedestal are his lordship's arms supported by a centinel in his regimentals with a drawn sword and a lion embattled and crowned, and on the back a curious gilded figure of the Grand Knot with the other emblems of the Order. Since the said statue has been erected there has been the greatest resort of people to see it that can be imagined, many of whom have seen Lord Blakeney and declare the likeness to be extremely great, so well is this curious piece of statuary executed." The statue, which, as the foregoing account tells us, was of brass, stood upon a pedestal four or five feet high on which were cut the following inscriptions. On the plinth: "*Si Pergama dextrâ Defendi possent, etiam hec defensa fuissent*"; on the front: "William Lord Blakeney, the Governor of Minorca, in the year MDCCLVI"; on the back: "Erected by the Ancient and Most Benevolent Order of the Friendly Brothers of St. Patrick." This statue appears to have been the subject of frequent attacks and outrages by "evil-minded persons," and in 1763, within six years of its erection, it was thrown down from its

pedestal and much damaged ("Faulkner's Journal," 2nd-5th July, 1763). On account of this or subsequent outrages the statue was removed, but at what time is not known. In a "Tour through the City of Dublin in 1782," which appeared in the "Hibernian Magazine" for 1783, it is stated that there "formerly stood a pedestrian statue of General Blakeney in the centre of this walk [*i.e.*, the Mall]; what became of it we know not."

When Dr. Mosse was laying out the New Gardens (now Rutland Square) he commissioned Van Nost to execute metal statues for the adornment of the grounds, and marble busts for the Assembly Rooms. It was also intended to have large statues of King George II and Frederick, Prince of Wales, of metal, gilt, to be placed on the two pavilions of the building. Six of the garden statues were delivered and erected before Mosse's death in 1759, viz.: "Antinous," "Venus de Medici," "A sitting Venus," "Mercury," "Apollo" and "Faunus"; and four busts were done, viz.: "The Earl of Kildare," "Robert Clayton, Bishop of Clogher," "The Earl of Shannon" and "Arthur Lord Sudley, afterwards 1st Earl of Arran." The sculptor was unable to obtain full payment for his work, and on 24th October, 1757, he addressed a letter to the governors of the hospital asking for payment for his statues. "My present distress," he wrote, "compels me immediately to dispose of them, and am very willing to sell them many pounds cheaper at this juncture than at any other time I could afford them, being just now in misfortune, and must, this instant, raise a large sum to extricate me." After Dr. Mosse's death, in February, 1759, the statues, being still unpaid for, were removed by the sculptor. Of the busts, those of the "Bishop of Clogher," "Lord Shannon" and "Lord Arran" are now in the entrance hall of the hospital.

Van Nost executed other important works in Dublin besides those already mentioned. In Christ Church Cathedral are his monuments to John Lord Bowes and to Thomas Prior; the latter put up by the Dublin Society in 1756. In St. Patrick's Cathedral is the monument to Archbishop Arthur Smyth designed and begun by Van Nost, but finished in 1775 by Henry Darley, which cost fifteen hundred pounds and was described as "the most magnificent ever seen in this Kingdom" ("Hibernian Magazine," 1775). In the City Hall is a bronze statue of "George III" on a marble pedestal, presented to the merchants of Dublin by the Lord Lieutenant, the Duke of Northumberland, who paid the sculptor seven hundred guineas. To carry out this work Van Nost went to London in 1765 to take a model of the King from life. Thackeray, in his "Irish Sketch Book," refers to this work as "a pert statue of George III in a Roman toga simpering and turning out his toes."

In 1760 Van Nost executed for the city of Cork an equestrian statue in metal of "King George II." This was erected in the centre of Tuckey's Bridge, which had been widened and reconstructed for the purpose, and it was unveiled on the 16th July, 1761. Its pedestal bore the inscription in gilt letters: "The citizens of Cork erected this statue to the memory of King George II in gratitude for the many blessings they enjoyed during his auspicious reign, A.D. MDCCLXI." The site of the statue was afterwards changed to the end of the South Mall. It suffered many indignities, and was finally removed and broken up. An engraving of it is in Fisher's "Views," 1830. Other works by him about this period, when he was busily employed as a sculptor, were busts of the King and Queen, the "Earl of Halifax," "Sir Edward Hawke" and others, as well as the large monument to Judge Gore in

Tashinny church, County Longford, and that to the Earl of Charleville in Tullamore church, a work of considerable merit.

Van Nost was living in Aungier Street in 1759, and in 1763 "in the garden of the Right Hon. Anthony Malone, on the east side of Stephen's Green" (see "Faulkner's Journal," 11th June, 1763, and "Georgian Society," Vol. II). On his leaving Aungier Street he had a sale of his moulds and models, and some of them were bought by the young sculptor, Patrick Cunningham, who had been an apprentice of Van Nost. In 1779 the sculptor was residing at No. 21 Mecklenburgh Street, and in that year, on 19th October, his statue of "Hugh Lawton," Mayor of Cork, 1776, was erected in Cork. In the following year he went to London, where he stayed four years on account of ill-health. Returning to Dublin he there passed the remainder of his life, dying in Mecklenburgh Street in 1787.

Van Nost for long enjoyed almost a monopoly of sculptural work in Ireland, at a time when there were no native artists to compete with him, or capable of carrying out important works. Mrs. Delany, in her "Correspondence," praises him, saying that "he takes as strong a likeness as ever I saw taken in marble; his price is forty guineas for the model and bust." Two medals by Van Nost are known: one, a memorial medal of George II, probably done in 1763; the other of William, Duke of Cumberland, done in 1766. The statue of William III in College Green was long attributed to Van Nost, but as it was erected in 1701 it could not have been his work. The mistake arose, probably, from the fact that at the reparation of the statue in 1836 by John Smyth, a new head was modelled from a bust of the King done by Van Nost in 1754. Since the publication of the

Records of the Dublin Corporation it is now known that the execution of the statue was entrusted by the Corporation to Grinling Gibbons.

The following list gives Van Nost's known works:

Sir Arthur Acheson, Bart. Monument, with bust. [Mullabrack church, Co. Armagh.]

Arthur, 1st Earl of Arran, when Viscount Sudley. Bust. [Rotunda Hospital.]

General William, Lord Blakeney. Brass statue, erected in Sackville Street, Dublin, in 1759. Removed before 1782.

John, Lord Bowes. Monument. A life-sized figure of "Justice" leaning on a medallion bearing the head of Bowes in relief. [Christ Church Cathedral.]

John, Lord Bowes. Bust, 1763.

Henry Boyle, Speaker. Bust, 1754.

Henry Boyle, Speaker, when Earl of Shannon. Bust. [Rotunda Hospital.]

Charles (Moore), Earl of Charleville. Mural monument, with recumbent effigy of Lord Charleville between two female figures; above, on a pedestal, is a bust of John Bury of Shannongrove, son of Lord Charleville's only sister. The monument was, as recorded in the inscription, "designed and begun by John Bury, Esq., who died August 4th, 1764, much lamented. His intentions were carried into execution by Catherine, his widow, now Mrs. Prittie, second daughter of Francis Sadleir, of Sopwell Hall, in the county of Tipperary, Esq., who has added his bust as a monument also to a most affectionate husband, and in faithful remembrance of his many virtues." The monument bears Van Nost's name and the date, 1764. [Tullamore church.]

Philip, Earl of Chesterfield, Lord Lieutenant. Bust. [Royal Dublin Society, Kildare Street.] Done in 1769 for the Members Room, at a cost of 35 guineas.

Robert Clayton, Bishop of Clogher. Plaster bust. [Rotunda Hospital.]

William, Duke of Cumberland. Memorial medal, done in 1766.

Nicholas Fitzgerald of King's Meadow, and John Fitzgerald of London. Monument, 16 ft. high. [Waterford Cathedral.] Erected pursuant to the will of Richard, son of Nicholas Fitzgerald. Over a vault, "Time" with his glass representing life run out, and a female figure of "Piety," seated and leaning on a medallion on which are bust portraits of the deceased. Above are the arms of Fitzgerald. The figures are in white marble, the background of grey marble. An engraving of the monument is in Smith's "History of Waterford."

- George II. Statue, 1750. [Weavers' Hall, Coombe.]
- George II. Equestrian statue, 1756. [St. Stephen's Green.]
- George II. Equestrian statue. Formerly in Cork, but no longer existing.
- George II. Statue, in Portland stone. Erected in Golden Square, London, 14th March, 1753.
- George II. Memorial medal, done probably in 1753. Signed *I. V. N.*
- George III. Statue. [City Hall, Dublin.] Presented to the merchants of Dublin by the Duke of Northumberland in 1765.
- George Gore, Justice of the Common Pleas (*d.* 1753), and his wife, Bridget Sankey. Monument. [Tashinny church, Co. Longford.] A large monument in white and grey marble, with recumbent figure.
- George, Earl of Halifax, Lord Lieutenant. Bust, 1763.
- Sir Edward Hawke. Bust, 1763.
- Earl of Inchiquin. Bust, 1755.
- Lord Kingsborough. Bust, 1755.
- Earl of Kildare. Bust, formerly in Rotunda.
- Hugh Lawton, Mayor of Cork in 1796. Statue erected in Cork in 1779.
- Samuel Madden. Bust, 1751. [Royal Dublin Society, Kildare Street.]
- James, 1st Duke of Leinster. Bust. [Duke of Leinster, Carton.]
- Mrs. Susanna Mason, daughter of Sir John Mason. Monument. [Waterford Cathedral.]
- Dr. B. Mosse. Bust. [Rotunda Hospital.]
- Thomas Prior. Bust, 1751. [Royal Dublin Society, Kildare Street.]
- Thomas Prior. Monument, erected by the Dublin Society in 1756. [Christ Church Cathedral.]
- Arthur Smyth, Archbp. of Dublin. Monument. [St. Patrick's Cathedral.] The monument originally stood between the fourth and fifth pillars on the south side of the nave; it was moved to its present position in the south transept at the restoration of the Cathedral in 1862.
- Lord Sudley.—See Arran.
- Catherine (Poer), Countess of Tyrone. [In a grotto at Curraghmore, Co. Waterford.] Life-sized statue, dated 1754.—See "Faulkner's Journal," 3rd June, 1755.
- William III. Bust, 1754. It was from this bust that John Smyth modelled the new head when he repaired the statue of the King in College Green in 1836.
- Justice. Statue in metal, 1753.
- Mars (also called "Valour" and "Fortitude.") Statue in metal, 1753. [Both over the gateways in the Upper Castle Yard, Dublin.]

VANTRIGHT, JOHN (*fl.* 1856-1882). *Landscape Painter.*

Was a clerk in the General Valuation Office, Ely Place, from April, 1856, to January, 1882. He received instruction in the Royal Dublin Society's School, and exhibited landscapes in water-colour at the Royal Hibernian Academy from 1861 to 1871. He left Dublin in 1882 and went to British Columbia, where he died some ten years later.

VIERPYL, SIMON (*b.* about 1725, *d.* 1810). *Sculptor.*

Was born in London about 1725, and studied under Peter Scheemakers, the sculptor. About 1750 he was in Rome and was employed by James, 1st Earl of Charlemont, in taking copies of antique statues and other works, including "The Gladiator," in marble, and busts in bronze of "Brutus," "Pompey" and "Cæsar." For the Rev. Edward Murphy, Lord Charlemont's tutor and travelling companion, he modelled twenty-two statues and seventy-eight busts of Roman Emperors, etc., from the original antiques in the Capitoline Museum. These were done in terra-cotta and were completed and sent to Ireland in 1755. Murphy eventually gave them to Lord Charlemont, who had them in his library in Charlemont House, Rutland Square. In 1868 the busts were presented by James, 3rd Earl of Charlemont, to the Royal Irish Academy, where they now are. Of these works, Vierpyl, writing to Murphy, 15th August, 1774, says: "Your happy and, I believe, singular thought of getting the whole original series copied, and this by one artist only, has never before nor to this day been executed by any sculptor except me. So that your imperial series is the only one of the kind now in the world, which gives it an immense additional value, especially as it is

SIMON VIERPYL



JOHN TROTTER



probable in the highest degree that an equal series will never again be made ; for I am certain that no eminent artist will hereafter stand four years, winter and summer (as I have done) in the chilling Capitoline Museum to model so many busts and statues with his own hand, except he be tempted with such a reward as none but a monarch, or other man of vast superfluous wealth, can conveniently pay." As to the value and importance of the series, he goes on to say : " Who can say what money they would bring if offered to the highest bidder of the monarchs of Europe, in the greatest royal Museum of which they would cut the first figure. If any monarch or other great personage did me the honour of an offer to employ me to model such another series and so many statues with my own hands in the Capitoline Museum, I would not take less than five hundred a year for ever."

Early in the year 1756 Vierpyl left Rome for Ireland, to undertake further work for Lord Charlemont. He established himself at first in Marlborough Street, whence he moved to Henry Street, and in 1770 settled at No. 41 (now No. 2) Bachelor's Walk. Lord Charlemont employed him in the decoration of the Casino at Marino, designed by Sir William Chambers ; and he executed, from Cipriani's design, the beautiful entrance gateway with its dragons. He did the ornamental stone-carving at the Blue-coat School and St. Thomas's church in Marlborough Street ; and also, in conjunction with Morgan (*q.v.*), that at the Royal Exchange. He was mostly employed in carving of this kind, doing but little statuary work of importance. In the library of Trinity College are busts by him of " Dr. Baldwin " and " Dr. Claudius Gilbert," done in 1758. The " Gentleman's Magazine," 1758, says of the bust of Gilbert that it, " for expression and elegance, does great honour to the taste and skill of the statuary." Vierpyl's

only contributions to exhibitions were a "Meleager" and a "Portrait Bust," which he sent to the Society of Artists in George's Lane in 1765. He was a member of the Common Council of Dublin for the Guild of Carpenters from 1777 to 1780. In his latter years he retired from his profession and resided in Athy where he died, at the age of 85, on 16th February, 1810.

Vierpyl married on the 26th December, 1758, at St. Andrew's church, Frances Dickson, "niece to the Rev. Dr. Henry, of Kildare Street, a most agreeable young lady, with a considerable fortune and every other qualification which can render that state happy" ("Sleator's Public Gazetteer," 30th December, 1758). She met her death by throwing herself out of a window in the house in Bachelor's Walk. Vierpyl married secondly, on 30th August, 1779, at St. Andrew's church, Mary Burrowes. By his first wife he had, besides other children, two sons, William and Charles, and a daughter Sophia, who married at St. Mary's church, on 19th November, 1792, John Hill Farange. The sons were brought up as sculptors. WILLIAM VIERPYL appears to have gone to London, and he exhibited at the Royal Academy in 1792, 1793 and 1795. CHARLES VIERPYL was working as a sculptor in Dublin at 15 North Earl Street, from 1778 to 1781.

VISPRÉ, FRANCIS XAVIER (b. 1730, d. about 1790). *Portrait Painter.*

Was born in Paris in 1730, and came to London in 1760. He painted portraits in oil and crayons, and also miniatures, and was an exhibitor from 1760 to 1783 with the Society of Artists, of which he was elected a Fellow in 1771. In 1776 he came to Dublin, and exhibited miniatures and portraits in crayons with the Society of Artists in William Street in 1777. He left Dublin and returned to London in 1780, and was an

exhibitor of portraits in the Royal Academy in 1788 and 1789. He died about 1790.

VISPRÉ, VICTOR (*fl.* 1763-1780). *Painter of Fruit-pieces on Glass.*

Brother of the foregoing. He exhibited fruit-pieces, painted in oil on glass, at the Society of Artists and the Free Society from 1763 to 1778, and at the Royal Academy from 1770 to 1772. He was elected a Fellow of the Society of Artists in 1778. About 1764 he scraped three portraits in mezzotint. In 1776 he accompanied his brother to Dublin, and in the following year exhibited fruit-pieces on glass with the Society of Artists in William Street. His wife, Elizabeth Fisher, died in Dublin on the 17th March, 1780, aged 29, and was buried in the French burial-ground in Merrion Row. Vispré and his brother left Dublin that year. The date of his death is not known.

VOGELSANG, ISAAC (*b.* 1688, *d.* 1753). *Landscape and Cattle Painter.*

Was born in Amsterdam in 1688, and studied there under Huchtenberg. He came to London and there painted landscapes, animals and battle-pieces, and was also employed by portrait painters in painting the backgrounds and accessories to their pictures. He was for some time in Ireland in the early part of the eighteenth century, and is said to have been well patronized. Two landscapes by him were in the Harrington collection sold in Dublin in 1832; and a "Landscape and Cattle" was in the collection of J. B. Cuvillie sold in Dublin in 1789 (see page 478). From Ireland Vogelsang went to Scotland, but, not succeeding there, he returned to London, where he died on 1st June, 1753. He painted a portrait of himself, which was engraved by C. Van Noorde, 8vo.

W

WADE, J. (*d.* 1801-1817). *Landscape Painter in Water-colour.*

He exhibited landscapes and views in water-colour at the Artists' Exhibitions in Dublin in 1801 and 1802, when he was living at No. 7 Park Street, and he again exhibited in 1809, 1811 and 1817.

WADE, ROBERT (*d.* c. 1780-1785). *Miniature Painter.*

His name first appears in 1780, when he announced in an advertisement his removal, "for greater convenience for receiving the commands of the nobility," from Exchequer Street to No. 61 Great George's Street. He took "likenesses in miniature at a guinea each." From 1782 to 1785 he was in Parliament Street, and afterwards at No. 7 Essex Bridge. He exhibited miniatures at the Society of Artists in William Street in 1780.

WAKEMAN, WILLIAM FREDERICK (*b.* 1822, *d.* 1900). *Draughtsman.*

Was son of W. F. Wakeman, a bookseller and publisher in D'Olier Street, Dublin, who was a native of Nottingham. He was born in Dublin on 12th August, 1822. As a boy he received instruction in drawing from George Petrie, through whose influence he was appointed a draughtsman and assistant in the topographical department of the Ordnance Survey. In that capacity he made a large number of pencil drawings of views and antiquities, which are preserved in the library of the Royal Irish Academy. He did many water-colour drawings of Irish scenery, and was a contributor to the exhibitions of the Royal Hibernian

Academy from 1843 to 1863. The Royal Irish Art Union awarded him a prize in 1842 for a lithograph of "Thomond Bridge, Limerick." After the abolition of his department of the Survey, he supported himself for a time as a draughtsman on wood and by teaching, but finding little to be had in Dublin from such sources he went to London for a time. He was afterwards appointed drawing-master at St. Columba's College, Stackallan, where he remained four years, resigning when the College moved to Rathfarnham. Whilst at St. Columba's he wrote his "Handbook of Irish Antiquities," published with numerous illustrations in 1848. Soon afterwards he was appointed art master at Portora Royal School, where he remained nineteen years, during thirteen of which he was also connected with the Model School at Enniskillen. During these years he contributed about fifty articles to archæological journals, chiefly that of the Royal Archæological Society of Ireland. He returned to Dublin in 1884. He had gradually abandoned art for archæology, and his later work as an artist, with the exception of a series of large drawings of antiquarian remains in County Sligo, done for Colonel Cooper of Markree Castle, was practically confined to the illustrations of works on archæology written by himself and others. He made drawings on wood for Petrie's "Ecclesiastical Antiquities" and for his volume on "The Remains on Tara Hill," and also contributed drawings to the following works: Hall's "Ireland, its Scenery and Character," twelve illustrations; the "Irish Penny Journal"; Wilde's "The Boyne and the Blackwater" and "Lough Corrib"; Wilde's "Catalogue of Antiquities in the Royal Irish Academy"; Archdeacon O'Rorke's "Parishes of Ballysodare and Kilvarnet"; Rev. D. O'Connor's "A Week on Lough Derg"; Colonel Wood Martin's work on "Irish Lake

Dwellings"; over two hundred illustrations to Canon O'Hanlon's "Lives of the Irish Saints"; the "Dublin Saturday Magazine," Duffy's "Hibernian Magazine," besides hundreds of plates and cuts in the "Archæological Society's Journal." He wrote and illustrated several books dealing with the history and antiquities of Ireland, and contributed numerous articles to the "Journal of the Royal Society of Antiquaries of Ireland" during a long series of years. His books include: "Handbook of Irish Antiquities," 1848; "Three Days on the Shannon," 1852; "A Guide to Lough Erne"; an "Account of the Island of Inishmurray," which was the monograph of the Royal Society of Antiquaries for 1885; a "General Guide to Ireland"; a "Guide to Dublin," published by Hodges and Smith; "Official Tourists' Guide to Dublin," published by Purdon and Co., and an "Illustrated Railway Chart to the North, South and West of Ireland." He also wrote a series of articles on "Old Dublin" for the Dublin "Evening Telegraph" in 1890, afterwards published in book form. He died at Coleraine on 15th October, 1900.

WALDRÉ, VINCENT (*b.* about 1742, *d.* 1814).
Historical Painter.

A native of Vicenza, in Italy; born about 1742. He commenced his career as an artist in Rome, but was in London in 1774, when he sent from 20 Frith Street, Soho, a picture, "Jupiter and Thetis," to the Exhibition of the Free Society. George, Earl Temple, afterwards Marquess of Buckingham, employed him in the decorations at Stowe. On the ceiling of the music room he painted a "Dance of Hours," with "The Seasons," etc., round the frieze; and, in two compartments, the "Revels of Sardanapalus" and a

“Bacchanalian Procession.” The design for the ceiling of the saloon was taken principally from the columns of Trajan and Antoninus, the arches of Severus and Titus, and other Roman remains. When the Marquess of Buckingham went to Ireland in 1787, as Lord Lieutenant for the second time, Waldré accompanied him, and was commissioned to carry out decorations in the Castle. His chief work was the ceiling of St. Patrick’s Hall. The work consists of three large designs ; in the centre the subject is “George III, supported by Liberty and Justice,” and at the ends are “St. Patrick converting the Irish to Christianity,” and “Henry II receiving the submission of the Irish Chieftains.” Round the ceiling and cornices is a deep coving painted with devices. Waldré obtained great credit for this work, which occupied him for several years, and he was appointed architect to the Board of Works in place of Thomas Penrose, deceased. He had originally submitted a scheme for the improvement of St. Patrick’s Hall which was not carried out. In this the south side was to be taken down and replaced by a range of Corinthian columns, with a semi-circular sweep, forty feet in diameter, beyond. The principal entrance was to be on the opposite side from the State dining-room, and the wall was to be adorned by a large painting of the Installation of the Knights of St. Patrick, and with medallion portraits of the original Knights. In his capacity as architect to the Board of Works Waldré was entrusted with the rebuilding of the House of Commons after the fire of 1792. His design included the erection of a dome in place of that which had been destroyed ; but, unfortunately, he was compelled to deviate from this and content himself with a plain waggon-roof.

Waldré is said to have designed many other buildings in Ireland, but nothing further is known of his

work as an architect. He superintended the decoration and scenery of the Crow Street theatre which was carried out by Zafforini (*q.v.*) and others. He also, in 1793, painted the ceiling, proscenium, etc., of the Fishamble Street music hall when it was converted into a private theatre. He painted a few historical easel pictures, and contributed to the exhibitions in Dublin in 1800, 1801, 1802 and 1804. In the first year he sent "Joseph and Potiphar's Wife," and in 1801 "St. Patrick converting the Druids," his address in both these years being "Dublin Castle." Of the last-named work, which was one of the large decorative pictures for St. Patrick's Hall, the "Freeman's Journal" said: "Though it may fail of attracting to it the admiration of the public, it possesses strong claims to the attention of the young artist, to whom it may convey much useful instruction. The anatomical parts of the figures are well and faithfully expressed, and the outline bold and correct." In 1802 he exhibited "Henry II meeting the Irish Chiefs," also done for St. Patrick's Hall. In noticing this the "Freeman's Journal" (17th June, 1802) said: "His pictures are calculated for distant effect, the scenery of a theatre or the compartmental or ceiling decoration of large rooms." In 1804 Waldré was living at No. 12 Charlemont Street. At one time he had a small cottage near Leixlip; but his experience of country life was unpleasant. His house was broken into by thieves, who not only stripped it of everything of value, but bound the luckless artist and his wife to a bedpost and inflicted on them a severe beating. Boulger, the leader of the gang, was afterwards convicted and hanged.

Waldré had married when he was at Stowe. The story of his marriage he himself used to relate. Being invited to a wedding, and the bridegroom failing to appear, Waldré gallantly offered himself to the

disappointed bride as a substitute, and was promptly accepted.

Waldré died in August, 1814, aged 72. Though somewhat vain and impulsive, his simple, unassuming manners and amiable character made him popular and procured him many friends.

A small water-colour, "View of Howth Abbey," by him is in Gabriel Beranger's collection in the Royal Irish Academy.

WALDRON, WILLIAM (*d.* 1772-1801). *Flower Painter.*

He was apprenticed to James Mannin, master in the Dublin Society's School, and in January, 1768, the Society made him a grant of £11 7s. 6d. to enable him to maintain and clothe himself during his apprenticeship, and in the following year he was given a further sum of £18. On the termination of his studies under Mannin he started for himself, in 1772, as an artist and a teacher of painting and drawing in Mabbot Street, and in advertisements in the newspapers he thanked the Dublin Society for its encouragement, and solicited the patronage of the public. In 1774 he moved to 70 Mecklenburg Street, where he continued until 1777, when he went to 76 Dorset Street. Here he remained until 1793, and subsequently took up his residence at a house near Ballybough Bridge. On the death of Mannin in 1779, Waldron was, in November of that year, appointed to succeed him as master of the Dublin Society's landscape and ornament school, a position which he held until 1801, when he retired and was succeeded by Henry Brocas. J. D. Herbert, in his "Irish Varieties," thus describes Waldron when master in the school: "His appearance was not flattering, nor did his severe look and habitual frown encourage

me to stay long at his beck, for he seldom spoke, which was, I thought, a fortunate thing for me, his manner was so truly cheerless."

Waldron exhibited at the Society of Artists each year from 1770 to 1774, his contributions being flower-pieces. He again exhibited, and for the last time, in 1777; on this occasion sending eleven portraits, including four of "theatrical characters," viz.: "Lady Rutland in the Earl of Essex," "Leonora in the Padlock," "Archer in the Stratagem," and "Macheath in the Beggar's Opera." A picture of "The Resurrection" by him is in the chapel of the Blue-coat School, Dublin, over the communion table. It is signed and dated 1783. For this picture he was paid, on 20th June, 1783, £22 15s.

WALL, WILLIAM G. (fl. 1818-1862). *Landscape Painter.*

Was born in Dublin in 1792. Early in life he went to America, arriving in New York in September, 1818. He painted there with some success for many years, and was one of the original members of the National Academy of Design, established in New York in 1826. Amongst his earliest works was a series of Views of the Hudson River, which was engraved in aquatint by J. Smith and J. Hill, and published about 1820 by I. Megarey in New York as the "Hudson River Portfolio." This work, one of the most important series of early American views, was issued in three parts, each part containing twelve views, 14½ by 21½ inches. It was on the Hudson River that Fulton established his line of steamers about the time the views were painted, and two of the views contain representations of steam-boats, one of a very primitive type. About 1832 Wall returned to Dublin and became associated with "Master Hubard," the infant

prodigy in "scissor-work," who was touring Ireland with his exhibition of paper-cut silhouettes. This appears from a contemporary handbill: "Facing the George Hotel, Galway. Entrance, 376 High Street. The Papyrolamia of the celebrated Master Hubbard. Collection of accurate Delineations of Flowers, Trees, Perspective Views, Architectural, Military and Sporting Pieces, Family Groups, Portraits of Distinguished Individuals, &c. Elegantly Mounted Pictures and Backgrounds, by W. G. Wall, Esqre., of Dublin, together with 7 grand Oriental Paintings of the most celebrated views of North America, taken on the spot by eminent British Artists. Admission 1s." (see "The History of Silhouettes," by E. Nevill Jackson, 1911). In 1840 Wall sent three American views and one of "Blarney Castle" to the Royal Hibernian Academy, and also an American view in 1842. In 1843 he exhibited pictures of American scenery at the Society of Irish Artists, of which he was a member, and many of his works were purchased by the Royal Irish Art Union and given as prizes to subscribers between 1843 and 1846. In 1851, he again contributed to the Royal Hibernian Academy, among his exhibits being a water-colour "View of Lough Mask," and one of "The Castle, Athenry." In 1853 he made his only appearance at the Royal Academy with "A Mountain Stream in Connemara." Wall produced some clever work in water-colour as well as in oil, but did not succeed in obtaining much encouragement in Dublin; and, depressed by the neglect he suffered, he returned to America in, or soon after, 1856. For some time, though advanced in years, he attempted to follow his profession at Newburgh, N. Y. State; but in 1862 he appears to have returned to Dublin and no further information is obtainable about him. A "View of

Ulverston," by him, belongs to James T. Andrews,
1 Waterloo Road, Dublin.

Wall married in 1812, before he left Ireland, and had, besides two daughters, a son, WILLIAM ARCHIBALD WALL, born in New York in 1828, who was also an artist and contributed a landscape to the Royal Hibernian Academy in 1847 and again in 1853. He was in London in 1857 and 1858, and exhibited landscapes in those years in the Royal Academy, and in 1857 and 1859 in the British Institution. In 1861 he exhibited at the National Academy in New York. In 1865, 1870 and 1872 he again contributed to the Royal Academy, and was then living in, or near, London. His name last occurs in 1875, when he was residing at Norbiton.

WALMSLEY, THOMAS (*b.* 1763, *d.* 1806).
Landscape Painter.

Was son of Thomas Walmsley, an officer in the 18th Dragoons, belonging to a family at Rochdale, Lancashire, and was born in Ireland in 1763 when his father was quartered there with his regiment. He quarrelled with his family and, going to London, placed himself under Columba, the principal scene-painter to the Opera House. Returning to Dublin he was employed as a scene-painter at the Crow Street theatre on its re-opening by Richard Daly in 1788. About two years later he left Dublin and resided for the rest of his life in England, practising as a landscape painter both in oil and water-colour. He exhibited at the Royal Academy from 1790 to 1796, mostly views in Wales. He occasionally re-visited Ireland and painted there a number of views, many of which were engraved. At the Royal Academy in 1796 he exhibited three Irish views: "Ross Castle, Killarney"; "Ardtully Bridge," and "View of the Eagle's Nest, Killarney."

In 1795 he commenced the publication of a series of aquatint "Views of Killarney." They were issued in numbers at twelve shillings each plain, and twenty-four shillings coloured, each number containing four prints. The plates were engraved by F. Jukes and others. Other miscellaneous Irish views after his drawings were published, some after his death. He also issued a set of "Views on the River Dee," and "Picturesque Views in Wales," between 1792 and 1794. "Views in North Wales," of a larger size, appeared in 1800, and others were: twelve "Select Views in the Isle of Wight," "Views in Bohemia" and "Views in Scotland." In his latter days he fell into ill-health and retired to Bath, where he died in 1806. Redgrave says that his works, painted chiefly in body-colour, "were remarkable for the great luminousness of his skies." In a "grangerized" edition of Edwards' "Anecdotes of Painters," in the British Museum, is a MS. note: "I have seen landscapes by this artist handled in a broad and decided manner, but the tone of colour is by no means good."

In the Victoria and Albert Museum are two drawings in body-colour by Walmsley, and three similar drawings are in the British Museum.

WALSH, NICHOLAS (*b.* 1839, *d.* 1877). *Landscape Painter.*

Was born in Dublin on 10th February, 1839. He received his art training under Henry MacManus in the Royal Dublin Society's School, where he won prizes in 1853 and 1854, and in the Royal Hibernian Academy, where he was awarded a bronze medal in 1855. He exhibited in the Royal Hibernian Academy down to 1863. He left Ireland in 1864, and spent some years in Paris and in Italy. He was in Paris during the siege, and in February, 1871, exhibited fifteen

water-colour drawings at the Crystal Palace of incidents and scenes in the Paris streets. In 1872 he exhibited "A Shrine in the Coliseum" at the Royal Academy, and afterwards went abroad. He died in Italy in 1877.

WARREN, JOHN (*d.* 1768-1777). *Painter in Crayons and Water-Colour.*

He entered the Dublin Society's Schools in 1764, and in 1768 exhibited, as "Master Warren, Paradise Row," three drawings at the Society of Artists in William Street. He again exhibited in the following year, and in 1770 was awarded by the Dublin Society a premium of £6 16s. 6d. for a portrait. As "John Warren" he sent small portraits and views, mostly in crayons, to the exhibitions between 1770 and 1775; among his exhibits in the latter year being a portrait in crayons of "Miss Weiwitzer as Rosetta," and four "chiaroscuros for compartments." Soon after this he went to Bath, and sent from there in 1777 four portraits to the Artists' Exhibition in Dublin, and one to the Royal Academy. After this there is no further mention of him. There is, however, among the drawings in G. Beranger's collection in the Royal Irish Academy, a water-colour view of Boyle Abbey by "John Warren, senr., 1779," presumably his.

WARRINGTON, ROBERT (*d.* 1831-1836). *Portrait and Landscape Painter.*

He lived and practised in Belfast for many years, and was a member of the Association of Artists on its establishment there in 1836. In 1831 he sent to the Royal Hibernian Academy a "Portrait of William Tennent, of Belfast," and one of "J. Sheridan Knowles." For Mr. John Cunningham, of Macedon, Belfast, he made a number of copies of the principal

pictures in the Dulwich Gallery. The date of his death has not been found. He does not seem to have produced much work ; the following examples were shown in the Loan collection of works of art at Belfast in 1888 : "Portrait of James French, Chronometer Maker, London ; a native of Randalstown" (James Thompson, J.P.) ; "James Bristow" (E. J. Bristow) ; "Launch of the Aurora, the first passenger steamer built in Belfast, 1839" (L. M. Ewart).

A JAMES WARRINGTON, of Moy, was painting about the same period, but no particulars have been found concerning him. He is said to have been drowned in the Lake of Geneva during his honeymoon, while still a young man. A well-painted portrait by him of "Mrs. William Richardson" belongs to Mr. Hedderwick, of Outwood, Morton Hill Avenue, Edinburgh.

WATKINS, BARTHOLOMEW COLLES, R.H.A.

(b. 1833, d. 1891). *Landscape Painter.*

Son of Joseph Dowsley Watkins, glover (of a family originally from New Ross, Co. Wexford), and Louisa Jane, daughter of Richard Dunckley, builder, of 42 South Great George's Street, was born in his father's house, 19 Essex Quay, on 10th June, 1833. He entered the Royal Dublin Society's Schools in 1847, and on the completion of his studies adopted the profession of a landscape painter. He devoted himself to the portrayal of Irish mountain scenery, finding his chief subjects in Connemara, Killarney, and other parts of Kerry, and was a regular exhibitor at the Royal Hibernian Academy from 1860. He exhibited three Killarney views in the Royal Academy, besides contributing to other London exhibitions between 1857 and 1875. He was elected an Associate of the Royal Hibernian Academy on 10th July, 1861, and a full

Member on 22nd September, 1864, and was for some years its secretary and one of its most active members, taking a great interest in its affairs, and popular with his brother artists. He lived at 77 Dame Street, with his sister Louisa, who carried on there her father's business. Watkins's works were much admired and found a ready sale. One of his chief patrons was Sir Edward Hudson Kinahan, who for some years bought regularly most of the painter's pictures exhibited in the Royal Hibernian Academy. He was a slow worker, and his output was not great. He carefully built up his pictures, working upon and finishing small portions before he touched the rest, with the result that his pictures are over-elaborated, the details too minutely painted, and are wanting in breadth and artistic feeling. In his latter days he attempted a broader style. Most of his pictures are in oil, but he also worked in water-colour. While on a sketching tour in Kerry he contracted a cold which brought on congestion of the lungs, and the progress of the disease was so rapid that before his friends could reach him it proved fatal. He died at Upper Lauragh, Co. Kerry, on the 20th November, 1891, and was buried at Mount Jerome.

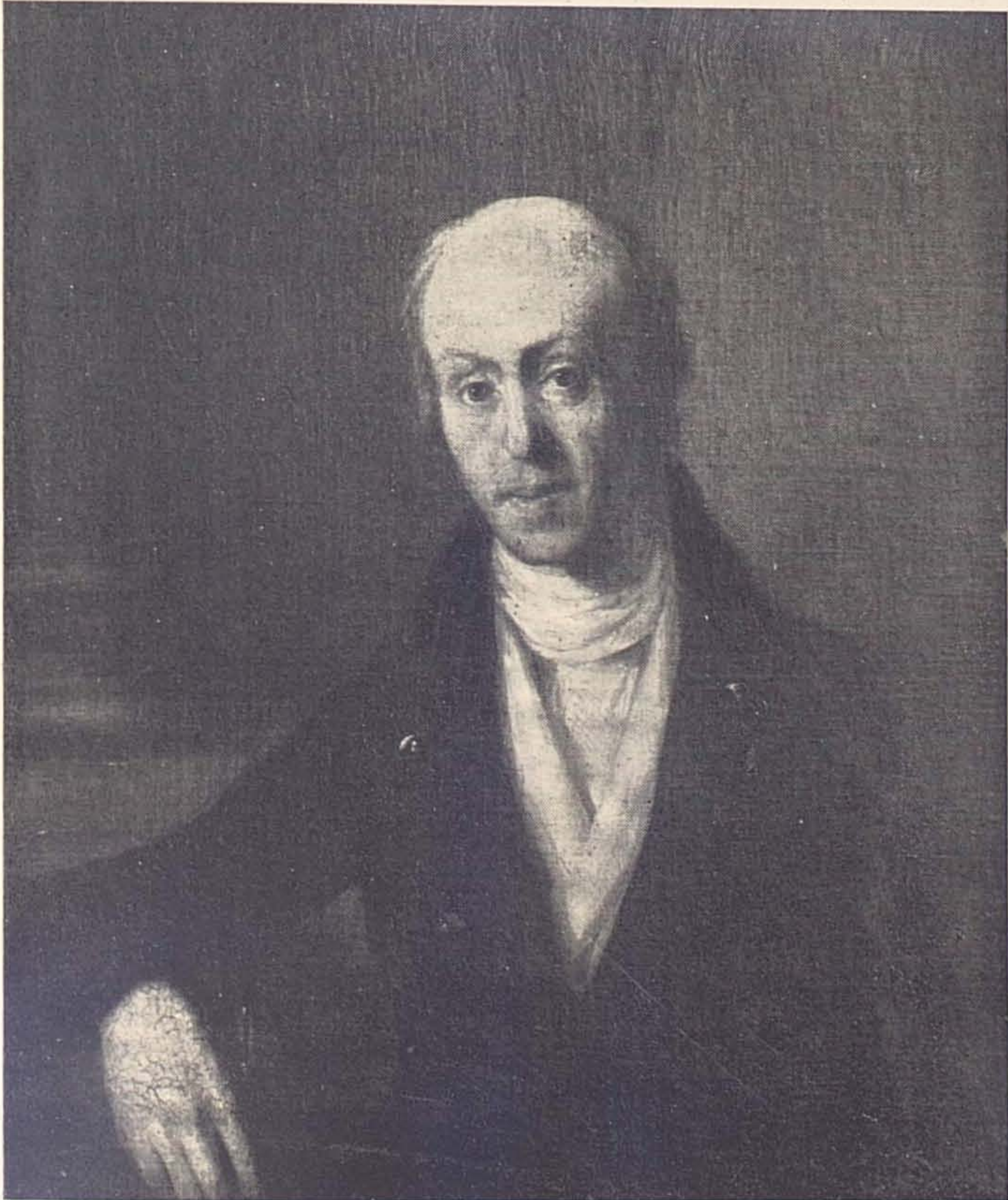
An uncle, BARTHOLOMEW WATKINS, born in Co. Wexford about 1794, became a pupil in the Dublin Society's Schools, obtained the first prize for landscape in 1818, and after practising as an artist for a short time set up in business as a picture-cleaner and dealer. He was for many years at 19 Bachelor's Walk, the premises now occupied by Messrs. Walsh, cabinet makers. Leaving Dublin he spent some years in London, but returned in 1861 and opened a "Fine Art Gallery" at 15 Kildare Street, where he carried on business as an "Artist, Importer and Restorer of Pictures" until 1864. He had a nephew, also Bartholomew, who was associated with him in his business, who showed some



JOSEPH WATKINS, R.H.A.



BARTHOLOMEW C. WATKINS,
R.H.A.



FRANCIS ROBERT WEST

promise as an artist, but died young. Another uncle of Bartholomew Colles Watkins, GEORGE WATKINS, was an artist, and died in his brother's house in Essex Quay in 1840.

WATKINS, JOSEPH, R.H.A. (b. 1838, d. 1871).

Sculptor.

Was born in the county of Fermanagh in 1838. He was for some time a clerk in a Dublin shop, but having a taste for art he entered himself as a pupil in the Dublin Society's Schools, and there carried off several prizes and three silver medals for modelling, as well as gaining medals from the Science and Art Department in London. He exhibited a bust of B. Colles Watkins (q.v.), the landscape painter, in the Royal Hibernian Academy in 1864, and soon after went to Rome where he studied under Bompiani. On his return to Ireland he settled down as a sculptor, chiefly of portrait busts, and soon became fully employed. He sent six busts to the Hibernian Academy in 1867, the year of his return from Italy, and continued as an exhibitor until his death. He was elected an Associate of the Academy on 17th October, 1868, and a full Member on 26th May, 1869. He exhibited busts at the Royal Academy in London in 1867, 1868 and 1870, and also contributed to the Society of British Artists. His chief work was in portraiture, and during his short career as a sculptor he modelled with much truth and spirit a number of well-known persons in Ireland. He also executed a few church monuments and several ideal busts which show much feeling and graceful fancy. He had his studio at No. 2 Leinster Street, and afterwards, from 1870, at No. 6 St. Stephen's Green. Of undoubted talent and great earnestness in pursuing his profession, he was advancing rapidly in his art, when his life was prematurely cut

short. He died, after a short illness, at his residence, 49 Belgrave Square, Rathmines, on the 22nd November, 1871, in his thirty-third year. He was buried at Mount Jerome.

His Portrait Busts include :

- Edward, 4th Viscount Bangor. R.H.A., 1871.
John Barrington, Lord Mayor of Dublin in 1865. R.H.A., 1867.
R. P. Bayley, High Sheriff of Roscommon. R.H.A., 1870.
Sir Alan Bellingham.
Lady Bellingham. R.H.A., 1871.
Francis Brooke. R.H.A., 1870.
Sir Victor Brooke. R.H.A., 1870.
Lady Brooke. R.H.A., 1870.
Sir Bernard Burke. R.H.A., 1872, after sculptor's death.
Hon. H. A. Cole, M.P. R.H.A., 1867.
Hon. John Cole, M.P. R.H.A., 1867.
Maurice Colles, M.D. R.H.A., 1871. Executed for the Meath Hospital.
Major-General Colomb. R.H.A., 1869.
John, Viscount Crichton, afterwards 4th Earl of Erne. R.H.A., 1869.
Charles Dickens. R.H.A., 1871.
William, 3rd Earl of Enniskillen. R.A., 1867 ; R.H.A., 1867.
John, 3rd Earl of Erne. R.H.A., 1869.
Rev. Charles Fleming. R.H.A., 1867. Done from a photograph.
Alfred Grey, R.H.A. R.H.A., 1871.
Sir George Hodson. R.H.A., 1868.
Lady Hodson. R.H.A., 1868.
Mrs. Jellett. R.H.A., 1868.
Professor Jukes. R.H.A., 1870. [College of Science, Dublin.]
Edwin Lyne. R.H.A., 1869.
Henry MacManus, R.H.A. R.H.A., 1870.
Mrs. Madden, of Hilton. R.H.A., 1869.
William Magee, Bishop of Peterborough. [Library, T.C.D.] R.H.A., 1870.
John Maunsell, of Oakley Park. R.H.A., 1868. Executed for the Savings Bank at Celbridge.
Robert Mayne, M.D. R.H.A., 1867. Done from a photograph.
George F. Mulvany, R.H.A. R.H.A., 1869. Plaster. [National Gallery of Ireland.]
Lord O'Hagan. [National Museum, Kildare Street.]
Rev. A. M. Pollock, Chaplain to Magdalen Asylum, Leeson Street. R.H.A., 1867. Done from a photograph.
Julia, Viscountess of Powerscourt. [Viscount Powerscourt.]

Miss Catterson Smith. R.H.A., 1868.
 Robert Sullivan, LL.D. R.H.A., 1869.
 Richard C. Trench, Abp. of Dublin. R.A., 1868. R.H.A., 1868.
 John Wardell. R.H.A., 1868.
 Bartholomew Colles Watkins, R.H.A. R.H.A., 1864.
 Monument to Alexander MacCarthy. Bronze bust; with three
 medallions, in bronze, of Milesius, King of Spain, and Heber
 and Oliol Olum, Kings of Munster. R.H.A., 1876.
 Monuments in Armagh and Waterford Cathedrals.
 Summer. Bust of a young girl.
 Star of Hope. Ideal bust.

WATSON, HENRY (*b.* 1822, *d.* 1911). *Painter.*

Was born in Cork in 1822, the second son of Henry Watson and his wife Anne Carroll. He began as a coach-painter in Cork, and also painted local views and portraits. After the death of his father in 1836 he came to Dublin and studied in the Royal Hibernian Academy School. He obtained a good practice in painting portraits, landscapes, animals and still-life, and did many pictures and drawings for Sir Charles Domvile, of Santry Court, among which was a life-size portrait of Queen Victoria, now at Artane Industrial School. In his later years he drifted back to heraldic painting for the coach-builders, and invented a process for transferring designs, painted in oil on prepared paper, to wood or other material. He died on 27th July, 1911.

WATSON, JAMES (*d.* 1790). *Mezzotint Engraver.*

Was brother of William Watson (*q.v.*), and was born in Dublin in, or before, 1740. He received his early training in the schools of the Dublin Society. He went to London as a young man, and there learned mezzotint engraving, probably from his fellow-countryman, James McArdell. In 1764 he was at Craven Buildings, Drury Lane; the

following year in Great Portland Street, and afterwards, for many years, in Little Queen Anne Street, near Portland Chapel. He exhibited mezzotints at the Society of Artists from 1762 to 1775. His published prints date from perhaps as early as 1760 ; a few were published by himself, but most were issued by the various print-sellers. He became one of the leading mezzotinters of his day, and produced a large number of plates, about 160 portraits, besides views and historical and fancy pieces. His work is distinguished by delicacy and careful finish, and his long series of prints after Reynolds, fifty-six in all, interpret the master with wonderful beauty and refinement. He was exceedingly sensitive and scrupulous about the quality of his work, and would begin a fresh plate rather than alter or retouch one that he was not satisfied with. He worked hard, and realized sufficient to enable him to retire from his profession some years before his death. He married a sister of Elizabeth Judkins who learned mezzotint engraving from him. His son, James Edward, became a successful barrister, and his daughter Caroline was famous as a stipple engraver. Watson died at his house in Fitzroy Street on 20th May, 1790, and was buried in Marylebone cemetery.

His daughter, CAROLINE WATSON, born in 1760 or 1761, was trained by him as an engraver. She worked in the stipple method, and produced a great number of plates, all exquisite and accomplished examples of the art. She translated the art of Reynolds, Romney and Hoppner, and the miniatures of Conway and others, with singular refinement and effect. She was appointed engraver to Queen Caroline in 1785. She died on 10th June, 1814, and was buried at Marylebone, where there is a tablet to her memory.

WATSON, SAMUEL (b. 1818, d. 1867?). *Portrait Painter.*

Elder brother of Henry Watson (*q.v.*), was born in Cork in 1818. He settled in Dublin at the same time as his brother. He painted portraits and other subjects, and enjoyed an extensive practice as a lithographer. He drew on stone the leaders of the '48 movement, including W. Smith O'Brien, Kevin Izod O'Doherty, John Mitchel, Gavan Duffy, etc. He also did large maps of Irish towns surrounded with local views, which were published by Marlow Brothers of Merchants Quay, and many maps and plans in connection with Irish Railway Bills, published by Allen of Westland Row. The lithograph view of Grafton Street, adapted from Malton's view, was his work; and he also did a number of book illustrations, including those for three of Gerald Griffin's books for James Duffy and Co. He was one of the earliest artists to practice chromo-lithography in Dublin, and reproduced pictures by Edwin Hayes: "Tantallon Castle," "Fishing Smack in a Squall," "Dublin Bay," etc. He designed and lithographed Jones's "Historic Furniture of Ireland," a description of a suite of sculptured furniture manufactured of bog-yew by Arthur Jones and Son, of Stephen's Green, 1853. He painted in oil and water-colour scenes from Irish peasant life, landscape views near Dublin, and a large "Donnybrook Fair." In the Dominican Priory, Dominick Street, is a "Group of Tinkers at night," by him. He died about 1867.

WATSON, WILLIAM (d. 1765). *History and Portrait Painter.*

He was a brother of James Watson (*q.v.*), and worked in Dublin as a painter in oils and crayons. He lived in College Green, and in 1765 exhibited "Pætus and Arria," a "Portrait of a Lady" in oil, and a

“Portrait of a Gentleman” in crayons, with the Society of Artists in George’s Lane. He was a friend and associate of Robert Healy (*q.v.*), and Pasquin tells us that he was “an eminent performer on the German flute.” He died in his house in College Green on 7th November, 1765. His wife, MRS. WATSON, was also an artist. She exhibited “a Dutch Kitchen, in needlework,” at the Society of Artists in William Street in 1767, and Fruit and Flower pieces in water-colours and crayons in 1768, 1770 and 1771. She enjoyed a considerable reputation, and was, says Pasquin, “to the females of Ireland what Mrs. Wright, the embroidress, was to the ladies of England—an improver of their taste in the articles of personal adornment; nay, some have gone so far as to call her the Maria Cosway of Hibernia!”

WEAVER, M. (*fl. c.* 1766). *Portrait Painter.*

A portrait painter who came to Ireland from Bath in 1766 and sought the patronage of the Dublin public. In an advertisement issued by him on his arrival he announced that he “will draw in oil colours such gentlemen and ladies as shall be pleased to sit for that purpose”; and he further says, that “he has had the honour to draw the Countess of Lauderdale, Countess of Orrery, Lord Dungarvan and others.” His address was at Mr. Gordon’s, watchmaker, in Dame Street. In 1767 he issued an “advertisement to the curious. The genuine Look recorded, or the true likeness taken and handed down to the latest Posterity in oil colours by M. Weaver, Limner, at Mr. Gordon’s, watchmaker in Dame Street. N.B. Pourtraits of Persons may be seen from one to three o’clock at said place” (“Saunders’ Newsletter,” 1767, No. 4196). In the same year he sent, from Great Booter Lane, four pictures, one religious subject and three portraits, to

the Society of Artists in William Street, and at the end of the year was painting at Kilkenny. After that nothing further is recorded of him.

WERNER, LOUIS (*d.* 1901). *Portrait Painter.*

Was a native of Alsace and made his art studies in Paris, where he was a fellow-pupil with Henner, who came from the same part of Alsace. Receiving some commissions to paint portraits he came to Dublin, and, having married, settled there. He painted portraits for some years, and was an exhibitor in the Royal Hibernian Academy from 1860. But eventually, chiefly on account of his health, which interfered with his working at his easel, he took to photography and established a successful business in Grafton Street, afterwards carried on by his son. He died on 12th December, 1901.

General Sir George Brown, K.C.B. R.H.A., 1864.

Portrait of Alderman Campbell. R.H.A., 1860.

Mrs. Cogan. R.H.A., 1864.

W. Elsner, musician. [Dr. L. Werner, 31 Merrion Square, Dublin.]

William Keogh, Justice of the Common Pleas. [King's Inns, Dublin.]

R. M. Levey, musician. [Alfred Werner, Dublin.]

Bartholomew Colles Watkins, R.H.A. [Dr. L. Werner, 31 Merrion Square. Dublin.]

WEST, FRANCIS ROBERT (*b.* ? 1749, *d.* 1809).
Draughtsman.

Was eldest son of Robert West (*q.v.*), and was born probably in 1749. He was trained as an artist under his father, and attained a proficiency in drawing "owing more to the indefatigable exertions of his father, who ground him in the rudiments of his art by dint of severity, than to any felicity of genius with which he was favoured by nature" ("Monthly Pantheon," April, 1809). Like his father he excelled

as a draughtsman, though his style was mechanical; and he had a profound knowledge of the structure of the human figure which he drew with great precision, even without models. He confined himself almost entirely to crayon drawing, seldom touching a brush. After the death of his father he was, on the 26th January, 1771, appointed as his successor in the mastership in the Dublin Society's School, and in this post he continued until his death, teaching with great success and upholding the reputation the school had acquired under his father. J. D. Herbert (*q.v.*), who was a pupil in the school, gives in his "Irish Varieties" a description of West: "A worthy good-hearted man, but of peculiar manner." In person, he tells us, "he was a smart, little, dapper man, very voluble in speech and rapid in delivery; used much action, even his features underwent many changes, opening his eyes wide, raising his eyebrows considerably and extending his mouth; his language good, yet he was subject to digression and habitual conclusive words, such as 'yes, yes,' 'doubtless, no doubt,' and other pet phrases which seemed to carry decision in all his harangues. Add to these a peculiar quaintness of manner, an averted eye, and a simplicity of look rendered him quite a character."

West was an exhibitor for many years at the Society of Artists in William Street, from 1770 to 1780; and at the exhibitions in 1800 and 1801. In 1770 and 1771 he was living "at Mrs. Duff's, Cope Street," but the following year he moved to Chequer Lane (Exchequer Street), where he resided during the rest of his life. His work consisted of portraits and figure subjects in crayons, with occasional historical pieces. The Dublin Society awarded him a premium of ten pounds for a chalk drawing exhibited in 1772. A portrait of "Arthur Smyth, Archbishop of Dublin,"

painted in 1771, *Fras. West pinxt.*, was engraved in mezzotint by James Watson. A set of ten plates of "Moral Emblems" was engraved from his drawings, and in the "Hibernian Magazine" for 1789 is a plate after a drawing by him, engraved by W. P. Carey, "Science issuing from the College and presenting Genius to the Royal Irish Academy."

In the school he was assisted by his brother John, who looked after the boys and supplied them with their drawing materials, but was not an artist, his father having tried in vain every method, rewards and punishments, to make him draw. He lived with his brother whom he survived, dying on the 12th March, 1818.

Francis Robert West was an accomplished classical scholar, was well-read in literature, and had a great knowledge of artists of the various schools, especially of engravers, and was a diligent student of their works. He was a mild and amiable man, simple, with little knowledge of the world; full of kindness to others, and esteemed by all who knew him. He died in his house, No. 31 Exchequer Street, on the 24th January, 1809.

West married, as his first wife, a Miss Wolverston. The circumstances of the marriage, in which West was a most unwilling bridegroom, are related by J. D. Herbert in his "Irish Varieties." By his second wife, Ellen Walsh, he was the father of Robert Lucius West (*q.v.*), who succeeded him in the Dublin Society's School; of Michael West (*q.v.*), and of William West, a surgeon in the Navy.

A portrait of him, by his son, is in the Council Room of the Royal Hibernian Academy.

WEST, MICHAEL.

Was a son of Francis Robert West, and was born about 1791. He exhibited two fruit-pieces at the

Hibernian Society of Artists in 1814. He afterwards, for some years, had a drawing academy in Molesworth Street.

WEST, RICHARD WHATELY (*b.* 1848, *d.* 1905).
Landscape Painter.

He was the second son of the Rev. John West, Dean of St. Patrick's, and Elizabeth Margaret, daughter of Charles Dickinson, Bishop of Meath, and was born in Dublin on 18th January, 1848. His father was for many years chaplain and secretary to Archbishop Richard Whately, and hence the child received the names of "Richard Whately." He was educated at St. Columba's College, and in 1866 entered Trinity College, where he graduated with honours in 1870. He was afterwards at Pembroke College, Cambridge, and on his leaving spent a few years in schoolmastering, first at Gloucester and then at Fettes College. From his earliest years he showed a talent for drawing, but had no special instruction in art. At Cambridge he was noted as a caricaturist, and afterwards went on steadily improving himself in drawing and painting. In 1878 the first picture he sent to the Royal Academy, "A Coal Wharf at Rotherhithe," was hung, and from that year until 1888 he had seven pictures accepted. He also exhibited at various other galleries in London and the provinces, and in the Royal Hibernian Academy. He went abroad in 1883 on a commission to make sketches in the Riviera for the "Art Journal." In 1885 he spent two months in Alassio, and in 1886 was painting in Ireland and in Wales. From July, 1889, until July, 1890, he was again in Ireland, staying with his father until the old man's death. In the autumn of 1890 he took up his residence permanently at Alassio, which had always great attractions for him, and spent the rest of his life there occupied with his art. But he

never, during that period, sent any of his works to the Royal Academy or to any other exhibition. He died rather suddenly in February, 1905, and was buried at Florence. A little gallery was erected to his memory at Alassio, in which are 122 of his works. Three pictures by him are in the Victoria and Albert Museum: "Street Scene at Garessio, Piedmont," "The Roman Bridge at Andorra," and "A View in the Mountains at Andorra." The Alassio Gallery contains several pictures painted in Ireland: "Irish Cabins," "Sketch of Rocks, Bray Head," "Kilruddery and Little Sugarloaf," "Bray Head," "Interior of an Irish Shebeen," drawn for a book illustration; "Heather on the Hillside," "On Bray Head," painted in 1882, "In County Wicklow." In opening the Gallery in 1907 Mr. Arthur Severn said that West "approached nature humbly, trying modestly to show forth its beauties and not his own skill."

WEST, ROBERT (*d.* 1770). *Draughtsman.*

Was born in Waterford, the son of an alderman in that city. He studied art in Paris under Boucher and Vanloo. Returning to Ireland, he established a drawing school in George's Lane, and in, or before, 1744 was engaged by the Dublin Society to instruct twelve boys in his academy. In 1757 the Society, having taken a house in Shaw's Court, off Dame Street, established there a school of drawing and appointed West its master. Here he taught with conspicuous success for some years, many artists who afterwards became famous receiving their early instruction from him. In 1763 he became mentally deranged, and on the 10th May of that year Jacob Ennis was appointed to fill his place. On the death of the latter in 1770 West was re-appointed to the post on 11th October, but died the same year.

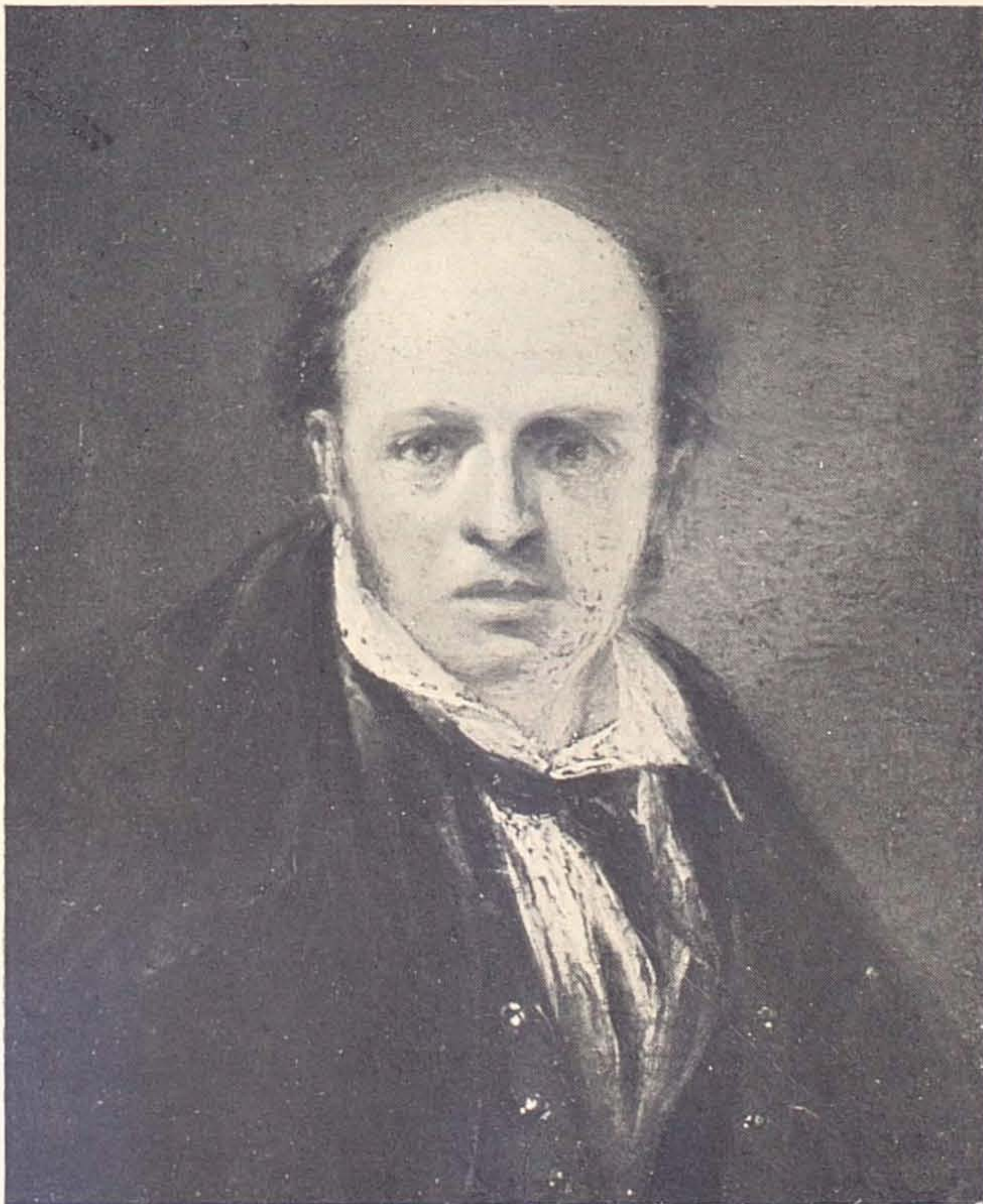
West was an accomplished draughtsman, and eminently successful as a teacher; but he does not appear to have used the brush. A portrait of "Lawrence Richardson" after a drawing by him, was engraved in mezzotint by R. Purcell in 1748, and published by Pat Monaghan in Bride Street, Dublin. He was father of Francis Robert West, who succeeded him as master in the Dublin Society's School.

WEST, ROBERT LUCIUS, R.H.A. (*b.* about 1774, *d.* 1850). *Portrait Painter.*

Born about 1774, son of Francis Robert West (*q.v.*). He was instructed by his father in the Dublin Society's School, and obtained medals there in 1795 and 1796. In 1800 he sent two pastels to the Artists' Exhibition at Allen's in Dame Street; and in the following year nine, including a "Portrait of Himself," to the exhibition in the Parliament House. He exhibited again in 1802, and at the various exhibitions between 1809 and 1819. He painted portraits and subject-pieces both in oil and crayons, and, although he did not equal his father as a draughtsman, he showed considerable ability as a painter. In 1807 he presented to the Dublin Society a "Portrait of the Right Hon. John Foster, the first public essay of my talent"; and was given a sum of fifty guineas to enable him to go to London for further improvement in his art. He spent the year 1808 in London, and exhibited in the Royal Academy a "Subject from Gray's Elegy." He had for some time assisted in the Dublin Society's School, and after the death of his father in 1809 he was chosen to succeed him as Master of the Figure School. On the foundation of the Royal Hibernian Academy in 1823 West was nominated as one of the original Members, and he contributed to its first exhibition in 1826, and continued as an exhibitor until



JAMES WILDER



ROBERT LUCIUS WEST, R.H.A.

1849. In January, 1845, owing to his great age and failing powers, he retired from the mastership of the Society's School and received a pension of sixty pounds. He continued to paint and to exhibit in the Academy for a few years longer, but his pictures done in these later years were severely commented on: "A timely retirement would be judicious," says the "Art Union" for 1846; and his picture of "The Seven Churches," exhibited in 1847, was described as "a gross violation of truth in its topographical accuracy."

He died on the 3rd June, 1850, and was buried at Mount Jerome, where there is a monument with a short inscription to his memory.

Portrait of Himself. [Council Room, Royal Hibernian Academy.]

Presented by his brother, Dr. William West, in 1850.

Portrait of Himself. Christie's, 15th February, 1904.

Portrait of Himself. Oil miniature. [National Gallery of Ireland.]

Portrait of his father, F. R. West. [Council Room, Royal Hibernian Academy.] Presented by his brother, Dr. William West, in 1850.

Sir Richard Baker, High Sheriff of Dublin, 1834. R.H.A., 1836.

Painted for the Taylors' Corporation, Guild of St. John.

James Henry Brocas, artist. [National Gallery of Ireland.] Painted in 1814. Formerly belonged to William Brocas (*q.v.*).

John Philpot Curran. R.H.A., 1827.

Rt. Hon. John Foster. [Royal Dublin Society, Kildare Street.]

Robert Laffan, R.C. Archbp. of Cashel. R.H.A., 1836.

James, 1st Viscount Lifford. [National Gallery of Ireland.] A copy, bust only, from the full-length picture by Sir Joshua Reynolds.

Samuel Sproule, architect. R.H.A., 1826.

A "Man in a state of semi-starvation lying on a bed of straw, near which are two rats." Engraved by Bartolozzi.

WEST, SAMUEL (*b.* about 1810, *d.* after 1867).

Portrait and Historical Painter.

His father, William West, was a native of Croydon, Surrey, who had commenced life as a bookseller in London, and in 1808 settled in Cork. There he carried on his business as a bookseller until 1830

when he went to Birmingham. He died in the Charter House, London, in 1854. He was the author of a "Guide to Cork," and "Fifty Years' Recollections of an Old Bookseller," and various other works. Samuel was born in Cork about 1810, and probably commenced his art training there; but early in life he went abroad and studied in Rome. He was in London in 1840, when he sent three pictures to the Royal Academy, and with few intervals he continued as an exhibitor until 1867. He also sent works to the British Institution between 1840 and 1850. In 1847 he made his only contribution to the Royal Hibernian Academy, "Portraits of the Children of Sir John McNeill," which he had exhibited in the Royal Academy the previous year, and portraits of "Sir John McNeill" and "Lady McNeill." West painted chiefly portraits, especially groups of children; and also a few historical subjects. Amongst these latter were, "Cardinal Wolsey leaving London after his Disgrace" (R.A., 1841; B.I., 1842); "Charles I receiving instruction in Drawing from Rubens" (R.A., 1842; Cork Ex., 1852); "The Rustic Sibyl" (B.I., 1849); "Quentin Durward's first interview with the Countess of Croye" (B.I., 1850; Cork Ex., 1852); "Chaucer at the Court of Edward III" (Cork Ex., 1852). A "Portrait of Father Mathew," which belonged to the late Sir James Mathew, was engraved by W. O. Geller. In his latter years West did many copies in water-colour after the old masters. An example is in the British Museum, "L'homme au Gant," from Titian's picture in the Louvre. A wood-cut after a drawing by him of "The New Court-house, Cork," is in the "Irish Penny Journal," May, 1833. He probably died in, or soon after, 1867, when his name appears for the last time as an exhibitor in the Royal Academy.

WHEATLEY, FRANCIS, R.A. (b. 1747, d. 1801).

Portrait, Landscape and Figure Painter.

Was born in 1747 in Wild Court, Covent Garden, London, the son of a master tailor. He received his early art training at Shipley's Drawing School, and appears to have been also a pupil of Richard Wilson, to whom, no doubt, he owed much of his excellence as a landscape painter. He carried off premiums given by the Society of Arts in 1762, 1763 and 1769; in 1765, at the age of 18, he sent his first contribution to the Society of Artists, a three-quarter-length "Portrait of a Gentleman." He was then, and for some time after, living in Duke's Court, Bow Street. He continued as a frequent exhibitor down to 1777, and again after his return from Ireland, in 1783. His exhibits were various, mostly small whole-length portraits and conversation pieces in oil, and also miniatures and drawings in crayon. He constantly made expeditions into various parts of England, and the entry in the records of the Society of Arts regarding the premium awarded him in 1767 reveals the hitherto unrecorded fact that in, or previous to, that year he had visited Ireland. The entry is as follows: "1767. Premium for Views from Nature, 2nd share to Francis Wheatley. In Ireland. Subject unknown."

Wheatley was a friend of the painter John Hamilton Mortimer, and assisted him in the decoration of Lord Melbourne's house, Broomfield Hall. His progress as an artist was rapid; he was elected a Fellow of the Society of Artists in 1771, and a Director the following year, and he attained to a considerable practice. He was, however, extravagant and careless in his mode of living, which led him into debt, and in 1779 he was compelled to leave London in order to avoid his creditors. He went to Dublin, where,

perhaps, he had made friends during his early visit to Ireland, taking with him the wife of Gresse, the water-colour painter, whom he passed off as his wife; a deception which, when discovered, obliged him to leave Dublin. In Ireland he met with much success as a painter, and found full employment for his talents, chiefly with his small whole-length portraits. One of his first works, and one of his best and most important, was "A View of College Green with the meeting of the Volunteers on the 4th November, 1779, to commemorate the Birthday of King William," which was exhibited by him at the Society of Artists in William Street, in 1780, under that title. This important historical picture, which measures 5 feet 9 inches high, and 10 feet 7 inches wide, represents the Volunteers of the county and city of Dublin assembled round the statue of King William in College Green on the 4th November, 1779, firing a salute in celebration of the King's birthday and his landing in England. The various corps and their officers are represented, including William Robert, 2nd Duke of Leinster, Colonel of the Dublin Volunteers; Sir Edward Newenham, Luke Gardiner, John Fitzgibbon, afterwards Earl of Clare, riding as a trooper in the ranks; David La Touche and others. In a window overlooking the scene, with a parasol held over her, is the Russian Princess Daschkow, who was then visiting Ireland, and Sir Alexander Schomberg, captain of the Royal yacht the "Dorset." The picture is said to have been painted for the Duke of Leinster, but this does not appear to have been the case; for at the close of the exhibition it was on the artist's hands, and he solicited subscriptions for disposing of it by raffle. In January, 1781, he announced that "by the appointment of his Grace the Duke of Leinster and many other principal subscribers," the raffle would be

held at Wheatley's house, No. 39 Grafton Street ("Hibernian Journal," 8th-10th January, 1781). The result of the raffle does not appear, but the picture eventually passed into the possession of the Duke of Leinster. It was exhibited at the Dublin Exhibitions of 1853 and 1872, and was deposited in the National Gallery of Ireland, on loan, by Charles William, 4th Duke of Leinster, in 1875, and presented by Gerald, 5th Duke, in 1891. An engraving of the picture, by J. Collyer, was published in 1784 by R. Lane, who dedicated it to the Duke of Leinster, and also by J. Boydell. This engraving differs in some details from the picture, but follows exactly the water-colour drawing by Wheatley now in the Victoria and Albert Museum, which was, perhaps, done for the engraver; or it may be the drawing which, according to T. J. Mulvany ("Life of Gandon"), Wheatley made of the Review, at which he was present, from which he painted the picture. The plate came into the possession of Wm. Kelly, bookseller and publisher, of 8 Grafton Street, Dublin, who issued false proofs taken from it. At the same exhibition in William Street in which this picture appeared in 1780 Wheatley had also four other works: a small whole-length "Portrait of a Nobleman," a "Gentleman with a horse," also a small whole-length; and a "View from Clontarf," and a "View from Dunleary." This was the only occasion he exhibited in Dublin.

On the completion of his picture of the Volunteers, Wheatley commenced another, and more important, picture, "The Irish House of Commons in 1780: Henry Grattan urging the claim of Irish Rights." This great picture, which is signed and dated *Fs. Wheatley, Dublin, June 8, 1780*, and measures 6 feet 4 inches by 7 feet 1½ inch, shows the interior of the House of Commons, its galleries filled with ladies, the Speaker and members in their places, and Grattan standing and

delivering his speech moving the repeal of Poyning's Act. It is said that this work was disposed of by raffle, and that subscriptions were also solicited for engraving it; but its history is not clear. It appeared at Christie's in 1790, at the sale of pictures belonging to Dr. Charlton of Bath, but did not apparently find a purchaser. In 1853 it was lent to the Dublin Exhibition by Mrs. Gascoigne, and it is now in the possession of Colonel F. R. T. T. Gascoigne, of Lotherton Hall, Aberford, Yorks. The tradition in his family is that the picture was presented to his ancestor, Silver Oliver, by Wheatley, as some acknowledgment of many kindnesses the artist had received. It is the only contemporary picture of the interior of the House of Commons, and the only accurate existing view of it.*

A key to the picture was published by W. Skelton, Stafford Place, Pimlico, 26th February, 1801, giving the names of the persons represented, who consisted not alone of the Members, but of a few officials of the House, and several Peers who apparently were permitted to enter the House as spectators. This key was preliminary to an intended engraving of the work, which, however, was not done. The "Dublin Evening Post," 10th October, 1801, contains an advertisement of a

* Two other pictures representing the interior of the House were done long after the events depicted, and so of no historical value: 1, Nicholas Kenny's "Irish House of Commons on the 16th April, 1782, when Grattan moved the Declaration of Irish Rights," painted in 1744. See Vol. I, page 576. 2, "The Great Parliament of Ireland, elected A.D. 1790," painted in 1872 by H. Barraud and J. Hayter, now in the possession of Sir William Whitla, Belfast. It was reproduced in autotype, with a key, in Newcastle-on-Tyne. The picture is an attempt to represent the House of Commons, with its members and a number of distinguished visitors; but the details of the architecture and other features of the Chamber are inaccurate. The great candelabra and the tessellated pavement were not in the old House, the seating is incorrect, and the Speaker's chair bears no resemblance to the original.

Print of the House of Commons, after the picture painted by F. Wheatley, "to be engraved in the line manner by Mr. Skelton." The size of the plate was to be 24 by 30 inches; price 4 guineas, proofs 8 guineas; and the picture was to be seen at Mr. Skelton's, 1 Stafford Place, Pimlico.

In 1906 Messrs. Wilson Hartnell and Co., of Dublin, published a large photogravure of the picture, with a copy of the key.

Besides these pictures of the Volunteers and the House of Commons, the most important of Irish historical paintings, Wheatley did at least two other large pictures of public events. In 1783 he sent from Dublin to the exhibition of the Society of Artists in London a "Review of the Irish Volunteers in the Phœnix Park." This is perhaps the picture which was for many years in the National Portrait Gallery in London, and was transferred to the Dublin Gallery in 1898. It was painted in 1781 and shows a group of five figures; the principal figure, said to be Sir John Irwin, K.B., stands by the side of a horse and is receiving a paper from an officer; another officer stands near, and behind is another, mounted. On the right is a servant, in green livery, holding a horse; in the distance, cavalry drawn up and a carriage with two persons seated in it. The picture is signed and dated, and measures 7 feet 9 $\frac{1}{4}$ inches high, and 5 feet 9 $\frac{1}{4}$ inches wide. The other work of this kind by him is the "Review in Belan Park, Co. Kildare, the seat of Lord Aldborough," also called "Lord Aldborough on Pomperoso." This picture, 5 feet by 7 feet 6 inches, shows Lord Aldborough on horseback, with carriages in the foreground, and Belan House and the review in the background. It was exhibited by Mr. Vokins at the Old Masters in 1888, and now belongs to Miss Alice de Rothschild of Waddesdon.

Besides painting portraits, chiefly small whole-lengths, Wheatley also employed himself in painting or drawing important country seats and places in various parts of Ireland. Many of them were engraved, some in the "Copper-Plate Magazine," others in Thomas Milton's "Views of Seats in Ireland." He also drew rustic scenes with figures of peasants, which were popular, and obtained a ready sale.

At the end of 1783, or early in 1784, Wheatley who had, from his expensive habits, again become involved in debt, left Ireland, taking with him probably a number of sketches which he subsequently used for pictures and drawings. At the exhibition in the Royal Academy in 1784 he had five works, four of them of Irish subjects, including "Donnybrook Fair" and a "View of the Salmon Leap at Leixlip." The remainder of his life was passed in London, where, until his death, he pursued his profession with extraordinary versatility and industry. He contributed pictures to the Shakespeare Gallery. The set of the "Cries of London," engraved after drawings by him, is well known. It consists of thirteen plates, or if the two versions of "Gingerbread" are taken into account, of fourteen, which were published by Colnaghi at 7s. 6d. each plain, and 16s. coloured. The drawings were exhibited in the Royal Academy from 1792 to 1795. Wheatley was elected an Associate of the Royal Academy in 1790, and a Member the following year. During the last few years of his life he was subject to frequent attacks of illness, and on the 28th June, 1801, he died.

Wheatley was married twice. His second wife, Clara Maria Leigh, who was herself an artist, survived him, and subsequently married Alexander Pope (*q.v.*), the actor and miniature painter.

The following is a list of works painted in Ireland, or of Irish subjects :

A View of College Green, with a meeting of the Volunteers, on the 4th November, 1779, to commemorate the birthday of King William. [National Gallery, Dublin.] Ex. Society of Artists, Dublin, under this title, in 1780. Deposited in the National Gallery of Ireland, by Charles William, 4th Duke of Leinster, in 1875, and presented in 1891 by Gerald, 5th Duke. This important historical picture, which measures 5 ft. 9 in. by 10 ft. 7 in., shows the Volunteers of the city and county of Dublin drawn up round the statue of King William in College Green, under the command of William Robert, 2nd Duke of Leinster, firing a salute. It contains numerous portraits of officers and others, including the Duke of Leinster, Sir Edward Newenham, Luke Gardiner, and Sir John Allen Johnston. Engraved by J. Collyer in 1784. For full description, and the names of the various corps represented, see the catalogue of the National Gallery of Ireland.

A View of College Green. Water-colour, the original of the engraving by J. Collyer, 1784. It differs in some details from the picture. [Victoria and Albert Museum.]

The Irish House of Commons, 1780; Henry Grattan urging the claim of Irish rights. Signed *Fs. Wheatley, Dublin, June 8, 1780*. In 1790 the picture was at the sale of the collection of Dr. Charlton of Bath; in 1853 it was lent to the Dublin Exhibition by Mrs. Gascoigne, whose son now possesses it. [Colonel F. R. T. T. Gascoigne, Lotherton Hall, Aberford, Yorks.] See *supra*, pages 521, 522.

Review of the Irish Volunteers in the Phoenix Park. Ex. Society of Artists, London, 1783. This may be the picture now in the National Gallery of Ireland, which is signed *F. Wheatley, px. 1781*. It represents a group of five figures in a wooded landscape, with cavalry drawn up in the distance. An officer, said to be Sir John Irwin, then Commander of the Forces in Ireland, wearing the ribbon and star of the Bath, stands by the side of a horse, and is receiving a paper from an officer. Another officer stands by, and behind is another mounted. On the right a servant in green livery is holding a horse. This picture, 7 ft. 9 $\frac{1}{4}$ in. by 5 ft. 9 $\frac{1}{4}$ in., was at Christie's in 1877 under the title of "George III and his Staff at a Review." It was purchased by the National Portrait Gallery in 1883, and was at first called "A Group of Officers, believed to include Lord Amhurst and Field Marshal Conway"; afterwards "The Encampment of the Volunteers in Hyde Park during the riots of '80." Finally it was identified as "Review of Troops in the Phoenix Park,

- Dublin, by General Sir John Irwin, K.B.," an identification which does not appear wholly convincing. The picture was transferred to the National Gallery of Ireland in 1898.
- Review in Belan Park, Co. Kildare (also called Lord Aldborough on Pomperoso). [Miss Alice de Rothschild.] See page 523.
- An Irish Volunteer. Messrs. Bennet, Dublin, 6th March, 1878.
- Portrait of Henry Grattan, M.P. [National Portrait Gallery.] Engraved in mezzotint by V. Green.
- Anthony Webster, actor, as "Comus"; probably painted in Dublin. Engraved in mezzotint by H. Kingsbury, 1781, and dedicated to the Anacreontic Society.
- John, Viscount O'Neill. [Lord O'Neill, Shane's Castle.]
- Captain Edward O'Brien. [Earl of Inchiquin.]
- Portrait of a Gentleman, said to be Charles Lucas. If this be a portrait of Lucas, who died in 1771, it could not have been painted by Wheatley in Ireland. [Pierce Finucane, Pembroke Road, Dublin.]
- Mr. Swiney. R.A., 1784.
- Mr. Swiney. R.A., 1784.
- Palmerston Fair. Ex. by R. Bennet at R.D.S., 1861.
- Part of Donnybrook Fair. R.A., 1784.
- Nymphs Bathing, a view of the Salmon Leap at Leixlip. Aquatint by F. Jukes, 1785.
- View of the Salmon Leap at Leixlip. R.A., 1784. Engraved by T. Milton, 1786.
- Irish Peasantry crossing a Brook. Mezzotint by R. Earlom, 1807.
- View from Clontarf. Ex. Dublin, 1780.
- View from Dunleary. Ex. Dublin, 1780.
- The Bay of Dublin. Engraved in aquatint by T. Malton, 1785.
- The Sheds of Clontarf. Engraved in aquatint by T. Malton, 1785.
- Malahide Castle. Engraved by T. Milton, 1783.
- Marino. " " "
- The Salmon Leap. " " 1785.
- Howth House. " " 1786.
- Castle of Lismore. " " 1786. On the engraving the artist is given as W. Pars; but the original water-colour drawing by Wheatley is in possession of H. M. Barnes, 57 Kelvinside Gardens, Glasgow.
- Glen Molaur. Engraved by T. Milton, 1786.
- Tarbert. Engraved by T. Milton, 1793.
- St. Wolstans, Kildare. Water-colour. [Victoria and Albert Museum.] Engraved by W. and J. Walker, 1792, in "Copper-plate Magazine," Vol. I.
- St. John's Abbey, Kilkenny. Engraved in Grose's "Antiquities of Ireland."

Enniskerry. Engraved by W. and J. Walker, 1792, in "Copper-plate Magazine," Vol. I.

Howth, sea-shore with boats, etc. Water-colour. [Victoria and Albert Museum.] Engraved by W. and J. Walker, 1792, in "Copper-plate Magazine," Vol. I.

View of the Black Rock. M. Mitchel's sale, 1819.

Irish Peasants and Whisky Tents at a Fair. Etching. Signed and dated *F. Wheatley 1786*.

WHEATLEY, SAMUEL (*d.* 1771). *Engraver.*

A Dublin engraver of some merit who was living in Salutation Alley about 1745, and later in Anglesea Street. In 1744 he engraved a number of maps for the folio "Universal History," published in seven volumes by George Faulkner; and in Smith's "History of Waterford," 1746, is a map of the county of Waterford engraved by him. He engraved in 1745 or 1746 the ornamental border to the plate of the speech of the Earl of Chesterfield, with head by Andrew Miller. The print is inscribed: *Sold by Saml. Wheatley in Salutation Alley, opposite Crane Lane*. A "Map of Lough Neagh," engraved by him, is in "Lectures on Natural Philosophy," by Richard Barton, B.D., published in Dublin in 1751;* and he engraved the maps in "Geographica Antiqua, being a complete set of maps of ancient geography beautifully engraved from Cellarius in thirty-three copper-plates, designed for the use of schools and of gentlemen who make the ancient writers their delight and study"; small oblong folio; published in Dublin in 1761. In 1763 Wheatley was "at Mr. Costigan's, ironmonger,

* "A Perspective View of part of Lough Neagh," inscribed *Domina Bush arte et ingenio insignis pinxit. T. Chambers aquâ forte fecit*, forms the frontispiece to this work. The artist was Letitia Bushe (see Vol. I, p. 142). At the end of the author's preliminary address is the note: "The frontispiece of this book was painted by a very ingenious lady almost from a verbal description, and yet her pencil has come so near nature that had she drawn from it would it be vain to have expected that she could have excelled it?"

at the Frying Pan in Anglesea Street, opposite Cope Street"; and here he engraved and published, price 1s. 1d., a small oval mezzotint portrait of "The Earl of Halifax," Lord Lieutenant, with his speech delivered in the Irish House of Parliament on 27th February, 1762-3. He also did a copy of Benjamin Wilson's etching of "Dean Swift." He died in Dame Street in 1771.

WHITE, MARK (*fl.* c. 1767). *Miniature Painter.*

He studied in the Dublin Society's Schools. Pasquin says that he was originally a merchant in Fleet Street, but being unfortunate in business became an artist. He was following his profession as a miniature painter in Cork in 1767.

WHITMORE, (? SAMUEL) (*fl.* 1770-1819).
Landscape and Scene-Painter.

Was a pupil in Dublin of Robert Carver (*q.v.*), and worked as a scene-painter about 1770 at both the Dublin theatres under Mossop and Ryder. While a pupil of Carver he did scenery for the Belfast theatre. He painted scenery for "The Padlock" at Smock Alley, in 1776, and the following year was at Crow Street. Later he was in London and succeeded Carver at Drury Lane. In 1800 he was painting scenery for the Haymarket theatre, and in 1802 became scene-painter at Covent Garden and continued to be employed at that theatre for some years. In 1819 he provided a new act-drop for the Brighton theatre, and after this date is no more heard of.

WICKINS, JOHN (*fl.* 1770-1772). *Portrait Painter.*

He was a pupil of J. Ennis in the Dublin Society's School, which he entered in 1764. He sent a "Drawing

of a Gentleman" to the Society of Artists in William Street in 1770, and in the following year, from Golden Lane, three portraits in chalk. He then went to London, and from there sent over two portraits in 1772. After this date no further mention of him has been found.

WILDER, JAMES (*b.* 1724, *d.* ?). *Landscape and Figure Painter.*

Was born in New Street, Covent Garden, in 1724. He began life as an artist, and practised for some time in London as an heraldic and landscape painter. Seized with stage fever he, at the age of 25, quitted art and appeared at Covent Garden in 1749 as "Colin" in the ballad opera of "The Gentleman Gardener," written by himself. He afterwards, in 1751, performed at Drury Lane under Garrick, and in December, 1756, made his début in Dublin, appearing as "Captain Macheath" in "The Beggar's Opera" at Smock Alley theatre, then under the management of Sheridan. Thenceforth, for the space of thirty-one years, he continued on the Dublin stage, remaining to the last a favourite with Dublin audiences. His last appearance was at Crow Street on the 16th May, 1789, when he made his final bow to a Dublin audience as "Colonel Oldboy" in "Lionel and Clarissa," and "Major Benbow" in "The Flitch of Bacon." His farewell address was written by Samuel Whyte, and commenced with the lines :

Twice sixteen winters—yes, just twice sixteen—
A faithful servant on your boards I've been.

During his stage career in Dublin he served under four notable managers: Sheridan, Spranger Barry, Mossop and Ryder. While in Dublin he had resumed his brush, and contributed occasionally to the exhibitions of the Society of Artists. From Crow Street in 1765

he sent a "Conversation"; in 1769 a "Landscape" and a "Soldier on the March"; in 1771 "An Emblematical Drawing," and in 1773, from Marlborough Street, "A Group of Boys representing Music." On leaving the stage Wilder settled in London, where he worked as a picture-restorer under Walton, the Keeper of the King's Pictures, and held an official appointment at Somerset House. The date of his death is not known.

A portrait of him in water-colour by Sylvester Harding, is in the National Gallery of Ireland; another, in the character of "Colonel Oldboy," etched by W. Esdall after a drawing by Henry Tresham, appeared in "Exshaw's Magazine" for May, 1774. Sir Martin Archer Shee exhibited a portrait of him at the Royal Academy in 1792, under the title of a "Portrait of Gentleman."

WILKINS, WILLIAM NOY (fl. 1840-1864).

Landscape Painter.

Was born in Dublin about 1820. He was by profession a land surveyor and civil engineer, and was an amateur landscape painter. When in London in 1845 he exhibited in the Royal Hibernian Academy, and once again in 1864, when he was in Dublin. From Dublin he sent two "Views at Killiney" to the Royal Academy in 1852 and 1855, and contributed to the British Institution from 1852 to 1854, and 1861 to 1864. He was author of "Art Impressions of Dresden," and of "Letters on Connoisseurship."

WILKINSON, JAMES (fl. 1773-1801).

Draughtsman.

His father was William Wilkinson of Chequer Lane, a print-seller and publisher, whose name appears on several Dublin mezzotints, and a picture-cleaner; in the

Blue-coat School, Dublin, is a receipt from him for cleaning Michael Mitchell's portrait of "Dean Drelincourt" in 1754. James Wilkinson exhibited with the Society of Artists in Dublin in 1773, sending six landscapes in water-colour, his address being given as "at Mr. Wilkinson's, Chequer Lane." He also exhibited a drawing of "Fruit," in 1801, from 64 Exchequer Street.

WILLES, WILLIAM (*d.* 1851). *Landscape and Subject Painter.*

Was born in Brown Street, Cork, the son of an apothecary. He was educated in the Edinburgh High School, and afterwards studied for the medical profession. Although he had had some lessons from Nathaniel Grogan, the Cork artist, he did not apply himself seriously to painting until his thirtieth year. He took a prominent part in organizing the exhibition held in Cork in 1815, known as "The first Munster Exhibition," and contributed a drawing and eight oil pictures, including a portrait of "Bishop Moylan," the head painted by John Corbett (*q.v.*). He then went to London and became a student in the Royal Academy. He began to exhibit in the Academy and in the British Institution in 1820. A large picture, "Danger," was in the British Institution in 1820, and a "Landscape Composition from the Electra of Sophocles" in 1821; a View of "Bear Island, Bantry Bay," was in the Academy the same year. On account of ill-health he returned to Cork in 1823, but was again in London in 1829, and in that year exhibited two "Views of Killarney" in the Academy. In 1848 he exhibited "The Round Tower, Scattery Island"; and he sent a few works to the Royal Hibernian Academy in 1843, 1845, 1847, 1848 and 1849. He was a painter of some ability, a pleasant colourist and a good draughtsman. The

"Mock Funeral" was accounted his best picture. Twenty-one of his drawings were engraved for Hall's "Ireland." On the foundation of the School of Design in Cork in 1849 he was appointed head-master. A clever and accomplished man, the school owed most of its success to his zeal and indefatigable labours, and to the enthusiasm he inspired in his pupils; and his local connection and popularity helped him to promote the objects of the school. He held the position for only a short time; his health failed, and after a prolonged illness he died in January, 1851.

He was brother of Sir James Shaw Willes, Justice of the Common Pleas in England.

WILLIAM SON OF CORNELIUS (*d.* c. 1479).

Metal Worker.

He was the maker of a Processional Cross in 1479, which is now in the National Museum, Kildare Street. It is made of brass soldered together and gilt, and inscribed with the maker's name and the date, "4th June, 1479." It was found in 1871 near Ballylongford, Co. Kerry.

WILLIAMS, JOHN (*d.* 1818). *Painter and Engraver.*

Best known by his pseudonym of ANTHONY PASQUIN. He was born about the middle of the eighteenth century. At the age of 17 he was apprenticed to Matthew Darley, the engraver and caricaturist in the Strand; and in 1770, his address being given as 9 Savage Gardens, Tower Hill, he exhibited at the Society of Artists a "Head, engraved after Boucher." In 1771 he sent an "Engraving after Brouwer," and in 1775 two "Sketches." In 1778 he went to Ireland, where he appears to have practised as an itinerant painter; he tells us himself that he

“walked through every province” (“Artists of Ireland,” p. 54). He was in Belfast in 1783, and painted there a large picture of the “Adelphi Club,” a group containing portraits of Andrew Cherry, actor; Atkins, owner and manager of the Belfast Theatre; Amyas Griffith, excise surveyor of Belfast; James Pinkerton, merchant; Richard Cox Rowe, comedian; — Haslett, merchant; Thomas Gibson, merchant; John Bernard, actor, and the painter himself. The picture belonged to Amyas Griffith, who sold it; and it was afterwards in the possession of J. C. Pinkerton, to whose son, J. C. Pinkerton, of Fernville, Jordanstown, it now belongs. For a time Williams edited, in Dublin, the “Volunteers’ Journal, or Irish Herald,” which first appeared in November, 1783. An attack on the Government in April, 1784, led to the committal to Newgate of its publisher, Matthew Carey, and Williams thought it prudent to decamp. He returned to England and became associated with Sir Henry Bate Dudley in conducting the “Morning Herald.” He also edited a paper called “The Devil,” in which appeared a clever parody of Goldsmith’s “Deserted Village” upon the decay of the stage. About 1788, becoming acquainted with the eccentric and notorious Lord Barrymore, he was employed in the management of the theatre at Wargrave, and also as secretary and “poet laureate.” His peculiar talents, his wit and raillery were invaluable to Lord Barrymore, and his aid was enlisted in the practical jokes and other extraordinary proceedings with which Lord Barrymore amused himself and his guests at the festive gatherings at Wargrave. He was noted for the dirt and slovenliness of his person and dress; “he always looked as if he had just been expelled from a poor-house or a prison. His clothes would have shamed Monmouth Street; his shirt had always a particular mystery about it, and

his face appeared as if it had not been washed since he quitted his mother's knee." Once, on his asking for some ink, Lord Barrymore suggested that if he would wash his hands he would obtain a quart. On the death of his patron in 1793 Pasquin fell back upon journalism and authorship for a living. He contributed theatrical criticisms to the newspapers, and his malignant pen was the terror of actors and actresses. William Gifford in the "Baviad" dragged him before the public as a man "so lost to every sense of decency and shame that his acquaintance was an infamy and his touch a poison." In 1797 he brought an action for libel against the publisher, but was defeated; and it was shown that he himself had grossly libelled every respectable character in the kingdom, from the Sovereign down. After the trial he fled from England and obtained employment on a paper in New York; but he could not restrain his venomous pen; he was prosecuted for libel, and as New York became too hot to hold him, he returned to England. He resumed his old occupation as a critic and was employed on various papers; but again his conduct forced him to leave London, and he went back to America. He died of typhus fever at Brooklyn, on 3rd November, 1818. Lord Macaulay ("Edinburgh Review," LXXIV, 250) described him as "a malignant and filthy baboon," and "a polecat."

Pasquin exhibited at the Royal Academy in 1775 a drawing of "Robin Hood," and in 1802 "Three Indian Chiefs, drawn when the author was travelling through their nations in 1799." A "Trip to Margate" and a "Bathing Woman soliciting custom" were engraved by Bartolozzi. The vignette of three Blockheads on the title-page of his "Memoirs of the Royal Academicians" was etched by him. Among his published books and pamphlets, twenty-one in all,



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JOHN WILLIAMS



R. H. A. WILLIS

is "An Authentic History of the Professors of Painting, Sculpture and Architecture, who have practised in Ireland," etc., published in 1796. This work, the author says, was the issue of all his researches, assisted by the oldest and most intelligent among the artists of Ireland, and published to rescue the professors of painting, sculpture and architecture in Ireland from oblivion. He gives biographical notes, generally meagre and often incorrect, of one hundred and eighty-one artists. His researches must have been perfunctory, and he did not even take the trouble to ascertain the christian names of artists who were practising during his stay in Ireland. Nevertheless our knowledge of Irish artists would be the poorer without his contribution to their history ; for he mentions many who might otherwise have remained in oblivion, and furnishes details not elsewhere obtainable. In 1791 "The Eccentricities of John Edwin, comedian, collected from his manuscripts, and enriched with several hundred original anecdotes, arranged and digested by Anthony Pasquin, Esq.," was published in Dublin in two vols. A later edition appeared in London in 1798.

Pasquin's portrait, a half-length by Sir M. A. Shee, was engraved by J. Wright, the miniature painter ; and another, engraved by Bartolozzi, forms the frontispiece to his "Artists of Ireland."

WILLIAMS, JOHN MICHAEL (*d.* 1760-1780).

Portrait and Scene-Painter.

He is said to have been a pupil of Jonathan Richardson, and appears early in life to have been a scene-painter, and to have worked in 1756 for Sheridan at the Smock Alley theatre, Dublin. He subsequently practised as a portrait painter in London, and exhibited with the Society of Artists and the Free Society from 1760 to

1773. Amongst his portraits was a half-length of "Beard, the actor," and one of "Paul Whitehead." Subsequently he came to Ireland and painted many portraits there ; and in 1777 he sent, from 20 Grafton Street, to the Society of Artists in William Street, a portrait of "Forde in the character of Hawthorne," and some "Caricatures in the manner of Leonardo da Vinci." He is supposed to have died about 1780. According to Redgrave, "his works were much admired in his day, but appear slight in drawing and weak, yet are not without an air of fashion."

WILLIAMS, RICHARD (*fl.* 1815-1832). *Sculptor.*

Son of Solomon Williams (*q.v.*). He was a pupil of John Smyth in the Dublin Society's School, and gained the first prize for sculpture in 1816. While still a pupil he exhibited in Hawkins Street in 1815, 1817 and 1819. He then went to London, where he followed his profession as a sculptor for some years, and exhibited in the Royal Academy between 1822 and 1832. Among his exhibited works were "Milo of Crotona, caught in the cleft of a tree" (1823); "Bust of Charles Rossi, R.A.," (1824); "Bacchus" (1828), and "Haidee recovering Juan" (1832).

WILLIAMS, SOLOMON (*fl.* 1777-1824). *Historical and Portrait Painter.*

Was born in Dublin, the son of Richard Williams of 6 Castle Street, afterwards of 16 Grafton Street, goldsmith. He became a pupil in the Dublin Society's School in 1771. In 1777 he sent, from his father's house in Castle Street, to the Society of Artists in William Street, "Impressions of Seals engraved in the course of six months' practice without instruction"; and he again exhibited in 1780 "Impressions of Seals." Soon after this he went to Italy, where he spent some

time, visiting Rome and Bologna and making many copies of the works of Titian. At Bologna he was admitted a member of the Clementine Academy. On his return home he remained in Dublin a short time, living in Mary Street and in Paradise Row, and painted in 1789 a portrait of "The King" for the new audience chamber in the Castle, for which he received fifty guineas. He also painted, in the same year, for the Corporation of Dublin, a portrait of the "Marquess of Buckingham, Lord Lieutenant," a copy from a portrait painted by Gainsborough in 1787. Referring to this work the Corporation passed a resolution declaring that they were "happy in having an opportunity of giving their approbation and support to such Irish artists as distinguish their genius and ability in their different arts; and do declare that Mr. Solomon Williams, the artist employed to paint the portrait of the Marquess of Buckingham, has succeeded in a manner that has given entire satisfaction to the Corporation of this city and many excellent judges who have viewed it, and that as a young man of uncommon genius they recommend him to the protection and encouragement of their countrymen." In 1790 Williams went to London where he remained two years, exhibiting at the Academy in 1791 and 1792. He was back in Dublin in the latter year, and a portrait by him was exhibited at John Ellis's "Museum" in Mary Street, which, says a contemporary notice ("Sentimental and Masonic Magazine," 1792) "evinced his rapid improvement since his residence in London." He returned to London in 1796, and again exhibited in the Academy, as he also did from 1803 to 1806, and at the British Institution in 1807 and 1808. In 1809 he settled permanently in Dublin. In that year he exhibited ten portraits and subject pieces at the Society of Artists in Hawkins Street, and continued to exhibit regularly

every year until 1821, contributing nineteen pictures and a miniature in 1817. After the death of Francis Robert West, in 1809, he was an unsuccessful candidate for the mastership of the Figure School of the Dublin Society. On the foundation of the Royal Hibernian Academy in 1823 he was chosen as one of the original Members, but did not live to take part in its exhibitions. He died in his house in Molesworth Street, on the 2nd August, 1824.

He was father of Richard Williams (*q.v.*) and of MARY (*b.* 1788), DEBORAH, ELLEN, or ELEANOR (*b.* 1790), CHARLOTTE (*b.* 1804, *d.* 1846), and EMILY WILLIAMS, who all followed art as a profession, and for many years after their father's death were teachers of drawing in Dublin. While still young girls they exhibited at the Artists' Exhibitions in Dublin in 1817, 1819 and 1821, and afterwards at the Royal Hibernian Academy, where Mary and Eleanor, who survived the others, appeared as late as 1851. They painted chiefly flower pieces and, occasionally, portraits. Their mother, Sarah, died in Holles Street, on 11th August, 1837, aged 65.

Sir William Alexander, Lord Mayor. Burned in the fire at the City Hall, Dublin, 11th November, 1908.

George, 1st Marquess of Buckingham. [Mansion House, Dublin.]

A copy, after Gainsborough, painted in 1789.

Duke of Cumberland. Soc. Artists, Dublin, 1811. Presented by the Duke to John Gifford.

Mr. Daniel. R.A., 1803.

Jeremiah D'Olier, his wife and child. Portrait Group. [Isaac D'Olier, Herbert House, Booterstown Avenue.]

King George III. Painted in 1789.

Captain Hardy. R.A., 1806.

Sir William Johnston, Bart. R.A., 1796.

Daniel Mesman. [Fitzwilliam Museum, Cambridge.]

Thomas Pleasants. [Royal Dublin Society, Kildare Street.]

Mrs. William Tighe, née Fownes. [E. K. B. Tighe, Woodstock, Co. Kilkenny.]

John Thomas Troy, Archbp, of Dublin. Soc. Artists, Dublin, 1811.

General Vallancey. [Royal Dublin Society, Kildare Street.]
 Mrs. Waddington and child. R.A., 1792.
 John Wasdale, M.D. Engraved in mezzotint by E. Bell, 1797.
 King William III. [Mansion House, Dublin.] A copy after Kneller.
 Figure of an Angel. Copy from Raphael's "Heliodorus."
 Group, from Domenichino's "Martyrdom of St. Agnes," at Bologna.
 Both presented to the R.H.A. by two of the painter's daughters.
 The Happy Mother, R.A., 1796,
 Sympathy. R.A., 1796.
 A Boy and favourite Dog, summer evening. R.A., 1803.
 A Girl and favourite Dog, winter's evening. R.A., 1803.
 The Maid of Corinth, or the Origin of Painting. R.A., 1804;
 B.I., 1807.
 Painting, under the patronage of Minerva recommended to Mercury.
 R.A., 1804; B.I., 1807.
 Christ on the Mount of Olives. B.I., 1807.
 Machiavel. B.I., 1808.
 Taking down from the Cross; an altar-piece. Soc. Artists, Dublin,
 1811. Painted for a chapel at Wicklow.
 Ariadne Meditating. B.I., 1808.
 Trial of Algernon Sydney. Soc. Artists, Dublin, 1813.

WILLIAMS, WILLIAM (*fl.* c. 1787). *Carver.*

A carver, living in Cramer Square, Cork, in 1787.

WILLIS, JOHN (*d.* 1836). *Painter.*

Was a native of Wexford and nephew of Robert Titus Wyke, a drawing master and miniature painter, whose daughter married S. Catterson Smith, P.R.H.A. He was a pupil of his uncle from 1822 to 1827, and afterwards practised as an artist in his native county. In 1831 he painted a drop-scene showing a view of Ferry Carrig, for the new theatre opened in High Street, Wexford, in January, 1832. He died on 24th February, 1836, from the result of injuries received in a dispute at a race-meeting.

WILLIS, RICHARD HENRY ALBERT (*b.* 1853, *d.* 1905). *Painter and Sculptor.*

Was born at Dingle, Co. Kerry, on 5th July, 1853, the son of Joseph Willis and Jane McCarthy. He was

brought up in Cork, and at the age of about 16 was apprenticed to Arthur Hill, an architect in that city. As a boy he showed remarkable talent for drawing, and he devoted his spare time to studying in the School of Art, then under the direction of James Brenan. From the beginning his career as an art student was an uninterrupted success, and having gained a scholarship in the National Art Training School at South Kensington, he went to London to continue his studies. He won a travelling scholarship, besides many medals and prizes, and was accounted the best student who ever went through the schools. In 1882 he was appointed head master of the Manchester School of Art. There he showed his powers as a teacher and organizer, and during the ten years he spent in Manchester he made its school the most important art teaching centre in England. Sir Thomas Armstrong, under whom he had studied at South Kensington, said "he was a born teacher, and with the enthusiasm which provokes enthusiasm in others ; he got more out of his pupils than almost anyone I ever knew ; to the best of my belief he was the most successful art master produced at the South Kensington Training College." In 1892 he resigned, and took a studio in London in order to work at his art. He acted as examiner for the National Art competitions at South Kensington, and for some years was art adviser to the Corporation of Preston in buying pictures for its Gallery. His occupation as a teacher had left him little time for pursuing his art, and the public knew little of him. He exhibited in the Royal Academy between 1882 and 1899, contributing landscapes and sculpture. He was equally at home in oils, water-colours or pastels ; and there was scarcely a branch of art or art craftsmanship in which he did not excel ; he was not only a modeller and sculptor, but was successful in enamelling, in

stained glass and in wood-carving, and with his fine draughtsmanship and wonderful imagination he excelled as a designer. In 1904 he was offered the head mastership of the Dublin Metropolitan School of Art in succession to his old teacher, James Brenan. He at first refused, as he desired to devote himself to his artistic work ; but he was prevailed upon to accept, and was appointed on the 1st July, 1904. He took up his new duties with all his characteristic enthusiasm, and laid himself out to raise the standard of art and of art teaching in Ireland. He was a strenuous supporter of the work of the Gaelic League, and an enthusiast in the development of "Nationalism" in Irish art education. His organizing powers and untiring devotion to the interests of his pupils soon made themselves felt, and the school was on the eve of important developments when his death suddenly put an end to all his plans. He was accustomed to spend his holidays in Kerry, and while there, the year after his appointment to Dublin, he died suddenly at Ballinskelligs on 15th August, 1905. He was buried on the 18th at Rathcormac, Co. Cork. Willis was married to a daughter of George Twiss, of Steelroe, Co. Kerry.

A bronze plaque, "Fate," from a model by him, was presented to the National Gallery of Ireland in 1907, by "his friends and former pupils in Ireland."

WILLS, WILLIAM GORMAN (*b.* 1828, *d.* 1891).

Portrait Painter.

Was born at Blackwell Lodge, Co. Kilkenny, on 28th January, 1828, the son of the Rev. James Wills and his wife Katherine, daughter of the Rev. W. Gorman and niece of Chief Justice Kendal Bushe. The Rev. James Wills was son of Thomas Wills of Wills-grove, Co. Roscommon ; he was a man of varied gifts as a poet and writer, and was the author of the

well-known "Lives of Illustrious and Distinguished Irishmen." William G. Wills was sent at the age of 12 to a small school at Lucan kept by Dr. Dee; afterwards to Waterford Grammar School, and at the age of 19, on the 6th November, 1845, he entered Trinity College, Dublin. He won the Vice-Chancellor's gold medal in 1848 for his poem on "Poland"; but he did not proceed to his degree. During his time at the University he developed a strong taste for painting, and entered himself as a student in the Royal Hibernian Academy. After leaving the University he occupied his time in painting, drawing, flute-playing and writing. With an occasional commission to paint a portrait, and his literary earnings, chiefly from contributions to the short-lived "Irish Metropolitan," he eked out sufficient for his needs, and was able to make a visit to Paris with five pounds earned by painting a copy of Cregan's portrait of Chief Justice Bushe. He exhibited a few works at the Royal Hibernian Academy, including "The Dead Mother," in 1852, and a portrait of Dr. Lloyd, of Trinity College, in 1854. Going to London in 1862 he endeavoured to make a livelihood by his pen; he tried his hand at novel-writing, but was more successful as a dramatist, his first play of note being "The Man of Airlie," produced at the Princess's theatre in 1866. About 1868 he returned to painting and took a disused brewery store, No. 15 Fulham Road, as a studio. Indifferent to his surroundings, he made no attempt to conceal the bareness of the room beyond hanging some portraits, some in frames and some without, upon the walls. The easels and the most prominent positions in the centre of the room were usually occupied by the works of impecunious friends who were in the habit of using Wills's studio as a show-room. To discover Wills's works one had to look on the floor or in the corners of the room, where they

stood stacked against the wall. He confined himself at this time chiefly to pastel portraits, in which he showed considerable power and achieved success, especially in portraits of children. His studio became crowded, and he was soon able to raise his prices from five to twenty guineas. He painted the Royal children at Windsor, and gave lessons to the Princess Louise. A short visit to Dublin brought him a rich harvest. He did a few oil pictures, among them being "Ophelia and Laertes," exhibited in the Royal Academy in 1874 and in Paris, which was extolled by the critics. The picture was afterwards in Sir Henry Irving's possession, and hung in the vestibule of the Lyceum theatre.

For some time Wills was making a considerable income; but he gradually lost his patrons by his ultra-Bohemian ways, his extraordinary habits and way of living, the dirt and squalor of his studio, haunted by the numerous disreputable loafers and parasites who lived upon his generosity and unblushingly took advantage of his carelessness and kindness. His career was further prejudiced by his absent-mindedness, which made him forget invitations received or given. He now turned once more to dramatic composition as a means of living. His "Charles I" in 1872, and "Eugene Aram" and "Olivia" in 1873, were his great successes and his best works. A number of other historical plays followed, and he continued writing successfully for the stage until 1887. In that year he lost his mother. He had provided her with a house in Wellington Road, Dublin; and through all his struggles and vicissitudes had never failed to support her in comfort. Her death removed the great incentive he had to work; he moved his studio and was little seen by his friends; his health began to fail, and finally he was removed to Guy's Hospital, where he died on the 13th December, 1891.

In the various branches of art which Wills was engaged in, painting was what he liked most ; his dramatic work was only undertaken from necessity. Whether he would ever have risen to the eminence as a painter that he attained as a playwright is extremely doubtful, although in some of his works he showed high artistic qualities and perception. In later life his great wish was to be appreciated as a poet, and he was fond of reading his unpublished poems to his friends.

WILSON, BENJAMIN (b. 1721, d. 1788). *Portrait Painter.*

Was born in Leeds in 1721. On his father, a cloth merchant, falling into straitened circumstances, he set out for London while still a youth, and there earned his living for some years as a clerk. His circumstances improving he was enabled to commence his artistic studies, and, receiving some help from Hudson, he gradually made himself known and obtained the friendship of Hogarth and other painters of the day. It is asserted that Zoffany also counted for something in his development ; but the truth is probably the converse of this as Zoffany was many years his junior. Besides painting he applied himself to science, particularly to the study of electricity and chemistry. In April, 1746, he paid a short visit to Ireland in connection with his scientific studies, and there formed the acquaintance of Dr. Bryan Robinson, professor of physics in Trinity College, who collaborated with him in his scientific investigations. After a stay of three weeks he returned to London, narrowly escaping shipwreck on the journey. In the spring of 1748 he re-visited Dublin and remained there until the spring of 1750. During his stay he resided in Abbey Street, and he spent his time in painting, in scientific

experiments and in writing his treatise on electricity. He painted portraits of his friend Dr. Robinson, of Archbishop Price, of Maria Gunning and others. He also engraved portraits of Maria Gunning and Dr. Robinson. On his return to London he established himself in Great Queen Street, Lincoln's Inn Fields, and obtained good practice as a portrait painter, many of the principal personages of the day sitting to him.

As a painter Wilson was esteemed while alive, but was afterwards practically forgotten until the fine picture, now in the National Gallery of Ireland, turned up at Christie's a few years ago. This work shows an assured and dexterous execution, and nothing can be more agreeable in conception and distinguished in effect. It is probable that many works assigned to Zoffany are in reality the work of Wilson.

In 1764 he succeeded Hogarth as sergeant-painter, and in 1773 was appointed painter to the Board of Ordnance. He continued his scientific studies, was elected F.R.S., and for his "curious experiments in electricity" was awarded the Royal Society's gold medal in 1760. Besides painting, Wilson etched with some success; a caricature relating to the American Stamp Act, sold at sixpence, brought him in three hundred pounds. Two etchings in imitation of Rembrandt deceived Hudson who posed as a connoisseur of Rembrandt's work and purchased them as choice and rare examples of the master. One of Wilson's best etchings is the large folio plate of "Sir Watkins W. Wynne." Wilson died in his house in Great Russell Street, Bloomsbury, on the 6th June, 1788. His portrait, by himself, is in possession of Earl Spencer. A fine picture by him, "Portrait Group of Mr. and Mrs. Richardson," probably his masterpiece, is in the National Gallery of Ireland.

Amongst portraits done by Wilson in Ireland are the following :

Bryan Robinson, M.D. [Provost's House, Trinity College.]

Etched by the artist and published by him in Dublin in 1750.

Arthur Price, Archbp. of Cashel. [Trinity College, Dublin.]

Painted in 1749.

Alicia, daughter of Chief Justice Marlay and wife of Richard Levinge of Calverstown, Co. Kildare. Painted in 1750.

[C. H. Blake, Bridge House, Tuam.]

Thomas Marlay, Lt.-Colonel 5th Regt. Painted in July, 1746.

[C. H. Blake, Bridge House, Tuam.]

Maria Gunning. "Faulkner's Journal," January, 1750, announced that "Mr. Wilson has now in hand a print of Miss Gunning, being after the manner of Metzotinto, which will be published in a short time." In May the paper announced that the print was "now completed by Mr. Wilson, and may be had at his lodgings in Abbey Street." Wilson subsequently re-worked the plate with the etching needle, and re-issued it with the inscription, *Benjamin Wilson pinxit et Aq. forti excudit 1750*. The plate when worn was again re-touched, more etching being added. There are thus three known states of this very scarce print :

I. Mezzotint; before any inscription. [National Gallery of Ireland.]

II. The plate elaborately re-touched with etched lines, and inscription added. [British Museum, Cheylesmore Collection.]

III. Plate rather worn; more etched lines on hair, left-hand fingers, etc. [W. G. Strickland.]

Maria Gunning. A small etching, $4\frac{1}{4}$ by $3\frac{3}{8}$ inches; three-quarter length, standing and holding a coronet, inscribed *Painted and Etched by B. Wilson 1751*. "Faulkner's Journal," 22nd February, 1752, advertises this print as just imported from London: "A small print of the celebrated Miss Gunning painted and etched by Mr. Wilson in the style and manner of Rembrandt." An example is in the British Museum.

Jonathan Swift. Etching, prefixed to Lord Orrery's "Remarks on Swift," 8vo, published in 1751 by George Faulkner in Dublin, inscribed *B. Wilson fecit, 1751*. The publication was announced in "Faulkner's Journal," 26th November, 1751. The portrait, a head in profile, was engraved from the chalk drawing by Rupert Barber (*q.v.*), then in possession of Dr. Mead, and now in that of Mr. T. P. Le Fanu, of Abington, Bray.

Besides that of Maria Gunning another mezzotint by Wilson is known, a portrait of "Lady Harriet

Grosvenor" after F. Cotes, published in 1770. Wilson engraved three portraits of himself: 1, a mezzotint; 2, an etching, 4to, done in 1749; 3, an etching, 8vo, prefixed to his "Treatise on Electricity." George Faulkner, the printer, had a portrait of "Lord Chesterfield" which was painted in England and presented to him by Lord Chesterfield. Faulkner announced in his "Journal," 30th April, 1774, that this picture was being engraved. Another portrait of "Lord Chesterfield," signed and dated 1752, was in the Earl of Cork's collection sold at Christie's on 25th November, 1905.

Chaloner Smith catalogues seventeen mezzotints by various engravers done after pictures by B. Wilson.

WILSON, JEFFREY (18th century). *Painter.*

A native of the north of Ireland. He was remarkable, Pasquin tells us, for painting large pictures which he copied from prints; but information elsewhere regarding him has been found.

WILSON, JAMES (*d.* 1764-1774). *Mezzotint Engraver.*

Was born, according to Redgrave, about 1735. As a young man he was employed in the office in Dublin of Alexander Mangin, agent to the Chelsea Pensioners in Ireland. Here he had opportunities of seeing his employer's valuable collection of prints, and having some skill in drawing he turned his attention to engraving, especially in mezzotint, and by his own unaided efforts arrived at a proficiency in the art. Finding no opening in Dublin he went to London, where his merit as an engraver was recognized. He scraped a number of mezzotint plates, chiefly copies from the works of other engravers, for Sayer and other

publishers. His prints, twenty-six of which are catalogued by Chaloner Smith, range in date from 1764 to 1774. He was able to make sufficient money to retire from his profession. He died about 1780.

WILSON, JOSEPH (*d.* 1770-1800). *Portrait Painter.*

He was practising in Belfast towards the latter end of the eighteenth century, and also in Dublin; and is the earliest artist of note in Belfast of whom there is any record. He was probably the "Wilson, Mary's Abbey," Dublin, who had three portraits at the exhibition of the Society of Artists in William Street in 1777. His widow, Jane, died in Charlemont Street, Dublin, in May, 1804. Several portraits by him are known, including "Daniel Blow," "Henry Benson, actor," and three small oval portraits on panel belonging to Mr. J. F. Bigger, Ardrie, Belfast, of "J. Magee," "William Magee" and "Mrs. Magee." A "Portrait of a Lady" belongs to Dr. Hyndman. A volume of "Miscellaneous Tracts" by Amyas Griffith, surveyor, of Belfast, published in Dublin in 1788 (2nd edition, 1789), has an engraved portrait of the author as frontispiece, *J. Wilson Pixt.* This is apparently the engraving advertised in the "Belfast Mercury or Freeman's Chronicle," 13th January, 1786, as "From the original Drawing by Joseph Wilson of Belfast, Portrait Painter," and "sold by all the Booksellers in Belfast, Lisburn, Newry, Armagh, Strabane, Derry, Coleraine and Downpatrick."

WINGFIELD, HON. LEWIS STRANGE, R.H.A.
(*b.* 1842, *d.* 1891). *Subject Painter.*

Was born on 25th February, 1842, the third and youngest son of Richard, 6th Viscount Powerscourt, by his wife, Lady Elizabeth Jocelyn, daughter of Robert,

second Earl of Roden. He was educated at Eton and afterwards at Bonn. His youth was spent in a diversity of pursuits: the stage, painting, literature, all in turn as his wayward and unsettled disposition prompted him. In 1865 he acted at the Haymarket theatre; afterwards studied singing at Antwerp, and during the Franco-Prussian war was in Paris studying painting, and during the siege he contributed articles to the "Daily Telegraph," and described the scenes of the Commune for "The Times." Turning his attention to painting, in which he had already done some work, he took a house in London and was, for some time, a contributor to the exhibitions at the Royal Academy and the Royal Hibernian Academy. He was elected an Associate of the latter body on 18th July, 1871, and a Member on 16th January, 1872. He decorated the upper panels of the saloon at Powerscourt with a series of paintings on gilt canvas, representing subjects from Moore's Poems. At Powerscourt, also, was a large picture, "Puzzled," by him, which was sold at Bennett's, Dublin, in April, 1912; and in the Council Room of the Royal Hibernian Academy, is a portrait of his brother, "Mervyn, 7th Viscount Powerscourt," exhibited in 1890. Abandoning painting he took to the designing of costumes for the London theatres, and his fine taste and varied archæological knowledge enabled him to arrange some of the finest settings ever seen on the English stage. He designed the costumes for Miss Anderson's "Romeo and Juliet" at the Lyceum in 1885, and for Mrs. Langtry's "Antony and Cleopatra" in 1891.

He wrote theatrical criticisms under the name of "Whyte Tyghe," and was author of "The Wanderings of a Globe-Trotter," and of several novels, including "My Lords of Strome" and "Lady Grizel." His house in Montague Place contained a varied collection

of objects of art and "curios," from pictures down to "my favourite rope with which I hanged thirty-two persons," given him by Berry, the hangman. While in India, in 1884, he contracted an illness from which he never recovered, and, after a voyage to Australia undertaken for his health, he died at 14 Montague Place, London, on 12th November, 1891, and was buried at Kensal Green. Wingfield married in 1868, Cecilia Emma Fitzpatrick, daughter of the first Lord Castletown. His portrait by himself is at Powerscourt.

WINGFIELD, PETER (b. 1718, d. 1777). *Miniature Painter in Enamel.*

Son of Richard and Ann Wingfield, of Aungier Street, Dublin, was born in 1718, being baptised in St. Peter's on the 14th December in that year. He was a watch engraver and goldsmith, and resided in Skinner Row, opposite Dick's Coffee House, until 1766 when he moved to Mabbot Street. He was made a Freeman of the Guild of Goldsmiths in 1748. In connection with his work as a watch engraver and goldsmith, Wingfield applied himself to enamelling, and in 1763 he was awarded by the Dublin Society a premium of ten guineas for two watches of transparent enamel, "not attempted here before." In 1765 he exhibited at the Society of Artists in George's Lane, "Transparent and Opaque Enamels." This led him to miniature painting, and in 1766 he exhibited three miniatures, one in enamel and two in water-colour. In 1767 he went to London, leaving his wife in Mabbot Street, where she died the following year. In London he exhibited miniatures in enamel at the Society of Artists in 1767, 1768 and 1769, and at the Royal Academy in 1772. He died in 1777.

In addition to his work as an enameller, Wingfield seems also to have been an engraver, for he engraved

the ticket for admission to view the fireworks in St. Stephen's Green in 1749, for which he was paid by the Corporation £3 5s. 6d.

WINTER, JOHN (*b.* 1801, *d.* after 1841). *Portrait Painter.*

Born in Dublin in 1801, he was painting portraits about the middle of the century, and exhibited in the Royal Hibernian Academy. Nothing is known of his works. He was living at 29 Richmond Place in 1841.

WOGAN, ROBERT (*f.* 1768-1782). *Miniature Painter.*

He combined the business of a jeweller with that of a miniature painter, doing "likenesses in hair from life, or pictures and designs for mourning rings, lockets or bracelets." In 1768 he was in the Upper Blind Quay, and in 1771 in Exchange Alley, whence he moved in 1773 to Parliament Street. He exhibited regularly at the Society of Artists in Dublin from 1768 to 1775, his contributions being portraits and designs in hair and miniatures. His name does not occur after 1782.

WOGAN, THOMAS (*d.* 1781). *Miniature Painter.*

Probably a son or younger brother of Robert Wogan (*q.v.*). He studied in the Dublin Society's Schools, which he entered in 1768. He practised as a miniature painter in Dublin, and, Pasquin says, acquired much reputation in his profession. He exhibited miniatures at the Society of Artists in Dublin from 1772 to 1775. He was in London from 1776 to 1778, and exhibited at the Royal Academy. Returning to Dublin he contributed to the exhibition of the Society of Artists in 1780. He lived at the same addresses as Robert Wogan, and finally, after his return from London, at No. 35 George's Street. He died in

1781, and was buried on the 16th October of that year in St. Andrew's churchyard.

WOLFE, RICHARD (*fl.* 1766-1791). *Painter.*

He entered the Dublin Society's School in 1766, and afterwards followed his profession as a painter in Dublin. Nothing, however, is recorded of his works. He is last mentioned in 1791.

WOOD, MATTHEW (*b.* about 1813, *d.* 1855).
Portrait and Subject Painter.

Was born about 1813. He resided at No. 1 George's Place, and exhibited portraits at the Royal Hibernian Academy from 1826 to 1838. In the latter year he left Dublin, and took up his residence in London, where he held a clerkship in the General Post Office. He continued to exhibit at the Royal Hibernian Academy until 1852, and contributed to the London Academy from 1840 to 1855. Besides portraits he painted rural and domestic subjects, such as "Bashfulness, an Irishman's Failing" (R.H.A., 1845), "A Kerry Peasant's Child" (R.A., 1845, and R.H.A., 1846), "An Irish Cabin Door" (R.A., 1848).

Wood was an enthusiastic student of art, spending all the time he could spare from his official duties in painting, and he was a favourite with his brother artists in London. He acted for some years as agent for the Royal Hibernian Academy in procuring pictures in London for its annual exhibitions. He was found dead in his bed in his house, No. 3 St. John's Wood Road, on 4th September, 1855. A coroner's jury found he had committed suicide by means of prussic acid. The disappointment in not obtaining promotion to a post in his office which he had held temporarily for six months, preyed upon his mind, and was the cause of his self-inflicted death.

WOODBURN, ROBERT (*d.* 1803). *Portrait Painter.*

Was a pupil and assistant to Robert Home (*q.v.*), when the latter was in Ireland, and afterwards practised as a portrait painter in Dublin and Waterford. Portraits by him of "The Earl of Bective" and "Sir Robert Scott" were exhibited at Ellis's Museum in Mary Street in 1792. In 1801 and 1802, when he was living at No. 15 Great Ship Street, he exhibited portraits and landscapes, twelve in all, in the Parliament House. Among them were a portrait of "Peter Walsh reading by Candle-light" (1801), and a portrait of "Major-General Johnson," who commanded at the battle of Ross in 1798 (1802). The portrait of General Johnson was engraved in mezzotint by Robert Dunkarton and "published June 4, 1801, by R. Woodburn, Dublin, and Colnaghi and Co., Cockspur Street, London." Portraits by him of "Chambré Brabazon Ponsonby," of Kilcooley, "Thomas Barton" and "William Barton," all painted in 1801, are at Kilcooley Abbey, Thurles.

Woodburn died in Peter Street, Waterford, in 1803.

WOODBURN, THOMAS (*f.* *c.* 1766). *Landscape Painter.*

Was a pupil of Robert West in the Dublin Society's School in Shaw's Court, and in 1766 exhibited at the Society of Artists in William Street six landscapes and sea-pieces. For one of these landscapes he was awarded by the Dublin Society a bounty of five pounds. His name does not occur again as an exhibitor, and nothing further is known of him. Two pictures: a "Coast View in the Mediterranean" and "Moonlight," both copies after Vernet by "Woodburn," belong to Major Tottenham, of Woodstock, Co. Wicklow.

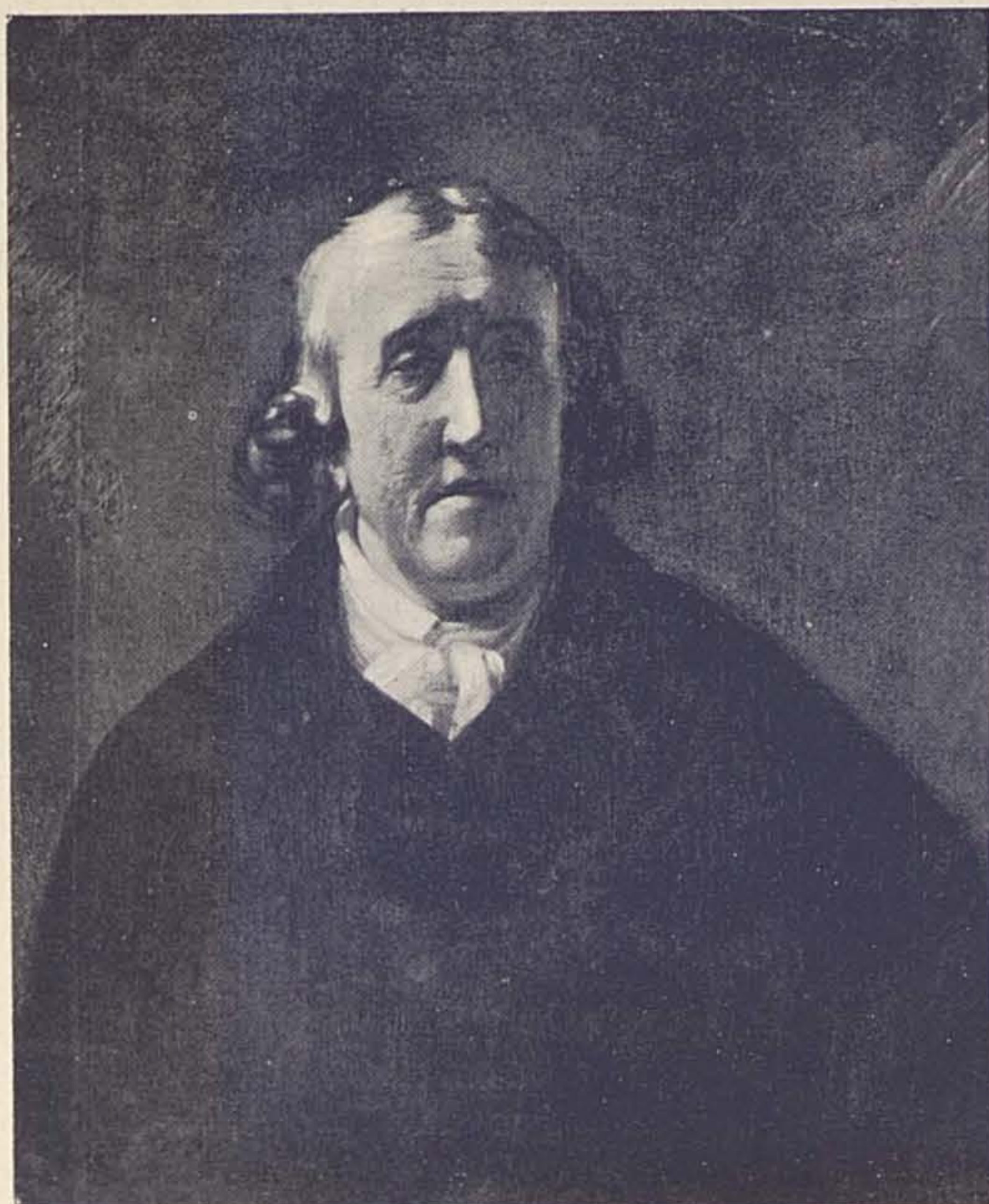
WOODBURN, WILLIAM (*b.* about 1735, *d.* 1818).

Landscape Painter.

A Dublin artist of whom but little is known. In his obituary notice in Carrick's "Morning Post" he is described as "a man whose talents did honour to his profession, and whose amiable and engaging manners made him at all times the favourite of a very extended and highly respectable circle of friends." A picture by him: "The Gamblers," was exhibited at Ellis's "Museum" in Mary Street in 1792, and was greatly admired. In his old age he was the recipient of a weekly allowance from the Hibernian Society of Artists. He died in Stephen Street in March, 1818, in the eighty-fourth year of his age. His portrait by William Cuming (*q.v.*) was presented by the painter to the Royal Hibernian Academy in 1827, and now hangs in the Council Room in the Academy House.

WOODHOUSE, JOHN, A.R.H.A. (*b.* 1835, *d.* 1892). *Medallist.*

Was born in Dublin in 1835, the son of William Woodhouse (*q.v.*). He entered the Royal Dublin Society's School in 1851, and studied there under William Neilan (*q.v.*). He obtained the first prize for drawing in 1851, and was subsequently awarded a silver medal and a prize for four heads modelled in low relief. He cut his first steel die, the harp for the reverse of his father's Dargan medal, in 1853. He lost no opportunity for improving himself, and although already in good practise as a medallist, he became a student in the Royal Hibernian Academy in 1860. He assisted his father and gradually, as the latter relinquished work, pursued his profession on his own account. He began to exhibit in the Royal Hibernian Academy in 1860, sending a number of medals; and in 1861 he was presented by the Academy with a



WILLIAM WOODBURN



JAMES WORSDALE

medal for his skill in modelling. He continued as a constant exhibitor down to 1883 of medals, seals and models in wax, and was elected an Associate of the Academy on the 16th March, 1863. His talents as a medallist were great, and for many years he produced a considerable number of works. Besides medals he engraved nearly all the official seals for public bodies and institutions required during his time. Unfortunately, in the midst of his career, he was attacked by a dangerous and severe illness which for some time incapacitated him from pursuing his profession. He died at his residence, 61 Lombard Street, South Circular Road, Dublin, in May 1892, and was buried in Mount Jerome cemetery. He did a series of twelve portraits in wax of members of the Sketching Club. The following is a list of his medals :

Dargan Medallet. Made for practice in die-sinking when 16 years of age.

Sir Benjamin Brodie. Copied from an English medal as a study.

Daniel O'Connell. To commemorate the centenary of his birth.

Bust by William Woodhouse. The monument in Sackville Street on reverse by John Woodhouse, his first published die.

Daniel O'Connell. To commemorate erection of the monument.

Replica of last, with inscription altered.

Daniel O'Connell. Centenary of birth. Round tower, harp and wolf-dog on reverse.

Daniel O'Connell. Erection of monument. Harp, dog and distant round tower on reverse. (Great numbers of these two medals, struck in white metal, were sold.)

Arthur Jacob, M.D. Though this medal bears the initials of his father it was, according to Dr. Frazer, the work of John Woodhouse.

Trinity College. A replica, with some small differences, of William Woodhouse's medal.

Trinity College. Struck in gold, this medal is given for moderatorships.

Trinity College. The Vice-Chancellor's prize Latin medal. The die, Roma holding Victory on her outstretched hand, is copied from a brass coin of Nero.

Theological Society of Trinity College.

Philosophical Society of Trinity College.

Tyrrell Medal. Intended as a College medal in commemoration of William Gerard Tyrrell, who died in 1876. Only two appear to have been struck.

The Queen's University of Ireland. A prize medal.

Cork College Philosophical Society.

Royal College of Surgeons of Ireland. For prizes given by Sir Charles Cameron, Professor of Chemistry.

Sir Patrick Dun's Hospital. The Haughton clinical medal, instituted in 1868.

Sir Patrick Dun's Hospital. The Haughton maternity medal, instituted in 1869.

City of Dublin Hospital. Medal issued as a premium.

Carmichael Medical School. Was given for prizes in the School.

Mater Misericordiæ Hospital. Given as a prize by Dr. Hayden.

Jervis Street Hospital. Prize medal, made in 1885.

Ledwich School of Medicine and Surgery. Prize medal.

Ledwich School of Medicine and Surgery. Similar, but smaller, 1882.

Ledwich School of Medicine and Surgery. Prize medal, made in 1885.

Law Students' Debating Society. The Law medal of Chief Baron Palles, awarded for legal debates.

Law Students' Debating Society. Lord O'Hagan's medal, awarded each year for oratory.

Law Students' Debating Society. Serjeant Armstrong's medal for oratory. Only one medal, in gold, was issued in 1876.

Law Students' Debating Society. Given by Dunbar Plunket Barton, and presented for excellence in legal debates.

Law Students' Debating Society. Presented by Professor Jellett, Q.C., in 1878.

Legal and Literary Debating Society.

Society of Attorneys and Solicitors. Presented to successful students.

Royal Irish Academy. Cunningham Prize medal; a copy of Mossop's die, which had become worn out.

Royal Dublin Society. Arms of the Society on obverse; inscription, "Royal Dublin Society," and blank centre for engraving, on reverse.

Royal Dublin Society. Horse Show medal. A mare and colt on reverse. Made in 1883.

Royal Dublin Society. Horse Show medal. A horse on reverse.

Royal Hibernian Academy. Prize medal for the Art School.

Royal Irish Academy of Music.

Institution of Civil Engineers. Awarded for communications on engineering subjects. Made in 1879.

Friendly Brothers' miniature medal. Similar to that struck by Mossop.

Royal Agricultural Society of Ireland. William Woodhouse's medal re-engraved in 1880.

Irish Bee-keepers' Association. Struck for prizes to be given at an exhibition held by the Society in 1882.

Irish Rifle Association. Made in 1867. The figure of a rifleman represents Major Leech.

Royal Dublin Society's Exhibition of 1864.

Dublin Exhibition, 1865.

Dublin Exhibition, 1872.

Cashel Art Exhibition, 1874.

Cashel Art Exhibition, 1884.

Cork Exhibition, 1882. Prize medal.

Cork Exhibition, 1882. Memorial medal.

Dublin Artisans' Exhibition, 1885. Prize medal.

Dublin Artisans' Exhibition, 1885. Commemoration medal.

National Dog Show, Dublin. Prize medal in 1873.

Dublin International Dairy Show, 1882.

Photographic Society of Ireland. Made for Sir Jocelyn Coghill, President of the Society, in 1854. The joint work of William and John Woodhouse.

Photographic Society of Ireland. A later medal.

Dublin Metropolitan Amateur Regatta.

Irish Champion Athletic Club.

Fitzwilliam Lawn-Tennis Club. A "Champion" medal in gold struck in 1884.

Commercial Rowing Club, Sligo. Struck in 1880.

Limerick Gaelic Association.

E. Dwyer Gray. A single impression, struck in gold. Presented to Gray in 1882 to commemorate his committal to prison for contempt of court, and his fine of £500 when High Sheriff of the city of Dublin. Mr. Gray subsequently presented the medal to the Corporation of Dublin to be attached to the High Sheriff's chain of office.

The Boycott Expedition. Silver medal. Presented to those who took part in the Boycott Expedition in 1880.

Master Magrath. Lord Lurgan's greyhound; winner of the Waterloo Cup. Only one impression struck.

Masonic Royal Arch Medal. A single impression in bronze struck for the Royal Arch Room, Dublin, in 1879.

Masonic Orphan Boys' School. Prize medal made in 1878.

Masonic Orphan Girls' School. Commemorating the opening of the school buildings in Merrion Road in 1882.

Masonic Orphan Girls' School. Prize medal for art studies, intended to be given by Woodhouse.

Masonic Orphan Schools. Medal for Masonic School prizes, with ring for suspension.

Erasmus Smith's Schools. Prize medal. Replica of William Woodhouse's medal.

Church of Ireland Young Men's Christian Association. Issued in 1876.

Board of Religious Education, General Synod, Church of Ireland. Intended for premiums. Struck in 1886.

Church of Ireland Sunday School Medal. Intended as a premium for Sunday School pupils.

Church of Ireland Sunday School Medal. Woodhouse's obverse same as above; reverse from a die made by Carter of Birmingham.

Royal School, Donegal.

Portora School, Enniskillen. Medal to commemorate the death by drowning of a son of the head master, Dr. Steele.

Londonderry School. Issued in 1880.

The Norton Medal. Presented to the best spear thrower at Santry School.

Jesuit School, Tullamore. School medal.

Jesuit School, Tullamore. Medal for athletics.

Jesuit School, Tullamore. School medal.

Jesuit College, Galway. Prize medal.

St. Vincent's College, Castleknock. A few struck in 1881.

Clongowes College. Sixty struck in 1888.

French College, Blackrock. Prize medal.

Dunheved College, Launceston. One of the few medals struck in Ireland for use in England.

Headford Agricultural Medal. Made in 1875, to be given each year by the Marquess of Headford to an improving tenant.

Lansdowne Agricultural Medal. Given by the Marquess of Lansdowne to improving tenants.

Ballinasloe District Agricultural Society. Medal struck in 1882.

Banbridge Farming Society Medal.

Agricultural Medal. Made for general use in 1880.

Agricultural Medal. After 24 medals were struck in 1874 the die cracked.

Clones Union Farming Society. Medal struck in 1879.

Queen's Co. Horticultural Society. Prize medal.

Hibernian Band of Hope Union. Struck in white metal and issued in hundreds.

Church of Ireland Temperance Association. Made in 1879; issued in white metal.

Church of Ireland Temperance Association, Parish of Bray. A fish-shaped medal, issued in white metal.

Derry and Raphoe Diocesan Temperance Society. Fish-shaped medal.

Methodist Band of Hope, Kingsland Park, Dublin.

South Great George's Street Band of Hope.

Ruan (Co. Clare) Temperance Society. Bust of Father Mathew.

St. Patrick's Juvenile Temperance Society. Struck in 1878 for the Rector of Phibsborough.

Ossory Total Abstinence Association. Similar to last.

Guild of All Saints. Made in 1875 for Rev. Dr. Maturin, of Grangegorman.

Irish Home Rule League. A four-rayed star. Struck in bronze for the Home Rule Procession in 1879.

John Woodhouse's medals were catalogued and described by Dr. Frazer in Vol. XVIII of the "Journal of the Royal Historical and Archæological Association," 1887-1888.

WOODHOUSE, SAMUEL (*fl.* c. 1809-1815).
Portrait Painter.

Nothing is known of this artist except as a contributor of portraits in oil to the various exhibitions in Dublin from 1809 to 1812, and of landscapes in 1815. In 1812 he was in London. In the British Museum are two sheets of soft-ground etchings of figures and animals, *Sam Woodhouse fecit*, apparently pages from a drawing book; and in the Victoria and Albert Museum an oil portrait of "the Rev. Chauncey Hare Townshend and his sister Charlotte, afterwards Mrs. Elrington"; and one of "Henry Hare Townshend."

WOODHOUSE, WILLIAM (*b.* 1805, *d.* 1878).
Medallist.

Was born in Dublin in 1805, the second son of John Woodhouse, who, having been trained in Birmingham, settled in Dublin at 35 Lower Ormond Quay as a metal button manufacturer, and died in 1836. William was educated in the Hardwicke Place School, and was afterwards apprenticed to a Mr. Halliday in Birmingham. He received a good training in drawing and designing, which enabled him to win the Duke of

York's prize from the Society of Arts for a medal of Lord Byron. As a youth he was fond of athletic sports, and was a proficient in boxing. He was also a good rider, and it is said that he rode and won a race at Doncaster for the celebrated John Mytton of Halston. Returning to Dublin he started as a medallist and seal engraver at his father's house in Lower Ormond Quay, and in 1829 exhibited seals in the Royal Hibernian Academy. He subsequently exhibited in 1835, 1840 and 1842. In 1842 he was awarded the prize of £20, given by the Royal Irish Art Union, for a pair of dies, for his medal of the Rev. H. R. Dawson, Dean of St. Patrick's; and in 1843 the prize of £25 for his medal of Francis Johnston. For his medal commemorative of Edward Smyth, the sculptor, he was awarded the prize of £20 in 1844. Woodhouse's first important work was a seal for the Corporation of Brewers, and he was admitted a Freeman of their Guild. For many years he worked successfully at his profession, doing medallic work for the Royal Dublin Society, Trinity College, the Queen's University, etc. He also executed numerous seals for public bodies, and struck several of the tokens circulated by tradesmen in Dublin and various provincial towns. In 1847 he relinquished the active practice of his profession, and took a place, Woodville, Co. Wicklow, where he chiefly resided, leaving his work to be carried on by his son John. For some time his name continued to appear on his son's earlier works, so that his signature is found upon medals done after he had ceased work. He died on the 6th December, 1878, aged 73.

Works :

Medal to commemorate Lord Byron. Done while Woodhouse was an apprentice in Birmingham, and bears his master's name, *Halliday F.* With this medal he won the Duke of York's prize.

- Medal of George IV. A juvenile effort ; the head is an accurate copy from the sovereign issued in 1825.
- Henry R. Dawson, Dean of St. Patrick's. Obtained the prize of £20 from the R.I. Art Union in 1842.
- Francis Johnston, architect. Commemorating the foundation of the Royal Hibernian Academy and the erection of the Academy House. Obtained the prize of £25 from the R.I. Art Union in 1843.
- Edward Smyth. A portrait of Smyth, after a drawing by Comerford. Inscribed "Edward Smyth, Esq.," and, on reverse, "Sculptor of the Figures, etc., which adorn many of the public buildings in the city of Dublin. Born 1749. Died 1812." This medal was awarded the prize of £20 by the R.I. Art Union in 1844.
- Oliver Goldsmith.
- Peter Purcell.
- William Dargan. To commemorate the Exhibition of 1853, erected at his expense. On reverse is a representation of the Exhibition Building.
- William Dargan. A smaller medal, with a harp on reverse. The first die engraved by John Woodhouse as an apprentice to his father.
- Daniel O'Connell. Commemorating his election as M.P. in 1828.
- Daniel O'Connell. Commemorating his election as Lord Mayor in 1841. Both medals have the bust of O'Connell, after Turnerelli, on obverse, and Hibernia on reverse.
- Daniel O'Connell. Obverse, same as above. Reverse, a view of the old Parliament House, with, in front, O'Connell robed as Lord Mayor presenting workmen to Hibernia, with a wolf-dog barking at a man running off with an armful of English goods. On rim, "Hibernia at the call of O'Connell adopts her own and rejects foreign manufacture, 1841."
- Daniel O'Connell. Obverse. Same as foregoing. Reverse a wreath of shamrocks and a rayed crown. The reverse was not Woodhouse's work, but done in Birmingham.
- Daniel O'Connell. Medal, in brass, commemorating the Clare Election.
- Daniel O'Connell. Medal, in brass, commemorating the laying of the first stone of the O'Connell Monument in 1864.
- Daniel O'Connell. Bust of O'Connell ; after the bust prepared by Foley for the O'Connell Statue. In commemoration of his death. Signed *W. Woodhouse*. The last medal for which W. Woodhouse actually made the die. Reverse a representation of the O'Connell Monument ; signed *J. Woodhouse*.
- Rev. Theobald Mathew. Temperance medal.

St. Andrew's Abstinence Society. Temperance medal. Bears a copy of Smyth's figure of St. Andrew, which stood on the Round Church.

Erasmus Smith's Schools. Prize medal.

Trinity College. Prize medal. When the original dies failed, about 1871, John Woodhouse did new ones.

Trinity College. Prize medal. Similar to, but smaller than above.

College Historical Society. Mossop's design on obverse, with a new reverse.

The Queen's University. Prize medal.

Catholic University. Prize medal.

Catholic University Historical and Æsthetical Society. Prize medal.

Carlow College. Prize medal.

Carlow College. Small copy of last.

Visit of Queen Victoria to Ireland, 1849. Head of the Queen. Reverse is that of Mossop's second medal, commemorating the visit of George IV to Ireland.

William III. "The Glorious and Immortal Memory."

William III. Similar to last. "Protestant meetings, Fishamble Street Theatre." Admission medal.

Suppression of Whiteboyism. Made for distribution by the Earl of Mulgrave to those engaged in the suppression of Whiteboy outrages in 1837.

Cork Exhibition. Opening of the Fine Arts Hall, 1852. The figures of Hope and Hibernia were from designs by Maclise.

Cork Exhibition, 1852. Commemorating the opening.

Dublin Exhibition, 1853. Commemorating Queen Victoria's visit.

Royal Dublin Society. Four prize medals. On obverse of each is a figure of Hibernia. Different subjects on reverse of each : 1st, Mare and Foal ; 2nd, Group of Cattle ; 3rd, Bull and Man ; 4th, Farm-yard with implements and cattle.

Royal Dublin Society. A smaller medal, of different design to above.

Lord Clancarty's medal for his tenants.

Lord Downshire's medal. For improving tenants.

Agricultural Society of Ireland. Prize medal.

Agricultural Society of Ireland. A smaller medal.

Albert National Agricultural Training Institution. Prize medal.

The reverse was the work of John Woodhouse while an apprentice to his father.

Farming Society of Ireland.

Horticultural Society of Ireland.

A Farming Medal. Inscribed "Speed the Plough."

Zoological Society. Medal to admit to Gardens on Sundays.

Friendly Brothers' Medal. A copy of Mossop's medal.

WORSDALE, JAMES (*b.* about 1692, *d.* 1767).

Portrait Painter.

Born about 1692, he is reputed to have been a natural son of Sir Godfrey Kneller, whose pupil he was. Having secretly married a niece of Sir Godfrey's wife, he was dismissed and made his way to Ireland, where he obtained a considerable amount of patronage, more by his social qualities, his conviviality and humour, than by his skill as a painter. He was befriended by Lord Blayney, and particularly by Lawrence Parsons, 1st Earl of Rosse, with whom he was concerned in founding the Hell-Fire Club in 1735. For one of the members of this club, Henry Barry, 4th Lord Santry, he painted a portrait group of five of the members, which long hung at Santry Court and is now in the National Gallery of Ireland. He also painted, among other prominent personages, two portraits in 1738 and 1740 of the Lord Lieutenant, the Duke of Devonshire, one for Mrs. Conolly of Castletown, the other for the Royal Hospital. Pasquin tells us that "it was his custom when a portrait was finished and not paid for to chalk the surface over with intersected lines, which conveyed the appearance of the subject being in prison, and this was exhibited continually in his painting-room until shame or pride induced the parties concerned to liberate the effigy by paying the artist." In 1741 Luke Gardiner, Master of the Revels, appointed Worsdale his deputy, a position which gave him some authority over the Dublin theatre. He had already written not only many songs and ballads, but several plays, including "A Cure for a Scold," a ballad-farce, in 1735, in which he himself appeared in the part of Manly at the Aungier Street theatre in 1741, and "The Assembly," a farce, in which he also took part. For a satire printed in Dublin in 1740 he instituted a suit for libel against the

supposed authors, who were however acquitted. The libel complained of was contained in these lines :

Tho' Worsdale is for satire too obscure,
Must he uncensured artfully procure ?
Frequent, as Painter, his employer's house,
And thence delude his mistress or his spouse ?
True to the lover's procreating cause
He breaks all ties, all hospitable laws,
And pimps, resistless, while his pencil draws.

Returning to England he for some time belonged to a provincial company of players at Chester, and was afterwards, through the influence of Sir Edward Walpole, appointed master-painter to the Board of Ordnance. He died in London on the 13th June, 1767, aged 75, and was buried at St. Paul's, Covent Garden, where on his tombstone was inscribed his epitaph, written by himself :

Eager to get, but not to keep, the pelf,
A friend to all mankind except himself.

His portrait, painted by R. E. Pine, was engraved in mezzotint by William Dickinson.

Amongst Worsdale's pictures are :

Lady Coningsly. Painted in 1737. In collection of F. Hanbury Williams, sold at Christie's, 17th March, 1888.

William, Duke of Devonshire, Lord Lieutenant. Painted in Dublin in 1738 for Mrs. Conolly.

William, Duke of Devonshire. Painted in Dublin in 1740 for the Royal Hospital.

(A portrait of the Duke, probably one of these, was engraved in mezzotint by John Brooks.)

Samuel Grey, Commissioner of Revenue in Ireland. Engraved in mezzotint by John Brooks.

Sir John Ligonier. Painted in 1756 ; engraved in mezzotint by G. Bockman.

Princess Louisa. Engraved in mezzotint by G. Bockman.

Princess Mary. " " "

Richard Nash. " " "

Sir Thomas Pengelly. Engraved in mezzotint by J. Faber.
Hon. Mrs. Ponsonby. Engraved in mezzotint by J. Brooks,
1744.

Lord Quarrendon. [Viscount Dillon, Ditchley.]

Thomas Southerne, the dramatist. Was in the collection of the Earl of Cork sold at Christie's, 25th November, 1905. Engraved in mezzotint by J. Simon ; also engraved, 8vo, by A. Bannerman.

Sir G. Hanbury Williams. Painted in 1737. In collection of F. Hanbury Williams, sold at Christie's, 17th March, 1888.

The Hell-Fire Club. [National Gallery of Ireland.] A group of five full-length figures seated or standing round a table ; portraits of Henry Barry, 4th Lord Santry ; Colonel Clements, Colonel Ponsonby, Colonel St. George, and Mr. Luttrell. The picture, 6 feet 10 inches by 9 feet, was probably painted between 1735 and 1738. It was formerly at Santry Court, the seat of the Domvile family, and was exhibited at South Kensington in 1867 by Sir Charles Domvile, Bart. At the sale of his collection it was purchased by Mr. John Wardell, of Dublin, after whose death it was, in accordance with his wishes, presented by his son to the National Gallery of Ireland in 1878. The picture was formerly erroneously attributed to Stephen Slaughter.

WRIGHT, JOSEPH MICHAEL (end of 17th century). *Portrait Painter.*

Was nephew of the London portrait painter of the same name who died in 1700. He studied in Rome, and about the end of the seventeenth century settled in Ireland, where he was a rival of Gaspar Smitz (*q.v.*), and made a large income as a portrait painter. He had a fine collection of gems and coins, which after his death, the date of which is not recorded, was acquired by Sir Hans Sloane.

WRIGHT, ROBERT (*d.* 1840-1847). *Miniature Painter.*

He practised for many years in Dublin, and exhibited at the Royal Hibernian Academy from 1840 to 1847.

WYKE, ROBERT TITUS (*b.* about 1790, *d.* about 1870). *Miniature Painter.*

Was born in London, the son of a Dutch diamond-setter who found employment in Dublin, and settled there. He painted miniatures, and did drawings in water-colour; but though very industrious and fond of his art he did not achieve success as an artist, and was chiefly employed as a drawing-master in and around Wexford, where he resided in Slaney Street. He married a Miss Hatchell, and was father of Anne Wyke, who became the wife of S. Catterson Smith, P.R.H.A. In his old age he lived with his daughter and son-in-law in St. Stephen's Green, and died there about 1870, aged about 80.

WYNNE, F. (*d.* 1884). *Engraver.*

A Cork engraver of book-plates. In the Franks collection in the British Museum are book-plates by him of "Nicholas Dunscombe," "William Hickie, Janemount," and "William C. Hickie, of Kilellton." He died in 1884.

WYNNE, REV. DR. (*f.* c. 1794). *Amateur.*

An amateur draughtsman, about whom no particulars have been found, who did drawings for Grose's "Antiquities of Ireland," published 1794. The plates engraved after him in the work are: "Kildare Abbey," "Adare Castle," "Lea Castle," "Cashel Cathedral," "Ross Castle," "Adare Abbey," "Carrigogunna Castle," "Dunamase Castle," "Shean Castle," "Enniscorthy Castle and Bridge," and "The Seven Churches."

Y

YARD, CHARLES (*f.* 1845-1857). *Landscape Painter.*

He exhibited landscapes, mostly in water-colour, in the Royal Hibernian Academy between 1845 and 1856. He also contributed nineteen drawings, chiefly sea-pieces, to the Society of British Artists in London, from 1848 to 1857. His name does not occur afterwards.

YEWMAN, CHARLES ALEXANDER (*f.* 1837-1844). *Portrait Painter.*

A native of Musselburgh, in Scotland, where he was born in 1806. He was painting in Dublin from 1837 to 1844, and exhibited in the Royal Hibernian Academy.

Z

ZAFFORINI, FILIPPO (*f. c.* 1799-1811). *Scene-Painter.*

A clever Italian artist who was employed by F. E. Jones as a scene-painter at the Crow Street theatre from about 1799, and was associated with Marinari (*q.v.*) in its decoration in 1810. He was afterwards for a time with Henry Erskine Johnstone at the Peter Street theatre; but as he was unable to get payment for his work he left, and was taken back by Jones. Zafforini also practised as a miniature painter, and lived at No. 2 Loftus Lane. His name does not appear after 1811.

ZIEGLER, DANIEL (*fl.* c. 1763). *Portrait and Miniature Painter.*

A foreign artist who came to Dublin from Rome and Paris in 1763. He lodged in College Green, and besides having for sale pictures painted by himself, both originals and copies, which he had brought with him, he painted portraits both in oil and miniature. He was still in Dublin in 1764. He was perhaps the "— Ziegler" who exhibited a miniature of "Danaë" with the Free Society in London in 1768.

HERALD-PAINTERS

BAMFORD, JONATHAN.

Was admitted as a quarter-brother in the Guild of St. Luke in 1753. He was living in Bull Lane and Hawkins Street from 1772 to 1786. Heraldic drawings signed by him, done between 1765 and 1768, are in a volume of Pedigrees in Ulster's Office, Dublin Castle. Bamford also painted landscapes and theatrical scenery. See Vol. I, page 20.

BERMINGHAM, NATHANIEL.

Working in Dublin about 1774. See Vol. I, page 59.

BOND, WILLIAM.

Was living at 115 Summerhill, about 1835 to 1837.

CADDELL, WILLIAM.

Died in, or after, 1724.

CAIRNCROSS, ALEXANDER.

Son of Austin Cairncross of Naas, yeoman, who was brother of Alexander Cairncross, Bishop of Raphoe. He resided in Mary Street, and was a Freeman of the Guild of St. Luke in 1751, and Warden in 1760. He died in 1763.

CAIRNCROSS, GEORGE.

Was brother of the foregoing Alexander Cairncross. He was apprenticed to Alexander Gordon, painter, in 1745; was admitted to the Freedom of the Guild of St. Luke in 1755, and became Warden in 1763. He lived in Liffey Street, and from 1769 in Cole's Lane. He died after 1783.

CARNEY, SIR RICHARD.

Died 1692.—See Vol. I, page 157.

CLARE, BENJAMIN.

Born 1771, died 1810.—See Vol. I, page 177.

CLARE, JOHN.

Worked about 1774.—See Vol. I, page 177.

CROSSLEY, AARON.

Was Warden of the Guild of St. Luke in 1685 and again in 1688, and was Master in 1689-90. He lived at "The Royal Coat in Dame Street over against George's Lane." He was author of "The Peerage of Ireland," published in 1725, the first attempt at such a work in Ireland. It was dedicated to Lord Carteret, the Lord Lieutenant, and appended to it is a treatise on the "Significance of Things that are borne in Heraldry." In an amusing preliminary address "To the Reader," the author begins: "Whosoever you are (if gentle or good-tempered) take your pen and mark what you find amiss in this my first essay; but if Robustick, ill-natured or envious I value you not; for when a malicious person has shot out all his darts he then will begin to look foolish, but I rather fear they will burst." Crossley was engaged in perpetual disputes with William Hawkins, the Ulster King-of-Arms, who threw obstacles in his way in the compiling of the Peerage, and in 1703 insisted on alterations in the coat of arms painted by Crossley on the coach of William Palliser, Archbishop of Cashel. Crossley said in a letter to Robert Dale, of the London College of Arms, that he did not value Hawkins "any more than the ground he trod on" (Gilbert, "History of Dublin," II, 279). At the end of the "Peerage" is

an advertisement which shows the kind of work undertaken by Herald-Painters at this period :

At the Royal Coat is kept the Herald-Painter's Office, Dublin, opposite George's Lane, where Nobility and Gentry may have all things relating to the decent solemnity of Funerals, viz. : Escocheons, Hatchments, and all other sorts of Arms and Pedigrees fairly engrossed and correctly painted. Hangings for houses, velvet palls, funeral cloaks, Horses for city or country with or without Plumes of natural Ostriche's Feathers either white or black, befitting any quality, with boxes of Creons either for young ladies or gentlemen ; also Coffins ready made with fine velvet and silver furniture, or otherwise, broad-cloth, chased furniture, viz. : inscription plates, coats of arms with or without supporters, crests, mitres, cyphers, squares, letters and figures for men, women and children, as they are in London, at reasonable rates, all performed by Aaron Crossley. *Nemo sine crimine vivit.*

Crossley died in 1725 and was buried in St. Andrew's church. His will, dated 28th February, 1723, was proved on 8th October, 1725. He had considerable property about Dame Street, Grafton Street, etc.

DILLON, JOHN.

Was working about 1856 at 21 Coburg Place, Dublin.

DOOLEY, JAMES.

Was working in Coach Street, Cork, about 1810.

FIELDING, MARK.

He was admitted to the Freedom of the Guild of St. Luke in 1753. He lived in George's Lane, and from 1775 at No. 3 Great Ship Street. He died at Powerscourt on the 8th January, 1785. In his will, dated 20th October, 1779, and proved 10th January, 1785, he left his house in Ship Street to his wife, Mary Walker.

FIELDING, MARK, JUN.

Was third son of the foregoing. He was admitted to the Freedom of the Guild of St. Luke in 1792, and continued his father's business until 1799.

FITZSIMON, —

Died at Kinnegad on 14th June, 1761.

HALFPEN, or HALPEN, JOHN.

Resided from 1764 at 161 Great Britain Street, where he died in 1777.

HALFPEN, OR HALPEN, MARY.

She continued John Halfpen's business in Great Britain Street from 1778 to 1785.

HORSMAN, MARTIN.

He was at 18 Great Britain Street, and afterwards at 38 Upper Jervis Street, from 1785 to 1791. A Martin Horsman, perhaps a son, established a coach-maker's business in Dominick Street in 1798, which was continued by his son, also Martin, who died on 15th July, 1876.

HUNT, WILLIAM C.

He lived at 98 Great Britain Street, and was working from about 1809 to 1825. He was a member of the Hibernian Society of Artists.—See Vol. I, p. 535.

HUTCHINSON, JOSEPH.

He entered the Dublin Society's Schools in 1764, and was apprenticed to George Cairncross, herald-painter. After practising as a herald-painter for a time he became a miniature painter.—See Vol. I, page 541.

KELLY, EDWARD.

Was working in Dublin about 1773.

KELLY, JOHN.

He lived at 13 Great Britain Street about 1821.

KENNEDY, PATRICK.

In the Library of Sir Albert W. Woods, Garter King-of-Arms, was a manuscript "Collection of Heraldic Sketches," containing about 650 armorial bearings, with descriptions, of Irish families, by Patrick Kennedy, Herald-Painter, 1828.

LANGRISHE, THOMAS.

He was a member of the Guild of St. Luke, and did the arms of Lord Capel, Lord Lieutenant, for its Hall. He died in 1710.

LEWIS, THOMAS.

Was following his profession about 1856 at 28 Portland Place, Dublin.

LIGHTBURNE, JOHN.

Was apprenticed to Alexander Gordon, painter, and received the Freedom of the Guild of St. Luke in 1760. He lived in Chequer Lane, and from 1775 in Temple Bar.

LYONS, EDWARD.

Was born in 1726. He was an engraver, seal-cutter, and herald-painter, near Essex Bridge in 1753, and afterwards in Fishamble Street and Essex Street. He painted coats of arms, and engraved book-plates, and had a large collection of heraldic manuscripts. He died in 1801. For full details concerning him, and list of his book-plates, see Vol. II, page 36.

McARDELL, PHILIP.

He was brother of James McArdell, the mezzotint engraver. He was living in Summer Hill in 1761, in Great Britain Street from 1764 to 1770, and afterwards in Dorset Street, where he died in 1777. Amongst the shields of arms in the wards of the Rotunda Hospital are several painted by him in 1756, for which he was paid £5 13s. 9d.

McGHIE, CARLISLE ; McGHIE, WILLIAM.

Brothers. They lived at 107 Mecklenburg Street about 1821.

MICHEAU, JOHN.

Was working in Dublin about 1760.

MORLEY, JOHN.

He died in Henry Street in April, 1790.

MOSEDALE, W.

Was working at 13 Russell Place from about 1840 to 1848.

O'BRIEN, ROBERT.

He was living in Kilkenny in 1770, when he described himself in an advertisement as "a young beginner." He was also a landscape and historical painter.

O'KEEFFE, JOHN.

Was born in Fermoy about 1797, and practised there and in Cork as a herald-painter. He afterwards became a portrait painter and died in 1838.—See Vol. II, page 192.

ORSON, SAMUEL.

Was working about 1856 at 48 Middle Abbey Street.

PETERS, STEPHEN.

Was working about 1725. He married Jane, daughter of Aaron Crossley (*q.v.*).

PHILLIPS, T.

Was working in Dublin about 1864.

ROBERTSON, JAMES.

He was living in Crane Lane in 1792, and at 41 Castle Street in 1793. He died in, or about, 1799.

ROBERTSON, WILLIAM AND JOHN.

Sons of the foregoing. William carried on his father's business as a herald-painter and seal-cutter

from 1799 at 13 Werburgh Street, and afterwards with his brother John at 21 Upper Ormond Quay.

ROGERS, JOHN.

Died in Cork in 1773.

SEYMOUR, JOHN.

He was an apprentice of Aaron Crossley (*q.v.*). On the termination of his indentures he was admitted to the Freedom of the Guild of St. Luke, and became Warden in 1736. In 1730 he presented to the Guild a portrait of George I painted by Holland. He died in Eustace Street in August, 1754. His "collection of heraldry" was acquired by Edward Lyons, engraver and herald-painter.—See Vol. II, page 36.

SEYMOUR, THOMAS.

He lived in Castle Street. He died suddenly as he was returning from Christ Church on 29th August, 1754. Christ Church was then being repaired and beautified, and Seymour was probably employed there.

SINGLETON, THOMAS.

Was living about 1760 in George's Lane.

SLEADEN, RICHARD.

Was working in Clonmel about 1820.

SMYTH, JAMES.

Worked as a herald-painter in Belfast. In 1845 he became a partner with his younger brother, and they carried on business as engravers. He died in 1883.

TOMMINS, PATRICK.

He was admitted as a quarter-brother in the Guild of St. Luke in 1751. In an advertisement in the "Hibernian Journal" in 1772, he describes himself as "Herald-Painter at St. Luke's Head in King Street, Oxmantown, near the Watch-house, Dublin," and informs the public that "he has at the rere of his

dwelling-house a commodious workshop where he takes in all manner of coach-work to paint," and he also carried on "Oil-gilding, with Sign and House Painting." He married in 1764 "The widow Veale," of King Street. He died in his house, the St. Luke's Head, in April, 1772. His widow, Elinor, continued his business in the oil and colour trade. "Her colours," she says in an advertisement, "are ground with the greatest care on a flag."

TWIGG, RICHARD.

Was son of Joseph Twigg, gent., and was apprenticed to George Cairncross in 1759. He carried on business as a heraldic coach-painter in Henry Street and Moore Street from 1773 to 1808.

VIALLS, JOHN.

Was working in Liffey Street about 1765.

WATSON, HENRY.

Was born in Cork in 1822. He worked in Cork as a heraldic coach-painter, and afterwards for some years in Dublin as a portrait and landscape painter. In his later years he drifted back to heraldic painting for the coach-builders. He died in 1911.—See Vol. II, page 507.

WOLVERSTON, THOMAS.

He was admitted to the Freedom of the Guild of St. Luke in 1678. In 1688 he painted twenty-one coats of arms of the aldermen of the city of Dublin on the City Charter, at fifteen shillings each. He died in 1703.

APPENDIX

APPENDIX

ART INSTITUTIONS IN IRELAND

THE DUBLIN SOCIETY'S SCHOOLS.

THE DUBLIN SOCIETY was founded in 1731 for "improving husbandry, manufacture and the useful arts and sciences." In 1739 Dr. Samuel Madden who, with Thomas Prior, had been prominent in its formation, advocated the encouragement of the Fine Arts by the Society, and aided by endowments from him, annual premiums for works in painting and statuary were inaugurated. In 1740 Susanna Drury was adjudged a premium of £25 for her drawings of the Giant's Causeway, and in 1741 Joseph Tudor and John Houghton received premiums for painting and sculpture respectively. These annual premiums continued and the Society held exhibitions of the works of the competitors for some years in a room in the Parliament House. Of these exhibitions, however, no catalogues exist, the names of the prize-winners only being given in the Society's records. James Barry, it is said, was awarded a premium of ten guineas in 1763 for his picture, "The Baptism of the King of Cashel" (see Vol. I, page 35).

In encouraging the cultivation of the Fine Arts the Society recognized the want of a school where instruction could be given in drawing and painting. Robert West, an artist who had studied in Paris, and was an accomplished draughtsman, had opened a drawing school in George's Lane, and the Society

arranged with him, probably about 1740, to instruct twelve boys in his academy. Later they took over his school and carried it on under their own supervision, appointing West instructor in figure drawing, and, later, engaging James Mannin, a French artist then in Dublin, to teach ornamental and landscape drawing. In this little school in George's Lane many artists who afterwards achieved distinction were educated: Robert Crone; Jacob Ennis, afterwards master in the school; Robert Carver, the scene-painter; Thomas Chambers, John Dixon and James Watson, who all became famous in England as engravers; Patrick Cunningham, the sculptor and wax-modeller; Gustavus Hamilton, miniature painter, and Hugh Douglas Hamilton, portrait painter, all received their early training there.

In 1746 Thomas Prior laid before the Lord Lieutenant, the Earl of Chesterfield, a report on the objects, management and results of the Society's work; he urged the further promotion and encouragement of the fine arts, and submitted a plan for establishing a school or academy in Dublin for cultivating the arts of painting, sculpture and architecture. In the Minutes of the Society, 18th May, 1746, is the following entry: "Since a good spirit shows itself for drawing and designing, which is the groundwork of painting and so useful in manufactures, it is intended to erect a little academy or school of drawing and painting, from whence some geniuses may arise to the benefit and honour of this Kingdom; and it is hoped that gentlemen of taste will encourage and support so useful a design." The drawings done by the pupils under West were exhibited once a year in a room in the House of Lords, and prizes were given. The following is an extract from the Society's Records, May, 1747: "Sixteen boys under 16 produced their drawings for the premium of £15 appointed to be distributed among

them, and a small bust being placed on the table they all copied the figure to show their skill before the Society. Several painters attended to examine the pieces, which were all placed on the sides of the room, and they were surprised, as all others were, at the improvement which the children had made in drawing and designing, most of the performances being drawn with spirit, light and softness, being good copies of original prints and pictures. They all got some premium, from two guineas and a half down to eight shillings a-piece. There is such an emulation among them that in time we may expect some good painters to arise from them. The boys that distinguished themselves best were in the following order : Jacob Ennis, Francis Sandys, William Groves, John and Peter La Touche, George Barret, James Forrester and Thomas Joy, who is deaf and dumb. These eight boys were taught by Mr. West, who keeps a school in George's Lane, and is the best master for drawing we ever had among us. The two young La Touches declined taking their premiums, being content with the honour, and desired they may be applied to future drawings." Of these eight boys four afterwards justified the hopes of the Society ; Ennis became a master in the Society's School, Sandys was an architect of some eminence, Forrester a painter, and George Barret became celebrated as a landscape painter in England, and was a foundation member of the Royal Academy. In 1748 twenty-eight boys competed ; the principal prize-winners were Ennis, Sandys, Robert Crone, afterwards a successful painter in England, and Patrick Cunningham who became a sculptor.

For some time the Society did not find itself in a position to build a school ; and the George's Lane premises continued to be used for ten years more. Up to 1756 the Society had been without a house or

meeting-place of its own ; but in that year it took a house in Shaw's Court, off Dame Street. There, as the Minutes, 3rd March, 1757, tell us, they "appointed the two rooms on the middle floor in their house in Shaw's Court, one within the other, and two rooms, one within the other, on the upper floor, to Mr. West ; and two rooms on the upper floor, one within the other, and another room approached by the backstairs, to Mr. Mannin." In 1758 the stables were converted into drawing schools for the boys. Thus were founded the Art Schools of the Dublin Society, which for over a hundred years were the centre of art teaching in Ireland, and where almost every Irish artist received his training.

The school was divided into three departments, each under its own master—1st, the Figure School, with Robert West as master ; 2nd, the Ornament and Landscape School, presided over by James Mannin ; and 3rd, the School of Architecture, established later under Thomas Ivory. The pupils, who had to be under fourteen years of age, were admitted free to one or all of the schools ; examinations were held yearly and medals and money-prizes awarded. In the case of promising pupils the Society encouraged and helped them, sometimes paying for their apprenticeship, or giving them an allowance for their clothing and maintenance, and occasionally enabling them to go to London or to Italy for further study. Patrick Cunningham, afterwards eminent as a sculptor, was apprenticed by the Society to Van Nost, and encouraged by them in his early struggles as an artist ; and George Grattan and William Waldron were similarly helped. But the object of the Society was not to produce painters and sculptors only ; instruction was given in free-hand, mechanical and pattern-drawing to those boys intended for various departments of manufacture—

cabinet makers, silversmiths, calico-printers, seal engravers, builders, surveyors, etc.; and such boys formed the majority of the pupils during the eighteenth century. In 1764 the Society gave notice that "having established schools for figure and ornamental drawing, all painters, carvers, chasers, goldsmiths, carpet-weavers, linen and paper stainers, damask and diaper weavers, their journeymen and apprentices and others whose professions depends upon design, may have free admission to view the drawings of said schools in Shaw's Court, Dame Street, having first obtained tickets from the Society."

In 1764 a plan of the instruction to be given in the drawing-school was laid before the Society by Joseph Fenn, "heretofore Professor of Philosophy in the University of Nants," and having been considered by a committee was approved by the Society on 4th February, 1768. This plan proposed: "That the youth of this kingdom should receive in the Drawing-School established by the Dublin Society the instruction necessary to enable them to become proficient in the different branches of that Art, and to pursue, with success, geographical, nautical, mechanical, commercial or military enquiries." By direction of the Society Fenn embodied his proposals in a book: "Instructions given in the Drawing-School established by the Dublin Society, pursuant to their Resolution of the Fourth of February, 1768, etc." "Printed by Alex. McCulloh, in Henry-Street, M,DCC,LXIX." The work consists of: I, a Plan of a course of pure Mathematics; II, Plan of the Physical and Moral System of the World; III, Plan of the Military Art; IV, Plan of the Mercantile Arts; V, Plan of the Naval Art; VI, "Plan of a School of Mechanic Arts where all Artists, such as Architects, Painters, Sculptors, Engravers, Clock-makers, etc., receive the instructions in Geometry,

Perspective, Staticks, Dynamicks, Physicks, etc., which suit their respective professions, and may contribute to improve their taste and their talents." This ambitious and varied programme, as set forth in the six "Plans," was, however, never carried out, nor apparently even attempted. The book used in the school in teaching the pupils the elements of art was Robert Dodsley's "The Preceptor," published in 1748.

John O'Keeffe, who studied in the schools, has left us in his "Recollections" a description of the school in Shaw's Court: "We were early familiarized to the antique in sculpture and in painting, to the style and manner of the great Italian and French masters. We also studied anatomy; and indeed the students there turned their minds to most of the sciences. We had upon the large table in the Academy, a figure three feet high, called the anatomy figure; the skin off to show off the muscles; on each muscle was a little paper with a figure of reference to a description of it and its uses. We had also a living figure to stand or sit; he was consequently a fine person; his pay was four shillings an hour. Mr. West himself always posed the figure, as the phrase is, and the students took their views round the table where he was fixed. To make it certain that his attitude was the same each time we took our study, Mr. West with a chalk marked upon the table the exact spot where his foot, or his elbow, or his hand came. We had a large round iron stove nearly in the centre of the school, but the fire was not seen; an iron tube conveyed the smoke through the wall. On the flat top of this stove we used to lay our pencils of black and white chalk to harden them. The room was very lofty; it had only three windows; they were high up in the wall and so contrived as to make the light descend; the centre window was arched and near the top of the ceiling. At each end of the

room was a row of presses with glass doors, in which were kept the statues cast from the real antique, each upon a pedestal about two feet high, and drawn out into the room as they were wanted to be studied from ; but the busts were placed, when required, on the table. The stools we sat upon were square portable boxes, very strong and solid, with a hole in the form of an S on each side to put in the hand and move them. Each student had a mahogany drawing-board of his own ; this was a square of three feet by four ; at one end was a St. Andrew's cross fastened with hinges, which answered for a foot ; and on the other end of the board a ledge to lay our port-crayons upon. When we rose from our seats we laid this board flat upon the ground, with the drawing we were then doing upon it. We had a clever, civil little fellow for our porter to run about and buy our oranges and apples and pencils and crayons, and move our busts and statues for us. We had some students who studied statuary alone, and they modelled in clay. The members of the Dublin Society, composed of the Lord Lieutenant and most of the nobility and others, frequently visited our academy to see our goings on ; and some of the lads were occasionally sent to Rome to study the Italian masters."

The instruction given in the school was confined chiefly to drawing ; boys left at an early age, some going to London or to Italy to complete their studies in painting, some entering the studios of artists resident in Dublin, and others relying on their own exertions to develop their powers. Pasquin ("Artists of Ireland," p. 6), says "that the Society's School annually vomits forth an immense pictorial fry, who fall short of their expected attainments ; . . . their talents are immature and their lives replete with disappointments and sorrow." The want of opportunity for more advanced instruction was recognized by the artists of Dublin when they

formed themselves into a Society in 1764 ; they contemplated the erection of an academy where the young artists and students could study painting under experienced and competent teachers. But, owing to want of funds and encouragement the intention was abandoned. The Duke of Rutland, during his Viceroyalty, 1784 to 1787, favoured the establishment of an academy and school of painting in Dublin. It was proposed that the pupils in the Dublin Society's Schools, after going through their preliminary training there, should pass into the Academy for more advanced study. A President, Keeper and Lecturers were to be appointed, and, in addition to the Academy, a National Gallery of pictures by old masters was to be erected. Peter De Gree (*q.v.*), a Dutch painter who had come to Ireland with recommendations from Sir Joshua Reynolds, was to have been constituted Keeper, and the project had made considerable progress towards realization when the death of the Duke interfered with the further carrying out of the design. John Foster, the Speaker, then took the matter up ; but a scheme brought forward to unite in one society an academy of arts, a museum of mechanical works and a repository for manufactures, favoured by the Earl of Charlemont, ultimately rendered abortive the original plan for the establishment of an Academy of Painting and a National Gallery.

Robert West, after successfully conducting the Figure School for many years, retired in 1763, and was succeeded by Jacob Ennis who had received his early training in George's Lane, and afterwards studied in Italy. On his death, in 1770, Robert West was re-appointed, but died the same year, when his son, Francis Robert West, succeeded him. In the School of Landscape and Ornament James Mannin held the

mastership until his death in 1779, when William Waldron, a former pupil in the school, was appointed his successor. Thomas Ivory presided over the School of Architecture until his death in 1786, when Henry Aaron Baker was appointed.

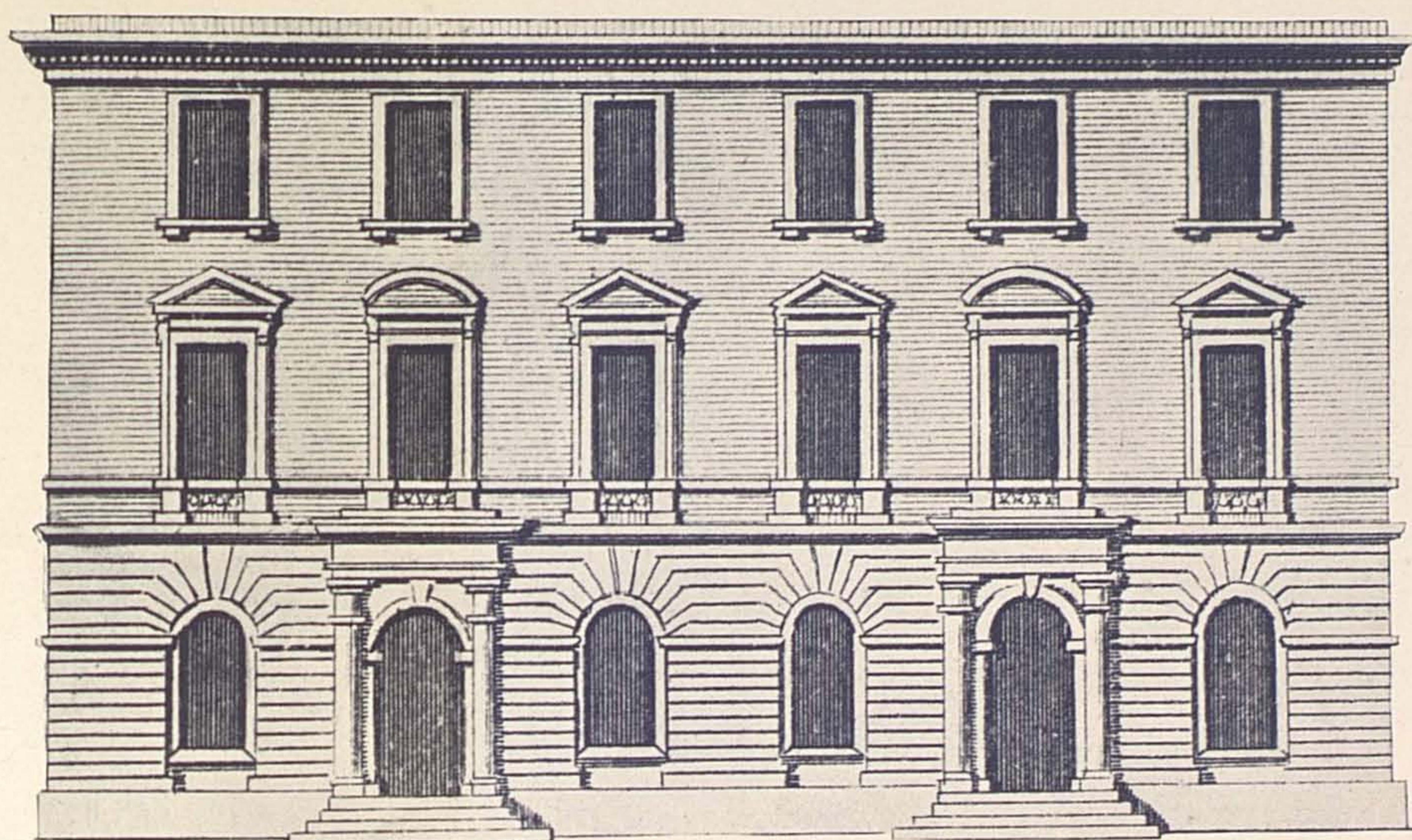
The premises in Shaw's Court being found insufficient for the needs of the Society, ground was taken in Grafton Street and a new building erected, to which the Society removed at the end of the year 1767. This building occupied the site where the Northern Bank now stands. Until suitable rooms were provided the drawing schools were continued for a time in Shaw's Court. On their removal to Grafton Street to rooms in the rear of the house, the teaching of girls, which had been attempted, apparently not successfully, in Shaw's Court, was discontinued.

In 1796 the Society removed to Hawkins Street, where they already had their "Repository." The drawing schools were at first housed "in the room in which the models are deposited in the Repository," and Parke, the Society's architect, was directed, in August, 1796, to prepare the room as a temporary drawing school. Edward Smyth (*q.v.*) was at the same time commissioned to repair the statues and busts belonging to the school, and "make them all of one colour." The Society having taken additional ground, erected a large and commodious building on the site afterwards occupied by the Theatre Royal. In this building rooms were provided for the drawing schools and for the exhibition of pictures. "The arrangements connected with the drawing school," Whitelaw and Walsh tell us in their "History of Dublin" (II, p. 955), "would have been, when finished, very complete, particularly the Bust Gallery and Exhibition Rooms. The former is ninety-one feet in length and thirty feet wide; and the latter sixty-seven by

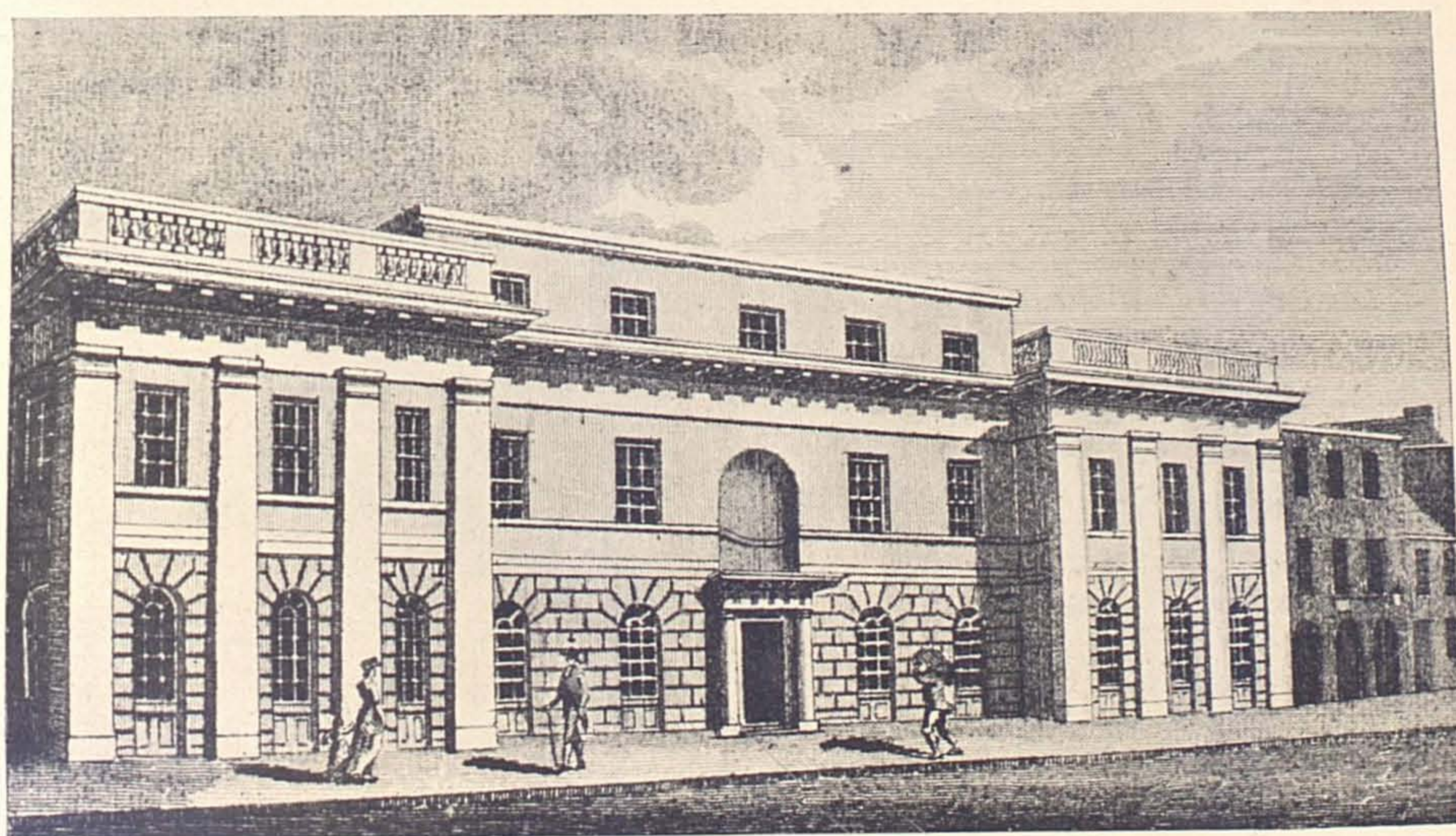
twenty-nine, and both are twenty-five feet in height, and lighted from the roof. The Exhibition Room has one continued upright lanthorn in the centre of the ceiling, which from thence is wood, and terminates in a stucco cornice. It was contrived by Mr. Baker, the superintendent of the School of Architecture, and is, next the Louvre, perhaps the finest exhibition room in Europe." Off the bust room was the drawing school, an apartment thirty feet square, lighted from the roof.

During the period, 1796 to 1815, in which the drawing schools were carried on in Hawkins Street, Francis Robert West and, on his death in 1809, his son, Robert Lucius West, were masters of the Figure School. In the Landscape and Ornament School William Waldron was succeeded, on his retirement in 1801, by Henry Brocas. Henry Aaron Baker was master of the Architectural School. A School of Modelling was added in 1811, and Edward Smyth was appointed to the mastership. He was succeeded, on his death in 1812, by his son, John Smyth.

The Society continued to expend money upon the Hawkins Street premises, which appear to have been well suited to their purpose ; but, in 1814, they purchased Leinster House from the Duke of Leinster, and in 1815, when the necessary alterations had been made, they transferred themselves to it. In 1820 the Society became "Royal," under an autograph letter of George IV. The schools were carried on by the Society in Leinster House, under the old system until 1849, when they were converted into a School of Design under the Board of Trade. The newly-constituted school was called "The Government School of Design in connection with the Royal Dublin Society," and was opened on 1st October, 1849. Henry MacManus, who had for some time held the post of master of the School of Art in Glasgow, was now



THE DUBLIN SOCIETY'S HOUSE IN GRAFTON STREET



THE DUBLIN SOCIETY'S HOUSE IN HAWKINS STREET, WEST FRONT

appointed head master of the School in Dublin, and the Gallery on the north side of Leinster House, which had been built for a museum, was handed over for the use of the school. In the Government report of the first year's working of the school it was stated that, "as compared with the old drawing classes of the Royal Dublin Society, upon which the School of Design has been grafted, the tuition is of a far sounder character and the productions of the pupils far more artistic and practical." For the first few years, until 1855, the four schools, each under its own master, were continued, with the head master over all. Robert L. West, master of the Figure School, had retired on pension in 1845, and was succeeded by William Neilan. Henry Brocas had been succeeded in the Landscape and Ornament School in 1838 by his son Henry Brocas; H. A. Baker was head of the School of Architecture until 1838, when he was succeeded by George Papworth, who was followed in 1842 by Duncan C. Ferguson. In the Modelling School Constantine Panormo had succeeded John Smyth in 1840. The Government Inspector in his report upon the school in 1850 says of Panormo: "It may be right to add that the modelling class is conducted by Mr. Panormo with a degree of ability and attention leaving nothing to be desired." Under MacManus, Neilan, Brocas, Ferguson and Panormo were continued as assistant masters over their respective departments; but in 1854 these separate schools were abolished, and MacManus conducted the School as head master, with an assistant, Thomas Holmes. Later the assistants were increased in number, and, beginning in 1886, scholars in the school were appointed assistant teachers.

While under the Dublin Society the instruction given in the school was gratuitous; but now fees fixed

at 2s. 6d. a quarter were charged. Evening classes were started and female students were admitted.

In 1877, under an Act of Parliament, the Museum and other institutions were taken from the control of the Royal Dublin Society, and, together with the School of Design, were administered by a Director under the Science and Art Department, South Kensington. The school then became "The Metropolitan School of Art."

In 1900 the School and the other institutions were transferred to the newly-constituted Department of Agriculture and Technical Instruction.

Henry MacManus retired in 1863, and was succeeded as head master by Robert Edwin Lyne, who held the post until 1889. His successor was James Brenan, who presided over the school for fifteen years. Under him the craft classes, especially designing in connection with the lace industry, became a prominent feature in the curriculum of the school. Brenan retired on pension in 1904, and was succeeded by R. H. A. Willis, who held the appointment for only a short time, dying suddenly in August, 1905. On the 2nd September, 1907, James Ward, the present head master, was appointed.

Under these various masters was a staff of assistants, prominent among them being F. Luke, still connected with the school as second master; Miss Mary Julyan, who died in 1913; Miss Jacob and others.

In February, 1860, the executors of the will of Captain George Archibald Taylor submitted a plan for the endowment of prizes for the encouragement of art students in Ireland, to be administered by the Royal Dublin Society, which was sanctioned by the Court of Chancery. In carrying out the trust the Society holds annual competitions of students' work, and a scholarship of £50 and several minor prizes are awarded by three

judges nominated by the Royal Dublin Society, the Royal Hibernian Academy and the Governors of the National Gallery of Ireland.

SUCCESSION OF MASTERS IN THE DUBLIN SOCIETY'S SCHOOLS.

FIGURE SCHOOL.

ROBERT WEST. Had an academy in George's Lane, which was taken over by the Society about 1746. Master in Society's School in Shaw's Court, 1757. Retired 1763.

JACOB ENNIS. Appointed 10th May, 1763. Died 1770.

ROBERT WEST. Re-appointed 1770. Died 1770.

FRANCIS ROBERT WEST. Appointed 1771. Died 1809.

ROBERT LUCIUS WEST. Appointed 1809. Retired 1845.

WILLIAM NEILAN. Appointed 1846. Retired 1854.

LANDSCAPE AND ORNAMENT.

JAMES MANNIN. Appointed about 1746. Died 1779.

WILLIAM WALDRON. Appointed Nov., 1779. Retired 1801.

HENRY BROCAS. Appointed 1801. Died 1837.

HENRY BROCAS, Jun. Appointed 1838. Retired 1854.

SCHOOL OF ARCHITECTURE.

THOMAS IVORY. Appointed about 1765. Died 1786.

HENRY AARON BAKER. Appointed 1787. Died 1836.

JOHN THOMAS PAPWORTH. Appointed 1838. Died 1841.

DUNCAN C. FERGUSON. Appointed 1842. Retired 1854.

SCHOOL OF MODELLING.

EDWARD SMYTH. Appointed 1811. Died 1812.

JOHN SMYTH. Appointed 1812. Died 1840.

CONSTANTINE PANORMO. Appointed 1840. Died 1852.

JOSEPH ROBINSON KIRK. Appointed 1852. Retired 1854.

HEAD MASTERS.

HENRY MACMANUS. Appointed 1849. Retired 1863.

ROBERT EDWIN LYNE. Appointed 1863. Retired 1889.

JAMES BRENAN. Appointed 1889. Retired 1904.

R. H. A. WILLIS. Appointed 1904. Died 1905.

JAMES WARD. Appointed 1907.

SOCIETIES OF ARTISTS PREVIOUS TO THE ROYAL HIBERNIAN ACADEMY.

Before the foundation in 1764 of the "Society of Artists in Ireland" the Dublin artists were not at any time combined together, either for their own interests, or for the purpose of holding exhibitions of their works, and had no society or organization of their own. The "Steyners and Peynters" of Dublin, *i.e.*, house and church decorators, heraldic painters, and what we should now call artists, are mentioned in the fifteenth century, and probably formed a guild; but no records exist of such. In 1670 the Cutlers, Painter-Steyners and Stationers received a charter of incorporation from King Charles II, under the name of the Guild of St. Luke the Evangelist. Its records from that date, contained in sixteen volumes, are still preserved. This guild regulated the trades with which it was concerned, allowing no one to follow such trades unless admitted as a member, or freeman, or licensed as a quarter-brother. It was governed by a Master, two Wardens and a Council, and was represented on the Common Council of the City of Dublin by three of its members. From the date of its incorporation down to about the middle of the eighteenth century the names of many limners, portrait painters and herald painters are found among its members. Artists who sought admission to the Guild obtained, no doubt, some advantages in belonging to such an organization, especially as some of them combined the calling of house-painter with that of limner and herald painter. Michael Ford, a portrait painter, in an advertisement issued by him in 1743, says that "he undertakes house-painting, floor-cloths, etc." In one case, that of Francis Ryan, a "portrait or face painter," the freedom of the Guild was conferred, on the condition that he did not practice as a house-painter! Portrait painting was combined

with the, perhaps, more profitable work of painting the signs which then distinguished every shop, and in the decoration of the panels of coaches with classical and historical subjects or elaborately painted coats of arms, mantlings and ornamental accessories. Among the original members of the Royal Academy in London at its foundation in 1769 were Charles Catton, an heraldic coach-painter and Master of the Company of Painter-Stainers in London, and John Baker, both of whom chiefly found employment as heraldic and sign painters.

The names of the following artists, some of whom were herald painters, are recorded as belonging to the Guild of St. Luke in Dublin: Thomas Carlton, on the council in 1670, and warden in 1680; Richard Carney, warden in 1671; Luke Bath, 1670; Paul de Melle, warden in 1675; Francis Mathewsens, 1677; Gaspar Smitz, 1681; Peter Surville, 1684; Thomas Pooley, 1683; Richard Sisson, 1686; Aaron Crossley, master in 1689-90; John Wolverston, 1696; Martin Skinner, 1698; James Vandermere, quarter-brother, 1712; Christopher Prichard, quarter-brother, 1712; John Seymour, 1727, warden in 1736; Patrick Tommins, quarter-brother, 1751; Alexander Cairncross, 1751, warden in 1760; Jonathan Bamford, quarter-brother, 1753; Mark Fielding, 1753; George Cairncross, 1755, warden in 1763; Joseph Tudor, 1755; Charles Stordy, 1757; John Lightbourne, 1760; William Esdall, 1777.*

* The records of the Guild contain the following list, undated, of "Pictures belonging to the Guild":

1. The Royall Founder his Matie King Charles the 2nd; a half-length with a frame. Done by Mr. Peter Servile, and his gift.
2. Mr. Samuel Cotton, cutler, 1st Patentee Master, by Paul de Melle.
3. Mr. John North, Stationer and 2nd Patentee Warden, by Mr. Murphy.

In the Royal Irish Academy Collection is an engraved medal in copper, inscribed: "Friendly Brothers of St. Luke," with a representation of St. Luke, and behind him a bull's head. Nothing is known of this institution; it was probably some minor artistic association.

The success of the Society of Artists in London, founded in 1760, in enabling artists to bring their works before the public by annual exhibitions, induced the artists of Dublin to form themselves into a similar association. Early in 1764 the Dublin Society contemplated the organizing of an exhibition themselves, and issued the following advertisement: "Whereas the Society hath been informed by some of the members that it is the opinion of several of the most eminent Painters in this Kingdom that an Exhibition of the Performances of the several artists would be a great encouragement to them, the Society gives the public notice that they will permit their House in Shaw's Court to be made use of for that purpose; and all artists are desired to send in an account of the Pieces they intend to exhibit, with the dimensions thereof, signed with their names and places of abode directed

4. Her Majesty Queen Mary the 2nd, by Thomas Pooley, Esqr.
5. The King's Armes, small, Queen Anne, by Mr. Bodeley.
6. The Guild's Armes, small, with Mr. F. Leeson.
7. Mr. John Kade, cutler, by Mr. Dixon.
8. Mr. Jonathan Jones, cutler, by Mr. Thomas Carleton.
9. Mr. Joseph Toplis, cutler, by Mr. Joachim Croker:
10. A Piece of Perspective. Done by Mr. Mathewsens.
11. Lord Caple's Armes, by Mr. Thomas Langrishe.
12. A back breast and gauntlett for the Armorer.
13. The Guild's Armes, large. Done when Mr. F. Leeson was Master.
14. A Piece of Still Life, by Mr. Stopeller.
15. King William the Third. Done by Mr. Carleton.
16. King George, by Mr. Holland.
17. Thomas Pooley, Esq., a half-length. Done by himself, his gift to the hall.

to the Secretary at the Society's House before the 25th of March next. The time of exhibition not to exceed three months on such days of the week as shall be given notice of in the daily Papers. A committee of this Society will have power to examine all such pieces as shall be sent in for exhibition, and to reject such as shall be deemed improper. The forming and printing of the Catalogues are left to the artists who send in pieces to the exhibition, and, being printed in a decent manner, they are permitted to sell the same for sixpence each" ("Faulkner's Journal," 14th-18th February, 1764). The artists, however, who had already considered the question of forming an association and organizing exhibitions, declined to fall in with the proposal or to contribute to an exhibition under the control of the Dublin Society. In the next issue of "Faulkner's Journal" (18th-21st February, 1764) they had the following notice: "As there had been several meetings of Painters, Sculptors, and Architects for the purpose of instituting an Annual Exhibition of their several performances (antecedent to the advertisement of the Dublin Society), it is with the greatest respect to the intentions of those worthy patrons of arts and sciences that being pre-engaged in such a design among themselves they are under the disagreeable necessity of declining the honour of their invitation to an Exhibition of their works in Shaw's Court. This is therefore to give notice that at a general meeting of Painters, Sculptors and Architects, they have agreed on an Annual Exhibition as well as to excite emulation amongst themselves as to bring forth latent merit to public view ; and in order to leave every Professor without excuse for not adding something to the collection, the first exhibition is appointed for February, 1765." In addition to thus arranging for an exhibition the artists formed themselves into an association,

consisting at first of twelve members, under the title of THE SOCIETY OF ARTISTS IN IRELAND. On the 12th February, 1765, they opened their first exhibition of Pictures, Drawings, Sculpture and Designs in Architecture in Napper's Great Room in George's Lane. The following advertisement was issued previous to the exhibition : " Pursuant to a former advertisement from the Artists' Society dated the 18th February, 1764, notice is hereby given to all artists, whether Painters, carvers in wood or stone, Modellers, Engravers or Designers in Architecture wheresoever resident, that said Society have appointed their Exhibition to commence the 12th day of February, 1765 ; and all Artists who intend exhibiting are requested to send their Performances to the Society's Room at Mr. Charles Napper's in George's Lane before the first day of said month, as no Performance can be received after that date, a proper time being necessary for forming and printing catalogues wherein the Name and Place of Abode of each artist will be inserted. The Society hopes (as this is the first attempt towards establishing an Annual Exhibition) every Artist will contribute to so desirable a purpose by sending some of his performances" ("Faulkner's Journal," 15th-19th January, 1765). In a further advertisement (29th January-2nd February, 1765) the public were informed of the opening of the exhibition ; tickets, with catalogues, to be obtained at a British Shilling each ; the hours of admission ten to four o'clock each day. The membership of the Society had considerably increased since its formation, and twenty-seven artists now contributed, viz :—*Painters* : Gabriel Beranger, Stephen's Green ; William Bertrand, Arran Quay ; John Butts, College Green ; Richard Carver, Lazar's Hill ; Jacob Ennis, Shaw's Court ; James Forrester, in Rome ; Jonathan Fisher, Ship Street ; Gustavus Hamilton, Parliament Street ; Robert

Hunter, Bolton Street ; Thomas Jarvis, Martin's Lane ; James Mannin, Shaw's Court ; George Mullins, Temple Bar ; Denis Brownell Murphy, George's Lane ; James Reilly, Grafton Street ; — Robinson, Abbey Street ; Peter Shee, Smock Alley ; Richard Sisson, William Street ; Thomas Pope-Stevens, Parliament Street ; William Watson, College Green ; James Wilder, Crow Street ; Peter Wingfield, Skinner Row. *Sculptors* : Richard Cranfield, Church Lane ; Patrick Cunningham, Marlborough Street ; John Kelly, Eustace Street ; Simon Vierpyl, Henry Street. *Architects* : Oliver Grace, Fleet Street ; John Mack, James Street. The total number of works shown was eighty-five. The exhibition proved so successful that its promoters resolved to build a permanent exhibition room as well as an Academy for the study of painting. A subscription was opened, and with the funds so obtained and their own contributions the members of the Society erected an exhibition room in William Street, part of the proposed building, at a cost of £1,307 5s. 11d. There they opened their second exhibition on 10th March, 1766, with 106 works. Most of the artists who contributed to the first exhibition were represented, as well as A. De La Nauze, Solomon Delane, Thomas Roberts, Thomas Chambrs, Robert Healey and others. Each subscriber of three guineas received a silver ticket which admitted him and his heirs free for ever to the exhibitions. A sum to complete the work, estimated at £1,124 10s. 2d., being required, the Society, in 1767, made an application to Parliament setting forth that they had in part executed their scheme but were unable to carry it further without public assistance. They received a grant of five hundred pounds "for building an Academy for Painting, Sculpture and Architecture," and in 1769 the members petitioned for a further grant, declaring their intention to instruct,

without any remuneration, young students in the several branches of the Fine Arts as soon as they could have a convenient building for the purpose. No further grant, however, was made, and the Society completed the exhibition building with funds raised by bonds given by three of its members on behalf of the Society. A beginning appears to have been made with the Academy, for, in 1767, Colonel Burton presented a picture by Mengs for the use of the Academy, and Anthony Lee, the portrait painter, gave "a curious Lay-Man once in the possession of Sir Peter Lely" ("Freeman's Journal," 9th-12th May, 1767). The project of an academy for teaching was, however, abandoned, but the Society continued to hold its exhibitions in William Street until 1774. To the original members were added Solomon Delane, Thomas Roberts, William Ashford, J. J. Barralet, Alexander Pope, John Trotter, Thomas Boulger, Thomas Hickey, Thomas Woodburn and others.

After the exhibition of 1773 a schism took place in the Society. The seceders, under the title of "THE ACADEMY OF ARTISTS," opened an exhibition in the old room in George's Lane on 14th February, 1744, and issued the following notice: "The Academy of Artists acquaint the Public that their exhibition of Painting, Sculpture, Architecture, &c., will commence on Monday, the 14th February next, at their Exhibition Room—formerly Napper's—in Great George's Street. The Academy of Artists, considering the Subscribers to the Exhibition Room in William Street as encouragers of the Arts and not of the Individuals, think it their duty to admit their tickets" ("Faulkner's Journal," 27th January, 1774). This exhibition was followed by another, opened on 1st May, 1775. The remaining members of the old society found themselves unable to continue their exhibitions in

William Street ; but eventually the two sections were re-united under the original name of THE SOCIETY OF ARTISTS, and in April, 1777, held an exhibition in William Street in which were 227 works contributed by forty-two artists and nine amateurs. For the next two years the Society was unable to hold any exhibition. Its affairs became embarrassed, for although the exhibitions had been well attended the receipts were insufficient to pay the interest on the bonds and debt. Richard Cranfield, the treasurer, took up the bonds on his own account, and the whole management of the Society fell into his hands. Eventually the members being unable to pay the interest on the bonds, which amounted to £800, they were obliged to assign over to Cranfield all their interest in the William Street premises. In May, 1780, they held their last exhibition in William Street, and the Society of Artists ceased to exist. Their old exhibition room, after being used for various public purposes, meetings, balls, auctions, etc., was taken by the Corporation of Dublin in 1809, who used it as their assembly room until they removed to the Royal Exchange in 1852. It is now used as the Court of Conscience.

After 1780 no public exhibition was held in Dublin for twenty years. John Ellis, landscape painter (*q.v.*), attempted, in 1790, to revive exhibitions by Irish artists in his premises in Mary Street; but although he received some encouragement, his project was not carried out. In 1792 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 Hunter, Home, Robinson, and others; but his Museum, which lasted for some years, was chiefly a "collection of arts and natural and mechanical rarities."

In 1800 a general meeting of the artists of Dublin was held, and an association formed under the patronage

of the Lord Lieutenant, the Duke of Richmond, with the title of "THE SOCIETY OF THE ARTISTS OF IRELAND." The following notice was issued to the public in the newspapers: "The Artists of the City of Dublin beg leave to inform the public that what they now submit to them is the Commencement of a Plan which must have been considered as a desirable object for some time past. Should it merit the attention they are anxious for, and tend in the least to the National object of setting forward the Fine Arts in Ireland, their wishes will be amply gratified, and be a stimulus for their future exertions in each succeeding year." The use of rooms at Allen's, the print-sellers, 32 Dame Street, was obtained, and there in May, 1800, the Society opened a small but very interesting exhibition of paintings, drawings, and sculpture. Twenty-seven artists contributed works to the number of 143. In 1801 the Society applied to Government for the use of a room in the Parliament House, then fitting up as a bank, and were granted the chamber lately used by the House of Lords. Here they held an exhibition in 1801, and another in 1802. Both these exhibitions surpassed the first in the number and quality of the works shown, and the Society bade fair to achieve further success; but, unfortunately, the Parliament House became no longer available, the artists were unable to hold an exhibition in 1803, and could find no better place than the small gallery at Allen's in which to have their fourth exhibition in 1804. For the next few years no exhibitions were held; but, after fruitless applications to Government, the artists at length found a refuge in the newly-built rooms of the Dublin Society in Hawkins Street. In these rooms, which had been specially built for exhibition purposes, the fifth exhibition was opened in May, 1809; and further exhibitions were held in 1810 and 1811. The Society had for its President, in

1811, William Cuming ; and for its Vice-President, G. Gabrielli ; James Petrie was Secretary, and George Meade, Treasurer.

In 1812 a division took place, the junior members wishing to obtain a greater control in the management of the Society. Two societies were formed ; one, consisting of the seceders, called itself **THE IRISH SOCIETY OF ARTISTS** ; the other took the name of **THE SOCIETY OF ARTISTS OF THE CITY OF DUBLIN**. The members of this latter society were F. C. Pack, President ; Edward Smyth, Vice-President ; George Meade, Treasurer ; James Petrie, Secretary ; Thomas Bell, Samuel Burton, J. H. Campbell, William Chalmers, Andrew Dunn, John Ellis, Joseph Ellis, Edward Farrell, J. D. Herbert, William Hunt, Edward Jones, Thomas Kirk, William Kniveton, John Moreau, George Papworth, James Peace, Joseph Peacock, George Petrie, Daniel Richardson, William Sadler, John Smyth, Samuel Woodhouse and Solomon Williams. Of **THE IRISH SOCIETY OF ARTISTS** William Ashford was President, John Comerford, Vice-President ; T. S. Roberts, Treasurer, and Richard Elsam, Secretary ; and the members were : James H. Brocas, William Cuming, who became President in 1813 ; G. Gabrielli, George and William Grattan, T. J. Mulvany, W. S. Mossop, Charles Robertson, J. J. Russell, T. C. Thompson, W. B. S. Taylor, J. McKinley Taylor, V. Waldré and Robert L. West.

Both of these Societies held exhibitions in 1812 and 1813 ; **THE ARTISTS OF THE CITY OF DUBLIN** continuing in the Dublin Society's House, and **THE IRISH SOCIETY OF ARTISTS** finding a home at J. Del Vecchio's premises, 26 Westmoreland Street. In 1814 the two Societies amalgamated, and under the title of **THE HIBERNIAN SOCIETY OF ARTISTS** held an exhibition in the Dublin Society's House. Solomon Williams was President ;

F. C. Pack, Vice-President ; George Meade, Treasurer ; and Charles Robertson, Secretary. The members of this newly-formed Society were, however, unable to agree, and in 1815 another division took place. The senior members, who called themselves THE ARTISTS OF IRELAND, held their exhibition in the Dublin Society's House, the use of which was refused to the other members, who, continuing the name of THE HIBERNIAN SOCIETY, held their exhibition at Del Vecchio's in Westmoreland Street. The members of THE HIBERNIAN SOCIETY presented a remonstrance to the Dublin Society : " Their Institution," they said, " is not a partial monopoly confined to a few individuals, but embraces, in the most liberal manner, the whole profession. They object to artists elected for an unlimited period, whose powers are to be delegated to six, or rather three or four individuals upon whose honour or honesty the division of the money must depend. Instead of appropriating the funds collected by exhibitions to their own individual use, they have always conscientiously disposed of them to the relief of aged and decaying artists ; and from the period of its formation to the present time have constantly afforded a certain stipend to cheer the old age of a once highly respectable artist,* besides, occasionally, extending assistance to others where it appeared necessary." In 1816 a coalition was brought about and exhibitions were held by the whole body of artists in 1816, 1817 and 1819, in the Dublin Society's House in Hawkins Street. These exhibitions were successful, although the artists do not appear to have had any regular organization but were controlled by the Dublin Society. When that Society, after its removal to Leinster House, disposed of its premises in Hawkins Street, the artists were deprived of the

* William Woodburn (*q.v.*).

exhibition-rooms, and in 1819 the last exhibition of painting, sculpture and architecture was held in the Hawkins Street Gallery.

The artists thus left without a place of exhibition, determined to establish themselves upon an independent and permanent footing, and to have a recognized organization. For this purpose they set to work to obtain a Charter of Incorporation, and after a long struggle and in face of much opposition they succeeded, and were at length incorporated as THE ROYAL HIBERNIAN ACADEMY by a charter dated 5th August, 1823. In 1821, after their efforts had been successful but before the charter was formally granted, the artists held an exhibition at the Royal Arcade in College Green. This was the last exhibition held before the Royal Hibernian Academy commenced its annual series in 1826, with the exception of one of water-colours in 1823.

In the Exhibitions held by the Societies but little discrimination appears to have been exercised in the admission of works. Besides those by regular artists—often of a very low standard—drawings by amateurs and by young pupils of the Dublin Society's School and of private drawing masters were admitted. The number of artists of any ability exhibiting bore but a small proportion to those who were mere daubers, or whose career—in many cases afterwards distinguished—was only beginning. Of the exhibition of 1775, the author of "A Tour in Ireland in 1775" writes: "I saw an exhibition of Pictures in Dublin by Irish Artists; excepting those, chiefly landscapes, by Mr. Roberts and Mr. Ashford, almost all the rest were detestable." Commenting on the exhibition held in 1804 a contemporary writer observes that it was the best yet held: "There are fewer daubs of tyros and scratches by children than we remember to have seen in others" ("Ireland's Mirror," 1804).

EXHIBITIONS OF THE VARIOUS SOCIETIES OF ARTISTS IN DUBLIN,
FROM 1765 TO 1821.

Year	Name of Society	Where Held	No. of Exhibitors	No. of Works
1765	SOCIETY OF ARTISTS	Napper's Room, George's Lane	27	88
1766	"	William Street	30	106
1767	"	"	30	137
1768	"	"	31	140
1769	"	"	40	119
1770	"	"	47	104
1771	"	"	30	105
1772	"	"	38	101
1773	"	"	40	128
1774	ACADEMY OF ARTISTS	George's Street	38	130
1775	"	"	24	160
1777	SOCIETY OF ARTISTS	William Street	51	223
1780	"	"	41	214
1800	SOCIETY OF ARTISTS OF IRELAND	Allen's, 32 Dame Street	27	143
1801	"	Parliament House	41	200
1802	"	"	51	213
1804	"	Allen's, 32 Dame Street	33	140

EXHIBITIONS OF THE VARIOUS SOCIETIES OF ARTISTS IN DUBLIN,
FROM 1765 TO 1821—*continued.*

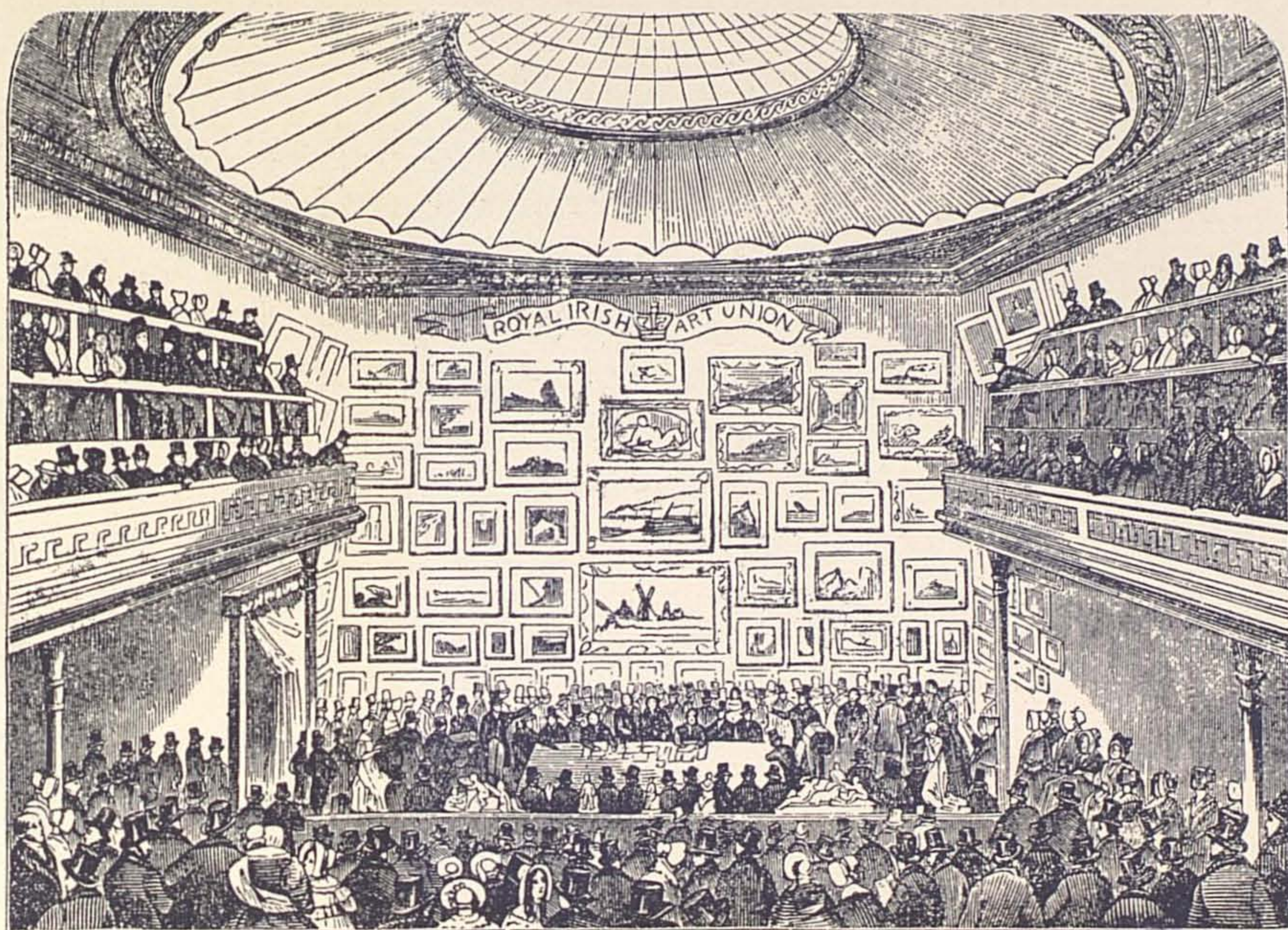
Year	Name of Society	Where Held	No. of Exhibitors	No. of Works
1809	SOCIETY OF ARTISTS OF IRELAND	Dublin Society's House, Hawkins Street	64	231
1810	"	"	76	244
1811	"	"	75	235
1812	"	"	58	216
1812	IRISH SOCIETY OF ARTISTS	Del Vecchio's, 26 Westmoreland Street	42	173
1813	SOCIETY OF ARTISTS OF THE CITY OF DUBLIN	Dublin Society's House, Hawkins Street	44	212
1813	IRISH SOCIETY OF ARTISTS	Del Vecchio's, 26 Westmoreland Street	28	138
1814	HIBERNIAN SOCIETY OF ARTISTS (the two Societies amalgamated)	Dublin Society's House, Hawkins Street	74	263
1815	"	Del Vecchio's, 26 Westmoreland Street	56	226
1815	ARTISTS OF IRELAND	Dublin Society's House, Hawkins Street	39	115
1816	"	"	38	139
1817	"	"	57	206
1819	"	"	51	187
1821	"	Royal Arcade, college Green	42	181
1823	WATER-COLOUR EXHIBITION		11	113

In addition to the foregoing exhibitions by Societies a few by single artists were held. Richard Hand and J. J. Barralet held an exhibition of "pictures stained in glass" at No. 14 New Buildings, Dame Street, in 1785. Robert Hunter had an exhibition of his pictures in 1792; Thomas Sautelle Roberts exhibited in January, 1802, a number of his landscapes, chiefly those painted for the Lord Lieutenant and the Chief Secretary; Andrew Dunne had an exhibition of his miniatures in Hawkins Street in 1808 preliminary to commencing practice in Dublin; J. G. Oben showed a large collection of his water-colour drawings at 49 Marlborough Street in 1809; William Grattan exhibited the works of his deceased brother, George Grattan, at 15 Dame Street in 1819, and in the same year William Ashford had an exhibition of his works in the Dublin Society's House.

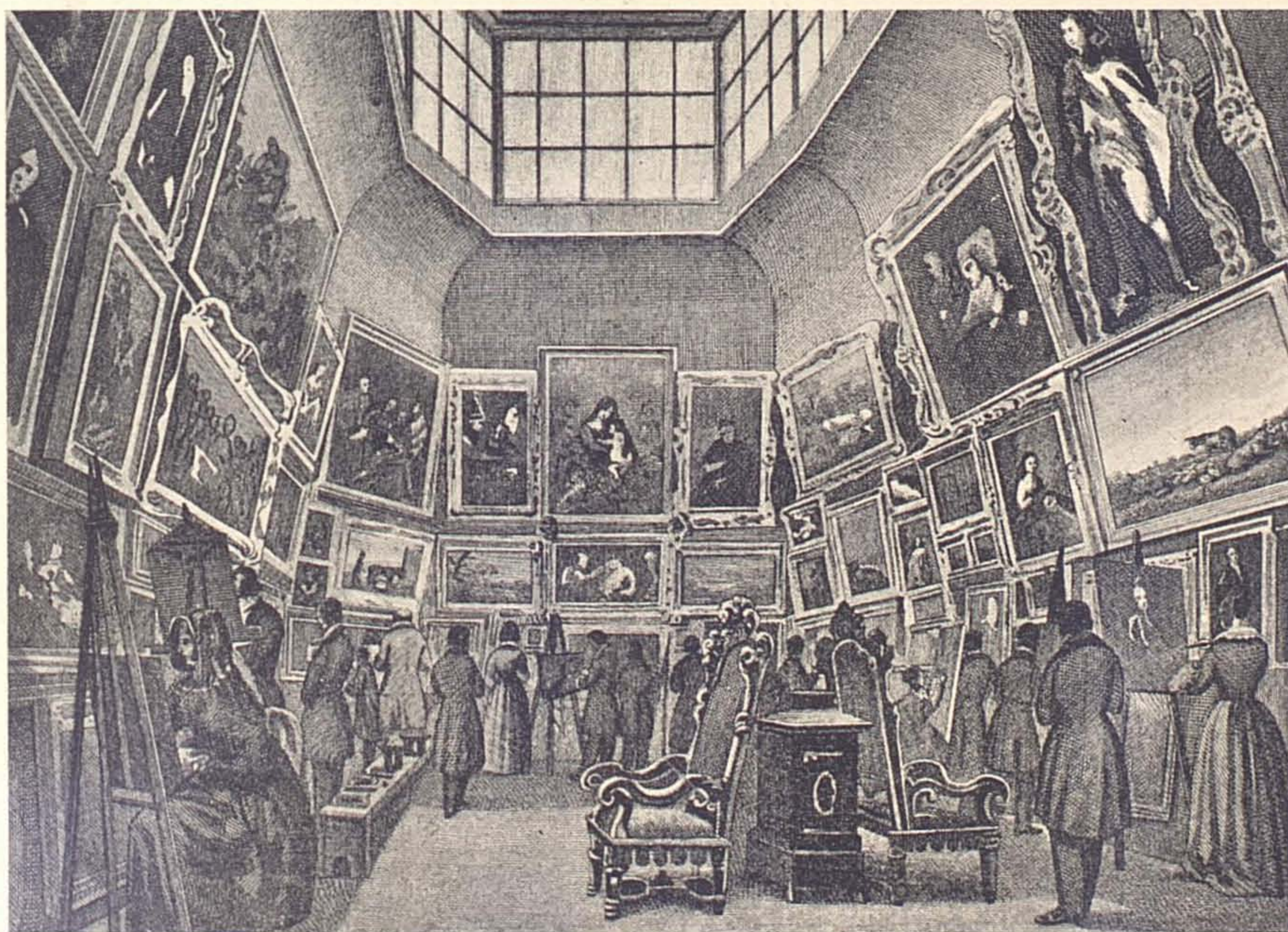
THE ROYAL IRISH INSTITUTION.

The Royal Irish Institution for encouraging the Fine Arts in Ireland, was founded in 1813 as the outcome of a public meeting held in the Rotunda on the 4th June. Its objects were the "stimulating native talent by furnishing models to assist the labours of Irish artists and by rewarding the authors of works of superior merit." For these purposes collections of the works of the old masters were to be got together and exhibited. The Society consisted of life members and a Committee of Directors, with the Prince Regent as Patron; the Lord Lieutenant, Earl Whitworth, Guardian; the Duke of Richmond, Vice-Patron; and the Duke of Leinster, President.

The establishment of the Society was strongly opposed by a section of artists and others, who considered that such an Institution would be useless and impracticable; the chief opposer was John Comerford,



THE ROYAL IRISH ART UNION; DRAWING OF PRIZES IN 1843



THE ROYAL IRISH INSTITUTION, EXHIBITION OF OLD MASTERS

the miniature painter, who was always against the establishment of any Society or body which would encourage the multiplication of artists. He led the opposition, but in spite of his endeavours the Institution was formed and commenced its operations. The Duke of Richmond, Lord Lieutenant, subscribed £100 to its funds, and his successor, Lord Whitworth, gave the same amount. Substantial subscriptions were also received from the Earl of Liverpool, the Marquess of Londonderry, Lord Sidmouth and Sir Robert Peel, as well as from many others in England and Ireland. The Prince Regent within three months of its foundation gave his name as Patron of the Institution and contributed £200. The first exhibition was held in the Gallery of the Dublin Society's House in Hawkins Street ; but afterwards premises were built in College Street, where subsequent exhibitions were held.

The principal object towards which the members of the Institution directed their attention was the establishment of an Academy in Dublin. The Dublin artists, after 1819, had no organization, and were unable to hold exhibitions, and found little encouragement from an apathetic public. "Owing to the want of taste and encouragement," says the author of the "Picture of Dublin," in 1821, "though there are many painters of merit, there is no existing Society of Artists in Dublin, and many have been compelled to seek for support in other occupations, tired out and disgusted with repeated efforts unrewarded." To carry out their design the members lent all their aid to the small body of artists who were working for the formation of a permanent Academy of Arts, and in 1823 their persistent advocacy of the scheme was crowned with success, when a Charter was signed establishing the Royal Hibernian Academy. The Institution made a strenuous, but unsuccessful, effort to have the sum of £12,000—which had been

subscribed for a national testimonial in honour of the visit of George IV to Ireland in 1821—applied to the building of a gallery for the advancement of the Fine Arts.

With the achievement of the establishment of the Royal Hibernian Academy, the work of the Institution was ended. It continued its existence for some years, until its work in the practical encouragement of native art was taken up by the Royal Irish Art Union in 1840.

THE ROYAL HIBERNIAN ACADEMY.

After the Society of Artists, formed in Dublin in 1764, had ceased to exist in 1780, the Irish Artists had no organization and held no exhibitions until 1800, when THE SOCIETY OF ARTISTS OF IRELAND was founded. This body held exhibitions for some years, but after 1812, through internal dissensions, it was split up into several short-lived societies, and from 1815 to 1819 exhibitions of the Dublin artists were held under the control of the Dublin Society in the Gallery in Hawkins Street. When the Society moved to Leinster House and gave up its premises in Hawkins Street, there was no place where exhibitions could be held. The Irish artists then considered the question of forming a permanent organization free from outside control, and over thirty artists joined in an application to the Government for a Charter of Incorporation. The application encountered the hostility of a small body of opponents, headed by John Comerford, the miniature painter, who always objected to any organization of his profession, and especially to any institution or academy for the teaching of art. He addressed a long and elaborate letter to the Chief Secretary, Sir Robert Peel; but the committee of the artists were able to refute his arguments, and, although further attempts were

made to influence the Government, the artists, after ten years long and severe struggle in which they had the support of the Royal Irish Institution and the influence in England of Sir Thomas Lawrence and Martin Archer Shee, finally succeeded in their efforts and were granted a Charter of Incorporation. This was in 1821 ; but the completion of the Charter was delayed for some time by the want of funds to pay the fees upon it. The Royal Irish Institution came forward and paid the whole sum required, amounting to over £300, and a Royal Charter, bearing date the 5th August, 1823, was signed, by which was founded the Royal Hibernian Academy of Painters, Sculptors, Architects and Engravers. Under the terms of the Charter the Academy was to consist of fourteen Members and ten Associates, and the names of the first Members were included in the deed : WILLIAM ASHFORD, painter, President ; FRANCIS JOHNSTON, architect, Treasurer ; WILLIAM MOSSOP, medallist, Secretary ; MARTIN CREGAN, WILLIAM CUMING, JOHN GEORGE MULVANY, THOMAS JAMES MULVANY, JOSEPH PEACOCK, THOMAS SAUTELLE ROBERTS, THOMAS CLEMENT THOMPSON, ROBERT LUCIUS WEST, and SOLOMON WILLIAMS, painters ; THOMAS KIRK, sculptor, and HENRY AARON BAKER, architect. These members were selected by the artists themselves. At a public meeting, to which every person recognized as an artist had been publicly invited, held in 1820, they chose three of their number to select those artists who should be considered suitable for membership of the Academy. The artists to whom the selection was confided were : William Ashford, William Cuming and Thomas Sautelle Roberts. Among those chosen was James Gandon, the architect, but he found himself unable, from his advanced age, to take part in the work of the Academy, and resigned before the completion of the

Charter, and his place was filled by Henry Aaron Baker, architect. But although not named in the Charter Gandon appears to have been considered a member, as in the catalogue of 1826 he is referred to as having "been forced by ill-health to resign his situation as an Academician."

The deed further provided that within six months the Members should proceed to the election of ten Associates. The early minutes of the Academy are missing, so that the dates of the election of the first Associates are not on record ; but it appears that the first election was in 1824, when only five Associates were chosen : HENRY KIRCHHOFFER, RICHARD ROTHWELL, J. J. RUSSELL, JOHN SMYTH, sculptor, and JOHN WILLIAMSON, architect. In 1825 THOMAS FOSTER and J. HAVERTY were added ; and in 1826 THOMAS COOLEY, J. R. MAGUIRE, GEORGE PETRIE and GEORGE PAPWORTH, architect. As the list of Associates were not completed to the full number of ten for some few years, there was apparently a difficulty in finding suitable candidates.

Having obtained their Charter the artists found themselves unable for want of funds to carry out the object for which their academy was formed ; and no place could be found suitable for the holding of their exhibitions. This difficulty was removed by the generosity of one of their members, Francis Johnston, who had succeeded Ashford in the Presidency in 1824. He came forward and, at his own expense, built an Academy House in Abbey Street, containing exhibition-rooms, drawing-schools, a Council-room and apartments for the Keeper. He expended £14,000 upon the building and bestowed it in perpetuity in trust for the Academy. The first stone was laid on 29th April, 1824 ; the building was completed in 1826, and in the spring of that year the Academicians opened

their first exhibition. To this exhibition seventy artists and twenty-one amateurs contributed, and the number of works shown was 371 pictures, drawings and miniatures, and thirty-one pieces of sculpture. In a preliminary Address and Preface in the catalogue the members of the Academy remark : " Much has been said in melancholy despondence of the distresses of Ireland ; much has been said in dishonest spirit of the incapacity of her artists ; to those who grieved without exertion, and to those who exulted with affected triumph, they say naught but to look on the works which now surround them on the walls of the Academy " ; and they conclude by saying : " They consider it their bounden duty to use every exertion which may conduce to the advancement of the Fine Arts and the dignity of the body ; and they indulge in the hope that those Artists who may hereafter issue from under their care will in their turn endeavour to transmit the honour of their profession unsullied to posterity . "

In 1830 a gallery for the Academy's collection of antique and modern sculpture, principally consisting of casts presented from time to time, was opened, the gift of Mrs. Anne Johnston, widow of Francis Johnston. In the catalogue of the sixth annual exhibition, held in 1831, the preface contains the following paragraph : " The Royal Hibernian Academy may, at least, claim the merit of concentrating the native talent of the country, and by affording to every Artist annually the opportunity of displaying his works, the young aspirant in the Arts has his enthusiasm and emulation excited, and his works by comparison with those of more experienced men are more likely to show him the course he must follow ; while the more ripened practitioner is not allowed to relax in his efforts, but is induced to the constant and fullest exertion of his powers that might otherwise be allowed to rust in

inactivity." In this year, 1831, Parliament voted a grant to the Academy of £300, which has been continued annually ever since. This is the Academy's sole financial support outside the income derived from exhibition entrance fees and the commissions on sales of pictures, and most of the grant is expended on the maintenance of a life school for students which, though not under the terms of the original Charter, was established by the Members in 1826, and is dependent upon the voluntary services of the members as visitors and teachers. The amount realized by commissions on sales of works of art exhibited in the Academy has varied considerably at different periods. During the four years 1835 to 1838 the total amount of purchases at the exhibitions was only thirty shillings paid for two water-colour drawings ; and the receipts for admissions amounted to £577 13s. 6d. After the Royal Irish Art Union was founded and a stimulus given to the purchase of pictures in the Academy, the amount for the four years, 1840 to 1843, rose to £2,944 10s. expended by the Union in prizes for its subscribers, and £1,227 10s. spent by private purchasers. The receipts by admissions during these years was £1,790 15s. According to a return furnished to the Committee of Inquiry, which sat in Dublin in 1906, the receipts from commissions on purchases averaged for the ten years, 1875 to 1884, £124 16s. per annum ; in the next ten years, 1885 to 1894, the average was £64 16s. 3d., and during the ten years, 1895 to 1904, it fell to £38 13s. Within the last few years it has increased. Besides the Academy's resources as above noticed a sum of £940, which has since grown to £1,200, was received in 1871 from the trustees of the Albert Testimonial Fund, the interest of which was to be applied to the foundation of a scholarship or prizes to be called "The Prince Albert

Scholarship or Prizes." For some years the "Albert Prize," generally of about £20, was awarded annually for the best figure or landscape painted by any Irish artist or student under 30 years of age, who was or had been a student in the Academy; but in 1898 it was decided that the amount given should in future be divided so as to form separate prizes for students at the end of each session.

In 1856 dissensions arose among the members of the Academy, who were divided into two parties: one sought to put the affairs of the Institution, which had fallen into an unsatisfactory condition financially, on a better footing, and to reform its management which had become lax; the other, consisting chiefly of the older members, opposed this. The leader in the endeavours for reform was Michael Angelo Hayes, who, after his election as Secretary in 1856, immediately set himself to work to re-organize the affairs of the Institution, and to bring about the proper observance of its rules and regulations, which had been persistently violated. By his efforts the Academy's debt was considerably reduced; but his reforms incurred the hostility of a section of the Academicians, and every effort was made to thwart them. When he, as Secretary, refused to recognize Petrie as a member of the Academy and 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, affairs reached 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 party declined to recognize the validity of this meeting, and he refused to surrender the books and keys held by him as Secretary. In consequence he was, on the 18th April, 1857, expelled from the Academy. Hayes stated his case in letters

to the newspapers, which were replied to by G. F. Mulvany, representing his opponents, a correspondence in which Hayes had decidedly the advantage.* The intervention of the Lord Lieutenant and the Law Officers was sought to put an end to the schism ; but they declined to express any opinion, recommending that the quarrel should be settled by the members themselves. With affairs in such confusion, with two Presidents and two Councils, no exhibition was held in 1857 ; but at a meeting held on 17th October, 1857, Petrie was elected President by the whole body, a temporary triumph for the opponents of Hayes and his friends. A Government inquiry was next held into the Academy's affairs, and a new Charter altering its constitution was proposed. Under this Charter, which was granted by letters patent dated 27th February, 1861, the membership of the Academy was increased from fourteen to thirty, leaving the number of Associates at ten, as it was under the old Charter. The appointments of President, Secretary and Treasurer, and the making of by-laws, etc., were to be subject to the approval of the Lord Lieutenant. Petrie took exception to some of the provisions of the proposed Charter, and found himself at variance in other respects with his brother Academicians ; and on the acceptance of the terms of the Charter by the members he, on 21st January, 1859, resigned the Presidency. Catterson Smith was elected in his stead, and his name appeared as President in the new Charter. George F. Mulvany was appointed Treasurer and Bernard Mulrenin Secretary. Michael Angelo Hayes was brought back as a Member, and in the following October was again made Secretary. The new members added to make up the whole number of thirty were chosen by the Academy in December, 1860. The enlargement of the number

* See note, Vol. I, p. 462.

of constituent members was subsequently found inconvenient ; it was quite too large for all the artists to be drawn from Ireland, and the filling up of vacancies has been a constant difficulty ever since.

Under the terms of the Charter the Members of the Academy have power to make statutes and by-laws for the government and regulation of the Institution subject to the approval of the Lord Lieutenant. The by-laws which at present govern the procedure of the Academy were drawn up in 1903, and received the sanction of the Lord Lieutenant on 21st December of that year. Under these by-laws the President, Secretary, Treasurer, Keeper and Librarian, are elected annually from the constituent Members, and their duties are defined ; all vacancies in the number of Members are filled by election from the body of Associates, and it is laid down that an exhibition of works of painting, sculpture, drawing, modelling and design in architecture shall be held annually, to which all Members and Associates are expected to contribute. The Schools are superintended by the Keeper, and visitors are appointed to attend the School of Painting and the living Model School. The works of the students are exhibited annually, when the medals and prizes awarded are distributed by the President at a full meeting of the Academicians, Honorary Academicians and Associates. It is to be observed that neither of the Charters specifically required the Academy to hold annual exhibitions of works of art or to conduct a life school, and the state grant was paid over without any conditions. The statutes and by-laws, however, made under the Charter of 1861 and amended in 1903, provide for both these functions, and under the terms of Francis Johnston's gift of the site and building of the Academy it appears that if more than one year was allowed to lapse without holding an

exhibition the premises were to revert to the donor's heirs.

As a result of the inquiry held in 1857, previous to the granting of the new Charter, Mr. Norman Macleod, the official sent over for the purpose, recommended that the Academy as a society for the exhibition of pictures was not entitled to any support from public funds, and that the school was unnecessary, as the one in connection with the Dublin Society was better fitted to carry on the work. No action was, however, taken on these recommendations; except that the payment of the grant by the Treasury was made subject to an annual inspection and report by the Science and Art Department, an arrangement which continued until the creation of the Department of Agriculture and Technical Instruction in Ireland. Since then the annual inspection has been made by one of its officers. The teaching in the School is provided for by the annual election of four or more Academicians or Associates who act as Visitors. They attend the School for one week each in turn, and receive a small fee for doing so. Students are admitted free, on giving satisfactory proof of capacity to benefit by the instruction. Little is heard of the School in the early days of the Academy, and it does not appear to have exercised any appreciable influence in art teaching in Ireland until about the time that the Dublin Society's School was converted into a School of Design under South Kensington. This had apparently the effect of slightly increasing the number of students, and about the period of 1870 to 1890 a good number of artists received a portion of their training there, such as W. F. Osborne, J. M. Kavanagh, R. T. Moynan, H. Tisdall, Stein Cairnes, Henry Allan and Oliver Sheppard. In 1893 the School was for the first time in the history of the Academy opened

to female students. The result has been that since then male students have practically ceased to attend. In the evidence given before the Committee of Inquiry in 1906, it was stated that an average of seventeen students had attended the School during the past five years, nearly all of whom were women, and that at the time the evidence was given only one or two male students attended occasionally. There is no limit to the period during which students can remain in the School, and the result is that year after year the prizes fall to those who have been attending the School for many years. A witness before the Committee, Mr. O'Sullivan, Art Inspector of the Department of Agriculture and Technical Instruction, stated that not one of the students, even those who had been there for five years, would satisfy the test for the admission to the Life School of the Royal Academy in London.

From the time of its foundation to the present day the Academy has struggled against adverse circumstances, partly from the neglect and apathy of the public and partly from the difficulty which was found in filling the ranks of the Academicians with artists who could paint. The history of art in Ireland—as can be seen from the account of artists given in the foregoing pages—shows that young artists of talent and ambition would not remain where there was no outlet for showing their powers, but emigrated to London. The Academy had often to elect as members of its body artists whose qualifications were of the smallest, and it is not surprising therefore that at some periods of its existence its exhibitions failed to enlist the support of the public. Of its exhibition held in 1838, perhaps about the worst period of its career, the "Evening Mail" had the following criticism: "The 13th Exhibition, save the mark, of the Royal Hibernian Academy is now open to a discerning public, and

possesses at least this superiority over its predecessors that it exhibits fewer pictures, and, as a matter of course, fewer outrages upon good taste. We shall even go further and admit that it possesses three or four such pictures as would redeem even a greater farrago of mediocrity and positive dullness from utter execration, and these few leave us not without hope that the discipline of public opinion, fairly and freely expressed, may not only purge the gallery of the Academy from the dross which is suffered to usurp its walls, but also with fair encouragement from the wealthy, stimulate the genius of our countrymen to a patient and assiduous cultivation of the excellent in this fascinating art." In this year the Academy had found a difficulty in getting together an exhibition at all, and next year, 1839, no exhibition was held. In 1857 again, during the schism in the Academy, no exhibition was held, and none would have been held in 1858 but that from the provisions of the deed under which the Academy House was held, the premises would have reverted to Francis Johnston's heirs if two years elapsed without one.

The establishment of the Royal Irish Art Union in 1839 exercised a beneficial and stimulating influence upon the Dublin artists by the purchase of their works, and for some years the condition of the Academy was more flourishing. Tested by the number of admissions the patronage of the exhibitions by the public soon began again to fall off. In the ten years, 1874-1885, the average number of admissions was 28,480; in the succeeding decade it was 19,389, and in 1899 it had fallen to 9,709. The average recorded from 1894 to 1905 is only 7,967. With the diminishing attendance at the exhibitions the number of purchasers also grew less. Within the last few years, however, a revival of interest has taken place in the Academy; attendances and sales have increased, and signs are not wanting of a

more assured and generous support of the institution by the public.

The Academy had for long claimed increased State support and for new premises nearer to the other art institutions on the south side of the city, and in 1902 brought its case, unsuccessfully, before the Committee on the Public Offices Sites Bill. In 1903, following a motion in Parliament by Mr. J. J. Mooney, M.P., the Government appointed a Committee to inquire into the work carried on by the Royal Hibernian Academy and the Metropolitan School of Art, and to report whether any, and if so, what measures should be taken to make these Institutions serve more effectually those purposes for which they are maintained. The Committee, which consisted of Lord Windsor (afterwards Earl of Plymouth), as Chairman, the Earl of Westmeath, Mr. Justice Madden, Mr. George C. V. Holmes, Chairman of the Commissioners of the Board of Works, and Mr. J. P. Boland, M.P., sat for four days in Dublin and one in London in 1905, and took the evidence of nineteen witnesses. It made its Report, or rather two Reports, in November, 1906. The Report of the majority, consisting of the Chairman and Lord Westmeath and Mr. Holmes, was not favourable to the Academy. It recommended a new Charter to remedy the defects in the constitution of the Academy and the abolition of its life school, which should in future be carried on in the Metropolitan School. It did not consider that a sufficient case had been made out for the abandonment of the building in Abbey Street. The recommendations of this Report meant the extinction of the Academy as a teaching body. The signatories seem to have failed to grasp the distinctive character of an Academy of Art and the essential difference between a school of fine art and a school of applied art. The minority Report took a

broader and more sympathetic view, and strongly expressed the opinion that the Academy and its School should not only be maintained, but fostered and encouraged ; and was also in favour of the transfer of the Academy's premises to a better site. The result of the inquiry, so far as the Academy was concerned, was that no change was made and no further action taken. The Academicians themselves began an agitation for the recommendations of the minority Report to be carried out, but the matter was ultimately allowed to drop.

Whatever may have been the shortcomings of the Academy either as a Society of Artists or a teaching school, it must be recognized by everyone interested in the fostering of art in Ireland that its extinction would be a calamity. The maintenance of an efficient Academy is absolutely necessary if there is to be any real teaching of art in Ireland. Its school, instead of being crippled and starved by an inadequate grant, ought to be allowed an endowment to enable it to be efficient, and to afford students who aspire to become artists every advantage for the development of their artistic talent.

Besides the regular annual exhibitions the Academy held a Loan Exhibition in December, 1902, projected by Sir Hugh Lane. In this one hundred and thirty-six works of deceased English and Irish painters were exhibited, collected mostly from Irish owners. Another exhibition was opened in December, 1903, consisting chiefly of works by the late Walter Osborne and Catterson Smith, P.R.H.A. ; and an exhibition of the works of G. F. Watts was held in 1905. In 1910 an extraordinarily fine collection of engravings was got together and exhibited on the Academy walls. The finest examples of every variety of the engraver's art were lent by prominent collectors, chiefly in England,

and the exhibition, especially in the section devoted to the work of the early German artists, was a remarkable one, and could hardly be surpassed. But it was not appreciated by the public, and comparatively few visited it; and the result of the labour and expense which it entailed was disappointing and disheartening to the President and those who assisted him in its formation.

A list of the Members and Associates of the Academy from its foundation to the present time is given below.

ROYAL HIBERNIAN ACADEMY.

[The letters in brackets after the names signify : (A) Architect ;
(M) Medallist ; (S) Sculptor.]

Presidents.

WILLIAM ASHFORD.	1823-1824.
FRANCIS JOHNSTON.	1824-1829.
WILLIAM CUMING.	1829-1832.
MARTIN CREGAN.	1832-1857.
GEORGE PETRIE	1857-1859.
CATTERSON SMITH.	1859-1866.
SIR THOMAS DEANE.	1866-1868.
CATTERSON SMITH.	1868-1869.
SIR T. A. JONES.	1869-1893.
SIR THOMAS FARRELL.	1893-1900.
SIR THOMAS DREW.	1900-1910.
DERMOD O'BRIEN.	1910-

Members and Associates.

AITKEN, JAMES ALFRED.	Associate, 1st March, 1871. Resigned 1890. Died 1897.
ALLAN, HENRY.	Associate, 18th April, 1895. Member, 18th Jan., 1901. Died 1912.

ASHFORD, WILLIAM.	Original Member, 1823. President, 1823. Died 1824.
ASHLIN, GEORGE C. (A).	Associate, 18th Jan., 1879. Member, 10th June, 1885.
ATKINSON, GEORGE.	Associate, 18th April, 1912.
BAKER, HENRY AARON (A).	Original Member, 1823. Resigned and made Honorary Member, 26th April, 1831. Died 1836.
BATCHELOR, FREDERICK (A).	Associate, 1st Nov., 1901.
BRADFORD, LOUIS KING.	Associate, 1855. Died 1862.
BRAITHWAITE, CHARLES.	Associate, 18th Oct., 1913.
BRENAN, JAMES.	Associate, 18th July, 1876. Member, 13th April, 1878. Died 1907.
BRENAN, JAMES BUTLER.	Associate, 18th July, 1861. Member, 4th April, 1871. Died 1889.
BRIDGFORD, THOMAS.	Associate, 24th Oct., 1832. Member, 23rd Aug., 1851. Died 1878.
BROCAS, WILLIAM.	Associate, 13th Oct., 1854. Member, 1860. Died 1868.

- BROOKE, WILLIAM HENRY. Associate, 22nd May, 1828
Died 1860.
- BROWN, NASSAU BLAIR. Associate, 7th Nov., 1901.
Member, 19th Oct., 1903.
- BURKE, AUGUSTUS
NICHOLAS. Associate, 18th July, 1871.
Member, 26th Aug., 1871.
Died 1891.
- BURTON, SIR FREDERICK
WILLIAM. Associate, 27th May, 1837.
Member, 1st Feb., 1839.
Died 1900.
- BUTLER, JOHN STIRLING
(A.) Associate, 27th May, 1865.
Member, 22nd June, 1869.
Name removed from list
25th April, 1883, for non-
compliance with rules.
- BYRNE, PATRICK (A). Member, 1860, under new
Charter.
Died 1864.
- CLOSE, SAMUEL P. (A). Associate, 19th Oct., 1891.
- COLLIER, WILLIAM HENRY. Associate, 22nd Oct., 1836.
Member, 18th Oct., 1837.
Died 1847.
- COOLEY, THOMAS. Associate, 18th July, 1826.
Resigned 1829.
Died 1872.
- CREGAN, MARTIN. Original Member, 1823.
President, 24th Oct., 1832.
Not re-elected 17th Oct.,
1857.
Died 1870.

- CROWLEY, NICHOLAS
JOSEPH. Associate, 18th Jan., 1836.
Member, 27th May, 1837.
Resigned 7th March, 1854.
Honorary Member, 23rd
Oct., 1854.
Died 1857.
- CUMING, WILLIAM. Original Member, 1823.
President, 2nd April, 1829.
Resigned Presidency, Oct.,
1832.
Resigned Membership, 31st
Jan., 1837.
Honorary Member, 20th
Feb., 1837.
Died 1852.
- DANBY, THOMAS. Member, 1860, under new
Charter.
Died 1886.
- DEANE, SIR THOMAS (A). Member, 1860, under new
Charter.
President, 18th Oct., 1866,
to 17th Oct., 1868.
Died 1871.
- DEANE, SIR THOMAS
NEWENHAM (A). Associate, 18th July, 1861.
Member, 18th April, 1864.
Died 1899.
- DEANE, SIR THOMAS
MANLY (A). Associate, 18th April, 1898.
Member, 18th Oct., 1910.
- DERRICK, J. McDUFF (A). Associate, 13th Oct., 1854.
(His name disappears from
list after 1857).

- DILLON, WILLIAM. Associate, 18th July, 1861.
Removed 22nd Nov., 1870.
- DOYLE, HENRY EDWARD. Associate, 18th April, 1872.
Member, 22nd Nov., 1874.
Died 1892.
- DOYLE, WILLIAM F. Associate, 13th Nov., 1869.
Died 1891.
- DREW, SIR THOMAS (A). Associate, 13th Nov., 1870.
Member, 21st April, 1871.
President, 18th Oct., 1900.
Died 1910.
- DUFFY, PATRICK
VINCENT, Associate, 18th April, 1860.
Member, 1860, under new
Charter.
Died 1909.
- FARRELL, JAMES (S). Associate, 17th April, 1880.
Member, 18th Nov., 1882.
Died 1891.
- FARRELL, TERENCE (S). Associate, 17th July, 1851.
Member, 25th May, 1859.
Died 1876.
- FARRELL, SIR THOMAS (S). Member, 1860, under new
Charter.
President, 18th Oct., 1893.
Died 1900.
- FAULKNER, JOHN. Associate, 18th July, 1861.
Member, 7th Sept., 1861.
Resigned, 22nd Nov., 1870.
Died (?).

- FITZPATRICK, EDMOND. Associate, 18th Jan., 1862.
Removed 25th April, 1883,
for non-observance of by-
laws.
- FOLEY, JOHN HENRY (s). Member, 1860, under new
Charter.
Died 1874.
- FOSTER, THOMAS. Associate, 1825.
Died 1826.
- FOWLER, THOMAS TREVOR. Associate, 22nd Oct., 1836.
Died (?).
- FRAZER, HUGH. Associate, 10th May, 1830.
Member, 27th May, 1837.
Resigned, 5th July, 1861.
Died (?).
- GANDON, JAMES (A). He was among those chosen
as an original Member;
but owing to his advanced
age he found himself un-
able to accept, and his
name was not included in
the Charter of 1823.
- GREY, ALFRED. Associate, 14th Sept., 1869.
Member, 16th Aug., 1870.
- GREY, CHARLES. Associate, 1st June, 1838.
Member, 1st Dec., 1845.
Died 1892.
- GREY, JAMES. Associate, 20th March, 1875.
Member, 18th Oct., 1875.
Died 1905.

- HAVERTY, JOSEPH P. Associate, 1824.
Member, 6th May, 1829.
Resigned, 18th Oct., 1837.
Died 1864.
- HAYES, EDWARD. Associate, 18th March, 1856.
Member, 1860, under new
Charter.
Died 1868.
- HAYES, EDWIN. Associate, 9th April, 1852.
Member, 1861.
Died 1904.
- HAYES, MICHAEL
ANGELO. Associate, 9th April, 1853.
Member, 13th Oct., 1854.
Expelled, 8th April, 1857.
Member, 1860, under new
Charter.
Resigned, Dec., 1874.
Died 1877.
- HILL, NATHANIEL. Associate, 27th May, 1892.
Member, 11th April, 1894.
- HONE, NATHANIEL. Associate, 18th Oct., 1879.
Member, 17th Jan., 1880.
- HUGHES, JOHN (S). Associate, 18th Oct., 1895.
Member, 27th April, 1900.
- INGLIS, JOHNSTON J. Associate, 27th May, 1892.
Member, 18th July, 1892.
Name removed from list
2nd Sept., 1912.
- JOHNSTON, FRANCIS (A). Original Member, 1823.
President, 1824.
Died 1829.

- JONES, SIR THOMAS A. Associate, 16th Jan., 1860.
Member, 1860, under new
Charter.
President, 22nd June, 1869.
Died 1893.
- JOY, ALBERT BRUCE (s). Associate, 18th April, 1890.
Member, 26th Feb., 1892.
- JOY, ARTHUR. Associate, 18th Jan., 1836.
Member, 20th Feb., 1837.
Died 1838.
- KAVANAGH, JOSEPH M. Associate, 18th April, 1889.
Member, 26th Feb., 1892.
- KELLY, GERALD FESTUS. Associate, 19th Oct., 1908.
Member, 18th Oct., 1910.
- KENDRICK, MATTHEW. Associate, 24th Oct., 1832.
Member, 16th Feb., 1850.
Died 1874.
- KENNEDY, CHARLES
NAPIER. Associate, 18th July, 1896.
Died 1898.
- KIRCHHOFFER, HENRY. Associate, 1824.
Member, 9th May, 1826.
Resigned, 25th Mar., 1835.
Died 1860.
- KIRK, JOSEPH ROBINSON
(s). Associate, 22nd May, 1845.
Member, 13th Oct., 1854.
Died 1894.
- KIRK, WILLIAM BOYTON
(s). Associate, 16th Feb., 1850.
Resigned and made Honorary
Member, 18th Oct., 1873.
Died 1900.

- KIRK, THOMAS (s). Original Member, 1823.
Died 1845.
- LANYON, SIR CHARLES (A). Member, 1860, under new Charter.
Died 1889.
- LAVERY, JOHN. Associate, 18th July, 1906.
Member, 18th Jan., 1907.
- LAWLOR, JOHN (s). Associate, 18th July, 1861.
Died 1901.
- LEECH, W. J. Associate, 18th April, 1907.
Member, 18th Oct., 1910.
- LOVER, SAMUEL. Associate, 22nd May, 1828.
Member, 6th May, 1829.
Resigned, 15th Mar., 1836.
Honorary, 15th Mar., 1836.
Died 1868.
- LYNN, SAMUEL FERRIS (s). Associate, 18th Oct., 1872.
Died 1876.
- LYNN, WILLIAM H. (A). Associate, 27th May, 1865.
Member, 18th July, 1872.
- LYON, EDWIN (s). Associate, 18th Jan., 1836.
(He never exhibited, and his name disappears from list after 1836. No information in Academy records as to why he was elected, or when, or how he ceased to be an Associate.)
- MCCARTHY, JOHN JAMES (A). Associate, 17th July, 1851.
Member, 1860, under new Charter.
Died 1882.

MACLISE, DANIEL.	Member, 1860, under new Charter. Resigned 9th May, 1864. Honorary, Sept., 1864. Died 1870.
MCGUINNESS, WILLIAM BINGHAM.	Associate, 18th July, 1882. Member, 18th Jan., 1884.
MCILWAINE, J. B. S.	Associate, 18th July, 1893. Member, 18th July, 1911.
MACMANUS, HENRY.	Associate, 1st June, 1838. Member, 9th Dec., 1857. Died 1878.
MAGUIRE, JAMES ROBERT.	Associate, 9th May, 1826. Resigned 24th April, 1830. Died (?) 1850.
MAHONEY, JAMES.	Associate, 1856. Resigned, 1859. Died 1879.
MARQUIS, J. RICHARD.	Associate, 18th July, 1861. Member, 7th Sept., 1861. Died (?) 1886.
MAYNE, ARTHUR JOCELYN.	Associate, 22nd Nov., 1870. Member, 25th Jan., 1873. Died 1893.
MILLER, PHILLIP HOMAN.	Associate, 18th April, 1890.
MILLS, CHARLES.	Associate, 18th Oct., 1913.
MITCHELL, WILLIAM MANSFIELD (A).	Associate, 18th April, 1889. Member, 18th Jan., 1890. Died 1910.

- MOORE, CHRISTOPHER (s). Associate, 26th May, 1846.
Member, 26th May, 1846.
Resigned, 24th Oct., 1853.
Honorary, 13th Oct., 1854.
Died 1863.
- MOSSOP, WILLIAM
STEPHEN (M). Original Member, 1823.
Died 1827.
- MOYNAN, RICHARD
THOMAS. Associate, 18th Oct., 1889.
Member, 18th July, 1890.
Died 1906.
- MULCAHY, JEREMIAH
HODGES. Associate, 1875.
Resigned, 1888.
Died 1889.
- MULRENIN, BERNARD. Associate, 27th May, 1837.
Member, 1860, under new
Charter.
Died 1868.
- MULVANY, GEORGE F. Associate, 5th May, 1830.
Member, 17th Nov., 1836.
Died 1869.
- MULVANY, JOHN GEORGE. Original Member, 1823.
Died 1839.
- MULVANY, JOHN SKIPTON Associate, 16th Feb., 1850.
(A). Member, 13th Oct., 1854.
Died 1870.
- MULVANY, THOMAS
JAMES. Original Member, 1823.
Died 1845.
- MURPHY, EDWARD
HENRY. Associate, 3rd Nov., 1829.
Died 1841.
- MURRAY, ALBERT E. (A). Associate, 18th April, 1893.
Member, 18th April, 1910.

MURRAY, WILLIAM (A).	Associate, 3rd Nov., 1829. Died 1849.
MURRAY, WILLIAM GEORGE (A).	Member, 1860, under new Charter. Died 1871.
NAIRN, GEORGE.	Associate, 22nd May, 1828. Died 1850.
NICHOLL, ANDREW.	Associate, 27th May, 1837. Member, 1860, under new Charter. Died 1886.
NICHOLLS, CHARLES WYNNE.	Associate, 18th July, 1861. Member, 22nd June, 1869. Died 1903.
O'BRIEN, DERMOD.	Associate, 18th July, 1905. Member, 18th April, 1907. President, 21st May, 1910.
O'CONNOR, JOHN.	Associate, 18th Oct., 1883. Died 1889.
O'DONOHUE, FRANCIS JOSEPH.	Associate, 27th April, 1912. Died 1912.
O'NEILL, HENRY.	Associate, 27th May, 1837. Resigned 8th Jan., 1844. Died 1880.
O'REILLY, JOSEPH.	Associate, 18th Oct., 1892. Died 1893.
ORPEN, RICHARD CAUL- FIELD (A).	Associate, 27th April, 1911. Member, 18th Jan., 1912.
ORPEN, WILLIAM.	Associate, 18th July, 1904. Member, 28th Oct., 1907.

OSBORNE, WALTER FREDERICK.	Associate, 19th Feb., 1883. Member, 18th Oct., 1886. Died 1903.
OSBORNE, WILLIAM.	Associate, 13th Oct., 1854. Member, 6th July, 1868. Died 1901.
OWEN, JAMES HIGGINS (A).	Associate, 23rd May, 1873. Member, 18th Oct., 1876. Died 1891.
PANORMO, CONSTANTINE (S).	Associate, 9th May, 1842. Died 1852.
PAPWORTH, GEORGE (A).	Associate, 18th July, 1826. Member, 18th Oct., 1831. Died 1855.
PAPWORTH, JOHN THOMAS (A).	Associate, 18th Jan., 1836. Died 1841.
PEACOCK, JOSEPH.	Original Member, 1823. Died 1837.
PENROSE, J. DOYLE.	Associate, 15th April, 1901. Member, 18th Oct., 1904.
PENTLAND, J. HOWARD (A).	Associate, 18th July, 1894. Member, 18th Jan., 1895.
PETRIE, GEORGE.	Associate, 9th May, 1826. Member, 12th May, 1828. President, 17th Oct., 1857. Resigned membership, 7th Feb., 1859. Honorary, 21st Feb., 1859. Died 1866.
POWER, ALBERT G.	Associate, 18th Oct., 1911.

PRITTIE, EDWARD.	Associate, 2nd May, 1877. Died 1882.
ROBERTS, THOMAS SAUTELLE.	Original Member, 1823. Died 1826.
ROBINSON, JOHN LOFTUS (A).	Associate, 10th Jan., 1886. Member, 18th July, 1892. Died 1894.
ROGERS, JAMES E.	Associate, 4th Dec., 1871. Died 1896.
ROTHWELL, RICHARD.	Associate, 1824. Member, 8th July, 1826. Resigned 28th Feb., 1837. Associate and Member again, 1st Dec., 1847. Resigned, 1st Feb., 1854. Honorary, 13th Oct., 1854. Died 1868.
RUSSELL, CHARLES.	Associate, 8th June, 1891. Member, 18th Jan., 1893. Died 1910.
RUSSELL, JAMES JOHN.	Associate, 1824. Member, 9th May, 1826. Died 1827.
SCOTT, W. A. (A).	Associate, 18th April, 1910.
SCULLY, HARRY.	Associate, 18th Oct., 1900. Member, 18th Jan., 1906.
SHANNON, JAMES JEBUSA.	Associate, 18th Jan., 1907.
SHARP, GEORGE.	Associate, 9th May, 1832. Member, 1860, under new Charter. Died 1877.

- SHEPPARD, OLIVER (s). Associate, 18th July, 1898.
Member, 18th July, 1901.
- SHEIL, EDWARD. Associate, 30th Dec., 1861.
Member, 13th Nov., 1864.
Died 1869.
- SHORE, R. S. Associate, 18th Jan., 1894.
Member, 18th July, 1895.
- SMITH, STEPHEN
CATTERSON. Associate, 11th May, 1844.
Member, 13th Sept., 1844.
President, 7th March, 1859,
to Oct., 1866 ; and again
17th Oct., 1868.
Resigned 28th March, 1869.
Died 1872.
- SMITH, STEPHEN
CATTERSON, Jun. Associate, 18th Mar., 1876.
Member, 20th April, 1879.
Died 1912.
- SMYTH, JOHN (s). Associate, 1824.
(Having forfeited his place through
accidental non-compliance with
rules, was re-elected 5th May,
1830.)
Died 1840.
- SWEETMAN, THOMAS H. Associate, 22nd May, 1828.
Resigned 18th Feb., 1831.
- THADDEUS, HENRY JONES. Associate, 18th Oct., 1892.
Member, 18th July, 1901.
- THOMPSON, THOMAS
CLEMENT. Original Member, 1823.
Resigned and made Honor-
ary, 1856.
Died 1857.

- TISDALL, H. C. Associate, 27th May, 1892.
Member, 18th Oct., 1893.
- WALKER, FRANCIS S. Associate, 11th July, 1878.
Member, 18th Oct., 1879.
- WATKINS, BARTHOLOMEW Associate, 10th July, 1861.
COLLES. Member, 22nd Sept., 1864.
Died 1891.
- WATKINS, JOSEPH (S). Associate, 17th Oct., 1868.
Member, 26th May, 1869.
Died 1871.
- WEST, ROBERT LUCIUS. Original Member, 1823.
Died 1850.
- WILLIAMS, ALEXANDER. Associate, 18th April, 1884.
Member, 18th July, 1891.
- WILLIAMS, SOLOMON. Original Member, 1823.
Died 1824.
- WILLIAMSON, JOHN (A). Associate, 1824.
Resigned, 3rd Nov., 1829.
Died (?) 1831.
- WINGFIELD, HON. LEWIS Associate, 18th July, 1871.
STRANGE. Member, 16th Jan., 1872.
Died 1891.
- WOODHOUSE, JOHN (M). Associate, 16th Mar., 1863.
Died 1892.
- YEATS, JOHN BUTLER. Associate, 18th Jan., 1887.
Member, 26th Feb., 1892.

Honorary Members.

Painters, Sculptors, Architects and Amateurs.

[Those marked * had been previously Members or Associates.]

SIR THOMAS LAWRENCE.	1826-1829.
SIR MARTIN ARCHER SHEE.	1826-1850.
RICHARD WESTMACOTT.	{ 1827-1843, 1850-1858.
CHARLES ROSSI.	1827-1837.
ANDREW ROBERTSON.	1827-1842.
*HENRY AARON BAKER.	1831-1836.
*SAMUEL LOVER.	1836-1866.
*WILLIAM CUMING.	1837-1851.
*RICHARD ROTHWELL.	1854-1868.
*NICHOLAS J. CROWLEY.	1854-1856.
*CHRISTOPHER MOORE.	1854-1863.
MAJOR-GENERAL G. COLOMB.	1854-1874.
*THOMAS CLEMENT THOMPSON.	1856-1857.
*GEORGE PETRIE.	1859-1865.
WILLIAM MULREADY.	1860-1863.
*DANIEL MACLISE.	1864-1870.
COLONEL P. MEADOWS TAYLOR.	1866-1876.
JAMES MOORE, M.D.	1868-1883.
ADMIRAL R. B. BEECHEY.	1868-1895.
SIR JOHN LESLIE, BART.	1872-
SIR GEORGE HODSON, BART.	1871-1888.
VISCOUNT POWERSCOURT, K.P.	1870-1894.
ALFRED ELMORE.	1878-1881.
MARGARET ALLEN.	1878-
SIR FREDERICK LEIGHTON.	1879-1896.
SARAH PURSER.	1890-
W. BOOTH PEARSALL.	1891-
SIR WALTER ARMSTRONG.	1894-
SIR EDWARD POYNTER.	1898-
SIR JOHN MILLAIS.	1896-1896.

KATHLEEN SHAW.	1900-
SIR GEORGE REID.	1901-
SIR JAMES GUTHRIE.	1903-

Professors of History.

PAUL TWIGGE.	1826-1835.
JOHN McCAUL.	1836-1837.
REV. EDWARD JOHNSTON.	1838-1860.
GEORGE PETRIE.	1863-1865.
SIR JOHN T. GILBERT.	1866-1876.
W. J. FITZPATRICK.	1877-1880.
EDWARD DOWDEN.	1881-1882.
W. J. FITZPATRICK.	1882-1895.
EDWARD H. LECKY.	1896-1903.

Professors of Antiquities and Archæology.

E. N. WRIGHT.	1827-1834.
REV. EDWARD JOHNSTON.	1838-1860.
GEORGE PETRIE.	1863-1865.
SIR J. T. GILBERT.	1868-1876.
W. J. FITZPATRICK.	1877-1880.
SIR J. T. GILBERT.	1880-1898.
GEORGE COFFEY.	1899-

Professors of Anatomy.

ANDREW JOHNSTON.	1826-1833.
JAMES MACARTNEY.	1834-1842.
MICHAEL HARRY STAPLETON.	1844-1873.
SIR CHARLES A. CAMERON.	1873-1874.
SIR W. THORNLEY STOKER.	1875-1912.
OLIVER GOGARTY.	1912-

Professor of Chemistry.

SIR CHARLES A. CAMERON.	1874-
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Professor of Mathematics.

FRANCIS SADLEIR, D.D.	1827-1851.
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Legal Advisers.

EDWARD HOUGHTON.	1827-1833.
GEORGE CASH.	1836-1850.
JOSEPH HUBAND SMITH.	1852-1871.
SERGEANT ARMSTRONG.	1875-1880.
JAMES MURPHY, Q.C.	1881-1883.
HENRY A. JOHNSTON.	1884-

THE SOCIETY OF IRISH ARTISTS.

At a meeting of artists held in Dublin on 11th November, 1842, the Society of Irish Artists was established for the protection of the interests of their profession, for the encouragement of Irish Art, and "for the avowed and determined purpose of refuting the aspersions cast upon Irish artists by English critics." While the exhibition of the Royal Hibernian Academy included the works of both English and Irish artists, those of the new society were to be confined exclusively to works by Irish artists resident in Ireland. The members of the Society were—William Brocas, President ; W. Deane Butler, architect, Vice-President ; Edward Hayes, Treasurer ; Michael Angelo Hayes, Secretary ; Samuel F. Brocas, Henry Brocas, Patrick Byrne, architect, William Howis and W. G. Wall, a not very imposing array. The first exhibition was opened in the Royal Irish Institution in College Street in April, 1843. One hundred and forty works were shown, contributed by the members of the Society and by other artists, including Major H. S. Davis, an honorary member, John Tracey, J. H. Burgess, John Connell, William Gillard, George Atkinson, Terence Farrell and others. William Brocas was succeeded as President in 1845 by W. Deane Butler, who held the post until 1847, when he was succeeded by W. G. Wall. The last exhibition was held in 1847, and the Society came to an end in 1849.

THE NATIONAL MUSEUM OF SCIENCE AND ART.

The National Museum in Kildare Street owes its origin to the Dublin Society founded in 1731. This Society, intended for the encouragement and fostering not only of agriculture but of art and science, gradually accumulated, by gift or purchase, collections of geological, botanical and zoological specimens as well as objects of antiquarian interest, "curiosities" and works of art. In 1732 the Lords Justices were asked to grant the use of a vault under the Parliament House for the Society's collection of "Instruments." The collection was opened to the public on two days in the week ; it consisted chiefly of agricultural machinery and implements, to which natural history specimens were soon added. Later the Society had a "Repository" in Hawkins Street, where its collections were exhibited. The "Dublin Chronicle," 16th-18th September, 1788, notices the Museum as it was in that year : "The Museum of the Dublin Society in Hawkins Street is really become a most useful and entertaining repository of improvements in the several mechanical arts that tend to promote agriculture and manufactures, and for which purpose a great number of the best and most approved models of modern invention are exhibited and disposed in the different chambers for the inspection of the public ; nor are architectural improvements neglected, for there is a model of the famous Corn-Market in Paris to be seen with its ground plan accurately executed. A compendious and choice library of books that treat of the useful arts makes a conspicuous part of this scientific and truly rational receptacle devised with judgment and executed with taste. Nor is the building itself of the Museum undeserving the attention of the learned and curious. Its apartments, courtyards, etc., very admirably calculated for the purpose ; even at the very entrance

from Hawkins Street the sight is struck and attention arrested by a serpentine staircase of a singular, bold and beautiful construction, which leads to the upper rooms." In 1792 the mineralogical and geological collection of Professor Leske of Marburg was purchased, as well as a collection of shells, and a herbarium and botanical collections. In 1794 the Society voted £800 for the extension of the building, so as to provide for the proper arrangement and display of the collections. William Higgins was appointed Keeper of the collection in 1796; and in 1812 Sir Charles Giesecke was given charge of the Natural History collection. After the Society had acquired Leinster House in 1815 the Museum was moved there. Giesecke was, in 1826, appointed Curator of the Museum. After Higgins' death in 1819 a Parliamentary Committee, appointed to inquire into the state of the Society, reported that "the Museum is an appendage to the establishment particularly valuable in a country poor in such public repositories. Besides the Mineral Cabinet it contains a collection in Zoology, as well as in the other departments of Natural History, and an interesting collection of antiquities and works of art."

Sir Charles Giesecke died in 1833. After his death the Museum was in charge of a "Museum Committee," formed in 1830, without any regular curator until 1851, when Dr. Alexander Carte was appointed Director of the Natural History Museum. In 1853 the Art collections, which had up to this been scattered about the building, some in the custody of the Librarian, were brought together and arranged in the hall of the Art School, where they formed the nucleus of the present art collections. At the same time a "Fine Arts Committee" was appointed to take charge of them.

In 1856 the foundation stone of the Natural History Museum in Leinster Lawn was laid, and the building was opened in August, 1857.

In 1877, on the transfer of the Royal Dublin Society's Institutions to the Government, Dr. William Edward Steele, who had been Registrar of the Society for many years, was appointed Director. On his death in 1883 he was succeeded by Dr. Valentine Ball, Professor of Geology in Trinity College. Under Dr. Ball most of the art collection was moved to the Shelburne Hall, a temporary building erected for the Exhibition of 1864; the collection formerly in the Museum of Irish Industry was also added. On the completion of the building of the new Museum in 1890 the art collections of the Royal Dublin Society were transferred to it, as well as the important collection of Irish Antiquities belonging to the Royal Irish Academy.

Dr. Valentine Ball died in 1895, and was succeeded by Lt.-Colonel G. T. Plunkett, who directed the affairs of the Museum with conspicuous success, making many improvements in its organization and arrangement, until his retirement in 1907. During his Directorate the Museum was transferred to the control of the newly-formed Department of Agriculture and Technical Instruction. Colonel Plunkett was succeeded by Count Plunkett, the present Director.

THE IRISH INSTITUTION.

This association was established in November, 1853, "for the promotion of Art in Ireland by the formation of a permanent exhibition in Dublin and eventually of an Irish National Gallery." It held annual exhibitions of works of the Old Masters obtained chiefly from private collections in Ireland, and it gradually acquired, by gift, pictures for the intended permanent Gallery. The first exhibition was opened in the Galleries of the

Royal Hibernian Academy on the 2nd January, 1854, and was closed on the 31st May. The total number of visitors during that period was 12,190, and the receipts amounted to £105 13s. 2d. The second exhibition, in 1855, was also held in the Academy; but in 1856 the members of the Institution took a new house in Baggot Street, where its three following exhibitions were held. The sixth and last exhibition, in 1859, was in the Royal Hibernian Academy. The efforts of the Institution in its primary object of the establishment of a National Gallery were so far successful that in 1854 an Act of Parliament was passed for the establishment of a National Gallery in Dublin. When the undertaking became an accomplished fact by the erection of a building for the Gallery, commenced in 1859 and finished in January, 1864, the work of the Institution was done, and it dissolved in 1863.

THE NATIONAL GALLERY OF IRELAND.

The establishment of a permanent collection in Dublin of the works of the Old Masters had been long desired by those interested in the advancement of the Fine Arts in Ireland. The Society of Artists, when its Exhibition Room was built in William Street in 1766, appears to have contemplated, in addition to a teaching Academy, a permanent gallery of pictures; but it was not until the Viceroyalty of the Duke of Rutland, 1784 to 1787, that any practical steps were taken to carry out such a design. It then was proposed to establish an Academy of Painting to which the pupils in the Dublin Society's Schools might proceed; and a National Gallery was to be erected, for which works by the Old Masters were to be purchased for the use of the students and the public. Peter De Gree, a Dutch painter then in Dublin (See Vol. I, page 268), was designated as its Keeper. But the death of the Duke in 1787 interfered

with the carrying out of the project, and it was subsequently placed in the hands of John Foster, the Speaker. A new design was brought forward by which it was proposed to unite in one Society an Academy of Arts, a museum for mechanical works, and a repository for manufactures. This scheme, though supported by the Earl of Charlemont, was not carried out, and had the effect of rendering abortive the original plan for establishing an Academy of Painting and a National Gallery for Ireland.

The interest occasioned by the collection of pictures brought together in the Exhibition held in Dublin in 1853, once more suggested the establishing a National Gallery. At the close of the Exhibition the Irish Institution was formed for the purpose of holding annual exhibitions and for the ultimate establishment of a National Gallery. After the close of the Great Exhibition of 1853 a Testimonial Fund was started to commemorate the public services of William Dargan, who had defrayed the expenses of the undertaking; and from the amount obtained the Committee of the Fund in 1854 voted a sum of £5,000 towards the erection of a Gallery of Art to be called "The Dargan Institute." In the same year an Act of Parliament (17 and 18 Vic., cap. 99), "to provide for the establishment of a National Gallery of Paintings, Sculpture and the Fine Arts, for the care of a Public Library and the erection of a Public Museum in Dublin," was obtained. This act provided not only for the establishment of a National Gallery and erection of a suitable building, but also for the housing of Marsh's Library in the same building. The Act was amended by two subsequent acts, 18 and 19 Vic., cap. 44 (1855), and 28 and 29 Vic., cap. 21 (1865). In the second of these the section providing for Marsh's Library was repealed. Under

the Acts a body corporate, by the name of "The Governors and Guardians of the National Gallery of Ireland," was established, with whom the control and government of the Gallery was vested. The number of Governors and Guardians was fixed at seventeen, namely, five *ex officio* members—the President and the Senior Vice-President of the Royal Dublin Society, the President of the Royal Hibernian Academy, the President of the Royal Irish Academy, and the Chairman of the Board of Works. Of the remaining twelve, two were to be artists resident in Ireland delegated by the Royal Hibernian Academy ; three were to be appointed by the Lord Lieutenant, and seven were to be elected from time to time as vacancies occurred by a constituency of all annual subscribers of one guinea or upwards, all donors of £10 or upwards, and all donors of works of art accepted by the Board, valued at £20 or upwards, provided such subscribers and donors should number at the time not less than one hundred. Should there be no such constituency by reason of the numbers being under the specified limit, these appointments are vested in the Lord Lieutenant. The first occasion on which this constituency was enabled to exercise its right of election was in 1859, when, on 10th August, seven members were elected by ballot ; but for many years the number of donors having fallen below the necessary number, all appointments have been made by the Lord Lieutenant. The Act of 1854 contains the names of the first appointed Governors other than the five *ex officio* members : George Petrie, George F. Mulvany, William, Earl of Meath, Thomas A. Larcom, William Dargan, Francis W., Earl of Charlemont, Right Hon. Maziere Brady, Lord Chancellor ; Lord Talbot De Malahide, Sir George F. J. Hodson, Bart., Robert Calwell, John Calvert Stronge and John Edward Pigot. Each of the Governors,

except the five *ex officio* members, hold office for five years and are eligible for re-election.

A site for the building of the Gallery was obtained on Leinster Lawn; the first stone was laid by the Lord Lieutenant, the Earl of Eglinton and Winton, on 29th January, 1859, and the building was formally opened by the Lord Lieutenant, the Earl of Carlisle, on 30th January, 1864. Its doors were opened to the public in the following March.

The original arrangement entered into by the Government was that a building should be erected for £11,000, of which Parliament was to be asked to vote £6,000 in two years, and £5,000 was to be contributed from the Dargan Fund. In 1858 a larger scheme was adopted and the Government agreed to an additional vote of £5,000. Further expenditure was found necessary, and by the time the building was completed £22,483 had been voted. Additional sums for internal fittings, etc., were voted in 1865 and 1866, so that the aggregate Parliamentary grants amounted to £24,396. This, with the addition of the Dargan Fund, makes the cost of the building not far short of £30,000. In handing over the sum of £5,000 the Committee of the Dargan Fund at first insisted that the building should be styled "The Dargan Institute"; but they afterwards agreed to the title of "The National Gallery of Ireland" on condition that a memorial tablet commemorating Dargan's eminent services and munificent liberality should be placed on the building, that a statue of Dargan should be erected in a prominent position, and his portrait hung in the Gallery.

Under the Act of 1865 the building was vested in the Commissioners of Public Works, who maintain it.

The Governors of the Gallery after their incorporation, and pending the completion of the Gallery

building, applied themselves to the purchase of pictures. The Irish Institution had already collected a few, and in 1855 a collection of drawings was obtained under the will of Captain George Archibald Taylor. The first purchase made by the Board was on 15th September, 1856, when the Lord Chancellor, Sir Maziere Brady, one of the most active and prominent workers in the establishment of the Gallery, was authorized to purchase thirteen pictures which Mr. Robert McPherson, his agent in Rome, had selected. The total cost of these, with expenses of carriage, etc., amounted to £3,701, which was advanced by the Chancellor. He subsequently accepted £2,000 in full discharge, foregoing the balance. At the time of the opening of the Gallery in 1864, the Governors had acquired by gift or purchase about 105 pictures. The only merit of many of these pictures was their size; but they helped to cover the bare walls of the newly-founded Gallery, and by degrees, in subsequent years, they were weeded out. Of these 105 pictures only twenty-eight are now exhibited. In 1862 a sum of £2,500 was voted by Parliament for the purchase of pictures, chiefly intended to pay for those procured by the Lord Chancellor in Italy, and it was expressly declared that such vote was exceptional and for that year only; but it was agreed that the purchase-grant should be made up to the sum of £5,000, equivalent to the amount of the Dargan Fund. Accordingly a further vote of £2,500 was taken in 1866. In addition to these sums the Governors had received private subscriptions to the amount of £5,567 15s. 5d., including £2,000 from Mr. Dargan. In 1866 the Government agreed to the principle that an annual vote should be made, equivalent to the amount of private subscriptions and the value of pictures given, and since then the sum of

£1,000 for the purchase of pictures has been annually voted.

On the 6th September, 1862, George F. Mulvany, R.H.A., who had been one of the most prominent and zealous workers in the promotion of the National Gallery, a member of its Board of Governors and Secretary to the Irish Institution, was appointed Director of the National Gallery of Ireland, and Henry Killingly, Registrar. The duties and powers of the Director were at first circumscribed, most of the actual administration of the Gallery and the purchase of pictures being in the hands of the Board and committees appointed by it.

During Mulvany's administration his efforts and those of the Board were directed chiefly to the acquisition of Italian pictures which, purchased with more zeal than discretion, were remarkable for their area rather than their authenticity ; but though his connoisseurship was limited Mulvany bought from time to time some important works, and he was not responsible for the "grand gallery pictures" purchased in the early years of the Institution. Mulvany died on 6th February, 1869, and on the 22nd March the Governors appointed Henry E. Doyle as his successor. Mr. Killingly was succeeded as Registrar by Mr. P. W. Kennedy in 1872. With Doyle's appointment a new era opened for the Gallery. He was allowed practically a free hand in purchasing pictures for the collection, and the confidence reposed in him was fully justified. Without any profound knowledge or connoisseurship he had fine judgment, an instinctive eye for a good picture, and great skill as a buyer ; and during his twenty-three years directorship he was able to put together at moderate prices a fine collection. He laid himself out chiefly to making a fairly representative collection of works of the Dutch

and Flemish schools of the 16th century, and of examples of the Italian schools of the 15th century as opportunities offered. He bought, with almost prophetic instinct, pictures for small sums which are now in numerous instances worth five or ten times the amount given for them. He paid little attention to the English painters of the 18th century; and although he added to the collection a couple of good pictures by Reynolds and a few others, he never bought any examples of Gainsborough, Romney or Lawrence.

In 1872 a loan collection of National Portraits was included in the International Exhibition in Dublin, and on its close the Governors of the Gallery made an application to Government for an extra grant of £2,000 for the purchase of some of the pictures to form the nucleus of a National Portrait Gallery. This application was refused; but Doyle set himself to work to acquire as best he could Irish portraits, both pictures and engravings, to form a collection. A sufficient number was got together to enable the modest beginning of a National, Historical and Portrait Gallery to be opened to the public on 23rd June, 1884. This collection was arranged in the ground-floor room originally built for Marsh's Library. In 1887 a gift of £1,000 was made to the Gallery by Sir Edward Cecil Guinness, now Lord Iveagh, for the purchase of mezzotint portraits at the sale of the Chaloner Smith collection, and in 1889 £100 was given by the committee of the Stuart Exhibition for the Portrait Gallery.

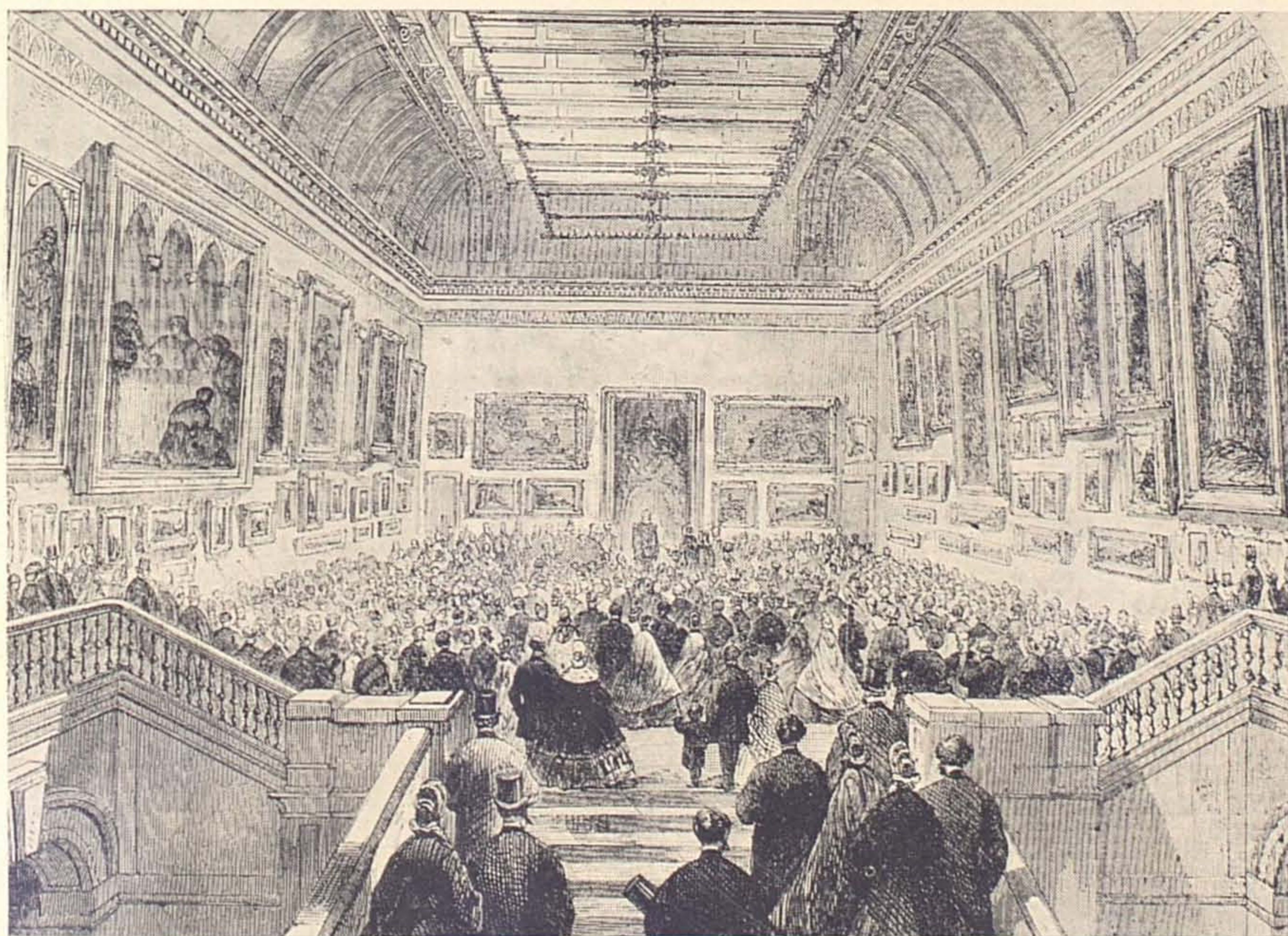
Doyle died on 17th February, 1892. During his twenty-three years' Directorship he, by his sound judgment and pure taste, had made the collection under his charge one of the most interesting of the minor Galleries of Europe.

On the 24th March, 1892, the Governors and Guardians appointed Mr. Walter Armstrong Director in succession to Henry E. Doyle; and in 1894 Mr. Kennedy was succeeded on his retirement by Mr. W. G. Strickland. Mr. Armstrong was knighted by the Lord Lieutenant, Earl Cadogan, in 1899. The principal event during his administration has been the addition made to the Gallery buildings necessitated by the increase of the collection. The congested state of the galleries in which pictures were crowded together, rendering any proper arrangement or classification impossible, made increased accommodation absolutely necessary, and in 1898, when the Governors accepted the Milltown collection, which required a considerable space for its display, the Government sanctioned an addition to the Gallery building at an estimated cost of £21,150. These additions, from the designs of Sir Thomas Manly Deane, were completed and opened to the public in March, 1903. The National Portrait collection, which had been huddled together, was now properly arranged—the pictures and drawings in the new suite of rooms on the ground floor, and the engraved portraits in the old room. Four of the best rooms in the upper part were given over to the miscellaneous assemblage of objects forming the Milltown collection, leaving the important collection of Dutch and Flemish pictures to be crowded into the remaining three. New offices, a workshop and photographing room were also provided in the building.

With the collection formed under Mr. H. E. Doyle, and the considerable and important additions made by Sir Walter Armstrong, the National Gallery of Ireland now contains an interesting and valuable collection, consisting of a fair number of Italian pictures of the best periods, works by British and Irish artists, and a considerable number of Dutch and Flemish pictures



THE NATIONAL GALLERY OF IRELAND, 1913



OPENING OF THE NATIONAL GALLERY OF IRELAND BY THE LORD
LIEUTENANT, THE EARL OF CARLISLE, IN 1864

which form, perhaps, the strongest and most important feature of the collection. The increased accommodation in the new building has enabled the collection of National Portraits to be considerably augmented and properly classified and displayed ; and this collection, to which much attention and care has been devoted, is now one of the most important and interesting parts of the Gallery.

THE WATER-COLOUR SOCIETY OF IRELAND.

This Society owes its origin to a local drawing society founded in 1870, which held its first exhibition in the Courthouse in Lismore, Co. Waterford, in May, 1871. This Society was started by six ladies, the Baroness Pauline Prochazka, Miss Keane, Miss Frances Keane, Miss Phipps, Miss Currey and Miss F. Musgrave, with the object of mutual improvement in painting and drawing and the cultivation of a taste for art. The second exhibition was held in Clonmel, in October, 1871, when the name was changed to the Amateur Drawing Society. In May, 1872, under the title of the Irish Amateur Drawing Society, the third exhibition was held in Carlow. Under this name it continued to hold exhibitions until 1878 when it became the Irish Fine Art Society, and retained this title until 1888. Its exhibitions had become practically confined to water-colours ; the Society had in its ranks most of the water-colour painters in Ireland, and in 1888 therefore it adopted the name of the Water-colour Society of Ireland. In 1891 the provincial exhibitions were discontinued, an annual Spring Exhibition in Dublin was inaugurated, and held in the Hall in Molesworth Street until last year, and the Society has continued its work successfully to the present time.

PROVINCIAL SOCIETIES AND SCHOOLS OF ART.

BELFAST.

In 1836 was formed THE BELFAST ASSOCIATION OF ARTISTS. Its members were : Hugh Frazer, President ; Samuel Hawksett, Treasurer ; N. J. Crowley, Andrew Nicholl, Robert Warrington, J. W. Millar, Henry MacManus, W. Henry Maguire, John F. Jackson, W. C. Nixon ; and Honorary Members : Martin Cregan, Gaetano Fabbrini, Thomas Kirk, Patrick MacDowell and Henry Bell. The first exhibition of paintings, sculpture and architectural designs by the members of the Society was held on the 6th September, 1836, in the Museum, College Square, North. No records have been found of further exhibitions ; but the Society does not seem to have prospered, and after an existence of six years was replaced by THE FINE ARTS SOCIETY, established in 1843 for the advancement of the Fine Arts in Belfast. The members met at intervals, when papers on art subjects were read, and the members submitted their works for inspection and criticism. Several exhibitions were held under the Society's auspices. In 1852, under the presidency of Lord Dufferin, 224 works by Irish and British artists were shown in the Commercial Buildings in Waring Street ; another exhibition, consisting of 334 works, was held in 1854, and the final exhibition of the Society was held in Donegal Place in 1859, when 402 works were shown. In 1891 the Belfast Art Society became fused with another Society, THE BELFAST RAMBLERS' SKETCHING CLUB, and continued to hold exhibitions.

In 1849 was projected THE BELFAST SCHOOL OF DESIGN, primarily intended for rendering the linen and damask manufacturers independent of other countries for their designs and patterns. The School was opened in 1850 in rooms rented from the Academical Institution, with Claude L. Nursey, who had previously

been master in the Leeds and Bradford schools, as head master, and with David Raimbach as second master. The Government Inspector's report upon the School in 1850 says : "The School at Belfast has opened under most favourable circumstances. The students on the books amount to 148, 133 males and 15 females. Of the male pupils seven are entered as designers for sewed muslins and six as designers of damask. The latter are all established designers, and their adhesion to the School may be taken as an important promise of its success. Eleven of the pupils are entered as engravers, and of these several are draughtsmen and designers for the paper bands and envelopes used in tying up rolls of linen. The value attached to these ornaments in preparing the packets of linen for the foreign markets, the decoration which is lavished upon them, the taste and care with which it is thought necessary to get them up, and the extent to which they are imported into Belfast from London and Paris, render them no unimportant article of trade. In the year 1847, when the establishment of the School of Design in Belfast was first taken into consideration, one stationer at Belfast had made a beginning in the manufacture of these articles, and had a press at work embossing them. The same stationer has now nine presses at work, and others of the trade have taken up the business. Most of the bands yet made are of an inferior sort, but there are attempts to improve the quality ; some are taking the place of the more simple French patterns and the sale is increasing. The establishment of the School has been happily timed for the encouragement of a branch of trade so favourable to the development of artistic skill, and there is every prospect that by the help of the School the "linen bands" will become a home manufacture, and secure to the town of Belfast an annual expenditure."

Although Nursey displayed great zeal and powers of organization in the management of the School it failed to attract sufficient support, and on the withdrawal of the Government subsidy it was closed in 1855 after an existence of five years.

In 1870 the Government established a SCHOOL OF DESIGN in connection with South Kensington, which was carried on successfully for thirty-six years. T. Lindsay, afterwards head master of the Rugby School of Art, and George Trobridge, were masters. After the passing of the "Agriculture and Technical Instruction Act" in 1899 the Corporation of Belfast decided to avail themselves of its provisions, and in 1901 the School was taken over by the Corporation and made a department of the Municipal Technical Institute, and a fine new building was erected which was completed in 1906.

CORK.

The Rev. Dr. Thomas Hincks, minister of the dissenting congregation in Cork, and principal of a private school, had for several years entertained a wish to found an institution similar to that of the Dublin Society. He at length succeeded by means of private subscriptions in fitting up a lecture room, and inaugurated courses of lectures upon the sciences, experimental philosophy, chemistry, botany and agriculture. Through the support of Sir John Newport, Chancellor of the Irish Exchequer, a charter was obtained, dated 31st January, 1808, establishing THE CORK INSTITUTE. The old Custom House was acquired for the purposes of the Institute, and assistance was given by the Dublin Society, which presented duplicates of some of the things in its Museum and Laboratory.

The success attending the efforts of the Royal Irish Institution in creating an interest in art in Ireland,

encouraged the artists and amateurs in Cork, who, in 1815, opened "The First Munster Exhibition" of pictures and drawings in Dean's Buildings, South Mall. In February, 1816, they formed THE CORK SOCIETY FOR PROMOTING THE FINE ARTS, and they built a gallery in Patrick Street, where seven annual exhibitions of works of the old masters and of contemporary Cork artists were held. In 1818 the Prince Regent became Patron of the Society, and through the influence of Lord Ennismore, afterwards Earl of Listowel, who had taken an active part in founding the Society, he presented a series of 115 casts from the most celebrated statues in Rome which had been taken under the direction of Canova, and had been given by the Pope to George III. The collection was placed in the Cork Institute, and its acquisition gave a considerable impetus to the study of art in Cork, and a teaching school was formed in the Institute. William Chalmers appears to have been the first instructor employed, and Samuel Forde also taught there for a time ; little, however, can now be recovered concerning this forerunner of the regular School of Art afterwards established.

In 1849 some of the leading citizens of Cork approached the Board of Trade for a grant to establish a SCHOOL OF DESIGN in the city. They were successful ; and in September William Willes was appointed head master, with J. P. Knight as second master, and the school was publicly inaugurated in the Cork Institution on the 7th January, 1850. Willes held his appointment for only a year, as he died in January, 1851 ; but during his short tenure of office he laid the foundation of the school's subsequent success. He was succeeded by R. R. Scanlan. The school was supported by an annual grant from the Corporation and one of £500, subsequently reduced, from Parliament. In 1854, in consequence of the withdrawal of the Government

grant as well as that of the Corporation, owing to doubts as to the legality of the allocation of civic funds for the purpose, the school was closed; but in 1855 an Act of Parliament authorized a tax of a penny in the pound for public libraries and a School of Art. The school was accordingly re-opened on the 8th January, 1856, with D. Raimbach as head master. With him was associated Edward Sheil as second master, who, on Raimbach's resignation in 1857, succeeded to the head-mastership. After Sheil's resignation in 1860 T. F. Collier held the post for a few months, and was succeeded in the same year by James Brenan, who presided successfully over the school for nearly thirty years, until his transfer to the Dublin School in 1889. The present head master, W. A. Mulligan, was appointed in 1890.

In 1885 the old building was replaced by the present fine edifice in Emmett Place, built at the expense of £20,000 by W. H. Crawford, and opened as the Crawford Science and Art Schools.

Succession of Masters.

1849.	WILLIAM WILLES, Head Master. Died January, 1851.
	J. P. KNIGHT, Second Master.
1853.	R. R. SCANLAN, Head Master.
	T. F. COLLIER, Second Master.
1854-56.	School closed.
1856.	DAVID W. RAIMBACH, Head Master.
1857.	EDWARD SHEIL, Second Master.
1859.	EDWARD SHEIL, Head Master.
1860.	T. F. COLLIER, Head Master.
1860.	JAMES BRENAN, Head Master.
1890.	W. A. MULLIGAN, Head Master.

LIMERICK SCHOOL OF ART.

A School of Ornamental Art was established in 1852 with a grant from the Board of Trade, in response to a memorial from the Committee of the Limerick Institution. In August of that year D. W. Raimbach, then second master in the Belfast School, was appointed head master, and the School was opened in the Limerick Athenæum Buildings on the 1st November. Raimbach left the School in 1856 on his appointment as master in the Cork School, and was succeeded by the second master, W. L. Casey, who was followed by N. A. Brophy, who, for many years until his retirement in 1911, successfully conducted the School. In 1896 the School was handed over to the Corporation of Limerick and combined with a technical school, and it was subsequently placed under the Department of Agriculture and Technical Instruction.

WATERFORD SCHOOL OF ART.

The School of Practical Art and Design was founded through the exertions of the Committee of the Mechanics' Institute and Mr. J. A. Blake, who obtained the sanction of the Board of Trade. The School was opened on 1st October, 1852, with J. D. Croome as master.

It ceased after some years and was re-established in 1881, and is now under the Department of Agriculture and Technical Instruction, forming part of the Waterford Central Technical Institute.

CLONMEL SCHOOL OF ART.

This was established in 1854 in the building of the Mechanics' Institute, with James A. Healy as master. It continued for many years, but was eventually closed. A Technical School was established in 1902 under the Department of Agriculture and Technical Instruction.

LONDONDERRY SCHOOL OF ART.

This School was originally founded under the Science and Art Department, South Kensington, by a committee of subscribers, in 1874. The first head master was J. Poole Addey, appointed in 1875. He resigned in 1887, and was succeeded by Robert J. Douglas of the Dundee School, followed in 1889 by W. E. Crow, then of Manchester, who held the post until 1892, when John Hamer was appointed. In 1890 the Corporation of Derry agreed to contribute £100 yearly. This arrangement continued until the passing of the Technical Instruction Act in 1899, when the Art School was combined with the Technical School under the Department of Agriculture and Technical Instruction, and now forms part of the Municipal Technical School. The School was formerly housed in the old Corporation Hall, which had been altered and renovated for the purpose at a cost of £1,250. It now occupies the top floor of the new Technical Schools opened in 1908. In 1905 Harrison T. Fowler was appointed Master, and in 1913 he was succeeded by the present Master, Henry Howchen, A.R.C.A. The present Secretary, J. H. Williams, was for a long period associated with the School as pupil and pupil-teacher. To the former work of the School in painting, modelling and designing and training students for art teachers' certificates, has now been added technical instruction for arts and crafts, with classes for decorators, plasterers, stone-cutters, lace workers, etc.

ART UNIONS.

THE ROYAL IRISH ART UNION.

At a meeting held in Dublin on 8th April, 1839, the Marquess of Ormonde in the chair, the Royal Irish Art Union was established "for the Encouragement of the Fine Arts in Ireland by the purchase of the Works of Living Artists exhibited in the Metropolis." At a

general meeting of subscribers a committee of twenty-one members were chosen to select and purchase at the exhibition of the Royal Hibernian Academy "such works of art as are creditable to the talent and genius of the country." These works were distributed by lot as prizes among the subscribers, one chance being allowed for a guinea, two chances for two guineas, and so on ; and every member was entitled to an engraving published by the Art Union. The committee held their meetings in the Royal Irish Institution, College Street. The Society set themselves to work to counteract the general apathy which existed in Ireland with regard to the Fine Arts, at a time when the exhibitions of the Royal Hibernian Academy were neglected, and artists found it impossible to obtain sale for their works. The Academy were unable to hold an exhibition in 1839, and during the four years preceding not a single work had been sold.

In 1840 the subscriptions to the Art Union amounted to £1,235. Out of this sum the Committee had Burton's drawing of "The Blind Girl at the Holy Well," engraved by Ryall, and purchased fifty-one pictures and drawings, as well as forty casts from Kirk's group of "The Young Champion," to the amount of £1,145 16s., to be distributed as prizes to the subscribers. They also resolved to appropriate £160 to be given as premiums to artists resident in Ireland, as follows :

1. For a Line Engraving on copper or steel	£50
2. For an Etching or Mezzotint	25
3. Engraving on wood, 1st prize	10
" " " 2nd prize	5
4. Lithographic drawing, 1st prize	10
" " " 2nd prize	5
5. A pair of Medal dies	25
6. Engraving on gem or hard stone, 1st prize	10
" " " 2nd prize	5
7. Model or cast in clay, plaster or wax, 1st prize	10
" " " " 2nd prize	5

The sums given in premiums were subsequently increased.

The first competition took place in 1842, when the following premiums were awarded :

ENGRAVING, ETCHING, WOOD-ENGRAVING.—None awarded.

LITHOGRAPHY.—Henry O'Neill, for the "Kerry Minstrel."
W. F. Wakeman, extra prize for "Thomond Bridge, Limerick."

PAIR OF MEDAL DIES.—William Woodhouse, for his Medal of Dean Dawson.

GEM ENGRAVING.—W. Ross, Belfast, for his "Dying Lion," on crystal.

MODELLING.—Constantine Panormo, for "The Rescue."

In the following years the awards were :

1844.

ENGRAVING AND ETCHING.—None.

WOOD-ENGRAVING.—1st prize not awarded ; 2nd prize, — Walker, Ordnance Survey Department.

LITHOGRAPHY.—1st, Henry O'Neill, but disqualified owing to non-compliance with regulations ; 2nd, G. V. Du Noyer.

MEDALS.—William Woodhouse, for Medal of Francis Johnston.

GEM ENGRAVING.—Thomas Flavelle, of Kilkenny, for Head of C. K. Bushe on a bloodstone, and Judge Burton on a cornelian.

MODELLING.—1st, Thomas Farrell, for groups of "Boys and Dog" and "Boys and Goat"; 2nd, J. R. Kirk, for "Statue of Andromeda."

LINE ENGRAVING.—James Peterkin, for "A Terrier, and a Rat caught in a Trap," after C. Grey.

ETCHING.—William Howis, jun.

WOOD ENGRAVING.—G. A. Hanlon, for Architectural Views after Petrie. Extra prizes to Mrs. Millard for her title-page to "The Spirit of the Nation," after F. W. Burton, and to W. Oldham for a Landscape.

MEDALS.—William Woodhouse, for his Medal of Edward Smyth. Extra prize to Isaac Parkes.

GEM ENGRAVING.—W. C. Forster, for an intaglio of Richard Carmichael, M.D. Honourably mentioned, Thomas Flavelle and Thomas Badge.

MODELLING.—Thomas Farrell, for "Nisus and Euryalus." Extra prize to J. H. Nelson for "Head of Sappho."

DRAWING FROM LIFE.—Henry O'Neill, William Clarke, George Sharp, Hugh Talbot and William Connolly.

1845.

LITHOGRAPHY.—1st, J. H. Lynch; 2nd, J. H. Burgess; 3rd, Henry O'Neill.

GEM ENGRAVING.—W. C. Forster, for figure of "Andromeda" on a cornelian, after J. R. Kirk's statue.

MODELLING.—James Farrell, for "The Pet Dove's Return." Extra prize to J. H. Nelson for "Venus Attiring."

DRAWINGS FROM LIFE.—R. Fox, C. V. Foley, W. Nolan, Hugh Talbot, G. F. Clarke and L. K. Bradford.

DESIGNS IN OUTLINE.—M. A. Hayes for "Savourneen Deelish"; S. Watson for "Illustrations of Irish History."

1846.

LINE ENGRAVING.—George McCoy, for a Scene, after Edwin Hayes.

WOOD ENGRAVING.—G. A. Hanlon, W. Oldham.

LITHOGRAPHY.—J. H. Burgess, for "The Great Britain Steamer ashore in Dundrum Bay."

GEM ENGRAVING.—W. C. Forster.

MODELLING.—1st, William B. Kirk, for "Iris Ascending"; 2nd, Thomas Farrell, for "Young Bather Surprised, or Boy and Swan."

Additional premium, F. Burnett, for group of "Child and Dog."

MEDALS.—William Woodhouse, for general excellence.

COMPOSITION IN OUTLINE.—S. Watson, for series of "Red Hugh O'Donnel."

1847.

LINE ENGRAVING.—George McCoy.

MODELLING.—Richard Barton, for "Venus and Cupid."

Among the large number of works purchased by the Art Union and given as prizes to its subscribers were :

1841. "The Connemara Toilette," by F. W. Burton, £168.

"Roderick O'Connor's Castle," by W. Brocas, £30.

"The Sportsman's Companion," by C. Grey, £35.

Dublin Bay Lighthouse, by M. Kendrick, £36.

Tired Out, by R. Rothwell, £47.

Coriolanus, by John Tracey, £50.

1842. The Parting Gleam, by George Colomb, £80.

The Lesson, by T. Bridgford, £70.

Mary Queen of Scots' Farewell to France, by E. D. Leahy, £70.

Emigrants Leaving Ireland, by W. Brocas, £60.

Launce presenting his Dog to Lady Sylvia, by G. F. Mulvany, £50.

Marchande de Roses, by W. H. Collier, £50.

1843. The Rescue, group in marble, by C. Panormo, £80.
 Andromeda, in marble, by J. R. Kirk, £70.
 Hermia and Helena, by W. Fisher, £60.
1844. Cup-Tossing, by N. J. Crowley, £75.
 The Shebeen House, by Catterson Smith, £50.
1845. The Young Mother's Pastime, by R. Rothwell, £120.
 St. Patrick Baptizing Aengus, by G. F. Mulvany, £80.
 The Last Stand of the 44th Regiment, by M. A. Hayes, £80.
 Nathan reproving David, by J. Harwood, £70.
 Child listening to Shell, marble, by J. R. Kirk, £60.
1846. Last Round of the Pilgrims at Clonmacnois, by G. Petrie, £150.
 The Greek Refugees, by W. Fisher, £120.
1847. The Creation of the Dimple, marble, by J. R. Kirk, £100.
 Invitation, Hesitation and Persuasion, by N. J. Crowley, £60.
 The Great Britain Steamer ashore in Dundrum Bay, by M. Kendrick, £60.

The efforts of the Art Union to awaken the public mind to an interest in the Fine Arts was successful; a steady increase took place in the number of landscape and genre pictures and of sculpture exhibited in the Academy, and during the four years following the establishment of the Union the receipts at the exhibitions amounted to £1,790 15s. as compared with £577 13s. for the four years preceding. For the four years, 1835-1839, the purchases made in the Academy amounted to £1 10s., while in the first four years of the Art Union's operations, 1840-1843, the sales of pictures, etc., in the Academy reached the sum of £6,778 10s. expended by the Union, and £1,227 10s. expended by private purchasers.

Unfortunately, however, the original idea of encouraging native artists was departed from, and after the first two years the bulk of the purchases was from non-resident artists, a change which was widely resented. The Union expended an undue proportion of its funds upon engravings, and much dissatisfaction arose at the long delay in delivering the prints to subscribers. Subscriptions began to fall off. After 1847 it lingered on

for a few years, and in 1851 the Royal Irish Art Union terminated its existence.

During the Society's seven years' active work the following pictures were engraved for presentation to subscribers :

- 1840. THE BLIND GIRL AT THE HOLY WELL, by F. W. Burton ; engraved by H. T. Ryall.
- 1841. THE YOUNG MENDICANT'S NOVICIATE, by Richard Rothwell ; engraved by Samuel Sangster.
- 1842. A PEEP INTO FUTURITY, by Daniel Maclise ; engraved by Richard Golding. Owing to the engraver's illness the plate was not completed, and one of Turner's ANCIENT ITALY substituted.
- 1843. THE ARRAN FISHERMAN'S DROWNED CHILD, by F. W. Burton ; engraved by F. Bacon.
- 1844. BELISARIUS, by Sir Martin Archer Shee ; engraved by S. Sangster.
- 1845. MODERN ITALY, by J. M. W. Turner ; engraved by Miller. This plate was substituted for Mulready's "FIGHT INTERRUPTED," the production of which was prevented by the illness and death of the engraver, C. Fox.
- 1846. FORTUNE TELLING BY CUP-TOSSING, by N. J. Crowley ; engraved by Sharpe. THE LIMERICK PIPER, by J. P. Haverty ; lithographed by J. S. Templeton. SAVOURNEEN DEELISH, a series of outline drawings by M. A. Hayes ; lithographed by J. H. Lynch. EGERIA, engraved by W. Humphreys.
- 1847. THE VILLAGE FESTIVAL ; by Sir David Wilkie.

THE NATIONAL ART UNION.

Was founded in 1847 with the object of encouraging Irish artists. It began with great promise, but, owing chiefly to want of funds, had only a brief existence, and came to an end in 1851.

THE DUBLIN ART UNION.

Was founded in 1856, but it terminated in 1858, and was succeeded by

THE ART UNION OF IRELAND.

This was established under the auspices of the Irish Institution in 1858 with the object of encouraging

native art and its professors by the purchase of works exhibited each year in the Royal Hibernian Academy. In its first year it received £888, out of which it distributed prizes to the value of £580 ; in the second year prizes to the value of £657 were given, but in the third year, owing to a falling off in subscriptions, only £229 was available for prizes. The next year, 1863-4, £245 was spent. This Society has continued with varying success to the present time. The entire subscription, less working expenses, is allocated in money prizes which must be expended in the purchase of pictures or other works of art in the exhibition of the Royal Hibernian Academy for the year.

THE SHILLING ART UNION.

Was established in 1860, and continued for a few years.

THE CORK ART UNION.

Founded in 1841, it held exhibitions of the works of local artists in 1841, 1842 and 1843 in the South Mall.

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