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First published in 1913, this highly illustrated two-volume work was intended to give as full an account as possible of the lives and works of painters, sculptors and engravers in Ireland from the earliest times to the nineteenth century. Until then, the history of Irish art had been largely neglected, so this project was an extensive undertaking for Walter George Strickland (1850–1928), who became Director of the National Gallery of Ireland. It took him two decades to compile, and involved accessing private collections, corresponding with experts, meeting with the artists' descendants, and consulting letters, diaries and notes relating to their works. Volume 1 covers artists with surnames beginning A to K. Each entry contains biographical information on the artist and details of their works, with portraits and examples provided in hundreds of plates. This unique reference work remains of great interest to art historians and historians of Ireland.

Cambridge University Press

978-1-108-05316-7 - A Dictionary of Irish Artists: Volume 1: A to K

Walter Strickland

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A Dictionary of Irish Artists

VOLUME 1: A TO K

WALTER STRICKLAND



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A
DICTIONARY
OF
IRISH ARTISTS

BY
WALTER G. STRICKLAND

ONE HUNDRED AND FIFTY PORTRAITS, ETC.

VOL. I
A TO K

MAUNSEL & COMPANY, LIMITED
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1913

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PREFACE

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

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

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

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

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

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

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

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

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

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

W. G. S.

DUBLIN.

November, 1913.

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ADDITIONS AND CORRECTIONS

- PAGE 9—4th line from bottom. The picture, “Jaques contemplating the Wounded Stag” is perhaps that belonging to Major Tottenham, Woodstock, Co. Wicklow, called “The Wounded Stag; scene from ‘As You Like it,’ taken in Farnham Park.”
- PAGE 9—Before line 5 from bottom insert “Two Flower Pieces, baskets of flowers on tables; signed and dated 1766. [Lt.-Colonel Madden, Hilton Park, Clones.] These are probably the two Flower Pieces exhibited in Dublin in 1767, the artist’s first exhibited works.” See also page 7.
- PAGE 115—After notice of WILLIAM BRUNTON add: “BRUSETTI, JOSEPH ANTHONY, *Limner*. Died in Loughrea in September, 1779.”
- PAGE 125—In 9th line from bottom: for “1889,” read “1809.”
- PAGE 140—In 10th line from bottom: for “Neapolitan,” read “Neapolitan.”
- PAGE 142—After notice of LETTIA BUSHE insert: “BUTLER, COLONEL FRANCIS (*d.* 1702), *Amateur*. Was son of Sir Stephen Butler, of Clonose, Co. Cavan, and was M.P. for Belturbet in 1662 and from 1692 to 1699, and a colonel in the army. Aaron Crossley, in his “Peerage of Ireland,” 1725, says he was “a gentleman of a mechanical head in drawing, painting, embossing of figures,” etc. John Dunton, in “Some Account of my Conversations in Ireland,” 1699, speaks of “the Hon. Colonel Butler, M.P., of St. Stephen’s Green,” and of his learning and accomplishments, styling him “the Mecænas of Ireland.” “I do believe,” he says, “his noble attainments in the art of painting have no parallel in the Kingdom of Ireland.” He records his visit to Colonel Butler in St. Stephen’s Green, and mentions the dining-room “hung round with curious pictures all of his own drawing, some of which were King Edward VI, the Lady Jane Grey, the two Charles’, King William and Queen Mary, and others which I now forget.” Colonel Butler died on the 15th August, 1702. He was father of Theophilus, 1st Lord Newtownbutler, and of Brinsley, 1st Viscount Lanesborough.”
- PAGE 170—After line 9 add: “Chearnley’s original drawings for Smith’s “History of Waterford,” done in Indian ink, belonged in 1783 to the Rev. Mervyn Archdall, together with other drawings.”

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

ABBREVIATIONS USED

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

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

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