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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 LETITIA BUSHE insert: “BUTLER, COLONEL FRANCIS (*d.* 1702), *Amateur*. Was son of Sir Stephen Butler, of Clonose, Co. Cavan, and was M.P. for Belturbet in 1662 and from 1692 to 1699, and a colonel in the army. Aaron Crossley, in his “Peerage of Ireland,” 1725, says he was “a gentleman of a mechanical head in drawing, painting, embossing of figures,” etc. John Dunton, in “Some Account of my Conversations in Ireland,” 1699, speaks of “the Hon. Colonel Butler, M.P., of St. Stephen’s Green,” and of his learning and accomplishments, styling him “the Mecænas of Ireland.” “I do believe,” he says, “his noble attainments in the art of painting have no parallel in the Kingdom of Ireland.” He records his visit to Colonel Butler in St. Stephen’s Green, and mentions the dining-room “hung round with curious pictures all of his own drawing, some of which were King Edward VI, the Lady Jane Grey, the two Charles’, King William and Queen Mary, and others which I now forget.” Colonel Butler died on the 15th August, 1702. He was father of Theophilus, 1st Lord Newtownbutler, and of Brinsley, 1st Viscount Lanesborough.”
- PAGE 170—After line 9 add: “Chearnley’s original drawings for Smith’s “History of Waterford,” done in Indian ink, belonged in 1783 to the Rev. Mervyn Archdall, together with other drawings.”

- PAGE 189**—In 14th line from bottom : for “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.”