

# A DICTIONARY OF IRISH ARTISTS

## 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 (*fl.* 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.
- Guinare. 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.]