

GORRY GALLERY





13. NORMAN GARSTIN

FRONT COVER: Nathaniel Hone R.A. 1718-1784
Catalogue Number 11.

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An Exhibition of
18th – 21st Century
Irish Paintings

on Wednesday, 26th November, 2003

Wine 6 o'clock

This exhibition can be viewed prior to the opening by appointment and at

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Kindly note all the paintings in this exhibition are for sale from 6.00 p.m.



26th November – 6th December, 2003

NATHANIEL HONE THE ELDER R.A. 1718 - 1784

10. Portrait of a Young Girl holding a Cantaloup Melon, painted c. 1776

Oil on canvas, 56 x 44.5

Provenance: Rafael Valls Ltd, London

Private Collection, United States

Nathaniel Hone was born in Dublin, the son of a merchant who was descended from Dutch goldsmiths.¹ In 1742, he married Molly Earle, an heiress, at York Minster. Nothing is known of his artistic training but it may be conjectured that he must have been apprenticed to a miniaturist who worked on enamel. From c. 1740 until the 1760s Hone worked as an enamellist and miniaturist in watercolour on ivory.² By 1748 Hone had moved to London. Hone's reputation is as an oil painter and founder member of the Royal Academy (1768).³ He exhibited at the R.A. up to the year of his death. Hone was a difficult man, and one of the objects of his irritation was Sir Joshua Reynolds (1723-92), the president of the R.A., whom he satirized in his painting *The Conjuror* (NGI). In 1775 Hone held the first one-man retrospective exhibition in London. Hone was greatly influenced by Dutch and Italian old master painting. He experimented with styles of painting and approaches to portraiture in self-portraits and portraits of his family. His sons Horace (1754/6-1825/7) and John Camillus (1759-1836) became miniaturists. Nathaniel Hone's descendants include Nathaniel Hone R.H.A. (1831-1917), Evie Hone H.R.H.A. (1894-1955) and David Hone P.P.R.H.A. (b.1928).



This skilfully executed portrait of a young girl holding a cantaloup, a kind of melon, is closely related to Hone's *Portrait of a Girl with a Pomeranian Dog* which was exhibited at the Gorry Gallery in February 2003. This 'fancy portrait' demonstrates Hone's ability as a painter of children and his expert handling of detail and texture. The excellent condition of the portrait allows Hone's mature oil on canvas portrait painting style to shine through. Hone was adept at painting tender portraits of children. These, unlike those of so many of his contemporaries show the sitter as a child rather than as a small adult. This portrait captures the freshness of the child's complexion, and typically conveys the sheen of her hair by the use of minute flecks of white paint. The blue ribbons on the dress and linen cap are meticulously painted and contrast with the white dress. The child is placed in front of a plinth with the base of a column showing and a landscape of trees in the distance.

This portrait is part of a series of portraits Hone painted of his children and grandchildren. In this group of pictures painted during the 1760s and 1770s, the artist focuses on the child. In these oil portraits all of the children have slightly glazed expressions, bright fresh faces and pink lips. The eyes are strongly painted, a point of comparison with Hone's enamels. The attention to minute details may also be said to derive from Hone's background in miniature painting. Hone captures the innocent charm of the children and in this example emphasises it by including the large melon.

One of Nathaniel Hone's greatest contributions to art was his invention of this new type of picture during the 1760s: a combination of the 'fancy picture' and the portrait.⁴ This particular innovative genre is exemplified by numerous portraits of his children and grandchildren.⁵ His *Portrait of a Boy Sketching* (NGI) and *David the Shepherd Boy* (exhibited R.A. 1771) are portraits of his son Horace Hone. *A Piping Boy* (NGI), *A Boy Deliberating on his Drawing* (Ulster Museum) and *The Spartan Boy* (exhibited R.A. 1775) are portraits of John Camillus Hone.⁶

In *The Spartan Boy* the subject conceals a fox under his coat and suffers a mortal bite rather than give it up to their pursuers. These genre pictures were reworkings of the old master classical tradition of depicting pastoral imagery and allegorical figures from antiquity. The fact that they are also portraits, full of character and conveying the individuality of the sitters, gives great freshness to the overall work.

Hone also painted similar portraits of his daughters and granddaughters. His elder daughter Lydia Hone (1760-1775) was the subject of a portrait in which she holds a white rabbit which she saved from a fox (engraved 1771). Hone's direct approach to painting this group of portraits of children anticipates the work of the next generation of portraitists.

NATHANIEL HONE THE ELDER R.A. 1718 - 1784

11. Portrait of a Captain Lambert Brabazon
(c. 1740-1811), 1784

Signed (incised in the paint) and dated (centre left): *NHone pt/1784*; inscribed on the stretcher: *'For Mr. Lane 4.5.04' with the stamp of W. Morrill, Liner. inscribed on a label on the reverse '83. Captain Lambert Brabazon R.N. Hone. Dublin. 1793 [sic]/Lieutenant on board H.M.S. Weazel in 1762... in the Channel chasing the French Fleet, first lieutenant/of H.M.S. Triumph (1772) 94 guns.../Horatio Nelson was one of Captain Brabazon's... [indecipherable]/cousin of Captain James Urmiston R.N.'*

Oil on canvas 76.5 x 63.5

Exhibited: Guildhall Exhibition, London 1904, no. 119; Naval and Military Exhibition, Royal Academy Buildings, Edinburgh (see label on reverse).

Provenance: by descent in the sitters' family to Lieutenant-Colonel Edward Brabazon Urmiston C.B. in 1913. Private Collection, Australia.

Literature: *Corporation of London Art Gallery Loan Collection of Pictures of the Irish School*, London 1904, p. 38; W.G. Strickland, *A Dictionary of Irish Artists*, Dublin 1913, vol. I, p. 519; Ann M. Stewart, *Irish Art loan Exhibitions Index of Artists*, vol. I, p. 339



Nathaniel Hone's portrait of Captain Lambert Brabazon of 1784 must be one of the last portraits Hone painted: he died on 14 August 1784. Captain Lambert is portrayed dressed in his naval uniform with anchor buttons. He stands looking out to sea with a far distant gaze. This pose was adapted by Hone from Allan Ramsay's (1713-84) and Joshua Reynolds' portraiture. Although a half-length portrait Captain Brabazon's pose is reminiscent of a much earlier portrait. In 1760, at the beginning of his career as a portrait painters in oils Hone painted a full length portrait of Captain the Hon. Robert Boyle Walsingham (private collection, previously on loan to Castletown, County Kildare).

Captain Lambert Brabazon had a distinguished career in the Royal Navy. In 1796 he married Miss Grey sister of Dr Grey of Jervis Street, Dublin. In 1805 he was stationed in Dublin as Captain of H.M.S. Dorset.

This portrait was selected by Hugh Lane for inclusion in his exhibition of Irish art at the Guildhall in London from May to July 1904. Lane had the picture relined shortly before the exhibition (see inscription on the stretcher). This exhibition consisted of 465 pictures by Irish artists. Lane wrote a plea for the establishment of a gallery of modern art in Dublin in the introduction to the catalogue.

Captain Brabazon's portrait was also painted by the Irish artist Robert Hunter (c.1715/20-c.1803) (see Hunter's Portrait of a Young Officer catalogue number 9 in this exhibition) and is now in the collection of the National Maritime Museum at Greenwich.⁷

Dr Paul Caffrey

1. See generally: Anthony Pasquin, *Memoirs of the Royal Academicians being an attempt to improve the national taste*, London 1796, pp. 9-10; Edward Edwards, *Anecdotes of Painters*, London 1808, pp. 99-103; Walter G. Strickland, *A Dictionary of Irish Artists*, London 1913, vol. I, pp. 515-23; Anne Crookshank and The Knight of Glin, *Irish Portraits 1660-1860*, London 1969, pp. 47-9 and 78.
2. Basil Long, *British Miniaturists*, London 1929, pp. 219-20; Paul Caffrey, *John Comerford and the Portrait Miniature in Ireland c.1620-1850*, Kilkenny 1999, p. 22; Paul Caffrey, *Treasures to Hold Irish and English Miniature 1650-1850 from the National Gallery of Ireland Collection*, Dublin 2000, pp. 58-61.
3. Anne Crookshank and The Knight of Glin *The Painters of Ireland*, London 1978, pp. 86-9.
4. Martin Postle, *Angels and Urchins The Fancy Picture in 18th Century British Art*, London 1998, p. 64.
5. Adrian Le Harivel, *Nathaniel Hone the Elder 1718-1784*, Dublin 1992, pp. 28-30.
6. Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland*, Dublin 2001, vol. I, pp. 222-6.
7. Catalogue no. BHC 2568, illustrated in *Concise Catalogue of Oil Paintings in the National Maritime Museum*, Woodbridge, Suffolk, 1988, p. 224.



ROBERT HUNTER (c. 1715/20 - c. 1803)

9. 'Portrait of a Young Officer, 1764'

Signed and dated *Robert Hunter pinxt/1764*

Oil on canvas, 77 x 64.5

Original carved and gilded frame

Provenance: Pawsey and Payne Ltd, London.

Literature: Anne Crookshank, 'Robert Hunter' *Irish Arts Review Yearbook*, 1989-90, no. 80, p. 185.

Although Robert Hunter was one of the best portrait painters to have worked in Ireland throughout his career extremely little is known about his life. According to Pasquin he was born in Ulster and he was apprenticed to the miniaturist Thomas Pope (d. 1775).¹ Hunter was very highly thought of as an artist during his lifetime and he had an impressive range of patrons and friends. He painted portraits of John Bowes, Lord Chancellor; 2nd Earl of Buckingham; Samuel Madden; Nicholas, Lord Taaffe; Lord Newbottle; Viscount Powerscourt; and Lord Temple, the Lord Lieutenant.² In 1792 he held an exhibition and sale of his pictures. He lived for much of his life in Bolton Street, Stephen Street and at 16 Stafford Street, Dublin.

This signed and dated portrait of a young officer in uniform is a representative example of Hunter's work painted in the 1760s. In this half-length portrait, the sitter is painted within an oval, a favourite device of Hunter. The young officer is shown against a simple dark background. The handsome young man faces the viewer with his head turned to the right. He is dressed in the uniform of an officer. He wears white linen neck cloth and shirt with a frill down the front under a scarlet coat with dark blue lapels edged with brocade.

Dr Paul Caffery

1. Anthony Pasquin, *Memoirs of the Royal Academicians and an Authentic History of the Arts in Ireland*, 1796, p. 13.

2. For a biography of Hunter and a list of his known works see: W.G. Strickland, *A Dictionary of Irish Artists*, Dublin 1913, vol. I, pp. 536-9 and Anne Crookshank, 'Robert Hunter' *Irish Arts Review Yearbook*, 1989-90, pp. 169-85.



GEORGE BARRET R.A. 1728-1784

2. 'Pastoral Landscape'

Oil on wood, 19 x 23.75

In a carved and gilded Louis XIV oak frame.

Although diminutive in size, this delightful landscape by Barret is as successful as his large works in creating a feeling of space. A moment is captured in time as the evening closes in on a group of figures herding animals homewards, perhaps from market.

The *repoussoir* composition with trees on each side give balance and depth to the scene. The middle distance is that of a natural 18th century landscape, yet there are echoes of Barret's Italianate paintings with a distant castle highlighted by the setting sun.

His early technique of painting leaves is clearly apparent, which his rival, Richard Wilson R.A. 1713-1782, is quoted as describing as 'Spinach and Eggs'.

Not many paintings of this size are recorded, yet Barret, in a letter of 1775 quoting prices to a client, noted: '*I have painted pictures from 10ft down to 5ins*'.¹

Strong comparisons can be made, however, with a 'River Landscape at Sunset', oil on canvas, 5¼ x 8¼ inches (14.5 x 21 cms.), in The Cobbe Collection (no. 66), Newbridge House, County Dublin.²

1. Manuscript letter in the National Art Gallery, Victoria.

2. *Clerics and Connoisseurs, An Irish Art Collection Through Three Centuries*, p. 102, English Heritage, Azimuth Editions, London 2002.



SOLOMON DELANE (c. 1727 - 1812)

4. 'A Parisian Courtyard'

Oil on panel, 11 x 12.8

With inscription on contemporary French plaster gilt frame

"...sur Faubourg St. Denis no 4... pour des pa... jardins", S de Lane

Very little is known of the life of this significant Irish Painter (also known as Delaney and Delany) who became a member of the Irish expatriate milieu in Rome in the third quarter of the eighteenth century. With his fellow Irishmen, Robert Crone, James Forrester and Hugh Primrose Dean along with British artists such as Jacob More there seems to have developed a lucrative industry producing souvenir images of the Roman Campagna and landmarks such as the Falls at Tivoli for the numerous Grand Tourists to take home to their properties in Britain and Ireland.

The son and ultimately only heir of a Tipperary clergyman, Delane appears to have had the means to both train at the Dublin Society Schools from c. 1750 and to enjoy lengthy sojourns in Italy after 1755. His work met with considerable success and he counted amongst his clients the Lords Hope and Ossory and latterly the Duke of Rutland when Lord Lieutenant of Ireland from 1784-7.

Specialising in cool Claudian landscapes Delane's works are seldom seen and the present painting, a small, well finished oil on panel study, provides an interesting insight into his sketching technique. The feeling of immediacy to this stable yard/courtyard scene would seem to indicate that it was probably painted *en plein air* on a 5 x 5 inch wooden tablet panel, ideal for travelling.

The partially distinct inscription on the frame would also seem to indicate that the subject matter is French and may be of a yard on Faubourg, Rue St. Denis in Paris. It would seem likely that Delane would have visited Paris on his overland trips between Ireland, England and Italy and may well have painted numerous panel studies on his travels which remain unidentified as his hand. Interestingly, the frame is also inscribed as *S de Lane*, yet another variant on the name of an artist who is only gradually being rediscovered and of whom further study is long overdue.



GEORGE BARRET R.A. 1728-1784

3. 'A View of Hawarden Castle'

Oil on canvas, 42.5 x 62.5

Inscribed on old label verso

Exhibited: Probably The Society of Artists, London, 1765.

The Cynthia O'Connor Gallery, Dublin, August 1982, Catalogue Number 3

Engraved: *A view of Hawarden Castle in Flintshire.*

Published March 1st 1773 by J. Boydell engraver in Cheapside London. G. Barret Delin. ET Fecit

Etching Illustrated Right.



Hawarden was one of the four Lordship Castles built in North Wales at the instigation of Edward I, probably around the 1270s. It was taken by the Welsh in 1282 and was partially demolished by the Cromwellians after they had captured it in 1647/8. What Barret painted is the great cylindrical round tower built on a motte above a steep ravine.

Beneath the old castle is the new castle, a house built by the Glynne family in 1752. William Ewart Gladstone, (1809-98), four times Prime Minister of Great Britain, married Catherine, the daughter of Sir Stephen Glynne of Hawarden, and often returned there for relaxation and to write his pamphlets and books. He also made his own additions to the house and died there in 1898.

It is an interesting historical aside to note that Gladstone's son 'flew the Hawarden kite' accidentally revealing to the press his father's definite conversion to the cause of Home Rule for Ireland.



7. JOHN HENRY CAMPBELL



6. JOHN HENRY CAMPBELL



EDWARD DANIEL LEAHY 1797-1875

25. 'A pilgrim on the road to Santiago de Compostella wearing a pilgrim's tunic with shells, the attribute of St. James carrying a missal and a staff with a gourd attached'

Oil on canvas, 80 x 64.5

Signed and dated lower left E Leahy 1836

Edward Leahy trained at the Dublin Society Schools winning several prizes between 1811 and 1814. By 1820 he was living and exhibiting regularly in London at both the Royal Academy and the British Institution.

According to the Gospels, St. James was the son of Zebedee and brother of St. John. He was one of the three witnesses to the Transfiguration of Christ and was with him in the Garden of Gethsemane. He was the first of the Apostles to die for the faith; King Herod Agrippa had him executed by sword in Jerusalem in A.D.44.

By tradition it has been claimed that he preached in Spain and that after his execution his body was removed to Iria Flavia in north west Spain and ultimately to Compostella where by the middle ages his sepulchre had become one of the most famous places of pilgrimage in the world as it remains to this day.

The sitter in Leahy's portrait is probably a British or Irish Catholic gentleman making his pilgrimage to Compostella. On returning from Santiago de Compostella, he probably sat to Leahy dressed as a pilgrim at the artists studio in Portman Square, London.



MATTHEW WILLIAM PETERS R.A. 1741-1814

5. 'Reclining woman with flowers and fruit'

Oil on canvas, 79.5 x 89

Provenance: With Old Hall Gallery Ltd, Rye, Sussex from whom purchased by the Columbus Museum, Ohio, in 1975 with funds from the Dudley Foundation and Mrs. Henry Dudley Gross.

Born on the Isle of Wight to Irish parents in 1741, Matthew William Petters grew up in Dublin, where he trained under Robert West at the Dublin Society Schools. He had moved to London by 1759, when he received a prize from the Society of Artists. On the recommendation of the 2nd Earl of Lanesborough, Peters was awarded a scholarship to study in Italy by the Dublin Society. He duly spent two years in Florence before returning to Dublin and, in turn, London, where he was elected a Member of the Society of Artists in 1765. He exhibited at the Society of Artists, the Royal Academy and elsewhere and attracted a number of significant patrons, most notably Charles Manners, 4th Duke of Rutland. A second recorded trip to Italy in 1771 took him to Florence, Venice, Parma and Perugia. En route back to London, Peters stopped in Paris, a city he would return to for some months in 1782. Having been ordained an Anglican minister in 1779, he was appointed chaplain to the Royal Academy (of which he was a full member) in 1784, and subsequently chaplain to the Prince of Wales. His pictures became more didactic and religious in nature, a decision that elicited scorn from certain parties who believed his earlier artistic sensibilities to have been at odds with his decision to take holy orders. In 1790, Peters married Margaret Susannah Knowsley, a clergyman's daughter, who gave birth to their first son the following year. From 1800, Peters served as vicar in a small Oxfordshire town and died in 1814 in Brasted, Kent.

It seems a pity that Peters is remembered best for his more salacious ‘fancy pictures’, as the corpus of work he exhibited, which includes pictures in a variety of genres, testifies to an impressive versatility. Though some devout observers suspected that his late vocation would prevent him from becoming involved in Boydell’s Shakespeare Gallery project in London, for example, Peters in fact produced a large number of works for this project and also provided pictures for Woodmason’s ill-fated Shakespeare Gallery in Dublin. His Shakespearian subjects included scenes from *The Merry Wives of Windsor*, *Anthony and Cleopatra*, *Much Ado About Nothing* and *Romeo and Juliet*.¹ Peters also painted a large number of conventional formal portraits. *Reclining Woman with Flowers and Fruit* can, however, be seen as a particularly elaborate example of his innovative ‘fancy pictures’. Drawing on the tradition of classicized portraiture and classical themes, both of which were modish and well established in the eighteenth century, Peters used the subject as a means of demonstrating his virtuosity as draughtsman and colourist. The identity of the sitter is unknown, but it is likely that she was a member of the aristocracy.² Her representation seems like an appropriation of the allegorical figure of Abundance, with familiar allusions to fecundity and vivacity, though she has shed traditional attributes such as the cornucopia. The lush landscape in the background complements this personification.

Peters’ allegedly became known in certain circles as the ‘English Titian’ on account of the many fine images he produced of reclining ladies that resembled the *Venus d’Urbino*.³ His more risqué examples, however, owe a more immediate debt to a French tradition, as exemplified by the work of such artists as Greuze and Fragonard, which Peters had seen during his sojourn in Paris. The manner in which colour and tonality take precedence over contour and contrast in paintings like *Reclining Woman with Flowers and Fruit*, is also strongly redolent of the work of these French artists. It is a testament to Peters’ independence and confidence that his distinctive style appears to owe as much to his personal knowledge of earlier Italian and French Masters as it does to the example of such eminent tutors as Thomas Hudson and Pompeo Batoni, under whose direction he had honed his skills.⁴

Peters was a genuine colourist, and the luminous palette of white, pink and sky blue, punctuated with more earthy tones, which one can identify in *Reclining Women with Flowers and Fruit*, reappears throughout his *oeuvre*. As in Peters’ *Lydia* (Tate Britain), *Sylvia* (National Gallery of Ireland) and *Belinda*, the relative pallour of the costume and background enhance the diaphanous quality of the flesh of the female figures in *Reclining Woman with Flowers and Fruit*. In this context, pallour communicated refinement rather than anaemia. Whether depicting allegorical figures, youthful peasants or courtesans, Peters’ paintings were for the consumption of ‘elevated’ clients, such as Lord Grosvenor, whose tastes would have demanded such distinction.

1. Peters and Solomon Williams were the only artists to involve themselves in the Dublin project.
2. None of the titles of Peters’ exhibited works appears appropriate for this picture.
3. Lady Victoria Manners, *Matthew William Peters, R.A.*, (London, 1913), p.6.
4. Peters work does, admittedly sometimes suggest other influences, such as Joshua Reynolds.



WILLIAM BROCAS R.H.A. c. 1794-1868

16. 'Roller, a bay hunter with hounds Jolty Boy and Jackey Boy in a stable'

Oil on canvas, 63.5 x 76,

in its original frame by Cornelius Callaghan, carver and gilder, 24 Clare Street, Dublin

Provenance: Commissioned by James Hans Hamilton (1810-1863) M.P. for County Dublin, who lived at Sheephill, Castleknock, Co. Dublin, later called Abbotstown.

Literature: A. Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940*, New Haven and London, 2002, p. 200.

This picture was one of four portraits of horses commissioned by James Hans Hamilton and a receipt from 'Brocas' for £31-10-0 for painting three of these (including the present picture) in the then owner's family's possession was dated 1836.

Considering the depth of Irish involvement in horse breeding and training surprisingly few Irish horse painters and their works are extant. It is therefore of particular interest to exhibit two fine examples of this genre made all more significant by the fact that Roller is the sire of Freney (no. 17).



WILLIAM BROCAS R.H.A. c. 1794-1868

17. 'Colonel Westenra's 'Freney' with jockey and attendants on The Curragh, Co. Kildare'

Oil on canvas, 71.1 x 91.4

Signed and inscribed lower left *W. Brocas pinx(t), Dublin*

Provenance: Frost and Reed, London. Private collection, Los Angeles, California

Freney, by Roller out of Promise, was by the time of being painted the property of Colonel Henry Westenra of Camla Vale, Co. Monaghan. Colonel Westenra was a brother of Lord Rossmore and had previously served in India with the 8th Kings Royal Irish Hussars.

Freney and his attendants are shown on the Westenra's Curragh stud, Brownstown, which along with the adjacent Lark Lodge Stud, then belonging to William Disney, made up, as it does to this day, the oldest continuously operating stud in Britain and Ireland.

The Curragh Camp can be seen to the left of the composition and across the flat Curragh Plain to the right is Brownstown House. The blankets that the young attendant is packing with a belt bear the Westenra initial clearly picked out in red.

Freney had originally been owned and trained by William Disney before being sold to Colonel Westenra. This seems to have been a commonplace transaction between the two stud farms as the famous Birdcatcher or 'Irish Birdcatcher' as he was commonly called was owned, trained and then sold by William Disney to Henry R. Westenra, 3rd Lord Rossmore.

Freney had a very successful racing career with numerous victories both in Ireland and England and listed below are his 11 recorded Irish wins between 1833-1837 taken from the racing calendar.

The Kings Plate of 100 guineas at the Curragh - April, May, June 1834, April, May, June 1835 and June 1836.

The Sweepstakes of 200 sovereigns at the Curragh, September 1834.

His Excellency The Lord Lieutenant's Plate of 100 guineas at the Curragh, September 1834, 1835 and 1836.



EDWARD SHEIL R.H.A., 1834-1869

15. 'Home After Work'

Oil on canvas, 92 x 71.5

Signed and dated 1863, also signed and inscribed on reverse.

Provenance: purchased by the Earl of Carlisle, Lord Lieutenant of Ireland at the R.H.A. in 1863.

Exhibited: R.H.A. 1863, no. 283 £25-; Irish International Exhibition, Dublin, 1907, no. 210, lent by Earl of Carlisle.

Literature: 'Cork Examiner' 7 May 1863; Peter Murray, 'Cork Art 1800-1900', in 'Illustrated Summary Catalogue', Crawford Municipal Art Gallery, Cork, 1991, p. 238.

Edward Sheil was a Cork-based genre painter of individual sensibility and delicacy, whose work dealt with themes of family life, religious subjects, romance and emigration. In spite of his short life, he had a productive career as a teacher and artist, exhibiting regularly at the R.H.A., and also occasionally in London, at the Royal Society of British Artists and the Royal Academy, and his work was praised by critics. After his death, his work was eagerly sought after by collectors. Sheil was mentioned briefly by John Gilbert in his 'Record of Authors, Artists and Musicians in Cork', and by W.G. Strickland, in his 'Dictionary of Irish Artists', and important new information on the artist has been discovered

from contemporary sources by Peter Murray, in his chronological history of 'Cork Art 1800-1900'.¹ Apart from one painting in the Crawford Art Gallery in Cork, the majority of his pictures are in private collections, and many have yet to be re-discovered.

Edward Sheil was born in Coleraine, Co. Derry in about 1834. He moved to Cork, and became a student at the School of Art there. He exhibited his first work at the R.H.A. in 1855. His talents were quickly recognised, and he was appointed Second Master at the School in July 1857, under Head Master David Wilkie Rainbach. (Rainbach was a godson and former pupil of Scottish artist David Wilkie). Sheil taught mechanical drawing. Upon Rainbach's retirement in 1857 or 1859, Sheil was appointed Head Master.²

Sheil married and had two children. Images of happy family life were to provide a theme for several of his pictures. His younger brother George, to whom he was close, worked as a journalist with 'The Cork Examiner'. Sheil was also a good friend with Denny Lane, Cork painter and patriot. According to Strickland, he, Sheil, was "a man of strong religious feeling and high ideals (and) his pictures were mostly of religious and sentimental subjects".³

One of Sheil's finest early paintings is 'Excelsior', 1857, a romantic study of a young artist working at his easel, while his beautiful wife or model sleeps in a chair. Dawn is breaking outside, the implication being that the artist has worked through the night. 'Excelsior' was praised by the Cork Examiner in 1857.⁴ There are two versions of this painting: one in the Crawford Gallery (cat. no. 374p), the other which was exhibited at the Gorry Gallery in 1987.⁵ Sheil's picture 'Visions of Jacob' was displayed at Roche's in Patrick Street, Cork in 1858.

'Excelsior' and 'the Virgin Queen of Heaven' were exhibited at the R.H.A. in 1859, and 'Jacob's Dream' and three pictures the following year.

In 1860, because of ill-health, Sheil resigned from the head mastership of the School in Cork, after having held this position for only a short spell. According to Peter Murray, "regret was expressed at his leaving the School, as he had been a popular and successful teacher".⁶

Strickland writes that Sheil was presented by the committee of Management, with a testimonial of the great efficiency with which he had fulfilled his duties.⁷ For the benefit of his health, Sheil travelled to Italy. He remained in Rome for several months, perhaps up to a year. Gilbert suggests that Sheil "completed his studies" there.⁸ But it is not known to what extent the experience of Rome, or the influence of Italian painting, had upon his own work.

Sheil had returned to Cork by March 1861, and set up a studio at 4, Great George's Street. His brother George visited him there, and wrote about four paintings of genre and religious subjects on which Edward was at work in his studio: 'The Labourer's Sunday Morning', 'Blind Mary', 'The Epiphany' and 'The Man of Sorrows'. These were exhibited at the R.H.A. shortly afterwards. Peter Murray suggests that Sheil received such generous coverage in 'The Cork Examiner' because of the support of his brother there.⁹

In December 1861 Sheil was elected an Associate Member of the R.H.A. In 1864 his paintings 'The Angel of Prayer Offering' and 'Making the Ball Dress' were shown at the R.H.A. In November of that year he became a full member of

the R.H.A. His painting 'Spring' was shown at the International Exhibition of Art and Manufacturers in Dublin in 1865. This painting, exhibited at the Gorry Gallery in 1991,¹⁰ has an unusual delicacy, depicting a red-haired damsel in diaphanous white dress picking flowers in a lush landscape.

In 1865 Sheil moved to Queenstown (Cobh) for three years, setting up his studio at 'the Beach'. Scenes of harbour subjects and shipping, and, particularly, themes of emigration, began to enter his work. Cobh was the main embarkation point for people departing from the country in search of new life. Sheil's painting 'An Emigrant' was shown at the R.H.A. in 1865. In 1866 Sheil sent his painting 'Gethsemane' to the Royal Academy in London, and here it was praised by 'The Times', A correspondent from 'The Cork Examiner', presumably Sheil's brother George, visited the artist in Cobh in December 1867, and reported progress on three paintings. One of these showed an old man and a young woman on the seashore at twilight, with an emigrant ship in the distance. The journalist wrote that Sheil had displayed great emotional power in the depiction of 'the daily Irish tragedy'.¹¹ This painting entitled 'Left Behind – Ireland 1868' was exhibited at the R.H.A. in 1868.

That year Sheil moved back to Cork, and worked at a studio at 10 Granville Place. Life must have been difficult for him and his family. Few of his paintings had sold, and now he was suffering from consumption. Edward Sheil died at the home of his friend Denny Lane in South Mall on 11th March 1869, aged only thirty five. In April 1870 two of his pictures 'Hopes and Fears' and 'His First Letter' were 'balloted' at Clarke's on Grand Parade, Cork.¹² Two paintings were exhibited posthumously at the R.H.A. in 1871, and these were praised by critics there.¹³ Now Sheil's pictures began to be eagerly sought after by collectors, for example, the Munster Club, doctors, judges, and other interested persons. Many of his pictures were loaned to important group shows, for example the Irish Exhibition of Arts and Manufacturers in Dublin in 1882, and to the Cork Industrial Exhibition in 1883.

The present picture may well be that entitled 'Home from Work' a charming genre scene of a happy family. The family group is placed in the centre of the canvas: the bearded man who is seated in front of the fire, while the blond child in the arms of its mother, greets him with delight, grasping at his hair and beard. Although initially the man may appear to be seated at the table, in fact he is close to the hearth, where a teapot is being heated over flames. The table is placed behind. The small bag of tools at the man's feet indicate that he is a carpenter. The objects in the room and on the dresser suggest the modest affluence of a skilled craftsman. The fact that the man is a carpenter may suggest, with Sheil's religious nature, allusions to the Holy Family. In addition, the virtues of family life, nurture, and hard work, were emphasised in much nineteenth century painting. But if such moral or religious symbolism is present it is presented in a light and pretty way, rather than in a didactic manner. Moreover, much of the painting is executed in a light, relaxed style as can be seen in the broad painting of the man's sleeve, rather than in an overly controlled manner.

Sheil's skill as a painter is evident in his depiction of still-life detail, and in his use of rich colouring. Still-life detail is shown in the representation of books on the shelf, the table on the left, the dresser on the right, and the fiddle hanging up. For example, the blue cup and saucer, the loaf of bread and butter, the jug and egg-cup, on the table are deftly observed, as are the earthenware jug, flower-decorated cottage mugs, lustre jug, and delicate blue willow pattern plate; and Chinese jar on the dresser.

The figures have healthy, flushed cheeks, and their clothing is painted with rich, harmonious use of colour; the yellow and red patterned scarf, with pink border, around the pretty woman's shoulders and the red kerchief and blue shirt of the man, the pale cerulean blue of his sleeve are painted quite broadly. Outside the window a dark landscape and sunset can be glimpsed, adding a mysterious, 'fairy tale' mood, and contrasting the cosy warmth within the cottage.

The picture may be that entitled 'Home from Work' exhibited at the R.H.A. in 1863, priced £25. It was described carefully by 'The Cork Examiner'¹⁴ (Another picture, entitled 'Home again after Work' was shown at the R.H.A. in 1868, priced £30). It was purchased by the Earl of Carlisle, who loaned it to the Irish International Exhibition in Dublin in 1907.

Julian Campbell

1. Peter Murray, 'Cork Art 1800-1900. A Chronological History of Art and Architecture in 19th Century Cork', in P. Murray, 'Illustrated Summary Catalogue of the Crawford Municipal Art Gallery', Cork 1991.
2. Slight discrepancy is given in dates. W.G. Strickland states that Sheil was appointed second master at the School of Art in Cork in July 1857, and head master in 1859. (Vol. 2, p. 349). Murray asserts that Sheil was already headmaster in 1857, op.cit., p 232, 233.
3. W. Strickland 'A Dictionary of Irish Artists', Dublin 1913, Vol. 2, p.349.
4. Peter Murray, p, 283.
5. 'Irish Paintings', Gorry Gallery, Dublin, Oct. 1987, no. 18.
6. P. Murray, p. 234.
7. W.G. Strickland, p. 349.
8. John Gilbert, 'A Record of Authors, Artists and Musical Composers born in County Cork', in 'Journal of Cork Historical and Archeological Society', Vol. XIX.
9. P. Murray, p.236.
10. 'Irish Paintings', Gorry Gallery, Dublin, Sept.-Oct. 1991, no. 23.
11. 'Cork Examiner', 3 December 1867, cited by Peter Murray, op.cit. p. 240.
12. P. Murray, p. 242.
13. P. Murray, p. 243.
14. P. Murray, p. 238.



WALTER FREDERICK OSBORNE R.H.A. 1859 - 1903

14. 'The Horse Fair, Galway', 1893

Oil on canvas laid on board 19.5 x 29 cm.

Signed and dated lower left; Walter Osborne '93'

Provenance: Formerly collection, Edward Lupton; James Adam Saleroom, Dublin 2001

Exhibited: Dublin Art Club, 1894, no. 37 £8-8;

Irish Art of the Nineteenth Century; Cork Rosc, Crawford Art Gallery, Cork 1971, no. 114;

'Walter Osborne', National Gallery of Ireland, Dublin'; Ulster Museum, Belfast 1983, no. 61.

Literature: Jeanne Sheehy, *'Walter Osborne'*, Ballycotton, 1974, cat. no. 362, p. 134; p. 34, illus. plate 25;

J. Sheehy, *'Walter Osborne'*, N.G.I. 1983, p. 117, illus. p. 97;

J. Campbell, in *'Important Irish Art'*, James Adams, Dublin, Sept., 2001, p. 16-17, illus.

J. Campbell, *'Walter Osborne in Galway and Connemara'*, Dublin 2003.

During the 1890's Walter Osborne made regular visits to Galway and Connemara, generally spending a week or two there each summer, making pencil studies, small oil sketches and taking photographs and producing an important body of work there. Many of his Galway paintings were exhibited at the Dublin Art Club and some were also shown at the Institute of Paintings in Oil Colours in London.

Osborne first visited Galway for a few days in May 1892, and he returned in June, seeking out motifs, making pencil studies and oil sketches and also making his first excursions out to Roundstone. He returned to Galway in late August 1893, probably spending about two weeks there. He produced a number of pencil sketches and oil paintings on small wooden panels of figures and groups, market and harbour scenes. The present picture *'The Horse Fair, Galway'* was painted on this occasion, perhaps in early September, 1893.

A lively drawing, shows a group of men and women and donkeys with crests, in front of buildings (N.G.I. cat. no. 2542). The figures are conversing, forming a group, part of a community. The men wear broad-rimmed hats, the one on the left possibly of an Aran type. The drawing is inscribed: 'Galway 2/9/93', and may have given Osborne ideas for, or served as a preparatory study for, the painting, especially in the figures of three men to the left of the group, who face away from the viewer. The presence of two large horses, one white, one

brown, in front of the figures and other animals to the night suggest that this is the picture entitled 'Horse Fair, Galway', which was exhibited at the Dublin Art Club in 1894.

Jeanne Sheehy praises the "brilliance" of the composition, "with its bare foreground and frieze of men and horses at the top of the picture."* (J. Sheehy, 'Walter Osborne', 1974, p.34). One striking feature of the painting is its smallness of scale. Painted on a small panel, as was the case with the majority of Osborne's Galway works, the picture yet has a sense of vitality and grandeur. There is a warm radiance to the sunlight, suggesting that the scene is set in morning sunlight, or perhaps in the late afternoons, the colouring is rich, and the brushwork is vigorous and expressive. Yet the picture is also crisply painted, with some detail.

Osborne was fascinated by the bustling life and activities of the fishing communities of the Claddagh, and near the harbour: the fish markets, the vegetables and clothes markets and here the horse fair. The presence of thatched cottages above the beach suggest that the scene is set beside the Claddagh.

A crowd of men and women gather with horses, but the fact that many figures face away from us, or are beyond the crest of the beach, mean that the main activity of the fair is tantalizingly outside our view. In contrast to his Dublin market scenes or English Village subjects, where the figures are closer to the foreground and treated individually, the figures in most of Osborne's Galway paintings are situated in the middle distance and often viewed from behind. This suggest a natural shyness, or resistance to being drawn, amongst Galway women, a characteristic noted by many visitors.

Some of the men wear distinctive black hats and homespun waistcoats, suggesting that they are from the Aran Islands. These figures, their hats and shawls and the horses, evoke an exotic image of the West of Ireland, anticipating the racey crowd scenes and horse races of Jack B. Yeats and the more statuesque figures of Paul Henry, painted in the early twentieth century. The figure of the barefoot woman in shawl and red petticoat, who hurries up the beach, slightly separate from the main crowd, casting a blue shadow upon the ground, adds a wild, expressive note to the picture.

The glare of light upon the crowd and horses, the rich, almost syrupy colours, and the vivid points of crimson in the women's skirts and touches of blue here and there in the shadows, illustrate the remarkable richness of Osborne's palette. The tone of the sky is darker than the foreground, creating a slightly mysterious mood. The artist brilliantly balances the subdued blue sky streaked with pale pink clouds and the warm pink beach, dappled with light blue shadows. Overall, the range of colours used here: blue and pink, brown, mauve, white, ochre and burnt umber, is highly original, creating a mood of warmth and harmony.

Osborne had earlier used a 'quasi-pointilliste' manner in the painting of some beach scenes, for example, 'An October morning', 'Walberswick'. 1885 (Guildhall Art Gallery, London) and here he employs a gentle dappled style in the painting of the beach, making use of a variety of hues: pink, ochres, pale blues, Naples yellows, violets, and browns. It is possible that he may have been influenced by the divisionist technique and vivid colours employed by his English contemporary Philip Wilson Steer, although not using them in so radical a manner.

An interesting composition can be made between Osborne's painting and John Millington Synge's celebrated photograph, 'At The Fish Market, Galway' (Trinity College, Dublin).

Osborne's painting is probably that entitled 'The Horse Fair, Galway', which was exhibited at the Dublin Art Club in 1894. It was included in the ROSC exhibition 'Irish Art in the Nineteenth Century', held at the Crawford Art Gallery, Cork in 1971, and at the Walter Osborne retrospective, curated by Jeanne Sheehy, at the National Gallery of Ireland in 1983.

Julian Campbell



HENRY ROBERTSON CRAIG R.H.A. 1916 - 1984

(A COLLECTION OF 8 WORKS)

41. 'Dahlias, Chrysanthemums and Hydrangea'

Henry (Harry) Robertson Craig was born in 1916 of Scottish-Irish parents after study at Dundee College of Art (now called Duncan of Gordonstown College of Art).

In 1947, he came to Ireland to join his fellow student from Dundee Patrick Hennessy cat. no. 49. Setting up studios at various locations in Cork and Dublin, eventually settling at a mews studio at Raglan lane, Ballsbridge.

Craig rapidly developed a loyal clientele and received many commissions for his work, and his studies of children show an ability to observe children at play in a very natural manner (Gorry Gallery, June 2000 Cat. No. 38 "The Toy Train") and this catalogue no. 44 "Sally", a charming study of a little girl playing in Craig's garden with her pet Siamese cat, the viewpoint that Craig has used is low and peeking through the rose bushes the viewer is made feel the unseen observer.

Painting from a low vantage is used again in "Afternoon in the Garden" Cat. No. 46 This painting is almost a companion piece to "Sally".

The rose garden from a slightly higher perspective shows the neatly paved walk dividing the rose bushes and a little terrier dog looking out at us from the top right corner with the white roses in the foreground, a strong contrast against the green leaves and red and pink roses.

When he studied under James McIntosh Patrick later R.S.A. and a major Scottish painter in the 20th century, (McIntosh Patrick also taught Patrick Hennessy Cat. No. 49) after graduating in 1938, he was unable to avail of a year of post diploma study and a travelling scholarship due to the impending war. He enlisted in the forces and served in the intelligence branch working in the area of maps, camouflage and documents, forging them for the espionage forces of occupied Europe.

In 1980 Craig left Ireland and went to live in the Algarve, Portugal for health reasons. His later work is of local people and subject matter but he still continued to paint still lives and flower studies.

This painting, number 41 above, depicts a glass vase on a mantelpiece filled with Dahlias, Chrysanthemums and Hydrangnea, white, pink and blue, they are set against a striped wallpaper faithfully rendered. The little round painting of the boy to the right of the picture could be a study for a painting of Craig's called "Jimmy", a study of a little urchin boy (in a private collection). Some of the petals are falling from the flowerheads as they die. This is of poignant significance as it is believed to be Craig's last finished work, bought directly from his sister by the present owner after Craig's death in 1984.



44. 'SALLY'



46. 'AFTERNOON IN THE GARDEN'



45. 'ROSE GARDEN'

A feature of the studio at Raglen Lane shared by Craig and Hennessy was the garden. Both artists painted many flower studies in and about the small garden, especially roses, during their time there, e.g. H R Craig this catalogue nos. 45. This painting is a more overall view of the garden created with a lightness of touch, the eyes are led down the path dappled with shadows through the rose bushes. The rose garden is the subject here and nothing is there to distract the viewer.

Craig had enormous success in the U.S.A. with his flower studies. In a letter from Don Conagher, President of Conagher Galleries, San Francisco, to Craig dated May 1968, Conagher writes "your one man show is now finished and I would consider it successful with the sale of eighteen paintings". He goes on to say "the ad in the April issue of Apollo brought phonecalls, telegrams and letters from all over the States regarding your roses". This fine example of Craig's work shows why.



48. 'LANDING THE CATCH'

A busy quayside scene full of people watching the fishermen unload their catch. The painting is contained between the horizontal line of the bridge in the background and the receding quayside, where the viewer is led into the picture, to the steps where the boxes of silver fish glisten in the sun, the subject of the painting.



42. 'BEACH SCENE'

This bright sun-filled painting is broken into three parts. The bright blue of the sky with a wisp of cloud, the turquoise and blue-green sea and the sandy beach.

The white parasol is a flash of light in the distance, the children bathing at the water's edge, and the solitary child playing in the sand in the foreground create a charming summer scene shimmering with heat.



43. 'THE BONFIRE'

This busy atmospheric scene is full of movement. The smoke billows across the canvas and through the haze, figures are visible as if drawn to the fire. Behind the bonfires partially concealed by the smoke, a red-roofed house is framed by the only patch of blue sky visible. These small detailed studies of everyday life were very much a part of Craig's work.



47. 'THE VILLAGE CHILD'

Against the high horizontal line of fisherman's cottages lining the quayside, a child looks out at the viewer. He is beside the estuary leaning against a fence pole. The boatman in the background and the boats in the estuary confirm a sleepy fishing village probably near Portimao.



30. GEORGE WASHINGTON BROWNLOW



31. THOMAS FREDERICK COLLIER



33. EDWIN HAYES



12. WILLIAM HENRY BARTLETT



ALFRED ELMORE R.A., H.R.H.A. 1815-1881

24. 'Marie Antoinette in the Temple'

Oil on canvas, 84 x 50.5

Signed and dated 1861, also signed on reverse

Exhibited: Royal Academy London, 1861, Number 110

Provenance: Sir John Pender

Alfred Elmore is generally associated with mid-nineteenth century British painting and was a leading member of the Victorian School. But his importance as an Irish born artist is often overlooked. He was born in Co. Cork and spent the first twelve years of his life there. Later he came to be admired by Daniel O'Connell. He chose primarily religious and French or Italian historical subjects for his pictures. He was the first Irish painter whose work was influenced by the French Romanticism of Delacroix and Bonington. He was the only Irish born artist to be represented at the World Fair in Paris on three occasions. He became a teacher at the R.A. schools in London. His pictures are included in several public collections in England, but in only one in Ireland

Moreover, Elmore's work was highly eclectic, and went through a whole gamut of nineteenth century styles: delicate 'Venetian' watercolours; French Romanticism; History painting; naturalistic watercolour landscapes; Victorian storytelling art; Pre-Raphaelitism; Orientalism; the influence of Whistler; and Realism.

Alfred Elmore was born in Clonakilty, Co. Cork on 18th June, 1815. His father had served as a surgeon in the 5th Dragoon Guards during the Peninsular Wars, but had retired early. He was now

working as a farmer in West Cork, and was the first person to introduce the field harrow into this part of Munster.¹ The young Elmore was born in a cottage on the grounds of which the convent at Clonakilty was later built. Whilst abroad, his father had bought a painting of 'the Dead Christ', allegedly by Van Dyck and this is said to have started Elmore's early interest in art. So his early years in Ireland were formative ones.

In about 1827 he moved with his family to London. He began to study art, making drawings from the antique in the British Museum for six months. In 1833 he became a pupil at the Royal Academy Schools. He began to exhibit paintings at a young age: at the R. A. in 1834, and at the British Institution in 1835, and he continued to show at these venues for many years.

From the mid 1830's-1842 Elmore made several trips to the Continent, studying in Paris, Munich and Rome. An article published on him in 'The Art Journal' in 1857 stated that he made several trips to Paris:

"to study the Works of Art in the Louvre and he also attended the 'Life Schools' in that city."²

Subsequent accounts on Elmore have repeated those rather vague assertions. However, now more precise information can be offered upon his Continental visits. He visited Paris in 1836 and stayed at the Hotel Corneille. It is not known which 'Life School' Elmore studied in. He may have simply attended classes without a master present but one possible teacher could be Leon Cogniet. On 21 June, 1836, he registered as a copyist in the Louvre. He worked there for several months, until 1st October.³ He returned to Paris in 1837, lodging now at the Hotel St. Anne. He registered as a copyist at the Louvre for another session, from 3rd August until 1st January, 1838.⁴

Elmore retained his connections with Ireland. He was admired by Daniel O'Connell, who commissioned his first major History painting 'The Martyrdom of St. Thomas à Becket'. This is a large canvas showing a dramatic scene with many figures. It was exhibited at the R.H.A. in 1840 and is now in the collection of St. Andrew's Church in Westland Row, Dublin.

Also in 1840, Elmore set off on an extended visit to the Continent. He spent three months in Germany, attending drawing classes in the Academy in Munich and studying early and contemporary art in the museums there, and in Dresden. He journeyed south to Venice, Bologna and Florence. Finally, he went to Rome with fellow artist Henry O'Neill.⁵ He spent nearly two years in Rome. Among his important early paintings are subjects from Italian genre and history. He exhibited these at the R.A. and B.I. in London.

In September, 1842, on his return from Rome, Elmore spent another four months studying in Paris. With fellow artist William Denholm Kennedy he lodged at the Hotel du Savoie and from 13th September commenced copying at the Louvre.⁶

Elmore's early watercolours made in France and Italy are highly distinctive. The former show town scenes and landscapes painted in Normandy, some with a surprising Naturalism. Then there are studies of romantic figures on Venetian balconies, and couples embracing, very much in the manner of Bonington's 'Troubadour' paintings. Some of these watercolours are now in the collections of the Victoria and Albert Museum and British Museum in London. Equally attractive are Elmore's small early oil studies, rendered in warm reds, golds and blues, and showing the influence of Delacroix and Bonington's Romanticism.

In 1845, Elmore became an associate of the R.A. He led a busy career in London, painting history and religious subjects, scenes from Shakespeare and contemporary themes. He exhibited these in London and occasionally at the R.H.A. Three of his history paintings were represented in the first World Fair (Exposition Universelle) in Paris in 1855. In the second World Fair in 1867 three paintings, including 'Les Tuilleries, le 20 Juin 1792' were represented in the section for 'Great Britain and Ireland'.⁷

In 1857 he was elected a Royal Academician. But he did not rest upon his laurels. Suddenly in 1866, at the age of fifty one, and possibly again in 1869, he travelled to Algeria, and painted some impressive North African subjects.

In 1878 he was made an honorary member of the R.H.A. In the same year he exhibited at the World Fair for the third time. Five of his canvases were represented in the section for 'Great Britain and Ireland', including one of Mary Queen of Scots, and an Algerian subject.⁸ Elmore died in London in 1881.

Elmore was included as an 'Irish Orientalist' by James Thompson in the 1988 exhibition: *'The East, Imagined, Experience, Remembered'* and featured in Patricia Butler's book *'Three Hundred Years of Irish Watercolours'*, published in 1990. His painting 'An Italian Beauty' is in the collection of the Crawford Art Gallery in Cork. Several of his pictures have appeared in exhibitions of Irish Art held at the Gorry Gallery.

It is ironic that one of the great French history painters Delacroix often chose scenes of English history as his subjects, whereas Elmore was inspired by French historical subjects. The present painting 'Marie Antoinette in the Temple' is one such picture. In 1860 he had exhibited another 'Marie Antoinette' subject 'The Tuilleries' at the R. A. and he showed the present picture there in 1861. The R.A. catalogue entry was accompanied by a note:

"We often went up to the tower, because my brother went there too from the other side: the only pleasure my mother enjoyed was seeing him through a chink as he passed at a distance. She would watch at this chink for hours together to see the child as he passed. It was her only hope, her only thought."⁹

Marie Antoinette (1755-1793) had been born in Vienna.¹⁰ In 1770 she married the French dauphin, soon to be King Louis XVI. The couple lived in Versailles and had four children. Marie Antoinette was known for her lively, independent temperament and became involved in many court intrigues. Upon the French Revolution the king and queen tried to escape the country. But they were arrested and imprisoned. The king was executed and the same fate also befell Marie Antoinette.

Elmore's painting is of interest amongst his historical subjects, as it features a single figure rather than a group of figures. The queen is shown shut away in the courtyard of buildings. She has a pale face and sorrowful expression, her red eyes and lips indicating that she has been crying. She wears a white bonnet, blouse and apron, over a black dress. In the manner of much Victorian painting the artist engages the emotions of the viewer: The way that Marie Antoinette peeps through a crack in the wooden door increases her isolation. Above all, details such as her open knitting basket upon the ground and the small needles with the beginning of knitting at her feet, add a poignant note to the picture.

In several of his earlier paintings, the presence of sky glimpsed through an open doorway or window, or the mouth of a cave, adds a distinctive mood to Elmore's Romantic subjects. Here, a blue sky with white clouds and pigeons flying, above the towers alleviate the sombre mood of the subject, as if Marie Antoinette's thoughts are escaping above her confinement. The representation of the powdery blue sky and white and grey clouds, is quite modern.

Julian Campbell

1. John Gilbert, 'A Record of Authors, Artists and Musical Composers born in the County Cork', in 'Journal of Cork Historical and Archaeological Society', Vol. XIX.
2. 'British Artists, their style and character, no. XVII, Alfred Elmore R. A.', in 'The Art Journal', 1857, p. 113
3. Registres de Cartes de Permissions, 1834-1840, Archives du Louvre, *LL12.
4. Ibid.
5. Samuel and Richard Redgrave, 'A Century of British Painters', London 1866, 1946 ed; p. 478.
6. Registres des Cartes de Permissions délivrées, 1834-1850', Archives du Louvre, *LL13.
7. Catalogues of World Fair (Exposition Universelle), Paris 1855 and 1867.
8. Catalogue of World Fair, 1878.
9. A. Graves 'The Royal Academy Exhibitors', London, 19?? Vol. ?? p. 48
10. Anne Commirke, ed., 'Women in World History, A Biographical Encyclopedia', Waterford C. T., 2001.



RICHARD PETERSON ATKINSON 1856-1882

28. 'Norwegian Barque, CARL HAASTED, at anchor off Queenstown.

Oil on canvas, 60 x 90.5

Dated 1882

Inscribed (bottom right) "Carl Haasted" of Arendal Port [of] Captn. Maroni Queenstown 1882

Over the last few years the Port of Cork and the Crawford Gallery have published calendars with examples of the work of the Cork Marine Painters including recent acquisitions and paintings in private collections. Much more is now known about the work of Richard Atkinson during his short life.

Richard Atkinson was the second son of George Mounsey Wheatley Atkinson c. 1806-1884 who was a celebrated marine painter at Queenstown, County Cork, and the head of a family of painters of ship portraits.

The picture illustrated above (cat. number 28) is almost identical to 'Ship and two Barques off Queenstown' which was featured on the Crawford Gallery's 2001 calendar (April).

"Carl Haasted" is rigged as a three mast barque; fore-and-aft rigged on the mizzenmast and fully square-rigged on the foremast and the mainmast. The Norwegian Union Flag of 1844 is flying from the tip of the gaffe is to indicate the vessel's nationality. The flag hoist at the top of the mizzenmast is the ships official code - J-H-L-C in the International Code of Signal Flags.

Built in 1877 in Aalesund, on the west coast of Norway for C J Haasted, it was on Lloyd's Register from 1890 to 1900 as a 917-ton wooden hull barque, 183 feet long; 35.6 feet breadth and 18.6 feet depth. The homeport is given as Tyedstrund, which is close to Arendal on the Skagaratt coast.

All the sails are furled and Carl Haasted is riding at anchor; all its detail mirrored in a flat calm sea. The ebb and flow of the tide will make it swing about its anchor and the Captain and crew are maintaining a vigilant watch. The channel opposite Queenstown is narrow and a lot of shipping moved up and down with the tide or under tow.



RICHARD PETERSON ATKINSON 1856-1882

29. 'Norwegian Barque, INCA, at anchor off Queenstown.

Oil on canvas, 60 x 90.5

Inca is a three mast barque, fore-and-aft rigged on the mizzenmast and fully square-rigged on the foremast and the mainmast. The Norwegian Union Flag of 1844 is flying from the tip of the gaff to indicate the vessel's nationality. It is also flying at the top of the foremast to indicate the next destination. The two flags at the top of the mizzenmast are the letters P and Q from the international code of signals. "P" indicates that the vessel is Ready to Sail and "Q" that it is healthy. The flag at the top of the mainmast is the ship's pennant and also carries the ship's name.

Lloyd's register data:

Built at Elsfeth on the river Weser, near Bremen in 1882 for F Deetjen, Inca was a wooden hull barque, 729 tons and 149 feet long; 34 feet breadth and 18.6 feet depth. The Port of Registry was Tyedestrund in Norway but does not appear in the register until 1884, when its official code letters were given as H T P C and the Captain was P F Giles. By 1890 the owner had changed to T P Pedersen.

The sails have been unfurled and are filling in a light breeze from the southwest but it is not strong enough to turn the Inca against a flood tide and it is waiting either for a change in wind and tide or for the arrival of a steam tug to tow it out of the harbour on the ebb tide.

This portrait of the Inca is painted against the same background as that of the Carl Haasted but the artist has used a softer luminescent lighting. The composition of the surrounding boats is slightly different. These were probably 'stock backgrounds' for the Atkinson family. Their studio overlooked this anchorage. It is not signed or dated either but as Inca was built in 1882 and the artist died in 1882, it must have been painted in that year.

Matt O'Donovan



18. MICHAEL ANGELO HAYES



19. ANGELO/IRISH SCHOOL



20. ERSKINE NICOL



1. JAMES ARTHUR O'CONNOR



67. GEORGE CAMPBELL



50. ARTHUR ARMSTRONG



40. LETITIA M. HAMILTON



PATRICK HENNESSY R.H.A. 1915-1980

49. 'Connemara Ponies'

Oil on canvas, 102 x 127

Signed

Provenance: Studio Sale, Christies, London, July 1986.

Patrick Hennessy was born in Cork in 1915. He studied at the Dundee College of Art in Scotland under the tuition of James McIntosh Patrick R.S.A. along with H Robertson Craig Cat. nos. 41-48.

He returned to Ireland in 1939 and commenced a career as a full time artist. Hennessy painted a vast array of subject matter and did not confine himself to any particular genre. Portraits, landscapes, still life, animals. All were his subject matter and his ability to paint such an array widened the appeal of his work and added depth to his exhibitions.

The overseas visits to the continent and North Africa added to the range and Hennessy produced many splendid horse paintings, particularly 'The White Horses of the Camargue' in France, and Arab ponies in Morocco.

Back in Ireland, Hennessy had no shortage of horses for equestrian studies. Among his close friends were owners and breeders like Major Stephen Vernon who ran a stud farm in Co. Limerick for the Duke of Westminster. In fact, the two Connemara ponies painted here belonged to the family friends and also appeared in other works by Hennessy e.g. James Adams, May 1987. Cat. no. 49, 'Connemara Summer'.

In the painting, the two ponies are depicted against a rocky, rugged landscape with a blue, near hazy sky. They are standing quietly on the stony ground echoing the stillness of the lake in the background.

The foreground of the painting is quite detailed with buttercups, daisies and other flora clearly visible. The remains of an old stone wall, the only man-made detail. The horses are faithfully rendered with the coats and manes shining in the sunlight, the treatment of the brown pony, is interesting, it appears to have just entered the painting yet the pony is motionless, just staring at the viewer.

Kevin Rutledge



63. NATHANIEL HONE

This is a rapidly painted landscape with firs and mountains by Hone, probably painted on the Continent. The relaxed manner in which it is painted belies the skill with which the artist can convey landscape. The figures of the standing man and the woman who bends towards the ground add a pleasing human quality to the scene. In many later landscapes Hone deliberately subdued his colour range, with a sort of “less is more” philosophy, and here the palette of olives, silvers and ochres is original. He employs an interesting ‘scuffed’ technique to indicate the lightness or movement of the trees on the right.

Julian Campbell



64. NATHANIEL HONE



36. 'Saint Audeons Arch, a bit of the old city wall, Dublin'
Watercolour on paper 36.5 x 26.5
Signed and inscribed



37. 'Spitalfield, Francis Street, Dublin'
Watercolour on paper 36.5 x 26.5
Signed and inscribed



38. 'Old clothes shop, Patrick Street, Dublin'
Watercolour on paper 36.5 x 26.5
Signed, inscribed and dated 1885

ALEXANDER WILLIAMS R.H.A. 1864 - 1930

The historic centre of Dublin city changed very little until quite recently – the last forty years – and many older people still remember the delapidated and run-down streets of the Liberties and other areas.

These three paintings by Alexander Williams date from 1885 and, in a charmingly naive way, depict the life and architecture of The Liberties at that time. While contemporary photographs provide us with similar information, they lack colour and the artists ability to focus selectively on some output.

The first picture (no. 36) shows the only surviving medieval gate in Dublin, St. Audeons Arch, The Old City Wall, prior to its restoration in the 1880's. At that time battlements were added to the top of the gate and later all of the tenement houses shown by Williams, were cleared away leaving Cook Street with an uninterrupted view of the medieval city wall. The horizontal timber support across the alley shows just how decrepit the houses were. Beyond the arch two figures stand beneath the shadow of St. Audeons church. The puddle in the cobbled street and the broken down cart complete the picture of urban decay.

The view of the church of St. Nicholas of Myra (no. 37), seen from Spitalfields gives us an interesting glimpse of city life. A butchers stall, complete with chopping block takes up the path and gutter, and a variety of figures stand in conversation. An old oil lamp hangs from the corner of the brick house, while most of the shops have fixed awnings. Butchering, dairying and all aspects of the leather trade were always strongly represented in the Liberties, as this part of Dublin was closest to the agricultural hinterland. As fashionable Dublin moved eastwards in the late Georgian period the old medieval city was left to the poor, along with various industries like tanning, brewing and distilling. The Italianate church of St. Nicholas of Myra was begun in 1829, and was one of the first Dublin churches after Catholic Emancipation to proclaim its new status in an elaborate stone structure.

This view (no. 38), taken from Patrick Street looking up to the back of St. Nicholas of Myra, shows old clothes shops, located in lean-to buildings. In the foreground, a group of women rummage through a pile of old clothes, while tables provide the means for displaying other wares.

The building of new artisans dwellings brought great improvement to the lives these city dwellers in the early 20th century, and the old houses fronting onto Patrick Street were finally swept away for road widening in the late 1970's.

Peter Pearson

Measurements in centimetres, height precedes width.

GALLERY I

JAMES ARTHUR O'CONNOR c.1792-1841

1. 'Angler by a River with a Bridge and Town Beyond'
Oil on canvas 20.5 x 25.5
Signed and dated 1827.
Illustrated page 31

GEORGE BARRET R.A. 1728-1784

2. 'Pastoral Landscape'
Illustration and text page 7
3. 'A View of Hawarden Castle'
Illustration and text page 9

SOLOMON DELANE c.1727-1812

4. 'A Parisian Courtyard'
Illustration and text page 8

MATTHEW WILLIAM PETERS R.A. 1741-1814

5. 'Reclining Woman with Flowers and Fruit'
Illustration and text page 12

JOHN HENRY CAMPBELL 1757-1828

6. 'On the River Dargle, Co. Wicklow, with the Sugar Loaf Mountain Beyond'
Oil on canvas 51 x 64
Illustrated page 10
7. 'On the River Dodder, with Rathfarnham Castle in the Distance and the Dublin Mountains Beyond'
Oil on card laid down on canvas 20 x 30

Campbell exhibited a 'Portrait of the Marquis of Ely's Demesne, Rathfarnham from the River Dodder' at the Society of Artists of Ireland, Dublin in 1810 no. 177 and the painting exhibited here may well be a study for that work.
Illustrated page 10

EDWIN HAYES R.H.A.R.I. 1820-1904

8. 'On the Maas, Dordrecht'
Oil on canvas 33 x 63.5
Signed, also inscribed and dated 1888 on the reverse
Exhibited: Royal Hibernian Academy, 1889, Number 221.
Illustrated below

ROBERT HUNTER c.1715/20-1803

9. 'Portrait of a Young Officer 1764'
Illustration and text page 6

NATHANIEL HONE R.A. 1718-1784

10. 'Portrait of a Young Girl Holding a Cantaloup Melon'
Illustration and text page 4
11. 'Portrait of a Captain Lambert Brabazon'
Illustration and text page 5
Also illustrated on front cover

WILLIAM HENRY BARTLETT 1858-1932

12. 'Fishing off the West of Ireland Coast'
Oil on canvas 58 x 92
Signed and dated 1888
Illustrated page 25

NORMAN GARSTIN 1847-1926

13. 'Old Caudebec'
Watercolour on paper 29 x 23.5
Signed, also inscribed on reverse
Illustrated inside front cover.

WALTER FREDERICK OSBORNE R.H.A. 1859-1903

14. 'The Horse Fair, Galway'
Illustration and text pages 18/19

EDWARD SHEIL R.H.A. 1834-1869

15. 'Home After Work'
Illustration and text pages 16/17



8. EDWIN HAYES

WILLIAM BROCAS R.H.A. c.1794-1868

16. 'Roller'
Illustration and text page 14
17. 'Freney'
Illustration and text page 15

MICHAEL ANGELO HAYES R.H.A. 1820-1877

18. 'The Dragoons No. 3'
Pencil and watercolour heightened with white on paper
41 x 31
Signed, also inscribed on reverse
- Original watercolour drawing for the lithograph "The Dragoons No. 3" by E. Walker, published by H. Graves & Co. 1846.
Provenance: The Parker Gallery, London
Illustrated page 30

ANGLO/IRISH SCHOOL c.1847

19. 'A Cavalry Brigade in Review in Cahir, Co. Tipperary, Ireland'
Oil on canvas 27 x 56
- The Brigade Commander and his staff, in the foreground, watch as the three regiments, the 2nd Dragoon Guards (The Queen's Bays), the 17th Lancers, and the 2nd Dragoons (Royal Scots Greys) with a battery of Royal Horse Artillery, canter past in review order from left to right; a dismounted field guns and gunners by a tree to the left and hills beyond.
- This picture can be dated with some certainty to 1847/48 as the Bays and the Greys were garrisoned in Dublin in 1846 and the Lancers arrived in Dundalk in 1847.
- The subject of this painting would appear to be of some significance and is probably recorded in situ perhaps by an amateur hand, although the minutiae of detail displays a considerable degree of competence and may have been painted for translation to a larger canvas to be painted by one of the successful Irish military painters of the era, such as Michael Angelo Hayes (1820-1877) as a commission for someone involved in the review, such as the Brigade Commander.
- Another painter William J. Pringle, [active 1834-1858] Compare the Review of the Queen's Own Regiment of, [active 1834-1858] Compare the Review of the Queen's Own Regiment of Yeomanry Cavalry at Campsey, Ham, engraved Papprell, and published by Ackermann April 20th 1839.
- Illustrated page 30

GALLERY II

ERSKINE NICOL R.S.A.A.R.A. 1825-1904

20. 'A Breeze Getting Up'
Gouache on paper 18 x 32
Signed and dated 1884 also signed and inscribed on reverse.
Illustrated page 31

PAUL SANBY R.A. 1730-1809

21. 'Enniscorthy, In the County of Wexford, Ireland' circa 1778
Pencil, watercolour and gouache on paper 35 x 47
Inscribed as title on original canvas lining
- A large gouache by Sanby of Carrick Ferry, also in County Wexford, was exhibited at the Royal Academy in 1801, based perhaps on a visit made some twenty years before, since an earlier drawing of that subject by Sanby was engraved for 'The Virtuosis Museum' 1780 (British Museum 128 and 136-18B).
- Illustrated inside back cover

JOHN FAULKNER R.H.A. c.1830-1880

22. 'Near Birmingham'
Watercolour on paper 45 x 97
Signed and inscribed.
Illustrated below
23. 'In a Woody Dell'
Watercolour on paper 48 x 97.5
Signed and inscribed.
Illustrated page 38

ALFRED ELMORE R.A., H.R.H.A. 1815-1881

24. 'Marie Antoinette in the Temple'
Illustration and text pages 26/27

EDWARD DANIEL LEAHY 1797-1875

25. 'A Pilgrim on the Road to Santiago de Compostella'
Illustration and text page 11

ERSKINE NICOL R.S.A., A.R.A. 1825-1904

26. 'Seated Man, Wearing a Woollen Hat'
Pencil, watercolour and gouache on paper 22 x 17



22. JOHN FAULKNER



23. JOHN FAULKNER

ERSKINE NICOL R.S.A. A.R.A. 1825-1904

27. 'Seated Man, with Walking Stick'
Pencil, watercolour and gouache on paper 24.5 x 20
Signed and dated 1885.

RICHARD PETERSON ATKINSON 1856-1882

28. 'Norwegian Barque 'Carl Haasted' at Anchor off Queenstown'
Illustration and text page 28
29. 'Norwegian Barque 'Inca' at Anchor off Queenstown'
Illustration and text page 29

GEORGE WASHINGTON BROWNLOW 1835-1876

30. 'Crossing the Stile'
Oil on canvas 18 x 23
Signed with initials.
Illustrated page 24

THOMAS FREDERICK COLLIER fl.1848-1888

31. 'Roses'
Oil on canvas 25.5 x 35.5
Signed.
Illustrated page 24

JAMES FRANCIS DANBY 1816-1875

32. 'Unloading The Catch at Sunset'
Oil on card laid down on canvas 27 x 46
Signed and dated 1855 also inscribed on reverse.
Illustrated opposite

EDWIN HAYES R.H.A., R.I. 1819-1904

33. 'Vessel Ashore, Katwyke Beach, Holand'
Oil on board 26 x 40.
Signed and inscribed Katwyke also inscribed on reverse.
Illustrated page 25
34. 'Over the Bar, Southwold, Suffolk'
Oil on canvas 27 x 63
Signed also signed, inscribed and dated 1877 on reverse.
Exhibited: Royal Academy 1877 number 1005.
Illustrated opposite

GALLERY III (DOWNSTAIRS)

ERSKINE NICOL R.S.A. A.R.A. 1825-1904

35. 'The 2nd January Dedicated to Gregory's Mixture'
Pencil on card 13.5 x 10.5
Signed, inscribed and dated 1893.

ALEXANDER WILLIAMS R.H.A. 1864-1930

36. 'St. Audeons Arch, A Bit of the Old City Wall, Dublin'
37. 'Spitalfield, Francis Street, Dublin'
38. 'Old Clothes Shop, Patrick Street, Dublin'
- Illustrations and text page 35

HARRY JONES THADDEUS R.H.A. 1859-1929

39. 'Man in Top Hat and Frock Coat'
Pencil on paper 29 x 17.5
Signed.
Illustrated page 39

LETITIA HAMILTON R.H.A. 1878-1964

40. 'In The Courtyard, Doges Palace'
Oil on canvas 56 x 66
Signed with initials also signed and inscribed on reverse.
Illustrated page 32



32. JAMES FRANCIS DANBY

**A COLLECTION OF 8 WORKS BY
HENRY ROBERTSON CRAIG R.H.A. 1916-1984**

Exhibition Numbers 41-48
Illustrations and text pages 20-23

41. 'Dahlias, Chrysanthemums and Hydrangea'
Oil on canvas 68.5 x 89
Signed.
42. 'Beach Scene'
Oil on canvas board 17.8 x 23.5
Signed with initials.
43. 'The Bonfire'
Oil on canvas board 17.8 x 23.5
Signed with initials.
44. 'Sally'
Oil on canvas 63.5 x 76.5
Signed.
45. 'Rose Garden'
Oil on canvas 76.5 x 63.5
Signed.



34. EDWIN HAYES



39. HARRY JONES THADDEUS

- 46. 'Afternoon in the Garden'
Oil on canvas 63.5 x 76.5
Signed.
- 47. 'The Village Child'
Oil on canvas board 25.5 x 35.5
Signed.
- 48. 'Landing the Catch'
Oil on canvas board 25.5 x 35.5
Signed.



51. WILLIAM BINGHAM McGUINNESS

PATRICK HENNESSY R.H.A. 1916-1980

- 49. 'Connemara Ponies'
Illustration and text page 33

ARTHUR ARMSTRONG R.H.A. 1924-1996

- 50. 'Bloody Foreland'
Mixed media on board 76.5 x 61
Signed.
Provenance: David Hendriks Gallery, Dublin, October 1973.
Exhibited: Arts Council of Northern Ireland.
Catalogue Number 31, 1981.
Illustrated page 32

WILLIAM BINGHAM McGUINNESS R.H.A. 1849-1928

- 51. 'Market Day Rouen'
Watercolour on paper 35.5 x 25.5
Signed.
Illustrated below left
- 52. 'Sketch Caudebec en Caen'
Watercolour on paper 26 x 18
Signed and inscribed on reverse.



53. WILLIAM BINGHAM McGUINNESS

- 53. 'Gothenburg, Bavaria, Germany'
Watercolour on paper 65 x 37
Signed, also inscribed on reverse.
Illustrated above
- 54. 'A Continental Town'
Watercolour on paper 30.5 x 17.5
Signed.



55. ALOYSIUS O'KELLY

ALOYSIUS O'KELLY 1853-c.1941

55. 'Fall on the Palisades Looking Down the Hudson'
Oil on wood 24 x 33
Signed also inscribed on reverse.

A favourite motif of nineteenth century American artists, the Palisades border the Hudson River, from Mount Ivy to Staten Island. One of America's spectacular treasures, the cliffs - now largely hidden by vegetation - were formed by molten magma more than 1,100 million years ago. The hugely profitable Hudson River was exploited by commercial colonisers, played a significant role in the Revolutionary War, and led to the opening up of the American West. Its sublime scenery inspired writers, poets and artists from the Romantic period to today. Aloysius O'Kelly would have been drawn to the region by the example of the celebrated Hudson River School who developed their ambitions for a national school of art on the Hudson. Notwithstanding its size, O'Kelly responds to the grandeur of the scenery, branding it with impressionistic touches of vibrant colour.

Dr. Niamh O'Sullivan

Illustrated above



56. ALOYSIUS O'KELLY

56. 'Une Chaumière Breton'
Oil on wood 24 x 33
Signed, also signed and inscribed on reverse.
Illustrated above

GERARD DILLON R.H.A., R.U.A 1916-1971

57. 'Figures in a Wood'
Watercolour on paper 27 x 38
Signed.
58. 'Travellers by a Campfire'
Watercolour on paper 19.5 x 20



59. GLADYS MCCABE

GLADYS MACCABE H.R.U.A., R.O.I., F.R.S.A. b.1918

59. 'Mixed Flowers and Fruit'
Oil on board 60.5 x 50
Signed.

Illustrated above

PAUL KELLY b.1968

60. 'Rush Harbour Under Snow'
Oil on wood 58 x 68
Signed, also signed and dated '03 on reverse.
Illustrated below
61. 'Stubble Burning, Loughshinny'
Oil on wood 40.5 x 46
Signed, also signed and dated '03 on reverse.
62. 'Misty Garden'
Oil on wood 58 x 68
Signed, also signed and dated '03 on reverse.



60. PAUL KELLY



65. CHARLES LAMB

NATHANIEL HONE R.H.A. 1831-1917

63. 'The Silver Birch'
Oil on canvas 44 x 69
Signed with initials.

Provenance: Dermot O'Brien P.R.H.A.
Dr. Brendan O'Brien by descent.
Private Collection.

Illustration and text page 34

64. 'Study of 2 Cows by Trees'
Oil on canvas laid down on board 36 x 51
Literature: 'Four Irish Landscape Painters' by Thomas Bodkin
Appendix XVI, number 385, page 183.

Illustrated page 34

CHARLES LAMB R.H.A. 1893-1964

65. 'Cottages, Carraroe'
Oil on board 26.5 x 35.5
Signed.

Provenance: Exhibited with this gallery, December 1995.
Catalogue Number 35.

Illustrated above

FRANCES KELLY H.R.U.A., R.O.I., F.R.S.A. b.1918

66. 'Still Life with Lobster'
Oil on canvas 61 x 51
Signed.

GEORGE CAMPBELL R.H.A. 1917-1979

67. 'Holy Week Procession, Malaga'
Oil on board 76 x 63.5
Signed, also signed and inscribed on reverse.

Illustrated page 32



68. ALOYSIUS O'KELLY

ALOYSIUS O'KELLY 1852-c.1941

68. 'Fishing Boats, Concarneau Harbour'
Oil on wood 24 x 33
Signed.

Illustrated below left

69. 'Concarneau Harbour, Evening'
Oil on wood 33 x 25.5
Signed.

Illustrated below



69. ALOYSIUS O'KELLY

R. TAYLOR CARSON b.1919

70. 'Portrait of Maurice C. Wilks R.U.A., A.R.H.A. 1910-1984'
Oil on board 37.5 x 29
Signed and dated 1944.

Illustrated below



70. R. TAYLOR CARSON

NOTES



21. PAUL SANBY

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