

# GORRY GALLERY





7. GEORGE BARRET (detail)

COVER: Nicholas Blakey (active 1739 – 1758)  
Catalogue Number 4

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# GORRY GALLERY

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## An Exhibition of 18th – 20th Century Irish Paintings

*on Wednesday, 24th June, 2009*

*Wine 6 o'clock*

*This exhibition can be viewed prior to the opening by appointment and at  
[www.gorrygallery.ie](http://www.gorrygallery.ie)*

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



24th June – 8th July 2009





4. NICHOLAS BLAKEY

#### 4. NICHOLAS BLAKEY, (active 1739 – 1758)

'Portrait of James Francis Edward Keith (1696-1758), three-quarter-length, in armour, a red sash at his waist'

Oil on canvas, 116.5 x 89

Signed and dated 'N.Blakey pinxit / 1739'

Exhibited: Aberdeen, Aberdeen Art Exhibition, 1859, no. 98.  
London, National Portrait Exhibition, 1867, no. 2

Provenance: By descent in the Keith family to 14th Earl of Kintore from whom acquired by the present owner.

Literature: Ellis Waterhouse, *Dictionary of British Art, Volume II: British 18<sup>th</sup> Century Paintings in Oils and Crayons* (Woodbridge 1981)  
Anne Crookshank and Desmond FitzGerald, Knight of Glin, *The Watercolours of Ireland* (London 1994) 24  
Brian Stewart and Mervyn Cutten, *Dictionary of Portrait Painters in Britain up to 1920* (Woodbridge 1997) 100  
Anne Crookshank and Desmond FitzGerald, Knight of Glin, *Ireland's Painters* (New Haven and London 2002) 42

In general for the life of Keith see: Sam Coull, *Nothing but my Sword, The Life of Field Marshal James Francis Edward Keith* (Edinburgh 2000)

James Keith: *A Fragment of a Memoir of Field-Marshal James Keith, written by Himself, 1714-1734* (edited by Thomas Constable for the Spalding Club, Edinburgh 1843)

Anon: *An Elegy on the universally lamented death of his Excellency James-Francis-Edward Keith, Field Marshal in the armies of the King of Prussia, &c. &c. n.p., c. 1758*

Irish eighteenth-century painting constantly throws up surprises. While the *oeuvres* of portrait painters such as James Latham and Charles Jervas have been defined with increasing degrees of precision, Nicholas Blakey remains something of an enigma. Yet, as this swagger portrait of the great general James Francis Edward Keith amply demonstrates, he was among the most accomplished of all Irish portrait painters of the period. Although Latham and Jervas spent time on the continent, neither adapted their art to the European mainstream as successfully as does Blakey here. The portrait is of artistic significance as a rare signed and dated work of the 1730s, but also for the great interest of its sitter, Frederick the Great's Field Marshal, James Francis Edward Keith.

Blakey is gradually emerging from the shadows. As Strickland notes he was born in Ireland and Crookshank and Glin suggest that he may have studied with Philip Hussey; certainly stylistic similarities between the two can on occasion be observed. Strickland, however, notes that Blakey also studied in Paris where he spent most of his life and where he was to die. The long lasting effect of Blakey's Parisian training is manifest in his art with the direct influence of Watteau and Jacques de la Joue having been noted. The suggestion by Crookshank and Glin that the artist was a Catholic and so 'found Ireland uncongenial' seems plausible. Throughout the 1730s and 40s Paris was a centre of Jacobite and Catholic agitation against the Hanoverian Succession, and home to many Irish émigrés; Blakey's sitter here was also an exile for political reasons from his homeland.

In addition to portraits such as this, Blakey was one of the most accomplished book illustrators of the period and again the influence of French art is apparent. As the *Oxford Dictionary of National Biography* notes, Blakey 'developed the late rococo style that can be seen throughout his work but is most notable in his composition of dancing nymphs in a *rocaille cartouche*'. In Paris he collaborated with L. P. Boitard, Charles Grignon, Simon François Ravenet, and Louis Gérard Scotin, producing illustrations for Bernard Siegfried Albinus's anatomical publication *Tables of the Skeleton and Muscles of the Human Body* of 1749. Perhaps most notable, however, is the set of drawings that he produced for Diderot's *Memoires sur différens sujets de mathematiques*. These have recently been located and are in now in an Irish collection.

Blakey also worked in London, collaborating with Francis Hayman and designing frontispieces for the *Works of Alexander Pope*, Jonas Hanway's *Historical Account of the British Trade over the Caspian Sea* and J. H. Merchant's *The Revolution in Persia*. Blakey's most ambitious works were designed for a subscription scheme organised by John and Paul Knapton and Richard Dodsley between 1749 and 1750. Eventually published as part of their *English History Delineated*, compositions such as *Alfred in the Isle of Athelney* 'reveal Blakey's abilities with expression and the human figure, as well as his sensitivity to the contemporary debates surrounding the need for a school of history painting in England'. In this, and in his critical engagement with print making on an epic scale – most clearly apparent in his *Landing of Julius Caesar* – Blakey can be seen as an important, if surprising, precursor for James Barry's similar efforts later in the century. Blakey died back in Paris on 20 November 1758 and was survived by his wife, Elizabeth.

Blakey's sitter here, James Francis Edward Keith, was a Scottish soldier and Prussian Field Marshal. He was born, the second son of William Keith the hereditary 9th Earl Marischal of Scotland, at the castle of Inverugie near Peterhead. Having studied law at the University of Edinburgh, he took an active role in the Jacobite rising of 1715 after which his brother was attainted and Keith fled to the continent. After spending some years in Paris, in 1719 Keith took part in further abortive risings in support of the Old Pretender, son of the deposed King James II who had lost his kingdom at the Battle of the Boyne. Keith then passed some further time at the Jacobite court in Paris before enlisting in the Spanish army, taking part in the siege of Gibraltar. On the recommendation of the King of Spain, Keith entered the service of Peter II of Russia, and received the command of a regiment of guards, and the rank of general of infantry. Keith quickly established himself as indispensable to the Russians; he was presented with a gold-hilted sword by Empress Anna; served in the Russo-Swedish War of 1741-43 and acted as de-facto ruler of Finland. On this campaign he met the young Eva Mertens, a Swedish prisoner of war who became his mistress and bore him several children.

The accession of Empress Elizabeth saw a change in Keith's fortunes in Russia. The daughter of Peter the Great, she was noted for her sensuality – the British Minister noted that she had 'not an ounce of nun's flesh about her'. She developed a passion for Keith noting: 'You are the only man alive who can, in time to come, train up a son, if he possess your mind, to execute the plans of Peter the Great'. Keith saw the potential danger that this placed him in within the scheming Russian court, writing of the 'royal

determination to raise me to a height which would have been both my destruction and her ruin'. He left Russia and offered his services to Frederick the Great of Prussia who gave him the rank of Field Marshal and made him governor of Berlin.

On the outbreak of the Seven Years War, Keith was one of the leading generals on the Prussian side, campaigning all across central Europe with great success. England was one of Prussia's few allies and Keith found himself in the, presumably unpalatable, position of serving on the same side as the infamous Duke of Cumberland, the Butcher of Culloden, who had finally destroyed the hopes of the House of Stuart to which cause Keith and his family had given – and lost – so much.

After many campaigns, including commanding at the Siege of Prague, Keith was killed on the field at the Battle of Hochkirch. His body was buried with full honours by his opponent, the son of his great friend and former comrade in Russia, General Lacy. Frederick transferred the body some time later to the Garrison Church in Berlin. A statue was unveiled to him on the Wilhemplatz, a copy of which was presented in 1868 by William I of Prussia to Keith's hometown of Peterhead in the north east of Scotland.

In addition to these military and civic honours, Keith clearly struck a cord with the leaders of the French Enlightenment; Voltaire was among those to send condolences to Frederick, mourning the loss of a great general and a great man. Rousseau offered to write his biography; he was turned down. Just as Blakey engaged with Diderot's work, the internationalization of *émigré* artists and soldiers in Paris is noteworthy.

The circumstances which led the Irish artist to paint the Scottish general in Paris can, in part, be unraveled. While still employed by Russia fighting against the Turks, Keith was wounded in the knee by a musket ball. Empress Anna despaired, writing: 'I would sooner lose 10,000 of my best soldiers than Keith' and her personal physician took care of the general after he had made it back to St Petersburg. Amputation was, however, all he could offer; Keith's brother protested and arranged for him to be removed to Paris for treatment; Anna gave her general 5,000 roubles towards the expenses.

In Paris the wound was eventually treated successfully and Keith recuperated in the Pyrenees before returning to the French capital. Our picture is dated 1739 the year that Keith was in Paris and may have been commissioned to mark his safe recovery; certainly it gives little impression of the invalid state that Keith was in on his arrival. It is possible that artist and sitter met in expatriate – indeed possibly even Jacobite – circles in Paris. Keith's brother George was lauded in Irish verse as a Jacobite leader, while both brothers had earlier been involved with the Duke of Ormonde, intriguing for the Stuart cause. The date of Blakey's birth is uncertain, but he was certainly a young artist at this date. Indeed, 1739 when it was painted is the earliest year from which works by the artist survive. In the same year Blakey produced an image of Louis XV after a sculpture by J.B. Lemoyne the Younger. A later engraving after Blakey shows a full-length statue of the French King in the guise of a Roman soldier; clearly martial iconography was not uncongenial to the Irish artist.

Blakey's portrait seems to be the earliest recorded image of Keith. His appearance is otherwise known from a portrait of 1753 by Antoine Pesne (National Portrait Gallery, Edinburgh), and an earlier portrayal by Alan Ramsay. The latter portrait, engraved in mezzotint by Alexander Vanhaecken, was acquired in 1987 by the Staatliche Schlösser und Gärten, Berlin. It must date from the year following the Blakey portrait as in 1740 Keith returned to England, for the only time since he had had to flee as a traitor to the Hanoverian crown; ironically, on this visit he was received with honour by George II. A pattern can be seen emerging of Keith, a celebrity of international repute, being painted by leading artists on his rare absences from the field of battle. The Scottish ancestry which Keith shared with Ramsay made for a sympathetic portrait, in which the distinctive features of his physiognomy are directly comparable with the Blakey image.

A somewhat later account describes Keith's appearance: 'a weather-beaten, rugged soldier of some fifty summers. Rather above the middle height, strongly but perfectly proportioned...The nose is slightly aquiline, the complexion bronzed, the chin square and massive, the mouth straight and determined yet drooping at the corners into a faint indication of quiet humour.' Despite his years of soldiering, Keith seems to have been something of a connoisseur and was given charge of Frederick the Great's art collection. Blakey's image of him, while in the tradition of portraits of military commanders going back to Titian, is very much an example of French baroque portraiture. While Crookshank and Glin place it in the tradition of Nicholas de Largillière, perhaps a more telling analogy is with the work of Hyacinthe Rigaud, who was to die four years after it was painted. There is the softness of the incipient rococo which balances the bold masculinity of the traditional pose of the great military leader.



Alexander Vanhaecken, after  
Alan Ramsay 1713 – 84  
*Portrait of James Francis Edward Keith*

The efficacious power of portraiture for perpetuating the memory of the dead was clearly recognized in Keith's immediate circle. Frederick the Great wrote to the sculptor of the proposed monument with a precise description of his fallen general. No doubt guilt played a part in his commemorative plans as the King's decisions on the field of Hochkirch led directly to Keith's death. Frederick wrote: 'As the attached sketch is not the likeness of the Field Marshal Keith, who was taller and more heavily built, it will be necessary to obtain a portrait which resembles him; as he wore a wig, his statue should be without a hat, with a breastplate and sword'. Also after Keith's death, a bitter row broke out between his brother and his lover Eva over a portrait of the general. The King offered a large sum for it, but Eva refused to sell at any price.

Blakey was hailed by a contemporary as an 'eminent painter' and his portraiture has been overlooked, no doubt because of its great rarity, at the expense of his graphic output. When noting this portrait Ellis Waterhouse who knew little of Blakey – and was somewhat disparaging of Irish painting in general – was puzzled by the Frenchness of the style. However, this is of course explained by Blakey's Parisian training. Although the portrait, which has long remained in the family, has been known and admired since at least the mid nineteenth century when it was exhibited, it has never previously been published and its integration into the corpus of Irish painting will do much to elevate Blakey as one of our leading eighteenth-century portrait painters.

*William Laffan*



**7. GEORGE BARRET, R.A., 1732 – 1784**

'An Extensive Wooded Landscape with Figures by a River'

Oil on canvas 106.5 x 141

Provenance: Private collection, Dublin

In his early period in Ireland, George Barret brought to perfection a highly original variant of the classical landscape tradition. This previously unpublished painting is among the most distinguished examples surviving in this category. It dates from the artist's years in Dublin, before his style was to change dramatically after his move to England.

Perhaps what makes Barret's work of the early 1760s so distinctive and, indeed, so distinctively Irish, is the fact that it is based on direct observation of the scenery of his native land, but at the same time adheres to the schema of classical landscape painting as exemplified by seventeenth-century artists such as Claude. Indeed, as a young artist, Barret had copied the work of Claude, in a commission for Samuel Madden; he also worked in a distinctively classical idiom in the important series of paintings for the Earl of Miltown at Russborough (now National Gallery of Ireland). The surprising influence of an engraving by Piranesi showing the late antique Temple at Clituno appears in one of his most notable works executed in Ireland (private collection, exhibited Gorry Gallery March 2006). In this instance his clients were the Taylours of Headfort, County Meath.

However, while Barret was certainly influenced by the art of the past and nods to it in a sophisticated, sometimes almost knowing, fashion, the beauties of the Irish countryside underpin his landscape vision. Barret acknowledged these twin sources of inspiration writing in advice to a young artist: 'paint from nature not forgetting art at the same time' and as a young man he sketched extensively in the Wicklow demesne of Lord Powerscourt.

This large and ambitious canvas amply demonstrates Barret's understanding of the classical tradition with its careful massing of foliage and open vista into the distance. However, unlike the Clituno picture, here the ruins are generic and are a pleasing feature in the landscape rather than an attempt to specifically stamp the scene as Italian. The open and highly decorative panorama is effectively balanced by the figures in the foreground. The verdure is redolent of Barret's native land, rather than the *campagna*. It is a very pleasing combination of the Irish and the classical. As Professor Crookshank and the Knight of Glin have noted, Barret was a fully formed and highly accomplished artist before he departed for London and this work is a significant addition to the recognized oeuvre of his Irish period.





### 3. THOMAS SAUTELLE ROBERTS, R.H.A., 1760 – 1826

'View from Glenree towards Powerscourt and the Great and Little Sugar Loafs'

Watercolour on paper 48.2 x 66.5, in carved and gilded Kent frame

This view is taken from Glenree near Curtlestown on the branch of the Military Road leading down to Enniskerry. In the distance at the extreme left is the Irish Sea with shipping, and Bray Head. The Little Sugar Loaf in the centre and the Great Sugar Loaf (once collectively known as the Giltspurs or Golden Spears) are carefully depicted, as is the ridge immediately in front of the Little Sugar Loaf. The palatial entrance front of Powerscourt House is shown in the middle distance at the left, with the demesne lands extending to a substantial wall pierced by a gateway. The house at Bushy Park is also shown, and another distant building beyond Powerscourt may be Robin Adair's house at Hollybrook.

This spur of the Military Road running down the north side of Glenree was built at the instigation of Viscount Powerscourt, who persuaded the authorities that it would be a useful supply road leading towards the coast.

Mary Davies

Thomas Sautelle Roberts RHA (1760-1826) was the younger brother of Ireland's finest landscape painter Thomas Roberts (1748-77) whose work is the subject of an exhibition at the National Gallery of Ireland (until 28 June). After his brother's early death Sautelle Roberts hoped to take over his practice. He petitioned Lord Hardwicke to ask if he could have an exhibition of drawings of Irish landscapes for his *Illustrations of the Chief Sites, Rivers and Picturesque Scenery of the Kingdom of Ireland*. The exhibition of 40 watercolour landscapes took place at the Parliament House in College Green in 1802. Sautelle Roberts issued twelve aquatints of some of these views between 1795 and 1799. He collaborated in painting these views with the miniature portrait painter John Comerford (c.1770-1832) who was used to working on a small scale in watercolours on ivory. Comerford provided some of the detailed small figures and identifiable portraits in a number of Sautelle Roberts' landscapes. Comerford's detailed technique of painting the face in pinkish tones of watercolour may be seen in the portrait of Lord Hardwicke in the *View of the Military Road from the vicinity of Upper Lough Bray* (page 9).



Detail

Philip Yorke, 3rd Earl of Hardwicke (1757-1834) was Lord Lieutenant of Ireland during the years 1801-6. During this period Comerford exhibited several portraits of him at the Society of Artists of Ireland Exhibitions in Dublin in 1801 and 1804. Comerford's account book and list of sitters (in the National Portrait Gallery, London) records that he painted two portraits of Hardwicke and that in 1809 he was owed £39 16s 3d for these portraits. The sum was later paid. One of these cabinet portraits of Hardwicke from the Comerford Collection (no. 151) is currently on display (until 21 August) in an exhibition of miniatures at the Irish Architectural Archive, 45 Merrion Square.

Dr Paul Caffrey



5. THOMAS SAUTELLE ROBERTS, R.H.A., 1760 – 1826 and JOHN COMERFORD c.1770 – 1832  
 'View of the Military Road from the vicinity of Upper Lough Bray'

Watercolour on paper 49.9 x 69.9

Signed and dated 1802, in carved and gilded Kent frame

In this view Thomas Sautelle Roberts shows the wild upland scenery, somewhat exaggerated, along the route of the partly completed Military Road above Glenree. The viewpoint appears to be a small quarry (which still exists) near Upper Lough Bray, one of many from which stone was extracted. The cliffs at the extreme left are those adjacent to Lower Lough Bray; the road at the right, with a puff of smoke that may indicate blasting, leads down towards Glenree and in the distance is seen snaking away over the Featherbeds towards its terminus at Rathfarnham.

Both these paintings show the Military Road under construction. Built to subdue the remaining pockets of insurgents after the 1798 Rebellion, the road was begun in 1800 under the supervision of the army engineer Major Alexander Taylor. It was well underway at the time of Roberts's visit in 1802 and labourers with pickaxes, shovels and wheelbarrows are shown at work. According to Michael Fewer in *The Wicklow Military Road: history and topography*, Taylor had requisitioned 200 spades, 200 shovels, 30 pickaxes, 40 handbarrows and 20 crowbars at the start, and he was allowed to employ up to 200 local people in addition to army personnel.

The sites for the four permanent barracks at Glenree, Laragh, Drumgoff and Aghavannagh were chosen in 1802; before their construction the soldiers lived in turf huts or, in summer, in tents. Taylor's main base camp was in the vicinity of the later Glenree barracks (now Glenree Reconciliation Centre), probably just out of view in this painting. Roberts does, however, include a detailed portrait of a small summer camp in a hollow by Upper Lough Bray, with a low central thatched building with two chimneys, a smaller structure that may be a kitchen, two guard houses and a number of conical tents. The standing figure with a staff on the massive boulder at the right may possibly be taking measurements — this area, particularly Eagle's Crag above the two Loughs Bray, had extensive views and was convenient for surveying the route.

Although built for military purposes, local landowners like Viscount Powerscourt saw the new road as opening up the Wicklow mountains to settlement and cultivation. This was over-optimistic, but in the event the Military Road was speedily to become an important part of the visitor attractions of County Wicklow, an asset to the tourists who were by the early 1800s flocking to the beauty spots of the 'Garden of Ireland'. Thomas Sautelle Roberts' paintings are evocative representations of its construction.



Detail

Mary Davies



**9. JOHN HENRY FOLEY, R.A., R.H.A., 1818 – 1874**  
'Caractacus'

Bronze: height 77.6

Inscribed: Executed in bronze by J.A. Hatfield from the original by J.H. Foley R.A. for the Art-Union of London, 1862.

Foley was born in Dublin and entered the Royal Dublin Society's school in 1831 at the age of 13 to study sculpture like his elder brother Edward. He left Dublin in 1834 to study at the Royal Academy School in London and was later to establish himself as one of Ireland's most successful sculptors in the 19th Century, completing numerous private and public commissions.

Among his works in Ireland are: Statues of Burke and Goldsmith, Trinity College; Henry Grattan, College Green; the O'Connell Monument, O'Connell Street; and Sir Benjamin Lee Guinness, Bart. in the grounds of St. Patrick's Cathedral, all in Dublin.

\* Caractacus was a British tribal chieftan who led a revolt against the Romans from A.D. 43 to 47. Defeated and captured, he was taken to Rome by the Emperor Claudius, who spared his life.



6. FRANCIS COTES R.A., 1726 – 1770  
'Portrait of a Lady,'

Pastel on paper, 61 x 45.6  
Signed and dated: *FCotes pxt./1750*

Cotes was born into an Irish family who had settled in London in 1720. He was the son of an apothecary who had been a sheriff and mayor of Galway before charges were brought against him in the Irish House of Commons. Cotes may have maintained contacts in Ireland during his artistic career. He taught the pastel technique to his brother the miniaturist Samuel Cotes (1734-1818).

Francis Cotes worked as a pastellist in the early part of his career having been apprenticed to the English pastellist George Knapp (1698-1778) and his style reflects the influence of the Venetian pastellist Rosalba Carriera (1675-1757) and Anton Raphael Mengs (1728-1779). Cotes was a very accomplished pastellist and this superb portrait of a lady displays his early mastery of the difficult pastel technique. During the 1750s it was fashionable to be presented in the fancy dress of earlier seventeenth century portraiture. The sitter is elegantly dressed wearing a lace collar and fur trimmed gown with pearl jewellery in a variant of Van Dyck costume.



1. JAMES ARTHUR O'CONNOR, c.1792 – 1841  
'The ruins of Killester Church, Co. Dublin'

Pen, ink and sepia wash on paper 14 x 16.5  
Signed and inscribed

Dedicated to Saint Brigid, the chapel at Killester was originally appelant to the monastery at Swords and has existed in various forms since at least the 8th Century.



2. JAMES ARTHUR O'CONNOR, c.1792 – 1841  
'Landscape with a figure on a path, lake in distance'

Oil on board 18.5 x 23.3  
Signed with initials



**8. GILBERT CHARLES STUART, 1755 – 1828**

'Portrait of John Scott, 1st Earl of Clonmell in the robes of the Chief Justice of the Court of the King's Bench'

Oil on canvas 124.5 x 101

A judge and politician, the sitter was the third son of Thomas Scott (d. 1763) of Urlings, County Kilkenny, and his wife Rachel, eldest daughter of Mark Prim of Johnswell, County Kilkenny. Educated at Trinity College, Dublin, from which he graduated in 1760, he later studied at the Middle Temple and was called to the Irish Bar in 1765. He was to become the Member of Parliament for Mullingar between 1769 and 1783 and for Portarlington between 1783 and 1784. Dubbed 'Copper-Faced Jack' for his tenacity in professional life, his diaries reveal a driven, though private man. A distinguished career at the bar was crowned by his appointment as Chief Justice of the Court of the King's Bench between 1784 and 1798.

He was created 1st Baron Earlsfort of Lisson-Earl, Co. Tipperary on 10th May 1784. Subsequently he was created 1st Viscount Clonmell on 17th August 1789 and on 20th December 1793, the 1st Earl of Clonmell. In 1767 he married firstly Catherine Maryanne, daughter of Thomas Mathew of Thomastown, County Tipperary, and secondly in 1779 Margaret, daughter of Patrick Lawless, a Dublin banker. By his second marriage he had a son, Thomas (1783-1838) who succeeded him as 2nd Earl, and a daughter Charlotte (1787-1846), who married John Pyndar, 3rd Earl Beauchamp.

Gilbert Stuart came to Ireland under a cloud of financial distress. Recently married, he had accumulated considerable debts by way of his naturally sociable nature. As noted by Mason, he 'loved to indulge his own appetite, and to see others enjoy what was set before them' George C. Mason, *Life and Works of Gilbert Stuart*, New York, 1879. With creditors gathering and confinement in sponging houses (debtors prisons) occurring more regularly in London it was opportune for Stuart to accept an invitation from the Viceroy to Ireland, the Duke of Rutland to visit Dublin and paint his portrait. Soon after his arrival in mid October 1787, the Duke of Rutland suddenly died. Without a patron but with little hope of avoiding his creditors in London, Stuart decided to stay in Dublin where he quickly became the most fashionable portraitist of the day. However his free spending nature carried on as before and much of his time was spent staying one step ahead of his new Irish creditors and the bailiffs. Finally imprisoned for debt in 1789 in Dublin's Marshalsea Prison, Stuart was to maintain his position as the portraitist of choice for Dublin's elite who were prepared to endure the squalor of prison to capture the prize of a Stuart portrait. It is amusing to note that the then Chief Justice, John Scott, Viscount Clonmell may well have sat to Stuart in the very place where he had confined so many others. In his private diary of "14th Sept.," he notes, "I have had a picture painted by Stuart and lost a fourth front tooth"; and, on 29th October, "this day Stuart's pictures came home." Scott is recorded as having sat to Stuart (see Sotheby's 2nd November 1965, lot 71) as did both his children (Dorinda Evans, *The Genius of Gilbert Stuart*, illus. p.49 fig 40, now untraced).



19. HOWARD HELMICK, R.B.A., 1845 – 1907  
'Her First Love'

Oil on canvas 50.5 x 40.7  
Signed and dated '78

Howard Helmick was born in Zanesville, Ohio, and trained at the Ecole des Beaux Arts in Paris with Cabanel, before moving to London. From 1872 he worked regularly in Ireland, painting rural Irish life from studios in counties Cork and Galway. A friend of Whistler's, his subject and figure paintings commanded high prices at London's Royal Academy, and he was hailed by contemporary critics as 'An American Wilkie'. The study of over twenty of his surviving paintings of the Catholic peasantry, their households, priests, doctors and the arrangement of their marriages gives an insight into his realist and sympathetic viewpoint. He was foremost among a small field of artists focussing their attention on Irish households, and he is best known now for his Irish genre studies.

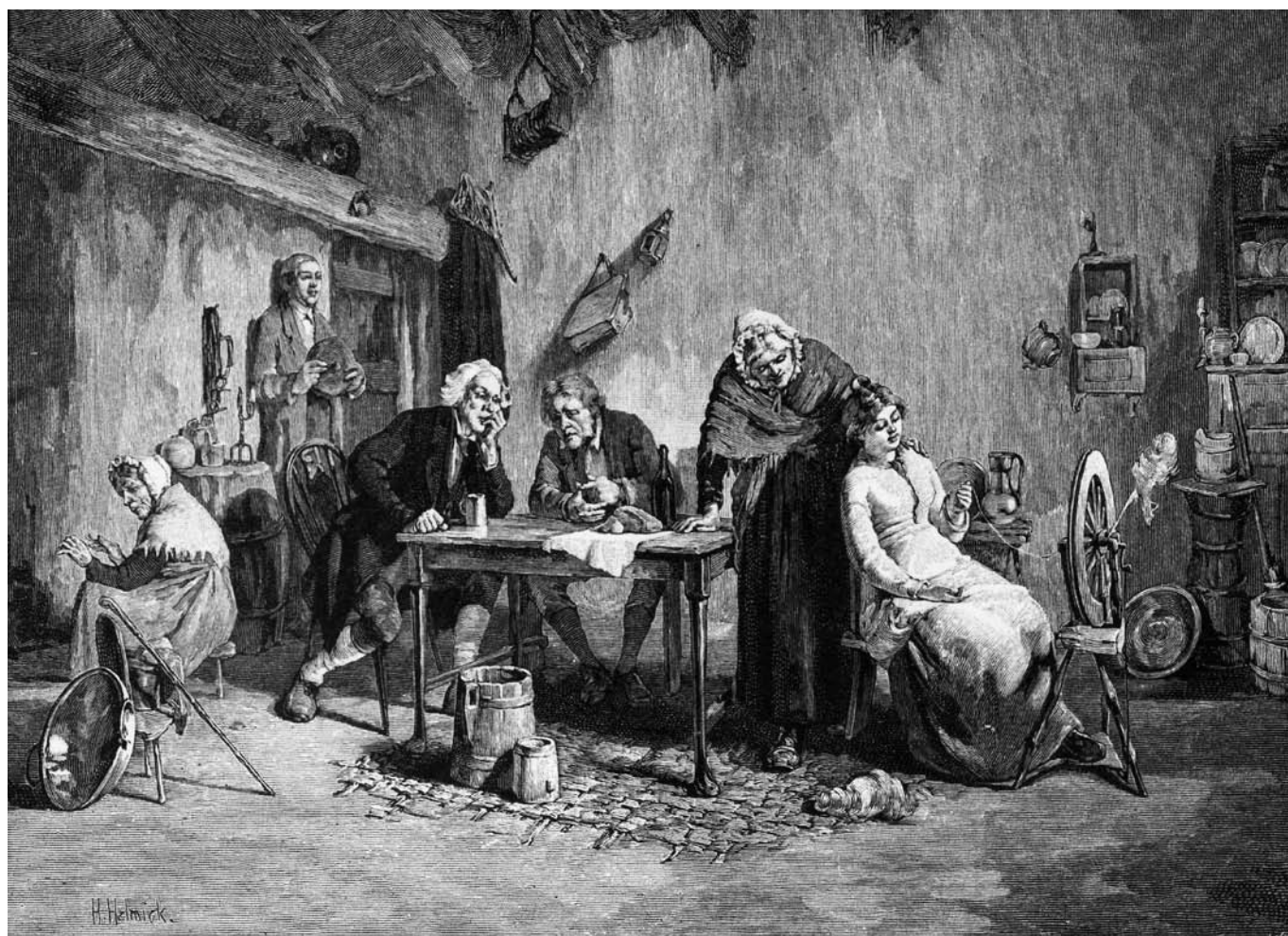
Although 'Her First Love' is not listed amongst nearly four dozen titles he showed throughout the major British galleries, it is clearly a finished study for his more complex work 'Matchmaking' (c.1880). In that oil, six figures are bargaining over the same young woman's potential marriage dowry, and she is reassured by her mother's hand on her shoulder, amidst the implements of their domestic work. Typically Helmick is aware of every tiny significant detail; married women covered their heads, while those unmarried did not. In 'Matchmaking' Helmick depicts the same three-legged Dutch spinning wheel, with its sophisticated foot treadle and distinctive distaff holding the flax cleanly up in the air, ready for spinning into thread. The young woman

pauses in her work, but still holds the thread, ready to feed it with both hands onto the spindle. When the British introduced this wheel into Ireland, it improved the quality of spun flax, and hence of the woven end product; linen, increasing the farm's income. Spinning of flax, and wool, was traditionally womens' work, along with the care of the dairy and the production of butter. Here the mother rests her hand on her daughter's shoulder, while holding the tall handle of the plunge or dash churn, used to make butter. Such churns were appropriately 'made to measure' reflecting the number of cows on the farm. Symbolic of fertility, the oak staves are bound with metal hoops, superseding earlier churns encircled with hazel or sally. It was considered lucky to have one hoop made of Rowan, which is likely to be what can be seen as an addition, here. Dash churns varied in design regionally, and this feminine, waisted anthropomorphic shape was peculiar to Ireland's west and northwest, suggesting that the artist observed it when working near his studio at Dangan Cottage, Galway. The flax wheel was also an object more commonly associated with this area than where he also worked further south. Visitors were expected to take a turn plunging the dash, if they entered the farm kitchen, and since butter making was unpredictable, everything about its shape and making had to be 'right'.

Behind the churn, an earthenware setting pan of milk can be seen. To the left, on the edge of the rush matting, a wide copper preserving pan leans up, beneath a hooded cloak. All such implements were part of the womens' round of work and she was closely associated with the nurturing of milk cattle, which often formed part of her dowry. Helmick's series of paintings associated with marriage and matchmaking demonstrate his fascination with household things, and their significance. Spoons for basting meat, had hooks on the ends of their necessarily long handles, and were peculiar to Ireland. One can be seen hanging on the wall above the flax wheel, along with a storm lantern, and a glazed mug.

Such close similarities in composition, the use of the same women as models, and the inclusion of the same objects in this study suggest that this was a preliminary study for his painting 'Matchmaking'.

Claudia Kinmonth



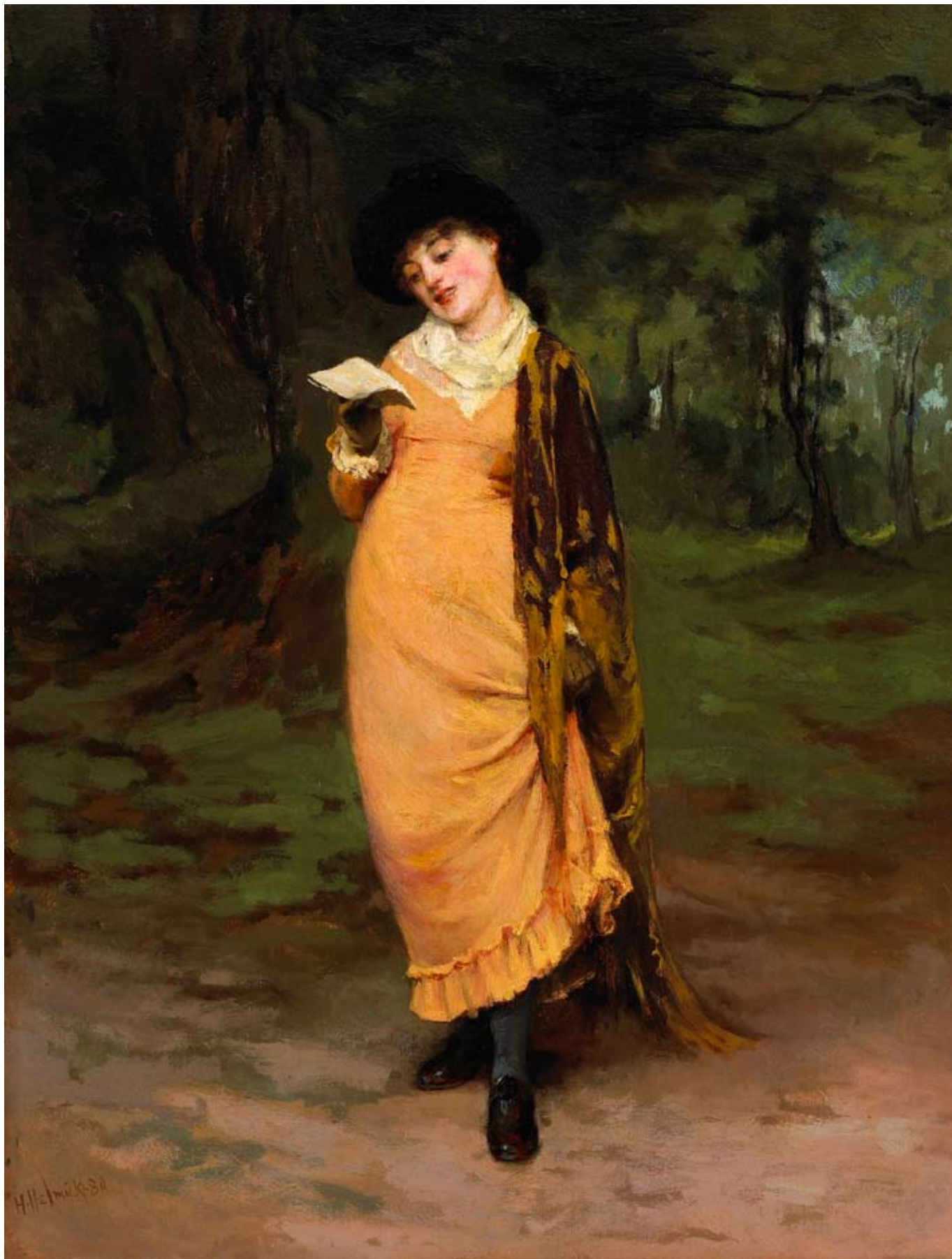
'Matchmaking' an engraving after a painting c.1880 of the same title by Howard Helmick (reproduced as fig. 160 in C. Kinmonth's *Irish Rural Interiors in Art*). This engraving was one of several based on original works by Helmick, and used as illustrations in *The Magazine of Art*, II, 1880.

**Sources:**

Claudia Kinmonth, *Irish Rural Interiors in Art* (Yale University Press, 2006), p.155, fig.160.

E. Estyn Evans, *Irish Folk Ways* (Routledge, 1979), 95-8, fig.30.

Claudia Kinmonth, *Irish Country Furniture* (Yale University Press, 1993), p.124, 197-8, fig.194.



18. HOWARD HELMICK, R.B.A., 1845 – 1907  
'The Love Letter'

Oil on canvas 54 x 41  
Signed and dated 1880



**21. SAMUEL McCLOY, 1831 – 1904**  
'Picking Flowers'

Oil on canvas 46 x 37  
Signed and dated 1863

Samuel McCloy was born in Lisburn on 13th March 1831 the youngest of five children of Peter McCloy, painter and glazier of Bridge Street.

He was apprenticed to a Belfast engraving firm T. & T. Smyth for some years before studying at the Belfast Government School of Design 1850-1851 where he won several prizes. Later he attended the Training School for Masters at the Waterford School of Art and he began to exhibit at the Royal Hibernian Academy.

In 1865 he married one of his pupils Ellen Lucy Harris (1845-1924). About 1874 he moved with his family to Belfast from where he exhibited at the Royal Hibernian Academy, The Royal Society of British Artists and in 1876 he had 11 works hung at the Industrial Exhibition in Belfast's Ulster Hall.

About 1884 he moved to Bangor and then to London where his work was mainly sold through Galleries. He remained there for the rest of his life.

McCloy worked in both oil and watercolour and works by him can be seen in the National Gallery of Ireland, The Ulster Museum, The Lisburn Museum, The National Museum of Wales and the Victoria and Albert Museum.

**Source:**

Dr. Eileen Black, Samuel McCloy (1831-1904)

'Subject and landscape painter' 4th December 1981 – 26th February 1982 Lisburn Museum.



## 12. JOSEPH MALACHY KAVANAGH R.H.A., 1856 – 1919

'Children Playing by a Bridge' (Probably Watermill Bridge, Raheny, Co Dublin)

Oil on canvas 61 x 95.3

Signed and dated 1895

Exhibited: Probably RHA 1895 No. 7 (20 pounds) titled 'A Grey Day, Watermill Bridge'.

Provenance: Thomas Brogan, Portadown

Cynthia O'Connor Gallery 'Irish Paintings for the 20 Century Irish Antique Dealers Fair', 1985 no. 1 (Front cover, illustration).

Private collection, Dublin.

In the Cynthia O'Connor Gallery catalogue they write 'This bridge has been so altered that a conclusive identification of the topography is difficult without locating another contemporary view of the old bridge: however such evidence as we have points strongly to this being a view of Raheny'.

Joseph Malachy Kavanagh was born in Dublin in 1856. He studied at the Metropolitan School of Art and the Royal Hibernian Academy Schools, where he was a friend and contemporary of Walter Osborne and Nathaniel Hill. In October 1881 the three artists travelled to Antwerp to enroll at the Académie Royale des Beaux-Arts, and studied there for two years. Kavanagh first entered the 'Antiek' class, then transferred to the 'Nature' (life) class of the popular Flemish Realist painter Charles Verlat. The three Irish students shared lodgings at 49 Kloosterstraat (Rue du Convent).

Kavanagh painted scenes around Antwerp and rural subjects. He also took up etching, and became a talented print-maker. He was the Irish artist most profoundly influenced by the art of the Low Countries: by 17th Century Dutch genre, by Anton Mauve and the Hague School, and by contemporary Flemish Realist painters. Kavanagh painted village and architectural subjects in Normandy and Brittany in 1883 and 1884, and made etchings of Mont St. Michel. In Brittany he painted some of the same locations as Osborne. Kavanagh was particularly skilled at painting architectural subjects. Many of his Continental paintings and etchings, of street scenes and rural subjects, were exhibited at the Royal Hibernian Academy from 1883-1886, and at the Dublin, Art Club until 1890.

Upon his return to Dublin, Kavanagh lived at Castle Avenue, Clontarf. He made paintings of Dublin Street scenes and landscapes, sometimes with farm animals, in a careful Realist style. Amongst his most notable works are his beautiful series of Cockle Pickers on North Bull Strand painted in the early 1890's. These are reminiscent of similar scenes in Holland painted by Dutch artist Anton Mauve, but also have a pale tonality, a quality of Whistlerian understatement. Many of Kavanagh's paintings of the period were also set around the village and landscapes of North Co. Dublin: for example, in Sutton, Raheny, Fingall, Killester, Howth, Portmarnock and Rush, and along the river Tolka and Santry.

During the 1890's Kavanagh painted much in North Co. Dublin. This picture may be set on the River Santry, which flows through Raheny. The stone building may be a water-mill, and the little arched bridge is typical of those built around Co. Dublin. Kavanagh retains the care, and detail of drawing, characteristic of his Antwerp and French rustic scenes, with their sense of calm and stillness. But this is one of the largest canvasses that the artist painted. There is an evocation of foreground, middle distance, and distance light and shadow, and a balance of tones. This is combined with a greater sense of space and a clarity

and luminosity of colour than in earlier pictures. The painting demonstrates that Kavanagh was a fine landscapist. It is possible that this painting is that which was exhibited at the R.H.A. in 1895 entitled 'A Grey Day: Watermill Bridge, Raheny' and that the location is thus the Santry River.

Kavanagh sometimes completed his landscape settings first, then added the figures afterwards. The figures of the woman and children on the riverbank in the foreground are carefully placed and represented, making a striking and touching study in their own right. Kavanagh often viewed his figures from the side or from behind, absorbed in their work of looking into the landscape, lost in reflection. Viewing figures from behind, looking into the landscape, experiencing a sense of awe at the grandeur of Nature, and involving the participation of the viewer to share these emotions, was a device used by some landscapists in the Romantic era. But in Kavanagh's case it relates to his etchings of figures, to the influence of seventeenth century Dutch genre painter Pieter de Hooch, and to contemporary Flemish Naturalist painter Henri de Braekeleen (whose work Kavanagh would have admired in Antwerp, who depicted statuesque figures from behind, evoking a mood of stillness and contemplation.

The woman may be a nanny or house maid minding the children of a middle class or more wealthy family. She wears a scarf, pale blue dress, a fawn apron (which is beautifully painted), and lacy up boots. She appears to have a white bonnet over her arm. The boy who crouches at the water's edge, playing with a model yacht, conveys quite a modern feeling. His figure is viewed from behind, and the blue tone of his shorts is vividly observed. The wandering white geese add a country feeling.

Richness of colouring is evident in the subtle shades of blue and other hues that run through the picture; for example, in the blue rooftops of the buildings; the glowing blue green of the trees in the background, and the gentle pale blue and pink of the sky; as in the powder blue of the woman's dress, the terracotta in the child's clothing, and the pale blue of the boy's shorts. Blue tones are even repeated in patches on the pebbles in the river bank in the foreground perhaps influenced by the gently 'divisioniste' technique in some of Walter Osborne's paintings of the period, and the richness of his palette.

Although Kavanagh's style is more traditional than that of Osborne his painting is contemporary with many of Osborne's open air paintings of Dublin and Richard T. Moynan's village scenes, executed in the 1890's. It is a masterly painting of Co. Dublin life, made in the late Nineteenth Century, and as fine as any picture painted by Kavanagh.

*Dr. Julian Campbell*



**10. JOSEPH MALACHY KAVANAGH R.H.A., 1856 – 1919**  
'Jealousy'

Oil on canvas 56.5 x 38.5

Signed and dated 1885, also inscribed with title and signed with initials on reverse.

Exhibited: Royal Hibernian Academy 1886,  
number 145 (20 pounds)

Provenance: The artist's family by descent  
Private collection, Dublin



**23. GEORGE COLLIE, R.H.A., 1904 – 1975**

'The Mid-Day Meal'

Oil on wood, 71 x 91.5

Signed

Exhibited: *'Highlights of the R.D.S. Taylor Arts Awards 1878 – 2005'*  
National Gallery of Ireland 26 June - 22 October 2006

Provenance: Private Collection, Dublin

George Collie was born on April 14th 1904 at Carrickmacross, Co. Monaghan to an Irish mother and father of Scottish descent. His mother, a native to that county, bore all her children in the north of Ireland believing the treatment to be better, but the family was raised in Dublin. He was educated at St. Kevin's School Blackpitts and displayed an early talent for art as he exhibited two paintings at the Royal Hibernian Academy when he was eighteen. He received his formal training at the Metropolitan School of Art in Dublin.

Collie was a familiar figure in Dublin and was widely acknowledged as the society painter of his time, painting important figures in Irish life such as Eamonn de Valera, Cardinal d'Alton, Thomas McGreevy, Liam Cosgrave and many of the power brokers of his era including Anthony O'Reilly. His input to society himself was noteworthy, as his eye for capturing beauty was highly regarded and employed annually as an adjudicator for the Dawn Beauties contest. He was also part of the Arts Council up until the year of his death.

Collie admired the work of Velasquez most, as did his contemporary and main rival Leo Whelan. He believed his work conveyed sincerity of feeling and that it was a basic ingredient in the building of a good picture. This is perhaps what attracted Collie to portraiture and he certainly showed talent in capturing the character and essence of a person, perhaps at times in a saccharine manner. His early work was more ambitious, tackling genre scenes which often have a social dimension to them, while his latter work is dominated by portraiture.

Collie was part of an academic school of Irish painters spearheaded by Sir William Orpen, who spawned a successive generation of Irish artists while tutoring at the Metropolitan School of Art, which was loosely modelled on the South Kensington Art Department in London. These include Leo Whelan, Patrick Touhy, James Sleator, Séan Keating and Séan O'Sullivan. While teaching at the Metropolitan in Dublin, Orpen tried to change the antiquated model of the Kensington system which he criticized and stated; 'take a student into the school and they train him to be what they call an 'art teacher'. He in turn

will probably train the next generation to become 'art teachers'. The idea of training a student to become an artist, who produces works of art, never seems to enter their heads. The object of the students is to blossom into an art teacher – a business in which an art student, however dull can always make a living'.

His criticism seemed fair and he did try to change the antiquated mode by using live models, sometimes handpicked from the street, unheard of in those days. The school in Dublin was helpful to a talented young artist such as Collie, in that it would introduce him to the rudiments of classical drawing and painting. Past pupils of Orpen; Sleator, Keating and Tuohy continued teaching at the Metropolitan and in turn taught Collie. Séan Keating and Patrick Tuohy in particular had a profound influence on his work. Collie had a good rapport with Tuohy, and his tutor would jest at his expense, commenting frequently on his appearance, as he used to wear a black artists cap and cloak remarking "you're like a bloody cleric Collie". Collie enjoyed these acknowledgements being known as a bit of a dandy and for his dapper attire, always sporting a dickey bow tie. Tuohy would take Collie down to his studio at the bottom of the college to see the beginning of every portrait. The young Collie noticed that Tuohy would broadly block out a painting first, after which he would then link together the various tones and colours rather meticulously.

The annual competitions of the Royal Dublin Society for the Taylor Prizes were to become very important to Collie. Since it was impossible to sell work from the school, his best hope for financial reward was to win a prize for the scholarship, which would enable him to travel. The Taylor bequest was established in the nineteenth century for the promotion of the fine arts in Ireland. The rules of the competition stipulated that all art students on the island of Ireland under the age twenty five were eligible to submit paintings, drawings, watercolours and sculptures. Other artists of note that were awarded the scholarship include Walter Osborne, Patrick Tuohy and Séan O'Sullivan.

Collie won the 1927 Taylor Scholarship with the painting *'The Mid-Day Meal'*. The picture is stylistically similar to Keating's work and shows a group of men savouring a frugal meal (Fig. 1) supplied in what looks like a hostel for the impoverished, capturing the characters and drama set against spartan surroundings.

In the following year, he won the Taylor Award again with *'A Dublin Market'*. This picture captures the bustling fruit and vegetable markets in Dublin's Liberties area to great effect, and with a degree of style that begs the question; why did he not do more scenic pictures? The judges stated: 'As this work displays exceptional merit, they further recommend that the trustees make a special grant to this student to enable him to study abroad'.

Collie took up the scholarship and continued his studies at the Royal College of Art in London. He moved to London with his wife Betty and first child but found his experience 'dull with nothing much to learn'. The following year in 1929 he went to Paris and found it to be the other extreme. He studied at the academie la Grand Chaumiere and Academie Colarossi. While in Paris, Collie mingled with other Irish artists and intellectuals such as Séan O'Sullivan and Thomas McGreevy whom he painted and which hangs in the National Gallery. Thomas McGreevy was a poet, literary and art critic, art historian, Director of the National Gallery of Ireland and bon viveur. Through McGreevy, a social animal, Collie would have enjoyed entry into the lively café culture of Bohemian Paris, crowded with artists, writers and exiles of every description.

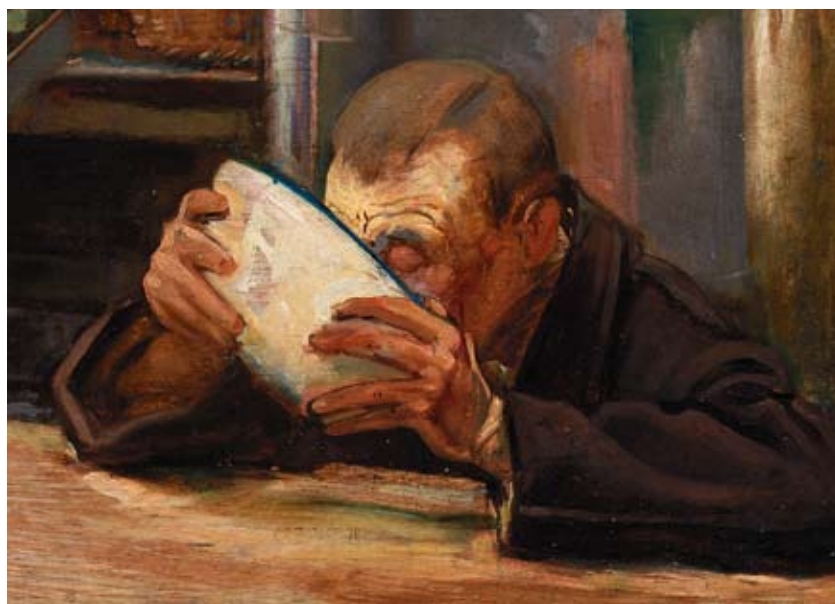


Fig. 1

On his return to Dublin in 1930, he taught at the Metropolitan School of Art until he opened his own school at Schoolhouse Lane off Molesworth Street in Dublin in 1938. These years between 1930 and 1938 were the most significant in terms of his credible work. During this period he produced some of his most notable paintings such as 'Blighted Hopes' which hangs in the Ulster Museum, 'George Noble Count Plunkett' now at the RHA, 'Sunset and Dawn', 'The First Three Trustees of the Haverly Bequest' at the Municipal Gallery and 'Guerrilla'.

Collie considered his portrait of George Noble Count Plunkett to be his finest work, one he felt he never bettered and held onto till his death and perhaps signalled that this was a golden era for him. A painting realized through his progression with the Taylor Prize for a painting such as *'The Mid-Day Meal'*. Laterally Collie resigned himself to painting largely in the ecclesiastical, floral and portrait realms as a means to an end, trying to support a young family of six children during hard times. The few genre scenes that he painted after this time such as *'This Generation'*, which he used his own children as models, depicting them bored and highlighted against an industrial landscape, maybe a symbol of a generation in Ireland which sadly looked to emigration for it's future, and the sterility of his own creativity.

Anthony O'Grady



**22. ERSKINE NICOL, R.S.A., A.R.A., 1825 – 1904**  
'Courtship'

Oil on canvas, 40.7 x 53

Signed and dated 1858, lower left

One of the most prolific painters of Irish life, Erskine Nicol came from Leith in Scotland. There he was apprenticed to a house painter, before attending the Trustees Academy, from the tender age of 13, to begin his career in fine art. He depicted the rural Irish at work and play, bringing them to a wide audience through illustration and chromolithography, and exhibiting through his lifetime chiefly in Scotland, and England. Working in watercolour as well as oils, he was as accomplished as he was productive, and having stayed in Dublin from 1846, he subsequently made regular visits, establishing a studio and lodge at the island of Clonave, on Lough Derravara, County Westmeath in 1862. He was so fond of the place that he later named his London house after it, and quickly established a reputation for himself with his light-hearted genre paintings of Irish life.

His paintings vary from detailed ambitious crowd scenes incorporating individual portraits, such as 'Donnybrook Fair' (1859), and 'St Patrick's Day' (1856) to smaller studies of groups and individuals, such as this one. Here we are shown a rural scene of a 'courting couple' in traditional country dress. Their background and composition is reminiscent of that identified as St Douloughs' Church and graveyard as shown in 'St Patrick's Day', of two years previous. That elaborate painting also includes the gable of a white farmhouse in a dip over the horizon, with trees and the wooded graveyard to the right. Beside the couple, is a hooped and staved milk piggan, of a type that was used by milkmaids for milking a cow; hinting at her probable occupation. One stave was made longer than the others, as a handle. Women sold milk by the jug or mug full, by carrying it along the roads on their heads and stopping passing travellers. Some women wore a headpiece incorporating a padded ring to steady their load. Contemporary viewers would have easily decoded such incidental objects, to reveal the underlying narrative. The shiny glazed jug, with the white scarf around its base, also appears in some of his other paintings, like a small vignette near the artist's signature and date. Dutch genre painters frequently employed such devices, of a small still life in the foreground, or a virtuoso study of light on glass or ceramics, so the painters of Irish genre employed similar patterns. Nicol, along with other professional painters at this time working in Ireland, are known to have incorporated props that they owned, or worked from in their studios, explaining why recognisable objects sometimes recur in their paintings.

Red petticoats dyed with madder were characteristic of those worn by women in the west of Ireland, and their outer skirts were typically tucked up around their waists to display the contrasting colour beneath. Nicol's colleen wears only a ribbon in her hair, rather than a bonnet, suggesting that she is unmarried. She is obviously resisting the affections of the man who is kneeling beside her and clasping her hand. His working boots with their nailed soles, buttoned knee breeches and felt hat, were the fashionable work-wear of the mid nineteenth century. The stick cast aside on the right suggests that the couple may have met as he was walking along the path. Nicol employs the same juxtaposition of entreaty with a couple, in the centre of a convivial gathering, in 'Irish Merrymaking'. There the young woman's head is turned away from her adoring friend in precisely the same way. That painting is also set out of doors, and shares some of the same characteristic props with distant buildings behind.

*Claudia Kinmonth*

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**13. GEORGE BERNARD O'NEILL 1828 – 1917**  
 'The Serenade'

Oil on canvas 35.5 x 45.7  
 Signed

George Bernard O'Neill was born in Dublin in 1828, where his father was an Ordnance Board clerk. He left Ireland and studied at Sass's Academy and from 1845 at the Royal Academy Schools winning a gold medal for painting and his pictures were hung annually in the Royal Academy Exhibition from 1847. He became a popular and successful painter of genre subjects, his interiors were much in demand and he often included his own children as his models. O'Neill was particularly skilled at painting highly detailed vignettes of still life throughout his interiors. (Fig. 1).

He settled in the small Wealden town of Cranbrook with his friends and fellow artists George Hardy, Frederick Daniel Hardy, John Callcott Horsley, Augustus Edwin Mulready and Thomas Webster – this group of painters became known as 'The Cranbrook Colony'.

O'Neill ceased exhibiting in 1893 and like so many 'expatriate Irish Painters' he never returned to Ireland and died in 1917.

He exhibited 72 works at the Royal Academy, London, between 1847 and 1893 and paintings by him are in the Tate Gallery, the National Portrait Gallery, the National Maritime Museum and the Leeds City Art Gallery.



**Fig. 1**



**24. JAMES HUMBERT CRAIG, R.H.A., R.U.A., 1877 – 1944**  
'Innaglush, Glen Dun, Antrim'

Oil on canvas 38 x 50.7  
Signed also inscribed on reverse



**17. CLAUDE HAYES, R.I., 1852 – 1922**  
'Feeding the flock, winter'

Oil on canvas 76 x 101.5  
Signed



**11. ST. GEORGE HARE, R.I., R.O.I., 1857 – 1933**

'Study of a Girl'

Oil on canvas 46 x 37.5

Signed

Born in Limerick, St. George Hare studied at the Limerick School of Art for three years before attending South Kensington, London in 1875 where he remained for seven years. In 1881 he commenced to exhibit at the R.H.A. and in 1884 at the R.A. He was a founder member of the Chelsea Arts Club in 1891 and was elected a member of the Royal Institute of Painters in Watercolours and the Royal Institute of Oil Painters. He painted portraits and historical subjects.



**20. WILLIAM P. SHERLOCK, fl. 1801 – 1850**

'Summer at Evian'

Oil on canvas 71 x 97

Signed and dated 1841

Little is known of William P. Sherlock, the son of the better known Dublin born painter, prize fighter and fencing master, William Sherlock fl. 1759 – 1806. W.P. was a successful landscape painter, specialising in Claudian classical landscapes and topographical city scapes. He also provided illustrations for a number of architectural publications including Dickenson's "*Antiquities of Nottinghamshire*" 1801 – 1806.

Measurements in centimetres, height precedes width.

## GALLERY I

**JAMES ARTHUR O'CONNOR c.1792 – 1841**

1. Illustrated page 12

**JAMES ARTHUR O'CONNOR c.1792 – 1841**

2. Illustrated page 12



14.

**THOMAS SAUTELLE ROBERTS R.H.A., 1760 – 1826**

3. Illustration and text page 8

**NICHOLAS BLAKEY active 1739 – 1758**

4. Illustrated on front cover and page 4, text on pages 5, 6

**THOMAS SAUTELLE ROBERTS R.H.A., 1760 – 1826 and  
JOHN COMERFORD c.1770 – 1832**

5. Illustration and text page 9

**FRANCIS COTES R.A., 1726 – 1770**

6. Illustration and text page 11

**GEORGE BARRET R.A. 1732 – 1784**

7. Illustration and text on page 7 and inside front cover (detail)

**GILBERT CHARLES STUART 1755 – 1828**

8. Illustration and text page 13

**JOHN HENRY FOLEY, R.A., R.H.A., 1818 – 1874**

9. Illustration and text page 10



15.

**JOSEPH MALACHY KAVANAGH, R.H.A., 1856 – 1918**

10. Illustration and text page 19

**ST. GEORGE HARE, R.I., R.O.I., 1857 – 1933**

11. Illustration and text page 25

**JOSEPH MALACHY KAVANAGH, R.H.A., 1856 – 1918**

12. Illustration and text page 18, 19

**GEORGE BERNARD O'NEILL 1828 – 1917**

13. Illustration and text page 23

## GALLERY II

**WILLIAM SADLER II c.1782 – 1839**

14. 'Interior with Figures Merrymaking'

Oil on wood 20.5 x 31.5

Illustrated left

**ROBERT LOWE STOPFORD 1813 – 1898**

15. 'Beerhaven Light, Bantry Bay, Channel Fleet at Anchor'

Pencil on paper heightened with white 11.3 x 18.1  
Signed, also signed and inscribed on reverse

Illustrated left

**ATTRIBUTED TO WILLIAM HENRY BARTLETT 1809 – 1854**

16. 'Lismore Castle, Co. Waterford'

Watercolour on paper 23 x 31.5  
Together with steel engraving

This watercolour may be the original work by Bartlett which formed the basis for his engraving published by Fisher, Son & Co., London 1831.

Illustrated below

**CLAUDE HAYES, R.I., 1852 – 1922**

17. Illustrated page 24

**HOWARD HELMICK, R.B.A., 1845 – 1907**

18. Illustrated page 16



16.

**HOWARD HELMICK, R.B.A., 1845 – 1907**

19. Illustration and text pages 14, 15

**WILLIAM P. SHERLOCK fl. 1801 – 1850**

20. Illustration and text page 25

**SAMUEL McCLOY 1831 – 1904**

21. Illustration and text page 17

**ERSKINE NICOL, R.S.A., A.R.A., 1825 – 1904**

22. Illustration and text page 22

**GEORGE COLLIE R.H.A., 1904 – 1975**

23. Illustration and text pages 20, 21

**JAMES HUMBERT CRAIG, R.H.A., R.U.A., 1877 – 1944**

24. Illustrated page 24

## GALLERY III (Downstairs)

J.J. Tuite 1856

A collection of pen, ink and wash drawings on paper 8 x 12.2

*“Picturesque Ancient Castles in Ireland”*

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42. Carrickfergus Castle

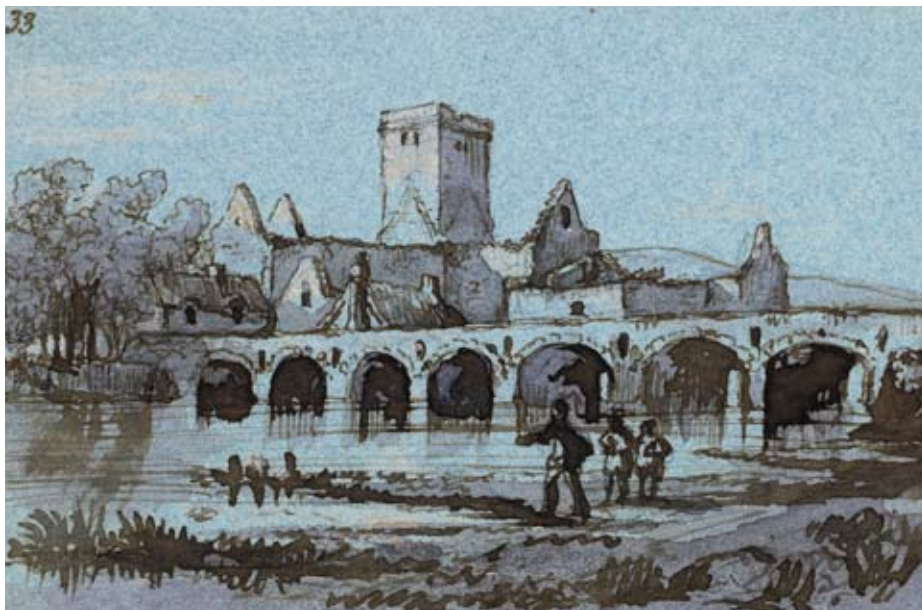
25. 'Tully Castle, Lough Erne, Fermanagh'
26. 'Caulfield Castle, Co. Tyrone'
27. 'Kish-Curran Cavern, Co. Sligo'
28. 'Monea Castle, Co. Fermanagh'
29. 'Castle and Bridge of Shrud, Co. Mayo'
30. 'Ruins of Devenish Island, Lough Erne'
31. 'Dun Luce Castle, Co. Antrim'
32. 'Aughnanure Castle, Galway'
33. 'Drimnagh Castle, Co. Dublin'
34. 'Malahide Castle, Co. Dublin'
35. 'Tenalia Tower, Drogheda'
36. 'Dun Gabry Castle, Co. Leitrim'
37. 'Dundrum Castle, Co. Down'
38. 'Donegal'
39. 'Kinbaan Castle, Co. Meath'
40. 'Athcarne Castle, Co. Meath'
41. 'Inch-More Castle, Killarney'
42. 'Carrickfergus Castle'  
Illustrated above
43. 'Carlingford Castle, Co. Louth'
44. 'Courtown Castle, Co. Kilkenny'
45. 'Garry Castle, Kings County'
46. 'Black Castle, Co. Carlow'
47. 'Rum-Duin Castle, Roscommon'
48. 'Donaghmore Tower, Co. Meath'
49. 'Dangan Castle, Co. Meath'
50. 'Caislean-na-Circe-Connemara'
51. 'Termon Magrath Castle, Donegal'
52. 'Castle and Lough of Inchiquin, Co. Clare'
53. 'Monasterboice Tower, Co. Louth'
54. 'Kilbarron Castle, Donegal'
55. 'Ross Castle, Lough, Killarney'  
Illustrated page 28
56. 'Holy-Cross Abbey, Co. Tipperary'  
Illustrated page 28
57. 'Cahir Castle, Co. Tipperary'  
Illustrated page 29
58. 'Ardfinnan Castle, Co. Tipperary'
59. 'Carrigaline Castle, Co. Cork'
60. 'Antrim Round Tower'
61. 'Kilclief Castle, Co. Down'
62. 'Mulcos Court, Co. Wicklow'
63. 'Maiden Tower, Drogheda'
64. 'Lismore Castle, Co. Waterford'  
Illustrated page 29
65. 'Bruces Castle, Island of Ragherry'
66. 'Nenagh Castle, Co. Tipperary'
67. 'Killyleagh Castle, Co. Down'
68. 'Dunseverick Castle, Co. Dublin'
69. 'Monkstown Castle, Co. Dublin'
70. 'The Needles, Howth, Co. Dublin'
71. 'Dishane Castle, Co. Cork'
72. 'Ross Castle, Lough, Killarney'
73. 'Shanes Castle, Lough Neagh, Co. Antrim'
74. 'Termonfican, Co. Louth'
75. 'Bunratty Castle, Co. Clare'

### Provenance:

Charles James Hargreave 1820 – 1866. Judge and mathematician who spent 9 years in Dublin as a Commissioner dealing with the sale of encumberant estates after the famine. By descent to his grandson H.H. Fawcett by whom bequeted to his godson Wilfred Potter 1922 – 2008.



55. Ross Castle, Lough, Killarney



56. Holy-Cross Abbey, Co. Tipperary



64. Lismore Castle, Co. Waterford



57. Cahir Castle, Co. Tipperary

# Frederick Pegram R.I. 1870 – 1937

A collection of pen and ink illustrations all measuring 18.2 x 23 (except numbers 92 and 93 measuring 16 x 19.5) all signed with initials and inscribed with Atelier stamp verso.

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London born black and white illustrator. He studied with Fred Brown and spent some time in Paris before joining the staff of *'The Queen'* and then *'The Pall Mall Gazette'* in 1886. He became one of the most famous and prolific magazine and book illustrators. He was elected a member of the Royal Institute of Painters in Watercolours in 1925.



78.



79.

76. 'White Strand, near Parknasilla'

77. 'Parknasilla'  
Illustrated below

78. 'King John's Castle..., Trim, Co. Meath'  
Illustrated above

79. 'Bannocks! Tea in a Roadside Croft'  
Illustrated above right

80. 'Serpent Lake, Dunloe'

81. 'A Bed in the Wall of a Donegal Cabin'  
Illustrated below right

82. 'Kenmare River, Kerry'

83. 'The Wishing Chair, Giant's Causway, Co. Antrim'

84. 'In the Poisoned Glen, Co. Donegal'

85. 'Celtic Christian Settlement, Clonmacnoise on Shannon'

86. 'Glenmacnass, Co. Wicklow'

87. 'Wild Connemara'

88. 'Gap of Dunloe, Kerry'

89. 'St. Columba's Well, Glencolumbkille'

90. 'Irish Wolfhound'

91. 'Loughanure, Donegal'

92. 'The Pass of Glengesh'

93. 'Londonderry "Roaring Meg" of 1688'



77.



81.

We are grateful to the following for their kind assistance in the preparation of this catalogue:

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Saturday (during Exhibition only) 11.30 a.m. – 2.30 p.m.

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