12. FRANCIS WHEATLEY
GORRY GALLERY

requests the pleasure of your company at the Private View of

An Exhibition of
18th – 21st Century
Irish Paintings

on Wednesday, 5th February, 2003

Wine 6 o’clock

This exhibition can be viewed prior to the opening by appointment. Kindly note all the paintings in this exhibition are for sale from 6.00 p.m.

5th February – 19th February, 2003
NATHANIEL HONE THE ELDER, R.A. (1718-1784)

Nathaniel Hone was born in Dublin, the son of a merchant descended from Dutch goldsmiths.\(^1\) In 1742, he married Molly Earle, an heiress, in York Minster. Nothing is known of his artistic training but he must have been apprenticed to an enamellist who would have taught him the difficult technique of painting portraits on enamel. From c.1740 until the 1760s he worked as an enamellist and miniaturist in watercolour on ivory. By 1748 Hone had moved to London. Hone occupies an important place in the history of Irish and English miniature portrait painting during the eighteenth century.\(^2\) From 1746 onwards, Hone succeeded Christian Friedrich Zincke (1683/5-1767) as the foremost enamel miniaturist of his day. Hone’s talent as an enamellist was recognised by his contemporaries. However, accounts of his life have failed to explain his contribution to the technical development of miniature painting on enamel and in watercolour on ivory and describe his virtuosity as a miniaturist. Hone’s naturalistic approach to painting miniature portraits owed much to William Hogarth (1697-1764), and to Thomas Hudson (1701-1779). These early miniatures anticipate his later development as an oil painter and portraitist.

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. However, he was a difficult man and he was greatly irritated by 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. 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.

3. **Portrait of a Girl with a Pomeranian Dog**

Signature and date inscribed in the paint:
‘N Hone p 1776’
Inscribed on the stretcher: ‘Caroline’

oil on canvas, 55.5 x 43.5

Provenance: Rafael Valls Limited, London;
Private Collection, USA.

Exhibited: New York, Canova &
Rittenhouse Fine Art,
*Paintings from the Andrew

This well-executed portrait in perfect condition is of a young girl holding her dog. Meticulously painted this ‘fancy portrait’ demonstrates Hone’s expert handling of light and texture. The excellent condition of the portrait allows Hone’s mature oil on canvas portrait painting style to be seen with clarity. Hone was adept at painting tender portraits of children which unlike so many of his contemporaries show the sitter as a child rather than as a miniature 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 pink ribbon is skilfully painted and contrasts with the dark background and white dress. Throughout his career one of Hone’s specialities was painting animal fur which he often introduced in his portraits. This work accurately captures the liveliness of the young dog and the texture of the dog’s coat.
This charming 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 sitters are set against a dark uncluttered background which focuses the eye on the sitter as Hone did in his earlier portraits in miniature. In these oil portraits all of the children have slightly glazed expressions, bright fresh faces and pink lips. The eyes are strongly painted like one of Hone’s enamas and the attention to minute details derives from Hone’s background in miniature painting. Hone captures the innocent charm of the children and emphasises this by introducing a favourite device such as a dog, fox or rabbit.

One of Nathaniel Hone’s greatest contributions to art in the eighteenth century was his invention of this new type of picture during the 1760s which was a combination of the ‘fancy picture’ with the portrait. This is exemplified in his numerous portraits of his children and grandchildren. 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. 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 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 portrait of his granddaughter Eleanor or Mary Metcalfe (b.1767/8) in Miss Metcalfe with a Pomeranian Dog (engraved 1772) is the closest portrait to the work exhibited here and maybe the same sitter. It depicts a young girl aged four or five years old and was painted to commemorate their rescue from a burning house in Rome. Hone’s direct approach to painting this group of portraits of children anticipates the work of the next generation of portraitists.

2. Portrait of a Young Gentleman
   Signed and dated: ‘NH / 1762’ (NH in monogram)
   Painted on enamel on copper. 3.1 x 2.7
   Gold locket frame.

Hone’s late enamel technique is exemplified in this portrait. Enamel miniatures were painted with metallic oxides on an enamel surface over a copper base and then fired in a kiln. Despite the technical difficulties of painting on enamel this portrait is crisply executed. The young man is posed against a dark grey background. Hone uses minute dotted stipple in painting the shaded areas of the face and pinkish stipple in the shading of the sitter’s cheeks. This use of pink stippling is reminiscent of Zincke’s enamas. Hone painted costume details in strong colours. The sitter is elegantly dressed. He wears a white linen neck cloth with lace trim and a light grey coat with a scarlet collar. The details of the gold braid and buttons are meticulously overpainted.

Dr. Paul Caffrey

7. The original oil portrait is illustrated as Miss Julie Metcalf [sic] with her dog in Anne Crookshank and The Knight of Glin The Painters of Ireland, London 1978, (no. 72) p. 86.
1. ALEXANDER POPE
ALEXANDER POPE (1763-1835)

1. Self-portrait
   Pastel on paper, oval, 25.5 x 20.5
   Signed and dated: A Pope/1791

Alexander Pope, aged 28, is posed against a dark cloudy sky background with his hair powdered and styled in the manner popularised by the Prince of Wales in the 1780s. He is elegantly dressed in a dark blue coat with a fashionably high collar, a white linen neck cloth and a frilled shirt.

This rare pastel self-portrait, done in 1791, corresponds to a self-portrait of Alexander Pope which was engraved by William Ridley (1764-1838) for Parson’s Minor Theatre (published by J. Parsons of Paternoster Row, London, in December 1793). Another self-portrait of Pope, painted c. 1800, (private collection) in watercolours on ivory was exhibited as a portrait of an unknown gentleman in the exhibition of miniature painting at Rothe House, Kilkenny and the Hunt Museum, Limerick in 1999.

Alexander Pope was born in Cork into the Pope-Stevens family of painters. He studied at the Dublin Society Schools where he was admitted a pupil of the drawing school in 1776. There he was taught by Francis Robert West (c.1749-1809). This self-portrait exemplifies his mature pastel technique which is very close to the work of Hugh Douglas Hamilton (1740-1808). Pope in fact studied under Hamilton in London during the 1780s. Pastel portraits by Pope are in the collections of the National Gallery of Ireland and in the Royal Dublin Society. Throughout his life Pope painted portraits and was a miniaturist working in watercolour on ivory. Later he specialised in small whole-length portraits in watercolour on card very much in the manner of Adam Buck (1759-1833). During his long career as a painter he exhibited (from 1785 to 1821) 67 miniature and pastel portraits at the Royal Academy.

However, like John O’Keeffe (1747-1833) it was as an actor that Alexander Pope gained celebrity. He made his debut on the London stage at Covent Garden in 1785 and went on to play the principal tragic parts at Drury Lane, the Haymarket and at various theatres in Dublin during a career that lasted 44 years. He combined his artistic interests by painting portraits of the leading actors and actresses of the day such as Mrs Siddons and J.P. Kemble (both portraits are in the Royal Collection). Portraits by Pope of Elizabeth Billington, Anna Maria Tree and J. P. Kemble are in the collection of theatrical portraits in the Garrick Club, London. Alexander Pope was often painted in theatrical roles. His portraits as Hamlet, Henry VIII, as Posthumus in Cymbeline and as Beverley (in The Gamester by Edward Moore) are in the collection of the Garrick Club.

Pope was handsome and had a melodious voice. He dressed well, lived luxuriously in London and was known for his exquisite taste in wine and food. He was thrice married. First in Dublin to the young actress Elizabeth Young (d.1797). She left him her house in Half Moon Street, Piccadilly. In 1798 he married Maria Anne Campion (Mrs Spencer) (d.1803) a young widow and actress originally from Co. Waterford. Miss Campion was billed as ‘the first female Ornament of the Irish Stage’. Her portrait as Juliet, along with one of Pope, by their friend Sir Martin Archer Shee P.R.A. (1769-1850) is in the Garrick Club. His third wife Clara Maria Leigh was the widow of the Francis Wheatley R.A. (1747-1801). She was an artist (exhibited at the R.A. 1796-1838) and painted watercolour on ivory miniature portraits. There is an example of her work in the Victoria and Albert Museum.

Dr Paul Caffrey
6. ROBERT HUNTER
ROBERT HUNTER (c. 1715/20-c.1803)

6. **Portrait of a Young Man (probably the artist)**
   - Oil on canvas 76.2 x 63.5
   - Signed (on ring)
   - Provenance: Philip Mould, Historical Portraits Limited

This picture is illustrated in *The Dictionary of Portrait Painters in Britain up to 1920*, Brian Stewart and Mervyn Cutten, Antique Collectors’ Club, page 268.

Though it makes no pictorial references to Hunter’s profession, this image of a young dandy is likely to be a self-portrait. On the little finger of his right hand, the sitter wears a ring, on which one can clearly read the name ‘Hunter’. It was not unusual for artists to incorporate their signatures into compositions in the eighteenth century, but it was less popular in portraiture (not least to avoid confusion with the sitter), and rarely involved the use of an element or detail as personal as an item of jewellery.

The sitter in this case appears to be merely in his twenties, an early age at which to produce such an audacious self-portrait. Therefore, if this is indeed a self-portrait, it represents a precocious exercise in self-aggrandisement. Finely dressed, and posed with a confidence and hauteur associated more immediately with noblemen and *milordi*, the figure invites the viewer to consider his character and status. The long wig, which falls loosely over the sitter’s shoulders, and the patterned column immediately behind him look distinctly Continental, though Hunter is not known to have worked outside Ireland. They suggest perhaps the worldliness and eclecticism to which Hunter might possibly have aspired. Indeed, Hunter was the pre-eminent portrait painter of his generation in Ireland, could count Samuel Madden and Thomas Prior among his friends, and was a discerning collector of artworks himself. He had notable admirers, including the Rev. Thomas Campbell, who wrote in 1775:

‘Gainsborough’s I looked at … but his work seems laboured with small pencils. I don’t think he paints as well as Hunter in Dublin.’

Hunter’s confidence culminated late in life in his decision to hold an exhibition and sale of his work in 1792.

The portrait is certainly consistent with Hunter’s work, demonstrating his skills in capturing facial expression, but also the difficulty he encountered with anatomy. Typically, the figure’s arms lack ‘solidity’, though this is relieved by the delicate modelling of the hands.

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1 Artists often presented themselves at an easel and/or holding an item of equipment (palette, porte-crayon etc), and dressed relatively casually in the manner of a practising artisan.


4 For other examples, see Hunter’s portraits of Peter La Touche of Bellevue (NGI), Lord Newbottle (Private collection) and the Hon. Christopher O’Brien (Dromoland Castle).

**Dr Brendan Rooney**
James George O Brien (also known as Brien or Oben) is described in W. G. Strickland’s *Dictionary of Irish Artists* (1913) as a ‘landscape painter’, and it was for a landscape that he won a medal in 1779 as a student at the Dublin Society’s Schools. From this we may surmise that he is likely to have been born around 1760 – and he may have hailed from Kilkenny, as many of his earliest-known drawings illustrate antiquities in that county. These include St. Canice’s Cathedral and Gowran church which he exhibited in 1780 at the Society of Artists in Dublin. There they were probably bought by William Burton (Conyngham) of Slane Castle, who is known to have offered O Brien drawings of these subjects for engraving in Grose’s *Antiquities* in the early 1790s.

O Brien lived in Dublin from 1785 to 1798, the year of the Rising, when he went to London. But he was back in Dublin again three years later, when he exhibited in the recently-redundant Parliament House, but under the germanicised name Oben, because he thought that ‘the works of a foreign artist would be preferred to those of a native’, as Strickland put it. Subsequently, he used both names, the National Gallery’s *Mountainous Landscape* of 1806 bearing the signature of J. G. O Brien, while his only aquatint – a view of the Foster aqueduct on Dublin’s Royal Canal, dating from 1811 – gives the artist’s name as James George Oben. What appears to have been his one big exhibition was held in his own house on Marlborough Street in 1809, when he showed seventy watercolour views of Irish, English and Welsh landscapes. After that, he went to reside permanently in London, where he exhibited at the Royal Academy. He is known to have been still living in 1819, but when or where he died we do not know.

Watercolours rather than oils seem to have been his métier, as witnessed by the four scenes exhibited here. Strickland relates that it was said of him that his style was ‘characterized by extreme attention to detail and careful finish but wanting in boldness and freedom: his skies were put in with much feeling and effect, while his foregrounds were laboured and too minute in detail’. Elements of these comments may find justification in his two views of Bullock Castle, between Dun Laoghaire and Dalkey (now Our Lady’s Manor). The castle, which survives intact, can be seen to have been drawn with extreme accuracy, and the same doubtless applied to the house built up against it earlier in the eighteenth century, but which was demolished as recently as the 1980s. The rocks and the small rowing boat riding the waves in the view from the north-west could support the criticism of O Brien’s foregrounds rehearsed above, but the compositions of each of the two Bullock pictures are certainly both lively and dramatic. The castle may have served not only as residence but also as a storehouse for goods imported from England through Dalkey before being transported to Dublin at a time when the Liffey was too silted up to take large sailing vessels. The tower seen on the hill-top behind the castle in one of the views formed part of the town walls which defended this small medieval port until they disappeared late in the nineteenth century. The houses in the background of the same picture have been replaced by more modern ones close to the present harbour, and the people on the pier and all the bustling activity help to create a pleasantly animated scene.

Because of its almost theatrical setting above the sea, Bullock Castle was a popular subject for artists in the decades on either side of 1800. O Brien’s view from the west is taken from almost exactly the same angle as that used earlier.
by John Thomas Serres in his watercolour of 1788 now in the National Gallery, the details of which were closely followed in the rendering engraved for Grose’s *Antiquities* in 1791 that was based on ‘an original drawing in the possession of James Gandon, Esq.’ Thomas Walmsley stood in much the same position to paint his undated gouache exhibited in this Gallery in November 2000, along with a James Arthur O’Connor of the same subject viewed from the road to Dalkey. O Brien’s views, however, are the only ones I know of which form a pair, showing the castle from east and west respectively.

History has not recorded how the Bullock pictures came into the possession of the family of Lord Farnham, but an explanation for the Farnham connection with the two idyllic Newtownbarry scenes is more easily forthcoming. It was the Barrys who developed the picturesque north Wexford town bearing their name that we now know as Buncloy, and Judith, the only daughter and heiress of the family’s considerable estates in the area, married John Maxwell, the first Lord Farnham, in 1719; their descendants retained the property until it was sold to an Englishman, Samuel Ashton, around 1857. It is probably at that time that the Farnhams would have brought the pair of pictures away with them to their permanent residence in Cavan, as a reminder of the beauty of the Wexford and Carlow countryside that they had once enjoyed and embellished.

One of the Newtownbarry pictures shows a working day beside the river Clody which flows under a bridge that has been replaced by a concrete structure just at the entrance to the town of Buncloy. The other depicts ladies and children strolling at leisure beside a waterfall. It was Art Kavanagh, restaurateur and local historian, who located the site of the latter scene for me as the waterfall at Cuiaphuca on the Carlow bank of the Slaney about halfway between Buncloy and Kildavin. He also kindly made me aware of Charles Topham Bowden’s 1791 description of the waterfall (now only a trickle), beside which a moss-house – just visible at the top left of the cascade – was constructed by Henry Maxwell, Bishop of Meath, second son of the first Lord Farnham, who occasionally visited the castle of Carrigduff nearby that he had inherited from his father. It was possibly the Bishop who commissioned O Brien to paint our pair of watercolours – perhaps in order to remind him of the family’s Buncloy property when sitting in his episcopal palace at Ardbraconn in County Meath.

The two Newtownbarry pictures present a beautifully bucolic contrast to the busy maritime scenes at Bullock, but also present some striking contrasts within themselves. The one scene, with muted sylvan colours, shows women toiling at their washing close to the waters of a calm and shallow stream that is crossed by a public bridge beside a stout thatched cottage with a simply-dressed woman and her three children in the doorway. The other focuses on the richly-verdured foliage of a carefully-landscaped property, where a boulder-strewn torrent was designed to tumble down from the moss house (‘constructed in a style of simple elegance’) past well-dressed aristocratic ladies and their offspring before flowing under a rustic bridge into the Slaney. Natural and contrived rusticity side-by-side, if you wish – and ’a bold peasantry, their country’s pride’ acting as foil to the leisureed and landed nobility.

Both sets of pictures show O Brien as having been a masterly creator of robust scenes of different kinds, and make us realise just how good even the lesser-known Irish painters of the later eighteenth century really are.

*Dr. Peter Harbison*
GEORGE MOUNSEY WHEATLEY ATKINSON 1806-1884

23. Paddle steamer "Ocean" passing Roche's Point, Cork Harbour
Oil on canvas 66.5 x 99
Signed and dated 1841

This is an early picture by Atkinson and is not mentioned in any of the Exhibition lists. As a ships portrait, it may have been commissioned for the booking hall of the steamship company and considered too commercial for the Cork Art Union exhibition. Ocean is shown approaching Cork harbour from the east with a favourable wind to sail into the harbour. A similar paddle-steamer is coming out against the wind and has not raised sail.

The Paddle Steamer Ocean was built in Liverpool in 1836 for the St George Steam Packet Company. She was used initially on the weekly service between Dublin and Glasgow and was transferred to the Cork Steam Ship Company in 1843, when Ebezener Pike set up that company and spend most of her career at Cork working between Cork and Glasgow via Dublin. Pike also set up his own shipyard in Cork and the iron steamships built there during the 1850s replaced the wooden hulled paddle steamers.

St George Steam Packet Company was formed in 1822 and soon built up a large fleet of sturdy wooden hulled paddle-ships designed to stand up to the heavy weather conditions encountered off the south coast of Ireland and in the Irish Sea. They were also fully equipped as sailing vessels and could use favourable winds to maintain schedules and reduce fuel costs. The low-pressure single expansion engines of the early steam ships were very inefficient and paddles lost power if the ship was rolling. They used large quantities of coal that was imported in small sailing colliers. This is reflected in the advertising on the sail of the Pilot Cutter close to the "Ocean". There were two families in Cork who had large fleets of colliers in the 19th Century; the Suttons of Cork and the Scotts of Queenstown. Scotts were ship owners from 1821 and the firm of James Scott & Co. came into being in 1835. By 1855, they owned almost 6000 tons of Cork registered shipping.

Ocean was sold to the Chester and Holyhead Railway in 1853 for the Holyhead-Dublin service. She was broken up in 1862.

Matt O'Donovan
17. MATTHEW KENDRICK

18. MATTHEW KENDRICK
JEREMIAH HODGES MULCAHY, A.R.H.A., d. 1889

19. ‘A View from Killiney Hill – Looking to Bray’
Oil on canvas 86 x 130
Signed and dated 1864
Exhibited: Royal Hibernian Academy 1865 Number 315

This quite large oil painting of Killiney Bay captures a particular moment in the mid Victorian development of the County Dublin coastline, where it extends southwards into the Wicklow Mountains and Bray. While Bray Head and the two Sugarloaf mountains are important features of the painting, the viewer’s attention is drawn to the middle distance, where the recently built railway passes through an idyllic landscape of parkland, trees and detached houses. This is today’s Shankhill, now almost completely developed with suburban housing, which has sprung up over the last fifty years.

Though this view had been a favourite with artists since the early 1800’s, most depict the newly developing Victorian residences of Killiney in the foreground. Here, the densely wooded foreground of Mapas or Killiney Hill (then still a private deerpark), with its carriageway to the obelisk (behind the viewer) obscures the new houses of Killiney.

Painted in 1864, Mulcahy distinctly shows a pair of large houses in Shankhill, Lockstay and Rosedale, both of which were then just completed, and both of which are still standing today. Another large house situated closer on Corbawn lane might be Eatonbrae or the now demolished Llanmaur. Other residences are suggested, but it is difficult to positively identify them.

Another interesting topographical feature of the painting is the spit of land projecting out onto the bay with a Martello tower on it. The tower, built in the early 1800’s, collapsed into the sea and coastal erosion has obliterated all trace of the headland, except at every low tides when some stones are in evidence, well offshore. This is also thought to be the location of an ancient village called ‘Longon’ on old maps. The effect of erosion have caused the residency to be moved inland three times since it was first constructed. In the pictures a small steam engine can be seen approaching Killiney, and along with an iron latticed footbridge.

The mature trees of this ideal type of landscape would have been planted by 18th century landowners such as Robert (in Shankhill) and Mayes (on Killiney Hill). Louis Roberts won a gold medal from the R.D.S. for having planted 38,000 trees on the Shanganagh estates 1750 and 1785. In the distance we can see the terraced and seafront houses of Bray, and a prominent church spire, all evidence of the rapidly expanding new town.

Peter Pearson

Artist Peter Pearson has just produced a new book entitled ‘Decorative Dublin’, which illustrates and describes ironwork, plasterwork, tiles, fireplaces and many other forms of architectural decoration.
ST GEORGE HARE, R.I., R.O.I. (1857-1933)

16. ‘Fifty Years Since Our Wedding Day’
   Oil on canvas 65.5 x 81.5
   Signed: HARE
   c. 1884

St George Hare was born in Limerick on 5 July 1857. His father was a dentist, who had moved to that city as a young man to join a practice. St George himself entered the Limerick School of Art around 1872, where he studied under A.N. Brophy, and made rapid progress. In 1875, he moved to London to further his training at the South Kensington School. During his seven years there, he was awarded all three master's certificates, and assumed some teaching duties. He is not thought to have returned to live in Ireland, but did retain contact with his native country, exhibiting there a number of times. He was, indeed, a prolific exhibitor, and a dynamic figure in London art circles, figuring among the founder members of both the Aurora Club and the Chelsea Arts Club.

Hare's corpus of work was unusually diverse, and in many instances unorthodox. As well as landscapes (e.g. Ladies Cove, Tramore, County Limerick) and austere formal portraits of elevated English society (e.g. Sir Henry Hoare), he painted historical (e.g. The Death of William the Conqueror), literary (e.g. The Prisoner of Chillon) and Orientalist themes (e.g. The Slave Girl). A quasi-religious element characterised many of his other pictures, which boasted such titles as Excommunicated (1887), Preaching to the Heathen (1896) and Miserere Domine – The Victory of Faith (c. 1903). The last of these, its title notwithstanding, also epitomised the artist's unlikely fascination with sado-erotica. A significant number of Hare's works, though couched under allegorical, literary and classical titles, were fetishistic in character, and suggest sensibilities indiscernible in Fifty Years Since Our Wedding Day. These voyeuristic pictures often featured bound or shackled female nudes. Hare also provided illustrations for The Graphic during the 1890s and early 1900s.

Fifty Years Since Our Wedding Day is set in the church of All Saints, Cheyne Walk, otherwise known as Chelsea Old Church. The chancel probably dated from the thirteenth century and its adjacent chapels from the fourteenth. In 1528, the More Chapel, erected for Sir Thomas More and his family, was completed. Between 1667 and 1674, the nave and tower of the church were rebuilt in brick, and the walls of the More Chapel and the east end refaced. Despite demands for a larger church during the eighteenth century, All Saints remained untouched, apart from cosmetic changes that were made to the seating and general repair work. It also escaped the interference that gothicised so many churches in Ireland and England during the nineteenth century. Sadly, in 1941, nearly six decades after Hare painted Fifty Years Since Our Wedding Day, All Saints was bombed and almost completely
destroyed. The More Chapel alone survived unscathed. However, all that could be salvaged from the ruins was stored away, and with local support, the job of rebuilding the church was promptly undertaken in 1949. All Saints was finally reconsecrated in 1958.

Cheyne Walk is among the most celebrated streets in Chelsea, not least because of the eminent figures associated with it. Among these are David Lloyd George, former Prime Minister who lived at No. 10, the composer Vaughan Williams, who lived at No. 13, the writer George Eliot, and a number of renowned artists including Joseph Mallord William Turner (1775-1851), Dante Gabriel Rossetti (1828-82), Sir Philip Wilson Steer (1860-1921), and James McNeill Whistler (1834-1903). Chelsea was indeed an area of London with which Hare was very familiar, having lived on the King’s Road and in nearby Brompton for many years. The premises of the above mentioned Chelsea Arts Club were themselves in Old Church Street.

Fifty Years Since Our Wedding Day, in which Hare displays meticulous attention to detail and keen interest in narrative, represents a type for which the Victorian public had an almost insatiable appetite. More specifically, Hare indulged his audience's penchant for sentimental images with strong moral subtexts. In this case, the meditative gesture of the elderly woman, tender attentions of her husband, and simply their presence in the church in which they were married combine to extol the virtues of marriage and fidelity. The benign satisfaction visible on the face of the diminutive church warder to the left of the composition and the respectful distance he keeps from the couple echo this humility.

Hare’s painting is a technical tour de force. The variety of textures and colours in the picture, and the complexity of the composition would have tested even the most competent of hands. Hare did not allow these challenges to interfere with the legibility of the narrative, and his rendering of the three protagonists is extremely impressive. The artist was evidently proud of this work himself, exhibiting it twice at separate venues in London in the space of two years. It was, indeed, according to A.L. Baldry, who championed Hare’s cause, ‘a picture that attracted a great amount of attention’.4

Dr. Brendan Rooney

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1 For an overview of Hare's oeuvre, see Brendan Rooney, 'The Curious St George Hare', Georgian Limerick, forthcoming.
3 He exhibited the picture as Golden Wedding at the Suffolk Street Galleries in 1884, and as “Fifty Years Since Our Wedding”, at the Society of British Artists in 1885/6.
This year, 2003, marks Walter Osborne’s centenary, and as it has approached, a number of interesting Connemara paintings have appeared on the market. The majority of these are small oil paintings on panel, but there have also been drawings of Roundstone.

Other artists, such as Aloysius O’Kelly, Nathaniel Hill, and W.H. Bartlett, were working in Connemara in the 1880’s or 1890’s, and Bartlett wrote an article entitled: Coast Life in Connemara’, illustrated by his own pictures, in the ‘Art Journal’ in 1894, p. 247-251. Bartlett writes “to explore the interesting coast of Connemara is not an easy matter, as communications are difficult, and one must be prepared to put up with a primitive accommodation. My headquarters for several summers are in a village on the coast about ten miles from Clifden …” (Bartlett p. 147). The West of Ireland has been an area of Osborne’s work which has received surprisingly little critical attention. Osborne made a couple of visits to Galway in the early 1890’s, painting small studies of street markets, and stretches of the coastline, in a direct, spontaneous manner, and using rich colours. But he also made a return trip to Galway in 1896, perhaps painting near Roundstone, and it may be on this occasion that the present picture was painted.
It is a relatively small, but pristine view of a boy leaning against a currach in front of the blue of the Atlantic on a summer's day. The figure of the boy observed in sunshine beneath white scudding clouds has a sense of actuality. The picture may have been completed on only a couple of sittings, and there is a direct 'snapshot' quality that evokes an air of immediacy. Everything is there. It is a scene that is quintessentially Irish, yet evokes a timeless moment.

The barefoot boy who leans against the currach, looks out at the viewer. The artist reveals sympathy for his subject, but there is also a naturalistic 'photographic' quality, without social comment. As in several other pictures of children of the 1890's, Osborne places the figure left of centre in the composition. This, along with the fact that the boy looks directly at the viewer, and the glare of the sunlight upon his face, and the sharp shadow cast by the currach, suggest the influence of photography.

The boy wears a tawny-coloured cap, shirt and 'skirt'. (This could be a sack tied with twine over blue trousers, but, in fact, the practice of boys wearing skirts continued in poorer parts of Connemara until the 1960's). A trace of Osborne's earlier 'square-brush' style can be seen in the sketching of the bare feet. The rounded shape of the upturned currach, rather than being a 'pitch' black, has a curious lightness, represented with blues, violets and ochres, and casting deep blue shadows upon the beach.

The picture has a radiance of colouring, in the blue of the sea and sky, and the bright sunny landscape. There is a surprising kinship with pictures painted by other artists in the 1890's: with, for example, 'Breton Girl at Pont-Aven' 1891 (coll. Josefowitz), by American artist Rupert M. Wright; and particularly with beach scenes by Danish painters of the Skagen School, with their clear light and bright colours. Characteristic of many of his own paintings of the 1890's, Osborne includes a myriad of hues within small areas. The sea, headlands and sky have a clarity, vividness and sense of immediacy. The russels and raw umbers of the seaweed enhance the sweet ultramarine of the sea, in which white breakers suggest a roughness in the calm. Osborne perfectly captures the fresh light of clouds in a pale lilac and duck-egg blue sky. The pebbled beach scene gives the artist the opportunity to employ his light, semi-pointillistic style, in flecks and dots of blue, pink, grey, naples yellow, green and lilac, as seen in other Connemara pictures, for example ‘Galway Fair’, 1893 (James Adam Salerooms, Dublin, 29 September 2001, lot 29).

The outline of the pale blue island in the distance resembles that of Clare Island off the Co. Mayo coast, but the location of the picture may be closer to Roundstone, perhaps looking south across the bay towards Carna and south Connemara.

The picture is painted on a wood panel, with bevelled edges at the back. Inscribed on the reverse in pencil is "primed 28/1/93". By coincidence, two other paintings on wood panel of the same size (in private collection), were prepared by the artist at the same time, and bear similar inscriptions. The first, an unfinished sea and mountain landscape, with "Primed 28/1/93" (i.e. on the same date); the second, an impressionistic study of the interior of the library at Galway, with "primed 29/1/93" (the following day). This illustrates Osborne's methodical approaches to work: preparing panels in the winter months, in preparation for use in Spring and Summer. Furthermore, the library picture is dated 'Aug-18, '96, so it is possible that the present landscape was painted, not in 1893 when it was primed, but in summer 1896, on the same Galway visit as the other picture.

The painting may have belonged to a member of the artist's family, and not been exhibited. It appears to have been cleaned in the studio of James Gorry, senior, in the 1950's, when it was recorded in his day book. It remained in the collection of a relation of Osborne in Canada. Perhaps not seen in public since the artist's lifetime, it is as fresh as if it were painted yesterday.

Julian Campbell
In this large watercolour, Garstin captures the tranquil atmosphere of a continental town. The setting is probably Bruges, with its tall houses with steep red-tiled roofs, and peaceful canals, which Garstin visited at the turn of the century. Thirty years earlier he had been a student in Flanders, at the Academie Royale in Antwerp, 1880-1881.

The motif of the canal and wall leading into the picture, at an angle, with a boy present, is reminiscent of Walter Osborne’s genre scenes with children in English towns, painted in the 1880’s. Garstin sympathetically features a small boy, viewed from behind, who leans over the wall to look at tranquil drifting swans in the water.

Garstin’s light, delicate watercolour is evident in the reflections, and on the buildings, throughout the picture.

Julian Campbell
NORMAN GARSTIN 1847-1926

On his visits in Brittany, Norman Garstin travelled to a number of towns and villages, including Dinan, Quimperlé, Josselin, Tregunc and Guenole, painting watercolours, small oil studies, and a couple of larger pictures, of bustling street and market scenes. The date when Garstin first visited this region may have been as early as 1882, (Two Impressionists, Father and Daughter, Norman and Althea Garstin, see N.G.I. 1978) ie, after his period of study in Antwerp, but more likely c. 1899/1900, when he began to make painting trips to Belgium, Normandy and Brittany, often leading of groups of students there. (Some paintings ascribed to Brittany in Sales catalogues are, in fact, Flemish or Normandy subjects). Clarification of Garstin’s career and movements will be given in Dr. Richard Pryke’s forthcoming biography and catalogue’s raisonné of this artist.

In these two small oils of Breton subjects, on wood panels, Garstin makes use of darker tones than does a contemporary such as Osborne. In one, he captures the bustling atmosphere of the old town, with women in white coiffes conversing, or on their way to market. The dramatic perspective, the patches of blue sky, the sharp shadows cast upon the street, and the free, painterly brushstrokes with which the picture is represented, give a vivid sense of immediacy. In the other panel, a religious service with a priest present, is in progress.

The pictures are framed by unusual, wide, painted wood frames, which slope inwards rather than outward. Such distinctive frames (especially for the artist) are to be found on several small paintings by Garstin, for example those in the former collection of Mr. John Chambers.

Julian Campbell
74. WILLIAM CRAMPTON GORE

70. GEORGE CAMPBELL
RODERIC O’CONOR (1860-1940)

46. ‘Marine’
Oil on canvas 32 x 40
Signed bottom right corner: Roderic O’Conor and dedicated by him ‘à mon ami J. Mommen’
Provenance: Private Collection, Belgium

This painting, with its dedication to Joseph Mommen, the Brussels dealer and supplier of artists’ materials, has similar characteristics to two early seascapes which O’Conor painted at Aberystwyth in Wales circa. 1885. On stylistic grounds, and for reasons advanced in this text it can be authenticated as an original work by this Irish Post-Impressionist painter who spent his mature years as an artist in France, becoming associated with Paul Gauguin and his group of artists at Pont-Aven in the last decade of the nineteenth century.

Roderic O’Conor association with Belgium actually began in 1883-84 when he attended the Academy of Fine Arts in Antwerp to study painting with Charles Verlat, after attending the Metropolitan School of Art in Dublin. By 1886 O’Conor had moved to Paris and sometime after that date he returned to Belgium, possibly in 1888, as he exhibited a painting with the title ‘Temps Gris en Belgique’ at the 1889 Salon des Indépendants in Paris.

From an 1897 letter written by the French printmaker and colleague of O’Conor’s, Armand Seguin, we can learn a little more about O’Conor’s contact with Belgium. Seguin, who spent three months in Brussels that year, made reference to his friend’s earlier visit to the Belgian coast – “je ne sais le nom de la plage où vous étiez” Seguin wrote. Then in a subsequent letter from the same year, Seguin mentioned that he had just met Octave Maus who recalled meeting O’Conor at Knokke some time earlier. This valuable reference of Seguin suggests that this particular seascape is likely to have been painted on the beach at Knokke, with the high horizon line indicating that the artist was probably working from a viewing position on top of the dunes.

Apart from the high horizon line which became a feature of many of O’Conor’s Brittany seascapes circa. 1898, the directness and controlled vigour of the brush work here is typical of his painting methods. The colour range is more muted than in his later Brittany seascapes, but the blues and greens of the sea and the breaking waves are typical of his palette and subject matter. A similar colour range is present in O’Conor’s much more heavily painted ‘La Vague’ of 1898, which is in the collection of York City Art Gallery.

Because of the difficulty in tracking O’Conor’s movements between France and Belgium and in the absence of any documented evidence which would confirm the precise year or years in which he was there, (other than his study at the academy), it is difficult to be precise in the dating of this picture. It may well have been painted circa. 1887-89 but the reference in Seguin’s letter to O’Conor’s meeting with Maus may be to yet another visit which was made somewhat closer to 1897. However in the absence of any firm evidence about such a visit the painting is tentatively dated circa. 1887-89.

We may also assume from the dedication that O’Conor enjoyed a close friendship with Joseph Mommen who would have been his chief source for the purchase of artists’ materials including canvasses and oil paint. The contact with Maus referred to by Seguin led to O’Conor’s exhibiting with La Libre Esthétique in Brussels in 1898 and again in 1905.

Roy Johnston

RODERIC O'CONOR (1860-1940)

43. ‘Landscape, Brittany, circa 1892’
Watercolour on paper, 17.5 x 25
Stamped verso: ‘atelier O'CONOR’
Provenance: Studio of the artist, sold Hotel Drouot, Paris, 7 February 1956
Crane Kalman Gallery, London, sold to Godfrey Winn, April 1959

Watercolours by Roderic O'Conor are extremely rare. This recently rediscovered landscape brings the total number of known surviving watercolours by the artist to twenty-two. Most of them are devoted to landscape or marine subjects, executed spontaneously en plein air at his favoured locations in France – Brittany, the Midi and the Loire. None of them is signed on the painted surface, and only one bears a signature on the reverse.

Clearly the artist produced these works for his own use, relishing the challenges imposed on him by the medium: to work quickly, and to ensure he did not make mistakes. The fact that O'Conor never intended his watercolours for exhibition bestows on them the status of purely private creations, in which he was free to be as experimental as he pleased.

The present work acquired the title Landscape, Brittany when it was first sold in 1959. Although there is no documentary evidence to support the association with Brittany, the picture nonetheless shares several stylistic traits with other watercolours dating from O'Conor's Breton period: the handling of the medium in thin washes, one colour overlaid on top of another, and the prominence accorded to the colours blue and green within the image. The gently undulating hills, criss-crossed by leafy hedgerows, are consistent with the type of countryside found in the neighbourhood of both Pont-Aven and Rochefort-en-terre – the two centres used by O'Conor while he was based in the Breton interior.

Landscape, Brittany could date, in theory, from anywhere between 1891 and 1904. However, the impetuous brushwork and the reliance on a predominantly blue-green-yellow colour range bear comparison with a small oil painting in the Tate Gallery, The Red Roofs, which dates from about 1892. The Tate picture is a more enclosed composition, but it shares with the watercolour the same sense of being a transitional work in which the broken brushwork of Impressionist practice starts to assume some of the expressionist vigour found in Van Gogh. The blue hills in the far distance of O'Conor's watercolour even carry a hint of the 'striped' application of pigment which he would pioneer in his oil paintings from 1892 to 1894.

Jonathan Benington
JAMES HUMBERT CRAIG, R.H.A., R.U.A. (1877-1944)

Oil on canvas 18 x 24 in. (45.5 x 61 cm)

Fine Art Society label on reverse, with title.

Although J. H. Craig painted in the Rosses area of County Donegal throughout his career he spent a great deal of time there in the mid-1930s. In particular in these years the low lands of the estuary of the river Crolly and, further south, the undulating and mountain-backed terrain of the lower reaches of the Owenwee river held his attention. Principally a landscapist, Craig’s interest lay in capturing the visible effect of his subject, rather than its human elements – although, as here, figures often appear in his pictures – and he could capture with deft verisimilitude the very essence of the physical structure of the land. Craig’s technique was Impressionist-derived, depending, as the poet John Hewitt aptly described it, on ‘the swift notation of the insistent effect, the momentary flicker, the flash of light, the passing shadow’, qualities which can easily be discerned in The Rosses – Evening. Here our attention is at first drawn to the three figures who talk by the wayside, but the true subject matter is the landscape itself dramatized by the theatrical effect of the strong evening light which breaks through the clouds to catch the shimmering sea in the distance. Once this compositional device is perceived, the eye is thrown back into the composition by way of the cottages to settle again on the rustic figures with their hint of a way of life that is long gone. The low-keyed palette, which is employed with great subtlety, is characteristic of Craig at his most inventive. Together with his fellow-northerners Paul Henry – with whom he often exhibited – and Frank McKelvey, J. H. Craig was one of an influential group of artists who, more than any others, determined the course of Irish landscape painting in the inter-war years of the twentieth century.

Dr. S. B. Kennedy
40. ANDREW NICHOLL

10. WILLIAM SADLER
9. JAMES ARTHUR O'CONNOR
24. ROBERT RICHARD SCANLAN

25. ALFRED GREY
In 1830, Eagle Island was selected as the most suitable site for a lighthouse on the northwest corner of the Mayo coast and two towers were built to the design of George Halpin, the Ballast Board’s Inspector. The towers, 64 feet and 87 feet high were 132 yards apart with their lanterns at the same level, 220 feet above high water. The base of the West tower was 196 feet above high water level and the base of the East tower was 176 feet. The towers, built of cut stone quarried on the Island, were painted white and had first order fixed white lights visible for twenty miles in clear weather. When the two lights at nights or the two towers in daytime, were in line from the south, they defined a bearing (N57E) which guided vessels past all dangers from Blacksod Bay to Eagle Island. From the north, the reciprocal bearings (S75W) for the “lights in one” cleared the rocks of The Stags of Broadhaven. The two towers were lit in September 1835, and finally completed in 1839. A massive storm wall was built on the sea side of the towers.

The northwest corner of Ireland is especially vulnerable to storms from the north, which can sweep down unimpeded from the Arctic Circle, and wind and waves can reach incredible heights. During construction, a great sea swept the partly built West tower, then two courses high, and much of the building materials were washed into the sea. The lanterns, 220 ft above high water were damaged in January 1836; in February 1850; and in March 1861.

Richard Brydges Beechey was born in London in 1808. He served in the Royal Navy from 1821 to 1835. He lived in Ireland from 1835 to 1876 and exhibited regularly up to 1894. He was a marine artist of quite considerable talent and competence. He has been said by Archibald to be “the best seascape painter the Navy ever produced”. He was also a hydrographical surveyor and in 1835 he was appointed to the Admiralty Survey of Ireland. For the next thirty years his name was on many of the charts of the Irish coast as one of the ‘responsible officers’. Charts in the 19th century included views of the profile of the coastline. Recognition of landfalls after Atlantic crossings was especially important on the south and west coasts of Ireland. Beechey’s style is recognisable in many of these line drawings.

Eagle Island is included in the Admiralty chart of Broadhaven Bay (2703), surveyed and drawn by Commander R.B. Beechey, completed in 1853 and published in 1861. The chart also has an engraving entitled “Eagle Island S 30 E half a mile” which is a view similar to this painting.

The painting is dated 1874 when Captain R.B. Beechey was retired and living at 110 Pembroke Road in Dublin. And it was exhibited at the RHA in 1885 when Admiral R.B. Beechey was living at Plymouth.

References:
Admiralty Chart no 2703: – The National Library of Ireland Manuscript Collection
Call no: 16-C-1, Admiralty Charts; West of Ireland – Broadhaven Bay
The Commissioners of Irish Lights website: http://www.cli.ie

Matt O’Donovan
Comparing *Interior, Westmeath Cabin* (illustrated above) with known portraits of Nicol corroborates the statement on a label on the back of the frame that ‘the left hand figure is the painter’. Indeed, the behaviour of that character, who sits with his back to the viewer, is consistent with what is known of Nicol’s working methods. The artist depicts himself showing his meerschaum, an ornate eastern European pipe, to three local men. While his small audience gazes admiringly at the object, Nicol studies their expressions closely, as if committing their features to memory for a future composition. Nicol’s particular interest in the physiognomy of the peasant recurs throughout his oeuvre, and his protagonists display a vast array of expressions, from the stoical to the grotesque (see, for example, *Paddy’s Mark* and *The Empty Frock*).

*An Interior, Westmeath Cabin* is a sophisticated painting, in which Nicol uses light and shade to great dramatic effect. Bright light enters through a typically small cottage window on the left, illuminating its deep reveal and the craggy features of the figure who sits opposite the artist. It is a more intimate image that Nicol’s numerous pictures of revelry and mischief, in which he places himself among the people who had provided him with so much of his subject matter. He had done this before in a self-portrait in watercolour of 1855, but on that occasion, by presenting himself in fine clothes and in the act of painting, distinguished himself clearly from the grinning peasant looking over his shoulder (Sotheby’s, 26 June 1979, lot 352). In *Interior, Westmeath Cabin*, Nicol’s distinction is more subtle. Here, he merely leans on a bound sketchbook, and wears a hard hat while his companions sport felt caps. More telling, perhaps, is his deliberate juxtaposition of his relatively exotic meerschaum with the common clay pipe of the figure on the right. If the title is accurate, it is likely that Nicol knew the Irish characters he portrays individually. Having visited Ireland first in 1846, he built a lodge and studio in Derravaragh, Co. Westmeath in 1862, an area he knew particularly well, and which inspired many of his pictures.
A handwritten label on the back of the frame feature the lines ‘A thing of beauty is a joy forever/ Its loveliness increases’, taken from John Keats’ first lengthy poem *Endymion* (1818). Nicol’s subject is far removed from the Greek myth on which Keats’ poem was based, but the lines have been appropriated to a genre setting. Drawing on poetry and other literary sources was a common practice among Victorian painters, and often lent paintings a greater gravitas or pathos than their subjects would immediately suggest. The exhibition titles of a number of Nicol’s paintings were accompanied by quotations, though these tended to be vernacular phrases, transcribed phonetically, or lines from popular verse and song (e.g. “Nippin’ and scartin’s Scotch folks woonin”, 1851; “Cushla Machree, I am partin’ from thee”, 1852; and *Laithe Off*, 1857). The quotation from Keats and the date on the label suggest strongly that this painting and one exhibited at the Royal Scottish Academy in 1860 are one and the same.

The *Study of a Man* (lower right) illustrates the results of the keen observation Nicol records in *An Interior, Westmeath Cottage*. It is an unremarkable subject, possibly chosen at random and recorded on the spot, but expertly executed. Nicol was a competent exponent of watercolour painting, and this piece, undoubtedly drawn from life, compares well with other half-length studies by the artist.

In *Paying the Rent*, (upper right) Nicol indulges his penchant for caricature. As has been observed many times, his representation of the stage ‘Paddy’ echoes strongly the scurrilous stereotype of the Irish peasant propagated in the illustrated press in England in the nineteenth century, and can seem somewhat incongruous with his more sensitive depictions of scenes of hardship and humility. In this example, a pugnacious figure, in tattered breeches and with tousled hair, wields a rifle and stands defiantly, preparing, perhaps, to resist a bailiff. Formulaic in composition, it resembles closely a very large number that Nicol executed during his career, such as ‘O I’ll get ya walking out with me daughter, are ye’ (1852) and ‘Tare an owrtly how it’s powerin! Phew! There’s more of it’ (1853).

The label on the back of the panel, in Nicol’s hand, records that he presented it as a gift to his fellow Scottish artist Thomas Faed. Faed (1826-1900) shared Nicol’s interest in images of the rural peasant, and exhibited almost a hundred works at the Royal Academy, often to great acclaim (e.g. *The Mitherless Bairn*, 1855). Curiously, Nicol appears to have changed the title of this painting before giving it to Faed, as the term *One of the Boy’s* [sic] on the label has been crossed out. Frustratingly, the application of that title to the subject seems as inconclusive as *Paying the Rent*. Nicol’s and Faed’s work appealed to the same audience, a fact not lost on the critic Lionel G. Robinson, who wrote that while Nicol depicted ‘with telling vigour the wretchedness of the Irish peasantry’, Thomas Faed though ‘less powerful that Nicol’ could ‘exhibit tenderness of feeling without mawkishness or exaggeration’. 5

Dr. Brendan Rooney

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1 The literal translation from German for meerschaum is ‘sea-foam’. Meerschaum is a hydrated magnesium silicate that was first used for making pipes approximately three centuries ago. A natural filter, it can also be carved intricately, and changes colour as it ages.
2 A comparable interior features in Nicol’s dramatic *Notice to Quit* of 1862.
3 For more details on Nicol’s life in Westmeath, see Gorry Gallery Catalogue, 14-22 June 2001.
4 See, for example, *Study of a Man*, Gorry Gallery, 14-22 June 2001, no. 23.
WILLIAM BINGHAM McGUINNNESS, R.H.A. (1849-1928)

A watercolour landscape painter, William Bingham McGuinness exhibited at the R.H.A. from 1866 until 1928, being elected A.R.H.A. in 1882 and a full member in 1884. As a young man he had apprenticed to Dublin Architect John Mulvany, R.H.A., the son of the artist Thomas Mulvany, R.H.A., and attended evening classes at the Royal Hibernian Academy, later moving to Dusseldorf, Germany to study watercolour painting.

Bingham McGuinness exhibited at the Dublin Sketching club from 1877, at the Belfast Art Society from 1891 and in 1892 he first exhibited at the Watercolour Society of Ireland and continued to be a regular contributor throughout his life. His painting excursions took him around Ireland, England, Scotland and Wales but he ventured further afield through France, Belgium, Holland and Germany and it is probably for his depiction of the old houses, churches and market squares of continental towns that he is best known and remembered.

He lived at various Dublin addresses Fairview, Clontarf, Sackville Street, Stephens Green and Rathgar. From c. 1903 he is recorded as living in London.

He had joined the Dublin Sketching Club when it was formed in 1874, and later became its President. He exhibited at the Cork Industrial Exhibition of 1883 and at an Irish exhibition in London in 1888. In 1900 he held a joint exhibition with R. T. Moynan and Johnston Inglis. He exhibited throughout England at Agnew & Sons Gallery, at the Royal Society of Artists Birmingham, at the Walker Art Gallery Liverpool, at the Royal Institute of Painters in Watercolours, and also at the New Dudley Gallery in London where in 1907 he exhibited with Mildred Anne Butler, Percy French and Claude Hayes. Earlier in 1904 he was represented at an exhibition of works by Irish artists at the Guildhall in London, organised by Hugh Lane.

Without doubt his favourite themes is to be found in the old vistas of continental towns such as Rouen and Lisieux featured in the present exhibition, his knowledge and love of architectural subjects being evident in these works.

Born in Bristol, the second son of Francis Danby and brother of James Francis, Thomas was named after his father’s twin who had died in childhood. Both sons were to follow their father’s career path and by thirteen Thomas was already making an income producing copies of works in the Louvre having accompanied his father to Paris in 1829, following the breakdown of this parents’ marriage. The same year brought about the abrupt resignation of Francis from the Royal Academy as a consequence of not being elevated to full membership (he was pipped by Constable by a single vote). From 1831-38 Francis was based in Geneva and considering the number of Genevois views produced then and throughout their subsequent careers by both Thomas and James Francis it seems likely that they spent a good deal of time with their father becoming familiar with the topography of Lake Geneva and its environs.

The attention to detail, particularly with regard to the fishing boats, highlights an area of particular interest to all the Danbys: ship design and building were to become Francis’ great passion latterly and Thomas shows in these paintings a real grasp of the mechanics of boatbuilding. This combined with the sense of atmosphere, inherent in both pictures, achieved by sharp, harmonious colouring and gentle aerial perspective brings the viewer close to narrative passages that excel in describing the daily lives of these lakeside fisherfolk.
HARRY AARON KERNOFF, R.H.A. (1900-1974)

These three paintings from a private collection offer a small, but delightful, proof of John Ryan’s assertion of Harry Kernoff’s place in the history of Dublin art and artists. In 1974, some months before Kernoff’s death, Ryan wrote, “No metropolis was ever better served by a graphic recorder: he is our Boswell in paint.”

In 2002 it is perhaps too easy to overlook the adventurous nature of Kernoff’s subject-matter, downbeat urban landscapes and unsentimental genre set-pieces. Yet, in these paintings, probably from the 1930s, we have three exciting examples of his unique documentary-style vision and, within each composition, evidence of his abundant talent and mastery of a range of painterly techniques.

The Gas Meter can be read as a gentle subversion of the tradition of Irish cottage interiors in paintings. The dramatic modern gas appliance on the kitchen wall, with its malleable lead pipes and shaded lamp, is the source of the golden luminosity which pervades the painting, a virtuoso display of paint-handling and brush-work which captures the glow of gaslight and highlights details of the oven and utensils on display. By contrast, the twilight landscape viewed through the window seems less inviting.

The intimate view, Sunlight On Houses, Dublin, has to have been painted from an upper window of Kernoff’s home on Stamer Street. The evening sun is beginning to cast long shadows on Synge Lane as two nattily-attired men go about their business at the entrance to a yard or mews which has since become the location of a modern townhouse complex. Kernoff’s eye for affectionate anecdotal detail is evidenced by the figures of a woman and child making their way along Synge Street at the end of the lane.

Kernoff’s understanding of Socialist Realism, which has been noted in his woodcuts, adds a unique energy to his docklands scene. An impressive, towering crane is lent perspective by the presence of a uniformed harbour official who strides purposefully towards his small red-bricked office building. Painted in an age of poverty and high unemployment, Kernoff’s iconic treatment of a piece of machinery, an everyday item of quayside furniture, is celebratory and imbued with optimism.

Eamon Carr
69. *Dublin Docks*
   Oil on canvas laid down on wood 40.5 x 30
   Signed
   Provenance: Given by the artist to the present owner’s mother.

50. *Sunlight on Houses, Dublin*
    Oil on wood 30 x 40.5
    Signed, also signed and inscribed on reverse.
    Provenance: Given by the artist to the present owner’s mother.
HENRY ROBERTSON CRAIG R.H.A. 1916-1984

67. ‘H. E. Mr. Leopold Senghor, President of Senegal in Procession on the Champs Elysees, Paris’
Oil on Canvas 61 x 101.5
Signed, also signed and inscribed on reverse

H. (Harry) Robertson Craig paid many visits to Paris often devoting a complete exhibition to the work he created there. This fascination with Paris probably stemmed from his first visit after the war which was funded by the Dundee School of Art where he won the travelling scholarship in 1939, which he was unable to take up due to the advent of WWII. The architecture and street scenes of what was a fairly intact city after the war fascinated him and his visits were regular.

The colourful procession of the newly elected President of the former colony in a calvacade complete with outriders, flags and pennants in the National colours, was obviously attractive to Craig and the premier location on the Champs Elysees added to the grandeur of the scene. Craig enjoyed bright scenes and sunlight and this spectacle is reflected in the painting. Being a witness to the event, Craig needed to record it, just as many French artists recorded the celebrations of the 14th July over the years with colour and verve.

Craig paints this scene as an onlooker at street level in a crowd of spectators, all looking to the right towards the oncoming cavalcade, the tall buildings opposite create a sense of the scale of the spectacle. The eye is drawn from the procession by a figure that has stepped off the pavement out of the line of spectators to get a better view! Or perhaps to take a photograph.

The sun is shining and the painting is full of colour and movement as the cavalcade nears the spectator. The procession on the Champs Elysees was painted circa 1960 and is an unusual scene of contemporary history.

Leopold Sédar Senghor (1906-2001)
Senghor was a most interesting African leader. He was a member of the French Parliament as a deputy from Senegal, and became President when France granted Senegal independence in 1960. He was the first modern leader of an African state to retire voluntarily after 20 years as President. He was the first black man to be elected to the Académie Française and although Senegal ranks as one of the poorest African states with little mineral wealth, he instituted many reforms based on the French model. French is the official language and the legal system is based on the French’s. He was brought up as a Roman Catholic in a predominantly Muslim country. He retired in 1980 and died on 20 December 2001, aged 95.

Kevin Rutledge
Katherine McCausland is little-known in her home country, and her work rarely appears on the market. Yet she led an extremely interesting, and somewhat peripatetic life, was an important figure in artistic circles in Paris, and in the artistic communities at Grez-sur-Loing, Pont-Aven and Concarneau in the late 19th and early 20th centuries. Several of her pictures are in public and private collections in France. She was a long-term companion of American artist Guy Maynard, and was friends with a wide circle of artists, including Roderick O’Conor, Matthew Smith and Charles Filiger. She specialised in portraits of young women and children. Several of these were shown at the Royal Academy in London and at the Paris Salon.

McCausland was born in Dublin in c. 1860. She moved to England, and painted at Lowestoifit in 1883. She exhibited several pictures at the R.A. 1886-1904 at the R.B.A., the R.O.I., and other major British venues, from London addresses. Katherine moved to Paris in the mid 1880’s, and studied in various ateliers in the city, notably that of Carolus-Duran, and Henner, and the Academie Julian, with Robert-Fleury, Lefebvre and Boulanger. In Paris she lived at 7, Rue Galilee and later at No. 6 Square de Croisie. Her pictures were exhibited at the Societe des Artistes Francaises, 1886-89, the Societe National des Beaux-Arts, 1896-99, and at the Salon des Independents, 1905-12. The majority of her exhibits were portraits of young women, suggesting that she earned a modest living as a portraitist. Some were illustrated in the Salon catalogues, indicating her standing in the art world. One painting entitled 'Propos diplaisants. Certain lecture' is a realistic study of a peasant interior, perhaps at Grez, showing a woman looking at a sleeping man. Another picture, a night time scene, shows peasants seated around a pumpkin lamp. Most likely McCausland’s path crossed with that of Roderic O’Conor in Paris or at Grez-sur-Loing. She moved to Grez, the artist’s village, in c. 1889, and stayed at the Hotel Chevillon. She became friends with American artist Frank Chadwick and his Swedish wife Emma Lowestadt and others in the colony and may have met Maynard there. The two became long-term companions. Katherine painted portraits of the local children, becoming a popular figure in the village. She later bought a house near the Chadwicks. She also frequented the neighbouring village of Marlotte. Here she used a studio at the Maison Leve by the Marlotte chapel in the Rue Murger. In Grez she gained the nickname "Miss Mac", while at Marlotte she was known as "Mademoiselle Kathy". Katherine began to visit Brittany in the 1890’s, and she was in the Pont-Aven in the mid-nineties. Here she stayed at the popular artists' Hotel des Voyageurs. She painted a portrait of the proprietor, Mlle Julia Guillou, (and perhaps other members of her family), and this was hung in the grand salon of the hotel. Some of McCausland's studies of Breton girls were shown at the Societe National in 1897. In 1899 she is recorded as staying in Le Pouldu on the Breton coast, where Gauguin had painted, and where there was a small colony of artists.
At Pont-Aven she was friendly with French artist Charles Filiger, one of the original members of Gauguin's Pont-Aven circle. She later moved for a time to Chateauneuf-du-Faou. She also met Matthew Smith at Pont-Aven c. 1908, and New Zealander Sydney L. Thompson at Concarneau in 1911. In 1912 she let her house and studio at Grez to Matthew and his wife Gwen. She and Maynard appear to have lived at Concarneau during the First World War, but also re-visited Pont-Aven.

Guy Ferris Maynard was something of an eccentric character, but an original artist. But very few of his works are known. He may have returned to America in 1922. Katherine continued painting her portraits of children. She died in 1930, and was buried at the cemetery at St. Germain-en-Laye.

Several of McCausland's paintings are in the town halls of Grez and Bourron-Marlotte, and in private collections in Grez and in Brittany. Her work was represented in the exhibitions 'The Irish Impressionists' at the National Gallery in 1984, and 'Irish Painters in Brittany' at Pont-Aven in 1999.

McCausland's style was more conventional than that of some of her contemporaries, but her portraits of children show her real sympathy and affection for young people. In some pictures she adopted a gentle 'Divisioniste' style and used dappled backgrounds, perhaps influenced by O’Conor. Her watercolours are less well-known, so the two present paintings are of special interest. Both show seated girls.

One wears an apron and buttoned shoes. Her slightly tilted head, cheeks with healthy colour and large shining eyes are characteristic of the artist. The other wears a white scarf, voluminous blue apron, and large pointed clogs, and holds a large copper kettle in her hand.

Julian Campbell

2. Illustrated catalogue of Paris Salon, 1889, no. 1749.
9. Alice Keane, op. cit., p. 34
10. Letter written by Commissariat, Quimper, 15 June 1915, ref. 4M360, Quimper. (Archives, Musée de Pont-Aven).

53. Unpublished illustration to Rudyard Kipling’s *Puck of Pook’s Hill* (1906), c. 1925; pen, watercolour on board, mounted, 365 mm x 283 mm; signed ‘N. McGuinness’.


One of two (extant) illustrations that McGuinness drew as a young artist in order to make up a portfolio of examples of graphic work to submit to would-be London publishers in 1925; this resulted in her first commission, to illustrate Laurence Sterne’s *Sentimental Journey* with Macmillan in 1926. She did this with the encouragement of Harry Clarke, her teacher and principal influence at what was then the Dublin Metropolitan School of Art. She had arrived at the school from Derry in 1921, and soon revealed her exceptional design talents in the classes he taught in black and white illustration.

So close in treatment, composition, gesture and colouring is this illustration of Kipling’s tale to Clarke’s coloured book illustrations that on first glance it would appear to be by him. Note its bold black and terra cotta double border and prominent grey horse adorned in Venetian red trappings (found in Clarke’s *Faust* illustrations of 1924/5), the Japonist asymmetrical design of a misty marshland and foreground hobgoblin poised among mushroom-like floral and leafy protuberances such as appeared in his *Year’s at the Spring* poetry anthology (1920), and the androgynous, chainmailed knight with tapering beard whose blue mantle and banner seem etched from Clarke’s *The Song of the Mad Prince* stained glass panel (1917) then in Thomas Bodkin’s collection.

However, closer inspection reveals a solid, sturdy horse, based on formal observation, far removed from Clarke’s fiendish apparitions, and the somewhat bendy-legged children apprehensively beholding the knightly vision are clearly drawn (and dressed) from modern life, not from fantasy. Even the leering puckish imp smiles toothily, but benignly, unlike Clarke’s misshapen ghouls. The bulrushes are similarly observed from life and the nibbled shoreline platform on which figures could parade, is here used to suggest receding distance.

In the limited edition of Goethe’s *Faust* that Clarke inscribed to McGuinness in 1925, he thanked her for valiantly transporting seven of his drawings for the book to his London publisher and asked her what luck she had had with her own illustrations of which this was one. Subsequent illustrations by McGuinness, for *Good Housekeeping* magazine and for *Vogue*, etc. continued to reflect Clarke’s seductive idiom until, by 1927, she was able to draw dramatically streamlined graphics for W.B. Yeats *Stories of Red Hanrahan and The Secret Rose* (Macmillan 1927), who admired by the poet for their “powerful simplicity”.

Nicola Gordon Bowe
55. JOHN FAULKNER

65. WILLIAM BINGHAM McGUINNESS
Measurements in centimetres, height precedes width

### Gallery I

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<td>16. 'Fifty Years Since Our Wedding Day'</td>
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26. THOMAS ROSE MILES
MATTHEW KENDRICK, R.H.A. c. 1797-1874

17. 'Spray Yacht off the Baily Lighthouse, Howth'
   Oil on canvas 25.5 x 41
   Inscribed on reverse
   The Spray Yacht, a 19-ton cutter, portrayed here off Howth in the
   approaches to Dublin Bay, is flying the distinctive Royal St.
   George burgee. She was owned by A.E. Graves (1816-1890) of
   Rosbercon Castle, New Ross, Co. Wexford. His brother's family
   firm J.P. Graves & Co. owned the sailing ship Dunbrody, aboard
   which President Kennedy's grandfather emigrated from New
   Ross to America. Another Graves brother established a shipping
   firm in Liverpool, where he was Lord Mayor in 1861. He
   donated his lands there – known as Anfield Lane after the family
   home in New Ross – to be a public park which now includes the
   headquarters of Liverpool Football Club. After A.E. Graves' death in 1890, the Spray – built by H. Marshall of Ringsend in
   Dublin – was inherited by the noted Dublin physician, Dr. W. R.
   Graves. Another relative was the poet Robert Graves.
   Illustrated page 14

18. 'Shipping off the Coast'
   Oil on canvas 28 x 42
   Illustrated page 14

JEREMIAH HODGES MULCAHY, A.R.H.A. d. 1889

19. 'A View from Killiney Hill – Looking to Bray'
   Illustration and text page 15

THOMAS WALMSLEY 1763-1806

20. 'Narrow Water Castle, County Down'
    Gouache on paper 16 x 22
    Illustrated right

21. 'River Landscape with Tower House and Bridge'
    Gouache on paper 16 x 22

22. 'Landscape with Building and Figure'
    Gouache on paper 16 x 22

THOMAS ROSE MILES fl. 1869-1906

24. 'In a Breeze Off Killery Bay'
    Oil on canvas 50.5 x 76.5
    Signed, also signed and inscribed on reverse
    Illustrated page 42

25. 'Harvesting'
    Oil on board 16.5 x 25
    Signed

26. 'In a Breeze Off Killery Bay'
    Oil on canvas 50.5 x 76.5
    Signed, also signed and inscribed on reverse
    Illustrated page 42

27. 'Interior, Westmeath Cabin'
    Illustration and text pp. 30-31

28. 'Study of a Man'
    Illustration and text page 31

29. 'Harvesting'
    Oil on canvas 56.5 x 91.5
    Signed

30. 'Lake Geneva, Chateaux Chillon in the distance'
    Oil on canvas 56.5 x 91.5
    Signed

31. 'Fishermen on Lake Geneva'
    Oil on canvas 56.5 x 91.5
    Provenance: The Earls Fitzwilliam
    Illustration and text page 33

32. 'Harvesting'
    Oil on canvas 56.5 x 91.5
    Signed

33. 'Study of a Man'
    Illustration and text page 31

GEORGE MOUNSEY WHEATLEY ATKINSON 1806-1884

23. 'Paddle Steamer “Ocean” passing Roche's Point, Cork Harbour'
    Illustration and text page 13

ROBERT RICHARD SCANLAN fl. 1826-1876

24. 'Adventure, by Pheon'
    Oil on canvas 46 x 61
    Signed, inscribed and dated 1859 on reverse
    Exhibited: Royal Academy, London 1859, Number 1105
    Illustrated page 28

25. 'Cattle and Sheep in a Mountainous Landscape'
    Oil on canvas 61 x 107
    Signed and dated 1874
    Exhibited: Probably Royal Hibernian Academy, 1875
    Number 138 as 'The Hill Side, West Highland Cattle'
    Illustrated page 28
    This was the highest priced work by Grey exhibited at the
    Royal Hibernian Academy in his lifetime.

ALFRED GREY, R.H.A. 1845-1926

26. 'Market Day Rouen'
    Oil on canvas 50.5 x 76.5
    Signed, also signed and inscribed on reverse
    Illustrated page 42

27. 'Market Square, Lisieux, Normandie'
    Illustration and text page 32

28. 'A Street in Rouen'
    Illustration and text page 32

WILLIAM BINGHAM McGuinness, R.H.A. 1849-1928

36. 'Market Day Rouen'
    Oil on canvas 50.5 x 76.5
    Signed, also signed and inscribed on reverse
    Illustrated page 42

37. 'Market Square, Lisieux, Normandie'
    Illustration and text page 32

38. 'A Street in Rouen'
    Illustration and text page 32

39. 'Study of a Man'
    Illustration and text page 31

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

40. 'Study of a Man'
    Illustration and text page 31

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

41. 'Study of a Man'
    Illustration and text page 31

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

42. 'Study of a Man'
    Illustration and text page 31

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

43. 'Study of a Man'
    Illustration and text page 31
44

ANDREW NICHOLL, R.H.A. 1804-1866
40. ‘A Bank of Flowers with a Town Beyond’
   Watercolour on paper 33 x 49.5
   Signed
   Illustrated page 26

CHARLOTTE KATHERINE McCaUSLAND 1860-1930
41. Pair ‘Seated Girl Holding a Copper Kettle’
42. ‘Seated Girl Wearing an Apron’
   Illustrations and text pp. 38-39

RODERIC O’CONOR 1860-1940
43. ‘Landscape Brittany’
   Illustration and text page 24

NORMAN GARSTIN 1847-1926
44. ‘A Breton Street Scene’
45. ‘Outside a Breton Church’
   Illustrations and text page 21

RODERIC O’CONOR 1860-1940
46. ‘Marine’
   Illustration and text page 23

WALTER FREDERICK OSBORNE, R.H.A. 1859-1903
47. ‘Boy with Currach, Connemara’
   Illustration and text pp. 18-19

JAMES HUMBERT CRAIG, R.H.A., R.U.A. 1877-1944
48. ‘The Rosses – Evening’
   Illustration and text page 25

HARRY AARON KERNOFF, R.H.A. 1900-1974
49. ‘Sunlight on Houses, Dublin’
   Illustrations and text pp. 34-35

JACK B. YEATS, R.H.A. 1871-1957
51. ‘In a Tombstone Makers Garden’
   Watercolour on paper 22.5 x 14
   Signed
   Provenance: Dawson Gallery, Dublin
   Illustrated left

NORMAN GARSTIN 1847-1926
52. ‘A Continental Canal’
   Illustration and text page 20

NORAH McGUINNESS, H.R.H.A. 1901-1980
53. ‘Puck of Pook’s Hill’
   Illustration and text page 40

LADY KATE DOBBIN 1868-c. 1955
54. ‘Flowers by a Garden Path’
   Watercolour on paper 35.5 x 25.5
   Signed
   Illustrated inside back cover

JOHN FAULKNER, R.H.A. c. 1830-1880
55. ‘Connemara’
   Watercolour on paper 44.5 x 72.5
   Signed, inscribed Cattle by JM
   Also signed and inscribed on reverse
   This landscape in Connemara was painted by John Faulkner
   and the cattle were painted by John MacPherson, R.I. fl.1865-84
   Illustrated page 41

WALTER FREDERICK OSBORNE, R.H.A. 1859-1903
56. ‘Close-up study of a dog (terrier?)’
   Pencil on paper, 19 x 20
   Illustrated below
   Walter Osborne’s father William was an animal painter, painting
   oil studies of pet dogs and cats for their owners, presumably the
   professional middle classes of mid and late 19th century Ireland.
   In his own early days as an artist, Walter also made studies of
   dogs, in pencil, etching and oil. Some of these were terriers,
   with names such as Zoe, Hussey and Foxey, perhaps belonging
   to the Osborne household. Some oils such as ‘Rough and Ready’
   and ‘Spoiled Pets’ exhibited at the R.H.A. feature terriers,
   looking out at the viewer. One of the artist’s very few etchings is
   his ‘Head of a terrier’ (British Museum, J. Sheehy, 1974, no. 35).

56.
Osborne also made several pencil studies of dogs. Two studies of Yorkshire terriers were included in a sale at James Adam, 30 March 1994, no. 75. The present drawing shows the animal looking directly out of the picture, with shining eyes, and intelligent, almost humorous expression, almost like a posed portrait. The dog’s eyes lashes and black nose are clearly shown, and Osborne indicates its thick fur with little curling or hatched strokes. Coloured pencil is used on one side to indicate a russet patch of fur below the dog’s ear. Strong, skillful use of cross-hatching suggests the space around the animal.

57. ‘Study of a Cow’
Pencil/or crayon on paper, 17.5 x 24
Osborne’s careful drawing of a cow with gentle head and delicate hoofs illustrate his natural sympathy for farm animals. Drawings of cattle in pencil or ink have a surprisingly illustrious place in the history of art, for example in studies made by leading artists such as Claude Lorrain, Rubens, Cuyp, Leopold Robert, Corot, Boudin, Johan Lundbye, Millet, Nathaniel Grogan and Nathaniel Hone. The cow is tethered, perhaps for the artist’s convenience whilst drawing, and its hoofs cast shadows upon the ground.

In his drawing, Osborne makes deft use of hatching, to indicate the contours and volume of the animal. A few small touches of white on the cow’s back are used as highlights.

58. ‘Two studies of ladies, in profile, c. 1880’
Ink on paper, 10 x 11.5
Illustrated below
This drawing of two women’s portraits is of unusual personal interest: the larger portrait appears to be that of the artist’s mother, Anne Jane Osborne, and this is illustrated in Jeanne’s first publication on Osborne. It is one of a few portraits of Osborne’s mother extant. It is one of few drawings in ink by the artist.

Anne Jane Osborne (née Woods) was from the Woods family, Co. Limerick, the family having a small estate outside the city. (J. Sheehy, 1974, p. 1, 9). Osborne’s drawing of his mother, who appears to have been nick-named ‘Minie’, is a tender profile study in ink. She is shown as a relatively young woman, with an attractive and kind face. She leans forward slightly, perhaps reading or concentrating on needlework. She wears a soft lace cap, and a white collar under a smart jacket. Osborne’s sharp observation, and his skillful use of pen and ink, are illustrated in the crisp, concentrated use of line and hatching. Another smaller study of a woman’s head is seen to the left. Might this be of Osborne’s aunt?

The drawing is signed by the artist’s initials ‘F.W.O.’. Lightly inscribed in pencil below the portraits are the words ‘Scrub and Rags’, perhaps humorous nick-names of the two women. Pictures with similar nick-names were shown at Osborne’s memorial exhibition in 1903, nos. 33 & 36.

59. ‘Study of a Seated Woman, 1886’
Pencil on paper, 19.5 x 11.5
Dated, lower left, ‘19/1/86’
Illustrated below
A woman is shown, seated with arms crossed across her lap. Although her body faces the viewer, she leans back slightly, and her head is turned. Her hair is tied back, and she wears a waisted jacket over a full skirt. Osborne makes a crisp, but relaxed, use of pencil line. In the background are four smaller studies of women with hats and waisted jackets, viewed from the front, from the side, or from behind. The head of the woman facing us has a touch of caricature, reminiscent of some of William Orpen’s humorous drawings.

Occasionally Osborne recorded the date on drawings, but this study is unusual among his works on paper in that he gives the precise date: 19th of January 1886.

60. ‘Study of a Seated dog’
Pencil on paper, 13 x 10
For Osborne, pet dogs were part of his family, each with individual personalities. In this small pencil drawing, sketched in an accomplished yet relaxed style, he perfectly captures the seated pose of the dog, and its alert head slightly turned, watching or listening.

The drawing is something of a little vignette, with a pencil frame drawn around it, with what appears to be dog’s leg supporting it, a visual pun perhaps, or a picture within a picture.

61. ‘Study of a girl’s head’
Pencil on paper, 13 x 11.5
This study of a woman’s head, seen in profile and slightly lowered to some extent echoes the ink drawing of the artist’s mother in profile, although this is of a younger woman. The head, placed in the centre of the page is drawn with great sensitivity. Osborne’s drawing style has some similarity with that of John B. Yeats at this time. The shading behind her evokes an atmosphere of quietness in surrounding space.
### ‘Studies of Buildings’

Pencil on paper, 20 x 15

Inscribed, upper right: ‘round lamp post ... red and yellow’

Within the one page Osborne makes three studies of buildings, or of the awnings outside shops. The nice little vignette of a mother and child adds a personal note to the pictures. The location of the buildings is not known; perhaps they are observed in Dublin, or in Madrid.

### ‘Study of Buildings, by water’

Pencil on paper, 17.5 x 13

In a deft, but understated manner Osborne suggests a facade of windows and doorways, by water, perhaps a canal in a deft and understated manner, employing hatched vertical lines. Several colour notes are written on the page, for example ‘green’, ‘yellow green’, and ‘purple’, and ‘some local colour (water) dirty green’, indicating that Osborne was making this preparatory study for a painting.

### ‘Study of a Street Scene’

Pencil on paper, 23.5 x 15

Inscribed, upper right: ‘purply pale blue’

The loose pencil marks at the top of the page have a relaxed, floating quality, suggesting buildings in strong sunlight, and awnings casting shadows. The setting is probably Continental, perhaps Madrid, which Osborne visited in 1895. To some extent the development of the artist’s drawing style parallels that of his painting: moving from the tight, carefully-drawn manner of the early 1880’s to the much looser, more Impressionistic style of the mid nineties. In this drawing the easy pencil marks and hatching, and treatment of light and shadow, have a gestural and almost abstract feel.

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

65. ‘Wooded River Scene – Gathering Wood’

Watercolour on paper 50.5 x 68.5
Signed and dated 1879
Illustrated page 41

### CHARLES LAMB, R.H.A. 1893-1964

66. ‘Glenoe (Glynn) village, County Antrim’

Oil on canvas 45.5 x 56
Signed
Exhibited: Charles Lamb Memorial Exhibition 1969 Number 21
Provenance: Purchased from the artist in 1943
Illustrated page 36

### HARRY ROBERTSON CRAIG, R.H.A. 1916-1984

67. ‘H.E. Mr. Leopold Senghor, President of Senegal in procession on the Champs Elysee, Paris’

Illustration and text page 37


68. ‘Morning, Carrickfergus Harbour, Co. Antrim’

Oil on canvas 40.5 x 51
Signed, also inscribed on reverse
Provenance: With this Gallery, Nov./Dec. 1989 Catalogue Number 71
Illustrated page 36

### HARRY AARON KERNOFF, R.H.A. 1900-1974

69. ‘Dublin Docks’

Illustration and text pp. 34-35

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### GEORGE CAMPBELL, R.H.A. 1917-1979

70. ‘Old Door and Window, Laragh Inn’

Oil on board 76 x 101.1
Signed, also inscribed on reverse
Illustrated page 22

### DESMOND STEPHENSON, A.R.H.A. 1922-1963

71. ‘Howth Head’

Oil on canvas 38 x 56
Signed

### PATRICK HENNESSY, R.H.A. 1916-1980

72. ‘Portrait of a Woman’ (Unknown)

Pencil on paper, 43 x 31.5
Signed
Illustrated below

When Patrick Hennessy returned home to Ireland in 1939 after receiving his Academic Art training in the Dundee School of Art in Scotland, he moved easily into Cork society, receiving many commissions to draw and paint its members and gathering a loyal circle of patrons and friends. The quality of his portraiture is evident from this drawing which dates from those early days, and quality of this standard ensured his living as a full time artist during the 1940’s, no mean achievement during those frugal war-time years.

The sitter in this highly finished drawing has a cool, detached air and a confident aristocratic gaze. The delicate shading of the cheekbones and the careful treatment of her fashionable hair style confirm the social position of the sitter. The hair style and dress neckline date the drawing in the 1940’s.

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### JULIAN CAMPBELL

72. ‘Canterbury’ 1960s

Oil on board 60.5 x 40.5
Signed

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### WILLIAM CRAMPTON GORE, R.H.A. 1874-1946

74. ‘Christmas Roses’

Oil on canvas 76 x 64
Signed and dated 1928
Exhibited: Royal Hibernian Academy 1929, Number 76
Illustrated page 22

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72. PATRICK HENNESSY
We are grateful to the following for their kind assistance in the preparation of this catalogue

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Dr. Peter Harbison, H.R.H.A.
Dr. Roy Johnston
Dr. S.B. Kennedy
W.M. Nixon
Matt O’Donovan
Peter Pearson
Dr. Brendan Rooney
Kevin Rutledge