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CONTENTS

IRISH PORTRAITS IN AMERICAN COLLECTIONS

by Ross Watson

31

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Cover: The Cartouche from 'A New Map of Ireland divided into Provinces, Counties, &c. By Thos. Kitchin Geogr. Hydrographer to his Majesty.' Old maps of Ireland are being sought for display in the Map Room at Castletown. The house will be open to the public on Wednesdays, Saturdays and Sundays from April-September, 1969; 2-6 p.m.

Full details of the various membership rates are available from the Irish Georgian Society, Castletown, Celbridge, Co. Kildare, Ireland (Tel. 288252) or from Joseph D. Ryle, 455 E 51, New York, NY. 10022, U.S.A. Members are entitled to the Quarterly Bulletin and to attend lectures, join expeditions and work parties.

The Society enjoys charitable status in the U.S. and donations are Tax Exempt therefore—determination as of May 27th 1968, Internal Revenue Service.

PRICE FIVE SHILLINGS



Fig. 1. John Richardson by Gilbert Stuart. Canvas, 29½ x 24½ ins. Courtesy, Museum of Fine Arts, Boston, Massachusetts; Gift of Louis Curtis in memory of his uncle William K. Richardson.

IRISH PORTRAITS IN AMERICAN COLLECTIONS

by
Ross Watson

As the members of the Irish Georgian Society increase on both sides of the Atlantic it might be of interest to draw attention to those portraits of Irish men and women which have found their way into American collections. The Irish nobility and gentry were less interested than the English aristocracy in having their likenesses recorded. With a standard of living as comfortable, if somewhat less refined, as existed in England, and considering the number of elegant town and country houses built in 18th century Ireland, it is surprising how few portraits of any merit adorned Irish walls. This is partly explained by the dearth of native painters in this period. Only one, Hugh Douglas Hamilton, the pastellist, achieved

any degree of competence as a portraitist, but he was in London and Rome for much of his career. Few outside artists visited Ireland and there would be little to attract them from the much greater potential patronage of England. It is true that Wheatley spent four or five years in Ireland between 1779 and 1783/84 producing several group portraits of the greatest historical interest, but all the figures are on a small scale.' The only visiting artist of very considerable talent to produce a sizeable group of Irish portraits was the American Gilbert Stuart and he came to Ireland because of his debts, which also contributed to his precipitate departure in 1793 after a stay of over five years." No other artist of comparable standing visited Ireland, and indeed none of the major artists in England during the period from Reynolds to Lawrence had a large Irish clientele. Almost all who were painted belonged to the Anglo-Irish aristocracy either with property in England or some official position at Court or in Government which required their being in London for part of the year.

It is not surprising that Stuart's Irish portraits should be so well represented in American collections because, as an American artist, he is more appreciated on the other side of the Atlantic than here. His residence in Ireland, although relatively brief, allowed him to paint a substantial number of portraits, which are among his best. Perhaps because the sitters were often of little historical note, although as we shall see this is not true of them all, they have been overshadowed by the later and often more slovenly portraits of American worthies. Stuart was also penetrating to many of the lesser gentry and the middle classes who could not have afforded to commission a portrait in London or who had no reason to go there. There is a freshness about *John Richardson* (Fig. 1) which is rarely equalled in Stuart's work. We know nothing about this young man with his alert and intelligent face, except that he had an estate in Co. Londonderry near Coleraine, and was M.P. for Newton Limavady. *The Irish Almanack* for 1796 gives a John Richardson as one of the Justices for Co. Londonderry but whether this is the same man or another is uncertain for Richardson is supposed to have died around 1790.

Many M.P.s or their families were Stuart's patrons, for his most productive period was during the highlight of the social year when Parliament was sitting and Dublin became crowded with the ruling aristocracy. Two of his most distinguished portraits, their unusually large size explained by their official character, are now in America. Their historical association with Ireland makes this particularly regrettable. One of *John Fitzgibbon, Lord Clare*, Lord Chancellor of Ireland, shown in his robes of state, is in the Cleveland Museum, Ohio, and has already been reproduced in this Bulletin.' It is a splendid example of official portraiture in the grand manner, well matched by the full length of *John Foster*, Speaker of the Irish House of Commons, painted in 1791 and now in Kansas City, Missouri (Fig. 2). We see the interior of the old House of Commons, with the Speaker's mace on the table and leather bound volumes behind it which refer to Foster's previous office as Chancellor of the Exchequer.



Fig. 2. Rt. Hon. John Foster by Gilbert Stuart. Canvas, 83J x 59| ins. Nelson Gallery—Atkins Museum (Nelson Fund), Kansas City, Missouri.



Fig. 3. **Col.** Sir Edward Loftus by Gilbert .Stuart. Canvas, 36 x 29 ins. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

Three members of the Loftus family were painted by Stuart, all very likely during the Parliamentary sessions. *Col. Sir Edward Loftus* in the Addison Gallery of American Art, Andover, Mass. (Fig. 3) was the illegitimate son of Nicholas 1st Viscount Loftus. He was born around 1742 and was created a baronet in



Fig. 4. Mrs. Loftus Tottenham by Gilbert Stuart. Canvas, 36 x 29 ins. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

1768. From 1761-68 Sir Edward was M.P. for Jamestown. Stuart has painted him wearing buttons with crowned harps which are Volunteer buttons. Presumably Sir Edward took part in the Volunteer movement, so his military rank must be connected with the regular army. But as *The Complete Baronetage* makes no mention of any military service, he may not be entitled to the rank of colonel. Two of his sons had short military careers, but neither became a colonel. The same museum possesses the portrait of another member of the family, *Mrs. Loftus Tottenham* (Fig. 4). This lady was Mary, daughter of Sir James May, Bart., of Mayfield, Co. Wexford. Her husband Nicholas Loftus Tottenham of Loftus Hall, Fethard, Co. Wexford was a grandson of the 1st Viscount Loftus (and so a first cousin once removed of Sir Edward Loftus), and M.P. for Bannow in 1790 and Clonmines in 1793. The looseness of the painting in the clothing is typical of Stuart's careless attention to detail and in any case may be the work of an assistant. A third Loftus by Stuart is now in the Herron Museum, Indianapolis (Fig. 5). He is generally assumed to be Edward Loftus the second son of Col. Edward Loftus. The younger Edward was born about 1765 and was a Lieutenant in the 4th Royal Irish Dragoon Guards. It has been suggested that a younger brother Henry, M.P. for Bannow in 1790, is the sitter, but there is no means of confirming this. Identifications are notoriously tricky and so often, even within a family, the correct identity has been forgotten or changed.

Another prominent parliamentarian was Sir Jonah Barrington whose portrait is also at Indianapolis (Fig. 6). Barrington, who died in France in 1834, is perhaps best known for his political and social memoirs which give an entertaining and very readable account of Irish life before the Union and are still useful to the historian. He was M.P. for Tuam in 1792 and for Banagher in 1799 and opposed the Act of Union. In spite of this, his integrity was not of the highest and he was removed from his post as a Judge of the Court of Admiralty after a commission of enquiry revealed financial irregularities in his court. The last four years of his life were spent in disgrace and exile. This did not prevent him from continuing to write his memoirs and we can perhaps sense something of this irrepressible and buoyant character in Stuart's portrait. Dishonest Barrington undoubtedly was, but he must have been a most amusing conversationalist and a great addition at the dinner table.

If the most distinguished 18th century Irish politician and orator, Henry Grattan, is introduced only now, it is because there is a slight uncertainty whether the portrait at the Wadsworth Atheneum, Hartford, Connecticut, is in fact of Grattan (Fig. 7). There is no doubt that a portrait by Stuart existed and one was in the possession of a descendant at the beginning of this century. It is now in the National Gallery of Ireland (Fig. 8). The Hartford version, which has not been noted in the literature, shows a younger man whose eyes have a dreamy expression unlike the intelligent sparkle of the Dublin portrait. Yet the pointed chin, long nose and general shape of the head make it plausible that both portraits are of the same man. The Hartford version seems to have some studio



Fig. 5. Edward Loftus by Gilbert Stuart. Canvas, 29f x 24| ins. Courtesy of the Art Association of Indianapolis, Herron Museum of Art.

intervention, because parts are noticeably weaker and must be the work of a pupil. It is curious to find Grattan so much younger in one portrait than in the other when at the most there can be a gap of only five years. There is also a difference of characterisation between the romantic young rebel with untidy hair and the experienced politician whose firm mouth reveals his strength of character. The career of Grattan is too well known to require more than a brief recapitulation. He entered Parliament in 1775 at the invitation of Lord Charlemont and soon became the leader of the attack on the Government. This was in effect an attack on the economic and political control of Ireland by England, and in 1782 a series of Parliamentary acts at both Westminster and College Green gave Ireland a modified form of self rule. Grattan's attempts at reform within the country,

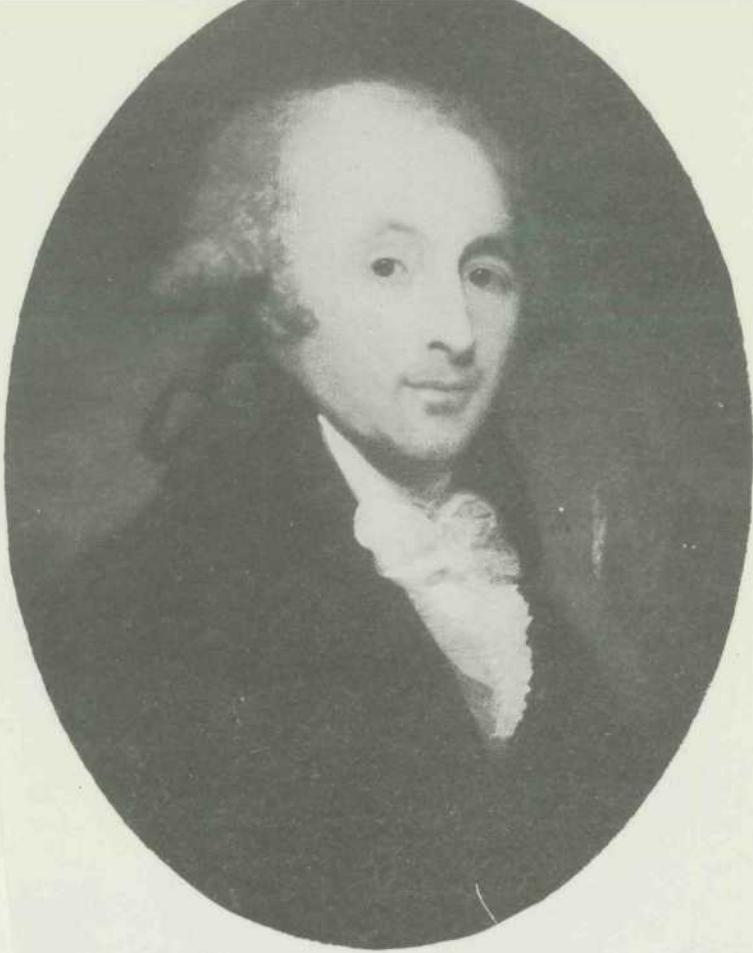


Fig. 6. Sir' Jonah Barrington by Gilbert Stuart. Canvas, 30 x 25 ins. Courtesy of the Art Association of Indianapolis, Herron Museum of Art.

especially toleration for Roman Catholics, were less successful, and his brilliant flights of oratory were unable to prevent the Act of Union. Grattan died in London in 1820 and was buried in Westminster Abbey near to Pitt and Fox. It is an interesting commentary on the lack of personal animosity in British politics in those happy undemocratic days that Grattan, who had done so much to thwart English control of Ireland, should yet be welcomed in the burying ground of Britain's most distinguished men.

Other portraits of families with seats in Parliament are also to be found in the United States. A particularly sympathetic one is *Baroness Dufferin and Claneboye* in the Boston Museum of Fine Arts (Fig. 9). Strictly speaking it should be entitled Lady Blackwood, for she was not created a Baroness in her own right until 1800. This was paradoxically not in recognition of her husband's political

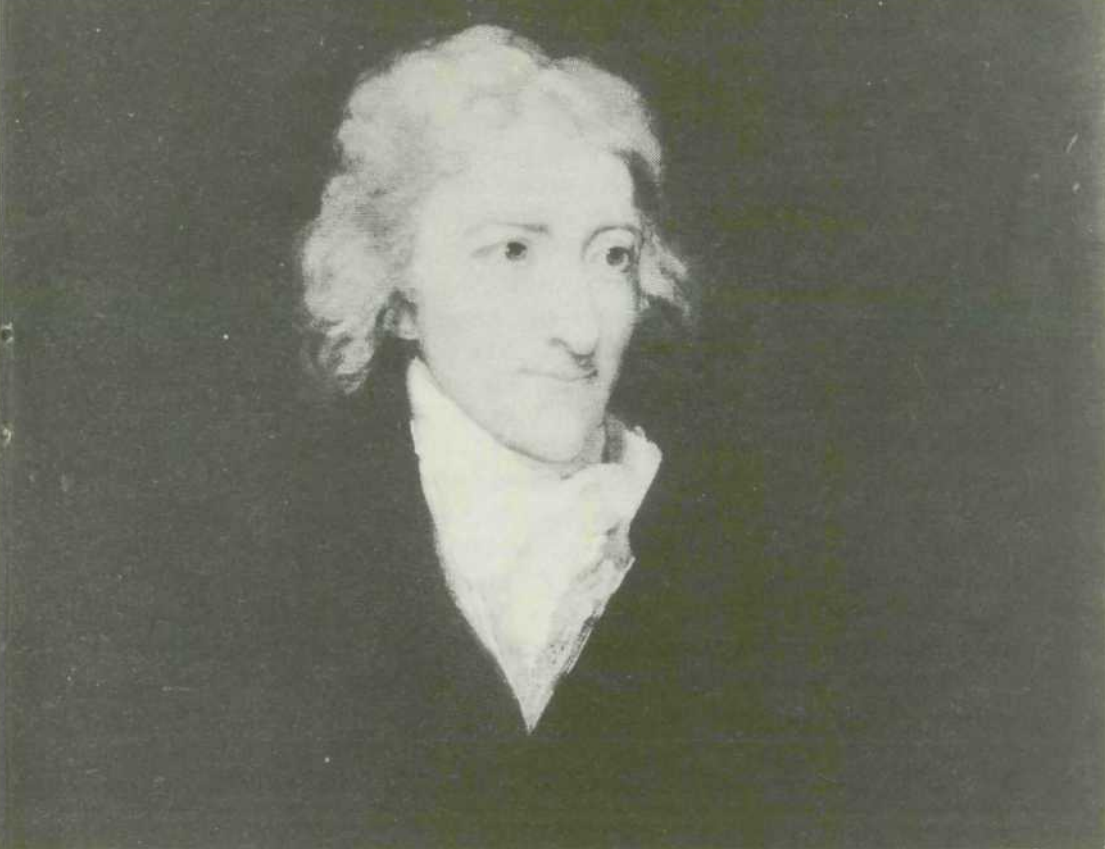


Fig. 7. Henry Grattan by Gilbert Stuart. **Canvas**, 30 x 24 ins. Courtesy Wadsworth Atheneum, Hartford, Connecticut.

services. He was Sir John Blackwood, Bart., of Ballyleidy, Co. Down, who sat for Killyleagh and later for Bangor in the House of Commons. He had opposed the movement towards Union, but his son James who succeeded, was M.P. for Killyleagh and supported the Act of Union. As his reward, a peerage was given to his mother, Dorcas Blackwood who was a co-heiress of the Hamiltons, Viscounts Claneboye, which must be why she chose the same title. Two of her sons inherited the title and eventually her descendants were advanced to Earl and finally Marquess of Dufferin and Ava." Lady Blackwood's third son was Sir Henry Blackwood, a distinguished sailor and Vice-Admiral of the White who **was** a favourite of Nelson, witnessing the codicil to his will, and carried the "Trafalgar despatches to England.

Another attractive painting, this time a double portrait of two young girls, is in the collection of Mr. Philip Hanes, Jr., Winston-Salem, North Carolina. The girls are Charlotte Anne, daughter of Samuel Dick of Dublin, and her cousin Miss Forster, daughter of Sir Thomas Forster, Bart., of Tullaghan, M.P. *The Compleie Baronetage* mentions two daughters of Sir Thomas, Letitia Anna and

Sophia Maria, but we have no means of knowing which is represented here. Miss Dick later married William Hoare Hume of Humewood, Co. Wicklow who was M.P. for the county in the Imperial Parliament. Both the sitters are about 11 or 12 years old and are shown in a very natural and charming pose. Miss Dick is drawing a design on a piece of silk for embroidery and looks up at the spectator, while Miss Forster is seen in profile, holding a paper with a design on it.⁴

Members of the higher aristocracy, even those who had sat to the more sophisticated painters in London, were also among Stuart's clients. The *Duke of Leinster* at the Montclair Art Museum, New Jersey, is one of two versions, the other still retained in family possession (Fig. 10). This is William, 2nd Duke who succeeded in 1773. He wears the star of St. Patrick and was one of the original knights when the order was founded in 1783. It is interesting to compare Stuart's portrait with that of Reynolds painted about fifteen years before.⁵

Although they are in different collections two portraits of a husband and wife which are a pair have found their way to New York. These are of William Digges La Touche and his wife Grace. *Mr. La Touche* is now in the I.B.M. Collection (Fig. 11). Born in 1746, Mr. La Touche of Sans Souci, Co. Dublin was one of the Huguenot family of eminent bankers who made such a contribution to their adopted country and had been Resident in Bassorah (Basra), where he was much liked and respected. At one time he ransomed the inhabitants of Zobier from the Persians at his own expense. His valuable collection of oriental manuscripts was given to Trinity College, Dublin. Stuart has captured the benevolence and alertness of his sitter in the eyes and mouth. *Mrs. La Touche* is at present in the possession of Messrs. Knoedler (Fig. 12). She was born Grace Puget, presumably of another Huguenot family, but in London, not Dublin, and is a more placid personality than her husband, though equally sympathetic, as she is revealed in this portrait. Curiously the painting is unfinished in the background, although the face and hair have been completed, and the costume sketched by Stuart or a pupil in a very hurried manner. What appears to be a black halo above Mrs. La Touche's head must be a "Gainsborough" hat and the sitter may have been undecided whether or not she wanted to be painted wearing it. The picture was perhaps left in this incomplete state when Stuart decamped to America.

The National Gallery of Art, Washington, D.C. has two of Stuart's Irish portraits. *Luke White* of Killakee and Woodlands, Co. Dublin (now known as Luttrellstown Castle) was M.P. for Leitrim 1812-1824. (Fig. 13). His youngest son was created Lord Annaly and his daughter Matilda was the wife of the 4th Baron Massy. The portrait reveals Stuart's strength in his ability to capture a likeness, and His weakness in the slapdash brushwork and lazy attention to detail. Many of his portraits have an unfinished look and in fact when he hurriedly left for America in 1793 several were only partly done and had to be completed by local painters. The second Washington portrait was not in fact painted in Dublin, but in America. The sitter, *Counsellor John Dunn* was, however, unmistakably Irish (Fig. 14). As far as we know, Dunn visited the United States

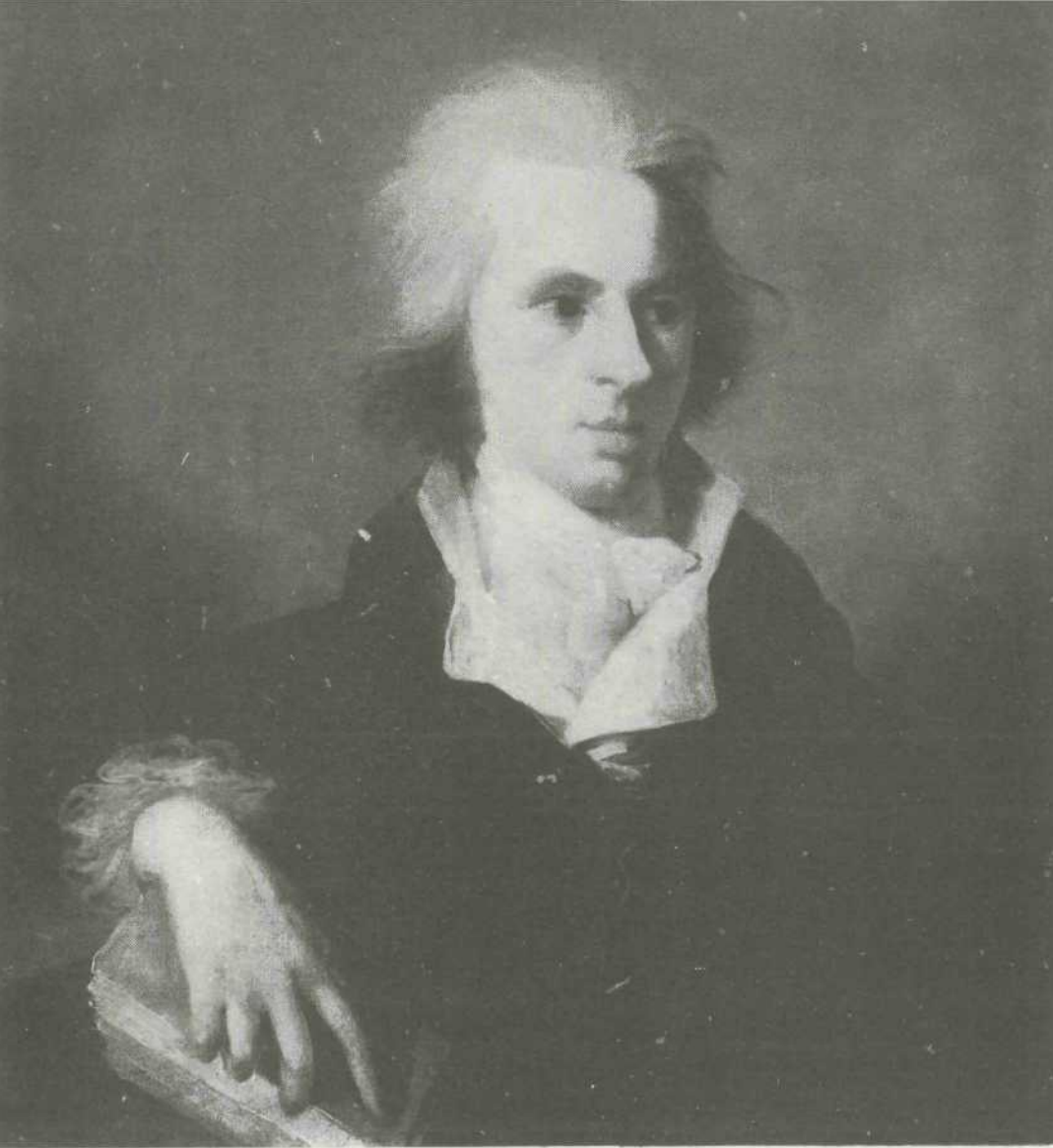


Fig. 8. Henry Grattan by Gilbert Stuart. Canvas, 29 | x 24 | ins. Courtesy of the National Gallery of Ireland.

around 1798, to study the Indian language and stayed about three years." He was M.P. for Randalstown 1783-1797. On his return to Ireland Dunn read a paper on 3rd May 1802 to the Royal Irish Academy, of which he was a member, on "Notices relative to some of the Native Tribes of North America." The title of "Counsellor" which he has traditionally been given is a retention in Ireland of the old term for barrister, but it may have a specific reference to his being a



Fig. 9. Baroness Dufferin and Claneboye by Gilbert Stuart. Canvas, 30¹/₂ x 25 ins. Courtesy, Museum of Fine Arts, Boston, Massachusetts; Helen and Alice Colburn Fund.

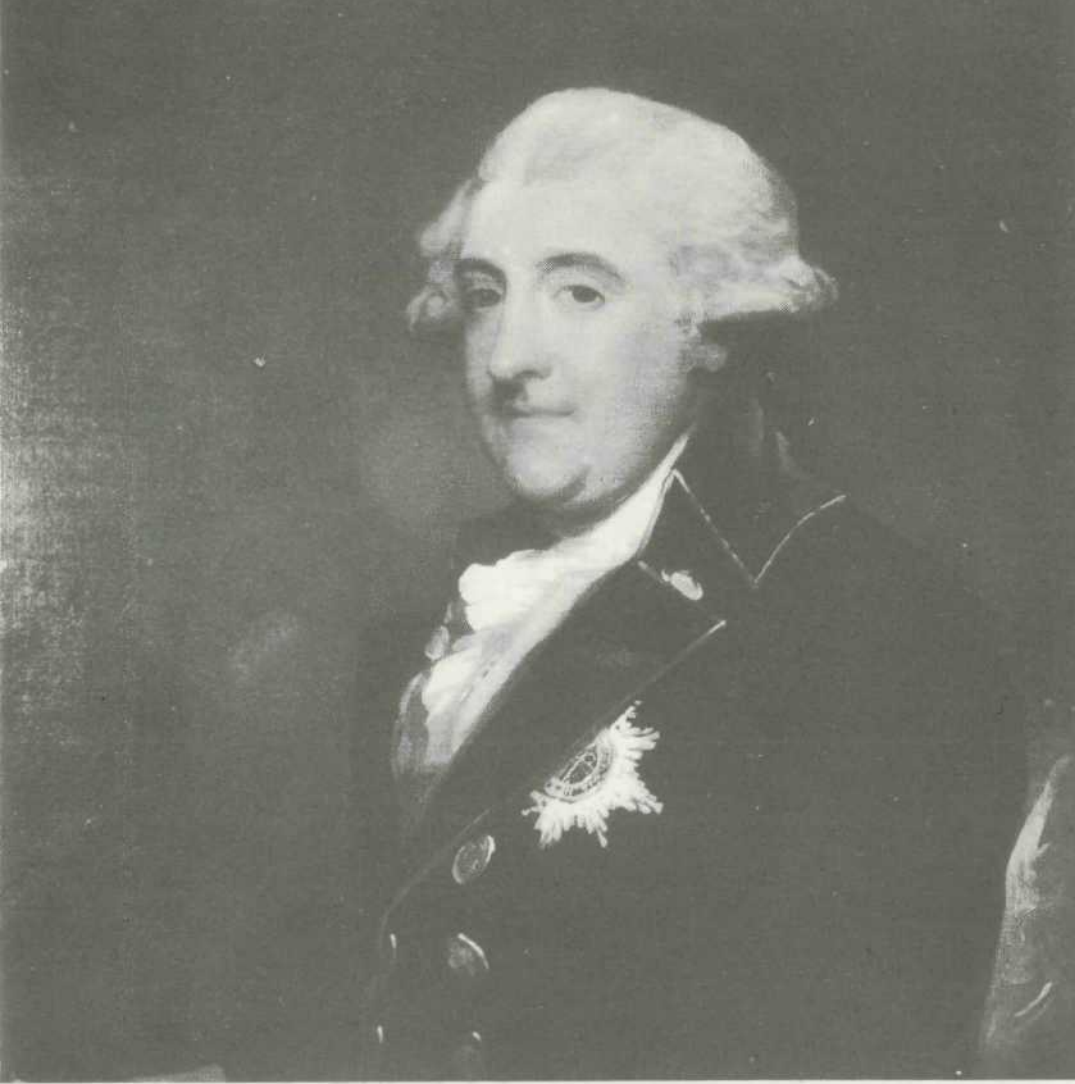


Fig. 10. Duke of Leinster by Gilbert Stuart. Canvas, 32J x 26[^] ins. Collection of the Montclair Art Museum, New Jersey.

King's Counsel. Stuart was a friend of Dunn's and kept the sketch he did of him, because the artist considered it one of his best and used it to instruct his pupils. For the sake of completeness a list of other Irish portraits by Stuart now in America is added in a note. It is almost certainly not comprehensive as the revived interest in Stuart in the United States, greater there than in the British Isles, makes it likely more of his paintings done during his stay in Ireland will cross the Atlantic."¹

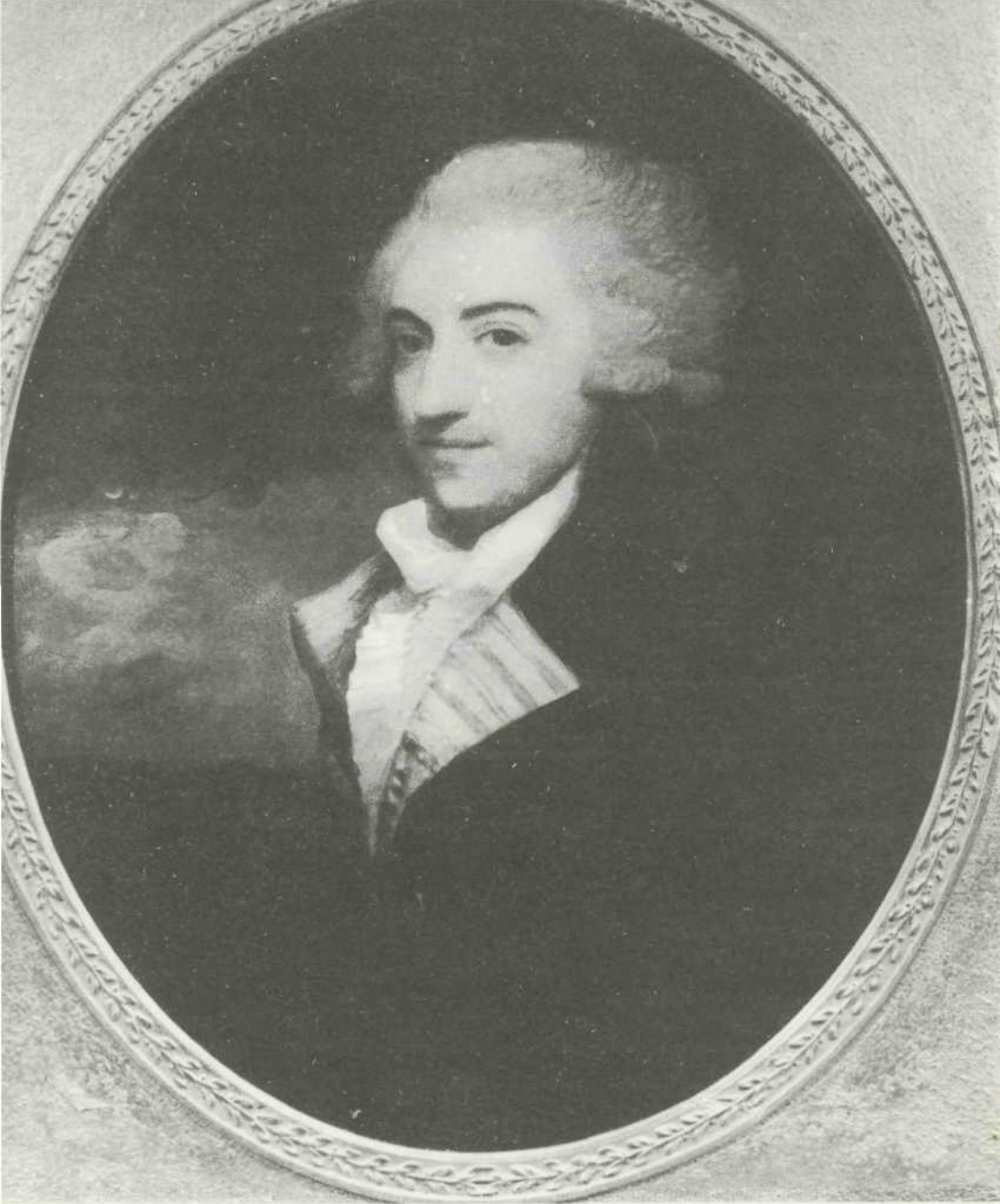


Fig. 11. William Digges La Touche by Gilbert Stuart. Canvas, 30 x 25 ins. Collection of I. B. M. Fine Arts Department, New York.

Reynolds had about fifty sitters among the Irish aristocracy and those who had married into English families." Few of these portraits were ever in Ireland and most still remain in English country houses. Almost all were of people resident in England for part of the year, attracted by the Season or because they had some official position, or because they had estates there. A few Irishmen painted by Reynolds, like Goldsmith, Burke and Sterne, had left Ireland to establish their literary and political careers and so were lost to their native country. *Mrs. Edmund Burke* (Fig. 15) wife of the great statesman, orator and writer, sat to Reynolds about 1767-69, and her portrait is in the Walker Art Center, Minneapolis. The companion portrait of Burke is in the Fitzwilliam collection, Milton Park. Her famous husband has overshadowed the personality of Jane Burke so that we know very little about her except that she and Burke were a devoted couple. She seems a sweet-natured and retiring woman in Reynolds' sympathetic portrait. *Mrs. Barnard* (Fig. 16) is another woman who is remembered, if at all, because of her husband's position. She also has been shown reading, but instead of looking down absorbed in her book she holds it as if it were a stage prop giving her left hand something to do. Dr. Thomas Barnard, F.R.S., Provost of Eton, Dean of Derry (his father had been the Bishop of Derry), Bishop of Killaloe, later translated to Limerick, was another man with a foot in both kingdoms. It would be interesting to know how much time he spent in Ireland on his spiritual affairs or whether he preferred to stay in London where he was a noted figure in the literary world, a member of the famous club centred around Dr. Johnson and Chaplain to the Royal Academy." Both Dr. and Mrs. Barnard were painted in 1767, their portraits being completed in 1774.

Even fewer Irishmen sat to Gainsborough, probably no more than fifteen. One of these the *Marquess of Donegall* has actually returned from auction in Canada even if its stay there was brief, and is now in the Ulster Museum, Belfast. The only Irish portrait by Gainsborough in America known to the writer is *Richard Brinsley Sheridan* in the collection of Miss Helen Frick, Pittsburgh, Pennsylvania. A splendid full length of his wife, Maria Linley the singer, is one of the gems of the National Gallery of Art, Washington.

A pleasant example of the work of Romney is also at Washington. It is charming, without being totally meretricious, as he was in his later style so much admired by collectors in the Duveen era. Even so, the hand is weak and the details of the hat and dress are of the sketchiest. *Lady Arabella Ward* (Fig. 17) was the wife of the Hon. Edward Ward, second son of Viscount Bangor. They were married in 1783, a month before the portrait was started. Lady Arabella was the daughter of 2nd Baron Crosbie, afterwards 1st Earl of Glandore, and appears from her portrait to have been an attractive young woman. The painting used to be at Castleward, Co. Down, where the companion of the Hon. Edward Ward still hangs.

The period of Lawrence, more than a generation later than the three artists already mentioned, saw many changes in Irish society. On the debit side, Dublin



Fig. 12. Mrs. La Touche by Gilbert Stuart. Canvas, 30 x 25 ins. Messrs. Knoedler & Co., New York.

ceased to be a capital city after the Act of Union, and much of the social life, which centred on the annual meeting of Parliament, declined. On the other hand, it was a time when, even with the temporary scare of the 1798 Rebellion. Irish country life became more civilised and there was a greater mutual awareness of the outside world with much coming and going across the Irish Sea. Although she had lost her political independence, Ireland provided many of Britain's leading figures from the Duke of Wellington, Lord Castlereagh, the Foreign Secretary, and George Canning, also a Foreign Secretary and for a short time Prime Minister,

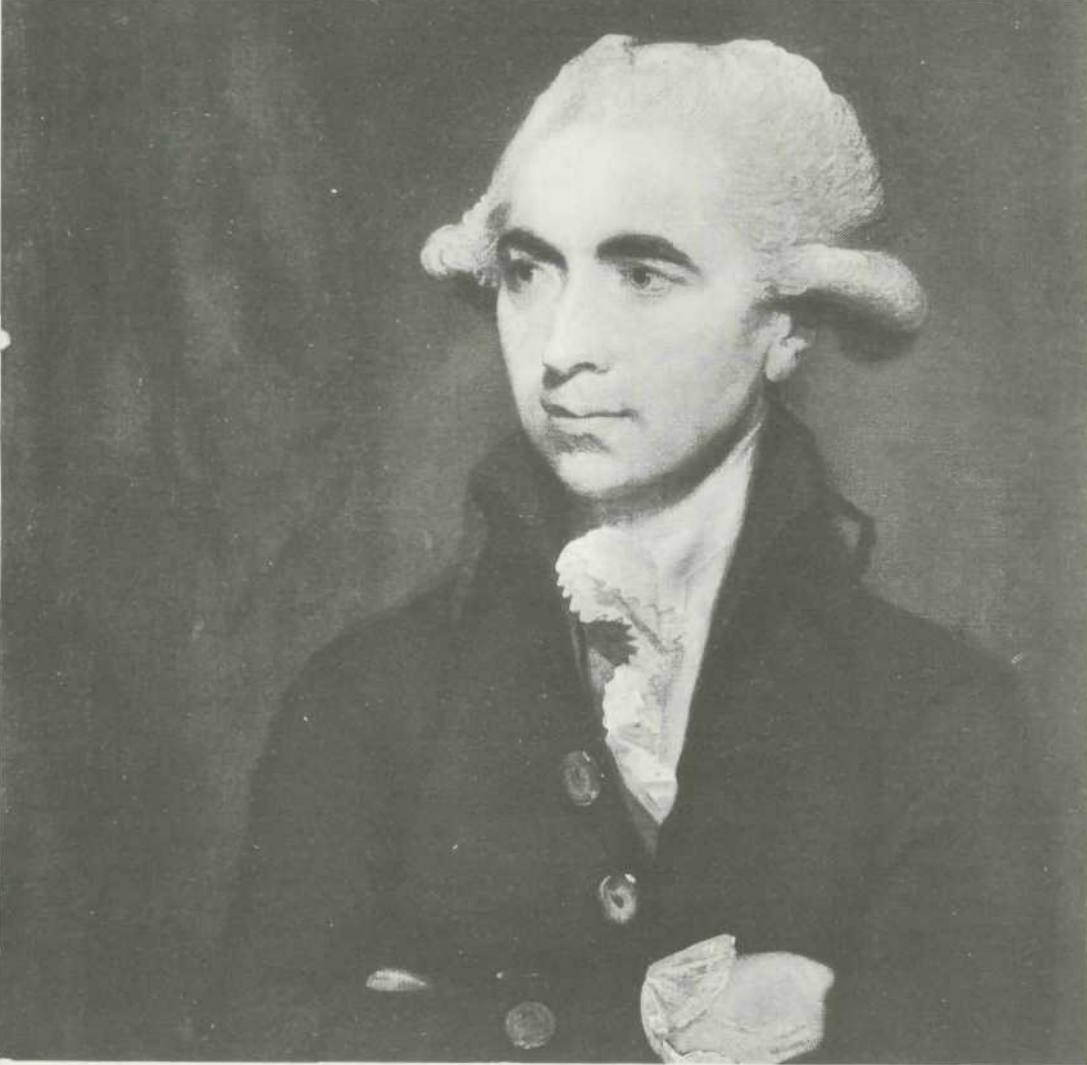


Fig. 13. Luke White by Gilbert Stuart. Canvas, 30 x 25 ins. National Gallery of Art, Washington, D.C.; Andrew Mellon Collection.

to Lady Conyngham the last *mdiresse en titre* of George IV. Several Irish families notably the Conynghams and the Beresfords were painted by Lawrence and representative examples of both are in America. *Lady Maria Conyngham* (Fig. 18) in the Metropolitan Museum, New York, was a daughter of the first Marquess Conyngham, Lord Steward of the Household under George IV—he clearly had no objection to being the third party in the *menage à trois*. Lady Maria must be about 14 years old in this portrait and Lawrence has captured her slightly angular adolescent charm, even if he has made her look almost like an advertisement

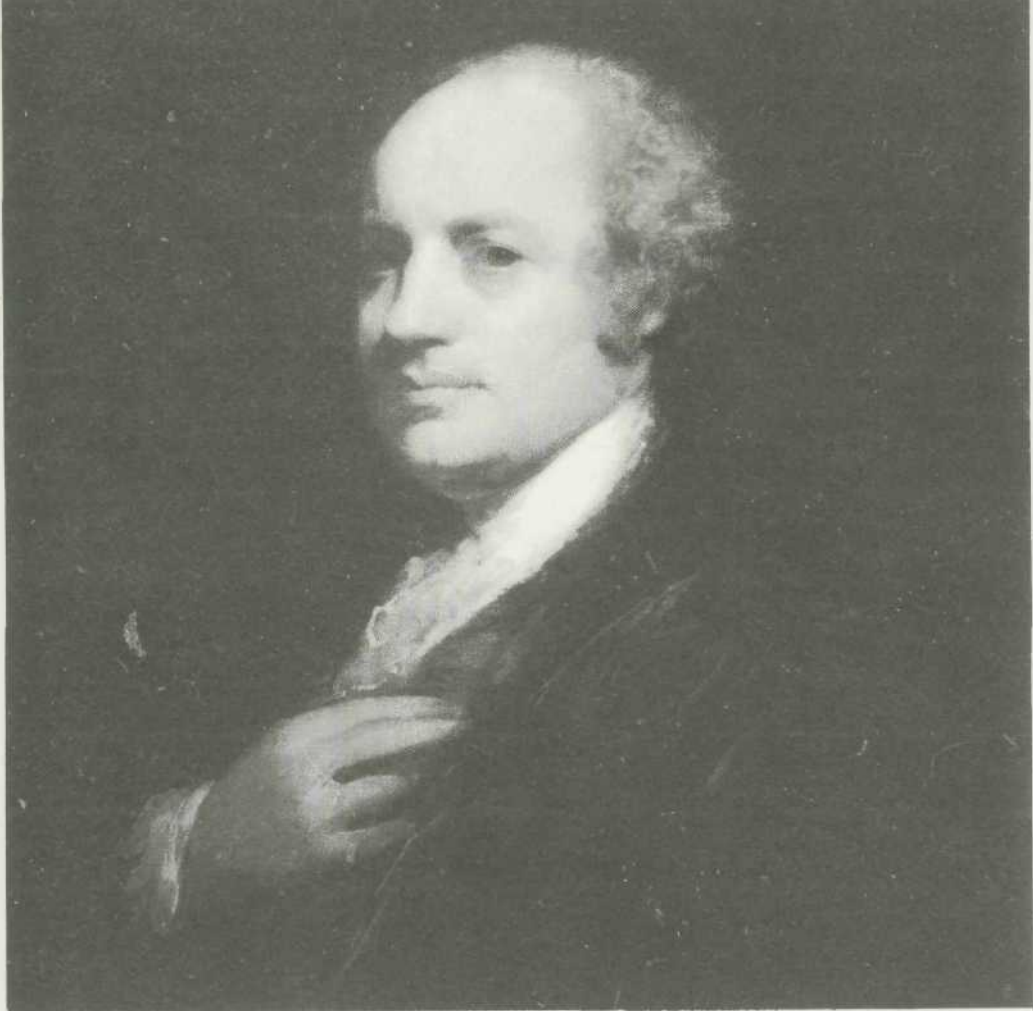


Fig. 14. Counsellor John Dunn by Gilbert Stuart. Canvas, 29J x 24£ ins. National Gallery of Art, Washington, D.C.; Andrew Mellon Collection.

for eyewash and toothpaste in the glittering eyes and too perfect smile. She became the wife of Sir William Somerville, 5th Bart., M.P. for Drogheda 1837-1852, and later 1st Baron Athlumney. Of the Beresford family there is *Lady Beresjord* now in an American private collection. Her husband was Admiral Sir John Beresford, Bart., K.C.B., a natural son of the first Marquess of Waterford. It was still a period when the illegitimate children of the Royal Family and the aristocracy had no difficulty in receiving a place in society; later in the 19th century this would have been a considerable handicap.

Lawrence's well fed and well groomed sitters, with their air of self confidence and ease, are not to everyone's taste, and he could be flashy and sensational in the



Fig. 15. Mrs. Edmund Burke by Sir Joshua Reynolds. Canvas, 30[^] x 24J ins. Collection Walker Art Center, Minneapolis.

worst manner of Sargent or Boldini. *Lady Templetown and her Son* (Fig. 19) in Washington, typifies the elegance and sweetness of Lawrence bordering on cloying insipidity. What cannot be detected in the photograph is the slightly unpleasant tonality of the background, a khaki effect of greens and browns which was to disappear in his brilliant later style. Lady Templetown was the wife of the 1st Viscount, and the little boy, aged about two and a half years when this was painted in 1802, succeeded to the title. Her sisters-in-law *Hon. Caroline Upton* and *Hon. Sophia Upton* were also painted by Lawrence, a year or two

earlier. The former is at the Clark Institute, Williamstown, Mass. (Fig. 20) and the latter was recently on the New York art market.¹ They make delightful pendants in their oval form. Caroline, aged about 22, is pretty and *ingénue* just as a young girl ought to be. She married James Singleton of Mell, Co. Louth, a great nephew of Chief Justice Singleton, in 1804. Sophia, although two years younger, is more severe with a wreath of flowers in her hair which gives her a faintly literary and intellectual air. Perhaps that is why she never married.

Other Irish portraits by Lawrence in American collections are *Viscountess Mountjoy* in the Saginaw Museum, Michigan, the *Marchioness of Abercorn*, in the Isaac Delgado Museum, New Orleans (Fig. 21) and *Lady Ingestre* in the Rhode Island School of Design. Lady Mountjoy's husband was created Earl of Blessington in 1816, two years after her death. He was an extravagant man and is reputed to have spent £3,000 on her funeral. His second wife was the famous Lady Blessington, one of the great hostesses of the period. Lady Abercorn, daughter of the 8th Earl of Arran, married the Marquess as her second husband, her first being Henry Hatton of Clonard, Co. Wexford. Hatton's mother was also a Gore of the elder branch from whom the Earls of Arran (and Lord Harlech) descend, so husband and wife were distant cousins. Until the 19th century marriages within the same family were not frowned on and the choice was often restricted to the local area because of the problems of travel. Lady Sarah Beresford was the daughter of the 2nd Marquess of Waterford and married Viscount Ingestre, later 18th Earl of Shrewsbury. The Earls of Shrewsbury are incidentally also Earls of Waterford and Hereditary Lord High Stewards of Ireland. The full length portrait, somewhat consciously posed, dates from around 1828, the year of Lady Sarah's marriage, and must have been commissioned, probably by her husband, to celebrate the wedding. Until recently it hung in Ingestre Hall. Of much less exalted birth, although she became Countess of Derby, was *Elizabeth Farren*, the actress, who was born in Cork. Lawrence's portrait of her before she married is one of his most imaginative and beautiful and is now in the Metropolitan Museum.¹¹ Ireland produced a number of fine actresses in the 18th century, notably Peg Wofington, and beauties such as Nelly O'Brien who used their good looks to advance them in a more lucrative profession.¹

All the artists already discussed will be familiar to most readers, but few will have heard of Thomas Robinson, who is the last painter to be represented here. At a later date the writer hopes to say more about the career of Robinson in Ireland, so only a brief outline will be given here. He was not in fact Irish, but was born in Westmoreland and became a pupil of Romney. He arrived in Dublin about 1789, and moved to Belfast in 1801. In 1808 Robinson returned to Dublin where he died in 1826." His portrait of *Barry Y elver ton* (Fig. 22) in the City Art Museum, St. Louis is a surprisingly competent piece of painting. It is signed and dated 1792. This makes it clear that the portrait is not of the famous judge then aged 56 who was also called Barry Yelverton and was created Viscount Avonmore, but his son aged 30 who became the second Viscount. The significance



Fig. 16. Mrs. Barnard by Sir Joshua Reynolds. Canvas, 50 x 40¹/₂ ins. The Metropolitan Museum of Art, New York; Gift of George A. Hearn, 1910.



Fig. 17. Lady Arabella Ward by George Romney. Canvas, 30 x 25 ins. The National Gallery of Art, Washington, D.C.; Widener Collection.



Fig. 18. Lady Maria Conyngham by Sir Thomas Lawrence. Canvas, 36J x 28i ins. The Metropolitan Museum of Art, New York; Gift of Jessie Woolworth Donahue, 1955.



Fig. 19. Lady Templetown and Her Son by Sir Thomas Lawrence. Canvas, 84 | x 58f ins. National Gallery of Art, Washington, D.C.; Andrew Mellon Collection.



Fig. 20. The Hon. Caroline Upton by Sir Thomas Lawrence. Canvas, 27¹/₂ x 22¹/₂ ins.
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.



Fig. 21. Lady Anne Gore, later Marchioness of Abercom by Sir Thomas Lawrence. Canvas, 30 x 25 ins. Isaac Delgado Museum of Art, New Orleans; Gift of Mr. and Mrs. B. Bernard Kreisler, Greenwich, Connecticut.



Fig. 22. Barry Yelverton by Thomas Robinson. Canvas, 29\$ x 24\$ ins. City An Museum of St. Louis, Missouri.

of the robes he is wearing is not certain, although they clearly have some official function, possibly legal.

The choice of the major artists working in Britain in the period 1760-1820, with the exception of Robinson, is quite deliberate because, until recently, it was only portraits by them that were collected by Americans or found their way into museums. Now, thanks partly to the perceptive collecting of Mr. Paul Mellon, the many gifted minor, and in some cases, not so minor, but neglected artists of 18th century England, are once more appreciated and sought after. Perhaps some Irish artists will also be rescued from unmerited obscurity and will be given place on the walls of public galleries. Among these will undoubtedly be portraits and it is to be hoped that those of particular historical interest will remain in Ireland. But if some have already arrived in America and are known to any reader of this notice perhaps they would beTdnd enough to inform the writer through the Irish Georgian Society. In 1969 there will be an exhibition of Irish portraits which will be shown in London, Dublin and Belfast which should be of the greatest interest and shed light on this overlooked field of art history.



SAVE DONERAILE FUND

Doneraile Court was built in the early 18 c. by Rothery. The village street rises steeply from the River Awbeg to the entrance gates, which lead to one of the most romantic crumbling houses in Ireland. Doneraile was one of the manors granted to the poet Spenser, who wrote *The Faerie Queen* at Kilcolman Castle nearby and remained spellbound by the magic of this part of Ireland for the rest of his life. The poet's son Sylvanius Spenser sold Doneraile to Sir William St. Leger, Lord President of Munster, in 1630 and the St. Legers have lived there ever since. The Rt. Hon. Arthur St. Leger was created Viscount Doneraile in 1703 but the title became extinct when his son Hayes, Fourth Viscount d.s.p. in 1767. The estates devolved on his nephew, St. Leger Aldworth, who assumed the surname and arms of St. Leger and was created Baron Doneraile in 1776 and Viscount in 1785. At present the title is in abeyance.

The claimant is Richard St. Leger from Orange County, California, whose father had left Ireland in 1895 for Canada, eventually moving south and settling in California. It was there that Richard was born, and reared his family of five, all of whom have come to Ireland and are living in Doneraile Court. The eldest son, Richard jr., aged 22, a veteran of the Vietnam war, hopes to open the house to the public. There are many snares—the condition of the place, the fact that the Land Commission have their eye on it, and have twice ordered vacant possession already. On the credit side, there is the energetic family anxious to work hard to develop Doneraile Court as a tourist attraction. There is the magic of the place, formal 'fish-ponds' extend for J mile, the deer park with its herd of red deer, the rather sad beauty of the house dominating all, in its 'arrogant disrepair'. It is well situated from the point of view of attracting visitors, nearly at a point where the Dublin-Killarney and the Cork-Limerick roads cross. Funds are urgently needed for essential repairs to the fabric, as practically no maintenance has been carried out over the last 40 years. Volunteers are invited to come to Doneraile during May, 1969, to take part in restoration work there, which will largely consist of manual labour. Food provided. Please bring sleeping bags. Anyone kind enough to come will be most welcome and should write direct to

Richard St. Leger jr., Doneraile Court, Doneraile, Co. Cork.

with dates of arrival and departure.

The Irish Georgian Society is setting up a fund, and Contributions may be sent to The Irish Georgian Society (Doneraile Fund), Castletown, Celbridge, Co. Kildar*

(TAX DEDUCTABLE IN THE UNITED STATES)

NOTES

1. For Wheatley's career in Ireland see this author, **Bulletin of the Irish Georgian Society**, vol. IX no. 2 (April-June 1966), pps. 35-47.
2. Charles M. Mount, **Bulletin of the Irish Georgian Society**, vol. VI no. 1 (Jan-March 1963) pp. 6-27.
3. Reproduced in the **Bulletin of the Irish Georgian Society**, vol. VI no. 1 p. 8.
4. **Personal Sketches of his own Time**, in 3 vols. 1827-1832.
5. There seems to have been a careless inconsistency in the spelling of Claneboye, or Clandeboye as it is now called. The 1800 creation is Claneboye. The 1850 creation of a U.K. Baron and 1851 advancement to a Viscounty both use Clandeboye in the title. Burke's and Debrett's **Peerage** appear to be somewhat confused in the distinction between the two.
6. Most recently reproduced in the catalogue to the Stuart exhibition held at the National Gallery of Art, Washington, D.C., in 1967, p. 57.
7. Reproduced in Sir William Armstrong, **Sir Joshua Reynolds**, 1900, p. 136.
8. George C. Mason, **The Life and Works of Gilbert Stuart**, 1879, p. 176.
9. **Transactions of the Royal Irish Academy**, vol. XX, 1803.
10. (a) **John Armit** (1759-1835) Secretary of the Board of Ordnance in Ireland. Probably a member of the firm of Armit and Borough, army agents. Married in 1796 Mary, daughter of Nathaniel Warren, Lord Mayor of Dublin in 1782 and M.P. for the city from 1784. This painting was last heard of in the John D. M'lhenny collection, Philadelphia.
- (b) **Lord Westmeath**, last heard of in New York in 1928 (**New York Times Magazine** 12th August 1928).
- (c) **Thomas Dawson, Viscount Cremorne** (1725-1813). Last heard of with the Howard Young Gallery, New York.
- (d) **Viscountess Cremorne**. She was Lord Cremorne's second wife and was born Hannah Freame, in Philadelphia, a granddaughter of William Penn, founder of Pennsylvania. Both she and her husband were also painted by Lawrence. (Reproduced in K. Garlick, **Lawrence**, 1954, pis 1 and 6).
- (e) **John Logan** (1750-1805) of Duncannon Fort, Waterford. He was a seal engraver in Dublin and held the appointment of "King's Sealcutter." Last heard of with Knoedler's, New York in 1964.
- (f) **Sir John Parnell**, Bart., P.C. (1744-1801). Chancellor of the Exchequer in Ireland. M.P. for Bangor 1761, Inistioge 1776, Queen's Co. 1783 which he also represented in the Imperial Parliament. He opposed the Union and was deprived of his office. No portrait by Stuart is recorded in the literature nor is one mentioned in the Dictionary of National Biography. However, the painting came from Avondale, Co. Wicklow where his descendants lived. Sir John was a great-grandfather of Charles Stewart Parnell. Now on the art market in San Diego, California. (Reproduced in the **Connoisseur**, March 1968 p. 1XX1).
- (g) **Isaac Barré** (1726-1802). Of Huguenot origin. Entered the army and was with Wolfe at Quebec. However he never rose above the rank of colonel because George III disliked him. He was M.P. at Westminster from 1761-1790 and held several minor government posts including that of Vice-Treasurer of Ireland. Barré was an able and at times violent speaker. He supported the American colonies and was one of the chief opponents of Lord North's administration.

A second group of Stuart portraits have a more tenuous Irish association in that, while their sitters were of Irish birth or origin, they had settled in America and were painted after the artist's return home. They are listed for inclusiveness.

- (a) **John Barclay** of Ballyshannon. He came to Philadelphia in 1767 and was Mayor in 1791. The portrait is in the collection of Mrs. Alfred C. Prime.
 - (b) **Mrs. James Bard**. She was a daughter of Admiral MacNichol, R.N., who settled in Nova Scotia. Mrs. Bard married James Bard of Belmont, Co. Dublin and her portrait is now in the Montclair Museum, New Jersey.
 - (c) **John Barry** (1745-1803) of Tacumshane, Co. Wexford. He settled in Philadelphia around 1760. He became a Commodore in the American navy and was one of its founders. His portrait, on loan to the White House, is in the collection of Mrs. Lieper.
 - (d) **William Kevin Constable** (1751-1803). Born and educated in Dublin. His father was an army surgeon stationed in Canada and New York. Constable settled in America and became a very rich China trade merchant and speculated in land on a huge scale. His portrait is now in the Metropolitan Museum, New York and is reproduced in the **American Paintings** catalogue vol. I, 1965 p. 89.
11. The figure is a little difficult to calculate as many Irish peers had no real connection with Ireland apart from their title. The **Almanack** for 1796 published in Dublin by Thomas Stewart and John Watson Stuart gives the addresses of 187 peers (excluding Royal Dukes) of whom 60 had town houses and country seats in England.
 12. Almost all the most prominent members of the Club, of which the artist was himself a founder, were painted by Reynolds.
 13. Reproduced in Garlick, **Lawrence** pi. 47.
 14. Reproduced in Garlick, **Lawrence** pi. 3.
 15. Other Lawrence portraits are:
 - (a) **The Countess of Charlemont and her Child**, which is part of a divided and cut down double portrait; the other half of the Earl, is in the National Gallery of Ireland. They were the son and daughter-in-law of the famous Volunteer Earl. Last heard of in 1962 on the New York art market.
 - (b) **Lady Bateson**. Her husband was Sir Robert Bateson, 1st Bart., M.P. for Co. Londonderry 1830-1842. Their second son became Lord Deramore. In the collection of Mrs. Luther Holton, Toronto.
 16. W. G. Strickland, **A Dictionary of Irish Artists**, 1913, vol. II, pp. 289-290.