

THE NAT. EXHIB. OF 1852.

(S. FRANK MAGUIRE M.P.). U.C.C. ARCHIVES (D.446)

[INTRO, PREFACE + REPORT ON FINE ARTS]

THE FOLLOWING PAGES

ARE RESPECTFULLY DEDICATED TO

THE EXECUTIVE COMMITTEE

OF THE

NATIONAL EXHIBITION OF 1852,

BY A MEMBER OF THEIR OWN BODY;

Who, during a period of several months, had ample opportunities of witnessing, with heart-felt delight, the patriotic zeal with which they entered upon their self-imposed task—the untiring energy with which they carried it to a successful issue—and the noble spirit of cordial and even fraternal union which, in spite of the most marked difference on subjects of grave importance, animated them all through.

In doing so, the writer confidently relies on their wise and generous determination to develop and foster, by every practical and legitimate means at their disposal, those hitherto neglected resources of their country, and that hitherto unappreciated capability of their country, which found so convincing and triumphant a vindication within the walls of the National Exhibition.

He also ventures to express an earnest hope that the same spirit of charity and patriotism which exalted and dignified their efforts on one great and remarkable occasion, will serve as an example which their countrymen may be proud to imitate on every future occasion, throughout the length and breadth of this lovely and fertile island, whose beauty has been so sadly marred, and whose abundance has been so fatally neutralised, through the mad dissensions of its highly gifted but too impulsive children.

PREFACE.

In very many cases, a Preface is a matter of mere formality; but in mine, it is a matter of actual necessity; as it is absolutely imperative that I should inform the readers of the following pages under what circumstances they were written—which I shall do as briefly as possible.

On Friday, the 10th of August, 1852, I delivered, in accordance with the wishes of the Executive Committee of the National Exhibition, of which body I had the honor to be a member, the concluding Lecture of a series which had been delivered by various distinguished persons during the course of the Exhibition; and considering, I believed rightly, that no subject could be more interesting to my audience, or indeed to the general public, I took for my theme the National Exhibition itself—its origin, the objects contemplated by its promoters, and the benefits which might be fairly expected to result from it. It is probable that the variety of topics touched upon, which was necessary even in order to glance at some of the leading features of a great display of the kind, rendered my lecture acceptable to the numerous and distinguished auditory whom I had the privilege of addressing; but the fact is, that it was received with expressions of favour both kindly and flattering. I may mention that, previous to the delivery of this Lecture, I intended to have written a book upon the subject of the National Exhibition. This intention I was compelled to abandon from reasons to which it is unnecessary to allude, more than to say that they were connected with claims of a pressing nature upon my time and attention. However, after the delivery of my Lecture, I thought of adding to it some of the many topics of interest which I had been

obliged, from the narrow limit prescribed on such occasions, to omit altogether, or to notice with a brevity totally inconsistent with their real importance; and of publishing it, together with official and other documents connected with the Exhibition, in a pamphlet form, and at a length not exceeding one hundred pages. The Committee expressed their approval of this idea, and their desire to have some enduring memorial of what they justly regarded as a great National event.

With this object in view, I set to work; and not anticipating any material departure from the plan which I proposed to myself, I used a considerable portion of the Lecture, with scarce any alteration, for the first twenty or twenty-five pages of the present work; and I also availed myself of it in a few other instances. But on proceeding with my task, I found it to be quite impossible to confine myself within the prescribed limits; and abandoning, as utterly impracticable, the idea of a mere pamphlet, I resolved on carrying out my original intention of writing a book. Having come to this resolution, I devoted as much time as I could afford to my task, which I soon began to find more important than I had anticipated, chapter succeeding chapter in quick succession, until, at length, I found that, with too many claims still unsatisfied, the book had grown into a goodly volume—would that I could say in point of importance, or of interest, as well as bulk.

The reader should distinctly understand that the following pages were written under circumstances by no means favorable either to composition, or indeed to ordinary care; and which, if not capable of excusing negligence or inaccuracy, will at least account for the too manifest existence of both. During the time that the work was in progress, I had to discharge duties, if not of an arduous, certainly of a varied character—those of a Public Journalist, a Member of Parliament, and a Chief Magistrate of a large and populous City. I allude to these matters simply with a view to account, in some degree, for the many imperfections of which, on looking over its pages, I am but too conscious. In a few

instances, I have been able to remedy the deficiencies of the early portion of the book, which to myself were painfully striking. For instance, I have, in my Supplementary Chapters, atoned for the scanty and meagre allusion which I had made to two subjects of marked and increasing importance—Flax, and Beet-sugar; and in the same chapters I have been enabled to place before the reader a valuable sketch of the Salt Mine of Dunerue, from the accomplished pen of its noble proprietor, the Marquis of Downshire, to whose kindness I feel deeply indebted. I also give, under the same head, what I hope may prove an interesting chapter on a new branch of industry in this country—the manufacture of Cheese; and I correct an omission with reference to Iron Ship-building in Waterford, by the insertion of a small chapter which, but for an oversight, would have appeared in another place. And had not the pages already extended far beyond any calculation that I had ever made, I should have availed myself of the opportunity afforded by those chapters, of remedying other defects, which I must now be satisfied to know exist without hope or possibility of cure.

I gladly avail myself of this opportunity of acknowledging the obligation which I am under to my friend and fellow-citizen, Mr. John Windele, for the valuable chapter on "Irish Antiquities" with which this volume has been enriched through his ready kindness, which is only equalled by his attainment as a scholar, and his learning and zeal as an antiquary.

I shall only say a word as to the *motive* which I had in undertaking so serious a task. I was anxious that a noble display of Irish capability should not pass away like a transitory vision, full of beauty, and hopefulness, and promise, but also shadowy and vague from its limited duration. I deemed that what I saw of Irish genius, Irish capacity, Irish energy, and Irish improveability, was worthy of a record. I wished, so far as it was in my power to accomplish it, to render the National Exhibition a thing somewhat more permanent and substantial than a three months' show; in the fond hope that

it might inspire those who might behold it, even through the pages of my book, with confidence in the power of this country to raise itself out of the Slough of Despond into which calamity and misfortune had plunged it, and animate them with a holy ambition to assist in the godlike work of its regeneration.

And imperfect as I know the following pages to be, in many respects, I still feel satisfied that they contain within them sufficient to indicate, at least to those who really desire to do good, what useful enterprise may be beneficially promoted—what branch of native industry might be best developed—how the great want of the country, *Employment*, could be more effectually supplied. In showing what has been done already, with scanty means, and by a few individuals—as I think I have done in that portion of the book devoted to the history of the “Female Industrial Movement”—I have pointed out what might and could be done with larger means, and by general co-operation. And in placing before the reader various instances of the independence and happiness which spring from rewarded industry, I have pointed out the true means of elevating the condition of the lowly, and brightening the darksome homes of poverty and distress.

Then, in an earnest hope that it may be productive of some good, by impressing its readers with a more favorable idea of the capabilities of this country, and by inducing them to reflect on the duty which they owe to its people, and to act on the honest result of that reflection, I commit this humble volume to its destiny. And if anything which it contains may have the happy effect of adding even a single one more to those who are really in earnest in their desire to serve Ireland, through her people, I shall consider myself richly re-paid for the trouble or anxiety which I have willingly incurred.

JOHN FRANCIS MAGUIRE.

Cork, May 1853.

THE NATIONAL EXHIBITION.

It is well that we should inquire into the origin of this most creditable display of Irish capability; that we should understand the objects which it was contemplated to promote; and that we should reflect on the results which it has already produced, as well as speculate on those which it is likely to produce, and which we hope it may eventually realise.

There are some people, even amongst ourselves, who are inclined to question the advantages of Exhibitions in general, and who will not admit that they are of any real use whatever. Is it of no advantage, I would ask, to awaken intelligence, to excite emulation, to impart knowledge? Is it of no advantage to exhibit the gradual progress of a nation in the arts of civilised life, and urge the mind of a country to bolder efforts, and more glorious achievements? Is it of no advantage to educate the masses in a practical school of illustration, in which the object, and the use to which it is applied, are both explained, and in which every improvement in the useful and elegant arts is traced, step by step, from the first rude effort, to the last approach to perfection? Is it of no advantage that the artist should be stimulated to a severer study of his profession, or inspired to nobler triumphs in his art—that the manufacturer should be roused to greater exertion, and to a juster view of his position in the field of enterprise?—that the mechanic should receive new ideas, by which his labour might be lightened, his skill assisted, and his taste refined?

It was emulation that, through the rivalry of public display, drew forth the genius of the susceptible Greek; that inspired the soul of the poet; that imparted fire and pathos to the pen of the dramatist and the historian; that dipped the pencil of the painter in the hues of life, and light, and beauty; that guided the chisel of the sculptor, as, from the rude lumpish block of marble, he created types of human loveliness and grandeur, which have survived the crash and ruin of empires and of nations, and are to this day sources of inspiration to the artist, delight to the scholar, and refinement to all. It is the same principle now as it was more than two thousand years since. The forms of society may change, but man is ever the same being, susceptible of the same impressions, and acted on by the same influences. What the Olympian games, and other public festivals of Greece, were to the poet, the historian, or the sculptor, of former days, the Exhibitions of modern times are to the inventor, the manufacturer, and the artizan. Fame and honour are no longer confined to him who produces a poem, a tragedy, a history, a picture, or a statue; they are equally conferred, in these more practical days, upon him who adds to the comfort, or ministers to the material wants, of the human family. The former are not the less honoured, because the latter are the more appreciated.

Upon the principle of an Exhibition or public display of the productions of a country and its people, I feel it is unnecessary to add a word more. But if there be any country in the world in which a public display of its own capabilities and resources would be of greater value and importance than in another, that country is Ireland.

It would be a task as unnecessary as it would certainly be painful, to attempt any description of the social condition of this country. Afflicted by a calamity, for a parallel to which we must refer to the pages of history; its staple food blackened and rotted by some mysterious agency, which science cannot fathom, which speculation can only vaguely conjecture; its people mowed down in tens of thousands, by the two-edged sword of famine and pestilence; its gentry

prostrated beneath the weight of national ruin; its agricultural population rushing to its shores in affright, at the rate of a quarter of a million annually; its labourers driven to the workhouses, with their families, there to become victims to those various diseases generated even in the best-circumstanced institutions of the kind, or to remain a drag upon the failing industry and diminished means of the ratepayer; its cities and towns filled with the degraded and demoralised wrecks of the population, who had not means to emigrate, or who would not seek relief in a workhouse; its mind darkened with visions of ruin and disaster; its heart almost paralysed with terror and despair. This is, briefly, a sketch of the condition to which this country has been reduced, from various causes; to two only of which it is now necessary to allude—the calamity to which I have referred, and the absence of industrial employment, principally owing to the want or the decay of manufactures.

The loss of the staple food of the country has produced enormous injury, but it has done much good—good which, in God's mercy, may yet more than compensate for the injury it has inflicted. It has awakened inquiry, promoted investigation, and produced conviction. It has demonstrated one thing, most conclusively—that it is impossible for this country to depend exclusively on agriculture, as it has been doing, to its loss and degradation, for years back. Hitherto, the whole frame-work of Irish society rested on the frail support of a perishable root. That root has withered and decayed; and hence we witness the destruction of so many interests, and deplore the loss of so many millions of our people. It would be the worst madness, in the face of the experience which we have had—of the experience which is this very hour breathing from our fields with tainted odour—to confide any longer in the potato. It was at one time the mainstay of Irish agriculture; it is now as a reed which has pierced its side. This is one of the convictions which the national calamity has forced upon men's minds in Ireland; but there is another, and a still more important one—that agriculture, alone and unassisted, is not equal to the emergency; and that the aid of

the Union from the burden of their maintenance. Had this experiment succeeded, the Very Rev. Gentleman would, in a short time, have been enabled to relieve the Union of the expense of supporting nearly three hundred girls more. But the Poor Law Commissioners, when asked by the Guardians to expend a mere trifle in clothing the girls whom he was about taking out, were understood to demand at the hands of the patron of the school, a guarantee that those so brought out and employed, should remain permanently out of the house; which guarantee it was, of course, impossible to give, and, therefore, most unreasonable to demand. Without in the slightest degree imputing want of wisdom or discrimination to the Poor Law Commissioners, in a case of this kind, I mention it for the purpose of exposing what I regard as an erroneous policy.

No doubt, the first thing necessary in the administration of the law, in a truly remedial sense, is to teach the ignorant inmates of a Workhouse the knowledge of how work is to be done, and to train them into as near an approach to competency and expertness as may be. But there is another step to be taken, without which the first is, to a certain extent, valueless,—and that is, to enable the inmate so taught and so trained to leave the house, and strive to maintain herself outside. The want of clothes, other than those of the Union, is, mostly, an insuperable obstacle to the young girl anxious and capable of bettering her condition by her industry. For a few shillings this want may be supplied, and the rate-payers be freed from a serious burden. At the very lowest possible average, it costs a Union £4 for the annual support of a healthy female pauper. In ten years, one such would consume £40 worth, in the lowest diet and the coarsest clothing; whereas, for a few shillings, wisely and humanely expended, the pauper may be placed in the way of becoming independent, and the property and industry of the country saved from the cost of her support. The Commissioners are ready to give their assent to a very serious outlay for purposes of emigration—in most instances, £5 per head, and not unfrequently

£6, and even as high as £8 per head, according to the port of debarkation; and this being the case, I cannot understand the over caution which hesitates at obtaining a great permanent good—or even the chance of a great permanent good—for a sum which would not exceed the cost of some eight weeks' diet in the Workhouse.

I would say, in the first place, teach the young girl the knowledge by which she may be able to become independent, and then afford her every legitimate assistance for the accomplishment of an end beneficial alike to herself and the community, who suffer from her idleness, and who will gain by her being employed.

I have been informed of an incident with respect to the locality in which this school is established, which indicates a change of sentiment too important not to be mentioned in connection with my present subject. The proprietor of the town of Kanturk, Sir Edward Tierney, who is an extensive employer of the agricultural population of the neighbourhood, has lately refused to subscribe in aid of local horse-races, towards which he had been a liberal contributor previously; at the same time declaring that he would be much more anxious to give his money to promote the employment of the people. Horse-racing may be all well in its way, though it is, at best, a dangerous pastime to those who take part in it; but I feel convinced that those who look to the ultimate regeneration of this country, through the developed energies of its people, would be more ready to applaud the proprietor who built or purchased an ample and commodious school-house for the carrying on of the industrial effort which I have recorded, than the proprietor who, by a munificent contribution of sporting plate, encouraged the breeding of a new generation of Harkaways and Highflyers.

THE FINE ARTS.

There are some so practical in their tendencies or so material in their tastes, as not to be able to understand the value of the Fine Arts or to comprehend their utility. To such

people it would be idle to say that the Fine Arts—such as poetry, painting, and sculpture—have produced noble results, in the influence which they have exercised upon the character and destinies of nations,—how they have refined, civilized, elevated, and ennobled communities and countries. To them, it would be absurd to speak of the intellectual gratification which the beholder derives from the contemplation of the breathing marble, or the glowing canvass—from the imitation, in the most beautiful form of Art, of all that is loveliest, or grandest, or noblest in Nature, animate and inanimate. For them, the pencil of Raphael has no charms, the chisel of Phidias and Praxiteles, Canova and Flaxman no delight; they remain insensible in the presence of the noblest ideal beauty, and stand cold and abstracted before the altar of Genius itself. Regarding your rapture with a sneer of mild derision, and looking with a calm and lofty pity on your slightest display of enthusiasm they ask you—"Of what use is all this?"

No doubt, there may have been some who, in this spirit, demanded why there should have been a Fine Arts department in our National Exhibition. And they might have been answered: Because the occasion afforded a fitting opportunity of displaying the imitative and creative genius of our countrymen in the highest walks of Art; and because the application of Art to the purposes of manufacture—the blending of artistic beauty with practical utility—is becoming every day more necessary to the refined tastes of the age in which we live.

It is scarcely necessary, at such an hour as the present, to assert that the influence of the Fine Arts upon manufactures is of the very highest importance—in educating the eye, in training the hand, in cultivating and disciplining the taste—in developing ideas of truth and correctness, and even filling the mind with a sense of beauty. Instruction in the principles and practice of Art renders the eye more critical, the hand more facile and unerring, the taste more correct, the invention more ready, and the whole mental man more elevated and refined. Let us look at the matter in the most material point of view, and let us ask ourselves, Are there not

hundreds of things ministering to our daily necessities and comforts, which Art has improved, or may improve? Has Art done nothing for our walls or our floors?—for our furniture, our glass, our china?—for the cloth which covers our table, or the lamp by which it is lighted? Is it of no advantage that our walls are decorated with hangings of chaste and elegant patterns, instead of being daubed over with rude or grotesque designs?—that our carpets glow with the hues and forms of the flower-bed?—that our chairs, our tables, our sideboards, our loungers, our pianos, are elegant in appearance and in ornament?—that our porcelain and our glass are beautiful in symmetry, and classical in shape?—that our carriages are graceful in outline, and perfect in detail?—that the simplest article of every day use is rendered more attractive, and more ornamental?—nay, that even the mighty engine, which drives our machinery, shall be supported by pillars of true Ionic and Corinthian mould, and rendered light and graceful in appearance, instead of presenting to the eye a rude and repulsive mass, suggesting only the ideas of strength and force? Is Art capable of doing nothing for the brocade or the lace?—for the robe, the train, the flounce, or the cap? May it not with reverence even venture into the domain of Nature herself, and bid her streams to seek new channels, and the sunlight to fall amidst new glades?

It may be said, "Do you propose to multiply the number of our artists, already too many?" If the number of true artists may be increased, then I say, Yes; but the idea of a more general diffusion of the principles of Art, and the teaching its first elements, does not contemplate the raising of crop after crop of artists, as you would raise cabbages for market. No such thing. The real object is to train the eye, the hand, and the taste, for practical and useful purposes—for the improvement of various departments of manufacture, and for the greater elegance of those thousand things which we apply to the purposes of every day life. The Schools of Design which have been established in various parts of Ireland, through the liberality of the Government and the generous

Institution. The Committee were received with the greatest enthusiasm, and the required sum was unanimously voted. At a subsequent meeting, Mr. Poynter was in attendance, and, after inspecting the Cork Institution, said, it would answer for the School after some alterations, which would cost about £500. This sum was cheerfully expended by the Directors of the Institution, and a Committee for conducting the School was nominated, consisting of James Roche, Esq., President; The Mayor, Vice President; the Archdeacon of Cork, Very Rev. M. B. O'Shea, Horace Townsend, Sir Wm. Lyons, Alderman Dowden, Alderman Roche, Wm. C. Logan, F. M. Jennings, with Mr. Keleher, as Secretary, of whose able and willing services the Institution was shortly after deprived by his lamented death. In September of the same year, Mr. Willes was appointed Head Master of the School, a gentleman of great taste, and of highly cultivated mind, as well as a superior artist, full of enthusiasm, and of great energy of character, who exerted himself with so much zeal, and expedited the arrangements so materially, that all the alterations and repairs were perfected before the close of the year; and on the 7th January, 1850, the School was publicly inaugurated at a respectable and numerous meeting, which was held in the Lecture Room of the Cork Institution, the Mayor, Mr. Shea, in the chair. At this meeting, resolutions breathing a spirit of hopeful augury, and enthusiastic approbation of the Institution, were moved and advocated by leading citizens, and the proceedings were closed with an able and most comprehensive address by Mr. Willes, in which he explained the objects of the Institution.

The Board of Trade, to whom Mr. Poynter, the Government Inspector, reported the progress and results of the local efforts for the formation of the School, became so satisfied as to its eventual success, that the grant for its support was increased from £200 to £500 per annum. The School was opened on the 8th January, and the attendance for the first quarter reached 200. Notwithstanding the serious drawback resulting from the prolonged illness which terminated in the

death of the Head Master, Mr. Willes, the attendance ranged from 150 to 170 each quarter; the males consisting chiefly of the mechanic and artizan classes, and the females of governesses, teachers, japanners, and girls engaged in embroidery and lace schools. Besides the splendid collection of casts, belonging to the Institution, of which the students diligently availed themselves, the School was furnished, from time to time, with valuable examples, in ornamental casts, models, and books on Art, from the Department at Somerset House. The progress of the students, in the acquisition of the various branches of Art, has been rapid, steady, and satisfactory.

In reviewing its operations, during the three years of its existence, it has gratified the expectations of its patrons and supporters, by realizing to a great extent, the objects aimed at in its establishment. It has diffused a correct knowledge of ornament and decoration, as well as a facility of drawing, amongst the artizans and mechanics of the city, enabling them to carry out the designs of manufacturers and employers with greater taste and intelligence. It has gone far towards supplying the great necessity of the day—an art-workman; without whose aid it is utterly in vain to expect lasting success for manufacturing efforts. It has also disseminated a correct taste and judgment amongst the more affluent classes, as well by the practical art-knowledge imparted to the pupils from these classes, as by the admirable and most valuable lectures of Mr. Wornum. It has given an impetus to some branches of trade, such as japanning and enamelling of tin and metal; and it has done a service to embroidery and lace schools, by enabling the pupils to execute their work with a closer imitation of the beauty of natural forms, and also by training up a class of female artizans, who will be enabled hereafter to supply patterns and designs suited to the character of the material.

The pupils have creditably distinguished themselves at the Annual Exhibitions at Marlborough House. On the last occasion, five medals were awarded to the students, and the Superintendents of the Department of Practical Art have

opened up all the advantages and privileges of the Head School to three of the pupils, Messrs. Drummond, Casey, and Brennan; the two former as graduates in the class of Assistant Masters, at £50 a-year each; the latter as a Scholar, at £40 a-year. Thus, the School, besides offering a cheap and sound system of art-education to every class, has also opened up a field of honorable usefulness, and a source of independence and emolument to young men of talent and industry. The visitors to the National Exhibition were afforded an opportunity of judging of the success of this school as well as of those of Dublin and Belfast—for several of the works of the more advanced pupils were exhibited. Without entering into minute criticism, which would be altogether unsuited to my purpose, it may be stated, that the Cork School manifested, in the works of its students, the great advantage derived from the collection of casts, which may be considered one of its most valuable features; the outlines and drawings of the figure exhibiting the mastery obtained in the delineation of the human form, and being far superior in this department to the works of the other schools.

The study of the antique has had an almost wonderful influence on the progress of the greatest of the Italian schools. This I might illustrate by the following passage from a work of celebrity, *Lanzi's History of Painting*. Writing of the Florentine School, the author says:—

"It did not shine in power of relief, a study not generally cultivated till the last century, nor did it exhibit much beauty, because, long destitute of fine Grecian statues, Florence was late in possessing the Venus; and only through the attention of the Grand Duke Leopold, has been enriched by the Apollo, the group of Niobe, and other choice specimens."

The architectural and ornamental drawings were excellent, both displaying, in a marked degree, the practical advantages which must result from such a system of education.*

* I think it only right to subjoin the following well-deserved tribute paid by the Committee to their Secretary, Mr. Thomas Dunscombe—a gentleman as remarkable for unaffected modesty, as for genuine talent and true love of Art:—

DUBLIN SCHOOL OF DESIGN.

The Dublin School of Design was established in October 1847, a sum of £200 having been raised by private subscription in order to entitle its promoters, the Royal Dublin Society, to a Parliamentary grant; and in six months from the date of its organization, the Managing Committee were in a position to report in the most favourable terms of its progress.

Within that short period the number of pupils on the books averaged 400. The males included, amongst other trades and occupations—wood-carvers, carvers and gilders, jewellers, cabinet-makers, mechanists, builders, architects, engineers, civil-engineers, silversmiths, stone-carvers, paper-stainers, engravers, and stucco-plasterers. Among the female pupils were teachers, designers for worked muslin, embroiderers, &c. Amongst the males proposed within the time stated, were pattern-drawers, coach-makers, goldsmiths, coach-lace designers, draughtsmen, upholsterers, iron-founders, wood-engravers, japanners, besides painters and sculptors. The females proposed, included designers, wood engravers, painters on China, embroiderers, artists, and teachers.

It must be at once apparent to every one who reflects for a moment, that there is not one of those trades or professions that would not receive the greatest benefit from such

"Although, in compliance with the declared desire, prompted by a delicacy of feeling, which would not allow our Secretary to introduce his name, in direct association of acknowledged merit and services, in a Report prepared and countersigned by himself, with the excellent Master and Under-Master of this Institution, we cannot suffer this official document to proceed to its destination, nor would it fulfil its special purpose, without rendering to Mr. Dunscombe the justice not less due to himself, and bearing similar testimony to his eminent fitness for the situation entrusted to him. Its adjoined functions, we, therefore, feel bound to state, could not be more efficiently discharged in every department of their required action, nor, consequently to the more complete satisfaction of the Committee, whose unanimous concurrence in this judgment of his qualifications and services, I am thus authorised to express.

"JAMES ROOPE, President.

"Cork, 3rd January, 1852."

institutions; in fact, it is impossible to over-estimate the importance of the Arts in the various departments of industry.

The prospectus, which was issued in 1850, will best explain the course of instruction, under the following able masters:—

Head Master,—Henry Macmanus, A.R.H.A.

Master of Figure,—William Neilan.

Master of Ornament and Landscape,—Henry Brocas.

Master of Architecture,—Duncan C. Ferguson.

Master of Modelling,—Constantine Panormo, A.R.H.A.

COURSE OF INSTRUCTION.

The following Schools are open every day except Saturday:—

Morning Classes for Males from 9 to 12 o'Clock.

FIGURE.	ORNAMENT.
Elementary Figure.	Elementary Ornament.
Principles of Light and Shade.	Drawing from Flowers and Plants.
Drawing from Casts.	Landscape.
Anatomical Drawing.	Painting in Water-colours and Tempera.

Evening Classes for Males from 7 to half-past 9 o'Clock.

MODELLING.	ARCHITECTURE.
Elementary Figure Drawing.	Perspective and Isometrical Projection.
Modelling the Figure.	Shading Architectural Detail.
	Projection of Shadow.
	Architecture as a Fine Art.

The Elementary Class of Practical Geometry and Perspective every Friday morning and evening.

Morning Classes for Females from 9 to 12 o'Clock.

Elementary Ornament.	Etching.
Flowers and Plants.	Painting in Water-colours and Tempera.
Landscape.	

The Female Elementary Class of Practical Geometry and Perspective every Wednesday morning. An advanced class of design for original composition every day. Lectures will be delivered on the history and principles of Ornamental Art.

Fee of admission, 2s. 6d. per quarter, to be paid in advance, on the day of entrance.

Subscribers of one pound per annum to the School of Design Fund, have the privilege of recommending one pupil to the school, free of charge.

The Royal Dublin Society, being, as stated, the promoter of the Government School of Design, was entrusted with its superintendence, and retained the custom established in connection with their old drawing and modelling schools, of annually distributing rewards and prizes to the industrious and meritorious pupils. The second distribution took place on the 7th of February 1852, under the presidency of the Earl of Clarendon, then Lord Lieutenant. On that occasion, Mr. L. E. Foot, the Honorary Secretary, vindicated, with much eloquence, the policy of continuing this system of rewards. After alluding to those honors gained by military and civil services, he observed, that these humble honors about to be bestowed were capable of encouraging and stimulating the rising aspirations of genius in the artist. They founded the practice of distributing rewards upon the well-known principle of human nature, that fame was grateful to the heart of man, and a laudable object of his ambition.

Mr. Macmanus, the Head Master, stated that the number of pupils on the books since October 1849, was 1,444; 362 of whom were females, and 1,082 males.

The address delivered on that occasion by the Earl of Clarendon contained some passages which I consider deserving of being quoted, as indicating the progress of the pupils, and at the same time, illustrating the importance of a systematic education in the various branches of Ornamental and Decorative Art.

"I think, on the whole, that we have every reason to be satisfied with the position and prospects of the School; and to expect that the industry of the students, together with what I before called a National aptitude for artistic instruction, will bring forth good results under the system of drawing here adopted. I find that, in the course of last year, seventy-six lectures—twenty-seven to the female, and forty-nine to the male class—were delivered by the Head Master; and when we reflect on the great variety of subjects embraced in those lectures, and the vast amount of labour necessary for preparing them, in addition to his ordinary duties in the schools, I think you will agree with me that great credit is due to Mr. Macmanus. The other Masters have not been deficient in their efforts, and the school is sure to be benefited by the very judicious division of labour instituted by the Masters. I estimate very highly the benefit which Dr. Harrison told you the Dublin

Society, always anxious for the public good, has conferred on the School of Design, by admitting the students to attend the lectures delivered by the Professors of Natural Sciences, which are in any way connected with the art of drawing. I fully appreciate this advantage; and to those eminent gentlemen I, on the part of the patrons of the school, beg to tender my best thanks for their gratuitous co-operation and services. I have seen, this day, the Report of those Professors, upon their recent examination of the students, whose answers, I found, were most satisfactory; and I am sure everybody will have heard, with unfeigned pleasure, the announcement made by Dr. Harrison, that the female students were more successful than the male. And, although Dr. Harrison informs you that the medals in three sciences have been borne away by female students, I do not think he did justice to the female student who happened to bear them all away,—for in Botany, Chemistry, and Zoology, the same young lady, I find, has succeeded in winning all the prizes. Mr. Wornum, who was specially deputed by the Board of Trade, delivered here last year an interesting series of lectures, which, I understand, were attended by 400 persons each time, and he is about to visit Dublin again for the same purpose. The Library has increased, and, perhaps what is still more important, the number of readers has been nearly doubled; for I find that in January, 1851, it was 91, and that, in December last, it was 178.

The only danger to be apprehended is the impatience, unwillingness, or, I am afraid, the inability to go through the process of education, which is unavoidably slow; for I may quote the opinion of an eminent authority, who tells us that it will take seven or eight years to make a good designer; but it is worth while to go through that apprenticeship or process to become a designer or art-worker, when we find the result to be that his labour becomes more valuable to his employer, and more remunerative to himself. It is certainly desirable that industrious and deserving young persons should early be enabled to earn a livelihood for themselves; but this object must not be attained at the expense of an incomplete education; for, no matter how great the talents a youth may be endowed with, unless they are developed by laborious study and application, they are of no more value than the precious metals before disencumbered from the earth. I observed, in the classification of students last year, only four house-painters; of cabinet-makers there were few, as well as of various other branches, to all of whom decorative Art and a knowledge of ornamental design are of the utmost consequence; and I would, therefore, earnestly impress upon parents, and upon the employers of artisans, the importance of sending their children and apprentices to those schools, for the purpose of learning ornamental Art. The manufacturers of England are at length—for that also was a slow process—zealously co-operating with the Schools of Design, from a conviction of their utility; and many of them are sending their apprentices and artisans to those places, and allowing them to leave their work sufficiently early to enable them to attend. I may mention that, in a School in the Potteries, there are 100 students, artisans from Mr. Minton's factory alone, and that manufacturers, generally, are seeking for students from the different Schools of Design, greatly pre-

fering them, not only for their ability to draw, but also for their moral training and good conduct, which they find invariably to result from the good discipline of the schools. I am most anxious, also, that the real object of Schools of Design should be borne in mind, which is, to give a regular and systematic education in all matters connected with ornamental and decorative Art, more especially to those persons who are, or intend to be, engaged in the manufactures of the country. The Head School of Design in London is frequently requested to furnish designers to the principal manufacturers in England, who employ them in their factories at remunerative salaries; and when it is considered that an accomplished designer may furnish work for 50, or possibly for 500 workmen, it will be admitted that the distribution of such designers must necessarily exercise a beneficial result on the working classes. And when I state the fact, that one professional designer at Paris gets £500 a-year each from two houses in Manchester for supplying sketches, which are converted into designs and patterns at Manchester, I think it will be admitted that the business of a designer is not an unprofitable one, and is worth the time and trouble the education for it demands. The comparison, by hundreds of thousands of persons, of works sent to the Exhibition by the first artists and manufacturers in the world, has created an appreciation of excellence of Art and design, and has enabled us to estimate in what that excellence consists. It has done another thing,—it has made us sensible of our great inferiority in various matters where before we believed ourselves to be unrivalled. I believe that the consequence of this will be what it ought to be,—that it will stimulate fresh exertions, and tend to purify and improve the public taste. Indeed I know, from the highest authorities in London, that the Exhibition has already led to the manufacture of many new articles of a very superior character, and to a greatly increased demand for accomplished designers. I was at much pains to ascertain the part which Ireland took in the Exhibition, and it was with great satisfaction I learned that one award, either a medal or honourable mention, was made to every three and a half Irish contributors, while it was not more than one to every three and a quarter of all other British exhibitors, if I may make use of such a term. That proportion was, of course, very satisfactory; but, on the other hand, it was not satisfactory to learn that Irish exhibitors were only 268 in number, and that the other British exhibitors were 6,656. But many of the Irish productions were so excellent, and stood the test of competition so well, that several of the jurors expressed their astonishment that Ireland did not take a higher share in the staples of our general commerce, considering the many facilities for manufactures which exist here, and that the rate of wages, and the cost of living, are much lower in this country than in England."

I shall merely say that the works exhibited at our National Exhibition by the Dublin School, were generally of a high order of merit, especially some exquisite flower and fruit pieces, executed chiefly by female pupils, in the difficult vehicle of Tempera.

Believing that much interest must attach to the early origin of the Irish Schools of Art, which have given so many men of genius to both countries, I conceive that I may appropriately occupy two or three pages of this work by a few extracts from an address delivered in December 1842, under the presidency of Earl De Grey, then Lord Lieutenant, by Mr. Weld, Honorary Secretary, on the occasion of the first public distribution of premiums awarded to the successful pupils in the Drawing and Modelling Schools of the Royal Dublin Society. It will be seen that the Schools of the Society were established above 100 years since:—

“THE DRAWING AND MODELLING SCHOOLS OF THE DUBLIN SOCIETY.— The history of our Schools is so intimately connected with that of the formation and early proceedings of the Society itself, that it is scarcely practicable to touch upon one, without adverting to the other; and I shall enter, therefore, upon this subject, by stating, that our Society was formed as early as the year 1731. In the month of June of that year, a few individuals met in the Philosophy Rooms of Trinity College, when they agreed, that a new Society should be formed, under the title of ‘The Dublin Society for the Improvement of Husbandry, Manufactures, and other useful Arts.’ On the subsequent Thursday—and here it may be observed that Thursdays have continued the usual days of the Society’s meetings down to the present time—it was agreed to add the word ‘Sciences’; so that the title of the new Society then stood, ‘The Dublin Society, for the Improvement of Husbandry, Manufactures, and other useful Arts and Sciences.’

“Their primary object appears to have been to diffuse valuable information relative to Agriculture, Manufactures, and Arts, by the means of treatises and tracts; and one of the first to which they earnestly called the attention of landed proprietors and agriculturists, was the celebrated Treatise by Tull, just then published, upon Drill Husbandry. They pointed out also the value of Turnips; and more especially dwelt on the great and permanent advantages to be derived from effectually draining the land; and they imported draining implements, more particularly a newly constructed draining plough, which were exhibited for public inspection.

“I have stated that the Members of the new Dublin Society were few in number, and their pecuniary means extremely limited. To augment them, [the funds] individuals were engaged to canvass for subscriptions, just as we see practised at the present day, in favour of certain existing institutions, Ladies, and Ladies too of rank, came forward on the occasion, and as their bland and persuasive influence seldom fails of success, when they are pleased to exercise it, so the lists of subscriptions which they procured, were, in many instances, very considerable. But the individual who distinguished himself the most signally in canvassing for subscriptions, was, beyond all doubt and

question, the Rev. Dr. Samuel Madden. He handed into the Society a list containing names and promised subscriptions to the amount of £900 per annum; his own name having been set down for £130, with a promise to continue the same subscription annually, during his life; and how faithfully, how nobly the Rev. Doctor redeemed his pledge, may be gathered from the records of the Society; for not only was the original subscription of £130 per annum exactly paid, but from time to time, he augmented his subscription, by throwing in an additional £50 and £100; and in one year he contributed upwards of £300.

“Anxious to preserve the likeness, as well as the memory of this munificent benefactor, the Society employed the then celebrated Sculptor, Van Nost, to carve the bust of Doctor Madden in marble; that original bust now stands in your Excellency’s presence, over yonder chimney-piece. The corresponding one over the other chimney-piece is an original bust of Mr. Prior, by the same Sculptor, and ought, perhaps, to take precedence even of that of Doctor Madden; for Mr. Prior, who was the first Secretary of the Society, has been regarded as its projector, as its founder. A marble monument, executed by the same Artist, was raised to his memory in Christ Church Cathedral, at the expense of the Society and which has lately been cleaned and restored. The inscription on it, in Latin, written by the amiable and excellent Bishop Berkeley, the friend of Prior, records his connection with the Society in the following words:—

Societatis Dubliniensis

Auctor—Institutor—Curator.

“Mr. Prior died in the year 1751, in the 76th year of his age, twenty-one years after the foundation of the Society, and two years after it had been incorporated by Royal Charter.

“Dr. Madden was specially requested to draw out a list of such premiums as he deemed to be most conducive to public improvement; and premiums so drawn out, were specially announced to the public as ‘Doctor Madden’s Premiums,’ and for many years were kept distinct from the other premiums offered by the Society.

“Now, in the very first list of premiums which Dr. Madden devised, a considerable portion of the funds was allocated for the encouragement of the Fine Arts, and premiums were offered for the best Drawings—for the best Paintings in Oil—for the best specimens of Sculpture; and these premiums were not confined to any particular class of persons, but offered to the public at large, to artists and amateurs indiscriminately.

“The London Society of Arts, which was not instituted until after ours, in 1753, and which now holds its meetings in the Adelphi, appears to have adopted a precisely similar system in the distribution of its prizes for the encouragement of the Fine Arts, and to have continued it down to the present time.

“Dr. Madden’s Premiums appear to have continued for many years; and to his enlightened views, beyond all doubt and question, is to be attributed the first public impulse given to the Fine Arts in Ireland. But it gradually came to be considered, that the surest means of advancing the Arts must

consist in the foundation of public drawing schools; and the Society prepared to give full effect to the scheme by building a large room suitable for a public drawing school on their premises, then situated in Shaw's-court, a part of the town now altered and forgotten, which extended in the rear of the Commercial Buildings. Until this apartment was ready for the reception of pupils, the Society distributed liberal premiums among the pupils of a drawing academy established, we have every reason to believe, under its auspices, if not through its means, and kept in George's-lane, or George's-street, by Mr. West, the grandfather of the present Master of our Figure School. But we know that as soon as the new building was ready, Mr. West was installed as the Master of the Figure School, which would seem to have been little more than a continuation of the former, under improved circumstances.

"Two other Masters were soon afterwards appointed—one to superintend a School for General Ornament, and the other for Architecture, as nearly as may be, on the plan which has been pursued down to the present time. Our school for modelling in clay, and for sculpture was not added until the beginning of the present century. I regret it is out of my power to state the precise year when the original drawing school of the Society was opened, for the MS. volume of the Minutes of the Society's Proceedings, in which it must have been recorded, has been lost or mislaid. But I am able to correct an error which has appeared in print latterly, assigning a date to Mr. West's appointment, which was, in fact, merely the date of his returning to the school, after a long leave of absence on account of ill health, during which his place had been filled by another person, who had been previously elected by the Society as his assistant. The missing volume, to which I have alluded, relates to the period from the year 1740 to 1752, and I presume it was during some part of this period that the schools were established, because in the volume commencing with the year 1752, they are distinctly referred to, and mentioned in the Proceedings of the same year likewise. But it is of no consequence to contend for a few years of longer existence; our schools have been clearly established for at least ninety years, and take precedence of all establishments of the kind within the British Empire. Indeed, it is only now, at the eleventh hour, that they are beginning to establish public drawing schools, at the expense of the Government in London, and the provincial towns in England.

BELFAST SCHOOL OF DESIGN.

In no part of Ireland could the experiment of a School of Design have been more fittingly tested than in Belfast, the seat and centre of the linen trade of Ulster. It was here that the application of the principles of Art to the purposes of manufacture could be most readily as well as most beneficially made; for though the steady energy of its people had already raised the capital of the North to a level with the proudest

seats of English industry, still, the weaver of Belfast was mainly dependent on the aid of foreign taste for those designs which, while adding new beauty to the productions of the Irish loom, impart to them increased value. Industry was sedulously and successfully developed, but taste was little cultivated; and hence the dependence on foreign aid which was at once degrading and costly. Happily, this state of things was not destined to continue; for in the month of April 1850, some 500 of the leading inhabitants of the town were present at the inauguration of the Belfast School of Design, which had been established in a very great degree through the liberality of its local promoters—the sum of £400 having been collected in local subscriptions in the year ending June 1851. The inaugural address was delivered by Lord Dufferin, who, in a discourse of great ability and eloquence, expatiated upon the objects and utility of such an institution. On a subsequent occasion (the evening of the 26th March, 1852), his Lordship thus alluded to the promises which had been then made, and the expectations which had been then held out:—

"We explained in what manner Art might become the handmaiden of manufacture. We promised the linen-merchant, the damask-manufacturer, the paper-stainer, the muslin-embroiderer, that we would enable him to supply himself, from among his own townsmen, and in his immediate neighbourhood, with those patterns and designs necessary to his trade, which hitherto, he had been compelled to seek at considerable expense in other countries. We said that we would make him independent of those countries, and enable him to compete with those who were his rivals, if not his superiors, only in consequence of the advantages they possessed in the command of a better style of ornamentation. Not only, however, were we to furnish him with better designs, but we were to educate the workman whom he employed in executing those designs, so that from mere machines performing they knew not what, they should become intelligent artisans, with a feeling for the work they were engaged upon, and, consequently, capable of performing it, with that indescribable grace which alone can give to it the character of an artistic production. Alluding more particularly to one peculiar branch of manufacture in this town—I mean the linen trade—we ventured to suggest that, with a little instruction, it would be quite practicable to enable the locality itself to supply the linen headings necessary to the disposal of these goods, and for the purchase of which, from France, a sum, I believe, of more than £60,000 is annually expended."

That these expectations were being realized in a short time afterwards, may be gathered from the following passage in an address delivered, on the evening of the 18th of March 1851, by the late lamented and gifted Lord Belfast, whose recent death in a foreign land his country has reason to deplore:—

"It appears that the pupils have already evidenced by their productions, that their instruction in Art, and its application to manufacture, has been not only theoretical, but practical. I need scarcely allude to the great importance of affording every encouragement and assistance to the sewed muslin trade, which is one of the staple manufactures of this part of Ireland, and which needs no further eulogium, when I say that it affords occupation—and therefore food and sustenance—to a half a million of females. The successful application of native design to this branch of manufacture has been forcibly illustrated this evening by the beautiful specimen of the work which has been exhibited, and which, for purity and truthfulness of design, as well as for excellence of execution, has, perhaps, never been surpassed. I particularly note its truthfulness, by which I would convey the resemblance of the objects represented to the same objects as they appear in Nature."

The following extracts from the Annual Report read by the Honorary Secretary, Mr. James McAdam, Junior, in March 1852, exhibit not only the steady progress and practical advantages of the School, but the wise and judicious liberality of its principal patrons:—

"Several of the more forward pupils have, from time to time, made arrangements with the manufacturers of damasks and sewed muslins, the printers of fabrics, the machine-makers, and other employers of the town and neighbourhood, whose business is connected with decorative Art, or requires accuracy in outline drawing. As the demand for designers and drawers may be expected to become more general with the increase of a trained supply, the actual results of the instruction imparted in the school must each year be more sensibly apparent in the general improvement of taste, and the judicious introduction of novelties, in all our local manufactures which are indebted to ornament for their success."

"You are aware, that through the liberality of our Noble President, Lord Dufferin; of Mr. Houston of Orangefield; Mr. Henning, and of Messrs. J. G. McGehee and Company, a number of prizes were given for designs in damasks, embroidered muslins and cambrics, linen ornaments and embroidered vests, and that the successful designs, as well as those furnished by some of the unsuccessful competitors, were of a highly creditable nature. In accordance with the wishes of the donors of these prizes, the designs and the fabrics to which they were applied formed part of the contribution from this town and province to the Great Exhibition in London, where they met with considerable praise from the Jurors, and attracted much attention

among the visitors. The ten designs sent up by the School for exhibition were valued at £100. Prize Medals were awarded to Mr. Andrews, for damask; to Mr. Holden, for muslin; and to Messrs. J. G. McGehee and Co. for embroidered vests; the designs furnished by the pupils forming a conspicuous portion of the articles for which these awards were made."

During the first year, Lord Dufferin's Prizes were given for the best and second best designs for a table cloth; best design for a muslin robe; best design for a chemisette; best design for a handkerchief; best and second best for a linen band; and best design for a box for cambrics.

As may be seen by the following passage from the Annual Report of the year ending 31st January 1851, the Committee adopted an eminently practical mode of raising the character and advancing the objects of the School by the foundation of Scholarships:—

"A subject of equal importance in its bearings on the utility of the school, was early taken into consideration,—the foundation of scholarships. The young men who enter the classes being almost exclusively drafted from among those whose occupations prevent their devoting more than the customary evening hours to study, it could not be expected that they should attain such early or complete proficiency as is desirable, where there is promise of superior talent. In order, therefore, to afford the means of a more constant and exclusive devotion to the study of decorative Art, it appeared highly desirable to offer an annual sum, in scholarships, binding those who should obtain them to give a certain additional time to their studies. To carry out these intentions, Lord Dufferin again came forward and endowed a scholarship of £20; Mr. Blakiston Houston of Orangefield, added one of £10; and your Committee have joined to them a third, of £15, out of the school funds. It is probable that the Board of Trade will also endow one or more."

The number of pupils on the books in the year 1851-52, was:—Males, 267; females, 29; governesses class, 33.

Amongst the various occupations of the males, may be enumerated the following:—Cabinet-makers, carpenters, draughtsmen, engineers and millwrights, engravers on glass, gardeners, glass-blowers, japanners, jewellers, lithographic writers, lithographic printers, painters, several engaged in the sewed muslin trade, besides plasterers, stone and marble carvers, stone-cutters, wood-carvers, and weavers.

The female pupils were described as embroideresses, milliners, schoolgirls, sempstresses, teachers, and undetermined.

The Head Master, to whose zeal and ability I have seen various testimonies, is Mr. C. L. Nursey; Second Master, Mr. D. Wood. The Treasurer is Mr. W. C. Allan; Hon. Secretary, Mr. James M'Adam, Junior; Secretary, Mr. Samuel Vance.

It is now only necessary for me to add, that this School, which has the advantage of a prosperous linen trade to call for its aid, and of munificent patrons to stimulate its efforts by prizes and endowments, exhibited in our National Exhibition some very beautiful drawings and patterns for damasks and diapers, which were in the highest degree creditable both in design and execution. They fully realized, by their excellence, the idea that the eloquent Lord Belfast had in his mind when, in 1851, he expressed the hope that "Soon shall the time arrive, when these magnificent specimens of Irish industry, which might well be termed the 'Banners of Ulster,' shall no longer bear the impress of foreign design; when the Irish woof shall look to the Irish pencil, and when, by combination of talent—in the one to conceive, in the other to execute—a degree of excellence shall be attained of which this country may justly be proud."

SCHOOL OF DESIGN OF THE CHRISTIAN BROTHERS, CORK.

Among the many sources of gratification which the Exhibition afforded, there was one of peculiar interest, from the evidence of youthful ability which it furnished, and the hope that the day is not far distant when opportunity for the profitable exercise of that ability will be universally presented. It was interesting, too, as a proof of how much might be done at very trifling expense, and in a comparatively short time, when taken up in the right spirit. I allude to the drawings in architecture and ornamental Art from the schools of the Christian Brothers. The astonishing success which has crowned the efforts of the conductors of these extensive and invaluable schools, was an earnest that, whatever they might be induced to undertake, they would be certain to perform well. Already had they given an impulse to education in

Cork affecting all grades of its citizens, the increasing intelligence of the lower classes leading to a proportionate effort on the part of the higher; and if, as a city, it may lay claim to a high degree of intellectual excellence, the admirable system of the Christian Schools has undoubtedly contributed much to its promotion. Their drawing department was, however, until within the last two years, confined to architecture alone; that being, in this country, almost the only practical object to which it was generally applied; but as soon as the establishment of Schools of Design was spoken of, the Christian Brothers saw at once, that the only means of rendering those establishments generally and permanently useful, and of ensuring them complete success, would be to establish a good system of drawing in elementary schools, and make it, like other departments of knowledge, a part of the everyday business of the pupils.

They placed their views before the Corporation of Cork, who, with a liberality which reflects credit on their intelligence, and on their zeal for the public interests, voted £50 for the commencement of the undertaking; and, on seeing it advance, gave subsequently £100 to continue the good work, to which, in addition to their other valuable services, these laborious and disinterested men had so generously offered themselves. The fruits of their efforts have been before the public in the admirable drawings they have produced, which far surpassed anything that might have been expected. They were fully worthy of the place they occupied in the Exhibition, and of the praise they so universally elicited. The example thus given will, it is hoped, be generally followed; and, among the rising youth of our country, we will find many well prepared to co-operate in any future attempt at the establishment of the various branches of manufacture for which Ireland presents so many facilities.

Drawings superior to those already exhibited, have since been executed, which are intended for the forthcoming Dublin Exhibition. They will serve as a proof of what may be done, and will remind the Patrons and Managers of the

Elementary Schools, what a vast amount of artistic ability is at their disposal, if they have only the patriotism and good sense to develope and encourage it.

LIMERICK SCHOOL OF ORNAMENTAL ART.

The Limerick School of Design originated in a memorial to the Board of Trade from a Committee of the Limerick Institution. After official inquiry being made, an intimation was given in June, 1852, that the memorial had been acceded to, a sum of £150 having been granted for that purpose; and in the month of August following, Mr. David W. Rainsbach, then holding the post of Second Master at Belfast, was appointed to direct the school. A Provisional Committee having been appointed, and all preliminary arrangements having been made, an address was delivered before a distinguished assembly in the city of Limerick on the 26th of October; and on the 2nd of November, the 1st being All Saints' Day, the business of the school commenced, twenty-six students attending the classes on that occasion. The classes rapidly filled; and in March, 1853, the average daily attendance has exceeded 130, being the highest number which it is possible for one master fairly to instruct. Almost every trade and occupation is represented among the students; but, as yet, only a few of the young persons connected with the important lace factories of the city have attended, though there cannot be the least doubt of this class ultimately availing themselves of its advantages to a considerable extent.

Amongst the various trades and occupations of the pupils, the following may be enumerated:—one builder, one butler, three carpenters, thirteen clerks, six drapers-assistants, one gas-fitter, one jeweller, one law-student, four painters, four plasterers, one saddler, forty-three schoolboys, four shopkeepers, one stationer, three stone-cutters, and eighteen no occupation.

I take the following from the printed prospectus:—

"The general course of instruction comprises Elementary Freehand Drawing from the flat and from the round, Shading from the flat and from the

round, Architectural and Mechanical Drawing, Practical Geometry and Perspective, Figure Drawing from the flat and from the round, including Anatomical Studies and Drapery, Modelling of Ornament and of the Figure as applied to Ornament; Painting in Oil, Water Color, and Tempera, from examples of Ornament and from Nature, Landscape, Animals, Foliage, Flowers, Fruit, &c.; Exercises in Composition, and in Original Designs for Manufactures, Decoration, Furniture, &c.

"Lectures on the History and Principles of Ornament are delivered periodically by R. N. Wornum, Esq. Lecturer to the Schools of Ornamental Art.

"The ordinary vacations are:—Saturday in every week, St. Patrick's Day, Ash Wednesday, Good Friday, Easter Monday, Her Majesty's Birth Day, All Saints' Day, St. Michael's Day, and from Christmas Eve to the 1st January, inclusive.

"Subscribers of 10s. per annum, are entitled to nominate one pupil to the Evening Class; and of £1 and upwards, to nominate two pupils to the Evening Class, or one pupil to the Morning Class, at half the regulated fees.

"THE CLASSES AND SCALE OF FEES ARE ARRANGED AS FOLLOWS:

"Evening Classes.—Males—Five nights in each week, from half-past six to half-past nine. Females—Five nights in each week, from six to eight. Fees, 1s. 6d. per month, or one payment of 10s. 6d. for the Session of ten months.

"Morning Classes.—Males and Females—Four Mornings in the week, from Eight to Ten.—Fees, 3s. per month, or one payment of 21s. for the Session of ten months.

"Special Class for Males.—Monday and Wednesday afternoon, from one to three. Fees, 6s. per month, or one payment of £2 2s. for the Session of ten months.

"Special Class for Females.—Tuesday and Thursday afternoon, from one to three. Fees, 6s. per month, or one payment of £2 2s. for the Session of ten months.

"Where more than one member of a family attend, all members after the first to be taken at half these rates, except in the case of subscribers' nominees.

"The daily attendance of the pupils is registered, and any irregularity not accounted for will cause the erasure of the pupil's name from the books.

"The President is Lord Montagu. The Vice-Presidents:—Lord Bishop of Limerick, Right Rev. Dr. Ryan, R.C.B.; The Mayor of Limerick, The Earl of Dunraven, Lord Clarina, Venerable Archdeacon Keating, William Monsell, Esq., M.P.; Wyndham Gould, Esq., M.P.; Robert Potter, Esq., M.P.; Francis William Russell, Esq., M.P.; President of the Chamber of Commerce, John Long, Esq. C.B."

The Committee consists of forty-nine citizens, including some of the Catholic and Protestant clergy.

The following is the average attendance of students in the Limerick School of Design, for the months of November and December 1852, and January and February 1853:—

	Males.	Females.	Total.
November,.....	60.....	21.....	81
December,.....	81.....	52.....	133
January,.....	71.....	46.....	117
February,.....	69.....	49.....	118

I am enabled to say that the improvement which has been already effected in the pupils has been most marked and striking; and this I assert on the authority of men of eminent ability in the Arts, who have visited the Limerick School within a very short period, and who expressed the greatest satisfaction and, indeed, surprise at the proficiency already attained.

The Committee have adopted the excellent system of stimulating ambition by rewards for superior merit. And amongst other prizes to be awarded for the best specimens in various branches, I am happy to mention the following:—design for a lace handkerchief—design for a room paper to be printed from two blocks, and in two colours only—design for a marble chimney-piece, working drawings on a two-inch scale, details full size.

These, and all other works, must be given in to the Head Master on or before Monday, the 8th of June, 1853.

Manufacturers, decorators, and all who are interested in the improvement of National taste, are invited to visit the school, and to avail themselves of the means it affords relative to Ornamental Art, and for educating designers and workmen. They, as well as private individuals, are also invited to offer prizes for special purposes.

WATERFORD SCHOOL OF PRACTICAL ART.

This school owes its origin, in a great measure, to the untiring exertions of a few gentlemen, amongst the most prominent of whom I may mention Mr. John A. Blake, its Honorary Secretary, and the venerable Dean Hoare.

The former gentleman, Mr. Blake, visited the Cork School of Design in the year 1851, when he was so impressed with the advantages which it was evidently calculated to confer on the community, that he resolved on, at least, attempting to procure a similar institution for the city of Waterford. Accordingly, on his return, Mr. Blake induced the Committee of the Mechanics' Institute, of which he was then the Honorary Secretary, to bestir themselves in the matter; which they did, with the most creditable zeal. The Committee wisely sought the co-operation of the venerable Dean Hoare, who had been at all times ready to devote his influence as well as his exertions to any object which could promote the public good. It was at once obtained, and with the best possible result to the contemplated project.

It having been deemed desirable that the application for the establishment of the school should be made by the Town Council, Mr. Blake brought the matter under the notice of that body, of which he was a member, in an address of considerable ability, which I remember having read at the time with much pleasure; on which occasion he was supported by the ready eloquence of the present Mayor, Mr. Thomas T. Strange, and by other members of that body, who resolved on taking the matter up. A memorial was sent through the Dean, who accompanied it with a powerful letter to Lord Clarendon, requesting the exercise of his influence with the Board of Trade, to obtain a grant for the school; but the Government to which his Lordship belonged going out of office shortly afterwards, the application was not attended to.

Shortly after Lord Eglinton's appointment, another memorial was forwarded by the Council, through the same source, and the then city members, Thomas Meagher and Sir H. W. Barron, were requested to urge the matter on the attention of the Board of Trade; the result of which application was, that the Head of the Department of Practical Art, Henry Cole, Esq., C.B., was sent to Waterford in July, 1852, to report whether the establishment of the institution sought for would be likely to be attended with success.

A large meeting of the principal citizens took place in the Town Hall, when Mr. Cole announced that the Government had determined not to establish any more Schools of Art on the old principle, but that they would endeavour to have a greater number on a new system, of smaller grants; the town in which such a school was established, to defray the remainder of the expenses, partly by subscription, and partly by a higher rate of fees than those charged by the schools then in existence. He said, that the Waterford School, which he would recommend the Board of Trade to establish, would be the first under the new and (as he called it) improved system; and that its promoters should receive a grant of £50 towards the salary of the Master, which, however, could not be guaranteed beyond one year. His auditors were, naturally, much disappointed; but, being determined to have their school, at any sacrifice, they collected about £100 by private subscription, and the Corporation gave a donation of £50. The 'Trustees of the Savings' Bank, through the influence of an excellent member of the Society of Friends, eminently distinguished for the philanthropy and enlightened views of his body, Joshua William Strangeman, Esq. one of the Directors of the Bank, and a member of the Committee, gave a fine room over the Bank, free of rent, for the purposes of the school.

The school was opened on the first of last October, under the management of Mr. J. D. Croome, a gentleman of considerable talent, many years a member of the Royal Academy, and to whose zeal and ability may, in a great measure, be attributed the success which has already attended its progress. In addition to the £50 from Government, he receives half of the fees, amounting to about £90, which affords him a salary of about £140 a-year.

There are, at present, 146 pupils—63 males and 83 females—with a probability of a great increase. This number is far more, in proportion to the population of Waterford, (only 25,000,) than any town in the kingdom. In the different classes, there is no distinction whatever as to rank.

Young ladies of the first families and fortune (of which there are several) study side by side with girls of lowly rank and means; and, at the night male class, some gentlemen of the highest respectability draw at the same desk with the humble, though intelligent, mechanic.

As the school is but a short time in operation, it is rather too soon to speak of results; but even in this brief period, a good deal has been done. The drawings of the pupils might be placed beside those of similar institutions much longer in operation. Some of the mechanics, who had received no previous instruction, have shown a wonderful proficiency; and, as a proof of the pleasure which they derive from instruction afforded, I may mention that they have addressed a very eloquent and earnest memorial to the Committee, requesting that a change which was contemplated, of reducing the nights of attendance, from five nights to three nights in each week, might not be carried into effect.

All classes of the citizens take the strongest interest in the success of the school. The Corporation send two representatives to the Committee; the 'Trustees of the Savings' Bank two; and the subscribers twelve.

In compliance with a suggestion from Mr. Cole, it is called a "School of Practical Art," instead of School of Design, the only practical difference being, that it receives only £50, instead of £500.

At the first monthly meeting of the institution, held in November 1852, the Honorary Secretary, Mr. Blake, made the following statement as to its state and prospects:—

"The School opened on Monday, October, 4, 1852, with about seventy pupils of both sexes, and has since increased to 114, of whom sixty-eight are males, and forty-six females, the rates of fees, varying from ten shillings to two guineas per annum, according to circumstances—the ages of both male and female pupils varying from ten to thirty-two years.

"The male students who were engaged in industrial pursuits, and who intended applying the knowledge received in the school to that object, were found to consist of twenty-five; the female students, belonging to the same class, amounted to sixteen; making a total of forty-one who were actually engaged in pursuits requiring a knowledge of drawing and the principles of design.

"On classifying these under their proper heads, the following professions and trades were found to be represented:—Governesses, artists, merchants, manufacturers, engravers, smiths, printers, book-binders, lithographers, paper-stainers, house-painters, ship-carpenters, house-carpenters, merchants and attorneys' clerks, stucco-plasterer, besides many others, intended for industrial pursuits, but whose particular occupation had not been determined on.

"The number of school-boys amounted to..... 40
 School-girls..... 17
 Female students having no particular occupation..... 13."

The following extracts from a report of the usual monthly meeting which appeared in the *Waterford News* of the 11th of March, 1853, bring down the history of this school almost to the very day on which these lines are written:—

"Proposed by Doctor Carroll, seconded by Terence O'Reilly—'That the Admission Committee be requested to prepare a list of prizes to be awarded for the best drawings of the different classes executed in the school since the opening.'

"At the conclusion of the meeting, the Chairman, Deane Hoare, accompanied by the Committee visited the school and expressed much gratification at the great progress exhibited by several of the pupils.

"The Master called their attention to the beautifully executed outline and shaded drawings by students of both sexes, some of whom had received no instruction previous to their entering the school.

"A few oil paintings, nearly finished, by some of the female students, exhibited considerable evidence of talent, and gave promise that the productions of the school might soon enter into competition with those of similar institutions, much longer in operation, and possessed of greater apparent advantages."

The following is the—

"RATE OF FEES.

"Morning Classes,—£2 2s. per annum, for one person.

"When two from the same family attend,—£1 11s. 6d. each.

"When three or more,—£1 8s. each.

"Governesses to all the Classes,—£1 1s. per annum.

"If two sisters,—16s. 6d. each.

"Artizans, and all persons showing satisfactorily that they intend applying the knowledge received in the School to an industrial pursuit, and that their means are inadequate to the payment of the full fees, £1 1s. per annum.

"Nominees of Subscribers to the Artizan Class, half the above rates, and in particular instances to the Governess Class. Two or more artizans of the same family to have the benefit of the proportionate reduction of fees allowed to the Morning Classes.

"All fees to be paid punctually in advance to the Morning Classes. Artizan Class, monthly in advance.

"Subscribers of 10s. per annum have the privilege of nominating one pupil to the Artizan Class at half rates. Those of one pound may nominate two pupils."

The two latter schools (Limerick and Waterford) could not have exhibited; but they have been introduced, in order to perfect the history of Schools of Design in Ireland.

PAINTINGS.

Although the doors of the National Exhibition were flung open to all artists, and although no critical, exclusive, or jealous Committee of Selection sat in secret conclave, to say which should be accepted, or which rejected—still, the number of works of excellence was almost miraculously great. It is true, for the reason which I have intimated, there were not a few which might have been agreeably dispensed with, and which it would be difficult, without an extraordinary stretch of courtesy, to term works of Art; but, taking all things into consideration, they were but the exception. I have not the slightest intention of going through the catalogue, or even mentioning the names of the contributors, who, in painting alone, exceed 300. The most that I can do, consistently with the space which other and more pressing claims have left at my disposal, is to notice some of those works which were confessedly of the greatest merit, and which illustrated, in the noblest manner, the genius of the country.

JAMES BARRY.

It was much to be regretted that the name of the immortal Corkman, James Barry, was not associated with some work more worthy of his renown than that which chance placed within the reach of the Committee. The picture in question was an allegorical portrait of George the Fourth when Regent, and represented the future monarch as St. George, the Patron Saint of England, in an attitude of triumph, after having overcome the Dragon. It exhibits in its free and bold outlines, as well as in the vigour of its drawing, indications of the hand of a master; but it is rather difficult to realise the

idea of the haughty and impatient artist condescending to flatter, even though it were a prince, with a pencil which loved to deal with lofty subjects, towering high above the atmosphere of a court, and all its vulgar pageantry. A work such as his glorious picture of Lear weeping over the body of Cordelia, would, indeed, have been worthy of one whose fame will be deathless, at least in these countries, so long as a love of Art exists amongst their people.*

* The following brief memoir of Barry, which I take from an admirable work, "Lectures on Painting by the Royal Academicians," published by Bohn, and edited by Ralph N. Wornum, will be read with interest by the Irish reader:—

"James Barry, with whose lectures this volume commences, was born at Cork, October 11, 1741. His father, John Barry, was of good descent, but was employed, in early life, as a builder, and, for a long time, as a coasting trader between England and Ireland. Barry himself made some voyages, when a boy, in his father's vessel, but he found this occupation so distasteful to him, that his father was induced to allow him to follow his own inclination, and put him to school in his native place. Barry appears to have made his first attempt at oil painting as early as the age of seventeen: at about twenty years of age he had made such progress as to venture to visit Dublin with one of his performances, which, exhibited in the rooms of the Society for the Encouragement of Arts, Manufactures, and Commerce, obtained him the notice and friendship of Burke: the subject of this picture was, "St. Patrick Baptizing the King of Cashel." In his twenty-third year, on the invitation of Burke, he visited London; and after a year's delay in the great metropolis, he was enabled, by the noble generosity of the same friend, to visit Italy, and prosecute his studies in Rome.

"Barry was deeply impressed with all that he saw in the "Eternal City," and, indeed, was delighted with the great works of Italian Art generally; but he appears to have been more fascinated by the technical excellence of the Carracci and their scholars, than impressed by the profounder qualities of the works of the great heads of the Florentine and Roman schools: the remains of ancient sculpture, however, appear to have exacted the greatest share of his admiration; in these he found the beauty of form in its fulness; in painting, he found the highest perfection in the colouring of Titian.

"He left Rome, after a stay of nearly five years, in the Spring of 1770, and passing leisurely through the various cities, so rich in the treasures of Art, in the North of Italy, he returned to England in the early part of the following year. He gained considerable notice in London by a picture of Venus, (it is engraved by Valentine Green), the first work executed by him after his return from Italy; this was followed by several others, which all tended to confirm his reputation; and when, in the early part of 1774, a scheme was

SAMUEL FORD.

'Half hid amidst the fresh and beautiful colouring which attracted the eye on every side, there might be seen a sad-coloured, faded, and partly indistinct picture—little more than a sketch—which still rivetted the attention, even of the most careless. It was Samuel Ford's "Fall of the Angels." Who could have glanced at that wonderful conception of a mind too mighty for its frail tenement of clay, without sor-

promulgated for the decoration of St. Paul's Cathedral, with large historical pictures, Barry embraced the supposed opportunity with enthusiasm: but the whole plan, as is well known, soon fell to the ground, through the bigoted opposition of Dr. Terrick, then bishop of London. Barry, however, was not to be so easily set aside; and as he could not obtain a place in St. Paul's for the display of his powers, he sought it elsewhere, and found ample scope in the great room of the Society of Arts, at the Adelphi. Here, in 1777, he commenced gratuitously, like Polygnotus of old, his great series of pictures, illustrative of the civilisation of man, and his final state of beatitude, or misery, hereafter. These pictures are six in number; the first represents the story of Orpheus; the second, a Greek Harvest Home, or Thanksgiving to Ceres and Bacchus,—a beautiful composition in every respect; the third, the Crowning of the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the Distribution of Premiums by the Society of Arts; and the sixth and last, Elysium, or the State of Final Retribution. These works, though, with the exception of the last, full of vigour of conception, are executed with an impetuosity which appears to have spurned all the more delicate refinements of Art: the painter's own peculiar individuality of character is forcibly mirrored in them; and it is rather singular that they should present such a forcible contrast to what one would be led to expect from the quality of his lectures in which material excellence, and all the technical perfections of Art, are most prominently inculcated. In the Victors at Olympia, however, some parts of the human figure are admirably drawn, and in an elevated and manly taste. But of all these works, the Greek Harvest Home is the most perfect as a picture; it is a composition full of meaning and beauty, and appeals forcibly to our best sympathies: it is a beautiful illustration of the often quoted exclamation of Virgil, 'Oh, too fortunate husbandmen,—if they did but know their happiness.' These pictures were finished in 1783; and the only remuneration Barry received for his nearly seven years labour, were the proceeds of the two exhibitions of the works, and two hundred and fifty guineas presented to him, at different times, by the society. He received, however, considerable benefit from the etchings of these designs, which he completed in 1792.

rowing over the early fate of one who breathed the very purest spirit of genius, refined and etherealised by a youth of privation, and a manhood of suffering. Poor Samuel Ford! your exquisite organization and woman's frame were unsuited for a successful wrestle with the hard realities of life; and the promise which kindly encouragement would have ripened into glorious fruit, withered under the cold indifference of a world that could scarcely appreciate your excellence. How different were Ford and Barry,—the latter austere—daring—full of a grandeur stern and rugged,—the former, all tenderness, and gentleness, and love—who, if he rose aloft, soared on the pinion of an angel. Barry might well be termed the Michael Angelo of Modern Art; while Ford was styled, by his associates, "The Young Raphael." His career was short, his history brief. It may be told in a few words.

Ford was born in Cork, on the 8th of April, 1805. Had nature endowed him with a more robust frame and vigorous constitution, he might have been, at this day, at the very height of fame and affluence, the ornament of his age, and the munificent patron of the struggling artist. But, alas! it was not to be so. The improvidence and imprudence of his father doomed him from his earliest youth to a hard but unequal struggle with fortune. His pencil and books were his earliest playthings; and with these he cheated many a weary hour of discomfort and want. In 1824, pecuniary difficulties became so pressing, that he sometimes found it almost impossible to provide drawing materials to study his Art. Still, he bore up with a courageous soul against his

"Barry was elected Professor of Painting to the Royal Academy in 1782, as successor to Mr. Penny, its first Professor; but he was again expelled that body in 1799, chiefly in consequence of his publication, entitled, *A Letter to the Dilettanti Society, respecting the obtaining of certain matters essentially necessary for the improvement of public taste, and for accomplishing the original views of the Royal Academy of Great Britain*, published in 1797, and of some correspondence consequent on that publication.

"Barry ended his life of turmoil and trouble on the 22nd of February, 1806, and his body, after lying in state in the great room at the Adelphi, was buried, with the usual ceremonies, in St. Paul's Cathedral."

adverse fate; fondly cherishing the hope that, through persevering effort, the day would come when all his hardships and anxieties would be rewarded by the smiles of fame and fortune. His application to study was so incessant, that, while yet a boy, he mastered the Latin, French, and Italian languages, and even made some progress in Greek. In 1825, he was chosen Master of the Cork Mechanics' Institute. He now began to embody the ideas floating through his mind, by paintings in distemper; and the "Genius of Tragedy"—which was exhibited—although unfinished, is yet the most finished of his works in that style. His circumstances prevented his giving his mind to the class of subjects to which his genius directed him. "If I exhibit 'Tragedy,'" he has been heard to say, "I will write under it—'Painted by candlelight.'" In 1827, he commenced his best and greatest work, "The Fall of the Angels."

About that time, the late William Crawford, a citizen of Cork, as remarkable for his refinement as his liberality, was instrumental in setting on foot a subscription to establish the young artist in London. But whilst working at his picture, which he destined for the Exhibition of the coming Summer, and on which he fondly built his hopes of celebrity and success, he took cold; which, resulting in consumption, ended fatally on the 28th of July 1828. And as if to sustain the similarity to the great master from whom he received his appellation, his *chef d'œuvre* was being exhibited, and was exciting the warmest admiration of that genius which flashed so brightly, at the very moment when its light was quenched in death.

This "Fall of the Angels" is a work more of outline than detail, of thought than of execution; but had the outline been filled up, and the thought been fully realized, it might now take its place amongst the greatest works of modern Art.

Through the portals of heaven, which blaze with light, issues forth that spiritual force by which the host of Satan is driven forth from the abode of the blessed, and hurled

into relentless ruin. The figure of Satan is matchless in terrible and defiant beauty, and illustrates in the most vivid manner Milton's description of that Prince of Pride, who

With ambitious aim
Against the throne and monarchy of God,
Raised impious war in heaven, and battle proud,
With vain attempt. Him the Almighty Power
Hurled headlong, flaming from the ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition."

I have seen Ford's most interesting work—his portrait of himself—taken, I believe, when the fatal disease was working its ravages on his delicate frame, and drinking up his blood with its hot breath. It is painted with exquisite but painful minuteness. The hands are like those of a skeleton clothed with a slight drapery of flesh; and the face is full of a delicacy that borders on spirituality. The history of the artist is traced with the last efforts of his facile pencil.*

* A few hours after I had corrected the proof of the above sketch, accident placed at my disposal some pages from a diary kept by this gifted but ill-fated child of genius. It closes with the last struggles of a brief existence; the manuscript evidencing in its unsteady characters the feebleness of the hand that traced them. The extracts which I quote are valuable as illustrating the tone of his mind—his poetic and melancholy temperament—his dreams of ambition, and aspirations after excellence—the energy and daring of the artist battling with, and yet yielding to, the languor of a fatal malady. They are also deeply interesting, as indicating, but too plainly, the constant pressure of wordly cares, if not actual embarrassment, upon one little able to bear a burden of the kind. As a history of the commencement and progress of his greatest work, it is peculiarly valuable:—

"May 19, 1826.—Began my first portrait—'Eliza.'

"June 16.—Began the design for the ceiling of the theatre. Finished the portrait. The idea of the 'Vision of Tragedy' was caught from Milton:—

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes or Pelop's line,
Or the tale of Troy divine."

The first thought was Tragedy sweeping on, while the bards are raised to view the wonders of her power, and the distance was to be the arena of some tremendous catastrophe drawn from the far times of the earth. It by degrees altered to the form in which I painted it in the cartoon.

WILLIAM WILLES.

The National Exhibition was likewise enriched with the works of another deceased painter, William Willes, also a native of Cork. This gentleman was a member of a family upon which poverty had never pressed with its iron finger;

"August 9.—Thought of an exhibition of six pictures. Prophecy of Balaam, Macbeth consulting the Witches, Œdipus, Romeo and Juliet in the Tomb, Tempest, Retreat of Charles the Fifth.

"February, 1827.—I think it is better not to attempt subjects except it is called for; because I am led away from them before the mind has had time to mature any one idea connected with them. Even, in the first instance, the mind cannot take sufficient interest in them, at least only for a very short time, no properly substantial end being in view. The mind, I think, by this vagrant mode of action, will lose its strength—irritation is the common result of those trials; for they are trials made under the very greatest disadvantages. I am in doubt whether it would not be better to avoid making even the slightest sketches of subjects, choosing rather to give the mind a habit of looking abroad at the proprieties of things, and leaving it thus to gain strength which can effectually be used when the proper time comes.

"November 1827.—Painted Crucifixion for Skibbereen, from two o'clock, November 8, to half-past two o'clock, November 10. Painted in light and shadow, glazed with sienna and lake.

"November 12.—Settled once more in Cork.

"January 22, 1828.—A theme occurred to me—a figure in crimson drapery rushing through a stormy sky on a white horse—blue clouds underneath—behind the horse a dash of lightning, merging into murky purple overhead.

"February 4.—Bacchus in India might be made the foundation of some wildly gorgeous, romantic scenes. Now, I should wish to be able to give ideas of the imaginary spectacles that are presented dimly to my mind—scene on the shore, among the rocks, such as Bacchus might have sat on, when the pirates took him—the quiet, fresh loneliness of a smiling world rarely seen by mortal eye, a dreamy kind of half spiritual place. How much there is that may be done—how little I can do. The circumstances of the present time will, perhaps, in some respect, exert an unfavourable influence over the future—in other respects not so—certainly all the products of God's care. I do not know that I have once in all my life said thank God, when the plans of my own formation were obstructed.

"February 10.—'And the sea gave up the dead that were in it,'—the general resurrection—one of the grandest, most pathetic themes. Shall I ever be enabled to give it all the wildness and beauty that I imagine of it? Began the Fall of the Angels. Drew the lines.

"Feb. 12.—Distant rock and general effect in umber. Painted by night.

"— 13.—Glory round the throne. By night.

and from youth upwards he was enabled to devote himself to those pursuits which best harmonised with his refined mind and cultivated taste. Mr. Willes was not only a painter of great merit, but a person of considerable acquirements. His lectures on Art Education, delivered on the opening of the Cork School of Design, displayed at once the ripeness of the

1823

"February 14.—Throne. By night.

"—15.—Cherubim. First Day.

"—16.—Battlements of Heaven. Second day.

"—23.—Dead coloured the second group of Angels. By this time I had copied the sketch of the first group on the canvass. Mr. Penrose called yesterday to see Tragedy, and to-day he came to see the Angels, with Mr. Newenham.

"From this day I began to think no more of it as to the Exhibition. I was ill, and occupied with other things—till Mr. Deane, on Friday, March 28, promised to supply me with thirty shillings a-week while I should be engaged in the execution of that picture. Brought it home that evening, and began a sketch of the front figures in light and shade.

[The latter paragraph, the reader will observe, appears to have been added at a subsequent period.]

"February 25.—Yesterday saw Michael Angelo's *Fate* shadowed for the first time—saw a small outline of them nine or ten years ago. I remember I did not think them *Fate* at all then. Though there is not majesty and terror enough about them, and the conception is certainly not adequate to the dignity of the subject; yet there is enough of power in it to proclaim the author possessed of great requisites in his art, requisites most lamentably wanting now a-days. Compared with this work all that I have done, almost without an exception, appears weak and inefficient, vapoury and unreal—practical, perhaps, but unsubstantial and insipid.—That would never do for me.

[This day a vision of living beauty appears to have broken in upon the dreamings of the impressionable artist].

"Saw the fine woman from the Lower Road. She is indeed a magnificent creature—her very cloak folds round her in the grand style. At the distance of the breadth of Patrick-street, when the features were all indistinct, there was yet quite legible the energy or the intensity of feeling dwelling in them, and arresting the mind to the momentary study of them. How wretched the generality of heads in comparison with that of this woman!

"A whim occurred to me the other day of Valentine and Orson serving as the ground of a gallant display of pictorial energy—a romantic story, certainly,—part, at least, very pretty. I don't remember the whole.

"Mr. Crawford called on me, Wednesday, March 26, and brought me five pounds. On speaking to Mr. Willes the next day, he offered, and gave him five pounds more for me, in order to go to London.

scholar, and the enthusiasm of the artist. It is much to be deplored that he did not live long enough to witness the success of an institution with which, no doubt, he then imagined that he should be long associated.

"April 5.—Being without money, I changed Mr. Crawford's five pound bill and intend to replace as soon as I hear from Mr. D.

"In the course of the month of March, Doctor Murphy, South Mall, offered me as far as ten pounds to go to London.

"Mr. Corbett wished me to paint a picture for him for two guineas. I was, and am much obliged to him, it showing more wish to do me a service in the right way in him, than all the talking of those who let it take the place of doing, even a little.

"Saturday, April 12.—On Wednesday, April 9, I got the order of the fore-ground of the Fall of the Angels completed in umber; on Thursday, I began in a purple tint to shadow forth the distant armies; Friday, I nearly completed (for the time) the cavalry in the middle space; to-day I brought that part to a close, and began to lay the neutral tints on the upper figures of the fore-ground. I was five days occupied in rubbing in the fore-ground in umber—a proof of the interruptions I continually experienced from languor and incapability of lengthened exertion,—and besides all that, one or two doses, in the way of old jobs that discomposed me not a little. I received three pounds from Mr. Deane to-day, for the fortnight passed.

"April 14, Monday.—Rubbed in the fore-ground of the right-hand portion in body color, which I found too dark. I changed it by brightening the figures with the high lights, and brought it to bear, as far as I went.

"April 15.—Finished a small portion of a few of the figures—a head and breast, a leg, a head turned down.

"April 21.—Invited by Mr. Morgan to finish the picture at his house for the sake of my health.

"April 22.—Went to breakfast at Mr. Morgan's. Charmed with the place appointed for me.

"April 23, Wednesday.—Sold the picture to Mr. Penrose for thirty guineas.

"April 24.—Sent the picture to Tivoli, rolled up—not painting since Monday.

"April 25.—Received five pounds from Mr. Penrose. Got the picture on the frame.

"April 26.—Began to paint at Tivoli.

"April 28, Monday.—At home—took medicine—doing nothing. The chain of events seems as it were unwinding itself, and by the mercy of Eternal Deity, each unfolded link is endued with the power of shedding a greater degree of repose over me now, and of throwing a quieting influence over me while in the contemplation of the distance.

"May 5, Monday.—Since last Monday I have been at Tivoli but few days—the foul weather, languor and medicine kept me loitering, and when I did get there, weakness prevented me from doing scarcely anything. This

The works of this artist are remarkable for great beauty of colouring, and gracefulness in grouping. The pictures exhibited, the best of which was "The Mock Funeral," were quite characteristic.

GROGAN.

Rare old Grogan! Pity it were, if in our National Exhibition there were not displayed some of the productions of thy quaint but prolific pencil. Grogan brings the spectator almost into the midst of the last century, when ladies coquetted in hoops, and gentlemen wore bag-wigs and swords—when the sweeps of Christ Church powdered mayors of Cork, as they passed through the portals of that venerable edifice, and when curious, and now forgotten customs, such as that of "Beating the Herring," which he has made the subject of a characteristic picture, were then remembered with annual observance. In some of his best works, Grogan reminds one of Teniers, in his truthfulness, and perhaps a little in his coarseness; while there is much of Wilkie in his admirable detail. The best of his works, of which I know, is "The Breaking up of an Irish Fair," which exhibits his power equally in landscape as in figure painting.

The walls of the Fine Arts Hall were adorned with works of other artists whose pictures and whose fame alone survive at this moment. Amongst others were those of Scottowe, famous for portraits,—O'Keeffe, whose "Sybil"

day I was enabled just to give an appearance of finish to the upper part—lower part untouched. Mr. W. thought it looked very well, saving the bottom ruins, but it would require more nerve than I possessed even to begin to touch on them.

"May 11, Sunday.—Since last Monday I have lain in bed. The love of the Eternal was surely displayed in choosing this time for this dispensation—a time when I could lie calmly and bless him for the fulness of the store he had laid by me.

"May 17, Saturday.—In the course of the week (always in bed till past the middle of the day) I was enabled to finish the heads of Milton and Shakespeare, and sent them to the Exhibition Room. My own portrait sent to be framed, by Mr. Newman. I am very weak."

These are the last words which the pen of Ford traced in this diary.

and "Magdalen" display great creative ability—Butt, of whom I know little—Brocas, admirable in his cattle—and Roe, whose delineations of Irish life were almost unrivalled, though his painting was coarse, and frequently careless. But one of the most attractive portraits of the Exhibition was that of the Honorable Mr. Spring Rice, (now Lord Monteagle), by that famous Irishman, Sir Martin Arthur Shee, late President of the Royal Academy.

D. MACDONALD.

I regret that I must class this young and rising artist with those who are no longer of this world, although, at the time his pictures were exciting the admiration of thousands, he was in the spring of manhood, full of life and hope. His best picture was "The Connoisseur"—a clever satire on that most pretentious class of artists, who discover "the learning of Pousin and the Corregiecity of Corregio" in every work which is palmed by artful fabricators of the Old Masters upon their credulity. With some characteristic faults, especially a degree of harshness in colouring, this picture was full of merit, and told the story with great humour and effect.

DANIEL MACLISE, R.A.

Passing from dead to living celebrities, I come to what was not only the greatest work in the National Exhibition, but, to my judgment, one of the noblest works of the present age. It is the original study in oils for the fresco executed in the House of Lords—"The Spirit of Justice"—the subject of which is thus accurately described in the catalogue of the Exhibition:—

"The figure of Justice occupies the centre of the design, and on either side are the angels of Mercy and Retribution. Immediately in front of the angels, and on a level with the tribunal, are seated the judges lay and ecclesiastical. At the base, on the side of the angel of Retribution, stand the guilty one, and the accuser, who displays the evidence against him. Beneath the angel of Mercy, are the widows and orphans protected by their armed champions. In the front, a negro kneels newly liberated from his bonds, and a free citizen, also bending before Justice, unrolls the charter of liberty."

Strong as was the impression which this picture made on you at the first glance, it gained on the interest the more it was contemplated; until you were unconsciously drawn towards it again and again, its fascinations increasing at every successive time. It rises, if I may so express myself, from the dramatic and picturesque into the poetic and the sublime, soaring into the highest region of imagination, and lifting the mind of the beholder to an atmosphere at once solemn and sacred. Its conception is splendid; and its execution is equal to that of any of those noble works which have for years past formed the great centre of attraction in the Annual Exhibitions in London. The face of Justice seems illumined with the Divine light of Heaven, as, with eyes of more than human intelligence—wondrously beauteous in their clear though fathomless depths—the Spirit holds communion, as it were, with the Eternal Throne. Its calm and gentle beauty has in it something terrible, mixed with what is pleasing, impressing the mind with a feeling of holy awe. The figure of Retribution, as it darkly contrasts with the gentle and benignant expression of pleading Mercy, is truly grand—grand in its grim and gloomy repose, as, insensible to pity as to hate, it clutches the fatal sword—grand, also, in its look of inexorable and immovable fixedness of purpose. The lower or mundane figures are drawn with astonishing freedom, finished with an accuracy of detail almost superfluous, and fraught with intense expression.

Maclise's finish is unequalled, equally as his drawing, in which latter, especially, he surpasses nearly all living artists—certainly, all of the British School. Some critics cavil at his colouring, as deficient in harmony—which objection his warmest admirers may admit, in a limited degree; for in this respect he is not equal to his wonderful conception, and faultless drawing.

I can only say of this magnificent work that I have gazed at it over a hundred times, and each time with as keen a sense of pleasure as at first. It was *the* picture of the Exhibition.

A few of the early drawings of this great artist—the first indications of artistic talent—were exhibited underneath the crowning triumph of his Art. Amongst others, was a pen-and-ink sketch of Sir Walter Scott, who had visited Cork in Maclise's boyhood.

Maclise owes much of his present celebrity to his close and constant study of the antique, of which the noble collection of casts in the Cork Institution afforded him ample means and opportunity. His career in London, the theatre of his fame and glory, was marked with the most brilliant success from the moment that his first great picture, "All Hallow's Eve," was exhibited. And from that moment, the world of Art has been astonished with a succession of such works as—"Gil Blas"—the "Banquet Scene in *Macbeth*"—the "Play Scene in *Hamlet*"—"Captain Rock"—the "Ordeal by Touch"—"Alfred in the Danish Camp"—all of which are stamped with the impress of unquestionable genius.

F. DANBY, R.A.

Owing in a great measure to the exertions of Sir Thomas Deane, the National Exhibition was enriched by a splendid work from this distinguished artist—"The Tempest"—which was generously lent by the gentleman to whom it belongs, and by whom it has been valued at a thousand guineas. It is a wonderful realization, or embodiment in a visible form, of Shakspeare's *Tempest*, and is full of artistic beauty in the best sense of the word. By the glare of the forked lightning, which rends the pitchy heavens, the horrid scene is disclosed—the noble ship, now a helpless wreck, tossing wildly on the raging waves—the elements in terrific strife—and the paralysed crew on the verge of destruction. A gaunt figure is seen holding up a signal, in the desperate hope of assistance; while the powers of sea, and air, and hell itself, appear to be leagued for the ruin of ship and crew:—

"The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out."

The first impression produced by this picture is one of unmixed terror; but, on a closer inspection, the mind is relieved by the vision of *Ariel*—*Prospero's* "brave spirit"—who glides over the foaming waters with graceful motion. Amidst such an elemental "pothor," well may the scared *Gonzala* exclaim—

"Now would I give a thousand furlongs of sea, for an acre of barren ground; long heath, brown furze, anything."

SAMUEL WEST. *1 Cork 1870*

Cork may also claim West amongst her successful artists, although he has for many years held a high position in his profession in London. Mr. West contributed some of his finest works to grace the National Exhibition; but while they were all of the very highest order of merit in their peculiar walk of the Art, that which attracted the most marked attention was his picture of "Charles the First receiving instruction in drawing from Reubens, while sketching the portrait of his Queen and Child." The drawing of this work, as well as its composition, is very fine; but the great charm of all exists in its colouring, which is faultless. In this respect, it much resembles the works of those famous painters of the sixteenth century, whose colouring seems to defy all attempts at imitation. The head of Charles, serene, proud, and rather melancholy, is a study in itself. The ill-fated king is attentively listening to the instruction of the mighty monarch of the brush, who is telling him how the sketch is to be done. The noble countenances of Charles and Reubens contrast finely with the delicate beauty of the Queen, and the youthful grace of the Prince.

West's other work—"Chaucer at the Court of Edward the Third"—is one of far greater size, and indeed pretension. It was deservedly admired for the many qualities which together constitute a good picture; but to my mind it was excelled by the one to which I have more fully referred, which would be sufficient of itself to establish the reputation of any artist.

WILLIAM FISHER.

Fisher is another of those children of genius whom Cork has sent forth, to acquire fame and honour in the world of Art. William Fisher is no mere painter; he is a true artist. His facile and beautiful pencil is the obedient minister of an imagination at once graceful and poetic. From the earliest age, this gifted artist exhibited a singular degree of talent, and a proficiency which could only be expected from riper years, and a long practice of the details of his profession. A striking instance of this precocity of talent was exhibited in one of the finest portraits in the Fine Arts Hall—the portrait of the late Robert O'Callaghan Newenham, President of the Society of Arts, Cork, painted when the artist was but seventeen years of age! The head is remarkably intellectual, and even spiritual in its character, and is handled with exquisite delicacy, displaying a finish which the practice of a whole life would impart to but few.

Another remarkable portrait executed by Fisher is that of John Craig, Manager of the Cork Branch of the Bank of Ireland. It was painted for the Trustees of the Cork Savings' Bank, upon which institution Mr. Craig has conferred the most important advantages, by reducing the former method of keeping the accounts to the simplest and most perfect system—so much so, that in less than half an hour the whole accounts of a bank in which the average deposits are sometimes about £400,000, may be made out, and even the most trifling error detected.

But the picture which drew all eyes towards it, was "The Coulin, or Exiled Bard." The bard, whose face is fraught with sorrow and tenderness, clasps to his bosom a beautiful girl; and both seem to take a last farewell of their loved land. He may be supposed to exclaim—

"Though the last glimpse of Erin with sorrow I see,
Yet wherever thou art shall seem Erin to me.
In exile thy bosom shall still be my home,
And thine eyes make my climate wherever we roam."



These touching lines are beautifully embodied in the two figures of this charming picture—the exquisite face and glorious eyes of the lady, so full of love and light, justifying the rhapsody of the bard. A ship, with sails fluttering in the fresh breeze, and riding buoyantly upon the waves, represents, in its impatient boundings, that the sad moment of departure has come. I could not say which was the more to be admired in this delightful work—its graceful drawing and composition, and its harmonious colouring, or its beautiful expression of a sentiment sacred to every generous and manly heart. Such a picture as this should be in the possession of a citizen of Cork. Certainly, it is one which I would be unwilling to know had been sold out of the country; and I am happy to say that it is in the possession of the artist's sister, Mrs. James Hogg, of Cork.

Fisher's portrait of himself is interesting, exhibiting a head of fine shape, and great intellectuality; but perhaps one of the best "bits" exhibited, was his sketch of the late Samuel Skillen, an artist of considerable acquirements and great promise, and possessing that gift of gifts to an artist—enthusiasm for his Art. This sketch is full of character and expression—and, in fact, is executed with the fidelity of friendship.

CATERSON SMITH, R.H.A.

This artist, who is justly ranked with the very first of the portrait painters of the day, exhibited several of his finest works; amongst which were the portraits of Chancellor Blackburne and the Duke of Leinster. Besides being painted in the highest style of Art, these portraits are eminently natural—the man on canvass appears as unconstrained as if he were looking at you from a seat by his own fire-side. The public of Dublin are ever anxious for a first glimpse at the newest works of this great artist, who really reflects honor on the country, even in the fact that there is ample and remunerative employment found for his accomplished pencil in its metropolis.

N. J. CROWLEY, R.H.A., LONDON.

A picture by this artist excited considerable attention, alike from its admirable drawing and clever composition, as from the dramatic character of its subject. A magnificent old chieftain, as terrible as Lear, appears as if flinging all the weight of his paternal and kingly wrath on the youthful prince who sacrificed his allegiance to his love. It was to be regretted that the story of this picture was not given in the catalogue, as there was much anxiety expressed to have the scene more fully explained than it could be by the only words attached to its number—"The Desmond's Bride."

Amongst the clever portraits of this artist, that of Mrs. Maher of Turtalla was the best.

J. HAVERTY, DUBLIN.

Mr. Haverty exhibited many works of undoubted merit; especially his "Father and Daughter"—a blind piper and his child—the one discoursing most eloquent music with his pipes, the other with still more miraculous organs—her eyes. This picture was full of character, and painted with all the care and finish of a practised hand. His more ambitious works were "The Baptism of Ethelbert," and "The Judgment of Paris," both of which were deservedly admired. I should not forget his masterly portrait of Father Mathew, the best ever taken of the great moral teacher and patriot.

G. F. MULVANEY, R.H.A.

Besides two very attractive pictures by this distinguished artist, there were some life-like portraits, in oils and crayons. That of the President of the Queen's College, Cork, was amongst the happiest.

B. MULRENNIN, R.H.A.

For exquisiteness of finish, the miniatures of Mulrennin could not be surpassed, and scarcely equalled. Indeed some may be inclined to think that effect is perilled by this over

delicacy of execution. But this idea could hardly be entertained in the present instance, the result being so delightful.

E. J. HARDING, CORK.

The works of this gifted artist bore ample testimony to the versatility of his talent. Besides a charming cattle picture, and some portraits in oils, which latter partook a good deal of the style of Reynolds, Mr. Harding exhibited several miniatures, in Indian Ink, and in water colours. It would be hard to say which were the more attractive; the naturalness of the colours in the one, being fully compensated for by the life-like accuracy of the other. Indeed, the latter were like so many first-rate daguerotypes, but rendered in a happier medium. The estimation in which Mr. Harding is held in the South of Ireland renders any description of his style unnecessary; and it is sufficient to say that his miniatures, in which he excels, will bear comparison with the works of any artist that I know of.

J. MULCAHY, LIMERICK.

Limerick was well represented by Mr. Mulcahy, with the excellence of whose landscapes I have been long familiar. His present pictures were—a distant view of his native city, and a scene in Westmoreland; both of which were equal to his reputation as a close studier of nature, and one capable of representing its charms faithfully upon canvass.

M. A. HAYES, A.R.A., DUBLIN.

There could not be a more striking contrast offered between any two works of the same painter, than between the humble disaster of poor Paddy, as he mourns over his "Broken Car," and the glorious "Charge of Light Cavalry" at the famous battle of Moodkee,—the one so full of comical woe—the other breathing the intensest spirit of strife in its grandest aspect. This battle scene is about the best that I have seen by any British artist, and not unworthy of the school of which Horace Vernet is the greatest living master.

M. KENDRICH, R.H.A., DUBLIN.

One picture of this artist was positively refreshing to the sight—The "Departure of the *Viceroy Steamer* for America." The gallant little vessel—a mere minnow to the tritons that now bridge the Atlantic with steam—is seen dashing out of the port of Galway under the happiest auspices; a bright sun lighting up miles of sea and land, and myriads of laughing waves breaking in sportive beauty before her adventurous prow. This picture was remarkable for its fine perspective, and aerial effects. I may remark, that the *Sirius*, from Cork, was the *first* steamer that ever crossed the Atlantic; she having sailed three days before the *Great Western*, from Bristol, and upon her paddle-box, stood as true a seaman as ever trod a quarter deck—Michael Roberts, of Passage, Cork—who, having crossed safely in that small vessel, was afterwards lost in the gigantic *President*, with Tyrone Power, who had so often shaken the theatres of London with delight.

EDWIN HAYES, DUBLIN,

Exhibited several spirited marine pictures, representing sea-life in all its varieties—in calm, in breeze, and in storm.

JAMES B. BRENNAN, CORK.

A young, but ripe artist, Mr. Brennan is rising, day after day, to the top of his profession, as a portrait-painter. Amongst the best of his portraits, were those of the indefatigable Vice President of the Executive Committee—Sir Thomas Deane, and of the learned octogenarian, James Roche, President of the Royal Cork Institution. The latter was taken at the pressing request of his fellow-citizens, who thus expressed their admiration of his attainments as a scholar, and their esteem for his virtues as a man. Mr. Brennan's drawing is strictly correct, while his colouring, especially in flesh, is admirable. His picture of "Age receiving instruction from Youth" displayed a capacity for even higher things.

DUBLIN
—PAINTING
IN ROBERT
GOFF'S GALLERY
1991—SOLD TO
AMERICAN
COLLECTION

I may mention, that Mr. John Brennan, the father of this most promising artist, exhibited several clever pictures, principally illustrative of local scenery.

W. P. MORGAN, CORK.

An unhappy but singularly-gifted artist, some of whose pictures exhibit indications of extraordinary talent. I have seen landscapes of his which contained in them "bits" which might with difficulty be matched in many of the masters. Had poor Morgan possessed prudence equal to his ability, he might have done anything; for most of his works were pure compositions, and were replete with originality and genius.

R. LYSTER, CORK.

Few young artists possess more real materials in them than Richard Lyster. He is gifted alike with imagination and enthusiasm; and study and practice are every day maturing his mechanical ability. Though but a very short time practising his profession, he has already made great way in it, and is each day exhibiting the beneficial results of his Roman education, in his knowledge of the principles of the Art. His best, certainly his most interesting work in the National Exhibition, was his portrait of the Reverend F. Mahony, best known to the world of letters as the witty and erudite Father Prout.

The striking accessories of this picture indicate the place, if not the period, of its execution. It was painted during the last of the many visits which this well-known literary and political writer paid the Eternal City. An allegorical group in the background symbolises the political condition of that period, when Pío Nono was at the highest point of his popularity, and his name was associated with the dawning of Italian liberty. The artist cleverly introduces the bronze columns which support the canopy in the Church of St. Peter; so graceful in their wavy outline, that Raphael could conceive nothing more perfect, when he designed his cartoon of "The

Beautiful Gate of the Temple." The Swiss Guard, armed with his halbert, is from life; as also the young peasant girl who lays her offering of flowers at the altar's steps.

These accessories are all made subservient to the principal figure—that of one of the best scholars and brightest wits of the day—one who in his learned fancy has found polyglot originals for all our songs, from the most touching and tender, down to that quintessence of broad humour and pathos—"The night before Larry was stretched." The artist has caught the expression of his gifted original, and transmitted it with force and fidelity to his canvass.

OTHER ARTISTS.

The space at my command will only enable me to present the remaining principal works in the briefest possible form.

G. Nairn, R.H.A., Dublin—"Annadale Bridge, County Wicklow." A beautiful bit of scenery, and executed with the hand of a master.

F. W. Burton—"Portrait of Helen Faucet." This was a crayon sketch; but I doubt if in the whole collection there was a portrait more replete with character and expression. It was really a gem.

A. Jones, Dublin—"Portraits of Mrs. Thomas Rice Henn and Children." This group was greatly admired; the colouring being peculiarly good, and the finish most elaborate. This artist exhibited other works.

R. Rothwell, London, had some fine specimens of colour, the most remarkable being "A study from Lady Howard de Walden," which would have done credit to any artist.

Thomas Bridgeford, R.H.A., Dublin—This artist had a portrait of himself in every way excellent, besides an interesting picture—"The Deserter."

George Petrie, R.H.A., Dublin—"Brandon Mountain." One of the most attractive works in the Exhibition.

Frederick Fitzgerald, Dublin—"Christ led forth from the Judgment Seat of Pilate." This subject was of a character so ambitious, that it would have taxed powers of the very

highest order. This being taken into consideration, it is no mean commendation to say that this young artist succeeded respectably in his high attempt. His "Deputation to Queen Elizabeth" was, however, better, because more within the reach of ordinary artistic capacity.

Thomas Newenham Deane, Cork—"Scene on the river Lee, near the City of Cork." Of several clever pictures, this was about the best, though, perhaps, not so generally interesting as "Skelter, the Artist's Pet," which was replete with life and expression.

Henry Hill, Cork—A variety of first-rate architectural drawings.

James Mahony, Cork—Several favourable specimens of this artist's peculiar style; his picturesque sketches of old-fashioned continental towns being amongst the most attractive. Few possess a readier or more facile pencil than James Mahony, who is a frequent contributor to the pictorial part of the *Illustrated News*—a journal which is something more than a

"Chronicle and brief abstract of the time."

J. Noblett, Cork, exhibited a number of his clever landscapes, in oil and water colours.

Robert L. Stopford, Cork—Several faithful sketches, in water colours, of the most remarkable and beautiful features of Southern and local scenery; many of which have been familiarised to the public through the art of the lithographer.

The Masters of the Schools of Design of Cork, Dublin, and Belfast—Messrs. Scanlan, Knight, M'Manus, and Nursey—exhibited creditable pictures. And three pupils of the Cork School—Messrs. Drummond, Casey, and Kemp—reflected the highest credit on that institution by the works which they displayed.

J. Stokes, J. M. Connell, J. E. Bozanquet, and Samuel Uvedale—all of Cork—exhibited a number of portraits and miniatures, many of them of considerable merit.

J. W. Atkinson, Queenstown—The marine paintings of this artist are remarkable for a thorough knowledge of his

subject; his ships being faultless in every detail, and his sea and sky being faithful to Nature in her varied forms of beauty. Mr. Atkinson is a seaman as well as an artist; and his acquaintance with the profession to which he at one time belonged, now saves him from falling into the blunders and incongruities of a mere landsman.

The younger Atkinson exhibited creditable pictures in the same school.

LADY AMATEURS.

Mrs. Colonel Smith deserves the first place under this head, her works being remarkable for wonderful character, and fidelity to nature. Few pictures attracted greater attention, or occasioned the same degree of satisfaction, as her "Puff of Smoke," her "Irish Piper," and her "Ballad Singers." Looking at these pictures, you never attempt to criticise the artist. The thing is too natural to raise a doubt as to its reality, and you enjoy its fun as heartily as if you stole a peep into a room where living people were engaged in some pleasant frolic.

The Viscountess Bernard exhibited some graceful productions of her pencil; the principal being views in Castle Bernard Park, and a sketch of Brussels, displaying taste in the selection of her subject, and considerable ability in its execution. Lady Harriet Bernard, and the Honourable Mrs. Bernard, also contributed elegant specimens of their accomplished taste.

Mrs. Fitzgibbon, Sidney House, Cork. The claims of this lady to the character of an artist are based equally on her command of the chisel and the brush. Her "Star Gazing" would have done credit to the vigorous hand and practised touch of a master. Besides being beautifully drawn, and elegantly toned in its colouring, it had the additional charm of imaginativeness.

Amongst the other gifted lady exhibitors were:—Miss Allman, Bandon; Isabella Ashley, and Jane Bradshaw, School of Design, Dublin; Miss Grace Callaghan, Cork;

Miss C. Braddel, Mallow; Miss Taylor, Dublin; Mrs. J. Bull, Cork; Mrs. T. N. Deane, Cork; Miss Sewyard, Cork; Anne Carroll, Cork; Miss E. Murphy, Cork; the Misses Nash, Cork; Mrs. Tottenham, Cork; Mrs. Creagh, Cork; Miss Palliser, Dublin; Miss Reeves, Cork; Miss Kift, Cork; Emeline Helena Morgan, Cork; and Mrs. William Bradford, Cork, whose clever picture of a glimpse of the lovely hill of Glanmire, seen through the arch of the railway bridge of Blackrock, was deservedly admired. To this list, which I do not pretend to say is perfect, I must add the name of the late lamented Lady Deane, whose artistic taste and elegant accomplishments were only surpassed by her practical benevolence.

GENTLEMEN AMATEURS.

John W. Spread, Cork, may justly rank amongst the foremost of the gentlemen amateurs, and indeed might hold a high place amongst most professionals. His pictures, "The Belgian Mother," and "Carrigrohane Castle," proved him to be successful alike in landscape and figure painting. The latter possessed a quiet charm which was peculiarly attractive, while it had all the style and finish of a work of an experienced professional artist.

Richard Dawman, Cork—This gentleman's pen sketches had the effect of finished engravings, and were replete with spirit and animation.

Mr. Parker, Cork, is at once a naturalist and an artist, and, consequently, his paintings of birds had the exactness and minuteness of nature.

The other principal amateurs were—Hodder Westropp, Cork, whose sketches of Italian scenery were clever and tasteful; Henry Morgan, Cork, whose landscapes had considerable merit; Honorable W. Evans Freke, Bandon—spirited stags; Fouhey, Cork—an excellent oil painting; P. Lindsay, Cork—clever landscape and figures; J. Spiers Morgan, Cork; Doctor Green, Cork; George Nash, Cork; Thomas Walker, Bandon; Sir George Hudson, Bart., Dublin; Oliver Healy,

Limerick; J. Harwood, Clonmel; James Beale, Cork—several spirited drawings; besides a number of others, whose names it is out of my power to mention. To these I must however add a number of beautiful sketches by the late J. Weale, Cork.

ARCHITECTURAL DRAWINGS.

Amongst the more important of this class of drawings, were a "Design for Town Hall, by Sir Thomas Deane, Son, and Woodward," and painted by T. N. Deane; "Examination Hall of the Queen's College, Cork," drawn by the same artist; "Selected Design for Town Hall, Cork," Messrs. Atkins and Johnson, Cork; "Architectural Elevation," J. Hurley, Cork; "Convent of the Sisters of Mercy, Cork," William Atkins, Cork; several designs by R. Brash, Cork; second design for Town Hall, J. Hargrave, Cork.

Also, mechanical drawings, John Murphy, Waterford.

PAINTINGS ON GLASS.

M. and A. O'Connor, London, exhibited eight specimens of painted glass windows, of different styles and ages. One was peculiarly fine, representing St. John the Baptist, and his mother, St. Elizabeth. The drawing was spirited, and at the same time careful, and the colour was splendidly rich and deep. This art, which lent such a solemn beauty to our ancient churches, seems destined for a revival—such is the demand for stained glass windows, as they are popularly termed.

SCULPTURE.

If the paintings exceeded the sculpture in quantity, the latter more than equalled the former in quality. The works were much fewer; but, different from the paintings, there was not a single one which did not rise above the level of mediocrity, while many of them reached the highest pinnacle of modern excellence. With no other artist could I commence more fittingly than with

JOHN HOGAN.

The visitor was afforded the opportunity of inspecting at the same time one of the first works of this really great artist—a colossal head of Minerva, carved in wood—and some of the rarest productions of his chisel; amongst the principal of which were his *Dead Christ*, *Hibernia*, and *Drunken Fawn*. As Hogan is one of those men of whom an Irishman, not to say a Corkman, may feel justly proud, I think it quite in keeping with my present purpose to give the reader some knowledge of the man, and his history,—a man, in whom the impulses and capabilities of genius are combined with immense energy and persevering industry—and a history which records the struggles of one who felt within him the consciousness of power, and who flagged nor faltered not until he proved that power in the greatness of his works. A few extracts from a well-written memoir of the artist, which appeared in the *University Magazine* for January 1850, will serve my purpose admirably.

I may briefly state that John Hogan was born in the town of Tallow, in the month of October, 1800, and that his father settled in Cork a few months after his birth. At an early age, young Hogan was placed in the office of Mr. Michael Foote, a solicitor of large practice, “with a view of being ultimately admitted a member of the honourable corps of gentlemen attornies.” The memoir goes on to say—

“But truly hath Shakspeare written it—

‘There is a Providence doth shape our ends,
Rough-hew them how we may.’

Already an unconscious neophyte of Art, and soul-disturbed with vague visions of impalpable images ever and anon presenting themselves in new forms of grace, to challenge his limning, no wonder the reluctant copyist manifested early and decided symptoms of disgust at the mechanical drudgery of inscribing, on interminable paper or sheep-skin, the prolixities of Doe, Roe, Thrustout, and Company. Every moment that could be stolen from the day’s dull work was occupied in sketching, chiefly architectural fancies, and copies from such execrable prints of the contemporary events of the war as were exhibited in the shop windows, there being hardly any other types accessible to the aspiring draughtsman.

“This idle propensity (as it seemed to him) of young Hogan, could not long escape the vigilant observation of so methodical a man of business as Mr. Foote, and numerous were the wise saws and solemn admonitions (more in kindness, however, than in anger) impressed on the truant clerk; but the well-spring of genius had gushed upwards irrepressibly, and the torrent could no longer be dammed, nor turned into other channels than those designed by the Creator.

“In this life of restless dissatisfaction with his daily toil, sweetened only by the few moments of perilous enjoyment which he could now and then snatch to contemplate some half-finished outline which, at the first sound of the dreaded footstep, he was compelled to thrust into the most secret recess of his desk, Hogan spent two weary years; yet not wholly without encouragement and sympathy. A friend and client of Mr. Foote’s, Dr. Coghlan, a physician in good practice, and not a little eccentric in his habits, accidentally discovered the young draughtsman one day at his desk absorbed in his labour of love, to the neglect of his proper business. He praised the sketches, faithfully kept the secret, and seldom afterwards visited the office without rewarding, with a bright crown-piece, what he, doubtless, regarded as the innocent amusements of a clever, wilful boy.”

A fortunate chance released him from his uncongenial drudgery. The copying, within a very few days, of certain plans and specifications for a new gaol in Cork, brought him into connection with the firm of which Mr. (now Sir Thomas) Deane was the head. Law was speedily abandoned for Architecture. Step by step, he approached the object of his longing:—

“Once enlisted, his industry was indefatigable. There was nothing too laborious or too delicate for him to undertake. Into the mystery of every detail of the craft he penetrated with enthusiasm. He sketched, modelled in clay, and, in short, was ever ready and ever eager to be usefully employed. After some months’ probation, Mr. Deane, who was perfectly capable of appreciating his unwearied strivings after self-improvement, and whose liberal nature loved to encourage modest deserving, supplied him with his first set of chisels, and at last, in his nineteenth year, Hogan became wedded to the vocation of his destiny, and became—a Sculptor.”

The arrival in Cork, in 1818, of the magnificent collection of casts from the antique, presented by the Pope to the Prince Regent at the close of the War, and transferred to the Society of Arts then established in this City, made a new era in the life of the future artist. Many a young and gifted enthusiast bowed down in rapture before these incarnations of the beautiful; but few worshipped in so true a spirit as Hogan. For

three years he continued a constant student in the rooms of the Society, and at the same time a regular attendant on the lectures of Dr. Woodroffe, "to whose teachings he is indebted for the extraordinary anatomical correctness by which his works are distinguished." During this period, he terminated his connection with Mr. Deane, and in 1822 executed, on his own account, for the late Dr. Murphy, Catholic Bishop of Cork, "about forty figures of saints in wood, each about three feet and a-half in height, which form the principal ornaments of the North Chapel." The memoir refers to other works:—

"A figure of Minerva, nearly the size of life, executed for an Insurance Company, retains its place on the South Mall; and perhaps the most extraordinary achievement of the still self-taught artist, an exquisite female skeleton, in hard-wood, from which Doctor Woodroffe lectured his pupils, still exists, with many other studies of different parts of the human frame, to attest the good use to which the industrious student applied his tools."

In the Autumn of 1823, he was made known to the late William Paulett Carey, who at that time visited Cork, and who manifested the most lively interest in his welfare:—

"At his suggestion, Hogan wrote to Sir John Fleming Leicester, afterwards Lord De Tabley, frankly stating his case, and accompanied by some specimens of his carvings. A kind and warm-hearted reply, from this noble-minded patron of Art, enclosed twenty-five pounds, to which the Royal Irish Institution added one hundred pounds, and the Dublin Society, twenty; about as much more was contributed by some friends. Lord De Tabley's kindness did not terminate in the mere pecuniary gift. He furnished him with letters to Chantrey and Sir Thomas Lawrence, and, best of all, gave him a commission for a statue in marble, to be commenced whenever he should feel his powers competent to the trial. This truly benevolent man had never even seen the object of his bounty, and did not live to enjoy the delighted satisfaction so generous a nature must have derived from his signal success."

"In 1823, Hogan left Cork to embark upon that troubled sea—the world. Tearing himself, by a strong effort, from the embraces of his family, he proceeded on his journey by way of London, where the unknown Irish lad had little reason to congratulate himself on the cordiality of his reception by Lawrence or Chantrey; the former of whom gave him, indeed, a formal letter to the celebrated Georgiana, Duchess of Devonshire, then on her death-bed in Rome. By the latter he was dismissed with a frigid politeness, and a suave regret that he 'had no acquaintance in Italy.'

"Arrived in the capital of Art, the long-desired home of his aspirations, Hogan found himself without a solitary friend or patron. The gay duchess had paid the debt of nature; and so he stood alone amidst the glorious monuments of ancient and mediæval Art, with nothing to distract his attention from the grand object of his sojourn. Undoubtedly this was propitiously ordered; and his very ignorance of the language, which for some time prevented him from forming acquaintances amongst the native artists, contributed to his success by the necessary isolation into which he was thrown. The days and nights were incessantly devoted to study—profound, continuous, most searchingly analytic. Public and private galleries were haunted for months, by the pale, thin student, with an assiduity that augured well for his future fame."

The history of one of the works exhibited in the National Exhibition, and which is full of natural grace and simplicity, is thus told:—

"At length, after a residence of more than a year, he resolved to try his virgin chisels upon marble."

"The idea was caught up casually in the streets, where, in the noonday heat, he observed a peasant boy, attended by his pet goat, enjoying their *siesta*. Such was the origin of "The Shepherd Boy," Hogan's first work in marble, and which he intended as a present to Mr. Deane, but was compelled by the pressure of the *res augusta domi* to part with it to the late lamented Lord Powerscourt—no mean judge, and a liberal patron. His Lordship on completing the purchase, having expressed his intention of grouping it with a Cupid by Thorwaldsen, one of that great sculptor's latest works, Hogan remonstrated with the true modesty of genius; and, perhaps, the encouraging reply, that 'he need not fear the comparison,' was not the least satisfactory portion of the recompence."

But by far the most remarkable work of this artist is, confessedly, his "Drunkon Fawn." The idea of representing an excess is not what would strike most minds; but the difficulty of representing it gracefully is what no one but a man of true genius could accomplish. The limbs are flung in careless abandonment, the body being upheld from inevitable prostration by one hand resting on the ground. The heavy head, overpowered by the effects of the grape, the closing eyes, and the general relaxation of the muscles—are all wonderfully represented. Its origin is thus given in the memoir:—

"At an evening party of artists, whilst Hogan was engaged upon the 'Eve,' there arose a controversy whether it was possible to produce anything perfectly original in sculpture. Gibson, the most eminent British artist in Rome, warmly sustained the negative. Hogan dissented; when Gibson

somewhat sneeringly retorted, 'Then, perhaps, you can produce an original work!' Stung by the sarcasm, barbed, perhaps, as it was, by the significant looks of the bystanders, Hogan unhesitatingly accepted the challenge; nor did he lay his head upon the pillow that night until he had hit upon the idea which he laboured diligently and in silence to embody. The statue, when at last the impetuous and now triumphant Irishman permitted it to be seen, was hailed with enthusiasm, and at once fixed Hogan's position as an artist of immortality. The venerable Thorwaldsen could not contain his admiration, but exclaimed, on seeing it, '*Avete fatto un miracolo*' and the *fat* of the great father was ratified by the applause of dilettanti and artists of all nations; nor, to his credit be it spoken, was Gibson backward in his congratulations on the accomplishment of the 'impossible' feat. The *chef d'œuvre* was never executed in marble, nor copied. The original was presented, in 1825, to the Royal Irish Institution; and, on the demise of that body, passed into the possession of the Royal Dublin Society."

In a chamber hung with dark purple drapery, and shut out from the glare and bustle of the Exhibition and its thronging visitors, might be seen one of Hogan's grandest works—a work well worthy of the genius of a Christian artist—his "Dead Christ." The judicious background of sombre drapery clearly defined the noble outlines of the recumbent figure, and brought out in effective relief its exquisite details. Leaving the crowded thoroughfares of the building, you felt yourself in a different atmosphere as you stepped across the threshold of that chamber; and a sense of awe fell upon you as you contemplated those divine features, majestic and beautiful in their repose, and gazed upon that hallowed form upon which rage and madness had exhausted their fury. If it be the highest ambition of the sculptor to excite a profound feeling in the mind of the beholder, Hogan may surely lay claim to the triumph of the most complete success in this great work; for I am satisfied that there was not one out of every hundred who entered that dim chamber, and stood within the influence of that sublime creation of his chisel, who did not leave it with a more thoughtful brow and deliberate step. People do not criticise when they feel; but the coldest critic could not but be conscious that he saw a human form, idealised into more than mortal beauty, by the combined aid of imagination and Art. This work is a much improved copy of one which

he exhibited in 1829, on his first visit to Ireland, and which was purchased for Clarendon-street Chapel in Dublin.

His "Hibernia" may be described as a monumental group. The figure of Erin encircles with loving arm the bust of her patriot son, the venerable Cloncurry; this, like all his works, is grand in its conception, and faultless in its execution—his drapery, especially, being almost unapproachable. Thorwaldsen said that Hogan's drapery was equal to the antique, and exceeded by none at the present day. This excellence is strikingly observable in his colossal figure of the late William Crawford, which now graces the beautiful Savings' Bank of this city, and which I hope to see one day adorning a noble Town Hall.

Dr. Petrie's eloquent though just description of Hogan's monument to the immortal Doyle is too valuable to be omitted:—

"There is scarcely a point in which it can be viewed, in which it is not equally effective and striking. The subject, as a sculptural one should be, is of the most extreme simplicity, and yet one of the most impressive interest—a Christian prelate in the act of offering up the last appeal to heaven for the regeneration of his country, which is personified by a beautiful female figure, who is represented in an attitude of dejection at his side. She is represented as resting on one knee, her body bent and humbled, yet in her majestic form retaining a fulness of beauty and dignity of character; her turret-crowned head resting on one arm, while the other, with an expression of melancholy abandonment, reclines on and sustains her ancient harp. In the male figure which stands beside her, in an attitude of the most unaffected grace and dignity, we see a personification of the sublime in the Episcopal character. He stands erect, his enthusiastic and deeply intellectual countenance directed upwards imploringly, while with one hand he touches with delicate affection his earthly mistress, and with the other, stretched forth with passionate devotion, he appeals to heaven for her protection.

"Such is the touching, poetical sentiment embodied in this work, which, considered merely as a work of Art, has merits above all praise. In the beauty of its forms, its classical purity of design, its simplicity and freedom from affectation or mannerism, its exquisite finish and characteristic execution, and its pervading grace, truth, and naturalness, it is beyond question the finest production of Art in monumental sculpture that Irish genius has hitherto achieved; and, taken all and all, is, as we honestly believe, without a rival in any work of the same class in the British Empire."

This work won fame and honour for the Irish artist, who was elected a member of the Institute of the Virtuosi of the

Pantheon—an eminently select and exclusive society, on whose roll, until then, no native of the British Isles had his name inscribed. It was founded in the fifteenth century, and consists of forty-five members, chosen in equal proportions from amongst the most eminent painters, sculptors, and architects. Hogan received his diploma in 1836, accompanied with a most flattering address. And from that moment, says the writer of the memoir, “no name stood higher in the Eternal City.”

How justly such a distinction was merited, his works in the National Exhibition most eloquently proclaimed.

P. MACDOWELL, R.A., LONDON.

This is another Irish artist of rare and lofty genius, equal to the greatest undertaking, as his incomparable “Eye” attests. It would be impossible to conceive a lovelier form of female beauty than this, which, while wonderfully true in all its details to the most perfect type of human loveliness, is idealised by its pervading expression of purity and innocence.

“Her heavenly form
Angello, but more soft and feminine,
Her graceful innocence,—”

are most beautifully portrayed in the living marble by the hand of a great sculptor. As we gaze upon that face, from which purity and tenderness breathe their twin odours, we curse the “dire snake” that

“Led Eve, our credulous mother, to the tree
Of prohibition, root of all our woe!”

She is represented as she ponders thoughtfully on the tempter’s words—

“Pausing awhile, thus to herself she mused:
“Here grows the cure of all, this fruit divine,
Fair to the eye, inviting to the taste,
Of virtue to make wise! What hinders then
To reach, and feed at once both body and mind?”

Psyche, the other work exhibited by this artist, was like the embodiment of a dream—of enchanting grace and beauty,

inexpressibly sweet and touching in its sadness—its child-like more than womanly grief.

“Her sorrowing heart
Recalled her absent love with bitter sighs.”

The graceful attitude and pensive beauty of this delightful figure haunt one like a vision.

JAMES HEFFERNAN.

Several charming groups by the lamented Heffernan attracted considerable notice, and vindicated his claim to the name of an artist. Had James Heffernan met with a liberal patron in early life, who would have afforded him the means and the opportunity, he might have ranked high in the world of Art; but he fell into the hands of a selfish and ungenerous man, who overshadowed his modest merit under the greatness of his name, and who, employing him as a mere drudge, reaped all the benefit of his cultivated mind and practical ability. Born in Derry in the year 1785, he quitted that famous northern city for the fair capital of the South at the early age of eleven, at which time he displayed great talent for drawing. Mr. Shanahan, the gentleman with whom he left his birth-place, was engaged extensively in marble works, besides his being occupied as an architect in considerable practice. That young Heffernan should try his promise hand at such minor efforts with the chisel as chimney-pieces and tombstones admitted of, is but natural to suppose, especially of one whose love of imitation was manifested at an age when other boys are engrossed in tops, or luxuriate in leap-frog. The love of the Art grew upon him even before he approached the vestibule of the Temple; and from that time, James Heffernan felt within him the divine impulses of genius, and those passionate longings after the beautiful which distinguish the true artist. With such aid as this city then afforded, the young sculptor studied intensely, and toiled with unremitting energy—until he felt his strength equal to a bolder effort. When little more than twenty-two, he left Cork for London, and

was in a short time afterwards engaged in the studio of the sculptor Rossi, whose employment he left for that of the celebrated Chantrey—an artist who owed much of his fame to the imagination of Allen Cunningham, and the cunning chisel of the modest Heffernan. During his first connection with Chantrey, he devoted himself to the study of his profession, with a perseverance which was followed in his case with the most beneficial results. I shall not follow him to Rome, the great museum of Art, to catch but one glimpse of whose priceless treasure so many young and ardent souls long amidst the busy haunts of men, or the sweet solitudes of Nature; I shall merely say, that after a useful sojourn in the Eternal City, he returned to London, when fate threw him in the path of his former employer, who lured him to his studio by promises which he never realised, and most probably never intended to realise. At any rate, Heffernan remained with Chantrey till the death of the latter, in whose will, of course, there was no mention of his gifted assistant. The death of his faithless employer was of this advantage to him—that he was called on to finish some of his most important works, which he did in a manner that acquired for him both fame and emolument. But just as the path was being cleared before him, and he saw himself at last on the eve of realising the dream of his youthful ambition, his health failed him, and he was compelled to seek its restoration by the waters of that river which he loved from his boyhood. After a residence of some years on the banks of the Lee, he fell a victim to an acute disease in the month of October 1847.*

Amongst the works exhibited, were the "Chaste Susannah," "Girl Caressing a Child," and "Hæmon and Antigone." When the former was exhibited in London, many years since, it was complained that there were not sufficient of the

* For these details, I am indebted to an interesting memoir which appeared in the pages of the *Cork Magazine*, and written, I believe, by one who had attended the mild and modest man of genius in the last moments of his earthly career.

voluptuous beauty of the East in the form of Susannah, and that the countenance was such as Praxiteles would have given to an Ionian-maid. In this criticism may be read the artist's praise. Chastity and purity are the prevailing characteristics of this beautiful work. His "Girl caressing a Child" is full of tenderness and grace; while his group of Hæmon and Antigone display faculties of the very highest order. With one arm Hæmon supports the dead body of the heroic girl, and with his right hand plunges his dagger into his heart. The utter agony of despair is wonderfully displayed in every lineament of his face, which contrasts in its passionate workings with the cold calm beauty of the dead girl, as do the straining muscles of his body with the repose of her lifeless form.

My remaining space will admit of but brief notice of the other artists and their works.

J. Farrell, Dublin,—This artist contributed three very charming works,—"The Greek Hunter Reposing," in which the idea of rest is finely expressed in the relaxed limbs and soft outlines of the whole body. "The Lost One," representing a youth bearing on his shoulder the insensible form of a drowned child, and in which the contrast is beautifully marked between the strained muscles and violent actions of the one, and the drooping figure of the other. In this force of contrast it resembles Heffernan's group of Hæmon and Antigone. The third, "The Wanderer," a fine embodiment of the idea conveyed in these lines—

"And as I watch the line of light that plays
Along the smooth wave toward the burning West,
I long to tread that golden path of rays,
And think 'twould lead to some bright isle of rest."

Joseph Kirk, R.H.A., Dublin,—Two groups of great merit, and in different styles. "Ruth and Naomi," serious, earnest, and lofty, and "The Creation of the Dimple," a charming conception, and as charmingly realized. A beautiful child pressing its finger in sportive playfulness upon its mother's chin, dimpling its moulded softness with the light touch.

J. H. Foley, A.R.A., London,—“The Youth at a Stream,” was among the most attractive of several clever works by this accomplished artist. The indecision of the beautiful boy, as he is about to dip his foot into the stream, is suggestive either of the coolness of the water, or dread of its further depths. His “Wanderer” is not so poetical in its idea as that of Farrell, but it is more striking, and impresses the spectator much more by its material suffering. It represents a female figure, with grief and misery painfully expressed in her features, whose shrinking form is wrapped in a cloak which is insufficient to shelter her from the blast.

E. A. Foley, London,—Besides several good busts of well-known celebrities, Mr. Foley exhibited a sketch for the statue of the late Sir Robert Peel, which possesses considerable merit.

C. Moore, London,—In busts, this famous artist stands unrivalled. They have all the energy and expression of life. He has the power of conferring immortality on his subjects. Curran and Shiel are as vividly before the mind's eye as if the one were again pouring out the passion of his noble soul in defence of his client's life—as if the other were launching at some antagonist one of his shafts of polished rhetoric, bright with wit, and barbed with sarcasm. His bust of the venerable Robert Holmes, Father of the Irish Bar, is worthy of its original. O'Connell, Plunkett, Cardinal Wiseman, and a host of celebrities, living and dead, were exhibited in marble by this glorious artist.

John E. Jones, London,—Another distinguished sculptor, whose busts are in the highest degree faithful as likenesses, and beautiful in their execution as works of Art. He likewise contributed a whole gallery of celebrities, including lawyers, statesmen, patriots, princes, and crowned heads—including the late King of the French, and the present Emperor of France. Her Majesty and Prince Albert were amongst the number. But perhaps the most interesting work by Mr. Jones was a beautiful “Group of the Children, Pony, and Dog, of Thomas Brassay, Esq.” which exhibited his powers in quite a new walk of his art.

R. Barter, Dublin,—Besides several busts, which were spirited and faithful, this young and promising artist exhibited a number of medallion heads which were exquisitely carved.

Thomas Kirk, Dublin,—Beautiful busts of the late Thomas Moore, and the Right Honorable Frederick Shaw, Recorder of Dublin.

E. Ambrose, Cork, exhibited a charming marble group of Cupid and Psyche, in which was displayed great ability, and promise.

The other exhibitors were—George Newenham, Cork, and R. Hannigan, Dublin—clever bass reliefs; R. Hibson, Dublin—“Achilles drawing the dead body of Hector”—a noble subject well represented in bass relief; William Burnett, Dublin—a good bust of the late Archbishop Murray; G. Stanley, Waterford—elegant vase in Caen-stone; F. Burnett, Dublin—figure in the same material; R. Ball, LL.D., Dublin,—casts, models, &c. The pupils of the Schools of Design of Dublin and Belfast sent some clever things, some spirited groups by C. E. Powell, Dublin, being among the best; and the Cork School was well represented by J. Morrogh's admirable “Baptismal Font.” F. Harty, Cork—bust of the late George Newenham. The Fountain of Mr. Langstaff, Cork, and the Crucifixion of D. Keily, Cork, are worthy of favourable mention.

Under the same head, I may class the ivory carvings of Joseph Corbett, Cork, an active member of the Executive Committee, Doctor Hemphill, Clonmel, and Charles Shaw, Dublin, the late R. O'C. Newenham, and C. B. Newenham, Cork—all of which, were perfect miracles of Art. Also, the wood carvings of C. De Groot, Dublin; E. Hickson, Dunganon; T. Rogers, Dublin; J. A. Clarke, Dublin; H. Williams, Dublin; and P. Macdonagh, Dublin—of various degrees of excellence, and all displaying fine taste and skilful execution.

Amongst the lady artists, Mrs. Fitzgibbon, Cork, and Miss. Lewd, Dublin, may be mentioned—the former for her group of Venus and Cupid, the latter for a pretty statuette.