

ORIGINAL

BUREAU OF MILITARY HISTORY 1913-21  
BUIRO STAIRÉ MILEATA 1913-21  
No. W.S. 505

ROINN  COSANTA.

BUREAU OF MILITARY HISTORY, 1913-21.

STATEMENT BY WITNESS

DOCUMENT NO. W.S. 505.....

**Witness**

Sean Moylan, T.D.,  
132 St. Laurence Road,  
Clontarf,  
Dublin.

**Identity**

O/C. North Cork Brigade 1920-1921;  
O/C. Third Southern Division 1921-1922;  
Member of I.R.A. Executive, and Army Council.

**Subject**

The Painting "An I.R.A. Column, 1921"  
by Sean Keating, R.H.A.

**Conditions, if any, stipulated by Witness**

Nil

File No. S.1035.....

# ORIGINAL

BUREAU OF MILITARY HISTORY 1913-21

BURO STAIRE MILEATA 1913-21

No. W.S. 505

The Painting, "An I.R.A. Column, 1921", by

Seán Keating, 1921.

STATEMENT BY MR. SEÁN MOYLAN, T.D.,  
132 St. Lawrence Road, Clontarf, Dublin.

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The genesis of this picture is in a visit of Albert E. Wood to Cork in 1921. At that time, Albert Wood was one of the leaders of the Irish bar and had been briefed by Barry Sullivan, a solicitor in Mallow, to defend a number of men who were being courtmartialled in Cork for their participation in the attack and capture of Mallow Military Barracks in 1920.

While Wood was in Cork, I was captured by the British and brought to the Military Prison in Cork city. While I was there, Sullivan, who knew me, brought Wood to see me. Their intention was to persuade me to make and defend a case before the courtmartial. I was not anxious to do this, as all the charges to be brought against me at the courtmartial were quite true, and I felt that any defence might be regarded as an apology for my actions or attitude, and would be detrimental to the general morale of the I.R.A. As a result of the arguments and persuasion of Sullivan and Wood, I agreed to put up a defence, given certain conditions, and it fell out so. Wood, with his background, was entirely unfamiliar with the characters of the men, in whose regard he had come to Cork, and he was exceptionally impressed by their entire sincerity and their complete disregard for consequences.

I was amazed then, and it still seems strange to me to-day, when Wood told me the fighting was almost over. I suggested to him that, in the period he specified, it would

be impossible for us to beat the British, and, knowing the minds of my comrades, I felt that this was to be a fight to a finish. His prophecy was correct. Six weeks later we had the Truce.

I came to Dublin to a meeting of Dáil Éireann on the 16th August, 1921. That night, I was invited to dinner at the Gresham by Hugh Harold, a Mallow man engaged in business in Dublin and brother to one of those who were courtmartialled for taking part in the attack on Mallow Barracks. One of those who came to the table and had dinner with us was John McLoughlin of Donegal, afterwards a Senator and whom I had known in Inishowen during the 1918 election. We sat for some time at the table, and then Albert Wood came along and the discussion continued. After some time, the name of Tim Healy came up, and McLoughlin, who was a friend of Healy, suggested that I should come with him to Chapelizod to see Tim Healy. I consented to do so and, as we left, Wood said to me, "Don't go to see Tim Healy! You have certain ideals, for which you fought, and Healy is the centre of an intrigue which, if successful, will dash the hopes held by you and by your comrades". I did not go to see Tim Healy.

A few days later, Wood took me to see the National Gallery. He was a great lover of pictures and sculpture, and I, who had never been in the National Gallery before, spent, under his guidance, a most pleasurable and educative afternoon. On the following day, he said to me, "I would like to have a picture of you and would be glad if you would permit yourself to be painted by Seán Keating in the clothes you wore in the dock in Cork". I agreed, and Keating tackled the job in the following week.

Wood was a constant visitor to the studio while the

work was in progress. Among the various discussions we had, Wood put forward the idea that it would be something of historic value to make a picture of a group of men who had been concerned in the fighting. I arranged the matter and brought a dozen men to Dublin.

Keating has described in his note something of the difficulties encountered in getting the thing under way. He made a number of preliminary sketches, and these were later developed into pictures. They were exhibited in the Academy in 1921 and sold to various people. The picture now in Árus an Uachtarain was really only a preliminary sketch. The picture finally produced was bought by the Cork Corporation and is now in the Cork Gallery.

The picture in Árus an Uachtarain was, for many years, in an outhouse at Keating's premises at Rathfarnham. He offered it to me on several occasions, but I felt it was too valuable a gift to accept. When, eventually, some years ago, Mr. McDunphy discussed with me the project of the collection of certain historical matter, in Árus an Uachtarain, I remembered this picture and suggested that it might be examined and, if considered suitable for the purpose, should be acquired. This was done.

As I remember Keating's letter, it seems to me that he thinks that the men, who formed the subject of the picture, were badly treated or forgotten. It is true that they are men whose lives have consisted since of hard effort and that some of them had to leave the country to make a living, but I don't think that any of them would be grateful to Keating for his sympathy. Revolutionaries, by their very mentality, are precluded from living comfortable lives. Soft living would make them uncomfortable, and it is my opinion that, from the day of the inception of the Volunteer movement until now,

there have been no happier lives in Ireland than the lives of those men. They can look back to a great adventure successfully pursued, their characters and brains developed under pressure of adverse circumstances, and they have had, in my opinion, a tremendous advantage in life over those who accepted comfort and security as against effort on behalf of their nation.

Keating makes one mistake in his letter. He talks of these men as members of a West-Cork Column. They were North Cork men. Practically all of them were Duhallow men.

I have an idea that Keating, with his sensitive, artistic mind, was slightly afraid of them. He took a particular fancy to one man among them, Roger Kiely, a schoolteacher. Strangely enough, this man, while a Volunteer, was not a fighting man in the sense that the others were and perhaps he was different from the others, on whom the stress of combat and suffering had laid rather harsh hands. We say, here in Ireland, that breeding goes a long way, and that is true of these men. They all came of families in which there was a tradition of resistance to British rule in Ireland.

Denis Mullane's father was a Fenian. An uncle of his was a Fenian organiser. History and tradition have queer interminglings and unexpected effects. In Mullane's farm at Freemount, Co. Cork, there are four graves - the graves of four of O'Sullivan Bere's soldiers, killed at a fort near there during his march to Leitrim. Who knows what an effect the story of O'Sullivan Bere's march might have had on a young mind?

Michael O'Sullivan was one of the most outstanding fighters in all Cork. Nervous, gentle and imaginative, any

fears he might have had at the beginning, he had completely crushed until he had developed into the most fearless fighter I knew. His father was a Captain of Moonlighters. Among the Moonlighters, there were many men whose characters were not very estimable. It is a recurrent phenomenon in all such movements that evil men take advantage of disturbance. O'Sullivan's father was a gentle, unselfish type, entirely sincere, in his own time and by the only methods then possible, in his efforts to secure a reducing of British strength in Ireland.

James Riordan was a big, hefty man, and was concerned in all the fighting in North Cork. The Riordan's came originally from the North as Gallowlasses, and Riordan displayed all the fighting capacities of his forbears. Yet, he was a gentle, disciplined man, fierce only when the fighting was to be done.

Dan Brown was a good soldier. Always he seems to me to have the grimmest face of all those in the picture. Perhaps this is due to the fact that he was a clerical student, destined to be a parish priest and trained to develop the characteristics of a parish priest in his early days.

James Cashman was very young, only a boy, a very fine athlete and a most enthusiastic Volunteer. He is a first-cousin of my wife. I am glad to say that all the aggressiveness has been confined to the male members of the family.

John Jones was then seventeen and had had his first fight at sixteen. He went to Oregon, U.S.A., after the Civil War, and is now farming in Cork.

The picture in Árus an Uachtarain was, as I have said,

only a preliminary sketch. One reason why I was not included in the final picture was because it was believed at the time that the Truce was transient, that the fighting would be resumed and that, under such circumstances, it was unwise that the pictures and photographs of leaders should be available to the British. It seems a poor reason now, but that was the only reason.

SIGNED:

Sean Moylan

DATE:

10 - 4 - 57

WITNESS:

Seán Brennan. Comdt.





UACHTARÁN NA HÉIREANN  
(PRESIDENT OF IRELAND)

BAILE ÁTHA CLIATH  
(DUBLIN)

P.4599

24 Aibreán, 1951.

Secretary,  
Bureau of Military History.

1. In September, 1944, the then President of Ireland, Dr. Douglas Hyde, acquired for the national collection established by him in Áras an Uachtaráin, a large painting by Seán Keating, R.H.A., of a group of eight members of the I.R.A., which now hangs in the Áras, under the title "An I.R.A. Flying Column, 1920".
2. The picture was painted from life in the autumn of 1921 during the Anglo-Irish Treaty, the models being actual members of the I.R.A. One of them was Seán Moylan, then leader of a flying column in Co. Cork, the others being members of his unit, so that the picture, which embodies their portraits, is in essence a historical document.
3. I enclose the following documents which are relevant:
  - (a) Copy of my letter to Mr Keating dated 28th Dec. 1950,
  - (b) Mr Keating's reply dated 3rd January, 1951,
  - (c) Copy of my letter to Mr Keating dated 8th Jan. 1951,
  - (d) Mr Keating's reply dated 15th January, 1951,
  - (e) Copy of my letter to Mr Keating dated 17th Jan. 1951,
  - (f) Mr Keating's reply dated 22nd January, 1951,
  - (g) Copy of my letter to Mr Seán Moylan dated 23rd Feb. '51
  - (h) Mr Moylan's reply dated 28th February, 1951.
4. The story of the painting of the picture is contained in Mr Keating's two letters of 3rd and 22nd January, 1951, as corrected by Mr Moylan's letter of the 28th February, the originals of which are, as indicated above, enclosed.
5. In addition to this correspondence I also send you herewith
  - (1) A photograph of the Painting.



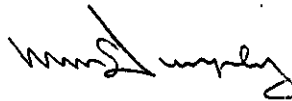
(ii) Asketch diagram of the Picture showing the placings and identities of the men represented in it prepared under the guidance of and approved and certified by Mr Seán Moylan, who himself is portrayed in the picture, and

(iii) A copy of the catalogue of the National Collection in the Áras referred to in paragraph 1, which was prepared by me for the inauguration of the collection in 1944.

*The number of the picture in the catalogue is 138.*

6. It seems to me that the enclosed correspondence, in conjunction with the picture itself which hangs in the Áras, constitutes a documentation of the period which might appropriately find a place in the archives of the Bureau, and I am authorised by the President to send it to you for that purpose. The consent of Mr Keating in respect of his own letters is embodied in his letter of the 15th January, 1951.

7. I understand that the Bureau have been in direct contact with Mr Moylan on this matter.

  
(M. McDunphy)

Rdnaf.

CÓIP/

28 Nollaig 1950.

Dear Mr Keating,

Your painting, of "The Flying Column" in which Mr Seán Moylan appears, is a subject of perennial interest to visitors to the Áras.

I would like very much to be able to tell them the story attached to it, but am not too sure of the facts.

I would be grateful if you will set them down briefly for me, not only as a matter of present interest but of historical record.

Yours sincerely,

M. McDunphy)

Seán Keating Esq., R.H.A.,  
Áit an Chuain,  
Rathfarnham.

TELEPHONES:  
ACADEMY HOUSE [REDACTED]; SECRETARY 61472.  
64214.



18 ELY PLACE, DUBLIN.

3rd, January, 1951.

Ref No: P.2409.

M. McDunphy, Esq,  
Secretary  
Arus an Uachtarain,  
Phoenix Park,  
Dublin.

Dear Mr McDunphy,

You ask me to reconstruct something that happened nearly 29 years ago - the painting of the West Cork Flying Column.

When Sean Moylan was on trial for his life, the late Albert Wood, K.C. who defended him, was impressed by him and asked me to paint a portrait of him as he appeared in the dock. While I was painting, Sean sometimes talked and I learned something of the background of himself and his Boys in West Cork, and the idea came to me that such men and their doings were the raw material of the History, Art and Literature that we would be so proud of - in retrospect.

When I had finished Moylan's portrait I told him that I would like to paint the Column and before leaving me he promised to fix it. One day, months later, I was working in my room in the School of Art (avery British Institution) when the porter rushed in breathless and pop-eyed to say "The hall is full of men with guns and they're looking for you."

Never before or since have I so impressed a porter as when I answered nonchalantly "All right, bring them up".

They trooped in, dressed and armed very much as they must have been on many an ambush, Jim Kiordan, Johnnie Brown, Roger Kiely and the rest (if you send me a print of the picture I'll give you a key to them, though Sean Moylan could do it better)

Roger Kiely was about the best and finest man I ever knew. A few years ago I went to look for him in county Cork, I found him - a poor school-teacher in a poor little school near Kanturk. I asked him about the others and found that death, poverty and America had claimed them - the Unknown Soldiers.

That is all the information I can give you, though I will permit myself some comments. Revolutionaries should remember that they are making history, and that history belongs to posterity and should be documented in paint as well as print.

TELEPHONES:  
ACADEMY HOUSE 64 SECRETARY 61472.  
64214.



15 ELY PLACE, DUBLIN.

2

If the British in their successive wars always commissioned their best artists, at high salaries, to immortalize the men and events which they considered important, it is a pity that we who despise them culturally should have failed to record the birth of a nation. I tried very hard to be allowed to do it gratis, in spite of the indifference of our own people and the hostility of the British. After the treaty I made an official application to be seconded temporarily from teaching in the School of Art in order to paint a full-time series of pictures of the people and events of those years - the work to be the property of the Department of Education which employed me. My application was turned down, and in the office of the Department I was told that "the sooner all those things are forgotten the better". My pay at the time was £2 a week and I could not afford to give it up as I had to eat - or so I thought.

Post treaty political bitterness may have been the reason why my appeal was refused but politics - always ephemeral and often contemptible - should not be allowed to rob posterity.

Yours sincerely,

*John Keating.*

CÓIP/

8th January, 1951.

Dear Seán,

I am very grateful to you for your very interesting letter of the 3rd instant regarding the history of the painting of the West Cork Flying Column. I am placing it on record.

Thanks very much for your offer to make a key. As a matter of fact we have one already. It was made by Mr Moylan shortly after the painting arrived here and adds greatly to its historic value.

I wonder if you would have any objection to my sending your letter to the Bureau of Military History, Westland Row, of which I am Director, for inclusion in the archives. It would be a noteworthy addition to the historic material there.

I am sending a copy to the Secretary to the Government in connection with your comments in the last two paragraphs.

Yours sincerely,

M. McDanphy.

Seán Keating, Esq., R.H.A.

Telephone 61472.

Read to the Reader

16-1-51



COLÁISTE NÁISIÚNTA EALAÍON  
SRÁID CHILL DARA, BAILE ÁTHA CLIATH

(NATIONAL COLLEGE OF ART  
KILDARE STREET, DUBLIN).

January 15. 51.

Dear Mr. Dimpsey.

Many thanks for your letter  
and kind appreciative remarks.

I consider it a good mark  
that my letter should go into  
your archives.

I note that you are forwarding  
the last paragraph to the  
Irish quarter.

Now that the time for

done everything to perpetuate  
the physical aspects of the  
heroes is almost just.

I have no doubt that the  
proposals contained in my  
application of 1922 will  
receive the most favourable  
consideration.

With regards

Yours truly

John Keating

Copy

17 Eanáir, 1951.

P.2409

Dear Seán,

Thanks for your letter of the 15th instant regarding your picture. I am having your letter of 3rd instant placed in the archives of the Bureau of Military History.

There is one point, however, on which my information is very vague. You have given a clear story of the painting of the picture. But there is more. For some reason it was left unfinished and another one from which Seán Moylan was omitted painted by you instead; the original being put aside in your studio until it was so to speak brought to light again by Seán Moylan himself in 1944, when it was purchased by the President, Dr. Douglas Hyde.

I would like to have that chapter of the story told by yourself, so that the history of the Picture, to be included in the archives of the Bureau may be complete.

I am sorry to give you all this trouble, but the story of the picture is part of the history of the time and I would like to have it in all its fullness.

Yours sincerely,

M. McDunphy.

Seán Keating, Esq., R.H.A.



AN ROINN OIDEACHAIS  
(Department of Education)

TELEPHONE No. 61472.



COLAISTE NAISIÚNTA EALAÍON  
(National College of Art),

SRÁID CHILL DARA  
(Kildare Street),

BAILE ÁTHA CLIATH  
(Dublin).

22 Jan. 51.

Dear Mr. Dunphy.

In reply to your further inquiry re 2<sup>nd</sup> version  
of the picture.

When the shock of the invasion of the Sch. of Art  
had worn off & the Dept. of Education had dried  
its pants, I was ordered out & had to obey since  
I was a sort of special. (operative ingredient in  
this situation & 2. p.w.)

By that time I had found a good way into  
the job. I got permission to work in the Masonic  
House & wither I & my canvas and apparatus  
& the column moved ourselves. There I found  
the lights & other circumstances completely  
different. After a little more time I was  
ejected again. So I decided to return to the  
Sch. of Art & to work another way. I arranged  
to have the letters come in, one by one, & so

TELEPHONE No. 61472.



COLAISTE NAISIÚNTA EALAÍON  
(National College of Art),

SRÁID CHILL DARA  
(Kildare Street),

BAILE ÁTHA CLIATH  
(Dublin).

Smuggle the arms - 1 rifle + equipment etc.  
in, + keep it there hidden. I discerned - as I might  
have foreseen - that the picture would not be  
coherent - working in this patchy way, in different  
lighting conditions.

I decided to begin another picture + to  
introduce certain changes in the composition to  
improve it. I cannot recall whether the  
decision of Sean Maylan not to be included  
occurred at this time, or why he decided thus  
~~to~~ but he so decided + it is possible that the  
change in composition arose from this circumstance.

During all this time the political tension  
grew from hour to hour + it became more  
& more difficult - to have the members of  
the column free to come + go. However I  
completed the 2<sup>nd</sup> version + put the 1<sup>st</sup> aside.  
The picture which you purchased from me  
in '44 is the 1<sup>st</sup> version + has a quality of

AN ROINN OIDEACHAIS  
(Department of Education)

TELEPHONE No. 61472.



COLAISTE NAISIÚNTA EALAÍON  
(National College of Art)

SRAID CHILL DARA  
(Kildare Street),

BAILE ÁTHA CLIATH.  
(Dublin).

3.

nerve & dash that would probably have been lost had I been permitted to carry it further in a calmer atmosphere, so that, perhaps, from the point of view of a historical document it has qualities more descriptive of the time & circumstances than something done out of a mood of reflection & deliberation. It has been said that art originates from "emotion recollected in tranquillity". In painting this picture I had many contending emotions, no need to recollect - & no tranquillity. This is not perhaps a very good account, but one too easily forgets what is too painful to remember. Mr. Churchill's loan of that convenient art-telling damaged more than the stones of the Four Courts.

Yours truly  
John Keating.

23 Feabhra, 1951.

Dear Mr Moylan,

The unfinished painting of The Flying Column by Seán Keating in the Area in which you are portrayed, is a subject of perennial interest, and it seems to me that this picture, in conjunction with the story of its painting, is a part of the history of the time.

The artist, Mr Keating, has set down the story for me as he remembers it, and with his permission I propose to place it in the archives of the Bureau of Military History, together with a diagram showing the identities of the persons portrayed. He is not too clear, however, as to how it came about that this picture was left unfinished, and the second one, which is now in a gallery in Cork, from which you were omitted, painted by him in its stead. I wonder if you can remember the circumstances. I enclose a copy of Mr Keating's letters of the 3rd and 22nd January last which may help to refresh your memory.

I would be glad if you would also check the attached diagram of the picture and if it is correct, certify it by your signature. A photograph of the picture is enclosed for reference.

If you could add something to the effect that the men were all members of your Column, and fought with you - if that is the case - mentioning the unit or area and the period, that would add immensely to the value of the certificate as an historical record.

Yours sincerely,

Encls.

(M. McNamara)

Seán Moylan Esq.,  
10 St. Lawrence Rd.,  
Dublin.



DAIL ÉIREANN

BAILE ÁTHA CLIATH  
(Dublin)

28-2-57

Dear Mr. McDermoghly

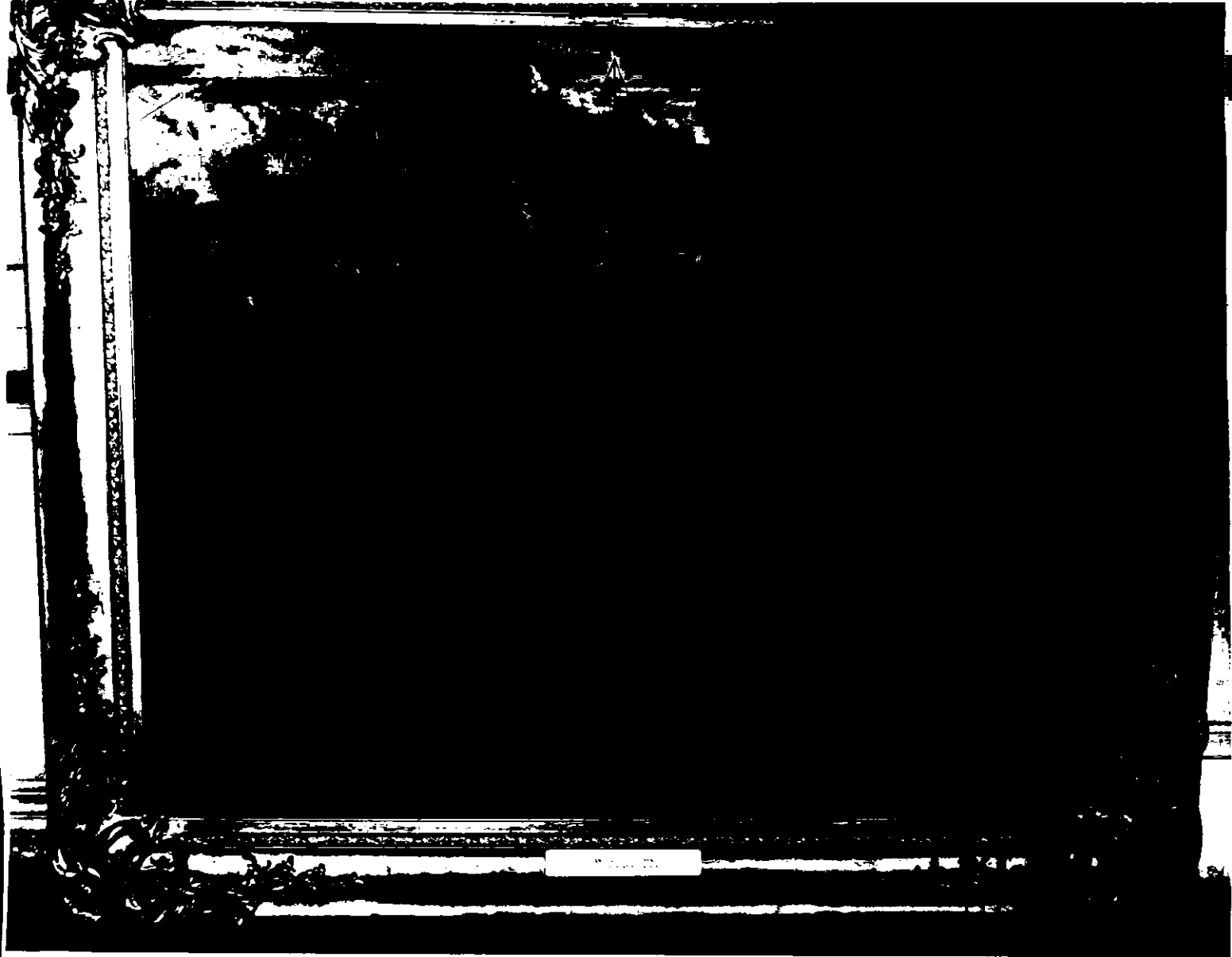
I have signed as correct. I have little time  
to spare what you need but if you  
could spare a short time I could  
you break for a hour I could  
dictate my memory of the matter

Steady is wrong - mentioning W. & C.

There has been some for North Cork.

If you think it of any value to have  
my news you can have this in it  
mine I expect

Yours  
as my son

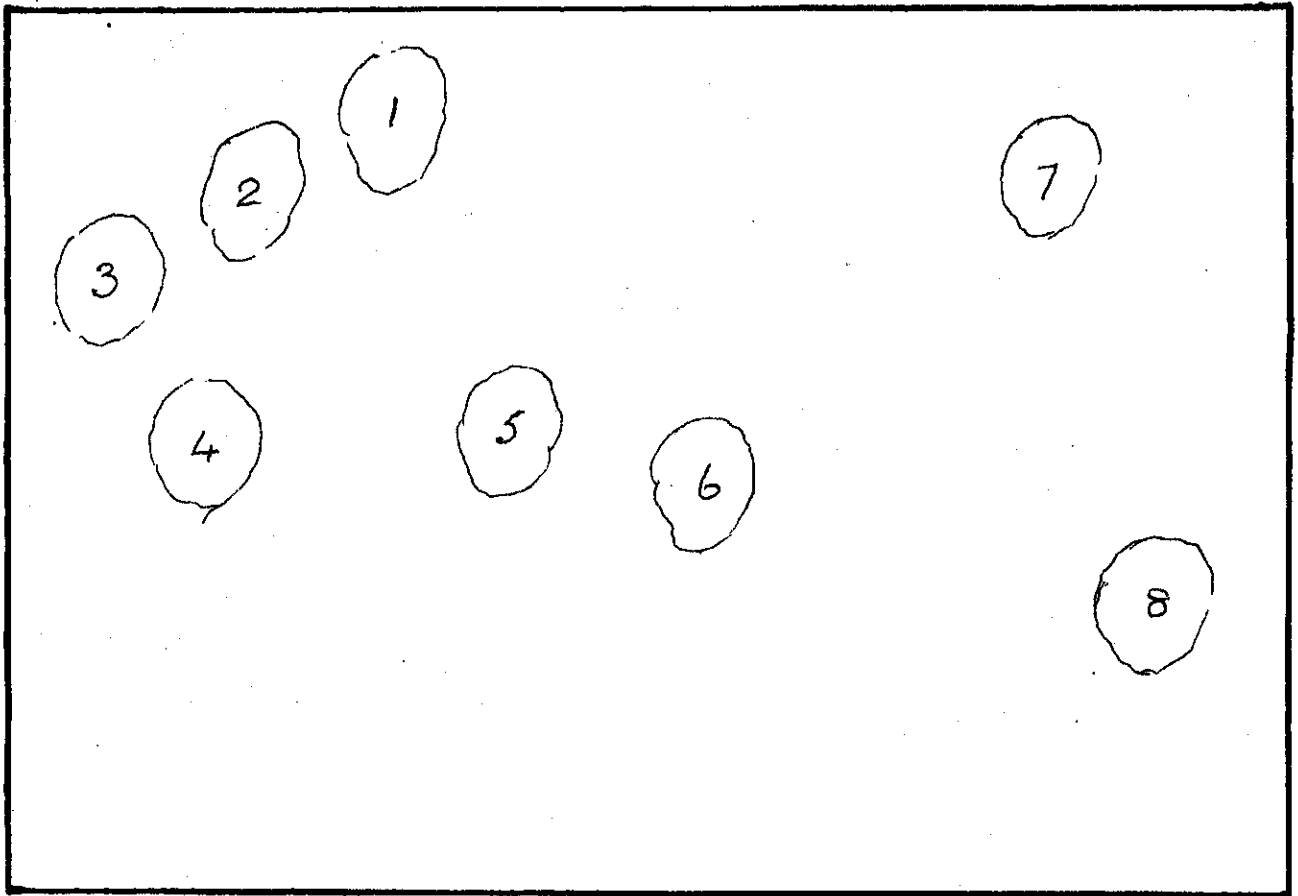




UACHTARÁN NA HÉIREANN  
(PRESIDENT OF IRELAND)

BUREAU OF STATISTICS  
BURO STAIRÉ MILEATA 1913-21  
NO. W.S. 505

BAILE ÁTHA CLIATH  
(DUBLIN)



1921

AN I.R.A. COLUMN

by

Sean Keating 1921

KEY

- |                     |                   |
|---------------------|-------------------|
| 1. James Cashman    | 5. Jack Jones     |
| 2. Denis Mullan     | 6. Rory O'Kiely   |
| 3. Jim Riordan      | 7. Mr Seán Moylan |
| 4. Michael Sullivan | 8. Dan Brown.     |

*This diagram is correct*  
*Sean Moylan*  
*28-2-1987*





Tá an clár so á thabhairt amach roimh ré mar áis do na haoithe. Ní bheidh aon chóipeanna ar fáil chun a dtabhartha amach lá an teasbántais.

For the convenience of guests this catalogue is issued in advance. No copies will be available for distribution on the day of the exhibition.

ÁRUS AN UACHTARÁIN

*Cnuasacht de  
Phictiúirí, Etc., Stairiúla*

*Arna bunú ag*

AN DR. DUBHGLAS De hIDE

UACHTARÁN NA hÉIREANN

1944



COLLECTION OF  
HISTORICAL PICTURES  
ETC.

*Established by*

DR. DOUGLAS HYDE

PRESIDENT OF IRELAND

1944

## BROLACH

Do chinn an tUachtarán, an Dr. Dubhghlas De hÍde, i Mí Eanáir, 1944 cnuasacht bheag do thiomús in Árús an Uachtaráin de dhreacha agus de phictiúirí bhaineas le cúrsaí stairiúla agus a léireadh an saothar a rinne muintir na hÉireann ar feadh na gcéata blian ag seasamb lena náisiúntacht agus lena gcultúr féin.

Bhí roinnt bheag pictiúirí agus oibreacha sníodóireachta faighte roimhe sin ó dhaoine uaisle flaithiúla áirithe, agus bhítheas ag cur leis an gcnuasacht bheag san ó shoin i leith i gcaoi go bhfuil 200 éigin pictiúirí agus eile inti inniu, an lú Abrán, 1945.

Ná tuigtear gur cnuasacht ealaíonta í, ámh. Is é is príomh-aídhm agus aon-aídhm di ná i bheith ina chuntas phictiúrtha ar stair na hÉireann, agus, cé go dtugtar an t-ionad is dual innte don ealaíontacht a mhéid is féidir, is don phríomh-chuspóir a bheirtear an tosach. Ar an gcnuasacht tá pintéireachta, rionnta, cnaoi-rionnta, liagrafanna, fíodh-ghearrtha, fótó-rionnta, grianghrafanna, fótóstait, príontáí daite agus príontáí i ndubh agus bán. Tá cuid acu ana-bheag agus cuid acu mór go maith, agus ar thaobh na sníodóireachta dhe, tá flora agus bráideanna d'umha agus de mharmar agus de phlástar. Saothar bunaidh is ea cuid acu, cóipeanna is ea tuilleadh acu. Tá cuid acu luachmhár iontu féin; tá roinnt eile arb é an ní a léirí an t-aon tábhacht amháin atá ag baint leo. Is amhlaidh a bronnadh cuid acu ar an Uachtarán agus fuarthas tuilleadh ar íasacht ó fhorais Stáit agus Cathrach; ach is é an tUachtarán féin a sholáthraigh a n-urmhór. Ina theannta san, soláthraíodh frámaí nó frámaí nua ag an Uachtarán in aon chás inar gá é.

Tá an clár leagtha amach in ord uimhreach gan áird a thabhairt ar an tréimhse áirithe ná ar an abhar áirithe atá i gceist, ach níor chóir go mbeadh aon deacracht ann maidir le teacht ar aon phictiúirí etc. áirithe mar tá urmhór na cnuasachta ar taspáint sa nGaileirí agus iad eagraithe go generalta i ndiaidh a chéile do réir staire. Tá an chuid eile den cnuasacht, an chuid di ina bhfuil na pintéireachta is mó agus roinnt de na hoibreacha sníodóireachta, san eardhamh nó i gceann den dá Stát-sheomra a sheolas isteach go dtí an Gaileirí.

Tá roinnt bheag cásanna inarb fhéidir an t-abhar a bhaineas leis an aon chúrsa áirithe amháin stairiúil do thabhairt le chéile fán aon teideal amháin, cé ná fuil an t-abhar san in aon ghaor do bheith iomlán i gceas ar bith, e.g.

Na cogaidh Seacóibíteacha ..	1689-
Ógláigh na hÉireann ..	177----
Párliméid Ghrattan ..	1782-1800
Na hÉireannaigh Aontaithe ..	1791-1863
Éire Óg ..	1841-1848
Na Fínní ..	1858-
Éirí Amach Sheachtain na Cásca ..	1916

I dteannta na treorach generalta den cnuasacht ar fad, tá treoracha ar leithligh ann, in ord dáta, do na nithe atá tugtha le chéile fá na teidil sin.

Is mian liom mo bhuíochas a chur in iúl do Miss Rosalind M. Elmes i ngeall ar an gcánamh mór a thug sí leis an gclár so do chur le chéile,

M. McDUNPHY,

Rúnaí d'on Uachtarán.

Iadh Bealtaine, 1945.

## FOREWORD

In January 1944, the President, Dr. Douglas Hyde, decided to assemble at the official Presidential residence a small collection of portraits and pictures of historical events, illustrative of the struggle of Ireland throughout the centuries to assert its nationhood and the right of its people to develop their own culture.

Prior to that date a small number of pictures and objects of sculpture had been acquired through the generosity of individuals. These served as a nucleus, and from that small beginning the collection grew steadily until at the present date, 1st April, 1945, it consists of some 200 objects.

It is in no sense an art collection. Its primary and indeed its sole object is to serve as a pictorial record of Irish history, and purely artistic considerations, while they have been honoured wherever possible, have been subordinated to that central purpose. It includes paintings, engravings, etchings, lithographs, woodcuts, photogravures, photographs, photostats and prints in colour and in black and white, ranging in size from a few inches to many feet in length, while sculpture is represented by figures and busts in bronze, marble and plaster. Some are originals, some are copies; some are intrinsically valuable, some are important only for what they represent. Some have been presented to the President, some are on loan from State and Municipal Institutions, but the greater number have been provided by the President himself. In addition, framing or re-framing has been carried out wherever necessary.

The catalogue is set out in numerical order, without reference to period or subject, but no difficulty should be experienced in locating individual pictures, etc., as the bulk of the collection is on display in the gallery, arranged in historic sequence. The remainder, consisting of the larger paintings and some of the objects of sculpture, are in the vestibule or in one of the two State Rooms leading to the Gallery.

In a few cases the material available in respect of certain historical phases or events, though by no means complete, is sufficient to justify its classification under specific headings, e.g.,

The Williamite Wars ..	1689-
The Irish Volunteers ..	177----
Grattan's Parliament ..	1782-1800
The United Irishmen ..	1791-1803
Young Ireland ..	1841-1848
The Fenians ..	1858-
The Rising of Easter Week ..	1916

In addition to a general index to the collection as a whole, there are separate indexes to the objects contained in these groups.

I wish to acknowledge the valuable assistance given in the compilation of the catalogue by Miss Rosalind M. Elmes.

M. McDUNPHY,

1st May, 1945.

Secretary to the President.

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**No. 1. Thomas Moore, 1779-1852.**

Poet.

MARBLE BUST.

Life size.

Sculptor: Thomas Kirk, R.H.A. (1781-1845).

Presented by Senator Joseph Brennan, March, 1943.

**No. 2. Dr. Douglas Hyde, 1860—.**

President of Ireland. *Founder of the Gaelic League, 1893.*

BRONZE BUST.

Life size.

Sculptor: Séamus Murphy, Cork, 1941.

**No. 3. Rev. Peter Canon O'Leary, 1839-1920.**

'An t-Athair Peadar.'

*Irish scholar and writer.*

PHOTOGRAVURE.

Photogravure: 7.8" x 5.7" Frame: 14.3" x 10.3".

Head and shoulders.

**No. 4. Lord Edward Fitzgerald, 1763-1798.**

*United Irishman.*

ENGRAVING.

Engraving: 4.9" x 4". Frame: 12.9" x 9.4".

Three-quarter length.

Painted by Hugh Douglas Hamilton (1739-1808).

Drawn by W. Hamilton.

Engraved by T. A. Dean. Publ. by Longman, London, Feb. 21, 1831.

Frontispiece to Thomas Moore's *Life of Lord Edward Fitzgerald*, 1831.

The original portrait was painted in 1798 for Lord Edward's mother, the Duchess of Leinster. It is now in the National Gallery, Dublin.

Presented by the National Library, September, 1944.

**No. 5. John O'Leary, 1830-1907.***Fenian.*

PLASTER BUST.

Life size.

Sculptor: Oliver Sheppard, R.H.A., 1903.

This bust was presented to the State by the artist's daughter, Miss Cathleen Sheppard, 8th December, 1941. The cast in bronze is in the Municipal Gallery of Modern Art, Dublin.  
*Loaned* by the National Museum to the Árus, December, 1942.

**No. 6. James Clarence Mangan, 1803-1849.***Poet. Young Irishman.*

PLASTER BUST.

More than life size.

Sculptor: Oliver Sheppard, R.H.A., 1909.

This bust was presented to the State by the artist's daughter, Miss Cathleen Sheppard, 8th December, 1941. The cast in bronze is in St. Stephen's Green, Dublin.

*Loaned* by the National Museum to the Árus, December, 1942.

**No. 7. Henry Grattan, 1746-1820.***Statesman.*

MARBLE BUST.

Life size.

Artist unknown.

*Presented* to the National Gallery by Lord Montezagle in 1935, and loaned by the National Gallery to the Árus, February, 1943.

**No. 8. Dr. Douglas Hyde, 1860-***President of Ireland.*

PASTEL.

Vignette: 17" x 13.5". Frame: 30.5" x 25".

Head and shoulders; vignette.

Painted by Gaetano de Gennaro, 1943.

**No. 9. Turlough O'Carolan, 1670-1738.***Blind harper.*

ENGRAVING.

Engraving: 8" x 6.3". Frame: 14.6" x 11.6".

Half length, seated, playing harp.

Painted by Johann Van Der Hagen (fl. 1720-1745).

Engraved by John Martyn, 1822.

Publ. Nov. 12th, 1822, by J. Martyn, 24 Lower Ormond Quay, Dublin.

The original portrait, on copper 8" x 6", was painted in 1720 for the Rev. Charles Massy, Dean of Limerick. It remained

in the Massy family till 1780. In 1809 it became the property of Walter Cox, editor of the *Irish Magazine*. Cox permitted two copies to be made of it, one for Mr. James Hardiman, author of the *History of Galway*, and it is from that copy that this engraving was made.

*Presented* by Mr. Henry Franklin, September, 1943.

**No. 10. Arthur Griffith, 1872-1922.***Statesman. Founder of Sinn Fein. Writer.*

PHOTOGRAPH.

Photogravure: 17.5" x 14.3". Frame: 28.5" x 24.5".

Half length.

Painted by Sir John Lavery, R.H.A., R.A., 1921.

Reproduced and publ. by Wilson, Hartnell and Co., Dublin.

Autographed by artist and by subject.

**No. 11. Roger Casement, 1864-1916.**

LITHOGRAPH.

Lithograph: 10.5" x 8.5". Frame: 25.3" x 19".

Head only.

Drawn on stone from life by Professor L. Fanto, Art Director, State Theatre, Saxony, Germany, 1916.

Printed by the Three Candles Press, Dublin.

The portrait was drawn by Prof. Fanto in Berlin while Casement was there prior to his return to Ireland in connection with the Rising of Easter Week, 1916. The original stone was brought to Ireland about 1930 by Dr. Moloney, but was destroyed by fire in the Three Candles Press, Fleet Street, Dublin, in 1937.

Roger Casement was executed on the 3rd May, 1916.

**No. 12. John Mitchel, 1815-1875.***Young Irishman.*

PENCIL SKETCH.

Drawing: 16" x 13". Frame: 31.3" x 24".

Half length.

Drawn by Andrew Devereux, c. 1936, from a lithograph by C. Bagniet, printed in 1848. See No. 18.

J. Mitchel was convicted of treason felony on 27th May 1848, and sentenced to fourteen years' transportation. Defended by Robert Holmes (No. 55), brother-in-law of Robert Emmet. Rescued from Tasmania in 1853 by Patrick James Smyth (No. 112).

**No. 13. Robert Emmet in his Armoury.**

OIL PAINTING ON MAHOGANY PANEL.

Panel: 19.5" x 16.2". Frame: 27" x 24".

Emmet in his armoury distributing arms and administering the oath. The informer James O'Brien is shown in the foreground with right hand uplifted. The place is dimly lighted by candles.

Painted by James Petrie (d. 1819).

*Presented* by Mr. A. P. Reynolds, November, 1943.

**Nos. 14-16.** Leaders in the Rising of Easter Week, 1916.

LITHOGRAPHS.

Head and shoulders; vignettes.

Drawn by Seán O'Sullivan, R.H.A., 1936. Lithographed by the Three Candles Press, Dublin. Autographed by the artist, 1944.

These portraits form part of a series of 1916 leaders commissioned by Miss Madge O'Daly of Limerick. See also Nos. 191-202.

**14. Patrick Henry Pearse, 1879-1916.***(Pádraig Pearse). Signatory of the Proclamation.*

Vignette: 11.5" × 10". Frame: 28.5" × 22.3".

In his manifesto of 28th April, 1916, from the G.P.O., Dublin, Pearse signed himself Commandant General, Commanding in Chief the army of the Irish Republic and President of the Provisional Government. He was executed on 3rd May, 1916.

**15. Thomas Clarke, 1857-1916.***First Signatory of the Proclamation.*

Vignette: 14" × 11". Frame: 28.5" × 22.3".

T. Clarke was sentenced to penal servitude for life on 14th June, 1883, and released in 1898 after serving 15 years. He was executed on 3rd May, 1916.

**16. James Connolly, 1870-1916.***Signatory of the Proclamation.*

Vignette: 14" × 12". Frame: 28.5" × 22.3".

J. Connolly was Commandant of the Citizen Army. During the Rising he was Commandant General of the Dublin Division of the Irish forces. He was executed on the 12th May, 1916.

**No. 17. William Michael Byrne, 1773-1799.***"Billy Byrne of Ballymanus." United Irishman.*

OIL PAINTING.

Canvas: 30.8" × 24.8". Frame: 40.5" × 35.5".

Nearly half length.

Artist unknown.

Wm. M. Byrne fought at Vinegar Hill, 21st June, 1798, and was hanged in Sept., 1799, at Gallows Hill, near Wicklow.

Presented by Miss Moira Kennedy O'Byrne, February, 1944.

**No. 18. John Mitchel, 1815-1875.***Young Irelander.* Author of the *Jail Journal*.

LITHOGRAPH.

Lithograph: 10.8" × 8.9". Frame: 18" × 14".

Half length.

Painted and lithographed by C. Baugniot from a daguerreotype, by Professor Gluckman, Dublin.

Publ. Gluckman, Dublin, May 10th [1848].

This picture was formerly in the possession of the Mitchell-Martin family. For biographical note, see No. 12.

Presented by Mr. Diarmuid Coffey, February, 1944.

**No. 19. Thomas Osborne Davis, 1814-1845.***Young Irelander.*

OIL PAINTING.

Canvas: 7.5" × 6". Frame: 13.6" × 11.7".

Half length.

Painted by Henry McManus, R.H.A. (c. 1810-1878).

This picture is referred to by Charles Gavan Duffy in his book *Young Ireland*, 1896, Vol. II., footnote to p. 213.

"The only portrait of Davis in existence was a cabinet picture painted for me by Henry McManus, R.H.A., sketchy and rude, but a vivid likeness."

It is one of two similar portraits painted by the artist. The other, of John Blake Dillon, is in the National Gallery.

Presented by Mr. Justice George Gavan Duffy, March, 1944.

**No. 20. Charles Gavan Duffy, 1816-1903.***Young Irelander.*

PLAQUE, MOUNTED ON MAHOGANY BASE.

Plaque: 20" × 15". Frame: 28.5" × 21.8".

Head. Life size.

Sculptor: M. de Carnowsky, 1891.

The dated signature of the artist and the signature of the subject are on the plaque.

Presented by his son, Mr. Justice George Gavan Duffy, March, 1944.

**No. 21. Daniel O'Connell, 1775-1847.***"The Liberator."*

PLASTER BUST.

More than life size.

Sculptor: John Hogan (1800-1858).

**No. 22. Patrick Sarsfield, Earl of Lucan, 1650-1693.**

PHOTOGRAVURE OF ENGRAVING.

Plate: 10.5" × 8.3". Frame: 15.7" × 13".

Head and shoulders.

Painted by Margaret, Lady Bingham, Countess of Lucan (d. 1814). Engraved by Angelica Bregeon, wife of J. B. Tiliard.

Publ. and copyright by D. S. Hughes, Dublin, 1910.

The original miniature was in the possession of the Earl of Lucan in 1928.

*Presented by Mrs. Wm. Teeling, Lucan House, Lucan, Co. Dublin, February, 1944.***No. 23. Ven. Charles O'Connor of Belanagare, 1710-1790.***Co-founder with Dr. Curry and Mr. Wyse of the Catholic Association, 1759.*

MINIATURE PAINTING (on gold mount).

Painting: 1.7" × 1.5". Gold mount: 2.1" × 1.5".

Head and shoulders; oval.

Painted by William Bond, 1800.

Signature 'Bond 1800' near right shoulder. Inscription engraved on gold back 'Chas. O'Connor sic of Belanagare, Esq., M.R.I.A. Actatis 79.'

*Presented by his descendant, Mrs. Molly Teeling, Sarsfield House, Lucan, Co. Dublin, (née O'Connor), February, 1944.**Not exhibited.***No. 24. Henry Grattan, 1746-1820.***Statesman.*

MEZZOTINT.

Mezzotint: 13.1" × 10.7". Frame: 18.8" × 16.2".

Half length, in uniform of the Irish Volunteers.

Painted by Francis Wheatley, R.A. (1747-1801).

Engraved by V. Green, Mezzotinto engraver to His Majesty and to the Elector Palatine.

Publ. Sept. 10th, 1782, by V. Green, Newman St., Oxford St., London.

**No. 25. Thomas Francis Meagher, 1823-1867.***Young Irishman.*

ENGRAVING.

Plate: 14.5" × 11". Frame: 18" × 14.5".

Half length; vignette.

Engraved by Read &amp; Co., Johnson's Court, Fleet St., London, 1849.

The following inscription in Meagher's handwriting originally under the picture is now covered.

"To Mrs. Marquess from Thomas Francis Meagher, with the assurance of his sincere esteem and friendship. Richmond Prison, May 22, 1849."

*Presented by Captain Thomas Kelly, March, 1944.***No. 26. William Smith O'Brien, M.P., 1803-1864.***Young Irishman.*

LITHOGRAPH.

Lithograph: 10.5" × 8.5". Frame: 17.8" × 14.1".

Lithographed by Henry O'Neill from a daguerreotype by Prof. Glukman. Publ. Glukman, Dublin.

Facsimile of autograph 'William S. O'Brien, Kilmainham Gaol, Aug. 31, 1848.' Also inscription in O'Brien's own handwriting written under picture, "Mrs. Marquess from William O'Brien, Richmond Bridewell, Dec. 11, 1848, with best thanks for her kind attentions." These are now covered.

*Presented by Captain Thomas Kelly, March, 1944.***No. 27. Kevin O'Higgins, 1892-1927.***Statesman.*

PLASTER BUST.

Life size.

Sculptor: Oliver Sheppard, R.H.A., 1932.

This bust was presented to the State on 8th December, 1941, by the artist's daughter, Miss Cathleen Sheppard.

*Loaned by the National Museum, April, 1944.***No. 28. Henry Sheares, 1753-1798.***United Irishman.*

MEZZOTINT.

Mezzotint: 4.4" × 3.2". Frame: 12.9" × 9.3".

Engraved by T. W. Huffam from an original miniature in the possession of Mrs. Sheares.

Plate to Madden's *United Irishmen*, 2nd Ser., Vol. I., 1843.Henry Sheares and his brother John (*see* No. 140) were executed in front of Newgate Prison on 14th July, 1798.*Presented by the National Library, April, 1944.***No. 29. General William Corbet, 1779-1842.***United Irishman.*

MEZZOTINT.

Mezzotint: 4.5" × 3.3". Frame: 12.9" × 9.3".

Engraved by T. W. Huffam from an original portrait in the possession of Gen. Corbet's sister, Mrs. Lyons.

Plate to Madden's *United Irishmen*, 3rd Ser., Vol. I., 1846.

William Corbet was expelled from Trinity College by Lord Clare in February, 1798, on account of his revolutionary sympathies. Went to France, entered the army, and joined Napper Tandy in his expedition to Ireland in the same year. Later he escaped back to France. In 1837 he was created General of Division of the French Army for his distinguished services.



**No. 34. Henry Flood, M.P., 1732-1791.***Statesman.*

ENGRAVING.

Plate: 9.9" × 8.5". Frame: 15" × 11.5".

Engraved by James Heath from a drawing by John Comerford in possession of Sir Jonah Barrington.

Publ. March, 1811.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.**No. 35. James Napper Tandy, 1740-1803.***United Irishman.*

ENGRAVING.

Plate: 9.7" × 8.5". Frame: 15.1" × 11.6".

Nearly half length.

Engraved by James Heath from a drawing by James Petrie in the possession of Sir Jonah Barrington.

Publ. March 1st, 1815.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.

James Napper Tandy was the first Secretary of the first Dublin Society of United Irishmen formed on 9th Nov., 1791. He went to France in 1798 and joined the French army, sailed to Ireland on the Anacreon in Sept., 1798, and landed on Rathlin island, off coast of Co. Donegal, but departed after the failure of Humbert's expedition. Was arrested at Hamburg, sent to Dublin, tried and sentenced to death. Was kept in gaol till May, 1801, and then set at liberty. He died at Bordeaux in 1803.

**No. 36. Lord Charlemont (James Caulfeild, 1st Earl of Charlemont), 1728-1799. Commander-in-Chief of the Irish Volunteers.**

ENGRAVING.

Plate: 9.9" × 8.4". Frame: 15" × 11.6".

Engraved by James Heath from an original painting by Hugh Douglas Hamilton (1739-1808).

Publ. June 1, 1810.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.**No. 37. Arthur O'Connor, M.P., 1763-1852.***United Irishman.*

ENGRAVING.

Plate: 9.9" × 8.5". Frame: 15.1" × 11.5".

Engraved by J. Heath from a drawing by J. Petrie.

Publ. Feb., 1826.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.

Joined the United Irishmen in Nov., 1796, accompanied Lord Edward Fitzgerald to France, was arrested, and imprisoned for six months in Dublin Castle. After liberation he started the *Press*. In prison again 1799-1803. Appointed a General of Division in the French Army, 1804.

**No. 30. Bartholomew Teeling, 1774-1798.***United Irishman.*

LITHOGRAPH.

Lithograph: 4.1" × 3.2". Frame: 12.8" × 9.4".

Half length.

Drawn on stone by James Henry Lynch from an original miniature in the possession of Teeling's father. Publ. 1843.

Plate to Madden's *United Irishmen*, 3rd Ser., Vol. I., 1846.

Bartholomew Teeling served under General Humbert in his expedition to Ireland in 1798. After the Battle of Ballinacree, Co. Longford, he was sent to Dublin, tried and executed on 24th Sept., 1798, at Arbour Hill.

**No. 31. Lord Edward Fitzgerald, 1763-1798.***United Irishman.*

ENGRAVING.

Engraving: 6" × 5.3". Frame: 15.1" × 11.6".

Head to left.

Engraved by James Heath from an original painting by Hugh Douglas Hamilton (1739-1808).

Publ. Sept. 1st, 1809.

Plate to Sir Jonah Barrington's *Historic Memoirs*, 1835.

The original painting by H. D. Hamilton was in 1835 in the possession of the Duke of Leinster.

Presented by the National Library, April, 1944.

**No. 32. Henry Grattan, 1746-1820.***Statesman.*

ENGRAVING.

Plate: 10" × 8.4". Frame: 15.1" × 11.6".

Engraved by James Heath from an original drawing by John Comerford in possession of Sir Jonah Barrington.

Publ. March 1, 1811.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.**No. 33. John Philpot Curran, M.P., 1750-1817.***Master of the Rolls in Ireland.*

ENGRAVING.

Plate: 10.1" × 8.4". Frame: 15" × 11.6".

Engraved by James Heath, from an original painting by John Comerford in possession of Sir Jonah Barrington.

Publ. Sept., 1809.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.

Curran made his reputation as an orator at the Bar, many of his greatest speeches being in defence of United Irishmen.

**No. 38. Daniel O'Connell, M.P., 1775-1847.***"The Liberator."*

MEZZOTINT.

Mezzotint : 5.3" x 4.4". Frame : 12.9" x 9.4".

Half length.

Engraved by G. J. Stodart.

**No. 39. Pikeman, 1798.**

PLASTER STATUETTE.

Statuette : 30.5" to top of pike.

Sculptor : Oliver Sheppard, R.H.A., 1902.

This is the artist's own model of the 1798 memorial in Wexford, which is in bronze. It was presented to the State by the sculptor's daughter, Miss C. Sheppard, in Dec., 1941.

*Loaned by the National Museum, April, 1944.*

**No. 40. Priest and Pikeman, 1798.**

PLASTER STATUETTE GROUP.

Statuette : 40.5" to top of pike.

Sculptor : Oliver Sheppard, R.H.A., 1903.

This is the artist's own model of the 1798 memorial in Enniscorthy, Co. Wexford, which is in bronze. It was presented to the State by the sculptor's daughter, Miss C. Sheppard in Dec., 1941.

*Loaned by the National Museum, April, 1944.*

**No. 41. Battle of Ballinahinch, Co. Down, 13th June, 1798.**

OIL PAINTING.

Canvas : 4' 7" x 7' 1". Frame : 5' 4" x 7' 10".

Painted by Thomas Robinson, 1798.

This picture shows the British Officer, Capt. Evatt, mortally wounded and the Irish leader, Henry Munro, being held prisoner. Actually Munro was not captured till two days after the battle. The painter was a pupil of Romney. The picture was painted a few months after the battle. Signature of artist 'T. Robinson, Windermere, 1798' is painted on gun carriage.

*Presented by Mr. John Maher, April, 1944.*

**No. 42. Henry Grattan, 1746-1820.***Statesman.*

PLASTER STATUETTE.

Statuette : 29.9" high.

Whole length, standing, right arm across chest.

Sculptor : John Henry Foley, R.A., and R.H.A. (1818-1874).

This statuette is believed to be an early model made by Foley for the monument in College Green, Dublin. The suggestion was subsequently made and adopted that Grattan's right arm should be raised.

*Presented to the National Museum, May, 1941, by Lady Esmonde, and loaned to the Arus, May, 1944.*

**No. 43. John Blake Dillon, 1814-1866.***Young Irelander.*

LITHOGRAPH.

Lithograph : 10.7" x 8.8". Frame : 17.8" x 14".

Half length.

Lithographed by Henry O'Neill from a daguerreotype by Prof. Glukman. Publ. by Prof. Glukman, Dublin, 1848.

**No. 44. Thomas Moore, 1779-1852.***Poet.*

MEZZOTINT.

Mezzotint : 12.1" x 9.5". Frame : 21.9" x 16.2".

Three-quarter length.

Painted by George Francis Mulvany, R.H.A. (1809-1869).

Engraved by George Raphael Ward (1798-1879).

Publ. by G. Mulvany, Dublin, 1st Dec., 1836.

**No. 45. Thomas Russell, 1767-1803.***United Irishman.*

MEZZOTINT.

Mezzotint : 4.4" x 3.3". Frame : 12.9" x 9.4".

From a sketch in the *Hibernian Magazine* of 1803, corrected by a friend of Russell's.

Engraved by T. W. Huffam.

Plate to Madden's *United Irishmen*, 3rd Ser., Vol. II., 1846.

Thomas Russell was hanged at Downpatrick in 1803 after the Emmet Rising.

*Presented by the National Library, June, 1944.*

**No. 46. Bartholomew Teeling.***United Irishman.*

OIL PAINTING.

Canvas : 24" x 21". Frame : 30.8" x 26.5".

Half length.

Copy painted by Miss Eva Hamilton, Chapelizod, based on a miniature in the possession of Teeling's father. See No. 30.

*Presented by his great-grand nephew, Mr. Wm. Teeling, Lucan House, Lucan, Co. Dublin, February, 1945.*

**No. 47. Thomas Addis Emmet, 1764-1827.***United Irishman.*

MEZZOTINT.

Lithograph: 4.4" × 3.4". Frame: 12.9" × 9.4".

Engraved by T. W. Huffam from an original miniature painted by Aubry in Paris, 1803.

Plate to Madden's *United Irishmen*, 2nd Ser., Vol. II., 1843.**No. 48. Archibald Hamilton Rowan, 1751-1834.***United Irishman.*

LITHOGRAPH.

Lithograph: 6.2" × 5.6". Frame: 13" × 9.4".

Nearly half length. Aged 71.

Drawn from nature on stone by J. Comerford, Dublin, 1822.

Presented by the National Library, May, 1944.

**No. 49. Theobald Wolfe Tone, 1763-1798.***United Irishman.*

LITHOGRAPH.

Lithograph: 4.5" × 3.5". Frame: 12.9" × 9.4".

Drawn on stone by C. Hullmandel from a portrait by Catherine Sampson Tone. Published by Henry Colburn, London, March 20th, 1827.

Presented by the National Library, May, 1944.

**No. 50. Timothy Michael Healy, K.C., 1855-1931.***1st Governor-General of the Irish Free State.*

ORIGINAL DRAWING.

Drawing: 15" × 12". Frame: 25.2" × 18.2".

Drawn by The Mac Egan, 1924.

Artist's signature at bottom right.

**No. 51. Patrick O'Donohoe, 18—-1854.***Young Irelander.*

LITHOGRAPH.

Lithograph: 10.5" × 8.4". Frame: 17.9" × 14".

Half length.

Lithographed by James Henry Lynch from a daguerreotype by Prof. Glukman.

Publ. Glukman, Dublin [c. 1848.]

Facsimile of autograph 'Patrick O'Donohoe, Dock of Clonmel Courthouse, 23rd October, 1848,' now covered.

Presented by the National Library, May, 1944.

**No. 52. John Martin, 1812-1875.***Young Irelander.*

LITHOGRAPH.

Lithograph: 10.5" × 8.6". Frame: 17.9" × 14".

Head and shoulders.

Lithographed by Henry O'Neill from a daguerreotype by Prof. Glukman.

Publ. Glukman, Dublin. [c. 1848.]

John Martin was brother-in-law of John Mitchel, and a co-worker with him in the Young Ireland movement. In 1848 he was sentenced to 10 years transportation, being sent the following year with Kevin I. O'Doherty (No. 181.) to Tasmania. He was pardoned in 1856 and returned to Ireland.

This lithograph is badly stained.

**No. 53. Eamon de Valera, 1882—***Taoiseach. Chancellor of the National University of Ireland.*

LITHOGRAPH.

Lithograph: 9" × 7". Frame: 18.8" × 13.8".

Drawn by Seán O'Sullivan, R.H.A., 1937.

Lithographed by Three Candles Press, Dublin, 1937.

Eamon de Valera was sentenced to death on the 11th May, 1916, for his part in the Rising of Easter Week; the sentence being commuted to penal servitude for life. He was released on 17th June, 1917.

**No. 54. Most Rev. Dr. John McHale, 1791-1881.***Archbishop of Tuam.*

ENGRAVING.

Engraving: 5" × 4.2". Frame: 12.9" × 9.5".

Half length.

Painted by J. F. O'Kelly.

Engraved by J. Cochran.

Publ. by J. Duffy, Anglesea St., Dublin.

Presented by the National Library, May, 1944.

**No. 55. Robert Holmes, 1765-1859.***United Irishman.*

ENGRAVING.

Engraving: 3.5" × 3.5". Frame: 12.9" × 9.4".

Engraved by H. Griffiths.

Plate to the *Dublin University Magazine*, 1848.

Robert Holmes was brother-in-law of Robert Emmet. Arrested after Emmet's rising in 1803, spent more than a year in prison. He was counsel for John Mitchel at his trial in 1848.

Presented by the National Library, May, 1944.

**No. 56. Robert Emmet, 1778-1803.***United Irishman.*

ENGRAVING.

Engraving: 3" x 3" vignette. Frame: 12.9" x 9.4".

Engraved in 1810 by James Heath from an original painting by James Petrie in possession of Sir Jonah Barrington.

Plate to Sir J. Barrington's *Historic Memoirs*, 1835.

This portrait is based on an Indian ink drawing made during Robert Emmet's trial in 1803, while Lord Norbury was charging the jury.

Presented by the National Library, May, 1944.

**No. 57. William Smith O'Brien, M.P., 1803-1864.***Young Irelander.*

LITHOGRAPH

\* This is a duplicate of No. 26. It is not exhibited.

**No. 58. Thomas Francis Meagher, 1823-1867.***Young Irelander.*

LITHOGRAPH.

Lithograph: 10.7" x 8.8". Frame: 17.8" x 14.1".

Nearly half length.

Lithographed by Henry O'Neill, from a daguerreotype by Prof. Glukman.

Publ. by Prof. Glukman, Dublin.

Facsimile of autograph, 'Thomas Francis Meagher, Richmond Prison, April 27th, 1849,' originally on lithograph, now covered.

**No. 59. Battle of Lough Swilly, 12th October, 1798.**

ENGRAVING.

Plate: 17.3" x 22". Frame: 25.2" x 28.7".

Drawn by Captain Mark Oates of the Marines.

Engraved by James Fittler, Marine Engineer to His Majesty.

Published 1st October, 1799, for Mark Oates by J. &amp; J. Boydell, London.

This is the battle in which Theobald Wolfe Tone was captured on board the *Hoche*, 12th October, 1798. The names of the ships taking part are given below the picture.

The engraving is badly stained.

**No. 60. The Irish House of Commons, 1780.**

PHOTOGRAVURE.

Plate: 19.5" x 23". Frame: 29" x 32".

Henry Grattan urging the claim of Irish rights.

Painted by Francis Wheatley, R.A. (1747-1801).

Publ. by Wilson, Hartnell &amp; Co., Dublin, 1906.

The original painting which is 76" x 88.5" is dated 'June 8, 1780.' According to Strickland (Vol. II, p. 522) this is the only contemporary picture of the interior of the Irish House of Commons and the only accurate existing view of it.

Presented by Mr. J. J. Kelly, Curator, Municipal Gallery, Dublin, May, 1944.

**No. 61. Key to No. 60.**

PHOTOGRAPH OF LINE ENGRAVING.

Engraving: 14.8" x 18.3". Frame: 15.6" x 19.7".

Engraved and publ. by W. Skelton, Pimlico, London, 26th Feb., 1801.

**No. 62. Felix Rourke, 1765-1803.***United Irishman.*

ENGRAVING.

Engraving: 3.6" x 3.2". Frame: 13" x 9.4".

Drawn by James Petrie and engraved by P. Maguire, 1803.

Publ. at 82 Dame Street.

Felix Rourke was arrested after the Emmet Rising of 1803 and was hanged at Rathcoole on 10th September of that year.

This portrait was made by Petrie during the trial.

Presented by the National Library, May, 1944.

**No. 63. Father Theobald Mathew, 1790-1856.***Apostle of Temperance.*

PHOTOSTAT OF MEZZOTINT.

Plate: 17.2" x 13.6". Frame: 24.7" x 19.2".

Painted by Samuel West (c. 1810-after 1867).

Engraved by W. O. Geller.

Presented by the National Library, May, 1944.

**No. 64. John O'Leary, 1830-1907.***Fenian.*

PHOTOGRAPH.

Photograph: 6" x 4". Frame: 12.1" x 9.4".

Head and shoulders.

**No. 65. Richard O'Gorman, Junior, 1820-1895.**  
*Young Irelander.*

LITHOGRAPH.

Lithograph : 10.5" x 8.6". Frame : 17.8" x 14".  
Half length.

Lithographed by Henry O'Neill from a daguerreotype by Prof. Glukman.  
Publ. Glukman, Dublin. [c. 1848].

**No. 66. Myles Byrne, 1780-1862.**  
*United Irishman.*

PHOTOGRAPH.

Photograph : 9" x 7". Frame : 15" x 11.7".  
Nearly whole length, seated.

Photograph taken in Paris in 1859.

Myles Byrne fought as a boy of 18 in the Rising of 1798 in Wicklow, and co-operated actively with Robert Emmet in the preparations for the Rising of 1803. After its failure he went, at Emmet's request, on a mission to Paris, where more than fifty years later he met John Mitchel in 1859.

**No. 67. Henry Grattan, 1746-1820.**  
*Statesman.*

ENGRAVING.

Engraving : 15" x 10.6". Frame : 23.4" x 16.5".  
Whole length, standing by a table.

Painted by Alexander Pope (1763-1835).

Engraved by Edward Scriven. Publ. by A. Pope, Piccadilly, London, Dec. 14, 1814.

**No. 68. Volunteer Convention, Dublin, 4th November, 1779.**

ENGRAVING (coloured by hand).

Plate : 19.2" x 26.8". Frame : 29" x 36".

Meeting in College Green, Dublin, of City and County of Dublin Volunteers on the 4th of Nov., 1779, under command of William Robert Fitzgerald, 2nd Duke of Leinster, firing a salute in honour of the birthday of King William III.

Painted by Francis Wheatley, R.A. (1747-1801).

Engraved by Joseph Collyer. Publ. by R. Lane, London, 10th May, 1784.

The original painting is in the National Gallery, Dublin. The engraving is based, not on the finished picture, but on a water-colour drawing made by the artist as a preliminary study, which differs in some details from the painting.

**No. 69. Key to No. 68.**

PHOTOSTAT OF LINE ENGRAVING.

Engraving : 11" x 13.5". Frame : 12.6" x 17".

Presented by the National Library, September, 1944.

**Nos. 70-75. Historical Scenes, 1534-1607.**

ENGRAVINGS.

Engravings : 4.5" x 6.5". Frames : 9.6" x 10.8".

Drawn by Henry Warren (1794-1879).

Engraved by J. Rogers.

Plates to Thos. Wright's *History of Ireland*, 1854.

— **70. Silken Thomas (Lord Thomas Fitzgerald) renouncing his allegiance to King Henry VIII., 1534,** at St. Mary's Abbey, Dublin.

— **71. Flight of Gerald Fitzgerald from Ireland, 1540.**

— **72. Murder of Shane O'Neill, 2nd June, 1567,** Cushendun, Co. Antrim.

— **73. Death of the Earl of Desmond, 1583,** Vale of Glenagenty, Tralee.

— **74. Meeting of Hugh O'Neill and the Earl of Essex, 1599,** at the Ford of Ballyclinch, Co. Louth.

— **75. Flight of the Earl of Tyrone, Sept., 1607.**

**No. 76. General Michael Collins, 1890-1922.**  
*Soldier and Statesman.*

PHOTOGRAPHURE.

Photogravure : 17.3" x 13.3". Frame : 30.6" x 23.4".

Half length.

Painted by Sir John Lavery, R.H.A., R.A., 1922.

Reproduced and publ. by Wilson, Hartnell & Co., Dublin.

Signatures of the artist and the subject in pencil at foot.

**No. 77. John Mitchel, 1815-1875.**

*Young Irelander.*

LITHOGRAPH.

Lithograph : 6.5" x 5.5". Frame : 14.8" x 12.6".

Half length. Age about 60.

Artist unknown.

A facsimile of his autograph at foot is now covered by mount.  
For biographical note, see No. 12.

- No. 78. General Joseph Holt, 1756-1826.**  
*United Irishman and Leader in Wexford, 1798.*  
LITHOGRAPH.  
Lithograph: 5" × 4.5". Frame: 12.6" × 9.3".  
Lithographed by Robert J. Hamerton (fl. 1830-1891).  
Plate to the *Memoirs of Joseph Holt, 1838.*  
This portrait is based on an original painting, executed in 1798 by an unknown artist, and in the possession of Sir William Betham.
- No. 79. Charles Gavan Duffy, 1816-1903.**  
*Young Irishlander.*  
LITHOGRAPH.  
Lithograph: 6.2" × 6". Frame: 14.8" × 12.6".  
Nearly half length; vignette.  
Issued with the *Weekly Freeman* and *Irish Agriculturist*, Aug. 8th, 1874. Morison & Co., Dublin.  
With facsimile of autograph.  
*Presented by the National Library, June, 1944.*
- No. 80. Charles Stewart Parnell, M.P., 1846-1891.**  
PLASTER BUST.  
Life size.  
Sculptor: Mary Blake Grant.  
The cast in bronze was executed in 1892 to the order of the Irish Parliamentary Party, and was presented by Mr. John Redmond, M.P., to the Municipal Gallery, Dublin, in 1913.
- No. 81. The Trial of Roger Casement, 1916.**  
OIL PAINTING.  
Canvas: 25.5" × 32.2". Frame: 36" × 42".  
Painted by Sir John Lavery, R.H.A., 1916.  
*Loaned by the Municipal Art Gallery, Dublin, July, 1944.*
- No. 82. Colonel John O'Mahony, 1816-1877.**  
*Head Centre, Fenian Brotherhood.*  
OIL PAINTING.  
Canvas: 30" × 24". Frame: 40" × 34".  
Half length.  
Artist unknown.  
This picture was painted in New York in 1868.  
*Loaned by the Municipal Art Gallery, Dublin, July, 1944.*

- No. 83. Arthur Griffith, 1872-1922.**  
*Statesman. Founder of Sinn Féin. Writer.*  
OIL PAINTING.  
Canvas: 30.5" × 25". Frame: 40" × 35".  
Painted by Sir John Lavery, R.A., 1921.  
*Loaned by the Municipal Art Gallery, Dublin, July, 1944.*
- No. 84. General Michael Collins, 1890-1922.**  
*Soldier and Statesman.*  
OIL PAINTING.  
Canvas: 26" × 18". Frame: 34" × 26".  
Painted by Sir John Lavery, R.A., 1922.  
*Loaned by the Municipal Art Gallery, Dublin, July, 1944.*
- No. 85. Lying-in-State of Michael Collins at Pro-Cathedral, Dublin, 28th August, 1922.**  
OIL PAINTING.  
Canvas: 50" × 40". Frame: 63" × 53".  
Painted by Sir John Lavery, R.A., 1922.  
*Loaned by the Municipal Art Gallery, Dublin, July, 1944.*
- No. 86. Thomas Osborne Davis, 1814-1845.**  
*Young Irishlander, Poet and Writer.*  
PLASTER BUST (bronzed).  
Life size.  
Sculptor: Séamus Murphy, Cork, 1942.  
This bust is a replica of one in bronze unveiled by the Taoiseach at Mallow, Co. Cork, on the 15th October, 1942, on the occasion of the Centenary of the founding of *The Nation*.  
*Presented by the Davis Centenary Committee, Mallow, July, 1944.*
- No. 87. The Great Parliament of Ireland, 1790.**  
AUTOTYPE. MONOCHROME.  
Plate: 34" × 34". Frame: 45" × 44".  
Curran addressing the House. Grattan, Flood, Charlemont and others in the foreground, visitors in the Gallery.  
Painted by Henry Barraud and J. Hayter, R.A., in 1872.  
Reproduced and publ. by R. Turner, Newcastle-on-Tyne, 1873.  
This picture purports to represent the House of Commons, with its members and a number of distinguished visitors; but according to Strickland, Vol. II., 1913, p. 522, the details of the architecture and other features of the Chamber are inaccurate.

**No. 88. Key to No. 87.**

PHOTOGRAPH OF LINE ENGRAVING.

Engraving: 11.8" × 19.4". Frame: 12.8" × 20.2".

Engraved and publ. by R. Turner, Newcastle-on-Tyne, 1873.

**No. 89. Scene at the General Post Office, Dublin, before the evacuation, Easter Week, 1916.**

HALF TONE.

Print: 11.4" × 19". Frame: 19.7" × 26.2".

Connolly wounded on stretcher, attended by a nurse and surrounded by Pearse, Plunkett and others. Ceiling on fire, Volunteers firing out of windows.

Drawing in black and white by Wal Paget, 1916.

Copyright by Thomas Kiersey, Dublin.

The original picture is in the National Museum.

**No. 90. Dr. Douglas Hyde, 1860—**

*President of Ireland. Founder of the Gaelic League, 1893.*

LITHOGRAPH.

Lithograph: 8.5" × 7". Frame: 18" × 13.8".

Drawn by Seán O'Sullivan, R.H.A., 1938.

Lithographed by Irish Press, Ltd., Dublin.

Autographed by subject and artist.

**No. 91. After the Victory of Fontenoy, 1745.**

ENGRAVING.

Engraving: 7.9" × 15.1". Frame: 16" × 22.3".

Showing King Louis XV, receiving from the Irish Brigade standards captured by them from the English.

Painted by Emile Jean Horace Vernet (1789-1863).

Engraved by Bardet.

The original of this picture is in the Palace of Versailles.

**No. 92. Cromwell taking Drogheda by storm, 1649.**

ENGRAVING.

Engraving: 5.3" × 7.7". Frame: 12.8" × 14.5".

Engraved by J. Barlow (c. 1790 ?)

Presented by the National Library, June, 1944.

**No. 93. Battle of Arklow, 9th June, 1798.**

ETCHING (coloured by hand).

Etching: 10.8" × 17.5". Frame: 20.3" × 25.5".

From an original drawing by Captain Holmes, L.D.F. Published by William Allen, 32 Dame Street, Dublin.

This picture was published between 1798 and 1823; probably early in the century. An inscription on it reads: 'The memorable Battle of Arklow. Fought on the 9th of June, 1798, between the King's troops commanded by the Honourable Major General Needham, consisting of 300 Horse and 1500 Foot, and the Rebel Army consisting of 30,000 Men, which ended in the defeat of the latter with a loss of 1200 men.'

The artist's name is given in manuscript at the foot.

Presented by the National Library, June, 1944.

**No. 94. General Sarsfield intercepting and destroying King William's siege train, at Ballyneety, Co. Limerick, 1690.**

ETCHING.

Etching: 6.7" × 8.3". Frame: 14.1" × 15".

Designed and etched by William Brocas, (c. 1794-1868).

Presented by the National Library, June, 1944.

**No. 95. Blessed Oliver Plunket, 1629-1681.**

*Archbishop of Armagh.*

TRI-CHROMATIC PRINT.

Print: 17" × 14.4". Frame: 22.6" × 20.0".

Half length.

Painted by Leo Whelan, R.H.A., 1937.

Printed by M. H. Gill & Son, Dublin, 1940.

Oliver Plunket was consecrated Archbishop of Armagh in 1669; he was arrested in Dublin in 1678 as a result of the Titus Oates Plot and executed at Tyburn, London, on 1st July, 1681.

For the purpose of this painting the artist made detailed studies of the actual head of the subject which is in the Church of St. Peter's, Drogheda.

**No. 96. Battle of Vinegar Hill, June 21st, 1798.**

ETCHING (coloured by hand).

Etching: 11" × 17.8". Frame: 18" × 24".

Drawn by Lieutenant Carey, 17th Light Dragoons. Etched by Henry Brocas, sen. (1762-1837).

Published by W. Allen, 32 Dame Street, Dublin.

Published between 1798 and 1823; probably early in the century.

Presented by the National Library, September, 1944.

**No. 97. Rev. John Murphy, P.P., of Monageer and Boulavogue,**  
1753-1798.

*Leader in the Rebellion of 1798 in Wexford.*

LITHOGRAPH.

Lithograph: 12" x 9.6". Frame: 18" x 14.5".

Drawn on stone by James Dergan.

Father Murphy was killed at the Battle of Vinegar Hill on  
21st June, 1798.

**No. 98. Thomas Osborne Davis, 1814-1845.**

*Young Irelander. Poet and Writer.*

ENGRAVING.

Engraving: 4" x 3.5". Frame: 12.8" x 9.3".

Head and shoulders.

Engraved by H. Griffiths.

Plate to the *Dublin University Magazine*, 1847.

Publ. by James McGlashan, Dublin, 1847.

*Presented by the National Library, September, 1944.*

**No. 99. Isaac Butt, 1813-1879.**

*Founder of the Home Rule Association.*

ETCHING.

Etching: 9" x 5.5". Frame: 15" x 10".

Whole length.

Etched by John Kirkwood (d. 1853).

Publ. by Wm. Curry, Dublin.

Plate to the *Dublin University Magazine*, 1840.

*Presented by the National Library, September, 1944.*

**No. 100. Father Theobald Mathew, 1790-1856.**

*Apostle of Temperance.*

ETCHING.

Etching: 9" x 5.8". Frame: 12.9" x 9.3".

Three quarter length.

Drawn by J. D. Harding, Cork.

Publ. by Jas. McGlashan, Dublin, 1849.

Plate to the *Dublin University Magazine*, 1849.

*Presented by the National Library, September, 1944.*

**No. 101. Jonathan Swift, 1667-1745.**

*Dean of St. Patrick's Cathedral, Dublin.*

ENGRAVING.

Engraving: 4.1" x 3.2". Frame: 11" x 8.4".

Half length.

Painted by Charles Jervas (1675-1739). Drawn by J.  
Thurston.

Engraved by A. Warren.

Publ. by W. Walker, Gray's Inn Sq., London, March, 1821.

Plate to *Portraits of the British Poets*.

The original picture was in the possession of the Earl of  
Bessborough when it was engraved by Warren. It was sold by  
the Earl at Christie's in 1850.

*Presented by the National Library, September, 1944.*

**No. 102. Henry Howley, 1775-1803.**

*United Irishman.*

ENGRAVING.

Engraving: 3.6" x 3.2". Frame: 11" x 8.4".

Drawn by James Petrie and engraved by P. Maguire prior  
to 1819.

Henry Howley took an active part in the Rebellion of 1798.  
He was the proprietor of Emmet's store in Marshalsea Lane, off  
Thomas Street, and was executed after the failure of Emmet's  
Rising in 1803.

*Presented by the National Library, September, 1944.*

**No. 103. Dr. William James McNeven or McNevin, 1763-1841.**

*United Irishman.*

MEZZOTINT.

Mezzotint: 4.5" x 3.3". Frame: 12.8" x 9.2".

Drawn by James Dowling Herbert (1762, 3-1837).

Engraved by T. W. Huffam.

Plate to Madden's *United Irishmen*, Ser. 2, Vol. II., 1843.

Dr. William J. McNevin was educated at Prague, and took  
his M.D. at Vienna. Practised in Dublin. Representative to the  
Catholic Convention in 1792. Became a United Irishman in  
1797. Went to Hamburg to solicit French assistance, and was  
arrested on 12th March, 1798. Imprisoned in Fort George,  
Scotland. In 1805 he went to the United States and later he  
occupied several important medical positions in New York.  
He wrote among other works "Pieces of Irish History."

*Presented by the National Library, September, 1944.*

**No. 104. Lisburn Honouring the Dungannon Convention, 1782.**

COLOURED PRINT.

Print: 11" x 14.5". Frame: 19.3" x 21.8".

The Lisburn and Lambeg Volunteers firing a feu de joie in  
the Market Square at Lisburn in honour of the Convention of  
1782.

Painted by John Carey.

For Key, see No. 105.



**No. 105. Key to No. 104.**

PHOTOSTAT.

Photostat: 11.5" × 15". Frame: 12.5" × 16".

With full descriptive letterpress.

**No. 106. The Battle of the Boyne, 1st July, 1690.**

MEZZOTINT.

Mezzotint: 18" × 27.7". Frame: 27.5" × 36".

King William III. on horseback is in the centre front of picture, accompanied by Prince George of Denmark, the Duke of Ormond, the Duke of Grafton; beyond on the right are the Duke of Schomberg and the Rev. G. Walker.

Painted by Jan Wijck (1640-1702). (Wyck or Wyke).

Engraved in 1746 by John Brooks (fl. 1730-1756).

Printed for T. Kitchin, engraver, at No. 59 Holborn Hill, London.

The picture is from the original in the Collection of the Earl of Leicester.

The names and positions of Generals and places are inscribed at the bottom of the plate.

Presented by the National Library, September, 1944.

**No. 107. The Battle of the Boyne, 1st July, 1690.**

ENGRAVING.

(coloured by hand).

Engraving: 17" × 23.5". Frame: 27" × 32.6".

King William III. on a white horse preceded by trumpeters and followed by Prince George of Denmark and the Duke of Ormond crossing the Boyne with troops. In the foreground to the right is the body of the Duke of Schomberg being carried in a lying position across the river from the battlefield. At back is the Rev. G. Walker lying dead over his horse.

Painted by Benjamin West (1738-1820).

Engraved by John Hall.

Publ. by B. West, J. Hall and W. Woollett, London, 18th Oct., 1781.

Presented by Dr. Michael Quane, September, 1944.

**No. 108. Key to No. 107.**

PHOTOSTAT OF ENGRAVING.

Engraving: 5.4" × 7". Frame: 5.7" × 7.3".

Outline sketch of heads. A key to battle of La Hogue is also included.

Presented by the National Library, June, 1944.

**No. 109. Denis Hempson (or O Hampsy), 1695-1807.**

The "Harper of Magilligan."

ENGRAVING.

Engraving: 6.1" × 4.9". Frame: 14.6" × 11.6".

Nearly whole length, seated, playing the harp.

Engraved from an original drawing by E. Scriven.

Publ. by E. Bunting, London, Nov., 1809.

Plate II. to Bunting's *Ancient Music of Ireland*, 1809.

Denis O'Hampsy or Hempson lost his sight when three years of age. He was the only harper at the Belfast Harp Festival in 1792 who played the harp with long crooked nails as described by the old writers. He died at the age of 112.

**No. 110. Arthur O'Connor, 1763-1852.***United Irishman and Member of the Irish Parliament.*

MEZZOTINT.

Plate: 15" × 11". Frame: 24.9" × 19.5".

Painted by James Dowling (known as James Dowling Herbert, 1762-1837).

Engraved by William Ward. Publ. by J. Dowling, London, 18th April, 1798.

**No. 111. The Taking of the Earl of Ormond, April 10, 1600.**

ENGRAVING.

Engraving: 11" × 8.5". Frame: 19.3" × 15.1".

The capture of Thomas Butler, 10th Earl of Ormond, by some of the Leinster men under Owney MacRory O More.

Engraved by James Ford (fl. 1778-1812).

Publ. by John Jones, 90 Bride Street, Dublin.

Plate xxv. to E. Ledwich's *Antiquities of Ireland*, 1804.

Presented by the National Library, June, 1944.

**No. 112. Patrick James Smyth, 1826-1885.***Young Irelander.*

OIL PAINTING.

Canvas: 14" × 12". Frame: 18.7" × 16.7".

Three-quarter length, seated.

Painted by James Butler Brenan, R.H.A. (1825-1889).

Signature of artist at bottom right.

On the instructions of the Irish Directory in New York, P. J. Smyth planned and carried out the rescue of John Mitchell from Tasmania in June, 1863. He was known as "Nicaragua" Smyth.

Presented by his granddaughter, Miss Agnes P. Dunn, November, 1944.

**No. 113. Burning of the Custom House, Dublin, 25th May, 1921,**  
by Irish Republican Army.

COLOURED PRINT.

Print : 9.5" × 13.9". Frame : 17.3" × 20.3".

From a painting by Archibald McGoogan, Dublin, 1921.  
Printed by Eason & Son, Ltd., Dublin.

The original picture is in the possession of the New Ireland Assurance Co., Dublin.

Presented by Messrs. Eason, August, 1944.

**No. 114. Easter Week, 1916—After the Bombardment.**

COLOURED PRINT.

Print : 12" × 18". Frame : 20.5" × 25.5".

Showing O'Connell Street and part of Eden Quay in ruins and on fire ; two armoured cars on O'Connell Bridge exchanging shots with snipers.

From a painting by Archibald McGoogan, 1916.

Publ. by Wilson, Hartnell & Co., Dublin.

Presented by Mr. Seán Moran, September, 1944.

**No. 115. The Clare Election, 1828.**

LITHOGRAPH.

Lithograph : 11.5" × 13.4". Frame : 18.7" × 19.7".

Daniel O'Connell standing, with J. P. O'Gorman Mahon, his proposer, seated to the right, and Thomas Steele, his seconder, seated to the left.

Drawn by Joseph Patrick Haverty, R.H.A. (1794-1864).

Presented by the National Library, November, 1944.

**No. 116. The Catholic Association, 1823-25.**

LITHOGRAPH.

Lithograph : 12.4" × 13.5". Frame : 17.7" × 18.7".

Group of members consisting of Stephen Coppingier, Thomas Wyse, Richard Shiel, V. Furlong, Rev. F. J. LeStrange, John Lawless and Michael Staunton.

Painted from life and drawn on stone by Joseph Patrick Haverty, R.H.A. (1794-1864).

Facsimile autographs.

This, the first of O'Connell's Catholic Associations, was suppressed by law in 1825, but was immediately replaced by a new Association.

**No. 117. Brother Edmund Ignatius Rice, 1762-1844.**  
Founder of the *Irish Christian Brothers*, 1802.

ENGRAVING.

Engraving : 4.5" × 3.1". Frame : 12.9" × 9.4".

Half length.

Painted by R. Kennedy.

Engraved by W. McDowall.

Plate to the *Catholic Directory*, 1845.

Presented by Superior General, Christian Brothers, November, 1944.

**No. 118. William Sampson (or Samson), 1764-1836.**

*United Irishman*.

MEZZOTINT.

Mezzotint : 4.2" × 4.1". Frame : 12.9" × 9.4".

From a drawing by Mrs. Catherine S. Tone.

William Sampson was arrested in 1798 for his part in the rebellion of that year and banished from Ireland.

**No. 119. Charles Joseph Kickham, 1828-1882.**

*Fenian, Novelist, Poet.*

ENGRAVING.

Engraving : 3.5" × 2.7". Frame : 12.9" × 9.4".

Almost whole length, seated ; oval.

Artist unknown.

C. J. Kickham joined the revolutionary movement in 1848. As a Fenian he became President of the Supreme Council of the Fenian Brotherhood and was arrested on 11th Nov., 1865, and sentenced to 14 years penal servitude.

**No. 120. John Savage, 1828-1888.**

*Fenian.*

PHOTOGRAPH OF LITHOGRAPH.

Photograph : 6" × 4". Frame : 12.9" × 9.4".

Head and shoulders.

One of the founders of the *Irish Tribune*. After the failure of the Fenian Rising of 1867 he went to the United States, where he was for a time head of the Fenian movement.

**No. 121. Hugh O'Neill, 2nd Earl of Tyrone, c. 1546-1616.**

*Victor of the Battle of the Yellow Ford*, 1598.

HALF TONE.

Print : 5.6" × 5.3". Frame : 12.6" × 10".

Head and shoulders. Head thrown back facing to left.

Artist unknown.

This is a photo reproduction of photograph of an oil painting in the Victoria and Albert Museum.

**No. 122. Eamon de Valera, 1882—**  
*Taoiseach. Commandant in the Rising of Easter Week, 1916.*

PHOTOGRAPH.

Photograph: 9" × 5.7". Frame: 14" × 10.2".

Three-quarter length.

Photograph by Seán Hurley, 31 Grafton St., Dublin.

Autograph 'Eamon de Valera, Aibrean 3 adh 1922.' at left bottom.

For biographical note, see No. 53.

Presented by Miss Moira Kennedy O'Byrne, March, 1944.

**No. 123. His Grace Most Rev. Dr. William Walsh, 1841-1921.**

*Archbishop of Dublin and Primate of Ireland.*

OIL PAINTING.

Canvas: 24" × 20". Frame: 30.8" × 26.5".

Head and shoulders.

Artist unknown. Painted probably about 1890.

Presented by Colonel Joseph V. Lawless, September, 1944.

**No. 124. Patrick Sarsfield, Earl of Lucan, c. 1650-1693.**

PHOTOGRAPHURE.

Photographure: 5" × 4". Frame: 13" × 9.3".

Nearly half length.

Plate to Demetrius C. Boulger's *Battle of the Boyne*, 1911.

This photographure is based on a painting in the Franciscan Friary, O.F.M., Merchants Quay, Dublin.

Presented by Col. Dan Bryan, September, 1944.

**No. 125. Edward Bunting, 1773-1843.**

*Musician and Composer.*

ETCHING.

Plate: 7" × 4.5". Frame: 14.9" × 10.2".

Whole length, seated.

Etched by H. Griffiths.

Publ. by James McGlashan, Dublin.

Plate to the *Dublin University Magazine*, 1847.

**No. 126. Dail Eireann—1st Meeting, 21st Jan., 1919.**  
 In the Mansion House, Dublin.

PHOTOGRAPHURE.

Plate: 18.2" × 21.3". Frame: 25" × 28.5".

The main picture is surrounded by portraits of the members with their names in Irish.

Photograph by Keogh Bros., Dublin.

Design by S. S. O. Raghallaigh.

Reproduced by Wilson, Hartnell & Co., Dublin.

The picture bears the inscription 'Pictiur Oifigeambail' at foot.

Presented by Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**Nos. 127-134. Luke Wadding and his Associates.**

PHOTOGRAPHS OF FRESCOES.

Showing whole length figures, seated.

Painted, 1672, by Fra Emanuele di Como (1596-1672).

The original frescoes are in the Aula Maxima, St. Isidore's, Rome. Most of these photographs are reproduced as plates to Fr. Gregory Cleary's *Father Luke Wadding*, 1925.

— **127. Luke Wadding and his principal associate**, editing the Lyons edition of Duns Scotus' works, 1639.  
 Photograph (black and white): 8" × 8.6". Frame: 13.8" × 12.8".

— **128. Florence Conroy, 1560-1629.**

*Archbishop of Tuam.*

Photograph (sepia): 8" × 4.8". Frame: 13.5" × 9.5".

— **129. Luke Wadding, O.F.M., 1588-1657.**

Photograph (sepia): 7.9" × 4.8". Frame: 13.5" × 9.5"

— **130. John Colgan, O.F.M., -1658.**

Photograph (sepia): 8.2" × 5". Frame: 13.5" × 9.5"

— **131. Anthony Hickey, O.F.M., 1586-1641.**

Photograph (sepia): 8.5" × 5.2". Frame: 13.5" × 9.5".

— **132. Thomas Fleming, O.F.M., 1593-1651.**

*Archbishop of Dublin.*

Photograph (sepia): 7.9" × 3.9". Frame: 13.3" × 8.4".

— **133. John Ponce, O.F.M., 1603-1672/3.**

Photograph (sepia): 8" × 4.8". Frame: 13.5" × 9.5".

**No. 134. Hugh Mac Caughwell, O.F.M., 1572-1626.***Archbishop of Armagh.*

Photograph (sepia): 7.8" × 4.6". Frame: 13.5" × 9.5".  
 Presented by Fr. Sylvester O'Brien, O.F.M., Assisi Office,  
 Dublin, September, 1944.

**No. 135. Luke Wadding, O.F.M., 1588-1657.***Founder of St. Isidore's College, Rome, 1625.*

PHOTOGRAPH OF PAINTING.

Photograph: 8" × 6". Frame: 14.4" × 10.4".  
 Three-quarter length, seated.

Painted by Carlo Maratta, c. 1657.

Reproduced as frontispiece to Fr. Gregory Ciacry's *Father Luke Wadding, 1925*. The original picture is in the Aula Maxima, St. Isidore's, Rome.

Presented by Fr. Sylvester O'Brien, O.F.M., Sept., 1944.

**No. 136. Dr. Maurice à Portu (O'Fehilly), O.F.M., c.1450-1513.***Archbishop of Tuam.*PHOTOGRAPH OF FRESCO. (*See under Nos. 127-134*).

Photograph (sepia): 8.1" × 4.9". Frame: 13.5" × 9.5".

Presented by Fr. Sylvester O'Brien, O.F.M., Sept., 1944.

**No. 137. Colonel Richard Grace, 1620-1691.***Defender of Athlone, 1690.*

LITHOGRAPH—reproduction of engraving of 1652.

Lithograph: 6.8" × 5.2". Frame: 12.9" × 9.4".

Half length.

Publ. by T. &amp; H. Rodd, 17 Little Newport St., Leicester Square, London.

Plate to Grace's *Memoirs of the family of Grace*, 1823.

Col. R. Grace fought on the Irish side in the Confederate Wars, 1642, and was killed in the 2nd siege of Athlone, on 20th June, 1691.

The inscription, obviously part of the original print, reads: 'The pourtraiture of Collonell Richard Grace now utterly routed by the coragious Coll: Sanckey. Arc to be sould by I. Smith in Back layne, 1652.'

Presented by Col. Dan Bryan, September, 1944.

**No. 138. "1921." An I.R.A. Column.**

OIL PAINTING.

Canvas: 60" × 74". Frame: 75" × 89".

Painted by Seán Keating, R.H.A., 1921.

This picture of a North Cork Column was painted in September, 1921, during the Anglo-Irish truce. The leader Mr. Seán Moylan, now Minister for Lands, appears standing on the right holding field glasses. This is the earlier of two similar pictures painted by the artist. The second which does not include Mr. Moylan, is in the Municipal Gallery, Cork.

**No. 139. Henry Joy McCracken, 1767-1798.***United Irishman.*

LITHOGRAPH.

Lithograph: 4.5" × 3.4". Frame: 12.9" × 9.4".

Drawn on stone by James Henry Lynch, from an original miniature in the possession of his sister.

Plate to Madden's *United Irishmen*, Ser. 2, Vol. II., 1843.

Henry Joy McCracken was arrested in 1796 and imprisoned for thirteen months. He was Commander in Chief at the battle of Antrim in 1798. He was hanged in Belfast on 17th July, 1798.

Presented by Mrs. Teeling, Lucan House, Lucan, Co. Dublin, October, 1944.

**No. 140. John Sheares, 1766-1798.***United Irishman.*

MEZZOTINT.

Mezzotint: 4.4" × 3.4". Frame: 12.9" × 9.4".

From a miniature by Adam Buck (1759-1833).

Plate to Madden's *United Irishmen*, Ser. 2, Vol. I., 1843.

John Sheares, a younger brother of Henry Sheares (No. 28), was executed on 14th July, 1798. His remains were deposited with his brother's in the vaults of St. Michan's Church.

Presented by Mrs. Teeling, Lucan House, Lucan, Co. Dublin, October, 1944.

**No. 141. Henry Jackson, 1783-1817.***United Irishman.*

MEZZOTINT.

Mezzotint: 4.5" × 3.4". Frame: 12.9" × 9.4".

Half length.

Drawing by James Dowling Herbert (1762/3-1837).

Engraved by T. W. Huffam.

Plate to Madden's *United Irishmen*, Ser. 2, Vol. II., 1843.

Presented by Mrs. Teeling, Lucan House, Lucan, Co. Dublin, October, 1944.

**No. 142. James Hope, 1764-1846.***United Irishman.*

ENGRAVING.

Engraving: 4.4 × 3.3". Frame: 12.9" × 9.4".

Half length.

Engraved by T. W. Huffam from an original portrait in Hope's possession.

Plate to Madden's *United Irishmen*, Ser. 2, Vol. I., 1843.

James Hope was active in the movements of 1798 and 1803. Co-operated with Samuel Neilson, Thomas Russell, Henry Joy McCracken, Michael Dwyer and Robert Emmet. He supplied Madden with materials for a portion of his work upon the Rising of 1798.

**No. 143. William Smith O'Brien and Thomas Francis Meagher**  
in Clonmel jail, 1848.  
*Young Irelanders.*

WATER COLOUR DRAWING.

Drawing: 8.6" × 6.5". Frame: 12" × 9.6".

William Smith O'Brien, seated; Thomas F. Meagher standing  
with arm resting on chair, warder and soldier with rifle standing  
at back.

Painted by Joseph Hayes.

Signature of artist 'J. Hayes.'

**No. 144. Eamon de Valera, 1882-**

*Taoiseach, Chancellor of the National University.*

PHOTOGRAPH OF OIL PAINTING.

Photograph: 10.4" × 7.6". Frame: 17.5" × 12.8".

Nearly whole length, seated.

Painted by Seán O'Sullivan, R.H.A., 1944.

Autograph of artist on mount.

For biographical note, see No. 53.

**No. 145. James Clarence Mangan, 1803-1849.**

*Poet.*

WATER COLOUR.

Drawing: 9" × 6.3". Frame: 17" × 12.7".

Full length. Wearing a cloak and hat, umbrella in left hand.  
Christ Church and houses in the background.

Painted by Joseph Hayes.

Monogram of artist at bottom right.

**No. 146. John Philip Holland, 1841-1914.**

*Fenian. Inventor of the submarine.*

PHOTOSTAT.

Photostat: 6.3" × 4". Frame: 14" × 10".

Head and shoulders.

Reproduced by Anna Frances Levins, U.S.A.

Plate to *Journal of the American Irish Historical Society*.  
Vol. XIV, 1915, p. 333.

Presented by the National Library, December, 1944.

**No. 147. Richard Talbot, Earl, and titular Duke of Tyrconnel,**  
1630-1691.

*Irish leader in the Williamite Wars.*

PHOTOGRAVURE.

Photogravure: 5.1" × 4". Frame: 12.9" × 9.4".

Three-quarter length.

Painted by Hyacinthe Rigaud (1659-1743).

Plate to Demetrius C. Boulger's *Battle of the Boyne*, 1911,  
p. 66.

The original portrait is in the National Portrait Gallery,  
London. R. Talbot, Earl of Tyrconnel, Viceroy of Ireland  
under James II., was brother of Peter Talbot, S. J., Catholic  
Archbishop of Ireland, and was one of the twelve Irish survivors  
of the sack of Drogheda by Cromwell, being left for dead. He  
died suddenly on 24th August, 1691.

Presented by Colonel Dan Bryan, October, 1944.

**No. 148. Edward Hudson, 17--1821.**

*United Irishman.*

ENGRAVING.

Engraving: 4.5" × 3.3". Frame: 12.9" × 9.4".

Half length.

Engraved by T. S. Engleheart from a portrait painted  
in 1797, by William Cuming, R.H.A. (1769-1852).

Edward Hudson was expelled from Trinity College by Lord  
Clare, together with other students, for political activities.  
He was arrested and sent to Fort George, Scotland, in April, 1799.

Presented by the National Library, September, 1944.

**No. 149. Richard Lalor Shiel, 1791-1851.**

*Leader in the Catholic Emancipation Movement.*

ENGRAVING.

Engraving: 3.4" × 3". Frame: 12.9" × 9.4".

Head and shoulders.

Drawn by S. Catterson Smith, P.R.H.A. (1806-1872).

Engraved by R. Cooper.

Publ. by J. Robins, London, April, 1825.

Plate to the *Dublin and London Magazine*, 1825.

Presented by the National Library, June, 1944.

**No. 150. Edward Byrne**

*President of the Catholic Committee, 1791.*

ENGRAVING.

Engraving: 3.6" × 2.9". Frame: 12.9" × 9.4".

Head and shoulders.

Plate to Walker's *Hibernian Magazine*, Nov., 1792.

Presented by the National Library, June, 1944.

- No. 151. Most Rev. Thomas William Croke, D.D., 1824-1902.**  
*Archbishop of Cashel.*  
PHOTOGRAPHURE.  
Photogravure: 9.5" x 7". Frame: 14.3" x 10.3".  
Half length.  
Plate to *Capuchin Annual*, 1940.

**No. 152. Terence McSwiney, 1879-1920.**

- PHOTOGRAPHURE.  
Photogravure: 9.5" x 7". Frame: 14.3" x 10.3".  
Half length.  
Plate to *Capuchin Annual*, 1940.

**Nos. 153-167. Dublin after the Rising of Easter Week, 1916.**

PHOTO REPRODUCTIONS (Sepia).

- Photographs: 3.6" x 5.6". Frames: 9.5" x 10.5".  
Printed by Eason & Son, Ltd., Dublin.

- **153.** The corner of O'Connell Street and Eden Quay in ruins. Statue of O'Connell intact.
- **154.** Ruins of Lower O'Connell Street, with O'Connell Bridge in foreground.
- **155.** Ruins of Lower O'Connell Street from O'Connell Bridge, O'Connell Statue on the left.
- **156.** Lower O'Connell Street in ruins, with Nelson Pillar on the left.
- **157.** Ruins of the General Post Office, with portion of the wall of the Hotel Metropole on the left.
- **158.** Ruins of the Hotel Metropole, O'Connell Street.
- **159.** Liberty Hall after the bombardment, Head Quarters of Citizen Army, Dublin.
- **160.** The remains of Middle Abbey Street, looking to the North East, the General Post Office, and top of Nelson Pillar in the background to the left.
- **161.** The ruins of Middle Abbey Street, from Lower O'Connell Street.
- **162.** The ruins of Middle Abbey Street, debris being removed by carters.
- **163.** The ruins of Lower Abbey Street.
- **164.** The remains of North Earl Street, from Nelson Pillar.
- **165.** Ruins of East end of Henry Street.
- **166.** Ruins of Henry Street, showing the North side.
- **167.** The Royal College of Surgeons, St. Stephen's Green, after the surrender of the Countess Markievicz.

**No. 168. Execution of Robert Emmet, 20th September, 1803.**

- LITHOGRAPH (coloured).  
Lithograph: 12.8" x 18.4". Frame: 21" x 26".  
Published by Adolphe Lesage, Dublin, August, 1877.  
Emmet was executed by hanging, his head being severed by the executioner, immediately afterwards.

**No. 169. Colonel Michael Doheny, 1805-62.**

- Young Irelander. Fenian.*  
LITHOGRAPH.  
Plate: 9.7" x 7.9". Frame: 16.3" x 12.8".  
Head and shoulders.  
Issued as a supplement to the *Irish Fireside*, Oct. 14, 1885.

Michael Doheny escaped to America after the Rising of 1848. He founded the Fenian organisation there. Author of *The Felon's Track*, 1849.

**No. 170. Michael Dwyer, 1771-1816.**

- United Irishman.* ENGRAVING.  
Engraving: 4.6" x 3.3". Frame: 12.9" x 9.4".  
Drawn and engraved by James Petrie (d. 1819).  
Plate to Madden's *United Irishmen*, Ser. 3, Vol. III., 1846.

This portrait was drawn and engraved from life by James Petrie while Dwyer was in Kilmalham gaol after his surrender to the British on 14th December, 1803.

**No. 171. Surrender of the French General Humbert to General Lake at Ballinamuck, Co. Longford, Sept. 8th, 1798.**

- ENGRAVING.  
Engraving: 6.7" x 4.5". Frame: 12.5" x 9.1".  
Contemporary.  
*Presented by the National Library, June, 1944.*

**No. 172. Samuel Neilson, 1761-1803.**

- United Irishman.* MEZZOTINT.  
Mezzotint: 4.5 x 3.3". Frame: 12.9" x 9.4".  
From a miniature by Charles Byrne (1757-1810?)  
Engraved by T. W. Huiffam.  
Plate to Madden's *United Irishmen*, Ser. 2, Vol. I., 1843.

Samuel Neilson acting in conjunction with Tone was the originator of the Society of United Irishmen in Belfast. He was arrested and committed to Newgate in 1796 and later to Kilmalham. In February, 1798, he was liberated; but secretly worked with Lord Edward Fitzgerald. On 23rd May he was again arrested and indicted for high treason. Sent to Fort George, Scotland, he was detained there from 9th April, 1799, to 30th June, 1802. In June, 1802, he was deported to Holland.

**No. 173. Colonel John Browne of Kinturk and Westport, 1650-1712.**  
*Irish Leader in the Williamite Wars.*

PHOTOGRAVURE.

Photogravure: 4.2" × 3.5". Frame: 12.9" × 9.4".

Head and shoulders; oval.

Plate to Demetrius Boulger's *Battle of the Boyne*, 1911, p. 264.  
*Presented by Colonel Dan Bryan, October, 1944.*

**No. 174. Col. Valentine Browne, Viscount Kenmare, 1638-1694.**  
*Irish Leader in the Williamite Wars.*

PHOTOGRAVURE.

Photogravure: 5" × 4". Frame: 12.9" × 9.4".

Three-quarter length.

Plate to Demetrius C. Boulger's *Battle of the Boyne*, 1911,  
p. 241.

The original oil painting is the property of the Earl of Kenmare.  
Col. V. Browne was captured by the British at the Battle of  
Aughrim, 1691.

*Presented by Colonel Dan Bryan, October, 1944.*

**No. 175. James Fintan Lalor, 1807-1849.**  
*Young Irelander. Writer.*

WATER COLOUR DRAWING.

Drawing: 6" × 5.5". Frame: 11.3" × 8.8".

Head and shoulders.

Painted by Joseph Hayes.

Monogram of artist "J.H." on shoulder.

J. F. Lalor was a contributor to *The Nation* and *The Felon*  
in 1847-8. In 1849 he joined Brennan, Savage and others in  
an attempt to rekindle the insurrection of 1847.

**No. 176. Archibald Hamilton Rowan, 1751-1834.**  
*United Irishman.*

PLASTER BUST.

Bust: 24" high. Life size.

Artist unknown.

This bust was purchased by the donor at an auction at St.  
Mary's Abbey, Trim, Co. Meath, in 1948, under the impression  
that it was a bust of Sir William Rowan Hamilton, the Irish  
mathematician, that being its description in the catalogue.  
The identity of the subject was discovered later. A picture  
of the bust appears at page 82 of *The Desire to Please*, 1944,  
by Harold Nicholson, M.P., great-grandson of Archibald  
Hamilton-Rowan.

*Presented by Rev. J. Riversdale Colthurst, Roseville, Grey-  
stones, July, 1944.*

**No. 177. Cathal Brugha, 1874-1922.**

PHOTOGRAVURE.

Photogravure: 9.5" × 7". Frame: 14.3" × 10.3".

Half length.

Plate to *Cabuchin Annual*, 1940.

**No. 178. Terence Bellew McManus, c. 1823-1861.**  
*Young Irelander.*

LITHOGRAPH.

Lithograph: 10.3" × 8.4". Frame: 18" × 14".

Head and shoulders.

Lithographed by Henry O'Neil from a daguerrotype by  
Prof. Gluckman. Publ. Gluckman, Dublin, 1848.

Facsimile of autograph and words 'Clonmeil dock, Oct. 11/48.'  
T. B. McManus was one of those in charge of the brief Rising  
of 29th July, 1848, at Ballingary, Co. Tipperary, which arose  
out of an attempt to arrest Wm. Smith O'Brien (No. 26). In  
October of that year he was sentenced at Clonmel to be hanged,  
drawn and quartered; the sentence being commuted to trans-  
portation for life to Van Diemens Land. He escaped on 5th  
June, 1851; died in America and was buried in Dublin, his  
funeral being one of the most imposing ever seen in the capital.

**Nos. 179-180. Joseph Mary Plunkett, 1887-1916.**  
*Signatory to the Proclamation of Easter Week, 1916.*

— 179. PENCIL SKETCH.

Sketch: 7.7" × 5.4". Frame: 13.7" × 11.2".

Whole length, seated.

Drawn by his widow, Mrs. Grace Plunkett, June, 1916.

— 180. PEN AND INK DRAWING.

Drawing: 10" × 8.5". Frame: 20.3" × 15.5".

Head and shoulders.

Drawn by his widow, Mrs. Grace Plunkett, 1938.

Autographed by artist in each case.

J. M. Plunkett was executed on the 4th May, 1916. He was  
married to Miss Grace Gifford in gaol on the eve of his execution.

*Presented by the artist, Mrs. Grace Plunkett, November, 1944.*

**No. 181. Kevin Izod O'Doherty, 1823-1895.**

*Young Irelander.*

PHOTOGRAPH.

Photograph: 4.7" × 3.7". Frame: 12.9" × 9.4".

Half length; oval.

From a photograph by Albert Lomer, Brisbane, Australia.  
O'Doherty was sentenced in 1848 to transportation for ten years.

**No. 182. Rev. William Jackson, 1737-1795.***United Irishman.*

ENGRAVING.

Engraving: 4.8" x 3.6". Frame: 12.9" x 9.4".

Engraved by Samuel Close (fl. 1770-1807).

Plate to Walker's *Hibernian Magazine*, May, 1795.

The inscription on the print is 'The late Revd. William Jackson. Convicted of High Treason. In the Court of King's Bench, Dublin, 23 April, 1795.'

**No. 183. The Landing of the French at Carrickfergus, Feb., 1760.***"Thourot's Invasion."*

HALF-TONE PRINT.

Print: 4.6" x 6.8". Frame: 10.6" x 11.6".

Printed by Wilson, Hartnell &amp; Co., Dublin.

Illustration to *The Lady of the House*, Dublin, Xmas, 1914.

This invasion by the French under Thourot led to the formation of the first Volunteer corps in Ireland. Thourot was an Irish Jacobite settled in France. His real name is said to have been O'Farrell.

Presented by Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**No. 184. The Landing of William III. at Carrickfergus, June, 1690.**

HALF-TONE PRINT.

Print: 4.3" x 6.4". Frame: 10" x 11.3".

Printed by Wilson, Hartnell &amp; Co., Dublin.

Illustration to *The Lady of the House*, Dublin, Xmas, 1914.

Presented by Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**No. 185. Defeat of the French Fleet, 28th February, 1760, after the landing at Carrickfergus.**

HALF-TONE PRINT.

Print: 3.4" x 6.6". Frame: 8.5" x 11".

Painted by Richard Wright, 1762.

Reproduced by Wilson, Hartnell &amp; Co., Dublin.

Illustration to *The Lady of the House*, Xmas, 1914.

A British squadron under Captain Elliot met the French ships off the Isle of Man on 28th February, 1760, and defeated them.

This is a sequel to No. 183.

Presented by Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**No. 186. The Battle of Castlebar, 27th August, 1798.**

HALF-TONE PRINT.

Print: 2.3" x 6.5". Frame: 7.5" x 11".

Drawn by F. Dodd.

Reproduced by Wilson, Hartnell &amp; Co. Dublin.

Illustration to *The Lady of the House*, Xmas, 1914.

The English forces were routed at this battle which took place shortly after the landing of the French under General Humbert at Kilmunin Bay, near Killala, on 22nd August, 1798.

Presented by Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**No. 187. Fr. Eugene O'Growney, 1863-1899.**'An t-Athair Eoghan O'Gramhna.' *Irish Scholar.*

BLACK AND WHITE DRAWING.

Drawing: 12.5" x 9.5". Frame: 26.4" x 20.6".

Head and shoulders.

Drawn by Seán O'Sullivan, R.H.A., 10th Jan., 1945.

The signature of the artist is on left shoulder. This portrait which was specially commissioned by the President, is based on a photograph selected by Fr. O'Growney's relatives.

**No. 188. Thomas Devin Reilly, 1823-1854.***Young Irelander.*

WATER-COLOUR DRAWING.

Drawing: 5" x 4". Frame: 13" x 10".

Half length.

Drawn by Joseph Hayes, 1848.

Thomas D. Reilly was a member of the staff of *The Nation*. He supported John Mitchel on the division in the Confederation in 1848, and later he won a foremost position in the United States as a political writer.

**No. 189. The Irish House of Commons, 16th April, 1782.***The Declaration of Irish Rights by Henry Grattan.*

COLOURED REPRODUCTION OF OIL PAINTING.

Print: 11.8" x 16". Frame: 19" x 22.5".

Painted by Nicholas Kenny (fl. 1839-1856).

Publ. by Wilson, Hartnell &amp; Co., Dublin, 1906.

Supplement to *The Lady of the House*, Xmas, 1906.

The original picture, 7' x 9' was painted for Henry Grattan, Jun., and completed in 1844. It was exhibited by him with the following note appended to the catalogue: "This picture has occupied the space of four years to collect and arrange. I dedicate it to the Irish people in the hope that it will be engraved and a copy placed in the house of every man who values liberty and his country." It contains 149 portraits of members and others on the floor of the House, and 98 portraits of persons, including many ladies, in the Gallery. The portraits were taken, some from original pictures, others from engravings.

This picture resembles that painted by Francis Wheatley in 1780 (No. 60), but differs from it in detail both in the figures and the architecture.

Presented by Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.



**No. 190. Key to No. 189.**

HALF-TONE PRINT.

Print : 5.5" x 8.3". Frame : 10.7" x 12.6".

Plate to *Old Ireland in Pictures* ; publ. by Wilson, Hartnell & Co., Dublin, 1922.*Presented by* Wilson, Hartnell & Co., Ltd., Dublin, March, 1945.**Nos. 191-202. Leaders in the Rising of Easter Week, 1916.***(See also Nos. 14-16).*

PHOTOGRAPHS OF DRAWINGS.

Photographs : 6.3" x 4.5". Frames : 12" x 9".

Drawn by Seán O'Sullivan, R.H.A.

Photographs autographed by the artist.

— **191. Seán Mac Dermott, 1884-1916.***Signatory of the Proclamation.*

Executed 12th May, 1916.

— **192. Thomas Mac Donagh, 1878-1916.***Signatory of the Proclamation.*

Executed, 3rd May, 1916.

— **193. Eamon Ceannt, 1881-1916.***Signatory of the Proclamation.*

Executed, 8th May, 1916.

— **194. William J. Pearse, 1881-1916.**

Executed, 4th May, 1916.

— **195. Michael O'Hanrahan, 1876-1916.**

Executed, 4th May, 1916.

— **196. Major John McBride, 1865-1916.**

Executed, 5th May, 1916.

— **197. Roger Casement, 1864-1916.**

Executed, 3rd August, 1916.

— **198. Edward Daly, 1891-1916.**

Executed, 4th May, 1916.

— **199. Seán Heuston, 1891-1916.**

Executed, 8th May, 1916.

— **200. Michael Mallon, 1876-1916.**

Executed, 8th May, 1916.

— **201. Cornelius Colbert, 1883-1916.**

Executed, 8th May, 1916.

— **202. Liam Mellowes, 189-1922.***Presented by* Miss Madge O'Daly, Limerick, February, 1945.**No. 203. Thomas Kent, 1882-1916.***Leader, Rising of Easter Week, 1916. Co. Cork.*

PHOTOGRAPH.

Photograph : 6.25" x 4.5". Frame : 12" x 9".

*Presented by* Miss Madge O'Daly, Limerick, February, 1945.**No. 204. Thomas Clarke Luby, 1822-1901.***Young Irishman and Fenian.*

PHOTOGRAPH.

Plate : 2.7" x 2.3". Frame : 14.3" x 10.2".

T. C. Luby wrote for *The Nation*. He supported Wm. Smith O'Brien and was arrested at Cashel in 1849. He formulated the oath for the Fenians in 1858 ; was arrested in 1865 and sentenced to 20 years' penal servitude, but was released in 1871.*Presented by* Miss Madge O'Daly, Limerick, March, 1945.**No. 205. The "Cuba Five."**

PHOTOGRAPH.

Plate : Frame : 14.7" x 11.7".

Group of five Fenians. John Devoy is standing at back left, Jeremiah O'Donovan Rossa, is seated in front at right. Next to him seated is Charles Underwood O'Connell. The other two not separately identified are Harry Mulleda and John McClure. They were called the "Cuba Five" because they were placed on board the Cunard Steamship "Cuba" on their release from prison in January, 1871. The original of this photograph is the property of Miss Madge O'Daly, Limerick.

**No. 206. The Irish House of Commons, 1704.**

PHOTOGRAPH OF WOODCUT.

Plate: 5.5" x 7". Frame: 10.8" x 11.5".

House in session with members seated around the Chamber and on seats in the centre back to back. Speaker standing at his chair.

Artist unknown—probably contemporary.

Publ. by Wilson, Hartnell & Co., Dublin, in *The Lady of the House*, Xmas, 1911.

This picture, which is a companion to No. 207, is an enlargement of a woodcut 3.3" x 4" entitled "Chambre des Communes d'Irlande" printed at Amsterdam in 1704. It is the only picture of Chichester House, where the Irish Parliament was held prior to the building of the Parliament House in College Green.

In February, 1704, Sir Theobald Butler, Richard Malone and Sir Stephen Rice, eminent barristers, appealed to this Assembly without success, against the violation of the Treaty of Limerick of 1691, by the enactment of the Penal Code.

*Presented by* Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**No. 207. The Irish House of Lords, 1704.**

PHOTOSTAT OF WOODCUT.

Plate: 6.7" x 9.3". Frame: 12.4" x 13.9".

The Viceroy, the 2nd Duke of Ormond, on the throne in centre. The Speaker of the House of Commons, Alan Broderick, seated at his left. Peers seated around the walls and on benches back to back.

Artist unknown—probably contemporary.

Publ. by Wilson, Hartnell & Co., Dublin, in *The Lady of the House*, Xmas, 1906.

*See note to* No. 206, to which this is a companion picture.

*Presented by* the National Library, November, 1944.

**No. 208. Right Rev. James Warren Doyle, D.D., 1786-1834.**

*Bishop of Kildare and Leighlin*, "J.K.L."

ENGRAVING.

Engraving: 3.7" x 2.4". Frame:

Head and shoulders.

Drawn by Carbonnier from a bust by Peter Turnarelli (1774-1839).

Engraved by W. Holl.

Publ. Keating and Brown, London, Dec., 1834.

*Presented by* the National Library, June, 1944.

**No. 209. Rt. Hon. Lord Cloncurry (Valentine Browne-Lawless, 2nd Baron), 1773-1853.**

*United Irishman*.

ENGRAVING.

Engraving: 4.2" x 5.2". Frame: 12.9" x 9.4".

Half length.

Artist unknown.

Lord Cloncurry joined the United Irishmen in 1795. He was arrested in 1798 and imprisoned for six weeks. Arrested again on 14th April, 1799, he was committed to the Tower, London. He was released in May, 1801.

*Presented by* the National Library, March, 1945.

**No. 210. Terence Bellew McManus, 1823-1861.**

*Young Irelander*.

WOODCUT.

Woodcut: Frame: 16.4" x 12.1".

Three-quarter length.

*See also* No. 178. There is little resemblance between the two portraits.

**No. 211. Battle of Wexford, 20th June, 1798.**

HALF-TONE PRINT OF WOODCUT.

Print: 4" x 6.8". Frame: 11.2" x 12.6".

British troops under Gen. John Moore fighting against the United Irishmen. The picture shows the Union Jack as it was prior to the inclusion of St. Patrick's Cross on 1st Jan., 1801.

Woodcut publ. by G. Thompson, 13 Long Lane, W. Smithfield, London, 28th Aug., 1798.

Print is plate to *Old Ireland in Pictures*; publ. by Wilson, Hartnell & Co., Dublin, 1922.

The woodcut, which is now very rare, was published within two months of the battle.

*Presented by* Wilson, Hartnell & Co., Ltd., Dublin, March, 1945.

**No. 212. Death of Roderic O'Donnell, Chieftain of Tyrconnel, 1454.**

ENGRAVING.

Engraving: 5.9" x 4.2". Frame: 12.1" x 9.2".

Drawn by H. Warren (1794-1879).

Engraved by J. B. Allen.

Plate to Wright's *History of Ireland*, 1845.

Donnell O'Donnell, Chieftain of Tyrconnel, was captured by the followers of Roderic O'Donnell and imprisoned in Inch Castle on an island in Lough Swilly. In a subsequent struggle the Castle was set on fire and Roderick was killed by a stone hurled from the battlements by Donnell.

**No. 213. Brother Michael O'Cleirigh, c. 1575-1643.**  
*Chief of the Four Masters.*

OIL PAINTING.

Canvas: 15" × 15". Frame: 21" × 21".

Head and shoulders.

Copy made in 1945 by Miss Dawn Steele of a mural painting by the late Brother Juniper Arens, O.F.M.

*Presented by Fr. Sylvester O'Brien, O.F.M., Assisi Office, Dublin, March, 1945.*

**No. 214. Dennis Lambert Redmond, c. 1778-1803.**

*United Irishman.*

PHOTOSTAT OF ENGRAVING.

Engraving: 3.5" × 3.2". Frame: 12.9" × 9.4".

Head and shoulders; vignette in oval.

Drawn by James Petrie, 1803, and engraved by Patrick Maguire.

Publ. at 82 Dame Street, Dublin.

Dennis Lambert Redmond, a Dublin coal merchant, was a colleague of Robert Emmet, who used his store at Coal Quay, Dublin, as a depot after the explosion in Patrick Street, on the 16th of July, 1803. He was executed after the Emmet rising of 1803.

*Presented by the National Library, March, 1945.*

**No. 215. John Henry Colclough, 1769-1798.**

*United Irishman.*

PHOTOSTAT OF ENGRAVING.

Engraving: 3.5" × 2.8". Frame: 12.9" × 9.4".

Head and shoulders.

Engraved for the *Irish Magazine*, 1807.

John Colclough was one of the leaders of the rebellion of 1798 in Wexford. He fought at New Ross. He and his wife, with Eagenal Harvey, another Wexford leader, were arrested in one of the Saltee Islands where they had fled after the Battle of Wexford. He was executed on 25th June, 1798.

*Presented by the National Library, March, 1945.*

**No. 216. Siege of Derry, 1689.**

HALF-TONE PRINT OF TAPESTRY.

Print: 5" × 7". Frame: 11.2" × 12.6"

This tapestry, which was made in Dublin, hangs on the walls of the Lord's Chamber in Parliament House, Dublin, now the Bank of Ireland.

Plate to *Old Ireland in Pictures*; publ. by Wilson, Hartnell & Co., Ltd., Dublin, 1922.

*Presented by Wilson, Hartnell & Co., Ltd., Dublin, March, 1945.*

**No. 217. Jeremiah O'Donovan Rossa, 1831-1915.**  
*Fenian.*

COLOURED PRINT.

Print: 13.2" × 8.8". Frame: 17.6" × 12.6"

Head and shoulders.

Supplement to *United Ireland*, June 16th, 1894.

J. O'Donovan Rossa was described by John Mitchell as "the noblest of the Fenians." He joined the Fenians on their inception in 1858. Was sentenced to penal servitude for life in Sept., 1865, released in 1871. He died in America, but was buried in Dublin, the oration at his graveside in Glasnevin being spoken by Patrick Pearse (No. 14).

**No. 218. The Volunteers of 1782, drilling in the Lawn of Leinster House.**

HALF-TONE PRINT.

Print: 4.8" × 7". Frame: 11.2" × 12.6".

Plate to *Old Ireland in Pictures*; publ. by Wilson, Hartnell & Co., Dublin, 1922.

*Presented by Wilson, Hartnell & Co., Ltd., Dublin, March, 1945.*

**No. 219. The Irish Volunteers encamped on the plains at Belfast, 1782.**

HALF-TONE PRINT.

Print: 5.1" × 8". Frame: 11.1" × 13.1".

Painted by John Nixon (fl. end 18th cent.).

Plate to *Old Ireland in Pictures*; publ. by Wilson, Hartnell & Co., Dublin, 1922.

*Presented by Wilson, Hartnell & Co., Ltd., Dublin, March, 1945.*

**No. 220. Michael Davitt, M.P., 1846-1905.**

*Founder of the Land League.*

PASTEL.

Canvas: 30.3" × 25". Frame: 40.7" × 35.5".

Head and shoulders.

Painted by P. F. Duffee, 1887.

Michael Davitt in 1868 became Organising Secretary of the Fenian body for England and Scotland, and was immediately under the Supreme Council of the I.R.B. He was sentenced in 1870 to 15 years' penal servitude, but released 19th Dec., 1877. He founded the Land League in 1879.

*Loaned by his son, Dr. Robert Davitt, March, 1945.*

**No. 221. Second Dáil Éireann.**

Enactment of Irish Constitution, 1922.

**HALF-TONE PRINT.**

Print : 6" × 8". Frame : 11.1" × 12.4".

Dáil Éireann in session in Leinster House, Dublin.

Publ. by Wilson, Hartnell & Co., Dublin, in *The Lady of the House, Xmas, 1922.*

The President of the Provisional Government, Mr. W. T. Cosgrave, is addressing the House. Ministers seated beside him are : Kevin O'Higgins, Ernest Blythe, Desmond Fitzgerald, Patrick Hogan, Joseph McGrath, Eamon Duggan, Fionan Lynch, General R. Mulcahy in uniform. Ceann Comhairle Michael Hayes is in the Chair. Seated in the official Gallery to the left are Hugh Kennedy, Law Adviser, afterwards Chief Justice, and Mr. McDunphy, Acting Secretary to the Government.

*Presented by* Wilson, Hartnell & Co., Ltd., Dublin, January, 1945.

**No. 222. Hugh O'Neill, Earl of Tyrone, c. 1546-1616.**

*Victor of the Battle of the Yellow Ford, 1598.*

**HALF-TONE PRINT.**

Print : 4.3" (circle). Frame : 10.4" × 8.4".

Head and shoulders.

Plate to Dalton's *History of Ireland*, Vol. III., 1911, p. 213.

**No. 223. Owen Roe O'Neill, c. 1590-1649.**

*Victor of the Battle of Benburb, 1646.*

**HALF-TONE PRINT.**

Print : 6.6" × 4.3". Frame : 11.9" × 8".

Half length.

From a Dutch painting.

Plate to Dalton's *History of Ireland*, Vol. III., 1911, p. 242.

**No. 224. James Stephens, 1825-1901.**

*Young Irelander and Fenian Head Centre.*

**PHOTOGRAPH.**

Plate : 11.5" × 9.4". Frame :

Half length.

Photograph by Lafayette, Dublin.

J. Stephens took part in the brief Rising at Ballingarry, July 29th, 1848, under the leadership of Terence Bellew McManus (No. 178), which arose from an attempt to arrest Wm. Smith O'Brien (No. 26) and was badly wounded. He founded the Fenian Society on St. Patrick's Day, 1858, and became Head Centre.

This photograph was taken about the year 1899 after the release from prison of Thomas Clarke (No. 15), who was present when it was being taken. Stephens is shown wearing an improvised cloak. The original photograph is in the possession of Mrs. Tom Clarke, Dublin.

**No. 225. The Council of State, 1940.****OIL PAINTING.**

Canvas : 5' 8" × 7' 8". Frame : 6' 9" × 8' 9".

Council of State, its first meeting on 8th January, 1940, presided over by the President, Dr. Douglas Hyde. This was the meeting of the Council following which the President referred the Offences against the State Bill, 1940, to the Supreme Court, for a decision as to whether it was in any respect repugnant to the Constitution.

Painted by Simon Coleman, R.H.A., 1945.

A key is appended to the picture.

**No. 226. Duns Scotus (Joannes), c. 1265-1303 (? 8).**

*Theologian. "Doctor Subtilis."*

**PHOTOSTAT OF ENGRAVING.**

Photostat : 14.5" × 9.5". Frame : 21" × 15.5".

Head and shoulders.

Painted by Raphael.

Engraved by P. Fidanza.

It is generally accepted that Duns Scotus, who was a member of the Franciscan Order, was Irish, but recent researches by the Franciscans tend to cast doubts on this theory. His earlier namesake Duns Scotus Erigena who was born about 815-25 was undoubtedly Irish.

*Presented by* the National Library, June, 1944.

**No. 227. Bonaventura Baron, O.F.M., 1610-1696.**

*Nephew and Disciple of Luke Wadding. Poet, Philosopher, Theologian.*

**PHOTOGRAPH OF PAINTING.**

Plate : 7.7" × 5.7". Frame : 13.7" × 10.2".

Half length.

Artist unknown. Probably contemporary.

This old painting was discovered in Dublin some years ago. It hangs in the Franciscan Friary, Merchants Quay. It bears the following inscription at foot : F. Bonra. Baro Auctor XXII. Tomum. Carmen, Prosa Aoyæ Phisis Historia Diva Haec . . . Dictant. Singula Sena Baro.

*Presented by* Fr. Sylvester O'Brien, O.F.M., Assisi Office, Dublin, March, 1945.

**No. 228. John Martin, John Mitchel and Fr. John Kenyon in Paris, Sept., 1866.****PHOTOGRAPH.**

Plate : 10.7" × 9". Frame : 18.7" × 15.5".

Seated at a table. John Martin on the left, John Mitchel in the centre, and Fr. Kenyon on the right.

Photograph by E. Yatel, Galerie de Valois, 173, Palais Royal, Paris, Sept., 1866.

This photograph was formerly in the possession of Patrick James Smyth (No. 112) who rescued John Mitchel from Tasmania in June, 1853.

**No. 229. John Daly, 1845-1916.***Fenian.*

BLACK-AND-WHITE DRAWING.

Drawing (vignette) : 10.5" x 13.5". Frame : 29" x 22".

Head and shoulders.

Drawn by Seán Keating, R.H.A.

John Daly arrested in 1866, spent six months in prison. Took part in the Fenian Rising, 1867. Sentenced for life under the Treason Felony Act, 1884. Elected M.P. for Co. Limerick, 1895, while still in jail. Released 1896. Mayor of Limerick, 1899-1901. Uncle of Edward Daly (No. 198), and uncle-in-law of Thomas J. Clarke (No. 15) who were executed after the rising of Easter Week, 1916.

Loaned by Miss Madge O'Daly, Limerick, March, 1945.

**No. 230. Ven. Charles O'Connor of Belangare, 1710-1790.***Co-founder with Dr. Curry and Mr. Wyse of the Catholic Association, 1759.*

OIL PAINTING.

Painting (oval) : 8" x 6". Frame : 10" x 8".

Half length, turned to the right.

Artist unknown.

This portrait was given to President Hyde by Miss Aoife O'Connor, descendant of the subject.

Loaned by the President.

**No. 231. General Michael Collins, 1890-1922.***Soldier and Statesman.*

LITHOGRAPH.

Lithograph : 7.5" x 5.7". Frame : 14.5" x 11".

Half length in uniform.

Painted by Leo Whelan, R.H.A., 1944.

The original painting is in Leinster House, Dublin. It is one of three, the other two being those of Arthur Griffith and Kevin O'Higgins, painted by Leo Whelan, R.H.A., and unveiled in Leinster House, by His Lordship Most Rev. Michael Fogarty, D.D., Bishop of Killaloe, on 21st January, 1944.

Presented by Three Candles Press, Dublin, March, 1944.

**No. 232. John Devoy, 1842-1928.***Fenian.*

PHOTOGRAPH.

Plate : 6" x 4". Frame :

Head and shoulders.

John Devoy joined the French Foreign Legion, 1861, for military training. He was chief organiser of the I.R.B. in the British Army in Ireland, 1865. Sentenced to fifteen years' penal servitude, Feb., 1867. Released 1871 on condition that he did not return to Ireland. Visited Ireland 1871 and again in 1924.

The original of this photograph was presented by John Devoy to Tom Clarke (No. 15) on St. Patrick's Day, 1909, and is autographed to that effect. It is the property of Mrs. Tom Clarke, by whose courtesy this copy was made.

**No. 233. William Rooney.***Irish Language Pioneer.*

PHOTOGRAPH.

Plate :

Frame :

Head and shoulders.

The original of this photograph is the property of his brother, Luke Rooney, by whose courtesy this copy was made.

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