



1 – Thomas Pooley, *ROBERT SOUTHWELL (1607-1677)*, 1674, oil on canvas, est. 127 x 101 cm (detail)

This portrait is based on the Lely self-portrait of about 1660. (private collection)

‘Old Pooley the Painter’: the life and career of a seventeenth- century painter in Dublin

JANE FENLON

WHEN JONATHAN SWIFT WROTE TO HIS FRIEND, THE REVD THOMAS WALLIS, about the death of ‘Old Pooley the Painter’, he was referring to Thomas Pooley (1646-1723).¹ This is, in a way, surprising, because Pooley had achieved much success both socially and financially in other fields by the time of his death. As well as his career as a portrait painter, he was an MP, a land owner, and the holder of several posts in the administration. Unlike other artists working in Ireland at that time, a large body of biographical information about Pooley has been found. Strickland, as always, reliably provides some background, such as Pooley’s parentage, some details about his education, records of his commissions, and other relevant facts. However, as he does not always provide sources, some of his material is repeated and references are given in this article.² A trawl through property records and correspondence of the period has produced additional information.

Thomas Pooley, the painter, was the son of Thomas Pooley, attorney, and Douglas [sic] Nevill, third daughter and co-heir of Edward Nevill, Esq. Thomas Snr was registered at the King’s Inns in Dublin in 1632, and at the time of his marriage was described as being of Harsift [sic] near Edmondsbury [Bury St Edmunds] in Suffolk.³ Thomas, the painter, was born in England, the eldest son of a family of five sons and four daughters. His parents were in England for a time during the troubled decade of 1641-51. By 1651 Thomas Snr is known to have returned to Dublin, after he had undertaken a mission to carry messages to Royalist sympathisers in both Paris and Antwerp.⁴ He is next referred to when his name appears in the 1659 census of Ireland as living at ‘Denmarke Street’, in the parish of St Andrew’s, Dublin.⁵ By the time Charles II was restored to the throne of England, Thomas Snr held several administrative posts, including that of the combined office of

Chirographer and Custodes Brevium; later he was appointed as Commissioner of the Ordinance and Commissioner of the Parish of St Andrew in the City of Dublin.⁶

The earliest reference to the younger Thomas occurs in 1664 when, at the age of eighteen, his name appears on the register of Gray's Inns in London as 'Thomas Pooley, son of Thomas Pooley of Dublin'.⁷ In 1676 Pooley returned to Dublin in the train of the incoming Lord Lieutenant, Arthur Capel, Earl of Essex.⁸ He seems to have had immediate success as a painter, and obtained several portrait commissions over the next few years.⁹ During the early 1680s he travelled extensively, and in March 1682 he was in Paris with his brother John, then Dean of Kilkenny. Later that year Pooley was again in England, where plans were being made to marry him to Mrs Lowe, the Duchess of Ormonde's housekeeper, but nothing seems to have come of this match.¹⁰ When he returned from his travels, he was granted the lease of a house and lands in 1682, at Suffolk Street, in the parish of St Andrew, Dublin.¹¹ A few years later, in 1686, he married Mary Crow, daughter and heir of Thomas Crow, a Dublin landowner.¹²

After 1690 and the upheavals following the Williamite wars, Pooley became involved in politics, and actively sought posts within the new administration. Also in that year he was author of an address to the King (William III), 'on behalf of the loyal Protestants of Dublin'.¹³ Later, when writing to Sir Robert Southwell, Chief Secretary of Ireland, Pooley requested that he should replace the incumbent of the office of King's Remembrancer, stating that the position had been farmed out to 'Mr Oliver Grace for life at a yr rent of £300 who being a Roman Catholic and in arms has forfeited and is incapacitated to hold ye said office'.¹⁴ From 1695 to 1699, Pooley is recorded as MP for Newcastle Lyons; this term may have been extended.¹⁵ By the end of the century Pooley had prospered from both his painting and from the various offices that he held. He and his wife had extensive property holdings all around Dublin, both north and south of the Liffey.¹⁶ Their only child, Elizabeth, married a captain (later colonel), Joshua Paul. Members of Pooley's immediate family also prospered, and their good fortune may be seen as an example of the opportunities available to the New English group in Ireland at that time. His younger brother John, Dean of Kilkenny, was later translated to the bishopric of Clonfert and Raphoe, while other siblings married into several prominent Dublin families, such as the Jervises, Molyneuxs and Swifts. The Pooleys were also related to the Southwell and Molesworth families.¹⁷

Pooley's lifespan corresponds with that of the famous painter Sir Godfrey Kneller (1646-1723), whose portraits were assiduously copied by the Dublin painter later in his career. Little information about Pooley's artistic training has been found, although it may be assumed to have taken place in London, where his earliest recorded painting, a portrait of Robert Southwell (1674), was painted at the sitter's

house in Spring Gardens, in that city (Plate 1).¹⁸ Strickland also makes the suggestion that Pooley 'learned his art' in London, and all available evidence would seem to support this.¹⁹ Amongst his contemporaries Pooley enjoyed some fame, and he had built a reputation for his skill in painting faces.²⁰ As a result, on his return to Dublin in 1676, he was very much in demand as a portrait painter, particularly during the last two decades of the seventeenth century. Pooley's early style indicates his knowledge of the manner of Sir Peter Lely, whose portraits he is known to have copied. This influence is particularly noticeable in the poses, painted framing and costume details, which closely follow the later portraits emanating from Lely's studio, particularly during the period when the Dutch-born painter Willem Wissing (1656-87) was working there.

The painter's earliest-known patrons were members of the Southwell and Perceval families. As well as the portrait of Robert Southwell Esq., Pooley painted portraits of several other members of the two families. Southwell is depicted standing in a well-painted landscape, and the pose is close to that of a self-portrait by Lely painted about 1660. The Southwell portrait provides an interesting insight into the widespread practice of copying paintings at this period, as recorded in the following extracts from the inventory of pictures taken at King's Weston in July 1695. It seems that Pooley's painting was one of two original portraits of Southwell used by 'van Diest' – possibly the Dutch artist Adriaen van Diest (1655-1704) – when the latter was commissioned to paint a posthumous image of Southwell. The quotation below makes it clear that he used the work of two artists in the process.

Robert Southwell esq. son to Sir Anthony was copied by van Diest from 2 originalls one in the drawing room done by Mr Pooley and the other in mignature now in London, done by Dr Digby [Simon Digby, fl.1668-1720] then Bp of Limerick.²¹

Ten other portraits listed in the same inventory were either painted by or are copies after works by Pooley. Among them is a documented copy of Sir Peter Lely's 1663 portrait of Elizabeth Dering, Lady Southwell (Plate 4), and a copy of a Lely portrait of King Charles II, both by Pooley. Also recorded in the inventory are details of several copies of portraits by Pooley, including that of Helena Gore, Mrs Southwell, painted by 'Van Deist' (Plate 5). Another inventory, taken at the Perceval residence, Burton House in county Cork about 1679, lists at least four portraits there as 'by Mr. Pooley'.²²

The young Percevals, Philip, Robert and John, each of whom succeeded to the baronetcy in rapid succession, had their portraits painted by Thomas Pooley while staying with their grandfather, Robert Southwell, at Spring Gardens in 1674.²³ Three handsome bust-length portraits of these young men, set in elaborate painted



2 – Thomas Pooley, *SIR PHILIP PERCEVAL* (1656-1680)
1674, oil on canvas, 76.2 x 63.5 cm (courtesy National Gallery of Ireland)

Painted in 1674 in London when Philip and his brothers were staying with their grandfather, Robert Southwell, while attending school in Islington.

'OLD POOLEY THE PAINTER'



3 – Thomas Pooley, *JONATHAN SWIFT* (1667-1745)
c.1685, oil on canvas, est. 76 x 64 cm; inscribed: 'when a student in Dublin College' (private collection)



4 – Copy by Thomas Pooley, after a portrait by Sir Peter Lely (1618-1680), ELIZABETH DERING, LADY SOUTHWELL (1648-1681) oil on canvas, est. 127 x 101 cm (detail) (private collection)

ovals and attributed to Pooley, are probably the portraits in question (Plate 2).²⁴ Stylistically these compare closely with a similar, though plainer portrait of the young Jonathan Swift by Pooley of about 1682 (Plate 3).²⁵ These stylish portraits are in sharp contrast to two later oval portraits painted by Pooley, of Hamilton and Blaney Townley (private collection, Ireland), which are altogether more heavy handed in the manner of their painting.

In 1676, after he had moved to Ireland, Pooley continued to enjoy the patronage of the Percevals for another fifteen years, from 1674 to 1689. Correspondence concerning a possible posthumous copy of a portrait of Sir John Perceval (1660-86), of 1686 is informative about patrons' requirements at that time.

Sir John's picture is not yet sent away, there having been some alteration made in it lately by Mr. Savage's directions, for upon his viewing of it he thought it not near so like as the original, and I think not that very like neither, though it hath more of the air of his face than the copy, yet they are both too round-faced, and have not that little sharpness towards the chin. ... Pray

5— possibly *Adriaen van Diest* (1655-1704),
HELENA GORE,
MRS SOUTHWELL (1613-1679)
1674, oil on canvas,
est. 127 x 101 cm; copy after an
original portrait by *Thomas Pooley*
(private collection)

*There were three portraits painted
of this sitter. A portrait by Pooley
was hanging in the Alms House in
Kinsale, county Cork, in 1695.*



let me know whether my lady would have it sent to London or Bristol. It must be sent in a case, Mr. Pooley says, or else it will take hurt.²⁶

As many as three versions of Sir John Perceval's portrait seem to have been painted. Often such paintings served as mementos to send to relatives after a sitter's death. At least one version, painted in Dublin in early 1686 before the sitter's death, was by Pooley. This may have been after an original portrait of Sir John of 1681 by Sir Godfrey Kneller. Another version was certainly completed or altered after the sitter's death, and is derived from a popular pose that had been used in the studio of Sir Peter Lely, and later by Kneller (Plate 6).²⁷

By the time Randle Holme published his *Academy of Armory* (Chester, 1688), Pooley's artistic reputation was well established. In the book, Holme refers to 'Pooley for a face and Serville for drapery'. Strickland quotes this source, but names the artist as Peter Surville. However, a painter, Peter Serville (fl.1684-95), was admitted to the Dublin Company of Painter-Stainers in 1684, 'on payment of a fine of a half length portrait of King Charles II', and it is likely that he was the same

man.²⁸ Although Serville was not admitted a freeman of the city of Dublin, there are subsequent entries in the Company's records of 1686 and 1695.²⁹ Strickland also tells us that in 1689 'Surville' painted a portrait of King James II for the city. Given Serville's presence in Dublin during the period 1684-85, and Holme's comments about his drapery painting, it is possible that he was painting draperies for Pooley for some of that time.

Pooley obtained several commissions from patrons in Dublin. One of the earliest was from Sir William Petty, who sat for his portrait in 1678 and who was connected with the Southwells through his wife, Lady Shelburne. In 1682 Pooley was employed by Dublin Corporation to paint a portrait of King Charles II, and a portrait of Sir Humphrey Jervis, Lord Mayor of Dublin, also dates from this time.³⁰ It has not been possible to identify positively a documented portrait of Lord Clarendon by the artist, although a pair of portraits of this sitter and his second wife are in a private collection in Ireland, and based on stylistic evidence they could have been painted by Pooley.³¹ The painter also enjoyed the patronage of other notable families, such as the Butlers, Dukes of Ormonde, for whom he painted at least three portraits. Two of these were painted for the collection at the Royal Hospital, Kilmainham, and the third, a portrait of the 1st Duke of Ormonde, is described in an inventory taken at Kilkenny Castle as being, 'the old Duke of Ormond at length but shorter and less than the life'.³² In a later Kilkenny inventory, this particular portrait is attributed to Pooley.³³

Following the dictates of London fashion after the deaths of the artists Sir Peter Lely and Willem Wissing, Pooley altered his style mainly in emulation of Godfrey Kneller. These changes may be seen most clearly in a series of portraits painted by him for the Royal Hospital, Kilmainham. The first of these, a portrait of King Charles II, is based on a rather crude pattern that was used in Lely's studio during the 1670s (Plate 7).³⁴ Four later portraits by Pooley of Queen Mary II, Queen Anne, and Prince George of Denmark, and probably that of King William III, all derive from Kneller (Plates 8, 9). Because of his connections with the Ormondes, it is also probable that Pooley painted three portraits of members of that family to hang in the Royal Hospital. Of particular interest in this group is the portrait of Thomas Butler, Earl of Ossory (known as 'Gallant Ossory' for his bravery and military exploits), where the sitter is depicted in 'Roman Armour', a costume appropriate to his reputation as a soldier (Plate 11).

Only one engraving after Pooley's work has been found; a portrait of the Lady Nevell, engraved by S. Leader (Plate 10). It is Lelyesque in composition, with elaborate costume details and a dolphin fountain in the background. The costume and arrangement of the hair in the Nevell portrait suggest a date of about 1676. Based on the pose adopted in the engraving and general stylistic traits, an attribution



6 – Thomas Pooley, *SIR JOHN PERCEVAL* (1660-1686)

168?, oil on canvas, est. 127 x 101 cm; inscribed: 'Sr. In. Percival son of Sr. Philip' (private collection)

The inscription on this portrait is incorrect. This Sir John Perceval was son of Sir John (d. 1665) and not Sir Philip, as stated in the inscription. There were at least three versions of this portrait painted. It may be after an original portrait of the sitter painted by Sir Godfrey Kneller (1646-1723) in 1681, although this pattern was also used by Wissing.

to Pooley may be made of the portrait of a young girl, which shows the sitter placed beside a dolphin fountain in much the same manner as in the Lady Nevell portrait (Plate 12). This portrait has many of the features found in Pooley's later work where there is little modelling of the face. Instead, large patches of shade are used for definition. Usually eyes are slightly protuberant, and there is a tendency to heaviness around the jaws of sitters. Costumes are often well painted, with the inclusion of fine lace and shimmering silken details.

The artistic promise displayed in Pooley's early portraits of the Southwell and Perceval families does not seem to have developed. In fact, it would seem that the painter's reputation in Ireland must have been based on his ability to copy, as there is little evidence of originality to be seen in most of his identified paintings. Many of his portraits are competently painted, but posed rather woodenly, although the costumes are often stylishly done. In common with other artists of the period, Pooley would have had a studio and assistants. Evidence for this may be found in the portrait of King Charles II in Kilmainham which displays the work of two hands, and, as already suggested, Peter Serville may have been responsible for painting drapery for him.³⁵ One other name may be linked to Pooley, as a tentative candidate for his studio assistant, and that is Patrick Rourke (Ruerke) (d.1720), sworn a member of the Dublin Company of Painter-Stainers in 1710.³⁶

It is also remarkable that so many of the sitters painted by Pooley belonged to families related to his own, sometimes through marriage, although this may be just a measure of the closed circle formed by many of the successful New English element in Irish society at the time. But again it may have been because of Pooley's background. He had come from a family that had been landowners in Suffolk, successful in their careers in Ireland and advancing up the social ladder. On that basis he may have been more of a gentleman painter with a circle of influential friends whose portraits he painted, rather than having to enter the more competitive field of the career artist who had to scramble for commissions. This does not exclude the portraits he painted for Dublin Corporation and the Royal Hospital, as such commis-

opposite 7 – Thomas Pooley, *KING CHARLES II*
1700, oil on canvas, 277 x 174 cm (detail)

page 24 8 – Thomas Pooley, *QUEEN ANNE (1665-1714)*
1700, oil on canvas, 246 x 142 cm

page 25 9 – Thomas Pooley, *PRINCE GEORGE OF DENMARK (1653-1708)*,
1700, oil on canvas, 246 x 142 cm. Prince George was consort to Queen Anne of England.

These portraits were commissioned by James Butler, 2nd Duke of Ormonde, to hang in the Great Hall at the Royal Hospital Kilmainham. (collection: Royal Hospital Kilmainham; photographs courtesy Office of Public Works)





'OLD POOLEY THE PAINTER'



Prince George of Denmark



*10 – THE LADY NEVELL
[NEVILLE]*

*mezzotint, engraved by S. Leader
after an original portrait by
Thomas Pooley
(courtesy British Library)*

*Lady Neville was probably related
to Pooley, as his mother was a
member of that family.*

sions would have come through those same persons that made up his own circle.

It is possibly because of his influential connections and his success in other fields that Pooley abandoned painting shortly after the turn of the century. His series of five portraits (possibly as many as nine) for the Royal Hospital, Kilmainham may be dated to about 1700.³⁷ After that date no works painted by Pooley have been identified, although an entry in the minute books of the Dublin Company of Painter-Stainers documents a half-length self-portrait which he presented to the Company hall in 1720.³⁸

In the first decade of the eighteenth century there was something of a lull in Ireland, a pause, while the victorious New English sector of society grasped the reins of administrative power more firmly. Land confiscation following the Williamite wars, and the exodus of many of the defeated Old Irish and Old English, often with their families, to the Continent added to this slackening of pace. Artistic activity seems to have been at a low level. In the field of painting, relatively few portraits executed in Ireland have been identified or dated from this period up to

1720, those in the collection at the Royal Hospital being a notable exception. Only one portrait, by Garret Murphy (Morphey) (fl.1676-1716), can be dated firmly after 1700; works by Charles Stoppelaer (fl.1703-45) are rare; William Gandy (c.1665-1716) had departed for England around 1700; Charles Jervas (c.1675-1739) was already there; Caspar Smitz (fl.1662-89) was dead, and the next generation of Irish painters such as James Latham (1696-1747) had yet to emerge.³⁹ Thomas Pooley was, therefore, the only remaining painter of note known to have lived in Dublin at this time. On that basis, Pooley's other occupations notwithstanding, it is not so surprising that Swift should have described him as 'Old Pooley the Painter'.

ENDNOTES

The following abbreviations are used:

HMC Historical Manuscripts Commission

NLI National Library of Ireland, Dublin

- ¹ F. Elrington Ball, *The Correspondence of Jonathan Swift, D.D.*, 6 vols (London 1910-14) III, 157-58.
- ² Walter G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin and London (1913) 1968) II, 251-253. See also Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland*, I (Dublin 2001) 389, 393.
- ³ Edward Keane et al (eds), *King's Inns Admissions Papers, 1607-1867* (Dublin 1982), NLI, MS 96, ff.171-179-181, 13 June 1632.
- ⁴ HMC, *Calendar of the Manuscripts of the Marquess of Ormonde*, new series, 8 vols (London 1902-20) I, 182, 198.
- ⁵ Seamus Pender (ed.), *A census of Ireland circa 1659, with supplementary material from the poll money ordinances (1660-1661)* (Dublin 1939) 363.
- ⁶ *Liber Munerum*, I, Part II, Lodge's lists of Patentee Officers, 1663, 39-40.
- ⁷ Joseph Foster, *Gray's Inns, The Register, 1521-1889*, 183, 23 January 1663-64 (London, n.d.).
- ⁸ HMC, *Calendar of the Manuscripts of the Marquess of Ormonde*, new series, 8 vols (London 1902-20) II, 237-8: 'The Kings Guard of Horse' and appropriate notes, iv, v of introduction.
- ⁹ Anne Crookshank and the Knight of Glin, *Painters of Ireland* (London 1978) 21-2.
- ¹⁰ HMC, *Calendar of the Manuscripts of the Marquess of Ormonde*, new series, 8 vols (London 1902-20) VI, 541, 399.
- ¹¹ Dublin, Registry of Deeds, 1713, 10-414-399.
- ¹² Public Record Office of Ireland, Deputy Keeper, report no. 26, 694; addenda same volume, 1,050; Dublin Diocese Marriage Grant License Books 1672-1685, 1712-1741.
- ¹³ HMC, Finch Manuscripts, 4 vols (London 1913-65) II, 33.
- ¹⁴ London, British Library, Add. MS 38015, 360.
- ¹⁵ HMC, *Calendar of the Manuscripts of the Marquess of Ormonde*, new series, 8 vols (London 1902-20) I, 182, 198; VIII, 293.





12 – attributed to Thomas Pooley, portrait of an unknown young girl, painted about 1679/80
(private collection; photograph: Noreen Casey)

It can be seen that the pose, the treatment and pearl decoration on the costume, and the studio props of a dolphin fountain and an orange tree in the background are very similar to those used by Pooley in the portrait of Lady Nevell. There has been some overpainting to the costume, hair and background details in this picture.

opposite 11 – attributed to Thomas Pooley, THOMAS BUTLER, EARL OF OSSORY (1634-1680)
1700, oil on canvas, est. 277 x 174 cm
(collection: Royal Hospital Kilmainham; photographs courtesy Office of Public Works)

This posthumous portrait of 'Gallant Ossory' wearing elaborate Roman armour hangs in the collection at the Royal Hospital Kilmainham as he was Lord Deputy when his father James, 1st Duke of Ormonde, was in England.

- ¹⁶ There are several deeds in Thomas Pooley's name in the Registry of Deeds, Dublin.
- ¹⁷ I am grateful to William Molesworth for information about the Molesworth/Pooley connection.
- ¹⁸ New Haven, Yale Center for British Art, MS 8: *A List of pictures at Kings Weston taken July 1695*: 'In the Drawing Room, No. 4, Robert Southwell Esqr. Done by Mr Pooley at Spring Gardens 1674'.
- ¹⁹ Walter G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin and London (1913) 1968), II, 251.
- ²⁰ *ibid.*
- ²¹ New Haven, Yale Center for British Art, MS 8.
- ²² HMC, *Report on the manuscripts of the Earl of Egmont*, 2 vols (London 1905-09) II, 15-16, 144-45. This inventory would seem to have been incorrectly dated 1665; Burton House was not begun until 1669. Young John Perceval (1660-86) is the most likely candidate to have taken the inventory following on the death of his mother Catherine Southwell in 1679. Pooley may also have painted other members of the Dering family besides Elizabeth; there was a Pooleyesque portrait of Sir Edward Dering in an Irish collection, see pl. 2 in *The Diaries and Papers of Sir Edward Dering, 2nd Baronet 1644-1684* (London, 1976), between pages 120 and 121.
- ²³ New Haven, Yale Center for British Art, MS 8: 'In the parlour [at King's Weston] the children of Lady Percivell, Sr Philip, Sr Robert and Sr John while they went to school at Islington'. Also recorded in the inventory are portraits of 'Rupert, Robert and Edward Southwell's Esqrs., being children sons of Sr Robert drawn by Mr Pooley in London about 1674'. It is not clear whether this is a group portrait or three separate paintings.
- ²⁴ The oval portraits of Sir Philip and Sir John are now in the National Gallery of Ireland; see also Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland*, I (Dublin 2001) 390-92.
- ²⁵ Jane Fenlon, 'More about the Portrait of Jonathan Swift' in Herman Real (ed.), *Swift Studies 2000: the annual of the Ehrenpreis Center* (Munster, Germany, 2000) 33-38.
- ²⁶ HMC, *Report on the manuscripts of the Earl of Egmont*, 2 vols (London 1905-09) II, 186-87: Dublin 1686, August 3, from William Cooper.
- ²⁷ *ibid.*, 104, 144-45. There is one at Kings Weston, one in the collection of Lord Brabourne, Witt Library, neg. no. B56/571, wrongly identified as Sir Robert Southwell, and perhaps another went through Christie's sale rooms, Egmont sale, December 1930, lot 3.
- ²⁸ NLI, MS 12,122: 'The Cutlers, Painter-Stainers and Stationers Company of Dublin, known as the Guild of St. Luke the Evangelist Dublin', 24.
- ²⁹ *ibid.*, ff.28, 36.
- ³⁰ Walter G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin and London (1913) 1968), II, 251-52; Anne Crookshank and David Webb, *Paintings and Sculpture in Trinity College, Dublin* (Dublin 1990) 75.
- ³¹ Anne Crookshank and the Knight of Glin, *Painters of Ireland* (London 1978), 21.
- ³² NLI, Ormonde Papers, MS 2553, 1705 inventory of Kilkenny Castle: 'goods from Dunmore House'.
- ³³ London, Kew, Public Record Office, FEC 1/876.
- ³⁴ A very similar portrait of Charles II, attributed to 'studio of Lely' and dated 1674, was in the collection of Sir Watkin Williams Wynn.
- ³⁵ I am grateful to Roland Hulme-Beaman, conservator and restorer, for this information about the portrait of Charles II.

- ³⁶ NLI, MS 12,122: 'The Cutlers, Painter-Stainers and Stationers Company of Dublin, known as the Guild of St. Luke the Evangelist Dublin', ff.101-02. A link between Pooley and Rourke has been established in the form of a deed, Dublin, Registry of Deeds, 20-11-14918, 1719.
- ³⁷ Walter G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin and London (1913) 1968), II, 251-52. Strickland lists four portraits by Pooley. These include the Duke of Gloucester and Queen Mary, commissioned from the artist by the governors of the hospital, and the portraits of Queen Anne and Prince George of Denmark, commissioned by the 2nd Duke of Ormonde for the hospital. The commission for the portrait of King Charles II is included with that of Queen Mary in the Minute Books of the Royal Hospital, Book 1, 24 February 1700. It is probable that the portrait of King William and those of three members of the Ormonde family were also painted by Pooley.
- ³⁸ NLI, MS 12,123: 'The Cutlers, Painter-Stainers and Stationers Company of Dublin, known as the Guild of St. Luke the Evangelist Dublin', f.167, 24 August 1720.
- ³⁹ For more information on painting and painters of this period, see Anne Crookshank and the Knight of Glin, *Ireland's Painters 1600-1940* (New Haven and London 2002) Chapter II; Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland*, I (Dublin 2001); Jane Fenlon, 'French Influence in Later Seventeenth Century Portraits', *Irish Arts Review*, VI (Dublin 1989-90) 158-68; Jane Fenlon 'Garret Morphy and his Circle', *Irish Arts Review*, VIII (Dublin 1991-92) 135-48; Jane Fenlon 'The Idle and Talented Mr William Gandy in Ireland', *Irish Arts Review*, XII (Dublin 1996) 130-38.
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