



*1 – Attributed to John Joseph Slattery, PORTRAIT OF JEREMIAH HODGES MULCAHY,
oil on canvas, 114 x 79.5 cm (courtesy University of Limerick)*

‘An Unknown Irishman’: Jeremiah Hodges Mulcahy reconsidered

EDEL CASEY

UNTIL RECENTLY, LITTLE WAS KNOWN OF THE IRISH NINETEENTH-CENTURY landscape artist and pedagogue, Jeremiah Hodges Mulcahy (1804-1889) (Plate 1). The artist spent much of his life in Limerick city, moving to Dublin in 1862. Mulcahy’s life and artistic practice can now be explored in more detail thanks to the discovery of a batch of the artist’s papers in the care of a private collection.¹ The last, and most significant exhibition of the artist’s work was in 1980 at the Cynthia O’Connor Gallery in Dublin.² This exhibition coincided with a significant donation of the artist’s drawings and prints to the National Gallery of Ireland by the artist’s granddaughter Daisy Molloy.³ The NGI collection includes topographical and figurative drawings and studies by Mulcahy, as well as prints and ephemera collected by the artist. Among these are drawings by friends and students. Importantly, there are also some preliminary studies for larger completed works. The collection, and especially the dates and annotations by the artist, offers invaluable insights into the life of Mulcahy, his techniques, influences, patrons, students. However, a certain caution should be applied to the dated annotations as it appears some may have been added as the artist was reviewing his papers in later years.

Despite the value of the archive in the National Gallery, until the discovery of the artist’s papers little was known of this regional artist. Strickland’s biography is unusually sparse, particularly for an artist working so close to the date at which he wrote; it amounts to only one short paragraph and does not even include his date of birth. It is rare to find unpublished papers of such quality and detail, and the newly identified material is of interest for the information it offers into both the professional and personal life of a Victorian Irish artist. The Mulcahy Papers, in the care of a private collection, are uncataloged and contain an abundance of loose letters, many of which have their original envelopes; one journal containing copies of let-

ters and another containing a handwritten copy of the rules of the Royal Hibernian Academy and related notes; and two small account books sporadically listing commissions and payment for art tuition amongst other financial details. Finally, as with the NGI archive, the papers include drawings by Mulcahy as well as those of friends, art students and family members, and prints and other ephemera collected over the artist's lifetime.

It has been noted that the 'history of art in the nineteenth century can never become the history of the most successful and best paid artists', and Mulcahy is of interest precisely because of the ordinariness of his endeavour.⁴ To date he has received no comprehensive biographical or analytical study. If Mulcahy is mentioned at all within critical texts on Irish art, only brief accounts of his career are provided. Many of the biographical details are based on the account in Strickland's *Dictionary of Irish Artists*, with some additional findings in Crookshank and Glin's *The Painters of Ireland*. More recently, new insight is provided by Finola O'Kane in *Painting Ireland* in which she discusses in some detail two views of Glin, county Limerick.⁵ Mulcahy has tended to be treated, in both nineteenth-century sources and contemporary accounts, as a regional or provincial artist.⁶ Successful Irish artists of the nineteenth century were generally perceived as those who travelled to England, and became successful exhibitors at the Royal Academy.⁷ In contrast, much of Mulcahy's creative output arose from his period spent in Limerick, painting the estates of his patrons and the landscape of the Irish countryside. An exploration of the struggle and development of Mulcahy as a regional artist and family man broadens our knowledge of nineteenth-century Irish art and society, which, for too long, has been resolutely centred on Dublin.

EARLY LIFE

Mulcahy's intriguing life began on 15th September 1804.⁸ Uncertainty surrounds the exact location of his birth, but it is believed he was born in Limerick city. His parents, Ellen Sheahan and James Mulcahy, were married at SS Peter and Paul's Catholic church in Cork in 1802, and may have moved to Limerick shortly before the artist's birth.⁹ There is little information regarding other siblings, and the origin of the Hodges branch of the surname used by Mulcahy is a mystery as neither of his parents bears the name. A double-barrelled surname fits into the privileged class to which Mulcahy aspired and would have added a certain amount of prestige to the Irish-sounding surname of Mulcahy. The professional and financial circumstances of Mulcahy's parents are vague, and ambiguity surrounds the relationship the artist shared with his parents. While Mulcahy recorded and treasured some of his innermost thoughts and personal details, sentiments relating to his parents are few.

However, on rare occasions in his correspondence where he mentions his parents there is a certain sense of scorn. Indeed, Mulcahy, in a letter to a friend, suggests a misfortunate upbringing due to the ‘neglect of a foolish parent’.¹⁰ In a further letter, he describes how he ‘was born poor and placed in a position to fend for himself’.¹¹

Evidently, however, Mulcahy had a measure of respect and love for his parents, as in the early 1850s he commissioned the artist Jonathan Gibson from Newcastle-upon-Tyne to create two stained glass windows¹² in their memory for St John’s Church of Ireland church, St John’s Square, Limerick.¹³ Gibson was designing other windows for the church, built in the Anglo-Norman style by the architect Joseph Welland (1798-1860). Initially Mulcahy was disappointed with the subjects Gibson had chosen, and after consultation with his close friend Rev Johnathan Elmes of the church, he decisively declared his wishes.

I thought my window would be somewhat like those you have named for Rev. Will Lawson and Richard Corneille. My fancy would be some of the principle passages in the life or death of Christ – As to the prophets few would recognise these subjects. I have spoken on the subjects to Mr Elmes and he desires me to say to you – if you should be good enough to make a change for me by introducing ‘Christ bearing the Cross’ and ‘Abraham offering his son Isaac’ in my window instead of what you named.¹⁴

However, due to Gibson’s death, the windows were never completed. As Mulcahy’s parents were married in a Catholic church in Cork, it appears that Mulcahy joined the Church of Ireland during his early years as an artist.¹⁵ It is uncertain whether the leap of faith resulted from some antipathy towards the Catholic Church or was a move to enhance his career. His papers, however, do provide evidence of his faith and concerns for the eternal. In 1846 Mulcahy started the process of erecting his own family vault in St John’s.¹⁶ The vault was purchased from Rev Elmes, and he noted the event at the back of an account book: ‘To Rev. J. Elmes £6 Dec. 22 1846 for the ground of my tomb in St. John’s Church, Limerick. JHM.’¹⁷ Mulcahy wrote his epitaph in his journal on 22nd September 1853, transcribed from Virgil’s epic *The Aeneid*, and translated from Latin to ‘I will discharge an unavailing duty that is a duty incumbent on the Survivor which gratifies him but avails not to benefit the dead, or restore the dead to him – Virgil Book 6 885th line.’¹⁸ As in the case of his religion, Mulcahy can be seen embracing, or at least aspiring to the classical education of a gentleman.

EDUCATION

Previously, in the absence of information relating to his primary or secondary edu-

cation, it was assumed that Mulcahy was self-taught as an artist. A rare and previously unknown exhibition catalogue, however, suggests that Mulcahy did receive some artistic training in his native city of Limerick. Surviving amongst his papers it is entitled *Catalogue of Paintings, Exhibiting several fine Works by the Old Masters; and a Collection of Pictures by Amateurs and a variety of Works by the proprietor and his pupils, 37 George's Street, Limerick*.¹⁹ Mulcahy noted on the cover that he was among the pupils referred to in the title, and that the proprietor and teacher was a Mr M. O'Connor. This must be Morris O'Connor, a friend of Mulcahy's who appears to have lived in county Kerry in the 1860s. Mulcahy confirmed his respect for O'Connor and reminisced of the past in a letter written in 1860:

My Dear O'Connor,

You cannot imagine how much I was affected and truly surprised at receiving your kind and enthusiastic letter on Saturday morning last. Hardly anything makes the mind recoil so much upon itself as thus being suddenly and strongly being recalled back to times long past and that by the voice of one we have always loved and respected. Indeed I really say truth that your kind and encouraging letter has carried my poor mind back to my early day dreaming but it was only for a moment I felt as a boy and enjoyed those happy illusions that my youthful imagination created.²⁰

How long the tuition lasted at Morris O'Connor's school is not known and cannot even be estimated, as there are few surviving drawings or letters relating to this period of the artist's life.

The catalogue indicates that O'Connor's school was the first organised art school in Limerick, prior to Mulcahy's own art academy which opened much later, in 1842. However, Mulcahy acknowledges some confusion in relation to the date of the exhibition. He dutifully inscribed on the cover of the catalogue that the exhibition took place in either 1819 or 1822, in association with an art academy in Limerick.²¹ Mulcahy's inscription suggests the correct date is 1819, which is significant, as this previously unknown exhibition appears to be the first public art exhibition in the city, predating a later exhibition in 1821. This exhibition displayed 202 works by Morris O'Connor, the proprietor of the school, and both male and female amateur artists and students. The exhibition may have been Mulcahy's first public showing as a Mr J. Mulcahy is listed as an amateur exhibitor, with a work called *A Landscape and Ruins*.²² Also included in the exhibition were twenty-one old masters lent by local art collectors. The notable master works exhibited included six non-specified portraits by Godfrey Kneller, lent by William FitzGerald; *Family Picture of a Navy Captain* by Sir Joshua Reynolds, lent by Mrs Peacocke; *Mary, Daughter of Henry VIII* by Holbein, lent by Major Maunsell; *Bellasarius* by Carlo Maratta, lent by Dr Carroll; and *Landscape* by Paderno, lent by D. Barrington.²³

The 1821 exhibition catalogue is titled *Exhibiting Paintings and Several Fine Works by Old Masters and a Collection of Pictures by the Artists and Amateurs of Limerick*.²⁴ The exhibition is similar to the 1819 exhibition, although it does not mention if a drawing master or school was involved. This second catalogue includes a 'Mr. M', possibly Mulcahy, who exhibited in the amateur category with *A Cottage Interior* and *A View of Glanmire Church*.²⁵ 'Art is long, life is short, opportunity is fleeting, experience is fallacious, and judgement difficult – Hippocrates' was the motto of both early exhibitions.²⁶ The masters exhibited, lent by local art collectors, included Salvator Rosa, Panini, Rembrandt, Titian and Angelica Kaufman.²⁷ Some of the paintings may have been originals but there were copies among them. Clearly, however, Mulcahy had the opportunity to study and learn first-hand from such paintings in the Limerick area. In both of these catalogues there is a clear interest in history painting, classical landscapes and topographical drawing and painting.

One more contemporary exhibitor whose pictures Mulcahy no doubt viewed was William Turner de Lond. De Lond spent time in Ireland during the 1820s and exhibited twenty-five paintings in the 1821 exhibition, including *The Chairing of Thomas Spring Rice* (Limerick Chamber of Commerce). De Lond is of significance as one of Mulcahy's few precursors to attempt to build an artistic practice in Limerick city. He specialised in townscapes and crowd scenes, including *George IV at College Green, Dublin* and *A Market Scene, Ennis, county Clare* (both private collections). De Lond's view of Limerick in the same collection gives a fascinating glimpse of the city as it appeared at the time Mulcahy was beginning his career.²⁸

RELATIONSHIPS

Central to Mulcahy's development as an artist were his family circumstances and personal life, much of it filled with struggle and tragedy. Mulcahy married his first wife, Mary Callanane, on 3rd November 1833. Their first child, Maria, died in infancy in 1835. Their second child, a son called Francis, was born on 6th November 1836. Francis, who was known as Frank, died in America in the 1860s in unknown circumstances.²⁹ Tragically, Mulcahy's wife Mary died on 11th February 1837, just four months after the birth of Frank, who was brought up with the help of his maternal grandmother. In 1840 Mulcahy wrote to a friend in Limerick, recounting his success in gaining a commission from Lord Barham of Laxton Park in Northamptonshire. Mulcahy, rather optimistically, states that Lord Barham could have introduced him to the Queen, but that he was forced to return to Ireland on the death of his son's grandmother.

I cannot give you any idea of that high minded friendship which I have

received from Lord Barham yes friendship indeed thus has supported me in all my efforts, and would have made the situation in which I am placed enviable to some of the senior artists in London. I have received an order from his lordship to paint a view of Laxton Park. I have no doubt that the principal motive of his Lordship was the desire to have me introduced to the Queen by this painting in the most gratifying manner to myself, with an addition of honour, and one of the highest enjoyments that an artist could be supposed to taste. To visit the court is one of those dreams that I have frequently indulged in, and the circumstances under which I may now gratify that wish, or perhaps the most favourable that could have been imagined unless I had procured a great picture. After I finished this painting I was called home by the death my Child's Grandmother – as there was no one to mind him.³⁰

Clear from this letter is the effect that family relationships and the care of children imposed on Mulcahy's career as an artist.

On 20th April 1853, Mulcahy married Christina Jackson from Killavilla, Roscrea, county Tipperary. Mulcahy had met Christina while giving art tuition at a private school called Miss Villemenoth's in Limerick in 1848.³¹ This marriage may have raised some eyebrows among his peers in Limerick as Christina Jackson was only sixteen years compared to Mulcahy's fifty-two. Suggestive of a certain controversy surrounding their relationship is the fact that the marriage took place not in Ireland but at Gretna Hall, Gretna Green, Scotland. Interestingly, in an account book entry, Mulcahy refers to his wife as 'Christina Jackson – later to become my wife – as everybody knows!' ³² This gives a clear suggestion of the gossip that surrounded the marriage.

A drawing book belonging to Christina illustrates that she was a skilful amateur artist in her own right. The book may derive from her time spent as Mulcahy's student as it is inscribed on the inside with her maiden name, Christina Jackson. It appears Mulcahy loved her fondly and always referred to her with great affection as his dear wife. Mulcahy commissioned a portrait of Christina in 1856 from John O'Keefe (Plate 2).³³ This portrait depicts a youthful girl gazing innocently at the viewer, with her sewing needles, spool of thread and material to the side on the table. Christina Mulcahy had seven children, three of whom survived, Emily, Alfred and Charley; this added to her stepson Frank from Mulcahy's first marriage. Sadly, Christina died



2 – John O'Keefe,
 PORTRAIT OF CHRISTINA
 JACKSON MULCAHY, 1856

on 3rd March 1862 at only twenty-four years of age, just three months after giving birth to their seventh child – a daughter, also named Christina.

Later that year, Mulcahy moved to Dublin with his family. Unfortunately, shortly afterwards, their daughter Christina also died.³⁴ Reflecting the heartache caused by all these deaths, Mulcahy wrote from his bedside at ‘10 O’Clock at night’ on 24th November 1862.

Oh! My precious children your poor papa writes this little memorandum lonely by his bed room fire after he has put you all to bed thinking of the happy past – while you are all sleeping sound and happy beside him. Oh! how how little do you or the world know what he feels still I will watch over you all; and will mind you while there is life left in me JHMul.³⁵

The poignant tone of sadness and loneliness is stark. Mulcahy’s correspondence suggests that he was in poor health in later years. Given that his second marriage was at the late age of fifty-two, becoming a lone parent of four children at this stage in his life must have been extremely difficult. Mulcahy tried to convey a love of art to his children, and he left inscriptions on whatever drawings he intended to leave them. The majority of inscriptions are to ‘My Dear Emily’ or simply ‘Emily’.

NETWORKING

Despite Mulcahy’s ambiguous educational and personal background, it is evident that he was educated and had a good knowledge of literature, including, as noted above, the classics. He also had an interest in science, collecting newspaper cuttings relating to astronomy and botany. Without such an education Mulcahy would not have managed to gain such patrons as the Earl and Countess of Dunraven and Sir Aubrey de Vere of Curragh Chase.

Talent alone did not lead to success, and to establish himself as an artist it was essential for Mulcahy to become known in Limerick. There were various clubs and societies where the prosperous fraternised, indulging in hobbies and leisure activities. The Limerick Institution was established in 1809, and by 1852 it was the oldest literary society in the city.³⁶ The Institution had an extensive library, but subscriptions were not open to the public and the clientele comprised the upper echelons of the Limerick region.³⁷ The Literary and Scientific Society was established in 1824, and in 1855 became the Limerick Athenaeum. The Athenaeum and the Limerick Institution were places Mulcahy frequented, attending lectures on the fine arts, music, science and various literary topics. In fact, it was to the Athenaeum that Charles Dickens came on his lecture tour in 1858.³⁸ While attending events associated with the clubs, Mulcahy was able to mingle and enhance his professional oppor-

tunities among the emerging middle and upper classes of Limerick society.

Mulcahy became a member and masonic brother of the Freemasons of Ireland in 1839 at Eden Lodge, No. 73, Limerick.³⁹ Roman Catholic law banned Catholics from joining, suggesting Mulcahy had joined the Church of Ireland before this date.⁴⁰ The Masons had close and long established associations with the arts, and, certainly in England, various arts societies convened at Freemason's Taverns. Hogarth, Zoffany and Highmore, among many other artists, were Masons, as, in Ireland, were artists from Joseph Wilson to Richard Thomas Moynan. It is clear from the registers of the Freemasons and Mulcahy's correspondence that many of his associates, friends and acquaintances were also members, including the Rev Johnathan Elmes and William Lane Joynt, a local solicitor and founder of the Limerick Athenaeum.⁴¹ In a letter written in 1841 from Cambridge to his brother Masons in Limerick, Mulcahy responded to a letter sent to him in his absence from the country and states how 'Under any circumstances, such a manifestation of feeling must be to me a source of pride, but [especially] when it emanates from so distinguished and enlightened portion of my ___ and fellow citizens.'⁴² As with his desire to visit the court and meet the Queen, a tone of aspirational social mobility comes across in letters such as this.

DEMESNE LANDSCAPES

Adare, county Limerick

In his early years, Mulcahy relied on the patronage of the nobility and gentry of the Munster region including Sir Aubrey de Vere of Curragh Chase, county Limerick; Augustus Stafford O'Brien of Cratloe, county Clare and Northamptonshire; the Knight of Glin, county Limerick; John Croker of Ballynagarde, county Limerick; and, as noted above, the Earl and Countess of Dunraven. Mulcahy's output ranges from classically idealised landscape to picturesque views of gentlemen's estates; from topographical urban and rural views to lush sublime landscapes of the tourist regions of Ireland, England, Scotland and Wales. Sometimes, as in his pictures of Glin, distinctions between these aesthetic categories blur, and different genres of landscape painting co-exist in the same work. Clearly, as much as responding to his own ideas of landscape painting, he also responded to the evolving tastes of his patrons.

Jeremiah Hodges Mulcahy

3 – *VIEW OF CURRAGH CHASE, LIMERICK, 1834, oil on canvas, 61 x 75 cm (private collection)*

4 – *A LANDSCAPE WITH CURRAGH CHASE, LIMERICK, 1834, oil on canvas, 61 x 75 cm*

(courtesy National Gallery of Ireland)



Mulcahy considered the Dunravens of Adare Manor, county Limerick, central to his early development as an artist, and regarded them not only as patrons, but friends. While there are a number of letters and notes to and from the Earl and Countess of Dunraven, to date there are no known surviving oil paintings by Mulcahy commissioned by the family. During the 1830s (and perhaps 1820s) Mulcahy was employed at Adare Manor to clean and restore pictures, and thus had the opportunity to copy and study the Dunraven art collection, which mainly consisted of family portraits. In a letter to Lord Dunraven's son, Mulcahy reminisces on the kindness and company he received, also referring to his study of the art collection and his work at Adare.

Dear Sir,

I must however remark that I have had some friends thru which I have since learned to value most dearly friends, who have since formed the brightest part of the picture of my life, and with out whom the beauties of the past would to me have almost terminated with the visions in which they often now appear to me, friends, to whom I have often referred to for information on many subjects, whose kindness has assisted me whose generosity has upheld me and whose conversation has heightened my hours of pleasure and highlighted my day of sorrow, and when I shall revert from the toils of manhood and the imbecability of old age, to this youthful period, it shall not be one of my least gratifications to recollect, that while I was employed on the collection, cultivating an acquaintance with the illustrious dead, I did not neglect to form a still more endearing attachment to some of the living. (I was cleaning and restoring the paintings at Adare 1838.)⁴³

Mulcahy is known to have painted some portraits (two examples in Trinity College Dublin have been attributed to him), and the above quote certainly confirms his empathetic study of the art form.⁴⁴ Although by inclination a landscape painter, the more regular work of painting portraits no doubt supplemented his income particularly in later years.

Mulcahy was deeply moved by the death of the Earl of Dunraven in 1852, and in a letter he displays his sadness and stresses the value he placed on their friendship.

A few days past I lost a good and sincere friend the late Earl of Dunraven whose death has thrown a damp over my spirits that will require some time and reflection to dissipate it. His kindness to me in my younger years (owing to the position I was placed by neglect of a foolish parent) made me love him the best of all my early friends and patrons ... His death deprives me of another fine and kind dear friend. As to my kind and respected friend The

Dowager Lady Dunraven I suppose she will leave Adare Manor and then sweet Adare will have few charms for poor Mul. No matter what hour or circumstances I visited there I was always welcome and made to feel happy, – yes really happy with them both – but all is now past and I sincerely hope he is with his God enjoying that true peace which he always hoped for through the merits of his Blessed Redeemer.⁴⁵

The patronage and support of the Dunravens no doubt helped Mulcahy win further patronage from others, especially among those in the emerging middle class who would have liked to be associated with an artist with links to the aristocracy.

Curragh Chase, county Limerick

Landscape art in Ireland emerged in the first half of the eighteenth century largely to record the new houses and demesne landscapes being created throughout the country.⁴⁶ Many of Mulcahy's views of his patrons' estates, particularly those commissioned in his early years, are essays in the picturesque, often recalling his great eighteenth-century predecessors George Barrett, Thomas Roberts and William Ashford. Despite the subjectivity of the artist, and the patron's desire to have his estate look its best, many of Mulcahy's views are topographically important accounts of the changing landscape of Ireland.⁴⁷ Mulcahy's most familiar picturesque views are those of Curragh Chase Park, county Limerick. Four oil paintings survive of the house and its park (Plates 3-6).

Curragh Chase Park was the home of Sir Aubrey de Vere, the poet and author, and father of the more eminent poet Aubrey de Vere. Sir Aubrey de Vere commissioned Mulcahy's views sometime in the early 1830s. They are historically significant, as Curragh Chase House was burnt on Christmas Eve 1941. While the house remains a shell, the exterior as represented in the views retains its grandeur amid the lush parkland and surrounding woodland.⁴⁸

In 1834 Mulcahy completed the views of Curragh Chase showing the new wing added to the house five years previously. During the eighteenth century the first and shortest wing of the house was built by a Limerick architect, and in 1829 Sir Aubrey added the new wing designed by an English architect, Amon Henry Wilds. As noted by Michael Wynne, Mulcahy lacks skill in architectural illustration in his depiction of Curragh Chase House.⁴⁹

The four contrasting views act as status symbols, confirming the de Veres' prominence as landowners. De Vere had himself created the parkland represented in the views, as Bence-Jones has noted: 'landscape gardening was one mode of taking out the poetry which was so deeply seated in him'.⁵⁰ Mulcahy's landscapes are characteristic examples of his style, with the distinctive leafy trees showing his close



Jeremiah Hodges Mulcahy

*5 – VIEW OF CURRAGH CHASE,
LIMERICK*

*1834, oil on canvas, 62.5 x 77 cm
(courtesy George Stacpoole)*

*6 – CURRAGH CHASE,
CO LIMERICK*

*1834, oil on Linen, 61 x 75 cm
(courtesy Limerick City Gallery)*

study of nature. In the foreground the artist often uses the device of placing an old branch or trunk of an oak tree to focus the viewer's eye onto the central area. The use of the 'blasted oak' was, however, more than an artistic device, and, for Mulcahy, had romantically metaphorical significance.

The withered top part breaks the lines of eminence the curtailed trunk discovers the whole; while the lateral branches, which are vigorous and healthy in both hide any part of the lower landscape which wanting variety is better veiled. Thus splendid remnants decaying grandeur speaks to the imagination in a style of eloquence which the young tree cannot reach to record the history of some storm, some blast of lightning, or the effect of some other great great event, which transfers its great ideas to the landscape; and in the representation of an evaluated subject assists the sublime.⁵¹

A feeling for the romantic comes across in Mulcahy's *View of Curragh Chase* (Plate 5), which rather embodies a sense of the spiritual and the poetic in nature, suitable for the demesne landscape and indeed for the literary family who lived there.

Glin, county Limerick

A few years later, in 1839, Mulcahy visited another Limerick estate, Glin Castle, of which, in that year and again in 1842, he was to paint two panoramic views (Plates 7, 8). John Fraunceis FitzGerald, 25th Knight of Glin, commissioned the first of these paintings. No correspondence survives relating to the commissioning of the Glin painting or his visit to the estate. However, testament to Mulcahy's visit to Glin is his calling card, which is still preserved in the castle today.⁵² On the reverse of the card, which is inscribed at 'Kilrush 12th August 1839', Mulcahy has sketched a study of yachts, no doubt while visiting county Clare, a short distance across the Shannon estuary. The views of Glin were completed in 1839 and 1843 respectively, and are amongst the artist's finest works. The 1843 painting only recently came into the Glin collection. It was found in an English auction, and came from the Waller family of Castletown, on the River Shannon, further upriver nearer to Limerick. The pictures are Turner-esque in style, notably in their wonderfully distinctive skies. The 1839 view of Glin was originally attributed to J.H. Brocas, but after being cleaned was discovered to bear Mulcahy's signature.⁵³

The topographical features of Glin are more dominant in the first panoramic view (Plate 7). In this view, Mulcahy's artistic subjectivity leads him to topographical error, as to the right he depicts the folly, Hamilton's Tower, situated on the headland of Knockranna Point.⁵⁴ In 1839 Mulcahy illustrates the proposed elevation of the large tower with slit-like windows. The tower was not actually completed until 1841, and in the second painting of 1843 it is illustrated more correctly, much as it

is today.⁵⁵ Clearly visible in the first view is the long, winding estate wall, with gate lodges that date from about 1820 to 1836, and the magnificently engineered sea wall on the riverside, probably built by the architect James Pain.⁵⁶ Between 1812 and 1815, John Fraunceis FitzGerald added the castellations to the castle, which are barely visible in both views. During this period Pain executed much of the work at Glin.⁵⁷ Evident in both views in the left distance is the Board of First Fruits church, St Paul's, built by Pain in 1816.⁵⁸ The village of Glin, with its terraced houses, is hidden among the broadleaf trees and shrubs in both views, but is more distinctive in the first. The ruins of the old tower house of the FitzGeralds are shown in both paintings. Mulcahy's views illustrate the development of Glin Castle and village, and complement an earlier *View of Glin House and the River Shannon* by Samuel Frederick Brocas (private collection).⁵⁹

Cratloe, county Limerick, and Blatherwycke Hall, Northamptonshire

During the 1830s Augustus Stafford O'Brien of Cratloe Woods House, county Clare, and Blatherwycke, Northamptonshire, England, commissioned Mulcahy to paint *A View from Cratloe over the Shannon River* (Plate 10). This sunset view is one of Mulcahy's earliest topographical works, reminiscent of eighteenth-century topographical views such as those painted by Thomas Roberts (1748-1778) and Johnathan Fisher (fl.1763-1809).⁶⁰ The picture was certainly completed by 1836 and was available in the artist's studio in Limerick for public viewing, as promoted in an advertisement in the *Limerick Chronicle*:

We have great pleasure in acknowledging Mr. J.H Mulcahy as a citizen, and to speak of him as a landscape painter ... At his Rooms No. 14 George's Quay, can be seen a large picture he has painted for Stafford O'Brien, Esq. of Blatherwicke, a View from the top of Cratloe Hill, looking across the Shannon, taking in the Galtee Mountains, with all the beauty extending there to the picturesque ruins of Carriogunnel.⁶¹

Mulcahy has taken this view from Cratloe Hill overlooking the River Shannon in the distance. Visible are some newly enclosed fields, with other open-plan fields surrounding the view on each side of the roadway in the centre. Despite being a panoramic view of the Stafford O'Briens productive estate, there is an absence of activity and of figures working the fields. Mulcahy emphasises the sheer scale of the view through a minutely placed carriage in the centre and a pair of boats sailing up the river towards Limerick. The Halls described the Limerick city area at the time as lacking in the picturesque, due to the flat plain surrounding the River Shannon.⁶² Mulcahy compensates for the flatness of the view with some sparse trees to the side and in the foreground.

Between 1832 and 1842 Mulcahy spent time travelling in England, Scotland and Wales. He often stayed at the English seat of Augustus Stafford O'Brien at Blatherwycke Hall, Northamptonshire. Much of Mulcahy's correspondence in his journal to friends and patrons derives from his period spent at Blatherwycke. In 1841 Mulcahy wrote to Sir Aubrey de Vere describing the scenes he encountered on his ramble around the Blatherwycke countryside after rising at 4am.

The exquisite beauty and sublimate of this country almost makes a pen move of itself. Never did I pass a delightful a day as this at the lakes. This morning at 4 O'Clock I walked out to catch the sunrise, I had everything I could wish for and observed the progress of day with delight. The mysterious and majestically rolling of the clouds over the hills announced the first influence of the bright orb tints the most beauteous, skirted the eastern clouds. Those on the west caught through as by sympathy, various patches of the mountains glanced the reflection of the yet and unseen luminary this seemed mysterious to me for some time, until I understand the cause ... Here at the lake with all its varied colours, caused by reflections of the clouds layered beneath me with all its own (many it has) beauties ... At last the all powerful orb advanced and threw a blaze of magnificent lustre over this enchanting landscape here I have had a peculiar advantage of studying its effects on different objects, mountains and upper hills.⁶³

During this period spent at the Stafford O'Briens' English estate, Augustus Stafford O'Brien commissioned Mulcahy to paint a view of Blatherwycke Park and Hall (Plate 9). Blatherwycke Hall was built between 1720 and 1724 in the Palladian style. (It was demolished in 1948.)⁶⁴ Mulcahy's ideal landscape represents Blatherwycke Hall in the middle distance under glowing light, while the foreground is tonally dark. The classical statuary scattered among the parkland complements the classical style of the house. Cattle, horse and deer graze amid the parkland setting, illustrating a prosperous estate. However, the horses appear rather awkward, and perhaps are an afterthought by the artist or the patron.

Ballynagarde House and Park, county Limerick

Mulcahy received a similar commission in 1848 or 1852 to paint the country house and parkland of John Croker, Ballynagarde House, Ballyneety, county Limerick (Plate 11).⁶⁵ Ballynagarde House was built around 1780 or 1781,⁶⁶ composing five large bay-fronted windows with a pediment elegantly crowning the house. Mulcahy provides both a view of the house and parkland, but also a glimpse of the conservatory to the left of the view.⁶⁷ The Crokers' garden is ornamented with classical statuary leading from the house to the conservatory in the distance. Mulcahy has



Jeremiah Hodges Mulcahy

*7, 8 – A VIEW OF GLIN COUNTY LIMERICK WITH THE SHANNON ESTUARY
1839, oil on canvas, 104 x 158 cm (top), 47 x 64 cm (bottom) (both private collection)*





Jeremiah Hodges Mulcahy

9 – *BLATHERWYCKE HALL AND PARK, NORTHAMPTONSHIRE, c.1842, oil on canvas, 80 x 110 cm (private coll.)*

10 – *A VIEW FROM CRATLOE OVER THE SHANNON RIVER, c.1836, 100 x 150 cm, oil on canvas (private collection)*



positioned members of the family in the middle distance, clearly deep in discussion about the garden or the day's events.

Correspondence survives between Mulcahy and the patron's family, illustrating the close collaboration between artist and patron, but also the underlying business relationship involved. In 1852 Mulcahy wrote with distinct charm to John Croker's son-in-law, John Partridge, regarding the commission.

Dear Sir,

I shall feel obliged by you calling on me when you are next in town as I would like to know your wishes with regard to exhibiting the picture of Ballinagarde. The Dublin Committee have written to me to know how many feet of the wall I shall require for my picture and I can give no reply until I have seen you. Mr. Croker called on me last week and saw the picture which he likes very much and has made me take out a tree that was near the house – by doing so the painting is very much improved nothing delights me more than this alteration and I feel very much obliged to my friend Mr. Croker. He has a good taste and a careful eye for what is picturesque. I shall also feel obliged if you can conveniently let me have some money by next week – I will not trouble you with the matter but that I have some pressing demands to meet and trust you will therefore excuse my applying to you so soon.⁶⁸

Mulcahy had heard that Croker was slow to pay his creditors, hence his eagerness to receive payment for the commission. Furthermore, to dispel any disagreement between the artist and patron – or jeopardise any future commissions – Mulcahy agrees with Croker's suggestion to take out the tree, and commends his knowledge and taste. Certainly this painting depicts the Crokers' demesne as a prosperous and grand estate, and represents its owners as men and women of taste and knowledge. Through the exhibition of the painting in Dublin, these family qualities would be advertised to a wide audience.

THE PUBLIC SPHERE

While private patronage was important for Mulcahy's development in his early years, later on more public activities, including teaching, and a recognition of the need to play the game of art politics, became vital for securing his income and gaining commissions. In 1842, five years after the death of his first wife Mary, Mulcahy established an art academy in Limerick. One means of seeking patronage and promoting the school was through advertising in local newspapers.⁶⁹ The earliest advertisement for Mulcahy's talents had appeared in 1836,⁷⁰ and it is not surprising that in 1842 similar advertisements appeared in local newspapers to promote the school.⁷¹

SCHOOL OF PAINTING
19 Catherine Street
Conducted by Mr. J.H. Mulcahy

Mr Mulcahy has opened an ACADEMY, where he will receive Classes in every branch of the ART, in OILS, WATERCOLOURS, SEPIA, INDIAN INK & PENCIL DRAWING, and he hopes that the result will be the development of much native talent which has hitherto lain dormant for want of suitable instruction.

On the 1st of March next, Mr. Mulcahy intends to submit for public inspection, at his residence, 19 Catherine Street, some of his latest executed Original Paintings, to which Exhibition he respectfully invites the Nobility and the Gentry.

As noted above, it appears that the establishment of the school was influenced by the example of Mulcahy's original master, Morris O'Connor. The introduction to the catalogue of the Limerick Exhibition of 1819 suggests a similar didactic purpose in almost identical language. O'Connor had called for the formation of a distinctive school of art in Limerick, supported by the government to 'develop native talent hitherto lain dormant'.⁷² Furthermore, the catalogue that accompanied the 1821 exhibition also had a similar statement of intent. With the same aim, Mulcahy hoped that his school would provide the young talent of the Limerick area with an appropriate environment to learn and develop.

Another newspaper advertisement which promoted the art school described Mulcahy as a 'competent master'.⁷³ Mulcahy's Art Academy provided academic training to those who attended the school and also gave private lessons in students' homes. Tuition focused on landscape painting in various media – pencil, oil, watercolour and India ink. Clientele comprised the upper and middle classes, including the families of solicitors, doctors, millers and the clergy. The artist also gave lessons in map painting and drawing to the military personnel stationed in the local barracks. However, from 1853, Mulcahy encountered competition to his art school with the opening of the government-supported Limerick School of Ornamental Art.⁷⁴

Although many artists supplemented their finances through the reproductions of their paintings and drawings for travel books, newspapers and magazines, Mulcahy produced few prints in comparison with artists such as George Petrie.⁷⁵ He did, however, provide topographical sketches for S.C. Hall's *Ireland, Its Scenery and Character*, one of the most renowned travel publications of the time. The book gave an illustrated account of many of the principal towns, cities and areas of interest in Ireland. The four topographical drawings Mulcahy contributed are minuscule illustrations of King John's Castle (Plate 12), Barrington's Hospital (Plate 13), St



Mary's Cathedral (Plate 14), all in Limerick. He also provided two illustrations of regional fishing equipment, *A Shannon Cot* (Plate 17), which is a rowing boat for fishing, and *Limerick Salmon Hooks* (Plate 16).⁷⁶ Furthermore, the artist impressed another travel writer of the period, Spencer Timothy Hall, who, in 1849, wrote of the Limerick-Clare region in his book *The Life and Death of Ireland*.⁷⁷ Hall declared

It would fill a volume to describe all that engaged my attention in this way. The instances related will perhaps suffice as an indication of the general life and scenery of the neighbourhood. Had I the graphic pencil of a Mulcahy, (Limerick's native artist, who has well embodied some of her finest landscapes in his sketches,) I might do the subject greater justice both in grouping and detail, by the addition of engravings. But to the extent that verbal painting would enable me I have endeavoured to be as faithful as so brief a chapter permits.⁷⁸

Among others, Mulcahy produced a sketch for a print of Baker Square in Limerick. An interesting example of reportage is a sketch for a print in the *Illustrated London News*, which depicts the riots that surrounded the 1859 election on Broad Street in Limerick (Plate 15). Mulcahy's animated portrayal illustrates the disturbance against the backdrop of the buildings on Broad Street, illustrated in some detail.

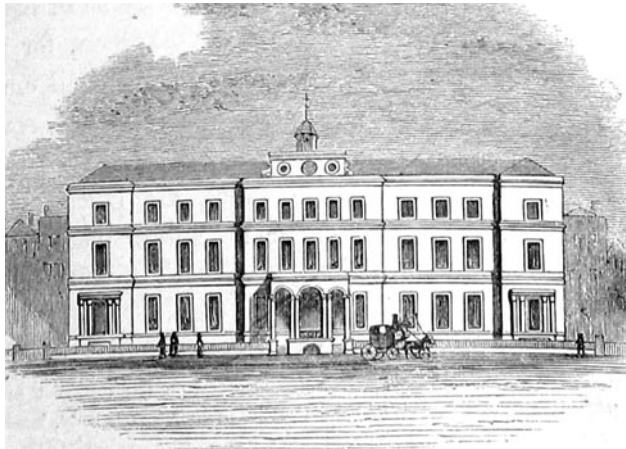
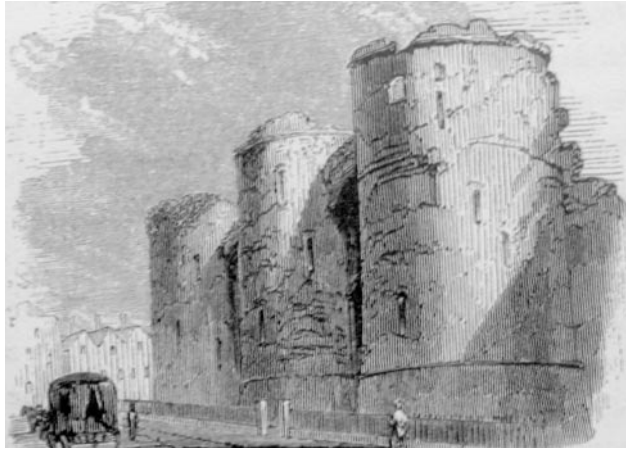
However, Mulcahy's main means of showing his work was through public exhibition, and despite the attempts at exhibitions in Limerick noted above, the cen-

Jeremiah Hodges Mulcahy
after S.C. Hall, IRELAND,
ITS SCENERY AND CHARACTER, vol. I
(London 1841)

12 – KING JOHN'S CASTLE,
LIMERICK

13 – BARRINGTON'S HOSPITAL,
LIMERICK

14 – ST MARY'S CATHEDRAL,
LIMERICK



opposite
11 – *Jeremiah Hodges*
Mulcahy, BALLYNAGARDE
HOUSE AND PARK,
CO. LIMERICK
1852, oil on canvas, 82 x 111 cm
(private collection)

tre of cultural life lay in Dublin, where he moved to in 1862. There may have been many reasons for Mulcahy's move to Dublin. Perhaps the death of his second wife, Christina Jackson, made life in Limerick unbearable, and, as noted above, surviving correspondence suggests that there had been gossip about their marriage. More pertinent may have been Mulcahy's desire to be in Dublin, the capital city and the centre of Irish cultural life. Even at a late stage in his professional life Mulcahy strived for success and clearly wanted to make a name for himself.

It appears that Mulcahy had contemplated moving to Dublin prior to the death of his wife. Mulcahy had several artist friends, notably Richard Brydges Beechey (son of the English artist Sir William Beechey RA), Alexander Fraser, a Scottish Academician, Bernard Mulrenin and Michael Angelo Hayes RHA. Hayes was a painter of equine and military subjects, and, in addition, was elected secretary of the Royal Hibernian Academy on 5th March 1856.⁷⁹ In a letter written that year, Hayes insightfully advises Mulcahy on his proposed move to Dublin.

Your letter I received on Saturday morning when about to start out on a short excursion to the county Wicklow for two or three days – therefore I thought it best to postpone my answer to your letter. Now my dear Mul with reference to that letter it is a very great responsibility for anyone to advise anyone in making the changes you contemplate – to say nothing of it being impossible for any man to know so much of his art and painting affairs – as would enable him to give as just discussion or opinion. If you change from Limerick it must be your own wishes – for knowing the number of artists here that are only existing – knowing as I do well know the small amount of patronage that is to be had here – and the great expense of living etc. in Dublin. I would not encourage you or any man to throw out dirty water before getting in a fresh supply. You must look to teaching as a means of living – by the sale of paintings you will not exist here – and sales of pictures in exhibitions are precarious as you must know – and you have as much facility in that line to dispose of works no matter where you live ... This is the best advice I could give to you if you were my brother.⁸⁰

Despite the cautious advice from Hayes, and the fact that Mulcahy had to rear young children, he did move to Dublin. To gain further recognition and progress in his career, both economically and personally, he felt the need to become a member, or associate member, of the RHA

Mulcahy exhibited at the RHA from 1843 until 1878. Before moving to Dublin, he had already exhibited on five occasions. In 1844 the artist made his first attempt to obtain a position as a member, or associate; however he was initially unsuccessful.⁸¹ In 1861 Mulcahy again attempted to obtain an associate membership. The election took place, and yet again Mulcahy was unsuccessful.⁸² On this



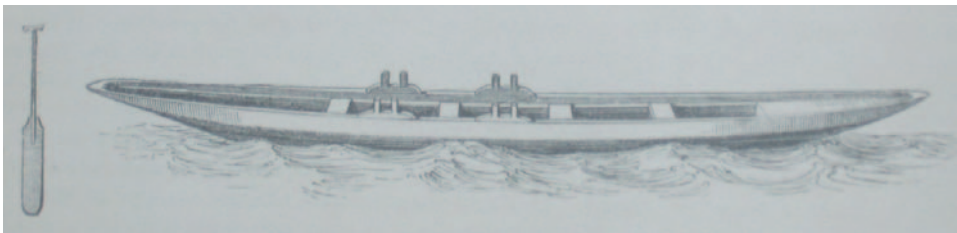
15 – Jeremiah Hodges
Mulcahy, RIOTS AT THE
LIMERICK ELECTIONS
(BROAD ST. LIMERICK)

1859, newspaper cutting from the
ILLUSTRATED LONDON NEWS, 1859
(private collection)

Jeremiah Hodges Mulcahy
after S.C. Hall, IRELAND,
ITS SCENERY AND CHARACTER, vol. I
(London 1841)

16 – LIMERICK SALMON HOOKS

17 – A SHANNON COT



occasion he lost the election by one vote, awarded by another friend, Bernard Mulrenin, to Francis Danby. Danby, as one of the few successful Irish artists of the period working in England, would have been the expected winner of the vote. However, in a letter to his old friend and teacher Morris O'Connor, Mulcahy castigated Mulrenin, suggesting that he had betrayed their friendship.

There was an annual meeting at the Royal Hibernian last November, my name was proposed by a Mr. O'Farrell to be elected as a RHA. And poor Danby was my opponent his friends gained the election by one over me! And that one was given by a man (B. Mulrenin) who professed a friendship for me!! So much for my luck – well poor Danby fell sick and so did your poor friend Mulcahy and even in this instance it nearly turned out a 'dead hate' between Danby and me – however poor Danby died and I am left to fight other battles for my position amongst my brother artists – so much for Destiny.⁸³

Mulcahy was deeply disappointed and bitter over losing the election in this manner, and renewed his struggle for recognition. Setting aside his feelings, he wrote to Mulrenin saying that he understood his reason for voting for Danby but, at the same time, attempting to charm Mulrenin to support a further nomination as an associate.

You will bear in mind that you have acknowledged that I can paint, therefore let me rank in my proper place and let the honour come to me through you, as I am a stranger personally to all your Brother RHA yet, I find that at your meeting last November or December there were some generous fellows found to vote for me – you on that occasion gave your vote to Mr. Danby and I do assure you that I gave you every cause for doing so because I did and do now believe that your motive for doing so was for the advancement of the academy. But now as our poor Danby is no more, I will no longer hesitate to ask you to act in the same spirit for me – if it be necessary that I first be elected an associate you can do both at the same time as you have power.⁸⁴

Despite this appeal to Mulrenin, Mulcahy did not become an associate member until 1875, at the late age of seventy-one, and in 1878 he ceased to exhibit there, relinquishing his position as ARHA.

Mulcahy exhibited eleven times at the RHA, and at another eleven known exhibitions throughout the country, including Belfast. In 1843, at the Royal Irish Art Union, he won a prize of £15 for *A Landscape Composition*.⁸⁵ This was quite an achievement as it is reputed that the 1843 exhibition was the most successful of the Art Union exhibitions during the period.⁸⁶ Amongst Mulcahy's other accolades were exhibits at industrial exhibitions, including the National Exhibition of the Arts, Manufactures and Products, Cork, in 1852, where he exhibited two views, *A View of Westmoreland* and *A Distant View of Limerick, Morning*. Mulcahy also exhibited at

the Dublin Exhibition of Fine and Ornamental Arts in 1861, and at the other industrial and arts exhibitions in 1864 and 1872. He also exhibited in England, and attempted to exhibit at the British Institution in London, and the Art Union's exhibitions in London, Liverpool, Manchester and Glasgow.⁸⁷ Mulcahy sought assistance from William Maunsell MP to exert his influence with the committee of the British Institution Exhibition to be included. Mulcahy wanted to enter a landscape scene of the River Shannon, a view Lord Monteagle had in his possession, and possibly a view of his Irish seat at Mount Trenchard, near Foynes, county Limerick. In 1852 Mulcahy, anxiously wrote:

Dr Sir,

Having experienced your friendship on former occasions, might I request you to use your influence – if you have any with the Committee of the British Institution Pall Mall on behalf of my picture now in the charge of Lord Monteagle. Owing to the minuteness of detail in the several parts and in the colouring it would require a good position to be at all capable of attracting ever a passing look – besides a scene on the Shannon by an unknown Irish man would be too likely to be overlooked, for better known and historic scenes by British artists. Hoping you will not forget to bring the matter before your friends the Earl of Arundel and Surrey.⁸⁸

Explicit throughout this correspondence is Mulcahy's awareness of his identity as an unknown Irish artist competing against British painters of higher rank. However, it appears Mulcahy did not manage to exhibit at the British Institution in 1852, but he did exhibit at the Society for British Artists in Suffolk Street, London, with a painting titled *A Landscape*.⁸⁹ It is possible this may be identified with *Morning after the Milking Hour, a landscape and figures with the city of Limerick and part of the river Shannon*, a painting which he sent by train to George Nicol of the British Institution in 1852.⁹⁰ Mulcahy insisted this painting be sold for '100 Guineas with a frame', but it is unknown if it received the price requested.⁹¹

CONCLUSION

In his later years Mulcahy appears to have been in some financial difficulty. This is demonstrated in a letter of 1869.

Dear Mr Orpin,

However as this purse is of no use to me in its present collapsed state, I send it to you as the best and only physician I know capable of understanding its disease – and the said purse is a silent yet a true witness or, proof of the present financial state of my Exchequer – I have no doubt if you will be so kind

as to give the said purse a prescription (written on a yellow leaf of a certain book) so that I can call at your dispensary (The B of I) there to get some wholesome medicine or balsam that would restore the said purse to a more healthy constitution and at the same time to rid me of the many virulent diseases that have being annoying me for the last month in the form of – Breadmen, Buttermen, milkmen, meat-men, coalmen, tailors, boatmen, stocking makers, shirtmakers, servants, tinkers, and sweeps! By this list you will perceive that this present call on your benevolence is a very pressing one, and one I hope that will open the strings of your heart-Indeed, I can even now fancy you saying to your (man of costs) Jingo! ‘Poor Mr. Mul is to be pitied’ ‘do rub out what we have against him in the way of costs’!!! I am sure such will be your feelings when you perceive how sorely I am afflicted by so many disagreeable diseases as I have named above – June 18th 1869.⁹²

This humorous but poignant letter requesting money from his solicitor, Basil Orpin, reveals Mulcahy’s lighter side in times of difficulty.

Mulcahy spent the rest of his life in Dublin. He died on Christmas Day 1889 at his home in Harold’s Cross, and was buried in his family vault at St John’s Church, Limerick.

Mulcahy’s papers, explored here for the first time, are an invaluable primary source, providing an insight into his professional life, but also acting more generally as a record of the Irish art world of the nineteenth century. The struggles of a regional artist, particularly a painter of demesne landscapes in post-Union Ireland, are exemplified, as are Mulcahy’s tactics, social and artistic, for attracting patronage and securing preferment.

At the same time, the papers provide a very human insight into aspects of his personal life, illustrating family relationships as well as the nature of collaboration between artist and patron. While at times it seems that Mulcahy’s life fits into the stereotypical pattern of a struggling painter, he was clearly an aspirational and ambitious character who rose from a somewhat ambiguous background to become a painter to and ‘friend’ of the gentry.

Finally, Mulcahy’s surviving works, hitherto little considered, have left us with a valuable visual record of many of the great houses of the Munster region, some, like Ballynagarde, since vanished, on which there is still much more research to be undertaken.

ACKNOWLEDGEMENTS

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ENDNOTES

- ¹ Henceforth, J.H. Mulcahy’s papers, letters and account books preserved in a private collection will be cited as the Mulcahy Papers.
- ² *Jeremiah Hodges Mulcahy 1804-1889 and His Circle* (Dublin 1980).
- ³ A. le Harivel, *Illustrated Summary Catalogue of Drawings, Watercolours and Miniatures of the National Gallery of Ireland* (Dublin 1983) 557-60.
- ⁴ E.H. Gombrich, *The Story of Art* (new edn., London 2002) 504.
- ⁵ W. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin 1913) I, 146; A. Crookshank and D. FitzGerald, Knight of Glin, *Ireland’s Painters 1600-1940* (New Haven / London 2002) 208; W. Laffan (ed.), *Painting Ireland: Topographical Views from Glin Castle* (Tralee 2006) 86-88.
- ⁶ *The Fifth Annual Report of the committee of selection of the Royal Irish Art Union* (Dublin 1844) 14; Crookshank and Glin, *Ireland’s Painters*, 208.
- ⁷ B. Fallon, *Irish Art 1830-1990* (Belfast 1994) 60.
- ⁸ Mulcahy Papers, loose sheet, birth date written on note by Mulcahy.
- ⁹ Mulcahy Papers, loose sheet, family information on note written by Mulcahy.
- ¹⁰ Mulcahy Papers, letter from Mulcahy to Hall.
- ¹¹ Mulcahy Papers, letter from Mulcahy to O’Connor, March 1861.
- ¹² Mulcahy Papers, letter from Mulcahy to Gibson, 20th September 1852.
- ¹³ C.M. Murphy, *Limerick City, An Architectural Guide* (Limerick 1986) 24. The church was recently restored and is now home to the Daghdha Dance Company. Mulcahy’s family vault is in the grounds of the church among those of some of his patrons and friends.
- ¹⁴ Mulcahy Papers, letter from Mulcahy to Gibson, 1st March 1852.
- ¹⁵ To date, research in parish registers has not yielded any information relating to his conversion.
- ¹⁶ Mulcahy Papers, Account Book II, inscribed on back cover.
- ¹⁷ *ibid.*
- ¹⁸ Mulcahy Papers, *Journal of Letters*, epitaph handwritten by Mulcahy in Latin and translated with accompanying explanation.
- ¹⁹ Mulcahy Papers, *Catalogue of Paintings, Exhibiting several fine Works by the Old Masters; and a Collection of Pictures by Amateurs and a variety of Works by the proprietor and his pupils 37 George’s Street, Limerick* (Limerick 1819) (henceforth, cited as Limerick Exhibition, 1819), catalogue cover annotated in pencil and signed by Mulcahy: ‘1819 or 1822 Morris O’Connor, J.H. Mulcahy and James Liston’. Liston was also a pupil at O’Connor’s school. He later moved to London and sold pictures for Mulcahy there. Morris O’Connor was also referred to as Maurice.
- ²⁰ Mulcahy Papers, letter from Mulcahy to O’Connor, 18th March 1860.

- ²¹ Limerick Exhibition, 1819. Annotation on exhibition catalogue cover.
- ²² *ibid.*, 14.
- ²³ *ibid.*, 15.
- ²⁴ *Exhibiting Paintings and Several Fine Works by Old Masters and a Collection of Pictures by the Artists and Amateurs* (Limerick 1821) (henceforth, cited as Limerick Exhibition, 1821). I am indebted to the Knight of Glin for providing me with a copy of this catalogue.
- ²⁵ *ibid.*, 13.
- ²⁶ Limerick Exhibition, 1819, and Limerick Exhibition, 1821.
- ²⁷ Limerick Exhibition, 1821, 6-12.
- ²⁸ See Laffan, *Painting Ireland*, 106-08; 190-98 and 68-69.
- ²⁹ I am indebted to Geane Broomfield for this information.
- ³⁰ Mulcahy Papers, Large Journal of Letters, Mulcahy to Griffin, 1840.
- ³¹ Mulcahy Papers, Account Book 1, 5.
- ³² Mulcahy Papers, Account Book 2, 8.
- ³³ Mulcahy Papers, Journal of Letters, 172.
- ³⁴ Mulcahy Papers, Journal of Letters.
- ³⁵ Mulcahy Papers, Account Book 1.
- ³⁶ J.J. Hogan, *From Small Beginnings* (Limerick 2004) 26.
- ³⁷ *ibid.*
- ³⁸ C. Kelly, *The Grand Tour of Limerick* (Cork 2004) 124.
- ³⁹ Grand Master Lodge, Dublin, Freemasons of Ireland Registry of Grand Master Lodges and Members, Eden Lodge, No. 73 (1839).
- ⁴⁰ The Freemasons now declare themselves a multid denominational society.
- ⁴¹ The author has cross-referenced information from the Freemasons Registry of Members Eden Lodge, No. 73, and Mulcahy Papers, Account Book 1 and Journal of Letters.
- ⁴² Mulcahy Papers, Journal of Letters, Mulcahy to Brother Masons, Cambridge 1841.
- ⁴³ Mulcahy Papers, letter from Mulcahy to Quinn.
- ⁴⁴ Crookshank and Glin, *Ireland's Painters*, 208.
- ⁴⁵ Mulcahy Papers, letter from Mulcahy to Hall.
- ⁴⁶ Crookshank and Glin, *Ireland's Painters*, 2.
- ⁴⁷ See R. Gillespie and B. Kennedy (eds), *Ireland, Art into History* (Dublin 1994) 27.
- ⁴⁸ Curragh Chase Park is now managed by Coillte and is open to the public.
- ⁴⁹ M. Wynne, 'Curragh Chase by Jeremiah Hodges Mulcahy', *Irish Georgian Society Bulletin*, X, Jan-March 1967.
- ⁵⁰ M. Bence-Jones, *Burke's Guide to Country Houses of Ireland* (London 1978) 97.
- ⁵¹ Transcript from National Gallery of Ireland, f.7928 uncataloged loose sheets. This page is signed J.H. Mulcahy, it is undated.
- ⁵² I am indebted to Desmond FitzGerald, Knight of Glin, for this information.
- ⁵³ *Exhibition of Nineteenth-Century Irish Art* (Cork 1971); Laffan, *Painting Ireland*, 12.
- ⁵⁴ Laffan, *Painting Ireland*, 86-88. I am again indebted to the Knight of Glin for information.
- ⁵⁵ *ibid.*; E. Malins and D. FitzGerald, Knight of Glin, *Lost Demesnes: Landscape Gardening 1660-1845* (London 1976) 116; *Exhibition of Irish Nineteenth Century Art* (Cork 1971).
- ⁵⁶ *ibid.*
- ⁵⁷ See D. Lee, *James Pain, Architect* (Limerick 2005).
- ⁵⁸ Laffan, *Painting Ireland*, 84-88.

- ⁵⁹ *ibid.*, 84.
- ⁶⁰ Crookshank and Glin, *Ireland's Painters*, 145, 154.
- ⁶¹ *Limerick Chronicle*, 5th March 1836.
- ⁶² S.C. Hall, *Ireland, Its Scenery and Character*, 3 vols (London 1841) I, 346.
- ⁶³ Mulcahy Papers, Journal of Letters, Mulcahy to de Vere, Blatherwyck 1841.
- ⁶⁴ See S. Lewis, *Topographical Dictionary of England* (London 1837).
- ⁶⁵ Mulcahy Papers, letter from Mulcahy to Partridge, 30th September 1852.
- ⁶⁶ I am grateful to Sir Robert Goff and the Cynthia O'Connor Gallery for this information.
- ⁶⁷ Bence-Jones, *Burke's Guide to Country Houses of Ireland*, I, 25.
- ⁶⁸ Mulcahy Papers, letter from Mulcahy to Partridge, 30th September 1852.
- ⁶⁹ *Limerick Chronicle* and the *Limerick Reporter*, 5th March 1836; *Limerick Reporter* and *Tipperary Vindicator*, 25th January 1842; *Limerick Reporter*, 1st February 1842.
- ⁷⁰ *Limerick Chronicle* and *Limerick Reporter*, 5th March 1836.
- ⁷¹ *Limerick Reporter* and *Tipperary Vindicator*, 25th January 1842.
- ⁷² Limerick Exhibition, 1819.
- ⁷³ *Limerick Reporter*, 1st1 February 1842.
- ⁷⁴ Hogan, *From Small Beginnings*, 30.
- ⁷⁵ P. Murray, *George Petrie (1790-1866) The Rediscovery of Ireland's Past* (Cork 2004).
- ⁷⁶ Hall, *Ireland, Its Scenery and Character*, I, 327, 337, 339, 343, 346, 353.
- ⁷⁷ S.T. Hall, *Life and Death of Ireland as Witnessed in 1849* (London 1849).
- ⁷⁸ *ibid.*, 42.
- ⁷⁹ Strickland, *Dictionary of Irish Artists*, I, 461.
- ⁸⁰ Mulcahy Papers, letter from Hayes to Mulcahy, 1st September 1856.
- ⁸¹ Mulcahy Papers, letter from Mulcahy to Mulrenin, 12th April 1861.
- ⁸² Mulcahy Papers, letter from Mulcahy to Hayes, n.d.
- ⁸³ Mulcahy Papers, letter from Mulcahy to O'Connor, 18th March 1860, and see A. Mac Lochlainn, 'The Portrait Artist as a Young Man: The Letters of Bernard Mulrenin 1825-1834' in A. Dalsimer (ed.) *Visualising Ireland National Identity and the Pictorial Tradition* (Boston 1993) 181-200.
- ⁸⁴ Mulcahy Papers, letter from Mulcahy to Mulrenin, 12th April 1861.
- ⁸⁵ See A.M. Stewart (ed.), *Irish Art Loan Exhibitions 1765-1927, Index of Artists*, II (Dublin 1995).
- ⁸⁶ See E. Black 'Practical Patriots', *Irish Arts Review*, 14 (Dublin 1998); E. Black, *Art in Belfast* (Dublin 2005).
- ⁸⁷ The author is currently undertaking further research regarding exhibitions and existing paintings within private and public collections.
- ⁸⁸ Mulcahy Papers, letter from Mulcahy to Monsell MP, 1st Lord Emly, 12th December 1852.
- ⁸⁹ A. Graves (ed.), *Dictionary of Artists who have Exhibited Works in the Principle London Exhibitions, 1760-1893* (London 1969) 369.
- ⁹⁰ Mulcahy Papers, letter from Mulcahy to Nicol, 8th January 1852.
- ⁹¹ *ibid.*
- ⁹² Mulcahy Papers, letter from Mulcahy to Orpin, 18th June 1869.