



The Hon. John Dawson (1744-1798): architectural patron and gifted amateur painter

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THE SUNDAY *CONVERSAZIONI* WHICH THE WELL-KNOWN ENGLISH ARTIST PAUL SANDBY held in his London house overlooking Hyde Park during the second half of the eighteenth century must have been glittering occasions, producing lively and intellectually stimulating discussions among the artists and art-lovers assembled there.¹ Among the regular, or at least occasional, attenders were James Gandon the architect, and the Irish dilettante, the Hon. John Dawson, who admired the style of his host's work so much that he modelled his own upon it. The meetings of these three individuals were to prove of inestimable benefit to Ireland in the worlds of both architecture and antiquarian art.

In the words of Edward McParland, the Hon. John Dawson 'became one of the most prominent figures whose patriotic optimism supported the late-18th-century cultural renaissance in Ireland, the political expression of which was Grattan's independent Parliament' (Plate 1).² Yet, when Dawson's name occurs in Georgian chronicles nowadays, it is as often as not only because, as the Earl of Portarlington, he commissioned Gandon to design his great neoclassical mansion at Emo Court in county Laois, the crowning achievement of a man who was far more than just a promoter of Gandon's talents. James Mulvany's *Life of Gandon* (1846) says of him that 'His Lordship was an excellent landscape draughtsman, possessing a highly cultivated taste in the arts generally, and was eminently skilled in a knowledge of architecture.'³ But the same source includes a letter from Paul Sandby to James Gandon, dated 1783 – some seven years or so before Gandon started building Emo for him – stating that Dawson was also 'full of building temples as ever', but with insufficient 'income to meet his taste and love of the Fine Arts'.⁴ This contemporary comment by Sandby may reflect on why an undated water-

1 – *Pompeo Batoni, THE HON. JOHN DAWSON*
1769, oil on canvas (private collection)



2 – Thomas Sandby, design ‘for Lord Portarlington’s House in Ireland’
n.d., watercolour (detail) (The Royal Collection © 2011 Her Majesty Queen Elizabeth II)

colour design ‘for Lord Portarlington’s house in Ireland’, by Sandby’s brother Thomas (Plate 2) was never executed.⁵ Now in Queen Elizabeth II’s collection in Windsor Castle, the drawing shows a building which, in Edward McParland’s opinion, was ‘more casino than country house which would have been more at home in the background of a Claude or a Poussin rather than in the Queen’s County’.⁶

Dawson was an enthusiastic Volunteer, declaring at a parade of the Queen’s County Volunteers in 1782, ‘that the King, Lords and Commons of Ireland are the only power who have any right to make laws to bind the subjects of this Kingdom and we shall resort to the utmost of our power and not obey and give co-operation to the laws except those enacted by them.’⁷ He was elected a member of the Royal Irish Academy in May of 1786, the year after its foundation, and was made a Privy Counsellor nine years later.

Dawson was born in 1744, the son of William Henry Dawson (created 1st Viscount Carlow in 1776) and Mary Damer of Winterbourne-Came in Dorset. Having been schooled at Eton and further educated at Trinity College, Cambridge – but without graduating – he embarked on an extensive Grand Tour, as we can see from copies of occasional letters of his from the years 1767 to 1771 preserved in the National Library of Ireland.⁸ They show him in Lausanne and Besançon in 1767, Venice, Florence, Bologna and Rome in 1768, Naples and Genoa in 1769, and back in London by 1771. It was probably around

1768/9 that he bought eight drawings by James Forrester (c.1730-1776), an Irish artist resident in Rome for most of his working life.⁹ The whereabouts of five of these are not recorded but, of the remainder, two – *Waterfall* and *Italian View* – are in the Victoria and Albert Museum in London,¹⁰ and the third, *Ariccias*, was formerly in the Brinsley Ford collection in the same city.¹¹

It was also in 1769, following in the footsteps of other Grand Tourists in Rome, that he sat for Pompeo Batoni (Plate 1) in a splendid oil portrait (private collection) which was displayed in an exhibition of the artist's work in Houston, Texas, in 2007.¹² The portrait is aptly complemented by Mrs Delany's description of Dawson eight years after Batoni had painted him: 'He appears like a man of fashion – tall, genteel, not handsome; rather serious.'¹³ She went on to comment that he seemed to be 'very sincerely attached to his bride-to-be', Lady Caroline Stuart (1750-1813), daughter of the 3rd Earl of Bute and a Prime Minister of England. 'It is not a great match', Mrs Delany continued, 'but a very reasonable one, as they seem to like one another, and friends on both sides are satisfied.' Their marriage on New Year's Day 1778 seems to have been greatly to his advantage because, in writing to Lady Lonsdale eight years later, his sister-in-law, Lady Macartney, quotes her husband as saying that on a satisfactory visit to Emo, he had found that both Dawson and his wife 'had grown fat and improved ... he is quite another man, so much more talkative and sociable than he used to be', adding that he has 'remarkably good taste in many things' and that 'he and his wife seem immensely comfortable together'.¹⁴ These comments were published in the three volumes of correspondence between Lady Portarlington and her sister Louisa Stuart and others, which were edited and privately published in 1895 by Mrs Godfrey Clark, who thereby provides us with an intimate view of their family life at the time.¹⁵ Caroline was an artist herself; she writes to her sister on the last day of August 1781 to say that she was expecting the painter Mr [Jonathan] Fisher,¹⁶ who was to clean her brushes and lay her palette before she started her 'little boy's picture' – that of her first child, John, who had been born in February of that year.¹⁷ She also painted a portrait of her husband which was published as a frontispiece to the second volume of Mrs Godfrey Clark's *Gleanings from an old portfolio*.¹⁸ Furthermore, a Welsh visitor, George Hardinge, during his visit to Lord Portarlington in 1792, found her to be 'a most capital painter in oils' who was occupied at the time in copying a Raphael¹⁹ to serve as an altarpiece for the church her husband had built at Coolbanagher, county Laois.²⁰ She is also the most likely person to have painted an oil of Enniscorthy recently on offer at the Gorry Gallery in Dublin,²¹ which was a variation on her husband's view of the scene engraved for Sandby's book *The Virtuosi's Museum* (1778).²²

Even before he had returned from Rome, Dawson had been elected MP for Portarlington in 1766, representing the whole of Queen's County two years later, and, though not a frequent attender, he retained the seat for a further eleven years.²³ Having already become High Sheriff of Queen's County in 1773, he became joint Governor of the County in 1779, a post he held until his death at Aughnacloy, county Tyrone, during a military campaign in 1798,²⁴ his activity in suppressing the uprising of that year being,

perhaps, a reason why his name is less well-known and hitherto not exactly blazoned with glory across the later annals of Ireland. On the death of his father, he had been created 2nd Viscount Carlow in 1779, and was elevated further to become 1st Earl of Portarlington in 1785.

But let us now return to Dawson's important link with Gandon. Arising out of their acquaintance at Sandby's Sunday salons, Dawson wrote to Gandon in London in 1779 saying that he could not see any architect of the least merit in Ireland, conceiving at the same time the idea of inviting Gandon to Ireland with the aid of a subscription which he hoped to raise.²⁵ Gandon,²⁶ by way of response, reported that Lord Carlow had introduced him to John Beresford, the Chief Commissioner of the Revenue in Ireland, and it was Dawson (or Lord Carlow as he had by then become) who convinced Beresford that Gandon was the right man to build the planned Custom House in the country's capital city.²⁷ The pair then succeeded in attracting Gandon to come to Dublin for that purpose early in 1781 – doubtless to the chagrin of the Russian Princess Dashkova, a pupil of Sandby's and another attendee at his Sunday salons,²⁸ who had tried to lure Gandon to St Petersburg to help Catherine the Great ornament her splendid metropolis with his buildings.²⁹

It was also at around this time that Dawson / Carlow was made one of the Wide Streets Commissioners, a body which was heavily involved in broadening the capital's streets around the parliament building (now the Bank of Ireland) and making a grander approach to Dublin Castle. To quote McParland once more, 'between Carlow and Beresford and the other Commissioners there was an agreement of interest and a combination of enlightenment and power which is the essential characteristic of the Commissioners at the end of the eighteenth century', in contrast to both their earlier and their later counterparts.³⁰

In 1782 Lord Carlow was appointed chairman of a House of Lords Committee in Dublin to investigate the possibility of creating an eastern entrance to the Upper House, and Lord Carlow was able to swing it that his protégé Gandon got the job of erecting the grand Corinthian portico on the Westmoreland Street side, and joining it by the curving windowless wall to Edward Lovett Pearce's majestic College Green entrance from the south. While all of this was going on, Lord Carlow was employing Gandon to build him the aforementioned church at Coolbanagher,³¹ not far from his now long-gone home at Dawson Court, half a mile from its better-known successor, Emo Court,³² which was of a more grandiose design than that put forward by Thomas Sandby and which was 'preparing to receive him' in 1792.³³ Heavily involved in farming, Lord Carlow was also interested in beautifying his estate by planting many trees and creating a cascade and a lake – or a river, as he calls it – of which he immediately 'took a view' on returning home on the last day of October, 1783.³⁴

Much of what has been said above can be gleaned from earlier publications, but it is this artistic activity of John Dawson / Lord Carlow which is the main focus of the present contribution, with the intention of bringing it out of the shadows, because his talents

as an amateur painter have never been satisfactorily appreciated in contrast to his architectural patronage – both of which stemmed ultimately from his friendship with Paul Sandby.

The artistic link, however, started even before the efforts were made to entice Gandon to Ireland, as can be seen in Sandby's *The Virtuosi's Museum* – one of the main sources of our knowledge of Dawson's artistic output. It was essentially a magazine which issued engravings of views of antiquities of England, Scotland and Ireland, three at a time, every month for three years, starting in February 1778. These were then bound together into a single volume printed for G. Kearsley and bearing the date 1778 on the title page, but presumably not issued in book form until all 108 engravings were completed by 1st January 1781. Sandby reproduced all of the engravings again in his *Collection of one hundred and fifty select views in England, Scotland, and Ireland*, printed for a different London publisher, John Boydell, and dated 1781. One out of the three engravings in each part usually contained an Irish view,³⁵ some based on drawings by 'a Gentleman of Oxford' (whose identity I have not yet been able to discern), other later ones (1780-81) by John Nixon, but nineteen out of the thirty-three Irish subjects were based on drawings by the Hon. John Dawson / Viscount Carlow,³⁶ as listed in the appendix at the end of this article. His work covered the whole life-span of the magazine, starting with Glendalough in February 1778 and ending with 'Polufuca' in the last part on 1st January 1781 (coincidentally, his third wedding anniversary)³⁷ – though his contributions diminish noticeably in number after 1779. There is a considerable variety in the subject matter – some purely landscape, others towns – but many of them show ancient monuments playing a central role in the background.

Opposite each engraving based on Dawson's drawings, the letterpress says 'P. Sandby, R.A. pinxit' (or painted by Paul Sandby), followed by the name of the engraver and the words 'Drawn [or Sketched] on the spot by the Hon. Mr. Dawson' or 'Lord Viscount Carlow'.³⁸ What this must mean is that Dawson / Carlow made sketches of the Irish views which he then handed to Sandby who 'painted' (pinxit) or possibly improved them – presumably in watercolour – before handing the image over to the engraver.³⁹ There is, therefore, a question as to how much of what we see in the engraving is Dawson's and how much Sandby's, as engravings are not always revealing about the quality and style of the original, which is likely to have been in colour, unlike the engravings.

We are in the fortunate position of being able to check this in a few instances, showing the quality of the originals which Dawson gave to Sandby, and what Sandby made of them. What is almost certainly an original by Dawson – a watercolour of Askeaton ['Askeyton'] 'Abbey' in the late Knight of Glin's collection⁴⁰ – was, as it happens, little changed in the engraving.⁴¹ But we get a rather different result when another engraving after Dawson / Sandby is compared with a copy made by Gabriel Beranger of an original Dawson view of Lea Castle, county Laois, a subject which must have been dear to the latter's heart as the Lordship of Lea was one of his entitlements.⁴² The copy, in roundel form (formerly in the Mossop Collection and now numbered Wat. 30 in the



3 – Gabriel Beranger, LEA CASTLE, COUNTY LAOIS

c.1778, watercolour copy of a lost original by John Dawson (courtesy Special Collections, University College Dublin)

opposite 4 – Lea Castle with the addition of an ash tree having a trunk ‘nine yards in circumference’
engraved on pl. 64 in Paul Sandby’s VIRTUOSI’S MUSEUM, published 4th November 1779

Special Collections of University College, Dublin) shows the extensive castle occupying most of the background, while a comparatively small tree appears in the right foreground (Plate 3). What Sandby and his engraver make of it is something very different. The small tree on the right has expanded into a mighty ash tree (Sandby loved to draw trees) with a cart, a rider and locals in the foreground, but with the castle dwarfed into comparative insignificance in the background (Plate 4).⁴³

This copy made by Beranger of Lea Castle is augmented by a number of others he made of Dawson’s drawings (which are preserved in the Beranger watercolour album in

the library of the Royal Irish Academy) and published between pages 30-41 of *Beranger's Views of Ireland*.⁴⁴ With Dawson's particular interest in architecture, it is no surprise that ancient castles and abbeys should be the centrepieces of his drawings, but his interest in medieval, as opposed to contemporary, subjects was probably influenced not only by Paul Sandby, but also by the popularity of the series of engravings of old churches and castles in Francis Grose's *Antiquities of England and Wales* (1772-76), which were already in production when Dawson is first recorded as having drawn an Irish view in 1774.⁴⁵ In contrast to Grose's geographical selection of British subjects, here it is Ireland's equivalents that Dawson was depicting as seen through the surviving Beranger copies of his originals – Glendalough, county Wicklow, Carrick-on-Suir castle, county Tipperary, and the county Limerick views of Askeaton castle and abbey, as well as a picture of two of the abbeys and the castle at Adare, all of which appeared in *The Virtuosi's Museum*, and Muckcross in Killarney, Holy Cross Abbey in Tipperary,⁴⁶ and Gowran church in county Kilkenny, which did not.⁴⁷

One example showing how Sandby painted the views 'drawn on the spot' by Dawson, is a signed watercolour of 'Carrick Ferry', county Wexford (now known as Ferrycarrig) in the British Museum, which, however, because dated 1801, cannot have been the one which he handed over to F. Chesham for engraving more than twenty years earlier.⁴⁸ Another is 'Polufuca' waterfall on the Liffey, which is now preserved in the City of Hamilton Art Gallery in Victoria, Australia (Plate 5).⁴⁹ It is close in composition to the





5 – Paul Sandby, *POLUFUCA FALLS ON THE RIVER LIFFEY*

n.d., watercolour after a lost original by John Dawson (courtesy Hamilton Art Gallery, Victoria, Australia)

opposite 6 – *FALL OF THE POLUFUCA ON THE RIVER LIFFEY*

engraved as pl. CVII in Paul Sandby's *VIRTUOSI'S MUSEUM* and published on 1st January 1781

engraving (Plate 6) based upon it, but because Dawson's original drawing is lost, it is impossible to know the extent to which Sandby was doing justice to, or had changed, what Dawson had given him.⁵⁰

Dawson was a very accurate draughtsman on whose details we can rely, and his artistry can be seen in the way he uses foreground water very effectively as a mirror. Even if the clouds and the human figures in watercolour, such as that of the castle at Carrick-on-Suir, are Beranger's more than Dawson's, the general impression which the copyist gives of the original is of a subtle depiction, with gentle, sometimes almost pastel, colours, which combine to make a very attractive view. The originals that Beranger copied differ slightly from those we see engraved in Sandby's book, which would lead to the conclusion that they must have been variants of what he gave to Sandby for engraving.⁵¹ In at least one instance, however, we can at least be sure – from the attributions in *Beranger's Views of Ireland* and from a manuscript source in the National Library of Ireland – that

what Beranger copied was in the collection of William Burton Conyngham.⁵² For reasons which are not clear, however, but perhaps in connection with their respective use of the rival architects Gandon and Wyatt, the friendship between the two patrons, Carlow and Conyngham, cooled in the mid-1780s.⁵³ This may be the reason why only one of Dawson's drawings present in Burton Conyngham's portfolio, that of Muckcross 'Abbey', appeared, without even acknowledgment of authorship, in Grose's *Antiquities of Ireland*, the second volume of which appeared in 1796 with a dedication to Conyngham.⁵⁴

I suspect that it was the appearance of the engravings after Dawson's drawings in Sandby's London-published *Virtuosi's Museum*, starting in February 1778, that put the idea into Burton Conyngham's head of producing similar volumes devoted entirely to Ireland.⁵⁵ Given Dawson's obvious interest in drawing ancient buildings by 1777 at the latest,⁵⁶ and the fact that some of his watercolours were in Burton Conyngham's collection, it is surprising that he was not among the founding members of the Hibernian Antiquarian Society. Established by Burton Conyngham early in 1779, the principal aim of this Society was to assemble topographical drawings, illustrating the beauties of Ireland's ancient heritage in stone, with a view to producing one or more volumes of engravings.⁵⁷ Was Dawson asked to join or was he just not interested in doing so? Was the coolness between the two men, mentioned above, already manifesting itself by the mid-1780s? In any event, the family were at least represented among the Society's founder members by Mervyn Archdall, who was a cousin of Dawson's brother-in-law of the same name.



It is not clear precisely how Dawson came to be travelling around the Irish countryside, particularly in Leinster and Munster, to enable him to make his drawings on the spot, many of them of places illustrated for the first time in Sandby's engravings. George Hardinge was very complimentary about Dawson's oeuvre when he wrote that 'he draws prettily & is a very ingenious architect',⁵⁸ adding

Lord Portarlington draws in Sandby's manner and almost as well – many of the views in Sandby's work [*The Virtuosi's Museum*] are taken by the former, who has made a voyage pittoresque of Ireland worthy of immediate publication, but his modesty will imprison it in the portfolio.⁵⁹

This suggests that Dawson was sometimes diffident about exposing his talents as an artist, but, even in Beranger's copies, the quality of his work still manages to shine through.

Sadly, the portfolio to which Hardinge refers does not appear to have survived, and together with the Sandby engravings and Beranger copies already discussed, we are left with what we may take to be his few surviving originals to help us appreciate the wide range of his artistic subject matter. The Askeaton drawing in the Knight of Glin's collection has already been mentioned. Another is a watercolour of Kildare Cathedral, bearing the name Lord Portarlington; dated 1781, it is thus later than that engraved from a different angle by Sandby for publication in *The Virtuosi's Museum* on 1st September 1778 (Plate 7). It is done in a wispy, impressionistic fashion, very different from what we see in the Beranger copies of his other works, but which may indicate the variety of styles that Dawson practised. Another very similar view of the same subject carries an inscription on the back – in a hand probably not his own – stating that 'Lord Carlow fecit'.⁶⁰ (This latter version is now in the National Library of Ireland,⁶¹ and forms part of the collection of Austin Cooper (1759-1830).) Its eponymous owner bought most of its contents from the estate of William Burton Conyngham around 1810, suggesting that this Kildare picture once formed part of Burton Conyngham's portfolio. Another watercolour with the same history, inscribed 'Lord Carlow pinx.', again probably not in his own hand, is of Timahoe in county Laois, a site only ten miles away from Dawson Court (Plate 8).⁶² This old and little-known monastery is important for its round tower which has a doorway finely ornamented in the Romanesque style, and it must be more than mere coincidence that the Cooper collection also contains a pencil drawing of the doorway, with details which may well have been drawn by Dawson when he painted his watercolour.⁶³ It is interesting, furthermore, that there is a pencil drawing, probably by the same hand, of the north doorway of Cormac's Chapel on the Rock of Cashel, another fine example of Irish

7 – Lord Carlow (attrib.), *VIEW OF KILDARE CATHEDRAL, 1781* (courtesy the British Library)

Numbered 2-1 in vol. LIV of the *TOPOGRAPHICAL FILES OF KING GEORGE III* in the British Library. Dated 1781, it bears the name of Lord Portarlington, which must be secondary as the title was not bestowed until 1785.

8 – Lord Carlow, *THE CHURCH AND ROUND TOWER AT TIMAHOE, CO. LAOIS*

watercolour (courtesy National Library of Ireland). This was formerly in the Cooper Collection.



Romanesque, suggesting that Dawson had an appreciation of Irish decoration in this style more than half a century before Petrie began to bring it to public attention in his great work on round towers (published in vol. XX of the Transactions of the Royal Irish Academy in 1845)].⁶⁴ In summary, the foregoing indicates that Dawson / Carlow / Portarlinton was not only a gifted amateur watercolourist and an important gentleman of considerable distinction in his day, but also a man ahead of his time in certain aspects of artistic appreciation.

APPENDIX

ENGRAVINGS AFTER DRAWINGS BY THE HON. JOHN DAWSON
(titles as on the engravings)

PAUL SANDBY

THE VIRTUOSI'S MUSEUM (1778 [-1781])

plate	date	place
III	2 Feb, 1778	<i>The Seven Churches in the County of Wicklow, Ireland.</i> [Glendalough]
9	1 April, 1778	<i>Castle of Dunamau, in the Queen's County, Ireland.</i> [changed in later letterpress to Dunemace]
12	2 May, 1778	<i>Enniscorthy, in the County of Wexford.</i>
15	1 June, 1778	<i>Dromana, the seat of Lord Grandison, on the River Blackwater.</i>
18	1 July, 1778	<i>Obelisk in memory of the Battle of the Boyne.</i>
21	1 Aug, 1778	<i>Castle and Town of Carrick and Abbey of Carrick Beg.</i>
24	1 Sept, 1778	<i>North View of the Cathedral Church of Kildare in Ireland.</i>
27	1 Oct, 1778	<i>Enniskillen.</i>
29	2 Nov, 1778	<i>Trim Castle in the County of Antrim, Ireland</i> [changed in later letterpress to <i>County of Meath</i>]

- 30 2 Nov, 1778 *A view of two abbies and a Castle of the Earl of Desmond at Addair County of Limerick.*
- 35 1 Jan, 1779 *Askeyton Abbey in the County of Limeric [sic].*
- XLII 1 Mar, 1779 *Town & Castle of Askeyton, taken from the ruins of the Abbey.*
- XLVIII 1 May, 1779 *Waterford.*
- LXIII 5 Oct, 1779 *Shaen Castle, Queens-County, Ireland.*
- 64 4 Nov, 1779 *Lea Castle, in the Queens-County, Ireland.*
- 69 1 Dec, 1779 *View of the Lower & Middle Lake & entrance into the Upper Lake of Killarney from Mr. Hussey's Mausoleum.*
- 78 1 Mar, 1780 *Ruins of an Abbey near Trim-Castle, Ireland.*
- LXXXV 1 June, 1780 *Carrick Ferry, near Wexford, Ireland.*
- CVII 1 Jan, 1781 *Fall of the Polufuca on the River Liffey.*

WILLIAM WATTS

THE SEATS OF THE NOBILITY AND GENTRY (1779 [-1786])

- XXXIII 1 Sept, 1781 *Milton Abbey in Dorsetshire, the Seat of Lord Milton**

* Milton Abbey lies about ten miles from Dawson's mother's home at Winterbourne-Came. According to Powell, she was a sister of Lord Milton's, and it was at Milton Abbey that Countess Caroline was laid to rest in 1813 (Powell, *Portarlington*, 5 and 27). Dawson would also have been interested in the Georgian building itself because of Chambers's and Wyatt's involvement in its construction (see John Newman and Nikolaus Pevsner, *Dorset: The Buildings of England* (London (1972), 2002) 286-93). It may be more than coincidence that the date of the engraving, 1781, was the year that saw Gandon starting his work on the Custom House in Dublin.

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ENDNOTES

- ¹ James T. Mulvany (ed.), *The Life of James Gandon, Esq.* (Dublin, 1846) 40.
- ² Edward McParland, 'Emo Court, Co. Leix - I', *Country Life*, 155, 23rd May 1974, 1276.
- ³ Mulvany, *Gandon*, 24-25. See also the similarly complimentary remarks on page 148 (note).
- ⁴ *ibid.*, 68.
- ⁵ Listed as No. 14708 in A.P. Oppé, *The Drawings of Paul and Thomas Sandby in the Collection of His Majesty the King at Windsor Castle* (London, 1947) 54, no. 189. From this source we also learn that it was bought by the Prince of Wales from Colnaghi for one guinea in 1811.
- ⁶ Edward McParland, *James Gandon: Vitruvius Hibernicus* (London, 1985) 106.
- ⁷ Edith Mary Johnston-Liik, *History of the Irish Parliament 1692-1800*, 6 vols (Belfast, 2002) VI, 24.
- ⁸ National Library of Ireland (NLI), MS 255.
- ⁹ Nicola Figgis, 'James Forrester (1730-1776)', in William Laffan (ed.), *The Sublime and the Beautiful: Irish art 1700-1830* (London, 2001) 73.
- ¹⁰ Nicola Figgis, 'Irish landscapists in Rome 1750-1780', *Irish Arts Review*, IV, 4, 1987, 63. Due to a faulty source, the first names given here for Dawson are those of his father, William Henry.
- ¹¹ Anne Crookshank and the Knight of Glin, *The Painters of Ireland c.1660-1920* (London, 1978) 124-6, fig. 110.
- ¹² Edgar Peters Bowron and Peter Björn Kerber, *Pompeo Batoni: prince of painters in eighteenth-century Rome* (New Haven and London, 2007) 74, fig. 69, and 180, no. 67. My thanks to Siobhán Fitzpatrick for having brought this catalogue to my attention, and to its first-named author for having discussed the painting with me in Houston.
- ¹³ Augusta Waddington Hall Llanover (ed.), *The Autobiography and Correspondence of Mary Granville, Mrs. Delany*, 3 vols (London, 1862) II, 317, cited in John S. Powell, *Lady Portarlington's Society & Lord Portarlington's War* (York and Killenard, n.d.) 1.
- ¹⁴ George, Earl Macartney (1737-1806), quotation from Mrs Godfrey Clark (ed.), *Gleanings from an old portfolio containing some correspondence between Lady Louisa Stuart and her sister Caroline, Countess of Portarlington, and other friends and relations*, 3 vols (Edinburgh, 1895) II, 62. My thanks to Dr Edward McParland for having brought this valuable correspondence to my notice. See also Powell, *Portarlington*, 14. For Macartney, see Peter Roebuck (ed.), *Macartney of Lisanoure, 1737-1806: essays in biography* (Belfast 1983). His portrait in Belfast has recently been published in Anne Stewart, 'Art of the Enlightenment', *Irish Arts Review*, XXVIII, 1, 2011, 144.

- ¹⁵ Clark (ed.), *Gleanings*.
- ¹⁶ Fisher was presumably Lady Caroline's painting instructor. Mulvany says that when in Dublin, Dawson often went to stay with the painter in William Street. Mulvany, *Gandon*, 148, note a.
- ¹⁷ Clark, *Gleanings*, I, 153.
- ¹⁸ Also reproduced in McParland, 'Emo Court, Co. Leix – I', 1274, fig. 1.
- ¹⁹ For Raphael's popularity among the Irish in the eighteenth century, see Nicola Figgis, 'Raphael's "Transfiguration": some Irish Grand Tour associations', *Irish Arts Review Yearbook*, 14, 1998, 52-56.
- ²⁰ McParland, 'Emo Court, Co. Leix – I', 1275.
- ²¹ See P. Harbison, 'View of Enniscorthy, c.1780', in *An exhibition of 18th-21st century Irish paintings – Gorry Gallery* (Dublin, 2011) 13.
- ²² P. Sandby, *The Virtuosi's Museum; containing select views in England, Scotland and Ireland* (London, 1778) pl. XII, published on 2nd May 1778. It is possible that she may also have painted Carrick Ferry near Wexford in oils, now U170 in the Ulster Museum and Art Gallery in Belfast – another scene engraved by Sandby after a Dawson original (*Virtuosi's Museum*, pl. LXXXV, dated 1st June 1780). This is ascribed to Paul Sandby in Eileen Black (ed.), *Museums and Galleries of Northern Ireland: Drawings paintings and sculpture – the catalogue* (Belfast, 2000) 108.
- ²³ For details of Dawson's political and military career, see Johnston-Liik, *Irish Parliament*, IV, 23-25.
- ²⁴ NLI, Reports on private collections, No. 111, 1132. Reference is made to a letter in the Portarlington papers left behind at Emo, dated 26th April 1797 or 1798, in which Lord Portarlington writes to (?) the Earl of Fitzwilliam: 'The country remains in a very disagreeable, distracted state, and it is difficult to say what measures can relieve us from it ... The North is ready for Insurrection ... The Clare regiment of Militia was this morning sent out of town on account of their having imbibed too much of the principles of the United Irishmen...'
- ²⁵ Mulvany, *Gandon*, 42.
- ²⁶ *ibid.*, 43
- ²⁷ *ibid.*, 41, and McParland, *Gandon*, 31.
- ²⁸ Mulvany, *Gandon*, 40.
- ²⁹ McParland, *Gandon*, 23.
- ³⁰ Edward McParland, 'The Wide Streets Commissioners: their importance for Dublin architecture in the late 18th-early 19th century', *Quarterly Bulletin of the Irish Georgian Society*, XV, 1, 1972, 15. See also McParland, *Gandon*, 94.
- ³¹ McParland, 'Emo Court, Co. Leix – I', 1276. After Lord Portarlington's death in 1798, Gandon designed and built a mausoleum against the south-east wall of the church to commemorate his loyal patron, *ibid.*, 1277.
- ³² Powell, *Portarlington*, 23.
- ³³ According to George Hardinge and quoted in McParland, 'Emo Court, Co. Leix – I', 1276. The building was not completed until many years after Portarlington's death.
- ³⁴ Clark, *Gleanings*, I, 233.
- ³⁵ Eleven of the batches (or 'parts') had no Irish view at all, but as if to make up for it, four of them had two.
- ³⁶ He starts being named as Lord Viscount Carlow with pl. LXIII, engraved on 5th October 1779.
- ³⁷ Only nine months later, in September of that year, the series continued when William Watts's *Seats of the Nobility and Gentry* (London 1779[-86]) published Lord Carlow's only known English drawing – of Milton Abbey in Dorset. I am grateful to Dr Edward McParland for this reference. For further comments, see the last entry in the appendix at the end of this article.

- ³⁸ It is only through the Beranger copies mentioned below that we can confirm that it was the Hon. John Dawson.
- ³⁹ The general consensus is that it is very unlikely that Sandby ever set foot in Ireland. See Julian Faigan, *Paul Sandby Drawings* (Sydney, 1981), caption to pl. 53; Anne Crookshank and the Knight of Glin, *The Watercolours of Ireland* (London, 1994) 45-46; Johnson Ball, *Paul and Thomas Sandby, Royal Academicians: an Anglo-Danish saga of art, love and war in Georgian England* (Cheddar, 1985) 260-61. But food for thought, in this respect, is provided by the letterpress to pl. 90 of Sandby's *The Virtuosi's Museum*, engraved on 2nd July 1780, where it states simply that the Old Castle and John's Bridge at Limerick was 'Drawn by Paul Sandby', in contrast to the letterpress for the other Irish views which give the names of persons (Dawson, 'Gentleman of Oxford', and Nixon in particular), whose drawings acted as the basis for Sandby's paintings and engravings. We should, thus, not discount the possibility that Sandby visited Ireland.
- ⁴⁰ William Laffan (ed.), *Painting Ireland: topographical views from Glin Castle* (Tralee, 2006) 78.
- ⁴¹ *Virtuosi's Museum*, pl. 35, dated 1st January 1779.
- ⁴² Johnston-Liik, *Irish Parliament*, IV, 24.
- ⁴³ The letterpress to this engraving, pl. 64 in *The Virtuosi's Museum* and in *150 select views*, says 'In this Plate is given a view of the great Ash-Tree, now standing near the Castle on the road side, the trunk of which measures nine yards in circumference.'
- ⁴⁴ P. Harbison, *Beranger's Views of Ireland* (Dublin, 1991).
- ⁴⁵ The letterpress for Dawson's view of Dromana in county Waterford states that the house had been considerably altered since Dawson first drew it in 1774, though Faigan says it was Dawson's younger brother William who was the artist. Faigan, *Paul Sandby Drawings*, caption to pl. 54.
- ⁴⁶ NLI, MS 1415, 'Correspondence and notes of G. Beranger, Edward Ledwich, Charles Vallancey, Charles O'Connor, and other, relating to Irish antiquities, 1779-92', 52 and 55.
- ⁴⁷ P. Harbison, 'Beranger's copies of eighteenth-century views of Kilkenny', in John Kirwan (ed.), *Kilkenny Studies in honour of Margaret M. Phelan* (Kilkenny, 1997) 102 with pl. 10,6.
- ⁴⁸ It bears the number 1904, 0819.94, for which information I am grateful to Kathleen Rowe of the British Library. See also Ball, *Sandby*, 312.
- ⁴⁹ Faigan, *Paul Sandby Drawings*, pl. 55. This was brought to my attention through Anne Crookshank and the Knight of Glin, *The Watercolours of Ireland* (London, 1994) 45-6. The view of Ross Castle mentioned in the latter is not after an original by Dawson but by the unidentified 'Gentleman of Oxford', according to the letterpress for pl. 38 of Sandby's *Virtuosi's Museum*. My thanks to Katy Milligan for having located a photostat of extracts from Faigan's book for me. Sandby's view of Dromana in the City of Hamilton Art Gallery (Faigan, *Paul Sandby Drawings*, pl. 54) bears the same date, 1801, as the Carrick Ferry picture in the British Museum, mentioned above.
- ⁵⁰ Note that down near the river, the engraving shows the detail of an artist painting under an umbrella, similar to the Thomas Roberts vignette discussed with other examples by William Laffan in his article 'Capturing the beautiful face of the country: the origins of Irish plein-air painting', *Apollo*, CLXVI, 546, 2007, 60-66.
- ⁵¹ Contrast, for instance, the castle details seen in plates 3 and 4 respectively.
- ⁵² Harbison, *Beranger's Views*, 11; NLI, MS 1415, 'Correspondence and notes of G. Beranger, Edward Ledwich, Charles Vallancey, Charles O'Connor, and other, relating to Irish antiquities, 1779-92', 27, 52 and 54-55.
- ⁵³ McParland, *Gandon*, 96.
- ⁵⁴ Compare, most recently, P. Harbison, 'Grose's Hibernian Prospects', *Irish Arts Review*, XXVIII, 1, 2011, 108.

- ⁵⁵ For further details, see P. Harbison, *William Burton Conyngham and his Irish circle of Antiquarian Artists, c.1780* (New Haven and London, 2012), forthcoming.
- ⁵⁶ Dawson's view of Glendalough, engraved by Sandby on 2nd February 1778, and Beranger's similar copy of a Dawson original as seen on p.35 of *Beranger's Views of Ireland*, both show leaves on the trees, suggesting that Dawson drew it in the autumn of the preceding year, if not earlier.
- ⁵⁷ Walter D. Love, 'The Hibernian Antiquarian Society. A forgotten predecessor to the Royal Irish Academy', *Studies*, LI, 203, Autumn 1962, 419-31.
- ⁵⁸ McParland, 'Emo Court, Co. Leix – I', 1276. Anne Crookshank and the Knight of Glin, *Watercolours of Ireland*, 46, quote George Hardinge as saying that Lord Carlow's 'library and books of drawings prints maps architecture ... are perfect of their kind'.
- ⁵⁹ Edward McParland, 'Emo Court, Co. Leix – I', 1276.
- ⁶⁰ Already published in P. Harbison, 'Some views of St. Brigid's Cathedral, Kildare, 1738-1836', *Journal of the Kildare Archaeological Society and surrounding districts*, 19, part 1, 2000-2001, 88, fig. 5.
- ⁶¹ Numbered 2122 TX (65) in the Prints & Drawings Department. My thanks to Honora Faul in the National Library for having facilitated my obtaining illustrations of this and the following item.
- ⁶² NLI, Prints & Drawings Department, 2122 TX (3) 43. Mistaken for Kildare Cathedral in Crookshank and Glin, *Watercolours*, 45, pl. 48.
- ⁶³ P. Harbison, 'Whodunnit and where? A quizzle-puzz or puzzle-quiz on some old antiquarian drawings', in Mary Davies, Una MacConville and Gabriel Cooney (eds), *A Grand Gallimaufry collected in honour of Nick Maxwell* (Dublin, 2010) 291.
- ⁶⁴ *ibid.*, 292.
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