

Art and the Irish Free State - visualizing  
nationhood (1922-1934)

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William Shortall

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Figure 183. Paul Henry R.H.A. (1876-1958), *Lake and Blue Mountains of Connemara*, (similar to *A Connemara Lake*), (c. 1930), oil on canvas, 40x60cm. IMMA.

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Figure 185. Jack Butler Yeats RHA (1871-1957), *A Man Doing Accounts*, (1929), Oil on canvas, 45.7 x 61cm.

Figure 186. Margaret Clarke RHA (1888–1961), *Strindbergian* (1927), oil on canvas, 127.5x102cm. NMNI.

Figure 187. Seán Keating PPRHA RSA RA (1889-1977), *Homo sapiens: An Allegory of Democracy* (1929-30), oil on canvas, 115 x 95cm.

Figure 188. Seán Keating PPRHA RSA RA (1889-1977), *Holy Joe in the Mountains*, 1929, oil on canvas. McLean Museum and Art Gallery.

Figure 189. Vincent Louis O'Connor, cover art for *The Pageant of the Celt, Soldier Field, Chicago, Aug, 28, 29, 1934*, (Chicago: Irish Historical Productions, 1934).

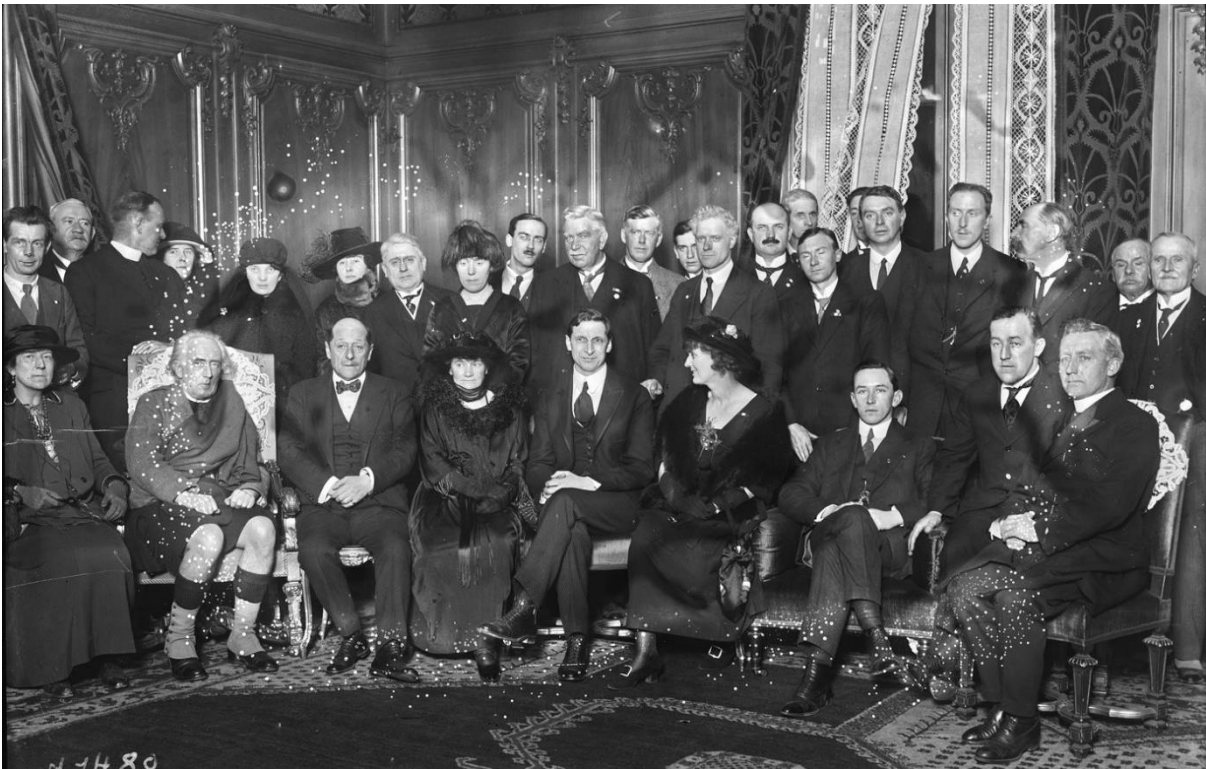


Figure 1. Photograph of some attendees at the World Congress of the Irish Race held in Paris in January, 1922. Those present included Irish political and cultural figures, including Jack and William Yeats, Evelyn Gleeson, Eamon De Valera, Harry Boland, Douglas Hyde, Arthur Darley, Countess Markievicz ... (Jack Yeats, Hyde, De Valera, Darley, Boland and Markievicz are visible in this photograph). [23/1/22], congrès irlandais à Paris : [photographie de presse] / [Agence Rol]. Source: Bibliothèque nationale de France.



Figure 2. Ersikine Nicol (1825-1904), *Bright Prospect*, from Mrs S.C. Hall, *Tales of Irish Life and Characters*, Edinburgh: T.N. Foulis, 1913.



Figure 3. James Arthur O'Connor (1792-1841), *Eagle's Rock, Killarney* (1831), Oil on canvas, 69.7x90.2cm, private collection.



Figure 4. Bernard Partridge (1861-1945), *The Great Postponement*. Prime minister. "Trust!" Irish pig. "I'm fed up with trusting." from *Punch Magazine*, 24<sup>th</sup> December 1919.

# DUBLIN ARTS WEEK

STOP! STOP! DO YOU REALISE THE POSSIBILITIES THAT LIE, AT THIS MOMENT, BEFORE IRELAND. If you do—GO INTO ACTION. Unencumbered by excess of possessions; Unencumbered by excess of false learning in the Springtime of her national vigour your country lies, like a new field, WAITING TO BE SOWN. . . But round us surges the war cry: "Back to our sources!"—"Back to our beginnings!" . . . Surely "Back to our grandmothers!"—"Back to our nurses," would be far more sensible. . . Irishmen and Irishwomen imitating CUCULAIN and DEIRDRE afford a spectacle similar to that of grown men and women imitating the antics of a child. They seem to think that WHEN IRISH CULTURE DIED IRISH GENIUS DIED WITH IT.

WE PROTEST!! THE WORLD IS EVOLVING, YOU ARE EVOLVING, IRELAND IS EVOLVING. . . Our understandings may not be better but they are wider. . . What is any culture but the REFLECTION of the LIFE of its AGE. . . BUT IRISH LIFE CONTINUES. . . We are the legitimate descendants of CUCULAIN and DEIRDRE. . . Irish hearts beat in Irish breasts to-day, so why regret the past barbaric glories. . . THE LIFE THAT BEATS AROUND US IS AS WONDERFUL AS ANY ANTIQUE DREAM. . . Ideas still fluctuate through our brains. Emotions still swim through our hearts. Passions still stir our hands. . . LET artists, Musicians, writers, and men of action, translate into BEING the INTENSE and NATIONAL LIFE that surrounds us—THE LIVING VISION, BEFORE OUR EYES. DEMAND MODERN WORK AND YOU WILL GET IT. . . HELP TO CREATE A REVIVAL OF ART IN IRELAND. . . EVERY TIME YOU DEMAND YOU ARE A CREATOR, FOR A DEMAND CREATES A SUPPLY. . . IRELAND CONTAINS THAT SUPPLY. . . FAREWELL CUCULAIN—WE GO TO FIND A NEW CUCULAIN.

Exhibition of Modern Pictures, Mill's Hall, Merrion Row, January 30th—February 11th.

LECTURES DURING ART WEEK.  
Metropolitan School of Art, Kildare Street.

|            |                                                 |           |
|------------|-------------------------------------------------|-----------|
| Tuesday,   | February 7th.—Modern Literature—James Stephens. | 8.15 p.m. |
| Wednesday, | February 8th.—Irish Architecture—Conor O'Brien. | 8.15 p.m. |
| Thursday,  | February 9th.—Modern Music.—W. B. Reynolds.     | 8.15 p.m. |
| Friday,    | February 10th.—Modern Painting—Richard Rowley.  | 8.15 p.m. |

# THE REVIVAL OF IRISH ART

IRELAND has freed herself FROM FOREIGN DOMINATION. . . Will she now free herself FROM THE DOMINATION OF FOREIGN ART? . . . There is an IRISH ARCHITECTURE. . . YOU MUST see that you GET IT. . . Come to the lecture to-night and learn how it differs from the foreign. It has a beauty of its own which is ENTIRELY NATIVE.

If you are a priest Irish Architecture will make YOUR CHURCH BEAUTIFUL for you. . . If you are a merchant it will make your WAREHOUSE BEAUTIFUL. . . If you are a railway Director it will make YOUR STATION BEAUTIFUL. . . And if you are the Man in the street IRISH ARCHITECTURE will make not, only your house, but the whole street beautiful.

You will WANT to put up MEMORIALS in your Churches TO THOSE WHO FELL IN THE CAUSE OF LIBERTY. . . BEAUTIFUL STAINED GLASS is being made by Artists in Ireland. . . Demand IT to put in your Churches. . . BEAUTIFUL IRISH VESTMENTS are being sewn in Ireland. . . Demand THEM for your parish Church. . . BEAUTIFUL IRISH ORNAMENT is being created in Ireland. . . Demand IT for your altars.

Refuse all shoddy foreign imitations. . . Demand genuine work from your own designers. . . There are not very many good ones, that is because you do not support the good artists.

HELP TO CREATE A REVIVAL OF ART IN IRELAND. EVERY TIME YOU DEMAND YOU ARE A CREATOR, FOR A DEMAND CREATES A SUPPLY. . . IRELAND CONTAINS THAT SUPPLY. . . SEE THAT YOU GET IT.

Exhibition of Modern Pictures. . . Mills Hall, Merrion Row, January 30th—February 11th.

LECTURE TO-NIGHT.  
Conor O'Brien on Irish Architecture  
Metropolitan School of Art, Kildare Street.  
8.15 p.m. Admission Free.

Figures 5 and 6. Paul Henry & Arthur Power. Two pamphlets titled "Dublin Arts Week" and "The Revival of Irish Art". (1922). In NGI. Paul Henry, 1876-1958 / CSIA archive - CSIA CSIA-STR 709.415HEN.

# WE MUST CREATE—NOT IMITATE

ARE WE A MUSICAL NATION? . . . In imagination we are, in practice we are not. . . HOW many first class Orchestras have we in Dublin. . . WHAT is the standard of taste in IRELAND? . . . IS IT WORTHY OF OUR ANCIENT BARDS, AND SINGERS.

WHAT HAVE YOU DONE FOR THE REVIVAL OF IRISH TRADITIONAL MUSIC. . . for the establishment of IRISH ORCHESTRAS playing REAL IRISH MUSIC. . . From our native PIPE MUSIC and our PEASANT SONGS could be built AN IRISH SCHOOL OF MUSIC—full of the NATIONAL FLAVOUR . . . of which Moore's Melodies are only corrupt and vulgar examples. . . WE have unbounded material to draw from . . . NO COUNTRY, says an authority, is so RICH in FOLK MUSIC as IRELAND.

WHY do not the chief MUSICIANS of ULSTER, MUNSTER, LEINSTER AND CONNACHT, the modern Bards of Ireland, unite and GIVE US A STANDARD EDITION OF IRISH TRADITIONAL MUSIC. . . On this basis alone can be FOUNDED A MODERN IRISH SCHOOL. . . We must not imitate . . . but create! Forward! DEMAND GOOD IRISH MUSIC. . . EVERY TIME YOU DEMAND YOU ARE A CREATOR, FOR A DEMAND CREATES A SUPPLY. . . HELP THE REVIVAL OF ART IN IRELAND. . . MAKE YOUR COUNTRY ONCE MORE THE LAND OF SONG.

LECTURE TO-NIGHT. 8.15 p.m.  
Metropolitan School of Art, Kildare Street.  
W. B. Reynolds, on Modern Irish Music.  
Musical Illustrations by Miss Rhoda Coghlin

Exhibition of Modern Pictures. . . Mills Hall, Merrion Row, January 30th—February 11th.

# For your Nation's Sake—WAKE UP!

ART is a living force of INCALCULABLE VALUE TO A NATION. . . . DEMAND IRISH ART. . . . DEMAND IRISH CRAFTS. . . . Don't buy faked old Masters. . . . BEAUTIFUL PICTURES are produced in Ireland to-day BY IRISH ARTISTS. BUY THEM. . . Large numbers of alleged old pictures arrive in Ireland Annually and are sold as genuine, this is a certain way to destroy the educational influence of the real old Masters. . . Let your admiration, if you so wish, go to the old artists. . . LET YOUR MONEY and SUPPORT go to the PEOPLE who are PAINTING TO-DAY. . . IRISH CRAFTSMEN and CRAFTSWOMEN are producing work COMPARABLE TO that produced in ANY COUNTRY, IRISH METAL WORK, FURNITURE, STAINED GLASS, WRITING and ILLUMINATING, LACE AND CARPETS, are known wherever good craftsmanship IS VALUED. . . Why are not these better known in their own country? BUY THEM and set an example to others. . . DEMAND. . . ENERGISE. . . DEMAND MODERN WORK AND YOU WILL GET IT. . . HELP TO CREATE A REVIVAL OF ART IN IRELAND. . . HELP TO CREATE A MODERN IRELAND. . . EVERY TIME YOU DEMAND YOU ARE A CREATOR, FOR A DEMAND CREATES A SUPPLY. . . IRELAND CONTAINS THAT SUPPLY. . . SEE THAT YOU GET IT. . .

Exhibition of Modern Pictures. . . Mills Hall, Merrion Row, January 30th—February 11th.

TO-NIGHT AT 8.15 p.m.  
Discussion on Modern Painting  
Mr. Stephen Gwynn in the Chair  
Metropolitan School of Art, Kildare Street.

Figures 7 and 8. Paul Henry & Arthur Power. Two pamphlets titled "We must Create – Not Imitate" and "For your Nation's Sake – Wake Up!" (1922). In NGI. Paul Henry, 1876-1958 / CSIA archive - CSIA CSIA-STR 709.415HEN.



Figure 9. Jack B. Yeats, RHA (1871-1957) and E.C. Yeats (1868-1940). *The Dove* (1908-15), Hand coloured Cuala Press print, 12x10cm. Yeats' print used on a Cuala Christmas Card. Visually illustrates the chasm and differentiation between rural Ireland and industrialised urban England.



Figure 10. Mabel M. Annesley (1881-1959), *Council Cottages*, (c.1926), watercolour. From James Crampton Walker, *Irish Life and Landscape*, (Dublin: The Talbot Press, 1926). 38, 39. Depicts new council cottages that were generally less represented in Irish art than traditional thatched cottages.

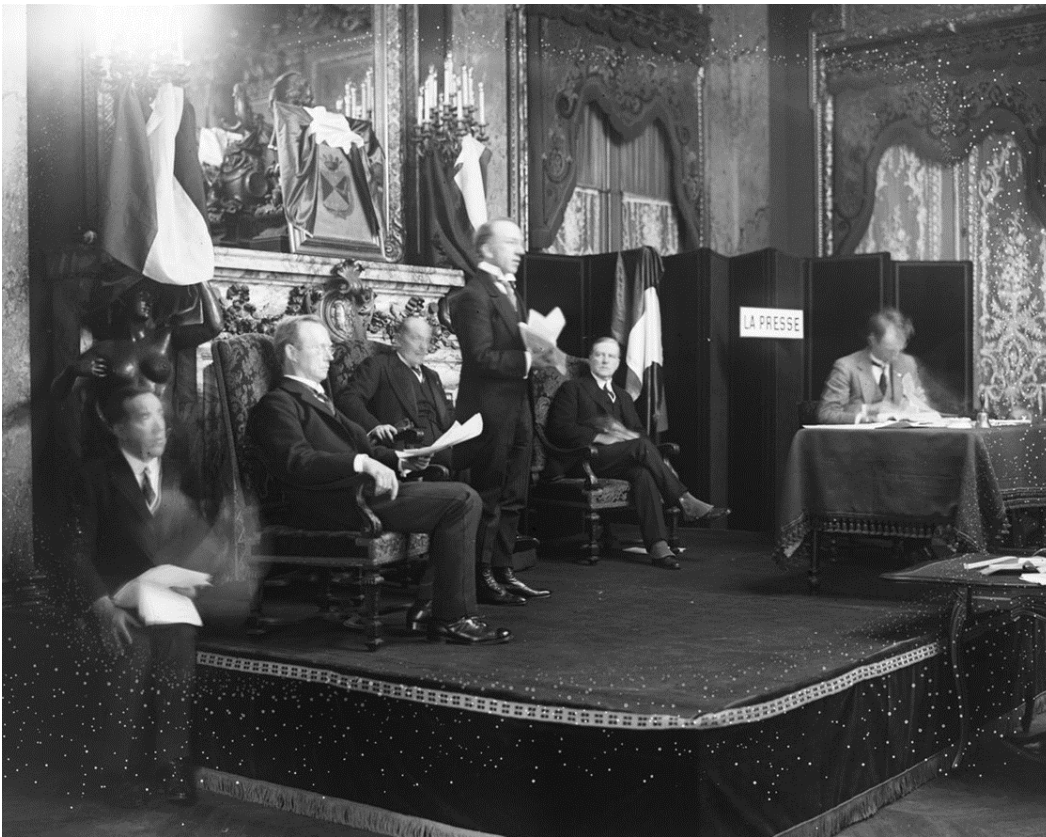


Figure 11. Sean T. O'Kelly opening the World Congress of the Irish Race on the 21st January, 1922. Eoin MacNeill seated second from the left. Congrès irlandais à Paris : [photographie de presse] / [Agence Rol]. Source: Bibliothèque nationale de France.



Figure 12. Irish Delegates in Paris for the Irish Race Congress. [23/1/22]. De Valera centre, Markievicz on his left and McSwiney on his right. Congrès Irlandais à Paris : [photographie de presse] / [Agence Rol]. Source: Bibliothèque Nationale de France.



Figure 13. John Tenniel (1820-1914), *The Irish "Tempest."* Caliban (Rory of the Hills). "This island's mine, by sycorax my mother, which thou tak'st from me." - Shakspeare, from *Punch Magazine*, 19<sup>th</sup> March, 1870.



Figure 14. Photograph of the Irish Race Congress opening reception in the Hotel D'Orsay from *The Illustrated London News*, 4<sup>th</sup> Feb, 1922.



Figure 15. Photograph of the Irish Delegates at the Irish Race Congress from *Le Monde Illustré*. 28<sup>th</sup> Jan. 1922.



Figure 16. Countess Markievicz (1868-1927), *Young Irish Amazonians*, Watercolour on paper, 17.8x25.4cm. DCGHL.



Figure 17. Paul Henry R.H.A. (1876-1958), *Village dans l'ouest de l'Irlande (A West of Ireland Village)*, 1920/21, oil on canvas, 66x82cm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



Figure 18. John Lavery, RHA, RA, RSA (1856-1941). *Michael Collins and Arthur Griffith*, 1921, Oil on canvas, 76.9 x 63.9 cm. Hugh Lane Gallery. (The Collins portrait is a later copy of the untraced 1921 original)



Figure 19. John Lavery, RHA, RA, RSA (1856-1941). *Sketch for the Funeral of Terence McSwiney, Lord Mayor of Cork 1920*, oil on canvas, 61 x 75 cm. Crawford Gallery. It was this version of the painting that was exhibited in Paris, 1922 rather than the version in DCGHL.



Figure 20. John Lavery, RHA, RA, RSA (1856-1941). *The Blessing of the Colours c.1922*, oil on canvas, 101.8 x 76.3 cm. Crawford Gallery. It was this version of the painting that was exhibited in Paris, 1922 rather than the version in DCGHL.



Figure 21. Jack B Yeats, RHA (1871-1957). *Bachelor's Walk, In Memory*, 1915, Oil on canvas, 45.7x61cm, private collection. On loan to NGI, Dublin.



Figure 22. Seán Keating, RHA (1889-1977), *An IRA Column*, 1921, Oil on canvas, 150x190 cm, OPW and an official military photograph of British commandos c. 1922.



Figure 23. John Hughes (1865-1941), *Le Chanson / Fin De Siécle*, 1895, Bronze, 51x11.5x14cm. (Founder mark E. Gruet).



Figure 24. Oliver Sheppard (1865-1941), *'In Mystery the Soul Abides'*, 1913, Marble, 62x33.5x28.5cm. NGI.



Figure 25. Albert Power, RHA, (1881-1945). Busts of W.B. Yeats and James Stephens, Bronze, c. 1918-20. Photograph of the sculptor Albert Power working on the bust of James Stephens, as Stephens looks on. Curran Collection – Photographs in UCD.



Figure 26. Dermot O'Brien, PRHA (1865-1945) *Lennox Robinson (auteur de Patriotes et le Chef Perdu)*, 1918, Oil on Canvas, Ulster Museum. Title is that used in the Paris, 1922 exhibition.



Figure 27. Patrick Tuohy, RHA (1894-1930), *Young Mayo Peasant*, 1912, Oil on canvas, 91.5x53.4cm. DCGHL.



Figure 28. Seán Keating (1889-1977), *Good Evening Miss*, 1921, Oil on canvas, Private Collection.



Figure 29. Michael Healy (1871 -1941), designer, An Tur Gloine Studio, *Saint Patrick Lighting the Paschal Fire*, Collection of Cranbrook Art Museum, Bloomfield Hills, Michigan.



Figure 30. Harry Clarke, RHA, (1889-1931). *William Wilson* – design for reproduction, illustration for Edgar A. Poe's, *Tales of Mystery and Imagination*. Pen and Ink. 1919.



Figure 31. Harry Clarke RHA (1889-1931), *Bluebeard's Last Wife*, 1921, Miniature stained glass panel, 28x14.5cms, Private Collection.



Figure 32. Sarah Purser, RHA (1848-1943). *Le Petit Déjeuner*, 1881, Oil on canvas, 35x27cm. NGI.

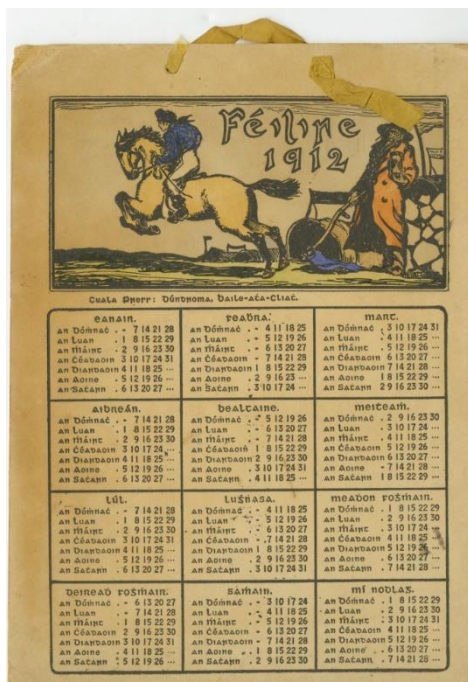


Figure 33. Jack B. Yeats, RHA (1871-1957) and E.C. Yeats (1868-1940). *Féilire – calendar for 1912*, (1912), hand coloured Cuala Press print, 25x18cm. Private collection. Gaelic script and font used. Text is in Irish font. It expresses an Irish Ireland cultural identity.



Figure 34. Susan Mary ('Lily') Yeats, *The Moon*, silk embroidery on blue poplin ground, 24x36cm, Private Collection.



Figure 35. Susan Mary ('Lily') Yeats, *The Garden*, silk embroidery on blue poplin ground, 24x36cm, Private Collection.

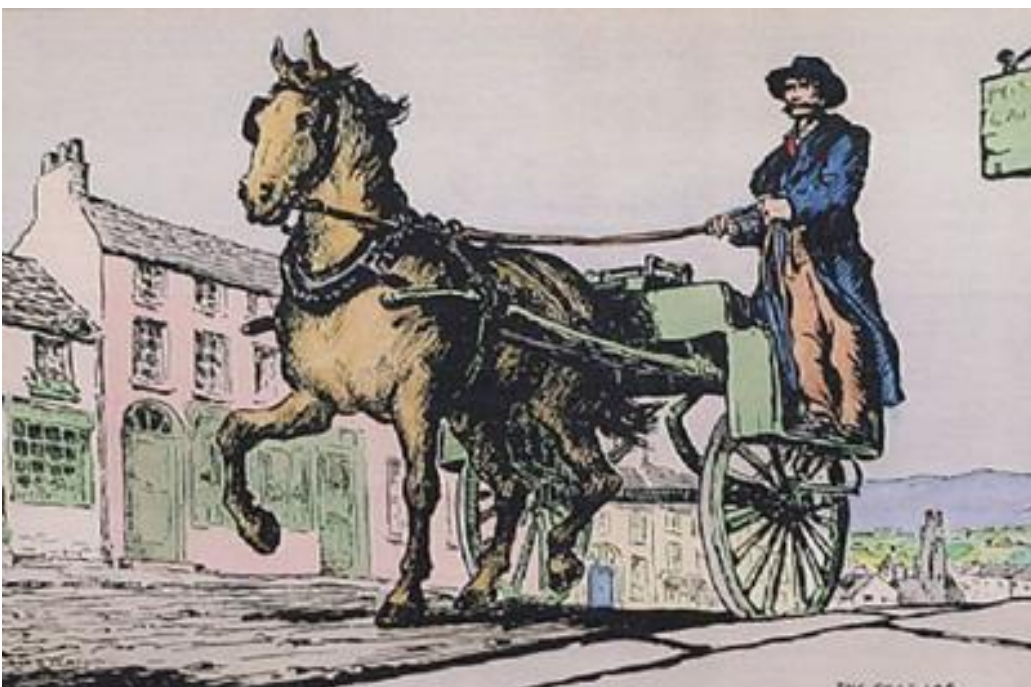


Figure 36. Jack B. Yeats, RHA (1871-1957) and E.C. Yeats (1868-1940). *The Post Car*, Hand coloured Cuala Press print, 22 x 30cm. Private collection.

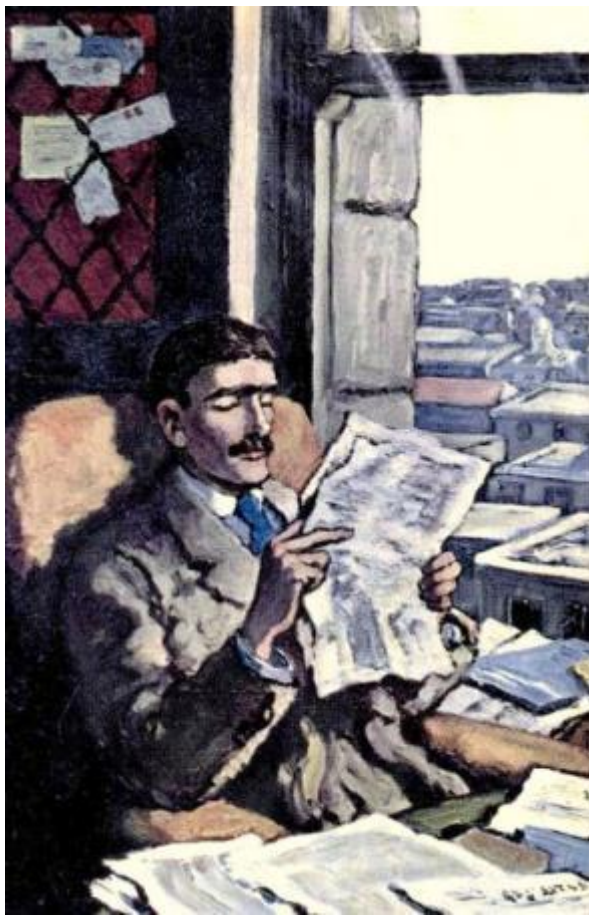


Figure 37. Jack Butler Yeats (1871–1957), *The Exile from Erin* (1913), Oil on Panel, 40x27cm, private collection. Depicting an exile, a distinctive Irishman with concurrent eye-brows, expressing nostalgia for home, and a foreign, flat roofed, urban city visible through the window.



Figure 38. Jack B. Yeats, RHA (1871-1957) and E.C. Yeats (1868-1940). *The Mountain Farm and The Village*. Hand-coloured Cuala Press prints, both 11 x 36.5cm. Private Collection

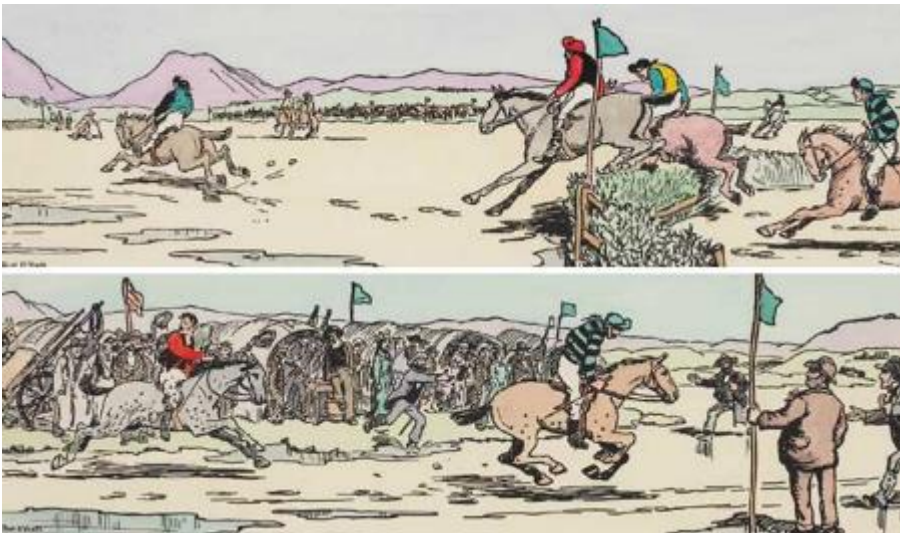


Figure 39. Jack B. Yeats, RHA (1871-1957) and E.C. Yeats (1868-1940). *The Strand Races, The Start and the Finish*. Hand coloured Cuala Press prints, both 12cm x 43cm. Private collection.



Figure 40. Leo Whelan, RHA (1892-1956), *The Cobbler* (c. 1920), reproduction in Victor Waddington, *Twelve Irish Artists* (Dublin, 1940).

AONACH TAILTEANN.

GREAT EXHIBITION OF  
IRISH ART.

By arrangement with Executive Council of  
Aonach Tailteann, this EXHIBITION will be  
held DURING THE HORSE SHOW, AUGUST  
15th to 18th.

Exhibits should be sent to Ballsbridge between  
27th and 29th July.

Official numbers and instructions will be posted  
to Exhibitors on or before 22nd inst.

A. E. MORAN, Hon. Secretary.

Figure 41. Advert for the 1922 Aonach Tailteann art exhibition. *Irish Independent*, Wednesday, July 19, 1922. Page 4.



Figure 42. Hugh C. Charde (1858-1946). *Terence McSwiney, Lord Mayor of Cork*. 1920, oil on canvas, 77x64cm. Crawford Art Gallery, Cork.



Figure 43. Jack Butler Yeats, R.H.A. (1871–1957). *Singing 'The Dark Rosaleen', Croke Park*, 1921, oil on canvas, 46x61cm.



Figure 44. Harry Clarke (1889-1931). *Queens*, 1917, stained glass, nine panels, each panel 30.5x18.4cm, framed with a lead line and accompanied by a separate leaded clear glass panel, bearing lines from the original poem, each 7x16cm (not shown).



James Ingram



Lily Williams



John J. O'Reilly



Millicent Grace Girling

Figure 45. Winning designs submitted for the first IFS stamps, accepted by the Postmaster General in 1922. James Ingram's design was the first issued.



Figure 46. Anon. *Visit Ireland, Tailteann Games & Dublin Horse Show – Aug 1 to 18 1924*, (Dublin: McConnell's Advertising Service, no date given but 1923).



Figure 47. Promotional brochure for 1922 Aonach Tailteann. Anon. *Tailteann Games Irish Race Olympics Dublin 6-13 Aug. 1922*, (Dublin: Helys, 1922).



Figure 48. Some of the 1924 Aonach Tailteann distinguished visitors at a garden party at the home of Oliver St. John Gogarty. Front row: WB Yeats, Compton Mackenzie, Augustus John, Sir Edwin Lutyens. Back, left to right: GK Chesterton, James Stephens and Lennox Robinson.



Queen Tailte and one of her entourage. Tailteann Games 1928. Opening ceremony. Two women in ancient Irish style costume with wolfhound. Queen Tailte played by Nancy Rock on the left. (Part of the Independent Newspapers Ireland/NLI Collection). NLI INDH922.



QUEEN TAILTE (Miss Nancy Rock), one of the leading figures in the opening procession of Anach Tailteann.



QUEEN TAILTE'S RETINERIE.—Dressed in Celtic costume, the Queen's retinue formed the most spectacular part of last Saturday's pageant at Groke Park.

Figure 49. Queen Tailte and some of her entourage. *Irish Times*, 13<sup>th</sup> Aug. 1928. 9.



Figure 50. Aonach Tailteann opening. Athletes Games - Army Officers dressed in mythical outfits. Croke Park, August 1924. (Part of the Independent Newspapers Ireland/NLI Collection). NLI INDH524.



Figure 51. Wilhelmina Margaret Geddes, (1887-1955). *The Life of St Colman MacDuagh*, 1911, stained glass, three panels each 45x24cm. DCGHL.



Figure 52. Harry Clarke (1889-1931). *The Eve of St Agnes*, 1924, stained glass, 157.5x105cm. DCGHL.



Figure 53. Charles Lamb RHA RUA (1893-1964), *Portrait of a Connemara Girl*, 1923/24, oil on canvas, 76x50.5cm. Lamb exhibited this work in the Landscape and Seascape Class in the 1924 Aonach Tailteann art exhibition.



Figure 54. John Lavery, RA, RHA, (1856-1941), *The Red Rose*, 1923, oil on canvas, 102.30x128.00cm. Crawford Art Gallery.



Figure 55. James Humbert Craig RHA RUA (1877-1944), *The Glen Bog, Co. Donegal*, oil on canvas, 50.8x66.04cm. Partial inscribed label on reverse, reads [Gl\_\_ Bog, Co. Donegal / £40] which was its price in the 1924 Aonach Tailteann art exhibition.



Figure 56. Charles Lamb (1893-1964). *A Crossroads Dance*, 1920, oil on canvas, 133x190.5cm. Private collection.



Figure 57. Margaret Clarke RHA (1888-1961), *Mary and Brigid, Inisheer, Aran Islands*. 1917. Oil on canvas, 107x83cm. Mount Saint Vincent University, Halifax, Canada.



Figure 58. William Orpen (1878-1931), *Portrait of the Artist's Parents*, oil on canvas, 169x138cm. NGI, Dublin.



Figure 59. Oliver Sheppard (1865-1941), *Brothers*, 1908, Bronze, 54cm high. Image taken from Oliver Sheppard photographic album. Private collection.



Figure 60. John Lavery, RA, RHA, (1856-1941). *The Amazon*, 1911. Oil on Canvas. 275x306cm. Ulster Museum.



Figure 61. Designed by W. Geddes. Executed by E. Rhind. *St. Brendan the Voyager*. 1923/24. Stained Glass. Now in Curraun Church, Co. Mayo. (Installed in 1943).



Figure 62. Archibald McGoogan, (1860-1931). Illustration of *Great Seal of the Irish Free State (Saorstát Éireann)*, 1924/25. NMI. Executed by Cecil Thomas of the Royal Mint, London. Design based on "Brian Ború harp" in TCD and the border is derived from base of the Ardagh Chalice in NMI.

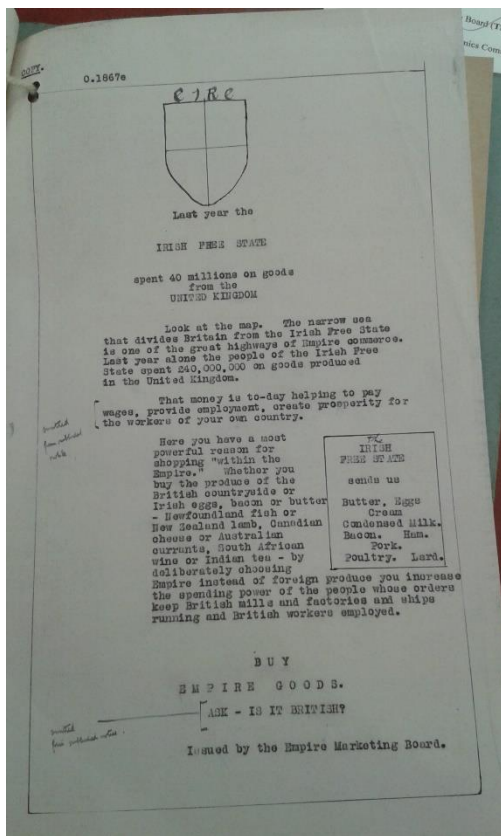


Figure 63. Proposed first advertisement for Irish produce in Britain to be carried in the British press. NAI. TSCH/3/S5198.



Figure 64. Actual first advertisement for Irish produce in Britain carried in the British press. NAI. TSCH/3/S5198.

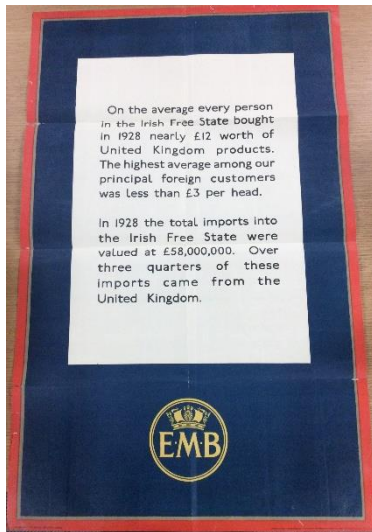


Figure 65. Photograph of Sean Keating's posters as display in specially designed EMB poster frames, with detail of letterpress poster. Letterpress poster from Kew, CO 956/36. Photograph from NAI. TSCH/3/S5198 and are those sent to IFS President William T. Cosgrave.



Figure 66. Margaret Clarke, monochrome poster produced by the EMB for distribution to schools. Private collection.



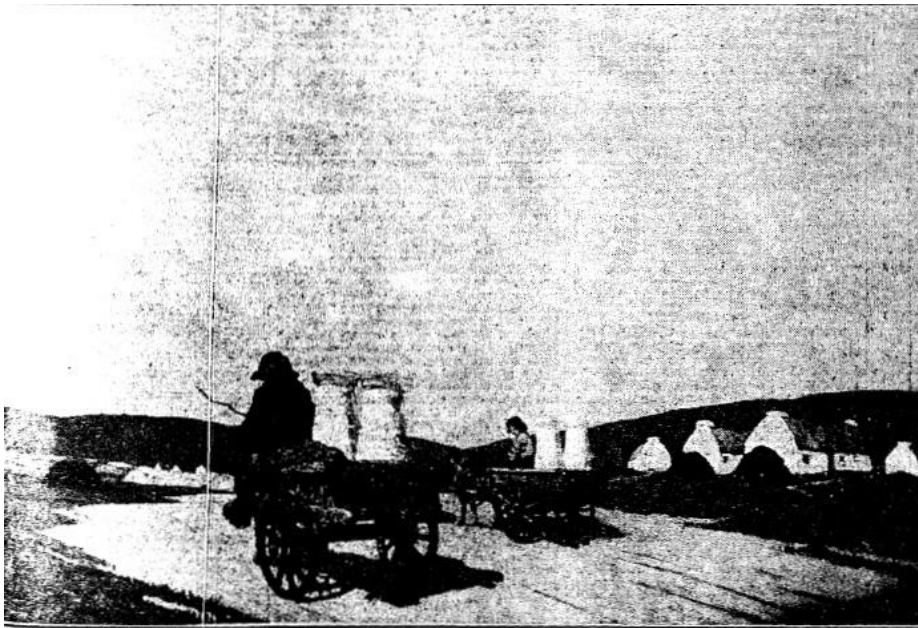
Figure 67. Posters produced for exhibition in factories who received orders from the IFS.



Figure 68. James Humbert Craig RHA, (1877-1944). *Northern Ireland Flax Growing*, 1927. Lithographic poster. 51x 76cm. This poster was put on display on EMB billboards in October 1932.



Figure 69. Paul Henry R.H.A. (1876-1958), *Dairying in the Free State (or Going to the Creamery)*, 1926, oil on board, 102x150cm. Private collection.



"DAIRYING IN THE FREE STATE."—One of the posters, the work of Mr. Paul Henry, that have been prepared for the forthcoming advertising campaign of the Empire Marketing Board.

Figure 70. Photograph, "Dairying in the Free State", *Irish Times*, 3<sup>rd</sup> Nov. 1926. 9.



Figure 71. Frederick Charles (F. C.) Herrick, (1887-1970), *New Zealand dairy industry*, 1926. Lithographic poster. 51x 76cm.



Figure 72. Paul Henry R.H.A. (1876-1958), *Potato Diggers*, 1910-11, oil on canvas, 71x82cm. Private collection.

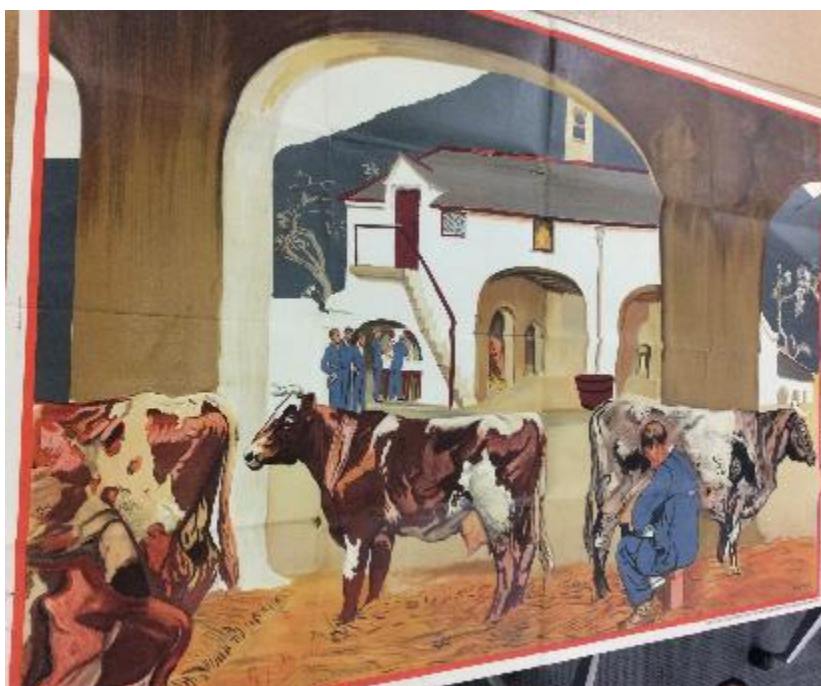


Figure 73. Sean Keating, RHA, (1889–1977). *Irish Free State Dairy*. 1928. EMB lithographic poster. Printed by Thos. Forman & Sons, 105x156cm. At least two sizes produced. Kew CO 956/35.



Figure 74. Sean Keating, RHA, (1889–1977). *Irish Free State Poultry*. 1928. EMB lithographic poster. Printed by Thos. Forman & Sons, 51x75cm. At least two sizes produced. Kew CO 956/723.

Detail from Sean Keating, RHA, (1889–1977), *Aran Couple with Donkey and Cart*, oil on canvas, 63.5x76.2cm. This couple also featured in a mural by Keating for the Irish Sweepstakes in 1934.



Figure 75. Seán Keating, RHA (1889-1977). Original design in gouache, pencil and coloured chalk on paper for *Irish Free State Bacon* poster. 1928. 99x150cm. Private collection.

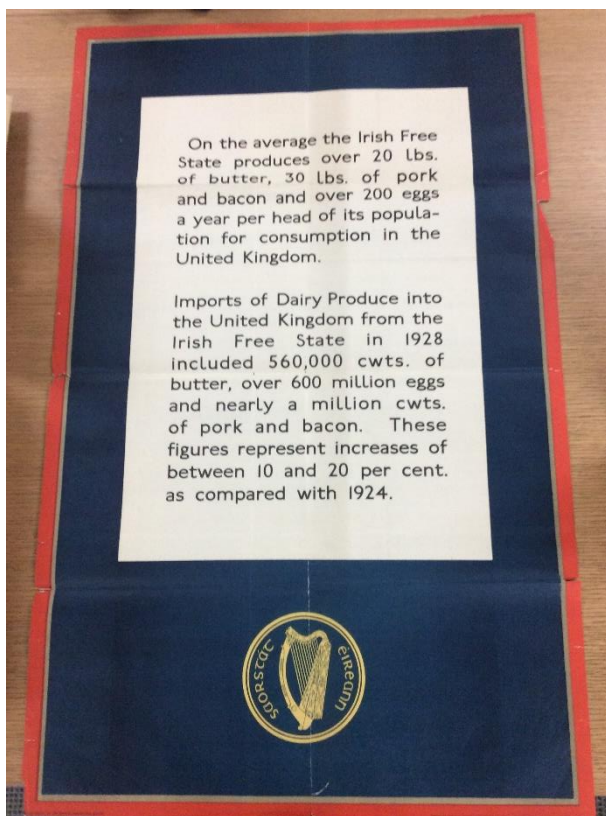


Figure 76. William Grimmond, (1884-1952). Letterpress lithographic poster. 101x64cm. Kew, CO 956/36.



Figure 77. Detail of coin element from figure 75. Kew, CO 956/36. Reverse of the Irish half-crown coin showing the harp modelled on the 'Brian Boru harp' in TCD.



Figure 78. Margaret Clarke RHA (1888-1961). Five posters (see following images for more details) at the appeared in the EMB poster frames. Letterpress top strip. Oak frame approximately 730cm in length. Arrangement derived from Clarke correspondence in NLI MS 48,424 and composed by author.



Figure 79. Margaret Clarke RHA (1888-1961), *In 1929 our imports of butter from the Irish Free State amounted to 566,000 cwts*, 1930, lithographic poster. Printed by Waterlow & Sons Limited. 101x151cm. NLI EMB/2.



Figure 80. Margaret Clarke RHA (1888-1961) *Irish Free State butter, eggs and bacon for our breakfasts*, 1930, lithographic poster. Printed by Waterlow & Sons Limited. 101x64cm. NLI EMB/4.



Figure 81. Margaret Clarke RHA (1888-1961), *Every time you buy Empire produce you help the Empire to buy from us*, 1930, lithographic poster. Printed by Waterlow & Sons Limited. 101x151cm. NLI EMB/1.



Figure 82. Margaret Clarke RHA (1888-1961) *Our coal for the Irish Free State butter*, 1930, lithographic poster. Printed by Waterlow & Sons Limited. 101x64cm. NLI EMB/5.



Figure 83. Margaret Clarke RHA (1888-1961), *In 1929 our exports of coal to the Irish Free State amounted to 2,456,000 tons*, 1930, lithographic poster. Printed by Waterlow & Sons Limited. 100x151cm. NLI EMB/3.



Figure 84. Promoting reciprocal trade. A letterpress poster displayed in factories which were producing items for the Irish Free State extolling its employees to get their wives to purchase Irish goods.



Figure 85. Postcard by A. H. Poole & Co. Pictured on the left is the Kilmeaden Co-operative Creamery and manager's house 1920s.



Figure 86. Margaret Clarke's poster hangs prominently to advertise Irish produce for sale at a promotional exhibition held as part of Whitechapel 'Health Week' in February 1932. The Mayor of Whitechapel, Miriam Moses visits the stall.



Figure 87. Margaret Clarke RHA (1888-1961), *Dolly Travers-Smith* (Robinson), 1918, charcoal on paper 40x32cm. Crawford Gallery Cork.

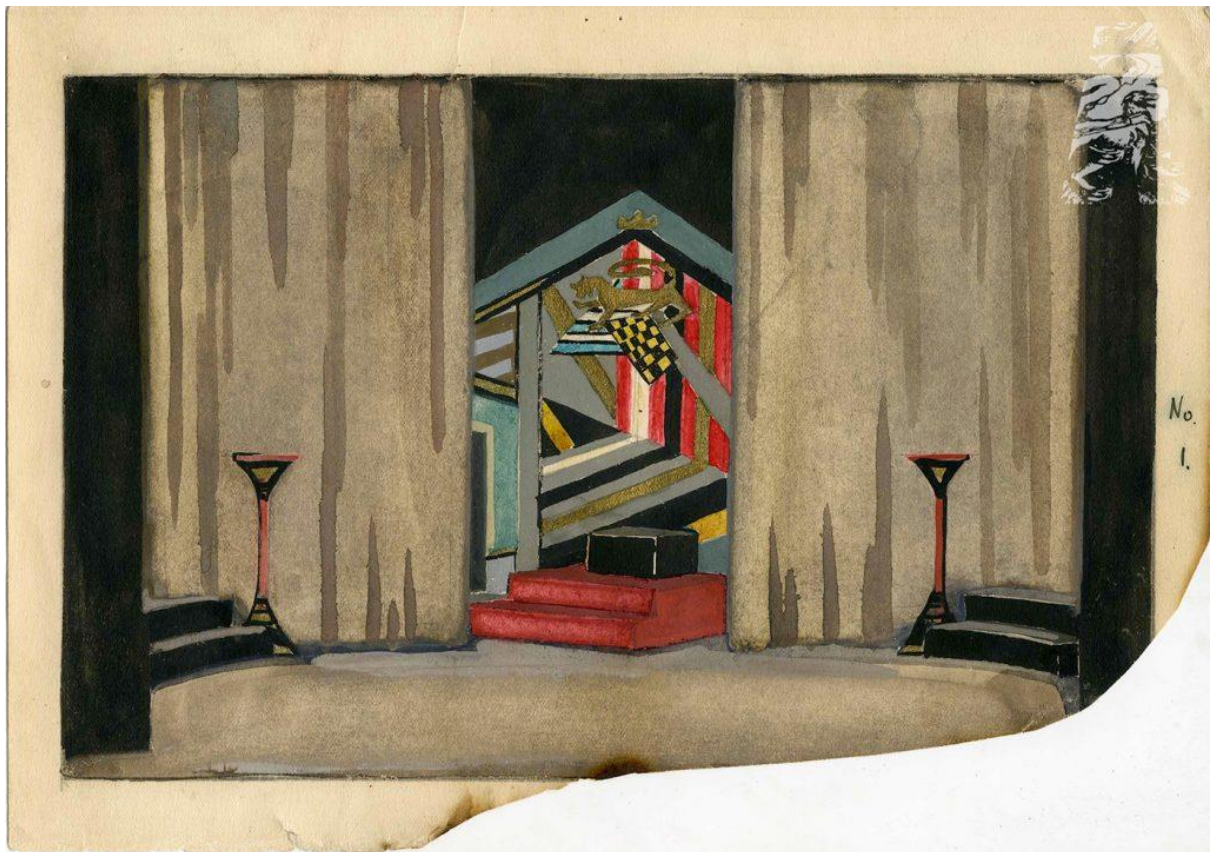


Figure 88. Dolly Travers Smith (Robinson), (1901-77). *Theatre set design for King Lear*. 1928. Watercolour. Abbey Theatre archive.



Figure 89. "Buy Irish Free State Eggs, Bacon and Butter" in *Evening Herald*. 26<sup>th</sup> Aug. 1931. 1



Figure 90. Carlton Studio, *Buy Irish Free State Bacon* (detail), 1931, lithographic poster printed by Waterlow & Sons Limited. Kew CO 956/316.



Figure 91. Carlton Studio, *Buy Irish Free State Eggs* (detail), 1931, lithographic poster printed by Waterlow & Sons Limited. Kew CO 956/318.



Figure 92. Carlton Studio, *EMB mark/coin*, 1931, lithographic poster printed by Waterlow & Sons Limited. 105x65cm. Kew CO 956/315.



Figure 93. F C Herrick (1887-1970), *Buy Irish Free State Eggs*, 1927, lithographic poster, 101x64cm. Printed by Thos. Forman & Sons. Kew CO 956/57.



Figure 94. Paul Henry R.H.A. (1876-1958), *The Village by the Lake*, 1928/29, Oil, 85x91cm. Sheffield Art Gallery.

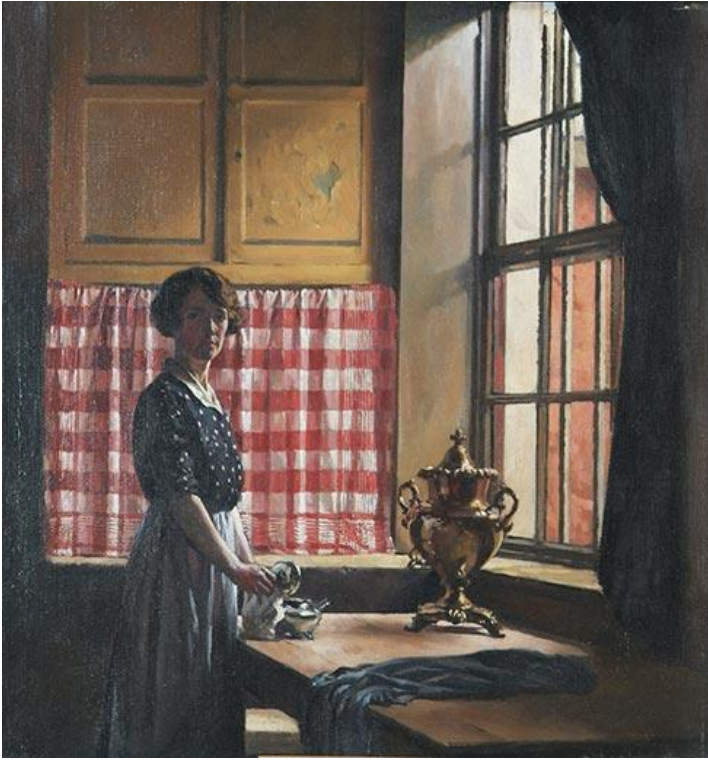


Figure 95. Leo Whelan, RHA (1892-1956), *The Kitchen Window*, 1926/7, oil on canvas, 50x 48cm. Crawford Art Gallery.

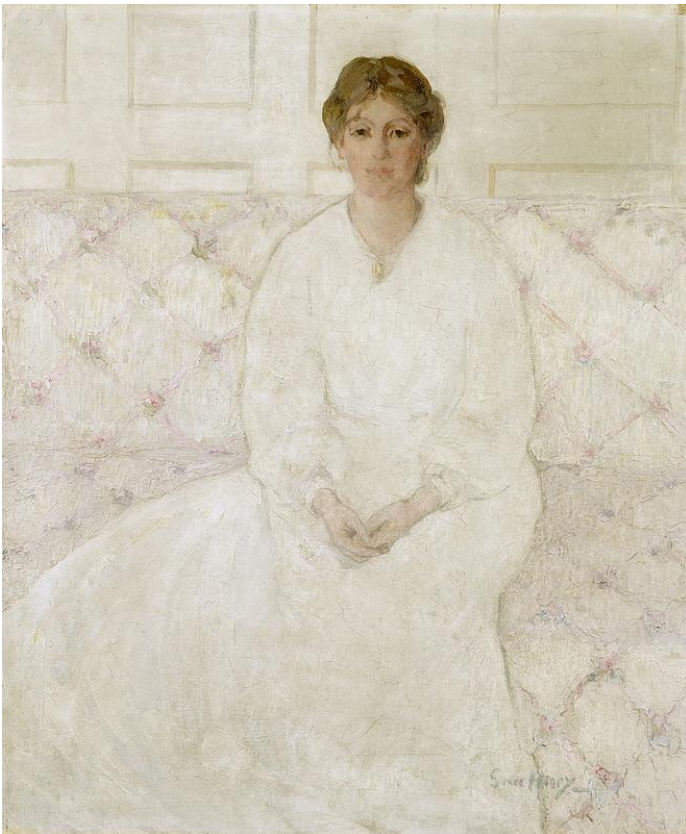


Figure 96. Grace Henry, HRHA, (1868 - 1953), *The Girl in White* (1912), oil on canvas, 61x51cm. DCGHL.



Figure 97. Harry Clarke, RHA, (1889-1931). *Death Lurks Without*, illustration for Johann Wolfgang Von Goethe, (Harry Clarke illustrator), *Faust*, (London: George G. Harrap, 1925). Pen and Ink. 1925.



Figure 98. Seán Keating, RHA (1889-1977), *Don Quixote*, 1928. 76x91.5cm. Private collection.



Two characters in the pageant opening Dublin's civic week were a "Danish chief and his consort," shown in the picture. OCT 10 1927

Figure 99. Press Photo, Two Characters in the Pageant Opening Dublin's Civic Week, "Danish chief and his consort". 1927. 16x13cm.



Figure 100. Publicity still from 1927 Military Tattoo. Reproduced in Joan FitzPatrick Dean, "Rewriting the Past: Historical Pageantry in the Dublin Civic Weeks of 1927 and 1929" in *New Hibernia Review / Iris Éireannach Nua* Vol 13 No. 1. 2009. 31.



Figure 101. Paul Henry R.H.A. (1876-1958), *The Custom House, Dublin* (1929), (Design for 1929 DCW poster), oil and charcoal on board, 66x61cm.

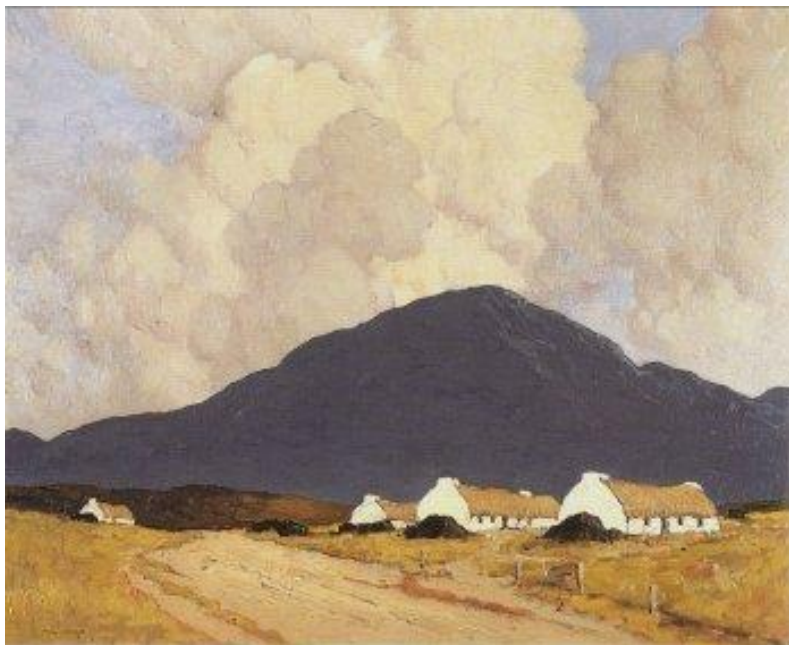


Figure 102. Paul Henry R.H.A. (1876-1958), *In Connemara*, (1921), oil on board, 43x53cm.



Figure 103. John Lavery, RA, RHA, (1856-1941), *The Hon. Mrs Forbes-Sempill and Anne Moira* (1923), oil on canvas, 101x91cm. NMNI.



Figure 104. Oliver Sheppard (1865-1941). *Inis Fail*, and detail. 1901. Bronze. 158x51x52cm. DCGHL.

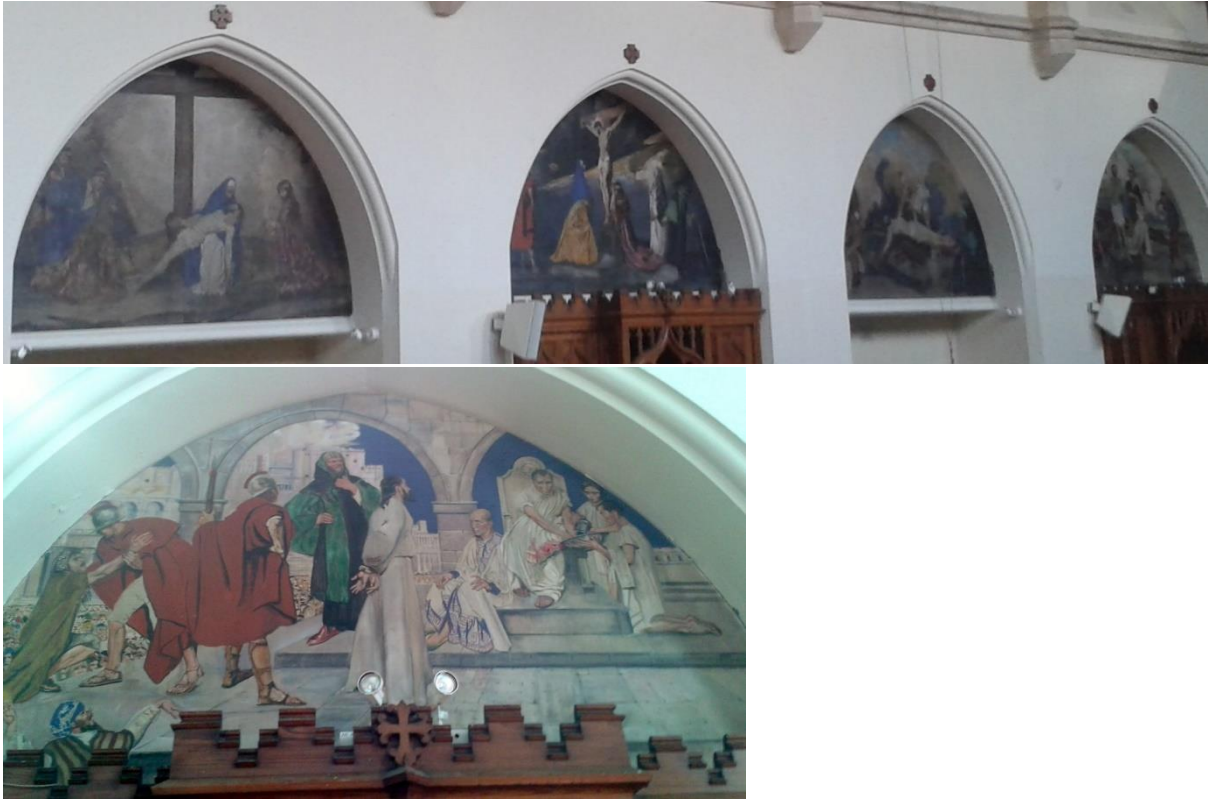


Figure 105. Sean Keating, RHA, (1889–1977), *Stations of the Cross* installed in Boys Chapel, Clongowes Wood College, Kildare and *Station 1*. 1920-22.



Figure 106. Oswald Reeves, candlesticks. Copper, Brass and enamel. Both 36cm approx. Private collection.



Figure 107. Leaflet concerning the *Tailteann Games 11<sup>th</sup> to 26<sup>th</sup> August 1928 Dublin*. Dublin: Committee of Aonach Tailteann and Irish Tourist Information, 1928.

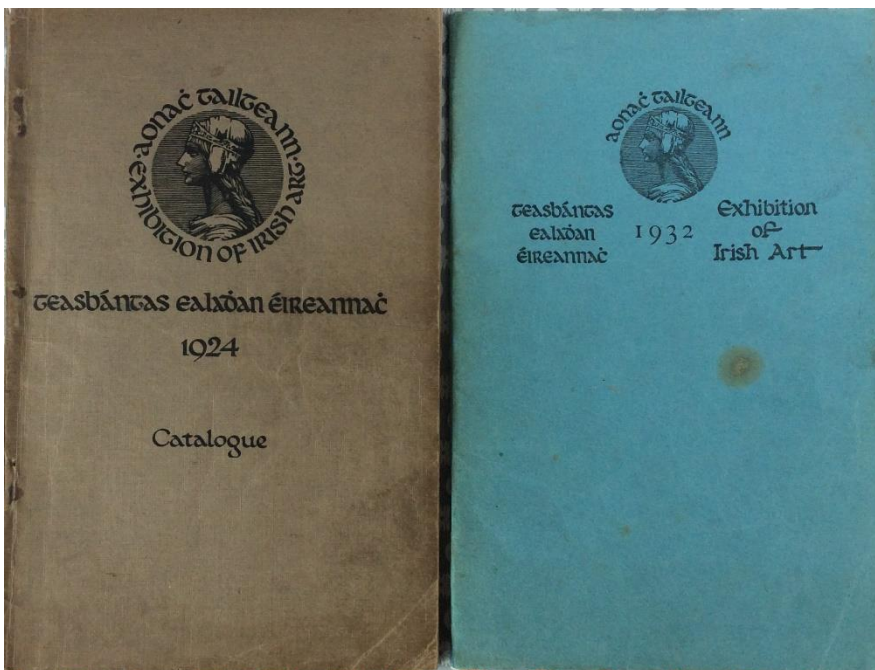


Figure 108. Covers for, Anon. *Aonach Tailteann, Exhibition of Irish Art 1924 Catalogue*. Dublin: Browne & Nolan, 1924 and Anon. *Aonach Tailteann, Exhibition of Irish Art 1932 Catalogue*. Dublin: Browne & Nolan, 1932, both featuring Oliver Sheppard medal design.



Irish Independent 1905-current, 07.08.1928, page 8

## THE TAILTEANN ART EXHIBITION



The Tailteann Art Exhibition was opened yesterday at the Dublin Metropolitan School of Art by his Excellency the Governor-General, who is seen presenting the Tailteann Gold Medal for Sculpture to Mr. Albert Power. Capt. O'Sullivan, A.D.C., and Mr. Dermot O'Brien, President of the Royal Hibernian Academy, are also in the picture.—Irish Independent Photo.

Figure 109. – Albert Power RHA (1881-1945). *The Statuette of Queen Tailte* (1924). Bronze. Height 45cm. Awarded as a trophy to overall category winners, starting in 1928. Medals were awarded in individual classes (e.g. in art - portraiture, landscape, genre...). Photograph shows Power receiving his 1928 winner's medal for sculpture in the round for his portrait of Dr. Mannix, catalogue no. 134, titled *Statuette*. He was also the overall sculpture category winner. He also won this class in 1922 with the same piece, this time, catalogue no. 628, titled *Marble head of the Most Rev. Dr. Mannix*.



Figure 110. John Lavery, RA RHA (1856-1941). *Bringing Home the Turf*. Oil on canvas, 51x61cm. Also known as *Bringing Home the Turf: The Kingdom of Kerry*.



Figure 111. George Atkinson RHA (1880-1941), *Shannon Scheme No. 1: Keeper Mountain*, c. 1927, Etching, 35x41.5cm.

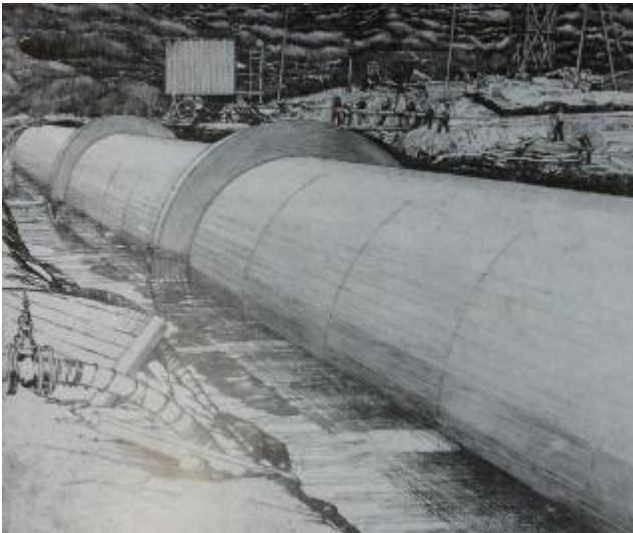


Figure 112. George Atkinson RHA (1880-1941), *Shannon Scheme: The Culvert*, c. 1926, Etching, 45.5x50.4cm



Figure 113. George Atkinson RHA (1880-1941), *Shannon Scheme: The Excavations*, c. 1927, 50.2x64.4cm



Figure 114. Paul Henry R.H.A. (1876-1958), *The Village by the Lake*, 1924/25, Oil, 37x42cm.



Figure 115. Promotional brochure for 1922 Aonach Tailteann. Anon. *Tailteann Games Irish Race Olympics Dublin 6-13 Aug. 1922*, (Dublin: Helys, 1922) and Anon. *Tailteann Games June 29 – July 10, 1932 Daily Programme* for 1932 (Dublin: Juverna Press Ltd., 1932). First and last years of the Aonach Tailteann. Ten years apart.



Figure 116. Oliver Sheppard (1865-1941) designer. Aonach Tailteann event medals. Bronze. First used in 1924.



Figure 117. Norah McGuinness, *The Failte*, 1924, illustration to Anon. *Aonach Tailteann 1924 Souvenir Programme*. (Dublin: Helys, 1924). The programmes generally used photographs.

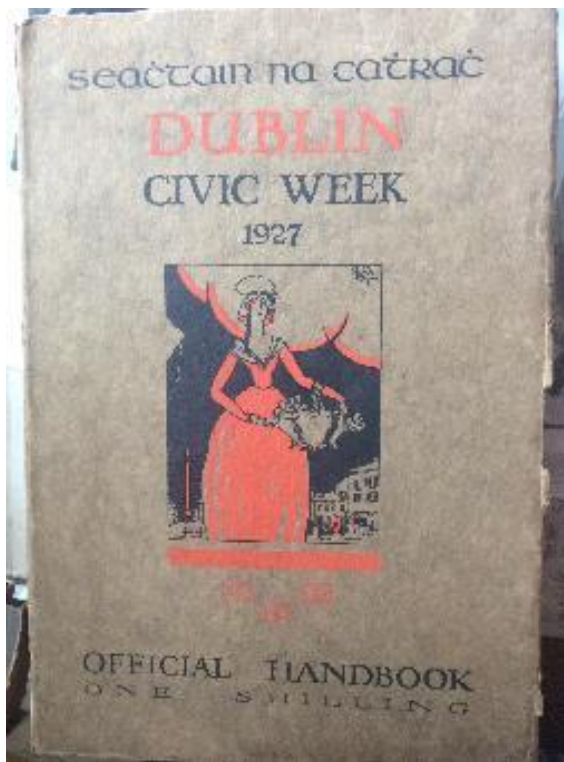


Figure 118. Stella Steyn, *Flower Seller*, cover design for Bulmer Hobson, ed., *Dublin Civic Week 1927 Official Handbook*, (Dublin: Civic Week Council, 1927).

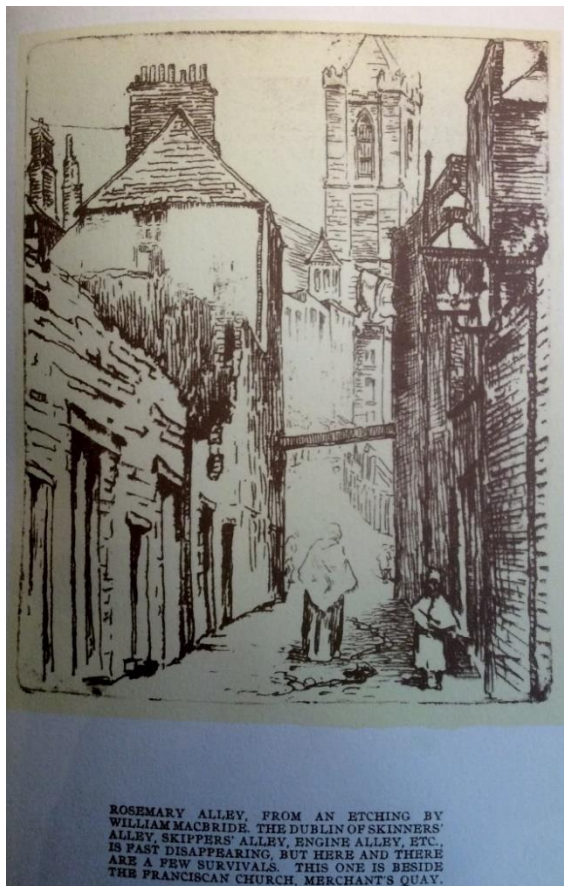


Figure 119. William McBride (1880-1962). *Rosemary Alley*. Illustration for *Dublin Civic Week 1927 Official Handbook*, (Dublin: Civic Week Council, 1927). 40/41.



Figure 120. Katherine MacCormack, *Poster for Dublin Civic Week Historical Pageant, 1927*. Hely's Printers Dublin. 206x151cm. Private Collection.



Figure 121. Beatrice Glenavy *Cover Illustration for Historical Costume Ball Booklet, Dublin Civic Week 1927*, (Dublin: Sign of the Three Candles Press, 1927) publisher Colm O'Loughlin.

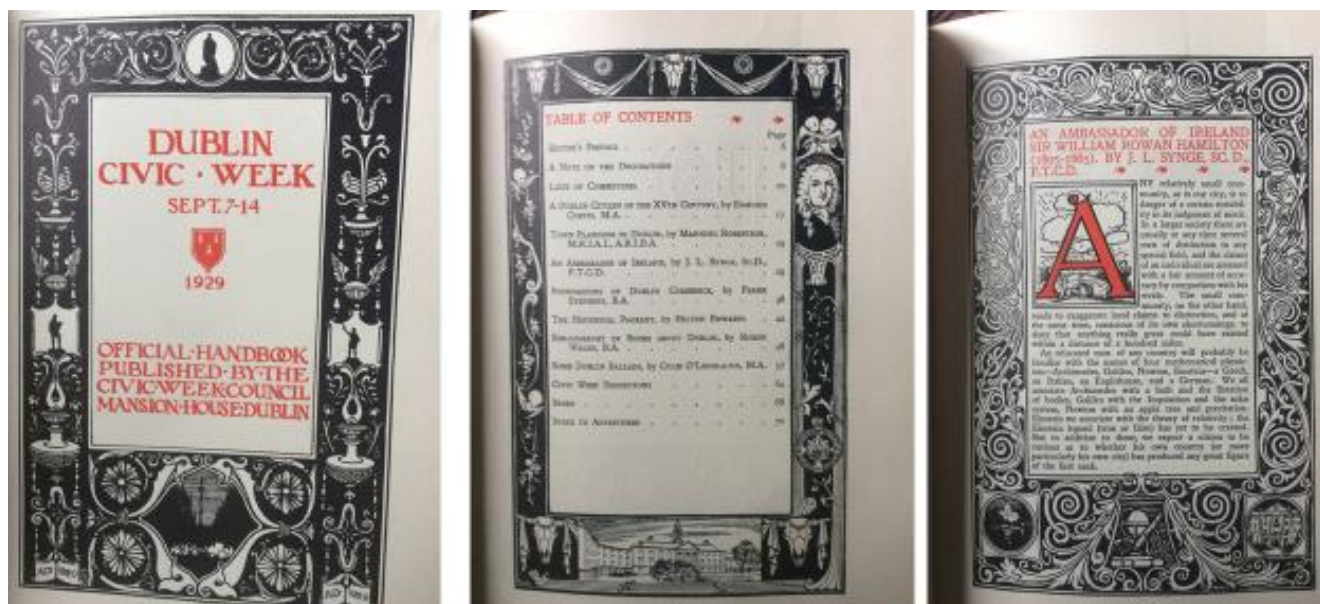


Figure 122. Artists border designs for E.M. Stephens, ed., *Dublin Civic Week 1929 Official Handbook*, (Dublin: Civic Week Council, 1929).

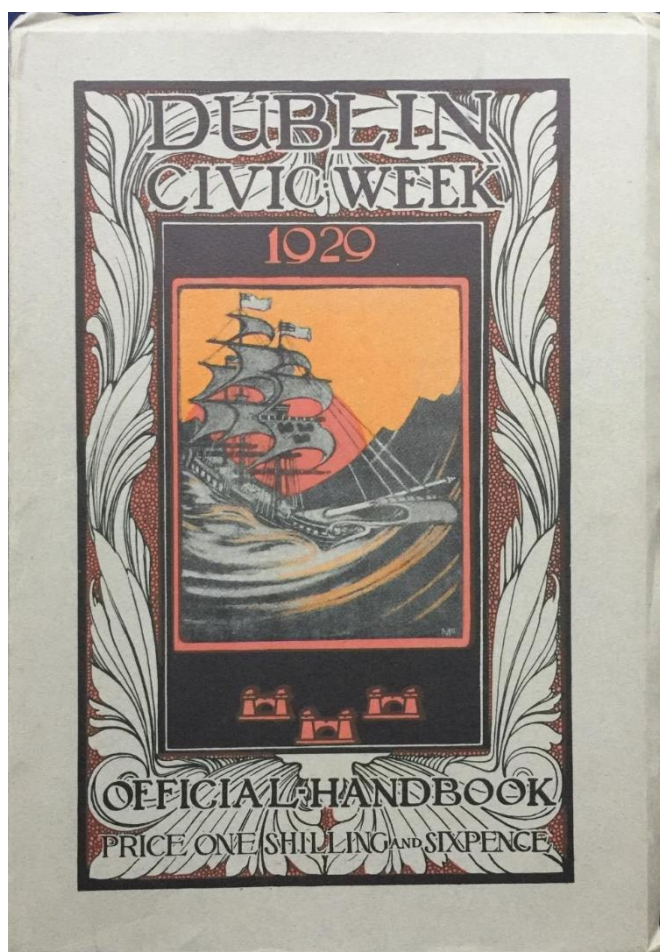


Figure 123. Maurice MacGonigal RHA (1900-1979), cover design for E.M. Stephens, ed., *Dublin Civic Week 1929 Official Handbook*, (Dublin: Civic Week Council, 1929).

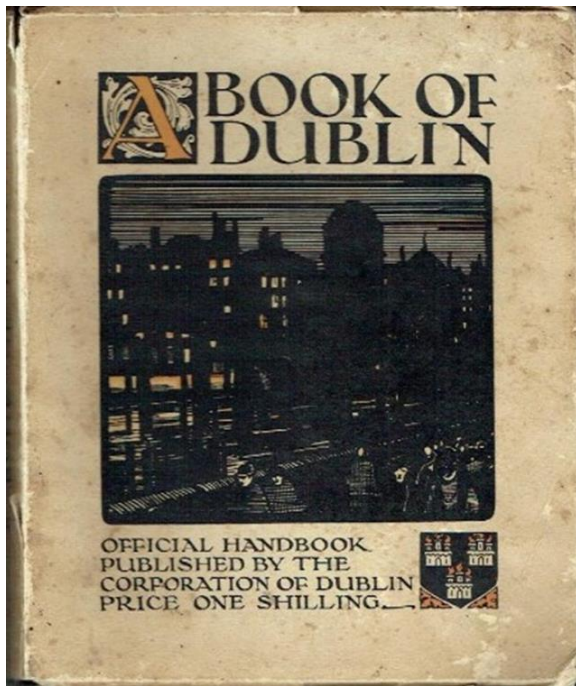


Figure 124. Maurice MacGonigal RHA (1900-1979), Dublin Quays, Cover design for Bulmer Hobson, *A Book of Dublin*. (Dublin: Dublin Corporation, 1929).

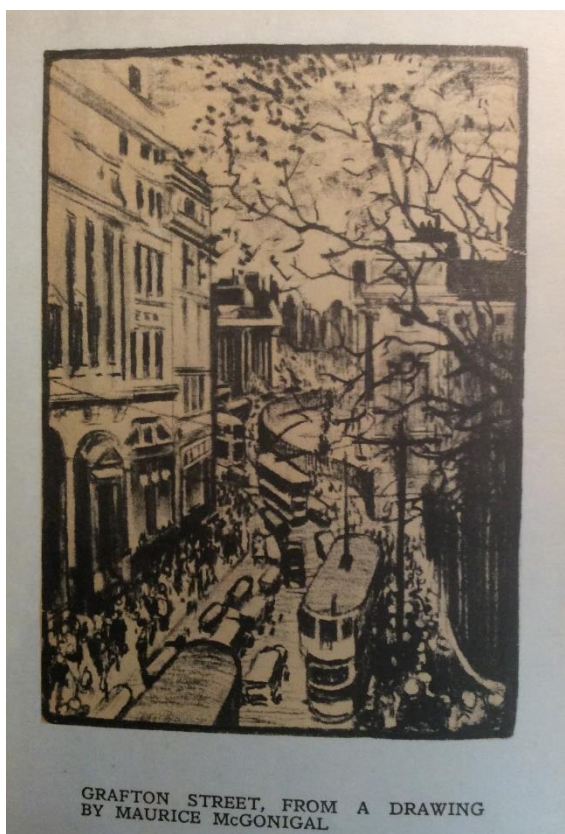


Figure 125. Maurice MacGonigal RHA (1900-1979), *Grafton Street*, illustration in Bulmer Hobson, *A Book of Dublin*. (Dublin: Dublin Corporation, 1929). Pg. 24/25.



Figure 126. Hilda Roberts. *O'Connell Street*, illustration in Bulmer Hobson, *A Book of Dublin*. (Dublin: Dublin Corporation, 1929). Pg. 18/19.

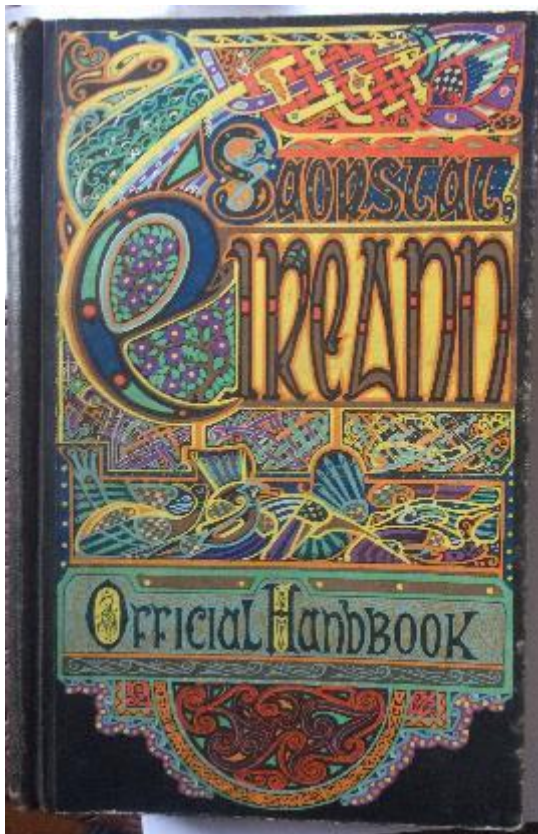


Figure 127. Art O'Murnaghan (1872-1954), cover design for, Bulmer Hobson, Ed. *Saorstát Éireann Irish Free State Official Handbook* (Dublin: The Talbot Press, 1932).

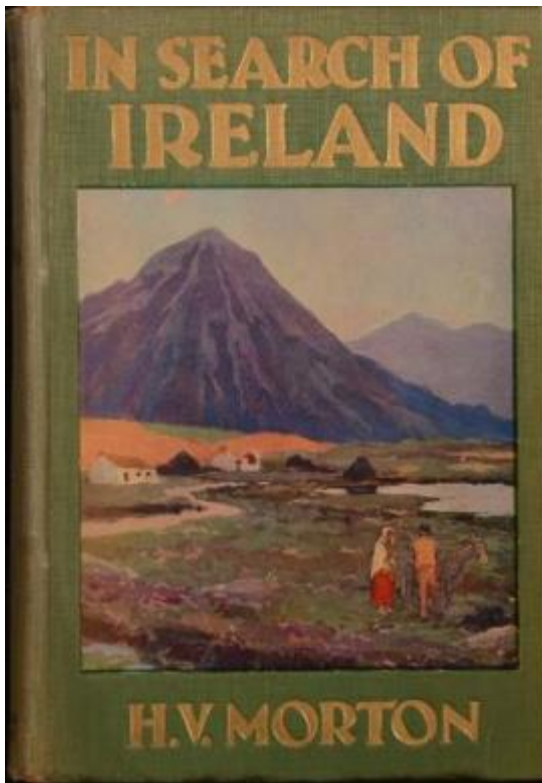


Figure 128. Cover of H. V. Morton, *In Search of Ireland*, (London: Methuen, 1930)



Figure 129. Maurice MacGonigal RHA (1900-1979), *The Claddagh, Galway*, illustration in Bulmer Hobson, Ed. *Saorstát Eireann Irish Free State Official Handbook* (Dublin: The Talbot Press, 1932). Pg. 109.

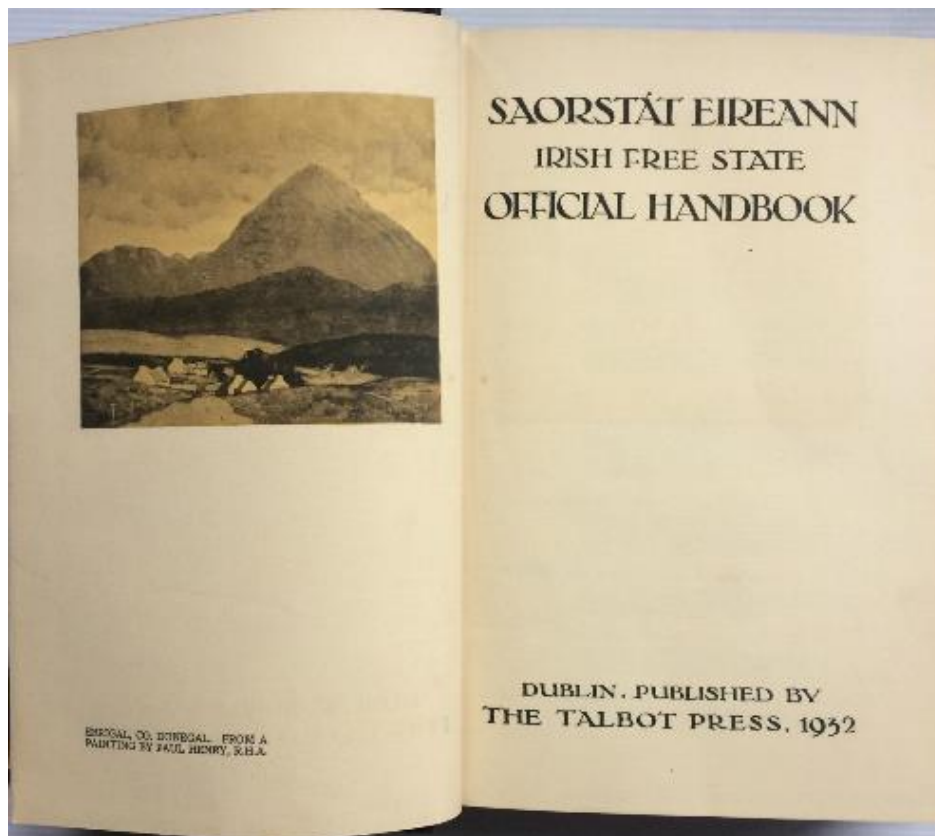


Figure 130. Paul Henry, Errigal, Co. Donegal, frontispiece illustration in Bulmer Hobson, Ed. *Saorstát Eireann Irish Free State Official Handbook* (Dublin: The Talbot Press, 1932).

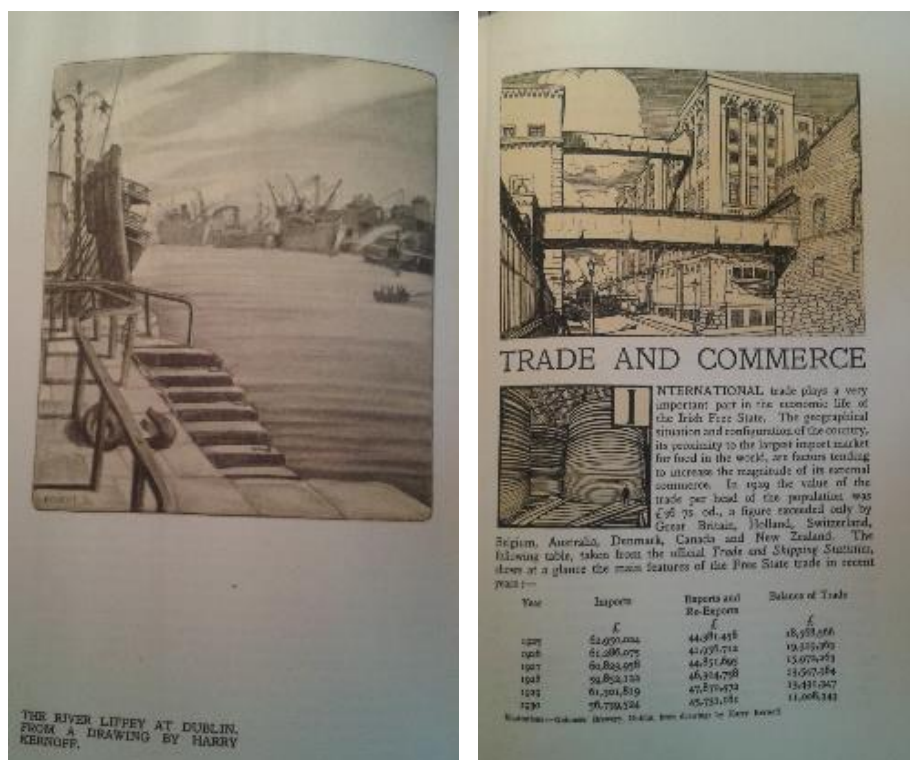


Figure 131. Harry Kernoff RHA (1900-1974), illustrations in Bulmer Hobson, Ed. *Saorstát Eireann Irish Free State Official Handbook* (Dublin: The Talbot Press, 1932).



Figure 132. Maurice MacGonigal RHA (1900-1979), illustration in Bulmer Hobson, Ed. *Saorstát Eireann Irish Free State Official Handbook* (Dublin: The Talbot Press, 1932).



Figure 133. Opening of the 1932 Aonach Tailteann at Croke Park, Cardinal MacRory centre with Eamon de Valera on his right. Note the prominence of the clergy.



Figure 134. Opening of the 1924 Aonach Tailteann at Croke Park, JJ Walsh in front and WB Yeats on his right. Note the absence of clergy.

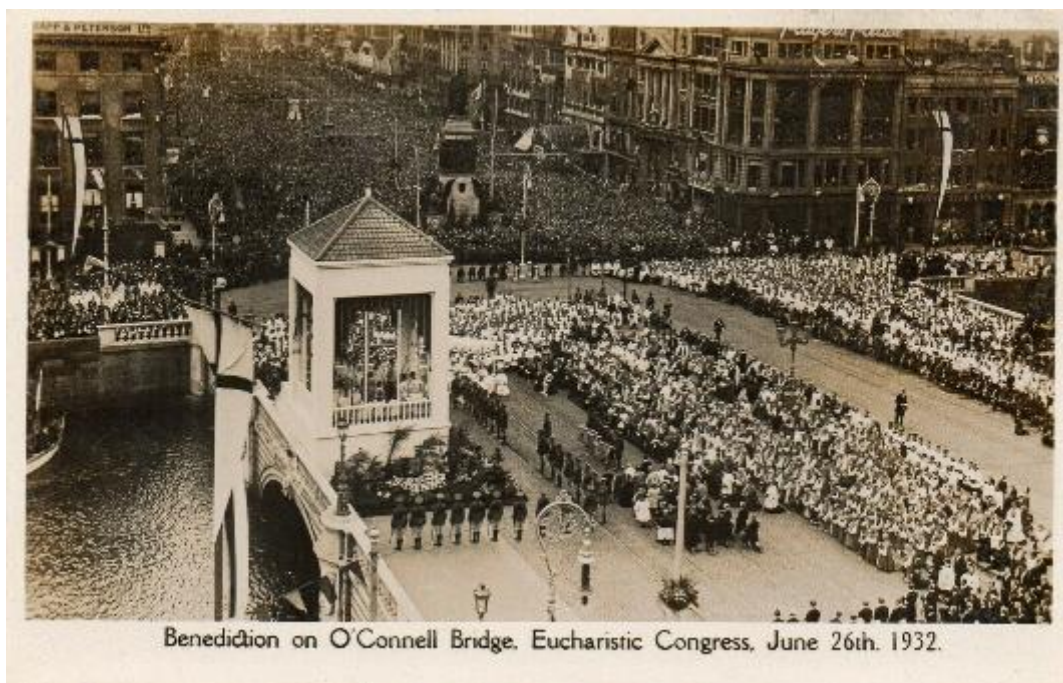


Figure 135. Eucharistic Congress 1932, postcard showing crowds on O'Connell Bridge and Street for benediction.

## IL CONGRESSO EUCARISTICO DI DUBLINO

## TRIONFO DI FOLLE ATTORNO ALL'EUCARESTIA



*L'arrivo nel porto di Dublino della nave recante a bordo il Legato pontificio*



*Lo sbarco del Cardinale e della Legazione pontificia*



*La cerimonia dell'ingresso del Legato pontificio*



*Il Card. Lauri, Legato Pontificio, ed il Conte Dalla Torre, Direttore de L'Osservatore Romano e de L'Illustrazione Vaticana, fotografati mentre ricevono i primi omaggi delle autorità e della folla subito dopo l'arrivo.*

Figure 136. Page no 650, one of three pages of photographs of the 1932 Eucharistic Congress in Dublin. *L'Illustrazione Vaticana*, 1<sup>st</sup> Jul. 1932. Top photo shows squadron from Irish air force flying in crucifix form as the Papal Legate's boat arrives into Dun Laoghaire. Photo on the bottom left show Irish army in special uniform escorting the Papal Legate on arrival in Dublin.

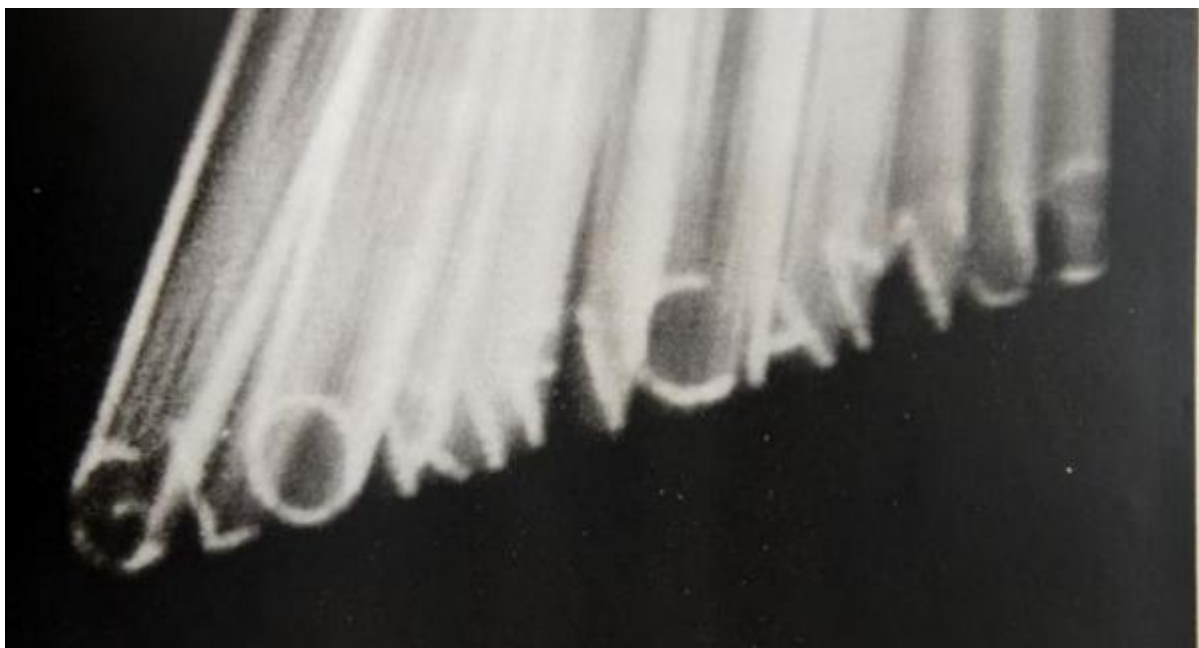


Figure 137. Using equipment from the Theatre Royal, the Eucharistic Congress 1932 opening projected three words of acclamation on to the night sky: *Laudamus*, *Glorificamus* and *Adoramus* (We praise, We glorify and We adore). Source: "Modern Ireland in 100 Artworks: 1932 – Eucharistic Congress skywriting over Dublin", *Irish Times*, 7<sup>th</sup> Mar. 2015.

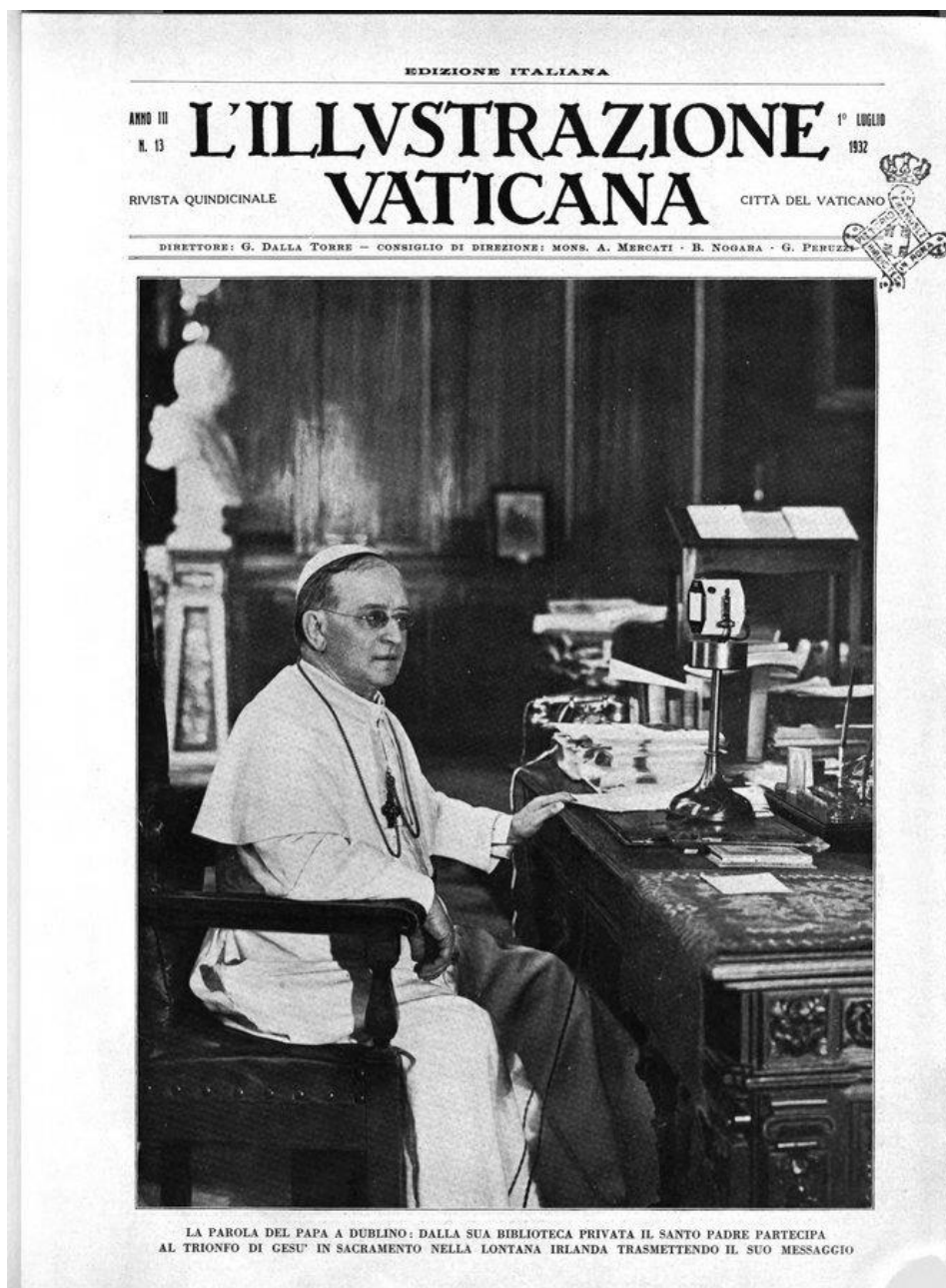


Figure 138. Front page image of Pope Pius XI broadcast his message to the 1932 Eucharistic Congress in Dublin. *L'Illustrazione Vaticana*, 1<sup>st</sup> Jul. 1932



Figure 139. Photograph of College Green, Dublin at the time of the 1932 Eucharistic Congress showing a round tower on site of former statue of William III. Note the extensive decorations on display for the Congress.

**THE POPE'S CARPET**  
**BEAUTIFUL IRISH HAND-WOVEN CARPET FOR THE POPE**  
**A Present from the Government of the Irish Free State to His Holiness the Pope to commemorate the Jubilee Year of his Priesthood**

**ON EXHIBITION AT CLERY'S**  
**EVERY DAY from JANUARY 19th TO JANUARY 30th**  
**On CLERY'S GRAND GALLERY**

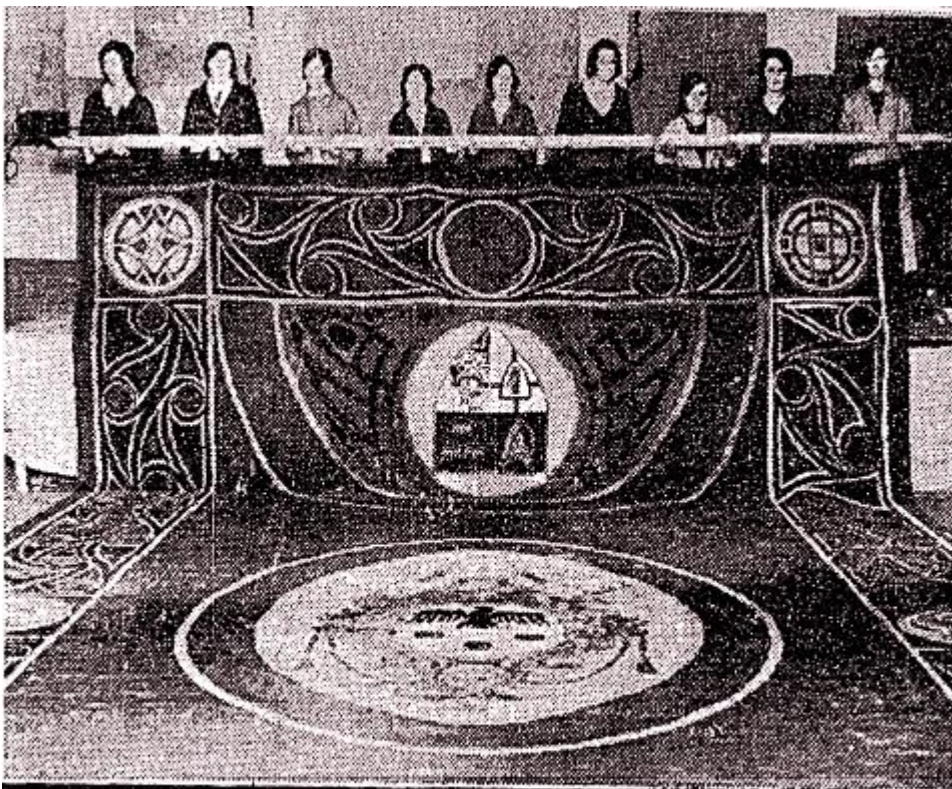
THIS beautiful Carpet has been hand-woven by the Dun Emer Guild to the design of Miss McCormack.  
 The design is so elaborate and intricate to work that each girl was able to weave only one square inch a day.

A rich crimson has been used as a background to match the brocade drapery of the middle room of the Ante-rooms of the Pope's Audience Chamber. The Celtic border is in varying tones of purple, wine, gold and maize, and at either end is an interlaced semi-circle, one enclosing the arms of the four Provinces of Ireland and the other a gold harp on a jade shield. An oval centre piece bears the Papal Arms and the Pope's family crest. The Carpet measures 32 ft. 6 ins. by 16 ft. 6 ins., and is in one piece, and cost 13/6 per square foot to make.

Two designs were submitted to the Pope and he made his selection, sending Miss McCormack a picture of the Papal coat of arms to copy.

**CLERY & CO., LTD., O'CONNELL STREET, DUBLIN**

Figure 140. Display ad for The Pope's Carpet in *Irish Times* 17<sup>th</sup> Jan. 1931. 1. On general view to the public.



**FOR THE VATICAN**—A carpet, 49 square yards in area, which is being presented to the Vatican by the Irish Free State Government. It was designed by the Dun Emer Guild, Hardwicke street, Dublin, and will be on exhibition at the School of Art, Kildare street, on Wednesday, Thursday and Friday of this week.

Figure 141. “For the Vatican” in *Irish Times*, 12<sup>th</sup> Jan. 1931. 9. The carpet was on display in the School of Art for politicians and dignitaries.

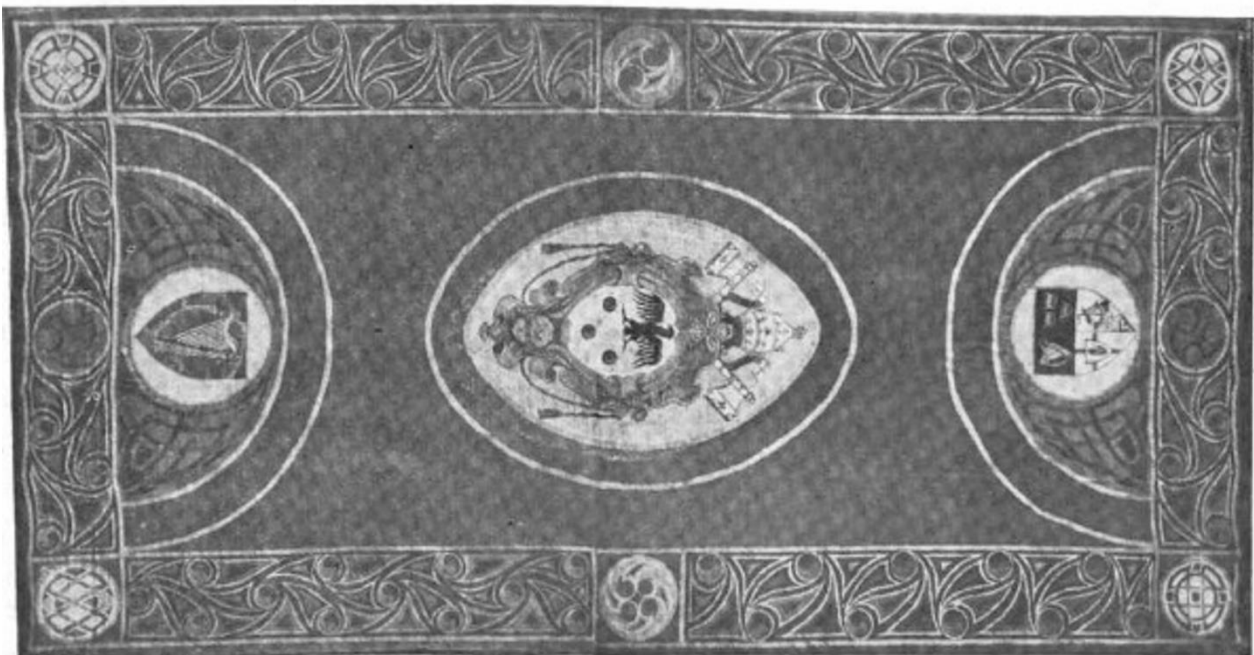


Figure 142. Photograph of the Dun Emer carpet presented to Pope Pius XI with the caption “Il tappeto donato al Papa del Governo dello Stato Libero d’Irlanda” in *L’Illustrazione Vaticana*, 28th Feb. 1928. 18.



Figure 143. George Atkinson RHA (1880-1941), Eucharistic Congress 1932 stamp design and two different stamp denominations. Design in NAI, TSCH/3/S6005/1. Eucharistic Congress, 1932: commemorative postage stamp.

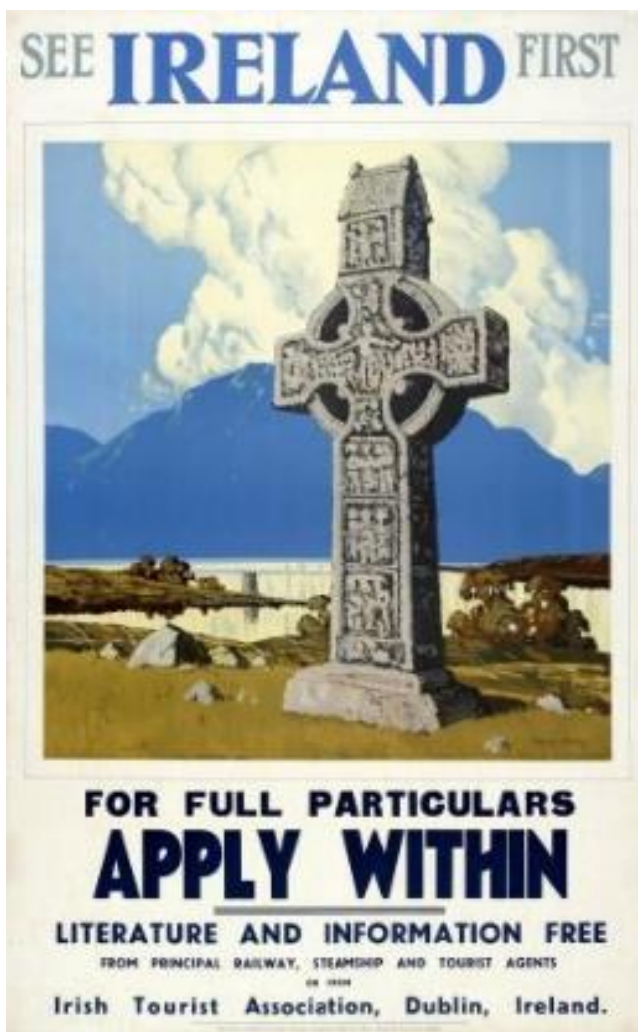


Figure 144. Paul Henry R.H.A. (1876-1958), *See Ireland First*, Lithographic poster, 102x64cm. Commissioned by the Irish Travel Association in 1932.

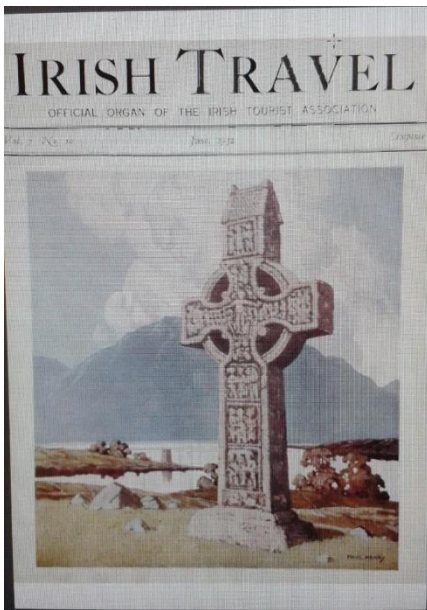


Figure 145. Irish Travel Association. *Irish Travel*, vol. 7, no. 10, June 1932, front cover design by Paul Henry. The subsequent two issues of *Irish Travel* also had this image on the cover.



Figure 146. Margaret Clarke RHA (1888-1961). *St. Patrick climbs Croagh Patrick*, 1932, oil on canvas, 198x150cm. DCGHL.



Figure 147. Sean Keating, RHA, (1889–1977). *St. Patrick lights the Paschal candle*, 1932, oil on canvas, 150x198cm. Irish College, Rome.



Figure 148. John Lavery, RA, RHA, (1856-1941), *St. Patrick's Purgatory, Lough Derg*. Oil. 60.5x50.5 cm. NGI.



Figure 149. Photograph of Leo Whelan, RHA (1892-1956) painting a portrait of Cardinal Lauri, Papal Legate reproduced in Irish Press, 5<sup>th</sup> Jul. 1932. 1.



Figure 150. Leo Whelan, RHA (1892-1956), *Our Lady Queen of Ireland*, coloured print, 31.12 x 26.04cm.



**A  
CONGRESS  
SOUVENIR**

**Which should be  
in every Irish Home**

The plaque is made in semi-porcelain of cream ground with printed green underglaze. The design includes HIS HOLINESS POPE PIUS XI. in centre, with the words "Eucharistic Congress, Dublin, A.D. 1932," in Gaelic type; the Papal Arms, the Papal and National Flags, the Bank of Ireland, O'Connell Monument, Round Tower, Wolf-Hound and Harp, whilst an artistic scroll of Celtic pattern is intertwined on the border.

**THE EUCHARISTIC  
CONGRESS  
SOUVENIR PLAQUE**

OBTAINABLE IN IRELAND  
Only from  
**PIM BROTHERS, Ltd.**  
GEORGE'S STREET, DUBLIN.

**Price each 2/-**

Postage and Packing 6d. extra.  
Plaque wire for fixing to wall, 3d. each.  
Special Prices for Quantities to the Trade.

Figure 151. Display ad in *Irish Press*, 15<sup>th</sup> Jun. 1932. 3. The huge demand for Eucharistic Congress related religious art in Irish homes as well as churches was mainly met by mass produced conservative work.

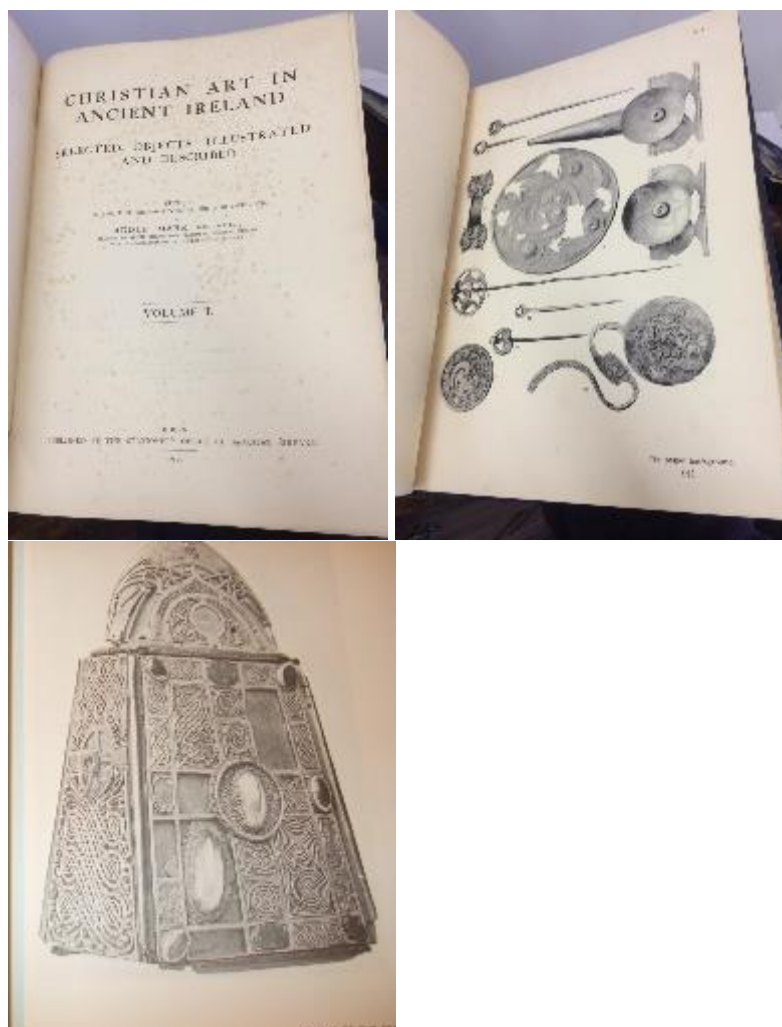


Figure 152. Adolf Mahr, D.Ph., M.R.I.A., ed, *Christian Art in Ancient Ireland. Volume 1.* (Dublin, The Stationary Office of Saorstát Éireann, 1932).



Figure 153. Advert for Foreign Missionary Exhibition, *Irish Press*, 15<sup>th</sup> Jun. 1932. 3. This advertisement featuring African and Asian proselytes demonstrates the Irish Catholic Church's global reach. The illustration is by Irish portrait painter and ecclesiastical artist George Collie (1904-75). It also demonstrates the conversionist approach evident during the Eucharistic Congress to all non-Catholics, Protestants and on the missions – encouraging them to 'see the light'.



Figure 154. Photograph from the opening of the 1932 Aonach Tailteann at Croke Park. It shows James Crampton Walker carrying the arts banner, followed by Dermot O'Brien, Lennox Robinson, Oliver Sheppard and others. (Part of the Independent Newspapers Ireland/NLI Collection). NLI. IND H 2490 - Opening of Tailteann Games?, various teams parading Independent. (Individuals and event identified by author)



Figure 155. Jack B. Yeats, (1871-1957). *Darrynane* (1927), oil on board, 23.1x36cm. NMNI.



Figure 156. Beatrice Glenavy, R.H.A. (1883-1970), *The Intruder* (1931), oil on canvas, 71x96.5cm.

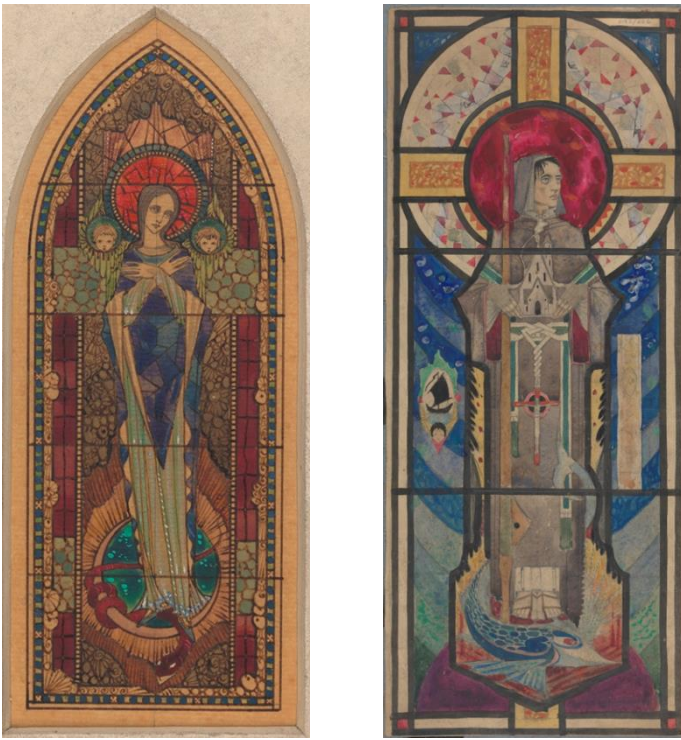


Figure 157. Richard J. King, *Immaculate Conception sketch*, 1932? Pencil, pen and ink, gouache and watercolour on buff coloured tracing paper. 17.5x7cm. Clarke archive TCD. *St. Brendan sketch*, 1932? Pencil, pen and ink, gouache and watercolour on buff coloured tracing paper? Clarke archive, ref number in file name in folder. [https://digitalcollections.tcd.ie/home/index.php?DRIS\\_ID=MS11182-017\\_1](https://digitalcollections.tcd.ie/home/index.php?DRIS_ID=MS11182-017_1).

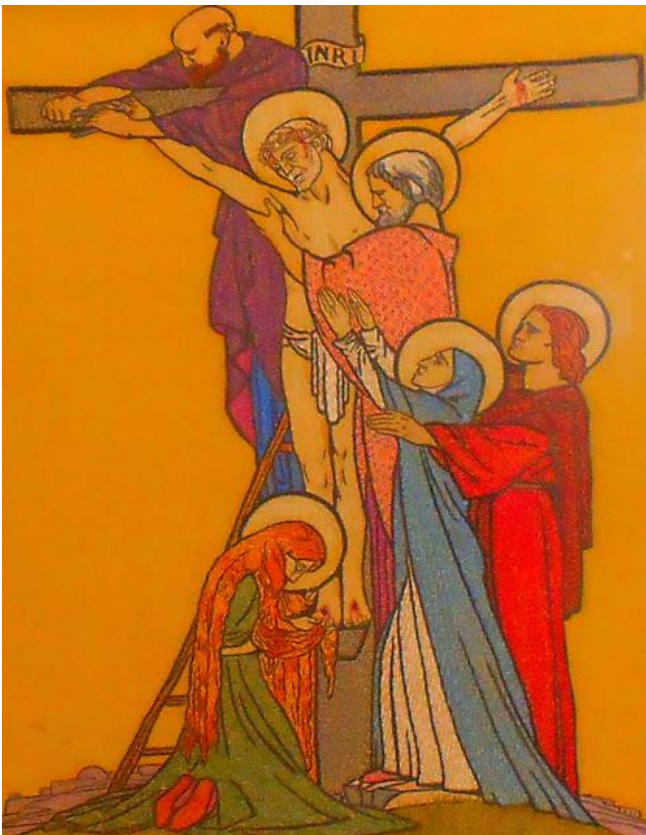


Figure 158. Lily Yeats (embroidery) and Brigid O'Brien (designer), *Twelfth Station, Jesus dies on the cross*, 1932, coloured embroidery, 76x53cm. Jesuit Center, Wernersville, Pennsylvania, United States.

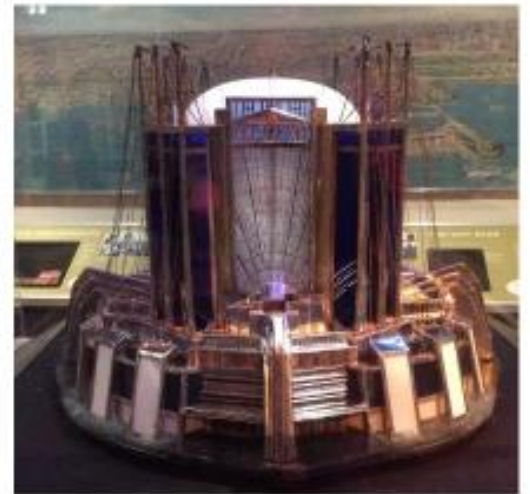


Figure 159. Postcard showing the Travel and Transport Building and a model of the same building. Chicago History Museum.

The cables attached to the 12 towers of the Travel and Transport Building, designed for the Century of Progress Exhibition by Edward H. Bennett, John Holabird, and Hubert Burnham, held a suspended dome that allowed for clear, unobstructed, and relatively inexpensive exhibit space inside the building.

Photographer: Unknown. Source: Chicago Historical Society (ICHi-23087)



Figure 160. Advertising posters\ broadsides for the 1933 Chicago World's Fair showing the Skyride. Chicago History Museum.

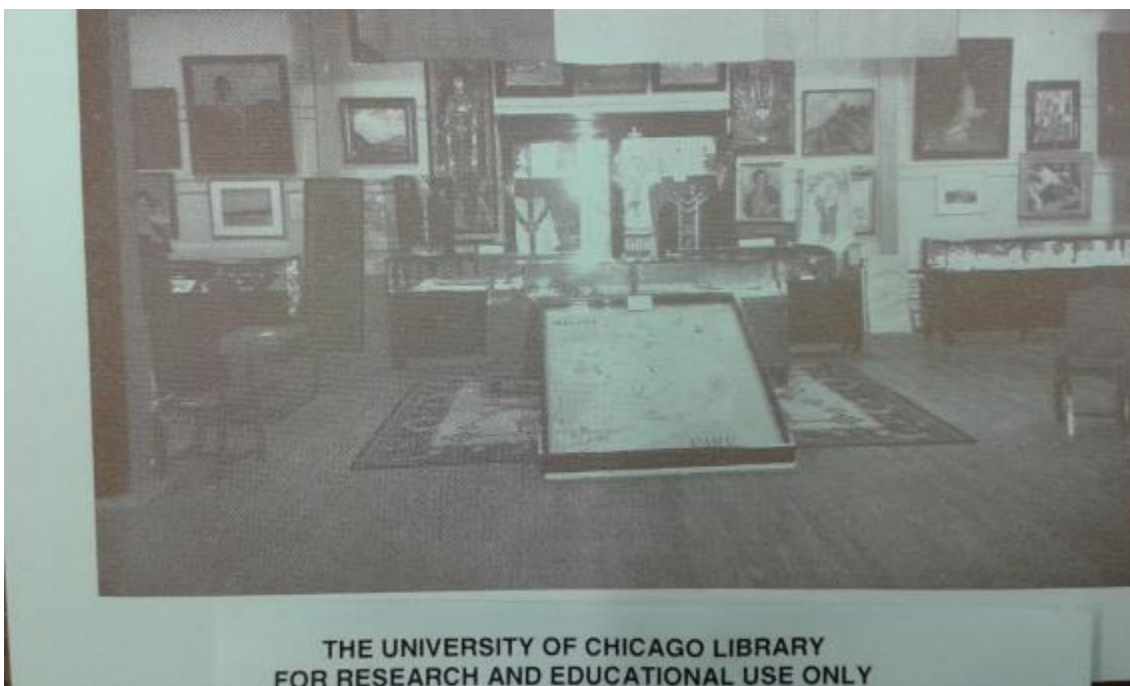


Figure 161. Irish Free State stand at Chicago World's Fair, 1933, showing map of power distribution.

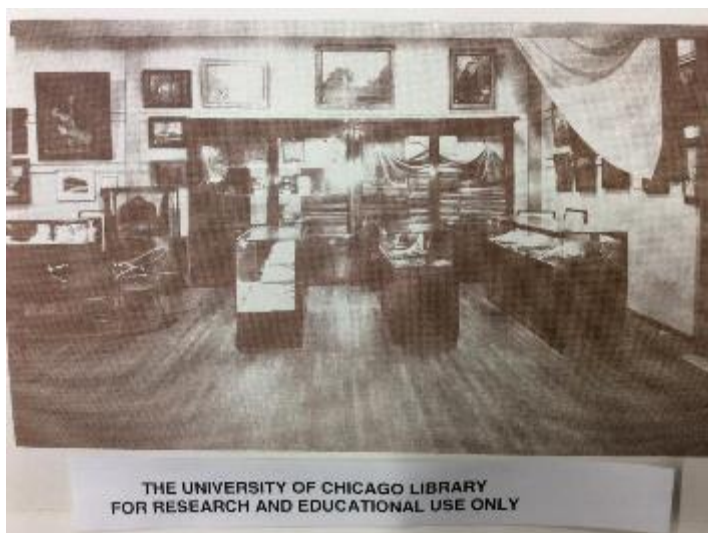


Figure 162. General view of the Irish Free State stand at Chicago World's Fair, 1933.



Figure 163. General view of the Irish Free State stand at Chicago World's Fair, 1933.

Viking Gaming Board. (Exhibit 10a)



Viking Norse Sword.



Early Christian Hanging bowl. (Exhibit 40)



Figure 164. L-R. Viking Gaming Board, Viking Norse Sword, Early Christian Hanging bowl. Items discovered by the Harvard Mission at Ballinderry Crannóg No 1 and displayed in Chicago, 1933. NMI.



Figure 165. *Man of Aran* film stills. 1932. (Exhibit 43 in the 1933 COP exhibition).



Figure 166. Beatrice Glenavy. Decorated Chest, wood. (Similar exhibited in Chicago, catalogue, no. 101)

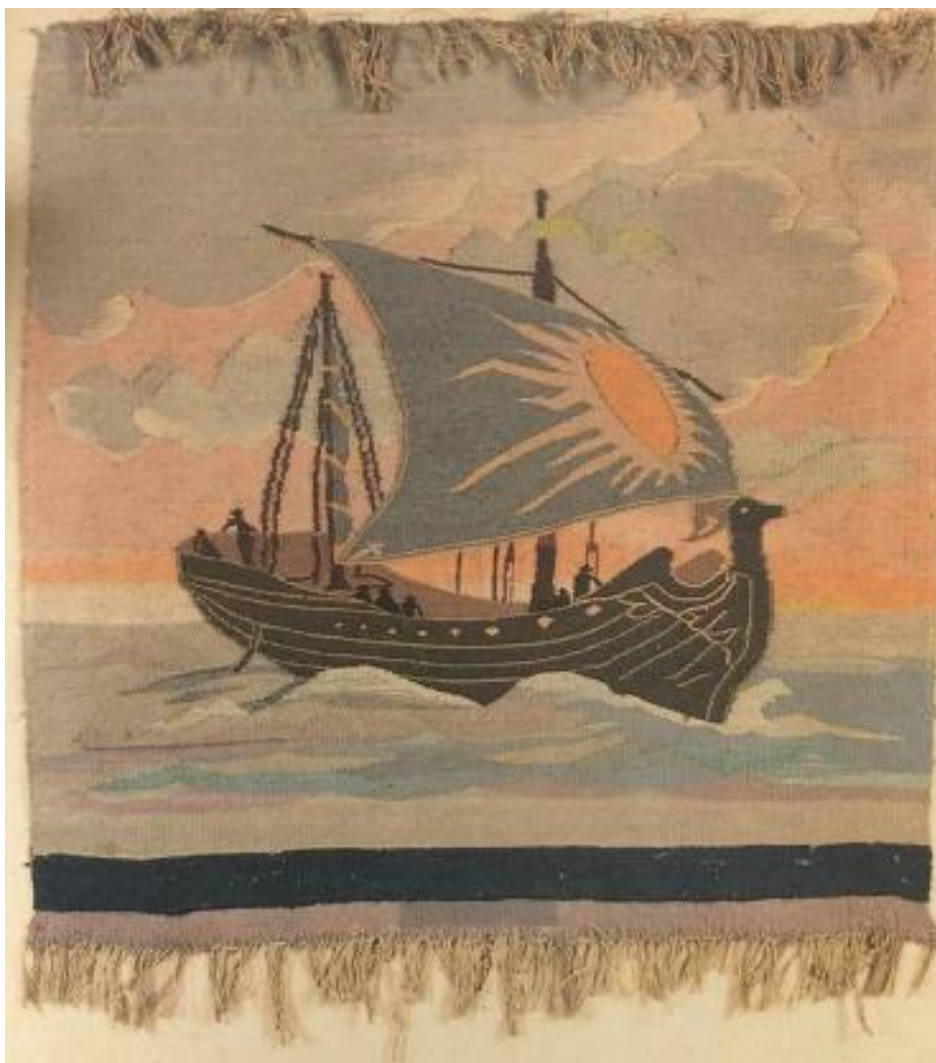


Figure 167. Dun Emer Guild, *Viking Ship*, Tapestry, NMI. (Exhibited Chicago 1933, catalogue no. 173).



Figure 168. Dun Emer Guild. Set of Vestments, detail. Poplin. (Exhibited Chicago 1933, catalogue no. 1).

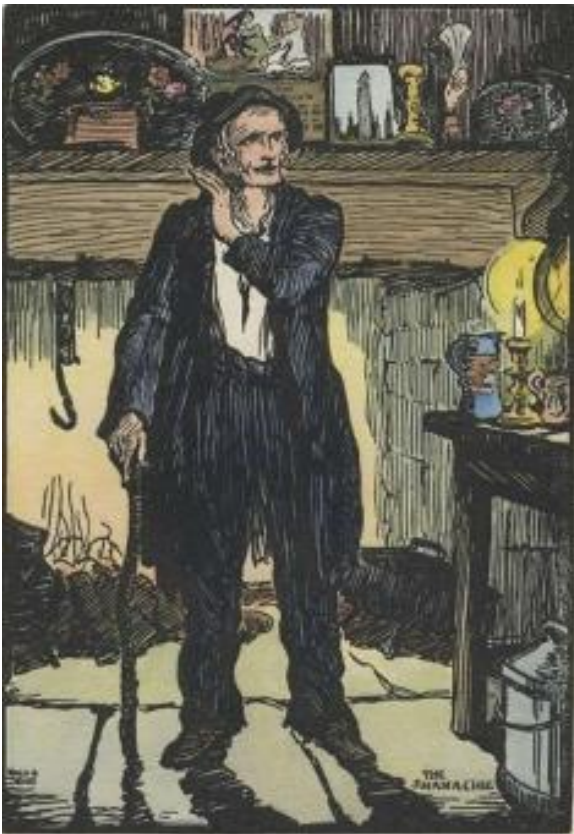


Figure 169. Jack B. Yeats, RHA (1871-1957) and E.C. Yeats (1868-1940). *The Shanachie*, Hand Coloured print, (Exhibited Chicago 1933, catalogue no 156).

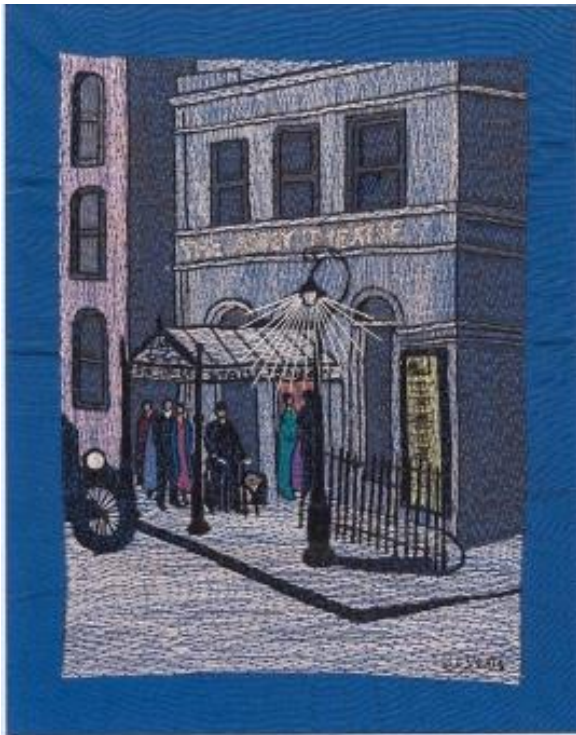


Figure 170. Lily Yeats (embroidery) and Dorothy Blackham (designer), *The Abbey Theatre*, 1932, Embroidery. (Exhibited Chicago 1933, catalogue no. 167).



Figure 171. Harry Kernoff RHA (1900-1974), *Portrait of Brinsley MacNamara*. Writer, playwright and registrar of the National Gallery of Ireland. Oil on panel, 48 x 35cm.



Figure 172. William Conor RHA PRUA ROI OBE (1881-1968) *The Launch*, Oil on board, 77 x 64cm.



Figure 173. Frank McKelvey RHA RUA (1895-1974), *River Bann, Co. Antrim*, Oil on canvas, 40x50cm was rejected because it was ‘advertising beauty spots in the Six Counties’.



Figure 174. James Humbert Craig, RHA RUA (1877-1944), *Muckish, Donegal*, oil on canvas, was rejected because of its ‘representations of Irish life as emanating from thatched cottages’.



Figure 175. Theo J. Gracey, RUA (1903-59), *Muckish, Co. Donegal*, Watercolour, was allowed because it featured a recent slated council house.



Figure 176. James Sinton Sleator (1885-1950), *Studio Interior (with a portrait of Sir William Orpen, KBE, RA, 1878-1931)*, oil on canvas, collection of Russell-Cotes Art Gallery & Museum.



Figure 177. Eleanor Jewett, “Many Interesting Paintings Now to be Found in Buildings on the Grounds of A Century, Irish Free State Started Trend: Followed by Local Associations, Artists”, undated clipping but *Chicago Tribune*, May/June, 1933.

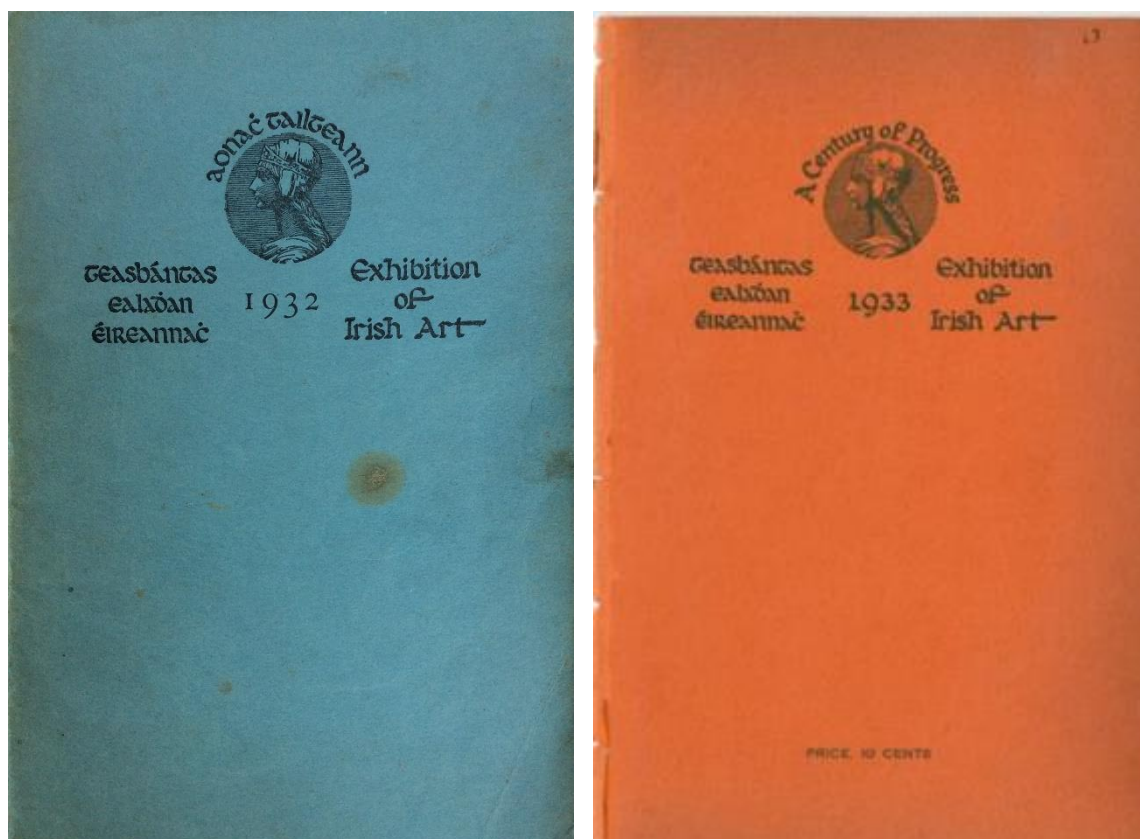


Figure 178. *Aonach Tailteann, Exhibition of Irish Art 1932 Catalogue*. Dublin: Browne & Nolan, 1932 and *A Century of Progress, Exhibition of Irish Art, 1933*. Catalogue, Chicago: Century of Progress, 1933, (only lists paintings) both featuring Oliver Sheppard medals and almost identical in design.



Figure 179. Anon. "Modern Ireland is Revealed by Display at World's Fair" undated clipping but probably *Chicago Tribune*, May/June, 1933.



Figure 180. Jack Butler Yeats RHA (1871-1957), *Before the Start* (1915), Oil on canvas, 46x61cm. NGI.



Figure 181. Beatrice Glenavy, ARHA, (1883 - 1970), *Sea shanty*, Watercolour, 38x36cm.



Figure 182. Hilda Roberts, HRHA, (1901-1982), *Little Brigid*, oil on canvas, 54x44cm. Highlanes Gallery.



Figure 183. Paul Henry R.H.A. (1876-1958), *Lake and Blue Mountains of Connemara*, (similar to *A Connemara Lake*), (c. 1930), oil on canvas, 40x60cm. IMMA.



Figure 184. Charles Vincent Lamb RHA RUA (1893-1964), *Turf Boat*, Oil on board, 41x51cm.



Figure 185. Jack Butler Yeats RHA (1871-1957), *A Man Doing Accounts*, (1929), Oil on canvas, 45.7 x 61cm.



Figure 186. Margaret Clarke RHA (1888–1961), *Strindbergian* (1927), oil on canvas, 127.5x102cm. Ulster Museum.



Figure 187. Seán Keating PPRHA RSA RA (1889-1977), *Homo sapiens: An Allegory of Democracy* (1929-30), oil on canvas, 115 x 95cm.



Figure 188. Seán Keating PPRHA RSA RA (1889-1977), *Holy Joe in the Mountains*, 1929, oil on canvas. McLean Museum and Art Gallery.

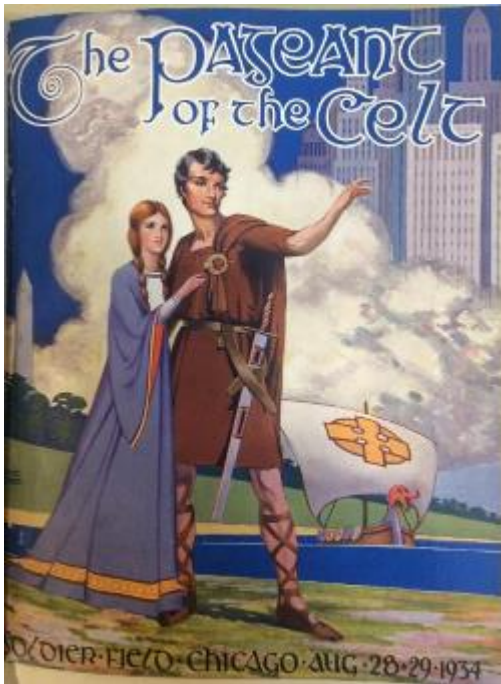


Figure 189. Vincent Louis O'Connor, cover art for *The Pageant of the Celt*, Soldier Field, Chicago, Aug, 28, 29, 1934, (Chicago: Irish Historical Productions, 1934). O'Connor was born in Kerry and immigrated to Chicago in 1914. An art teacher, he began teaching in Ireland in 1904. In America he first taught in the University of Notre Dame and thereafter at various institutes around Chicago. He exhibited in group shows and there is an artist's file on him in the Chicago Public Library.