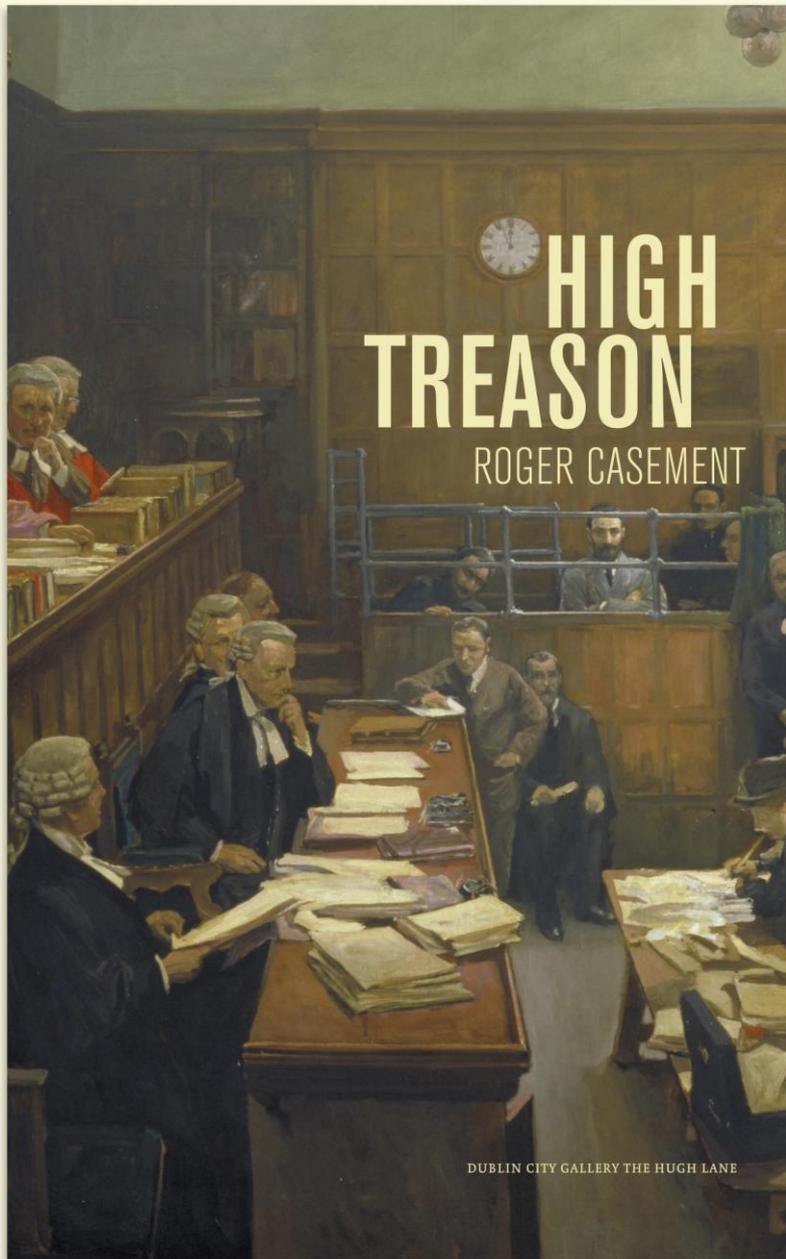


## EXHIBITION GUIDE: ARTWORKS



10 March – 2 October 2016  
DUBLIN CITY GALLERY THE HUGH LANE

**PLEASE RETURN TO HOLDER WHEN YOU HAVE FINISHED**

**Gallery 13 Hall**

**Gallery 13 (artworks left to right)**

**Gallery 12 (artworks left to right)**

## **LEO BROE**

b. Dublin 1899 – d. 1966

## **PATRICK PEARSE 1932**

Marble, 46 x 41 x 10.5 cm

Presented by Aonac na Nodlag for Thomas Kelly T.C., T.D., 1933.

Collection Dublin City Gallery The Hugh Lane.

Reg. 701

Like Patrick Pearse (1879-1916), Leo Broe was a member of the Irish Volunteers which was formed in 1913. Much of his oeuvre consists of ecclesiastical work and monuments to Irish republicans which are located throughout the country. Patrick Pearse's father James was a sculptor who had come to Ireland from England to work. Pearse studied law and while called to the Bar, never practiced. He was deeply interested in the Irish language and became the editor of *An Claidheamh Soluis* (The Sword of Light), the newspaper of The Gaelic League. While initially a cultural nationalist, Pearse's views became increasingly more inclined towards physical force republicanism and social revolution. The 1913 Lockout had a significant impact on his thinking and Pearse wrote an economic critique of British rule, citing the high rent paid by those living in dire tenement conditions in Dublin in contrast to those living in cities in Britain. In this he found common ground with James Connolly who three years later, on 24 April 1916, was Commandant of the Dublin Brigade during the Easter Rising. Of the Lockout and the role of James Larkin, Patrick Pearse said: 'I do not know whether the methods of Mr James Larkin are wise methods or unwise methods (unwise, I think, in some respects), but this I know, that here is a most hideous wrong to be righted, and that the man who attempts honestly to right it is a good man and a brave man.'

# **GALLERY 13**

**ELIZABETH MAGILL**

b. Ontario, Canada 1959

**ROGER AND THE SWANS 2015**

Oil on canvas, 31 cm x 31 cm

Courtesy of the artist and Kerlin Gallery, Dublin.

*'My mother always hoped I'd paint a picture for her of the Children of Lir. I remember her looking out across The Sea of Moyle perhaps conjuring up the plight of these imaginary birds as children condemned to swim the Irish waters for hundreds of years.*

*Attempts were made but I could never satisfactorily paint this picture for her, or for myself, it was too corny.*

*For ages canvases hung around my studio becoming more like small unresolved albatrosses. One day I turned one on its side and painted this image of Roger Casement, his head now becoming crowned by the vertical swans.*

*My interest in Casement goes back a few decades after reading The Rings of Saturn. A passage in Sebald's beautifully written book drew me back and away from my previous classroom memory, awakening in me an awareness that Casement too had spent much time in the Glens of Antrim off the Moyle shores giving political speeches and reviving Celtic culture. An unfulfilled wish of his was to be buried there, at Murlough Bay.*

*Looking at my painting again I see the condemned swan-children appearing like white notes of crumpled paper floating upwards outside the dimensions of the frame and perhaps time with Casement centred and still.*

*Perhaps now embedded in the Irish psyche, he too has now become mythologised?'*

**Elizabeth Magill, 2016.**

## **SARAH HENRIETTA PURSER**

b. Dun Laoghaire, Co. Dublin 1848 – d. Dublin 1943

## **ROGER CASEMENT (1864-1916), PATRIOT AND REVOLUTIONARY 1914**

Oil on canvas, 102 x 76 cm

Presented, Mr W. Cadbury, 1930

On loan from the National Gallery of Ireland.

NGI.938

Sarah Purser is one of Ireland's most admired portrait painters. Having studied in Paris she also became involved in numerous cultural activities when she returned to Ireland. This included her founding 'An Túr Gloine', a stained-glass co-operative workshop (1903-1943), and her role in suggesting Charlemont House as a potential home for the Municipal Gallery of Modern Art. She also founded the Friends of the National Collections of Ireland.

Upon meeting Casement for the first time in 1903, E.D. Morel, a writer who advocated reform in the Congo and human rights internationally, recorded this impression: ' I saw before me a man my own height, very lithe and sinewy, chest thrown out, head held high – suggestive of one who had lived in the vast open spaces. Black hair and beard covering cheeks hallowed by the tropical sun. Strongly marked features. A dark blue penetrating eye sunken in the socket. A long, lean swarthy Vandyke type of face, graven with power and withal of great gentleness. An extraordinary handsome and arresting face. From the moment our hands gripped and our eyes met, mutual trust and confidence were bred and the feeling of isolation slipped from me like a mantle. Here was a man, indeed. One who could convince those in high places of the foulness of the

crime committed upon a helpless race, who would move the bowels of popular compassion as no one else could do...'

This picture was presented to the NGI by William Cadbury, a philanthropic member of the Quaker chocolate dynasty and friend of Roger Casement. In 1913 Casement highlighted the destitution of the people of Connemara, then suffering from an outbreak of typhus fever in a letter he wrote to the *Irish Independent* entitled 'Irish Putumayo'. Building on his influential contacts a network of support was galvanised by Casement including a promise from William Cadbury to supply free cocoa to the local school.

## **SIR WILLIAM ORPEN**

b. Dublin 1878 – d. London 1931

## **THE RIGHT HON. SIR THOMAS W. RUSSELL, BART. 1905**

Oil on canvas, 73.6 x 62.2 cm

Lane Gift 1912

Collection Dublin City Gallery The Hugh Lane

Reg. 42

T.W. Russell (1841-1920) was an Ulster unionist M.P. and land agitator who advocated improved rights and compulsory land purchase for Ulster tenants. Several other Ulster unionist MPs felt threatened by the efficacy of Russell's campaign and sought to discredit him by associating him with Irish nationalists and the United Irish League. The United Irish League had been founded by William O'Brien with the motto 'The Land for the People.' In 1900, John Redmond was elected leader of the organisation. Much of successive British governments' initiatives towards land reform were allied by a wish of 'killing home rule with kindness.' In a broader context Casement believed that control of habitat, whether in Ireland or deforestation in South America, was intrinsic to colonial domination. He firmly believed in the relationship between land, freedom and national identity.

## **SEÁN KEATING**

b. Co. Limerick 1889 – d. Dublin 1977

### **MEN OF THE WEST 1915**

Oil on canvas, 97 x 125 cm

Presented by the artist in memory of Sir Hugh Lane.  
Collection Dublin City Gallery The Hugh Lane.  
Reg. 226

Seán Keating attended the Dublin Metropolitan School of Art and was taught by Sir William Orpen, sharing with him an interest in visual representations of Irish culture. Keating first visited the Aran Islands in 1913-14, and by the time the Irish Free State emerged in 1922, he had begun to develop an imagery of the new Ireland combining the Islands' traditional culture with a celebration of the industrial development beginning to take hold in the country.

In *Men of the West*, Keating modelled for the figure on the left while his brother and a friend modelled for the other idealised figures. Exhibited in 1915, the painting acquired additional emotional and political charge with the occurrence of the Easter Rising a year later and the ensuing political upheaval.

The Irish tricolour was first flown publicly in Waterford City in 1848. On March 7th of that year, Thomas Francis Meagher, a leader of the Young Irelanders, flew the flag from the Wolfe Tone Confederate Club at 33 The Mall, Waterford City. Of the significance of the colours, Meagher said: "The white in the centre signifies a lasting truce between the 'orange' and the 'green'" that is between Protestant and Catholic. The 1916 Rising made the Irish tricolour famous when on Easter Monday,

April 24th 1916, the IRB, Irish Volunteers and Irish Citizen Army flew the Irish tricolour from the top of the GPO in Dublin.

The Irish Volunteers were formed in 1913 at the instigation of the Irish Republican Brotherhood. Its founding members included Prof Eoin MacNeill, author of the article 'The North Began' published in the Gaelic League paper 'An Claidheamh Soluis', The O'Rahilly and Roger Casement among others.

The Irish Volunteers soon had a vast membership drawn from a broad spectrum of people and organisations. Against a background of rising militancy in Ireland after the Irish Home Rule Bill of 1912, to which Ulster Unionists were vehemently opposed, Eoin MacNeill stated that the Volunteers meant no ill will towards the Ulster Volunteer Force: 'We do not contemplate any hostility to the Volunteer movement that has already been initiated in parts of Ulster . . . The more genuine and successful the local Volunteer movement in Ulster becomes, the more completely does it establish the principle that Irishmen have the right to decide and govern their own national affairs. We have nothing to fear from the existing Volunteers in Ulster, nor they from us.'

However, in April 1914, when Erskine Childers learned that Sir Edward Carson's Ulster Volunteers had successfully landed a shipment of 35,000 German rifles at Larne, he and his wife Molly joined like-minded well-to-do Republican sympathisers who began to look at ways of arming the Irish Volunteers in a similar manner. It was then that plans for the daring Howth Gun Running mission were formed at the London home of Alice Stopford Green and included Stopford Green's good friend Sir Roger Casement. Casement believed that 'the hand that holds the rifle will be much mightier than that dipping the pen', and that the 'test of loyalty to the Irish nation and the Irish Volunteers is to get rifles into their hands – that and nothing else.' In obtaining these rifles, Casement was a prime organiser.

## **SIR WILLIAM ORPEN**

b. Dublin 1878 – d. London 1931

## **MICHAEL DAVITT M.P. 1905**

Oil on canvas, 74.9 x 62.2 cm

Lane Gift, 1912.

Collection Dublin City Gallery The Hugh Lane

Reg. 46

Michael Davitt was born in County Mayo. In 1852, after being evicted from their farm, his family emigrated to Lancashire where Davitt was employed as a child labourer. He lost his right arm in a factory accident at the age of nine. Orpen refers to this fact by showing the right arm of Davitt's jacket limply hanging by his side. In 1865 Davitt joined the Fenian movement and, in 1868, he became Secretary of the Irish Republican Brotherhood and an armaments agent in England. In 1870, he was arrested for smuggling guns to Ireland and sentenced to fifteen years imprisonment. On his release in 1878 Davitt gave lecture tours in England, Ireland and in America. In 1879 he founded the National Land League with Charles Stewart Parnell. He was imprisoned again in 1881 in Portland Prison. While imprisoned he was elected an MP for County Meath but his election was declared void due to his imprisonment. He was released in 1882 and published *The Prison Life of Michael Davitt*.

Davitt was elected MP for South Mayo in 1895 and in 1898 he, together with William O'Brien, founded the United Ireland League. In 1899, Davitt resigned his parliamentary seat over the Boer War. In 1903 he visited Russia and in 1904 he published *The Fall of Feudalism*.

This portrait was commissioned by Hugh Lane for a series of portraits of distinguished Irish men and women exhibited when the Municipal Gallery of Modern art opened in 1908.

Casement supported the aims of the Irish National Land League. He greatly admired both Charles Stewart Parnell and Michael Davitt and their agitation for land reform. Davitt advocated a radical socialist perspective of state ownership of land held in trust for the people. The politics of the land became a core motivating issue for Casement throughout his life. In 1911, he wrote 'The land is at the bottom of all human progress and health of body and mind – and the land must be kept for the people.'

## **JOHN BUTLER YEATS**

b. Tullylish, Co Down 1839 – d. New York 1922

## **WILLIAM BUTLER YEATS c.1886**

Oil on canvas, 76.6 x 64 cm

Lane Gift 1912

Collection Dublin City Gallery The Hugh Lane

Reg. 55

W.B. Yeats' close relationship with the Municipal Gallery of Modern art is memorably recorded in his poem 'The Municipal Gallery Revisited.' Here, Yeats inspired by John Lavery's preparatory painting for *High Treason* wrote:

*'Casement upon trial, half hidden by the bars, Guarded;...'*

## **JOHN BUTLER YEATS**

b. Tullylish, Co Down 1839 – d. New York 1922

## **DR DOUGLAS HYDE, LL.D c. 1905**

Oil on canvas, 109.8 x 85 cm

Presented by Dr. C.E. Fitzgerald, 1904

Collection Dublin City Gallery The Hugh Lane

Reg. 568

Douglas Hyde joined the Society for the Preservation of the Irish Language and between 1879 and 1884 published over a hundred pieces of Irish verse. When the office of President of Ireland was created under the Constitution of 1937, Hyde was unanimously selected by all parties and held office until his term ended in 1945. Roger Casement had a great love of the Irish language and delivered a speech in Antrim in 1905 advocating the closeness of a native language to national identity: 'every nation has its own peculiar attributes, its prevailing characteristics, its subtle spiritual atmosphere – and these it must retain if it is to be itself.' His interest in the Irish language was encouraged from a young age by the principal of Ballymena Diocesan School, the Rev. Robert King who was a noted Irish scholar. As an adult, Casement was joined in his admiration for the Irish language and history by his good friend Ada McNeill.

## **SIR JOHN LAVERY**

b. Belfast 1856 – d. Kilkenny 1941

## **JOHN E. REDMOND M.P. 1916**

Oil on canvas, 76.2 x 63.6 cm

Presented by Lieutenant-Colonel Sir William Hutcheson-Poë in remembrance of Sir Hugh Lane, 1917.

Collection Dublin City Gallery The Hugh Lane.

Reg. 251

This portrait of John Redmond (1856-1918) was painted by John Lavery at the height of Redmond's success as leader of the Irish Parliamentary Party with the passage of the Home Rule Bill prior to the outbreak of the First World War. This portrait is a companion piece to the portrait of Ulster Unionist leader Edward Carson, on view in gallery 12.

John Redmond had been unsupportive of Roger Casement's condemnation of King Leopold II of Belgium's exploitative regime in the Congo, excusing himself on religious grounds. Rather than see a split in the Irish Volunteers, Casement acquiesced in 1914 to John Redmond's ascension to a leading and influential role in the Volunteers. This was despite his view that the Redmonites were a 'gang of tricky schemers' who only wanted a majority Catholic rule in Ireland rather than a wholly inclusive independent Ireland. Casement was aware that by adopting his albeit reluctant conciliatory approach to Redmond, P.H. Pearse, Eamonn Ceannt, Con Colbert and Sean MacDermott regarded him with mistrust. Redmond rallied the Irish Volunteers to join the British army and fight on Britain's side in the First World War which they did in large numbers. Casement openly declared his support for Germany in a letter

to the *Irish Independent* on 5 October 1914 and it was to Germany that he would go and seek military support for Ireland, a mission that would ultimately end in failure and his death. Redmond had neither tolerance nor pity for Roger Casement, who by trying to convince Irish prisoners of war to form an Irish Brigade and fight against Britain had he felt made Casement a dupe of Germany.

## WHO FEARS TO SPEAK OF EASTER WEEK?

This image of the poster *Who Fears to Speak of Easter Week?* is from the collection of the National Library of Ireland. The title is reference to the ballad 'Who Fears to Speak of '98' which was based on 'The Memory of the Dead' written by John Kells Ingrams in 1843 and inspired by the Rebellion of 1798 led by the United Irishmen. In the image here we see a figure of a United Irishman from 1798 as well as an Irish Volunteer from 1916. The sixteen men executed as part of the 1916 Rising, including Roger Casement, are represented here as well as significant locations around the city associated with the rebellion.

# **GALLERY 12**

## **SIR WILLIAM ROTHENSTEIN**

b. Bradford 1872 – d. Gloucester 1945

## **W.B. YEATS 1898**

Lithograph on paper, 30.5 x 20 cm

Presented by the artist, 1908.

Collection Dublin City Gallery The Hugh Lane.

Reg. 428

W.B. Yeats was with the English artist William Rothenstein at Rothenstein's farmhouse in the Cotswold Valley when news of the Easter Rising broke. Yeats chronicled many of the most significant events of his time including his seminal poem *Easter 1916*. W.B. Yeats noted the 'strange Irish impartiality' on the Rising as though 'it was all a sort of game.' However, following the execution of the leaders of the Easter Rising the mood changed dramatically. W.B. Yeats sent a cable to the British Prime Minister H.H. Asquith appealing for clemency for Casement. In doing so he was one of a number of high profile people internationally including G.B. Shaw and the New York art collector and patron John Quinn who supported Casement. In 1933 W.P. Maloney published *The Forged Casement Diaries* which raised again the way Casement's so-called Black Diaries were used to undermine appeals for a reprieve. While W.B. Yeats was unconvinced about the diaries being forged and was unconcerned at Casement's homosexuality, he strongly disagreed with how the diaries were used to discredit Casement, sentiments explored in his poem *The Ghost of Roger Casement*.

## **SIR WILLIAM ROTHENSTEIN**

b. Bradford 1872 – d. Gloucester 1945

## **MRS STOPFORD GREEN (MISS ALICE STOPFORD GREEN)**

Pastel on paper, 26.7 x 19 cm

Presented by Mrs William Cadbury, 1918.

Collection Dublin City Gallery The Hugh Lane.

Reg. 413

Alice Stopford was the daughter of the Archdeacon of Meath. She married the English historian John Richard Green, author of the best-selling book *A Short History of the English People*. Stopford Green was concerned at the plight of the people of the Congo who were being exploited and mistreated in the pursuit of natural resources by colonial powers. Through the Congo Reform Association, Stopford Green, Roger Casement and E.D. Morel raised public awareness of these issues. She was also the author of *The Making of Ireland and Its Undoing* (1907) and *Irish Nationality* (1911) which were strongly anti-Imperialist. The planning for the Howth gun running took place in the drawing room of her London home and she also supported the venture financially. Stopford Green was influential, albeit often in the background, in political circles and her social circle included the social reformers Beatrice and Sidney Webb. This fine portrait of Stopford Green was presented to the Hugh Lane Gallery by the wife of William Cadbury, of Cadbury's chocolate empire, a noted philanthropist and friend of Casement's.

## **DAVID WILSON**

b. Co. Tyrone 1873 – d. London 1935

## **SIR JOHN LAVERY**

Ink on paper, 35.1 x 26 cm

Presented by Joseph Holloway, 1943.

Collection Dublin City Gallery The Hugh Lane.

Reg. 980

David Wilson was a successful caricaturist who contributed to *Punch*, *Nomad's Weekly* and *The Sketch* among many other publications. He also illustrated books and was a propaganda artist during the First World War. John Lavery was one of the most successful portrait painters of his day whose subjects include the British royal family. He was described as debonair and was comfortable with any social circle or group. By the time he painted *High Treason: The Appeal of Roger Casement* in 1916, Lavery was wealthy and successful and moving in the circle of the British Prime Minister. His monumental painting is one of the most significant visual accounts of the events surrounding the 1916 Rising.

## **ROBERT STEWART SHERRIFFS**

b. Arbroath, Scotland 1906 – d. London 1960

## **FREDERICK EDWIN SMITH, 1<sup>st</sup> EARL OF BIRKENHEAD 1929**

Pen and ink, 29.2 cm x 18.5 cm

Purchased, 1978

On loan from the National Portrait Gallery, London  
NPG 5224(4)

Robert Stewart Sherriffs made celebrity portraits for the magazine *The Sketch* and also worked for *Punch*. He remarked that 'figures and faces were patterns to be studied and memorised - not patiently drawn from life.' F.E. Smith, the prosecuting counsel in the trial and appeal of Roger Casement was a brilliant and controversial barrister and known as a *bon viveur*. He was a founding member with Winston Churchill of the Other Club, where convivial politicians from across the political divide would meet. The euphemism that the lord chancellor had 'dined well' was often used to describe F.E.'s hedonistic lifestyle. As lord chancellor, Birkenhead was part of the treaty negotiations which created the Irish Free State in 1921. He forged a mutual bond of trust with Michael Collins during the difficult negotiations but Birkenhead's role attracted bitter criticism from Edward Carson who with many Unionists regarded the treaty as treachery. This caricature was made only a year before Birkenhead's death but captures some of the pompous characteristics that resulted in his being labelled Lord Bustinghead by the cartoonist David Low. He remained energetic and much in demand as a speaker as well as being a prolific writer to end of his life.

## **SIR LESLIE WARD**

b. London 1851- d. London 1922

## **CHARLES JOHN DARLING, 1<sup>ST</sup> BARON DARLING 1897**

Watercolour, study for drawing published in *Vanity Fair*  
15 July 1897, 27.3 cm x 21.6 cm

Purchased, 1934

National Portrait Gallery, London

NPG 2708

Charles Darling (1849-1936) was known for being impeccably dressed. Physically he has been described as 'small, gaunt and some-what short-sighted.' With his witticisms and populist approach he tended to play to the gallery while also maintaining a haughty and snobbish attitude in court. Lavery brilliantly captures this hauteur in his painting *The Appeal of Roger Casement* where Darling is shown looking imperiously ahead with his nose in the air. Leslie Ward, a talented caricaturist whose work appeared regularly in *Vanity Fair* under the pseudonym 'Spy', portrays a squinting and condensed Darling. Ward came from an artistic background and attended Eton College. He believed that caricatures should be 'comic impressions with a kindly touch' rather than cruel or vulgar.

## **SIR LESLIE WARD**

b. London 1851- d. London 1922

## **ALFRED TRISTRAM LAWRENCE, 1<sup>ST</sup> BARON TREVETHIN 1907**

Pencil, pen and ink, study for drawing published in  
*Vanity Fair* 16 October 1907

12.9 x 18.2 cm

Purchased, 1971

On loan from the National Portrait Gallery, London  
NPG D7682

A.T. Lawrence, first Baron Trevethin (1843-1936) was one of the five judges at Casement's Appeal. At the age of sixty-one, he was appointed to be a Queen's Bench judge in 1904. He was appointed Lord Chief Justice in 1921 in an unusual arrangement to facilitate the then Prime Minister David Lloyd George. The arrangement included Lawrence submitting an undated letter of resignation. Both Lord Darling and A.T. Lawrence fell out with Lord Reading over the situation and neither attended Reading's farewell. Lord Birkenhead also intervened remarking that 'it would make the Lord Chief Justice a transient figure subject to removal at the will of the government of the day and the creature of political exigency.'

## **CHARLES WELLINGTON FURSE**

b. Staines, England 1868 - d. Camberwell, England  
1904

## **CHARLES JOHN DARLING, 1<sup>ST</sup> BARON DARLING 1890**

Oil on canvas, 137.4 cm x 92 cm

Given by the sitter's grandson, Robert Charles Henry  
Darling, 2nd Baron Darling, 1947

On loan from The National Portrait Gallery, London  
NPG 3546

Charles Wellington Furse studied at the Slade School of Art and at the Academie Julian in Paris. He was a supporter of the New English Art Club which aimed to promote the style of modern French painting in Britain. He was a successful portrait painter and his work is imbued with light and vigour. Furse died at a young age from tuberculosis. Charles Darling (1849-1936) was the presiding judge over Roger Casement's appeal. A staunch Unionist, he had taken Edward Carson, who became the leader of the Ulster Unionists into his chambers when Carson moved from the Irish to the English Bar. Darling was a Conservative Unionist MP before becoming a Circuit judge, and his appointment to the High Court Bench in 1897 was objected to on the grounds that he had given 'no sign of legal eminence'. Darling had never attended university but was a voracious reader and had commenced articles with a firm of solicitors. Transferring to the bar, he was admitted to the Inner Temple in 1872. While he came to be admired for his close reasoning and generally excellent summing up in criminal cases, his penchant for supposed 'witticisms' during the course of court proceedings were a source of some irritation to others in the legal profession.

## **SIR JOHN LAVERY**

b. Belfast 1856 – d. Kilkenny 1941

## **THE EARL OF BIRKENHEAD 1923**

Oil on canvas, 93.5 x 81 x 8 cm

Lady Lavery Memorial Bequest through Sir John Lavery, 1935.

Collection Dublin City Gallery The Hugh Lane.

Reg. 736

Sir Frederick E. Smith (1872-1930) was a brilliant and controversial barrister and Tory politician. At the age of ten, he had announced his ambition of becoming lord chancellor. He supported Ulster Unionists' resistance to Home Rule and attended the processions of the Ulster Volunteers which culminated in the signing of the Ulster Covenant in 1912. As such he was considered to be acting as Edward Carson's 'galloper' by encouraging him in his increasingly militant opposition to Home Rule. F.E. Smith was an advocate of partition and Ulster's right to be excluded from a self governing Ireland. With regard to the exclusion of Ulster from the Home Rule Bill, Casement observed: 'I certainly do not think any policy excluding Ulster is either possible or workable, and I have met no Ulsterman who put it forward as a solution. This proposal, you may remember, did not come from any Ulster or Irish representative; it was first made, I think, at Dungannon by Mr F.E. Smith, who is not an Ulster member.'

Following Carson's resignation as Attorney General in 1915, F.E. was appointed to the position. It was in this role that he led the case for the prosecution against Roger Casement for High Treason in 1916. Despite the public antagonism between them, F.E. considered the circulation of the so-called 'Black Diaries' to

be 'ghoulish' and considered their content to be improbable and reflective of a man insane. For this reason he offered the diaries to the defence who declined to make a plea of insanity. Casement made a pointed reference to F.E. Smith during his speech from the dock when he said: 'The difference between us was that the Unionists chose a path they felt would lead to the Woolsack [i.e. become Lord Chancellor of the House of Lords]; while I went a road I knew must lead to the dock.'

In 1919, F.E. Smith at the age of only forty-six was made lord chancellor by Prime Minister David Lloyd George. In 1921, he played a significant role in the formation of the treaty which created the Irish Free State in 1921.

## **SIR JOHN LAVERY**

b. Belfast 1856 – d. Kilkenny 1941

## **GEORGE GAVAN DUFFY 1921**

Oil on canvas, 76.2 x 63.5 cm

Lady Lavery Memorial Bequest through Sir John Lavery, 1935.

Collection Dublin City Gallery The Hugh Lane.

Reg. 734

George Gavan Duffy (1882-1951) was born in Cheshire, England in 1882. The son of Sir Charles Gavan Duffy, co-founder with Thomas Davis and John Dillon of *The Nation*, the newspaper of The Young Ireland movement. Charles Gavan Duffy advocated for the repeal of the union with Britain, and agitated for the rights of Irish tenants. In 1848 he was arrested for publishing articles of a treasonable nature and imprisoned.

With his brothers and sister, George Gavan Duffy was brought up in Nice and spoke French and Italian fluently. He attended Stonyhurst in England where he excelled in all his studies. George Gavan Duffy came to public attention as Casement's solicitor during Casement's trial and appeal. His brother-in-law was Casement's barrister A.M. Sullivan. The enormous scandal surrounding Casement in Britain resulted in Gavan Duffy losing his livelihood in London when he was forced out of legal practice by the partners in his firm. However, his spirited defence of Casement meant that he was one of the few lawyers whose reputation was actually enhanced by participation in the trial.

Following Casement's execution in Pentonville Prison, Gavan Duffy made a valiant, albeit unsuccessful effort to retrieve the body Casement. His sister Louise Gavan Duffy was secretary

of Cumann na mBan and worked in the kitchens of the GPO during the Easter Rising.

George Gavan Duffy moved to Ireland permanently and became closely involved in Irish political life and was a highly respected member of the legal profession. He was a human rights advocate and a robust proponent of the concept of rule of law and the liberty of the individual against undue interference by government. He was appointed President of the High Court in 1946.

## **SIR JOHN LAVERY**

b. Belfast 1856 – d. Kilkenny 1941

## **SIR EDWARD CARSON MP 1916**

Oil on canvas, 76.2 x 63.6 cm

Presented by Lieutenant-Colonel Sir William Hutcheson-Poë in remembrance of Sir Hugh Lane, 1917.  
Collection Dublin City Gallery The Hugh Lane.  
Reg. 252

Born in Harcourt Street in Dublin, Edward Carson (1854-1935) studied classics at Trinity College, Dublin. He was called to the Irish bar in 1877 having studied at King's Inns. While he had previously acted on the side of tenants under the Land Act of 1881, he made his name acting on behalf of landlords against the Irish Parliamentary Party's Plan of Campaign. In 1892, he was made solicitor-general for Ireland. As a QC, he successfully acted for the marquess of Queensbury in the 1895 libel action brought by Oscar Wilde.

In 1900, he was made solicitor-general for England. When the scandal of the mis-treatment of African cocoa bean labourers resulted in a libel trial brought by William A. Cadbury, a close friend of Casement's, against *The Standard* newspaper, who had accused the chocolate firm of profiting from exploitation, Carson represented the newspaper. Cadbury was represented by Rufus Isaacs, the presiding judge at Casement's trial.

In 1910, Carson was the leader of the Irish Unionist MPs at Westminster and was vehemently opposed to the Home Rule Bill introduced by H.H. Asquith in 1912. Preserving the union between Britain and Ireland was the 'guiding star' of Carson's political life. For this reason he supported the 1912 Ulster

Covenant and the raising and arming of the Ulster Volunteer Force. He advocated partition and the exclusion of six counties of Ulster from any form of Irish Home Rule. Casement was opposed to the idea of partition: 'In Ulster, where I was most at home, I tried to keep together the small band of "scattered Protestants" there who desired friendship with our Catholic fellow countrymen, based on equal recognition of their common Irish identity, against which the forces of intolerance and enmity were openly arrayed.' Casement believed that Ulster was the most 'typically Irish province of Ireland.' In 1913, Roger Casement with Alice Stopford Green and others addressed a Protestant rally at Ballymoney, Co. Antrim in a bid to galvanise moderate unionist and Presbyterian opinion against the sectarian and lawlessness of Carson's rhetoric. Lavery captures here the scowl that was said to characterise Carson's physical features. As a man he could be compelling, charming and emotional while also menacing with formidable skills in cross-examination.

## **SIR WILLIAM ORPEN**

b. Dublin 1878 – d. London 1931

## **RUFUS ISAACS, 1<sup>ST</sup> MARQUESS OF READING 1919**

Oil on canvas, 91.4 cm x 61 cm

Given by wish of Viscount Wakefield, 1960  
National Portrait Gallery, London  
NPG 4180

After an unconventional and peripatetic schooling and early work life, Rufus Isaacs (1860-1935), bright and precocious as a youngster, read for the bar at the age of twenty-four. The law was a profession that he immediately took to. He became hugely successful, taking silk at the age of thirty-seven soon earning £30,000 per annum. Sociable and hardworking he was described as having 'a slim, taut figure, with striking, chiselled features, and a melodious, beautifully modulated voice...' His lucidity of mind was much admired and he presented his cases in a calm and courteous way. In 1910, Isaacs was made solicitor general and was knighted. Shortly after he was made attorney general and in 1913 became lord chief justice. Three years later he was the presiding judge at the trial of Roger Casement, the most dramatic case of his career. In 1921 he was appointed viceroy of India a position he was delighted to accept: 'I will never look at a law report again if I can help it!' Rufus Isaacs is the great uncle of the British artist Tacita Dean, whose work is represented in this Gallery's collection.

# **SIR ROGER CASEMENT'S LAST SPEECH FROM THE DOCK DONE INTO VERSE THE IDEAL RECITATION FOR VOLUNTEERS**

This image is drawn from the collection of the Library of Trinity College Dublin and is of Roger Casement's famous speech from the dock made into verse form for popular distribution. Casement's speech was published in this form by Independent Newspapers in Abbey Street along with that of the last speech of Robert Emmet and was on sale for twopence.

## **SIR JOHN LAVERY**

b. Belfast 1856 – d. Kilkenny 1941

### **THE COURT OF CRIMINAL APPEAL LONDON 1916. (ROGER CASEMENT) 1916**

Oil on panel, 80 x 63.5 cm

Lady Lavery Memorial Bequest through Sir John Lavery, 1935.

Collection Dublin City Gallery The Hugh Lane.

Reg. 753

John Lavery's detailed preparatory work for the much larger painting *High Treason: The Appeal of Roger Casement* contains some differences to the finished work. These include Casement himself: in the preparatory study he looks away rather than looking directly at the viewer. The Earl of Birkenhead wrote a number of years later that Casement did not exhibit 'the smallest interest in the legal wrangles which meant for him either freedom or a felon's cell. When he caught the eye of a friend in the public gallery he smiled. He was completely resigned.' However, extensive notes Casement made to his counsel George Gavan Duffy outlining observations on the judges' ruling and the prosecution's case signify that he was more than willing to try and put forward his case albeit on his own terms. Apparently upon seeing Lavery sketching at his appeal, Casement asked if it were not treason to "take off the heads of His Majesty's judges." The preparatory work also depicts the tall windows and larger area of the crowded public balcony excluded from the finished work. By omitting the source of the light, Lavery lends it an almost spiritual quality as it falls in the direction of the accused.

## **FRANCOIS-AUGUSTE-RENE RODIN**

b. Paris 1840 – d. Meudon 1917

## **GEORGE BERNARD SHAW 1906**

Marble, 59 x 47.5 x 28 cm

Given by the artist to George Bernard Shaw; presented by George Bernard Shaw, 1908

Collection Dublin City Gallery The Hugh Lane.

Reg. 534

While declining a suggestion that he fund Casement's defence, G.B. Shaw instead had these words of advice for the prisoner in the dock: 'I advised Casement to conduct his own defence; to please not guilty but admit all the facts; to assert his complete right to act as he had done; to claim that, as he was a prisoner of war and not a traitor, his execution would be a murder; to be eloquent about his right to take up arms for the independence of his country and to finish with a defiant 'Now murder me if you like and be damned'. I believed, and still believe, that such a defence would have had at least a chance of disagreement in the jury. I knew also that the conventional defence was absolutely certain to produce a conviction...I was therefore in no sense a Casementite; but I have no patience with judicial murders in which the infuriated accuser is also the judge, the jury, and the executioner.'

## **SIR JOHN LAVERY**

b. Belfast 1856 – d. Kilkenny 1941

### **HIGH TREASON: THE APPEAL OF ROGER CASEMENT. THE COURT OF CRIMINAL APPEAL, 17 AND 18 JULY 1916**

Oil on canvas, 194.5 x 302.5 cm

Bequeathed by the artist, 1941

On loan from the UK Government Art Collection, London

Roger Casement's trial, presided over by the Lord Chief Justice, Lord Reading, took place at the Royal Courts of Justice in London from 26 to 29 June 1916. Lord Reading directed the jury very strongly that treason could be committed outside the realm. Casement was found guilty and sentenced to death. Sir John Lavery's monumental and historic painting depicts Roger Casement's appeal against his conviction for High Treason in the packed court of Criminal Appeal. While Lavery's painting was not a formal commission, the presiding appeal judge, Mr Justice Darling, asked Lavery to record the event and arranged for the artist to do so from the jury box directly opposite Casement, who is shown as the focal point of the composition.

Sir Frederick E. Smith, then Attorney General and a brilliant and controversial barrister, led the case for the prosecution. On the side of the defence were Casement's solicitor George Gavan Duffy, his barrister Serjeant Sullivan, who is shown addressing the court, Artemus Jones and Professor J.H. Morgan. Michael Francis Doyle, an American lawyer, was also permitted to assist the defence team. The three women seated closest to the dock were Casement's cousin Gertrude Bannister, his friend Ada McNeill, and Margaret Duffy, the wife of George Gavan Duffy.

Such was Roger Casement's fall from grace that Lavery's decision to paint Casement's appeal caused shock in some of the newspapers of the time. The *Weekly Dispatch* wrote: 'Much astonishment has been caused in artistic circles...that Mr John Lavery is engaged in painting the final scene of the Casement trial...the forthcoming picture is sure to attract immense attention but scarcely the kind of notice that so popular an artist is seeking.' The appeal took place against the backdrop of the brutal carnage of the First World War. In Ireland, the leaders of the Easter Rising had been tried behind closed doors without defence lawyers and executed.

Upon the dismissal of his appeal, Casement made a brilliant speech from the dock. Appeals for clemency and the widespread support for Casement internationally were undermined by the deliberate circulation among the press and influential members of society of Casement's so-called 'Black Diaries' which contained explicit details of homosexual encounters. However, such manipulation of the press was not always appreciated. *The Times* of London, while agreeing with the verdict, protested against the 'use of the Press for the purpose of raising issues which are utterly damaging to Casement's character, but have no connection whatever with the charges on which he was tried' and noted that 'if there was ever any virtue in the pomp and circumstance of a great State Trial, it can only be weakened by inspired innuendoes which, whatever their substance, are now irrelevant, improper, and un-English.'

Following the dismissal of his appeal, Roger Casement was hanged on 3 August 1916 at Pentonville Prison. Despite the determined efforts of George Gavan Duffy to retrieve his body, Casement was buried within the walls of the prison. In 1965, his remains were brought to Ireland. Lavery continued to work on *High Treason* until 1931. The painting remained in his studio until his death, when he bequeathed it to the National Portrait Gallery or the Royal Courts of Justice and, if neither of them

accepted it, to the National Gallery of Ireland. The National Portrait Gallery declined the bequest. The painting was received in the Royal Courts of Justice in London with some consternation. Since 1951, it has been on loan to the Society of King's Inns, Dublin. The detailed preparatory work for *High Treason* was presented to this Gallery by John Lavery in 1935.

## **SIR WILLIAM ROTHENSTEIN**

b. Bradford 1872 – d. Gloucester 1945

## **ROGER DAVID CASEMENT 1911**

Pencil, 28.6 cm x 20 cm; 18.7 cm x 28.6 cm

Given by Rothenstein Memorial Trust, 1953

On loan from the National Portrait Gallery, London

NPG 3867a

William Rothenstein was the son of a German mother and father who came to England in the mid-nineteenth century. Following his studies at the Slade School of Art in London, an institution much admired for the importance given to skills in drawing, Rothenstein went to the Académie Julian in Paris. Rothenstein was friends with many of the most progressive artists of his day but was wary of movements such as Post-Impressionism which he considered to be less than serious. During the First World War, Rothenstein was an Official War Artist. However, his German background meant that he was sometimes treated with suspicion. While members of his family changed their name to make it sound more English, Rothenstein held out and retained his name. In 1931, he was knighted for his services to art. His portrait drawings here of Roger Casement reveal the clarity of line and skill in capturing likeness for which he was so admired.

## **SIR WILLIAM ROTHENSTEIN**

b. Bradford 1872 – d. Gloucester 1945

## **RUFUS ISAACS, 1<sup>ST</sup> MARQUESS OF READING 1925**

Sanguine and black and white chalk,  
40.6 cm x 29.5 cm

Given by Rothenstein Memorial Trust, 1936

On loan from the National Portrait Gallery, London

NPG 2880

Like the artist William Rothenstein, Rufus Isaacs, Lord Reading (1860-1935) was of Jewish origin. His father was a fruit importer with a successful business in Spitafields market. It was hoped that Rufus would enter the family business and only after several failed attempts at alternative careers did his father allow Rufus to study for the bar. Both Rufus and his wife were described as a ‘remarkably good looking couple’ noted for their *joie de vivre*. His charm and tact meant that he was respected and admired by politicians from different politician parties. David Lloyd George relied heavily on his legal advice and considered him a close friend.

When Casement’s barrister Sergeant Sullivan attempted to introduce political motivations for Casement’s actions, Reading rebuked this approach when he directed the jury in his summing up that: ‘I always feel anxiety in a court of justice when there is any possibility of the introduction of political passion. Justice is ever in jeopardy when passion is aroused.’ In his celebrated speech from the dock, Casement argued that he had a right ‘an indefensible right, if tried at all under the statute of High Treason, to be tried in Ireland, before an Irish court and by an Irish jury’ and that he would accept the result from the jury be they ‘Protestant or Catholic, Unionist or Nationalist, Sinn Feineach or Orangemen.’

**Dublin City Gallery The Hugh Lane**  
**High Treason: Roger Casement**  
10 March – 2 October 2016

Notes on the artworks compiled and edited by Jessica O'Donnell

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