

D'Oyer Hundred, held September 29, 1656, is the following entry:—

“Item. It is agreed by the Mayor, Ballives, Burgesses, and Commonalty, assembled in Common Council, that Andrew Wandrick, Esq., Recorder of this Towne and these Liberties thereof, for his rare and great paines in the supplym^t of that Employment of Recorder shall have yearly paid unto him by the Mayor for the time being out of the Revenue of this Corporation the sum of x£. (viz.), £5 on the 25 of March and the other £5 on 29 of September.”

In 1670, Owen Silver was chosen Recorder, so that Mr. Wandrik either had resigned the office, or was then deceased. This token is of brass, and weighs 20 grains. Specimens are in the British Museum, and in Dr. A. Smith's collection.

REGISTER OF HISTORICAL PORTRAITS.

EDITED BY THE REV. JAMES GRAVES, A. B.

THIS age has shown great favour to those ancillary branches of history which give insight to the everyday life of the generations long gone by. It is pleasant to know how men then lived in peace and war—what the inlaying and jewelling of the knight's bascinet cost—where the blade of his good sword was tempered and damascened—how he purveyed the cloth of gold and costly furs of his weeds of peace—how the gallant of the second Richard's time recommended himself to the eyes of the fair lady of his love by arraying himself in a suit divided in colour by a right line from head to heel, the right side red, the left, mayhap, white, even to the chained up point of his preposterously elongated shoes. The dim and unsubstantial forms that have gone “down amongst the dead men” seem to grow more real and life-like as we become familiar with such details; and when touched in by a master's hand, the canvass glows and brightens, and we almost think to see the figures live and move as when they fretted their brief space on the busy stage of life. Now, of these handmaids to the knowledge of the past, none is more permanently interesting than portraiture. We cannot choose but be pleased as we trace character in the features of the cleric, sage, or soldier, who has been a “king of men,” has led the herd, and stamped the fashion of his soul on the age he lived in. The importance of a National Portrait Gallery has been acknowledged in England, and is supported by public money. Should we not have one, too, in Ireland? It is to be hoped that a collection of Ireland's

worthies shall find a place, sooner or later, in Dublin. In the meantime, however, there is no reason why the machinery of this Society should not be used to register the existence and place of conservation of the numberless historical portraits, either painted or engraved, which adorn the houses of the nobility and gentry of Ireland. The subject is one that has not been worked out or even thought of hitherto, and if this Society did nothing else but ascertain and make known the *locale* of original and authentic portraits of Ireland's notable men of all sides and parties, it would deserve the thanks of all intelligent students of Irish history. Our Members are scattered over the length and breadth of the land, and a little co-operation is all that is needed to carry out the object in view. When, in the course of a summer tour, or otherwise, the existence of an undoubted historical portrait is ascertained, the opportunity should not be let slip to make a note, *on the spot* (subsequent recollection is never to be trusted), of the particulars and characteristics of the picture or pictures, to be transmitted at once to the Honorary Secretaries for registration—such registration to be effected by insertion in the pages of the Journal of the Society, from time to time, as materials come in. It is earnestly requested, therefore, that the Members of the Kilkenny and South-East of Ireland Archæological Society will, each in his own district, aid in carrying out this project. The desired end cannot be effected without their co-operation; and surely so worthy an object cannot fail of support.

The idea suggested itself to me on the receipt of a letter in August last, from a Member of the Society, the Rev. Philip Moore, who in the course of an autumn excursion had noted down a brief yet characteristic description of one or two historical portraits which he had seen. I brought it before the Society at the subsequent November Meeting, and a newspaper report of my observations elicited the following remarks from the "Athenæum" (No. 1621, p. 648)—no mean authority on such matters:—

"At a Meeting of the Kilkenny and South-East of Ireland Archæological Society last week a good idea was thrown out by the Rev. James Graves. Every one knows how rich these islands are in historical portraits; and every one knows how difficult it is to find an original whenever it may be wanted. Let us give an example:—There are two well-known engraved portraits of Raleigh, known as the Houbraken print and as the Virtue print. They are evidently not representations of the same man; and it would be interesting to find the originals, and see if any evidence of authenticity could be drawn from a more exact inspection and comparison. Where are they? The Houbraken is noted as from a picture in the possession of Peter Burrell,—the Virtue as from one in the possession of Lady Elwas, described as a descendant of Raleigh. Neither the one engraving nor the other bears any very overpowering likeness to the Downton Raleigh, recently purchased by the Commissioners of the National Portrait Gallery. So that here are three or four questions of an

extremely interesting kind. Have we extant a true portrait of Raleigh? Had the planter of Virginia a bullet head and bilious eye, as shown in the Virtue engraving, or a grandly calm countenance, as seen in the Houbraken? Has the nation bought as a portrait of its great hero and statesman a representation, as some people think, of one of his obscure cousinry—one of the Downton Raleighs? All these points, a precise knowledge of the whereabouts of the Houbraken and Virtue originals might help to settle. Can any reader of ours tell us the present locality of these pictures? Now the same doubts often arise with less illustrious men, and a General Registry of Historical Portraits is one of the wants of the age. The Kilkenny Society proposes to open an account, and they solicit from their correspondents a brief description of such portraits as they discover in old houses, the descriptions, of course, properly authenticated. By way of encouraging others to begin this useful work, we open in another column a Register, with Mr. Graves's two notes."

This paragraph led to an important letter from Mr. Redgrave, which I think it well to give at length, as it comes from one whose full acquaintance with the subject, and official position, give him a right to be heard in the matter, and whose communication, as might be expected, contains many valuable suggestions:—

“REGISTRY OF HISTORICAL PORTRAITS.

“18, *Hyde Park Gate, South Kensington,*
“*November 23.*

“Your Journal of last week notices an excellent proposition which was thrown out by the Rev. James Graves, at a Meeting of the Kilkenny Archæological Society, and the determination of the Society to open an account and solicit correspondence on the subject. Let me suggest, that the scheme (an excellent and useful one) might be advantageously extended, and that, while the Kilkenny or any other Society might do valuable local service, the object would be much advanced, and would receive far greater attention, if the proposed ‘Registration of Historical Portraits’ had a national rather than a local action.

“First, as to the extension of the idea. In making a Register of all the pictures, the property of the Crown, on which I am at present engaged, I have found that the best verbal description of a picture is in its nature very imperfect, and I have obtained the proper sanction to assist it, by having a photograph taken of each work, to affix to the description, and other information, and form part of the Register.

“Now, the practice of photography is so universal, and [that] qualified operators are to be found in all localities; and I would suggest this plan be adopted in the Registry of historical portraits. Let an extreme size be determined on (say not greater than five inches in the largest dimensions), and each contributor to the Registry be requested to forward such a photograph, with the best possible description of his picture, together with as much as he knows of its authentic history, in order that such

photograph shall be affixed to a prepared sheet, and the information written in at the Registry.

“ I would also propose that information be registered under the following heads:—1. The material on which the work is painted, whether pannel, canvass, or ivory, &c. 2. The size, in inches, of the pannel, canvass, &c. 3. Any signature, monogram, or date, found on the work.

“ It would also be desirable, in the description of the picture, to be as accurate as possible on various points. The supposed age of the individual represented might be given, and of which, within a year or two, most persons capable of describing a picture would be able to judge. The direction from which the light comes might be indicated, and the description, as to the right hand or left hand, should be understood, of the portrait, and not of the spectator, so that a uniform method would be adopted.

“ I think, if such a Register were formed, it would be highly valuable in aid of antiquarian, artistic, and historical research, and should be easily accessible for examination and comparison by all persons desirous of obtaining information, or authenticating works of their own.

“ Now, is it more than necessary to suggest how fitly this duty of registration might be undertaken by the Committee of the National Portrait Gallery, and carried out by their Secretary, Mr. George Scharf? It would not only be collecting valuable information for themselves as to purchase, but gaining attention to the object of the Government in forming the Gallery, and, perhaps, be the means of many valuable gifts in aid. Certainly such a means of registration would gain far more extensive attention than would be given to a local Registry in Ireland, where, to great numbers, consultation would be impossible, and could only be asked as a matter of courtesy. At the same time, localities might undertake to collect information, and transmit it to the central Registry.

“ RICHARD REDGRAVE.”

To this communication, which appeared in the “*Athenæum*” (No. 1622, p. 684), I thought it necessary to reply briefly as follows; as I feared the project might be hampered by conditions which, however well they might suit an undertaking carried on under royal patronage, or at the expense of the nation, would, at all events, not suit a Registry such as that proposed to be effected by the aid of this Society, which, if carried out at all, must depend on the voluntary exertions of private individuals:—

“ TO THE EDITOR OF THE ATHENÆUM.

“ *Kilkenny, December 6.*

“ As you have stamped my suggestion relative to a ‘Registry of Historical Portraits’ with your approval, perhaps you will give me space for a few words on Mr. Redgrave’s proposal that five-inch photographs should accompany all contributions. I do not deny that, wherever practicable, photographic registration would be the most truthful and effectual: but I greatly fear that, if insisted on, it would go far to defeat the object in view. I look for contributions to the ‘Registry’ not so much from regular

investigators, who can afford to set out furnished with the heavy baggage of photographic apparatus, as from the general run of summer tourists, whose more slender *impedimenta* can barely find room for sketching and memorandum book. A brief, yet comprehensive formula should at once be constructed, and Mr. Redgrave has thrown out many excellent hints for that purpose. Let it not be clogged, however, by too many conditions, as the end in view is not so much to give a full description of the portraits, as to indicate their existence and place of conservation.

“JAMES GRAVES, A.B.”

I would propose, therefore, that, when the existence of an undoubted historical portrait, either painted or engraved, is ascertained, information be registered, on the spot, under the following heads:—

1. The name and date of the portrait.
3. The material on, and manner in, which the work is painted or engraved.
3. The size of the portrait.
4. Any signature, monogram, or date, found on the work.
5. The age, dress, and characteristics of the portrait.
6. Name of painter or engraver.
7. The place of conservation, and owner of the portrait.

By the phrase “an undoubted historical portrait” is meant to be conveyed that the personage represented has figured in history, or borne some office in Church or State; or that the armour, dress, or other characteristics of the picture tends to illustrate history. The cataloguing of mere family portraits should be avoided. In like manner, well-known engravings should not be noticed.

Having premised thus much, I proceed to make a commencement of the “Register of Historical Portraits,” with the assurance that it will be continued by many pens.

COMMUNICATED BY REV. PHILIP MOORE, R.C.C., PILTOWN.

No. 1. *Name and Date*—Sir Charles Coote, the elder, a celebrated leader on the side of the Commonwealth in Ireland, slain 1642. *Material, &c.*—Canvass; in oil. *Size*—Half-length, life-size. *Signature, &c.*—No signature, monogram, or date observed. *Age, Dress, and Characteristics*—Middle age; pointed beard; dark-brown moustache; brown eyes; slight person; in armour; baton in right hand. *Name of Painter*—Not known. *Place of Conservation*—Ballyfin House, Queen’s County. *Owner*—Sir Charles Coote, Bart.

No. 2. *Name and Date*—Sir William Parsons, Lord Justice of Ireland, ob. 1650. *Material, &c.*—Canvass; in oil. *Size*—Full-length, life-size. *Signature, &c.*—No signature, monogram, or date

observed. *Age, Dress, and Characteristics*—Middle age; a fine, mild-looking man; shaved close; no moustache; dark eyes and brows; in armour. *Name of Painter*—Not known. *Place of Conservation*—Parsonstown Castle, King's County. *Owner*—The Earl of Rosse.

COMMUNICATED BY THE REV. JAMES GRAVES, A.B., KILKENNY.

No. 3. *Name and Date*—Tenison, Archbishop of Canterbury, *ob.* 1715. *Material, &c.*—Canvass; in oil. *Size*—Three-quarter length, life size. *Signature, &c.*—None.¹ *Age, Dress, and Characteristics*—Middle age; thoughtful face; dark complexion; natural gray hair, long and uncurled; sitting in high-backed chair, dressed in black gown and rochet; book open in hands. *Name of Painter*—Said by family tradition to have been Sir Peter Lely. *Place of Conservation*—The residence of William Hayden, Esq., Kilkenny. *Owner*—William Hayden, Esq.

No. 4. *Name and Date*—Dr. Edward Tenison, Bishop of Ossory,² *ob.* 1735. *Material, &c.*—Canvass; in oil. *Size*—Three-quarter-length, life size. *Signature, &c.*—None. *Age, Dress, and Characteristics*—Youthful-looking; fresh complexion; large, un-intellectual features; flowing wig; black gown and rochet; right hand on book. *Name of Painter*—Not known. *Place of Conservation, and Owner*—Same as No. 3.

No. 5. *Name and Date*—Thomas Tenison, Archdeacon of Carmarthen, *ob.* 1742.³ *Material, &c.*—Canvass; in oil. *Size*—Three-quarter length, life size. *Signature, &c.*—None. *Age, Dress, and Characteristics*—Middle age; large, un-intellectual features; flowing wig; scarlet gown, and black scarf. *Name of Painter*—Not known. *Place of Conservation, and Owner*—Same as No. 3.

No. 6. *Name and Date*—Dr. Potter, Archbishop of Canterbury,⁴ *Material, &c.*—Canvass; in oil. *Size*—Three-quarter length, life size. *Signature, &c.*—None. *Age, Dress, and Characteristics*—Advanced in years; thoughtful face; dark complexion; scanty, gray hair; sitting, book in right hand. *Name of Painter*—Said by family tradition to have been Sir Peter Lely. *Place of Conservation, and Owner*—Same as No. 3.

No. 7. *Name and Date*—Major John Haynes, of Cannycourt, county of Kildare. *Temp.*—William III.⁵ *Material, &c.*—Canvass;

¹ Family tradition fixes the time of its being painted as previous to the elevation of Dr. Tenison to the Archbishopial See of Canterbury, and whilst he was Bishop of Lincoln. Nos. 3 to 6 have descended to Mr. Hayden from his uncle, Joseph Hayden, Esq., of Prospect, county of Kilkenny, a descendant of the Tenison family by the female side.

² Dr. Edward Tenison was nephew to Archbishop Tenison.

³ Son to Dr. Edward Tenison, Bishop of Ossory.

⁴ This prelate was predecessor to Dr. Tenison in the See of Canterbury. His granddaughter was married to the Rev. Thos. Tenison, Archdeacon of Carmarthen, son to the Bishop of Ossory (No. 4).

⁵ Major Haynes from whom descends Mr. William Hayden's wife, married, first, the widow of — Usher, daughter of — Bur-

in oil. *Size*—Three-quarter length, life size. *Signature, &c.*—None. *Age, Dress, and Characteristics*—About thirty; manly, bronzed, good-humoured face; shaved close; profusion of dark brown hair, scarlet tunic with wide sleeves, laced; shirt full at wristbands: voluminous cravat; steel cuirass; buff sword-belt; tall grenadier-like cap by his side. A fine picture. *Name of Painter*—Not known; said to have been painted in Holland. *Place of Conservation, and Owner*—Same as No. 3.

No. 8. *Name and Date*—Sir John Newport, Bart., the last Chancellor of the Irish Exchequer, born 1756. *Material, &c.*—Canvass; in oil. *Size*—Half-length, life size. *Signature, &c.*—None. *Age, Dress, and Characteristics*—Middle age; dress of gentleman of the period; sitting. *Name of Painter*—James Ramsay, Esq. *Place of Conservation*—The residence of Charles Newport, Esq., Waterford. *Owner*—Charles Newport, Esq., J. P.

No. 9. *Name and Date*—Sir Patrick Sarsfield, created Earl of Lucan by James II.; slain at Landen, 1693. *Material, &c.*—Paper; line engraving. *Size*—About twelve inches by eight. *Signature, &c.*—“My Lady Bingham, pinxit. M. A. Bregeon F^c. Tilliard sculptit. After the original picture in the possession of Sir Charles Bingham, Bart., at Castlebar in the county of Mayo, in the Kingdom of Ireland.

“ ‘Oh Patrick Sarsfield, Ireland’s wonder,
Who fought in fields like any thunder,
One of King James’s chief Commanders,
Now lies the food of crows in Flanders.
Oh Hone, Oh Hone.’ ”

Age, Dress, and Characteristics—About thirty-five; in armour; flowing wig; handsome, full face. *Name of Engraver*—Tilliard.¹ *Place of Conservation*—Tintern Abbey, county of Wexford. *Owner*—Rossborough Colcough, Esq., D. L., J. P.

rowes, and a co-heiress, by whom he got the Cannycourt property, which was subsequently sold to the Latouche family. This picture is chiefly valuable for its accurate

representation of the military costume of the period.

¹ This engraving is not noticed by Granger, or his continuator, Noble.

(To be continued.)