

M&ARL

IE TCD MS 11574: THE CUALA PRESS PRINT COLLECTION

Description

The contents of the Cuala Press Print collection donated by Vin Ryan include 111 hand coloured prints and cards designed, printed and sold by Cuala Press between 1906-1968. The hand coloured prints, greeting cards and Christmas cards were issued between 1906 and 1968 and were reproduced from the original photoengraved blocks throughout the life of the press and therefore the dates given in the description are the dates when the print was initially designed. The dates of the prints in this collection are unknown and a covering date of [1906-1968] is used to represent the dates as they were printed during this timeframe. These hand coloured photoengraved prints were made using the Albion Hand press and hand painted by the employees of the press. The prints varied in size and consist of a series of illuminated poems, with text by W.B. Yeats and various decorative hand coloured prints most depicting Irish landscapes, folk scenes and Irish rural life some with extracts from poetry and prose in Caslon Old Face in 14pt. The collection also includes a printed booklet of St Patrick's Breastplate and prints from this with illustrated letters.

Covering dates

[1906-1968]

Extent

1 Box 112 Items

Administrative history

The Cuala Press was founded in Churchtown, Co. Dublin by the Yeats sisters, Elizabeth and Susan, in 1908. The Cuala Press began its life as the Dun Emer Press and was part of Dun Emer Industries, established by Evelyn Gleeson (1855-1944) and Susan and Elizabeth Yeats in Dundrum, Co. Dublin, in 1902. Their aim was to employ and train local Irish girls and young women in 'the making of beautiful things'. Elizabeth Corbet Yeats (1868-1940) trained two people at a time on a printing press, and they gained knowledge of composition, typography, type setting, and ink rolling; they were also involved in the hand painting of the prints and the other material. Susan Yeats (1866-1949) ran the embroidery section and taught embroidery herself. These photoengraved prints were amassed as a collection in the mid-20th century and donated to the Library in 2017 by Vin Ryan. They were made using the Albion hand press and were then hand painted by the employees of the Press; they had been commissioned in 1906 while Elizabeth and Susan Yeats were still at Dun Emer. In 1908, when they established the Cuala Press in Churchtown they continued to produce books but increased their production of other printed material especially hand coloured prints and greeting cards.. These products were extremely important for the Press as they were consistently profitable and easy to reproduce using the same blocks. In a letter from Elizabeth Corbett Yeats to Mr Albert Ehrman dated 15 May 1931, Yeats states that without the hand coloured prints, greeting cards and Christmas cards she "could not make the press pay" (Miller, pg. 87, Dun Emer Press, Later the Cuala Press). In February 1925 the Cuala Press leased a shop and workroom at 133 Lower Baggot Street where they could showcase and sell their books, prints, cards and embroideries directly to the public. Elizabeth Corbet Yeats died on the 16th January 1940 and Georgie Hyde-Lees, wife of W.B Yeats ,along with F.R Higgins as editor, ran the press until her death in 1968.

Custodial history

Purchased by the donor

System of arrangement

The collection is arranged alphabetically by Artist's surname and then according to the Cuala Press print number where known. The Cuala catalogue numbers are taken from MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942]. Catalogue numbers are also taken from MS11535/49/22 'Christmas Card List published from 46 Palmerstown Road, Dublin [c1950]', MS11535/49A/20 'Cuala Press Prints brochure [c1920]' and MS11535 50/5 "A list of hand coloured prints now available for sale, The Cuala Press, 116 Lower Baggot Street, Dublin 2 Ireland c[1971]." Some prints were framed together by the donor and these are intellectually linked in the notes section. The dates given in the 'Jack Yeats Cuala Press prints' series where known are taken from Hilary Pyle 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations'. pp283-295.

Access conditions

Please contact mscripts@tcd.ie

Coyright, conditions governing reproduction

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Language

English

Publication note

The Cuala Press Prints have been digitised and are available to view in the Library's Digital Collections repository using this link:

<https://digitalcollections.tcd.ie/concern/works/4f16c953r?locale=en>

IE TCD

MS George Atkinson Cuala Press Prints
11574/1

[1906-
1968]

Collection of hand coloured prints designed by George Atkinson, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

2 Items

Atkinson, George (1880-1941) was a British etcher, painter and designer. Born in Cobh, Co. Cork, 18 September 1880, the son of Thomas W.R. Atkinson, timber merchant. George went to the Crawford school of art in 1897 and won a scholarship to the National Art Training School at South Kensington. In 1914, he was appointed to the Dublin Metropolitan School of Art as an assistant to the headmaster and later became headmaster in 1918. He first exhibited his works in the Royal Hibernian Academy in 1911 and was elected as an associate in 1912 and became a full member in 1916. In 1924, he prepared the scroll of the sixty-four members of the first Irish Senate for inclusion in the casket presented by Senator Alice Stopford Green. Between 1925 and 1929, he had been responsible for a series of studies etched during the construction of the hydro-electric scheme at Shannon. One of these etchings is in the Crawford Municipal Art Gallery, Cork where there is also an anatomical study in pencil and watercolour. In 1936, he was appointed director of the newly constituted National College of Art. On the 24th March 1941 he was found gassed in his office at the college.

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The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS The Fiddler of Dooney [1906-
11574/1/1 1968]

Hand coloured photoengraved print by George Atkinson titled 'The Fiddler of Dooney'. The print depicts a fiddle player, standing above fields and a cottage, with text of poem around him. The text around the illustration is an excerpt from a poem by W.B Yeats. First two lines read "When I play on my fiddle in Dooney/ Folk dance like a wave of the sea." The print has browned in colour and the colours in the illustration are muted.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 92.

IE TCD
MS The Fiddler of Dooney [1906 -
11574/1/2 1968]

Hand coloured photoengraved print by George Atkinson titled 'The Fiddler of Dooney'. The print depicts a fiddle player in a blue suit, standing above fields and a cottage, with text of poem around him. The text around the illustration is an excerpt from a poem by W.B Yeats. First two lines read "When I play on my fiddle in Dooney/ Folk dance like a wave of the sea."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 92.

IE TCD
MS Dorothy Isobel Blackham Cuala Press Prints [1906 -
11574/2 1968]

Collection of hand coloured prints designed by Dorothy Blackham, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

20 Items

Blackham, Dorothy Isabel (1896–1975), artist and teacher, was born 1 March 1896 in 4 Beechwood Rd, Rathmines, Dublin, daughter of Charles H. Blackham, chief cashier at Kingsbridge railway terminus, and Jane Ruthven Blackham (née Lowry) of Killyleagh, Co. Down. She was related on her father's side to the Wharton family of artists; her maternal grandfather was the antiquarian and crown prosecutor Thomas Kennedy Lowry (1811?–1872). She received her training initially at the RHA

schools, where she was taught by Dermot O'Brien and where she developed a particular interest in poster design, after which she went on to study at the Metropolitan School of Art and in London at Goldsmith's College (1921–2). Blackham had a prolific career as an exhibitor and contributed her work to shows throughout Ireland. She exhibited regularly with the RHA for thirty years from 1916; her work was also shown by the Ulster Society of Women Artists, the Watercolour Society of Ireland, the Arts and Crafts Society of Ireland, and (from 1924) at the Aonach Tailteann, where she was awarded medals in 1928 and 1932. Her 1936 exhibition at the Stephen's Green Gallery was followed by a second at 7 St Stephen's Green in 1943. Like her friend Mainie Jellett, who was a significant influence, she became interested in the activities of the White Stag Group, with whom she exhibited on four occasions in 1940–41. A member of the Dublin Painters' Society, with whom she exhibited throughout the late 1930s, she was also associated with the short-lived Picture Hire Club (1941–2). During this period, she experimented extensively with Linocuts, executing large-scale prints of landscapes. Through her close friendship with Elizabeth and Susan Yeats she became a major collaborator with the Cuala Press, for whom she produced wood- and linocuts for illustrations and greetings-cards. She provided illustrations for the Cluna Press, the Irish Tourist Association, The Bell, and The Ideal Irish Home, and designed the cover for Rev. Myles V. Ronan's booklet *The Boyne Valley and its antiquities* (1936). Added to this was her work as a teacher in several Dublin schools, notably Alexandra College (1936–43) and the Hall School, Monkstown. In 1944 she worked as assistant warden at the Gibraltarian Evacuation Camp in Derry. After her marriage to Elsnor Stewart (1947), she moved to London, where she resumed her career as a teacher, and continued to exhibit under her maiden name. Her work was shown by the RA, Royal West of England Academy, United Society of Artists, and Royal Society of British Artists. In 1967 she and her husband returned to Ireland, settling in Donaghadee, Co. Down. Though her subject matter generally draws on Ireland for inspiration, most particularly the west and north, she also produced scenes of London and the Continent. Her RHA exhibits throughout the 1920s and 1930s include numerous Italian and French subjects, while in the post-war period she visited Portugal. Despite being afflicted by arthritis she continued to paint till her death in Donaghadee, 4 September 1975. Posthumous exhibitions of her work were held at QUB (1976) and the Neptune Gallery, Dublin (1977). She is represented at Dublin City Gallery, the Hugh Lane, QUB, and the South London Art Gallery.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [...] Also poems with initial letters.' [c1942].

Hand coloured photoengraved print by Dorothy Blackham titled 'Dublin Bay, from Ticknock.' Print depicts view from a hill looking down a road flanked by gorse bushes in the foreground with trees, a lake and mountains in background.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 47.

IE TCD

MS Glendalough

11574/2/2

[1906-
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Glendalough' The print depicts houses in the foreground with the Tower of Saint Kevin's Church in the centre surrounded by trees and lakes and mountains in background.

1 item

Please contact mscripts@tcd.ie

Cuala catalogue number 48.

IE TCD

MS Barnacullia

11574/2/3

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Barnacullia'. The print depicts a village with thatched cottages on the side of a mountain with small stone walls and trees and a road in the foreground.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 49.

IE TCD

MS Autumn Beauty

11574/2/4

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Autumn Beauty'. Print depicts a landscape with a body of water in the middle ground and forest path in the background. The text below the illustration is an excerpt from 'The Wild Swans at Coole' by William Butler Yeats. First two lines of text read "The trees are in their autumn beauty/the woodland paths are dry."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 50. Framed with 'May Plenty Bloom' and 'Weather-Wise'.

IE TCD
MS Be Glad of Life [1906 -
11574/2/5 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Be Glad of Life'. The print depicts a woman on a donkey with baskets of turf walking along a road away from cottages with turf outside. There are two working the field in the right hand side and mountains and fields in the background. The text below the illustration is a poem by Henry van Dyke. The first two lines read "Be Glad of life!/ Because it gives you the chance to love and work/ To play and to look up at the stars."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 51.

IE TCD
MS Burning Kelp [1906 -
11574/2/6 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Burning Kelp'. The print depicts a woman holding a rake at the water's edge raking kelp with two men carrying a boat and mountains in the background. The text below the illustration is a Indian proverb. The first two lines read "Health is the greatest gift/ Contentedness the greatest riches."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 52.

IE TCD
MS Waterford [1906 -
11574/2/7 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Waterford'. The print depicts a Harbour with a round tower on the left with a row of buildings, pedestrians in the foreground and a Steamship on the right with people walking the dock. The text below the illustration is a poem by Winnifred M Letts. The first two lines read "It's well to be in Waterford/ to see the ships."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 53.

IE TCD
MS Go To The Land [1906 -
11574/2/8 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Go To The Land'. The print depicts the silhouetted trees with an orange sky, with a light blue lake, mountains and green fields in the background.

Below the text there is also the image of a ship at sea with a green flag on the mast and tiny silhouettes of people on the bow and stern. The text below the illustration is translated from Latin by Helen Waddell. The first two lines read 'Go to the land whose love gives thee no rest/ And may Almighty God, Hope of our life.'

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 54.

IE TCD

MS Leafy Munster

11574/2/9

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Leafy Munster'. The print depicts a garden scene with flowers, with swan, river, and bridge. The illustration surrounds the text and is an excerpt from a poem by Dorothy M. Emerson. The first two lines read "In Leafy Munster years ago/ Those years when we were young."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 55.

IE TCD

MS Cashel

11574/2/10

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Cashel'. The print depicts the Rock of Cashel on a hill with trees in the background. The text below the illustration is a poem by O. Meyler. The first two lines read "Cashel of royal fame - you nobly stand/ A stately ruin towering towards the sky."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 56.

IE TCD

MS Glendalough

11574/2/11

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Glendalough'. Print depicts a forest and a path, with a lake on the right hand side with hills in the background. The text below the illustration is a poem by Emily Lawless. The first two lines read "I see an envied haunt of peace/ Calm and untouched, remote from roar."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 57.

IE TCD
MS Ploughing [1906 -
11574/2/12 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Ploughing'. The print depicts a man ploughing a field with a horse drawn plough, there are trees and birds in the background. The text below the illustration is a poem by J.G. Whittier. The first two lines read "Drop thy still dews of quietness/ till all our strivings cease."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 59.

IE TCD
MS Let Us Sing and Dance [1906 -
11574/2/13 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Let Us Sing and Dance'. The print depicts a man playing the fiddle sat on a stone wall with two children stood watching. There is a thatched cottage with two silhouetted figures and a woman in a blue shawl watching in the background. The text below the illustration is a poem by James Stephens titled 'Dance'. The first two lines read "Let us sing and dance, until/we shall know the final art".

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 60.

IE TCD
MS Weather-Wise [1906 -
11574/2/14 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Weather-wise'. Print depicts four winds, represented by angels, blowing at a weathervane with birds flying down the right hand side of the text. The text below the illustration is an excerpt from an unknown poem, the first two lines of text read "When the wind is in the East/ Tis neither good for man nor beast."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 61. Framed with 'May Plenty Bloom' and 'Autumn Beauty'.

IE TCD
MS A Blessing [1906 -
11574/2/15 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'A Blessing'. The print depicts a silhouette of boy on a donkey against a sunset and mountains. The text below the illustration is a poem by

M.A.Young. The first two lines read "May the Blessing of God be with ye/ Wherever ye are or wherever ye'll be."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 62

IE TCD

MS Road Rise
11574/2/16

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Road Rise'. The print depicts a road leading past a forest with gorse bushes on the right hand side and mountains and fields in the distance. The text below the illustration is an Irish wish and reads "May the road rise with you / and the wind be always behind you."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 63.

IE TCD

MS Mayo
11574/2/17

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Mayo'. The print depicts a thatched cottage on the side of a road, with a woman standing outside next to a pile of turf with trees and mountains in the background. The text below the illustration is a poem by Stephen Gwynn titled 'Mater Severa' from his collection of poems titled 'The Queen's Chronicler'. The first two lines read "There about the ways God's air is free and spacious/ Warm chimney - corners there, warm the kindly heart".

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 64

IE TCD

MS Christmas Hearth
11574/2/18

[1906 -
1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Christmas Hearth'. The print depicts a cottage and a landscape covered in snow. There is warmth coming from the cottage and there are trees in the foreground. The text below the illustration is a poem by Winifred M. Letts. The first two lines read "A full moon and the shadows of bare trees/ on fallen snow that blurs the gravel path".

1 Item

Please contact mscripts@tcd.ie

The Cuala catalogue number not known but Christmas Card number is number 9 in MS11535/49/22 Christmas Card List published from 46 Palmerstown Road, Dublin [c1950].

IE TCD
MS Slievemore, Achill. [1906 -
11574/2/19 1968]

Hand coloured photoengraved print by Dorothy Blackham titled 'Slievemore, Achill'. The print depicts a woman shovelling soil next to a horse with baskets across its back, stood in front of a stone shed in the foreground. The print also depicts cottages and mountains in the background.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number unknown.

IE TCD
MS Awhile we walk the World on its wide roads. [1906 -
11574/2/20 1968]

Hand coloured photoengraved print by Dorothy Blackham titled "Awhile we walk the world on its wide roads." Print depicts a tree with no leaves behind a low stone wall with fields and mountains in the background. The text below the illustration is a poem by Susan L. Mitchell. First two lines read "Awhile we walk the world on its wide roads and narrow ways/ And they pass by, the countless shadowy groups of nights and days."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number unknown.

IE TCD
MS Thomas Bodkin Cuala Press Prints [1906 -
11574/3 1968]

Collection of hand coloured prints designed by Thomas Bodkin, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Bodkin, Thomas (1887-1961), art historian, was born in Dublin on the 21 July 1887, eldest of six children of Matthias McDonnell Bodkin and Arabella Bodkin (née Norman) of Dublin. He was educated at Belvedere College, Clongowes Wood College, and UCD (BCL 1908), he was called to the bar (1911) and practiced till 1916, when he was appointed secretary to the commissioners of charitable donations and bequests in Ireland (1916–25). From an early age Bodkin showed an interest in art and literature; he published reviews and articles on the visual arts in

various journals and newspapers from his late teens onwards. Introduced to Harry Clarke in 1916, he became a great supporter and close friend, writing Clarke's first major notice in the *Studio* (1919), one of several important articles on Irish art that Bodkin contributed to this magazine. Considered a forthright critic, he took the RHA to task on several occasions for its lack of 'fresh talent'. A close friend of Hugh Lane, he was nominated in Lane's contentious codicil to help obtain premises for the proposed gallery of modern art in Dublin. He also took a personal interest in the agitation for the return of the Lane paintings to Dublin and was commissioned by the government to write the book *Hugh Lane and his pictures* (1932). Author of the chapter on contemporary Irish art in the *Saorstát Eireann handbook* (1932), he served on several important government commissions including the 1926 commission on coinage, when he advocated the bird and animal designs of Percy Metcalfe. At the currency commission (1927) he championed John Lavery as the designer of the Free State bank note, after unofficially discussing with his friend Hazel Lavery the idea of putting her portrait on the note. He was a member of the 1927 Department of Education inquiry into the national museum, the report of which resulted in many of the provisions of the national monuments act (1930). Bodkin constantly stressed the importance of education in the visual arts and of awareness of design in general, which, he advocated, would result in improved standards in industrial design and craftsmanship. Bodkin's position with the commissioners of charitable donations and bequests, and his knowledge of legal matters, placed him in an influential position within the National Gallery of Ireland, of which he was a board member (1917–35). Appointed director of the gallery (1927), he pressed in vain for the position to be made full-time and for the meagre purchase grant to be increased. Despite these setbacks he managed to make important additions to the collection, and his 1932 catalogue was considered to have been the most scholarly of its day. In 1935 he resigned from the gallery to take up the position of professor of fine art at the Barber Institute, Birmingham. Shortly after his departure from the gallery, he gave in TCD a biting lecture on the state of the visual arts in Ireland, 'The importance of art to Ireland' (published 1935), highlighting the neglect of the college of art, the national gallery, and the national museum by successive Free State governments, which he said had resulted in the material and spiritual impoverishment of the Irish people. In 1948 Bodkin, who was a close friend of John A. Costello and hoped to return to Ireland, wrote a 'Report on the arts in Ireland', in which he recommended the reestablishment of a ministry of fine arts, something for which he had campaigned since its abolition in 1921. Once again most of his suggestions were ignored, but the arts act of 1951 included his proposed arts council, which was set up under the Fianna Fáil administration (1952). Offered the directorship, he initially declined; by the time he relented, Fianna Fáil had given the post to Paddy Little. Bodkin never returned to live in Ireland, continuing to reside in Birmingham after retiring from the Barber Institute in 1952. In later life he appeared regularly on BBC radio's 'The brains trust' and on television, where he was known for his wit and his physical resemblance to G. B.

Shaw. His prolific writing, especially on the arts, included *Four Irish landscape painters* (1920), containing the first account of Nathaniel Hone's work; an introduction to art appreciation in 'An approach to painting' (1927); and the autobiographical work *My Uncle Frank* (1941). Highly ambitious, in 1927 he asked others to canvass on his behalf for the position of high commissioner to London. An ardent catholic, he is said to have hung the papal flag from his house on Wilton Terrace, Dublin, on appropriate occasions. Bodkin was elected an MRIA (1924); the NUI awarded him a D.Litt. (Hon.) (1927) and an LLD (Hon.) (1961); and Dublin University made him honorary professor of fine arts at TCD (1930) and awarded him a D.Litt. (Hon.) (1936). He was appointed a member of the Comité des Musées Royaux de la Belgique (1930); made Chevalier de la Légion d'Honneur by the French government (1933) and promoted to Officer (1952); and appointed a papal knight of St Gregory (1952). He was also FRSA (1936), hon. RHA (1949), hon. AIBA (1950), and hon. ARIAI (1960). Bodkin married (1917) Aileen, third daughter of Joseph Cox; they had five daughters. He died in Birmingham 24 April 1961. His collection of paintings was presented in his memory to the Friends of the National Collections of Ireland, who gave them to museums and galleries throughout Ireland.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [...] Also poems with initial letters.' [c1942].

IE TCD

MS An Invitation
11574/3/1

[1906 -
1968]

Hand coloured photoengraved print by Thomas Bodkin titled 'An Invitation'. The print depicts a man and woman sat on a hillside looking out across fields, there is a boat sailing on the sea in the distance and mountains in the background, there is also a little white house on another hill on the right hand side. The text below the illustration is a poem by Thomas Bodkin. The first two lines read "Summer has come and far and wide/ from Killakee to Stepside."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 79.

IE TCD

MS Charles Braithwaite Cuala Press Prints
11574/4

[1906 -
1968]

Collection of hand coloured prints designed by Charles Braithwaite, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968. The illuminated poems were originally designed in 1908 and were consistently reproduced between 1906 -1968.

7 Items

Braithwaite, Charles (1876-1941) was a landscape painter and craftsman. Born in Lisburn, Co. Antrim, on 25 February 1876, he attended the Government School of Art, Belfast, and was awarded a scholarship to south Kensington, his main areas of study were in the applied arts of illumination, jewellery and leatherwork. In 1909, Braithwaite worked as a part time drawing master at Methodist College, Belfast. He worked here until his death by which time he had been appointed head of department. Between 1912 and 1929, Charles had showed 21 works at the Royal Hibernian Academy and became an associate in 1914. From 1909-1925, he was Honorary Secretary to the Ulster Committee of the Arts and Crafts Society of Ireland and a member of the Guild of Irish Art workers. He died on his birthday in 1941 in his home in Belfast 165 Cliftonpark Avenue.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD

MS The Lover Pleads with His Friends
11574/4/1

[1906 -
1968]

Hand coloured photoengraved print by Charles Braithwaite titled "The Lover Pleads with His Friends". The print depicts an illustrated golden 'T' with leaves and red, blue and green blocks of colour in the background. The text is surrounded by a design of vines, leaves and flowers. Poem by W.B. Yeats. First two lines read "Though you are in your shining days/ Voices among the crowd."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 85.

IE TCD

MS The Lake Isle of Innisfree
11574/4/2

[1906 -
1968]

Hand coloured photoengraved print by Charles Braithwaite titled 'Lake Isle of Innisfree' by Charles Braithwaite. The print depicts a golden "I" with leaves and red, blue and green blocks of colour in the background. Also includes two red capital letters which signify the next two verses. Poem by W.B. Yeats. First two lines read "I will arise and go no, and go to Innisfree/ And a small cabin build there, of clay and wattles made."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 86.

IE TCD
MS Had I the Heaven's Embroidered Cloth [1906 -
11574/4/3 1968]

Hand coloured photoengraved print by Charles Braithwaite titled 'Had I the Heaven's Embroidered Cloth'. The print depicts an illustrated golden 'H' with leaves and red, blue and green blocks of colour in the background. Excerpt from 'Aedh Wishes for the Cloths of Heaven' by W.B. Yeats. The first two lines read "Had I the Heaven's embroidered cloth/ Enwrought with golden and silver light."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 87.

IE TCD
MS The Lover Tells of the Rose [1906 -
11574/4/4 1968]

Hand coloured photoengraved print by Charles Braithwaite titled 'The Lover Tells of the Rose' by Charles Braithwaite. The print depicts a golden 'A' surrounded by green vines and leaves with yellow flowers and red thorns. The design runs down the left hand sign and encompasses another golden letter signifying the second verse. Poem by W.B. Yeats. First two lines read "All things uncomely and broken, all things worn out and old/ The cry of a child by the roadway, the creak of a lumbering cart."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 88.

IE TCD
MS Into the Twilight [1906 -
11574/4/5 1968]

Hand coloured photoengraved print by Charles Braithwaite titled 'Into the Twilight'. The print depicts a decorated letter "O" with green vines. Poem by W.B. Yeats. First two lines read "Out-worn heart in a time out-worn / come clear of the nets of wrong and rights."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 89.

IE TCD
MS The Pity of Love [1906 -
11574/4/6 1968]

Hand coloured photoengraved print by Charles Braithwaite titled 'The Pity of Love'. The print depicts a golden "A" surrounded by vines and thorns with two birds, blue in colour on either side of the letter and a red and orange flower in the middle of the 'A'. Excerpt from 'The Pity of

Love' by W.B. Yeats. The first two lines read "A pity beyond all telling/
Is hid in the heart of love."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 90.

IE TCD

MS Prose Quotation: The Celtic Twilight
11574/4/7

[1906 -
1968]

'Hand coloured photoengraved print by Charles Braithwaite titled 'Prose Quotation: The Celtic Twilight'. The print depicts an illustrated golden 'W' with blue, red and green designs in the background. Excerpt from 'Earth, Fire and Water', 'The Celtic Twilight' by W.B. Yeats. The first two lines read "We can make our minds so like still water that beings gather about us that they may see."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 91.

IE TCD

MS Victor Brown Cuala Press Prints
11574/5

[1906 -
1968]

Collection of hand coloured prints designed by Victor Brown, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Brown, Victor (1900-1953), is an illustrator and cartoonist. Born 21st April 1900 in Nuneaton, Warwickshire. His family lived in Ireland while his father served in the British Army and he moved to Dublin in the mid 1920's where he established himself as a freelance commercial artist, with his work appearing in books and magazines. Brown also designed calendars, with historical Irish figures and Christmas cards. Gaelic mythology was a significant theme in his work and he had a keen interest in literature. He was friends with F.R Higgins, the poet and co-editor with W.B. Yeats who produced a series of twelve monthly broadsides published in 1953; of twenty-four illustrations, Brown contributed six. He also contributed to the 1937 series of Broadsides published by the Cuala Press. His political cartoons appeared under the name 'Bee' in the early issues of the 'Irish Press'. In 1941, the twenty fifth anniversary stamp of The Easter Rising was designed by Brown. In 1942 he was responsible for the setting of 'The Kiss' by Austin Clarke, performed by The Peacock Theatre by the Dublin Verse Speaking Society. He lived in Carysfort Avenue, Blackrock and died on 16 August 1953.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Silver Apples [1906 -
11574/5/1 1968]

Hand coloured photoengraved print by Victor Brown titled 'Silver Apples'. The print depicts a child in a blue dress standing under apple tree holding an apple. The text below the illustration is a poem by W.B. Yeats titled 'Song of the Wandering Angus'. The first two lines read "And walk among the dappled grass/And pluck till time and times are done."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 84

IE TCD
MS Beatrice Moss Campbell (Lady Glenavy) Cuala Press Prints [1906 -
11574/6 1968]

Collection of hand coloured prints designed by Beatrice Moss Campbell (Lady Glenavy), printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

15 Items

Campbell, Beatrice Moss (Lady Glenavy) (1883–1970), artist, was born 30 April 1883 in Dublin, second among seven children of William Elvery, merchant, and Theresa Elvery (née Moss), singer and music teacher, whose parents were English Quakers. Beatrice's early childhood was spent in Carrickmines, Co. Dublin; in 1896 the family moved to Foxrock and she attended the Dublin Metropolitan School of Art. Her mother's family was artistic – one aunt was the artist Phoebe Anna Traquair and Beatrice and her sisters were talented artists and singers; her younger sister Dorothy Kay became a noted portrait painter in South Africa. Aged sixteen, Beatrice won a three-week scholarship to study in the South Kensington school of art. Back in Dublin, she modelled for William Orpen, then teaching in the school; they became friends, and she regretted never studying painting under him. She concentrated on sculpture under John Hughes and had great success, winning the Taylor scholarship three years in a row (1901–3). The first year she won, the judges, seeking evidence that she had worked unaided, asked her to model a head from life in their presence. Her first exhibit in the RHA was a bronze statuette of a boy in 1902. Thereafter she was a lifelong exhibitor with the RHA, showing almost annually until her death (except for the period 1908–12). Friendship with the older Sarah Purser introduced her to Dublin's artistic milieu and to the arts and crafts movement. In the movement's 1904 exhibition she showed ten items, including terracotta statuettes, a holy water stoup, and a plaster cast of a lectern, which was cast in bronze in Paris that year and placed in her former parish church in Carrickmines. In 1904, after a brief period

studying in Paris with her sister and fellow students Estella Solomon's and Cissie (Frances) Beckett, she took lessons in stained glass from A. E. Child, and was then persuaded by Purser to join her Tower of Glass (An Túr Gloine) studio. She remained six years, executing windows for St Stephen's church, Mount St., Dublin; St Nicholas' church, Carrickfergus; and a war memorial at the Church of Ireland church, Carrickmines. Although her work was generally well received, she did not rate her skill in the medium and her window for a Gort convent led to a critical review of Purser's studio by W. B. Yeats. She did not, however, confine herself to glass but also designed for silversmiths and illustrated books for children. For 'Iosagán agus Sgealta Eile' (1907), by Patrick Pearse, she provided a black-and-white frontispiece and four colour illustrations. For the Cuala Press, run by 'Lily' and 'Lolly' Yeats she designed calendars, Christmas cards, and fifteen Hand coloured prints, which continued to be issued until after the second world war. Her social life in Dublin was busy; an active member of the United Arts Club, she was called by Lady Gregory 'the beautiful Miss Elvery', and Orpen's portrait, showing her long-necked, graceful, and vivacious, bears out this description. Tiring of glass, and wishing to become a painter, she left in 1910 for the Slade School in London. There Henry Tonks was less complimentary than her Dublin teachers; he found her work facile, Orpen also came to this view. Back in Dublin, Beatrice took a studio in Kildare St. and taught for a time in the Metropolitan School of Art, before her parents arranged a marriage with Charles Henry Gordon Campbell, eldest son of the future lord chancellor of Ireland, James Campbell. They married 1 August 1912 and moved to London (living at Selwood Terrace, South Kensington), where Gordon was called to the English bar. It was not initially a love match, but they were well-suited. Gordon liked artistic, bohemian circles and they became friends with D. H. and Frieda Lawrence, the painter Mark Gertler, the publisher John Middleton Murry, and his wife, the writer Katherine Mansfield. Gordon became secretary of the Department of Industry and Commerce in the Irish Free State and in 1922 moved with his wife and children to Clonard, Terenure. His government position meant that within six months the house was burnt down by anti-treatyites, who were, however, almost comically accommodating – local men, they expressed distress at the job and allowed Beatrice to save the children's Christmas presents. Beatrice – who in 1931 became Lady Glenavy after Gordon succeeded to his father's title – was an important member of Dublin's social and artistic scene. She helped establish the Dublin Drama League and assisted Shelah Richards in the production of two plays in 1936. Her friendships were wide and varied and her conversation imaginative and engaged. Dressed in beige she entertained constantly; her house had what she termed a 'caravanserai' character and was constantly full of people. Appointed an associate of the RHA in 1932, she became a full member in 1934 and took her turn at teaching. She also joined the more radical Dublin Painters' Society and held in February 1935 a one-person show at their premises, 7 Stephen's Green, but she never showed with the Irish Exhibition of Living Art, though her work was more avant-garde than that of most academicians. Her memoir does not trace her

development as an artist and mentions only one work with approbation – ‘The intruder’ (exhibited RHA 1932). Now in the National Gallery of Ireland, it depicts in bold, rich colours a female centaur beckoning a young man from a group of picnickers. It immediately attracted attention; Richard Orpen wanted the academy to buy it, but they thought it obscene. About 1941 the Campbells moved to a large Georgian house in Rathfarnham, and twenty years later they transferred to a smaller house in Sandycove. After Gordon's death in 1962, Beatrice published her memoirs, ‘And Today We Will Only Gossip’ (1964). The title was well chosen: the book is not self-revelatory but full of characters she encountered. She died 21 May 1970 in Dublin and was survived by her two sons, the writer and humourist Patrick Campbell and the novelist Michael Campbell, and predeceased by her daughter, Bridget, an Irish international lacrosse player and talented scientist, who was killed by a bomb during the London blitz. Her work is in inter alia the Ulster Museum, the NGI, Dublin City Gallery the Hugh Lane, and the Crawford Municipal Gallery in Cork.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [...] Also poems with initial letters.' [c1942].

IE TCD
MS The Mother of God [1906 -
11574/6/1 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Mother of God'. Print depicts the Virgin Mary ironing green cloth, with the Christ child sleeping with two angels looking on, from open window on the left hand side.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 32.

IE TCD
MS The Fairy Hill [1906 -
11574/6/2 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Fairy Hill'. The print depicts a boy, sat on the right hand side, watching a long procession of small fairy people playing fiddles as they emerge from a grassy mound. There are thatched cottages, mountains and clouds in the background.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 33.

IE TCD
MS The Stooping Angels [1906 -
11574/6/3 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Stooing Angels'. The print depicts four angels, with a garland of flowers, observing the Virgin Mary and Baby Jesus.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 34.

IE TCD

MS The Magnificat

11574/6/4

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Magnificat'. The print depicts Mary and the baby Jesus in the stable at Bethlehem with Mary on her knees and the infant floating opposite her head and looking at her.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 35

IE TCD

MS Old Woman of the Roads

11574/6/5

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'Old Woman of the Roads'. The print depicts an older woman with a walking stick walking along a country path in the dark with mountains in the background. Print also includes a round inset illustration of a lit hearth with a cauldron, broom and stool next to it. The text below the illustration is a poem by Padraic Colum. The first two lines read "O to have a little house! To own the hearth and stool and all!"

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 36

IE TCD

MS The Cradle Song

11574/6/6

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Cradle Song'. Print depicts woman and a child sat with a baby in a cradle with the Virgin Mary standing over them holding her blue cloak to shield the child as two men and a dog walk through the door. The text below the illustration is a poem by Padraic Colum. The first two lines read "O, men from the fields!/ Come gently within." Below the text is a small version of the Virgin Mary shielding the baby in her blue cloak.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 37.

IE TCD
MS Across the door [1906 -
11574/6/7 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'Across the door'. Print depicts a couple stood in the foreground walking away from couples in the background dancing. The text below the illustration is a poem by Padraic Colum. First two lines read "The fiddles were playing and playing/ The couples were out on the floor."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 38

IE TCD
MS Prayer for a Little Child [1906 -
11574/6/8 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'Prayer for a little child'. Print depicts a woman, with hands clasped in prayer, watching child walk along road towards some geese, a goat and a small fairy. There is also a horse and cart, some cows and a mountain in the background. The text below the illustration is a poem by Winnifred M. Letts. The first two lines read "God keep my jewel this day from danger/ From tinker and pooka and black-hearted stranger."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 39.

IE TCD
MS The Comrade. [1906 -
11574/6/9 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Comrade'. Print depicts a man carrying a sack under his arm walking along a road with an angel on his other arm guiding him along the road. The text below the illustration is a poem by Winnifred M. Letts. The first two lines read "A long road before me/ A long road behind."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 40.

IE TCD
MS Within a Little Field [1906 -
11574/6/10 1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'Within a Little Field'. The print depicts a man lying down on his back, in field with an open book at his side. There is a thatched cottage in the background with a figure stood outside and cows grazing nearby. The text below the illustration is a poem by Monk Gibbon. The first two lines read "Within a little field/ a man may find/ a pleasant place to lie."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 41.

IE TCD

MS The Windy Hill

11574/6/11

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'The Windy Hill'. The print depicts a giant angelic figure with a cornucopia of fruits, vegetables with garlands of flowers, looking down upon people dancing and an accordion player. The text below the illustration is a poem by Monk Gibbon. The first two lines read "Now we'll forget the windy hill/The heavy roads, the blinding rain."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 42.

IE TCD

MS To-morrow

11574/6/12

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'To-morrow'. The print depicts a woman in a bedroom sat on the edge of a bed, with a cherub stood by the window. The text below the illustration is a poem by Eleanor L. Sinclair. The first two lines read "Let sleep enfold you in this peaceful room/ and let all thoughts of duty and sorrow."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 43.

IE TCD

MS A Nursery Song for Christmas Eve

11574/6/13

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'A Nursery Song for Christmas Eve'. The print depicts four children with candles, looking up at Christ child surrounded by six angels. There is also an alternative title of 'A Nursery Song for Christmas Eve' that appears above the text. The text below the

illustration is a poem by Susan Mitchell. The first two lines read "The day burns to its close/ Near and more near the waves of darkness flow."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 44.

IE TCD

MS The Breastplate of Saint Patrick

11574/6/14

[1906 -
1968]

Hand coloured photoengraved pamphlet by Beatrice Moss Campbell (Lady Glenavy) titled 'The Breastplate of Saint Patrick'. The print depicts St. Patrick stood in front of the sun with a staff in his hands and snakes near his feet with two angels in the top corners looking down on him. The illustration is centred in the middle of the front page and above the illustration reads "St. Patrick's Breastplate. Irish Hymn early fifth century, sometimes called 'The Deer's Cry', attributed to St. Patrick. Translated by Cecil Frances Alexander, picture by The Lady Glenavy. Printed and published by the Cuala Press." The two inside pages feature the nine verses of the Hymn with colourful end-tail Celtic design at the end of the ninth verse. The first two lines of the first verse read " I bind unto myself to-day/ The strong name of the Trinity." St Patrick's Breastplate was commissioned in 1912.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 46

IE TCD

MS Connemara

11574/6/15

[1906 -
1968]

Hand coloured photoengraved print by Beatrice Moss Campbell (Lady Glenavy) titled 'Connemara'. The print depicts a woman walking along a country road while two woman talk in a field, one sat on a donkey with turf baskets.

1pp

Please contact mscripts@tcd.ie

Please contact mscripts@tcd.ie

IE TCD

MS Emma Sylvia Duffin Cuala Press Prints

11574/7

[1906 -
1968]

Collection of hand coloured prints designed by Emma Sylvia Duffin, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

2 Items

Duffin, Emma Sylvia (1883–1979), nurse, diarist and welfare worker, was born 8 November 1883 in Belfast, fourth daughter in a family of seven daughters and two sons of Adam Duffin (qv) and Maria Duffin (née Drennan). The family was well-to-do and well-connected. The Duffin's and Drennan's were members of the non-subscribing Presbyterian denomination, and closely involved in Belfast business and political life. They participated in a strong local and family tradition of public service, and the education of girls was taken seriously; after private education by their mother and German governesses, all seven Duffin girls were sent to Cheltenham Ladies' College, then the pre-eminent girls' school in Britain and Ireland. Emma went there in May 1900; in 1903 she spent a few months in a school in Shrewsbury, and then took classes in Belfast Art College. She was interested in making a career in book illustration; a few drawings enliven her manuscript diary, and later she illustrated children's books and books of verse written by two of her sisters, Celia and Ruth. Ruth Duffin was the influential and formidable first warden of Riddel Hall (1914–43), a women's residence for Queen's University of Belfast. Duffin spent 1911–12 as a governess or ladies' companion in a wealthy family in north-east Germany. Only three years later, in early 1915, after the outbreak of the world war, she and three of her sisters enlisted to serve as Voluntary Aid Detachment nurses (VADs). In autumn 1915 Emma was called up and sent to a general hospital in Alexandria in Egypt, although she lacked nursing experience and, at the age of 31, was older than most VADs. Experience came very quickly, as she was moved round different wards. In 1916 she signed up for another six months and was sent to Le Havre in northern France, first to an isolation hospital and then to La Gare. Duffin provides a vivid description of armistice day (11 November 1918) in Calais, but she herself was not demobbed until spring 1919, and then returned home to life with her mother and unmarried sisters in the prosperous suburbs of Belfast. Her mother (who lived to be 100, not dying until 1954) had been involved in the Belfast Council of Social Welfare from its foundation in 1906 as the Charity Organisation Society, and Emma Duffin gradually took over her mother's role there. She was on the committee of the society from 1923 and was secretary (1933–53). The organisation was not only an umbrella group to prevent duplication of effort among Belfast's charities, but also extended financial and social support to poor families, investigated the social circumstances of particular cases, pioneered free legal aid and advice, and was involved with the provision of subsidised housing; over sixty houses were rented to people in need, often to single mothers. Duffin initiated the Belfast hospitals' aftercare committee, which employed almoners to support people discharged from hospital. She more than capably lobbied civil servants and Belfast Corporation officials in connection with the design of public housing in the late 1930s, and represented the Council of Social Welfare on the Women's Advisory Housing Council of Northern Ireland (chairman, 1943–7). When the second world war broke out in 1939, Duffin started to keep a diary again, and like other former VADs was asked to register to volunteer to provide first aid; in the event, in February 1940, she was appointed VAD commandant of the Stranmillis Military Hospital, and

later of the Donegall Road Military Hospital. In the aftermath of the blitz bombing of Belfast in April 1941, she had to help organise the temporary morgue in the St George's Market and, as her diary reveals, found that the spectacle of mass violent death was even harder to deal with in her home city than it had been in northern France in the first war. She served in Bangor from 1943 until demobbed. Her civic engagement was cited as the main grounds for the award of an honorary MA by QUB in 1954, but Duffin's nursing service in two wars was also mentioned in the presentation by E. Estyn Evans. Emma Duffin died 31 January 1979, aged 95; she never married.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD

MS Half a Bap
11574/7/1

[1906 -
1968]

Hand coloured photoengraved print by Emma Sylvia Duffin titled 'Half a Bap'. The print depicts a child sat on the doorstep of a shop with a mug and a sandwich in his hands, his mother looks out the door at him with a smile on her face. There is a barrel of potato's under the window and two lettuces on the windowsill. The text below the illustration is a traditional Antrim Rhyme by Ruth Duffin. The first two lines read "My Aunt Jane she called me in/ She gave me tea out of her wee tin."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 75.

IE TCD

MS The Cheat
11574/7/2

[1906 -
1968]

Hand coloured photoengraved print by Emma Sylvia Duffin titled 'The Cheat'. The print depicts a boy stood in front of a gorse bush with a scowl on his face and a leprechaun pointing at him. The text below the illustration is a traditional Antrim Rhyme by Ruth Duffin. The first two lines read "Steppin' I was over magherbawn/ When I happened upon a leprechaun."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 76

IE TCD

MS Eileen Greig Cuala Press Prints
11574/8

[1906 -
1968]

Collection of hand coloured prints designed by Eileen Greig, printed and hand coloured by the Cuala Press and collected by The Schooner

Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Nothing is known about Eileen Greig

Please contact mscripts@tcd.ie

The print appears in MS11535/49A/20 'Cuala Press Prints brochure [c1920]'.

IE TCD

MS Midir and King Eochy play a game of chess
11574/8/1

[1906 -
1968]

Hand coloured photoengraved print by Eileen Greig titled 'Midir and King Eochy play a game of chess'. The print depicts two men mid game of chess in a hut with a woman stood behind the man on the left hand side. There is a large body of water in the background. The title is inscribed underneath the illustration. With a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

The print appears in MS11535/49A/20 'Cuala Press Prints brochure [c1920]'.

IE TCD

MS Brigid O'Brien (Brigid Ganly) Cuala Press Prints
11574/9

[1906 -
1968]

Collection of hand coloured prints designed by Brigid O'Brien (Brigid Ganly), printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

O'Brien, Brigid (Brigid Ganly) (1909-2002) was born Rosaleen Brigid O'Brien on the 29 January 1909 in Dublin to Dermot O'Brien and his wife Mabel Smiley. Her father was a painter. Ganly grew up in Country Limerick at a farm in Cahirmoyle until the family moved to Fitzwilliam square in Dublin. Ganly went on to attend the Metropolitan School of Art where she had the opportunity to study under Patrick Tuohy, Seán Keating and Oliver Sheppard. Ganly was a talented sculptor and won several awards, including the Taylor scholarship in 1929, for her allegorical male nude, Pity. Having studied for six years at the DMSA, Ganly first exhibited at the RHA in 1928 and became an associate member. She was elected a full member in 1935, resigned her membership in 1969, in protest at the lack of young artists being given the opportunity to exhibit. In 1972 she was made an honorary member and returned. She was also a member of the Society of Dublin Painters. In 1933, she travelled around Italy for six months studying early Renaissance frescoes and egg tempera painting. She established in her own studio in Florence for six months of the following year. In 1935, she

painted two decorative panels of angels in All Saints Church, Blackrock using tempera and gilding techniques. In 1938, Ganly painted a large mural using egg tempera for the baptistery of the same church. She painted three large standing figures for a church in Ennis in 1972. Ganly was a representational artist and while known as a portrait artist, she also painted landscapes, interiors and may be best known for her still life's. Some of her best works are portraits of her husband, her sister Ethel, her father, and her friend Sheila Pym. She illustrated the book-jackets of Sheila Pym's works. She had many exhibitions, with the RHA and the Water Colour Society of Ireland. There was a retrospective of her life in 1998 in Hugh Lane Municipal Gallery and her works are in the collections there. She is also in the collections of the Waterford Municipal Gallery, Crawford Art Gallery, Cork and in the National Self-Portrait Collection.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD

MS To Travellers
11574/9/1

[1906 -
1968]

Hand coloured photoengraved print by Brigid O'Brien titled 'To Travellers'. Print depicts a woman holding a basket of flowers on the left, with a group of children on the right with a houses in the immediate background and mountain in distant background. The text below the illustration is a poem by Ruth Duffin. The first two lines read "When you have left us, keep in mind/ the things that you have left behind."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 80

IE TCD

MS Art O'Murnaghan Cuala Press Prints
11574/10

[1906 -
1968]

Collection of hand coloured prints designed by Art O'Murnaghan, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

O'Murnaghan, Art (1872 -1954), illuminator, was born in Southampton to Arthur William O'Murnaghan, an Ordinance Survey official from Co. Down. Art served a four year apprenticeship in a chemist but then accepted a post in the Free Public Library, Southampton. Art was a self-taught artist and in 1898 he left Hampshire city to become a wallpaper designer with a decorating firm in Dublin. Art joined the Gaelic League after their move to Dublin and designed and made poplin badges for their use. Art also designed the weekly headings for Arthur Griffith's 'The

United Irishman'. During the First World War, Art was responsible for Sinn Féin Christmas Cards; The National Museum of Ireland hold some of these in their collections. His studies of ancient manuscripts turned him to penmanship and he became an expert in illumination and calligraphy. Art is also credited as an accomplished organist, well-read in English and French literature, with a wide knowledge of drama. O'Murnaghan's ornamentation appeared in the 'Dublin Magazine' for a series titled 'The Adventures of Gubbaun Saor and Son', retold by Ella Young. The first issue was in September 1923 when he was living at 15 Brighton Square, Rathgar. Miss Young had been the driving force behind a group of Republicans who felt that a book should record the names of the men who had died in the struggle for independence. The suggestion was accepted by the new Irish government and O'Murnaghan won the commission in 1922 with his 25.4 x 35.6cm page based around the word Éire. Reproductions of the page were sold among the Irish community at home and abroad to obtain funds for financing the book. O'Murnaghan designed the Book of Resurrection, the Book consisted of twenty-six vellum pages; among these were The Emblem page, The Men of the Harbour Page, The Signatories Page and The Treaty Page. The book was inspired by traditional Irish manuscripts. Paul Larmour in 'Celtic Ornament' states that the book is "decorated with tangled interlace incorporating birds, fish, and sacred trees, with words from a very early text... In these freely developed yet tightly controlled designs O'Murnaghan went beyond the straightforward revival of ancient motifs in creating entirely personal art". Four drawings for the Book are in the Armagh County Museum. O'Murnaghan provided a design for a Donegal hand tufted carpet for Leinster House and supplied an illustration for the 'Dublin Civic Week 1929 Official Handbook'. He also contributed work to the Royal Irish Academy and donated two works to the Belfast Museum and Art Gallery. In 1936 he took a vellum illustration class at the National College of Art and Three years later he instructed a class on Oriental Design in Celtic Ornament there. His portrait by Ella Solomons is in the National Gallery of Ireland and he died in hospital in Dublin on 8 July 1954.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD

MS They Stilled the Sweetest Breath of Song
11574/10/1

[1906 -
1968]

Hand coloured photoengraved print by Art O'Murnaghan titled 'They Stilled the Sweetest Breath of Song'. The print depicts the letter 'T' outlined in blue with a black background and yellow stars. There is also an alternative title of 'Blight' that appears above the text. The text is a poem by A.E. The first two lines read "They Stilled the Sweetest Breath of Song/ Who loosed from its chains."

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 93

IE TCD
MS Myles O'Reilly Cuala Press Prints [1906 -
11574/11 1968]

Collection of hand coloured prints designed by Myles O'Reilly, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Nothing is known about Myles O'Reilly.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Ireland [1906 -
11574/11/1 1968]

Hand coloured photoengraved print by Myles O'Reilly titled 'Ireland'. The print depicts a decorative capital 'I' in Gold with blue additions in a high cross style designed by Myles O'Reilly. The text is from a poem by Stephen Gwynn. The first two lines read "Ireland, O Ireland centre of my longings/ Country of my fathers, home of my heart."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 95.

IE TCD
MS Eileen C. Peet Cuala Press Prints [1906 -
11574/12 1968]

Collection of hand coloured prints designed by Eileen C. Peet, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Little is known about the artist Eileen C Peet (Booth) except she attended the Metropolitan School of Art in 1928 at 20 years old. Her father was a civil engineer and her address is Eastmount, Dalkey. She designed several Cuala Press Prints and Broadsides.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Turf Cart [1906 -
11574/12/1 1968]

Hand coloured photoengraved print by Eileen C. Peet titled 'Turf Cart'. The print depicts a man sat on a cart being pulled towards a seaside cottage with the ocean and road in the background.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 83

IE TCD
MS Lilla Perry Cuala Press Prints [1906 -
11574/13 1968]

Collection of hand coloured prints designed by Lilla Perry, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

2 Items

Leslie, Mary Isobel ('Temple Lane') (1899–1978), novelist, critic, and poet, was born 19 April 1899 in Portobello House, Dublin, one of two daughters of the Rev. John Herbert Leslie, a Church of Ireland clergyman from Cahir, Co. Tipperary, who was subsequently appointed dean of Lismore cathedral, Co. Waterford, and Mary Richardson Leslie (née Smith) of Clonmult, Midleton, Co. Cork. Much of her childhood was spent with her father's relatives in Tipperary. Educated in England, she went on to attend TCD, from where she graduated MA (1922), with a Large Gold Medal. She went on to receive a D.Litt. (1943), submitting a thesis on Felicia Hemans, and briefly lectured at the college. The first of her novels, *Burnt bridges* (1925), was followed by works such as *Watch the wall* (1927), a romance set during the Napoleonic wars, *The little wood* (1930), which won the Tailteann gold medal, and her wartime best-seller *Friday's well* (1943), which was subsequently adapted for the stage by Frank Carney. She also produced lighter fiction under the pseudonym 'Jean Herbert'.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Clonmel [1906 -
11574/13/1 1968]

Hand coloured photoengraved print by Lilla Perry titled 'Clonmel'. The print depicts a Town next to a river with a stone bridge. The text below the illustration is a poem by Temple Lane. The first two lines read "By streams of Clonmeala girt round with her years/ Good dreams are more valiant than wind from the hill."

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 77

IE TCD
MS Kinsale [1906 -
11574/13/2 1968]

Hand coloured photoengraved print by Lilla Perry titled 'Kinsale'. Print depicts Harbour scene, with several boats and houses in background. There is also an alternative title of 'The Boatman of Kinsale' that appears above the text. The text below the illustration is a poem by Thomas Davis. First two lines read "The wind that round the Fastnet sweeps is not a whit more pure".

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 78

IE TCD
MS Anne Price Cuala Press Prints [1906 -
11574/14 1968]

Collection of hand coloured prints designed by Anne Price, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

2 Items

Nothing is known about Anne Price.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Saint Brendan [1906 -
11574/14/1 1968]

Hand coloured photoengraved print by Ann Price titled 'Saint Brendan'. The print depicts Saint Brendan seated in a small boat, holding the rudder and sailing the boat, he's wearing a blue cloak and purple tunic. There is also an alternative title of 'Saint Brendan The Navigator' that appears above the text.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 65

IE TCD
MS The Harper [1906 -
11574/14/2 1968]

Hand coloured photoengraved print by Anne Price titled 'The Harper'. The print depicts a harp player in 18th century costume playing the harp, sat near a grand fireplace. The title is inscribed underneath the illustration.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 66

IE TCD

MS Hilda Roberts Cuala Press Prints
11574/15

[1906 -
1968]

Collection of hand coloured prints designed by Hilda Roberts, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

3 Items

Roberts, Hilda (1901 - 1982) HRHA was a portrait and figure painter. Born on 12th March 1901 to Samuel Roberts, a builder and Quaker in Dublin. She attended the German High School at Wellington Place in Dublin and received a grounding in drawing; from which her principals, Misses Florence and Edith Wilson introduced her to D.L.R. and E. Lorimer and she subsequently supplied the illustrations for their translation of 'Persian Tales' published in 1919. Later in 1919 she attended the Dublin Metropolitan School of Art for two years and studied under Patrick Tuohy. She later studied in the Regent Street Polytechnic in London where modelling was part of the course. Returning to Dublin and The Metropolitan School of Art she worked on sculpture with Oliver Sheppard and won the Taylor Scholarship for modelling in 1923 and 1924. From these scholarships she was able to study in Paris for a year and returned to Dublin in 1927 where she returned to portrait painting and exhibited portraits of District Justice Reddin and Patrick J. Tuohy in the Royal Hibernian Academy. Roberts exhibited nearly sixty pieces in the RHA until 1979, half of these were portraits. Her sister's husband, John Lyle Donaghy was a writer and she supplied illustrations for each of his books of poems in 1927 and 1928. In 1929, Roberts painted the acclaimed portrait of George Russell, this was provoked by correspondence with Patrick Tuohy in October of the previous year while she was in Paris. The portrait was completed in Russel's home in Dublin over six Sunday morning sessions and was exhibited at the Hackett Galleries in New York in 1930 and now resides in the Ulster Museum. Roberts was an Illustrator for the 'Dublin Civic Week 1929 Official Handbook' and therefore was associated with the Dublin Book Studio and designed illustrations for the Cuala Press's 'Lyrics and Satires for Tom Moore'. In 1929 and 1931 she held exhibitions in the Dublin painter's Gallery at 7, Stephen's Green with most of the 1931 paintings and drawings being executed in the West of Ireland, depicting the children of Achill and watercolour landscapes. Roberts won the Aonach Tailteann exhibition in 1932 and her portraits of children were singled

out in a group show of Dublin Painters later that year. In December 1932 she married Arnold Marsh, a headmaster of Newtown School in Waterford and she moved there. In 1940, she exhibited in the RHA and had moved to Woodtown, Rathfarnham, Co Dublin. Her painting for the 1945 RHA titled 'The Whitechurch Bus' was regarded by the Dublin Magazine as "a vivacious picture, humorous in its drawing and gay in colour." Taylor Galleries in Dublin, held a retrospective exhibition in 1979 and later this year she noted that her passion was the study of the human face "it's endless variety, character and beauty." She completed pencil portraits of Gerda Fromel and Samuel Beckett that are held in the National Gallery of Ireland and received Honorary membership of the Royal Hibernian Academy and she died on 18 June 1982.

Please contact mscripts@tcd.ie

IE TCD

MS College Green

11574/15/1

[1906 -
1968]

Hand coloured photoengraved print by Hilda Roberts titled 'College Green'. The print depicts a street with pedestrians and vehicles with the Parliament building on the right hand side and one of the statues outside the entrance to Trinity College, with Dame Street and the Statue of Henry Grattan in the background. The title is inscribed underneath the illustration on the left hand side.

1 Item

Please contact mscripts@tcd.ie

The Cuala catalogue number from MS 11535 49/19 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942] is not known but appears as number 84 in MS11535 50/5, "A list of hand coloured prints now available for sale, The Cuala Press, 116 Lower Baggot Street, Dublin 2 Ireland [1971]."

IE TCD

MS The Four Courts

11574/15/2

[1906 -
1968]

Hand coloured photoengraved print by Hilda Roberts titled 'The Four Courts'. The print depicts the Four Courts on the River Liffey with pedestrians walking in the foreground. The title is inscribed underneath the illustration on the left hand side.

1 Item

Please contact mscripts@tcd.ie

The Cuala catalogue number from MS 11535 49/19 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942] is not known but appears as number 86 in MS11535 50/5, "A list of hand coloured prints now available for sale, The Cuala Press, 116 Lower Baggot Street, Dublin 2 Ireland [1971]."

IE TCD
MS
11574/15/3

O'Connell St

[1906 -
1968]

Hand coloured photoengraved print by Hilda Roberts titled 'O'Connell Street'. The print depicts O'Connell Street in Dublin with traffic and pedestrians in the foreground, the GPO with several people around it on the left hand side and Nelson's Pillar in the background. The title is inscribed underneath the illustration on the left hand side.

1 Item

Please contact mscripts@tcd.ie

The Cuala catalogue number from MS 11535 49/19 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942] is not known but appears as number 87 in MS11535 50/5, "A list of hand coloured prints now available for sale, The Cuala Press, 116 Lower Baggot Street, Dublin 2 Ireland [1971]."

IE TCD
MS
11574/16

Kathleen Verschoyle Cuala Press Prints

[1906 -
1968]

Collection of hand coloured prints designed by Kathleen Verschoyle, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Verschoyle, Kathleen (1892-1987) was a sculptor and illustrator.

Kathleen Laura Verschoyle was born 7 July 1892, daughter of William Henry Foster Verschoyle, estate and land agent at Woodley Dunderum, Co. Dublin. In 1918 she exhibited at the Royal Hibernian Academy for the first time and from then until 1936 she showed a total of twenty-four works. After the death of her mother on the 20th December 1924, on the 5th of May 1926 her father married the writer, Winifred M. Letts. In 1932, Verschoyle married the Rev. William K.P Hogan, vicar of Horsford, Norwich and that year W.M Letts's book, 'Saint Patrick the Travelling Man', was dedicated to 'Kathleen Verschoyle who loves Ireland'. It is assumed that the two unsigned full page illustrations at the front were both by Verschoyle. Between 1933-8 she exhibited under her married name sculpture and drawings with the Norwich Art Circle. In 1933, she supplied four illustrations for her step mother's 'Knockmaroon: a mountainy woman, a Wexford gardener, 'Eileen the Bold' and 'A Grandfather'. She also illustrated Lett's 'The Gentle Mountain', 1938. Under her married name, Kathleen Hogan, she illustrated a 1947 work of children's fiction, 'The Norwich Lions' by C.B. Jewson. In 1948, although she was to keep in touch with friends in England, her husband died and she returned to Ireland where, apparently, her artistic activities ceased and she lived as a widow for almost forty years until her death in 1987.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Saint Brigid [1906 -
11574/16/1 1968]

Hand coloured photoengraved print by Kathleen Verschoyle titled 'Saint Brigid'. Print depicts Saint Brigid, wearing blue cloak and holding a lamb, with two lambs at her feet with trees in the background. The text below the illustration is a poem by Winnifred M. Letts. The first two lines read "The Dandelion lights its spark, Lest Brigid find the wayside dark."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 81.

IE TCD
MS Shelia Goold Verschoyle Cuala Press Prints [1906 -
11574/17 1968]

Collection of hand coloured prints designed by Shelia Goold Verschoyle, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

1 Item

Verschoyle, Sheila Dorothea Goold (1903-2000). Not much is known about Verschoyle but she was born on 28 August 1903 in Ireland. She was the daughter of Hamilton Verschoyle and Sybil Le Mesurier. In 1911, she was living with her family in Dunkineely, County Donegal. Sheila married Lt-Col Gerald Fitzgerald on 30 July 1930. Gerald and Sheila had two children, Edward Gerald Fitzgerald and Heather Dorothea Fitzgerald. She died in Waterford in 2000, aged 97 years old.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD
MS Heart's Desire [1906 -
11574/17/1 1968]

Hand coloured photoengraved print by Sheila Goold Verschoyle titled 'Heart's Desire'. Print depicts a thatched cottage on a windy hill with smoke coming from the chimney set amongst trees and mountains. The text below the illustration is an excerpt from a poem by Eleanor Sinclair. The first two lines of text read "If I could have my heart's desire/A small white house on a windy hill".

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 82. Framed with 'Mother of My Yearning' and 'Little House'.

IE TCD

MS Elizabeth Corbet Yeats Cuala Press Prints
11574/18

[1906 -
1968]

Collection of hand coloured prints designed by Elizabeth Corbet Yeats, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

16 Items

Yeats, Elizabeth Corbet ('Lollie') (1868–1940), was born 11 March 1868 at 23 Fitzroy Road, London, daughter of John Butler Yeats, painter, and Susan Yeats (née Pollexfen). They had three other children, William Butler Yeats, Jack Yeats, and Susan ('Lily') Yeats. She lived in Merville, Sligo, in her grandfather William Pollexfen's home, from July 1872 till November 1874, when her family moved to 14 Edith Villas, West Kensington, London. In 1881, she moved to Howth, Co. Dublin, and enrolled with Susan Yeats in Dublin's Metropolitan School of Art in 1883 where they took classes at the RDS. In 1886, the family moved to Eardley Crescent, South Kensington, London and she began to write fiction and published a home-made magazine, *The Pleiades*, with six friends, they wrote 'Story without a plot' which appeared in the Christmas 1888 issue. Lollie also published 'Scamp and three friends' in *The Vegetarian*. Lollie, lived in London throughout the 1890s at 3 Blenheim Road, Bedford Park, where she trained as a kindergarten teacher at the Froebel College in Bedford (Bedfordshire), taking teaching practice at the Bedford Park High School. On finishing her training in 1892, she taught as a visiting art mistress at the Froebel Society, Chiswick High School, and the Central Foundation School. She earned a good income from these lectures and through publishing four popular painting manuals: *Brushwork* (1896), *Brushwork studies of flowers, fruits and animals* (1898), *Brushwork copy book* (1899), and *Elementary brushwork studies* (1900). In 1902, she returned to Ireland to set up the Dun Emer Guild with Susan Yeats and Evelyn Gleeson. Working from a house called 'Runnymede' that was renamed 'Dun Emer' in Dundrum that Gleeson bought for the project, she ran the guild's printing division with a press acquired from a provincial newspaper. Printing began in 1903 and Dun Emer's first book was W. B. Yeats's 'In the Seven Woods' (1903). Lollie was a gifted printer, but her costings were not always suitable to the quality of work that she produced, with the result that the press (like the guild) was often in financial jeopardy. Eleven books were published with the Dun Emer imprint, produced from a first-floor room decorated with pastels by George Russell. She clashed with her brother William over his directions as literary editor, and disliked Evelyn Gleeson. She travelled to New York to advertise her products in October 1906 but returned in late November and published Dun Emer's last book, William's *Discoveries* (1907). Lollie and Susan separated from the Dun Emer Guild to form the Cuala Industries in 1908; Elizabeth controlled

the press while her sister ran the embroidery section. Cuala continued to be a family strain throughout its existence, and John Butler Yeats had to reprimand his son William for sending obnoxious letters to his sisters on the subject. But it produced magnificent books: W. B. Yeats's 'The Green Helmet' and other poems (1910) and a series of Broad-sides (published 1908–15, with illustrations from Jack Yeats). In 1910, Lollie suffered from ill health, she stayed in Belfast for two summers in 1911 and 1912 with Olga Heyn. Initially a moderate nationalist, she became sympathetic to republicanism after the 1916 Easter rising, publishing Thomas MacDonagh's last and inspiring address (1917). With Susan, she was made member of the library committee of the Sinn Féin run Dundrum rural council in 1920. A good saleswoman, she had important patrons in the Aberdeen and Cadbury families. Depressed at the death of her father (February 1922), she moved the Cuala press to the basement of W. B. Yeats's house at 82 Merrion Square in 1923. In February 1925 Cuala Industries moved to 133 Lower Baggot St., Dublin, where it remained till her death. Notable works published included W. B. Yeats's 'The Bounty of Sweden (1925), and The Wild Bird's Nest (1935) by Frank O'Connor. Suffering from high blood-pressure throughout the 1930s, she had financial trouble in 1938 as the shares in her possession that covered Cuala's bank overdraft greatly lost value. She had complained of chest pains and light-headedness for years; these were misdiagnosed as neurasthenia in 1916. Treated for angina in 1938, she died of heart failure on 16 January 1940 in a Dublin nursing home. She is buried with her sister Susan in the Old Churchyard, Churchtown, Dublin. Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942].

IE TCD MS 11574/18/1	Little House	[1906 - 1968]
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Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Little House'. Print depicts a thatched cottage in the mountains with lavender and rosemary beneath the window and a pond with ducks in the foreground. The text below the illustration is an excerpt from Winnifred M. Letts' poem, 'The Dedication'. The first two lines of text read "If I had a little house/a white house on a hill."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 70. Framed with 'Mother of my Yearning' and 'Heart's Desire'.

IE TCD MS 11574/18/2	There is Honey	[1906 - 1968]
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Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'There is Honey'. Print depicts a cottage in a rural landscape with a river

at the bottom of mountains. There is a road with a donkey, cart and driver and a person and a dog. The text below the illustration is an excerpt from 'The Fair Hills of Ireland' by Samuel Ferguson. First two lines of text read "There is honey in the trees where her misty vales expand, and her forest paths in summer are by falling waters fann'd."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 71. Framed with 'The North' and 'Cloganeely'.

IE TCD
MS Cloganeely [1906 -
11574/18/3 1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Cloganeely'. Print depicts trees in the foreground with a beach with two small figures in front of fields with mountains in the background. The text below the illustration is an excerpt from a poem by Elizabeth Shane. First two lines of text read "O! The hills o'Cloganeely, ye may roam them up an 'down/ An' never see the rings o'mass among the heather drown."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 72. Framed with 'There is Honey' and 'The North'.

IE TCD
MS The North [1906 -
11574/18/4 1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'The North'. Print depicts cottages in a rural landscape with a road weaving between them and mountains in the background. The text below the illustration is an excerpt from a poem by Phyllis Kerr. First two lines of text read "The North folk are canny, the north folk are kind".

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 73. Framed with 'There is Honey' and 'Cloganeely'.

IE TCD
MS May plenty bloom [1906 -
11574/18/5 1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'May plenty bloom'. Print depicts river flowing through a rural landscape with a forest on the right hand side with fields and mountains in the background. The text below the illustration is an excerpt from

James Orr's poem, 'The Irishman'. First two lines of text read "May plenty bloom in every field/which gentle breezes softly fan."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 74. Framed with 'Weather Wise' and 'Autumn Beauty'.

IE TCD

MS Joy be with us
11574/18/6

[1906 -
1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Joy be with us'. The print depicts a hook shaped capital "J" that is gold in colour with a ship on the sea in the background. Poem by James Stephens. First two lines read "Joy be with us, and honour close the tale/ Now do we dip the prow and shake the sail."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 94.

IE TCD

MS Saint Patrick's Breastplate(Second Verse)
11574/18/7

[1906 -
1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate'. The print depicts a decorative capital 'I' in gold, designed to look like a high cross decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the second verse that was translated by Cecil Frances Alexander. The first two lines read "I bind this day to me for ever/ By power of faith, Christ's incarnation." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD

MS Saint Patrick's Breastplate (Third Verse)
11574/18/8

[1906 -
1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate'. The print depicts a decorative capital 'I' in gold, designed to look like a high cross decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the third verse that was translated by Cecil Frances Alexander. The first two lines read "I bind unto myself the power/ Of the great love of the cherubim." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD
MS Saint Patrick's Breastplate (Fourth Verse) [1906 -
11574/18/9 1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate'. The print depicts a decorative capital 'I' in orange, designed to look like a high cross decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the fourth verse that was translated by Cecil Frances Alexander. The first two lines read "I bind unto myself today / The virtues of the starlit heaven." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD MS Saint Patrick's Breastplate (Fifth Verse) [1906
11574/18/10 -1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate '. The print depicts a decorative capital 'I' in gold, designed to look like a high cross decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the fifth verse that was translated by Cecil Frances Alexander. The first two lines read "I bind unto myself today/ The power of God to hold and lead." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD MS Saint Patrick's Breastplate (Sixth Verse) [1906
11574/18/11 -1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate '. The print depicts a decorative capital 'A' in yellow and gold decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the sixth verse that was translated by Cecil Frances Alexander. The first two lines read "Against the demon snares of sin/ The vice that gives temptation force." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD MS Saint Patrick's Breastplate (Seventh Verse) [1906
11574/18/12 -1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate'. The print depicts a decorative capital 'A' in

yellow and gold decorated with La Tene-like designs. The text is a excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the seventh verse that was translated by Cecil Frances Alexander. The first two lines read "Against all Satan's spells and wiles/ Against false words of heresy." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD MS
11574/18/13 Saint Patrick's Breastplate (Eighth Verse) [1906
-1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate'. The print depicts a decorative capital 'C' in yellow and gold decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the eighth verse that was translated by Cecil Frances Alexander. The first two lines read "Christ be with me, Christ within me/ Christ behind me, Christ before me." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96

IE TCD MS
11574/18/14 Saint Patrick's Breastplate (Ninth Verse) [1906
-1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Saint Patrick's Breastplate'. The print depicts a decorative capital 'I' in blue, designed to look like a high cross decorated with La Tene-like designs. The text is an excerpt from the old Irish hymn 'St. Patrick's Breastplate' and is the ninth verse that was translated by Cecil Frances Alexander. The first two lines read "I bind unto myself the Name/ The strong Name of the Trinity." The print has a creation date of c1920.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 96.

IE TCD MS
11574/18/15 The Gorsedd Prayer [1906
-1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'The Gorsedd Prayer'. The print depicts a decorative capital 'G' designed by Elizabeth Corbet Yeats. The text is a translation from Irish by Douglas Hyde. The first two lines read "Grant O God thy protection/ and in protection strength." The print has a creation date c1915.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 97.

IE TCD MS
11574/18/16 Mother of my yearning

[1906
-1968]

Hand coloured photoengraved print by Elizabeth Corbet Yeats titled 'Mother of my yearning'. Print depicts thatched cottage with trees and stone walls in the foreground with mountains in the background. The text below the illustration is an excerpt from a poem by Stephen Gwynn titled 'Ireland'. The first two lines of text read "Mother of my yearning, love of all my longings,/Keep me in remembrance, long leagues apart."

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number unknown. Framed with 'Heart's Desire' and 'Little House'.

IE TCD
MS Jack Butler Yeats Cuala Press Prints
11574/19

[1906 -
1968]

Collection of hand coloured prints designed by Jack Butler Yeats, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

23 Items

Yeats, Jack Butler (1871-1957); painter, was born 29 August 1871 at 23 Fitzroy Road, London, youngest child of the artist John Butler Yeats (1839-1922) and Susan Yeats (née Pollexfen), sister to William Butler Yeats (1865-1939), Elizabeth Corbet Yeats (1868-1940), also known as Lolly Yeats, and Lily Yeats (1866-1949), born Susan Mary Yeats. Jack spent his early years moving with his family between London, Dublin, and Sligo as his father, a former barrister, struggled to establish himself professionally and financially as an artist. As a result, Susan Yeats and her children spent lengthy periods with her family, the Pollexfens, who were merchants with milling and shipping interests in Sligo. In 1879 Jack Butler Yeats settled in Sligo with his grandparents, where he remained until 1887. During this time Jack was close to both of his grandparents and enjoyed a period of childhood comfort and security never experienced by his siblings. Jack Butler Yeats claimed Sligo as a formative influence in his life, and said he rarely painted a picture 'without a bit of Sligo in it'. It was during his time in Sligo that he developed his passion for boats and the sea through contact with his grandfather's shipping business. During the period from 1879 the rest of the family lived in London, and then Dublin, until their return to London to live at Eardley crescent, south Kensington, in 1886. Jack re-joined the family in London in 1887 in order to pursue his studies in art, initially at the South Kensington School of Art, and then at the Chiswick School of Art, following the family's move to 3 Blenheim road, Bedford park in 1888. It was at this time that Jack began his career as a black and white journalistic illustrator with 'The Vegetarian', this would continue throughout the 1890s with work for other publications such as Paddock

life, Ariel, and Lika joko, along with design work for Allen and sons in Manchester. It was at the Chiswick School of Art that Jack Butler Yeats met his future wife, fellow student, Mary Cottenham White, in 1889. Jack Butler Yeats married Mary Cottenham White 24 August 1894 at Emmanuel Church, Gunnersbury, Surrey, following which they settled at the Chestnuts, Surrey until May of 1897 when they moved to a cottage called Cashlauna Shelmidy (Irish for Snail's castle) in the coastal village of Strete, Devon. Concurrent with their move to Devon Jack Butler Yeats decided to move away from illustration to establish himself as a serious watercolour artist. In his first six months in Devon Jack produced the forty-three watercolours of Devon life which would form the catalogue for his first exhibition of watercolours at the Clifford gallery, Haymarket, London in November of 1897. Jack Butler Yeats's first Life in the west of Ireland exhibition took place in London and Dublin in 1899 and this would remain the central theme of his work for many years. From 1900-1910 regular trips to Ireland were made by Jack Butler Yeats and his wife as they travelled around the west, notably Galway, Mayo, Sligo, and Donegal, with Jack sketching characters and scenes as he gathered material for his work. Jack and Mary Cottenham Yeats were regular guests at Lady Isabella Augusta Gregory's home at Coole park, county Galway during this period, where they developed close friendships with Robert Gregory and his tutor Reverend Thomas Arnold Harvey, who would remain a lifelong friend to Yeats. In 1902 Jack Butler Yeats and Pamela Colman Smith co-edited 'A Broadsheet', published by Elkin Mathews; Jack went on to edit the 1903 editions alone. In 1904 Jack Butler Yeats and Mary Cottenham Yeats travelled to New York for his first solo exhibition in the United States of America, at the Clausen galleries, 5th avenue; this was organised by the American lawyer and patron of the arts, John Quinn, whom Yeats had met in Dublin in 1902. Quinn bought a significant number of Yeats's paintings in the early part of the century before turning his attentions toward the modernist movement. In 1905 Yeats travelled with John Millington Synge to the congested districts of the west of Ireland for the Manchester Guardian newspaper. Synge provided an account of conditions while Yeats illustrated the articles. Yeats went on to illustrate The Aran islands and In Wicklow, West Kerry and Connemara by Synge in addition to illustrating the works of several other authors and contributing illustrations to the Dun Emer and Cuala industries. In the early years of the 20th century, Yeats published several plays for miniature theatre and a collection of short stories for children entitled A little fleet in [1909]. In 1908 Yeats returned to the format of his earlier illustrated ballad monthly broadsheet to produce 'A Broadside' which he edited until 1915, producing 84 issues with 252 drawings. In 1910 Jack Butler Yeats and his wife returned to Ireland, settling at Red Ford house, Greystones, county Wicklow and Yeats began to develop himself as an oil painter. In 1912 he published a book of illustrations called Life in the west of Ireland. In 1913 Jack Butler Yeats was chosen for the International exhibition of modern art, Armory Show in New York, in 1914 he was elected Associate Royal Hibernian Academy, and full member the following year. His early paintings share the realist approach

of his graphic work and concentrate on scenes of rural and urban life as in *Before the Start* (1915). In 1917, following a period of mental health difficulties, Jack Butler Yeats and his wife moved to Marlborough road, Donnybrook, Dublin. Yeats's style changed radically in the later 1920s. As time went on Yeats experimented more with colour and used larger canvases. The subject matter of his later paintings is more obscure, although the work remains figurative. Jack Butler Yeats and his wife made their final move to 18 Fitzwilliam square, Dublin, in 1929. In addition to his career as an artist, Jack Butler Yeats published several plays and novels throughout the 1930s and 1940s. Yeats was a prolific painter in the last two decades of his life when he increasingly reused earlier compositions and themes to create paintings such as *Many Ferries* (1948) and *Grief* (1951). Mary Cottenham Yeats died at the Portobello nursing home in 1947. In the late 1940s Yeats began to spend increasing periods in the Portobello nursing home, he lived there permanently from 1955, and died there 28 March 1957.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [.] Also poems with initial letters.' [c1942]. Jack Butler Yeats designed prints for the Cuala Press from 1906 -1926. The Yeats sisters we're able to reused the carved woodblocks and his prints were still produced until 1968. The dates where known are taken from Hilary Pyle 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations'. pp283-295.

IE TCD

MS Evening
11574/19/1

[1906 -
1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'Evening'. Print depicts a Donkey running across a field marked by stone walls with blue mountains and small thatched cottages in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 1 with a creation date of c1907.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 1.

IE TCD

MS The Post Car
11574/19/2

[1906 -
1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'The Post Car'. Print depicts Postman standing on a horse-drawn post wagon, on city street with shops on the left and a clock tower, buildings and mountains in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 2 with a creation date of c1907-1908.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 2

IE TCD

MS The Start of the Race
11574/19/3

[1906 -
1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'The Start of the Race'. The print depicts the beginning of A horse race on a beach with mountains in the background and some spectators on horses in a grassy area in the distance. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 3 with a creation date of c1906.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 3. Part of a set with 'The Finish'

IE TCD

MS The Finish
11574/19/4

[1906 -
1968]

'Hand coloured photoengraved print by Jack Butler Yeats titled 'The Finish' depicts the end of the horse race as two horses race towards the finish line marked with Irish flags and a crowd of cheering spectators on grassy side lines with mountains in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 4 with a creation date of c1906.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 4. Part of a set with 'The Start of the Race.'

IE TCD

MS The Village
11574/19/5

[1906 -
1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Village'. The print depicts a busy village street scene, there are people in carts with goods and people walking past shops. The shopfronts read 'J. Nulty' and 'Post Office'. There are children running down a hill in the background and a man with a bag on his back in the bottom right hand corner. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 5 and was executed by Eileen Colum and exhibited by Cuala Industries in 1910 at the Arts & Crafts Society of Ireland' (222). The print was reproduced from a Dun Emer print that was listed in their catalogue in October 1907 and their Prospectus in May 1908. The print has a creation date of c1906.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 5.

IE TCD
MS The Mountain Farm [1906 -
11574/19/6 1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Mountain Farm'. The print depicts a thatched cottage on the sea front with animals and a mound of turf on the left hand side and a boat in the foreground and mountains in the background on the right hand side. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 6 and according to Pyle was executed by Molly Gill and exhibited by Cuala Industries in 1910 at the 'Arts & Crafts Society of Ireland' (211). The print has a creation date of c1908.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 6.

IE TCD
MS Island People [1906 -
11574/19/7 1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'Island People'. Print depicts a rowing boat, with large number of passengers, with stone wall, tree and road in foreground and hills in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 7 with a creation date of c1906-1908.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 7.

IE TCD
MS The Pookawn [1906 -
11574/19/8 1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'The Pookawn'. Print depicts sailboat with one mast and a maroon sail on the water, with thatched cottage on the shore on the right hand side. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 8 with a creation date of c1908.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 8

IE TCD
MS The Shanachie [1906 -
11574/19/9 1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'The Shanachie.' The print depicts a man standing in front of a hearth and fireplace, holding a walking stick. This print was re-printed from 'The Broadside' in May 1913. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 9 with a creation date of c1913.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 9.

IE TCD MS [1906
11574/19/10 An Old Slave -1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'An Old Slave.' The print depicts a jockey on his horse on a stormy day with the racecourse in the background. This print was re-printed from 'The Broadside' in September 1911. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 10 with a creation date of c1911.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 10

IE TCD MS [1906
11574/19/11 The New Ballad -1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The New Ballad.' The print depicts a ballad singer walking along a road with a village in the background singing from a sheet of paper. There is a bridge in the village and a river and mountains in the background. There is a thatched cottage on the right hand side. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 11 with a creation date of c1915.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 11.

IE TCD MS [1906
11574/19/12 The Ballad Singer -1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Ballad Singer'. The print depicts a Ballad Singer stood in an empty dirt road reading a ballad sheet. He is wearing a flat cap and a jacket with ballad sheets in the pocket. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 12 with a creation date of c1910.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 12.

IE TCD MS 11574/19/13 The Fair Day [1906-1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Fair Day'. The print depicts a man on horseback walking through a town with market carts, stalls and people in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 13 with a creation date of c1908-1910.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 13.

IE TCD MS 11574/19/14 The Wren Boys [1906-1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Wren Boys'. The print depicts four boys walking through the snow and singing. The first boy is holding up a large holly bush with houses and trees covered in snow in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 14 with a creation date of c1904. The print was reproduced from 'Greensheaf' no 10 edited by P. Coleman Smith and was also used as a Dun Emer Print.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 14.

IE TCD MS 11574/19/15 St Patrick at Tara [1906-1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'St Patrick at Tara'. The print depicts St Patrick stood before an army at Tara. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 15.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 15.

IE TCD MS 11574/19/16 The Packman [1906-1968]

Uncoloured photoengraved print by Jack B. Yeats titled 'The Packman'. The print depicts a travelling salesman showing goods in a box to a man in a top hat and suit. The man is sat next to a window with a picture of a ship above him. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 16 with a creation date of c1907. According to Pyle, the print was executed by Esther Ryan and Beatrice Cassidy and exhibited by Cuala

Industries in the 1910 Arts and Crafts Society of Ireland and reproduced again by Eileen Colum.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 16.

IE TCD MS 11574/19/17 The Fiddler [1906 -1968]

Uncoloured photoengraved print by Jack B. Yeats titled 'The Fiddler'. The print depicts a man in a flat cap sat on a low stool listening to a man play the fiddle. In the top left hand corner a child peers through the banister to watch. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 17 with a creation date of c1907 and was exhibited by Cuala Industries in the 1910 Arts and Crafts Society of Ireland.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 17

IE TCD MS 11574/19/18 The Star in the East [1906 -1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Star in the East'. The print depicts a nativity scene with the Virgin Mary and Baby Jesus in a stable with a cow and a star in the sky over head. There are a group of people in the distance approaching the stable. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 18 with a creation date of c1912.

1 Item

Please contact mscripts@tcd.ie

Catalogue number 18

IE TCD MS 11574/19/19 Mountain Road [1906 -1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'Mountain Road'. The print depicts a road, over which flows a stream, passed two cottages on the left. There are silhouetted mountains in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 19 with a creation date of c1912.

1 Item

Please contact mscripts@tcd.ie

Catalogue number 19

IE TCD MS 11574/19/20 The Crib [1906 -1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'The Crib'. The print depicts three Wise Men arriving at the birth of Jesus. The print has yellow stars around the edges. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 20 with a creation date of c1912.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 20

IE TCD MS
11574/19/21

The Message

[1906
-1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Message'. The print depicts a duck in flight, carrying message a sealed envelope. The duck is flying over thatched cottages and fields with trees and mountains in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 21 with a creation date of c1908-1915.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 21

IE TCD MS
11574/19/22

Rune of Hospitality

[1906
-1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'Rune of Hospitality'. The print depicts a Christ figure in red robes walking along a road, he has a stick with a cloth bag attached and there are cottages and mountains in the background. The text below the illustration is described as 'An Old Gaelic Rune' and according to Pyle's 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' was recovered by Kenneth Mac Leod and was translated from Irish. The first two lines read "I saw a stranger yestereen/ I put food in the eating place." The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 23.

1 Item

Please contact mscripts@tcd.ie

Cuala catalogue number 23

IE TCD MS
11574/19/23

Leafy Munster

[1906
-1968]

Hand coloured photoengraved print by Jack Butler Yeats titled 'Leafy Munster'. Print depicts a forest scene with trees and foliage. The text below the illustration is a poem by Dorothy M. Emerson. The first two lines read "In Leafy Munster years ago/ Those years when we were young". The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 24.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 24

IE TCD MS
11574/19/24 The Jockey [1906
-1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'The Jockey'. The print depicts a Jockey in a red shirt riding a horse with Father Time stood behind him on the race course. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala print number 25, Féilire 1912: [An Marcach](Calendar) and Cuala Christmas Card (153) in Cuala book of Sample Cards 1964.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 25.

IE TCD MS
11574/19/25 Dublin Quays [1906
-1968]

Hand coloured photoengraved print by Jack B. Yeats titled 'Dublin Quays'. The print depicts a sailor boy climbs up on to a quay, with monkey sat on a sack on his back and parrot in a cage, to find Father Time waiting for him seated on a bollard. There are also houses across the water in the background. The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala Christmas card number 119 and Féilire (Calendar) 1911.

1 Item

Please contact mscripts@tcd.ie

The Cuala catalogue number not known but The print is listed in 'The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations' as Cuala Christmas card number 119 and Féilire (Calendar) 1911.

IE TCD
MS Mary Cottenham Yeats Cuala Press Prints [1906 -
11574/20 1968]

Collection of hand coloured prints designed by Mary Cottenham Yeats, printed and hand coloured by the Cuala Press and collected by The Schooner Foundation. The creation dates of the prints are unknown but they were printed during the lifecycle of the press between 1906 to 1968.

8 Items

Yeats, Mary Cottenham (1869-1947), was born to Georgina White, 7 Brandenburg Road, Gunnersbury, Surrey, in 1867, her father whose name is unknown and died c.1885. Mary Cottenham Yeats was related to the Kelly family of the Isle of Man, including an expert on the Manx language, Reverend Doctor John Kelly (1750-1809). Having attended Madeley House School, Richmond, Surrey, Mary Cottenham White went to Chiswick Art school, Bedford Park, London, where she met Jack Butler Yeats in 1889. They married 24 August 1894 at Emmanuel

Church, Gunnersbury, Surrey. They honeymooned in Dawlish, Devon following which they settled at 'The Chestnuts', Chertsey, Surrey until 1897. Following a trip to Italy in the spring of 1898 the couple moved to Strete, Devon where they resided at Cashlauna Shelmidy (also spelled Caislean na Seilmide, and referred to as Snail's Castle) and embraced an idyllic rural lifestyle; Mary Cottenham Yeats was a keen gardener and kept chickens during this time. Mary Cottenham Yeats, like Jack, was interested in miniature theatre during this period, producing figures, and writing a play (never produced). Mary Cottenham Yeats returned to Ireland with her husband in 1910 settling at Greystones, county Wicklow until 1917, followed by 61 Marlborough Road, Donnybrook, Dublin and finally in 1929 to 18 Fitzwilliam Square, Dublin where they remained for the rest of their lives. Throughout her life Mary Cottenham Yeats had a small private income from a trust fund set up by her father; this sustained her and Jack during times when they did not otherwise have an income. Considered an accomplished artist in her own right, working in the art nouveau style, Mary Cottenham Yeats worked primarily in pastel, watercolour, and gouache. She leaned heavily towards decorative and design techniques and contributed to Dun Emer and Cuala prints and textile design. Mary Cottenham Yeats and Jack also designed 24 sodality banners for Saint Brendan's Cathedral, Loughrea, county Galway, in 1903. Mary Cottenham Yeats was highly respected by John Butler Yeats as an artist, a wife, and as a person. John Butler Yeats corresponded with her regularly during his time in New York, encouraging her to return to her art and to develop it. It appears however that Mary Cottenham Yeats subordinated her own career to that of her husband, never in fact trying to establish herself as an artist. Mary Cottenham Yeats travelled regularly with Jack for his work; including his 1898 tour for his *Life in the West of Ireland* paintings, Paris 1899, and New York in 1904. Mary Cottenham Yeats spent some time in London looking after her sister following the death of her mother in 1934. Mary Cottenham Yeats was married to Jack Butler Yeats for 53 years and it was apparently an extremely happy marriage. Mary Cottenham Yeats and Jack Butler Yeats had no children. Jack painted his wife only once; *Portrait of Cottie* 1926 (oil on canvas, private collection). Mary Cottenham Yeats died at the Portobello nursing home, Dublin, 28 April 1947.

Please contact mscripts@tcd.ie

The print appears in MS 11535 49/19, 'List of hand-printed and hand-coloured prints with words [...] Also poems with initial letters.' [c1942].

IE TCD

MS The Rainbow
11574/20/1

[1906 -
1968]

Hand coloured photoengraved print by Mary Cottenham Yeats titled 'The Rainbow'. The print depicts a red headed woman dressed in blue stood on the banks of a lake with a rainbow behind her. The print also depicts the title of the plate in the margin at the bottom of the print. There's a creation date of c1915.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 26

IE TCD
MS The Holy Children [1906 -
11574/20/2 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats titled 'The Holy Children'. The print depicts two figures with halos stood amongst trees with an Irish wolfhound, a cat, a chicken and birds with mountains and clouds in the background.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 27

IE TCD
MS The Virgin and Child [1906 -
11574/20/3 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats titled 'The Virgin and Child'. The prints depict the Virgin Mary and Baby Jesus sat on a cloud looking down on tiny cottage with mountains in the background.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 28

IE TCD
MS The Christ Child [1906 -
11574/20/4 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats titled 'The Christ Child'. The print depicts four angels floating in the sky holding the Christ Child in a red robe. There are mountains and fields in the background.

1 Item

Please contact mscripts@tcd.ie
Cuala catalogue number 29

IE TCD
MS Wise Small Birds [1906 -
11574/20/5 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats titled 'Wise Small Birds'. The print depicts a woman with red hair draped in blue and green, floating among clouds. The text below the illustration is a poem by Monk Gibbon. The first two lines read "Wise small birds that with the first warm/ morning have forgotten Winter and must be praising Spring."

1 Item
Please contact mscripts@tcd.ie
Cuala catalogue number 30

IE TCD
MS O Wind [1906 -
11574/20/6 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats. Titled 'O Wind'. Print depicts a red headed woman in a yellow dress wearing a shawl and a hat with a red sash, carrying a stick and a basket of fruit outside next to a tree with birds flying in the distance. The text below the illustration is a poem by John Todhunter titled 'An Irish Love Song'. The first two lines read "O, wind, O, mighty melancholy wind/ Blow through me, blow!"

1 Item
Please contact mscripts@tcd.ie
Cuala catalogue number 31

IE TCD
MS O Wind Illustration [1906 -
11574/20/7 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats. Print depicts a red headed woman in a blue dress wearing a shawl and a hat with a red sash, carrying a stick and a basket of fruit outside next to a tree with birds flying in the distance. The illustration is the one that is used for Mary Cottenham Yeats' "O Wind." However there is one distinct difference; the woman in "O Wind." is wearing a yellow dress and the woman in this illustration is wearing a blue dress.

1 Item
Please contact mscripts@tcd.ie
Cuala catalogue number unknown.

IE TCD
MS A childs dream [1906 -
11574/20/8 1968]

Hand coloured photoengraved print by Mary Cottenham Yeats. The print depicts a child sleeping in a bed while choirs of angels sing from the window and the doorway.

1 Item
Please contact mscripts@tcd.ie
Cuala catalogue number unknown.

IE TCD
MS Miscellaneous [1906-
11574/21 1968]

Miscellaneous items from the collection. Includes Print where no title, artist or catalogue number is known and typed manuscript list created by the donor of prints where the catalogue number is unknown or the print is missing

2 Items

Please contact mscripts@tcd.ie

IE TCD

MS Typed list of Prints

11574/21/1

Typescript list of Cuala Press Prints. The list depicts prints where the Cuala Press catalogue numbers are unknown or the prints could not be found. List likely created by the donor before the collection was handed over to Manuscripts and Archives.

1 Item

Please contact mscripts@tcd.ie