

JOSEPH MALACHY KAVANAGH 1856-1918

Autograph Works

Signatures

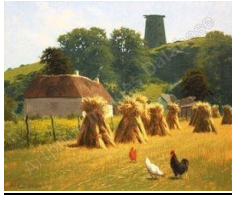
and

Biography



MILMO-PENNY FINE ART

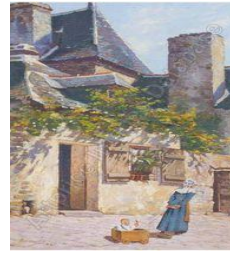
JOEPH MALACHY KAVANAGH 1865-1918: AUTHENTIC EXAMPLES; ARTPRICE DATABASE



1.deVeres Dublin Nov'18
[deVeres Nov'04]
August Noon Feltrim Hill



6. Adams Dublin May'14
Old Dublin, Marrowbone
Lane 1918



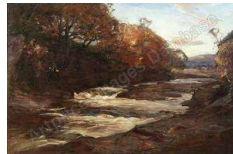
12.deVeres Dublin Oct'12
[deVeres may'12]
Finistere 1886



17.deVeres Dublin Nov'05
[Sot.Lon.April'99]
Meadow Water Swords
1893



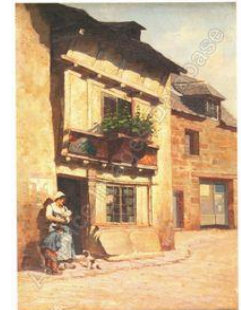
2.Adams Dublin Sept'17
Summer Grove 1905



7. Adam Dub May'14 lot34
[Bonh.Sep'13; Ada.Sept'12;
Toov.Jun'12; Chr.Jun'93]
The Best Spot 1905



13.Adams Dublin Dec'10
A Breton Byeway 1886



18.deVeres Dublin Sept'05
Jealousy 1885



3.Adams Dublin May'17
Pastures, Kilcock 1904



8.Adams Dublin May'14
[Wyt Feb'04; deV.Apr'09]
Early Morning on the
Shannon c.1910



14.Whytes Dublin Sept'08
Sheep Pastures, Killeek,
County Dublin 1904



19.deVeres Dublin Nov'04
Children Playing 1895



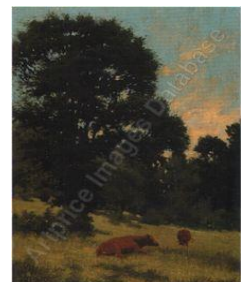
4.Adams Dublin Dec'16
[Nov'05;Mar'01;May'98]
Old Flemish Well 1883



9.deVeres Dublin Nov'13
Cockle Pickers 1895



15.Whytes Dublin Sept'08
Grey Morning 1906



20.deVeres Nov'03
[Sot.Lon.May'02]
The Stately Elm 1903



5.Adam Dub Apr'15 lot 50
Dartry Pond, Dodder 1911



10. Adams Dublin Dec'12
North Bull, Clontarf 1892



16.Whytes Dublin Nov'05
[Ski.Sep'12; Ski.Mar'09]
Between Autumn and
Spring 1905



21.Adams Dublin Sept'03
Baskin Fields Fingal 1903



11.Adams Dublin Sept'12
[Sot.Lon March'87]
Flecked Sunlight 1903



22.Adams Dublin Sept'03
Sheep Grazing 1904



23.Adams Dublin May'02
The Poachers c.1890



24.Adams Dublin May'00
Carting Seaweed 1895



25.Sothebys Lon May'98
The Cockle Pickers 1906



26.Christies Dub June'95
Tending the Flock c.1905



27.Sothebys Lon Mar'90
Counting his Flock 1906



28.Christies June'88
Whispering Leaves 1905
[Sot.July'90; Ski.Dec'15]



29.Christie's Lon. Nov'87
Landscape 1903

30.Adams Dublin Mar'99
Cockle Pickers Merriem
Strand 1892

31. Sotheby's Lon.May'96
A Suburban Stream 1903

NOTES

All information copied
from Artprice sales index.
Other sales might be
recorded elsewhere.
The list is not
chronological.

Signature [4] 'Kavanagh' is
rare; only one example
found in the index.

Unsigned works are also
rare, e.g. Shadow of St.
Jacques, 1883. Signature
[10], 'J.M.Kavanagh' in
elongated capitals is also
rare. No examples after
1892 were found. From
1893, 'J.M.Kavanagh' in
cursive italics changes
little thereafter. No
signatures in red were
found.

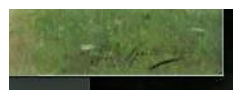
The forged signatures are
identifiable by the
crudeness of the
brushwork, the obvious
mismatch to Kavanagh's
signature, and the red
paint used by the forgers
to avoid detection under
ultra violet light.

Forged signature [6]
appears to be the original
signature of an
unrecorded clerical artist,
M. Kavanagh, with a 'J'
added by a forger.
'Madonna and Child'
[Kavanagh forgery 4] is
another example.

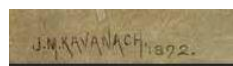
JOSEPH M. KAVANAGH SIGNATURES



[4]Flemish Well 1883



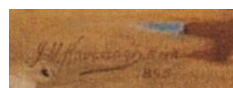
[13]Breton Byeway 1886



[10]North Bull 1892



[17]Meadow Swords 1893



[24]Carting Sutton 1895



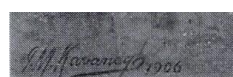
[20]Stately Elm 1903



[22]Sheep Grazing 1904



[2]Summer Grove 1905

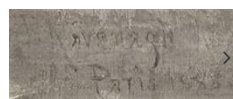


[27]Counting Flock 1906



[6]Old Dublin
Typical Kavanagh
signature

JOHN F. KAVANAGH SIGNATURE



KAVANAGH
MISATTRIBUTION [60]

KAVANAGH FORGED SIGNATURES



KAVANAGH FORGERY [1]



KAVANAGH FORGERY [2]



KAVANAGH FORGERY [4]



KAVANAGH FORGERY [5]



KAVANAGH FORGERY [6]



KAVANAGH FORGERY [7]



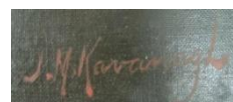
KAVANAGH FORGERY [10]



KAVANAGH FORGERY [12]



KAVANAGH FORGERY [21]



KAVANAGH FORGERY [36]
Typical Kavanagh
forgery

KAVANAGH, JOSEPH M., RHA (1856-1918), landscape and seascape painter. Born in Dublin, he was encouraged in an art career by having a work accepted for the 1875 Royal Hibernian Academy and also by winning the silver medal at the Royal Dublin Society Christmas competition in the same year. He was then living at 101 Great Britain Street. A free student at the Dublin Metropolitan School of Art 1877-78, in the following year he was awarded first prize for a drawing from the antique, and he also won the Grundy Prize. He also studied at the RHA Schools, where his friend Walter Osborne (1859-1903) received tuition.

In 1881 Kavanagh won the Albert Scholarship with a picture of Franciscan monks of the Middle Ages (RHA, 1881), and that September he travelled with Osborne and Nathaniel Hone (q.v.) to Antwerp for study at the Académie Royale. The three shared lodgings at 49 Kloosterstraat. Kavanagh gave the French name of the street 'Rue du Couvent' when he exhibited at the RHA in 1882. In that year he was represented at the Exhibition of Irish Arts and Manufactures, Dublin, and from The Bungalow, Castle Avenue, Clontarf, he exhibited half-a-dozen Flemish scenes, in and around Bruges, at the 1883 RHA, and these included *An Old Flemish Draw-Well*, *Meixem* and *Under the Shadow of St Jacques, Antwerp*. He had an interest in architectural detail. The three students spent most of their time in the life class of Charles Verlat (1824-90), and it was through the influence of his teacher that Kavanagh studied etching; his first work in this medium at the RHA was in the 1883 exhibition.

In 1883-84 he worked in Brittany and Normandy. *The Old Convent Gate, Dinan* was painted in 1883 (RHA, 1884) and is now in the National Gallery of Ireland with other works. Osborne may also have visited Dinan with Kavanagh. Other Continental works were *The Little Chapel of St Aubert, Mont St Michel, Normandy* (RHA, 1885) and *A Sunny Corner, Quimperle* (RHA, 1886). In 1885 he was proposed and seconded as a 'working member' of the Dublin Sketching Club but he resigned about a year later.

In 1886 Kavanagh exhibited *A Hallowed Spot* at the Royal Academy, and *Soul-soothing Act* two years later. In 1887 he returned to Ireland and *Pursuing his Gentle Calling* of that year showed the painter himself at work in the snow in a Dublin street scene. In 1889 he was made an associate of the RHA and three years later a full member. He was to show more than 200 works at the Dublin exhibition. In 1890 the Dublin Art Club issued a portfolio of nine etchings, five of which were Kavanagh's, including *Port du Baudets, Bruges* and *On the Ramparts, Mont St Michel*. There is a set in the British Museum.

Appointed a visitor at the RHA living model school in 1892, he acted until 1911. In his *Five Years in Ireland - 1895-1900*, Michael J.F. McCarthy wrote that Kavanagh's pictures of 'level strand and tide are excellent'. He drew some of the illustrations for *Medical Practice in Dentistry* by W.B. Pearsall (q.v.), 1898. At the RHA in 1899 the first two of several plaques appeared, one in embossed silver, the other in embossed brass.

Killenshine Ponds and *Woodland Pastures* were exhibited at the 1902 RHA and are now in the Crawford Municipal Art Gallery, Cork, having been presented by Friends of the National Collections of Ireland. Writing about that exhibition, *The Studio* commented that the artist had 'at least the virtue of individuality'. Kavanagh was represented by *Irish Cabins* in the exhibition of 1904 of works by Irish painters held at the Guildhall of the Corporation of London and organised by Hugh P. Lane. *A November Evening*, 1904 RHA, is in the National Gallery of Ireland. In 1906 he was represented in the Oireachtas exhibition in Dublin.

Kavanagh, a bachelor, resided at 10 Mount Merrion Avenue, Blackrock, Co. Dublin, when he was appointed Keeper of the RHA in 1910 and so moved to their premises in Lower Abbey Street. He took a deep interest in the affairs of the Academy, accepting the treasurership the following year, after which he worked hard to improve the financial position. On the death of his friend, Henry Allan (1865-1912), he presented the latter's *A Dutch Interior* to the National Gallery of Ireland.

contd.>>

One of Kavanagh's best known pictures is described *The Cockle Pickers* and is dated 1890. It may be *Cockle Pickers on the North Bull Sands*, RHA 1893. In the 1896 RHA he showed *Dublin Cockle Pickers*. Among the places and rivers mentioned in titles of his works are: Dollymount, Donnycarney, Feltrim, Killester, Liffey, Portmarnock, Portrane, Raheny, Rathfarnham, Rush, Shannon, Stillorgan and Tolka. *Gypsy Encampment on the Curragh* is in the Ulster Museum collection, and *Rathlin Light House* is with the Royal Irish Yacht Club, Dun Laoghaire, Co. Dublin.

Kavanagh's name is associated with the traumatic experience of the burning of the Academy building in the Rebellion of 1916, and he was probably unfairly criticised for not saving more of the Academy's treasure. A very conscientious official, he was devoted to the affairs of the RHA. The then president, Dermot O'Brien, recounted how Kavanagh, who had apartments in the building, was working in the Council room, painting, when all at once there was a tremendous crash and every pane of glass was shattered by the explosion of a shell outside the window, a fragment of the shell going up through the ceiling and floor above him. Kavanagh had remained on the premises from Easter Monday until the Wednesday when he was forced to flee for his life. He and others were interned for a week by the military in the Custom House and were not allowed to communicate with the outside world, so he had 'disappeared'. The only items he was able to save were the two Royal Charters, the President's chain and badge of office, bank book, policies of insurance, and an account book.

According to a newspaper report, he left the Academy when all around him was ablaze. 'I had to go into the street,' he said. 'I could not face the barricade that was in flames, and I had to face the artillery stationed under Butt Bridge that was firing up Abbey Street at the barricade...' He lost all his belongings, including many of his pictures, in the fire. He was a kindly, popular and respected teacher, and his pupils contributed towards a money gift. He took up residency at Moran's Hotel. It was said that he never recovered from his nerve-racking experience and he died at Fitzwilliam Nursing Home in Upper Pembroke Street on 2 April 1918.

Works signed: J.M. Kavanagh or Kavanagh; J.M.K., monogram, etchings.

Examples: Belfast: Ulster Museum. Cork: Crawford Municipal Art Gallery. Dublin: National Gallery of Ireland; Royal Hibernian Academy. Dun Laoghaire, Co. Dublin: Royal Irish Yacht Club. Limerick: City Gallery of Art. London: British Museum.

Literature: *Dublin Sketching Club Minute Book*, 1885-87; William Booth Pearsall, *Medical Practice in Dentistry*, London 1898 (illustrations); Michael J.F. McCarthy, *Five Years in Ireland - 1895-1900*, Dublin 1901; *The Studio*, April 1902; *Irish News*, 8 May 1916; *Thom's Directory*, 1919; J. Crampton Walker, *Irish Life and Landscape*, Dublin 1927 (illustration); *Capuchin Annual*, 1932 (illustration), 1933 (illustration), 1934 (illustration); Lennox Robinson, *Palette and Plough*, Dublin 1948; Ethna Waldron, 'Joseph Malachy Kavanagh', *Capuchin Annual*, 1968; Alan Denson, *John Hughes Sculptor 1865-1941*, Kendal 1969; *Irish Times*, 12 December 1969, 11 November 1975; Julian Campbell: National Gallery of Ireland, *The Irish Impressionists: Irish Artists in France and Belgium 1850-1914*, catalogue, Dublin 1984 (also illustrations); Ann M. Stewart, *Royal Hibernian Academy of Arts: Index of Exhibitors 1826-1979*, Dublin 1986.

MILMO - PENNY FINE ART

55 Ailesbury Road - Ballsbridge - Dublin 4
353 1 269 3486 - art@mpfa.ie
www.mpfa.ie

VAT IE 1833682K. Registered in Dublin no.47984
Directors: Dominic Milmo-Penny; Donal Milmo-Penny
Registered Office: 4/5 Burton Hall Road, Dublin 18, Ireland