

**Leabharlann Náisiúnta na hÉireann
National Library of Ireland**

Collection List No. 84

HARRY CLARKE PAPERS

(MSS 39,202)

(Accession No. 6057)

Correspondence and other manuscript material relating to Harry Clarke, 1889-1931.

Compiled by Éilís Ní Dhuibhne, Assistant Keeper, 2004.

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Introduction

The Harry Clarke Collection was acquired by the National Library of Ireland in December 2003. The collection consists largely of books illustrated by Clarke, original drawings, prints, photographs and other illustrative material. It also includes about 100 manuscript items which are the subject of this Collection List.

Harry Clarke (1889-1931)

Harry Clarke was born in Dublin in 1889. His father Joshua Clarke was a church decorator and manufacturer of art, and had a successful business based at 33 North Frederick Street. The business included stained glass manufacturing. Harry Clarke was apprenticed to his father at the age of seventeen; he attended classes in stained glass art at the Dublin Metropolitan School of Art, and later at the South Kensington Schools of Design. He won scholarships to both the School of Art in Dublin and South Kensington.

In 1913, when he was 24, he won the first prize in the Art Industries Exhibition at the RDS for his panel "The Baptism of St Patrick". In this year, he began to do book illustrations. He received a commission to illustrate *The Fairytales of Hans Christian Andersen* from George Harrap and also won a travelling scholarship which enabled him to spend some months in Paris and other parts of France in 1914. In the autumn of 1914 he returned to Dublin and married Margaret Crilly, also an artist. About this time he met Thomas Bodkin, a barrister with a knowledge of art, who became his close friend, most supportive critic and who later became director of the National Gallery in Dublin.

After their marriage Harry and Margaret Clarke were given a flat in the family house in North Frederick Street by Joshua Clarke, who moved out to Shankill. Harry Clarke lived in North Frederick Street for some years and his studio continued to be based there. He and Margaret moved to Merrion Avenue eventually.

Harry Clarke prospered as both an artist in stained glass and a book illustrator. In 1916, he completed a commission for windows for the Honan Chapel in University College Cork; the installation of these windows established his reputation. Harrap's edition of the Hans Christian Andersen's *Fairy Tales*, illustrated by Clarke was also published to critical acclaim during that year.

For the rest of his life, Harry Clarke designed stained glass windows for many Irish churches, institutions and private houses, among them St Mary's Haddington Road, Carlow Cathedral, the Catholic church in Phibsboro, the house of the Jacobs family in Dublin, and Lawrence Waldron's house in Ballybrack. He also illustrated many books, including Poe's *Tales of Mystery and Imagination* (London 1919) and *Ireland's Memorial Records 1914-1918, being the Names of Irishmen who fell in the Great War* (Dublin 1923). He designed theatre programmes for the Abbey and the Peacock, and even designed textiles (handkerchiefs for William Sefton, Belfast). He made many miniature stained glass panels on individual themes, for instance illustrations to Flaubert's *S Julien*, one of Bluebeard, and a scene from *A Midsummer's Night's Dream* (depicting Titania and Bottom).

In 1925, the Irish government proposed that Harry Clarke should design and make a window to be presented to the League of Nations for the International Labour Building in Geneva, a window which has ever since been known as "The Geneva Window". He deferred work on this due to problems with an eye condition. He was unlucky with his health from then on. In 1926 he had a serious, almost fatal, bicycle accident. He recovered but was left with a legacy of severe headaches. To help him

get over this he set off on a recreational tour of Spain and North Africa which took them to Tangier, Seville, Burgos, Madrid and other places.

Although he enjoyed the tour, Clarke's health continued to deteriorate. Nevertheless he produced many book illustrations and new designs for windows. In the late summer of 1927, he spent some months at a studio in London, concentrating on the Geneva window and a commission for illustrations to a volume of Swinburne's poetry.

For the Geneva window he used themes from Irish literature, and planned to "work in panels for 15 Irish writers". WB Yeats was extremely enthusiastic about the window and made many suggestions. Eventually the window illustrated works by Patrick Pearse, Lady Gregory, Synge, Seamus O'Sullivan, James Stephens, Sean O'Casey, Lennox Robinson, Yeats, AE, Liam O'Flaherty, Padraic Colum, George Fitzmaurice, Seamus O'Kelly, and James Joyce: the panoply of great Irish writers of the early 20th century.

He completed the Swinburne illustrations and the book was published in 1928. The illustrations met with some criticism, crucially from Humbert Wolfe who wrote the introduction to the volume and noted in that introduction that Clarke's interpretation of the poems was opposed to his own, implying that it was incorrect. AE also felt that Clarke "was less close to Swinburne"; he commented on "the gloom which invests his creations", which was at odds with the sanguine mood of Swinburne's poetry, although he admired the imaginative power of the drawings. The dark and gloomy side of Harry Clarke's imagination, when he gave true expression to his own voice, was not always popular.

In early 1929, Harry Clarke, now suffering from TB, went to the Victoria Sanatorium in Davos, Switzerland (the setting for Thomas Mann's *The Magic Mountain*). He spent almost a year and a half there and returned to Dublin in May 1930.

The Irish Government had at this stage bought the Geneva Window from Clarke but it had not been presented to the League of Nations. The Government was undecided as to whether it was "suitable" or not.

Harry Clarke died before a decision was reached, on 6 January 1931. He died at Coire, in Switzerland, where he is buried.

More than a year later the Government had still not decided what to do with the window; Margaret Clarke, weary of the indecision and irritated by criticism by conservative politicians, bought it back from them after its design had been severely criticised by a reviewer in "The Catholic Bulletin". The Geneva Window, described by Thomas Bodkin as "the loveliest thing ever made by an Irishman" found its way to the United States. It is still there.

The Papers

The Harry Clarke Papers comprise c 100 manuscript items. Included are proofs of a book about Clarke and newscuttings containing reviews of his work, but the bulk of the material consists of correspondence. More than half of the letters, 51 in all, were written by Harry Clarke, to various correspondents but mainly to his friend and supporter Thomas Bodkin. The papers include also 12 postcards written by Clarke, mainly to his wife, Margaret Clarke (nee Crilly), and to Thomas Bodkin. Other correspondence includes letters to Harry or Margaret Clarke from Lennox Robinson, Mrs George Yeats, Jack B Yeats, and others.

Although the correspondence is small it provides a good view of the trajectory of Harry Clarke's life. An early postcard was written to Margaret Crilly before she

and Clarke married, when he was in Paris in 1914. His own correspondence ends with letters and cards written to friends and relations when he was confined in the sanatorium in Davos, and the correspondence concludes with letters written to Mrs Margaret Clarke after his death.

The letters to Thomas Bodkin are particularly interesting. In these, Clarke writes about his social arrangements, gives his opinion of their mutual acquaintances, which included the major writers and artists of the day, but above all gives information on the projects upon which he is working. Occasionally he gives detailed descriptions of his work and his working methods, as in the letter of 5 November 1918, where the technique he is using to make some stained glass panels is described with some precision.

Arrangement

Letters are listed according to correspondent, and within these categories the letters are listed chronologically. Unless otherwise stated, each item consists of 1 sheet.

I. Correspondence

I.i. Letters to Thomas Bodkin

Mainly written at 33 North Frederick Street, Dublin; some from 36 Mount Merrion Road, Blackrock. All holographs. Mainly dealing with Clarke's work.

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- (i) 6 April 1916. Refers to Cork windows.
- (ii) 26 June 1916. Arranging to show Bodkin his windows.
- (iii) 4 July 1916. Thanking him for favourable appreciation of windows and regretting that it was not in "The Irish Times".
- (iv) 25 April 1916. Inviting him to private show of windows on 28 April.
- (v) 14 May 1916. Thanks him for review of "Andersen" in Studies. Refers to present work on "Queens" and mentions that his wife is painting Mrs McCann.
- (vi) 26 June 1917. Thanking him and his wife for gift of flowers.
- (vii) 25 July 1917. Inviting him to meeting of Arts and Crafts [society].
- (viii) 4 August 1917. Apologizes for not coming to tea on Thursday, but says he is busy completing first painting of Queens. Asks for information on sign "I am to work on".
- (ix) 17 August 1917. Says he cannot show him the panels of Queens on Monday "as they are to be fired on Saturday and should have three days to cool".
- (x) 25 September 1917. Writes that he is sending Bodkin some Orpen reproductions which he may not have, including "Knackers Yard". Mentions that Keating has a better photograph of "The Western Wedding" and that there are some excellent photos of Orpen's portraits and drawings in the School of Art in the top and bottom corridors. He wants to show the Queen panels to Mrs Bodkin and hopes to have them finished on Friday or Saturday.
- (xi) 14 December 1917. Thanks him for having secured permission from Maunsells "to use the poem of Queens". "I am really tremendously obliged to you for having gingered up the infamous one". One page;
- (xii) 3 November 1918. Detailed description of the techniques he is using in making glass panels: he refers to aciding, plating and leading and reports

on various colours he is using. "I could keep on at this for a long time". 2 *leaves*.

- (xiii) 28 November 1918. Writes that he is enclosing Royal Society journal which deals with the Board of Industries design
- (xiv) 9 January 1919. Referring to Keating, his problems with Dublin, his application for a job in the College of Art. Writes that he is about to write to Keating to explain why "I cannot have him to work with me. I find [him] such a churlish fellow".
- (xv) 12 January 1919. Arrangements.
- (xvi) 28 February 1919. Invites him to a showing of his Killiney windows.
- (xvii) 10 March 1919. A request to borrow "the Mulrannies" for the RHA exhibition. Discusses problems relating to frames. "I'm dreadfully fagged and long for May Day when I hope I will be free." The letter is affixed to sheet upon which are glued notices for three exhibitions: Teasbántas Ealadhan Eireannach/Exhibition of Irish Art, for Aonach Tailteann, at Art Industries Hall, Ball's Bridge, Dublin, 5th to 18th August 1924; The Arts and Crafts Society of Ireland and Guild of Irish Art-Workers. Catalogue of the sixth Exhibition 1921; Royal Hibernian Academy, Catalogue of the Nineteenth Exhibition, 1919.
- (xviii) 31 March 1919. Requests letter about Beardsley window and includes sketch for Mrs Bodkin's Christmas card.
- (xix) 21 April 1919. Refers to birth of his son, Michael. Also to A.B. window, Holbein photographs, and Christmas card for Mrs Bodkin.
- (xx) 17 July 1919. Encloses list of "my horrors". Very brief CV with list of principal works to date. 2 *leaves*.
- (xxi) 26 July 1919. Writes that he is sending Bodkin "all the material I can collect of my work...the drawings etc are in a dreadful condition _ I've been on my hands and knees all the morning finding sketches and things behind easels and in dusty corners..."
- (xxii) 30 July 1919. Describes the Nantwich window, commissioned by Arthur Knowles in memory of his wife Clara and his son Richard, who was killed in the War. The subject of the triple window is: Virgin and Child in centre, C Cecilia in right opening and R. Coeur De Lyon in left opening. It is to be erected in spring 1920.
- (xxiii) 29 September 1919. Describes meeting he had with a Mr Mulcahy at Clongowes, "who wants stained glass and many other things in the chapel". Asks Bodkin to give him advice.
- (xxiv) 20 October 1919. Re lunch appointment.

- (xxv) 22 October 1919. Apologies for not being available for lunch. One page;
- (xxvi) 21 November 1919. Refers to picture which he collected from N.G. [National Gallery?]; mentions that he got the Dorset window for £500 and that Harrap is interested in publishing more books for him; he has been asked to contribute to "Eve"; "St Leonards is no use".
- (xxvii) 5 December 1919. Reports disappointment in "Indian pictures". "The sad thing is that the artist was very clever when a student but her seven years in India have had an awful effect on her work and also on her figure."
- (xxviii) 14 December 1919. Enclosing a review of *Fairy Tales of Hans Christian Andersen* from *Studies*, June 19th [1919]. The review is glued to a sheet of paper. Also glued to this sheet are two further letters and two other reviews:
 letter from George Harrap to Thomas Bodkin, 18 December 1919, thanking Bodkin for his understanding and favourable review of Harry Clarke's illustrations Edgar Allen Poe's *Tales of Mystery and Imagination* and complaining that "the great majority of reviewers show very little aptitude." He complains that all reviewers liken Clarke to Aubrey Beardsley while hardly any notice the difference in the work of the two artists; also a copy of Bodkin's review of the Poe work, published in *The Irish Statesman* 13 December 1919; also a brief note from Harry Clarke to Thomas Bodkin, 30 August 1923; also a newcutting containing a review of Clarke's work for Synge's "Queens", from *The Evening Telegraph*, 30 July 1918.
- (xxix) 1 January 1920. New Year's greetings.
- (xxx) 5 June 1920. Refers to some problem "I'm sorry you are being persecuted." Reports that he is depressed but working well, finishing a book and inviting him to see some drawings.
- (xxxi) 11 June 1920. Refers to Mrs Prentice, who has commissioned a window for Melwyn Water. Complains that when he brought Mrs Prentice to look at his window in Phibsboro it was covered by bad drapery "hung from a crown made of brass parings and making a background for a real good German SH with smirk and real heart blood and blob complete. Those clods of priests must be happy for a few days but I felt ashamed of them and embarrassed as one cannot allow to an English Protestant how degraded is the taste of the Irish priests. If the rotten Arts and Crafts was worth a damn we might do something but it isn't." Refers also to Newman French McLachlan who has done portraits of Eglington and Jack Yeats. "The Yeats family spend 11 months a year sitting for their portraits."
- (xxxii) 30 July 1920. Writes that the Nantwich window will be on view on Tuesday 3rd August.

- (xxxiii) 16 September 1920. He is happy to be godfather to the Bodkins' daughter, Elizabeth.
- (xxxiv) 22 August 1924. Returns "Mad Mulrannies".
- (xxxv) 10 July 1925. He is sending Bodkin Gauguin's Journals and Heard's "Narcissus", and thanks him for dinner on Wednesday.
- (xxxvi) 7 January 1926. Praises work of his successor Austin Molloy and the work of his students, which he is about to exhibit. "If Molloy continues as he is there should be no need for bad commercial art in Ireland very soon". One leaf (Harry Clarke headed paper). 2 pp.
- (xxxvii) 17 January 1927. Sends greetings to Bodkin from Sir Hutcheson Poe [?] who came to Clarke's show in London. Refers to new couch for his studio, and plan to do a book with John Lane in 1928, possibly illustrations for a collection of poems by Swinburne.
- (xxxviii) Undated. Letter written in The Berners Hotel, London. Refers to dinner with "AB" and to a meeting with Hodders. "I am dreadfully tired and fed up travelling and now am almost sick with misery and apprehension at what may happen in Dublin".
- (xxxix) Undated. Written in The Berners Hotel London. Arrangement to meet Bodkin.
- (xl) Undated. Discusses work for the Abbey. "I know exactly how I feel about Yeats and would not consider the business for one instant if I thought I had to conform in any way to his "Art" views and guff about composition and colour. He made me want to cat... I had great happiness to come home to my wife and Ann after listening to that bruiser."
- (xli) Detailed description of content of windows for Honan Hostel, Collegiate Chapel, Cork.
- (xlii) Undated [probably 1928 or 1929]. Includes sketch of three windows depicting St Garvan, St Finnian, Eunan, St Columba and Bishop O'Gallagher.

I.ii. Letters to other correspondents

- (i) To Blackie (ie William Blackburn) 3 March 1930. Written from Trianon Palace Hotel, Paris. Writes that he has arrived in Paris, had a good journey, and feels "better than I have felt for a year". He is breathing better and coughing less. He says that Mansergh was a good companion. One leaf, two pages;
- (ii) To Blackie (William Blackburn) 16 March 1930. From Hotel Regina, Paris. Gives detailed account of his routine in Paris, enquires about several

friends, and reports that his health is much better than it was in “the horrid Alps”. *3 sheets*.

- (iii) To Blackie (William Blackburn) 4 April 1930. From Hotel Regina, Paris. Reports that his health has not been good (he has had “colours”) but he is better again. He has seen a specialist who offers hope but “I have much to do before victory is even on the horizon”. Mentions lending a copy of *Ulysses* to OJ. Also mentions that “Yeats is ill at Rapallo”. *3 sheets*.
- (iv) To William Blackburn. 19 November 1930. On Victoria Sanatorium headed paper. Looks forward to meeting William if he comes to Davos after Christmas. He is not sure if he will still be at the Sanatorium. Says that he is not as fit as he was before he came. Mentions various fellow patients or companions: OJ, Mansergh, Miss Bennett. Praises work _ {renovations?}_ done on the Victoria. One folded sheet, four pages.
- (v) To Dolly [Clarke, his sister] 5 April 1929. Written on headed paper of The Victoria Sanatorium, Davos-Platz, Switzerland. Reports that he is in bed, and talks about his health. Mentions business matters _ “has the 2nd flat been let?”. Writes that the designs for Lough Derg stained glass were on his desk and that Deegan can do the colour schemes.
- (vi) To Dolly. Undated. {Probably April 1929}. On Victoria Sanatorium headed paper. Instructions about Easter presents for the children. “Put some kind of a funny note in each signed HAWKSHAW THE DETECTOFF. Disguise your writing and rub a little soot or mud on the notes to make them interesting _ fingerprints etc.”
- (vii) To Dolly. 2 October 1929. On Victoria Sanatorium headed paper. Writes that he has sent a cartoon sketch and colour scheme. Mentions trouble in Frederick Street re a bank overdraft. Asks her to ensure that further debts are not incurred and says that Margaret [his wife] will return to Dublin shortly. Mentions that he has been “off colour”
- (viii) To K.D. [ie Kathleen and Dolly Clarke] 11 November 1930. On Victoria sanatorium headed paper. Thanks KD for gift of a dressing gown recently received, and describes present state of health.
- (ix) To Mr Meares (solicitor). 20 March 1929. Letter about financial affairs. No address.

I.iii. Postcards

- (i) Five cards to Thomas Bodkin, C 1926-27. Mainly dealing with arrangements re works;
- (ii) Five cards to Mrs Margaret Clarke, 1926-30. Four cards written from York, Burgos, Seville and Tangier, during a trip in 1926. One from Davos.

Mainly concerned with travel arrangements and descriptions of sightseeing;

- (iii) One card to the Misses Clarke, 3B Grove End Road, London, written in Morocco. N.d. [1926]
- (iv) One card to Miss Margaret Crilly, Dublin , written in Paris. N.d. {1914]

I.iv. Other correspondence

- (i) Four letters from Lennox Robinson to Mrs Margaret Clarke and Harry Clarke, some undated, approx 1930.
 - (a) To Margaret Clarke. Written in Rome. Describes his travels in Gibraltar, Algier, Madeira and says he expects a good painting from her from the Hibernian spring exhibition.
 - (b) To Margaret Clarke. Enclosing a book of extracts from Nietzsche (on Abbey Theatre headed paper).
 - (c) To Margaret Clarke. Expressing love and sympathy and wishing that Harry had not left Davos. "He must go back as soon as possible to doctors and strict regime for he did improve in Davos.." Written from State University, Missoula, Montana. (18 July 1930).
 - (d) To Harry Clarke. Christmas greetings. Written on the train from Cork to Harry who was in Davos. 21 December 1930.
- (ii) Two letters from Mrs George Yeats to Harry Clarke.
 - (a) Written in Rapallo, when Harry Clarke was in Davos. Kind letters asking him how he is, asking if he likes detective novels "For we always have a huge stock of the latest _ Willy demands at least one a week." "Hurry up and get well my child". 10 April [1929]. *With envelope.*
 - (b) Written in Rapallo, to Davos. Complains about trouble of moving back to Dublin "I write by return because we're beginning to move on the caravan trek back to Dublin. Lordy, luggage, books, papers and all the paraphernalia of living are a b. nuisance. It's grand to hear you're on the mend." Mentions Lynd ("so glad you cant stand Lynd;nor can I"), Hauptman and St John Ervine. T.S. 22 April [1929].
- (iii) William Orpen to Harry Clarke. Letter apparently sent in response to request for advice on publishers. Recommends Gerald Duckworth and Eyre and Spottiswood. Postmarked 23 December, no year. *With envelope.*
- (iv) Jack Yeats to Margaret Clarke. Regrets he cannot vote of John Patrick Dolan but he has already sent in all his votes. 1 November 1949.
- (v) AE (George Russell) to Harry Clarke. On headed paper of "The Irish Statesman". Letter of congratulations [not clear what he is congratulating him on]. ND.

- (vi) Thomas Bodkin to Mrs Clarke. Lets her know that a Professor Dodds is on his way to Ireland. "I have told him to try and see Harry's Geneva window as being, in my opinion, a major work of art, the loveliest thing ever made by an Irishman. This is to introduce him. I hope you show him the window. He is a man of much taste and would appreciate it greatly. Some day you must show it publicly in Ireland. Then I will ask you to give me the great honour of writing an appreciation of it for the catalogue. I hanker to see a really big exhibition of Harry's work." Written from The University, Birmingham. 10 August 1935.
- (vii) George Harrap to Harry Clarke. Written to Clarke at Davos. Christmas greetings. "We often think of you here. I am constantly reminded, when I look up from my desk, by the beautiful drawing of Cinderella which you gave me some years ago." 18 December 1930.
- (viii) John Austen to Harry "and Sistein"? From Pineham Studio, Kent. Thanks him for receiving him; mentions an exhibition. May 1925.
- (ix) To Mrs Clarke from R Caulfield Orpen.) On Royal Hibernian Academy of Arts headed paper. Writes to let her know that at the AGM held "yesterday" (20 January 1931) the members stood for a moment's silence in honour of Harry Clarke. Expresses sympathy. January 21 1931.
- (x) Waldron to Harry Clarke. Encloses letter from The Irish Times, by Lord , which appeared today (5 May 1914). Offers to lend him Hardy's Tess of the dUrbervilles ("a powerful book"). Mentions other books. 5 May 1914.
- (xi) Clifford Bax to Mr Roberts. Information about books written or published by Clifford Bax. 18 June 1947.
- (xii) Bodkin to Harry Clarke. Telegram of congratulations. N.d.
- (xiii) Card to Harry Clarke. Printed notice of exhibition of pictures and sketches by Dermod O'Brien. ND
- (xiv) Mainie Jellett. Christmas card. N.D.
- (xv) George G. Harrap. Christmas card. 1930.
- (xvi) John Austen. Christmas card, with engraving or woodcut by John Austen attached. 1930.

II. Diaries

MS 39,202/ B

1. Pocket diary, 1914. One small pocket diary kept by Harry Clarke, listing some engagements and also titles of works (on which he was engaged on certain days?). Walker's Diary for 1914, Size 2. Black binding, *c 100 pages*.
2. Pocket diary, 1919. One small pocket diary kept by Harry Clarke, as above. Collin's Gem Diary for 1919. Dark green binding, *c 100 pages*.

III. *Harry Clarke, His Graphic Art* by Nicola Gordon Bowe

MS 39,202/ C

1. Nicola Gordon Bowe, *Harry Clarke, His Graphic Art*. Uncorrected proof copy of the book, published by Dolmen Press in 1983. *C 200 pages*. Also, list of coloured illustrations for possible inclusion in book; also, essay by Keith Burns, "Harry Clarke in the United States".
2. Letter from Liam Miller, Dolmen Press, to Nicola Gordon Bowe, agreeing to publish *Harry Clarke; His Graphic Art*. 11 May 1982.
3. Flier from the Dolmen Press advertising Nicola Gordon Bowe's book, and other books. *Printed brochure*.
4. Newcutting containing article with photographs of launch of Dolmen Press's launch of their autumn collection of books in 1983, which included Nicola Gordon Bowe's book on Clarke. From The Leinster Express, 1 October 1983. *Photocopy*.
5. Memo from Liam Miller to Keith Burns, which accompanied final uncorrected text of Nicola Gordon Bowe's book (including Keith Burn's essay on Clarke in America). 12 August 1981. *Typescript*.

IV. Newcuttings and Ephemera

MS 39,202/ D

1. Review of Tailteann Exhibition of pictures at RDS Ballsbridge. *Irish Statesman*, 16 August 1924. Review by "YO" mentions Harry Clarke's influence on other artists. *Newscutting*.
2. Notice of Dissolution of the business carried on under the name "J. Clarke and Sons" as Stained Glass manufacturers in North Frederick Street, dissolved and in future to be carried on under the name "Harry Clarke Stained Glass Company". 7 June 1930. Cutting from unidentified newspaper, possibly *Irish Times*. ttached to Tailteann review. *Newscutting*.
3. Obituary. *The Davos Courier*, 16 January 1931. Article written by "L". (Editor of *The Davos Courier* was W.G. Lockett.) *Photocopy*.
4. Obituary. *The Irish Builder and Engineer*. 17 January 1931. Photograph included. *Newscutting*.
5. Rev Father Natal Luigi Lupano, "'The Light was praying with us': An Irish Artist in Stained Glass." Biographical article on Harry Clarke. Published in *L'Osservatore Romano*, 10 April 1969. *Typescript; 3 pages*.
6. Nicola Gordon Bowe, "A Host of Shining Saints: Harry Clarke's Stained Glass, in Cork." Article published in *Country Life*, 12 July 1979, p. 114. *Photocopy*.
7. Brian Lynch, "Cold Comfort". A review of a retrospective exhibition of Harry Clarke's work, which took place in the Douglas Hyde Gallery in 1979. *Hibernian Magazine*, November 1979. *Photocopy*..
8. 12 reviews of Nicola Gordon Bowe, *The Life and Works of Harry Clarke*. Dublin, Irish Academic Press, 1989. Reviews and articles relating to the book, including Kevin Myers, "An Irishman's Diary" on Harry Clarke. *Photocopies*.
9. Advertisements for an edition of Synge's *Queens* (Dolmen Press) and Nicola Gordon Bowe, *Harry Clarke, His Graphic Art* (Unicorn). With two reproductions of illustrations by Harry Clarke from the books. The advertisements seem to refer to American editions. All material pasted onto white card, possibly proofs or a mock up for a brochure. *Printed material*.

V. Miscellanea

MS 39,2002 /E

1. Frederick Street headed paper.
2. Docket for piece of work submitted to a competition or exhibition by Harry Clarke in 1913.
3. List of page numbers for book, [Faust], with references to nature of illustrations, in Clarke's Notes on Terenure Window, in Harry Clarke's hand. On 33 North hand. Also some copies of galley pages containing text of an unspecified book.