

John Hogan in Rome, 1824-1849

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Abstract:

John Hogan (1800-1858) was a sculptor who began his career by studying the collection of plaster casts of Vatican marbles in Cork. He moved to Rome in 1824 where he was deeply influenced by the neoclassical sculpture of Antonio Canova and Bertel Thorvaldsen. His period of greatest activity was the 1830s and 1840s. Nearly all his work was for Irish patrons and he returned regularly to Ireland for commissions. He carved ideal and religious subjects, memorials, portrait busts and figure monuments. His most important themes were drawn from Catholicism and Irish nationalism. He was deeply committed to the papacy and to the constitutional Irish nationalism of Daniel O'Connell. He lived and worked near the Corso in Rome and was well regarded by his peers. After the Roman revolution he returned to Ireland in 1849 where he died in 1858.

Keywords: Canova, Catholicism, Hogan, Irish Nationalism, Rome, Thorvaldsen

On Palm Sunday, 1824, the Irish sculptor John Hogan, aged twenty-three, arrived in Rome and lodged at 132, via Trattorina. His arrival was the outcome of years of preparation in Cork. He was born on 14 October 1800 in Tallow, County Waterford, where his father, a Catholic, was a builder. The family moved in 1801 to Cork, which was enjoying a building boom during the Napoleonic wars when it was a supply centre for the British navy. His mother, uncharacteristically for the time, came from an upper-class Protestant landed family and she forfeited her status when she married. Hogan received a sound basic education and is said to have excelled at history and mathematics. His letters read well. He was initially apprenticed to a Cork solicitor, Michael Foote, but his real interest lay in architecture, drawing and sculpture. His father was foreman to the rising Cork architect Thomas Deane and through this connection the young Hogan was apprenticed to Deane in 1818. There he was employed drawing plans, making architectural models and carving ornament, mainly in wood, for Deane's architectural requirements. In Deane's employ-

ment he replaced the Cork sculptor Thomas Kirk who went to Dublin to pursue his career (Atkinson 1858, 506).

Hogan acknowledged that it was his early work for Deane which allowed him to develop as a sculptor. He acquired a mastery of carving in pinewood and Deane promised to send him to Italy to learn marble figure carving for architectural applications. However this did not happen, and Hogan might well have remained as one of the many artisan carvers who flourished in Cork in the nineteenth-century had he not encountered the large collection of plaster casts of antique marbles from the Vatican. These casts had been assembled under the direction of Antonio Canova (1757-1822), the principal sculptor in Europe, at the request of Pope Pius VII, and sent to the Prince Regent (future King George IV) as a gesture of gratitude to Great Britain for its defeat of Napoleon who had invaded the Papal States in 1798. Pope Pius VI had been captured, dying in France, and his successor Pius VII was a prisoner of Napoleon for five years. The Prince Regent, on a visit to Cork in 1818, donated the casts to the city (Murphy 2010, 43), through the representations of Lord Ennismore, a collector. Thus the young Hogan benefited from the aftermath of the Napoleonic occupation of Rome. The conservative counter-revolutionary restoration in Rome was evident in the policies of Pope Leo XII and Gregory XVI and Hogan's subsequent religious statuary can be seen as a visual dimension of the Catholic restoration in Rome.

The collection of casts included the Laocoon, Niobe, Apollo Belvedere, Ilysius, Medici Venus, Venus of Canova and his portrait of Napoleon's mother, Antinous, Adonis, Piping Faun, Hercules and Diana. It was a selection that showed the best of the antique seamlessly continued into the work of Canova. The collection was taken over by the Cork Society for the Promotion of the Fine Arts, and displayed in a converted theatre in Patrick Street, Cork. Hogan studied there and a fellow student was Daniel Maclise who was to have a highly successful career in London. Between 1821 and 1823 while working for Deane Hogan drew from the casts and carved copies of details. He also attended classes in anatomy for artists by Dr Woodroffe and carved a skeleton in pine (Petrie 1840, I, 193-196).

The first commission that Hogan received was to be symbolic of the direction of his future career. Dr. John Murphy, Catholic bishop of Cork since 1815, was a learned man who like many Irish bishops had travelled on the continent. He commissioned Hogan in 1822 to carve twenty-seven figures of saints for St. Mary's Pro-Cathedral, Cork. This included a bas-relief altar frontal of the "Last Supper" after Leonardo (Crawford Gallery). At this time the Catholic Church in Ireland was just emerging from difficult times and Catholic Emancipation was only to come in 1829.

The young sculptor might never have gone to Rome if his talent had not been identified and his case promoted by William Paulet Carey, artist, dealer and art journalist (Carey 1826). By chance Carey saw a number of Hogan's carvings in

the art school, among them carved copies of the casts. Carey published articles praising Hogan's talent, and through Carey, Hogan received patronage from Sir John Fleming-Leicester of Nether Tabley House, Cheshire, England, a cultured art collector who had been to Rome on the Grand Tour. Through contact with Carey, recorded in their correspondence (Turpin 1982a, 28-38) he received further patronage from the Royal Irish Institution (a society of noblemen and other art lovers founded in 1814, based in Dublin). Hogan exhibited there in September 1823 and the Institution gave him funds to travel to Italy. Having set his sights on travelling to Rome, Bishop Murphy, William Crawford, the Earl of Shannon and Colonel Aldworth in Cork all subscribed to send him there. The Cork Society for the Promotion of the Fine Arts, led by William Beamish, gave him a certificate endorsing his progress in drawing and sculpture through studying the cast collection. Again through Carey, the Royal Dublin Society voted him £25. Before he left he received two commissions to be executed in Rome, one from Deane, and another from Fleming-Leicester. Since papal Rome was Hogan's destination, Bishop Murphy his patron wrote a public testimonial in Latin, dated 12 January 1824. This was a useful endorsement for a sculptor whose work was to be closely connected with the Catholic establishment.

En route to Rome he stayed briefly in London where he responded more to the Rococo sculpture of Roubilliac and Rysbrack than to the Neoclassicism of John Flaxman. Nor did he care for the Greek severity of the Elgin marbles. He met the sculptor Francis Chantrey who disapproved of study in Rome as he favoured realistic modern dress, not antique dress, in portraiture. On the way to Italy Hogan visited the Louvre, and also Florence where he would have seen masterpieces by Donatello and others. While he had attained great technical fluency, mainly through his practice as a wood carver, his taste had not yet settled in a clear direction.

Irish artists had continuously travelled to Rome during the eighteenth-century: it was the centre of European art since the High Renaissance and it was also the cradle of the neoclassical revival since the middle of the century, stimulated by the discoveries at Pompeii and Herculaneum. Rome attracted the nobility and gentry of northern Europe on the Grand Tour. Among these from Ireland were the first Earl of Charlemont, Joseph Leeson Lord Milltown and the Earl-Bishop of Derry. Some Irish figure painters who studied in Rome were Jacob Ennis, James Barry, Matthew William Peters, Robert Fagan and Hugh Douglas Hamilton who spent nine years in Rome and became a friend of Canova. Irish landscape painters in Rome included Solomon Delane, Robert Crone and James Forrester (Ingamells 1997, 1061-1070). The Irish sculptor Christopher Hewetson (1737-1799) spent thirty-three years in Rome and was a friend and rival of Canova. He had considerable success making busts of visiting Grand Tourists and secured papal patronage in making a bust of Pope Clement XIV. His most important work was his memorial to Provost Baldwin, installed in Trinity College Dublin in 1784. This was the first major monument in the

neoclassical style in Ireland. The fact that Hewetson spent his entire career in Rome would have been an example for Hogan. The Napoleonic wars had ended the Grand Tour for the nobility as travel was restricted (Murphy 2010, 47-51).

When peace was restored, Rome remained a major attraction, particularly for sculptors who were committed to the neoclassical style and the study of antiquity. They usually stayed there for only a few months, often supported by benefactors at home. James Heffernan who began in Cork carving ornament for the architect Michael Shanahan visited Rome for a short time. The Royal Dublin Society sent its two best sculpture students Constantine Panormo and John Gallagher to study in Rome in the 1830s. Joseph Kirk was there in 1843 and Patrick McDowell in 1841. It is likely that Hogan met these sculptors. Thomas Farrell went to Rome in 1852 to select marble, and in 1852 James Cahill was there before he returned to become Hogan's Dublin assistant in 1853. None of these made their home in Rome (Strickland 1968 [1913], I and II).

Neoclassical ideals in sculpture were publicised by the German art writer Johann Winckelmann who defined the aim of art as "noble simplicity and silent grandeur" (Winckelmann 1755 in Holt 1958, 351). This was an emphatic rejection of the dynamism of the Baroque and Rococo styles. Austere ideals, based on a renewed study of the antique, were to transform European art, especially sculpture and architecture. In Rome the Venetian sculptor Canova was to dominate sculpture from the 1780s and had a great influence across the continent. North European sculptors like Bertel Thorvaldsen (1770-1844), who arrived from Copenhagen in 1797, studied under Canova and was seen as his heir. Although a Protestant, Thorvaldsen was well regarded by the popes and carved the tomb of Pius VII in 1831. His figures of Christ and the apostles for Our Lady's Church, Copenhagen, and his narrative reliefs were models for Hogan. While mythological classical subjects were common for Canova and Thorvaldsen, so also were religious subjects which served the Catholic revival (Arts Council of Great Britain 1972, 285). The principal Italian sculptor to come from Thorvaldsen's studio was Pietro Tenerani (1789-1869) who became his chief assistant up to 1830. He carved tombs, figure monuments and busts in a severe neoclassical style. After Thorvaldsen's departure in 1838 Tenerani remained the principal sculptor in Rome.

The most important English-speaking sculptor was John Gibson who came from Liverpool and arrived in Rome in 1817. He spent three years in Canova's studio and frequented Thorvaldsen's studio (Matthews 1911, 89-95). Gibson specialised in ideal nude mythological figures and he received major patronage from the English nobility who favoured such subjects for their mansions. Gibson's aims as a sculptor were more aesthetic than political or religious (Edwards 2013, 195). Since Hogan did not know Italian when he arrived in 1824 he relied on Gibson for discussion on art and also for the practical use of his studio. Edward Leahy, an artist with Cork connections, whom Hogan had met in London, visited Rome and painted Gibson's portrait (Strickland 1968 [1913], II, 12).

The Academy of St. Luke was the leading papal art institution which included antique and life studies. It was headed by Canova from 1810 to 1822, then by the painter Vincenzo Cammucini (1773-1844) until 1825, and by Thorvaldsen to 1828; Tenerani became head in 1857. The painter Tommaso Minardi (1787-1871), a professor there in 1821, was prominent in the Purismo movement which followed from the Nazarenes, the group of German artists in Rome. Hogan admired Minardi's work and subscribed towards the purchase of one of his paintings, "The Ascension", by Dr John Hynes OP for the newly built Dominican church, Pope's Quay, in Cork. In the restrained simplicity of Hogan's religious work there is probably some influence of Purismo.

Cammucini and Thorvaldsen were the dominant presences in the 1820s when Hogan was still finding his way as a sculptor. Cammucini was particularly authoritative in the Roman art world after 1815 and became Inspector General of the papal museums. He specialised in history paintings presented like Neoclassical reliefs (Hiesinger 1978, 297). Evidence of Hogan's study in Rome during his first three years there is provided by a book of mainly architectural drawings, dated 1828, in the Crawford Art Gallery (Murray 1992, 74-76). It shows plans and elevations of buildings, some from antiquity like the Temple of Vesta, a plan of the palace of Augustus on the Palatine hill and the sarcophagus of Scipio. There were also drawings of Renaissance buildings such as S. Pietro in Montorio, a portico of a Renaissance church, Facciata del Nobile Ridotto di Casena, as well as funerary monuments by Canova and Renaissance decorative architectural details. There are occasional subjects from outside Rome like the altar of the church of S. Luca, Bologna. Hogan can be seen to be focusing on the classical tradition from antiquity to its Renaissance and modern applications, studiously avoiding the abundant examples of Baroque Rome. The drawings are strictly linear in pencil and ink with a very occasional use of wash.

In acquiring a knowledge of Italian, Hogan was helped by Fr. Luigi Gentile (1801-1848), who had stayed at the Irish College in Rome and was a brilliant man with doctorates in civil and in canon law. Gentile loved art and taught Italian to visitors to Rome. Hogan valued his friendship in the 1820s when he was trying to establish himself in the city. After 1835 Gentile became a popular Catholic missionary in England and Ireland as a member of the Rosminian order. His strong Ultramontane religious fervour probably influenced Hogan's outlook (Gwynn 1951).

The Irish College had been disrupted, like so much else in Rome, during the Napoleonic occupation. It had been restored in 1826 by Pope Leo XII who granted it the Umbrian College, and for Hogan this was a point of contact with Ireland. S. Clemente, house of the Irish Dominicans, and S. Isidoro, house of the Irish Franciscans, were also points of contact through which he met Fr Hynes OP and Fr. Mullock OFM for whom he was later to receive commissions. The Irish College was host to a succession of visiting Irish clerics. One of these was Fr. Justin MacNamara, a fellow Cork man. Hogan and McNamara visited Pompeii

and Herculaneum to see the remains of antiquity which had been so influential since the mid-eighteenth-century. MacNamara was a man of taste and on his death in 1845 on the way to Rome, Hogan carved a superb marble memorial relief for Kinsale parish church. The key figure at the Irish College was Rev Fr. Paul Cullen, the Rector from 1832; he had an interest in the visual arts and knew Hogan. In 1846 he was asked to contact him in connection with a bust of Dominick O'Reilly, an Irish patron. Cullen was also in negotiation with Hogan about a statue for St. Audoen's Dublin, but eventually the Roman sculptor Pietro Bonanni, main assistant to Tenerani, got the commission in 1847 (Kane 2011, 102).

From 1850 as Archbishop of Armagh and as Archbishop of Dublin Cullen introduced a vigorous emphasis on Ultramontane discipline and devotion which was to define Irish Catholicism for a century. Hogan's Roman-based sculpture complemented that. Hogan was a strong supporter of the papacy and the Papal States and would have mirrored Cullen's viewpoint. He told his family in Ireland on 18 August 1824 that he had seen Pope Leo XII take possession of St. John Lateran and later he told them he had received a Papal blessing at S. Maria Maggiore. He spoke of the "justice of the Papal Government" in executing criminals. His political conservatism contrasted to the attitude of other English-speaking artists in Rome, whom he said were "always sneering, talking of the absurdity of the Catholic religion, misgovernment of Catholic countries and so on". His response was that "as the only Catholic amongst them, I take no notice" (Atkinson 1858, 521-523). He saw no fault in the administration of the Papal States. That veneration of all things Catholic in Rome would have been characteristic of Irish Catholic visitors.

Turning now to Hogan's work as an artist: in late 1824 not long after he arrived, he described the advantages that Rome offered a young sculptor. He singled out the value of contact with artists from all over Europe and the ease of access to a life model (which would have been impossible in Cork). There was also easy access to the studios of Canova and Thorvaldsen where he could have seen the original plasters from which the marble copies were cut. He said that these two sculptors "completely reformed the heavy Gothic overcharged style of Donatello, Bernini and all those of that period, to the beautiful simplicity of the antique". He added that even Michelangelo had deviated from the "true principles of Greek art", and "Winckelmann is our modern guide to sculpture" (Belfast, Public Record Office, Ms D. 1537/6). Hogan was completely converted to an austere Neoclassicism. In Rome he had free entry to the schools of the Academy of St. Luke where he could draw from life. He reported that he was drawing the antique at the Pio-Clementino museum in the Vatican, and from life at the English Academy. He was also a regular visitor to Gibson's studio. It was there, before he could afford to rent a studio of his own, that he carved a head of a woman.

A year after he arrived in Rome, on 26 March 1825, he told W.P. Carey, his supporter in Ireland, that he could not afford a studio, but was drawing in the galleries and academies. He estimated that he would need a minimal

income of at least £100 a year to take a studio, pay models, cut marble, model in clay and cast in plaster. In 1825 he was living in an apartment at 24 Vicolo dei Greci in the Corso, paying two and a half crowns a month. He bought essential equipment: stands, benches, armature irons and clay which would allow him to get started. He acquired part of a studio once used by Canova, 18a and 19, Vicolo di S. Giacomo in Augusta, a street running from the Corso to Ripetta. This remained his studio for the rest of his time in Rome. In 1842 he moved with his family to 156 Via del Babuino, probably to gain living space. He was at all times living and working in central Rome around the Corso. The Caffé Greco, a popular haunt for artists, was where he could meet colleagues and visitors. Torlonia and Company was his bank where financial drafts from patrons in Ireland could be cashed (Turpin 1982a, 50-51).

To establish his reputation he had to produce an ideal subject such as a mythological nude within the established conventions of such subjects, but offering a fresh interpretation. He needed to measure up to his peers. The reclining shepherd theme had been treated by Thorvaldsen and by Gibson. Hogan's response came in his first major work in his new studio, "The Shepherd Boy" (1824-1825, formerly Powerscourt House), originally commissioned by Deane; Hogan reported that Cammucini and the English critics admired it. However, Cammucini and Gibson challenged him to produce a new version of the Faun subject, which was common in antiquity such as the Barberini Faun. In response Hogan created "The Drunken Faun" (1826) (fig. 1):



Fig. 1 – John Hogan, "The Drunken Faun", Crawford Art Gallery, Cork

Thorvaldsen was reported to have been impressed by this. It is a dynamic image; in the play of the limbs its realism relates it back to Canova. This was followed by “The Dead Christ” (1929, Clarendon St., Dublin, figs. 2 and 3) which recalled the High Renaissance work of Michelangelo. It was in the tradition of the deposition of Christ from the cross, but idealised in severely neoclassical terms. The head shows the influence of Thorvaldsen’s Christ. It epitomises the application of chaste neoclassical principles to religious art. All of Hogan’s figures of these years are horizontal male nudes demonstrating to Roman connoisseurs his ability at life modelling but within the idealised conventions of the antique.

In contrast to Gibson, Hogan was not interested in the female nude, perhaps for moralistic religious reasons, but he was obliged to carve a nude, “Eve Startled at the Sight of Death” for a commission for Sir John Fleming Leicester, received in 1825. This slightly sentimental subject (untraced) showing Eve encountering a dead bird was typical of Victorian sculpture, often located amid plants in conservatories. Middle-class Catholics did not favour the female nude unlike Gibson’s aristocratic English patrons.

In November 1829 Hogan made his first return visit to Ireland. He exhibited his new work, “The Dead Christ”, “The Shepherd Boy” and “The Drunken Faun” at the Royal Irish Institution where they were well received. The Carmelites at St. Teresa’s, Clarendon St., acquired “The Dead Christ” which they placed beneath their high altar like the reliquary of a saint.



Fig. 2 – John Hogan, “The Dead Christ”, St. Teresa’s, Clarendon St., Dublin



Fig. 3 – Detail of “The Dead Christ”

The year 1829 was momentous in Ireland as Catholic Emancipation was passed by parliament, which opened the way for a vigorous church-building programme. Hogan hailed the act as a sign of liberation from “the orange yolk” (Atkinson 1858, 563). From 1829 we can date Hogan’s high regard for Daniel O’Connell, the ‘Liberator’, in forcing the British government to concede Catholic Emancipation. On Hogan’s second return visit to Ireland on 1 October 1832 the Cork Society for the Promotion of the Fine Arts held a meeting to honour both Hogan and Maclise, who was also visiting home. The Society saw the achievements of both artists as vindication of the teaching offered in Cork which centred on the royal gift of the papal casts.

Hogan’s “Pietà” (1831 [fig. 4]) was to establish his reputation in Rome. It was commissioned by Fr Flanagan, parish priest since 1827, of the newly built neoclassical church of St. Nicholas of Myra, Francis St., Dublin.



Fig. 4 - John Hogan, “Pietà”, St. Nicholas of Myra, Francis St., Dublin

The group is clearly related to Michelangelo's famous "Pietà" in the Vatican and to that of Canova. The Italian art critic Marchese Melchiori in the art magazine *L'Ape italiana* in 1837 described it as a "very touching scene which awakens in you the most profound sentiments of compassion". In this magazine all the other main Roman sculptors were featured: Thorvaldsen, Tenerani, Rinaldi, Gibson, Benzoni, and Tadolini. Hogan had won his place in the international community of sculptors. Among these Maria Benzoni (1809-1873) became his close friend; he had come from Bergamo and from 1823 had studied at the Academy of St. Luke in Rome. Apart from Gibson there were a number of other British sculptors in the city at various dates: Joseph Gott, William Theed, Laurence McDonald and Richard James Wyatt.

By the mid-1830s Hogan had absorbed the example of Canova and Thorvaldsen. He was an established sculptor in Rome working for commissions from Ireland, mainly for memorials and portrait subjects. In religious terms he was committed to a staunch Ultramontane Catholicism and also to constitutional Irish nationalism in the wake of O'Connell. These ideals come together in the commission for the memorial to James Warren Doyle (1786-1834), an Augustinian who was Bishop of Kildare and Leighlin and had been a strong supporter of O'Connell. Hogan won the commission in April 1837 in a competition against nine others. He completed the work in 1839. The imagery, with the bishop pointing upwards while encouraging a kneeling figure of Erin to arise from her knees, was symbolic of the Catholic Church giving leadership to the Catholic majority in Ireland. In 1839 the Roman art journal, the *Pallade*, described the figure of Erin as "one patiently supporting the burden of the unjust and oppressive laws which have been placed upon her" (Turpin 1982a, 68). In this, the sculptor had taken a neoclassical tomb memorial formula and given it a Catholic and nationalist application. By placing a harp, based on medieval precedent, alongside Erin he was making one of the earliest statements in the Celtic Revival. This was a step beyond the conventional allegorical images of Hibernia. He based the use of the turreted crown on Canova's example.

This massive sculpture group copper-fastened his reputation in Rome and in Ireland. He was elected unanimously to the Incorporated Society or Congregation of the Virtuosi of the Pantheon in 1839. (It had been founded in 1500 with the Pope as titular head). In addition to painters such as Minardi and architects it also contained fifteen sculptors, normally all Italians. Hogan's diploma of membership was presented by Giuseppe Fabre, later director of the Vatican museums. Hogan was proud of this member

ship which entitled him to wear a uniform of royal blue coat, dark trousers with gold braid, a ceremonial hat and silver-mounted sword. Effectively this was papal court dress. He was also elected a member of the Academy of St. Luke. He was part of the Roman establishment by the 1840s.

His integration into Roman society was strengthened by his marriage to Cornelia Bevignani (1815-1899) on 11 November 1837. He was thirty-seven while she was twenty-two. She was reported to have moved in elevated social circles of Prince Borghese, Lord Shrewsbury and Torlonia the banker. They had twelve children, seven of whom were born in Rome: Margareta, John Valentine, Maria, Richard, Francesca, Cornelia and Catteriana. After his marriage his life centred on his family and his home. He walked with his family along the Corso, and sometimes took them on trips to the Alban hills. He was reputedly hospitable to his friends and frequently had young English and Irish artists at his table. The family lived comfortably and his accounts show numerous bills for large quantities of wine, beer (including XX Dublin porter). His sister Elizabeth, lived for a period in Rome but returned to Ireland in 1842 (Turpin 1982a, 69-70).

His career during the 1840s, its high point, was linked to the Irish nationalist movement. The Repeal Association, dedicated to the restoration of a parliament to Ireland, was founded by O'Connell in 1840. Hogan made another return visit to Ireland in June of that year when the Bishop Doyle monument was exhibited in the ideal neoclassical surroundings of the City Hall, Dublin. His reputation in Ireland was in the ascendant. He was feted by his admirers with invitations to dinners and receptions, but he was anxious to escape back to Rome where he could concentrate on his work, saying "My heart beats within me for quiet solitude and study" (Atkinson 1858, 552). He received publicity from George Petrie, the artist and antiquarian scholar, who published the first article that describes Hogan's work in 1840 (Petrie 1840, 193-196). Petrie also advised his fellow scholar, Samuel Ferguson, to call on Hogan in Rome.

While in Ireland Hogan received numerous Irish commissions for memorials to be executed on his return to Rome. The most important of these was the memorial to the reformer, Thomas Drummond, former Under-Secretary for Ireland, in the Whig government. He had declared that "Property has its duties as well as its rights", and introduced poor relief to tenant farmers. He abolished the tithes to the Established Protestant church in 1838. He was a reforming figure who was well-regarded by O'Connell and other nationalists. The sculpture (fig. 5) shows Drummond in heroic idealised terms wrapped in a great riding cloak like the antique.



Fig. 5 - John Hogan, Thomas Drummond, City Hall, Dublin

When it was completed in 1843 it required three horses to haul it to Leghorn for shipment to Ireland.

A companion piece was the similarly sized marble of William Crawford, co-founder of the Cork brewery and father of Hogan's patron W.H. Crawford. It was for the Cork Savings Bank, a neoclassical building designed by Sir Thomas Deane. Beneath the figure on the pedestal was a relief with a personification of the city of Cork wearing a mural crown. Both Drummond and Crawford cover contemporary dress with sweeping riding cloaks, like antique statues. Neoclassical theory in sculpture argued that this created a "timeless" heroic effect above the petty fashions of the day – ideas articulated by Gibson and Bartolini. In creating these two monuments Hogan may have been looking at a memorial to the South American patriot, Simon Bolivar, by Lorenzo Bartolini (1842). These two over life-size figure

monuments represent the high point in Hogan's neoclassical portraiture. They do not aim at psychological specificity but at heroic generalisation.

During the early 1840s he was working in his studio on several Irish commissions for memorial reliefs. One was to Jeanette Farrell (St. Andrew's, Westland Row, Dublin) commissioned by her father, completed in 1841 (fig. 6). It shows the young girl teaching religion to a child with an accompanying angel.



Fig. 6 - John Hogan, Jeanette Farell Memorial, St. Andrew's, Westland Row, Dublin

It is a domestic scene in a severely neoclassical style. Gibson stated that this was one of the best of Hogan's works, perhaps because it was so close to the style of John Flaxman; it has highly sensitive modelling of the figures. The memorial to William Beamish, completed in marble in 1844 (St. Michael's, Cork) is very different. It has a touch of the Baroque style in the resurrecting body of Beamish rising from the tomb, accompanied

by an angel, pointing heavenward, while another angel blows the trumpet of the Last Day. An even larger memorial relief was that to the Irish astronomer, the Protestant Bishop Brinkley of Cloyne, which was completed in 1845 for Trinity College Dublin where Brinkley was professor. This celebrates a man of science with his globe, rather than a bishop. This commission indicates that the Protestant establishment in Ireland also valued Hogan's talents. Most of the expatriate sculptors in Rome, like Hogan and Gibson, worked on commissions from their home countries. There was to be an exception when Hogan was commissioned by a Miss Hynes to make sculptures of St. Stanislas and the Madonna for the Sacred Heart Convent of Villa Lante, Via Francesco di Sales, a building given to the congregation by the Borghese family in 1840. The two statues were installed in the Convent in 1843.

Through the Bishop Doyle commission Hogan came into contact with Valentine Lawless, second baron Cloncurry (1773-1853). This Irish nobleman was a former United Irishman and a patron of the arts in the tradition of the eighteenth-century Grand Tourists. He built Lyons House, County Kildare, which housed his collection. He was on a visit to Naples and Rome in 1841 when he called on Hogan. Cloncurry wanted to present a sculpture, incorporating a portrait of himself, to the Dublin Literary Society, but left the composition to the sculptor (Fitzpatrick 1855, 476). The result was "Hibernia with a bust of Cloncurry" (University College Dublin), for which Hogan had to model Cloncurry's head from life in Rome. It shows an idealised female figure of Hibernia or Erin, accompanied by harp, wolfhound, books and an inverted crown, all symbolic of Ireland. She looks towards a bust of Cloncurry which terminates a herm beside her. When it was completed in marble the Roman correspondent of *The Art Union*, the British journal, called to the studio and said that the group "was one of the most beautiful ever executed in Rome. It is admired by all the artists" (*Art Union* 1846, 153). So much did Cloncurry like it that he retained it for himself, rather than present it. The sculpture combines Hogan's Irish patriotism with his neoclassical ideals of purity and simplicity. It is also an early example of the Celtic Revival but more classical than romantic in feeling. The group bears some similarity to Tenerani and Lemoyne's monument to the painter Claude Lorraine (1839). "Cloncurry" was exhibited in the rotunda of the City Hall, Dublin when Hogan returned to Ireland on a visit in 1846. It was then transported to Cloncurry's seaside villa, Maretimo, at Blackrock. As a young man Cloncurry had been in love with the painter Amelia Curran, daughter of the celebrated barrister John Philpot Curran, who had defended the United Irishman rebels. Following her death in 1847 Cloncurry asked Hogan to make her memorial. He carved a sor-

rowing putto, elbow on a harp, while beneath are her palette and brushes. It was placed in the Irish Franciscan church of S. Isidoro in 1848. Another Irish Grand Tourist and collector, Richard White, third Earl of Bantry, commissioned portraits of himself and of his wife Mary O'Brien in 1842 for his mansion, Bantry House, County Cork.

As an Irish Catholic exile in Rome Hogan would have been well aware of the Flight of the Earls, Hugh O'Neill and Hugh O'Donnell in 1607 after their defeat at the Battle of Kinsale and that they had died in Rome. In 1844 he was commissioned by James Molyneux Caulfield to supervise the restoration of the inscription on their tomb in S. Pietro in Montorio and he paid his assistant Restaldi to do this work.

The central Irish nationalist experience for Hogan was his meeting with his hero, Daniel O'Connell, in 1843 when he was on a return visit to Ireland. He collected payments for past commissions and received new commissions. Among these was a portrait bust of Archbishop Murray of Dublin, commissioned by Rev. Dr Walter Meyler, administrator of St. Andrew's, Westland Row, Dublin. An identical bust was commissioned by Mother Mary Aikenhead, founder of the Irish Sisters of Charity. These busts are a severe portrayal of a leading churchman, emphasising authority. Also for the Sisters of Charity he carved a small "Transfiguration" for their convent at Clarinbridge, County Galway, which is a spirited piece, more baroque than Neoclassical in style.

The Repeal Association commissioned Hogan to carve a figure of O'Connell. This delighted the sculptor who wanted the figure to "express all the power and grandeur of concentrated Ireland" (Gavan-Duffy 1890, 168). He studied O'Connell's features at a dinner to which he had been invited. The high point of the relationship came on 1 October 1843 at the "Monster Meeting" at Mullagmast. It was a vast and tumultuous political rally with bands, banners and speeches. At the request of Charles Gavan Duffy, a leading nationalist, Hogan, resplendent in the uniform of the Virtuosi of the Pantheon, placed the "Repeal Cap" of green velvet on O'Connell's head as a gesture of respect and loyalty on behalf of the crowd. The gesture impressed O'Connell who was always conscious of his public image, for on 3 October he donated 250 guineas, and a further £150 later towards the statue that Hogan was to make. The maquette for the figure was modelled in Ireland.

Back in Italy, he travelled to the quarries at Serravezza to acquire a suitable block of marble for the figure. So great was its weight that it required a wagon drawn by twenty young oxen and four large horses to move it along the Corso to his studio in Via S. Giacomo. The result on completion was a colossal marble figure showing O'Connell swathed in a sheet-like cloak (fig. 7):



Fig. 7 – John Hogan, Daniel O'Connell, City Hall, Dublin

He is presented as a Roman orator with his right arm raised. It is a heroic idealised image of O'Connell, the “Liberator”, which generalises O'Connell's aged features. On completion in 1846 it drew admiring comment from several visitors to his studio and the plaster remained there, towering above the other figures.

During the 1840s Hogan developed a close relationship with the Sisters of Our Lady of Loreto. Mother Teresa Ball had founded a school for girls at Rathfarnham. There the magnificent Gothic Revival chapel had been modelled on Ely Cathedral in England. In 1843 Hogan was commissioned to provide a “Pietà” relief for the altar frontal with two free-standing angels on either side, said to have been based on his two daughters, Margaret and Mary. In 1844 he supplied another altar frontal relief of the “Nativity” for the Loreto summer house at Dalkey. These two altar reliefs are strictly Neo-classical with shallow space, avoiding the illusionism of the Renaissance and

the Baroque. They are close to the religious reliefs which Thorvaldsen made in the 1820s. Thorvaldsen had made a return visit to Rome in 1843 and had worked on a series of low reliefs on religious subjects, which Hogan would also have seen. There is a hint of the Purismo movement in the Loreto “Nativity” relief. The “Pietà” shows a return to the theme of “The Dead Christ” and Canova’s influence.

Hogan was back again in Dublin in 1846. He brought a brooch of Cupid and a dolphin, based on a fresco at Pompeii, which he presented to Sir Thomas Deane, his former patron, in Cork in July. He received new commissions, a memorial relief to Peter Purcell, founder of the Agricultural Society of Ireland, who had died in 1846. It is a pastoral image (fig. 8) with Purcell reclining in nature against a background of a plough and sheep; above is an angel with a sickle and palm of reward (said to have been modelled on his son John Valentine).



Fig. 8 – John Hogan, Peter Purcell Memorial, St. Mary’s Pro-cathedral, Dublin

It is a harmonious composition, completed in 1849, an idealised Virgilian vision of rural life. On this 1846 visit to Cork he would have been acutely aware of the effects of the Famine in west Cork and in January 1847 he sent £20 from Rome to the mayor of Cork city for relief in Skibbereen and Bantry.

The sculptor’s studio in Via S. Giacomo, for one visitor in 1846, was “a sort of Hibernian Walhalla”, with plasters of Doyle, Drummond, Murray, Cloncurry, Brinkley, Crawford, Father Mathew, Purcell and others. Shortly to these would be added the plaster of O’Connell. Owing to the process of reproduction in marble, using the pointing machine working from the origi-

nal plaster cast, studios were left with the plaster originals once the marbles were completed. Thus, over a life-time's work, a sculptor's studio became virtually a museum – a permanent retrospective exhibition and place of study for young sculptors. His studio was a focus of interest for Irish visitors to Rome, especially for churchmen. His collection of these plasters was to pass from his widow after his death to W.H. Crawford who donated them to the gallery in Cork. On 10 April 1849 Hogan, along with Gibson, Wyatt and Gott, attended the funeral of Henry Timbrell, a young Irish sculptor who had come on scholarship to Rome.

Italians hankering for a united Italy and liberal reforms saw the Papal States as a hindrance to this and therefore something to be abolished. Pope Pius IX, Roman Pontiff since 1846, instituted the Roman Guard in 1847 and Hogan enrolled as a Roman citizen acquiring a helmet and a gun. He told Lord Cloncurry of the rising militarism in Rome. "Nothing is heard or seen from morning till night but drums and trumpets, drilling, manoeuvres and mounting guard ... Pius IX is most deservedly beloved by his people for the many just acts of this public life" (Atkinson 1858, 566). That was not an opinion universally shared by Italians and in 1848 revolutions broke out in Italy. The Pope appointed a Liberal ministry on 16 November but fled the city on 25 November to Gaeta. After this, Hogan and his family fled to Carrara. Tenerani too, another papal supporter, fled the city, as did Gibson. Wyatt remained in his studio which was damaged by a grenade. In February 1849 the Roman Republic was declared. Perhaps to protect his studio Hogan returned to Rome and was forcibly enrolled in the Italian National Guard. The Roman assembly handed power to Mazzini and on 30 April 1849 Garibaldi repulsed the French forces coming to the aid of the Pope. However on 3 July the French entered Rome and restored the Papal Government. This ended the short-lived Roman Republic.

All of this deeply unsettled Hogan and he decided to return permanently to Ireland. He probably considered it a better place in which to bring up his growing family, now needing schooling. He may also have felt that after his successes in the 1840s he had an assured career in Ireland. On 25 August 1849 he left. He need not have done so as the Republic was over and other sculptors like Gibson continued to live there in the 1850s when the French guaranteed the continuance of the Papal States. Hogan's return to post-Famine Ireland was to prove ill-advised. He left in his Roman studio, blocks of marble, a double jack-saw, pictures in frames, chisels and boxes of journals. He gave the key to his inside studio to his close friend, the sculptor Giovanni Benzoni. He left his wine cellar, his beds, a gunbarrel and silverware to a signora Pozzi. He held on to his studio until 1852 so that current projects could be completed by Restaldi. His freight back to Dublin included the completed marble memorials for Fr. MacNamara for Kinsale, and Peter Purcell for the Pro-Cathedral, Dublin. He also brought a second version of

“The Shepherd Boy” (Iveagh House) and a marble bust of O’Connell to be sold. Since Hogan had left Rome, just as the papal government was about to be restored, there were rumours in Dublin that he had offended the Holy See. Perhaps to show that this was not true, and more likely simply to tidy up his affairs, he returned to Rome in May 1852. He assigned his studio to Restaldi and settled his debts to his friend Benzoni.

Through Benzoni, Hogan was to have an extended Roman connection. Following the death of Daniel O’Connell in 1847 in Genoa, while on the way to Rome, his heart was removed, embalmed and brought to Rome by Rev. John Miley. Formal funeral obsequies were celebrated from 17-19 May 1847 where the attendance included John Henry Newman, Thomas Croke, John Hogan and Francis Mahony (Father Prout, the writer of Cork origin of whom Hogan made a portrait bust). The Italian Charles Bianconi, the prominent transport entrepreneur in Ireland, had been a friend and admirer of O’Connell. He proposed that a memorial be created in Sant’Agata dei Goti (the Irish College) in O’Connell’s memory and to mark where the heart was deposited. In selecting a sculptor to do this he consulted Hogan in 1852, by then living in Dublin, and he recommended Benzoni. The memorial was installed in Sant’Agata in 1855. Had Hogan remained in Rome, it is highly likely that he would have been the man to carve it. Bianconi paid for most of the cost. In the lower part of the memorial is a relief depicting the passing of the Act of Catholic Emancipation in parliament. For O’Connell’s head Benzoni relied on Hogan’s portraiture of the politician. The upper round-headed relief, showing an angel urging Hibernia to rise, has marked similarities to Hogan’s Beamish memorial in Cork which Benzoni would have seen in Hogan’s studio. The O’Connell memorial is virtually an extension of Hogan’s style. When the Irish College moved to its present location on the Coelian hill in 1927, the monument was moved, although no trace of the heart was found behind it.

Thomas Mullock OFM who had lived at S. Isidoro, Rome, knew Hogan and commissioned him in 1851 to make two memorials of his predecessors as bishops of Newfoundland, for St. John’s Cathedral there. These were modelled and carved in Hogan’s new Dublin studio in Wentworth Place (now Hogan Place) where he was assisted by James Cahill who performed the duties formerly entrusted to Restaldi. Hogan also made two important nationalist sculptures in 1855: “Hibernia with Brian Boru” (Crawford), a variant of the Cloncurry group, and a figure of Thomas Davis, the intellectual theorist of the Young Ireland movement (City Hall, Dublin). For the Crescent Limerick, Hogan provided a statue of O’Connell in antique drapery over contemporary costume; to oversee the casting in bronze he went to Paris in 1857. In these final years he was also commissioned to make portrait busts and versions of his “Pietà”. He was disappointed not to have won the commissions for memorials to Archbishop Murray and to Thomas Moore.

A final link with Benzoni in Rome came with the commission to Hogan from the Lord Lieutenant, Lord Carlisle, to provide a large relief in bronze of Catholic Emancipation for the Wellington Testimonial in Phoenix Park, which was also to receive reliefs by Thomas Farrell and Joseph Kirk. Hogan had completed the plaster sketch model by his death in 1858. To complete Hogan's work the commission was given to two trustees, Charles Bianconi and Sir William Wilde, both of whom had been friends of the sculptor. John Valentine Hogan, the sculptor's son, worked on this in conjunction with Benzoni in Rome and it was unveiled in 1861. John Valentine was to remain in Rome as a sculptor and died there in 1920.

Hogan's style was unmistakably neoclassical, drawing its inspiration from antiquity, but also from contemporary sculptors, notably Canova and Thorvaldsen. He could be eclectic in style as there are also influences of the High Renaissance and the Baroque. His mastery of carving the figure and rendering flesh in marble matches the best of his contemporaries; this is most noticeable in the delicacy of his modelling of hands and feet. He applied this severe but sensitive style to subjects relating to contemporary religious and political ideals – the Catholic revival and Irish cultural nationalism. The representation of Catholic religious themes and Irish nationalist aspirations were new developments in Irish sculpture of the period. His own ardent Catholicism and his nationalism make him representative in visual terms of resurgent post-Union and post-Emancipation Ireland, as defined by the policies of Archbishop Cullen and the politics of Daniel O'Connell. It was a combination of reformist constitutional nationalism and Ultramontane Catholicism – a conservative alliance that was to be long-lasting in Ireland. In his contribution to the emerging Celtic Revival he could be considered as part of the broader Romantic Movement.

Like the Irish artists of the Georgian period who went to Rome, Hogan also had patronage which reflected the Grand Tour, from Sir John Fleming-Leicester, Lord Cloncurry and the Earl of Bantry. His talents were also recognised by TCD and the Lord Lieutenant. However the majority of his patronage came from middle-class Irish professional and business people as well as clergy and religious congregations. Commissions for religious subjects, funerary memorials, commemorative figures and portrait busts came from Ireland but the work was carved in his studio in Rome. It looked best in classical buildings like the City Hall, St. Nicholas of Myra, St. Andrew's Westland Row, and the Cork Savings Bank. Some found their way into Gothic Revival settings like Loreto Abbey, Rathfarnham, or the South Chapel, Cork.

In Rome Hogan identified strongly with the Pope and the Papal States. This differentiated him from other English speaking artists from a Protestant background. While a supporter of Irish nationalism, he was opposed to the Italian Risorgimento and revolution because of its anti-Catholic and anti-Papal intentions. His support for the papacy resembled that of the Irish Brigade which fought in defence of the Pope in 1860-1861.

His position as a sculptor in Rome was recognised by his peers by his election to the Virtuosi of the Pantheon and his marriage to a Roman woman further strengthened his identification with the city. It was his location in Rome, close to a community of Italian and foreign artists, centred on the Corso area, that stimulated his creativity. He lost that stimulus and the prestige of the connection when he returned to the narrower intellectual confines of post-Famine Ireland. His career declined and demonstrated why most of the best Irish artists of the period sought permanent careers abroad.

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