

JOHN CAMPBELL (1883-1962) AN ARTIST OF THE IRISH REVIVAL

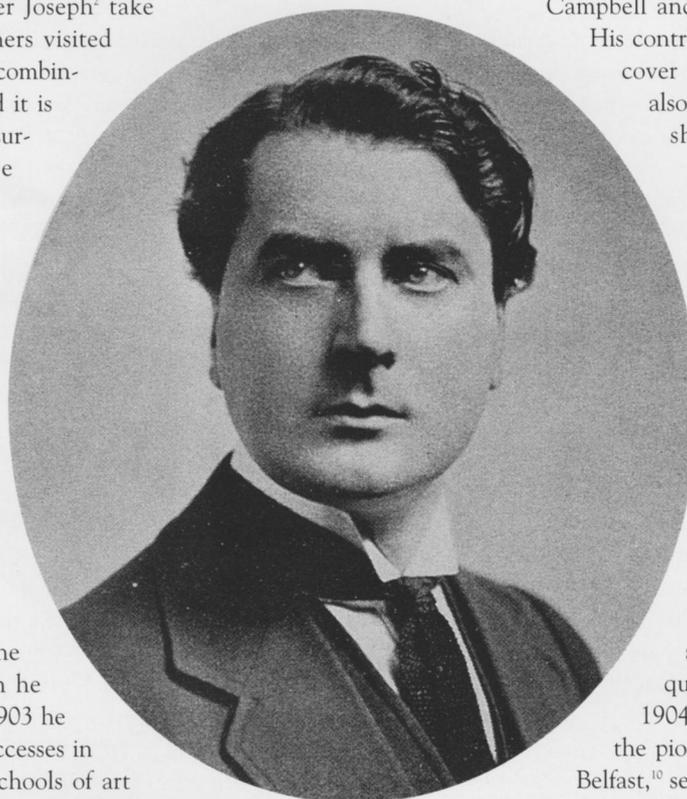
An illustrator of marked individuality and distinction...whose independence in thought and practice deserves special consideration.

Thus was a young Belfast artist presented to a wider circle in *The Studio* in 1909.¹ This London magazine had concentrated on the most advanced artists and designers of the day ever since it introduced Aubrey Beardsley to the public in its first issue in 1893. It was an honour therefore, for a recent graduate of the School of Art in Belfast to be accorded an illustrated tribute in a magazine of international repute.

John Patrick Campbell (Fig. 1) was born in Belfast on 7 March 1883, one of ten children of William Campbell, a road contractor, and his wife Catherine. When his father died he helped his older brother Joseph² take over the family firm. The brothers visited London in the summer of 1901 combining business with a holiday,³ and it is from that year that the earliest surviving art works by John are dated. They consist of a few rather whimsical watercolour sketches in his sister Josephine's autograph book (Figs. 9 & 16), three of which depict blazered young gentlemen (one seated at an easel is perhaps a self portrait), whilst a fourth sketch is a quirky scene of goblins in a wood. Untitled, they are surprising in their modernity, assuredly drawn in a linear style and very brightly coloured.

Campbell was a student at the School of Art in Belfast, which he attended until about 1905. By 1903 he had achieved the first of two successes in the National Competition for schools of art in Great Britain and Ireland. The work for which he was awarded his first bronze medal was listed as 'not classified'⁴ but it may well have been the very intricate graphic design for a book cover in Celtic style which Campbell drew around that time⁵ and which was later adapted for the cover of the Belfast school's prospectus in 1905. His second bronze medal came in 1905 for a design for an embroidered counterpane depicting a peacock and flowers in an Art Nouveau style.⁶ Campbell's interest in Celtic ornamental work was probably nurtured by the headmaster Robert Dawson who, on his arrival from England in 1900, had introduced the study and application of such ornament to the course. While still a student at least one example of Campbell's

Paul Larmour describes the career of a Belfast illustrator and designer



1. John CAMPBELL (1883-1962): This photograph, taken from *An Dhorid Fhiann*, An Irish Historic Pageant, New York, 1913, shows the Belfast artist at about the age of thirty.

Celtic-style graphic work, an illuminated 'Calendar of the Dead' or 'Necrologium' was sent to the World's Fair at St Louis in America for exhibition by the Department of Agriculture and Technical Instruction for Ireland.⁷

It was loaned by the Belfast solicitor and antiquarian Francis Joseph Bigger, a leading advocate of the Irish Revival. He not only lectured on occasion at the School of Art⁸ but also offered a prize for the best panel designed there in Celtic style.

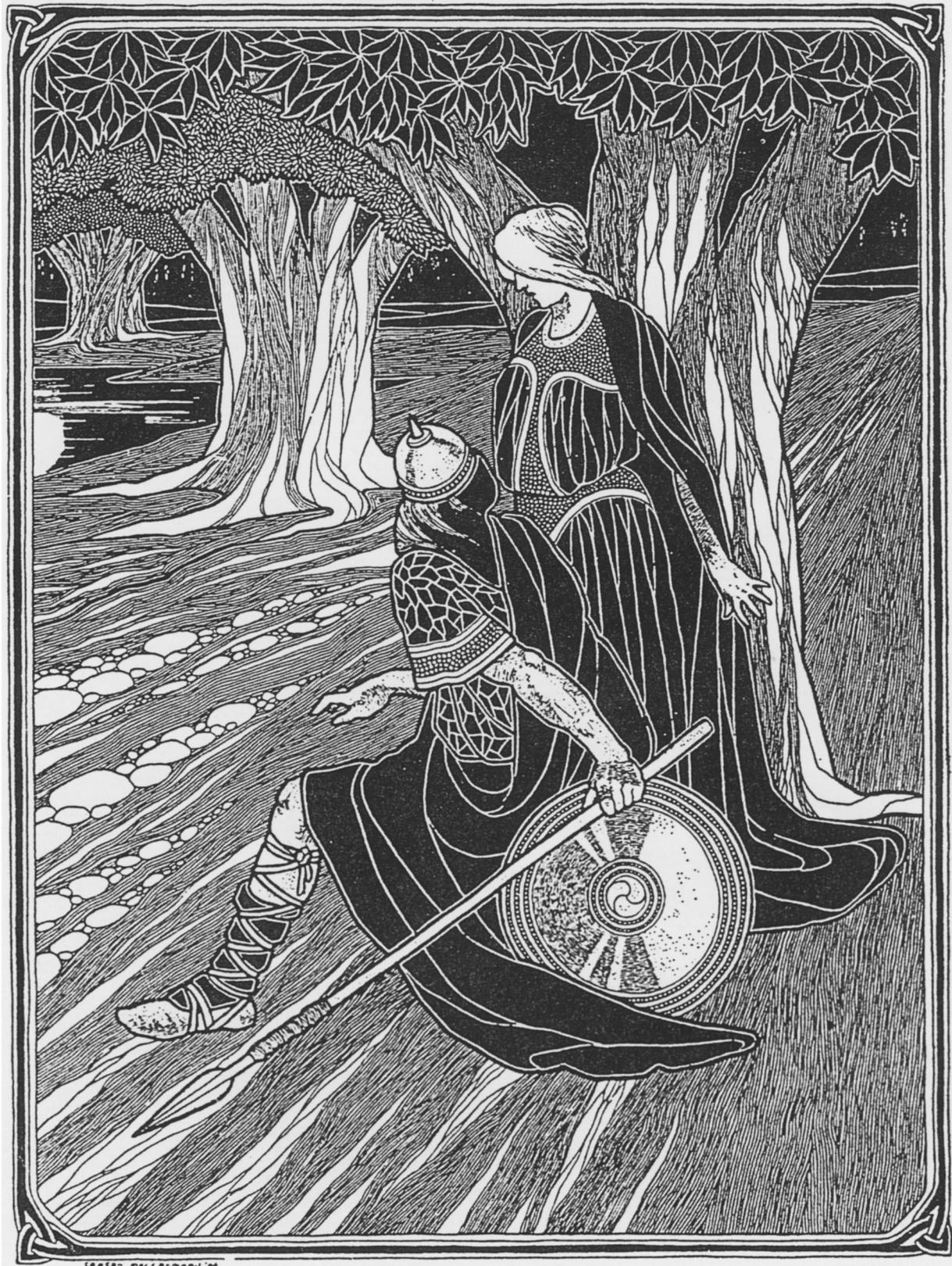
Campbell accompanied Bigger to north Donegal in the summer of 1903 with Herbert and Frederic Hughes. The outcome of this trip was *The Songs of Uladh*, a collection of folk songs recorded by Herbert Hughes, with lyrics by Joseph Campbell and illustrations by John Campbell.

His contribution took the form of the front cover design and a series of headpieces, also drawn boldly in black and white, showing landscapes, Celtic ornamental initial letters and some scenes of peasants and musicians, of which one reviewer wrote: 'If Jack B. Yeats has been successful in the portrayal of more southern types, John Campbell certainly has hit off the northern.'⁹

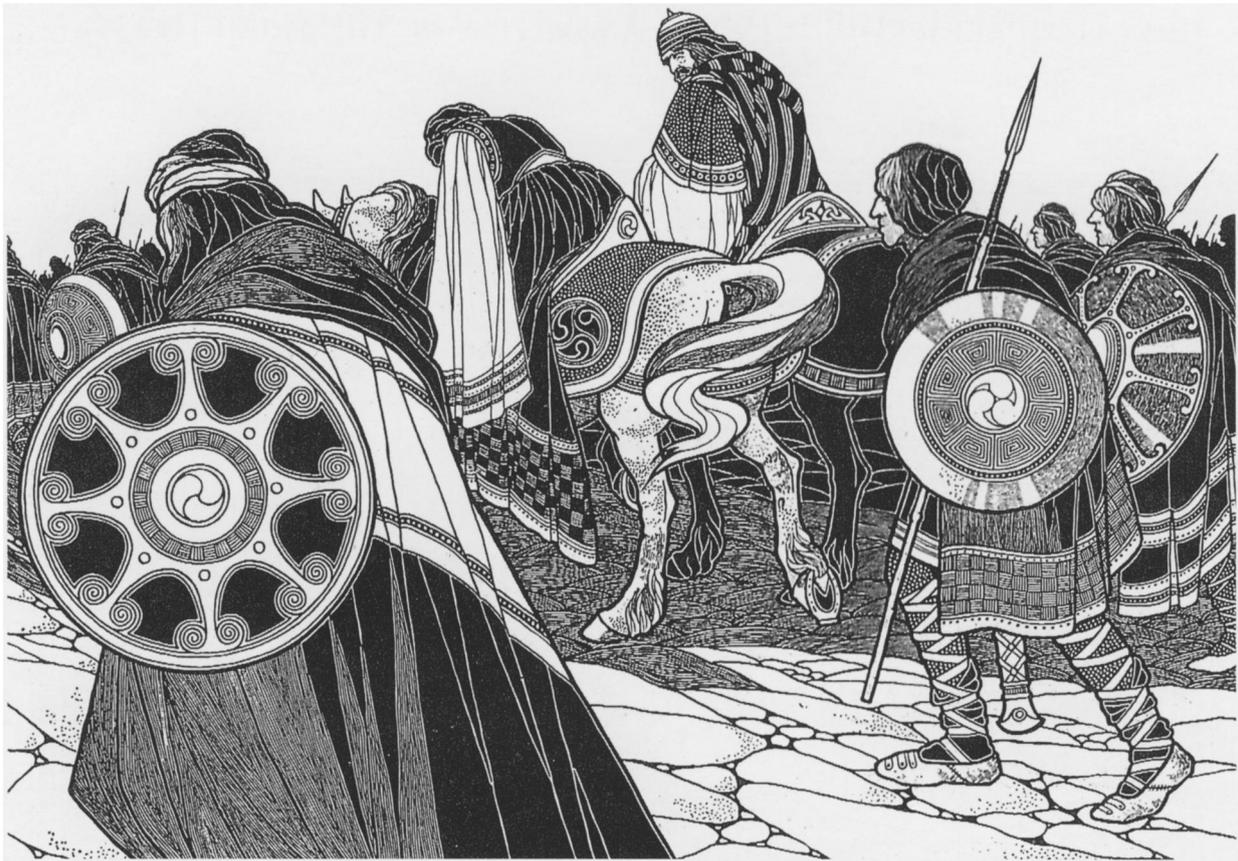
Campbell, who thereafter invariably signed his name Seaghan MacCathmhaoil, contributed black and white drawings to other publications in 1904, notably for *Uladh*, a short-lived literary and critical quarterly published in Belfast from 1904 to 1905. *Uladh* was the organ of the pioneering Ulster Literary Theatre in Belfast,¹⁰ set up by the members of the School of Art Sketching Club with Campbell as one of its founding members, and included his brother Joseph, his sister Josephine, and the playwright Samuel Waddell under the name of Rutherford Mayne.

Campbell's contributions to *Uladh* included the cover design for all four issues which carried an effective decorative portrayal of an armed Irish warrior, symbolic of Ulster, being urged to 'Go Forth' by a torch-bearing companion, with a framing panel of interlaced ornament. The heroic Celtic symbolism of this design was to set the tone of much of his best work as an illustrator in the years that followed. A similar design was also produced as a bookplate for Francis Bigger and presumably dates from about 1904 (Fig. 6).

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2. John CAMPBELL: *Ri Soladh*. 1906. This is an illustration from *Fréamacha na hÉireann*, a collection of Irish folk tales transcribed in Irish by Aodmain MacGriogóir and published in Dublin.



3. John CAMPBELL: *Maev's second meeting with Fergus*. 1907. Illustration from Mary Hutton's translation of *The Tain*. The illustrations which Campbell provided for this publication are among his most impressive although for some reason the author decided against using them in the first edition.



4. John CAMPBELL: *Angus Og*. 1909. Pen and ink on paper, 36 x 26 cm. (Private collection). In this splendid Art Nouveau design, the handsome harpist swirls through the sky with birds unfolding from his cloak.



5. John CAMPBELL: *Suzanne and the Sovereigns*. 1909. This poster design which the artist drew for a production at the Ulster Literary Theatre, of which he had been a founding member, was one of the works illustrated in *The Studio* article on Campbell in 1909.

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Also in 1904 Campbell provided drawings for the printed syllabus or programme for the Feis of the Nine Glens held in Waterfoot at Glenariff, Co Antrim in June under the auspices of the Gaelic League, and the linen banners carried in the opening procession of the Feis were embroidered by local women with Celtic motifs designed by him.¹¹ The drawings for the syllabus included a cover design of a romanticised Irish piper, a comparatively rare example of Irish Art Nouveau, and a few small panels of people involved in traditional crafts or pursuits, one of which, depicting a woman at a spinning wheel was subsequently used as a letterheading for 'An Tuirne Beag', the Irish Home Industries Shop in Ballycastle, Co Antrim.

Campbell later provided illustrations for two Irish language books by Patrick Pearse which were published in Dublin in 1906. In the same year, 1906, he contributed a bold black and white frontispiece to the first number of *The Shanachie*, an important literary journal published by Maunsel & Co in Dublin, which also included drawings by Jack Yeats and Beatrice Elvery, and the same publisher was also responsible for Campbell's own book *Calendar of the Saints: Patric*, which contained twelve pages of drawings completed in 1906.

While some of Campbell's early work was tentative he now exhibited maturity, fine drawing skill and an increasingly individual style. As his former mentor Robert Dawson put it:

the style has become more settled; everything is carefully weighed and considered.

*The evident intention has been to obtain the utmost possible artistic effect from the use of a few simple tones well balanced and arranged. The tones are – solid black, pure white, and a limited number of intermediate greys of various textures produced by the line treatment.*¹²

Many of the drawings for books, such as *Fréamacha na hÉireann* (Fig. 2) and *Four Irish Songs*, depict warriors replete with Celtic ornamented trappings and are redolent of historical associations.

Campbell's most impressive series of illustrations was done for Mary Hutton's translation of *The Táin* (Fig. 3). This Irish epic poem conjuring up the ring of battle and the revelry of kings gave full scope to Campbell's by now increasingly powerful expression and individuality, the drawings showing great strength of composition, dramatic power, and richness of decoration. For some reason Mary Hutton decided not to publish Campbell's drawings in the first edition of her book. Perhaps she feared that they might distract from the text, the result of ten

years' work. Belatedly a selection was used to illustrate the 1924 edition and some were published in *The Studio* article in 1909 to illustrate Campbell's best work.

Perhaps encouraged by Dawson's enthusiastic praise of the Táin drawings in *The Studio*, Campbell went on in 1910 to complete a series of similar drawings some of which were described as being for 'Celtic Romances' as though intended to illustrate a book, although it would appear now to have been no more than Campbell's generic title for a speculative series of drawings on a favourite theme. Only four were labelled as such¹³ but a number of others dating from around 1910 may be identified with the series¹⁴ and some were also published.¹⁵ If anything, this series is even more vigorously drawn, imaginatively expressive, and dramatically conceived than the illustrations to *The Táin*.

Aside from his work specifically intended to illustrate books or magazines dealing with historical or legendary themes and folklore, Campbell also produced other drawings and designs, including political cartoons and caricatures,¹⁶ and portrait sketches, such as one of Rutherford Mayne which was published in that author's book *The Drone and Other Plays*. His stylised pen and ink portrait studies of his mother and of Helena Cairns Hughes (Herbert Hughes' sister to whom he was engaged but did not marry), were exhibited at the Royal Hibernian Academy in 1910. His exhibits at the Arts and Crafts Society of Ireland that same year included posters, illustrations for *The Little People* (a collection of verse by Nancy Maude who was soon to be married to his

brother Joseph),¹⁷ and an invitation card and menu for the Ulster Arts Club in Belfast, of which he was an early member. A block still survives in the possession of the club depicting a tipsy-looking cigar smoker pirouetting on a wine bottle.¹⁸

Other work of this period includes an original pen and ink drawing of 1909 entitled *Angus Og* (Fig. 4) which depicts the handsome harpist swirling through the sky with birds unfolding from his cloak, all wrought in a dynamic Art Nouveau manner; a letterhead or advertisement panel design of 1910 for himself (Fig. 7), with a *femme fatale* with aquiline profile whose floral trappings seem to anticipate the French Art Deco style; and a very striking poster of 1909 advertising the farcical comedy *Suzanne and the Sovereigns*¹⁹ (Fig. 5) which was staged by the Ulster Literary Theatre.

Campbell was predominantly an illustrator in black and white, but he did use colour on occasions, as in *Songs from the 'Four*



6. John CAMPBELL: Bookplate for Francis Joseph Bigger. c.1904. Block print, 10.5 x 7.7 cm. (Private collection). The Belfast solicitor and antiquarian, F J Bigger, was a leading advocate of the Irish Revival at the turn of the century.

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Winds of Eirinn' (Figs. 10 – 15), a set of six booklets each containing a poem by Ethna Carbery with music set by Charlotte Milligan Fox. Carbery was the pen-name of Anna MacManus, a cousin of Campbell's who had died in 1901 but her book of poems *The Four Winds of Eirinn*, first published in 1902, had proved so popular that it had gone into a ninth edition within a year. The 'Songs' booklets exploited this success and with their small format, their card covers tied with silk ribbon, and their attractive colour prints, they were a comparatively rare example of 'art printing' in Ireland at the turn of the century. The scenes depicted were drawn in the artist's usual confident manner but being designed for colour are more textured than usual, half tones predominating over solid black or white masses. Apart from successfully evoking the mood of the poems the illustrations are remarkable for 'the patient minuteness of the workmanship, with its quaint convention of reiterated lines', as a critic at the time put it,²⁰ on viewing the original drawings at the Gaelic League's Oireachtas Exhibition in Dublin in 1906. On

one other occasion at least, at the Ulster Arts Club 7th Annual Exhibition in Belfast in 1912, Campbell also showed a range of watercolours with such titles as *The Tinker*, *The Picnic*, *The Market Stall*, and *The Market Square*.²¹

One of the great passions of Campbell's life was the stage. He was reputedly a fine actor and played leading roles in such Ulster Literary Theatre productions as *The Enthusiast* in 1905, and *The Pagan* in 1906 for which he also designed costumes. Set in the sixth century, *The Pagan* explored the effect of the coming of Christianity on the warlike tribes in Ulster. Its Celtic setting obviously offered scope for Campbell's particular artistic talent and according to Rutherford Mayne, reminiscing almost half a century later,

*the very beautiful designs of costumes for Nuala, daughter of Cromall Ruadh, and Gorman McRory, chieftain of the tribes of McNial and the Criithni, designed by John Campbell, and as worn by the artist and his sister Josephine and Sam Bulloch, attracted the delighted attention of artists in both Belfast and Dublin.*²²



7. John CAMPBELL: A letter head design. 1910. Printed for his own use, 9.8 x 13 cm. This panel was printed on paper mounts used to frame Campbell's costume designs for 'Deirdre of the Sorrows'.

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The play was put on at the Abbey in Dublin in 1907, and Mayne also recalled W B Yeats and Lady Gregory coming in after the production and expressing their admiration for Campbell's costumes.

In February 1912 the company were in London for three weeks playing *The Drone* at the Royalty Theatre, when they were seen by the American theatre manager William Brady who then invited them to tour in the United States. Campbell was among the group, which also included his brother Joseph, his sister Josephine and her husband Rutherford Mayne, who sailed from London at the end of November and arrived in New York a week later on 8 December 1912. While the tour seems to have been unsuccessful, John Campbell decided not to return to his regular job as a rent agent in Belfast²¹ but to stay on in New York, and indeed to remain in America for the rest of his life.

He seems to have had some initial success: 'Your brother John has made his name here in four months,' wrote Anthony Brogan, President of *The Irish American* newspaper in New York,

to Joseph Campbell then back in Dublin in May 1913, and went on:

*He is the man who supplied the ideas for the Irish Historic Pageant which took extremely well in New York. It is by far the best thing we have ever gotten up here. His pictures have been reproduced in all the leading papers throughout the United States. Perhaps modesty has restrained him from sending any account of this.*²⁴

The pageant referred to was recorded in some detail in an illustrated programme at the time. *An Dhord Fhiann*, an 'Irish Historic Pageant', was written by Anna Throop Craig and staged at the 69th Regiment Armory in New York in May 1913 under the auspices of the Gaelic League. Campbell was the director. The published booklet contained eleven of his illustrations from earlier years including some from the 'Táin' series, the *Calendar of the Saints*, and 'Celtic Romances', as well as what appears to have been a new drawing for the cover.

Singing Fires of Erin by Eleanor Rogers Cox, published in 1916 in New York, carried a new design on its title page,²⁵ depicting a



8. John CAMPBELL: *Saba appears to Finn*. 1910. This black and white drawing from his 'Celtic Romances' series was illustrated in 'Modern Book Illustrators and their work', a special number of *The Studio* published in 1914.

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warrior with winged headband and nimbus in an Art Deco style. The rest of its illustrations were from the 'Celtic Romances' series and few other examples of new work by Campbell in America have come to light.

His work was still seen occasionally in Ireland. In 1914 three of his drawings from *Celtic Romances* (Fig. 8) were included in Malcolm Salaman's *Modern Book Illustrators and their work*, a special number of *The Studio* published in London; in 1917 he was listed as a member of the Guild of Irish Art Workers in the catalogue of the Arts and Crafts Society of Ireland exhibition that year (although that might just have been a consequence of his having joined the Guild at the previous exhibition in 1910); four of his earlier drawings were included in the Ulster Arts Club Exhibition of Graphic Art in Belfast in 1922;²⁶ and in 1924, the illustrated edition of *The Táin* was published.

We hear of him again in America in 1925 when his brother Joseph went back there to stay for some years, and an American newspaper article at the time referred to 'the narrow studio room of ... John Campbell ... the artist.'²⁷ In November that year he appears to have provided set, prop and costume designs for a production of J M Synge's *Deirdre of the Sorrows* (Figs. 17 – 19) in connection with an 'Evening of Irish Poetry and Song' in Rumford Hall, New York.²⁸ His set designs ranged from a primitive architectural interior to a fantastic and colourful cave decorated with Celtic shields, which together with his brilliant multi-coloured costumes for Fergus, Naisi, Conchubar, Lavarcham, and the 'Old Woman' created a vision of a legendary Ireland that must surely have vied in opulence

with Bakst's depiction of the Orient for the Ballets Russe some years before.

An exhibition of his drawings was held around 1926 at the 'School of Irish Studies', an Irish cultural centre established in New York by his brother Joseph²⁹ (with which it seems that he too was associated),³⁰ and then in March 1927 he contributed a coloured front cover design specially drawn for an article on 'St Patrick and the Shamrock' in the *Sunday World Magazine* published in New York. Thereafter next to nothing is recorded of his life or career until he died at the age of seventy-nine on 19 August 1962. Writing back home from New York shortly afterwards, the poet Padraic Colum paid tribute to Campbell as having 'illustrated several books when he came to New York but his main interest was in the stage and pageant field', adding that 'his great achievement was the memorable Irish pageant produced in the Armory'.³¹ His brief reference reveals little more about the American years.

John Campbell had a long life but his reputation must rest on his early work, especially in the field of book illustration. He was dedicated principally to creating an image of a glorious Celtic past, and he clearly ranks as one of the most imaginative and individual artists of the Irish Revival.

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ACKNOWLEDGEMENTS

I wish to thank Mary Campbell, Simon and Lavinia Campbell, John Killen, Peter Rowan and Peter Lamb for their valuable help in the preparation of this article.

1. R A Dawson, 'An Illustrator of Celtic Romance: John P. Campbell', *The Studio*, vol 48, no 199, October 15, 1909, pp.37-43. More recently Campbell has been referred to briefly, or his work illustrated, in J Hewitt, *Art in Ulster*, vol 1, Belfast, 1977; P Larmour, *Celtic Ornament*, (Irish Heritage Series 33) Eason & Son Ltd, Dublin, 1981 and *The Arts and Crafts Movement in Ireland*, Friar's Bush Press, Belfast, 1992.
2. Joseph Campbell (1879-1944), who became one of the most important poets of the Irish Literary Revival; often signed himself Seosamh MacCathmhóil.
3. This and a few other details of John Campbell's life are given in the biography of his brother, *Joseph Campbell, Poet and Nationalist 1879-1944*, by N Saunders and A A Kelly, Dublin, 1988.
4. As reported in *Belfast News-Letter*, 10 November 1903.
5. Illustrated in the Municipal Technical Institute Belfast, *Prospectus*, Session 1904-1905, p.170. It was also later illustrated in 'Art School Notes: Belfast', *The Studio*, January 1909, p.328.
6. Illustrated in The Municipal Technical Institute Belfast, *Prospectus*, Session 1905-1906, p 186
7. See *Irish Industrial Exhibition, World's Fair, St Louis 1904: Handbook and Catalogue of Exhibits*, Part II, p.42, no 187 and Part III, p.23.
8. For example, 'The Celtic Revival in Art and Literature', delivered in January 1905.
9. From 'The Old Airs of Ulster: The Songs of Uladh', an undated and unidentified newspaper review by 'Rathcol'.
10. For something of its history see 'The Ulster Literary Theatre' by A. Esmore, *The Lady of the House*, 15 November 1913, pp.5, 6 and 8; and 'The Ulster Literary Theatre', by Rutherford Mayne, *Dublin Magazine*, April-June 1955, pp.15-21.
11. As reported in *Northern Whig*, 1 July 1904.
12. Dawson, (as note 1) p 39.
13. 'Ethne returns to the mortals' as illustrated in *Pen Pencil and Chalk. A Series of Drawings by Contemporary European Artists*, edited by Charles Holme, The Studio, London, 1911; and 'The Meeting of Midir and Etain', 'Saba appears to Finn', and 'Finn declares his lineage to King Connor', when illustrated in *Modern Book Illustrators and their Work*, by M C Salaman, The Studio, London, 1914.
14. Some were exhibited for sale at the Royal Hibernian Academy exhibition in 1910, and at the Arts and Crafts Society of Ireland exhibition in 1910.
15. In the programme of *An Dhord Fhiann, An Irish Historic Pageant*, New York, 1913, and in *Singing Fires of Erin*, by E R Cox, New York, 1916, as well as those publications listed in note 13 above.
16. Among them an amusing one of a kilted F J Bigger playing 'The Airy Bachelor' on Irish pipes, in *Nomad's Weekly and Belfast Critic*, 8 August 1908, p.11.
17. When the booklet was published in London in 1910 none of the four illustrations exhibited was used in it, but it did include a coloured frontispiece by John Campbell, called 'The Little House'.
18. The figure appears to have the features of Harry Morrow, a local designer who taught at the School of Art, and who was a founder member of the Ulster Arts Club and a contributor to *Uladh*, and was producer and stage manager for the Ulster Literary Theatre for which he also wrote plays such as 'Suzanne and the Sovereigns' under the name of Gerald MacNamara.
19. Illustrated in *Nomad's Weekly and Belfast Critic*, 9 January 1909, p.17.
20. In *An Claidheamh Soluis*, 11 August 1906, p.8.
21. The Ulster Arts Club's first exhibition was held in 1903 but catalogues have survived in the possession of the club only from 1912 on.
22. Rutherford Mayne, 'The Ulster Literary Theatre', *Dublin Magazine*, April-June 1955, p.18.

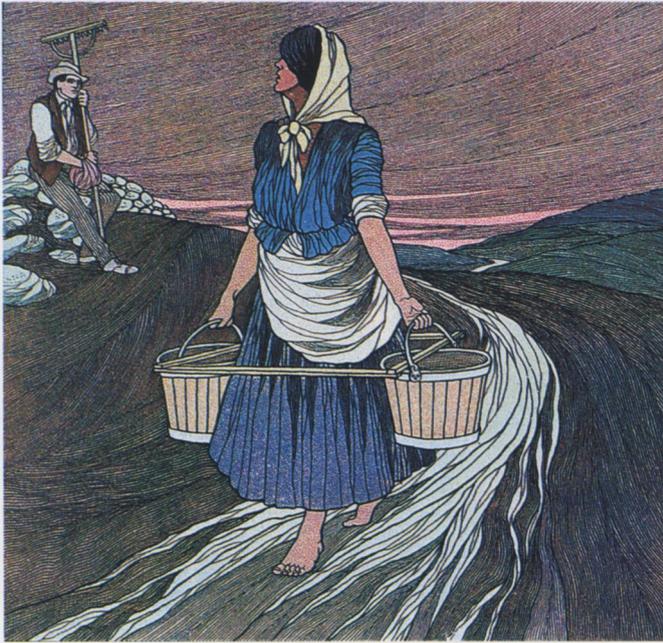
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9. John CAMPBELL: *A Young Man at a Desk*. 1901. Watercolour on paper, 8.1 x 7 cm. (Private collection). Also from the autograph book of the artist's sister Josephine, which contains the earliest surviving art works by Campbell.

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10. John CAMPBELL: *Mary of Carrick*. 1906. Colour print, 12.5 x 12.8 cm. This is one of the illustrations which Campbell supplied for *Songs from the 'Four Winds of Eirinn'*, a set of six booklets each containing a poem by Ethna Carbery, with music by Charlotte Milligan Fox, published in 1906.



11. John CAMPBELL: *Thinkin' Long*. 1906. Colour print, 12.5 x 12.8 cm. This is another of Campbell's illustrations for Ethna Carbery's poems, *Songs from the 'Four Winds of Eirinn'*, 'Thinkin Long' in Ulster usage means fretting after somebody or something.



12. John CAMPBELL: *The Green Woods of Truagh*. 1906. Colour print, 12.5 x 12.8 cm. From *Songs from the 'Four Winds of Eirinn'*. Ethna Carbery, whose poems are illustrated here was the pen-name of Campbell's first cousin Anna McManus who died in 1901.



13. John CAMPBELL: *Niamh*. 1906. Colour print, 12.5 x 12.8 cm. From *Songs from the 'Four Winds of Eirinn'*. Published posthumously in 1902, it went into nine editions within a year.

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14. John CAMPBELL: *The Heathery Hill*. 1906. Colour print, 12.5 x 12.8 cm. From *Songs from the 'Four Winds of Eirinn'*. The scenes depicted, in Campbell's usual confident manner, successfully evoked the mood of the poems.



15. John CAMPBELL: *A Beannacht Leat*. 1906. Colour print, 12.5 x 12.8 cm. From *Songs from the 'Four Winds of Eirinn'*. Campbell's illustrations for Carbery's poems were commended for 'the patient minuteness of the workmanship'.



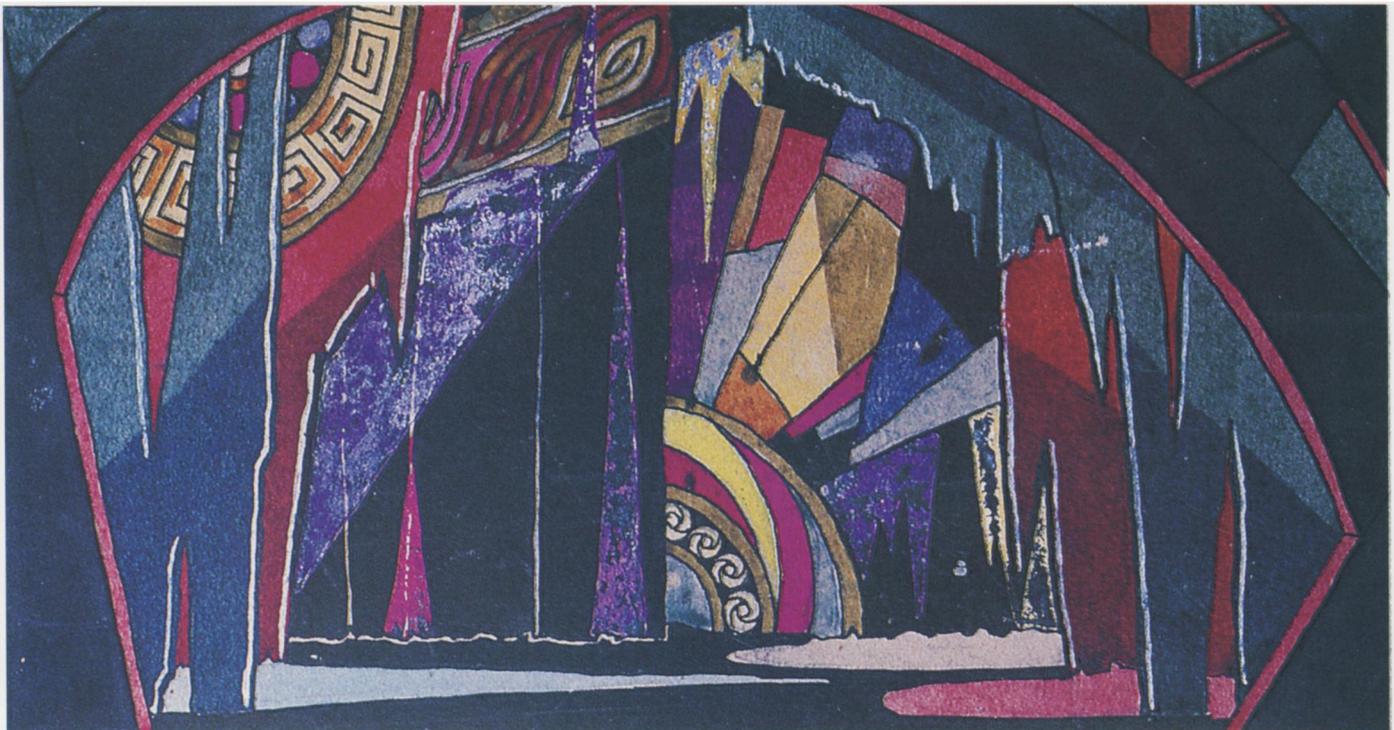
16. John CAMPBELL: *Two Young Men Carrying Travel Bags*. 1901. Watercolour on paper, 17.1 x 9.5 cm. (Private collection). This sketch is from the autograph book of the artist's sister Josephine. The drawing may well represent the artist and his brother on their visit to London in 1901.



17. John CAMPBELL: *Conchubar* in 'Deirdre of the Sorrows'. c.1925. Watercolour on paper, 32.4 x 24.5 cm. (Private collection). Costume design for a production of Synge's play mounted in New York in 1925 and for which Campbell also provided the set designs.



18. John CAMPBELL: *Lavarcham* in 'Deirdre of the Sorrows'. c.1925. Watercolour on paper, 27 x 21 cm. (Private collection). Costume design for a production of Synge's play mounted in New York in 1925.



19. John CAMPBELL: *Deirdre of the Sorrows*. c.1925. Watercolour on paper, 17.2 x 27.5 cm. (Private collection). This is one of the designs, showing the interior of a fantastic and colourful cave, for the set of a private New York production of Synge's play.

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23. Campbell was listed in the Belfast street directories for 1910 and 1911 as a rent agent at 43 Chichester Street along with the firm of W H Campbell, engineering contractor.
24. From a typewritten letter in the possession of Simon Campbell.
25. I am grateful to John Killen of the Linen Hall Library, Belfast, for drawing this publication to my attention.
26. Three of these were from the collection of the Ulster Arts Club, no doubt the three still in its

- possession ('Mayo Love Song', used for *Four Irish Songs*, and caricature portraits of Harry Morrow and W R Gordon) while the fourth was an unidentified drawing loaned by Hans Iten.
27. From an undated and unidentified newsclipping in the possession of Simon Campbell, which reads as from 1925.
28. The set and costume designs (the former all signed) which survive are mounted on cards which have printed details of 'An Evening of

- Irish Poetry and Song' organised by Peter Golden and held on 28 November 1925 on the back, and are overlaid on the front with framing mounts bearing Campbell's printed name panel design from 1910.
29. Saunders and Kelly, (as note 3) p.102.
30. According to the *Sunday World Magazine*, New York, 13 March 1927.
31. From a letter reported and quoted in *Belfast Telegraph*, 20 September 1962, p.3.

BOOKS, MAGAZINES, AND OTHER PUBLICATIONS ILLUSTRATED BY JOHN CAMPBELL

1904

- *Songs of Uladh*, collected and arranged by Padraig MacAodh O'Neill [Herbert Hughes] with words by Seosamh MacCathmhaoil, Belfast, 1904 – cover design and numerous headpieces.
- *Journal of the Irish Folk Song Society*, London, edited by C. Milligan Fox and Herbert Hughes, Vol 1, No 2, 1904 – illustration of 'The Music of Eire'.
- *Feis na nGleann, to be held on 30 June, 1904, in Glenariff. Clar na h Oibre [syllabus]* – cover design, headpieces and other designs.
- *The Gael*, June 1904, p.217 – headpiece to 'Teampull Lassarach: A Legend of Northern Uladh' by Seosamh MacCathmhaoil.
- *The Gael*, October 1904, p.348 – headpiece to 'The Up-Bursting of Loch Ce' by Bulmer Hobson.
- *The Gael*, November 1904, p.372 – headpiece to 'Dialogue between Cuchulain and Ferdiad', a story taken from an Old Irish prose epic.
- *A Celtic Christmas*, Dublin, December 1904, p.10 – headpiece to 'The King and the Tinker' by Seosamh MacCathmhaoil.
- *Nomad's Annual*, Belfast, 25 November 1904, p.19 – caricature of 'West Belfast's Perfect Candidate'.
- *Uladh*, Vol 1, Nos 1-4, 1904-1905 (no more published) – cover design inscribed 'Uladh Go Forth'.
- *Uladh*, No 1, November 1904, p 13 – headpiece to 'The Deluge' by Bulmer Hobson.

1905

- *Uladh*, No 2, February 1905, p.25 – illustration for 'Beauty Forsaken' by Padraic Colum.
- *Uladh*, No 3, May 1905, p.20 – illustration for 'MacCrumin', a translation by Seosamh MacCathmhaoil.
- *Uladh*, No 4, September 1905, p.13 – illustration for 'The Women at their Doors' by Seosamh MacCathmhaoil.
- *The Lane of the Thrushes* (Some Ulster Love Songs), by Cahir Healy and Cahal O'Byrne, Dublin, 1905 – front cover.
- *Municipal Technical Institute, Prospectus for 1905-06*, Belfast, 1905 – cover design.

1906

- *Frámacha na hÉireann* (Irish folk-stories taken down in Irish), by Aodmain MacGríogóir, Maunsel & Co, Dublin, 1906 – title page design, and eight illustrations.
- *The Shanachie* (An Irish Miscellany Illustrated),

- first number, n.d. [Spring 1906] – frontispiece of 'Patraic at Slane'.
- *Poll an Phiobaire*, by Colm O Conaire [Patrick Pearse], Dublin, 1906 – cover design and frontispiece.
- *Bodach a Chóta Lachtna*, by Phádraic Mac Piarais, Dublin, 1906 – cover design and frontispiece.
- *Songs from the 'Four Winds of Eirinn'*: six poems by Éthna Carbery, with music set by C Milligan Fox, Dublin, 1906 – six colour printed illustrations.
- *Four Irish Songs*, by C. Milligan Fox, Maunsel & Co, Dublin, n.d. [1906] – four illustrations.
- *Calendar of the Saints: Patric*, by Seaghan MacCathmhaoil, Maunsel & Co, Dublin, n.d. [1906] – twelve illustrations.

1907

- *The Republic*, Belfast, 1907: 28 February – cartoon of 'Devolution Pie'; 7 March – cartoon of 'Ulster: The Parting of the Ways'.
- *The Orangemen and the Nation*, by Riobard ua Fhloinn, Belfast, 1907 – front cover illustration (the cartoon from *The Republic*, 7 March 1907).
- *Q.C.B. [Queen's College Belfast] Fête Supplement*, edited by W.H. Davey, Belfast, May 1907, p.4 – illustration dated 1906 to 'Dun-Angus in Aran' by Alice L Milligan.
- *The Táin*, by Mary A. Hutton, Maunsel & Co, Dublin, 1907 – illustrations commissioned but not used until 2nd edition in 1924.

1908

- *Nomad's Weekly and Belfast Critic*, Belfast, 1908: 8 August, p.11 – caricature of 'Home Industry, Begorra' (Francis J. Bigger, M.R.I.A.); 26 December, p.11 – caricature of 'The Stone Age' (William Gray, M.R.I.A.).

1909

- *Nomad's Weekly and Belfast Critic*, Belfast 1909: 9 January, p.17 – illustration of 'Suzanne and the Sovereigns'; 20 February, 27 February, 10 April, 17 April, 24 April, 8 May, 15 May, 29 May, 19 June, 11 December – a series of caricatures of local public figures.
- *Cluithcheoirí na hÉireann* (The Theatre of Ireland), at the Rotunda, Dublin, 29 and 30 April and 1 May, 1909 (programme) – front cover illustration.

1910

- *The Little People*, by Nancy Maude, Arthur L.

Humphreys, London, 1910 – coloured frontispiece.

- *Nomad's Weekly and Belfast Critic*, Belfast, 1910: 4 June, 11 June, 18 June, 29 June, 2 July, 9 July, 23 July, 30 July, 20 August – a series of caricatures mainly of local clerics.

1911

- *Nomad's Weekly and Belfast Critic*, Belfast, 1911: 11 February – caricature (attributed to Campbell).

1912

- *The Drone and Other Plays*, by Rutherford Mayne, Maunsel & Co Dublin, 1912 – frontispiece portrait of the author, dated 1909.

1913

- *'An Dhord Fhiann', An Irish Historic Pageant*, by Anna Throop Craig, New York, 1913 – cover illustration, and eleven illustrations from earlier years.

1916

- *Singing Fires of Erin*, by Eleanor Rogers Cox, New York, 1916 – title page design, and a number of earlier illustrations.

1923

- *The Nine Glens of Antrim, Rahraí and the Route. Place Names and Their Meanings*, compiled by Rev Patrick Magill and edited by F J Bigger, Belfast, 1923 – title page, headpiece and tailpiece previously used in the 'Feis na n Gleann' syllabus, 1904.

1924

- *The Táin*, by Mary A. Hutton, The Talbot Press, Dublin, 2nd edition, 1924 – cover design, title page design, and six illustrations, originally intended for the first edition in 1907.

1927

- *Sunday World Magazine*, New York, 13 March 1927 – coloured front cover illustration (and an illustration inside re-used from 'Calendar of the Saints', drawn in 1906).

Note: The author would welcome any additions to this list.