**Arthur Fitzpatrick, 1830–1883**

Arthur Fitzpatrick, stained glass artist, genre painter and later a stained-glass manufacturer in New York was born in 1830 at Drumgath, Co. Down in Northern Ireland and was baptised there on 6 April. His father was Hugh Fitzpatrick (b. *c.*1796) and his mother Mary Hagan (b. *c.*1801), the family was Roman Catholic and he was the third child of six, five born in Ireland and the last in England.

About 1839 the Fitzpatricks left Ireland for Dale End, Birmingham, where the 1841 census shows Hugh working as a ‘Hawker’ and the eldest son, Owen – aged 15 – as a ‘Japanner’ (lacquer worker). Margaret and Arthur were then both noted as aged 10, though she was elder by about a year, Mary as 5 and Lawrence as 3. At the 1851 census the family was living at 11 Essex Street, Birmingham, with Owen no longer present and Catherine, aged 8, appearing as the final sibling. Hugh had by then become a porter and Lawrence an apprentice printer. Arthur is noted as a glass stainer and, based on his later claim to have been a pupil of A.W.N. Pugin (who died in 1852), it seems likely that he was employed on work for him in the Birmingham firm of John Hardman, who was Pugin’s supplier.

At the 1861 census Arthur was identified as an ‘Artist Engineer’ living as a boarder in the house of Emma Ashley in Spring Street, Birmingham, but he first exhibited two works (priced £8 and £6) at the Society of British Artists in 1862 from Temple Building, New Street. Another eight at the SBA followed in ones and twos (omitting 1866) until 1868, when he showed three. He also exhibited at the British Institution, 1863–67, with one work a year except in 1863 and 1865 when he showed two. All the BI exhibits were listed under his address of 101 Stanhope Street, between Regents Park and the Hampstead Road, London, but the SBA gives no. 87 in 1865, no. 101 again in 1867 and no. 233 in 1868, which also saw his sole Royal Academy appearance, ‘The Middy Ashore’ (i.e. midshipman).

At the SBA in 1863 the *Birmingham Daily Post* (16 April) noticed his ‘“A Musical Union”…representing a harmonious group of youngsters grinding music out of a variety of instruments’, in terms that suggest his work was already well known there. It also commented favourably on his ‘Labour of Love’ at the SBA in 1866 (18 October). The ‘Musical Union’ was priced at £21 but either the same painting, or another of that title (at £60) was one of the three he showed in 1868. Whether re-exhibited or not, the signed and dated 1863 canvas is presumably the one now in the Wolverhampton collection.

On 16 October 1865, at Cobham, Kent, Fitzpatrick married Mary Anne Dunn (b.1842), whose family also previously lived in Regents Park. They had three children starting with a daughter, Lalla, born in Lewisham in 1869, as was their son Arthur Hugh in 1871. That year’s census (before his birth) shows them at 5, Lee Place, Lee, where Mary’s 25-year-old sister Eliza lived with them. A younger boy, Lawrence Owen, appears to have been born in 1873 while they were at 32 Gloucester Road, London, the address noted when he was baptised at Christcurch, St Pancras, on 1 July. The family must have emigrated to New York immediately afterwards, since they arrived there on 11 August accompanied by all four of Mary Fitzpatrick’s sisters (Eliza 38, Emily 26, Josephine 23 and Caroline 19). By 1880 Eliza was a housekeeper in New York City and Emily was a nurse in Westchester, NY.

On reaching New York, Fitzpatrick started Arthur Fitzpatrick & Co., a company based at Stapleton, Staten Island, designing and manufacturing stained glass, primarily for churches. It was well established by 1874 when reported as supplying the glass for the $222,000 St Mary's church, Boston (see *The Pilot*, vol. 37, no. 44, 31 October 1874). He exhibited examples of religious stained-glass at the Centennial International Exhibition in Philadelphia in 1876–77, where (according to subsequent press advertisements) his firm won ‘the medal and diploma’ for the best church windows, among some 4000 awards made there. An advertisement in the *Morning Star and Catholic Herald* on 23 July 1877 offers the Philadelphia prize windows for sale, ‘puffs’ Fitzpatrick as a pupil of Pugin, as an exhibitor at the Royal Academy, London, and as recipient of a London ‘Fine Art diploma’ in 1871. It also advertises the firm’s capacity to supply ‘OIL PAINTINGS TO ORDER. Figure subject Pictures for Altars, Stations of the Cross, Banners and CHRISTIAN ART for Catholic Churches, in all Branches.’ (It was also listed as an oil painting supplier in the Applied Art section of 1876 Philadelphia catalogue, p.28, no. 30.)

Fitzpatrick died on 22 May 1883 in Tompkinsville, Staten Island, aged 53. His widow Mary Ann was living in New Dorp, Staten Island, when she followed on 16 June 1891. Their son Arthur Hugh died on 2 June 1929 at 1910 East Orange, Essex, New Jersey. Their daughter Lalla Millman was a ‘saleswoman’ living in Manhattan with Arthur Hugh, their aunt Eliza Dunn, and other relatives at the time of the 1900 census there (though without sign of her husband or Arthur Hugh’s wife when it was taken). She died in Queens, NY, in 1933.

*Summarised from Art UK discussion on ‘Musical Union’ (1863) with Wolverhampton Arts and Heritage.*

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