



*1 – Melbeach House, Albany Avenue, Monkstown, county Dublin  
lithograph by C. Carmody, 1860, detail (all illustrations courtesy National Library of Ireland)*

# Dublin suburban gardens: Loudon's influence

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PATRICK BOWE

THE HISTORY OF GARDENING IN THE CITY OF DUBLIN IS A LONG ONE. THERE ARE records of abbey and manor gardens in Dublin since at least the fourteenth century.<sup>1</sup> A late sixteenth-century bird's eye view of Trinity College shows a complex formal knot garden.<sup>2</sup> The seventeenth century saw elaborate formal gardens at Dublin Castle, at the Royal Hospital, Kilmainham, and around the town houses of great magnates such as Sir Arthur Chichester. Chichester House, on the site of the present Bank of Ireland on College Green, had a wide terrace, with a banqueting house, overlooking plantations to the river Liffey.<sup>3</sup> In the first half of the eighteenth century a flurry of gardening activity is recorded among the city's literary circle, which included Dean Swift, Thomas Tickell, Dean Delany and his wife, the diarist Mrs Delany.<sup>4</sup> The city's increasing interest in gardening is evidenced by the foundation in the middle of the eighteenth century of the Dublin Florists' Club.<sup>5</sup> An 1832 painting by Henry Kirchhoffer of the Eccles Street garden of the architect Francis Johnston is a rich source of information concerning both the overall layout as well as the details of planting and ornament in a Dublin garden of the time.<sup>6</sup> The large-scale Ordnance Survey map of central Dublin published in 1837 provides outline plans for many of the city's gardens.<sup>7</sup> However, these are all city or town gardens of one sort or another.<sup>8</sup>

In the nineteenth century, suburban gardens increased in number and variety as a result of the expansion of the suburbs, mainly as a result of the new Dublin suburban railway network, the first section of which – the Dublin to Kingstown (Dun Laoghaire) line – was opened in 1834. The suburbs provided a refuge from the pollution and disease associated with the city. It was possible to have more land around a house than was possible in the city. There was a great increase not only in the number of people who owned a garden, but also in the number of people who, with increased leisure time, actually gardened. The ownership of a garden became a social priority. A house's garden or landscape setting was one of the key means of

displaying wealth and status. A widespread demand arose for advice on garden design and gardening. It was conveyed in books and journals that were now less expensive and so more widely accessible.

The books and journals produced by the Scottish author and garden designer, John Claudius Loudon (1783-1843) were the principal influence on suburban garden design of the period. Between 1803 and his death, Loudon published, both in his many books and in his periodical *The Gardeners' Magazine*, approximately sixty million words on gardening, horticulture, agriculture, architecture and related topics.<sup>9</sup>

Loudon came to Ireland between 1809 and 1812. He reported that 'he made the general tour of Ireland and had been engaged professionally in three or four counties'.<sup>10</sup> The only certain engagement discovered to date is a commission to lay out an arboretum at Charleville Castle, county Offaly, in 1811.<sup>11</sup> Subsequently, his pupil and friend, A. McLeish, developed a substantial garden-design practice in Ireland, mainly in the midlands.<sup>12</sup> However, Loudon's principal influence was through his publications. For example, the leading landscape gardener of the period in Ireland, James Fraser (1793-1863), wrote in 1826 of the anticipated influence of Loudon's publications:

The dissemination of the Encyclopaedias of Gardening and Agriculture followed by the Gardeners' Magazine will, it is hoped, incite in many professional men a spirit of reading and enquiry into the nature and principles of matters pertaining to their profession.<sup>13</sup>

John Robertson, the noteworthy Kilkenny nurseryman, wrote in 1830 of the wide circulation of Loudon's magazine in Ireland.<sup>14</sup> A year later, another influential landscape gardener, Edmund Murphy, reported to Loudon that his magazine had been widely read by 'members of the Irish Horticultural Societies'.<sup>15</sup>

One of Loudon's most influential books was *The Suburban Gardener and Villa Companion*, published in 1838. It was the first manual to be devoted specifically to the problems of design and planting in suburban gardens.<sup>16</sup> Because of Loudon's undoubted influence in Ireland, it is interesting to study Dublin suburban gardens of the nineteenth century in the light of his book. Though these gardens have undergone many changes since the mid-nineteenth century, a useful resource for their study is found in an unexpected source.

In 1848 the Incumbered Estates Commission was set up in Ireland as a way of facilitating the sale of effectively bankrupt estates. The estates covered were not only traditional country estates but also urban and suburban estates, as well as commercial and industrial properties. Prior to a sale the commission sometimes employed 'an artist' to provide views of the property for sale.<sup>17</sup> The artists were usually civil engineers, their work being reproduced in the form of lithography. The

lithographs were the mid-nineteenth-century equivalent of auctioneers' photographs, and so were inevitably designed to show the property from the most flattering point of view. Therefore, they may be treated with caution. However, the clients viewing the lithographs would also have expected to visit the properties. They would have to have been credible.

The suburban properties put up for sale by the Incumbered Estates Commission were varied. Some consisted of villa-style terraced houses, others were semi-detached, yet others, detached houses of substantial size. *Thom's Directory* provides a profile of the houses' occupancy in the middle and late nineteenth century. The largest suburban house sold was Melbeach in the southern suburb of Monkstown. It was bought, and subsequently lived in by the Findlater family, perhaps Dublin's premier wine merchants and grocers during the late nineteenth century. On the other hand, the smallest suburban houses sold were occupied under short-term leases by house painters, gardeners, dressmakers, and so on.

As a result of the survival of these sale documents and their illustrations, it is possible for us to study Dublin suburban gardens of the mid-nineteenth century and to assess how much they were influenced in the layout and planting by Loudon's publications and, in particular, *The Suburban Gardener and Villa Companion*. Although the structure of the book is complex and the prose elaborate in an arcane way, a careful selection of quotations, when matched with the depictions of Dublin suburban residences, proves illuminating

In the book's introduction, Loudon listed the advantages of a suburban residence. A suburban house offered proximity to the city's amenities, combined with the air, space and vegetation characteristic of the countryside, all at an affordable price. 'The suburbs of towns are alone calculated to afford a maximum of comfort and enjoyment at a minimum of expense.'<sup>18</sup> One of the advantages of a suburban house was the opportunity it provided to have a garden. In fact, Loudon asserted, 'The enjoyments to be derived from a suburban residence depend principally on a knowledge of the resources which a garden, however small, is capable of affording.'<sup>19</sup>

The principal part of Loudon's book comprised a detailed examination of the design of the gardens attached to suburban houses be they terraced, semi-detached or detached. Although all of the suburban house types were distinguished by having both front and back gardens, the detailed layout depended on the size of the plot. Loudon proposed that there were two styles of suitable garden design: the formal and the informal or picturesque. The former he considered more appropriate to the smaller gardens of terraced houses; the latter he considered better adapted to the large semi-detached or detached houses.

## THE TERRACED HOUSE – The Front Garden

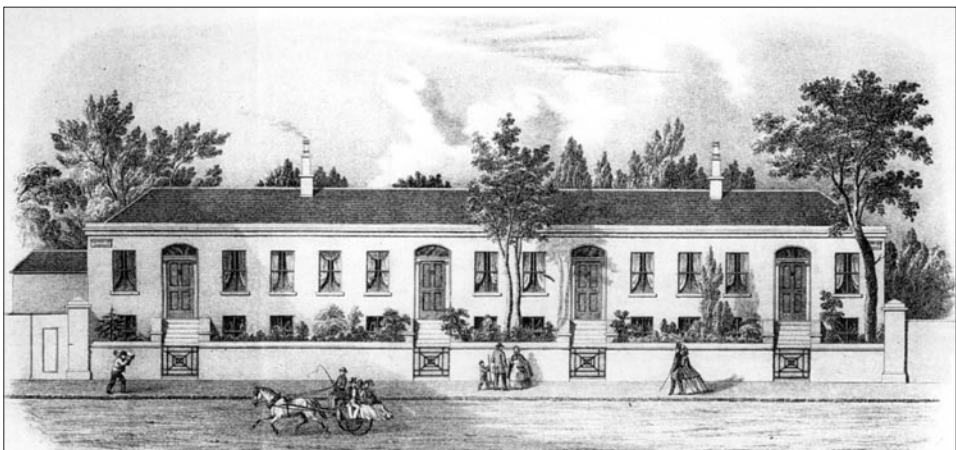
Montpelier Terrace, Monkstown, county Dublin, was an example of a terrace of small houses in suburban Dublin (Plate 2). It was advertised for sale in 1864 as part of a large suburban estate that also included Shanganagh Terrace (see below). The owner of the estate, Henry Kelly, a speculative builder and investor, had got into financial difficulties. In the event, his business appears to have stabilised and only one of the lots was actually sold. The houses on Montpelier Terrace were advertised as being let at very reasonable rents. *Thom's Directory* records some of the occupiers after 1864.<sup>20</sup> They included an accountant, a dressmaker, a painter and glazier, managers of the Blackrock and Kingstown Tramway, a sanitary officer, a professor of music and a number of gardeners. Some of the houses were in lodgings.

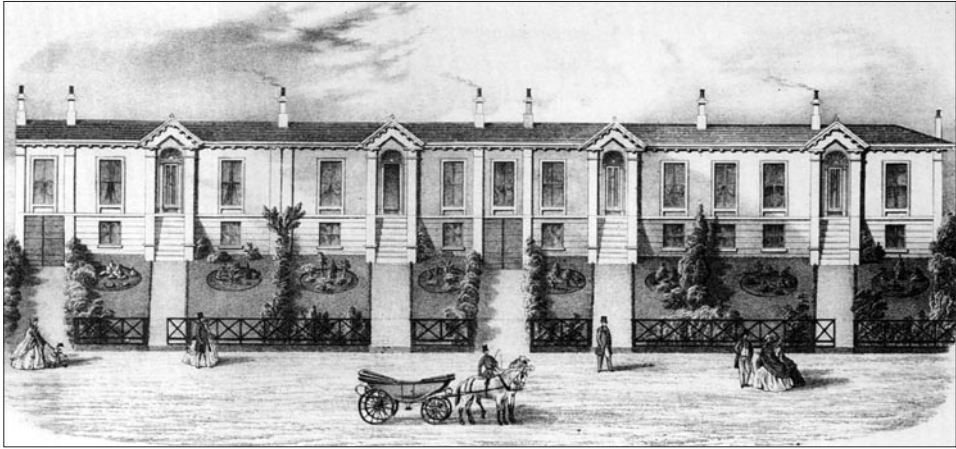
The illustration shows that the path from each garden gate to the front door rose on a slight incline. This Loudon considered advisable so as to give to the houses 'an appearance of dignity, dryness and comfort'.<sup>21</sup> The walls surrounding the gardens were kept low so as, in Loudon's words, 'to obstruct the free circulation of air as little as possible, and to produce but little shade'.<sup>22</sup> (Stagnant air was thought at the time to be the cause of illness.)

The planting inside the garden walls at Montpelier Terrace is shown as low and irregular in outline. This again is in conformity with Loudon's recommendation that the shrubs inside the front wall of such gardens 'may be allowed to take their natural shape ... because the irregularity of their outline ... will add to the variety and intricacy of the scene and be felt as a pleasing contrast to the formal and solid

*2 – Nos. 1-4 Montpelier Terrace, Monkstown, county Dublin*

*Low walls ensured air circulation, and irregular planting contrasted with the formality of the boundary walls (unsigned lithograph)*





3 – Nos. 1-4 Shanganagh Terrace, Killiney, county Dublin  
(unsigned lithograph, 1864)

character of the surrounding walls.’<sup>23</sup> The two trees in the gardens have been ‘pruned’ up, i.e. their lower branches have been taken off. In fact, Loudon recommended that the trees and shrubs in front gardens like those on Montpelier Terrace should have clear stems up to a height of six or eight feet so as not to obstruct too much the view from the windows.<sup>24</sup>

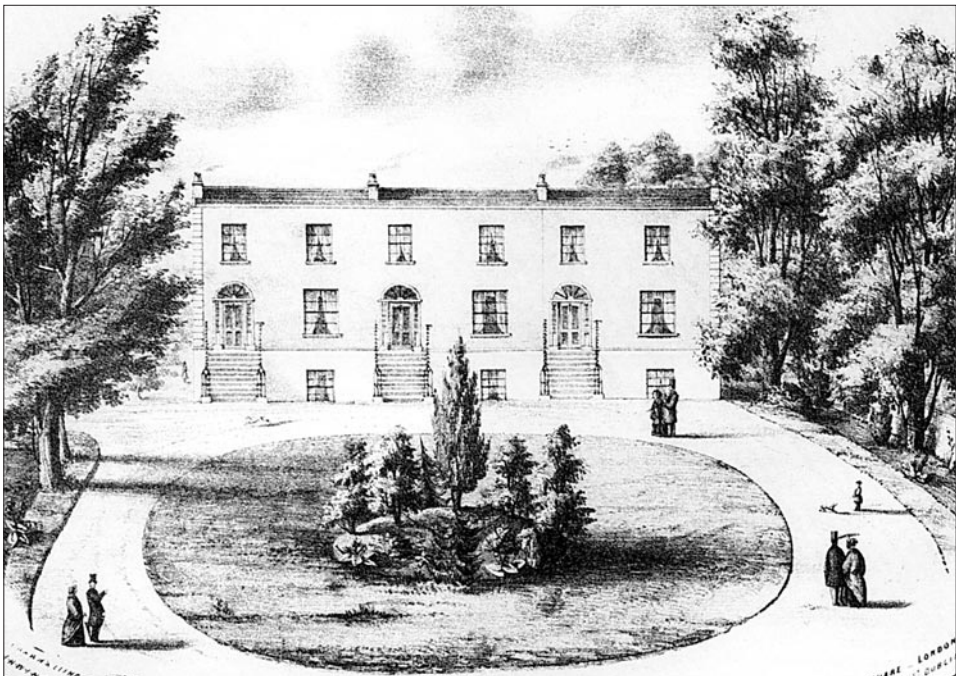
Part of the same suburban estate as Montpelier Terrace, Shanganagh Terrace, Killiney, county Dublin, was advertised as being within a few minutes walk of the Railway Station at Ballybrack, thus making it attractive for commuters to the city centre (Plate 3). The particulars of sale asserted the ‘salubrity’ of the air as unequalled, and the scenery (i.e. the views to the sea and the Wicklow Mountains), as unrivalled. At the time of the intended sale, only three of the four houses were, as the advertisement suggested, ‘ready for the reception of respectable tenants’. *Thom’s Directory* lists among the subsequent occupiers a number of clergymen, a solicitor and a retired surgeon. Also, many of the houses were occupied for considerable periods of time by single women, either widowed or unmarried.

The front gardens of the houses on Shanganagh Terrace were bounded by railings, presumably to allow the free circulation of air between gardens that was desired so much at that time. Flights of steps up to the front door gave an impression of grandeur. The path divided the front garden into two lawns. Loudon’s primary advice for the planting of this kind of lawn was for a single shrub in the centre. For this purpose he recommended an evergreen shrub such as laurustinus, arbutus, phillyrea, aucuba, double-blossomed furze, cotoneaster, common box or variegated box, evergreen rhododendron. If the owner preferred a deciduous shrub, however, he recommended a Japanese quince, a flowering currant or a Persian lilac.<sup>25</sup>

However, he also suggested an alternative lawn planting that was particularly suitable for houses where the main rooms were substantially above ground level, as they were at Shanganagh Terrace. Loudon advised: ‘If the ground floor of the house ... is above the level of the plot, then a figure, or a collection of beds may be laid out, which shall be looked down upon from the windows.’<sup>26</sup> At Shanganagh Terrace, the ‘figure’ in the centre of the lawn was a circle. Loudon advised: ‘If the occupier should prefer flowers to shrubs for the centre of his front garden, then he may form a circular dug bed ... 3 or 4 feet in diameter.’<sup>27</sup> At Shanganagh Terrace, circular beds on either side of the path gave a symmetrical appearance. Loudon further advised: ‘Where a symmetrical figure is employed, beds which answer each other in form and position, ought to be filled with plants, either of the same kind, or of the same general appearance, which flower at the same time.’<sup>28</sup> Loudon further recommended that these beds be planted with low-growing plants. He suggested a permanent plant like *Saxifraga crassifolia* in the centre, and annuals such as candytuft, mignonette, stock or nemophila around it.<sup>29</sup> It is remarkable how close the design and planting that was shown in the gardens of Shanganagh Terrace were to

*4 – Nos. 60-62 Upper Leeson Street, Dublin*

*A common front garden had enough space for a carriage to turn, so passengers could be set down at the steps of the houses rather than on the street. The circular beds on the lawns could be overlooked from the windows above. (lithograph by John Irwine Whitty, 1854)*



those recommended in *The Suburban Gardener and Villa Companion*.

The three terraced houses at numbers 60 to 62 Upper Leeson Street, Dublin, were sold as a lot in 1854 (Plate 4). From 1865 they were occupied variously by senior civil servants, solicitors, professors and single ladies, either widowed or unmarried. They were demolished between 1969 and 1971. Loudon explained the advantages that a common front garden had over individual front gardens. An individual front garden was usually too narrow to allow a carriage to turn, so a carriage's passengers had to be put down on the street. A front garden, common to three houses, like that at Leeson Street, was, on the other hand, wide enough for a carriage to turn, so the carriage could be brought directly to the front door.<sup>30</sup>

A second advantage of a common front garden, according to Loudon, was that it allowed more scope for planning and planting.

The advantage of this kind of garden common to several houses ... is in its displaying a greater variety of trees, shrubs and flowers than could be done in any separate front garden; for each of the ... families will enjoy the appearance of these, as much as if the entire garden were their own.<sup>31</sup>

However, Loudon also noted the obvious disadvantage of a common front garden like that at Leeson Street: 'The only drawback to this garden is, that it cannot be considered private; but to each house it may be supposed there is a back garden to supply this desideration, which in our opinion is essential to the comfort of every residence.'<sup>32</sup>

#### THE SEMI-DETACHED HOUSE – The Front Garden

The pair of semi-detached houses at Vergemount, Clonskeagh, Dublin, was sold as a lot in 1854 (Plate 5). Each came with a coach house, a stable and a lock-up yard, the advantage of these being that the occupants of the houses might keep a carriage or pony and trap, and so were not dependent on a railway line, a horse-drawn tram or an public omnibus for transport. From 1856 the houses were occupied by, among others, a solicitor, a barrister, a stockbroker and a Fleet Surgeon of the Royal Navy. According to Loudon, an attractive aspect of a semi-detached house (called by Loudon a 'double-detached house') was that each dwelling might appear to be of the size of two houses. One of the aims in building semi-detached houses was, he asserted, 'to give dignity and consequence to each dwelling by making it appear to have the magnitude of two houses. For this last reason, the entrances to double-detached houses are generally so contrived that both cannot be seen at once.'<sup>33</sup> Loudon would have approved of the way in which the entrance doors to the Vergemount houses were recessed discreetly behind the plane of the main façade.





5 – Vergemount, Clonskeagh, Dublin

*The boundary planting between the front gardens of these semi-detached houses was kept deliberately low, and the doors to the houses were deliberately recessed to give the impression on approach that each house was of the size of two. (lithograph by John Irwine Whitty, 1854)*

To reinforce further the desired illusion that both properties were one, the dividing line between the front gardens at Vergemount was minimised. It took the form of a low shrubbery so that it was possible to see freely from one garden to the other. In his book, Loudon had praised an arrangement with the same effect.

The space in front of the houses is divided by a wire fence in the centre; so that a Stranger entering from the street, and proceeding towards either house, sees across the whole width of the front gardens; and the houses and gardens appear to be one, and to be occupied by the same family.<sup>34</sup>

Loudon advised that the desired unity of effect was also to be achieved by the choice of planting. He cautioned:

The occupiers of the houses ... should study to introduce species and varieties different from those in adjoining gardens but, at the same time, a sufficient number of the same kinds to preserve harmony in the general view as a whole, to a person passing by along the street.<sup>35</sup>

He envisioned a situation where such co-ordination was lacking.

If we suppose for a moment, that in one garden small select trees ... were planted and in the adjoining large rapid-growing forest trees ... it must be evident that the contrast between the two gardens would destroy all unity of effect in the general view of the street.<sup>36</sup>

Again, it seems obvious that the intent of the garden layout at Vergemount was precisely that recommended by Loudon for semi-detached houses in *The Suburban Garden and Villa Companion*.

#### THE DETACHED HOUSE – The Front Garden

Rokeby was one of four houses (including Marmion Lodge) on South Hill Avenue, Blackrock, county Dublin, sold in a single lot in 1855. They were all promoted as first-class dwellings, with lock-up yards, stables, coach houses and gardens. Of the four, Rokeby and Marmion Lodge were detached and standing in their own grounds. Rokeby was occupied after 1855 by, among others, a clergyman, a QC, an assistant master of the Coombe Hospital and a retired army major.

The gardens of Rokeby and Marmion Lodge were in the ‘picturesque style’, characterised by Loudon as being appropriate to larger gardens. The style was notable for its ‘natural’ aspect, one in which defined areas of planting were avoided. No flowerbeds or planting beds of any kinds were permitted. Rather trees, shrubs and flowers seemed to merge with each other and the surrounding lawns in an indef-

*6 – Rokeby, South Hill Avenue, Blackrock, county Dublin  
Diffuse and irregular planting, imitative of nature, was characteristic of the  
‘picturesque’ garden style (unsigned lithograph, 1855)*



inite way that seemed imitative of nature. Loudon wrote: ‘...in a picturesque plantation ... the outline should be indefinite ... because indefiniteness and irregularity are properties of the picturesque.’<sup>37</sup> As can be seen from the illustration (Plate 6), the plantings in Rokeby’s front garden were both irregular and diffuse in their arrangement and do not have a defined outline or edge. Rather, they merge into each other and into the surrounding lawns in a ‘natural’ way.

Further evidence of Rokeby’s alignment with Loudon’s ideas of garden design can be found in the relative simplicity of the front garden’s layout and planting. Loudon had recommended this: ‘The surface on the entrance front should be so disposed to be in a less refined style of design and ornament than on other fronts.’<sup>38</sup> For example, no complex arrangement of paths and no plantings of flowers were evident, thus following another of Loudon’s proscriptions: ‘The grounds on the side next the entrance front ... have generally fewer walks, and these are accompanied by groups, more frequently, of trees and shrubs than of flowers.’<sup>39</sup> A simple, straightforward ‘naturalism’ was favoured (Plate 6).

Marmion Lodge was occupied after 1855, by, among others, the Hon Captain Arbuthnot, numerous genteel single ladies and Thomas Cochrane, principal of Thomas Cochrane & Co, house painters. On the same avenue as Rokeby, the front garden of Marmion Lodge was also in the ‘picturesque’ style (Plate 7). Loudon had noted how suitable the picturesque style was for a house of complex architectural composition like Marmion Lodge with its bays, gables, blind arches, hood mouldings, ornamental bargeboards, balustrades and attached service buildings. He had

*7 – Marmion Lodge, South Hill Avenue, Blackrock, county Dublin  
Complex ‘picturesque’ planting was considered appropriate to complex architectural  
compositions (unsigned lithograph, 1855)*



written of the setting of a similarly complex house. 'The object in laying out and planting ... we shall suppose to be picturesque effect so as to harmonise with the broken outline and numerous parts which compose the elevation of the house.'<sup>40</sup> Irregular, broken planting was to harmonise with the irregular, broken outline of a house's elevation.

In the illustration, the unifying effect of the plantings around Marmion Lodge is clearly shown. A continuum of planting that stretches right around the house, from the rear to the sides, and, to a lesser degree, in front is obvious. Loudon explained:

Trees are wanted throughout the grounds to connect one object with another; to unite the house with the offices, and partially to conceal the latter; and to unite the place as a whole with other places in the neighbourhood, and with the adjoining scenery.<sup>41</sup>

On the other hand, shrubs being smaller in size are best used for smaller scale screening within a garden: 'Shrubs are, in a sense, to be considered under trees. They are wanted for thickening masses and screens so they cannot be seen through.'<sup>42</sup> In the picture of Marmion Lodge, shrubs on either side of the house are shown screening the rear gardens areas from the front.

### THE DETACHED HOUSE – The Back Garden

Melbeach House, a detached house on Albany Avenue, Monkstown, county Dublin, was sold in 1860. It was advertised as being less than five minutes' walk from Salthill station. As with Shanganagh Terrace above, its convenience to a railway station was attractive for commuters to a business in the city centre. The property was bought by Adam Findlater, the wine merchant and grocer, and remained in the Findlater family until 1919. Although the advertisement detailed its many rooms, including bedrooms with water closets, servants' apartments, wine cellar, pantry and scullery, it paid particular attention to the gardens: its pleasure grounds were beautifully planted with shrubs, and its kitchen gardens were well stocked with valuable fruit-trees.

At the time, there was a general change in focus and orientation away from the public front towards the private back of the house. The back garden's elevation in importance was partly a result of the increased emphasis on health and exercise. For example, the back garden of Melbeach House exemplified Loudon's recommendations for a garden designed for exercise (Plate 1, 8). Loudon asserted: 'In all small gardens, the object is to get as long a walk as possible: and the longest line within any given space must be necessarily that which goes around it.'<sup>43</sup> The circuit walk at



8 – *Melbeach House, Albany Avenue, Monkstown, county Dublin*  
*An increased interest in health resulted in gardens designed for exercise as well as ornament.*  
*(lithograph by C. Carmody, 1860)*

Melbeach was wide enough to allow two people to converse comfortably while walking. Also, the corners of the walk were rounded. All this was in accord with Loudon's recommendation:

Broad walks are always understood to be for the purpose of admitting two or more persons to walk together; and, as in walking, they will necessarily be engaged in conversation, sudden turns in the walk must have a tendency to divert the attention from the subject of discourse.<sup>44</sup>

A further possibility of walking was provided by the layout of the lawn. By keeping the flower beds and other planting back from the edge of the lawn, it was also possible to make a circuit walk around the lawn. This arrangement at Melbeach was also in accord with Loudon's suggestions: 'The groups of trees and shrubs, or beds which are to be dug out and kept planted with flowers, might always be separated from the walk by a verge or margin of turf.'<sup>45</sup> Furthermore,

...the verge of turf on each side ... is no less than 4 feet wide in order that those who do not choose to walk on the gravel may walk on the soft grass.

This, in our opinion, is an arrangement that ought to be attended to, more or less in every pleasure ground of any extent; because there may be infirm persons who prefer walking on grass to gravel.<sup>46</sup>

The box-edged mixed border that enclosed the gravel walk at Melbeach conformed to another of Loudon's proscriptions: 'Where beds are surrounded by gravel walks and edged with box, the latter ought to be always of such a breadth as to form a strongly marked line...'<sup>47</sup>

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The purpose of this article was to examine a range of gardens created in the Dublin suburbs in the middle of the nineteenth century in the light of the publications of John Claudius Loudon. He was the most popular gardening writer at the time and a significant influence on Irish garden design. It must be asked if Loudon was proposing new and original methods of designing suburban gardens or if he was merely recording designs that were already current and widespread, in Dublin as elsewhere. It is difficult to separate Loudon the innovator from Loudon the encyclopaedist. For example, some of the garden designs discussed in Loudon's book were the work of others. Nevertheless, Loudon's importance in the widespread dissemination of ideas for suburban gardens cannot be denied. It is evident that selected extracts from his books *The Suburban Gardener and Villa Companion* and *An Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* can help us at least to understand the concerns that preoccupied Dublin suburban gardeners in the mid-nineteenth century.

Suburban studies have been neglected. However, the establishment of institutes of suburban studies at universities in the United States and at Kingston University, near London, would appear to have begun to address the situation. The study of suburban gardens forms part of their agenda. In Ireland, too, the study of the suburbs, in which a large part of our population lives, must surely attract increasing attention.

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#### ACKNOWLEDGEMENTS

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## ENDNOTES

- <sup>1</sup> K. Lamb and P. Bowe, *A History of Gardening in Ireland* (Dublin 1995) 12.
- <sup>2</sup> P. Bowe, 'The Renaissance Garden in Ireland', *Irish Arts Review*, XI (Dublin 1995) 74-81.
- <sup>3</sup> Lamb and Bowe, *Gardening in Ireland*, 22-24.
- <sup>4</sup> E. Malins and D. FitzGerald, Knight of Glin, *Lost Demesnes* (London 1976) 131.
- <sup>5</sup> E.C. Nelson, "'The Dublin Florists" Club in the Mid-Eighteenth Century', *Garden History*, X, 2 (1982), 142-48.
- <sup>6</sup> Malins and Glin, *Lost Demesnes*, 134; and more recently E. Henderson, in W. Laffan (ed.), *Painting Ireland: Topographical Views from Glin Castle* (Tralee 2006) 205-08.
- <sup>7</sup> *Ordnance Survey of Ireland* (Dublin, 1837) 1:10, 560.
- <sup>8</sup> A study of the Irish, or the Dublin, town garden is long overdue. The history of the town garden has been pioneered by T. Longstaffe Gowan in his book *The London Town Garden* (New Haven and London 2001).
- <sup>9</sup> Loudon's publications included *An Encyclopaedia of Gardening* (London 1822). His periodical, *The Gardeners' Magazine*, was published in London between 1826 and 1843.
- <sup>10</sup> J.C. Loudon, *An Encyclopaedia of Gardening* (London 1822) 1061.
- <sup>11</sup> J.C. Loudon, *Arboretum et Fruticetum Britannicum*, I (London 1838) 113, 129.
- <sup>12</sup> E. Malins and P. Bowe, *Irish Gardens and Demesnes from 1830* (London and New York 1980) 19.
- <sup>13</sup> A letter from James Fraser in J.C. Loudon (ed.), *The Gardeners' Magazine*, I, 1826, 264.
- <sup>14</sup> A letter from John Robertson in J.C. Loudon (ed.), *The Gardeners' Magazine*, VI, 1830, 241.
- <sup>15</sup> A letter from E. Murphy in J.C. Loudon (ed.), *The Gardeners' Magazine*, VII, 1831, 108.
- <sup>16</sup> J.C. Loudon, *The Suburban Gardener and Villa Companion* (London 1838)
- <sup>17</sup> M.C. Lyons, *Illustrated Incumbered Estates Court, Ireland 1850-1905* (Whitegate 1993). Much of the information about the sale and occupancy of the houses has been gleaned from this book.
- <sup>18</sup> Loudon, *Suburban Gardener and Villa Companion*, 10.
- <sup>19</sup> *ibid.*, 1.
- <sup>20</sup> *Thom's Directory* was a Dublin directory covering city and county from the 1840s. It can be used to establish a year-by-year account of the occupancy of any property.
- <sup>21</sup> Loudon, *Suburban Gardener and Villa Companion*, 180.
- <sup>22</sup> *ibid.*
- <sup>23</sup> *ibid.*, 184.
- <sup>24</sup> *ibid.*, 302.
- <sup>25</sup> *ibid.*, 190.
- <sup>26</sup> *ibid.*, 213.
- <sup>27</sup> *ibid.*, 184.
- <sup>28</sup> *ibid.*, 213.
- <sup>29</sup> *ibid.*, 184.
- <sup>30</sup> *ibid.*, 303.
- <sup>31</sup> *ibid.*, 305.
- <sup>32</sup> *ibid.*, 306.
- <sup>33</sup> *ibid.*, 314.
- <sup>34</sup> *ibid.*, 320.

<sup>35</sup> *ibid.*, 316.

<sup>36</sup> *ibid.*, 316.

<sup>37</sup> J.C. Loudon, *An Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (London 1834) 770.

<sup>38</sup> *ibid.*, 420.

<sup>39</sup> Loudon, *The Suburban Gardener and Villa Companion*, 420.

<sup>40</sup> *ibid.*, 358.

<sup>41</sup> *ibid.*, 528.

<sup>42</sup> *ibid.*

<sup>43</sup> *ibid.*, 527.

<sup>44</sup> *ibid.*, 302.

<sup>45</sup> *ibid.*, 392.

<sup>46</sup> *ibid.*, 391.

<sup>47</sup> *ibid.*, 215.

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