

*1 – Photographic portrait of John Skipton Mulvany, from A.C. Mulvany's LETTERS
(courtesy Gillman Collection)*

Mulvany's signature

John S. Mulvany

The architecture of John Skipton Mulvany (1813-1870)

FREDERICK O'DWYER

THE GREAT CLASSICAL TRADITION OF DUBLIN ARCHITECTURE, BEGUN WITH THE Royal Hospital in the 1680s and brought to a pinnacle with the arrival of James Gandon a century later, did not die with the Act of Union, nor indeed with the ascent of Queen Victoria to the throne. It survived, in the words of Maurice Craig, to 'run out in the sands somewhere between 1860 and 1870'.¹ In the latter year, John Skipton Mulvany, considered by his admirers to have been the Gandon of his age, died at the age of fifty-seven. By the dawn of the twentieth century he had all but been forgotten, until, in 1914, he was, in the words of the late Professor R.M. Butler, rescued 'from oblivion' with the publication of a remarkable book. This was *Monumental Classic Architecture in Great Britain and Ireland during the Eighteenth and Nineteenth Centuries*. It was remarkable in that its author, Professor (later Sir) Albert Richardson, rather than treating the Georgian (then fashionable) and Victorian (decidedly unfashionable) periods separately, described in a continuous narrative the development of the classical tradition from the building of our own Parliament House in College Green in the 1730s up to the works of his own day. As might be expected, Richardson illustrated such notable Dublin buildings as the Casino, City Hall, the Four Courts and the Custom House. That he also included Mulvany's Broadstone Terminus and devoted half a page of eulogistic prose to its author may be as much due to the persuasiveness of his Dublin guide, the same R.M. Butler, as to any prior study of Irish architecture.

Richardson began his piece with the words: 'Ireland has produced many buildings of renown, but few with the genius of J.S. Mulvany.'² As late as 1939, in a piece subtitled the 'Last of the Renaissance Architects', Butler described Mulvany (whose name he always spelt with two 'n's) as 'probably the most distinguished architect after the period of [Francis] Johnston and his contemporaries'.³ For all his polemic Butler never made a detailed study of his hero's career. In the couple of pieces he published he was content merely to quote the rather inadequate list of Mulvany's works printed in his obituary in *The Irish Builder*. In this paper I hope to

make good the omission, and place the Broadstone and Mulvany's relatively well-known work for the railway companies in the context of his extensive but almost unknown practice as a house designer and his patronage by a group of interrelated entrepreneurial Quaker families.⁴ These clients, many of whom shunned personal publicity and are now largely forgotten, played as vital a role in the Irish economy of the mid-nineteenth century as Gandon's aristocratic patrons had in the closing years of the eighteenth.

FAMILY AND YOUTH

John Skipton Mulvany (Plate 1) was born in 1813, the fourth son of Thomas James Mulvany (1779-1845), a popular artist, and his wife Mary (1779-1865), the daughter of a physician, Dr Cyrus Field. Little is known of the family's origins or of John's upbringing and training. None of his private papers and few of his drawings seem to have survived. The architect's elder brother William, a celebrated mining engineer in the Ruhr, was the subject of a biography (by Kurt Bloemers) published in Germany in 1922.⁵ This book was hastily compiled at a difficult time, and is rather inadequate in its treatment of the family: John is mentioned only in the genealogical tree at the start. Bloemers had to rely on papers left by William's daughter Annabella on her death in 1917 when Britain and Germany were at war. The biography was compiled under the terms of her will, which set a time limit for publication. A volume, *Letters from Professor Thomas J. Mulvany RHA to his eldest son William T. Mulvany Esqre...*, which she had privately printed in 1907 (mostly correspondence between her grandfather and father) does contain a couple of references to the young John, as well as a striking photographic portrait of him taken in middle age. The correspondence provides a useful insight into the family circle. According to Annabella Mulvany's introduction to the *Letters*, her grandfather Thomas James Mulvany and his brother John George 'lost their father in early childhood and were brought up by a Roman Catholic bishop'.⁶ The name of the prelate is not recorded and the family's origins remain elusive. She appears to confuse him with Dr William Magee, Protestant Archbishop of Dublin, who was a family friend in the 1820s. The future architect was presumably called John after his uncle. The Skiptons were a noted Derry family, possibly friends rather than relatives of the Mulvanys.

Both Thomas James and his brother became professional artists, specialising in landscapes and figure painting, though Thomas initially worked as a miniaturist. Strickland considered him to have been a good draughtsman, 'but his work as a painter was mediocre, though esteemed in his time. He was favourably known as a

teacher. He was a man of cultivated taste, with a considerable knowledge of art, and a brilliant conversationalist, which made his society sought after.’⁷ Thomas and Mary’s first child, William (the future engineer), was born in Sandymount in 1806. The other boys in the family were George Francis, born in Dublin in 1809; Richard Field, born about 1811; John, born in 1813, and Thomas John, born in 1821. There were two girls: Eliza, born in 1807 or 1808, and Mary.

Supporting a large family proved difficult on Thomas’s relatively modest income. He was, however, determined to have the best for his children, and used his connections unashamedly to forward their careers. This is particularly apparent from the *Letters*, which indicate the intense, almost obsessional, interest he took in the progress of his eldest son William during his training as a government surveyor, and the often unnecessary and sometimes counterproductive string-pulling he undertook on his behalf.

The Mulvanys seem to have oscillated between the Roman Catholic and Protestant faiths. Thomas appears to have professed the religion of his guardian, while his brother is buried in a Church of Ireland vault. The children were brought up as Catholics. William became a Protestant at the age of sixteen while a student at Dr Wall’s Academy in Hume Street, though he was later to marry a Catholic. It is not known whether John was also a pupil at the school, which offered a wide and progressive curriculum.

Thomas James and John George Mulvany were among the founder members of the Royal Hibernian Academy. In 1825 Thomas was appointed first keeper of the Academy House, which had been erected in Lower Abbey Street at the expense of another founder, the architect Francis Johnston. The Mulvany family appear to have resided in a house attached to the premises. Johnston, who had succeeded the painter William Ashford as president of the Academy in 1824, was one of several architects associated with the institution in its early years. Others included Henry Aaron Baker, John Williamson, and Johnston’s cousin and associate William Murray. Gandon declined to take an active part, owing to his advanced years, but appeared on the membership list nonetheless. Other leading architects like the Morrisons and the Papworths exhibited annually at the Academy. The eldest Mulvany boy, William, spent a period in Johnston’s office in 1824 followed by a year with John Semple, but moved from architecture to surveying with a job at the Ordnance Survey in 1826.⁸ From this milieu of artists and architects the young John too developed an interest in architecture. His father had a penchant for Greek classicism. Although an admirer of Gandon, whose *Life* he edited in the 1840s, he thought his use of Roman rather than Greek sources to have been misguided.⁹ He arranged for John to be apprenticed to William Deane Butler, a Roman Catholic Dublin-based architect, best remembered today for his classical courthouses and

Gothic churches. He probably began his articles about 1828, at the age of fifteen.

Among the *Letters* can be found a remark made by his father in 1827 that John 'is growing up a fine boy'.¹⁰ Thomas Mulvany moved around the country periodically to undertake commissions. In 1829, for instance, John is mentioned as accompanying other members of the family during a stay in Co Wicklow. At this time his father was working on a painting depicting 'Peasants performing stations at Glendalough'. In April 1833 he wrote, 'John is well nigh to the period of being his own master. In September he will have completed his time with Butler.' He would then have been aged twenty, the apprenticeship probably having been of five years duration. In 1833 also, John exhibited at the RHA for the first time.¹¹ The work was simply entitled *Design for a Monument*. His address was given as the Academy House. He next exhibited in 1836, giving as his address 24 Upper Sackville Street. His brother George, now embarked on a career in painting, had his studio at the same premises. One of the three designs exhibited on that occasion was a proposal for a new Roman Catholic chapel for the parish of St Mary, Kilkenny. This appears to have been a project for Kilkenny cathedral, which was designed by his former master, William Deane Butler.

ENTERS PRIVATE PRACTICE

On completion of his apprenticeship to Butler in September 1833, Mulvany went into private practice. His earliest known works were for the Dublin and Kingstown Railway and for clients associated with its directors. The railway opened in December 1834 with a terminus near Salthill House, which had been fitted up as an hotel. Mulvany was employed to extend the hotel in 1836. There is no evidence that he executed any designs for the railway company prior to this date. While the elaborate footbridge at Blackrock, constructed by the company for Lord Cloncurry in 1833-34, has been attributed to Mulvany, it is unlikely that he had anything to do with it. At the time it was designed, in the autumn of 1832, Mulvany was still with Butler. A reference in the diary of the company's engineer, Charles Blacker Vignoles, who was delegated to negotiate the right of way with Cloncurry, refers to the bridge having been designed by William Cole junior, architect and county surveyor for Cheshire.¹²

In August 1836, T.J. Mulvany secured a job for his eldest son William with Vignoles through his friendship with the railway magnate James Perry, a director of the Dublin and Kingstown.¹³ While the offer of employment was not taken up, it is clear from the *Letters* that Mulvany senior had no personal knowledge of Vignoles, but had enquired about him from another acquaintance, Thomas Bergin, who was



2 – Vault of Peirce Mahony, Mount Jerome Cemetery, Dublin, c.1853
(photo: John Stafford)



3 – Headstone of Robert L. West, Mount Jerome Cemetery, 1850
(photo: John Stafford)

clerk (i.e. secretary) to the company. By this date, the resident engineer Barry D. Gibbons (who also looked after the harbour for the Commissioners of Public Works) had largely taken over from Vignoles, who was based in England.

The origin of the friendship between Mulvany senior and Perry is unknown, but it is clear that this relationship not only launched John into private practice, but introduced him to the coterie of Quaker business families who were his most important patrons. At the RHA summer exhibition of 1836 he exhibited three drawings, one of which, the design for the Kilkenny chapel has already been mentioned. The other two were: 'Villa at Glenageary for Peirce Mahony Esq.' and 'Villa at Killiney – additions now erecting for Alexander Boyle'. Both men were connected with the Dublin and Kingstown Railway company. The RHA exhibition of 1836 opened in May, three months before Mulvany's name first occurs in the company's minute book.¹⁴

Peirce Mahony (1792-1853) was solicitor to both the Dublin and Kingstown and the Dublin and Drogheda railway companies. Although based in Dublin, he owned estates in Co Kerry and served for a period as MP for Kinsale. In 1836 he was living at one of two new houses he had bought at Gresham Terrace, Kingstown (Dun Laoghaire).¹⁵ The proposed villa at Glenageary seems not to have been built. Mahony subsequently purchased Stillorgan Friary (later known as The Priory), a large neo-Tudor pile built by the Rt Hon A.R. Blake in 1833.

During the 1840s Mahony's law firm had its offices at 22-23 South William Street, the premises of the Pim brothers, who were directors of the D&KR. Mahony's tomb at Mount Jerome (Plate 2) is undoubtedly a Mulvany design, as must be its neighbour, the vault of James Perry, erected in 1844 (fourteen years before Perry's death). The Perry vault looks like a miniature of the Broadstone façade, which it predates. The monument to Robert Lucius West (Plate 3), the portrait painter (d.1850), in the same cemetery is probably also by Mulvany, who would have known him well as an RHA contemporary of his father.

Mulvany's additions to Alexander Boyle's Killiney house, Belle Vue (1836) (Plate 4), are a competent exercise in the classical style he favoured. There is a double-storey top-lit hall, a feature that was to become a hallmark of his houses, though here, unusually, it is circular, in the Gandon tradition. Boyle was a partner in the stockbroking and banking firm of Boyle, Low and Pim. His partner James Pim junior was treasurer (i.e. general manager) of the D&KR.¹⁶ Mulvany appears to have remodelled the adjacent property Glenageary House for another stockbroker, Halliday Bruce, around 1852. This house was demolished in 1978.¹⁷

Mention has already been made of James Perry (1794-1858) and his friendship with Mulvany senior. Perry, like Pim and a couple of other D&KR directors, was a member of the Society of Friends; the early locomotives on the line were



4 – Belle Vue, Killiney, Co Dublin (1836)
garden front (Irish Architectural Archive)

5 – Royal St George Yacht Club, Dun Laoghaire, Co Dublin (1842-43)
entrance front with the original portico on the right and George Papworth's 1845 replica on the left



sometimes referred to as the 'Quaker engines'. Perry came originally from Rathdowney, Co Laois, where his father, Henry, had a brewery. With his brother Henry, James had established a firm of ironmongers, hardware and iron merchants in Dublin's Pill Lane. He was also a senior partner in the Ringsend Iron Company. He has been described as the 'only genuine proto-tycoon among Irish railway men'.¹⁸ He lived at Obelisk Park, Blackrock. In addition to his directorship of the D&KR, Perry was associated with the launching of the Dublin and Drogheda in 1836, the Great Southern and Western in 1843, the Midland Great Western in 1844, and the Waterford and Limerick in 1845. He was clearly a useful man to know.

Mulvany's first recorded commission from the D&KR, the job of extending the Salthill Hotel, was received in August 1836. The final scheme consisted of some twenty-six extra bedrooms, as well as two gates and a lodge. While the D&KR owned the hotel, it was let out to independent operators, with mixed success. The proposed additions were deferred until 1843 when a consortium, including James Pim, acquired it from the company, thus relieving the D&KR of the financial liability while it continued to enjoy the spin-off in passenger numbers using Salthill station. In the interim, in 1837, Mulvany had designed a new station to serve the hotel, the company's seawater baths, and the now-expanding suburb of Monkstown. The stationhouse, which he extended in 1841, was in the cottage orné style, a rare excursion by Mulvany into the Gothic idiom. The hotel was greatly altered when extended to the designs of John McCurdy in 1865. Both it and the station have been demolished.¹⁹

Being architect to the line appears to have brought Mulvany numerous commissions from individuals and organisations building in the neighbourhoods opened up by the railway. This was particularly the case in Kingstown, where he had a monopoly on buildings in the harbour area. It may also have been the case in Monkstown, where several terraces and individual villas bear his imprint. In the absence of documentation, however, they can only be regarded as attributions.

Early developments such as Gresham Terrace (1832) at Kingstown and New Brighton/Richmond Hill (1829) at Monkstown were designed by George Papworth. Some of the buildings on Clifton Terrace (begun in the late 1830s) (Plate 9), which includes a variety of house types, are probably by Mulvany.²⁰ Longford Terrace (1842) (Plate 6), which was let out in individual building lots but with uniform façades, is probably also attributable to him. At the extension to Longford Terrace – a second block begun in the mid-1850s – the roadway is fronted by a robust granite retaining wall (Plate 40), modelled as only Mulvany could. Mulvany probably also designed the two Monkstown developments in which he owned houses: Brighton Vale (begun in 1846) (Plate 7) and Trafalgar Terrace (1844-55) (Plate 8). The latter was built by Daniel Crowe of Pearse Street, Dublin.²¹



*6 – Longford Terrace, Monkstown, Co Dublin,
view of the second terrace and the retaining wall of c.1855 (photo: John Stafford)*

*7 – Brighton Vale, Monkstown, Co Dublin
view of the southern end showing some of the earlier houses (photo: John Stafford)*





8 – Trafalgar Terrace, Monkstown, Co Dublin (1844-55)
 Mulvany lived on the terrace between 1864 and 1870

Monkstown was also favoured by the various branches of the Pim family who supported the Friends Meeting House there. James Pim junior (1796-1856), the treasurer of the D&KR, was known in the family as ‘Imperial James’. Of him it was commented: ‘The Railway is the subject of his waking thoughts and nightly dreams ... If he sees that the amusement of the public can be procured by any project, he sees it through the railway glass.’²² In 1838 Pim acquired Monkstown Castle, a stucco-faced classical house with ‘D-ends’. The stone portico *in antis* which he added and extensions to the rear appear to be Mulvany’s work (Plate 17). Many of the Monkstown Quakers, Pim included, had purchased houses on the Papworth-designed New Brighton estate in the 1820s.²³

Mulvany appears to have displaced Papworth to some extent in the locality. Pim planned to open extensive pleasure grounds around Monkstown Castle as a botanical garden, and even tried to tempt the Zoological Society to transfer its collection from the Phoenix Park. Mulvany designed a hilltop observatory in the Grecian style as a centrepiece for the gardens, which were to be laid out by the noted horticulturist Ninian Niven. There was also to be a galleried palm house. Niven published a prospectus in 1839 in which Mulvany is referred to as ‘the noted architect’, but the project came to nought.²⁴

MULVANY'S DUBLIN ADDRESSES

By 1842 Mulvany had moved office to 159 Great Brunswick Street, a premises shared with a coal merchant but near the yards of the leading building firms in the city. The family had by now moved from the Academy House to the suburb of Booterstown. John and George are listed along with their father as residents of Dirker House, Cross Avenue. Of their brothers, William had long been independent and had married in 1832. Richard married in 1841. Thomas John, the youngest, and their sister Mary probably also lived at home, while the other girl, Eliza, resided at Obelisk Park, Blackrock, where she was probably employed as a governess by the Perrys.

In February 1845, Thomas Mulvany died at Dirker House at the age of sixty-five, following what seems to have been a stroke. His children remained on there for a while before dispersing – John to build a house in Monkstown in 1846 and George to get married in 1848. Their mother, who was to survive her husband by over twenty years, appears to have moved in with William. He had risen through the ranks of the public service to become a drainage commissioner. In 1846, with the consolidation of government engineering works into a single department, he became a commissioner for public works.

John's new residence, subsequently described by him in a newspaper adver-

*9 – No. 2 Clifton Terrace, Monkstown, Co Dublin (c.1840)
as it was in the 1980s – note the similarity of the plaster decoration to Trafalgar Terrace*



tisement as a 'remarkably neat ten-roomed cottage', was situated at Brighton Vale (Plate 10), Seapoint. This was a row of houses laid out on a strip of ground (between the Dublin and Kingstown railway line and the sea) owned by the Lees family and leased to a developer named Christopher Lynch. Mulvany's house seems to have been the present no. 5, a single-storey-over-basement detached cottage, one of a pair with distinctive neoclassical gate piers. Most of the other houses in the row have the Mulvany imprint. Several, of an obviously later date (and similar refaced houses on Crofton Terrace, Dun Laoghaire),²⁵ are illustrative of his move from simple classicism towards ornate eclecticism in the 1850s. We do not know if Mulvany ever occupied the Brighton Vale house. In August 1848, *Griffith's Valuation* listed it as vacant. Three months later he advertised it for letting or sale in *The Advocate*, a weekly newspaper devoted to railway and business matters lately launched by his brother Richard. Richard and the youngest brother, Thomas John, had hitherto been employed by the Board of Works on famine relief, presumably through William's good offices. In July 1848 John had taken out a lease on an old property called Lakelands, formerly the manor house of Kilmacud, standing on twenty-one acres.²⁶

Mulvany's decision to dispose of the Brighton Vale property only two years after signing the lease ties in with his marriage about this time. His bride, Eleanor Burke, was some fourteen years his junior. Little is known of her background. The two families were certainly close, possibly related. The Burke family plot in Mount Jerome had been purchased in 1842 by one Joseph Burke of Cross Avenue for the interment of Kate Burke (possibly his daughter), who had died of consumption, aged seventeen.²⁷ The architect's brother George signed the burial register. Joseph Burke's name is not listed under Cross Avenue in the street directories; it may well be that he too lived at Dirker House.

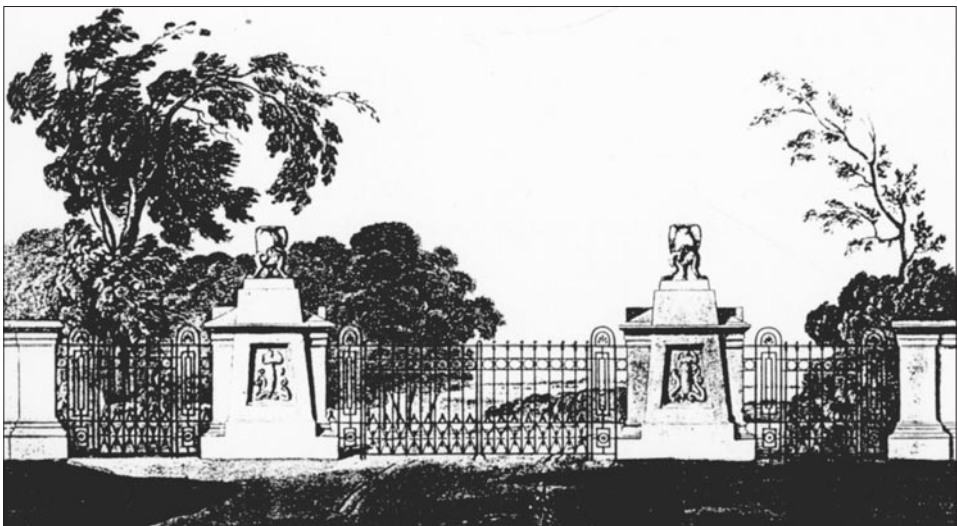
The marriage was to be tragically short. Eleanor died of consumption at Lakelands, aged twenty five, on 3 July 1852.²⁸ Mulvany remained on at the house until 1857 when he disposed of the lease.²⁹ He next lived at Alma Cottage on Sandycove Avenue South, before moving in 1864 to 4 Trafalgar Terrace, Monkstown, which overlooked his old home on Brighton Vale. All this time he maintained an office in central Dublin, based between 1857 and 1865 at 20 Sackville Street Lower, before he returned to an address on Great Brunswick Street (no. 190).

Mulvany's name also appears in the Dublin directories from 1856 as an auditor of the Royal Hibernian Academy. He was elected an associate of the Academy in 1850, and a full member four years later. He was one of only a few architects to be elected RHA before the introduction of a new charter in 1860. He was less active in the Royal Institute of the Architects of Ireland, founded in 1839, becoming a fellow only after the revival of the organisation in 1864.



10 – No. 5 Brighton Vale, Seapoint, Co Dublin, built by Mulvany in 1846
– note the characteristic gate piers, probably derived from a J.B. Papworth design

11 – J.B. Papworth, 'A Park Entrance' from *RURAL RESIDENCES* (1818)
(courtesy Irish Architectural Archive)





*12 – Dun Laoghaire (formerly Kingstown) Railway Station, Co Dublin (1839-42)
the channelled masonry of the lower wall surfaces is characteristic of Mulvany's work*

*13 – Blackrock Railway Station, Co Dublin (1841)
one of several buildings with a portico in antis feature*

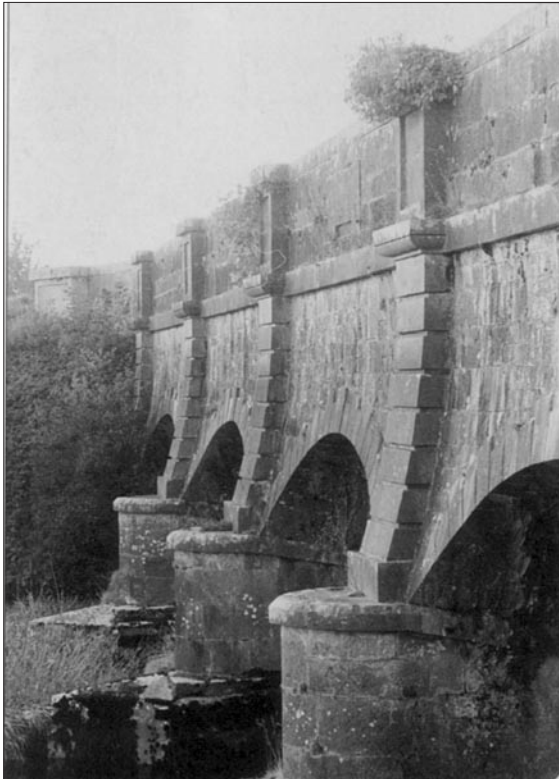
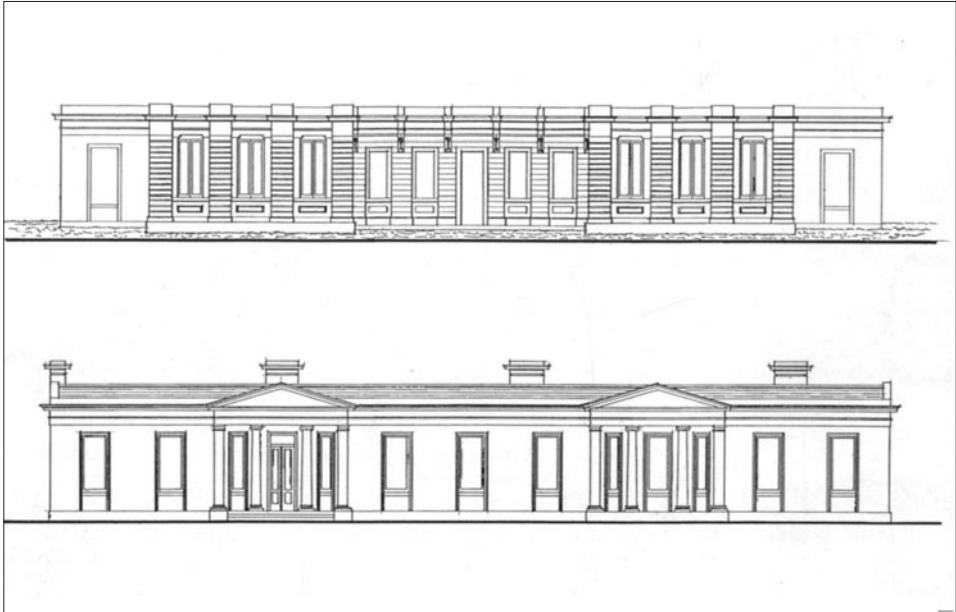


BUILDINGS AT KINGSTOWN HARBOUR

In addition to the Gothic station at Salthill, Mulvany designed Blackrock station (1841) (Plate 13) and the Kingstown terminus, now Dun Laoghaire station (1839-42) (Plate 12).³⁰ Both replaced earlier, temporary structures, and both were in the classical idiom. Blackrock, a two-storey stucco building, has an Ionic portico *in antis*, a feature that Mulvany was to repeat in numerous designs. The columns are of granite. The contrast between natural stone, as in the portico, and the stucco walls was much favoured by Mulvany. He liked to use cut stone where the budget allowed, but appears to have been averse to leaving brickwork unrendered. At the Kingstown terminus the budget permitted him to specify granite ashlar. Difficulties arose, however, as to the quality of the material. Mulvany compelled the contractor, Samuel Roberts, to remove the stone used in the lower storey. The granite for the basement came from the Murphystown quarry, while that for the upper storey came from Ballyknockan. Both were easier to work than local stone. Here again Mulvany employed an Ionic portico *in antis*.

The treatment of the elevations – rustication to impost height and vertical subdivision by pilasters – was to become a Mulvany hallmark. In 1853-54 the platforms behind the station were roofed over, the ironwork being supplied by Robert Mallet's Victoria Foundry.³¹ On the seaward side of the shed, Mulvany designed a remarkable flank wall, executed in granite ashlar. While totally windowless, the wall is extensively modelled, with string courses, pilasters and a massive cornice supported on beautifully worked consoles (Plate 44). The retaining walls of the Broadstone forecourt to Constitution Hill and the aforementioned embankment at Longford Terrace, Monkstown, are similarly detailed. Few Irish architects have brought such plasticity to the detailing of stonework, but precedents for the piers, at least, can be found in engineering works by the Killaly family – for example, the Whitworth Aqueduct (1816-17), Co Longford, by John Killaly (Plate 15), and Monasterevan Aqueduct (1827-28), Co Kildare, by Hamilton Killaly.³²

Mulvany's second commission in the harbour area came from the Kingstown Boat Club (subsequently renamed the Royal St George Yacht Club) (Plate 5).³³ In April 1842 he was asked to furnish designs for a clubhouse to be erected on a site to the east of the railway station. As with the former, the building had to be kept low (that is, single storey over basement) so as not to obstruct the view enjoyed by the terraces facing the harbour. Funds were limited, precluding the use of stone facings and limiting the external embellishment to a pedimented Ionic portico – again *dis-tyle in antis*. The plan was a simple 'T' with just four main rooms: entrance hall, ballroom, dining room and committee room (with a boat store underneath). Approval was obtained from the ground landlords, the Commissioners of Public



14 – Royal St George Yacht Club
Dun Laoghaire, Co Dublin
Papworth's elevation of 1844 and
Mulvany's proposed new astylar
elevation of 1848 (top). Sketched
pencil lines on the original
Papworth drawing indicate that the
executed colonnade which connects
the two porticos was an
afterthought.

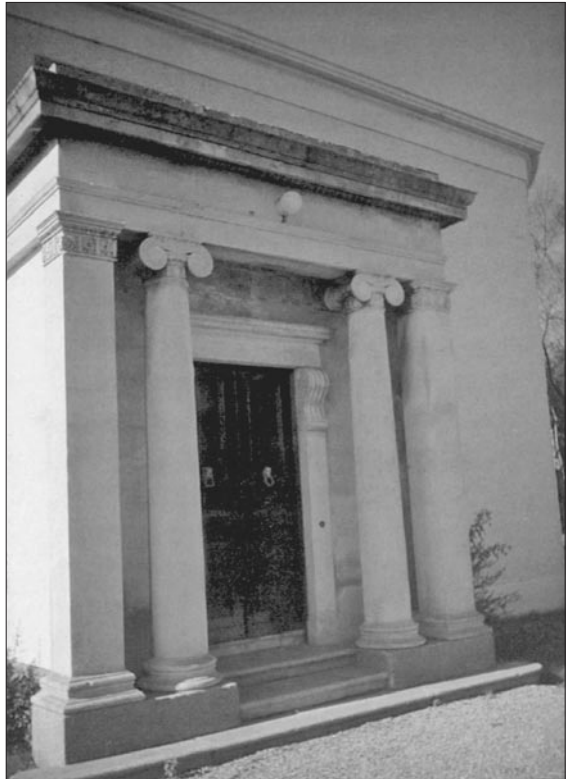
(original drawings in the National
Archives, tracings by the author)

15 – Whitworth Aqueduct,
Abbeyshrule, Co Longford
(1816-17), by John Killaly
The baroque modelling of the
stonework, designed to resist the
thrust of water in the aqueduct,
may have inspired some of
Mulvany's retaining walls.



*16 – Kilmacud House, Kilmacud, Co Dublin
The remodelling of c.1852, attributable to Mulvany, included the addition of a characteristic portico in antis with carved wreaths on the entablature.*

*17 – Monkstown Castle, Monkstown, Co Dublin
The house is attributable to George Papworth (c.1829). The Greek Ionic porch, in Portland stone, believed to have been designed by Mulvany, was added c.1838.*

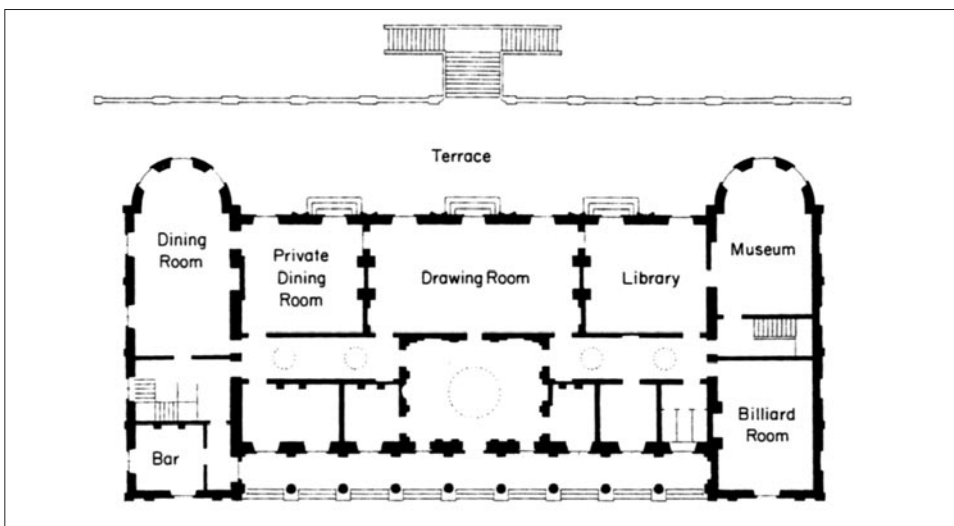


Works, and construction completed in 1843 by a local contractor, Edward Masterson. In 1844 it was decided to enlarge the clubhouse by extending it to the west, doubling the façade and replicating the portico as well as adding a wing to the rear. The design was not entrusted to Mulvany, but to George Papworth. Initially Papworth proposed to have the entrance in the new portico, but sensibly relocated it centrally and linked the two projections with a columnar screen.

While Papworth's designs were approved by the committee in January 1845, and built, within four years Mulvany was being asked to alter the façade yet again. His proposal, drawn up in November 1848, called for the elimination of all the columns and pediments, and their replacement by a chaste, if rather severe, astylar elevation with a uniform parapet height. The effect very much relies on modelling, with rusticated pilasters and a recessed entrance loggia without columns (Plate 14). It appears from the drawing that he proposed to support the parapet and roof of the loggia on cast-iron brackets, as he was later to do at Galway Railway Station and the Sailors' Home at Kingstown. This scheme was not executed. The reasons behind the project and its rejection are unclear, but it could hardly have escaped the committee's notice that the new elevation looked uncannily like that designed by Mulvany for another yacht club, the Royal Irish, under construction just a few hundred yards away.

While the membership of the 'George' was largely drawn from the ranks of the Church of Ireland, the promoters of the 'Irish' were an alliance of non-con-

*18 – Royal Irish Yacht Club, ground-floor plan from THE BUILDER (1851),
redrawn by Maurice Craig (from THE ARCHITECTURE OF IRELAND ... (1982))*





Royal Irish Yacht Club (1847-50), Dun Laoghaire

19 – Nineteenth-century view of entrance front from the north-west (Irish Architectural Archive)

*20 – View of the seaward front
showing the type of nautical balustrade much favoured by Mulvany*





*21 – Royal Irish Yacht Club entrance hall
view showing the characteristic Mulvany compartmented ceiling*

formists (chiefly Quakers and Huguenots) and Roman Catholics. Among the Quakers was James Pim of the D&KR. The club was founded in July 1846. Mulvany was asked for plans in October, which were approved the following month.³⁴ Although he was instructed to prepare working drawings in January 1847, the club did not gain possession of the site until the end of the year. In January 1848 tenders were sought for the centre section of the clubhouse, it having been decided to defer building the end sections (with bows on the seaward side) which terminated the nine-bay Ionic colonnaded façade (Plates 19, 20). In the event, the wings were included in the contract and the building was completed in 1850.³⁵ A more grandiose building than the George, it shares the characteristic of a concealed roof. The plan-form is a double pile, with top-lit central corridors extending on either side of the central hall (Plate 21), which has a decorative coved ceiling. The main enfilade of five rooms (now altered) was on the seaward front (Plate 18). These were the dining room, private dining room, drawing room, library and museum. On the landward side were the main entrance, various offices, bar and billiard room.

Mulvany's last freestanding building in the harbour area was the Sailors' Home or Sailors' Reading Room, one of his last works, exhibited at the RHA in 1868. It stood on Victoria Wharf, on the seaward side of the railway station until its demolition in the 1960s.³⁶ The design is very much a reprise of the earlier harbour buildings, almost a miniature version of the station, but decorated with paterae, like the Royal Irish.

THE MIDLAND GREAT WESTERN RAILWAY

The second railway line out of the metropolis was the Dublin and Drogheda, begun in 1840 and opened four years later. The Dublin terminus at Amiens Street – by Mulvany's former master William Deane Butler – was completed in 1846. The Great Southern and Western Railway opened their line from Dublin to Carlow in the same year. In March 1845, they advertised in the newspapers for designs for their Dublin terminus at Kingsbridge. Twenty schemes were submitted and passed on to the company's engineer, Sir John Macneill, for assessment.³⁷ He considered that those submitted by Mulvany, Sancton Wood and Butler, together with a pseudonymous design entitled *Ireland for Ever*, were of great merit. While both Macneill and the Dublin board of the GSWR placed Mulvany's design at the top of the list, the commission went to Wood, an English architect whose interests appear to have been promoted from the beginning by the company's London committee.

In 1845 the Midland Great Western Railway was incorporated for the establishment of a line from Dublin to Mullingar, Longford, Athlone and Galway. Mulvany

was appointed company architect at a salary of £250 a year. He held the position until 1850, after which he was remunerated only for specific jobs.³⁸ Minor buildings were often entrusted to the company engineer, G.W. Hemans. The line followed the route of the Royal Canal, which the company had acquired. At the second half-yearly meeting of the MGWR board, held in October 1846, it was reported that they had obtained from Mulvany a 'very handsome and suitable design for the terminal station buildings; but for the present they had not thought it advisable to incur any large expenditure in ornamental buildings or to contract for any part of the design but what they may consider indispensable for the opening of traffic upon the line'.³⁹

Some months previously, Mulvany had exhibited at the RHA two drawings of the proposed Dublin terminus at the Broadstone: a south elevation (Plate 18) and a view of the east flank, containing 'Booking Offices, Waiting Rooms etc., now in progress'. The passenger shed, with a roof by the Ballsbridge ironmaster Richard Turner, was also begun at this time (Plate 26). Work on the south elevation – the main front – did not begin until 1850 when a contract was placed with the well-known Dublin builder Gilbert Cockburn. A large plaque on the façade is inscribed 'ERECTED A.D. 1850'. This, the main block, was known as the Directors' House.

The neo-Egyptian monumentality of the Broadstone has been described by Maurice Craig in poetic terms: '...the last building in Dublin to partake of the sublime ... the traveller who sees it for the first time, so unexpected in its massive amplitude, feels a little as he might if he were to stumble unawares upon the monstrous silences of Karnak or Luxor.'⁴⁰

It is difficult to find close precedents for the Broadstone in nineteenth-century buildings, though Egyptian themes can often be found in funerary architecture. Indeed, the Perry vault at Mount Jerome (Plate 23), erected in 1844 in the form of a miniature temple, contains many of the elements of the Broadstone façade. The common pylon motif may have had its origins in the monumental Egypto-Grec gate piers that became fashionable throughout Ireland from about 1820. The first of these seems to have been erected at Westport House from the designs of J.B. Papworth, based on a plate published by him in *Rural Residences* (1818) (Plate 11).⁴¹ The design was imitated by other architects such as Sir Richard Morrison and John B. Keane; examples may be seen at Fota, Ballyfin, Castlemorris, Harristown and Castle Irvine. Those at two houses near Dublin – Nutley (removed in the 1940s) and Kilruddery – would certainly have been known to Mulvany.

The central pediment of the Broadstone façade is echoed in the architraves of the ground-floor windows. The façade is highly modelled. The horizontal emphasis of the rusticated granite ashlar and string courses is balanced by the subdivision of the wall into a series of vertical planes, treated at parapet level as shallow pediments. The echoing of the main elements in the subsidiary details makes for a har-



22 – Broadstone Railway Station, Dublin terminus of the MGWR from 1846 to 1937 – view of the south elevation (Directors' House), erected in 1850

(photo: Irish Architectural Archive)

23 – Vault of James Perry, Mount Jerome Cemetery – erected in 1844, fourteen years before his death, and six years before the construction of the Directors' House at the Broadstone (photo: John Stafford)





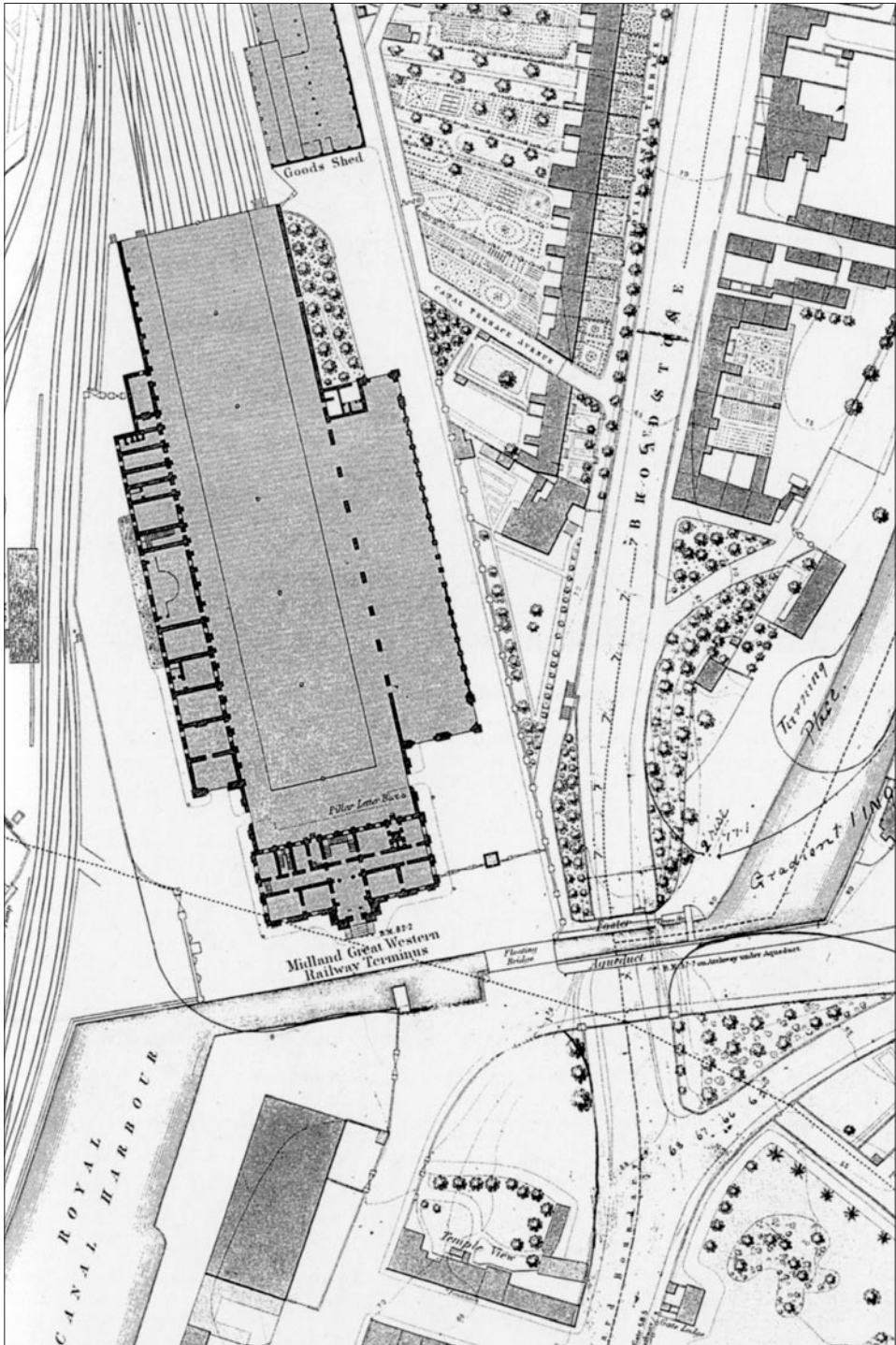
Broadstone Railway Station, Dublin

24 – Detail of the entrance hall at first-floor level (Irish Architectural Archive)

25 – Passenger shed detail (Irish Architectural Archive)

opposite 26 – Site plan (Ordnance Survey 1864-66)



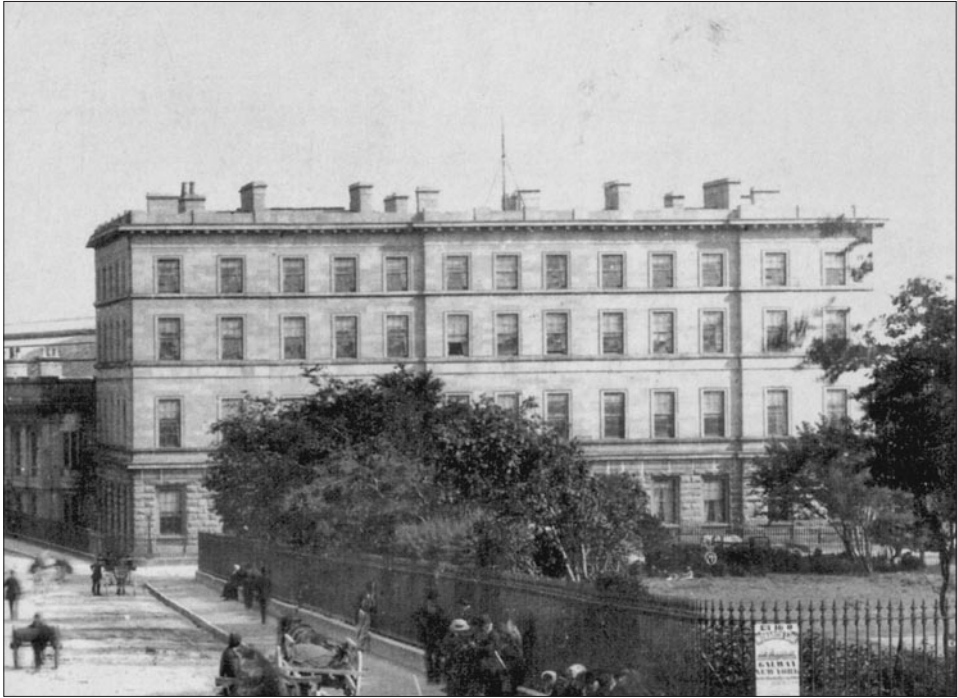




27 – Athlone Railway Station, Co Westmeath (1851)
– a palace façade with five articulated doorways

28 – Pair of houses on the Dunmore Road, Waterford (c.1865), attributable to Mulvany
– note the similarity of the the window surrounds to those at Athlone Station





29 – Galway Hotel and Railway Terminus (1853)
viewed from Eyre Square (photo: Lawrence Collection, National Library of Ireland)

30 – Galway Railway Terminus
photographed in 1982 before the removal of its sash windows



monious composition. Many of the details are neo-Grec, like the carved anthemion and palmette motifs on the entablature and repeated in the entrance lobby. The top-lit hall is subdivided by screens and fluted Doric columns (Plate 24). In stylistic contrast to the façade, the stuccoed back wall of the Directors' House, where it forms the gable of the passenger shed, is replete with Roman neoclassical motifs (Plate 22).

Mulvany also designed the MGWR station at Athlone (Plate 27) (which he exhibited at the RHA in 1851 and 1853) and the terminus and hotel (now the Great Southern) at Galway, exhibited in 1854. Athlone station, built by Cockburns, is finely modelled, with round-headed windows and bold pilasters and consoles.⁴² The Galway hotel (Plate 29), built by William Dargan, is unusually bland for a Mulvany design, and, like the terminus itself (Plate 30), has been the subject of some unfortunate modern alterations.⁴³ Wreaths, a favourite Mulvany motif, are carved on the entablature over the main entrance, perhaps echoing those on the façade of the Broadstone. Among the few surviving internal features is a fine marble fireplace incorporating a pair of bronze discs, emblazoned with the MGWR arms.

At the time the hotel was erected, it was hoped to turn Galway into a major transatlantic port. *The Builder* reported that a group of American capitalists had purchased Mulvany's plans with the intention of erecting a replica in California.⁴⁴ The Galway station building, at right angles to and behind the hotel, is a competent design derived from his yacht clubs. The recessed entrance loggia is similar to that proposed for the George Yacht Club in 1848, while the metal balustrade is similar to that at the Royal Irish. The roof of the passenger shed was fabricated by Richard Turner. The station's formal limestone gateway now stands separated from it in the yard of an adjoining fuel depot.

Mulvany was also architect to the Dublin Trunk Connecting Line, a venture with the aim, presumably, of interconnecting the various Dublin termini. This was not eventually achieved until the Loop Line was constructed in 1891.

SOME DUBLIN HOUSES

Among the greatest figures of the Irish railway boom were the contractor William Dargan and the engineer Sir John Macneill. Dargan's experience of Irish railways went back to the Dublin and Kingstown days, while Macneill planned the Dublin and Drogheda, Great Southern and Western, and other lines. Both men appear to have employed Mulvany to redesign their residences.

In the early 1850s Dargan purchased Mount Anville, Co Dublin (Plate 31), former home of Judge Burton. According to the street directories it was first called



Mount Anville, Goatstown, Co Dublin

*31 – The house as remodelled for William Dargan (c.1852-53)
(Irish Architectural Archive)*

32 – The entrance gateway in its new position (photo: John Stafford)





33 – Mount Anville, gate lodge (c.1852) (photo: John Stafford, 1988)

34 – Minella, originally Colville, Clonmel, Co Tipperary, gate lodge,
probably the lodge for which Mulvany exhibited a drawing (by Raffles Brown) at the RHA in 1862
– a stucco version of the Mount Anville lodge



Dargan Lodge, then the Tower (when its owner added a belvedere), before reverting to its original name. There can be little doubt that Dargan's improvements, which included the erection of a fine monumental granite gateway and lodge (Plates 32, 33), were designed by Mulvany.⁴⁵ Dargan added an Ionic portico *in antis* to the house, using granite blocks of remarkable size. The interior is sumptuous, with a top-lit central hall and adjoining stairhall.

The owner of the property opposite, Mount Anville House (later renamed Knockrabo), appears also to have commissioned his gateway from Mulvany; the stonework is similarly coursed. It is not clear whether the work was commissioned by Robert Orme, who lived there from 1859, or Henry Roe junior, who acquired the property in 1863. Roe greatly extended the house itself, adding a vast double-storey verandah and other features. It is less easy to attribute these to Mulvany. The house was demolished in the early 1980s.

Macneill aggrandised his family home (and birthplace), Mount Pleasant, near Dundalk in Co Louth. Some features, including the staircase, are very Mulvany-like and suggest that he was consulted, though it is probable that many of the concepts, like the full-height portico, were Macneill's own. Macneill has been accredited with the design of a number of railway stations, but appears to have collaborated with architects in most cases.⁴⁶ Another figure associated with the Dublin and Drogheda Railway, its solicitor Richard D. Kane, appears to have employed Mulvany to design his Howth residence, Claremont (now the Howth Lodge Hotel) (Plate 35), in 1857. Kane, who succeeded Peirce Mahony at the D&DR, was a member of the Royal Irish Yacht Club. Up until the late 1980s, Claremont retained such typically Mulvany features as a low-pitched roof, with prominent consoles beneath the eaves and bargeboards, and window heads with rounded corners. The tower at Claremont, which escaped the alterations, is capped by a hipped pyramidal roof with dormers and round-headed windows.⁴⁷

A large number of one-off suburban houses can be attributed to Mulvany, though caution must be exercised since some of his former pupils and associates worked in the same style. Shortly after moving to Lakelands, Mulvany had designed a substantial three-storey house, curiously called Hazlewood Cottage (Plate 37), for an adjoining site. It was expensively finished in granite ashlar and punctuated by pilasters, although, by contrast, the interiors were plain. It may have been designed as a speculation: Mulvany exhibited it at the RHA in 1851 as a 'cottage for Henry B. Clarke Esq.' and again in 1853, by which date it had been completed. It was leased to a Captain Maunsell. Kilmacud House nearby (Plate 16) has a fine cut-granite porch decorated with wreaths in the Mulvany style, as well as an imperial staircase. These features were probably added after the property was purchased by Robert Hoey in 1852.⁴⁸ The gate lodge, on Kilmacud Road Lower, which had a typi-



35 – Claremont (Howth Lodge Hotel), Howth, Co Dublin (c.1857), photographed c.1982 before the enlargement of the window openings; it was acquired for redevelopment in 1998

36 – Friarsland (now Glenard University Residence), Clonskeagh, Co Dublin, remodelled from an earlier house, Friarland, c.1859, with the rear elevation recast as a façade



cal Mulvany curved roof, was demolished in the 1960s.⁴⁹

Another suburban house exhibited at the RHA (in 1856) was ‘a villa in Merrion Avenue, the seat of George MacMullin Esq.’. This can be identified as Glenvar (Plate 58), which had entrances on both Merrion (now Mount Merrion) Avenue and (near the old Mulvany home) on Cross Avenue.⁵⁰ It was designed in Mulvany’s curved-roof idiom, a picturesque style he often used for villas in contrast to the more ponderous neoclassicism of many of the larger buildings. The eclecticism of his villa architecture was unfavourably commented upon by *The Irish Builder*, which felt that ‘it might have been well had he ambioned other less orthodox styles’.⁵¹

Substantial suburban villas whose design or alteration are attributable to Mulvany include Newtown House, Blackrock (remodelled c.1850 for William Hodgens); Clonard, Sandymount (1853, for Henry Thompson); Gortmore, Ballinteer (1858, for Richard Atkinson); Friarsland, Roebuck (1859, for Augustus de Butts) (Plate 36), and Montebello, Killiney (1860, for Daniel Connolly) (Plate 40). Smaller houses include three on Churchtown Road (one detached and one pair), while attributable terraces include 31-32 Oakley Road, Ranelagh, 150-153 Rathgar Road, and the block comprising 1 Waterloo Road and 77-79 Upper Leeson Street (Plate 39). A characteristic of these terraces is the concealment of the pitched roofs behind a parapet, as at the Broadstone and the yacht clubs.

Some Mulvany-looking buildings in Dublin are probably by pupils rather than the master, such as Carlisle Terrace (1859-65) on Church Road, Malahide – a row of eight semi-detached houses – which may be by J.J. Lyons (editor of *The Dublin Builder*). On the south side of the city, another one-time assistant Alfred Gresham Jones designed a number of houses in the Mulvany style, including a pair, nos 15 and 16 Avoca Avenue, Blackrock, erected in 1861-63 by a builder named Gregory Murphy.⁵² There are other Jones/Mulvany houses on George’s Avenue, Blackrock, and at Strand Road and St John’s Road, Sandymount.

Jones is not listed among Mulvany’s pupils in the *Irish Builder* obituary, but is known to have worked for him in the early 1850s. Three of the perspectives exhibited by Mulvany at the RHA in 1853 were drawn by Jones (the Broadstone, Mullingar Asylum and Hazlewood Cottage). Jones attested the death of the architect’s wife, Eleanor Mulvany, in July 1852. Monkstown House, which Jones designed in 1859 (in collaboration with Hugh Carmichael) for the Quaker merchant William Harvey Pim, is very Mulvany-like, but with a tower.⁵³ Jones, however, had a tendency to over embellish his work, and buildings like the Merrion Hall and the old Wesley College lacked Mulvany’s discipline and sense of proportion.⁵⁴

Mulvany’s other pupils included John C. Campbell, who joined the Board of Works in 1853, William Farrell, Thomas Mannin and Raffles Brown. Brown execut-





opposite

*37 – Hazlewood, Kilmacud,
Co Dublin (1851-53)
(photo: John Stafford)*

*38 – Athenry Railway Hotel
(later a catering school), Co Galway
(1853-54) – note the characteristic
maritime railings
(photo: Michael Shaughnessy)*

*39 – Nos 77-79 Upper Leeson Street
and No. 1 Waterloo Road, Dublin –
a formally composed terrace (c.1853)*

*40 – Montebello, Killiney, Co Dublin
(1860), gates and lodge
Mulvany's typical attention to detail
can be seen in the ironwork*



ed a number of perspectives exhibited by Mulvany at the RHA in the early 1860s.⁵⁵ Mulvany's last assistant was the watercolourist William Bingham McGuinness, whom he appointed executor of his will.

THE RUHR COALMINES

On 12 May 1853, Dublin's answer to the London Great Exhibition was opened by the lord lieutenant in 'the presence of upwards of 15,000 persons'. The most illustrious visitor during its five-and-a-half month duration was Queen Victoria, who spent several days in Dublin at the end of August. Accompanied by the Prince Consort and the teenage Prince of Wales, she called on the Dargans at the recently completed Mount Anville, and climbed the tower to view the sweep of Dublin Bay.

Another visitor to Dublin that year was Michael Corr van der Maeren, the son of Irish parents who had fled to Belgium following the collapse of Emmet's rising. Corr had lately acquired an estate near the Westphalian town of Gelsenkirchen, and was in search of capital and expertise to investigate its potential as a coal mine. It should be noted that this area, now the heartland of the Ruhr industrial region, was at that time still agricultural and poorly served by roads. It had only recently been connected to the railway system. It seems likely that Corr initially approached Dargan with his proposition. However, having committed himself to underwriting the exhibition to the tune of £100,000 (he eventually lost 'only' £20,000 on the venture), Dargan was hardly in a position to help out financially. James Perry was contacted and expressed interest. The operation was, however, likely to require much more capital than even he could provide. He recommended that his fellow Quaker, the Portlaw industrialist Joseph Malcomson, be brought in on the deal.

Perry had a long-established business relationship with Dargan, going back some twenty years to the building of the Dublin and Kingstown. Malcomson's brother William, who also took a share in the venture, was a major shareholder in the Waterford and Limerick Railway, which Dargan was then completing. Perry had a stake in this line also. Of Ulster-Scots origin, the Malcomsons' principal interests were in corn milling at Clonmel and in cotton spinning at Portlaw. They were also ship owners, and in 1844 had inaugurated a shipbuilding and repair yard in Waterford.⁵⁶ They saw in the Ruhr project an opportunity to break the stranglehold of the Welsh coal suppliers on the Irish market. The Irish Quaker entrepreneurs, with their railway and manufacturing interests, were keen to control the price of their raw material.

The Mulvany family were among the immediate beneficiaries of the new venture. William Thomas Mulvany's position as a commissioner of public works

had become increasingly shaky in the aftermath of the Rosse committee's inquiry into the operation of land drainage grants in 1852. Richard Griffith, chairman of the commissioners, had long been determined to make Mulvany a scapegoat, and was instrumental in forcing his resignation in June 1853. He had moved to London when he was approached by Corr, Malcomson and Perry with an offer to direct the prospecting operation at Gelsenkirchen. A deal was negotiated whereby William was given a fixed salary and a stake in the venture, with 5% of the profits, though he appears to have been regarded by the promoters as an employee rather than a partner. He moved to Germany in 1854 and opened what was to be the first of three mines, the Hibernia, on St. Patrick's Day, 1856.⁵⁷

Joseph and William Malcomson and Joseph's son David were the main shareholders in this and a second mine, the Shamrock, at Herne, which commenced operation in 1857. Perry's nephews John and James were also shareholders. The enterprise expanded in the 1860s with the acquisition of the Vulcan Ironworks at Duisburg and the sinking of a third mine, the Erin, at Castrop. The youngest of the Mulvany brothers, Thomas John, joined the operation as a colliery manager. It is likely that John Skipton Mulvany also received work from the consortium. We know that his brother erected housing at both the Hibernia and Erin mines. While there is no direct evidence of architectural commissions, it seems more than coincidental that in 1875 his associate, the artist William Bingham McGuinness, exhibited at the RHA a perspective view of houses erected at Castrop for the Prussian Mining Company.

The establishment of the consortium was significant in cementing the relationship between the Mulvany and Malcomson families. In the decade or so following the inauguration of the Ruhr projects, the Malcomsons provided the mainstay of John Skipton Mulvany's architectural practice. There is evidence, however, that the Malcomsons were putting work his way as early as 1851, two years before the Ruhr developments were first mooted. In 1849 Joseph Malcomson had employed the Clonmel architect William Tinsley to aggrandise his home Mayfield, which adjoined the Portlaw mill. Two years later, Tinsley, an ardent Wesleyan who had hitherto enjoyed a successful practice in south-east Munster, decided to emigrate to the United States. His biographer, J.D. Forbes, has suggested that the move may have been partly prompted by what he considered a slight by the Clonmel Quaker community in awarding the design of a Friends' seminary in the town to a 'pretender from Dublin'.⁵⁸ It seems certain that the interloper was Mulvany. The building, commissioned in 1846 but converted eighteen years later to a private house known as Prior Park, had a number of stylistic features consistent with his work.⁵⁹ It was demolished for a housing development in 1997.

By the end of the 1850s Mulvany was being extensively employed by the



Malcomsons in Clonmel, Portlaw and elsewhere. His first substantial commission from them appears to have been a further enlargement of Mayfield, completed sometime before Joseph Malcomson's death in April 1858.⁶⁰ Mulvany exhibited the design at the RHA two months later. He added wings to the house, as well as capping the stuccoed façade with a modelled granite parapet (Plates 41, 42). As Mulvany found it, Mayfield appears to have been a 'long house', one room deep with service accommodation in a rear annex. His first additions were the wings: double pile to the north (with two reception rooms, back to back) (Plates 45, 47); single to the south, with a winter garden. In place of a porch and pair of bay windows (probably added by Tinsley), Mulvany erected a central tower in cut stone, incorporating the entrance porch (Plate 46), and rising to a viewing room above the eaves level. The tower is loosely based on that at Walton House, Surrey, erected in the late 1830s from the designs of Sir Charles Barry. Finally, the service annex was demolished and the house more than doubled in depth, with a top-lit (Georgian-like) central corridor along the spine.

At some point Mulvany must also have aggrandised and enlarged another Malcomson residence in the area, the miller's house at Pouldrew, near Kilmeadan, three miles south-east of Portlaw. The window reveals have his characteristic rounded corners. The flour mill at Pouldrew had been the Malcomsons first venture in



opposite

Mayfield, Portlaw, Co Waterford

41 – Entrance front in 1982, showing Mulvany's tower and other embellishments of the 1850s

42 – Entrance front in 1996, showing the results of vandalism

*43 – Mayfield – schoolhouse and hall (1854)
– the curved roofs are original*

44 – Dun Laoghaire (formerly Kingstown) Railway Station, Co Dublin – flank wall of the former passenger shed (1853-54). Mulvany's penchant for brackets is evident here and in the previous plate.





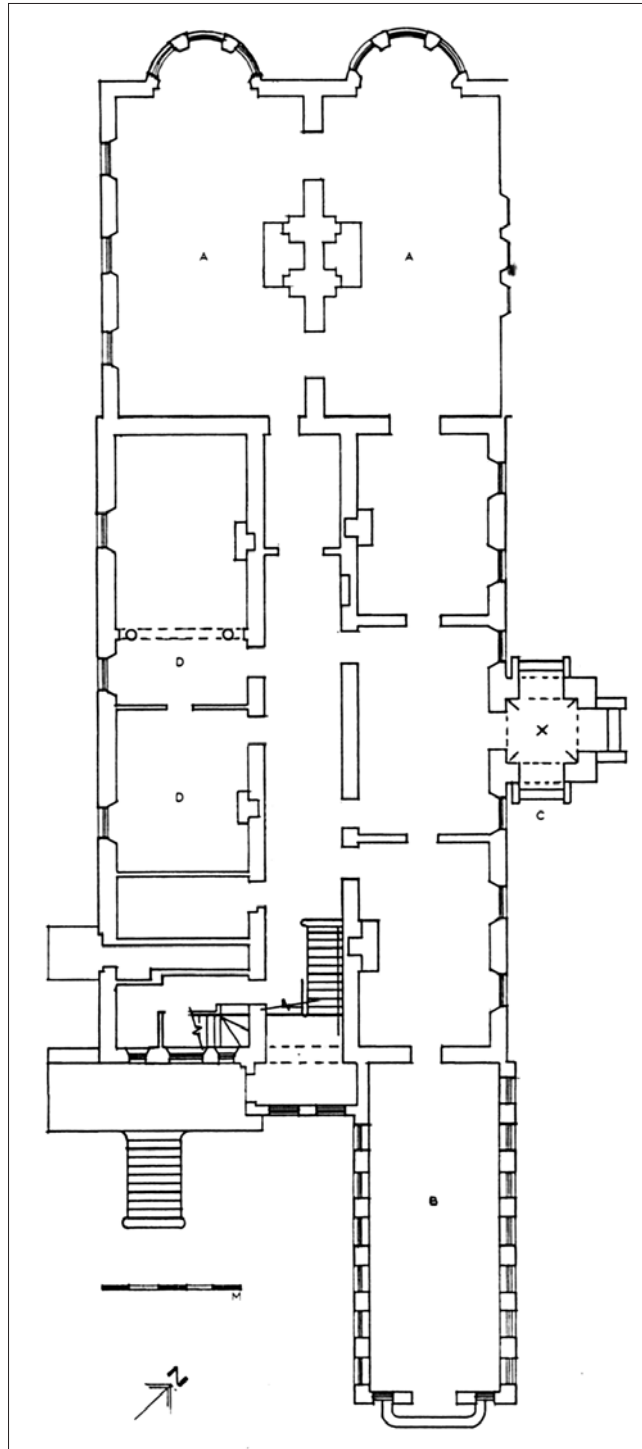
Mayfield

45 – Interior of the sitting room, one of two reception rooms in Mulvany's single-storey-over-basement extension to the north of the house (early 20th-century-view) (Poole Collection, National Library of Ireland)

46 – Detail of the porch in 1982

47 – Mayfield

Mulvany's additions appear to have been the single-storey-over-basement wings (reception rooms to the north (A); conservatory to the south (B)); tower (C); and, in a slightly later phase, the demolition of a service wing to create a garden front on the west side with additional rooms marked (D). (tracing by the author based on a survey drawing by T.G. Kiely, 1968, courtesy the late Robert Jacob)





48 – Clashawaun, Clara, Co Offaly
– pair of houses (late 1860s, much altered), with a longitudinal curved roof. The boundary wall is similar to that at the Clara Meeting House.

49 – Brown Street, Portlaw, Co Waterford
– terraced houses with transverse curved roofs. The centre house here (early 1850s), is one of the few estate houses in Portlaw with surviving original sash windows and decorative eaves.
(photo: Colm Murray)

east Waterford, being leased by Joseph Malcomson's father, David, in 1824, a year before the family set up in Portlaw. Pouldrew was operated by a younger son, David junior, but as he died in 1840 and the OS map of 1841/42 shows a relatively modest house on the site, the work must postdate him.

Mulvany appears to have had a hand in the the design of Malcomsons' workers' housing (effectively a rebuilding of the village of Portlaw), constructed between 1850 and 1855, and in the provision of a school and hall in the mill complex itself (Plate 39), erected in 1854.⁶¹ All these buildings have Belfast-truss curved roofs covered with tarred linen produced at the plant (Plate 49). Similar housing was built by the Malcomsons in Co Limerick⁶² and by other industrialists in Harold's Cross (Dublin), Carrick-on-Suir, Blarney and Banbridge, and much later, in 1869-74, at Clara (Plate 48). Mulvany was probably architect to at least some of these developments. Mayfield itself also spawned further commissions for grand houses from the Malcomsons in counties Waterford, Tipperary and Dublin. Mulvany exhibited perspectives of each at the RHA.

THE PERRYS, GOODBODYS AND MALCOMSONS

Little has been published on the role of the Quaker entrepreneurs in the Irish economy in the mid-nineteenth century. Many of the families discussed here were interrelated. Undoubtedly there were other business ventures before the Ruhr mines for which Quakers from opposite ends of the country united to fund projects of mutual advantage. Several of the families, for instance, were involved in setting up the Friends' Boarding School in Dublin in 1840, and enterprise that survived just four years.⁶³ Joseph Malcomson was a subscriber to the school, as was his brother David, the Clonmel mill owner, James and Henry Perry, and Thomas and Jonathan Pim. The school's thirty-three pupils included several of Mulvany's future clients.

While James Perry undoubtedly did much to further Mulvany's career, we do not know if he employed him at his own residence, Obelisk Park, Blackrock. The present appearance of the house dates from a reconstruction (1874-75), carried out under the superintendence of the architect Sir Thomas Drew. Perry certainly employed him on two ventures at Athenry, Co Galway – the construction of a model farm on the former Oranmore estate, sold by the Incumbered Estates Court in 1850,⁶⁴ and the erection of a railway hotel (Plate 38) on the opposite side of the town. Both projects were begun in 1853 and were complete by 1854.⁶⁵ A tourist guidebook published in the latter year described the hotel, with its characteristic Mulvany bracketed eaves and a curved-roof veranda, as a 'very superior building'.

Perry was reported as having greatly developed the old estate, which was

non-residential. Presumably he stayed at the hotel on his visits. The farm buildings, which flank the MGWR line, are of little architectural pretension. A Gothic steward's house (dated 1870 on a plaque) was presumably erected by the Goodbody family who inherited the property. It may well have been a late, if not particularly inspired, Mulvany design.

James Perry's brothers, William and John, owned the flour and oaten mills at Ballinagore in Co Westmeath, an extensive establishment described in 1846 as capable of manufacturing 50,000 barrels of flour and meal annually. Although William had arrived in Ballinagore in 1838 to take over the milling interests of W.H. Mulock, the Perry investment may have been made at the invitation of the proprietors of the village, the Vignoles family, kinsmen of the engineer of the D&KR. Initially the Perry brothers seem to have occupied two earlier millers' houses. William's house, single storey over basement, was extended and aggrandised in the Mulvany style before he acquired Mosstown (a manor house eight miles to the northwest) from William Dargan in 1856. Dargan had bought the Mosstown estate from the Incumbered Estates Court in 1851 (possibly as a proxy for the Perrys).⁶⁶

John Perry, on the other hand, decided to build a large new house in Ballinagore itself (Plate 50), backing onto the flour mills but facing out into open country.⁶⁷ This was in Mulvany's picturesque style, with asymmetrical elevations and low-pitched roofs, with prominent brackets supporting the eaves and verges. It was probably begun about 1850 and was complete by 1854, when it was recorded on *Griffith's Valuation*.⁶⁸ The elaborate entrance gateway has characteristic Mulvany piers with swept caps. There is no documentary evidence that Mulvany designed the house, though it is undoubtedly his. It was mentioned in Gilbert Cockburn's obituary in *The Dublin Builder* in 1862 as having been built by his firm.⁶⁹ The same notice, incidentally, recorded Mulvany's attendance at the funeral.

Another of Mulvany's midlands clients was John Lyster of Norefields, Co Laois, who built a house with characteristic curved roofs at Bunrevan, outside Birr, Co Offaly, in 1863.⁷⁰ The estate, like others of Mulvany's nouveau riche patrons, had been purchased from the Encumbered Estates Court. A number of buildings in the village of Clara in the same county also bear Mulvany's imprint, though documentary evidence is lacking. What Portlaw was to the Malcomsons, Clara was to the Goodbodys, who owned the local flour and jute mills. Both towns have similar workers' housing. Mulvany probably designed the Friends' Meeting House at Clara (Plate 53), which the family built, as well as Marcus Goodbody's seat, Inchmore (Plate 54), rebuilt apparently in the 1860s. The Victorian embellishments of Charlestown (Plate 52) and Clara House, owned respectively by his brother Jonathan Goodbody and nephew Richard Goodbody, were probably also carried out to Mulvany's designs. The connection was once again through James Perry of



*50 – Ballinagore, parish of Newtown, Co Westmeath (c.1850-54)
an eclectic design combining some of Mulvany's 'free-style' motifs with classical elements*

*51 – Cartown, parish of Kiltoghert, Co Leitrim (1856-62)
a simplified version of Ballinagore*





52 – Charlestown, Clara, Co Offaly
line drawing by John Ross showing the remodelled façade attributable to Mulvany (c.1860)
(from Margaret Stewart, *GOODBODYS OF CLARA* 1865-1965)

53 – Former Clara Meeting House, Clara, Co Offaly (c.1860)
built adjoining the Quaker cemetery and facing the Inchmore demesne

opposite 54 – Inchmore, Clara, Co Offaly (c.1860): portico





Obelisk Park, whose favourite daughter Hannah was married to Marcus Goodbody.

James Perry died in July 1858, two months after his business partner Joseph Malcomson. His will contained a number of contentious provisions, which probably explains why he had it drawn up by a Roman Catholic solicitor rather than another Quaker.⁷¹ Under a codicil, the Athenry farm was left to his son William James on condition that he did not marry Elizabeth Pim of Monkstown Castle, whose late father had been employed by Perry and his associates as treasurer of the D&KR. The caveat may have been due to a business row rather than the fact that Perry's own second wife was a Pim. When the wedding went ahead, the farm passed instead to the Goodbodys, who had already got a generous slice of James Perry's estate, including most of his shares in the Hibernia and Shamrock mines. William James, who seems to have had other financial resources, threatened litigation, and eventually obtained a generous settlement from his relatives. Under its terms he handed Obelisk Park over to Marcus Goodbody in 1873.⁷²

James Perry's death may also have lost Mulvany the patronage of the Midland Great Western. When they came to add a substantial colonnaded cab-shelter to the Broadstone in 1861 they employed George Wilkinson, architect to the Dublin, Wicklow and Wexford Railway. Wilkinson also got the commission for a new station building at Mullingar, to replace a temporary structure of 1848. Perry's death may also have precipitated the closure of Richard Field Mulvany's newspaper *The Advocate* at the end of 1860; the printing plant had been mortgaged to him in 1851. Richard disappears from the Dublin directories, and may have gone abroad after the collapse. Flush with funds, William James Perry left Obelisk Park for an even larger house nearby, Ardlui, which he extended and aggrandised in 1873, employing the architect John McCurdy.⁷³ He bankrolled his cousins' mills in Ballinagore, eventually taking over all their property there when they defaulted on repayments.⁷⁴ James Perry had arranged for his nephews John and James (whose father Robert had died in 1855) to be educated in Germany, and left them shares in the mines should they decide to work in the venture. James junior built Dean's Grange House (Plate 55) (just south of Blackrock, later renamed Clonkeen House), a villa in Mulvany's Italianate style with channelled stucco and quirky curved quoins. It was demolished in 1988.⁷⁵

The great Malcomson house-building boom got underway in 1861, three years after Joseph's death. His estate, valued at £333,000, was one of the largest proven in Ireland in the nineteenth century. It was five times that of James Perry, who died just before him. Joseph Malcomson's brother William took over the business, though he apparently lacked the necessary acumen. Joseph's widow Charlotte withdrew her capital and left Portlaw for Bray. In 1861 she acquired Leopardstown House, Co Dublin (Plate 56), a two-storey-over-basement residence built by



55 – *Dean's Grange House, Co Dublin (1863)*
(incorporating parts of the earlier Grange House) demolished in 1988

56 – *Leopardstown Park (formerly Leopardstown House), Co Dublin*
reconstructed from Mulvany's designs, 1861-62





57 – *Villa Marina, Dunmore East, Co Waterford (1861-64)*
garden front

58 – *Glenvar, Booterstown, Co Dublin (1855-58)*
side elevation



Colonel Coote MP in the 1790s. She commissioned Mulvany to reconstruct it, inserting a top-lit imperial staircase and embellishing the façade with stucco ornaments. The work, carried out by William Crowe, was completed in October 1862 at a cost of £6,500.⁷⁶

Joseph Malcomson's three sons each commissioned houses from Mulvany. The eldest son, David, who inherited the bulk of his father's estate, built Villa Marina (1861-64) (Plate 57) at Dunmore East, Co Waterford, employing a Dublin contractor, Mathew Lynch of Camden Street. It is the largest of Mulvany's curved-roof houses. The main block, which is symmetrical with a pair of bows facing the sea, is flanked by single storey wings as at Mayfield. There is a separate U-shaped stable block, surmounted by a cupola (now converted to a private house). Mulvany exhibited a perspective of the stables at the RHA in 1866. *The Dublin Builder* thought the style of Villa Marina 'unusual but effective'.⁷⁷ Some of the internal doors are round-headed, with hood mouldings similar to those used externally by Mulvany on other houses.

David Malcomson's brothers George and Frederick each built houses in Portlaw itself. Frederick's house, Clodiagh (Plate 59), constructed by Cockburns in 1862-63, has conventional pitched roofs, with carved and pierced bargeboards.⁷⁸ While the walls are plastered, there are distinctive tall brick chimneystacks. This is one of the few Mulvany buildings where brick of any sort can be seen. The interior is relatively simple, the main feature being a centrally located pine staircase. Mulvany exhibited a design for a conservatory and hothouses for Frederick Malcomson in 1864. These are no longer extant.

George Pim Malcomson's Portlaw House (Plate 60) (now the Woodlock convent) was begun in 1861, and is the only classical house of the three. It is a large two-storey building with a standard Mulvany single-storey D-ended wing to one side. The elevations are finished in stucco with a rusticated ground floor and shallow balconies beneath the first-floor windows. There is a fine Portland stone tetrastyle Ionic portico. George Malcomson and his wife Emilie are commemorated in a plaque over the front door. An ornate central hallway rises the full height of the house. The hall extends to one side to incorporate the staircase, as at Mount Anville. The present external appearance has been somewhat marred by the removal of the parapet and the central bow on the garden front. Another Portlaw house, Milfort, was enlarged and aggrandised by William Malcomson. Mulvany may have been involved. The house was demolished in the 1950s, as was its lodge, the curious-looking domed Copper Lodge (Plates 61, 62).

Mulvany also designed houses for two of Joseph Malcomson's brothers. Thomas built Minella (c.1862-64) (Plate 63) outside Clonmel, while John built Elva Lodge (1864-66) on the outskirts of Waterford city. One of the Minella lodges (Plate



*59 – Clodiagh, Portlaw (1862-63)
entrance front*

*60 – Portlaw House, Portlaw (1861-64)
entrance front (Lawrence Collection, National Library of Ireland)*





61 – Portlaw House

Copper Lodge and entrance gates, demolished in the 1950s (Lawrence Collection, NLI)

62 – Mayfield, Portlaw – wheel-operated double gates (photographed in 1982)
– the rustic fence castings are similar to those at Copper Lodge



34) is a simplified version of that at Mount Anville (Plate 33). The house itself is classical, with a pair of full-height bows on the garden elevation, which overlooks the river Suir. The main rooms are arranged around an elongated central hall which rises to roof level (similar but wider to that at Mayfield). Elva, which was later renamed Ardkeen, remained a private residence until the late 1940s, when it was acquired by Waterford County Council as the site of a sub-regional sanatorium (built 1950-54).⁷⁹ Although altered with a simplified interior and a flat roof, the house survived as part of the hospital complex until 1994 when it was torn down by the health board. Elva was not unlike Portlaw House, though its elevations were more severe. The house proper and the gate lodge (which survives) had similar tetrastyle Doric porticos.

63 – Minella, Clonmel, Co Tipperary (c.1862-64)

garden front facing the River Suir, with modern hotel additions (photo: Jacqueline Donnelly)



OTHER BUILDINGS

While most of Mulvany's practice, particularly in later years, seems to have centred on domestic commissions, he designed a wide range of other structures, from the plinth of the Thomas Moore statue in Dublin of 1857 (Plate 64),⁸⁰ to cornstores (unidentified) in Cork of 1863,⁸¹ and the 300-bed lunatic asylum in Mullingar (1847-55) (Plates 65, 66). This was one of several asylums awarded at that time to private architects by the Board of Works, and while all were prominent in the profession, Mulvany's connection, as the brother of one of the Board's commissioners, must surely have helped.⁸²

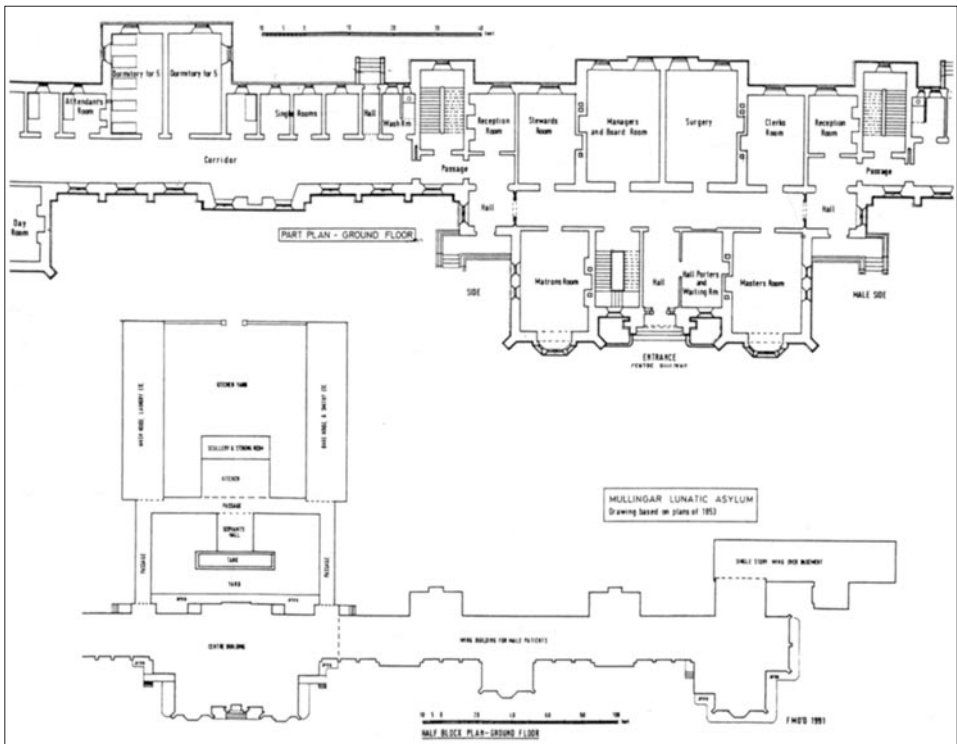
The building is unusually (for him) in the Gothic style, which was stipulated in the brief, while the plan follows the standard corridor layout advocated by the great asylum theoretician, Dr John Conolly of Hanwell, whose ideas appealed to the Board of Works. The design is competent if unexciting. No doubt if he had a choice

Mulvany would have preferred to have used one of the other styles he favoured. Mulvany's choice of Tudor Gothic was old fashioned, and may be contrasted with the more 'progressive' Early English Gothic style of the contemporary asylums at Cork by William Atkin, and Killarney by Benjamin Woodward of Sir Thomas Deane's office, buildings which reflected the precepts of Pugin.

Mulvany served for a time as architect to the Dublin Board of Superintendence for the City Prisons, for whom he altered the Richmond Bridewell in 1850, 'augmenting the treadwheel buildings' and converting a large part of the building to the separate system.⁸³ This complex was subsequently rebuilt as a barracks in the 1870s, and is now Griffith College. Mulvany also carried out additions and alterations for the same board to Grangegorman Penitentiary in 1850-51.⁸⁴ However, this did not include the installation of the separate system, which had to wait until a fur-



64 – *Thomas Moore Memorial, Westmoreland Street, Dublin (1857) – plinth designed by Mulvany to support Christopher Moore's statue*



ther reconstruction, with E.H. Carson as architect, in 1865-66.

One Dublin public-building commission which might have fallen Mulvany's way had circumstances been different was the National Gallery on Merrion Square. To pay tribute to William Dargan's munificence in underwriting the Dublin Exhibition, a committee (the Dargan Committee) was set up in July 1853 to collect funds for a 'permanently useful' commemoration. Among the four trustees of the fund was James Perry. These funds were subsequently made available for the erection of a national gallery, a project which had been independently promoted by the Royal Irish Institution and which was ultimately subvented by the government.

In 1855 Mulvany's artist brother George, who was secretary of the Irish Institution, was also appointed to the board of the proposed gallery. In this capacity he somewhat bizarrely attempted to design the gallery himself, producing a series of plans and sections, which, although well wrought, displayed an ignorance of sound building construction. In 1856 Richard Griffith, chairman of the Board of Works, asked his architect Jacob Owen for a report on the designs. Owen gently suggested that George should 'abandon the office [of architect] he [had] undertaken in so liberal a spirit'. Griffith hoped to retrieve the situation by getting a professional architect to recast George's design on the quiet, suggesting that either his own staff-member Frederick Villiers Clarendon or John Skipton Mulvany 'might agree to take on the job at little, or, possibly, no cost'.⁸⁵ In the event, the task was entrusted to Owen's son-in-law, the successful architect and surveyor Charles Lanyon. Ultimately, even he was superseded, the final designer being Captain Francis Fowke RE. George Mulvany survived the debacle to be appointed director of the gallery in 1862.

While Mulvany was associated with the new rich of the 1850s – the wealthy middle class who purchased bankrupt estates in the aftermath of the famine – he did receive some commissions from the Ascendancy. In 1862 he exhibited at the RHA a 'south-west view of proposed alterations to Dunbrody House, Co Wexford, the seat of Rt. Hon. Lord Templemore'. The extent of his work there is unclear; some, if not most, of his additions appear to have been swept away when the house was again remodelled about 1900. Templemore's cousin, the Marquess of Donegall, was commodore of the Royal Irish Yacht Club.

Mulvany's name has also been associated with buildings on the estates of another aristocratic family, the Crichtons (Earls of Erne) of Crom Castle, Co

Mullingar District Asylum (now St Loman's Hospital) (1847-55)

65 – Entrance front (photo: D. Newman Johnson)

66 – Part-plan of ground floor (top) and half-block plan (bottom)

(drawings by the author, 1991, based on original tracings now in the National Archives)

Fermanagh. It has been suggested that he designed the Gothic revival parish church at Crom (1840-44).⁸⁶ The Butter Market at nearby Lisnaskea was erected from his plans in 1856. This is also Gothic, and has been described as a hybrid of medieval German and Tudor revival styles.⁸⁷ Mulvany had some connections with the area. The Lisnaskea Market House proper was designed by his master William Deane Butler during the period of his apprenticeship. William Mulvany's in-laws, the Winslows, were prominent landowners in nearby Kinawley.

Another Ascendancy family for whom Mulvany appears to have worked were the Garnetts of Williamstown, Co Meath. A dower house on the estate, Williamstown Lodge, probably built about the time of the proprietor's marriage in 1859, has a typical curved roof. Another attributable houses include Gigginstown, Co Westmeath (Plate 67), a formal classical building erected about 1853-55 for Elizabeth Busby of Churchtown House, Co Dublin, and Cartown (originally Summerhill), near Carrick-on-Shannon, Co Leitrim, and the enlargement of Belmont, Cullahill, Co Laois. Gigginstown superseded an earlier house in the demesne, which Miss Busby inherited from Captain Brabazon Connor in 1853. It is more Georgian than Victorian, with decorative plasterwork, small-paned windows and a tetrastyle Doric portico.⁸⁸ The rooms are laid out symmetrically, with a characteristic Mulvany top-lit imperial staircase. The grand entrance gates and lodge are also attributable to him (Plate 68).

Cartown (Plate 51), an unpretentious gabled villa with round-cornered windows at ground-floor level, was built for George Church on the site of a small farmhouse on a ninety-three-acre holding. It was described in *Griffith's Valuation* in 1856 as vacant and 'unfinished', but was completed by 1862.⁸⁹ Belmont, otherwise Aghnacourt, is a Georgian house, the seat of John Roe in 1837, which was sold by members of the Ponsonby family to Robert Owen in 1861.⁹⁰ It was presumably at this time that a single-storey cottage orné extension with a typical Mulvany curved roof was built at right angles to the original block to face the entrance avenue.

Aside from the attribution of Crom Church, only two ecclesiastical projects by Mulvany are known – an unexecuted design for remodelling the Mariner's Church in Kingstown, exhibited at the RHA in 1863,⁹¹ and a convent in St John's, Newfoundland, completed about 1850.⁹²

LIFE AND DEATH

Little is known of Mulvany's private life, but he never remarried. According to Professor Butler, he was fond of the Ascendancy sport of foxhunting, an interest he shared with his brother William.⁹³ Butler (citing the late-Victorian architect Albert



Gigginstown, parish of Killulagh, Co Westmeath

67 – Entrance front (c.1853-55)

68 – Gates and lodge

(photos: Irish Architectural Archive)



E. Murray) claimed that he was also a 'prodigious smoker of cigars'. We know, though not from Murray, that Mulvany's elegant lifestyle was also the cause of a deteriorating liver condition. This lifestyle was in marked contrast to the austerity of most of his Quaker patrons, though he did have a soulmate in Marcus Goodbody of Clara, a keen huntsman who both smoked and drank.⁹⁴

In 1854 Mulvany was elected a member of the Royal Irish Yacht Club, whose building he had designed seven years earlier. He was proposed by Joseph Todhunter, a Quaker and kinsman of the club secretary. He was one of the first architects to join the Kingstown yacht clubs. Membership did not, of course, imply an active interest in sailing. During his sixteen years as a member of the club, Mulvany sponsored only one candidate for membership himself. That was his client, George Pim Malcomson of Portlaw. Joseph Todhunter seconded the proposal. In 1863 Mulvany was elected a director of the Dublin and Kingstown Steam Packet Company, a short-lived company which provided a steamer service between the two ports.⁹⁵

Whether Mulvany sailed or not, he was involved in one celebrated maritime incident which nearly cost him his life. During a gale on Saturday 9 February 1861, two colliers were driven on to the rock armouring at the back of Kingstown's East Pier. The commander of the guardship *Ajax*, Captain Boyd, and five of his men perished while trying to rescue the crew of one of the foundering vessels, the *Neptune*. A number of bystanders assembled on the pier were swept against the rocks, some with serious injury. Mulvany, who had perhaps sauntered down from the Royal Irish, where a ship wrecked the previous day was lying against the foreshore, was among the group, but remarkably he emerged unscathed.⁹⁶ He survived another nine years to die of cirrhosis in May 1870 at the age of fifty-seven.⁹⁷ There is a certain poignancy in his death certificate. His martial status, recorded as bachelor, is corrected to read widower.

He left effects valued at under £1,000. There is no evidence that his practice was sold or taken over or that any of its records (which must have been considerable) were preserved. In November 1870 the annual report of council of the Royal Institute of the Architects of Ireland recorded that Mulvany had 'at one time been one of the most extensively employed practitioners in Ireland'.⁹⁸ Someone must have commissioned a bust by Thomas Kirk Stewart, which was exhibited in Dublin in 1871 and 1872,⁹⁹ but it too is untraced.

ACKNOWLEDGEMENTS

My initial researches into the career of John Skipton Mulvany arose from a request to lead a walking tour of the Dún Laoghaire yacht clubs in 1982, which was later developed into a lecture and eventually led to an article on Mulvany, commissioned by John Stafford, which appeared in *Martello* in 1988. My thanks to the owners of Mulvany buildings and all those who assisted me in my research over the years, in particular Daniel Gillman, the late Robert Jacob, Rob Goodbody, David Griffin, Ann Martha Rowan, Majella Walsh, Peter Pearson, Jeremy Williams, Stephen Daly, Michael Killeen, James Martin, the late Jeanne Sheehy and Kevin Murray. Among the holders of archives, I wish to thank particularly the Irish Architectural Archive, the Irish Railway Record Society, the Library of the Religious Society of Friends and the Royal Irish Yacht Club.

ILLUSTRATIONS

All photographs by the author unless otherwise stated.

ENDNOTES

- ¹ M. Craig, *Dublin 1660-1860* (London 1952) 305.
- ² A.E. Richardson, *Monumental Classic Architecture in Great Britain and Ireland during the Eighteenth and Nineteenth Centuries* (London 1914) 87-88.
- ³ R.M. Butler, 'J.S. Mulvanny [sic] RHA: the story of an eminent Irish architect', in *The Irish Builder*, 28 June 1924, 569-70.
- ⁴ The paper is expanded from research originally commenced for a lecture delivered to the Old Dublin Society on 16 March 1983, an illustrated synopsis of which was published in *Martello* (summer 1988) 30-41.
- ⁵ K. Bloemers, *William Thomas Mulvany (1806-1885): Ein Beitrag zur Geschichte der rheinisch-westfälischen Grossindustrie und der deutsch-englischen Wirtschaftsbeziehungen im 19. Jahrhundert* (Essen 1922).
- ⁶ A.C. Mulvany, *Letters from Professor Thomas J. Mulvany RHA to his eldest son William T. Mulvany Esqre, Royal Commissioner of Public Works Ireland from 1825-1845* (1907) preface.
- ⁷ Walter G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin and London 1913) ii, 156.
- ⁸ J.C.I. Dooge, 'William T. Mulvany (1806-1885)', abstract of the Nicholas Callan Memorial Lecture delivered to the Institution of Engineers of Ireland, 22 October 1996.
- ⁹ T.J. Mulvany (ed.), *The Life of James Gandon...* (Dublin 1846) 199.
- ¹⁰ Mulvany, *Letters from Professor Thomas J. Mulvany*, 27.
- ¹¹ See RHA catalogues and A.M. Stewart, *Royal Hibernian Academy of Arts: Index of Exhibitors, 1826-1979*, 3 vols (Dublin 1986-87).
- ¹² Ex info. K.A. Murray and John Burnett.
- ¹³ Mulvany, *Letters from Professor Thomas J. Mulvany*.
- ¹⁴ Jeanne Sheehy, 'Railway Architecture – its Heyday', *Journal of the Irish Railway Record Society*, vol. 12, no. 68 (October 1975) 125.
- ¹⁵ Drawings in the Murray Collection, deposited in the Irish Architectural Archive, 92/46/823-35. The terrace was designed for Thomas Gresham by George Papworth in 1832 but was altered and completed from the designs of William Murray in 1833-35.

- ¹⁶ For the D&KR, see K. A. Murray, *Ireland's First Railway* (Dublin 1981).
- ¹⁷ F. O'Dwyer, *Lost Dublin* (Dublin 1981) 129. Date on the balusters in the neo-Grec stair tower. The Ionic colonnade across the façade recalled Mulvany's yacht club designs.
- ¹⁸ Joseph Lee, 'Merchants and Enterprise: the case of the early Irish railway 1830-1855', in P. Butel and L.M. Cullen (eds), *Negoce et Industrie en France et en Irlande aux XVIIIe et XIXe Siecles* (Paris 1980) 153.
- ¹⁹ O'Dwyer, *Lost Dublin*, 126.
- ²⁰ Among the most interesting is the house illustrated here (no. 2) – a double-fronted house with a Tower of the Winds portico – which was damaged by fire in December 1999.
- ²¹ Peter Pearson, *Between the Mountains and the Sea: Dun Laoghaire-Rathdown County* (Dublin 1998) 192.
- ²² Murray, *Ireland's First Railway*, 22.
- ²³ Pim's 'seat' was part of a composition exhibited by Papworth at the RHA in 1829. This would indicate that the house, Carrickbrennan Lodge, was designed by Papworth rather than Mulvany, as suggested by Pearson, *Between the Mountains and the Sea*, 185.
- ²⁴ N. Niven, *A prospectus of the proposed public gardens at Monkstown Castle, Dublin* (Dublin 1839).
- ²⁵ Some of the Crofton Road houses are fronted by railings with 'capstan' balusters similar to those at Mulvany's Royal Irish Yacht Club.
- ²⁶ Registry of Deeds, Dublin, 1858/19/155.
- ²⁷ Mount Jerome Records.
- ²⁸ Mount Jerome Records; *Daily Express*, 5 July 1852.
- ²⁹ Registry of Deeds, Dublin, 1857/22/90.
- ³⁰ Murray, *Ireland's First Railway*, 167-71.
- ³¹ The iron roof was removed in the 1960s. The main station platform has been altered several times, most notably for the DART (1983) and for a disabled access bridge (1997) which has bisected Mulvany's buildings.
- ³² For these aqueducts, see Ruth Delany, *Ireland's Royal Canal 1789-1992* (Dublin 1992) 65, and Michael Barry, *Across Deep Waters: Bridges of Ireland* (Dublin 1985).
- ³³ A number of Mulvany and Papworth drawings for the clubhouse, formerly in the collection of the Office of Public Works, are now in the National Archives, Dublin.
- ³⁴ Minute books of the Royal Irish Yacht Club.
- ³⁵ *The Builder*, 10 August 1850, 375. A ground plan published in *The Builder* in 1851 (148) is reproduced (redrawn) in Maurice Craig, *The Architecture of Ireland from the earliest times to 1880* (London and Dublin 1982) 299, fig. 254.
- ³⁶ Peter Pearson, *Dun Laoghaire Kingstown* (Dublin 1981) 39.
- ³⁷ Jeanne Sheehy, *Kingsbridge Station* (Ballycotton 1973) 7.
- ³⁸ Sheehy, 'Railway Architecture – Its Heyday', 137.
- ³⁹ Michael Killeen, 'Broadstone – Railway Station to Bus Garage', *Dublin Historical Record*, xxxiv, 4 (Sept 1981) 141.
- ⁴⁰ Craig, *Dublin 1660-1860*, 300.
- ⁴¹ A wash drawing of the Westport gateway displayed in the house is ascribed to James Wyatt with a date of 1805, but as the plate in Papworth's book purports to be of a speculative design for 'an unostentatious entrance to a small property of the superior class', I consider that the Westport design must postdate it. Papworth is known to have been working for the proprietor,

- Lord Sligo, in London in the 1820s and designed an ice house for Westport in 1831. I thank David Griffin for bringing *Rural Residences* to my attention.
- ⁴² The station closed to passenger traffic in the late 1980s when the old GSWR station on the Westmeath side of the town was reopened.
- ⁴³ The principal alterations to the hotel have been the erection of superstructures on the roof in the 1960s and the replacement of the original timber sashes with aluminium windows in the mid-1980s. The sash windows of the station house were replaced with top-hung PVC windows at about the same time.
- ⁴⁴ *The Builder*, 22 October 1853, 654.
- ⁴⁵ The gateway, which originally stood alongside the lodge at the Goatstown end of Mount Anville Road, was moved to its present location beside the main house during the course of road widening in the 1960s.
- ⁴⁶ Jeanne Sheehy, 'John B. Macneill', *Irish Georgian Society Bulletin*, xvii, nos 1-2 (Jan-Jun 1974) 22-24.
- ⁴⁷ Claremont was sold to a firm of developers in 1998 who lodged a planning application in 1999 for its demolition and replacement by a block of apartments. A further application was under appeal at the time of writing.
- ⁴⁸ Bonnie Flanagan, *Stately Homes around Stillorgan* (Dublin 1991) 62.
- ⁴⁹ Described and illustrated in J. Nolan, *Changing Faces* (Dublin 1982) 210, pl. 46.
- ⁵⁰ Before its completion it was sold twice: to William Hamilton in 1857, and in the following year to its first resident, the Quaker soap manufacturer John Barrington.
- ⁵¹ *The Irish Builder*, 15 May 1870, 114.
- ⁵² *The Dublin Builder*, 1 November 1862, 278.
- ⁵³ Described in *The Dublin Builder*, 1 May 1859, 54. In more recent times the house had an association with the architect Raymond McGrath, whose painting of it is illustrated in Donal O'Donovan's *God's Architect* (Bray 1995) 216.
- ⁵⁴ The façade of Merrion Hall survives as part of the Davenport Hotel, while Wesley College was demolished in the early 1970s; see O'Dwyer, *Lost Dublin*, 47.
- ⁵⁵ *The Dublin Builder*, 15 July 1862, 175.
- ⁵⁶ The Malcomsons' enterprises have been the subject of many studies, including, most recently, two essays in *Decies: Journal of the Waterford Archaeological & Historical Society*, 53 (1997): Tom Hunt, 'The origin and development of the Portlaw cotton industry, 1825-1840', 17-32, and Bill English, 'Waterford Steamship Company', 67-89; see also Desmond O'Neill's booklet, *Portlaw: A nineteenth century Quaker enterprise based on a model village*, published by the Historical Committee of the Religious Society of Friends in Ireland in 1992; and Hunt's *Portlaw, County Waterford 1825-1876 – Portrait of an Industrial Village and its Cotton Industry* (Dublin 2000). A major unpublished account is Margaret T. Fogarty's MSc thesis 'The Malcomsons and the economic development of the Lower Suir Valley 1782-1877', NUI (UCC) 1968. The genealogical information on the Malcomsons and the other Quaker industrialists is derived from a number of sources, including the National Archives, the Webb family trees in the Religious Society of Friends' Library in Dublin, and the late Robert Jacob.
- ⁵⁷ For a history of the mine, one of the enterprises from which the modern VEBA conglomerate emerged, see Heiner Radzio, *Unternehmen mit Energie: Aus der Geschichte der Veba* (Dusseldorf 1990). I am grateful to Stephen Daly for bringing this book to my attention.
- ⁵⁸ J.D. Forbes, *Victorian Architect: the Life and Work of William Tinsley* (Bloomington, Indiana

- 1953) 60.
- ⁵⁹ The building is illustrated in Michael Ahern, 'The Quaker Schools of Clonmel', *Tipperary Historical Journal*, 1991, 128-32. I am grateful to David Butler for this reference.
- ⁶⁰ I am grateful to Majella Walsh who has unravelled the architectural evolution of Mayfield from valuation maps and other records. See Walsh, 'Portlaw: A model industrial village', *MUBC 1995*, NUI (UCD). Although the Malcomsons went bankrupt in 1877, the Portlaw mill continued to operate (latterly as a tannery) until 1987. In recent years, Mayfield, which had been in office usage since 1955, has fallen on hard times. Although listed by the local authority, it was partly dismantled in 1987 when interior fittings were sold off, and has since been severely vandalised. It was offered for sale in 1999, but the situation was unchanged at the time of writing (*Irish Times*, 20 September 2000).
- ⁶¹ T.G. Kiely, 'Notes on the construction of the old cotton factory at Portlaw', typescript (n.d., 1960s). Kiely specifically cites the school and hall as having been designed by Mulvany, which suggests that he had seen the original drawings.
- ⁶² William Malcomson's business interests in Limerick included the railway, the Annacotty Peat Works and the Lax Weir Fisheries at Corbally, the latter being purchased in 1857. It may be a coincidence that Parteenalax, a substantial residence on the other (Clare) bank of the river, has a fabric-covered curved roof. According to Hugh Weir's *Houses of Clare* (Whitegate 1986), Parteenalax was completed by R.D. O'Brien in 1901.
- ⁶³ Michael Quane, 'Quaker Schools in Dublin', in *Journal of the Royal Society of Antiquaries of Ireland*, 94 (1964) 47-68.
- ⁶⁴ Registry of Deeds, Dublin, 1854/17/134.
- ⁶⁵ *The Builder*, 1 January 1853, 8; 30 July 1853, 484. The farm is now part of an agricultural college, with further buildings added from the designs of William A. Scott in the early 1900s.
- ⁶⁶ Registry of Deeds, Dublin, 1856/34/142.
- ⁶⁷ National Archives, Dublin, 997/778/1-11. These papers include deeds, wills and maps pertaining to the Perry holdings in Ballinagore. While the erection of the house by John Perry is referred to, there are no plans among the documents nor any reference to Mulvany.
- ⁶⁸ Most of the windows had small Georgian-type panes, but the larger sheet-glass panes in the reception rooms indicates a post-1845 date. Most of the windows on the principal floors were replaced by PVC units by a previous owner in the 1980s. The internal ornament is restrained, though there is a typical Mulvany overdoor in the hall as well as some characteristic plasterwork.
- ⁶⁹ *The Dublin Builder*, 15 February 1862, 43.
- ⁷⁰ *The Dublin Builder*, 15 January 1863, 10. The builder was John Dwyer of Dublin.
- ⁷¹ National Archives, Dublin, probate T 12740.
- ⁷² Ex info. Rob Goodbody, whose history of Obelisk Park was published in the *Proceedings of the Blackrock Society*, 7 (1999), 24-33.
- ⁷³ Drawings in the Irish Architectural Archive, McCurdy & Mitchell Collection. See also Pearson, *Between the Mountains and the Sea*, 236-37.
- ⁷⁴ The mills encountered financial difficulty in 1861 (Valuation Office, Dublin), but it was not until after William Perry of Ballinagore died in 1874 that William James put the squeeze on William's nephews Henry and Robert, sons of John (builder of Ballinagore House), who had died in 1864.
- ⁷⁵ Pearson, *Between the Mountains and the Sea*, 151-2.

- ⁷⁶ Irish Architectural Archive, PKS Collection, 77/1/L1 and 77/1/A3.
- ⁷⁷ *The Dublin Builder*, 15 May 1861, 508. See also the issue of 15 April 1864, 70.
- ⁷⁸ Irish Architectural Archive, PKS Collection, 77/1/B02/15, priced bill of measurement for extra works, June 1863.
- ⁷⁹ Frederick O'Dwyer, *Irish Hospital Architecture: A Pictorial History* (Dublin 1997) 26, 86.
- ⁸⁰ *The Builder*, 18 July 1857, 410. This was a competition-winning design.
- ⁸¹ *The Dublin Builder*, 15 January 1863, 10.
- ⁸² O'Dwyer, *Irish Hospital Architecture*, 10-12.
- ⁸³ *The Builder*, 3 August 1850, 368.
- ⁸⁴ *The Builder*, 3, 31 August 1850, 368, 416; 9, 16 August 1851, 517.
- ⁸⁵ Catherine de Courcy, *The Foundation of the National Gallery of Ireland* (Dublin 1985) 34.
- ⁸⁶ Alastair Rowan, *The Buildings of North West Ulster* (Harmondsworth, 1979) 223.
- ⁸⁷ Charles Brett, *Court Houses and Market Houses of the Province of Ulster* (Belfast 1973) 82-83.
- ⁸⁸ The valuation house book for Killulagh Parish (National Archives, Dublin) states in 1853 that the house was 'under construction but nearing completion'.
- ⁸⁹ Valuations of 1856, 1860 and 1862: Griffith's Valuation and valuation book for 1860-1904, Carrick-on-Shannon electoral district, parish of Kiltoghert, Valuation Office, Dublin. Cartown is now a hotel and nightclub. The original sash windows have been replaced with PVC units.
- ⁹⁰ Registry of Deeds, Dublin, 1861/12/53/294. Owen is recorded as the owner of 360 acres at Belmont in 1876. I thank Jeremy Williams for drawing Belmont to my attention. He has also suggested that Mulvany had a hand in the remodelling of Tourmakeady (originally Tarmacady) Lodge, Co Mayo, for a daughter or niece of the proprietor, the Hon Robert Plunket, Dean of Tuam (1802-67). The work was reputedly paid for by their kinsman the Hon William Conyngham Plunket, Archbishop of Dublin (1828-1897). The summer lodge, which stood on a 1,700-acre estate on the shores of Lough Mask, developed around a *cottage orné* core.
- ⁹¹ *The Dublin Builder*, 15 June 1863, 101. The church was subsequently remodelled in 1865-66 to a design by Thomas Turner.
- ⁹² *The Builder*, 31 August 1850, 416, reported that Dr Fleming, bishop of Newfoundland had bequeathed £300 towards completion of the building.
- ⁹³ Butler, 'J.S. Mulvanny [sic] RHA: the story of an eminent Irish architect'.
- ⁹⁴ Margaret Stewart, *Goodbodys of Clara 1865-1965* (Clara 1965) 16.
- ⁹⁵ *The Dublin Builder*, 15 January 1863, 9.
- ⁹⁶ *The Irish Times, Daily Express*, 11 February 1861. I am grateful to Dónal Ó Suílleabháin, author of *O Kingstown go Dún Laoghaire* (Dublin 1976) for this reference. See also John de Courcy Ireland, *Wreck and Rescue on the East Coast of Ireland* (Dublin 1983) 67-72.
- ⁹⁷ According to the probate grant in the National Archives, he died in a house on Clonliffe Terrace, Dublin (no house number given) where he had moved from Trafalgar Terrace. This may have been the address of someone who was nursing him.
- ⁹⁸ *The Irish Builder*, 1 December 1870, 285.
- ⁹⁹ Strickland, *A Dictionary of Irish Artists*, ii, 402-3. The bust was exhibited at the RHA in 1871 and at the Dublin Exhibition of 1872.