



# Arthur Young's published and unpublished illustrations for 'A Tour in Ireland 1776-1779'

FINOLA O'KANE

IT IS DIFFICULT TO OVERSTATE THE INFLUENCE OF ARTHUR YOUNG'S *A TOUR IN IRELAND 1776-1779* on perceptions of Ireland in the eighteenth century. He was 'not only the best-known agricultural reformer and publicist of his time, with an international reputation, but also a figure of importance in the political and social issues of the day' (Plate a).<sup>1</sup> His character and writings combined the analytical and improving fervour of William Petty and Thomas Jefferson with the visual sensibility of William Gilpin, uniting aesthetic appreciation of the countryside with acutely observed description of agricultural and economic activity. His *Tour in Ireland 1776-1779* was his first assessment of an entire country and an ambitious and far-reaching work of landscape analysis.

Young's tour in Ireland began on 19th June 1776 when he embarked at Holyhead in Wales. 'In consequence of this journey through every part of the kingdom', he 'produced in 1780 that tour which succeeded so well' and which he 'reckoned among [his] best and most useful productions' in the later autobiography produced from his memoirs.<sup>2</sup> Containing critiques of agricultural, aesthetic and economic practices, it remains one of the foremost sources for those studying the general condition of eighteenth-century Ireland. Perhaps the most influential travel writer of his own period, Young advanced comparative travel as a method for analysing countries, their modes of governance and their connected landscapes.

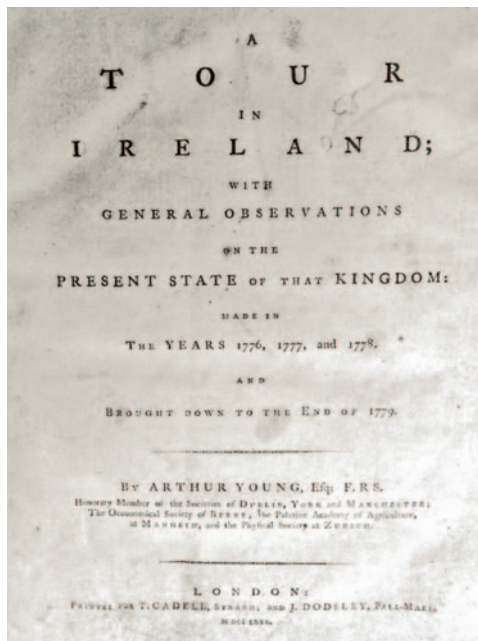
In 2010 the National Library of Ireland acquired a copy of the single-volume quarto first edition of *A Tour in Ireland 1776-1779*,<sup>3</sup> published in London in 1780 (Plate c).<sup>4</sup> The book contains thirty-seven illustrations. One of these is a printed engraving; eighteen are pen and wash views bordered carefully in blue (it is quite possible that these were intended as future plates); and one is titled 'Plate II' (Plate 8). The other illustrations include four

---

a – John Russell, ARTHUR YOUNG, 1794, pastel  
(NPG 6253, © National Portrait Gallery, London)



b – Pen and wash drawing of ‘An Irish Cabbin’ inserted after p.24 of extra-illustrated edition of *A TOUR IN IRELAND...*, vol. 1/1, London 4to, 1780



c – Title page of Arthur Young’s *A TOUR IN IRELAND...*, vol. 1/1, London 4to, 1780

opposite

d – Plate of ‘An Irish Cabbin’ in the extra-illustrated edition of *A TOUR IN IRELAND...*, vol. 1/1, London 4to, 1780

(all NLI, LO 10203)



pencil landscape drawings, four pen and wash drawings of agricultural implements, three architectural plans, three architectural elevations and two topographical plan sketches. The NLI catalogue states that ‘All the pen and ink views are thought to be by Young himself.’<sup>5</sup> The illustrations were not inserted afterwards but are bound into the book, except for one topographical plan drawing that was stuck onto page 80 (Plate 7). The illustrations’ borders are not wide enough to suggest that they were drawn specifically for the book and their pencilled-in page numbers are often subsumed into the spine binding. Most of the illustrations were inserted immediately adjacent to the relevant text, with a few exceptions.

The thirty-seven illustrations are reproduced here in their entirety and in the order in which they appear in the book.<sup>6</sup> They have been captioned with the relevant extracts from Young’s lengthy text. Only three of the drawings and elevations were ever included in the many published editions of the book, condensing Ireland’s visual identity down to a view of ‘An Irish Cabbin’ (Plate d), a view of Powerscourt waterfall (Plate e), and the rarer plate of ‘Mary’s Island, Lough Earne’ (Plate h).<sup>7</sup> Although Young’s printed *Travels in France* (1792)<sup>8</sup> used a map of his French tour as a frontispiece, it was not until 1892 that printings of his Irish tour included a ‘Map of Ireland to Illustrate the Tour’ (Plate j).<sup>9</sup>

Young’s *Tour in Ireland 1776-1779* was printed first in London in 1780 as a



*e* – Plate of 'Waterfall at Powerscourt',  
from the second edition of Arthur Young, *A TOUR IN IRELAND 1776-1779*, vol. 1/2, London 8vo, 1780

single-volume quarto edition with a long list of subscribers, both Irish and English.<sup>10</sup> Young's own extra-illustrated copy of the 1780 single-volume quarto London edition differs from other copies of this edition in several respects besides the obvious one of the extra illustrations.<sup>11</sup> It is one centimetre larger in width and breath than the other copies. It does not contain the frontispiece plate of the Powerscourt waterfall, but it does contain the engraved plate of 'An Irish Cabbin' (Plate d), suggesting that it predates the other quarto copies and that it was employed by Young as a mock-up for their production.

The first illustration sent for engraving must have been that of 'An Irish Cabbin', closely followed by that of Powerscourt waterfall. Young had been encouraged by Sir James Caldwell to publish an Irish edition but 'was apprehensive about the absence in Ireland of the author's legal entitlement to copyright'.<sup>12</sup> Young's correspondence in the British Library contains an interesting 1777 letter from Lord Charlemont, who had applied on Young's behalf to the 'most spirited printer in this spiritless city' of Dublin, William Wilson, to publish *A Tour in Ireland 1776-1779*. When Wilson declined to publish the book, Charlemont advised publishing it by subscription, again recommending Mr Wilson as 'the best and safest bookseller'.<sup>13</sup> Young evidently found it difficult to obtain his desired number of Irish subscribers,<sup>14</sup> and the extra-illustrated copy does not contain 'A List of the Subscribers' in alphabetical order, starting with 'her Highness the Princess d'Ascoff', as per the other quarto London copies. The inclusion of an address 'To the Irish Reader' in his own quarto copy, which was then subsequently omitted from other London quarto copies, suggests that producing an illustrated quarto Dublin edition became prohibitively expensive.<sup>15</sup> Young also included a 'Copy of the London Advertisement to the Irish Subscribers' in the 1780 quarto London edition (but not in his own copy) to explain the absence of plates. It also explained his various disappointments:

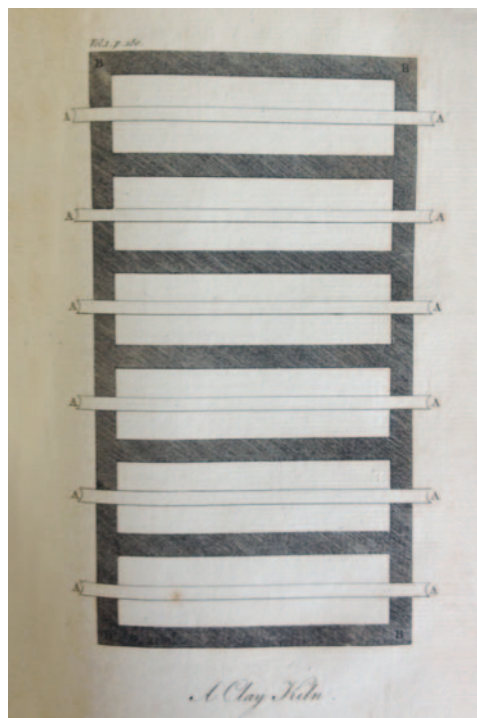
In the original proposals, and in my succeeding advertisements, I promised to publish this work as soon as 500 names were received; and afterwards, as soon as 400 were gained in Ireland; at the same time I mentioned the book being decorated with plates. With that intention I had many drawings executed, several of which (not inserted) were in the hands of the engraver; but finding the subscription fall so far short of expectation, I was necessitated to stop all that were not finished. I flatter myself my subscribers will not think themselves neglected, when I very faithfully assure them, that if I sell every book I have printed, I shall lose a sum to me considerable by the undertaking: a circumstance rendered the more disagreeable, by there being 100 of my receipts in gentlemen's hands in Ireland, of which the most repeated applications have not been sufficient to procure me any account whatever. I should not have mentioned these things but as an apology for the plates being so few.<sup>16</sup>

The smaller Dublin market apparently allowed its booksellers to charge three shillings per book for receiving subscriptions, three times what Young claimed could be expected in England. Delivery costs to Ireland were also a problem. Despite Charlemont's recom-

mendation, Young decided not to consign any of the London quarto books to a Dublin bookseller, delivering them instead 'free of all charges, into the Liverpool [*sic*] packet, and consigned to any person named to me for that purpose'.<sup>17</sup> The Dublin 1780 octavo two-volume edition was announced by William Wilson in the Dublin newspapers on 14th March 1780. It was financed by a conger of thirteen booksellers that included Wilson but it did not include a list of subscribers. It contained only one plate – a cropped copy of the London quarto edition's waterfall plate that was also used as a frontispiece to volume I.<sup>18</sup> Louis Cullen has written of how this 'pirated Dublin edition of 1780 was of no benefit to Young', as an earlier 'rejection by the Dublin Society' to publish the work, at the instigation of Sir Lucius O'Brien, had 'ensured that the economic return would remain modest'.<sup>19</sup> The 1780 two-volume London octavo second edition<sup>20</sup> expanded the number of plates to five, with printed 'Directions for placing the Plates' on page 540 of volume I.<sup>21</sup> Volume I contained the identified 'Waterfall at Powerscourt' (Plate e)<sup>22</sup> and a new plate of 'The Clay Kiln' (Plate f); volume II contained the familiar 'An Irish Cabbin' and two new plates – 'The Irish Car' (Plate g) and 'Mary's Island in Loch Earne belonging to Lord Earne' (Plate h).<sup>23</sup>

Regarding the drawings' authorship, one of the Lough Erne views is initialled A.Y. (Plate 17), and a later 1892 edition captioned the print of 'An Irish Cabbin' as 'facsimile of a sketch made by Arthur Young in 1776'.<sup>24</sup> The close correlation between image and text supports Young's authorship of twenty-eight of the illustrations, with eight considered to have been drawn by other hands. The pencil drawing of Londonderry is definitively initialed E.C.P. (Plate 12) and Lady E. Forster drew Mary's Island, Loch Erne (Plate 15).<sup>25</sup> The fold-out scale and composition of the pen and wash view of Rossmore may also indicate another hand (Plate 13), as does the proficiency demonstrated in the view of Slane Castle (Plate 6). The six architectural formal drawings, including plans of Castletown House and Slane Castle and a plan and elevations for a square in Blarney, are likely to have been made by someone trained in architectural drawing (Plates 2, 5, 22-25). The plans of Castletown and Slane are considered to be among the earliest surviving measured plans of both buildings.<sup>26</sup> The two topographical plan sketches seem to have acted as a spatial writing aid for Young, making them unlikely illustrations (Plates 7, 36). Young generally described a view with reference to its exact physical location and the angle of view available at that spot. Some of the views are paired: in Killarney, Young described one lake view and then turned on the spot to describe the view in the other direction (Plates 29, 30). In describing the exact position of his view, he seems to echo the work of Jonathan Fisher, who published six prints of Killarney in 1770.<sup>27</sup>

In the eighteenth century, concepts of improvement reached far beyond the boundaries of the farm, encompassing landscape views, prospects, routes and towns. A highly visual person, Young not only described the physical, agricultural and economic characteristics of the lands through which he travelled, he also wrote about how he experienced an environment spatially and gave his opinion on whether it was aesthetically pleasing or not. Thus, his publications are invaluable for reconstructing the form of Ireland's eigh-



*f, g – Plate of 'The Clay Kiln' and 'An Irish Car', from the second edition of Arthur Young, A TOUR IN IRELAND 1776-1779..., vols I and II respectively, London 8vo, 1780*

teenth-century designed landscape. They also reveal how a travelling, educated improver perceived such landscapes, and how his visual perceptions were connected to his recommendations. Not at all wary of working at a large scale, Young aimed to provide his readers with a broad stroke analysis of the wider landscape while also working at a level of detail that required the many columns, charts and tables that dot his publications. His most extraordinary images are arguably the pen and wash view of an Irish cabin and the print that evolved out of it (Plates b, d). He also completed a drawing that tried to communicate, somewhat unconvincingly, the sequence of the cabin's construction and his own difficulties with scale (Plate 4). The cabin has a generic quality that probably lent itself to its eventual use as a frontispiece (Plate d). A critique of Ireland's housing for the 'labouring poor' runs through the entire tour, with an extensive analysis of cottages and cabins in the 'Habitations' subsection of volume II:

The cottages of the Irish, which are all called cabbins, are the most miserable looking hovels that can well be conceived: They generally consist of only one room: mud kneaded with straw is the common material of the walls; these are rarely above seven feet high, and not always above five or six; they are about two feet thick, and have only a door, which lets in light instead of a window, and should let





*h – Plate of ‘Mary’s Island in Loch Earne belonging to Lord Earne’  
from the second edition of Arthur Young, A TOUR IN IRELAND 1776-1779..., vol. 2/2, London 8vo, 1780*

the smoak out instead of a chimney, but they had rather keep it in...<sup>28</sup>

The roofs of the cabbins are rafters, raised from the tops of the mud walls, and the covering varies; some are thatched with straw, potatoe stalks, or with heath, others only covered with sods of turf, and weeds sprouting up from every part gives them the appearance of a weedy dunghill.<sup>29</sup>

In representing the state of the country, Young’s use of the word ‘cabbins’ rather than cottages was highly considered. In his drawing, the dwelling’s rudimentary construction, lack of chimney, lines of potatoe beds, and tiny size brought uncomfortable truths to bear upon the scene. Its comparison to a ‘weedy dunghill’ is more in evidence in the drawing than the finished plate, where the right hand wall has been made more upright and rectangular (Plates b, d). The wall thickness revealed by the open doorway, and by extension the spatial quality of the interior, is also clearer in the illustration than in the final print. The surrounding mountainous context (with the text suggesting that of Wicklow or Mayo) is however more legible in the final print, an acknowledgment perhaps of the tourist audience’s preference for a wider landscape view. The decision that the final finished plate

should exclude the clothed, seated husband and wife, their three naked children, their cow and feeding calf, horse, tied sheep, restrained hound, dog, duck, cock, hen, three chickens and enormous bowl of potatoes was a complex one. It may have reflected not only the author's viewpoint, but perhaps also that of his publisher and projected readers. Figure drawing was not Young's forte, but the final plate of a denuded, depopulated and desolate landscape is particularly affecting when compared with the original drawing. Viewing the plate before knowing of the drawing might suggest that Young was concentrating his attention on Irish housing with his typical degree of focus. Knowledge of the drawing changes one's interpretation of the plate – what is removed from view becomes as interesting as what is not. Two of the other drawings also evolved into engravings – those of Powerscourt waterfall (Plates e, 9) and Mary's Island, Lough Erne (Plates h, 15), yet in both cases the translation from drawing to print was evidently not as contentious (or interesting) as that of the Irish cabin.

Young had included illustrations in his books before. His 1770 publication *A Six Months Tour through the North of England*<sup>30</sup> described his attempts to make 'a slight sketch' of the bank of the Tees 'where it pours down the rock', and he judged the result to fall 'far short of the original'.<sup>31</sup> His opening image for volume I was of a bridge over a river, while volume II was illustrated with a suite of waterfalls, a structure that he echoed in his unpublished illustrations for *A Tour in Ireland 1776-1779*. In *The Farmer's Tour through the East of England* (1771), illustrations of ploughs, carts and farming implements predominated, together with a chart showing the characteristically pedantic 'View of the Dimensions of the Seats of the Nobility & c. throughout this Tour'.<sup>32</sup> This was echoed in his own illustrated copy by the inserted measured drawings of Castletown House and Slane Castle (Plates 2, 5).

*i – Ballisodare Falls, county Sligo, today  
for comparison with Arthur Young's 'Ballasadore Falls' (fig. 18)*



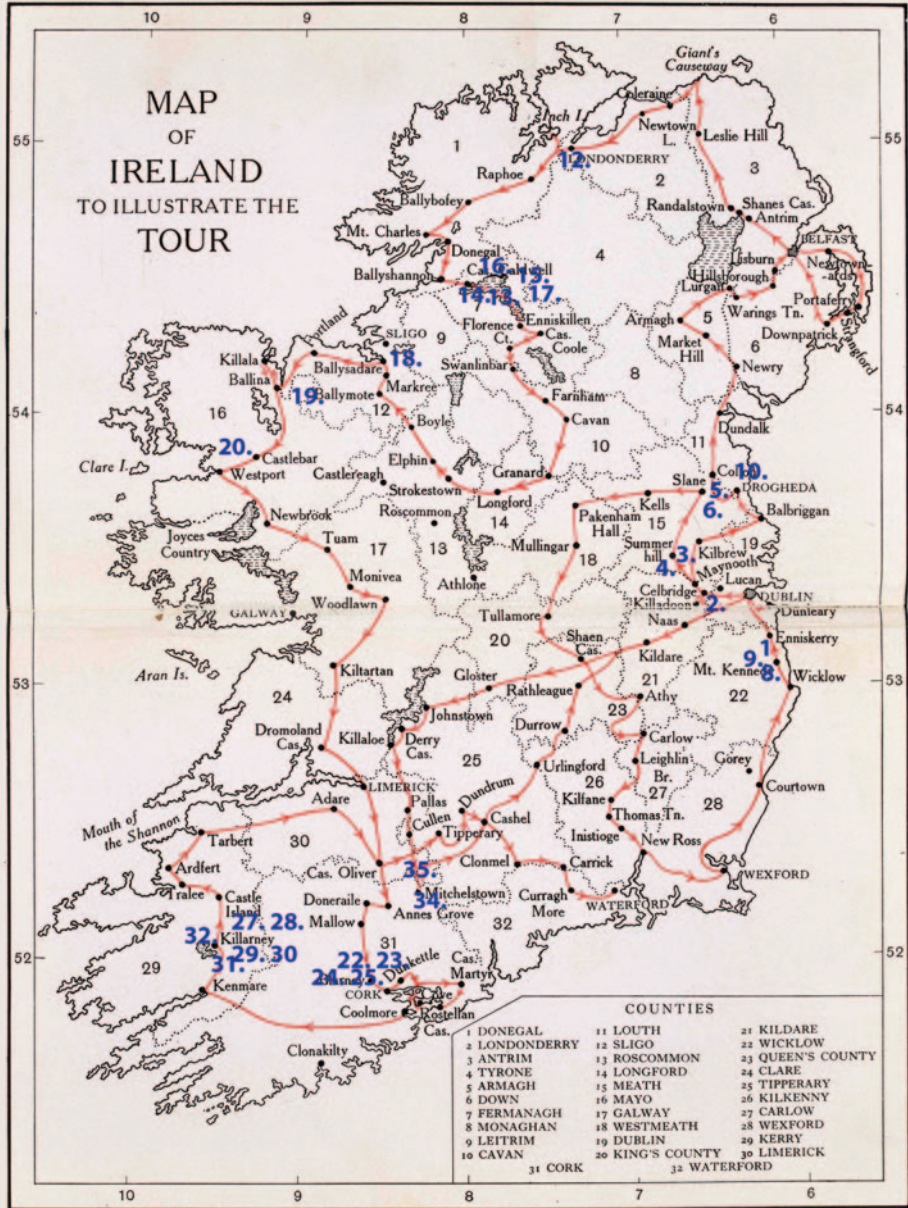
These English tours were clear precursors to the Irish tour, and they were illustrated with the same mixture of farming implements and waterfalls, yet the Irish tour arguably attempted to be more picturesque and thus more attractive to a wider audience. As the Irish landscape became more aesthetically and internationally interesting under the conventions of the time, Young responded by increasing the number and ambition of his views. The route picked out by the illustrations was dominated by two of Ireland's key picturesque sites, Lough Erne and Killarney. Both were awarded a cluster of views – Lough Erne five, Killarney six (Plate j). Following in the footsteps of Thomas Roberts, who also travelled to Mayo, painting Nephin, Young attempted to raise the profile of the north-west of the country by including views of 'Ballasadore' Falls near Sligo, and of Ballina (Plates 18, i, 19). The least successful view in the volume is one from county Mayo, that of Newport Bay (Fig.20). Two of the views are of classic sites in county Wicklow, namely the Glen of the Downs and Powerscourt waterfall (Plates 1, 9).

The illustrated emphasis placed on Mitchelstown and the Galtee mountains is not surprising given Young's position as agent of the Earl of Kingston's estate (Plates 34, 36). In 1777, on his return from Ireland, Arthur Young had met Lord Kingsborough, the son of the Earl of Kingston, whose principal seat was Mitchelstown Castle, county Cork. Young lectured the young lord on the terrible effect of the middleman on Ireland's agriculture. Evidently convincing, Young was appointed agent to the estate on a salary of £500 per annum.<sup>33</sup> Taking up what was to be his only professional appointment as agricultural improver of a real landscape, Young set off on 1st September 1777 for Mitchelstown, where he evidently tried to gain a good topographical understanding of the area (Plate 34) and his influence on Mitchelstown's extensive redesign may still be underappreciated. He greatly admired what had been achieved at Mitchelstown and praised it at length in his book, although the many illustrations of Blarney, county Cork, suggest a source of inspiration for Young's work in Mitchelstown (Plates 22-25).

Young's sensibilities also contributed to the visual demotion of Dublin and all Irish townscapes. There are no views of Dublin among the thirty-seven illustrations, and the only urban view is a pencil drawing of Londonderry by the mysterious E.C.P. (Plate 12). During his time in Dublin Young had made a special trip to Lord Charlemont's Casino at Marino:

On rising ground a banqueting room, which ... commands a fine prospect; the rising ground on which it stands slopes off to an agreeable accompaniment of wood, beyond which, on one side, is Dublin harbour, which here has the appearance of a noble river crowded with ships moving to and from the capital. On the other side is a shore spotted with white buildings, and beyond it the hills of Wicklow, presenting an outline extremely various. The other part of the view (it would be more perfect if the city was planted out) is varied; in some places nothing but wood, in others breaks of prospect.<sup>34</sup>

By recommending that Dublin be 'planted out' of the view, Young sets in train Dublin's slow visual demotion. By the early nineteenth century, most landscape artists had defini-



*j – Map of Arthur Young's route*

*(overlaid with route and illustration numbers by the author)*

*from Arthur Wollaston Hutton (ed.), ARTHUR YOUNG'S TOUR IN IRELAND (G. Bell & Sons, London and New York, 1892)*

tively decamped for Wicklow and the west, except for James Malton and, latterly, Thomas Sautelle Roberts, who both produced close-up views of distinguished buildings. Young's contribution to this turn westward, away from towns, can be seen in the choice and sequence of his illustrations (Plate j).

Young used drawing to better understand the world and to convey the contours of the country he was trying to describe. His drawings are neither beautiful nor competent, but they are interesting. They also explain much that is elided or confusing in his text. For example, the long and somewhat onerous description he gives of Lord Sligo's walled enclosures, wherein he conducted soil experiments,<sup>35</sup> is somewhat elucidated by his drawing of such enclosures on the islands of Newport Bay (Plate 20). Of a consistently amateur quality, his drawings nevertheless describe a clear progression between making an image and writing the final text. People do not only think in words and text; they also think spatially and visually. Young's drawings, when coupled with his influential text, explore and describe these other ways of understanding the world. The amateur quality also brings home the role of drawing as a tool of understanding; if Young had commissioned a professional to illustrate his tour, the text would not be so visual, nor would it describe Young's visual and spatial experience of Ireland so clearly.

In general, Young's taste in landscape was typical of his time. He preferred landscapes which had a prominent water feature, whether waterfall, lake or river. The many islands of Newport Bay distracted from the crudeness of a rare viewpoint towards the open sea. Many views were drawn from within the orbit of his host's house, usually the most noted improver in the region, but unlike Thomas Milton and others, Young is *avant garde* by including many views of landscapes with no evident owner. He liked waterfalls, mountains and lone trees, and generally adopted the picturesque's oblique and asymmetrical compositional structure. The technical difficulties of constructing a view of some depth were usually avoided, and where he does attempt it, the evidence suggests that his drawings were either worked on by others or that he used other paintings as inspiration.<sup>36</sup> It is possible, if improbable, that some of his views were worked up by others as commercial prints.<sup>37</sup>

Overall, the illustrations are remarkable for the synthesis of text and image that they allowed the author. Some of them demonstrate the conjoined practical and aesthetic viewpoint that he sought to promote in his writings, yet they also present a view of Ireland that is not quite as positive or as dynamic as his text. His belief in improvement seems to waver in some of his images, and his attempt to represent Ireland aesthetically lacks both technique and conviction. His vast output as an author contrasts with his hesitating deliberations as an illustrator. Easier to improve in text than in image, Ireland's visual representation has often been fraught with difficulty. With a landscape so unimproved at times as to appear unimprovable, it remained difficult to charm into a picture.<sup>38</sup> Young's optimism that Ireland's landscape only required such improvers as had read his books was perhaps overwhelmed by the cottages and mountains he found so hard to depict.

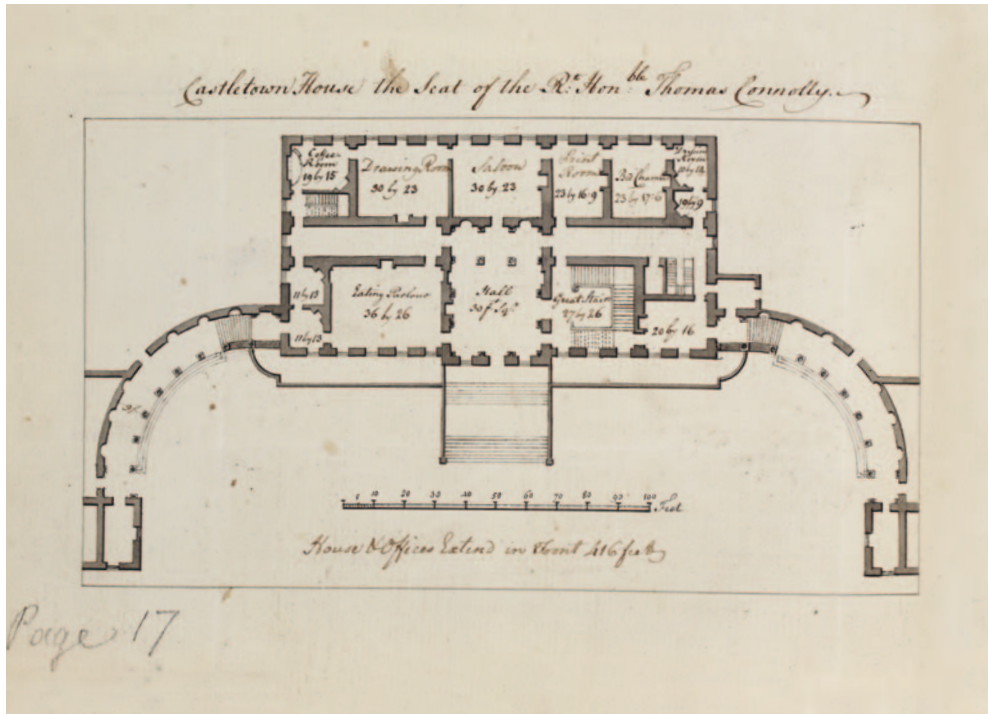
## ARTHUR YOUNG'S ILLUSTRATIONS

List of Illustrations contained in what seems likely to be Arthur Young's own copy of *A Tour in Ireland 1776-1779*, vol. 1/1, London 4to edition, 1780 [NLI, LO 10203]



*1 – The Glen of the Downs* (plate after p.16a)

'Took my leave of General Cunningham and went thro' the Glen of the Downs in my way to Powerscourt. The Glen is a pass between two vast ridges of mountains covered with wood, which have a very noble effect, the vale is no wider than to admit the road, a small gurgling river almost by its side, and narrow slips of rocky and shrubby ground which parts them: in the front all escape seems denied by an immense conical mountain which rises out of the Glen, and seems to fill it up. The scenery is of a most magnificent character. On the top of the ridge to the right Mr. La Touche has a banqueting room ... Kept on towards Powerscourt, which presently came in view from the edge of a declivity. You look full upon the house, which appears to be in the most beautiful situation in the world, on the side of a mountain, halfway between its bare top, and an irriuous vale at its foot. In front, and spreading among woods on either side, is a lawn whose surface is beautifully varies in gentle declivities, hanging to a winding river.' (p.91)



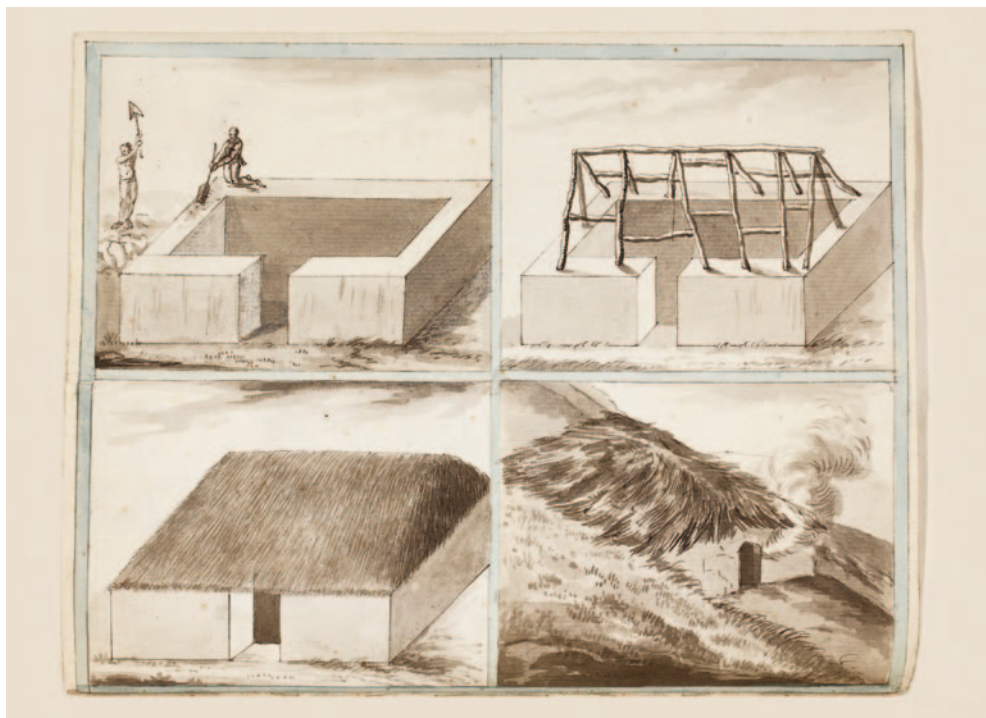
2 – *‘Castletown House the Seat of the Rt. Honble Thomas Connolly. House & Offices Extend in Front 416 feet.’* (plate after p.16b)

‘Mr. Conolly’s, at Castletown, to which all travellers resort, is the finest house in Ireland, and not exceeded by many in England; it is a large handsome edifice, situated in the middle of an extensive lawn, which is quite surrounded by fine plantations disposed to the best advantage: to the north side these unite into very large woods, through which many winding walks lead, with the convenience of several ornamented seats, rooms, &c. On the other side of the house, upon the river, is a cottage, with a shrubbery, prettily laid out; the house commands an extensive view, bounded by the Wicklow mountains. It consists of several noble apartments. On the first floor is a beautiful gallery, 80 feet long, elegantly fitted up.’ (p.18, titled ‘Castletown’)

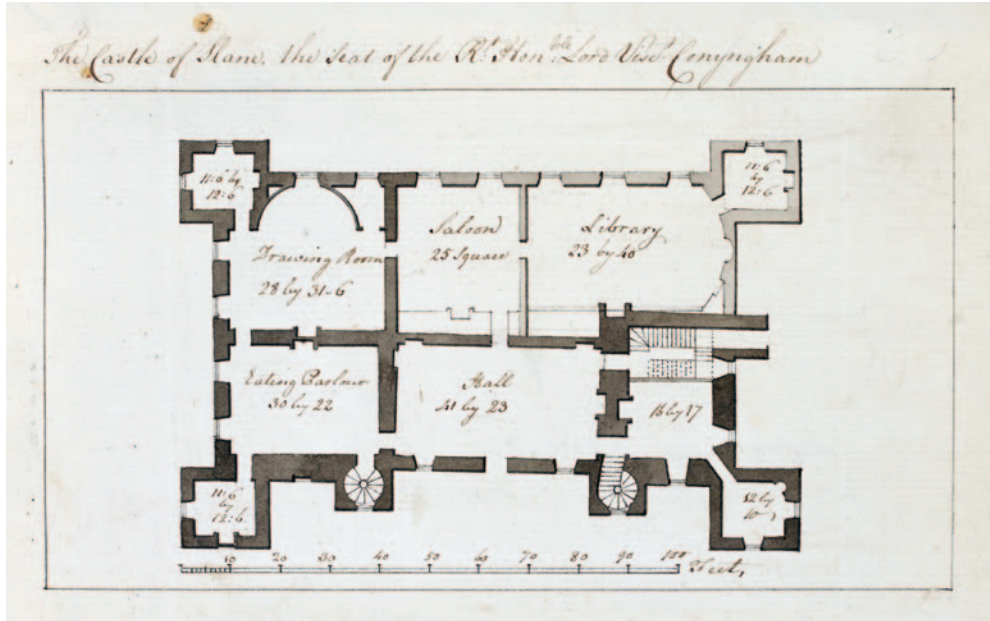
3 – *An Irish Cabbin* (plate after p.24a)

‘From hence took the road to Summerhill, the seat of the Right Hon. H.L. Rowley, the country is cheerful and rich; and if the Irish cabbins continue like what I have hitherto seen, I shall not hesitate to pronounce their inhabitants as well off as most english cottagers. They are built of mud 18 inches or 2 feet thick, and well thatched, which are far warmer than the thin clay walls in England. Here are few cottars without a cow, and some of them two. A belly full invariably of potatoes, and generally turf for fuel from a bog. It is true they have not always chimneys to their cabbins, the door serving for that and window too: if their eyes are not affected by the smoke, it may be an advantage in warmth. Every cottage swarms with poultry, and most of them have pigs.’ (p.21)

4 – *Sections through An Irish Cabbin* (plate after p.24a)







5 – *'The Castle of Slane seat of the Rt Honble, Lord Visct. Conyngham'* (plate after p.30a)  
*verso: 'The dark shaded part is the present House the Light shaded the intended Addition'*

6 – *The Castle of Slane* (plate after p.30b)

'Lord Conyngham's seat, Slaine Castle, on the Boyne, is one of the most beautiful places I have seen; the grounds are very bold and various, rising around the castle in noble hills or beautiful inequalities of surface, with an outline of flourishing plan[p.31]tations. Under the castle flows the Boyne, in a reach broken by islands, with a very fine shore of rock on one side, and wood on the other. Through the lower plantations are ridings, which look upon several beautiful scenes, formed by the river, and take in the distant country, exhibiting the noblest views of waving Cultinald Hills, with the castle finely situated in the midst of a planted domain, through which the Boyne winds its beautiful course'. (pp.30-31)

7 – *Topographical plan sketch of Waterford region* (plate glued onto p.80)

'October 18th ... rode with Mr. Bolton, jun. to Faithleghill, which commands one of the finest views I have seen in Ireland. There is a rock on the top of a hill, which has a very bold view on every side down on a great extent of country, much of which is grass enclosures of a good verdure. This hill is the centre of a circle of about ten miles diameter, beyond which higher lands rise, which after spreading to a great extent, have on every side a back ground of mountain: in a northerly direction, Mount Leinster, between Wexford and Wicklow, twenty-six miles off, rises in several heads, far above the clouds. A little to the right of this Sliakeiltha (i.e. the woody mountain) at a less distance is fine object. To the left Tory hill, only five miles, in a regular form varies the outline.' (p.334)





8 – ‘General Cunningham’s Arbutus’ (plate after p.86: ‘Plate II’)

‘Reached in the evening Mount Kennedy, the seat of Gen. Cunningham, who fortunately proved to me an instructor as assiduous as he is able. He is in the midst of a country almost all his own, for he has 10,000 Irish acres here. His domain, and the grounds about it, are very beautiful, not a level can be seen; every spot is tossed about in a variety of hill and dale. In the middle of the lawn is one of the greatest natural curiosities of the kingdom: an immense arbutus tree unfortunately blown down, but yet vegetating, one branch which parts from the body near the ground, and afterwards divides into many large branches, is 6 feet 2 inches in circumference. The general buried part of the stem as it laid, and it is from several branches throwing out fine young shoots: it is a most venerable remnant. Killarney, the region of the Arbutus has no such tree as this.’ (p.86)

9 – Powerscourt Waterfall (plate across from p.92)

‘Breakfasted at the inn in Tinnyhinch, and then drove to the park to see the water-fall. The park itself is fine; you enter it between two vast masses of mountain, covered with wood, forming a vale scattered with trees, through which flows a river on a broken rocky channel: you follow this vale till it is lost in the most uncommon manner, the ridges of mountain closing, form one great amphitheatre of wood, from the top of which, at the height of many hundred feet, bursts the water from a rock, and tumbling down the side of a very large one, forms a scene singularly beautiful. At the bottom is a spot of velvet turf, from which rises a clump of oaks, and through their stems, branches and leaves, the falling water is seen as a background with an effect more picturesque than can be well imagined; these few trees, and this little lawn, give the finishing to the scene. The water falls behind some large fragments of rock, and turns to the left, down a stony channel, under the shade of a wood. (p.92)





*10 – To the Field of the Battle of the Boyne* (plate across from p.98)

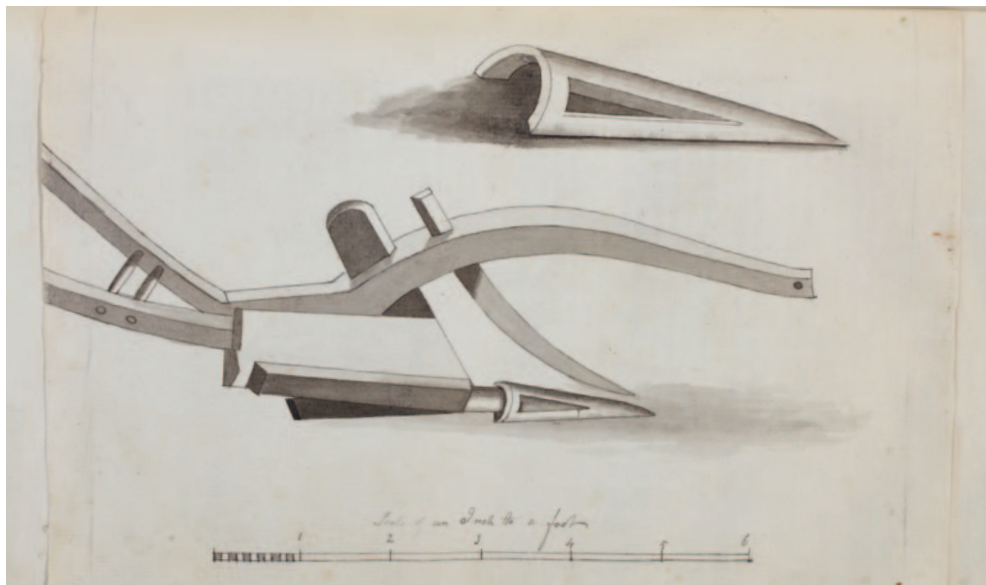
The view of the scene from a rising ground which looks down upon it is exceedingly beautiful, being one of the completest landscapes I have seen. It is a vale, loosing itself in front between bold declivities, above which are some thick woods. Through the vale the river winds and forms an island, the point of which is tufted with trees in the prettiest manner imaginable; on the other side a rich scenery of wood, among which is Doctor Norris's house. To the right on a rising ground on the banks of the river is the obelisk, backed by a very bold declivity; pursued the road till near it, quitted my chaise, and walked to the foot of it. It is founded on a rock which rises boldly from the river. It is a noble pillar, and admirably placed. I seated myself on the opposite rock, and indulged the emotions which with a melancholy not unpleasing filled my bosom, while I reflected on the consequences that had sprung from the victory here obtained. Liberty was then triumphant.' (pp.97-98)

*11 – A plough* (plate across from p.128)

'Mr. O'Niel [of Shaens Castle] plants his potatoes in the furrows the plough forms as it stirs the land, by which a great saving is made in labour, and the crops better than common.' (p.129)

*12 – 'View of Londonderry situated on the River Foyle in the North of Ireland, E.C.P. 1777 149'* (plate across from p.136)

'August 8th, left Derry, and took the road by Raphoe ... The view of Derry at a distance of a mile or two, is the most picturesque of any place I have seen; it seems to be built on an island of bold land rising from the river, which spreads into a fine bason at the foot of the town; the adjacent country hilly, the scene wants nothing but wood to make it a perfect landscape.' (p.149)





13 – ‘A view from a Boat taken between the Bay of Rossengole & Rossmore’

(plate after page 164a [165 written on verso in pencil])

‘The other reach of the lake varying under Ross moor is a different scene, bounded by the mountains and rocks of Turaw: to the right these reaches join the lake, which opens a fine expanse of water dotted with islands ... Little of the sublime, but the very range of beauty, gaiety, and pleasure, are the characters of the spot ... Even the rocks of Turaw have a mildness in their aspect and do not break the general effect by abrupt or rugged projections ... On the point, Sir James has built an octagonal temple.’ (p.165)

14 – *Castle Caldwell* (plate after page 164b)

‘In another ride Sir James [Caldwell] gave me a view of that part of his domain which forms the promontory of Ross moor ... The point of view is a high promontory of wood, lawn, &c. which projects so far into the lake as to give a double view of it of great extent. You look down a declivity on the lake which flows at your feet, and full in front is the wood of Ross a goul, at the extreme point of which is the temple ... At the other end it joins another woody promontory, in which the lawn opens beautifully among the scattered trees and just admits a partial view of the house half obscured’. (p.165)

15 – ‘A View of Mary’s Island, Innisfandra & Carlat, a distant view of Knockniny Lord Ross’ Park, on Lough Ern’ (pencil drawing after p.166; drawing cut to fit book’s dimensions)

‘August 17th, rowed to Knockninny, the deer park, three miles across the lake, through a maze of woody islands. Land on Lady Ross’s of 40 acres, in which she has cut walks leading through a great variety of ground ... As the boat approached Knockninny, a pretty bay opened upon us, round which, on one side, is a projecting point of wood’. (p.170)







*16 – View of Lough Erne* (plate after p.168a)

‘August 15. To Belleisle, the charming seat of the Earl of Ross. It is an island in Lough Earne, of two hundred Irish acres, every part of it hill, dale and gentle declivities; it has a great deal of wood, much of which is old, and forms both deep shades and open, cheerful groves ... A reach of the lake passes before the house, which is situated near the banks among some fine woods, which give both beauty and shelter. This sheet of water, which is three miles over, is bounded in front by an island of thick wood, and by a bold circular hill which is his lordship’s deer park; this hill is backed by a considerable mountain. To the right are four or five clumps of dark wood- so many islands which rise boldly from the lake; the water breaks in straits between them, and forms a scene extremely picturesque.’ (p.168)

*17 – View of Lough Erne (initialled A.Y.)* (plate after p.168b)

‘On the other side the lake stretches behind wood, in a straight, which forms Belleisle. Lord Ross has made walks round the island, from which there is a considerable variety of prospect ... The home scene at your feet also is pretty; a lawn scattered with trees that forms the margin of the lake, closing gradually in a thick wood of tall trees, above the tops of which is a distant view of Cultish mountain.’ (p.168)

*18 – Ballasadore Falls* (plate after p.202)

‘August 26th, left Mercra, and went to Ballasadore, when I had great pleasure in viewing the falls; the river breaks over rocks in the most romantic manner, from edge to edge in many falls; for the space of two hundred yards before it comes to the principal one, which is twelve or fourteen foot perpendicular; the scenery about it is bold, the features of the mountains are great, and Knocknaree in full relief; if the falls were through a dark wood, the scenery would be among the finest in the world.’ (p.203)





19 – *View of Ballina* (plate across from p.206)

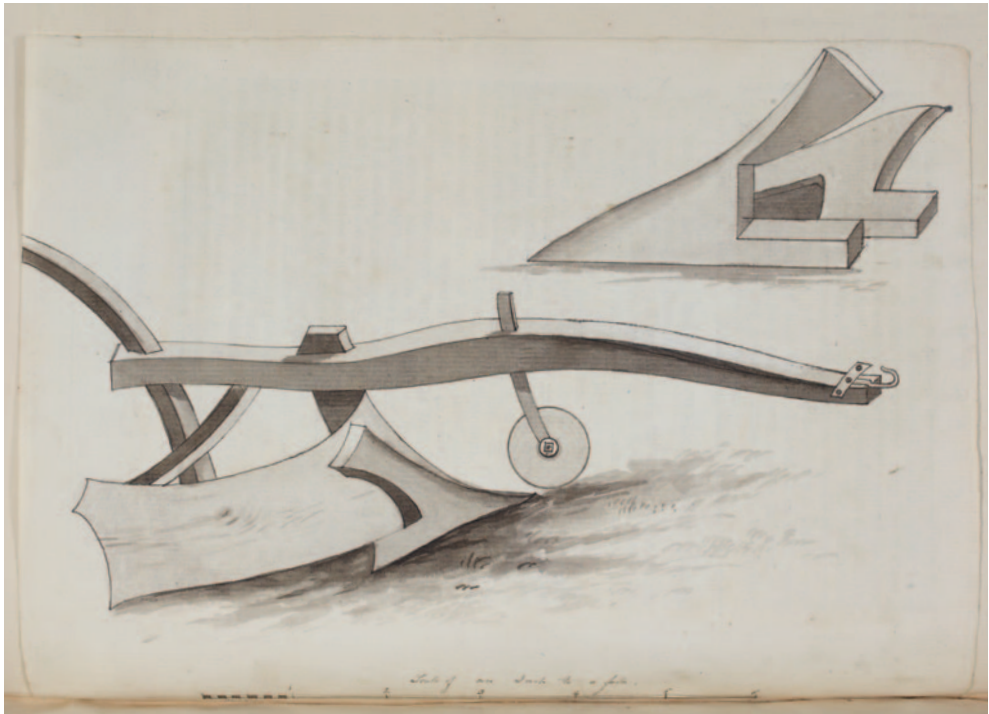
‘August the 27th, to Ballyna, where I experienced the most polite reception from the Right Honourable Mr. King; the view of the distant mountains is very fine; the country is almost encompassed by them. Those of Donnegal to the right, a great ridge, which separates Tyreragh to the left, Nephin-noble in the front, and Knockaree behind ... Passed 3 miles of pasturage under cattle, before I came to the river leading to Ballyna. The views there are very beautiful, it spreads in different reaches. That of Ballina is uncommonly pleasing; the river a noble bend to a few rising grounds on which a part of the town is seen; beyond it the bridge, and the whole crowned by Nephin mountain, which rises with a magnificent regularity from its base, and is one of the finest mountains I have seen.’ (p.206)

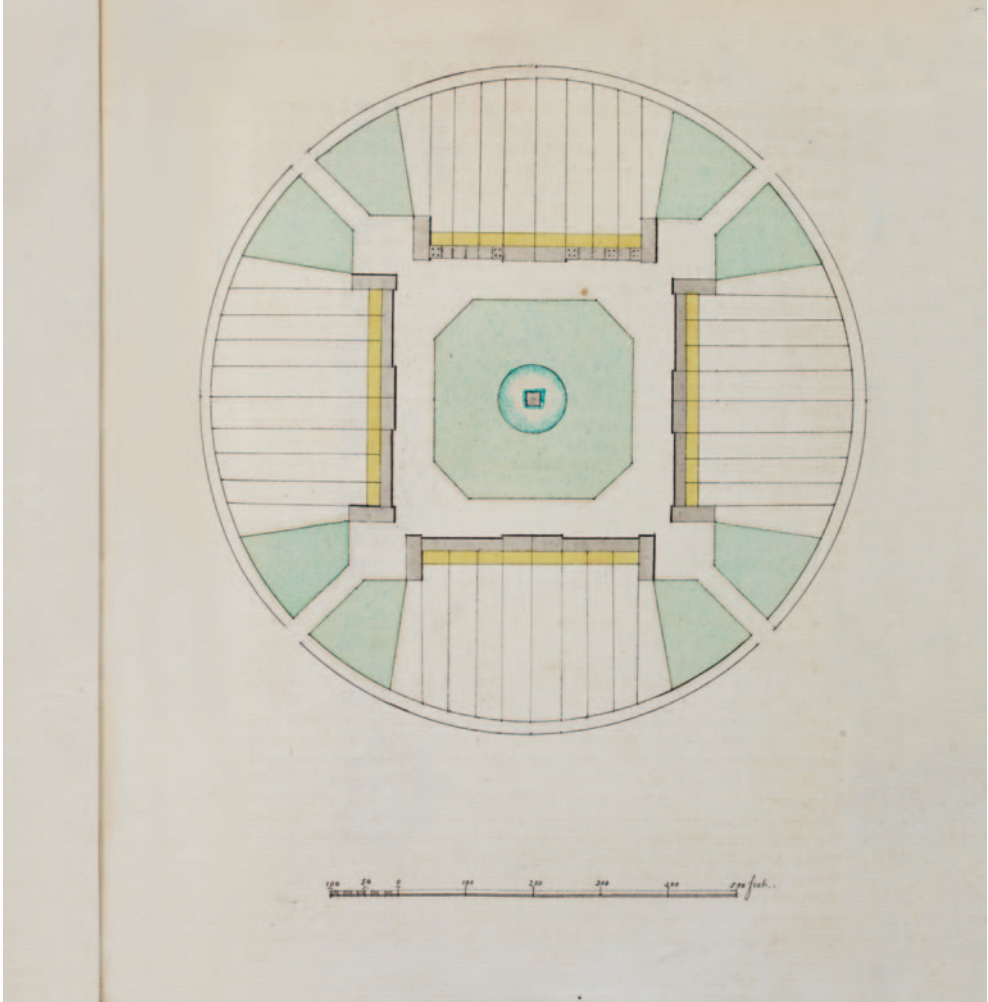
20 – *Newport Bay* (plate after p. 218)

‘August 30th, rode to Rosshill, four miles off, a headland that projects into the bay of Newport, from which there is a most beautiful view of the bay on both sides; I counted thirty islands very distinctly, all of them cultivated under corn and potatoes, or pastured by cattle. At a distance Clara rises in a very bold and picturesque stile; on the left Crow Patrick, and to the right other mountains. It is a view that wants nothing but wood.’ (p.218)

21 – *A plough* (plate after p.238)

‘Of beans they sow 35 stone to the acre, sow them on the green sod soon after Christmas, and plough them in; never hand-hoe or weed them: the average crop 20 barrels, at 20 stone; 30 the greatest; they are used for home consumption in dear years, and for exportation in cheap. The poor people make bread of them, and eat them boiled’ . (p.238)





22 – *Plan of a town square, probably Blarney, Co. Cork* (plate after p.260a)

‘September 15th to Blarney Castle, S.J. Jefferys Esq.; of whose great works in building a town at Blarney, I cannot give so particular account as I wish to do; for I got there just as he and his family were on the point of setting out for France. I did not, however let slip the time I had for making some enquiries, and found that in 1765, when Mr. Jefferys began to build this town, it consisted only of two or three mud cabins; there are now 90 houses...

The town is built in a square, composed of a large handsome inn, and manufacturers houses, all built of excellent stone, lime and slate. A church, by the first fruits, and liberal addition of above 300l. by Mr. Jefferys...’ (p.259)

23 – *Elevations for a town square, probably Blarney, Co. Cork* (plate after p.260b)

24 – *Elevations for a town square, probably Blarney, Co. Cork* (plate after p.260c)

260



260





25 – *Elevations of unidentified buildings*

(plate after p.260d)

26 – *Timber frame with straps, probably for restraining an animal?*

(plate after p.270)

27 – *Killarney*

(plate after p.290a)

‘Came to an opening on the Great Lake, which appears to advantage here, the town of Killarney on the north-east shore. Look full on the mountain of Glená, which rises in a very bold manner, the hanging woods spread half way, and are of great extent, and uncommonly beautiful. [p.291] Two very pleasing scenes succeed, that to the left is a small bay, hemmed in by a neck of land in front; the immediate shore rocks, which are in a picturesque stile, and crowned entirely with arbutus, and other wood; a pretty retired scene, where a variety of objects give no fatigue to the eye.’

(pp.290-91)







28 – *Killarney Lake* (plate after p.290b)

'The other is an admirable mixture of the beautiful and the sublime: a bare rock, of an almost regular figure, projects from a headland into the lake, which with much wood and high land, forms one side of the scene, the other is wood from a rising ground only; the lake open between, in a sheet of no great extent, but in front is the hanging wood of Glená, which appears in full glory.' (p.291)

29 – *Coleman's Eye, Killarney* (plate after p.292a)

'Coleman's Eye, a narrow pass, opens a different scenery. Came to a region in which the beautiful and the great are mixed without offence. The islands are most of them thickly wooded; Oak isle in particular rises on a pretty base, and is a most beautiful object: Mac Gilly Cuddy's reeks, with their broken points; Baum, with his perfect cone; the Purple mountain, with his broad and more regular head; and Turk, having assumed a new and more interesting aspect, unite with the opposite hills, part of which have some wood left on them, to form a scene uncommonly striking.' (p.293)

30 – *Coleman's Eye with Turk Mountain* (plate after p.292b)

'Here you look back on a very peculiar spot; it is a parcel of rocks which cross the lake, and form a gap that opens to distant water, the whole backed by Turk, in a stile of the highest grandeur.' (p.293)



294



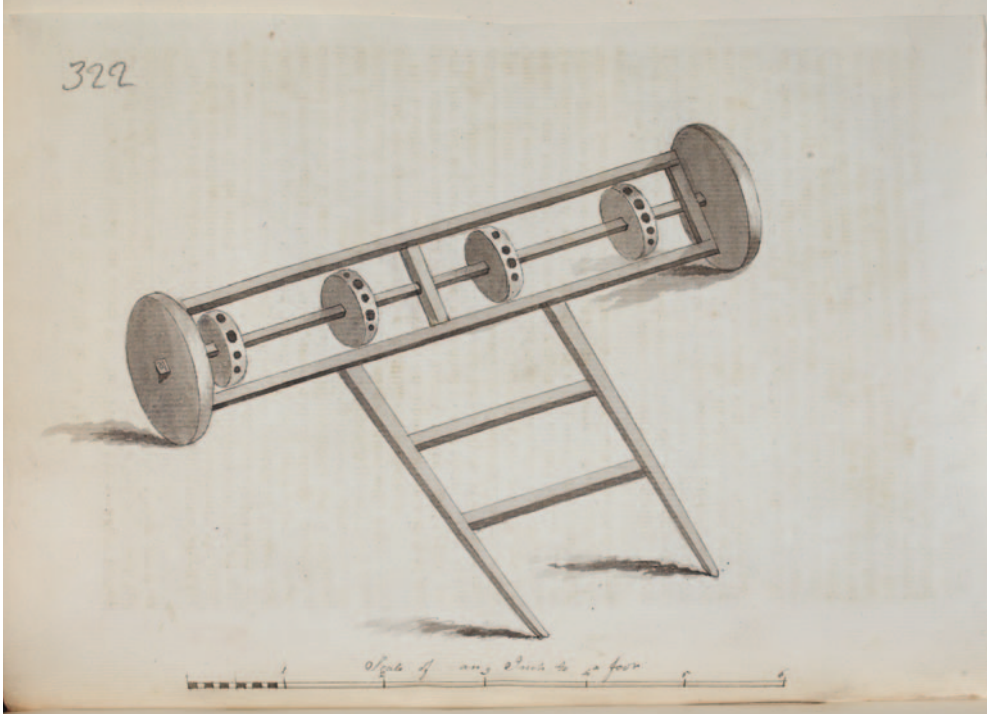
31 – *The Wood of Glená* (plate after p.294)

‘Pass near to the wood of Glená, which here takes the appearance of one immense sweep hanging in the most beautiful manner imaginable, on the side of a vast mountain to a point, shooting into the great lake. A more glorious scene is not to be imagined. It is one deep mass of wood, composed of the richest shades perfecting dipping in the water, without rock or strand appearing, not a break in the whole. The eye passing upon the sheet of liquid silver some distance, to meet so intire a sweep of every tint that can compose one vast mass of green, hanging to such an extent as to fill not only the eye, but the imagination unites in the whole to form the most noble scene that is any where to be beheld.’ (p.294)

32 – *O’Sullivan’s Cascade* (plate after p.297)

‘The near approach to Tomys exhibits a sweep of wood, so great in extent and so rich in foliage, that no person can see without admiring it. The mountainous part above is soon excluded by the approach; wood alone is seen, and that in such a noble range, as to be greatly striking; it just hollows into a bay, and in the center of it is a chasm in the wood; this is the bed of a considerable stream, which forms O’Sullivan’s cascade, to which all strangers are conducted, as one of the principal beauties of Killarney ... The picture in your fancy will not exceed the reality; a great stream bursts from the deep bosom of a wooded glen, hollowed into a retired recess of rocks and trees, itself a most pleasing and romantic spot, were there not a drop of water; the first fall is many feet perpendicularly over a rock, to the eye it immediately makes another, the bason into which it pours being concealed; from this bason it forces itself impetuously between two rocks; this second fall is also of a considerable height, but the lower one, the third, is the most considerable, it issues in the same manner from a bason hid from the point of view.’ (p.297)





33 – *A Turnip Drill* (plate after p.322)

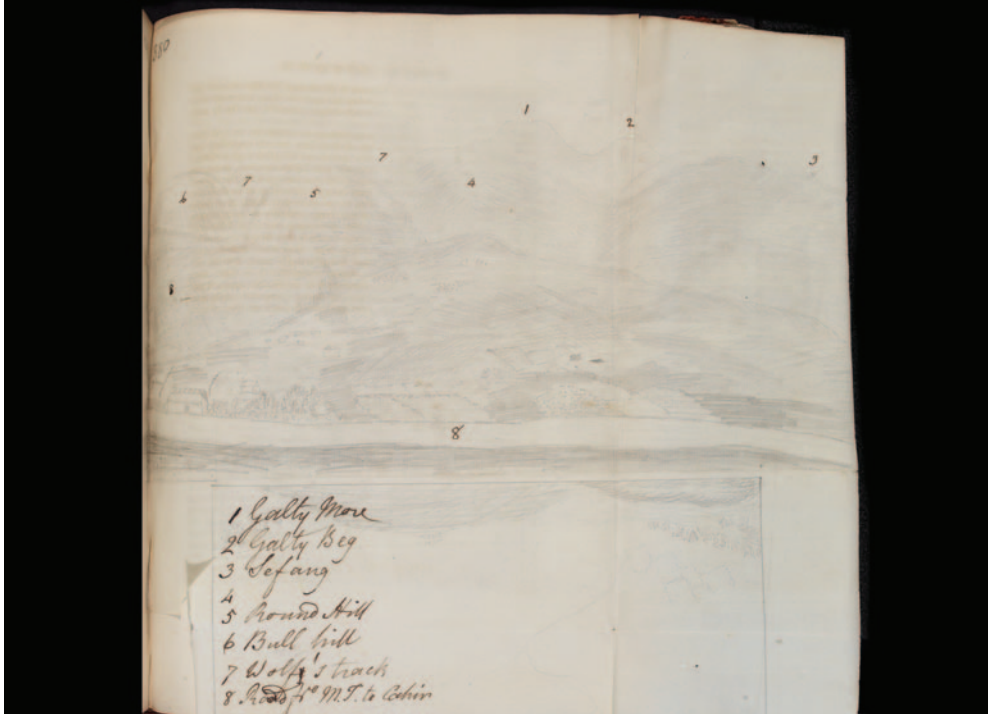
‘October 12th to Lord Montalt’s, at Dundrum, a place which his Lordship has ornamented in the modern stile of improvement ... Turnips he cultivates at a large scale; was the first who had them here on stubbles; he has thirty or forty acres, and every year has a large quantity; drills them with a very cheap simple drill, his own invention, and thins them out by hand, or hoes them.’ (p.322)

34 – *The Galtee Mountains & Mitchelstown* (plate after p.380)

‘But the commanding region of the Galties deserves more attention. Those who are fond of scenes in which nature reigns in all her wild magnificence, should visit this stupendous chain. It consists of many vast mountains, thrown together in an assemblage of the most interesting features, from boldness and height of declivities, freedom of outline, and variety of parts; filling a space of about six miles by three or four. Galtymore [p.381] is the highest point, and rises like the lord and father of the surrounding progeny ... The mountain summits, which are often wrapped in the clouds, at other times exhibit the freest outline; the immense scooped hollows which sink at your feet, declivities of so vast a depth as to give one terror to look down; with the unusual forms of the lower region of hills, particularly Bull hill, and Round hill.’ (pp.380-81)

35 – *Glen in the Galtees* (plate after p.382)

‘Every Glen has its beauties; there is a considerable mountain river, or rather torrent in every one of them; but the greatest are the Funcheon, between Sefang and Galty More’ (p.382)

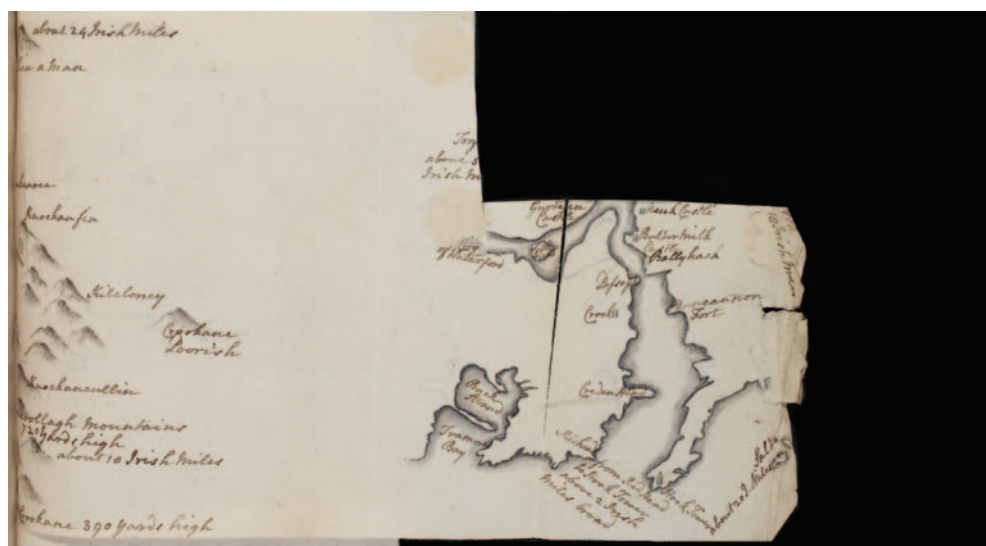




*An Irish Cabbin.*

36 – ‘*An Irish Cabbin*’ (engraved plate of ‘*An Irish Cabbin*’ inserted after p.25 of ‘vol. II’)

37 – *Waterford Estuary* (fold-out pen and wash topographical sketch plan after p.74 of ‘vol. II’)



## ACKNOWLEDGEMENTS

I am grateful to Andrew Carpenter for his help and guidance in publishing these illustrations. Others who have provided welcome advice include David Dickson, Peter Harbison, William Laffan, Rolf Loeber and Conor Lucey. The images from the National Library of Ireland's LO 10203 copy of Arthur Young, *A Tour in Ireland 1776-1779*, vol. 1/1, London 4to, 1780, are reproduced courtesy of the National Library of Ireland. I am very grateful to James Harte, Tom Desmond and Gerard Kavanagh of the staff of the National Library of Ireland for their help.

## ENDNOTES

The following abbreviations are used:

NLI, LO 10203      Extra-illustrated copy of Arthur Young, *A Tour in Ireland; with general observations on the present state of that kingdom: made in the years 1776, 1777, and 1778. and brought down to the end of 1779*, vol. 1/1, London 4to (printed for T. Cadell, Strand; and J. Dodsley), 1780. The NLI catalogue record states: 'All the pen and ink views are thought to be by Young himself. Physical description: [4], xi, [6], 384, 168, [4] p., plates: 36 ill. incl. plans; 29 x 22 cm. (4to)' (<http://catalogue.nli.ie/Record/vtls000209724>, accessed 5.4.2017)

London 1-volume 4to

1780 1st edition:      Arthur Young, *A Tour in Ireland with general Observations on the Present State of that Kingdom made in the years 1776, 1777, and 1778 and brought down to the end of 1779*. By Arthur Young, Esq. F.R.S. Honorary Member of the Societies of Dublin, York and Manchester; The Oeconomical Society of Berne; the Palatine Academy of Agriculture, at Manheim, and the Physical Society at Zurich. London: Printed for T. Cadell, Strand; and J. Dodsley, Pall-Mall, M DCC LXXX

Dublin 2-volume 8vo

1780 edition:      Arthur Young, *A Tour in Ireland...*, Dublin: Printed by George Bonham, for Messrs. Whitestone, Sleater, Sheppard, Williams, Burnet, Wilson, Jenkin, Wogan, Vallance, White, Beatty, Byrn, and Burton, 1780. Volume II, Printed by James Williams, for Messrs. Whitestone, Sleater, Sheppard, Williams, Burnet, Wilson, Jenkin, Wogan, Vallance, White, Beatty, Byrn, and Burton, 1780

London 2-volume 8vo

1780 2nd edition:      Arthur Young, *A Tour in Ireland with general Observations on the Present State of that Kingdom made in the years 1776, 1777, and 1778 and brought down to the end of 1779...* The Second Edition. In two volumes... London: Printed by H. Goldney, for T. Cadell, in the Strand M DCC LXXX

<sup>1</sup> G.E. Mingay, 'Arthur Young', <http://www.oxforddnb.com/view/article/30256?docPos=2>, accessed 15th July 2015.

<sup>2</sup> Arthur Young (M. Betham-Edwards, ed.), *The Autobiography of Arthur Young* ([1898] New York, 1967) 67

<sup>3</sup> NLI, LO 10203.

<sup>4</sup> Peter Harbison, 'Rare volume of eighteenth-century drawings acquired by the library', National Library of Ireland: *News*, 40, summer 2010, <http://nli.ie/GetAttachment.aspx?id=0b3b9cc5-2905->



- 481e-abce-55b1acd9bbd9.
- <sup>5</sup> <http://catalogue.nli.ie/Record/vtls000209724/Details#tabnav>; accessed 22nd March 2017.
- <sup>6</sup> Young's intended eighteen plates are distinguished by blue borders. These borders have been recreated in Plate 1 to show it as intended. In other cases portions of the blue borders almost disappear into, or curve towards the spine, due to their binding into the book. These have not been altered. All of the drawings (but not the plates), are reproduced at approximately half of their original scale.
- <sup>7</sup> Mary Pollard, *Dictionary of Members of the Dublin Book Trade 1550-1800* (London, 2000) 629: William Wilson.
- <sup>8</sup> Arthur Young, *Travels in France during the Years 1787, 1788, 1789 undertaken more particularly with a view of ascertaining the cultivation, wealth, resources, and national prosperity of the kingdom of France* (Bury St. Edmunds, 1792)
- <sup>9</sup> 'Map of Ireland to Illustrate the Tour', in Arthur Wollaston Hutton (ed.), *Arthur Young's Tour in Ireland 1776-1779*, (London and New York, 1892).
- <sup>10</sup> The first edition quarto single-volume, although bound as one, was structured internally in two volumes, with the associated pagination.
- <sup>11</sup> NLI, LO 10203: 29 x 22 cm.
- <sup>12</sup> Toby Barnard, *Brought to Book: print in Ireland 1680-1784* (Four Courts Press, Dublin, 2017) 179.
- <sup>13</sup> British Library, Add. MS 35126, Arthur Young Correspondence, vol. 1, f.172: Earl of Charlemont to Sir Lucius O'Brien, Dromoland, Dublin, 9th March 1777.
- <sup>14</sup> The particular issue seems to have been the booksellers' delay in passing on the names of subscribers together with their financial subscriptions to Young. Young wrote at the end of the 1780 quarto edition's 'List of Subscribers': 'In addition to this last I must observe, that having many receipts unaccounted for in Ireland, there may be omissions from the gentlemen who disposed of them not having transmitted to me the names.'
- <sup>15</sup> London 1-volume 4to 1780 1st edition, after Preface: 'To the Irish reader, In case of any errors or omissions being discovered in the following papers, by readers whose situation enables them to ascertain the truth, the author will be particularly obliged by a communication directed to him at Bradfield Hall, near Bury, Suffolk; and if the work should hereafter be reprinted, due attention shall be paid to such corrections.'
- <sup>16</sup> London 1-volume 4to 1780 1st edition.
- <sup>17</sup> *ibid.* Copy of London Advertisement to the Irish Subscribers, after frontispiece: 'Another circumstance which I should not omit is the delivery of the book; in my first Irish advertisements I engaged to deliver them in Dublin; but I was then an inhabitant of Ireland- to do it now, through the medium of a Dublin bookseller, would reduce the subscription much lower than the very lowest price the books will be sold to the trade at London for. A judgement may be formed of this from Mr. Wilson, bookseller, at Dublin, charging 3s. per book for receiving subscriptions though no one in England reckons any more than one-third of that money; he also charges the same price for taking twelve at once from a nobleman, for no other trouble than receiving the money across his counter, for which a London bookseller would blush at making any charge at all. After such experience I trust nobody will be surprized at my not consigning the work to a Dublin bookseller for delivery: I should in such case expect a charge to a much greater amount per volume than the whole price of the book. It is for this reason that I am necessitated to make the slight alteration of delivering the books, free of all charges, into the Liverpool packet, and consigned to any person named to me for that purpose. Arthur Young.'
- <sup>18</sup> Dublin 2-volume 8vo 1780 edition.
- <sup>19</sup> Louis Cullen, 'Arthur Young', *Dictionary of Irish Biography*, <http://dib.cambridge.org/quick->

search.do;jsessionid=E234C8312B24E6DF71281837D5479E64, accessed 21.3.2017

- <sup>20</sup> London 2-volume 8vo 1780 2nd edition [NLI, Thom 9141]. The full title page of volume I states:

*A Tour in Ireland*  
with general Observations on the Present State of that Kingdom  
made in the years 1776, 1777, and 1778 and brought down to the end of 1779.

Nobis in arto & inglorius labor. – Tacit.

By Arthur Young, Esq. F.R.S.

Honorary Member of the Societies of Dublin, York and Manchester; The Oeconomical Society of Berne; the Palatine Academy of Agriculture, at Manheim, and the Physical Society at Zurich.

The Second Edition. In two volumes. Vol. I.

London: Printed by H. Goldney, for T. Cadell, in the Strand

M DCC LXXX'

- <sup>21</sup> London 2-volume 8vo 1780 2nd edition, vol. II, 540: 'Directions for placing the Plates; Vol. I. The Waterfall — to front page 108; The Clay Kiln — 180 Vol. II. The Irish Cabbin — to front page 122; The Irish Car — 156; The Lake. Appendix — 406'.
- <sup>22</sup> The engraver was identified as 'I. Taylor sculp.'
- <sup>23</sup> Ditto.
- <sup>24</sup> Hutton (ed.), *Arthur Young's Tour in Ireland*, frontispiece.
- <sup>25</sup> London 2-volume 8vo 1780 2nd edition, vol. II, 'Appendix. The scenes I have described in Loch Erne were those I viewed. I have been told of other parts of that lake equally beautiful, and that Lord Erne possesses several islands of wood, which exhibit many delicious scenes: The annexed plate represents some of them, particularly Mary's island in front, Rabbit island with a turret; next the isle of Ennifandra, and on the other side Carlat, and two others. I am obliged, for the drawing, to the very elegant pencil of lady E. Forster.'
- <sup>26</sup> The significance of these drawings will be explored in the forthcoming anniversary volume (vol. XX) dedicated to Castletown House and its many histories.
- <sup>27</sup> Nicola Figgis and Brendan Rooney, *Irish Paintings in the National Gallery of Ireland* (Dublin, 2001) 144.
- <sup>28</sup> London 1-volume 4to 1780 1st edition, 25-26. This continues: 'these two conveniences they hold so cheap, that I have seen them both stopped up in stone cottages, built by improving landlords; the smoak warms them, but certainly is as injurious to their eyes as it is to the complexions of the women, which in general in the cabbins of Ireland has a near resemblance to that of a smoked ham. The number of blind poor I think grater there than in England, which is probably owing to this cause.'
- <sup>29</sup> *ibid.*, 26. This continues: 'especially when the cabbin is not built with regular walls, but supported on one, or perhaps on both sides by the banks of a broad dry ditch, the roof then seems a hillock, upon which perhaps the pig grazes. Some of these cabbins are much less and more miserable habitations than I had ever seen in England. I was told they were the worst in Connaught, but I found it an error; I saw many in Leinster to the full as bad, and in Wicklow, some worse than any in Connaught. When they are well roofed, and built not of stones, ill put together, but of mud, they are much warmer, independently of smoke, than the clay, or lath and mortar cottages of England, the walls of which are so thin, that a rat hole lets in the wind to the annoyance of the whole family. The furniture of the cabbins is as bad as the architecture; in very many, consisting only of a pot for boiling their potatoes, a bit of a table, and one or two broken stools; beds are not found universally ... I think the bad cabbins and furniture the greatest instances of Irish poverty.'
- <sup>30</sup> Arthur Young, *A Six Months Tour through the North of England...*, 3 vols (Dublin, 1770).
- <sup>31</sup> *ibid.*, I, 352.

- <sup>32</sup> Arthur Young, *The Farmer's Tour through the East of England* (Edinburgh, 1771).
- <sup>33</sup> British Library, Add. MS 35126, Arthur Young Correspondence, vol. 1, f.171: London Feb. 26. 1777, Memorandum of the purport of a conversation with Lord Kingsborough and Mr Danby upon Mr. Young's going to Ireland agent to his Lordship.
- <sup>34</sup> London 1-volume 4to 1780 1st edition, 3.
- <sup>35</sup> *ibid.*, 211: 'Experiment No. 3'.
- <sup>36</sup> Thomas Roberts, *A View of Part of Lough Erne, from Belle Isle with elegant figures in the foreground and boats on the lough* (Yale Center for British Art) is the probable source of inspiration for Plate 16.
- <sup>37</sup> His view of Castle Caldwell is very similar to the print 'Caldwell Castle the Beautiful Seat of Sir James Caldwell in Ireland' published by F. Newbery, London, 1780.
- <sup>38</sup> For an analysis of Young's understanding of Irish agriculture, see Robert C. Allen and Cormac Ó Gráda, 'On the Road Again with Arthur Young: English, Irish, and French agriculture during the Industrial Revolution', *The Journal of Economic History*, vol. 48, no. 1, March 1988, 93-116.

---

## ARTHUR YOUNG'S ILLUSTRATIONS

List of Illustrations contained in what seems likely to be Arthur Young's own copy of *A Tour in Ireland 1776-1779*, vol. 1/1, London 4to edition, 1780 [NLI, LO 10203]

1. The Glen of the Downs	131	18. Ballasadore Falls	143
2. 'Castletown House the Seat of the Rt. Honble Thomas Connolly'	132	19. View of Ballina	144
3. An Irish Cabbin	133	20. Newport Bay	144
4. Sections through An Irish Cabbin	133	21. A plough	145
5. 'The Castle of Slane seat of the Rt Honble, Lord Visct. Conyngham'	134	22. Plan of a town square, probably Blarney, Co. Cork	146
6. The Castle of Slane	134	23. Elevations for a town square, probably Blarney, Co. Cork	147
7. Topographical plan sketch of Waterford region	135	24. Elevations for a town square, probably Blarney, Co. Cork	147
8. 'General Cunninghame's Arbutus'	136	25. Elevations of unidentified buildings	148
9. Powerscourt Waterfall	137	26. Timber frame with straps, probably for restraining an animal ?	149
10. To the Field of the Battle of the Boyne	138	27. Killarney	149
11. A plough	139	28. Killarney Lake	150
12. 'View of Londonderry situated on the River Foyle in the North of Ireland'	139	29. Coleman's Eye, Killarney	150
13. 'A view from a Boat taken between the Bay of Rossengole & Rossmore'	140	30. Coleman's Eye with Turk Mountain	151
14. Castle Caldwell	140	31. The Wood of Glená	152
15. 'A View of Mary's Island, Innisfandra & Carlat, a distant view of Knockniny Lord Ross' Park, on Lough Ern'	141	32. O'Sullivan's Cascade	153
16. View of Lough Erne	142	33. A Turnip Drill	154
17. View of Lough Erne (initialled A.Y.)	142	34. The Galtee Mountains & Mitchelstown	155
		35. Glen in the Galtees	155
		36. 'An Irish Cabbin'	156
		37. Waterford Estuary	156