trated, including some of Kavanagh's own elevations and plans. A more detailed 'catalogue of works' is similarly illustrated, and provides a useful survey and is really a highlight of the book, though it was a mistake to combine the architect's documented buildings with those only attributed to him on often rather shaky stylistic grounds; instead these buildings should have been considered separately, and more critically. Better attention and more careful research certainly would have avoided mistakes such as confusing Drumsill House in Armagh with The Argory, or describing Kilmore House as Johnston's 'ancestral home'; the building in fact is a glebe house acquired by the architect's clergyman nephew. Colum O'Riordan introduces the Townley Hall collection in the Irish Architectural Archive, drawings that are here beautifully reproduced, with Johnston's precise and carefully rendered elevations a tribute to his master Cooley, and still captivating – gloriously triumphing over the modern CAD surveys of the buildings that conclude this fitting celebration of the architect and his avowed masterpiece.

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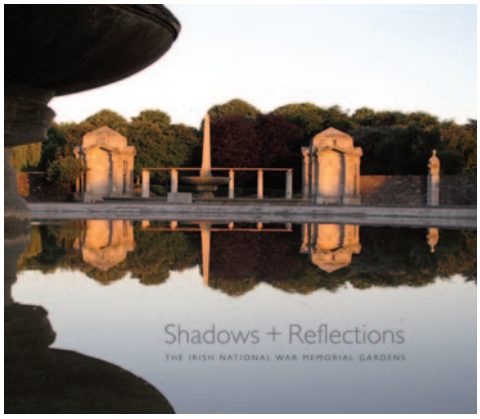
Annie Dibble and Angela Rolfe (eds)

Shadows + Reflections: The Irish National War Memorial Gardens at Islandbridge

(Gandon Editions, Kinsale, 2021) isbn 978-1-910140-32-1, 144 pages, 23x25cm, 94 illus, €25 hb

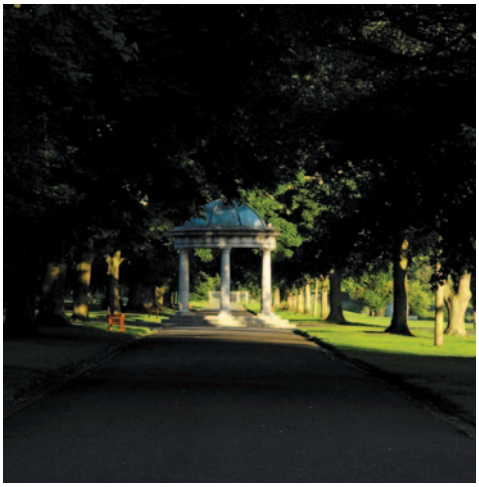
review by Paula Murphy



Shadows + Reflections, written by women about a location that commemorates men, has as its focus the Irish National War Memorial Gardens. In a fusion of the academic, the poetic and the personal, the gardens are revealed in a variety of different ways. The book, as one might expect, is richly illustrated. An abundance of photographs often suggests a 'coffee-table' publication. But the photographs, which are striking, take the form of a picture essay throughout and are clearly the work of one person. Forgive me for not giving the name of the photographer immediately, I had to search for it in the text. It is not listed on the title page. Annie Dibble, who is the photographer, is only indicated there as co-editor. There is something odd about having difficulty locating the name of the photographer when the photographs are such an important element of the publication. Dibble's shots of the gardens, both overviews and details, were taken across the seasons in all weather conditions. Some are boldly colourful and others are moody and dark. They reveal a real familiarity with a place that she describes as 'our local park'. But she retains the right to exclude people from the photographs, which works well.

From serving as a local park to functioning as a site for annual remembrances, all

aspects of the Memorial Gardens are captured in the different essays, mostly written by people who live locally. A delightful mix of topics takes the reader from the rich harvest of blackberries picked annually by the local community to the visit in 2011 of the late Queen Elizabeth II with then President, Mary McAleese, touching on nature and wildlife in the gardens on the way, while not losing focus of their history.



The Temple in the War Memorial Gardens
(photo: Annie Dibble)

The memorial, intended to commemorate the Irish soldiers who died in the First World War, has had a chequered history from its outset. First mooted in 1919, a list of the names of the deceased was gathered in eight books, the decoration of which is the work of Harry Clarke. Completed in 1923, the books needed a memorial site in which they could be displayed. Various locations were considered before the current site at Longmeadows/Islandbridge was agreed. Angela Rolfe, who is local to the area and who has spent much of her career as an architect in the Office of Public Works, explores in her essay the development of the memorial and its place in the work of Sir Edwin Lutyens, who was given the commission in 1930. Rolfe's scholarly essay includes illustrations of old maps and photographs and is further enriched by the inclusion of Lutyens's architectural drawings for the memorial as the final section of the book.

Lutyens, well versed by then in such memorials, was the perfect choice. In a short text submitted to T.J. Byrne, then Principal Architect at the Office of Public Works, Lutyens appears to visualise almost rhythmically what he was proposing for the War Memorial which was to be constructed between road and river. He lists off the Stone of Remembrance and the Cross, the fountains and the pavilions, the lawns, terraces and pergolas. Rolfe recounts Lutyens's belief that all war cemeteries and memorials should have a Great War Stone – a stone 'for all time ... and for men of all creeds all equally deserving enduring record'. Inevitably, money ran out on the project and work stopped in 1938, leaving the memorial gardens incomplete. The main entrance to the site – which is still problematic – the bridge over the railway line and the stone bridge spanning the Liffey were all omitted. This last was intended to give pedestrian access to the Phoenix Park from the south side and establish a point of access to the gardens from the north side. An opportunity to revisit this in 1995 saw funding refused. Why? Because, according to one essay writer, the then Taoiseach, John Bruton, did not think the people of Inchicore would have any interest in going to the Phoenix Park!

If Rolfe's essay tells us much about the history of the memorial, Ruth Johnson uncovers the archaeology of the site, detailing the existence of an earlier small cemetery there and making interesting connections with its current use. Other writers use the memorial as a springboard for memory. In separate essays, Fionnuala Waldron remembers her

great-uncle and Rita Duffy her grandfather, both of who died at the Somme in 1916, and Gale Scanlan recalls her husband's grandfather who died in Giessen Prisoner of War Camp in 1918. These are moving reflections and reveal well how the gardens serve as a perfect location for quiet contemplation. Duffy, who has visited her grandfather's story in her own art work, has used the gardens to reflect on the wider story of her own family and notably that of her father, who was six in 1920 when he ran with his mother and siblings from their burning home in Belfast.

The memorial has been and still is a contentious site in the eyes of those who have been averse to Ireland's role in the First World War. This has inevitably meant that the gardens have been vandalised over time and neglected for long periods. President Michael D. Higgins, the only male author among the women, addresses this and other issues in his introductory essay to the volume. He supports in his text the decision that the book represent the perspectives of women, noting how their role in the different wars was 'for too long suppressed, concealed and ignored by the dominant historiographical narrative'.

In 2020 the Memorial Gardens became a haven for locals. Poet Maeve O'Sullivan, whose great-uncle, a chaplain, was killed in 1916 giving the last rites to a soldier, made use of the site as a place of refuge during the Covid pandemic. Setting off after her working day, like so many of the writers, she describes her own journey there – across the football pitch, across the pedestrian bridge and down the incline to the park's entrance. It feels, she writes, like this place is becoming a close friend.

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R.A. Somerville

The early residential buildings of Trinity College Dublin: architecture, financing, people

(Four Courts Press, Dublin, 2021) isbn 978-1-846829680, 404 pages, 25x17cm, 117 illus, €50 hb

review by John Logan

At its foundation in 1592, Trinity College was given the site of the dissolved Augustinian priory of All Hallows in a secluded eastern suburb of Dublin. As the city spread, it gradually encircled the site, so that Trinity now stands more or less at Dublin's heart. Thirty years after its founding, the College had eighty-four in residence, forty-four of them undergraduates, and for another century its annual intake probably never exceeded one hundred. Enrolment increased in the century between 1730 and 1830 and then went into decline, recovering and levelling off only in the 1930s. A rapidly expanding intake, particularly in the period from 1970, brought enrolment to over 20,000 by 2023. In its early days, Trinity was able to build well on its generous site but as its numbers rose, and with that the need for additional buildings, it struggled to keep its ancient quadrangles and playing fields clear; students,