



# The Georgian villa landscape of Cork

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The passion for country houses in Cork is universal; and the extreme beauty of the environs is a great encourager of this passion.

— Henry D. Inglis<sup>1</sup>

THE TERM ‘VILLA’ CAN BE USED IN ITS TRADITIONAL SENSE, WHICH HAS ITS ROOTS IN classical Italy, as ‘a building in the country designed for its owner’s enjoyment and relaxation. Though it may also be the centre of an agricultural enterprise, the pleasure factor is what essentially distinguishes the villa residence from the farmhouse and the villa estate from the farm.’<sup>2</sup> In eighteenth- and nineteenth-century Ireland, the term villa was most frequently used to describe a relatively small house without a large estate attached to it. Though most contained outhouses for keeping a few animals, such as a cow to milk and a few chickens, they were, as described by Rolf Loeber,

distinct from country houses in that they did not have a demesne farm, were not the centre of an agricultural estate, and usually were situated on a parcel of land of up to thirty acres (12ha), but rarely on a 200-acre (81ha) estate, without the amenities of a home farm but rather with gardens growing produce for the house.<sup>3</sup>

The Irish countryside was liberally ornamented with villas of the traditional sort – country houses (or *villeggiatura*) used for retirement and relaxation by the aristocracy and landed classes. What both types of villa – the aristocratic country residence and the new suburban villa – had in common was that neither kind could ‘be understood apart from the city; [they] exist not to fulfil autonomous functions but to provide a counterbalance to urban values and accommodations, and its economic situation is that of a satellite.’<sup>4</sup> This was a particularly pertinent factor in relation to Cork city and its growing suburbs where the acceleration of villa-building accompanied the rise of a mercantile class in the eighteenth and early nineteenth centuries. This merchant class had emerged in Cork during the late seventeenth century as a result of new manufacturing industries – textiles, banking and brewing. They joined the ranks of the gentry and began building luxurious suburban villas with many of the landscape accoutrements of the great demesnes. They were close enough to their places of business in towns and cities but distant enough to provide all the benefits

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1 – W.H. Bartlett, *A VIEW OF LOUGH MAHON AND BLACKROCK CASTLE FROM TIVOLI* from W.H. Bartlett, *THE SCENERY AND ANTIQUITIES OF IRELAND (c.1840)* (detail, see also page 62)



2 – Thomas Sautelle Roberts (c.1749-1778), *CITY OF CORK* c.1790 [publ. 1799], mezzotint (© British Library Board)

3 – Nathaniel Grogan, *the Elder* (1740-1807), *SW VIEW OF CORK*, c.1780 (courtesy Crawford Art Gallery)

opposite, 4 – Robert Lowe Stopford (1813-1898), *CORK HARBOUR FROM ST AUBYN'S [Monkstown]* c.1860, watercolour, 61 x 119 cm (courtesy Crawford Art Gallery)

of rural living and natural scenery. Their villas could not exist without the city, its factories and ready supply of cheap labour to fund such enterprises.

The landscape east and south of Cork city perfectly fulfilled the eighteenth-century fashion for the picturesque (Plate 2). Once the River Lee broke free of the restraints of the embankment (the Navigation Wall) it expanded and formed its natural 'recesses and indentations, shaded with spreading woods'. Where the Glashaboy river joined the Lee, the picturesque nature of the water's edge was enhanced by its 'cragginess'.<sup>6</sup> The river ran into the tidal Lough Mahon, from whence the water narrowed through a straight at Passage into Cork Harbour. 'Adorned with pleasant islands',<sup>5</sup> promontories and sharply rising banks with a backdrop of rolling hills, it was an idyllic setting for a house (Plates 3, 4).



The city itself was built on marshland, considered unhealthy and prone to flooding (as it is today). The high banks north of the Lee were the ideal spot for a villa – dry, airy and with spectacular views across the harbour, and shelter to the rear. Travelling eastwards from the city north of the Lee was a continual row of cultivated south-facing gardens, from Woodhill to Tivoli, Fortwilliam and Lota, terminating at the Glashaboy river. On the opposite bank of the Glashaboy was Dunkettle. Further south, Hoddersfield overlooked the Owenboy (or Owenabue) river, which ran eastwards into the harbour from Carrigaline. The merchant princes may have been *nouveau riche*, but they wholeheartedly adopted the natural landscape aesthetic favoured by the aristocracy. In 1780 Phillip Luckombe described the picturesque character of the landscape, where the banks of the Lee were ‘skirted with oak woods, which at best were of small growth but they became gradually stunted more and more, as they climbed the steep, till at length they dwindled into mere shrubs, and left the summit bare’ in fitting with the ‘universal order of nature’.<sup>7</sup> The scene was ‘enlivened’ with sailing ships and was, ‘with the enclosures hanging behind the masts and yards, picturesque’.<sup>8</sup> Ruins and other picturesque built features were taken advantage of: those with views of the south bank of the Lee had an old tower house and the ruins of the old Dundanion, Blackrock and Monkstown castles to focus the eye. The views between Cork and Passage were described by Luckombe as ‘a variety of beautiful landscapes, which the genius, fancy, and spirit of Poussin, or Claude Loraine, could never exceed’.<sup>9</sup>

The area around Glanmire village, just east of the city, was a popular site for building villas. As the author of *A Statistical Survey of Cork* noted, the area was ‘chiefly memorable for the uncommon beauty of the surrounding country’. It was ‘watered by a pretty river, that winds through several romantic glens, the hills on each side of which are adorned with an uncommon profusion of beautiful woods’.<sup>10</sup> Similarly Anne Plumtre thought that Glanmire was ‘undoubtedly the most beautiful quarter’.<sup>11</sup> The most glamorous merchant’s palace was probably Tivoli House on the Glanmire Road, a Palladian villa built for alderman James Morrison in the mid-eighteenth century overlooking the tidal Lee estuary.

Great Island was also populated by villas, chiefly Ashgrove House on the north side (Plate 6), Marino, belonging to Savage French (who also owned Cuskinny Court





5 – Dunkettle House (c.1790),  
near Glanmire

6 – Ashgrove (c.1750),  
on Great Island

7 – Cuskinny Court (c.1800),  
near Cobh

8 – Hoddersfield (c.1801),  
near Crosshaven  
(designed by Abraham Hargrave)



(all photos: Hodges Collection /  
courtesy Cork City Library)  
(first published in *CORK AND COUNTY  
CORK IN THE TWENTIETH CENTURY*  
by Rev Richard J Hodges, 1911)

opposite

9 – East Grove (c.1830),  
on Great Island  
(Gandon Archive, Kinsale)

10 – Henry Hill, ‘Smith Barry’s  
House’, 1830

*Fota House on Fota Island,  
original hunting lodge enlarged by  
Sir Richard Morrison, c.1825  
(from Henry Hill’s sketchbooks,  
courtesy Cork Public Museum)*



11 – Henry Hill, ‘Lota, near  
Cork, the seat of Green, Esq’,  
1837

*Lota House in Tivoli, designed by  
Davis Ducart, 1760s  
(from Henry Hill’s sketchbooks,  
courtesy Cork Public Museum)*





(Plate 7), Ballymore House, and The Priors to the south of Great Island, together with Bennett's Grove near Clonakilty), and East Grove (c.1830), owned by the Bagwell family, lay, as its name suggests, to the east (Plate 9).<sup>12</sup>

The most fashionable architects were employed to design the new villas. Abraham Hargrave (1755-1808) designed Ashgrove (c.1750) for the Rogers family, and Woodhill House (c.1765), on the road between the city and Glanmire, for timber merchant Cooper Penrose in the 1770s. Other Hargrave houses were Hoddersfield, Crosshaven (c.1801) (Plate 8) for William Henry Moore-Hodder, and Lota Beg (c.1800), east of Tivoli. Sir Richard Morrison (1767-1849) was responsible for Fota House on Fota Island (c.1825) (Plate 10), and Davis Ducart (d.1780/81)<sup>13</sup> built at least two of the great Cork villas, Tivoli House (destroyed by fire in 1820) and Lota,<sup>14</sup> also in Tivoli (Plate 11), and his influence can be seen in the design of Dunkettle House (c.1790) (Plate 5), built after his death by the family of Abraham Morris. Another notable house was Jamesbrook in East Ferry, near Middleton, built by another merchant family, the Goolds, to replace an earlier house sometime between 1770 and 1790.

The villa gardens of Cork were blessed with both tidal water and remarkable shelter which practically eliminated any danger of frost, so more tender exotics could happily grow alongside native plants.<sup>15</sup> Visitors to Cork observed that the 'whole tract along the Lower Lee, and especially between Cork and Passage [was covered with] a profuse powdering of villas, and gemming and embroidering of gardens, shrubberies, and villademesnes'.<sup>16</sup> The landscape designer and theorist John Claudius Loudon observed in his







*Rostellan, near Midleton*

*12 – Castellated terrace  
terminating in Siddons' Tower*

*13 – Monumental Doric  
column, west of the demesne*

*14 – The ruins of fortifications  
on the shoreline*

*(all photos: Fred Deane)*

*opposite*

*15 – Rostellan House (1721)  
(Gandon Archive, Kinsale)*





*Encyclopaedia of Agriculture* that ‘the humidity and mildness of the atmosphere produce ... a luxuriance and rapidity of growth in vegetation, to which no other part of the empire affords any parallel.’<sup>17</sup> The rich limey soil was also the perfect medium for growing most of the trees and shrubs available.<sup>18</sup> For houses built on the Atlantic coast, difficulties could be posed by the sea spray and high winds. The destructive elements of strong maritime winds were alleviated by building strong garden walls and creating shelterbelts of trees, carefully planted so as not to obscure views. Greenhouses and hot beds ensured that tender plants and flowers were always available for decorating the house.<sup>19</sup>

The newer villas of the Cork suburbs were built amongst older, grander houses and demesnes, the primary one being Rostellan,<sup>20</sup> on the east side of Cork Harbour, ‘though not so crowded as to take off the rural effect’.<sup>21</sup> Rostellan village was laid out from c.1705 by William O’Brien, 3rd Earl of Inchiquin, who had acquired a patent to create a borough with the village and demesne at its heart. He also began an ambitious project to reclaim a large portion of land from the sea.<sup>22</sup> Floods at high tide frequently submerged the land at Rostellan, and the inundation of salt water would have rendered the soil useless and infertile and created an unpleasant, ‘noisome’ stench. To combat this and to assist in the land reclamation, the earl built a sea wall ‘at great expense in keeping out the tide from overflowing’ which had the additional benefit of being ‘of advantage to the harbour of Cork for small vessels’.<sup>23</sup> New roads were made to Cork and Middleton, and these encircled the demesne lands.<sup>24</sup>

Rostellan House was built by William O’Brien (1700-1777),<sup>25</sup> 4th Earl of Inchiquin, in 1721 around an older seventeenth-century Fitzgerald castle granted to the O’Briens, c.1648 (Plate 15).<sup>26</sup> The site was perfect, with the house ‘beautifully situated on a wooded promontory’, commanding a view of the harbour.<sup>27</sup> There were vistas across to Aghada to the south and Jamesbrook to the north, while to the west was the grand sweep of the harbour dotted with islands. Arthur Young described how Rostellan was ‘backed with hills, a scenery that wants nothing but the accompaniment of wood’.<sup>28</sup> William O’Brien added two ‘very good rooms, 25 by 35’ to admire the view over Cork harbour, seen ‘in great perfection from the window’.<sup>29</sup> There was also an ice house in the woods, a boathouse



and a large walled kitchen garden.

Murrough O'Brien (1726-1808), 5th Earl of Inchiquin (elevated to the status of Marquess of Thomond in 1800), further developed the picturesque elements of Rostellan, and in the summer of 1814-15 Anne Plumptre described a little Grecian style temple that he had built in honour of the actress Sarah Siddons, of whom he was a great fan.<sup>30</sup> It complemented the Doric monumental column that stood sentry on raised ground west of the demesne looking out to sea (Plate 13).<sup>31</sup> The tower that lies further down the shore, known as Siddons' Tower, was also added by Murrough.<sup>32</sup> A low, round castellated building, it stands at the termination of a long, faux medieval terrace in the style of a battery (Plate 12).<sup>33</sup> The ruins of this building remain on a site backed by woodland and facing the sea (Plate 14). It had large window openings looking out to sea and was accessed by a flight of grand stone steps on the landward side. It also had a fireplace and space to dine and hold small parties.<sup>34</sup>

Murrough's nephew, another William O'Brien (1765-1846), 2nd Marquess of Thomond, engaged the architect Richard Morrison to draw plans for a gothick façade and additions to Rostellan. However 'he tired of the expense and stopped short, after very little was done except to a wing', which was finished to give the 'appearance of a chapel'.<sup>35</sup> By the 1830s Rostellan was an established part of the tourist's route around Cork Harbour, and Samuel Lewis in his *Topographical Dictionary* described the 'extensive and pleasing views' both to and from the demesne.<sup>36</sup>

The new merchant' villas had smaller gardens than the venerable Rostellan.<sup>37</sup> James Fraser noted in 1854 that apart from the grandest villas, Lota, Fortwilliam, Tivoli, and Eastview, which had 'from twelve to thirty acres each', most villas on either side of the river were 'more limited in their area'.<sup>38</sup> The demand for land for building new villas was high, and a good price could be commanded for a suitable site.<sup>39</sup> Despite lacking a great park, the comparatively small gardens of seaside villas had pretensions to greatness and were laid out fashionably. The beauty of such 'mini-demesnes' was that they combined to form one continuous picture and each house enjoyed views of not just their own gardens, but those beyond and on the opposite shores.<sup>40</sup> By this method, each house, 'enjoying so many charms of situation itself, contributes to render that of their neighbours more charming'.<sup>41</sup> Arthur Young, viewing the land from a boat on the Lee described how 'the woods of Lota and Dunkettle unite in one fine mass'.<sup>42</sup> At Dunkettle, Dominick Trent ('whom no one has a better taste both to discover and describe the beauties of natural scenes' designed a walk 'which is to bend to the inequalities of the ground'<sup>43</sup> in order to admire the views and vistas of his own grounds and the surrounding landscape including that of Lota, where the view allowed the house to be obscured by trees, making the grounds seem part of Dunkettle lands. This borrowing of landscapes and blurring the boundaries between the parks of the new villas gave a pleasing verdancy and ribbon of cultivation which stretched from the city to the countryside all along the coastline giving Cork 'the appearance of a continued city'.<sup>44</sup>

Garden buildings and follies were built in the gardens of the waterside villas so their owners could sit protected from the elements and enjoy the water, and their designs ranged from simple wooden summer houses to stone classical buildings. Tivoli's garden was full of follies including the large 'elaborate' gothick temple depicted in Nathaniel



16 – Nathaniel Grogan (c.1740-1807), *BOATS ON THE RIVER LEE BELOW TIVOLI, COUNTY CORK*  
c.1785, oil on canvas, 94 x 168 cm (courtesy National Gallery of Ireland)

Grogan's painting *Boats on the River Lee below Tivoli, County Cork* (c.1785) (Plate 16).<sup>45</sup> A second smaller, circular temple was designed by Morrison as a copy of the Roman Temple of Vesta, while further south along the coast, Courtmacsherry had an octagon room. The most common garden buildings, unsurprisingly given the maritime situation, were bathing houses, and many had a slipway and a boathouse. Some gardens, such as Hoddersfield, even managed to incorporate a fashionable 'picturesque glen' into the scene.<sup>46</sup> These glens were generally centred on a small stream with a carriage drive alongside shaded by trees.

Continuing the continental theme of temples and gazebos, the gardens were decorated with statues. Lord Inchiquin could afford to employ the eminent sculptor John van Nost the younger to make a 'grand' statue of Admiral Sir Edward Hawke for the grounds of Rostellan,<sup>47</sup> but others could obtain cheaper statues, or good copies of classical originals, from John Daly, a Cork 'marble mason' who did a good trade selling 'large quantities of ornaments'.<sup>48</sup> Daniel Voster, a Dutch-born mathematician and instrument maker,<sup>49</sup> was one of the earliest villa residents, who built a house, Vosterberg, in Montenotte. His garden was richly decorated with fountains, statues and canals.<sup>50</sup> One merchant, a Mr John Dennis, even had an aviary in his 'neat gardens'.<sup>51</sup> The villa gardens were generally described by visitors as being 'well wooded',<sup>52</sup> probably aided by the generous premiums offered by the Dublin Society's tree-planting drive. Trees and terracing on sloping grounds prevented landslides and stopped good planting soil from leaching into the water.

The villa gardens were designed not only to give views out to the water and countryside beyond, but also to be viewed from the water. Even houses built some way inland, such as Castle Mary, near Cloyne (1785), were built on high ground giving views over the harbour.<sup>53</sup> Pleasure boats ran up and down the coast filled with tourists keen to observe the picturesque scenery, while in turn the pleasure boats on the water were a pleasing



17 – W.H. Bartlett, *A VIEW OF LOUGH MAHON AND BLACKROCK CASTLE FROM TIVOLI*  
 from W.H. Bartlett, *THE SCENERY AND ANTIQUITIES OF IRELAND* (c.1840)

sight from the standpoint of the villas (Plate 17). Arthur Young remarked that the landscapes between Rostellan, Lota, Dunkettle and Cove (now Cobh) were seen ‘in the highest perfection’ from the water.<sup>54</sup> Travelling by sea allowed passengers to see into the villa gardens which were not visible by road. The views from the water were continually shifting, giving an ever-changing panorama as new prospects came into view.

Lota, built in the 1760s, was famous for ‘the beautiful richness and variety of the grounds’, which were designed by its owner Robert Rogers<sup>55</sup> to take advantage of the views south across the river to the picturesque Blackrock Castle. Beaufort described the garden in 1788 as having ‘from the house a fine view of Lough Bawn, Little Isle and down to Passage with the shipping in full sight’.<sup>56</sup> Arthur Young described viewing Lota from the river:

The view of this place from the water is charming; a fine rising lawn, with noble spreading wood reaching on each side ... with lawn shooting into the woods ... As the boat leaves the shore, nothing can be finer than the view behind ; the back woods of Lota, the house and lawns and the high bold inclosures toward, Cork, form the finest shore imaginable.<sup>57</sup>

Wilson’s description of the views from ‘Dunkittle’, borrowing heavily from Young, shows how important the views out of the gardens were:





18 – J. Brennan, *THE COVE AND HARBOUR, COUNTY CORK*  
 (engraving published by P.D. Farrell, New York, c.1872)

the opposite shore of that river has every variety that can unite to form pleasing landscapes for the views from Dunkittle grounds; in some places narrow glens, the bottoms of which are quite filled with water, and the steep, banks covered with thick woods that spread a deep shade ... In a word, it is one of the finest prospects to be seen in the kingdom.<sup>58</sup>

The eighteenth-century mercantile class of Cork built an impressive and extensive coastal villa landscape. By 1837, the date of the first edition O.S. maps, the entire coastline around Cork city as far as Cobh, Douglas and Carrigaline to the west and Whitegate Bay to the east was studded with villas and ‘cottages’ as land belonging to the older houses was gradually broken up. Much of Cork city’s coastal suburban landscape is indebted to such families as the O’Briens of Rostellan. Their villa landscapes, roads, bridges and reclaimed land set a blueprint for further expansion and development of Cork city and its infrastructure. Some of the houses did not survive, but their spirit lives on in the names of the streets and terraces they gave way to.

## ENDNOTES

- <sup>1</sup> Henry D. Inglis, *Ireland in 1834: A journey throughout Ireland, during the spring, summer, and autumn of 1834*, 2 vols (London, 1835) I, 183.
- <sup>2</sup> James Ackerman, 'The Villa as Paradigm', *Perspecta* 22, *The Journal of the Yale School of Architecture: Paradigms of Architecture* (New Haven, 1986) 10-31: 11.
- <sup>3</sup> Rolf Loeber, 'Villas', in Rolf Loeber et al, *Art and Architecture of Ireland, volume IV: Architecture 1600-2000* (Dublin, 2015) 426.
- <sup>4</sup> James S. Ackerman, *The Villa: Form and Ideology of Country Houses* (Princeton University Press, 1985) 9.
- <sup>5</sup> Philip Luckombe, *A Tour Through Ireland, wherein the present state of that kingdom is considered* (Dublin, 1780) 98.
- <sup>6</sup> Work commenced in 1763, was shortly after discontinued, and resumed again in 1836. John Windele, *Historical and descriptive notices of the city of Cork and its vicinity...* (2nd ed, Cork, 1849) 183.
- <sup>7</sup> Luckombe, *A Tour Through Ireland*, 30.
- <sup>8</sup> Arthur Young, *A Tour in Ireland, Vol. 2: With General Observations on the Present State of the Kingdom: Made in the Years 1776, 1777, and 1779* (Dublin, 1780) 41.
- <sup>9</sup> Luckombe, *A Tour Through Ireland*, 98.
- <sup>10</sup> Horatio Townsend, *Statistical Survey of the County of Cork, with observations on the means of improvement; drawn up for the consideration, and by the direction of the Dublin Society* (Dublin, 1810) 388.
- <sup>11</sup> Anne Plumtre, *Narrative of a Residence in Ireland during the summer of 1814 and that of 1815* (London, 1817) 236.
- <sup>12</sup> James Fraser, *Hand Book for Travellers in Ireland, descriptive of its Scenery, Towns, Seats, Antiquities, etc., with all the railways now open, and various statistical tables: also, an outline of its mineral structure, a brief view of its botany, and information for anglers* (Dublin, 1854) 101.
- <sup>13</sup> Davis Ducart (Davis de Arcort) was active in Ireland in the 1760s and 1770s both as an engineer and an architect. The earliest reference to him in these roles is on 28th October 1761, when Cork Corporation ordered a payment of £25 'to Mr Davis Ducart, Engineer, for his trouble in taking the level of the river Lee, and drawing several plans of waterworks to supply this City with water', [www.dia.ie](http://www.dia.ie).
- <sup>14</sup> Daniel Augustus Beaufort, *A Journal of a Tour of Ireland, 3 July-17 September 1788*, vol. 2, Trinity College Dublin, MS4030, f.77r.
- <sup>15</sup> At Castle Mary 'Mr Longfield has great works and great varieties of American trees', Beaufort, *A Journal of a tour of Ireland*, vol. 2, TCD, MS4030, f.82r.
- <sup>16</sup> *The Parliamentary Gazetteer of Ireland, Adapted to the New Poor-law, Franchise, Municipal and Ecclesiastical Arrangements, and Compiled with a Special Reference to the Lines of Railroad and Canal Communication as Existing in 1843-44* (London, 1844) 49.
- <sup>17</sup> Anon, 'Rides through the County of Cork', *The Dublin Penny Journal*, IV, 1835, 100; J.C. Loudon, *An Encyclopaedia of Agriculture*, Part 1 (London, 1825) 134.
- <sup>18</sup> Young, *A Tour in Ireland*, 39.
- <sup>19</sup> Lota's greenhouse was sheltered by 'some magnificent cypresses', Beaufort, *A Journal of a Tour of Ireland*, vol. 2, TCD, MS4030, f.77r.
- <sup>20</sup> Rostellan was sold by the Encumbered Estates Court in the late 1850s. Bryan A. Cody, *The River Lee, Cork, and the Corkonians* (1859) 135.
- <sup>21</sup> Young, *A Tour in Ireland*, 44.
- <sup>22</sup> Earl of Inchiquin to Ormonde, Rostellan, 6th Nov 1705, in *Calendar of the manuscripts of the Marquess of Ormonde, preserved at Kilkenny Castle. New series. Presented to Parliament by command of His Majesty*, 8 vols (Royal Commission on Historical Manuscripts, 1902-1920) VIII, 191. The land is referred to in a lease of 6th Sept 1723 where it was called 'the Fossett land' which was 'taken in from the sea', reproduced in John Ainsworth, *The Inchiquin Manuscripts* (Irish Manuscripts Commission, Dublin, 1961) 168.
- <sup>23</sup> Richard Caulfield (ed.), *Council Book of the Corporation of the City of Cork: from 1609 to 1643, and from 1690 to 1800* (Dublin, 1876) 108, undated [1707/8]. See Vandra Costello, *Irish Demesne Landscapes, 1660-1740* (Dublin, 2015) 142.
- <sup>24</sup> See lease dated 6th Sept 1723 by William, Earl of Inchiquin, to Andrew Nason of Rostellan in the barony of Imokelly, Co. Cork, reproduced in Ainsworth, *The Inchiquin Manuscripts*, 168.
- <sup>25</sup> The original castle was granted to Murrough O'Brien (1614-1664) 6th Baron and 1st Earl of Inchiquin. He was ennobled by Charles II for his support for the restoration of the monarchy.
- <sup>26</sup> Windele, *Historical and descriptive notices*, 168; Donough O'Brien, *History of the O'Briens*

- from Brian Boroinhe, AD.1000 to AD.1945 (London, 1949) 50.
- <sup>27</sup> Thomas Creswick, *Picturesque Scenery in Ireland* (New York, 1881) 39.
- <sup>28</sup> Young, *A Tour in Ireland*, 42.
- <sup>29</sup> *ibid.*, 64, 21st Sept 1776. Mary C. Lyons, *Illustrated Incumbered Estates Ireland, 1850-1905* (Whitegate, Co Clare, 1993) 197.
- <sup>30</sup> Plumtre, *Narrative of a Residence in Ireland*, 241. Plumtre is usually a reliable narrator so it is possible that there was such a temple. Lady Louisa Conolly constructed a circular temple to Sarah Siddons at Castletown in 1780-81.
- <sup>31</sup> James Howley, *The Follies and Garden Buildings of Ireland* (London and New Haven, 1993) 23.
- <sup>32</sup> J.B. Burke, *A visitation of the seats and arms of the noblemen and gentlemen of Great Britain and Ireland*, 2nd series, 2 vols (London, 1855) II, 30, 'Close to the sea is a tower, said to have been erected to commemorate a visit to this seat by the celebrated Siddons.' Mark Bence-Jones, *Burke's Guide to Country Houses, Ireland* (London, 1978) 248.
- <sup>33</sup> Howley, *The follies and garden buildings of Ireland*, 23. A statue of admiral Edward Hawke once stood on this terrace, Windele, *Historical and descriptive notices*, 167.
- <sup>34</sup> Howley, *The follies and garden buildings of Ireland*, 63, 64.
- <sup>35</sup> Henry Heaney (ed.), *A Scottish Whig in Ireland, 1835-1838: the Irish Journals of Robert Graham of Redgorton* (Dublin, 1999) 155.
- <sup>36</sup> Samuel Lewis, *A Topographical Dictionary of Ireland*, 2 vols (London, 1837) II, 389.
- <sup>37</sup> Townsend, *Statistical Survey of the County of Cork*, 562: 'In this neighbourhood there are a great number of new seats, all finely situated with respect to prospect, but seldom possessing much extent of ground.'
- <sup>38</sup> Fraser, *Hand Book for travellers in Ireland*, 99.
- <sup>39</sup> Townsend, *Statistical Survey of the County of Cork*, 562: 'This will not be deemed extra ordinary, when it is considered, that anything of good demesne land in this quarter brings from eight to ten pounds per acre. A price, so far exceeding the actual value of farmland, arises from the great demand for villas among the opulent seats.'
- <sup>40</sup> Young, *A Tour in Ireland*, 42
- <sup>41</sup> Plumtre, *Narrative of a Residence in Ireland*, 236.
- <sup>42</sup> Young, *A Tour in Ireland*, 41.
- <sup>43</sup> *ibid.*, 43.
- <sup>44</sup> Jonathan Fisher, *Scenery of Ireland illustrated in a series of prints of Select Views, Castles and Abbies* (London, 1795); see Finla O'Kane, 'The appearance of a continued city': Dublin's Georgian suburbia', in G. O'Brien and F. O'Kane, *Georgian Dublin* (Dublin, 2008) 110.
- <sup>45</sup> Bence Jones, *A Guide to Irish Country Houses*, 273.
- <sup>46</sup> Lewis, *A Topographical Dictionary*, xxxiv.
- <sup>47</sup> *Faulkner's Dublin Journal*, 26th-29th July 1766.
- <sup>48</sup> *Munster Journal*, 5th Feb 1750.
- <sup>49</sup> A rare Cork sundial dated 'Corke 1752', made by Daniel Voster who was one of the earliest known instrument-makers in Ireland, *Irish Examiner*, 9th Feb 2014. A slide rule he made in 1742 is now in the collection of the Science Museum in London. Daniel Voster's father Elias built the Vosterburg Estate in Montenotte in the early 18th century.
- <sup>50</sup> Charles Smith, *The Antient and Present State of the County and City of Cork*, 2 vols (Dublin, 1750) II, 364.
- <sup>51</sup> *ibid.*
- <sup>52</sup> Edward Malins and Desmond Fitzgerald, *Lost Demesnes: Irish landscape gardening, 1660-1845* (London, 1976) 10. Trees were a valuable resource and prone to theft, either for timber or firewood. In 1771 a man was severely whipped from Woodhill to Lota for stealing trees, Francis H. Tuckey, *County and city of Cork remembrancer; or, Annals of the county and city of Cork* (Cork, 1837) 159.
- <sup>53</sup> The eighteenth-century house was remodelled and castellated in the nineteenth century. William Wilson, *The Post Chaise Companion or Travellers' Directory through Ireland* (Dublin, 1786).
- <sup>54</sup> Young, *A Tour in Ireland*, 40. For more analysis of Dunkettle, see Finola O'Kane, 'Arthur Young's study of landscape gardens and parks for his publication "A Tour Ireland 1776-1779"', *Journal of Scottish Thought*, IX, 2017, 110-24.
- <sup>55</sup> Townsend, *Statistical Survey of the County of Cork*, 589.
- <sup>56</sup> TCD MS4030, f.77r, Daniel Augustus Beaufort, *Journal of a tour of Ireland*, 3 July-17 September 1788, 2 vols, II.
- <sup>57</sup> Young, *A Tour in Ireland*, 40. William Wilson plagiarised this passage in *The Post Chaise Companion*, 344.
- <sup>58</sup> Wilson, *The Post Chaise Companion*, 344-45.