

The Obelisk near Castletown 140 feet high

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Cover: An engraving from Noble and Keenan's map of Co. Kildare, 1752, of the Conolly Folly, built in 1740 to give employment after the harsh winter of 1739 by the widow of Speaker Conolly. In order to close the vista at the back of Castletown, the Obelisk had to be built on the ground at its highest point near Grangewilliam, before it slopes down towards Maynooth. The land, and therefore the Folly, did not belong to Castletown but to its sister house, Carton. It was only in 1968 that the Obelisk was purchased by Mrs. Rose Saul Zalles of Washington and presented to the Castletown Trust. Repair work on the Folly has been going on for some time as funds have allowed, and the vista has been opened up so that it can now be seen properly from Castletown. The house is open to the public daily, except Tuesdays, 2-6 p.m.

Full details of the various membership rates are available from the Irish Georgian Society, Castletown, Celbridge, Co. Kildare. All members receive the Quarterly Bulletin, and are entitled to attend lectures, join expeditions, etc.

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PRICE FIVE SHILLINGS

COADE STONE IN IRELAND

by
John Ruch

Irish patrons in Georgian times provided a market of considerable importance for the makers of architectural and sculptural decorations. Their society was intensely interested in its buildings, their ornaments and comforts—almost to the exclusion of the other fine arts, such as oil portraiture.¹ Nevertheless, the need of the contemporary patron for appropriate housing, and his strong personal penchant for architectural elaboration, provided splendid opportunities which called forth the genius of many a forgotten craftsman. A gentleman desiring excellence and fashion usually sought the best masters, but masterpieces could not always be produced to order, nor at reasonable price. Hence there was a demand for good quality reproductions of much-admired sculptures and standard classic motifs of building decorations.

The foremost producer of these decorations in the late Georgian era was the Coade Ornamental Stone Manufactory of Lambeth. Its records are of great interest to those most concerned with Ireland's artistic heritage for they contain numerous references to works projected, or carried out for Irish architects and patrons. Unfortunately, the documents preserved are incomplete. The bulk of them are for the years 1813-1821, and even these do not represent all the papers of the company during this period. Drawings, models, plans and letters from patrons are lost and in all probability destroyed. Yet a good deal of historically important information can be gleaned from what survives.

1. THE COADE FACTORY AND STAFF

The firm made all the types of architectural and sculptural ornaments that were much in demand. The designs of these were usually competent, and sometimes were of a high excellence. Coade stone was a ceramic product—tough, durable, greyish stoneware which, compared to carved stone, was relatively inexpensive. The formula for making it was known only to the family of the discoverer, and was lost when they died. Company craftsmen moulded or modelled objects and fired them in their kilns. Many examples of this artificial stone survive in surprisingly good condition, thus proving the boasts made about its hardness and impermeability. With truth and pride Coade claimed to Canadian merchants the material would withstand damps, frosts and fires. Then, displaying the nimble wit he had sharpened earlier as an auctioneer, Coade's manager could observe to a customer in Brazil "The cool appearance of (Coade) Marble seems to render it much adapted for your Climate".¹

In the late 20th century, when so much has been said of the persisting inequality of women's opportunities and rights, it is particularly interesting to note that the principal inspiration and driving force of the Coade company

was provided by two ladies of that family. As far as we know, George Coade was little more than a short-lived cypher; his wife Eleanor Sr. and their daughter Eleanor Jr. managed the works for over forty years after its founding in 1769.³ It continued in operation for another thirty years, but at the end its operators lost interest, and turned to other types of industry. The younger woman possessed no little artistry and energy. She probably was more active in management than her mother. Three successive assistants collaborated with her, and until well into her late seventies she continued to be a power although her faculties were weakening. At the time of these records she was no longer in full charge, but her influence was still felt. She seems to have had a long-standing distrust of the men in her circle, and never married. In her will she made little or no provisions for those who were too fond of the bottle.

The employees may be considered as being of two levels; the directorial staff, and the workers. William Croggon (a jack-of-all-trades) was manager from 1813, and owner from 1821. His foreman, Thomas Dubbin, appears to have had some sort of architectural training, and the staff artist Joseph Panzetta was a trained sculptor, who spent a great deal of time giving Coade sculptures their final polish before firing.⁴ It was his care for surface finishing which helped to give Coade stone its reputation for quality. Among the dozen or so other employees were several with Irish names: Callaghan, Henesay, and Kelly. Cornelius Henesay came to the firm first, in mid-1816. This was just before the opening of a new line of products by the company, and it is possible that he was the artisan who had deserted Coade's competitors, Brown & Young, bringing with him trade secrets for techniques of manufacturing *scagliola*, i.e. imitation marble.⁵ The other two men were only casual labourers, as obscure as the rest of these workmen. Coade had dealings with some Irish tradesmen in London as well."

2. ARTISTIC DESIGNS

The Coade factory made many sorts of objects, either useful or decorative, in a whole range of styles from ancient Egyptian to the then most modern Neo-Classic of Antonio Canova. Pattern books and catalogues were published for patrons who could not visit Lambeth personally to choose their works from a complete gallery of pieces on display there.⁶ The most aesthetically successful designs would probably have been those which Coade had received from John Bacon Sr. when he worked at the factory during the late 1700s. He was, of course, represented in Ireland by marble sculptures commissioned independently, such as the Tracton monument of 1782 in Holy Trinity Church, Cork. His light, late Rococo style is recognizable in various Coade figures, and very likely also in the fountains to be mentioned later.⁸ Panzetta's work must have been carried out in all the styles which Coade undertook to produce. While the ordinary patron was usually content with stock pieces, connoisseurs and architects were much more difficult to please. The devoted amateur sometimes ordered exact copies to be made of choice ancient works, e.g. the Elgin Caryatid in the British Museum. Architects were more inclined to be obsessed with accuracy of measure-



The Sphinx Gateway, Caledon. Coade also supplied the ornament for entrance gates at Glananea and Tullyally, Co. Westmeath, but both have been dismantled.

ments, and often sent detailed drawings to be executed by Coade craftsmen. These designs were usually returned upon completion of the work. At present we know of none that survive, but those which were mentioned in letters were connected with commissions from Lord Annesley, Lord Caledon, Lord Clancarty, E. S. Cooper, and Denis Ryan.

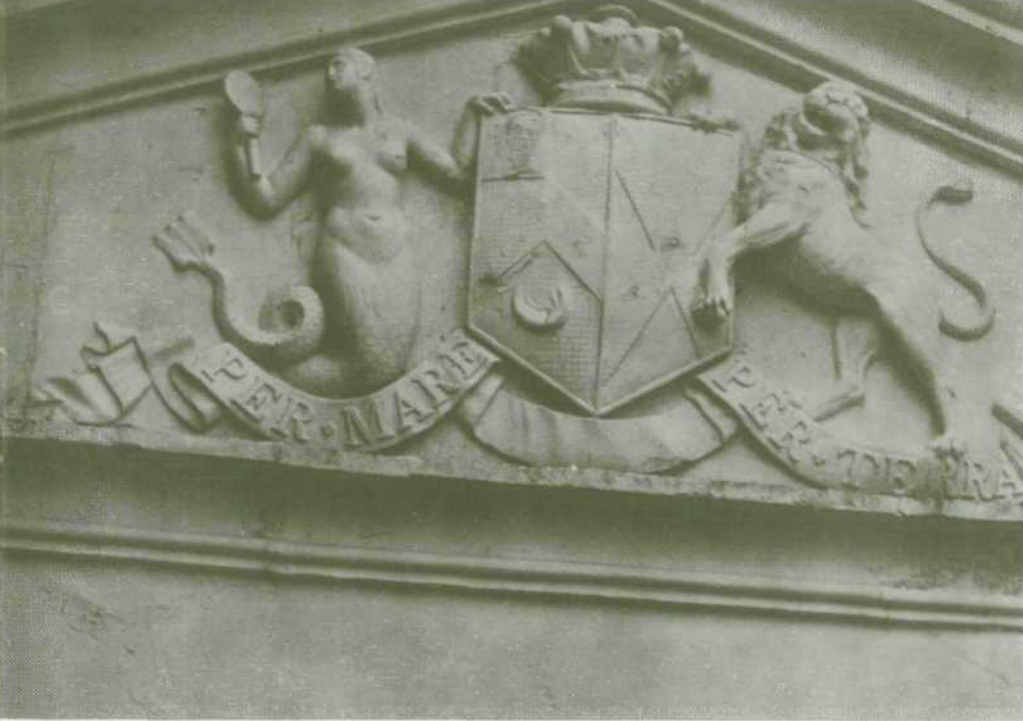
Artistic criticism, which seems to us fairly important in such matters, was seldom indulged in by the manager of the firm, at least in letters. Nor do we know how his patrons reacted to their purchases, for their side of the correspondence is lost. Croggon was mainly concerned with practical matters like the material strength of statues, and he had a preference for simplicity over complexity in compositions and structures. Twice he engaged in argument with clients over the appropriate symbols for allegorical figures. They favoured literal accuracy or traditional types, while Croggon opted for any precedent that authorized a more simple treatment. He also believed that visibility of important features was a necessity.

One of these cases arose in 1816 when William Robertson exchanged views with the firm concerning a figure of *Justice* in the "most Classical style". He wished to have a statue holding scales, but Croggon held out for a steelyard. The latter gave numerous reasons for his preference, beginning with a statement to the effect that it was "more classical and simple". He cited several modern examples of this use, including a design by Sir Joshua Reynolds. Farther down the list came his real reasons. A steelyard caused less trouble from wear, weather, or other damage. From recent experiences he knew that it was less likely to need replacement in a short time."

3. IRISH COMMISSIONS

There are many examples of Coade stone in Ireland, some famous, others less well known, or even forgotten. We are aware of works imported in the late 18th century, but we have no reference to them in these particular documents. The two most prominent monuments incorporating Coade stone are in Dublin. H. A. Baker's *Rutland Memorial Fountain* was erected in Merrion Square in 1791.¹⁰ In form, it is quite unusual for an object utilizing this material, although the interchangeability of many Coade elements allowed architects latitude in designing compositions. The idea of using Coade stone here was probably suggested by James Gandon's use of it for reliefs in the *Rotunda Lying-in Hospital*, Parnell Street, some five years earlier." Gandon was a staunch advocate of the employment of artificial materials or "compo", such as Coade stone. In fact, Mulvany was very likely referring to this special product when he remarked on Gandon's recommendation of "compo, now so much improved, and when properly done, as durable as stone".¹¹

Georgian architecture provided ample opportunity for the use of Coade stone." Modest town houses in this style often used Coade keystones and quoins to frame the openings in their facades, and sometimes *patterae*, sculptured reliefs, or small columned porticoes, or even balustrades with vases. As in London suburbs



Gatekeeper's Lodge, Caledon, Co. Tyrone. One of the two sets of the Caledon Arms made by Coade of Lambeth and shipped to Caledon in August 1813 with the sphinxes.

and other settlements rapidly expanding in the late 18th century, the fronts of white terraces and entire squares needed fairly uniform decoration. From the viewpoint of both the speculative builder and the private owner, Coade stone was an ideal resource. On the one hand it was produced in units of standard size and strength; on the other, these units were available in various alternative designs; and in both cases, its low cost was a desirable feature. Grander and more pretentious buildings of the same period enlarged the scope of Coade's production. In these there was much greater use of Classical orders—columns, bases, capitals, entablatures, and, in their gardens—gateways, fountains, figures, and vases. Such Coade stone decorations were much used by the prolific James Wyatt who designed Ardraccon House, Slane Castle, Castlecoole, and works for Dublin.

While the majority of architectural details made by Coade were of artificial stone, large pieces were produced in *scagliola*: entire columns, pilasters, lengths of entablature or frieze. The workshop for this department was set up in late 1816. There are few details known about *scagliola* made for Ireland, but patrons with Irish links did place orders. Wyatt's son and successor, Benjamin Dean Wyatt, worked in London for the Duke of Wellington using this material purchased from Coade." Ickworth House, Suffolk, designed by Irish-born Francis Sandys, and patterned after a building at Ballyscullion, Co. Derry, incorporated Coade stone reliefs, and Coade *scagliola* columns.¹ Both these buildings were

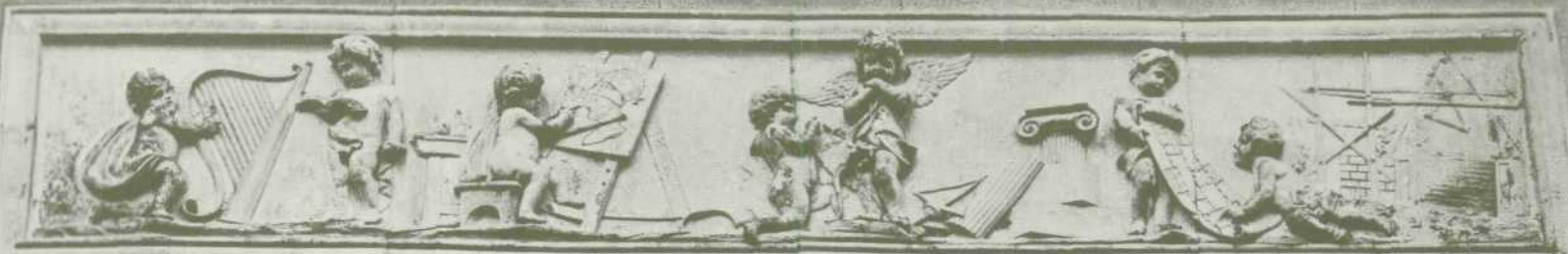
commissioned by the eccentric Bishop of Derry (4th Earl of Bristol) who also had a Classically decorated house at Downhill, Co. Derry. Lord Belmore paid for some *scagliola* in 1821."

Irish patrons of the Coade firm formed a far from negligible section of its clientele which extended all around the world, from Caledon to Ceylon, and from Ballynatray to Brazil. Orders came from all quarters of Ireland with the possible exception of the extreme north west. Taking these in order from north to south, we find three lordly purchasers living fairly close together in an area just south of Belfast. These were: Lord Blayney, of Castleblayney, Co. Monaghan;" Lord Caledon, of Caledon House, Co. Tyrone;"¹ and Lord Annesley, of Castlewellan, Co. Down."² In central Ireland and the Dublin area there were several orders, including one from Lord Charleville, another for Sandymount, and a third for Galway.²⁰ From the south came correspondence from a third group of men, again not widely separated. In chronological order these originated from Templemore, Co. Tipperary;"¹ Orchardton, Co. Kilkenny;" Wilton Castle near Enniscorthy, Co. Wexford;"³ and Carlow." Among notables mentioned in other records were Richard Brinsley Sheridan, Lord Clancarty, and the Bishop of Meath. The Countess of Cork and Orrery also cropped up with an uncomplimentary opinion of Coade stone work.

Two of the three northern lords ordered decorative, rather than strictly architectural works. It is not yet clear what was sent to Blayney. Caledon purchased two sphinxes and two sets of arms in 1813, and later a fountain which was accidentally damaged in shipping.¹⁵ Annesley placed two separate orders: in 1818 Coade made for a gateway pairs of lions couchant, eagles, and vases; in 1820-1, six small vases, a lion couchant, and a gothic figure.²¹

Armorial bearings were one of the more popular items of manufacture, as were fountains, memorials, monuments, and vases. Arms sold well and were shipped to many nations and colonies then under British rule. They came in assorted sizes running from about 5 guineas for a set 2-3 feet long, to much higher prices for larger ones. Specially made arms cost more than stock pieces, and the largest of these ranged from 130 to 150 guineas for lengths around 15-20 feet. In 1815, the year of Waterloo, James Donaldson of Dublin visited Coade's Lambeth factory and ordered *Royal Arms*" similar to those made a decade earlier, in Trafalgar year, for J. & P. Boylan of 5 Grafton Street, Dublin.^{2*} In 1816 John Behan, also of this city, enquired about Royal Arms of the largest sort for Galway Court House.²⁰ Denis Ryan purchased two-guinea arms in the next year.³⁰ It is interesting to note that Lord Clancarty had Royal arms made for his Embassy in the Low Countries."

Among memorials and monuments we have found four directly, and one indirectly, related to Ireland. An inscribed tablet was ordered by the Bishop of Meath in early 1813.¹² The Hon. Major George de Blacquiere made enquiries about a tomb in 1814." The next two have special interest for literary and military historians. William Robertson planned a *Monument to General Gore*, which was to include that soldier's bust, a figure of *Hibernia*, and "trophies, etc."¹¹



Coade frieze at Emo, Co. Leix, supplied for the Earl of Portarlington, representing The Arts. Note the harp on the left, and the ground plan of Emo on the right.

From the estimated cost of 50 guineas, we can assume that the figures would have been on the scale of life. There was a firm order from E. S. Cooper of Markree Castle, Co. Sligo for a monument composed of a vase on a pedestal. He also bought arms."⁵

Figures of Coade stone were seldom ordered for Ireland in the second decade of the 19th century. Perhaps the presence of such a competent group as that formed by the Smyths and their followers was too strong competition for outsiders of the second rank. Panzetta was versatile, but no doubt lacked brilliance. Only two privately commissioned statues, and a third publicly sponsored, are officially documented. The latter was the above-mentioned Justice for Kilkenny. The other two are somewhat more obscure, and made in a different style. Annesley's *Priest* or *King* was probably intended to be Gothic in appearance, while Mrs. Smyth's *St. Molanfide* was represented in Augustinian habit.^M Both must have been about life size, and we can get a slight impression of what they may have looked like from Coade statues at Windsor Castle.³⁷ It seems clear that they were admired for different reasons. The latter answered to a religious sentiment, while the former corresponded to the "Picturesque" taste of the time.

Vases of all kinds were a popular Coade product. It will be remembered that Annesley took at least eight vases, probably all of the small size. These would have been stock pieces, but the large vase made for Denis Ryan was modelled after his own design. It cost him, or his patron, fourteen guineas and in 1817 was shipped apparently to Templemore.⁸ Ryan considered the price excessive, but Coade's usual ploy in dealing with a hard-bargaining architect was to make "a standard 10% trade discount". After this deduction, we hear no more haggling from Ryan. The Countess of Cork and Orrery had found fault in a letter of 1814 with vases and other objects supplied to her. This was most likely instigated by a competitor of Coade who was looking for business, and had made disparaging remarks about her purchases."

Fountains were a more elaborate, and consequently, more expensive form of decoration which Coade rarely shipped to Ireland. To be sure, there is the quite exceptional *Rutland* Memorial in Dublin. Of a very different kind from this Classical Adam-esque example were two mentioned in letters. In the inspiration of both these fountains strong Italian Baroque influence must have played a part. Caledon bought one made to an "Elegant & Suitable" design in 1815. This consisted of a shell-shaped basin supported by a coral-decorated base. The coral suggests that there may also have been some reliance upon French Rococo master decorators such as Oppenord, Meissonier, or Boucher. However, Bernini, the 17th century Italian, was explicitly mentioned in the case of another fountain discussed with Harry Alcock for the grounds of Wilton Castle. A commission does not appear to have been given for this, but the description of the design proposed by Coade shows clearly that it was based upon the *Fontana del Tritone* (1642-3) in the Piazza Barberini, Rome. In fact, a version of this was advertised in Coade's catalogue of 1799.TM Thus a taste for Baroque-Rococo style persisted in Ireland long after it had lost its popularity on the Continent.

There is a mass of detail in the Coade accounts which intermingles about Irish architects and commissions, and such trivial notes for the social historian as the purchase of new shoes and beer for workmen. We see no reference to any of the leading architects of the day," with the exception of Francis Johnston.⁴² On the other hand, there are tantalizing details about: John Behan at Dublin and Gal way, Thomas A. Cobden at Carlow, William Robertson at Orchardton, and Denis Ryan at Templemore. Cobden and Robertson seem to have been trained in England where they exhibited drawings of buildings at the Royal Academy. Robertson may have been as much as a decade older than Cobden who was patronized by Lord Carlow. They worked on designs for various projects—houses, monuments, public buildings—in central and southern Ireland.

With the exception of Ryan, these provincial correspondents were writing to Coade about courthouse decoration. The oligarchy, adhering to a policy of grim justice, wished to dress its machinery in fine and lasting raiment. But the very number of sculptures representing Justice commissioned in these years around 1800, demonstrates a sudden expansion of the litigious character of the Irish into the field of artistic expression.⁴³ They felt that "To be done, justice had to be seen to be done". The symbolic problem connected with one of these has already been noted. This seven-foot high statue was commissioned shortly after Behan's enquiry about *Royal Arms* for Galway Court House.⁴⁴ Later, Cobden enquired about a very similar type of statue, probably intended for Carlow.⁴⁵ It was surely no coincidence that Cobden's letter followed so soon after Robertson's commission to Coade.

These are the details which the Coade documents have so far revealed to us. What is shown is of some significance for the national historical record. Besides the more usual preoccupations of the well-to-do with their houses and gardens, we have noticed certain concerns, some of them peculiarly Irish concerns: an emphasis on court buildings, a persisting interest in styles somewhat *passé*, symbolism of Hibernia, and commemoration of local dignitaries. It is hoped that many of these objects, and other examples, will come to light as a result of this study.

NOTES

The documents discussed in this study are in the Public Record Office, London, C. 111/106. I am grateful to the Secretary and staff for permission to publish the records and for much assistance in my research. Information about family history and houses was courteously provided by the Earl Annesley, the Earl of Caledon, and the Earl of Clancarty. Many public institutions have been extremely kind in exploring archives and localities at my enquiry, among them the Waterford Municipal Library through Miss Patricia Fanning, and the Kilkenny County Library, through Mr. J. C. McTernan. In London considerable personal enquiry was made by Mr. W. McD. Savage who made good use of the services of the Irish Embassy. I have been helped also in numerous problems by the staff of Westmount Public Library, Montreal and in particular by Mrs. Helen Ferrington. My wife has been a constant and keen support throughout.

For a fuller treatment dealing with company history and other commissions in Great Britain and elsewhere see John E. Ruch "Regency Coade" in **Architectural History II** (1968). Throughout this and the present article the following abbreviations are used:

Referring to Coade record books

- A = accounts
- L = letter copies
- O = orders
- W = work notes, at the end of the order book.

Other works

- Colvin = H. M. Colvin, **Dictionary of English Architects 1660-1840**, 1954.
- Gunnis = R. Gunnis, **Dictionary of British Sculptors**, 1953.
- Whinney = M. D. Whinney, **Sculpture in Britain 1530-1830**, 1964.

1. On portraiture see Ross Watson, **Bulletin of the Irish Georgian Society**, vol. XII no. 2, (April-June 1969) p. 31.
2. Individual pieces were always impressed, in some inconspicuous area, with the firm's name as a guarantee of quality, and proof of authorship. The importance of Coade stone in contemporary building has been stressed by Sir John Summerson in **Georgian London** (ed. 1969) pp. 130-2. For scientific analysis and additional information see S. B. Hamilton "Coade Stone" in **Architectural Review**, vol. CXVI (1954), pp. 295-301.
3. Gunnis, "Eleanor Coade 1732-1820". Information on the will was supplied by F. J. Collins, Greater London Council. See also **Survey of London**, vol. XXIII, 1951, pp. 58-61 on the family and factory.
4. Gunnis, "Joseph Panzetta".
5. W. 30 recto, A. 223: for industrial rivalry see L. 318, and "Regency Coade", pp. 41-2. Kelly worked for Coade in 1818, and Callaghan in 1820. A William Dunn was also employed in 1816-18.
6. Thomas Duggan, clay merchant of Shad Thames, supplied the basic raw material for Coade stone. Macnamara & Co., glass manufacturer of East Smithfield, supplied incidentals.
7. There were at least three Coade publications, of which there are copies in the British Museum:
 - (a) a set of engraved designs dated 1777-78;
 - (b) **A Descriptive Catalogue of Coade's Artificial Stone Manufactory**, 1784;
 - (c) **Coade's Gallery or Exhibition**, 1799.Objects were even made in Gothic style, such as the pinnacles and crown crockets sent to the Earl of Charleville in August 1813, possibly for the chapel at Charleville Forest. See the rear section of the letter book p. 2, and no. 42 below.
8. Whinney, pp. 165-170.
9. L. 219-220 of 15th October 1816, and see note no. 21. Letters to Robertson continued until August 1817.
10. M. J. Craig, **Dublin 1660-1860**, 1952, p. 280.
11. C. P. Curran, **The Rotunda Hospital**, 1945.
12. T. J. Mulvany, **Life of James Gandon**, 1846, pp. 225-6.
13. J. Summerson, **Georgian London**, passim.
14. B. D. Wyatt had been private secretary to the Duke in Dublin 1807-9, Colvin. Scagliola was mentioned in 1821, e.g. L. 486. Wyatt later worked for Lord Londonderry.
15. Colvin; reliefs of about 1805 were noted by Gunnis, Ionic columns 15i' high were made for the library in late 1820, A. 284, 339, 378.
16. The 2nd Earl of Belmore (1774-1841), mentioned in A. 345, the 5th of May 1821.
17. **The 10th Lord Blayney (1770-1834)**, a distinguished soldier. Castleblayney is now Hope Castle, a Franciscan guest house. The order dated back to 1808 (L. 121), and by 1816 the unpaid account amounted to £61 2s. (L. 174). See also a dun in L. 177 addressed at Blayney's request to Colonel Freeth, J. P., Aylesbury.
18. The 2nd Earl of Caledon (1777-1839), who had been the first governor of the Cape of Good Hope, 1806-11. It is just possible that he had some connection with another Coade shipment, a group of Ionic capitals sent to South Africa in 1819, L. 437.
19. **The 2nd Earl Annesley (1745-1824)** then in his seventies. Most of the Coade letters were addressed either to his fourth son, the Hon. F. C. Annesley, or to his first son, Lord Glerawly. The Earl's second son was married to the architect James Gandon's daughter, which may explain the source of interest in Coade stone.

20. Respectively, see n. 7 above; for Robert Alexander, Esq., of San(dy) Mount, Dublin an Egyptian lion was shipped in late 1813, see L. 21; for Behan and Galway see nn. 41 & 44 below.
21. John Behan, as above.
22. This makes it very likely that "Robertson of Kilkenny" who supervised the building of Gracefield Lodge (Co. Leix) designed by Nash for Mrs. Kavanagh in 1817, according to Colvin p. 409, was the W(illiam) Robertson he cited on p. 506. See also nn. 41 & 45.
23. Harry Alcock (1792-1840). Wilton Castle is now in ruins, see note 41.
24. Thomas A. Cobden, see notes 41, 45 and Colvin.
25. The former were shipped in August 1813, see rear section of letter book p. 2 £12/17/3d. was paid for the latter in May 1818, A. 194. No trace of these can now be found at Caledon, according to a letter from the present Earl. See note 40.
26. The first order—O. 26 recto, and L. 381-2; the second—O. 33 verso, the lion was to be 5' 7" long, the figure (a king or priest) might have been 5' 9" high according to L. 492. In 1820 a dun was sent for £96/10/3, L. 394. For the Gothic figure see note 37.
27. Spelling of two entries is different thus confusing his identity. In O. 7 verso he was "Mr. James Donovan Jun.", but L. 109 was addressed similarly with spelling the name as "Donaldson". Royal Arms in stock sizes were priced at 20, 25 and 30 gns. for lengths of 5, 6, and 7 feet in that order. B. C. W. Newbury was somehow connected with the order. Another order was placed in July 1818 for the 7-foot type by Joseph Karney, Henry St., Dublin in O. 25 recto.
28. Coade had retained no pictorial record of these and therefore wrote to Boylans asking that they send a sketch to Lambeth for factory use, L. 101.
29. With cornice, extending 16' by 2E' high. See L. 141 addressed to 5 Denzel (?) St., Dublin. The order does not seem to have been completed, but Coade made a large Royal Arms at this time, possibly on speculation, W. 22 verso.
30. Possibly there was a connection between Denis, and the Daniel Ryan mentioned by Colvin, p. 194. See L. 182, 301 and note 38.
31. The 2nd Earl (1767-1837), who was British Ambassador to the Hague from 1813. In 1821 a bill was sent to him at Brussels in L. 335, for arms costing £46/10/9. This had been made to the design of Sir George Nayler, York Herald, who later designed the collar of honour which the king presented to the Duke of Wellington in 1825, Cf. O. 1 recto, and W. 4 verso.
32. L. 1 addressed to John Pollock, Esquire. It must be pointed out that the inveterate user of Coade stone, James Wyatt, designed the bishop's residence at Navan, Ardbraccan House.
33. L. 70, addressed to 7. Weymouth Street, Portland Place, London. He was listed in the letter index as "of Dublin". Evidently scagliola work was carried out for his London residence. Payments connected with this were made in 1810 and 1821, A. 344, 380.
34. L. 236-7 of December 18th, 1816. Maj.-Gen. Gore was killed in the unsuccessful attack at Bergen-op-Zoom in March 1814. He is commemorated in the Gore and Skerret monument by Chantrey of 1825 in St. Paul's Cathedral. I wish to thank A. R. B. Fuller, librarian of St. Paul's, and Miss Margaret Swarbrick, archivist of the City of Westminster, for assistance in identifying this forgotten soldier. **Hibernia** had been recently portrayed by the Smyths in two sculptures both in Dublin, at the Bank of Ireland, and the G.P.O.
35. Edward Joshua Cooper (1798-1863) M.P. for Sligo. The documents cover the period July 1818 to December 1820: L. 424, 430, 444, 475-6; W. 52 verso "Cooper's Monument"; O. 34 recto "Arms for a pediment". During this time he moved from Southampton to Dunboden (?) Park, near Mullingar, Co. Westmeath, and the family seat Markree Castle, near Collooney, Co. Sligo. Lt.-Cmdr. E. F. P. Cooper of Markree has very kindly supplied details about his ancestor. R. B. Sheridan commissioned a **Tomb for Mrs. Sheridan** from Coade, but the maker had some difficulty obtaining payment before the monument was set up in Old Windsor Church yard, where it stands today: O. 24 recto; L. 339 concerns the inscription which was to be added. Also involved were Henry B. Ogle, L. 360 and Rev. Charles Williams, L. 409.
36. The statue still stands in the ruined cloister of Mola Abbey as a memorial to Grice Smyth, Esq. erected by his widow Mary Broderick Smyth. This is on the estate of Ballynatray House, Co. Waterford only a few miles from Youghal. According to the documents, this was a second attempt, the first statue having been damaged irreparably at the factory. See records from April 1820 to September 1821: L. 474, 477-8, 501; O. 33 recto & 37 verso; W. 57 recto. St. Molna (Molanfide, or Molan-

- Faith) founder of the abbey, was a 6th century bishop. Thanks are due to Mr. Matt Gough of Waterford County Library who made a transcript for me of an article on the abbey by W. H. Grattan Flood in *Journal of Cork Historical & Archaeological Society*, Jan.-March 1916.
37. In the west front of St. George's Chapel, made by 1799, and illustrated in Report, 1955 of the Society of Friends of St. George's. Other references to Gothic sculptures are: nos. 297-299 in the Coade catalogue of 1784 which were titled, respectively, **Druid, Alfred, and Ethelred**; and an enquiry made by Robertson about male and female "monastic heads" which would have cost 17s. to 2 gns. each, L. 267 in 1817.
 38. L. 182, 187, addressed to him as an architect in care of Edward Dunn, House-keeper's Apartment, Customs House, Dublin. L. 280, 286, 301, and 306 were sent to Templemore between April 1816 and January 1818.
 39. L. 41, 83, 87. This adviser "Mr. Bubb" was almost certainly the sculptor James Bubb who entered into partnership with J. C. F. Rossi to compete with Coade, see Gunnis, p. 67. In any case, she was a difficult lady to please. Coade workmen were sent several times to her London home to arrange or re-arrange or fetch these works, A. 7, 9, 14.
 40. No. 55 was stated to be modelled after this famous original, but the manufacturer's description in his letter to Alcock makes it to appear closer to the Triton figure in Bernini's earlier work **Neptune and Triton**. This very sculpture had for years belonged to Sir Joshua Reynolds, and then passed to Lord Yarborough. Either Bacon or Panzetta could have had access to this in order to make a master model for Coade. The Italian original is now in the Victoria and Albert Museum, see R. Wittkower, **Gian Lorenzo Bernini**, 1966, pis. 59, 60.
 41. Gothic material architectural details were shipped to Johnston, Eccles St., Dublin for Lord Charleville, see n. 7 above. There are two vague links with the Morrisons. John Behan ordered arms for Sir Richard's Galway Court House in the year it was completed. T. A. Cobden probably worked on Carlow Court House which William Morrison later replaced.
 42. We know of no relationship between Francis, and the Johnston brothers mentioned in Coade records. Andrew of London, and John would appear to be of Scottish origin. John Johnston was architect to the King of Portugal who was then in exile in Brazil, L. 471-3.
 43. There are at least three **Justice** figures of the 1790's by the Smyths in Dublin: at the old House of Lords, on the Four Inns, and in the King's Inns.
 44. L. 141, estimated cost 150 gns.
 45. He may have been working for Lord Carlow at this time, L. 388 was addressed to Thomas A. Cobden, Esq., Carlow. See Colvin. An earlier letter was sent to Thomas Cobden Jun., Architect, Chichester, in 1813.

ADDENDA

1. A couchant lion 6' long was purchased by Sir Thomas Chapman, St. Lucy's, Athboy, Co. Meath in June 1819 through the broker John Elliott of Sackville St., Dublin at a cost of 30 gns., O. 29 verso.
2. Enquiries were often made at the factory about works which later were found too expensive to be commissioned. Two estimates were given for sets of figures which we have found no other mention of, and must assume that the patrons' plans had changed. In the first case, Wm. Smyth, Esq., of Drumree received a tentative forecast of 2,500 gns. for seven colossal symbolic statues including **Fame, Britannia, Hibernia** and **Victory** in 1814, O. 2 verso. Possibly he had seen and been impressed by Coade's works at Greenwich Hospital only just completed at about the same cost, Gunnis p. 106. The second project was of a religious nature, being requested by Mr. Connor "Builder, of a Catholic Chapel at Cork" in March 1821, who thought of statues of **Faith, Hope** and **Charity**, O. 35 verso. The estimated cost was 160 gns. He also enquired about scagliola.
3. There is a Coade mantel in the gothic style at Lough Cutra, Co. Galway.

IRISH GEORGIAN SOCIETY

Roundwood saved

The Irish Georgian Society has bought Roundwood, Mountrath, Co. Leix, from the Irish Land Commission. The property had been bought from Mr. and Mrs. Chetwode Hamilton in 1968, who had divided the land and left the house with fourteen acres, some fine trees, and the walled garden. The house was ascribed to Richard Castle in the list of country houses published in vol. V of the *Georgian Society Records*, 1915, but the Knight of Glin considers that Francis Bindon was more probably the architect (*Irish Georgian Society Bulletin*, vol. X, Nos. 2 & 3).

Roundwood is one of the prettiest small houses in Ireland. It has the atmosphere and character of a Doll's House, and the intention is to mount a display of Irish doll's houses in the front hall. The hall, which is two storeys high, is overlooked by an unusual Chinese fret-work balcony undoubtedly contemporary with the house, which was built c. 1740 for a member of the Flood family.

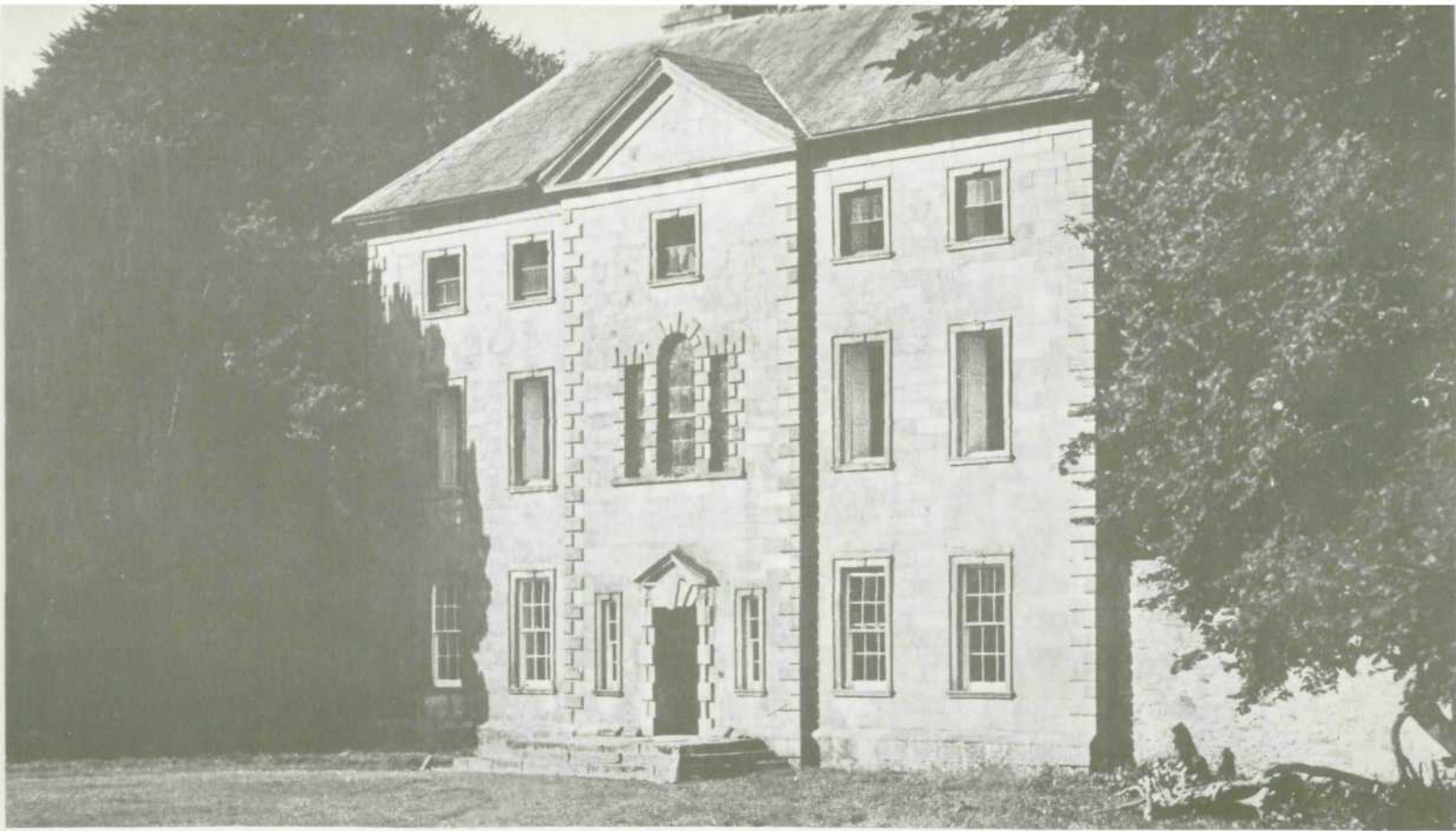
Mr. Brian Molloy is in charge of the restoration work there, and will be glad to accept furniture, pictures, and so on that would be right for the house. He will open it to the public next year and at the same time run it as a guest house. Admission will be free for full members of the Society, as at Castletown, Longfield, and Riverstown.

Dublin

An interesting example of the restoration and conversion of a Georgian town house has recently been completed at No. 39 Harcourt Street. The Town Centre Property Co., a company with shopping centres and other modern developments, have bought and restored the house at the instance of their chairman and managing director, Mr. Joseph McMenamin, and it is now their head office. The garden space behind has been used for the building of a modern office annexe, and the lovely D shaped reception rooms of the house itself are now the executive offices and board room. Plasterwork and cornices have been restored with care; the contractors were Paul Smith Ltd., who have been responsible for most of the work at Castletown and Longfield for the Irish Georgian Society.

Scholarship scheme

The scheme for bringing over a scholar to carry out some research project in Ireland at the expense of the Irish Georgian Society Inc. began this summer. Mr. Johnson Thomas, of Charleston, South Carolina, a young architectural historian who has written about Charleston buildings for various publications in the U.S.A., came to live at Castletown in July. After reading seventeen books to give him the necessary background knowledge, he went to Youghal, Co. Cork, and carried out a thorough architectural survey of the town, which will be published in a future issue of this Bulletin.



Roundwood, Mountrath, Co. Leix, recently acquired by the Irish Georgian Society from the Land Commission. The house had been empty for two years, and the windows boarded up, but it is now being restored and will be a guest house.

Georgian Society Reprint

The Irish University Press have reprinted the five folio Georgian Society volumes that were published in Dublin 1908-12, and had become collectors' items. They have for long been the basis for research on eighteenth century architecture and decoration in Ireland, and their re-issue, at a price that is a fraction of what they have been fetching in the second-hand bookshops, or at auction, has been welcomed. They may be ordered from the Irish Georgian Society, who will be glad to send details on request; the cost is £68 5s. 0d., or \$216.00.

Cork Preservation News

The Irish Georgian Society has given the sum of £200 towards the purchase price of Skiddy's Almshouse. The Cork Preservation Society reports that the negotiations are still in progress for the transferring of title to Skiddy's Almshouse to the Society and the Solicitors of all interested parties have been actively engaged in the matter.

The Society is also seeking planning approval for the restoration and conservation of the Queen's Place terrace of Georgian houses in Cork.

The Cork Preservation Society held an urgent public meeting on the 5th January, 1970, to try and muster support for the campaign to save Hume Street. Under the Chairmanship of Mrs. Dowdall, a capacity audience was addressed by Mr. Alan Carson of An Taisce and some of the students from the Hume Street barricades.

The following resolution was proposed by Mr. Seamus Murphy and seconded by the late Mr. Eoin O'Mahony, and unanimously passed.

'This Meeting views with dismay the despoilation of our national heritage that has been occurring in recent years and that is now threatened in the immediate future especially in the case of the Hume Street houses. While welcoming new development throughout the country, it considers that it should not and need not involve such despoilation.'

All those interested in joining should write to the Cork Preservation Society, 42 MacCurtain Street, Cork.

Castletown

Miss Amanda Douglas has replaced Miss Morehead as the curator at Castletown, and Miss Joan Reddy has been welcoming visitors to the house. The Irish Georgian Society Inc., our U.S. subsidiary, are employing a full time membership and accounts secretary in the person of Mrs. Ramseyer. Over 12,000 people paid to see Castletown in 1970, and 6,000 more attended one of the many evening entertainments that were held there during the year. The principal event was of course the Country House Music Festival in June, organised by David Laing, the impresario, at Castletown and Carton, which was extremely well attended and blessed by wonderful weather. It is hoped that this can become an annual event, and Guinness Mahon, the bankers, have agreed to sponsor seven concerts in 1971, a great encouragement.



The staircase, Castletown, which it is not safe to use. To make it so would cost £5,000.

There is no doubt that it adds to the enjoyment of chamber music to listen to it in a beautiful room, such as the Long Gallery at Castletown, which combines intimacy with grandeur. It was after all meant to be performed in just such a room, and not in a concert hall, as the name 'chamber' music suggests.

The sad thing is that the great staircase at Castletown which leads up to the Long Gallery is unsafe, and cannot be used for the present. It dates from 1760, and for forty years the house had no main staircase. The fact of its having been inserted long after the house was built may perhaps account for the fact that some of the Portland stone steps are cracked. It is thought that about £5,000 would be needed to make the staircase safe, a sum far beyond our reach at present, but of course *if any of our members . . .*

Chamber music only appeals to a small section of the community, and if Castletown is to become a vital part of the cultural life of Ireland it must be available to everyone. The Dublin Shakespeare Society again had a successful season at Castletown last August with 'Twelfth Night'. There was an afternoon of Irish music with The Chieftains, the Crehan Family and Liam Og Flynn. Two exhibitions were held there, Patricia Cockburn's Shell Pictures, which were speedily bought up, and Willie Dillon's 'Irish Artists in the 19th Century', landscapes, portraits, and *genre* pictures. There was a Ball, among the many other events.

A permanent display of Irish architectural drawings has now been mounted in the upstairs curved passage behind the west colonnade. It has only now been possible to make use of this space, as the copper roof has been completely renewed. Next year photographs showing restoration work done by the Society will be displayed in the house. As this is European Conservation Year, the Irish Georgian Society did offer to mount such a display as a special 1970 exhibit. Unlike the rest of Europe, we were told that for some reason Conservation Year did not apply to buildings in Ireland.

About thirty maps of Ireland have now been collected and are with the framers; some have been presented to Castletown, and others lent. Mr. Arnold A. Horner, who has made a particular study of Irish estate maps, has consented to help annotate and arrange them. Mr. Tom Wragg, the Librarian at Chatsworth, has told us of a magnificent set of maps of the Boyle estate in his keeping which has inspired us to consider mounting a loan exhibition of Irish estate maps next year. The work of Rocque and Scalé has remained unsung, in spite of their superb artistry, invention, and draughtsmanship, because so much of it is hidden in bound volumes. We should be glad to hear of estate maps, therefore, that could be borrowed for a special exhibition at Castletown in 1971.

Mr. Wragg has also unearthed at Chatsworth a plan and elevation, drawn by Pearce in 1726, of Zinckinstown (Jigginstown), Naas, which we hope to publish in this Bulletin next year. Pearce, who had a hand in the building of Castletown, was the leading Palladian architect in Ireland until his untimely death in 1733, when still under 35 years of age. The existence of this drawing, no doubt made for Lord Burlington, shows that Pearce must have been one of his circle.

From the sublime to the ridiculous—we are most grateful to Mr. William O'Callaghan for sending us a Sanitary Certificate, issued by Maguire and Gatchell in 1878, certifying that the sewage drains at Castletown were then safe—it is



The Front Hall, Roundwood.

being framed for display there. Paradoxically, a lot of work has been completed recently on the Castletown drains, in fact the work of restoration and maintenance is unending. All the corrugated iron sheds have been painted, for instance. The old Meat Safe, a little square building that stands on its own, has now been provided with windows and the covered plastered ceiling repaired, at a cost of £120: The Ryan Foundation in America have most kindly paid for this work.

The Reynolds of Lady Louisa Conolly, of which there is a copy in the Long Gallery, has turned up in America in the estate of the late Mrs. George Warren near Boston. Naturally it would be very exciting to be able to bring the portrait back to Castletown and replace it in the frame that was made for it in 1774, and which is still in the wall at one end of the Long Gallery. Unfortunately the portrait was bequeathed to the Fogg Art Museum, Harvard, but it is just possible that they may not accept it, and if so we shall do all in our power to bring it back to Ireland.

Enormous family portraits and busts, the property of the Earl of Shannon, have been lent to Castletown and are now on display there. There are many gaps still to be filled, and the following items are earnestly sought:

- Leather-bound books
- Irish landscapes
- Irish 'Chippendale' furniture
- Irish Maps and engravings
- Irish silver, china, glass
- Funds for glass display cabinets
- Carriages — Costumes — Suggestions

The Tourist Board have granted Castletown the sum of £3,500 for the fourth year in succession, for which we are most grateful.

Period Costume Display

There is already the nucleus of a good period costume display at Castletown; some of the clothes have been given, and some lent for display there. The pride of the collection is a magnificent Russian Court evening dress, formerly in the possession of Princess Dashkov.

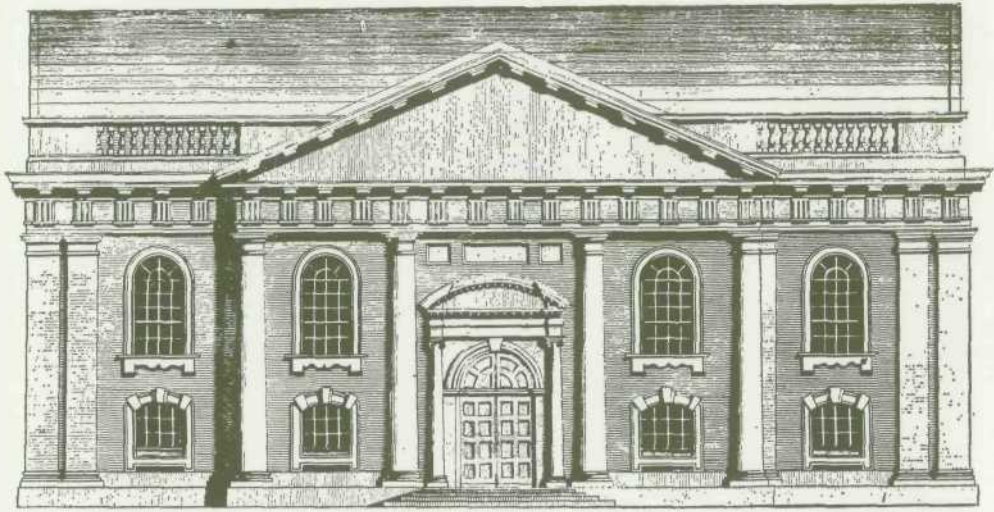
Miss Anstice Parke (M.A. History, T.C.D.), who trained under Miss Anne Buck of the Gallery of English Costume, Manchester, has undertaken the task of arranging a Costume Display at Castletown. She will also supervise the collection of additional items, and will be glad to hear from anyone who has things that they would be prepared to present to Castletown; please contact her at Castletown, Celbridge, Co. Kildare. Particularly sought are:

- | | |
|-------------------|--------------------|
| Costumes | Children's clothes |
| Dresses | Underwear |
| Military uniforms | Accessories |
| Livery | Shoes |

Male and female servants' wear



The yard behind Roundwood, September 1970. Volunteers are working there, having come from England, Canada and Holland as well as Ireland and the United States.



St. Catherine's, Thomas Street, Dublin.

St. Catherine's Trust

The future of St. Catherine's has been in the balance since worship was discontinued when the church was closed in 1965. It has been rightly described (in Craig's *Dublin 1660-1860*) as having the finest facade of any city church. Standing as it does in a key position in Thomas Street, facing down Bridgefoot Street to the Liffey, its survival was vital to the preservation of the character and dignity of this historic part of old Dublin. The bold proportions of its granite facade dominate the streetscape; it was designed by John Smyth, the architect of the Provost's House, in 1769.

Happily an excellent use has at last been found for it, and it is being leased from Dublin Corporation by the newly-formed St. Catherine's Trust, the agreement being modelled on that in operation at Tailors Hall. A Trust to restore St. Catherine's and administer it has been formed by Mr. and Mrs. Hugh Charlton and the Council will consist of:

Sir John Betjeman	Sybil le Brocqy
*Hugh Charlton	Mary Manning
*Maureen Charlton	Lord Moyne
Prof. Peter Connolly	*Prof. Kevin Nowlan
Maurice Craig	Sean O'Faolain
Prof. Thomas Dunning	*John Walker
*Austin Dunphy	Dr. Thomas Walsh
*Desmond Guinness	Henry Wheeler
William Harpur	James White

*Executive Committee *pro tern.*



Dr. J. B. Kearney signing the contract for the purchase of Skiddy's Almshouse on behalf of the Cork Preservation Society.
(Photo: Cork Examiner)

Being in a poor district St. Catherine's has fortunately escaped nineteenth century alterations. It is not only one of the finest 18th century churches in Dublin; in historical terms it has a much wider significance. It was in front of St. Catherine's that Robert Emmet was hanged after the romantic but unsuccessful rising of 1803. Robert Emmet saw in the people of the Liberties a force which might achieve national freedom and the Rights of Man. It was in the narrow streets around St. Catherine's that the United Irishmen gathered for their ill fated Rising. The brave gesture of Robert Emmet and his associates will be remembered in the most effective way through the restoration of the Church where he met his untimely end.

You are invited to become a Friend of St. Catherine's by sending an annual subscription of £5 5s. Od., which will entitle you to attend various performances, etc., at half price. All contributions are *most* welcome and may be sent to Mrs. Hugh Charlton, Newtown House, Newtown Ave., Blackrock, Dublin.

St. Catherine's will be Dublin's first Art Centre. The body of the church will become a theatre for such things as Shakespeare in the round, and the gallery will be used as an art gallery. The building will take on a new lease of life, and will be available for concerts and other events of a cultural nature. £10,000 will have to be raised to realise this dream, and to this end a fund is being started, and the Irish Georgian Society are contributing £200.

The immediate needs are:

MONEY for the roof and seating

Volunteers — Chandeliers — Ideas

Volunteers are invited to report to St. Catherine's in old clothes on Saturdays in January from 2-6 p.m., to help clear up the graveyard and the interior.

Tours

There was an Irish Georgian Society tour to visit 18th and 19th century architecture in Holland from 17th-24th July, and the following houses were visited as well as various museums in Amsterdam and the Hague.

Castle Ophemert	German Ambassador's Residence, the Hague
Castle Heeze	Mr. James Post's house, Amsterdam
Castle Neercanne	Schoonheeten
Castle Hoensbroek	Castle Cannenburgh
Castle Horn	Palace 't Loo
Castle Heijen	Castle Amerongen
Biljoen	Huis Doom
Castle Middachten	Castle de Haar
Huis de Voorst	Huis Ten Donck
't Neijenhuis	Huis Ten Bosch
Castle Eerde	Castle Duivenvoorde
	The Mauritsuis

The tour was led by the Hon. Mrs. Desmond Guinness, and accompanying her were:

Mr. P. Harold Barry	Mrs. E. A. S. Macraith
Mr. J. C. H. Benson	Miss E. Nesbitt
Mrs. L. Lloyd Bowers	Prof. Kevin Nowlan
Miss Aileen Campbell	Mrs. Elizabeth O'Kelly
Helen, Lady Dashwood	Miss E. N. Ritter
Mr. George Dix	Cynthia, Lady Skipwith
Patrick Guinness	Mrs. Ivor Underwood
Mr. T. B. Jellett	Lady Freda Valentine
Mrs. Margaret Lawrence	

Two tours were arranged by the Society in Ireland for members living in America, to coincide with the Music Festival in June. The first was led by Susan Kennedy, who heads our Washington chapter, and the second by Marc Savigny of New York.

The next Irish Georgian Society tour will be to India from 30th December—22nd January 1971, to visit the 18th century architecture of the Honourable East India Company. Details may be obtained from the Secretary, Irish Georgian Society, Leixlip Castle, Leixlip, Co. Kildare.

Bound copies of the Bulletin

Members are reminded that at the end of each year, the Irish Georgian Society's bulletins for that year are bound up into volumes. Those wishing to have their bulletins bound by us should send them, with the sum of £1 or \$3.00, to Castletown, Celbridge, Co. Kildare. Back numbers are available both bound and single from 1960 at £2 (\$6.00) per volume, post free.

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