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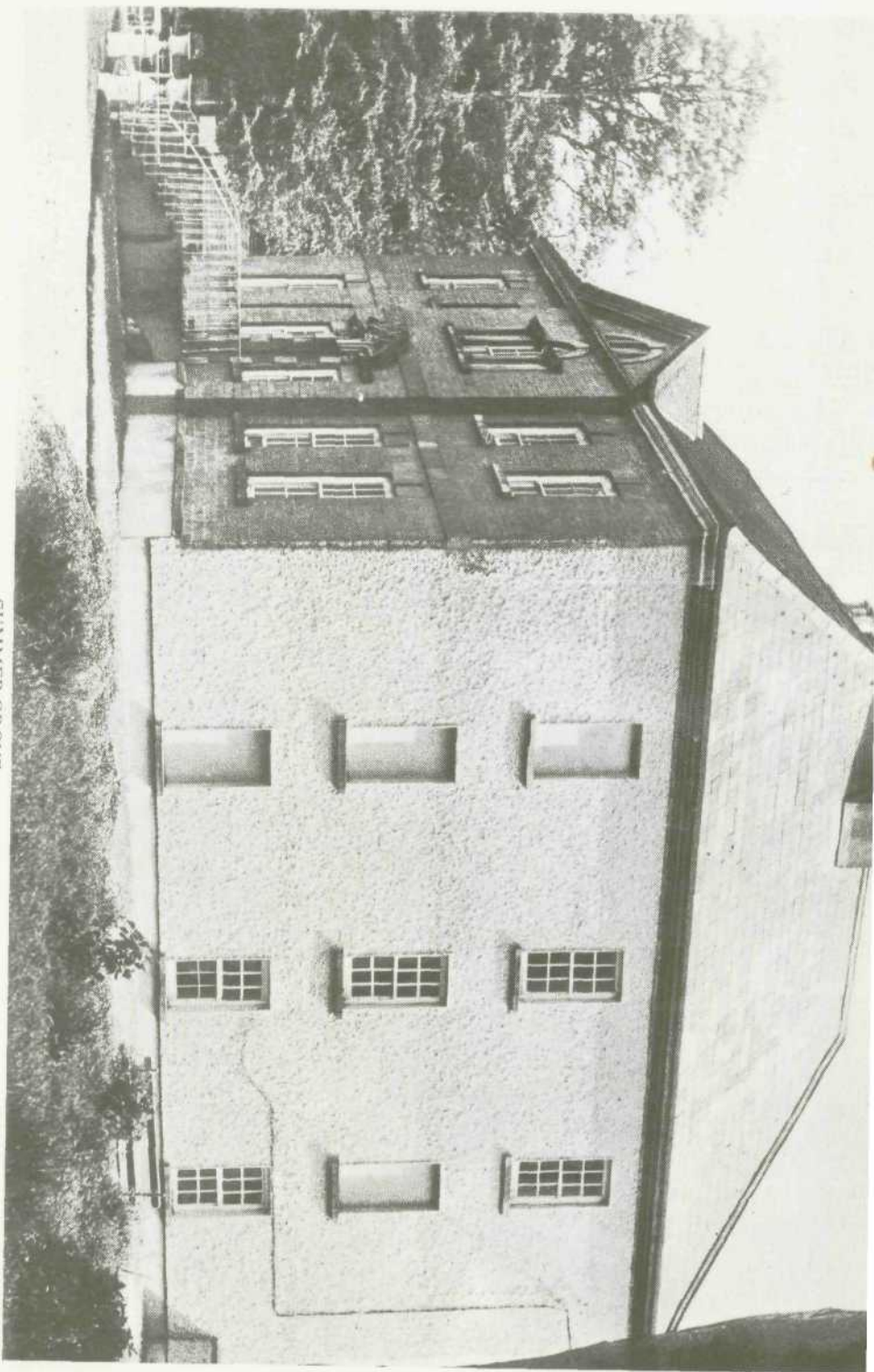
Cover: Front door of Roundwood, Mountrath, Co. Leix, 60 miles from Dublin on the Limerick Road, property of the Irish Georgian Society, that is open for you to stay in. Write to Mr. Brian Molloy. (Telephone 0502 32120).

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 25p

SUMMER GROVE



SUMMER GROVE
(The property of Mr. and Mrs. Barry Whelan)

By Maurice Craig

* * *

Of all the houses which are neither 'big houses' nor farmhouses, Summer Grove has always seemed to me one of the most attractive, nor has a wider acquaintance with its rivals caused me to modify that opinion. The elements of the facade: gibbsian doorway with side lights. venetian window, diocletian window, platband, stone cornice. hipped roof and symmetrical chimneys, are common to a great many mid-eighteenth century houses of about this size, as is the pediment over the *breakfront* in the centre. Many of these features occur also at Roundwood, only nine miles away across the Slieve Blooms. Both Roundwood and Summer Grove are unusual in not being raised upon a basement, though, owing to the fall of the *ground*, the doorway here is approached by eight steps which add dignity and give cause for iron railings splayed in an elegant pair of curves.

As for the date of these houses, I am inclined, in default of positive evidence, to place Roundwood late in the forties and Summer Grove perhaps in the early sixties. The family of Sabatier occupied the house in 1783 and also in 1837, which suggests very strongly that they also built it. Though part of its charm comes from the mildly archaic flavour of its rather steep roof with its barely perceptible sprocketing, the interior decoration suggests a date some time around 1760 or even a little later. The Venetian and diocletian windows go on so long in the provinces that they provide no reliable indication of dates.

From the massive triple keystone of the front door projects an elaborate and splendid wrought-iron lamp-bracket, such as would be noteworthy even in Dublin, but in the country is of the very highest rarity.

Before leaving the facade we should note the unusually small stones of which it is built, which from a distance seem hardly larger than bricks, and very nearly as regular. Whether these are the 'thin-bedded grit stones near Clonaslee and Rosenallis' which according to George Wilkinson (1845) 'produce very good dry flags, but not of any great size,' I do not know, nor whether his statement that in the Mountmellick region cut stone 'is had from Stradbally or



SUMMER GROVE

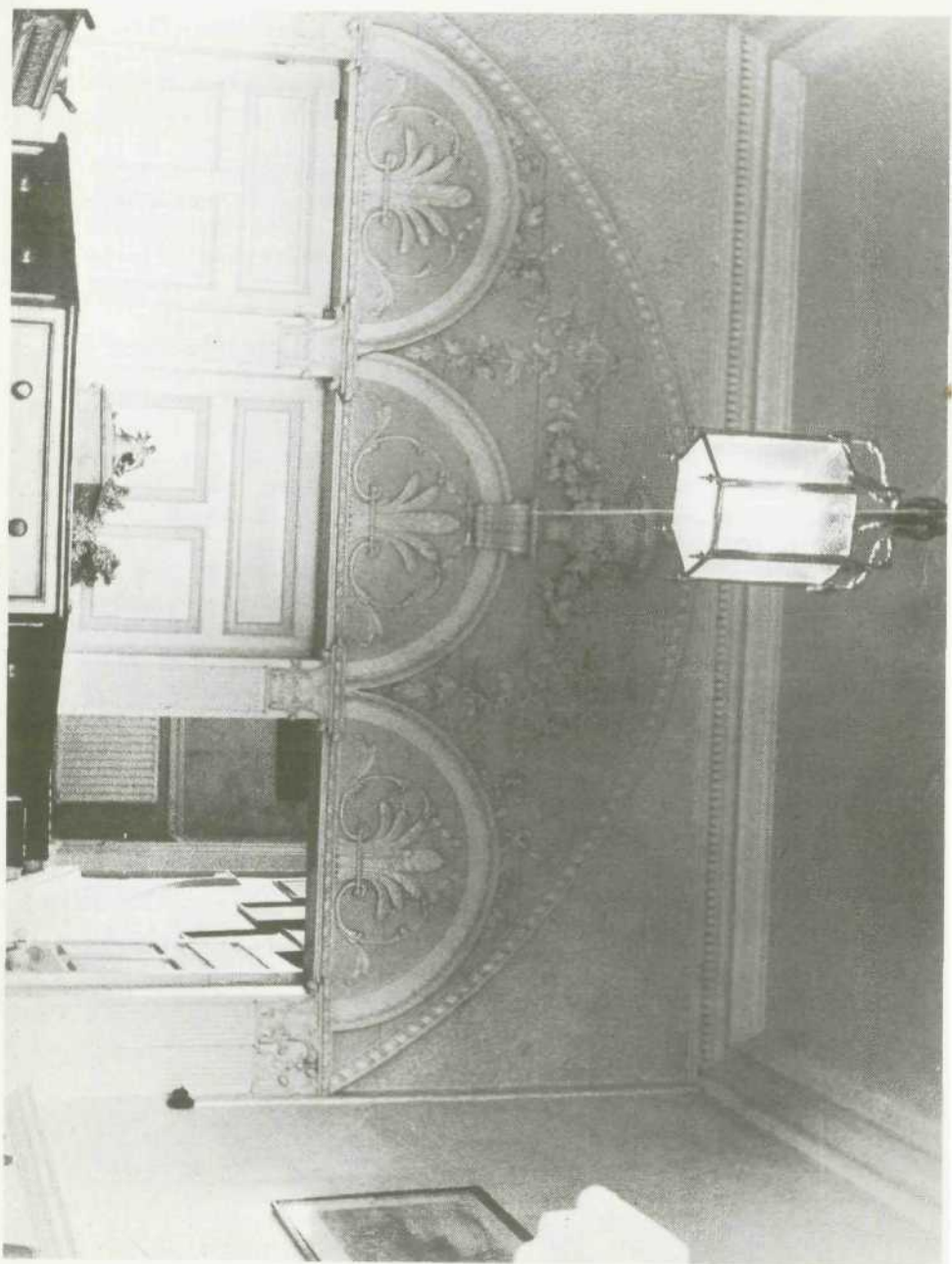
Abbeyleix' is relevant to the building of Summer Grove. Only a geologist could answer this question. But the masonry of the front is very satisfactory. The remaining three sides are rendered, and this has been renewed in recent years, rather less agreeably than it was, in roughcast rather than old lime plaster.

The three-quarter view shows that in the back half of the house three storeys are fitted in to the same height as two on the entrance front. The rere elevation, if one disregards the added porch and one intrusive window, has a formal quality not often found in the backs of houses of this type, greatly assisted by the pair of Venetian windows on the top storey.

It is surprising that this method of mezzanine planning was not more used in minor country houses, since it results in a small number of high-ceilinged rooms and a rather larger number of low-ceilinged ones, which is exactly what is wanted but cannot so easily be arranged by conventional planning. The method was used in Dublin suburban houses in the early 19th century, but I cannot readily recall another instance of its employment in an eighteenth-century country house.

The small square entrance-hall has a doric entablature over the door and window cases, a flowing rococo centrepiece to the ceiling and, on the inner wall, three elegant arches under a single wide arch, the three doors separated by fluted corinthian pilasters. The right-hand door gives directly on to the staircase, while the middle one is dummy, a device which recalls the entrance to the centre of the Long Gallery at Castletown. On the staircase side the same three doors are under a pediment with ornament a good deal less fruity than that on the hall side, but in the same free-flowing rococo vein. The right-hand room on the ground floor has a coved cornice and ceiling decorated in the Robert West manner with sprays, roses, bunches of grapes and pheasants, and upstairs there are pedimented doorcases and one or two original chimneypieces.

Summer Grove is so placed in relation to the public road that the casual passer-by gets more pleasure from it than he does from the majority of such houses. More fortunate than some, it seems to have remained in good hands throughout its existence.



SUMMER GROVE

JAMES GANDON AT EMO COURT
(The property of Mr. and Mrs. Cholmeley Harrison)

By Edward McParland

* * *

Unlike his contemporaries Adam, Chambers and Wyatt, James Gandon's reputation as a major architect depends almost exclusively on his public architecture. Though some surviving designs for small villas can be attributed to him (the making of such designs is said to have been a favourite occupation of his retirement) few of these were executed¹. As for larger country houses, Emo is the only one in the country to which he made a substantial contribution, and even here the precise extent of his responsibility is difficult to determine.

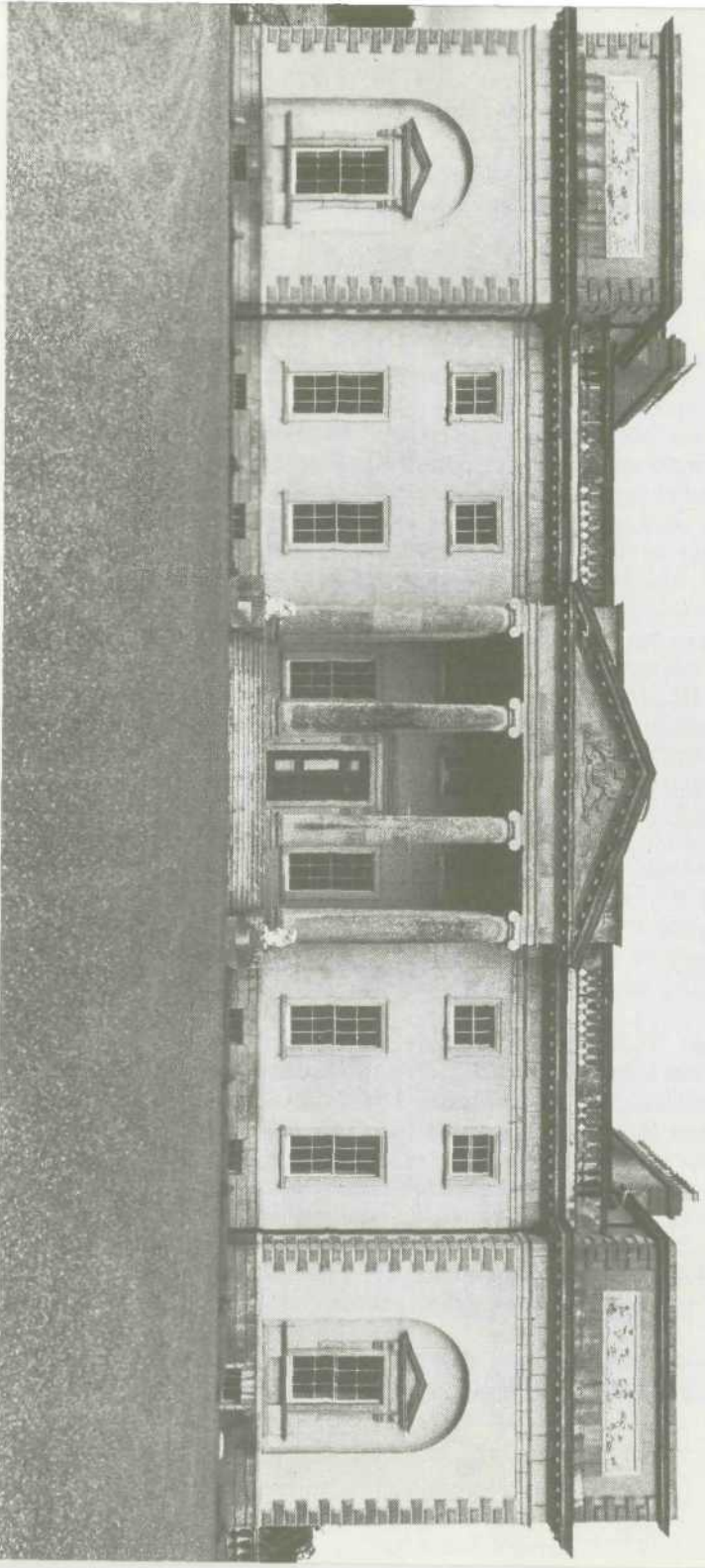
The obvious reason for the scarcity of houses by Gandon is no doubt the correct one: engaged on the Custom House, the Parliament House and the Four Courts, Gandon (like Chambers during the progress of Somerset House) had little time for smaller country commissions. But it is connected too with another phenomenon, the popularity of James Wyatt in Ireland.

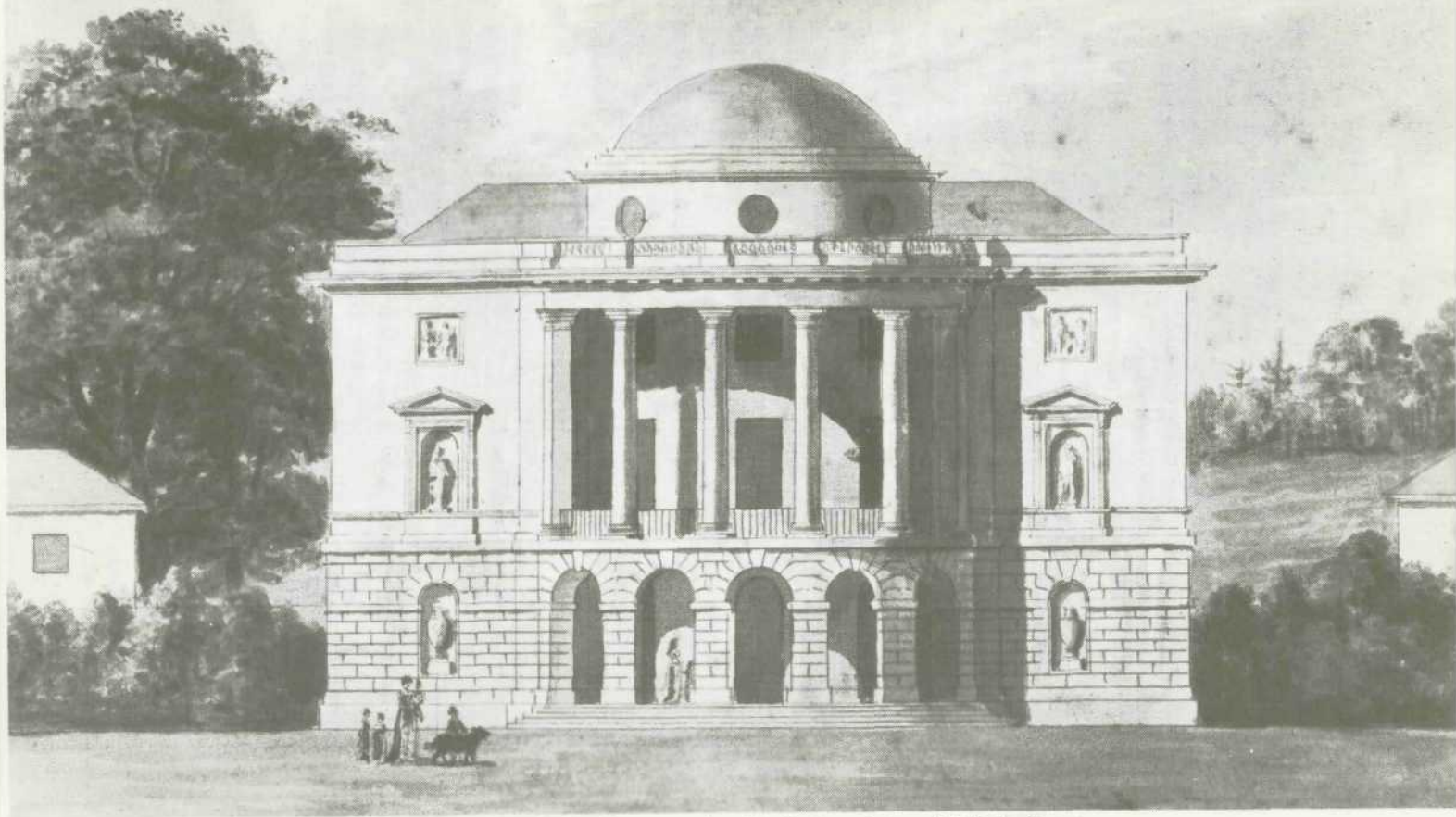
In the late 1770's Arthur Young noted the recent increase in the number of new country houses in Ireland.² In the 1760's the most famous non-resident architect with an extensive country house practice was William Chambers. Had Gandon rather than Thomas Cooley won the Royal Exchange competition of 1768-9, he would no doubt have been employed in the 1770's (when there was little public building in Dublin) as a successor to Chamber's domestic practice in Ireland.

The Royal Exchange commission, however, went to Cooley. Cooley was not a great architect, and his most distinguished country house — Caledon — is an undisguised derivative of Wyatt's Mount Kennedy. And it was Wyatt, more than any other architect, who influenced domestic design and decoration in the active decades of the 1770's and 1780's. By the time of Gandon's arrival in Dublin in 1781, Wyatt's domestic dominance was established. Gandon's monopoly, in other words, never extended beyond the public sphere: William Burton-Conyngham, for instance, an early patron of Gandon, rejected Gandon's designs for Slane Castle in favour of Wyatt's.

Irish architecture in the late 18th century was thus under the twin dominance of Gandon and Wyatt, neatly divided between the public

EMO





Emo Court by Sandby — reproduced by kind permission of H. M. the Queen.

and domestic spheres. Very probably this sharing was resented rather than welcomed by Gandon. He must have resented Burton-Conyngham's patronage of Wyatt at a time when Burton-Conyngham was thwarting him at the Four Courts;³ and Wyatt, otherwise ignored in Gandon's autobiographical notes, may be the one referred to in Gandon's praise of the Adam brothers which is qualified by censure of their imitators.⁴

When Lord Portarlington wanted a new country house to replace Dawson Court, he was too loyal to Gandon to apply to Wyatt, though sometime after 1784 he obtained a design from Gandon's close friend Thomas Sandby (Plate): with its windowless bays, its simplified order and its decorative sculpture the facade might almost be Gandon's.⁵

Gandon designed a longer, lower house. From drawings recently returned to Emo, it is clear that the corner towers of the present building were invariants in Gandon's alternative suggestions: these towers have precedents in English houses such as Lancelot Browne's Croome Court in Worcestershire, whose plan is also closely related to that of Emo. Croome Court was published by Gandon in *Vitruvius Britannicus*.⁶ Robert Adam, whom Gandon admired enormously, was invoked in some unexecuted suggestions.⁷ And a plan of the present apsed entrance hall, on the same sheet as a plan of the somewhat similar vestibule of the York Assembly Rooms, suggests that Lord Burlington exercised a remote influence. Though few Gandon interiors survive in Emo, the scant evidence of surviving drawings for the interior suggest a sparse decorative style consistent with Gandon's interior work elsewhere, its austerity uncompromised by the incrustated decorative fashions of James Wyatt.

Emo was not completed by Gandon. Building continued well into the 19th century under Dublin architects called Williamson and under Lewis Vulliamy.⁸ The main interest of the house lies in what remains of Gandon's plan and elevations, supplemented by his drawings for unexecuted alternatives. What there is of Gandon in the house — his choice of sources and their reliance on a wide tradition of British classicism, his typical use of sculptural decoration, marked continuity of cornice, shallow surface recessions and eloquent proportions — relates it securely to his more famous *oeuvre*. His designs for, and work at, Emo are distinguished. And just as it may be argued that Gandon's monopoly of public work in Dublin was not without its disadvantages, Emo makes one regret that, for one reason or another, Gandon did not have a greater share of country house commissions.

THE BUILDING OF CASTLE DURROW (The property of the Presentation Sisters)

By Rolf Loeber

* * *

Few houses in Ireland have such a well documented building history as Castle Durrow,¹ near Durrow in County Leix. This country house (see Plate).² built from 1715 onwards, was a curious mixture of old and novel features. Austin Cooper described it in his diary in 1781 as:

"The front of this house is of Limestone, with four Doric Pilasters supporting a suitable cornice, over each of which are Pedestals with Urns and within them a Hip roof with 5 dormant windows and a number of Chimnies. Between each Pilaster are three Windows, the lower range whereof are ornamented with circular and angular pediments alternately. The Door-case consists of two Doric pilasters with a proper cornice, supporting two Urns; between the Trylyphs 1716, which date is likewise on the leaden Spouts. The whole laid out in an old Stile, very little altered, owing to the Non-residence of his Lordship [Lord Ashbrook]".³

The house was built by an ancestor of Lord Ashbrook, named William Flower, who was a gentleman-tenant at Castle Durrow of the Duke of Ormond. William Flower was chosen in 1715 to represent Kilkenny in Parliament, became sheriff of the county in 1731, and was created a baron as Lord Castle-Durrow in 1733.

As shown in James Malton's water-colour (Plate), which dates from 1789, Castle Durrow was a modest sized "classical" house flanked by outbuildings of one storey, which had transom and mullion windows, and are stylistically much older. In fact these and other outbuildings had been erected a few years before the house was finished. On March 28, 1715, William Flower had made a contract with the masons Denis Phelan and William Daly for "building the walls in two returns of out-offices" whose symmetry was completed by the erection of four sham chimneys.⁴ The workmen on the site were supervised by Benjamin Crawley, a professional builder, about whom little is known.⁵ Already in 1713 he had prepared an estimate for building the main house for the very low sum of £356:5,⁶ considering that it was to have thirty-one fireplaces.

Two years later he contracted with William Flower to oversee the building of the new residence on a salary of £40 per year, of which



Castle Durrow in 1789, by James Malton (Victoria & Albert Museum, Crown Copyright)— by kind permission.

£15 was to be spent on Crawley's debt due to William Flower, and some compensation was allowed by Flower by letting Crawley half a house to live in.⁷ Probably Flower changed his mind after Crawley's first estimate, for another undated proposal provided for a house costing £673, thus almost twice as expensive.⁸ It was to measure 96 feet long by 53 feet deep, and among other things was to have bedchambers lined with brick, six chimney pieces of black marble "of the newest fashion", and sash windows (in Ireland, the traditional transom and mullion windows were replaced by sash windows from approximately 1694 onwards when they were used for Bishop William King's house⁹). In Crawley's proposal it is mentioned that he could use the materials of the old dwelling house near the site; its timber was removed in 1716.¹⁰ Not mentioned in the proposal are the giant pilasters which were eventually to decorate the front. The use of pilasters on the outside of Irish country houses before 1715 is unknown, but after that date is seen not only at Castle Durrow, but also at Castle Bernard (altered later), Co. Cork, and at Thomas Burgh's Oldtown, Co. Kildare.¹¹ Although Crawley mentions plans in his proposal, it is unclear whether he actually designed Castle Durrow. As has been suggested by the Knight of Glin, the designs might have been procured from an architect in Dublin,¹² while the accounts show that William Flower had a considerable say in the lay-out. The ultimate result is a fairly well balanced design, in which the four ranges of chimney stacks correspond pleasingly with the four giant pilaster. The high pitched roof carried dormers of varying designs; both roof and dormers were originally covered with shingles.¹³

The progress of the building is clearly shown in the yearly assessment for the taxation on hearths. Whereas in 1714 payment was made for 8 hearths (probably for the old dwelling), for 1721 to 1735 this increased to 18 hearths, while an expansion of the house, probably in the early 1740's finally increased the number of hearths to 32.¹⁴

The actual building of the house took place from 1716 to 1718, in which a small number of names of craftsmen occur over and over again in the accounts. One of these, the joiner John Rudd, came most likely from Dublin, where members of his family were engaged in the carpenter's and joiner's trade.¹⁵ A copy of a contract, dated 10 Nov. 1716, shows that John Rudd was to wainscot most of the house. The hall and dining room were to be done with oak boards: "bisection work sprung and the pannels raised after the best manner", while the panelling of the drawing room and the best bed-chamber had to be "framed work, with a full oge[e] stuck on the

framing and a small oge[e] stuck on the *margent*..." On the side of each doorway inside the house he had to make "an compleat architrave moulding with three *Facias* on the sides (*sic*) of the jambs of each doorway, and a small stone moulding."

The appearance of the house was mostly determined by the hand of the mason Barnaby Demane, whose practice had spread even to Dromoland, Co. Clare, for which he had provided chimney pieces in 1714.¹⁷ Demane had most likely his workshop in Kilkenny, thus not far from Castle Duroy. In his earliest estimate, date 25 April 1715, Demane gave a detailed specification of the eighty tons of cut stones necessary for the house; his mention in this of five pedimented windows on front and rear suggests that the house was intended to be much smaller. Apart from four giant pilasters (at 10 pence per foot) he offered to make eight figures to be placed on the corners of the "battlements" for a mere £10. Ultimately Demane executed all the cut stone work of the house, including the 12 "pitched" and 13 "cumpas" pediments above the windows.¹⁸ On 12 Nov. 1717, Demane was paid a total of £179:3:1 partly for work on the outside, but also on account of eight chimney pieces.¹⁹ In 1733 he set up another two chimney pieces, and ten years later provided marble ornaments for the obelisk.²⁰

Payments for plasterwork done by John Thompson and Thomas Lett occur in the accounts of 1717 and 1718²¹; some of the original ceilings seem to have survived, and show geometrical borders with heavy baskets filled with flowers.

A great variety of carpenter's work was executed by John Owen and John Coltman, who did the roofing, shingling, floors and window shutters.²² Owen was responsible for the stairs, and made the bannisters for the main and back stairs, and those of the gallery.²³ In 1726 John Cosgrave carved eight oaken Corinthian capitals for the dining room (for which he was paid £3:4:0), while the joiner John Rudd executed the pilasters, and did the wainscoting.²⁴ Other carpenters' and joiners' bills were paid in 1734 by William Flower, thus completing the house.

Castle Duroy still stands, and is well maintained as a school, but additions and changes have disfigured it considerably. The charming pavilions on the sides were replaced by other outbuildings, including a now dilapidated stable which must have once been very fine. Interesting 19th century stained glass windows now compete for attention with the early 18th century features of one of the few remaining early "classical" residences in Ireland.

WILTON HOUSE, PORTARLINGTON
(The property of Mr. and Mrs. Cecil Mathews)
A Case For Richard Castle

By David J. Griffin

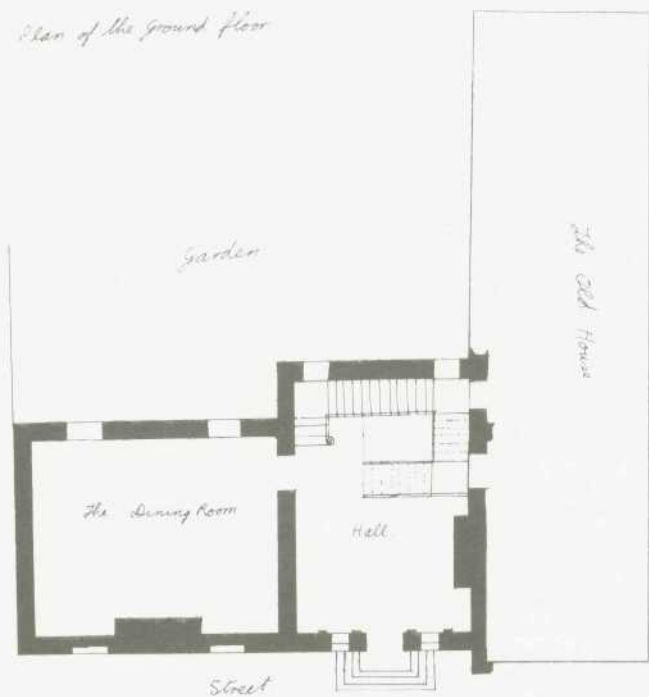
* * *

Born in Hesse Kassel of a Huguenot family, Richard Castle¹ probably became a student of Paul du Ry in Kassel, and later an officer in a regiment of engineers. After travelling in Germany, France and Holland studying canals and fortifications he came to England where he appears to have become acquainted with Lord Burlington and his circle. In 1728 in London he met his first Irish patron, Sir Gustavus Hume, and later the same year he arrived in Ireland to build Hume² a house in Co. Fermanagh. He stayed in Ireland until his death in 1751 and became its most prolific Palladian architect. Among his best known works are Leinster House, Dublin; Powerscourt, Co. Wicklow and Westport, Co. Mayo.

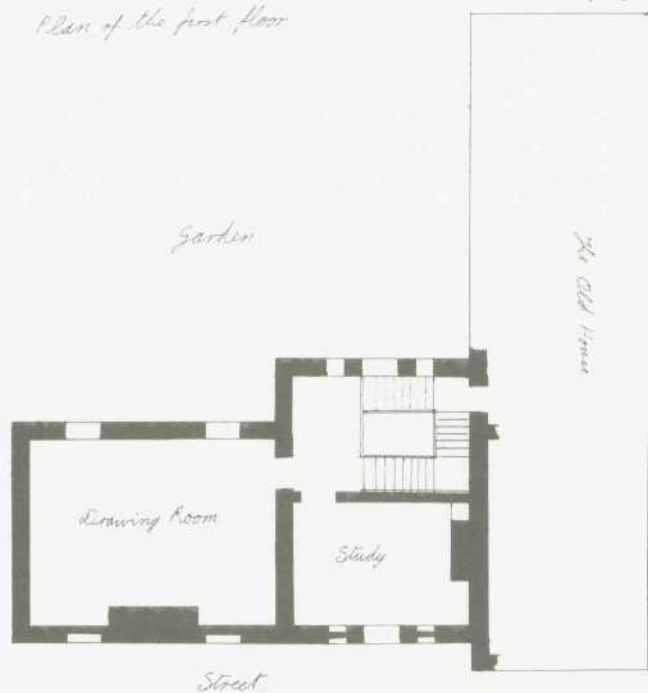
Mr. C. P. Curran has pointed out³ that by 1717 there was a Huguenot family in Ireland called Cassel, and the register of the church in Portarlington, Co. Leix contains entries relating to the Castle family. Richard had three brothers in Saxony, John Samuel, Daniel and Benjamin, and the recurrence of these Christian names in the register further strengthens the suggestion of a family tie. Indeed, the fact that there was a branch of his family living in Ireland may have influenced his coming over as much as Hume's patronage.

Wilton House stands in Main Street, Portarlington, and the original late 17th or early 18th century house stood at right angles to the street, a long two-storey rectangular building of nine bays. Some time before 1751 an addition was made fronting the street making the house L-shaped, and only the altered gable end of the old house can now be seen from the street, to the right of this addition. It contains only three main rooms, the hall and a new staircase. The otherwise plain front has a richly rusticated and pedimented doorcase recalling those at Hazlewood, Co. Sligo (1731) and Bellinter, Co. Meath (1750), both by Castle. It is surmounted by a Diocletian⁵ window with a triple keystone. All the front windows save the middle of the Diocletian window, the fanlight and side lights of the door are false and the rooms are lit by windows on the garden front.

Plan of the ground floor

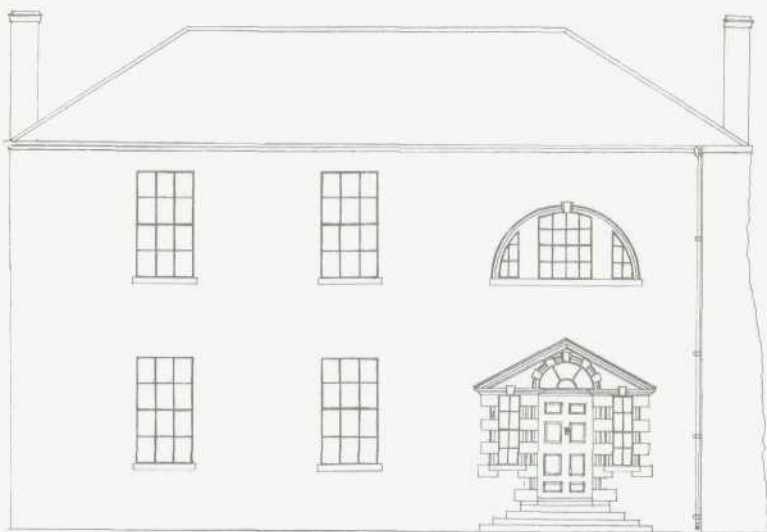


Plan of the first floor



Drawing by David Griffin

Drawing by David Griffin



WILTON HOUSE, PORTARLINGTON.

scale



Drawing by D. J. Griffin

The entrance hall, which has a fireplace, is paved with the traditional black and white stone. The back of the hall door has four fluted doric pilasters, and the underside of the fanlight arch is decorated with attractive plasterwork. Apart from the centrepiece, the ceiling is plain and has a good cornice. All the door frames have shoulders and upward breaks,⁶ another Castle feature. The staircase⁷ travels around three walls of the hall, and crosses it with no apparent support, flanked by two handrails (see plans).

To the left of the hall is a large dining room lit by two windows which has a simple marble fireplace and a modillioned cornice. The landing above, which is lit by a Venetian window, leads to the study with its Diocletian window and to the drawing room which is identical to the dining room below.

The front of the original house which consisted of nine bays, three of which are now masked by the new work, is otherwise quite unaltered. The long narrow windows with their flush sashes and moulded sills are typical of the period c.1700. The eaves cornice is composed of 'pie-crust' bricks laid diagonally. The roof is gabled and high pitched, with four massive chimneys. The interior is plain with low ceilings supported by wooden beams.

The presence of features often used by Castle, and the likelihood that he would have been the natural choice of his cousins when they contemplated the building of this addition, would point to him as its architect.



ROUNDWOOD

ROUNDWOOD HOUSE, c. 1750
(The property of the Irish Georgian Society)

By John O'Connell

* * *

The last time that Roundwood appeared in this bulletin (October-December 1970) the building was in a most dismal state, looking out from behind unfriendly Irish Yews and bearing every sign of years of neglect. Today, however, with its windows painted brilliant white, the lawns and parkland cleared of overgrowth, an exceptionally interesting example of mid eighteenth century domestic architecture stands in pristine condition. The house was built about 1750 for Mr. Flood-Sharp, and its design has been most convincingly attributed to Francis Bindon by the Knight of Glin.*

Roundwood stands in a gentle hollow at the end of a short avenue, the entrance front facing east. The main elevation is composed of seven bays with a break front, the central three bays projecting and crowned with a pediment. The entrance doorway is Gibbsian in detail, flanked on both sides by narrow windows which, combined with the Venetian window on the first floor, light the entrance hall.

The entrance front is executed in cut stone, the detail of the window surrounds and key stones being similar to those at Trinity College Library (1712-32) and Doneraile Court (c. 1725). Crisply cut quoin stones define the central bay, and the same motif is used to frame the facade at either side. As at Summer Grove (q.v.) the back and sides of the house are rendered.

The stable block, to the north, is in a sadly ruinous state. It is a single storey building in sandstone, crowned by a dramatically steep roof. It is hoped that this building will be restored at the earliest opportunity.

The plan of the house evolves around the front hall which is two storeys in height. At one end of the hall the main staircase rises to the first floor, while a gallery is projected into the main space at first floor level. At either side this gallery swells forward like two opera boxes to give access to the bedrooms at the front of the house. Another, most unusual feature of the gallery is the design of the 'Chinese' fretwork on the balustrade, and the Vitruvian scrolls which continue the first storey level.

*Francis Bindon / The Knight of Glin / Irish Georgian Society Quarterly Bulletin April-September 1967.



ROLINDWOOD

The window surrounds on the ground floor were modernized in Regency times, being splayed outwards to admit more light. The study, however, retains its panelled wainscoting and corner fireplace and contains the only decorated ceiling in the house, with plaster motifs of a wonderfully naive variety, framed, as all the rooms are, by a generous cornice. The drawing-room has been considerably improved by replacing the former Victorian mantelpiece with a splendid example from Bert House, Co. Kildare, c.1730. The dining room remains unchanged except for the splay of the windows, and here the timber mantelpiece surround has been replaced.

The bedrooms remain unchanged with strong shoulders on both door and window surrounds and plain black marble mantels. The dressing rooms, which separated the bedrooms, have now been subdivided to serve as bathrooms, both on this floor and above.

A secondary staircase leads to the top floor, which is a repeat of the plan of the first floor. The space above the hall is here taken up by a large landing of a kind often found in Irish houses, which was probably used as a wet-day playroom.

Just over three years ago, Roundwood was acquired by the Irish Georgian Society. The fabric of the house has now been repaired, and the interior decorated in strong and lively colours by Mr. Brian Molloy. The grounds and garden are coming back to life, and at the time of writing the former estate office is being re-roofed. The house is now run as a guest house by Mr. Molloy. The most memorable feature of Roundwood is its scale; from the outside it resembles a doll's house but internally the rooms are of a proportion and size eminently suited to contemporary requirements.



CUFFSBOROUGH, CO. LEIX
(The property of the Irish Land Commission)

By David J. Griffin

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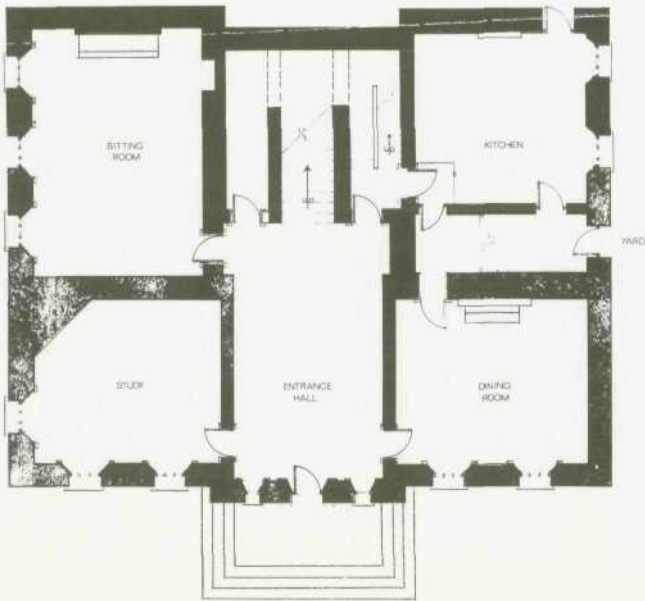
It has often been pointed out that Irish architectural fashion was generally twenty or thirty years behind that of England, especially outside the Dublin area. Medium sized houses were often put up and designed by a local builder with the aid of some out of date English pattern book, generally Gibbs' "A Book of Architecture" (1728) or Batty Langley's "Builder's Treasury of Designs" (1740). Cuffsborough near Durrus is one such example, and although the house bears the date 1770, on stylistic grounds it appears to have been built circa 1740-50.

The three storey seven bay facade of cut limestone has a heavily rusticated and pedimented doorcase, its fanlight having gothic style tracery which has recently suffered from vandals. Two rather awkwardly placed side windows flank the door, which are surmounted by niches on the first floor and by blank windows on the second floor. The facade is plain apart from the string courses and quoins. The interior is simple and has typical mid eighteenth century detail on both doors and windows similar to Roundwood (q.v., 1750).

The entrance hall has interesting shouldered doors with triple keystones set into arched recesses. The dining room and drawing room which open off this hall to the left and right are identical, and behind the hall the staircase rises on three sides of a square to the top of the house. The structure is only one room deep, so that apart from the staircase there are no windows at the back and all the rooms face south.



Cuffsborough has lain neglected and exposed to the depredations of vandals, wind and weather for some time. There is an owner prepared to take on the task of restoration now, at the eleventh hour, who will be rescuing an unusually interesting house from decay, if he succeeds.



ABBEY LEIX, ABBEYLEIX, COUNTY LEIX
(The property of Viscount and Viscountess de Vesce)

By Desmond Guinness

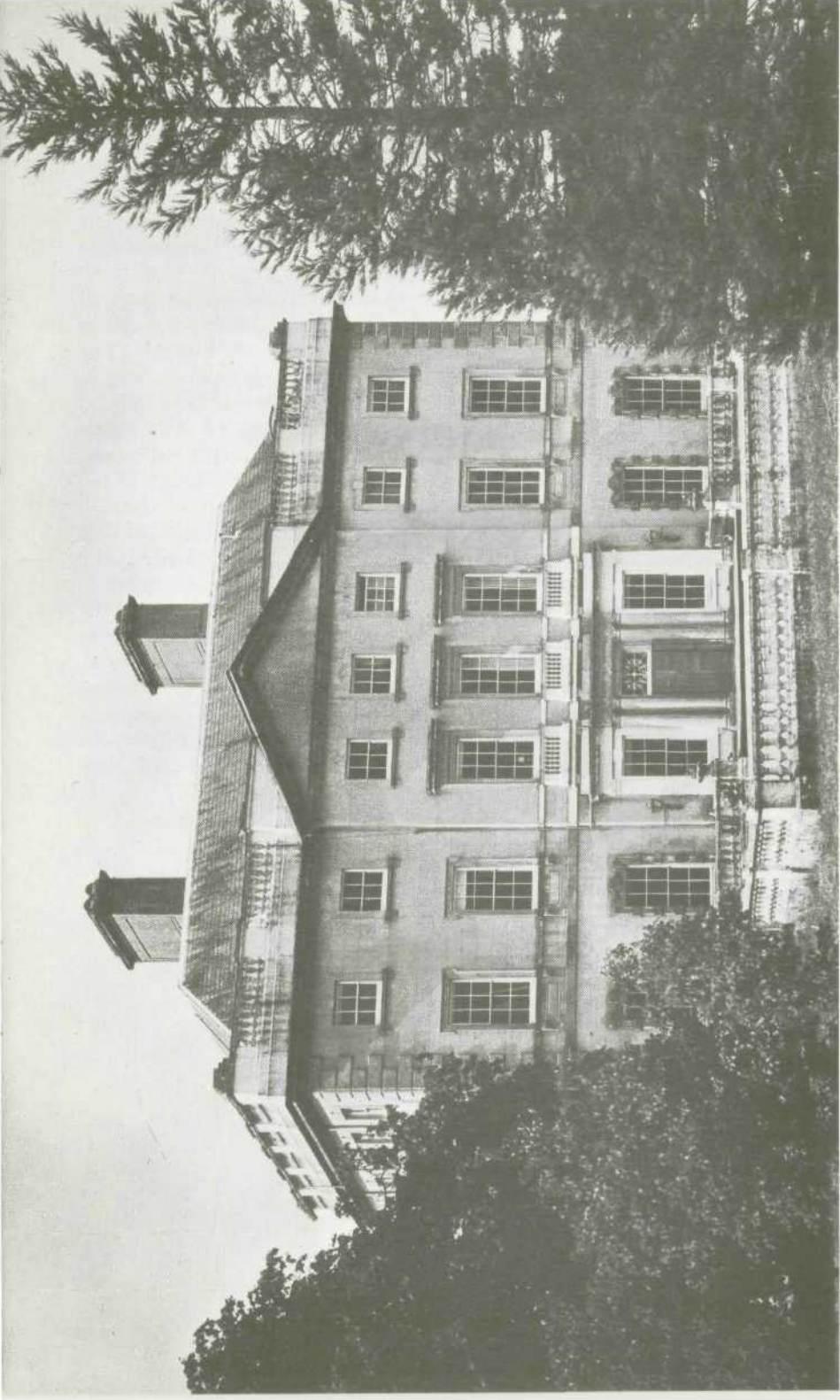
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Abbey Leix takes its name from an old abbey 'de lege dei', which was founded by Conogher O'More in 1183. At the time of the dissolution of the monasteries the abbey lands of 820 acres became Crown property. They were granted to Thomas Butler, Earl of Ormonde in 1562, but there is no evidence that he provided himself with an establishment here. Abbey Leix remained Butler property until 1698, when Thomas Vesey, son of the Archbishop of Tuam, obtained an assignment of the grant and established the present demesne.

Thomas Vesey was made a baronet of Ireland at the early age of 25, and since this was during his father's lifetime, the honour was probably in part recognition for the vicissitudes the family had endured during the Jacobite wars. His son, John Denny Vesey, second Baronet, was elevated to the peerage of Ireland as Baron Knapton in 1750. Lord Knapton's sister married her cousin, Agmondisham Vesey, who built Lucan House on the Sarsfield estate which he had inherited from his first wife; there are many similarities between the two houses.

John Denny Vesey died in 1761, twelve years before his son and successor, Thomas Vesey, began to build the house at Abbey Leix. James Wyatt was the architect; his plans for 'a house in Ireland for the Baron Knapton' are in the collection of architectural drawings of the National Library, Dublin. In 1773, Wyatt, only 27 years old, was still fresh from his triumph as the designer of the Pantheon in London, and, after Robert Adam, the most popular and fashionable architect of the day. Plasterwork designs for the ceilings at Abbey Leix have recently come to light in a volume of drawings by Wyatt, now in the Metropolitan Museum in New York. The front hall, drawing-room, staircase, and a lobby running centrally from one side to the other of the house still retain their eighteenth century character. The dining-room and library have been altered from time to time but have that indefinable warmth and charm which is imparted by family continuity.

Thomas Vesey, second Baron Knapton and builder of Abbey Leix house, was created Viscount de Vesce in 1776, taking for his title the ancient Anglo-Norman form of the family name. He was an



ABBAY LEIX

'improving' landowner; one of his first acts upon succeeding his father was to plan and build a new town of Abbeyleix with a wide, tree-lined main street and a good water supply. The old town on the bank of the Nore, being dank and boggy, was demolished. In the centre of the new town stands a grand, monumental fountain, which makes a suitable memorial for its builder.

Nothing could be more unlikely than that a villa on the shore of the Black Sea, near the southern tip of Crimea, should have inspired the remodelling of a house in the centre of Ireland. The transformation of Abbey Leix from the severely plain block built in 1773 to the fancifully decorated building it is today was done in fond recollection of the Villa Aloupka, the country seat of the Counts Woronzow of Yalta. The third Viscountess de Vesci, who was responsible for the additions to the house and for the design of the terraced gardens, was the grand-daughter of Count Simon Woronzow. Russian Ambassador to the Court of St. James during the Napoleonic period. Catherine, his daughter, married the eleventh Earl of Pembroke, and their daughter, Emma, became the wife of Viscount de Vesci in 1839. A set of watercolour views of the terraces and gardens at the Villa Aloupka is still in the house; these sketches may have been the basis for the plan of the gardens at Abbey Leix, as it seems unlikely that Lady de Vesci could have had much first-hand knowledge of that remote spot. The present proprietor, the sixth Viscount, has recently opened the gardens to the public; as they are on the main road from Dublin to Cork they attract many visitors.

NOTES — CASTLE DURROW

1. National Library of Ireland (NLI), Dublin, Mss 11,453 onwards, and microfilm p. 903. The first to write on the building history of Castle Durrow was the Knight of Glin in his *The Irish Palladians* (unpublished thesis) on which the present paper is partly based.
2. I am indebted to the Knight of Glin for drawing my attention to James Malton's water-colour of Castle Durrow, now in the Victoria & Albert Museum, which is published with their permission.
3. Austin Cooper. *An eighteenth century antiquary*... Dublin, 1942, p. 13. At the rear of the house, giant pilasters are absent; instead, windows of the ground floor and first floor carry pediments.
4. NLI, Ms 1 1,455(3). Another contract, dated 18 Jan. 1715, with the same masons and John Gillfoyle was signed for the building of a new barn, cowhouse, stables & henhouse. In 1720 the slating of the stable had to be stripped and replaced because of ill workmanship (information kindly provided by Miss Anne Crookshank). The carpenters' work on the outbuildings was executed by John Owens and John Coltman, and the slating by Andrew Moore (NLI, Ms 1 1,455 (1)).
5. See note 8.
6. The Knight of Glin, *op. cit.*, p.22. Benjamin Crawley, probably a relation of Abraham Crawley, signed an account of Denis Phelan for walling, on 25 Oct. 1713 (NLI, Ms 11,468(5)).
7. NLI, Ms 11,455(1). Crawley was to work four hours per day in the winter, and six hours from March 25 to Michaelmas.
8. *Ibid.* This is an unsigned copy of the proposal; the ms is badly damaged. Crawley proposed not to take on any other employment until the house was shingled, which makes it likely that he had been acting as builder at other sites.
9. Trinity College, Dublin, Ms 751(1).
10. NLI, Ms 11,468(5).
11. Castle Bernard, which was rebuilt in 1715, carried Corinthian pilasters (see C. Smith. *The ancient and present state of the county and city of Cork*, Dublin, vol. 1, p. 284), While the pavillion of Oldtown, which dates prior to 1717, also carries pilasters, as does Clonmannon, Co. Wicklow, which possibly dates from an earlier date. At least one townhouse, that of Lord Chancellor Sir Maurice Eustace, had been decorated with pilasters prior to the early 18th century. It had been built after 1660, if not earlier (*Dublin Penny Journal*, 1902, p.276; I am indebted to Mr. Peter Walsh for drawing my attention to this reference).
12. The Knight of Glin, *op. cit.*, p. 22.
13. NLI, Mss 11,455(1) & 11,455(3).
14. NLI, Ms 11,468(8).
15. John Rudd had been admitted to the freedom of the City of Dublin in 1706 (R. Loeber (ed.). *Architects and craftsmen admitted as freemen to the City of Dublin, 1469-1485, and 1575-1774*, unpublished ms). Other craftsmen employed at Castle Durrow included John Hall, bricklayer; Isaac Tuck, paver; and Benjamin Smith, bricklayer.
16. NLI, Ms 11,455(1). This contract is in the handwriting of Benjamin Crawley.
17. NLI, Ms 14,469 (Inchiquin Papers).
18. NLI, Ms 11,455(1). The total projected cost was £221:11:8.
19. *Ibid.* Another, undated document gives the dimensions of the stone work, probably as executed.
20. NLI, Ms 11,469(8).

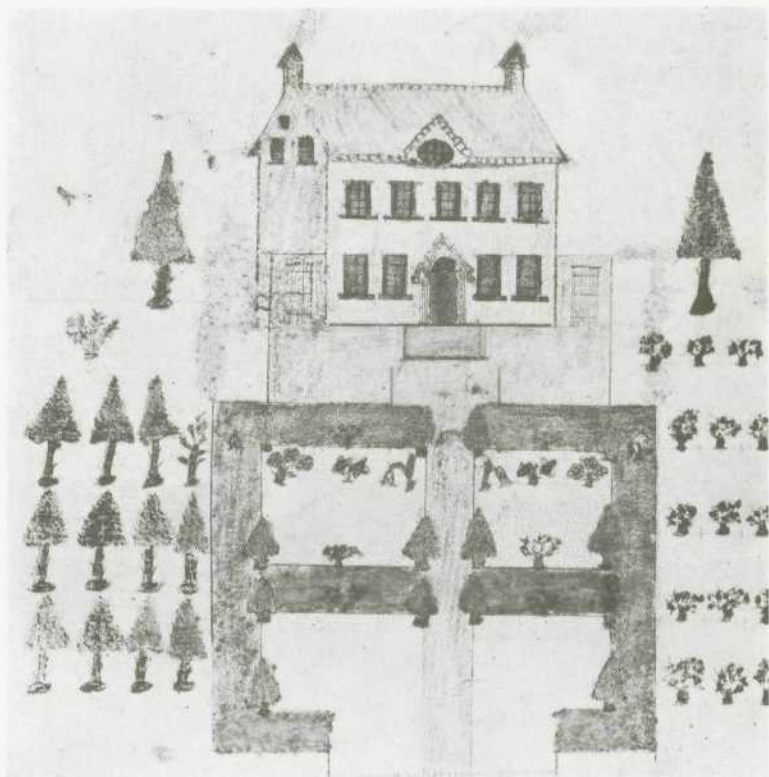
21. NLI. Ms 11,468(5).
22. NLI. Mss 11,455(1 & 2) & 11,468(5).
23. NLI. Mss 11,455(1 & 3).
24. NLI. Ms 11,469(2).
25. NLI. Mss 11,468(5) & 11,469(2).
26. NLI. Ms 11,469(2).

NOTES — EMO

1. The Knight of Glin, "James Gandon's Work at Carriglas", *The Country Seat*, editors H. Colvin and J. Harris, London, 1970.
2. Young, A.. *A Tour in Ireland...*, Dublin, 1780. vol. 2. part 2. 195.
3. Craig, M.. (editor). *The Life of James Gandon* by James Gandon, jun., and Thomas Mulvany, London, 1969. 99 and note. An effort was made in 1785 to involve Wyatt in a public commission in Dublin. In that year the Wide Streets Commissioners asked William Burton-Conyngham to apply to Wyatt for a plan of intended new streets in Dublin. See McParland. E.. "The Wide Streets Commissioners". *Quarterly Bulletin of the Irish Georgian Society*, Jan-Mar. 1972, 17.
4. Gandon. J. jun.. and T. Mulvany, *The Life of James Gandon...*, Dublin, 1846. 268.
5. Sandby's drawing is in the Royal Library. Windsor. Oppé. A.P.. *The Drawings of Paul and Thomas Sandby...* London, 1947. Catalogue entry no. 189.
6. Gandon, J., and J. Woolfe, *Vitruvius Britannicus*, 2 vols., London 1767 and 1771. vol. 2. plates 29. 30.
7. A pencil sketch by Gandon among the Emo **drawings** shows an elevation whose centrepiece is a transcription of a design by Adam for the south end of Luton.
8. Among the drawings for Emo surviving in the house there are, besides the Gandon drawings, others signed by M. Williamson (dated 1812), A. & J. Williamson (dated between 1822 and 1831) and by Lewis Vulliamy, dating apparently from the 1830's. John Williamson, an architect of some prominence of whom little is known, was elected an Associate member of the Royal Hibernian Academy in 1824.

NOTES — WILTON

1. His name occurs as Cassells, Castells, Castell and Castle. C. P. Curran "The Rotunda Hospital, its architects and craftsmen". Dublin 1945. Page 8.
2. Castle Hume. Co. Fermanagh. 1729, destroyed soon after by fire and rebuilt, but the stables remain.
3. C. P. Curran "Rotunda Hospital, etc." page 8-9.
4. Castle died in 1751, signing his will 'Richard Fastle'.
5. As was formerly at Belvedere, Co. Westmeath by Castle.
6. Davis Duckart and Robert West are the only other architects who have used upward breaks to this writer's knowledge.
7. Unique. I believe, in Ireland but the main staircase of King's Weston, Gloucestershire by Sir John Vanbrugh is similar in plan.



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by

Edward Malins and the Knight of Glin

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