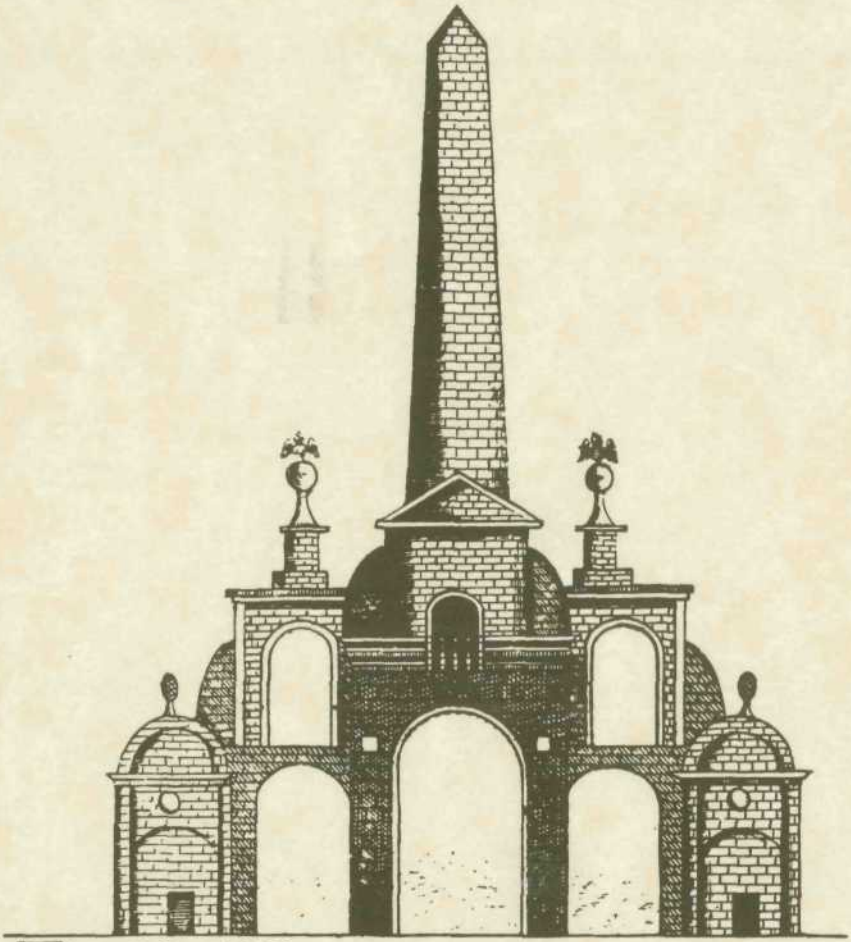

The Obelisk *near Castletown 140 feet high*

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A NEW PERSPECTIVE ON GEORGIAN BUILDING PRACTICE: THE REBUILDING OF ST WERBURGH'S CHURCH, DUBLIN (1754-59)

by Kenneth Severens

Dublin architecture in the 1750s resulted from the diverse activity of many architects and master builders who vigorously vied with each other for the available commissions. Some practitioners performed architectural functions, ranging from designing buildings to supervising artisan tradesmen, and mediating between clients and contractors. Other work resulted more directly from carpenters and masons who competed not only with architects but with each other for their share in shaping the mid-century city. Although these relationships were often inchoate and fluid, they characterized especially the ordinary projects of the decade and provide significant insights into Georgian building practice.

Minute books in the Representative Church Body Library amply document one such commission - the rebuilding of St Werburgh's Church after a devastating fire in 1754.[1] The church had been erected in 1716-19, with Thomas Burgh as architect presumably by virtue of his position as surveyor-general. Since his office in Dublin Castle was located within the parish, Burgh had been approached by the minister and parishioners as early as 1713 to assist them with a draught and directions for rebuilding their 'ruinous' church.[2]

In 1715 the parish decided to erect an entirely new building on a site belonging to Dublin Castle, where the Council Chamber and Treasury Office had formerly stood. A 'draught of the building was done by Captain Burgh', but a statement by Robert Molesworth in 1716 indicates that Alessandro Galilei, the Florentine architect who would later provide plans for Castletown, may have also been involved.[1] Molesworth apparently was willing to pay for the new church, until he became frustrated because 'the commissioners of [St Werburgh's were] uncapable of comprehending what an artist Galilei is'. Thus Molesworth's patronage and Galilei's participation were thwarted by conservative local interests, although Galilei does seem to have contributed the ebullient baroque style of the facade.

When the church was finished in 1719, Burgh received £100 for his services. Richard Mills was paid an annual salary to oversee the construction, but Burgh approved payments to several of the major artisans: John Whinnery for stonecutting, Francis Quin for masonry, Isaac Wills for carpentry, William Wall

for plastering, and William Ord for joinery.[4] One of the architectural vignettes on Charles Brooking's map, *The city and suburbs of Dublin* (1728), shows St Werburgh's with a cupola, but that feature had not been erected (Plate I). Instead the parish signed articles of agreement with William Borradale in 1729 to erect the stone work of a steeple, and the following year negotiated with Wills concerning the carpentry of that steeple.[5] That latter work probably was never done since Joseph Tudor's 1753 etching *A Prospect of the Upper Castle Court* (Plate 2), depicts St Werburgh's with a tower but no steeple.

With some influence from Galilei and supervision of construction by Mills and Burgh, St Werburgh's was built with more evident architectural expertise than was employed forty years later in the rebuilding of the church. The fire of the 6th and 7th November 1754 consumed the roof structure of the building and destroyed the interior woodwork and furnishings, but the masonry walls and tower still stood. Thus when the parish met the day after the fire, it appointed a committee to determine 'what the expenses necessary to reinstate the said church in its former condition to the said fire will amount to'.[6]

On 15th November the committee invited Michael Wills, John Ensor, Joseph Jarratt, George Semple, Chambers & Ball, George Stewart, and Hugh or Henry Darley to provide estimates of the costs of the necessary repairs.[7] Among this group were many of the individuals who, after Richard Castle's death in 1751, had the potential of becoming major figures in the Dublin building scene. Several of them also had connections with the surveyor-general's office, both before and after that office was reorganized in 1752. In the late 1740s and early 1750s a major scandal resulted from a thorough parliamentary investigation into misappropriated funds for building and repairing barracks, and the surveyor-general, Arthur Jones Nevill, was forced to resign.[8]

Of the architects and builders invited by St Werburgh's to submit estimates, Michael Wills was the son of the carpenter who had built the church forty years earlier, and he had supervised the rebuilding of St Peter's (1750-52), a commission very analogous to St Werburgh's.[9] John Ensor had built the barracks at Carrick-on-Shannon while serving as Castle's assistant, and after the latter's death he supervised the construction of the Lying-in Hospital (1751-57).[10] Joseph Jarratt was deputy surveyor-general under Thomas Eyre, who had replaced Nevill in 1752.[11] George Semple had added the spire to St Patrick's steeple (1748-49), was building St Patrick's Hospital (1750-57), and his ongoing work on Essex Bridge (1753-55) had given him stature as an engineer.[12]

Since Christian names are not given for Chambers and Ball, their identities remain obscure, although a James and John Chambers and a James Ball do

appear on a 1749 list of Dublin carpenters.[13] George Stewart had worked as a carpenter for Michael Wills on the building of Steevens' Hospital (1731-37), and he was paid quite regularly from about 1745 to 1760 for work done at Dublin Castle and the Parliament House.[14] Hugh and Henry Darley were members of a family of builders; Hugh was a stonecutter who worked at Dublin Castle along with Stewart, was paid for work at the Four Courts in 1749, and supervised the construction of the west front and other buildings at Trinity College in the 1750s.[15] Henry Darley would later present a proposal to the St Werburgh's building committee for the stonecutting work.

Only Wills and Jarratt presented estimates, on 22nd and 29th November respectively. It would seem that the other invitees were either engaged in their own work or perhaps suspicious that St Werburgh's was requesting no more than advice on expected costs, with no compensation nor any promise of future commitment on the part of the parish. On 9th December the committee presented its report, and the vestry prepared a petition to George II requesting £4,000 'to restore the said church to the condition in which it was before it was destroyed'.[16] Not only was the parish content simply to rebuild its church, it also argued for a royal grant in precisely the same way that it had done in 1715. Since Dublin Castle stood on one-fourth of the total area of the parish, it diminished parochial revenues, which George II might acknowledge by funding the rebuilding, just as his predecessor had supported the erection of the original structure.

The initial decisions immediately after the fire indicate that the commission was perceived in a thoroughly conservative manner, without thoughts of enlarging the church or changing its stylistic orientation. This approach was primarily determined by economics, and in the petition to the king the parish admitted that it still owed debts on the original building, and that taxable commercial interests had been moving out of the area. From the tone of the newspaper accounts immediately after the fire, the destroyed church evidently had hallowed associations which could only be recovered by rebuilding it.

Progress toward that end, however, remained moot for more than a year, until 11th March 1756, when a King's Letter conveyed to the parish £1,000, with a similar sum expected the following year.[17] During the interval between the fire and the receipt of royal funding, the parish had neither real architectural plans nor a contractor, and no evidence in the minute book even suggests that the building committee met after receiving the estimates of Wills and Jarratt.

Shortly after the arrival of the King's Letter, the committee advertised in a Dublin newspaper that 'such persons as are willing to undertake the roofing and repairing St Werburgh's Church, are desired to direct their plan and proposals to

Rev. Sir Philip Hoby, BART, Rector of the said parish'.[18] From the notice the work was still viewed primarily as carpentry, and after a month the committee agreed on 28th April to accept no more plans. It then voiced its only recorded remark concerning the interior design: 'it is intended to have an eaves drop and a cove ceiling after the manner of the College Hall'.

On 12th May the building committee 'viewed several plans of Messrs. Richard Cormick, William Goodwin, Pierce Archbold, John Ensor, John Sproule, George Stewart, Ball & Parker, Henry Pentland, Oliver Grace, and John Irwin'. Recurring from the earlier list are Ensor, Stewart, and Ball, but curiously not included were Wills and Jarratt, the two men who had provided the early estimates. Their omission is explained in a meeting the following day when the committee again 'examined several plans and models and consulted Mr. Smith, Mr. Wills, and Mr. Jarratt, on the plans of Mr. Goodwin, Mr. Sproule, and Mr. Archbold, and of others'. Wills and Jarratt had evidently become advisers to the building committee, along with John Smith (or Smyth), the architect who would design St Thomas's (1758-62) and St Catherine's (1760-67).[19] In other words, three very qualified men did not submit plans, perhaps in the cases of Smith and Jarratt because they were primarily architects and not carpenters, while Wills's reason for not participating remains unclear.

With the best architectural talent relegated to non-compensated advisory roles, the individuals who actually provided plans were primarily carpenters, and again, several of them had associations with the surveyor-general's office. Very little is known about Richard Cormick, and the absence of given names for Ball and Parker makes their identification difficult. William Goodwin and John Sproule would later support Eyre in 1760 when the surveyor-general's conduct was questioned concerning work at the Dublin Barracks.[20] Pierce Archbold had survived the transition from Nevill to Eyre, receiving substantial payments in the 1740s and 1750s for work at Dublin Castle and on other public buildings including barracks at Limerick, Clare Castle, and Carlow.[21] Henry Pentland was a follower of Castle, and he may have designed Wilson's Hospital (1752-61) at Multyfarnham.[22] Oliver Grace is best known for his *Perspective view of Sackville Street and Gardiner's Mall* (1756), and John Irwin was a carpenter and member of the parish.

Smith, Wills, and Jarratt reviewed the submitted plans and recommended that the building committee shorten the list of proposals to those of Goodwin, Sproule, and Archbold, from whom they requested more specificity 'in respect to the number of squares in the roof and ceiling and the scantling of the timber and iron work'. On 15th May they considered the respective cost estimates of the

three plans (Sproule, £385; Archbold, £341 5s.; and Goodwin, £343 16s.), and they approved Archbold's proposal, only to be reversed by the building committee who chose Goodwin's plan instead. This decision was confirmed by the vestry on 17th May, when it authorized the committee 'to contract with Mr. Goodwin for the carpenter's work of the roof and ceiling'.[23]

Wills and Smith had completed their advisory roles, but the building committee on 21st May 'agreed that Mr. Jarratt be appointed superviser of the works', perhaps because the royal funding for the rebuilding came with the tacit understanding that the surveyor-general's office should be directly involved. By the end of the month the committee had 'viewed a plan of a vaulted ceiling, produced by Mr. Jarratt, and approved the same'. Other than the committee's earlier preference for a 'cove ceiling after the manner of the College Hall', this statement was the first recorded reference to design, as distinct from structure. St Werburgh's finally had an architect, albeit one whose major credential seems to have been his position at Dublin Castle, and whose interior design had to be superimposed on the surviving masonry walls and Goodwin's proposal for the roof.

The extent of Jarratt's architectural involvement is also thrown into question by direct negotiations between tradesmen and the building committee. Jarratt did not exercise the usual architect's prerogative of approving contracts; instead the building committee received proposals throughout the month of June and selected the various tradesmen. Henry Darley, Richard Morgan, and Mr Poole submitted proposals for the stonecutting work, with Morgan's approved. For the slating, John Ledgerwood, Thomas Holland, Obadiah Bolton, and Thomas Kelly offered proposals, with Kelly's approved. For plastering and rendering the roof, Robert Hallam, George Robinson, and William Turney made proposals, with Turney's approved by the committee only to have that decision overturned by the vestry who selected Robinson. Proposals for sashing came from John Irwin and William Goodwin, both of whom had submitted roofing proposals, and Goodwin added the sashing contract to the one he had already received. For glazing only one proposal was received, from Paul Smith, which was approved. The iteration of names and proposals reveals that the building committee proceeded methodically and recorded its actions meticulously, but it still viewed the rebuilding as the separable work of the various trades.

As construction proceeded, the building committee continued to make decisions concerning individual aspects of the rebuilding. On 8th December it concluded that 'black and white flags for the middle aisle and east end of the church would do best', and that 'the inside of the church be finished in oak'. On

23rd March 1757 it implied that the interior design still had not been fully determined: 'No proposals being yet received for the carpenter's work of the seats and galleries, but Mr. Goodwin's, the question was put whether Mr. Goodwin shall go on to finish the remainder part of the work of the church, taking the oak at the first cost. Agreed'. One week later the committee 'ordered that Mr. Jarratt lay before this committee a plan of the inside work of the church', an action that records Jarratt's continuing but sporadic involvement, and suggests that his drawings may have been done somewhat after the fact. It was his responsibility to ensure that the proposals already approved and the work then under way conformed to a harmonious overall design.

On 6th April the building committee 'received an estimate from Mr. Goodwin for the inside carpenter's work', presumably based on Jarratt's plans, but after that reference no further entries were made in the minute books for over a year, indicating how slowly the rebuilding was proceeding. Even the receipt on 4th June of the second £1,000 installment of the royal grant did not elicit comment or spur construction.[24] Yet work seems to have progressed during this period since the next minute book entries, a year later, refer to finishing details. On 18th July 1758 Jarratt drew up an estimate for the chancel, pulpit, and reading desk, which the committee approved and directed Goodwin to execute. Jarratt also received from Robinson an estimate for 'stucco work to be done at the communion table', and on 20th September the committee accepted Michael McGuire's proposal for stucco work 'agreeable to Mr. Jarratt's plan'.

The rebuilding neared completion on 14th December when the building committee urged that 'Mr. Morgan with the utmost expedition do prepare mosaic pavement of Portland and black flags', but work continued into 1759 when the committee on 18th May 'ordered that Mr. Goodwin with the utmost expedition do go on and finish the reading desk'. On 31 st June worship services resumed, 'Werburgh's Church being now completely repaired'.[25]

The vestry received a report from the building committee on 21 st November stating that 'the whole expense amounts to £2,402 9s. 1 1d., and that they have received the sum of £2,097 9s. 9½d., and there remains due to Mr. Goodwin for carpenter's work to balance his account £252 12s. 5d. 3f. Due to Mr. Morgan for mason' s work to balance his account £37 15s. 2½d., and due to Mr. Robinson for plastering work on balance of his account £24 3s. 9½d., in all £314 11s. 5d. 3f.'[26] After this accounting, both the building committee and the vestry closed their books with regard to the rebuilding. Their last actions dealt accordingly with outstanding obligations, with no acknowledgement or honorarium for Jarratt.

St Werburgh's as we know it today displays the effects of successive

eighteenth-century building campaigns. The baroque facade is a remnant of the 1716-19 church but without the second storey shown on Brooking's map of 1728. Its square tower, constructed in 1729-30 and illustrated in Tudor's etching of 1753, survived the fire of 1754, and a spire was added in 1766-68, depicted in 1779 by Pool and Cash (Plate 3) and in 1791 by James Malton (Plate 4).[27] The tower and spire were removed at the beginning of the nineteenth century, because they compromised the security of the Castle.

As the best preserved Georgian church in Dublin, the interior still displays the work of Goodwin, Jarratt, and the other artisans (Plate 5). Determined by the walls that survived the fire, the plan is a simple rectangle with a shallow chancel. The room is covered with a segmental barrel vault in plaster, which does not seem to be the 'cove ceiling after the manner of the College Hall', which the building committee had endorsed before Goodwin and Jarratt presented their plans. Surrounded on three sides by galleries supported by square columns of the Roman Doric order, the elevation apparently was a recreation of the earlier sanctuary, which from a 1719 reference had 'sixteen square pillars under the galleries'.[28] Other accounts mention that the original pews and wainscotting were oak, the same material that was used in the rebuilding. The 'mosaic pavement of Portland and black flags' still articulates the centre aisle, and McGuire's stucco work ornaments the chancel.

In the sanctuary simplicity and clarity are achieved through the coloristic play of light and dark in the flooring, and especially in the plaster and oak wall surfaces. With square columns that do not rise above the galleries, the open upper part of the interior unifies the space and creates a sense of monumentality for a church of quite modest proportions. The chaste Doric of the gallery entablature is surmounted by a more delicate Ionic of a second balcony that runs across the entrance end, integrating a staircase, the choir loft, the organ case, and the viceregal pew. The effect is a masterful design that belies the anomalies that emerge from the minute book entries, proving that eighteenth-century architecture could proceed very successfully without the controlling influence of an architect.

Factors leading to the coherence of the interior must have been the building committee's skillful coordination of all aspects of the commission and its apparent confidence in its own competence to select artisans, approve plans, and authorize payments. Instead of turning that work over to an architect, the building committee sought voluntary architectural advice and followed precedents established in the earlier building programme. Throughout the process of receiving estimates and proposals, the surveyor-general's office was involved,

but Jarratt never was as fully involved in the design and construction as Burgh had been when the church was initially built.

The reference to the Trinity College Dining Room is too vague for precise stylistic comparisons; nevertheless it is instructive concerning the conservatism of St Werburgh's. The Dining Hall had been designed by Castle in the early 1740s, and built during the remaining years of the decade.[29] While its 'cove ceiling' does not seem to have influenced St Werburgh's, the two buildings did share other similarities, which arose from the ecclesiastical appearance of the Dining Hall: the raised and balustraded platform for the High Table, column-supported galleries, and oak wainscotting. By blurring the functional differences between a dining hall and a church, St Werburgh's building committee and its advisers appropriated individual features for its sanctuary.

This convergence of building types resulted also from the closeness with which the artisans had worked with each other. It may be significant that Michael Wills, who served as an adviser to the building committee, had earlier recommended oak wainscotting for the Dining Hall. Those who worked under the aegis of Castle or the surveyor-general's office were a relatively small and clearly interrelated group, and many of these artisans contributed to the rebuilding of St Werburgh's. Few of them, especially those who were paid for their services, went on to become architects, and those individuals who could be called architects apparently did not receive any compensation.

The voluntary and belated character of Jarratt's architectural designs shows that master carpenters could perform most of the functions usually associated with architects. Since they, and the other tradesmen, were directly involved with construction, they received payment for their work, a circumstance that may have even dissuaded them from aspiring to be architects, at least of the type who advised the St Werburgh's building committee. But after all the anomalies that emerge from the well documented commission, St Werburgh's, as one of Dublin's finest eighteenth-century churches, is a testament to the expertise of the contemporary building trades and the ability of craftsmen to proceed without co-ordinated architectural supervision.

1 I would like to thank Dr Raymond Refausse, librarian and archivist at the Representative Church Body (RCB.), for showing me hitherto unpublished records on the architecture of St Werburgh's Parish: a vestry book (1720-80); the Minute Book of the Committee for Repairing St Werburgh's (1754-59); and miscellaneous loose papers.

2 Public Record Office, London (PRO) SP63/373/50 (Letter of Thomas Burgh to the Lords Justices, 16 July 1715). I am grateful to Dr Edward McParland for bringing to my attention this and several subsequent references on the initial building of St Werburgh's.

3 Public Record Office of Northern Ireland D. 207 (Foster Massereene Papers), 2O/lB; National Library of Ireland (NLI.) MS 104 (Phillips MS 17581); NLI. p. 3752 (Letter of Robert Molesworth to his wife, 16 October 1716). Molesworth's patronage of Galilei is also mentioned in letters of 1716 written by William King and published by Patric Judge, 'The state of architecture in Ireland, 1716', *Irish Arts Review,* iii, no. 4 (Winter

1986), 62-63. For Galilei and Castletown, see Desmond FitzGerald, Knight of Glin, 'New light on Castletown, Co. Kildare', ***Irish*** *Georgian Society Bulletin*, viii. no. 1 (January-March 1965), 3-9.

4 NLI. MS 104; RCB. miscellaneous loose papers, nos. 133, 141, 153, 158,161,169, 174, and 175.

5 RCB. St Werburgh's Vestry Book, 105-9, 120.

6 For the fire of 6/7 November 1754 and its immediate aftermath, *Dublin Gazette*, *Dublin Journal*, and *Pue's Occurrences*, 5-9 November 1754; and RCB. miscellaneous loose papers, no. 239.

7 RCB. Minute Book of the Committee for Rebuilding St Werburgh's. The minute book is not paginated; this and subsequent references from it are dated in the text and not footnoted.

8 The best source for the barracks scandal is the lengthy account dated 6 March 1752: *Journals of the House of Commons of Ireland* (JCHI), v (1749-56), 143-45, with numerous corroborating reports in the appendix.

9 RCB. St Peter's Parish, Vestry Book (1737-74), 1 June 1750; and for discussion of Wills's career, see Christine Casey, 'Books and builders: a bibliographic approach to Irish eighteenth-century architecture', University of Dublin Ph.D. thesis 1991.

10 JCHI, v (1749-56), 123 and xxi; Desmond Fitzgerald, Knight of Glin, 'Richard Castle, architect: his biography and works', *Irish Georgian Society Bulletin*, vii, no. 1 (January-March 1964), 36-37; Noreen Casey, 'Architecture and decoration', in Ian Campbell Ross, ed., *Public virtue, public love: the early years of the Dublin Lying-in Hospital* (Dublin, 1986), 53-95.

11 *The gentlemen and citizen's almanack* (Dublin, 1753), 55; Nicholas Sheaff, 'Jarratt and Rococo', *Irish Arts Review*, i, no. 3 (Autumn 1984), 50-51. An album of Jarratt's drawings in the Irish Architectural Archive (IAA.) documents his work at Dublin Castle, and on many of the drawings he identified himself as an architect.

12 *Dublin Journal*, 30 January-3 February 1750; Elizabeth Malcolm, ***Swift's*** *Hospital: a history of St Patrick's Hospital, Dublin. 1746-1989* (Dublin, 1989), 39-40 and 42-48; and George Semple, *A treatise on building in water* (Dublin, 1776).

13 *An alphabetical list of freemen and freeholders of the City of Dublin* (Dublin, 1750), 32-37.

14 IAA. 81/88. Michael Wills's Cash Book (1731-37); JCHI, iv (1731-48), and v (1749-56), passim: PRO. T1/328/77 and T1/378/106.

15 Edward McParland, 'Trinity College, Dublin - II', *Country Life*, clix (13 May 1976), 1243-44; PRO. T1/328/77, T14/13/12-14, and T1/378/106.

16 RCB. St Werburgh's Vestry Book, 343-45; *Pue's Occurrences*. 7-10 December 1754.

17 JCHI, vi (1757-60), xii; and *Dublin Journal*, 20-23 March 1756.

18 *Dublin Journal*, 3-6 April 1756.

19 *Dublin Gazette*, 23-26 September 1758; *Dublin Journal*, 22-26 July 1760. Smith may have also furnished an elevation for the Provost's House in 1759, according to Edward McParland, 'An academic palazzo in Ireland: The Provost's House, Trinity College, Dublin - I', *Country Life*, clx (14 October 1976), 1035-36.

20 [Thomas Eyre], *A reply to the report of the commissioners and others upon the condition of Dublin barracks* (Dublin, 1760).

21 JCHI, v (1749-56), xxi-xxii and ccxxviii-ccxxxvi; IAA. Account Book of Thomas Eyre (1752-62), passim.

22 Henry Pentland and Pierce Archbold were listed as subscribers to John Aheron, *A general treatise of architecture* (Dublin, 1754). For Wilson's Hospital, see *Dublin Gazette*, 13-16 and 20-23 June 1752.

23 RCB. St Werburgh's Vestry Book, 362.

24 JCHI, VI (1757-60), clxxxi.

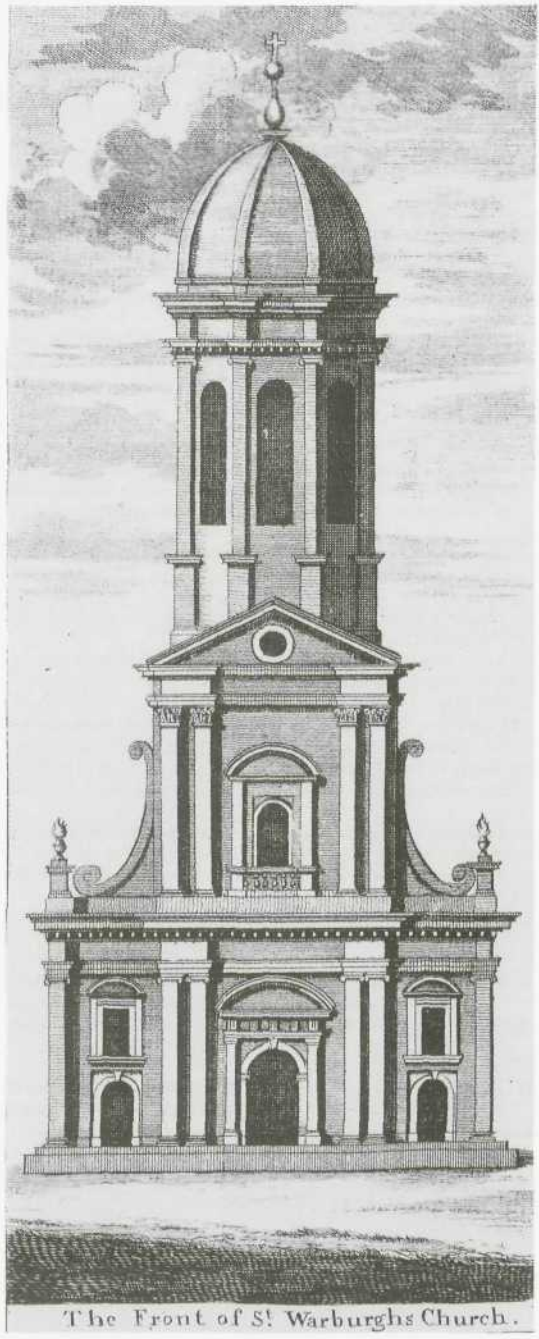
25 *Dublin Gazette*, 26-30 June 1759.

26 RCB. St Werburgh's Vestry Book, 392.

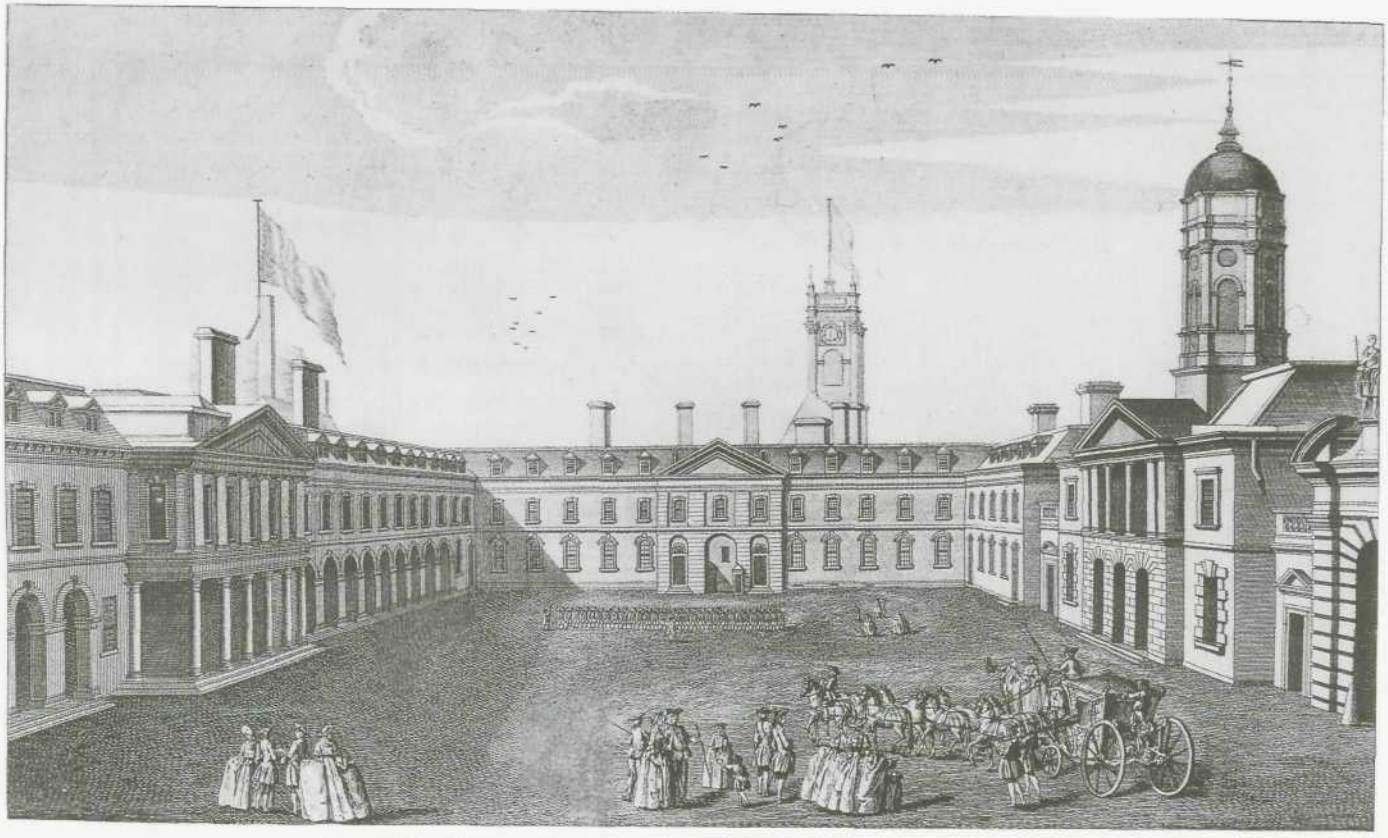
27 *Dublin Gazette*, 9-13 September 1766, and *Dublin Journal*, 24-27 September 1768; Robert Pool and John Cash, *Views of the most remarkable public buildings, monuments, and other edifices in the City of Dublin* (Dublin, 1780); and James Malton, *A picturesque and descriptive view of the city of Dublin taken in the year 1791* (Dublin, 1799).

28 RCB. miscellaneous loose papers, no. 158.

29 McParland, 'Trinity College', 1234-44; and Ann Reihill, 'The restoration of the Dining Hall. Trinity College, Dublin', *Irish Arts Review*, iii, no.l(Spring 1986), 26-27. According to the *Dublin Journal*. 13-17 March 1759, the Dining Hall had to be taken down 'on account of a crack in the north wall'.



1. 'The front of St Warburgh's Church', from Charles Brooking, *A map of the city and suburbs of Dublin* (Dublin, 1728). Reproduced by permission of Davison & Associates Ltd. Photography.



2. Joseph Tudor, *A Prospect of the Upper Castle Court from the Council Chamber. Dublin* (London, c. 1750).
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3. 'Front of St Werburgh's Church', from Robert Pool & John Cash, *Views of the most remarkable public buildings, monuments and other edifices in the city of Dublin* (Dublin, 1780).
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4. 'View of Upper Castle Yard', from James Malton. *A picturesque and descriptive view of the city of Dublin* (Dublin, 1799). Reproduced by permission of the Irish Architectural Archive.

5. Interior of St Werburgh's Church. Reproduced by permission of the Irish Architectural Archive.

NEW LIGHT ON THREE EIGHTEENTH-CENTURY CARTOGRAPHERS: HERMAN MOLL, THOMAS MOLAND AND HENRY PRATT

by J.H. Andrews

Herman Moll was a map-maker of German or Dutch origin who practised in London from about 1678 until his death in 1732. His output covered most countries of the world in an attractive and easily recognisable style and by the 1720s he was Britain's best known cartographer, even appearing in *Gulliver's travels* as a friend of the narrator.[1] From 1690 onwards Moll published general maps of Ireland in various books and atlases, the most ambitious being his *New map of Ireland* in 1714, notable for its well-articulated road system and its inset plans of major Irish towns. Of course no map of Ireland by a busy London publisher with world-wide commitments could be based on that publisher's own observations, and in later states of the *New map* Moll acknowledged his debt to 'all the Improvements of Hen: Pratt viz. The Roads, Computed Miles from Town to Town &c.' The Henry Pratt referred to was a land surveyor who had worked on several estates in Ireland, and who put an impressive amount of original information into the *Tabula Hiberniae* published under his own name in 1708.[2] Moll took much more than roads and mileages from the *Tabula,* and indeed his own map owed little or nothing to unpublished sources. This did not stop him, a decade or so later, from including Ireland in an elaborate scheme for a composite atlas of the British Isles, with each of the three kingdoms to be separately published under the title 'A set of... new and correct maps'. England and Wales appeared in 1724, Scotland in 1725 and Ireland in 1728.[1]

The twenty maps in the Irish 'set' comprised one of the British Isles, another of Ireland, separate coverage of the four provinces, a table (counted as a map) listing the country's military barracks, and thirteen maps in which the counties were arranged in groups of from one to four as follows:

Donegal, Tyrone and Londonderry
Antrim, Armagh and Down
Fermanagh, Leitrim, Cavan and Monaghan
Longford, Westmeath and Meath
Dublin and Louth
King's County, Queen's County and Kildare
Wicklow, Carlow and Wexford
Sligo and Mayo

Roscommon
Galway
Clare and Limerick
Tipperary, Waterford and Kilkenny
Cork and Kerry

This time Moll made no acknowledgement to Pratt or any other previous cartographer, but he did print the following note beneath the list of contents on his title page (Plate 6):

> That nothing might be wanting, these maps of Ireland have been sent to Dublin singly as they were finished, for the perusal of the curious there, and were returned to England again improved, etc. So we think ourselves much obliged to acknowledge, in this public manner, how much we are beholden to those gentlemen, and particularly to the Right Honourable E... S... Esq; for his great favour and assistance in this work.

'E.S.' was evidently Edward Southwell, whose name also appeared spelt out in the body of the atlas as Moll's source for the list of barracks. Although he spent most of his time in London, Southwell owned extensive estates in Ireland and had already shown himself a friend of Irish cartography.[4]

The foregoing information has long been familiar to map historians, but nobody has yet identified the other Irish gentlemen from whom Moll claimed to have drawn assistance. This gap can now be partly filled by allusions to the atlas which Dr Edward McParland has found in Southwell's correspondence and kindly brought to the attention of the present writer. The passages in question come from two letters written to Southwell by Dr Marmaduke Coghill, a judge of the courts of prerogative and faculties in Dublin, as part of a correspondence mainly concerned with Irish political affairs.[5] On 4th January 1727 Coghill wrote:

> I got this day as much ease, as enabled me to talk with Mr Moland about the maps, who perhaps has more skill that way, than anybody I can consult withall. He has taken them home, and will with all convenient speed give me his observations. He tells me that there was an exact survey made of the County of Dublin, which is now in his brother's hands, but the map never got completed. If Mr Moll would give any consideration for this survey he believes it may be got very reasonable. 1 fear these maps of Mr Moll's are not very correct, and will require great additions and amendments. Mr Moland will compare them with Mr T. Taylor's, and Mr Pratt's general map of

> Ireland which he corrected for Mr Pratt, and compared with those of Sir Thomas's. Mr Moland is a man of that knowledge and integrity that he may be depended on to do Mr Moll all the service he can, faithfully and truly. Tom Burgh is out of town, but at his return, Mr Moland shall discourse with him. Mr Dobbs, a gentleman of our college, will be able to assist me in proper observations, but the Bishop of Elphin, who exceeds everybody here, in parts and learning, shall give his opinion as soon as he comes to town. Nobody knows our country better, nobody here is a better mathematician, and nobody more willing to assist in such a public work.

Coghill's second reference to the atlas is dated 27th January 1727:

> Mr Moland has given me some remarks on the maps, but both he and Sir T. Taylor are of opinion that the scale is so small, that they will not allow of the necessary amendments, and they think each county should have had a separate sheet. They believe the plates of these maps are not finished, they appearing to them without proper shadowings,[6] and the maps not so clear and neat as they ought to be. I can get little information from our country gentlemen, and really I can't depend upon their amendments, they differ so much about them. The maps are now with Tom Burgh.

There may have been a further letter communicating Burgh's opinion, but this does not appear to have been preserved.

Despite their brevity Coghill's reports introduce no less than five characters not previously known to have had dealings with Moll. 'Mr Moland' was the eminent land surveyor and estate cartographer Thomas Moland.[7] It was by no means unknown for eighteenth-century estate surveyors to work on small-scale maps of complete provinces and kingdoms. Pratt was one Anglo-Irish case in point, and another was the Dublin instrument-maker Gabriel Stokes, whom it is surprising not to find mentioned by Coghill. There is no other evidence to associate Moland with this kind of cartography, however, or indeed to connect him with Pratt, except that both men sometimes used the same cartouche on their estate maps. Moland's newly-revealed role as 'corrector' of Pratt is worthy of special attention, for Pratt's *Tabula* is frankly more important than any map of Ireland published by Moll. Moreover the Moland-Pratt relationship may provide an interesting parallel to the experience of William Petty forty years earlier. Petty had directed the famous Down Survey of forfeited estates from which his own published atlas of Ireland, *Hiberniae delineatio,* took its origin. Moland had

played a prominent part in a similar official operation - the 'trustees' survey' - following the Williamite confiscations. Perhaps trustees' survey material was now finding its way into print as part of Moland's contribution to the *Tabula.* Pratt had not been heard of in Ireland for several years before the appearance of his map in 1708, and if he was in London during the final stages of its completion his employment of a Dublin collaborator is easily understood.

Also previously unknown is the survey of Co. Dublin reported by Coghill to be in the possession of Moland's brother. This brother cannot have been Joseph Moland, also prominent as a surveyor, for Joseph had been dead since 1718. There must have been a third Moland, not otherwise represented in the cartographic record; but the survey of Dublin may well have been made by Joseph, for if it had been Thomas's work then Thomas would presumably have kept it. The offer, even by proxy, of such an important primary source to a London entrepreneur is worth noting; it may suggest that the publication of a county map in Dublin was not yet considered an attractive prospect.

The Sir T[homas] Taylor mentioned by Coghill had been made a baronet in 1704. His father, Coghill's 'Mr T[homas] Taylor', had worked with Petty on the Down Survey and died in 1682. The Taylor maps now to be compared with Moll's were evidently the Down Survey duplicates known to posterity as the Headfort collection after the Taylor family residence near Kells, Co. Meath. (The original Down Survey maps in Dublin had suffered badly in a fire at the government offices in Essex Street in 1711, and were presumably regarded by Coghill as inaccessible.) It will be observed that Sir Thomas's opinions as well as his maps were found worthy of attention by Coghill, perhaps showing that a measure of Down Survey expertise was known to have been transmitted from father to son.

Thomas Burgh was an architect and engineer, doubtless well known to Moland and other cartographers as author of a recent book on calculating the area of a survey;[8] and Mr Dobbs appears to have been Richard Dobbs, fellow and professor of mathematics at Trinity College, Dublin, though his only previously known link with cartography is to have been consulted by the inventor of a new method of finding longitude.[1'] The bishop of Elphin since 1724 had been Theophilus Bolton, later famous as founder of the diocesan library at Cashel. Swift called Bolton 'a prelate, an architect, a country gentleman, a politician and an improver.'[10] He did not mention the mathematical abilities that impressed Coghill, though Bolton is known to have been a protege of Archbishop William King, who had himself once written a paper on the mapping of Ireland but who seems no longer to have been available as a source of advice.[11]

Coghill's 'panel' covered all important aspects of Irish cartography - mathematical, archival and topographical. How many anonymous advisers he consulted there is no means of knowing: it need not have taken many country gentlemen to provoke a comment on their contradictory opinions. Another complication is that independently of this correspondence Moll may have been seeking help from Ireland on his own account. His reference to sending over maps 'singly as they were finished' hardly fits the impression that Coghill gives of having received all or most of them at the same time. Despite Moll's published expression of gratitude, the results were evidently meagre. He was later said to have 'made great complaints of the few and superficial corrections that were made on those maps he sent, for that purpose, to Dublin'.[12] The truth is that to print a vaguely-worded acknowledgement of assistance from 'gentlemen' was already a well-worn method of demonstrating a cartographer's efficiency and thoroughness and did not imply that the assistance had amounted to very much. Just such an acknowledgement had appeared in Moll's atlas of Scotland, without being destined to make much impression on Mr Donald Hodson, the leading modern authority on that work.

Clearly Coghill had few illusions about the practical effect of his advice. As he saw, the maps were too poor and too small to stand much high-powered attention, and Moll's well-wishers must have been put off by being shown printed proofs, which he would be reluctant to replace or alter extensively, rather than manuscript drafts. No proof copies of the atlas now survive, corrected or otherwise, but the maps as published show little sign of editorial intervention from any knowledgeable source. For instance, Moll's scale graduations assume that exactly sixty English miles make one degree of latitude, and on the map of Dublin and Louth this equation is explicitly written out, along with the inscription, 'Irish miles 48 to one degree according to Sir William Petty' (Plate 7). One would have expected both Bolton and Dobbs to point out that there are more than 69 English miles to a degree, and more than 54 Irish miles.

Otherwise Moll's worst mistakes are to connect different river systems, with the Liffey drainage reaching the sea at both Dublin and Bray, and the Corrib drainage at both Galway and Roundstone. An educated reader would have challenged these errors on elementary hydrological grounds if not from local knowledge. And surely any Dubliner would have seen that Hoath (Howth) Head had been engraved as Hoath Heath (Plate 7). Many of the errors in the atlas had already appeared in Moll's principal source, which not surprisingly turns out to have been his own *New map of Ireland* published in 1714. What he should have done was show the *New map* to his Dublin advisers before starting work on the

atlas. Most of the details he added in 1728 were settlements and settlement-names drawn more or less at random from Pratt or from other recently-published maps. In the present state of research there seems no reason to associate any of this additional information with Moland, Taylor, Burgh, Dobbs or Bolton. Coghill's letters thus tell us more about the Irish cartographic scene in general than about the particular atlas they purport to deal with.

1 For a biographical note on Moll see Sarah Tyacke, *London map-sellers 1660-1720* (Tring, 1978), 122-3.
2 John H. Andrews. 'Henry Pratt, surveyor of Kerry estates', *Journal of the Kerry Archaeological and Historical Society,* xiii (1980), **5-38.**
3 Donald Hodson, *County aliases of the British Isles published after 1703* (Tewin. 1984), 117-40.
4 John H. Andrews, *Plantation acres, an historical study of the Irish land surveyor and his maps* (Belfast, 1985), 157; "Maps and mapmakers' in William Nolan (ed.), *The shaping of Ireland, the geographical perspective* (Cork, 1986), 104-6.
5 British Library Add. MS 21122 ff.40.55. Spelling and punctuation have been modernised.
6 The original spelling appeals to be 'shadoings', though 'shadeings' may be a possibility.
7 Andrews. *Plantation acres,* 268-71.
8 Rolf Loeber, *A biographical dictionary of architects in Ireland 1600-1720* (London, 1981), 31-9.
9 Harold Williams. *The correspondence of Jonathan Swift,* iii (Oxford. 1963), 239.
10 Ibid. iv (Oxford. 1965), 377.
11 John H. Andrews. 'Science and cartography in the Ireland of William and Samuel Molyneux', *Proceedings of the Royal Irish Academy,* lxxx (c) (1980), 250.
12 Charles Smith. *The antient and present state of the county and city of Cork,* i (Dublin. 1815; first published 1750), ix.

A Set of Twenty New and Correct Maps OF IRELAND,

With the Great Roads and Principal Cross-Roads, shewing the computed Miles from Town to Town; very Useful for all Gentlemen that travel to any Part of that Kingdom.

All composed and done by Herman Moll, Geographer. Price plain 5 s. 1728. *viz.*

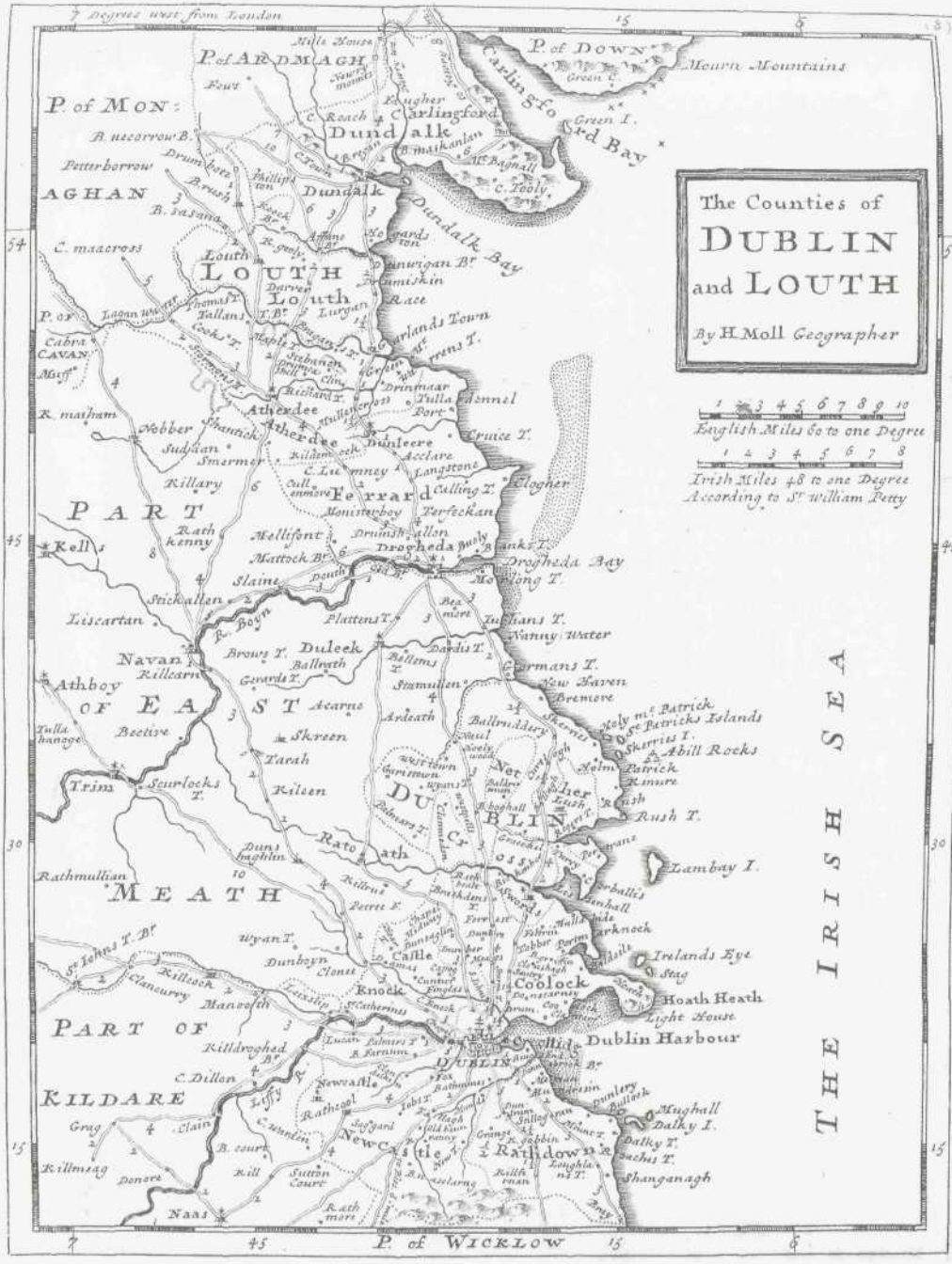
1. A General Map of *IRELAND*, divided into its *Provinces* and *Counties*.
2. The Province of *Ulster*, divided into its Counties, and the Counties into their several *Baronies*, with the *Great Roads*.
3. The Counties of *Donnagal*, *Tyrone*, and *Londonderry*.
4. The Counties of *Antrim*, *Ardmagh*, and *Down*.
5. The Counties of *Fermanagh*, *Leitrim*, *Cavan*, and *Monaghan*.
6. The Province of *Leinster*, &c.
7. The Counties of *Longford*, *Meath*, and *East Meath*.
8. The Counties of *Dublin* and *Louth*.
9. *King's County*, *Queen's County*, and *Kildare* County.
10. The Counties of *Wicklow*, *Catherlogh*, and *Wexford*.
11. The Province of *Connaught*, &c.
12. The Counties of *Sligoe* and *Mayo*.
13. The County of *Roscommon*.
14. The County of *Galway*.
15. The Province of *Munster*, &c.
16. The Counties of *Clare* and *Limerick*.
17. The County or *Palatinate* of *Tipperary*, with the Counties of *Waterford* and *Kilkenny*.
18. The Counties of *Corke* and *Kerry*.
19. A new LIST of the several *Barracks* that are in each *Province*, with the Number of Troops and Companies each Barrack will contain, *&c.* with a Catalogue of the Principal *Ferries*, &c. never before published.
20. A General Map of *England*, *Scotland*, and *Ireland*, &c.

That nothing might be wanting, these Maps of *Ireland* have been sent to *Dublin* singly as they were finish'd, for the perusal of the Curious there, and were returned to *England* again improved, *&c.* So we think ourselves much obliged to acknowledge, in this publick manner, how much we are beholden to those Gentlemen, and particularly to the Right Honourable *E . . . S . . .* Esq; for his great Favour and Assistance in this Work.

Note, This compleats all the Maps of the three Kingdoms, and are sold bound together, containing 106 Maps. Also each Kingdom may be had singly by itself.

London, Sold by *H. Moll*, over-against *Devereux-Court*, between *Temple-Bar* and St. *Clement's* Church in the *Strand*; where may be had his Set of fifty new and correct Maps of *England* and *Wales*, &c. with the Great-Roads and principal Cross-Roads, *&c.* shewing the computed Miles from Town to Town. His Set of thirty-six new and correct Maps of *Scotland*, with Roads, divided into its Shires, never done before. His Set of thirty-two new and correct Maps of the principal Parts of *Europe*, with Roads, *&c.* A Set of thirty-two new Maps of the Geography of the Antients, as contained in the *Greek* and *Latin* Classicks, principally designed for the Use of the Schools, *&c.* His new and compleat *Atlas*, or Set of twenty-seven two-sheet Maps. All the Maps are done and colour'd according to his Direction, *&c.*

6. Herman Moll, A *set of twenty new and correct maps of Ireland* (1728).
Title page. Reproduced by permission of the Board of Trinity College Dublin.



7. Herman Moll, *A sel of twenty new and correct maps of Ireland* (1728).
The counties of Dublin and Loulh. Detail. Reproduced by permission of the Board of Trinity College Dublin.

A LIST OF WORKS PERTAINING TO ARCHITECTURE, BUILDING AND ENGINEERING PUBLISHED IN IRELAND BETWEEN 1700 AND 1780.

by Christine Casey

The bibliography which follows offers the first published list of architectural and building related titles printed in Ireland between 1700 and 1780. Doubtless this will be considerably improved and enlarged by future research. However it provides an initial view of architectural publishing in Dublin, and offers a framework of reference for further scholarship in the field.

Of all the building-related material published in Ireland between 1700 and 1780 the vast majority was cheap pamphlet literature whose most striking common denominator is an overwhelmingly utilitarian and technical bent. Dominant issues were water-supply, inland navigation and bridge-building. The majority of titles listed are pamphlets written by architects, engineers or politicians in support of or in opposition to canal, road or bridge building projects.

The large scale of technical material, in contrast to the paucity of native architectural literature, demonstrates that infinitely more public attention was given to the practical problems of engineering activity than to architectural design. The evident success of works such as Hodgson's *Measurer* and James Hoey's *Builders guide* in their successive editions, is further demonstration of the Irish building trade's pragmatic concerns. Undoubtedly the efforts of the Dublin Society, together with the vast amount of money spent on public works in Ireland, contributed to this publishing trend.

Titles are listed in chronological order and a location for each title is provided beneath the imprint.

ABBREVIATIONS

BL. British Library
CUL. Cambridge University Library
NLI. National Library of Ireland.
RIA. Royal Irish Academy
TCD. Trinity College Library

Anon.
Hydrographia Hibernica or a view of the considerable rivers of Ireland... in a letter from a gentleman in the country to a member of the House of Commons in Dublin....
Dublin, 1710.
BL.

Perry (Captain John).
An answer to objections against the making of a bason, with reasons for the bettering of the harbour of Dublin.
Dublin; S.Powell, 1721.
NLI.

Langley (Batty).
The builder's vade-mecum: or a complete key to the five orders of columns in architecture....
Dublin; Samuel Fuller, 1729.
NLI.

'Patriophilus'.
Considerations on the act for encouraging inland navigation in Ireland....
Dublin; William Smith, 1729.
NLI.

Hawney (William).
The complete measurer or the whole art of measuring.
Dublin; Samuel Fuller, 1730.
NLI.

Castle (Richard).
An essay towards supplying the city of Dublin with water.
Dublin; Sylvester Pepyat, 1735.
NLI.

Stokes (Gabriel).
A scheme for effectually supplying every part of the city of Dublin with pipe-water.
Dublin; Sylvester Pepyat, 1735.
RIA. Haliday Pamphlet.

Stokes (Gabriel).
Observations on a late essay of Mr. Richard Castle.
Dublin, 1735.
RIA. Haliday Pamphlet.

Wills (Michael).
The present state of Doctor Steevens 's Hospital; together with a scheme to enlarge the fund, for the maintenance and cure of 300 sick persons.
Dublin, 1735.
National Library of Medicine, Washington D.C.

Incorporated Society for the promotion of English protestant schools in Ireland.
An abstract of the proceedings of the Incorporated Society in Dublin for promoting English protestant schools in Ireland 1733 to March 1737.
Dublin; George Grierson,1737.
NLI.

Everard (Tho.).
Stereometry or, the art of gauging, made easy by the help of a sliding-rule.
Dublin; I. Jackson, 1739.
NLI.

'Hydragogus'.
A true account of the canal between Lough Neagh and Newry in a letter to a member of Parliament in Munster.
Dublin; George Faulkner [1742?]
RIA. Haliday Pamphlet (catalogued as 1720).

Boyd(Hugh).
An account of the progress of Ballycastle Harbour together with a representation of the present state of the works by Hugh Boyd.
Dublin; George Faulkner, 1743.
CUL.

Anon.
The great importance of the Shannon Navigation to the whole kingdom of Ireland.
T. Moore; Dublin, 1746.
RIA. Haliday Pamphlet.

Anon.
The secret history and memoirs of the barracks of Ireland.
A. Moore; London, 1747.*
NLI.

Hawney (William).
The compleat measurer.
Dublin; Isaac Jackson [1747?].
BL.

Anon.
Reasons offered by the citizens and inhabitants of the city of Dublin against building a drawbridge over that part of the river Liffey....
Dublin, 1750.
BL.

Labelye (Charles).
A description of Westminster Bridge.
Dublin; George & Alexander Ewing,1751. [1752]
BL.

'Eugenius'.
A new bridge! A very pretty story.
Dublin, 1751.
BL.

Anon.
A letter to a commissioner of the inland navigation concerning the Tyrone Collieries.
Dublin; R. Main, 1752.
RIA. Haliday Pamphlet.

Anon.
To the citizens of Dublin, a letter, from a freeman. occasioned by an extraordinary kind of subscription, begun by the Aldermen, on a very extraordinary account.
Dublin, 1752.
BL.

Anon.
The state tryal this day laid before... of... between G... and the fre...of Dublin and the condemnation of the new bridge....
Dublin, 1752.
BL.

Langley (Batty).
The workman's golden rule for drawing and working the five orders in architecture.
Dublin; J.Kelburn, 1752.
TCD.

Wills (Michael).
A scheme for enlarging Essex Bridge... together with a plan for building a new bridge.
Dublin; Augustus Long, 1752.
RIA. Haliday Pamphlet.

'Publicola'.
The Irish collieries and canal defended in answer to a pamphlet entitled a letter to a commissioner of the inland navigation, concerning the Tyrone collieries.
Dublin; George & Alexander Ewing, 1752.
NLI.

Anon.
A list of the members of the Hon. House of Commons of Ireland, who voted on the question previous to the expulsion of Arthur Jones Nevill, Esq.: late engineer and surveyor general of that kingdom.
London (i.e. Dublin, false imprint); R. Scot, 1753.
BL.

Aheron (John).
A general treatise of architecture.
Dublin; John Butler, 1754.
NLI.

Omer (Thomas).
Mr Omer's letter to the public comptroller of the inland navigation.
Dublin, 1755.
RIA. Haliday Pamphlet.

'Philo Senensis'.
The great importance of the Shannon navigation to the whole kingdom of Ireland.
Dublin; S. Price, 1755.
NLI.

Anon.
Mr Omer's letter to the public comptroller of the inland navigation examined and the observations on the said letter observed upon.
Dublin; William Smith, 1755.
NLT.

Cambrensis (Iernus).
A letter to a member of Parliament concerning the inland navigation of Ireland, and the many advantages arising from it.
Dublin, 1755.
NLI.

Anon.
Reasons why the canal for the inland navigation from the Shannon to Dublin should be cut thro' the Bog of Allen, rather than any other part of the Kingdom.
Dublin; W. Sleator, 1756.
NLI.

Anon.
A description of the rival lines for an inland navigation from Dublin to the Shannon with some remarks upon them.
Dublin; William Smith, 1756.
NLI.

Anon.
Observations on a pamphlet lately published, intitled, a description of the rival lines for inland navigation....
Dublin; William Smith, 1756.
NLI.

A **gentleman.** (The Rev. John Payne).
Twelve designs of country houses of two, three and four rooms on a floor, proper for glebes and small estates....
Dublin; George & Alexander Ewing, 1757.
NLI.

Builder (F.P.).
The builders' guide shewing the qualities, quantities, proportions and rates of value of materials relating to building....
Dublin; James Hocy Sen. & James Hoey Jun., 1758.
Huntington Library, San Marino, California.

Brooke (Henry).
The interests of Ireland considered, stated and recommended particularly with respect to inland navigation.
Dublin; George Faulkner, 1759.
NLI.

Eyre (Thomas).
A reply to the report of the comissioners and others upon the condition of the Dublin barracks.
Dublin, 1760.
NLI.

Anon.
Reasons for a new bridge.
Dublin, 1761.
RIA. Haliday Pamphlet.

Anon.
A description of the main-sewer leading from Kevans-Port to the river Liffey; shewing how a branch came to be made thereto.
Dublin; S. Powell, 1763.
CUL. Bradshaw Coll.

Hodgson (Philip, Levi).
A new set of tables of solid and superficial measure. (inscribed 'the Gift of Ph. Levi Hodgson to Trinity College Dublin)
Dublin; Hodgson, 1763.
TCD.

Vallancey (Charles).
A treatise on inland navigation or the art of making rivers navigable, of making canals in all sorts of soils, and of constructing locks and sluices.
Dublin; George & Alexander Ewing, 1763.
NLI.

Morrison (John).
'An essay on the convenience, strength and beauty, which should be connected in all private and public buildings. By John Morrison, architect. With a design for a new mayoralty house in the city of Cork'.
The Dublin Magazine (Sep. 1764).
Dublin; Peter Wilson, 1764.
NLI.

Price (Francis).
The builder's guide, or the carpenter's plain and exact rule....
Dublin; James Hoey(c. 1765).
NLI.

Vallancey (Charles).
A practical treatise on stone-cutting. Part the first.
Dublin; Thomas Ewing, 1766.
NLI.

Langley (Batty & Thomas).
The builder's jewel: or the youth's instructor and workman's remembrancer.
Dublin; James Williams, 1766.
Avery Architectural Library. Columbia University.

Hawney (William).
The complete measurer; or the whole art of measuring.
Dublin; I. Jackson, 1767.
NLI.

Hawney (William).
The complete measurer; or the whole art of measuring.
Cork; The Company of Booksellers, 1768.
NLI.

Langley (Batty & Thomas).
The builder's jewel: or the youth's instructor and workman's remembrancer.
Dublin; James Williams, 1768.
TCD.

Price (Francis).
The British carpenter, or a treatise on carpentry.
Dublin; James Williams, 1768.
NLI.

Anon.
A list of the several plans of the Royal Exchange, Dublin, delivered to the Trustees for the inspection of the public.
Dublin, 1769.
CUL. Bradshaw Coll.

'**Scientifical**'.
An essay on the several designs exhibited for the Royal Exchange; intended to be erected in the city of Dublin, with particular remarks thereon....
Dublin; John Murphy, 1769.
Bodleian Library, Oxford.

Whitworth (Robert).
A plan and estimate of the intended navigation from Lough Neagh to Belfast, as surveyed By Mr. Robert Whitworth: together with his report, concerning the best method of executing the work.
Belfast, 1770.
NLI.

Covey (Thomas).
A scheme for building a bridge over the river Suire at the city of Waterford.
Waterford; Esther Crawley, 1770.
NLI.

'Philolaus' [Sir Lucius O'Brien].
Two letters to the public on the great advantages which will arise to this kingdom in general, and to the city of Dublin in particular, by compleating the Grand Canal.
Dublin; S. **Powell, 1770**
NLI.

[Fetherston (Rev. James F.)] ms. note.
A narrative of facts respecting the Tyrone collieries and canals. In a letter to a member of Parliament.
Dublin, 1771.
NLI.

Trail (John).
The report of John Trail, concerning the practicability and expence of compleating the Grand Canal from Dublin to Tullamore.
Dublin; Oli. **Nelson, 1771.**
NLI.

Vallancey (Charles).
A report on the Grand Canal or southern line.
Dublin; Timothy Dyton, 1771.
NLI.

Fenn (Joseph).
First letter to the Dublin Society on the use of mathematical reasoning in civil, moral and political enquiries.
Dublin; John Lord, 1772.
NLI.

Morres (Redmond).
Letters between Redmond Morres Esq., one of the subscribers to the Grand Canal Company and John Smeaton Esq. engineer and F.R.S. in 1771 and 1772.
Dublin; Oliver Nelson, 1773.
NLI.

Hodgson (Philip, Levi).
A set of tables of solid and superficial measure....
Dublin; T. Ewing, 1774.
Bodleian Library, Oxford.

Anderson (James).
A practical treatise on chimneys.
Dublin; James Williams, 1777.
BL.

Semple (George).
A treatise on building in water.
Dublin; J.A. Husband, 1776. **(Plate 8)**
NLI.

Loriot (J.)
A practical essay on a cement and artificial stone justly supposed to be that of the Greeks and Romans, lately re-discovered by Monsieur Loriot....
Dublin; James Williams, 1776.
The Library, Leinster House.

Loriot (J.)
A practical essay on a cement and artificial stone justly supposed to be that of the Greeks and Romans, lately re-discovered by Monsieur Loriot....
Dublin; James Williams, 1776.
BL.

J. C.
The neglected wealth of Ireland explored or a plain view of the great national advantages which may be obtained by compleating the navigation of the river Shannon.
Dublin, 1778.
NLI.

Price (Francis).
The builder's guide, or the carpenter's plain and exact rule....
Dublin; Peter Hoey, 1778.
CUL.

Semple (George).
Hibernia's free trade or a plan for the general improvement of Ireland, peculiarly adapted to a free trade....
Dublin; W. Wilson; L. Flin, 1780.
NLI.

Pool (Robert) & **Cash** (John).
Views of the most remarkable public buildings, monuments and other edifices in the City of Dublin....
Dublin; James Williams, 1780.
NLI.

* This London imprint has been included for its great relevance to Irish building activity.

A

TREATISE

ON

BUILDING in WATER.

IN TWO PARTS.

PART I.

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Concerning an Attempt to contrive and introduce quick and cheap Methods, for erecting ſubſtantial Stone-buildings and other Works, in freſh and ſalt Water, quaking Bogs or Moraſſes, for various Purpoſes; fully laid down and clearly demonſtrated, by TWELVE PRACTICAL PROPOSITIONS, but not in any Caſe exceeding ten Fathom deep: Together, with a Plan for a ſpacious and a commodious Harbour for the DOWNS in ENGLAND, projecting to 20 Feet deep at low Water.

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Bid *Harbours* open, *public Roads* extend,
And *Temples* worthier of the GOD aſcend;
Bid the *broad Arch* the dangerous Flood contain,
The *Mole projected*, break the roaring Main;
Back to his Bounds their Subject *Sea* command,
And roll obedient *Rivers* thro' the Land:
Theſe Honours, Peace to happy BRITAIN brings;
Theſe are Imperial Works, and worthy Kings.

POPE's Epiſt.

DUBLIN:

Printed for the AUTHOR, by J. A. HUSBAND, (No. 28.) ABBEY-STREET.

M.DCC.LXXVI.

8. George Semple, *A treatise on building in water* (Dublin, 1776). Title Page.
Reproduced by permission of the Institution of Engineers of Ireland.

THE DISPERSAL OF THE COUNTRY HOUSE COLLECTIONS OF IRELAND

by Cynthia O'Connor

In the spate of selling up which took place in the wake of the 'Troubles' and again after the Republic Act of December 1948, the contents of the 'big' houses came under the hammer in a series of furniture sales. Thus for the first time these houses became fully open to the public and hordes of sight-seers as well as would-be buyers could penetrate their recesses, fascinated by the antiquated kitchens, the spartan bedrooms and servants' passages which contrasted so strangely with the grandeur of the entrance halls, the dining and drawing rooms, the boudoirs and the libraries. At the same time there were thousands of lots to be pored over in search of a bargain. Not many of the viewers, apart from a few experienced dealers, were conscious that the privately owned treasures of Ireland, for long hidden, were being brought to light. Side by side with the domestic miscellany, the champagne glasses, the hip baths, were objects of first importance, which were on occasion overlooked and drifted away unrecognised, some to reappear at a later date in the foremost public galleries and museums of the world.

There was a kind of rough justice in the loss of this part of the country's heritage. Many of the collections had been founded upon the importations of fashionable young men in the middle of the eighteenth century, who had brought back paintings and sculpture from the Grand Tour to furnish and adorn the newly built country houses and fill the cultural void at home, their motivation lying somewhere between self-aggrandisement as dilettanti and connoisseurs and 'the Cause of ye Virtu in Ireland'.[1]

At the time the dispersal took place, the art market as we know it today, barely existed. Saleroom prices seldom made headlines and dealers went about their business quietly and for the practical purpose of keeping their clients happy, not to mention the tax man, did not crow about their coups. Old families still referred to their inherited possessions as 'nice old family things' and far from it being fashionable for the new rich to furnish with 'antiques', making do with second-hand goods was despised. Nevertheless there was in Ireland a tradition of collecting, chiefly among the medical profession, which had been established by the eminent surgeon, Sir W. Thornley Stoker.[2] At the beginning of the century, Ely House, Dublin, one of the grand Georgian town houses which had not been allowed to fall into decay, had been famous for his 'museum pieces' as he called

them, each, as Oliver St John Gogarty implied, bought upon the proceeds of an operation.[1]

There is of course a great difference between an inherited collection handed over on a plate and a collection of which every item has been acquired after careful consideration and the parting of hard-earned cash. Owners of country house collections tended to be ignorant of the history of their possessions and too ready to accept unsubstantiated family traditions.

The catalogue of the Ely House sale of November 1910 attested to 'the rare and varied taste and judgement of the owner', but also to the exactitude of his attention to provenance, documentation, exhibition and references. It recorded the sales from which items had been bought: twenty German wine glasses from Lord Clare's collection at Mount Shannon; a Sheraton corner cupboard from Santry Court; a Queen Anne walnut muniment chest from Lord James Butler's collection and a bronze apostle spoon, 'the mark unknown to Hilton Price' had been found in Carlow and purchased at the sale of Dean Vigors's collection.[4] A note to a set of 12 early Georgian chairs told '7 of these chairs were purchased at the sale of Santry Court, the remaining 5 were made by Messrs. Walsh & Son to match', evidence of Sir Thornley's punctiliousness about his museum pieces.

For want of a Horace Walpole or a Dr Waagen the country house collections were from the beginning largely unchronicled. In rare cases as at Carton *Notes on the pictures, plates, antiquities &c.* had been published in 1885 giving some history of the paintings bequeathed by Lord St George to his daughter, Olivia, Duchess of Leinster, which were placed in the gallery of Leinster House before being removed to Carton in 1815. Guests of the Bruens of Oak Park, Co. Carlow might find in their bedrooms a handsome catalogue of nineteenth-century English watercolours in the house, seemingly rather more pretentious than the collection merited but perhaps not at the time it had been assembled. Elsewhere inventories traced to estate and solicitors' offices were uninformative, merely lists of the contents of rooms, the pictures with unwarranted attributions, no history, provenance or even measurements.

A sketchy inventory accompanied the Milltown Gift of 1902 to the National Gallery of Ireland; no artist's receipts or agent's lettters for this, one of the finest collections begun in the middle of the eighteenth century, have survived. Joseph Leeson, a rich Dublin brewer, later 1 st Earl of Milltown, built Russborough (now the home of Sir Alfred and Lady Beit and the Beit Foundation) and made two journeys to Italy in search of fine sculpture, paintings and furniture for the house.[5]

Leeson showed considerable flair; his portrait by Pompeo Batoni is thought to be the first of the long line of fashionable portraits of Grand Tourists by that

artist.[6] He did not altogether eschew the copies which came to give Grand Tour collections a bad name. From Vernet there was the *Death of AttilusRegulus* after Salvator Rosa, but also original works for the adornment of Russborough. His collection of paintings included works of the seventeenth-century Florentine school.[7] There was also furniture and sculpture. Had Leeson succeeded in his bid of £2,000 for the famous black centaurs dug up at Hadrian's Villa by Monsignor Furetti, which were eventually acquired by Pope Clement XIII from Furetti's heirs for the Capitoline Museum, Ireland might have had an Elgin-like controversy upon its hands.[8]

The Milltown collection was of course the one that stayed, the others simply melted away, regarded so lightly at the time of their dispersal that the auctioneers conducting the sales did not think the catalogues were worth preserving.[9] Such as have survived are found, unless knowledgeably annotated, to be mere momentos of the passsing of an era and not at all reliable sources of information.

One far sighted nobleman in the early nineteenth century had anticipated just such a situation. The 2nd Earl of Charlemont had directed in a will that at his decease a proper inventory be made of the collections he had inherited from his father the 1st Earl, for the better information of future generations.[10] That inventory if it was ever made, has not been found. The 3rd Earl who was childless, disposed of his grandfather's collections. The library was catalogued before a disastrous fire on Sotheby's premises destroyed three quarters of the books. Fortunately the volume of remarkable water-colour drawings of the natives and fauna of Raleigh's Virginia Colony by Governor John White has survived." The drawings are now in the British Museum. The famous medal cabinet designed by William Chambers for Charlemont House was eventually traced to the Earl of Iveagh's collection at Elveden. A Greek stele of which nothing until then had been known, was discovered at Marino by the present author in 1980.[12] Charlemont's portrait by Batoni is now in the Yale Centre for British Art in New Haven. Another by Hogarth now at the Smith College Museum of Art, Northampton, Mass., reappeared briefly in the sale of effects of the Irish landscape painter, Patrick Vincent Duffy after his death in 1909. However much of the collection remains untraced and unidentified.

As an example of the vagueness of old families about their possessions, the story is told of the picture expert of a leading London salesroom being confounded in his efforts to trace the history of a picture sent for sale by being referred to the old coachman, long retired but said to be well steeped in the family traditions. Families who had fallen on hard times, equating up-keep with the burdens of leaking roofs, pot-holed avenues and crumbling walls turned a blind

eye to the disintegrating furniture. In one great house, Ballynatray, Co. Waterford, in the 1950's, picture frames were seen hanging on the streaming walls of a servants' passage holding up bare canvases from which all the paint had flaked off from the damp. In the dining room of another where once had hung a family portrait by Gainsborough, chickens had to be shooed out in haste at the approach of an English visitor, who could not have understood that poverty necessitated the pampering of livestock. These were the houses where there had been no exodus during or after the Troubles and the families had elected to stay on either in procrastination, obstinacy or faith.

During the first exodus, the leading firm of Dublin auctioneer's, Bennett & Son of Ormond Quay, who had conducted the Stoker sale, had the selling of the contents of Killua Castle, Co. Westmeath and St. Wolstan's, Co. Kildare, both important but very different kinds of sales.[13] Killua Castle, formerly the seat of the Chapman family (of which Lawrence of Arabia was an illegitimate son) had passed with the deaths of the two elderly Miss Chapman's to a relative, General R.S. Featherstonhaugh. Although it was a four day auction with '200 oil paintings of the highest importance embracing examples by esteemed Masters of the Early Flemish, Italian, French and Dutch schools' only a plain catalogue was printed, price 2s. 6d. The catalogue offered no information except about the few pictures which were conveniently signed, a pair of Abraham Willaerts coast scenes with shipping dated 1667, a pair of still lifes by C. Roepel and more curiously, a portrait of the artist's wife by A. Cuyp, signed and dated 1642.

For St Wolstan's on the other hand, there was besides a plain catalogue at 3s. 6d., a limited number of illustrated catalogues, which could be applied for from the auctioneers, price 7s. 6d. Nearly every item was fully described, the weights and maker's marks of over a hundred lots of Georgian silver, the French furniture with the stamps of the ébénistes, the bronzes mainly sixteenth-century and seventeenth-century Italian and the 'Decorative China', Continental, Oriental and English, apparently attributed to their proper factories.

Much was made of a pair of sixteenth-century Italian majolica dishes painted with scenes from Ariosto and as evidence also of prevailing taste, greater attention was given to Chelsea of the gold anchor period than the earlier red anchor, which was to take precedence in the 1950's and in which the old country house collections were rich.

A magnificent cut glass chandelier 6 feet 9 inches high with globes and gilt vases and two rows of scroll branches for 24 lights was one of the few lots for which a provenance was given. It had hung in the Irish House of Lords and subsequently in St. Patrick's Hall.[14] Only one item among 1366 lots laid claim to

descent from the family of the owner, Colonel R. Claude Cane, J'.P., 'Lot 856 Sir J. Reynolds, R.A. *The Strawberry Girl* (this small replica was painted by the artist for his friend, Benjamin West, the painter, and given by him to Major E. Cane, great grandfather of the present owner)'.

Possibly Colonel Cane's reputation for being something of a collector enhanced the sale in the eyes of the public, but was not seen as an advantage by the trade. The goods were suspect of not being 'new to the market' and therefore over exposed. Killua Castle was more likely to have had its 'sleepers', rarities not understood by the cataloguers and offering to dealers with specialised knowledge, the possibility of a coup.

However, the most publicised 'sleeper' ever to pass through an Irish country house sale, evaded identification for forty years. This was the set of 5 mahogany chairs which were sold for £ 19 at the 12th Earl of Westmeath' s sale at Pallas, Co. Galway in 1934. When they reappeared at Sotheby Parke Bernet, New York in 1974, they fetched $207,500. Evidence points to there being eight more chairs of the same set awaiting re-discovery.[15]

By the time of the second spate of selling up, in and around the 1950's, English dealers and leading specialists in many fields, were attending all the major auctions, their appetite whetted by romantic stories of the variety of unexpected finds in unexpected places and, dare one say, the ignorance of the natives. A Brazilian landscape by the seventeenth-century Dutch painter, Frans Post, had turned up at a Co. Galway farmhouse auction; a seventeenth-century Nuremburg silver gilt pineapple cup from a scrap dealer's yard; a superb Maori canoe bailer in a stable corn bin and an Isle of Lewis morse chessman had been found in a kitchen drawer. Nobody doubted the source of this strange assortment of treasures but opinions were divided as to how they had strayed from the country houses, whether by looting during the Troubles or the improvidence of the Anglo-Irish as regards their possessions. One dealer told of viewing a country house sale where the final clearing up operation was still being conducted in a back yard and retrieving a damaged but restorable, minor Dutch master and a trunk of documents of some historical interest, both about to be committed to the bonfire.

No major auction has given rise to more rumours of 'sleepers' and lost treasure than Charleville Forest, a five day sale, which took place in November 1948.'" Ostensibly the oil paintings, books, armour etc. advertised by the auctioneers, Allen & Townsend, were the collections of the Earls of Charleville, a title which had been extinct for seventy five years. The heir and vendor was Colonel Howard-Bury of Mount Everest fame, a man of taste and a collector but

evidently with no sentimental attachment to Charleville Forest or the family collections. A set of 5 views of the demesne by William Ashford were knocked down for £18. They remained in the hands of the Bond Street picture dealers, J. Leger & Son for many years; a pair was eventually sold to an Irish collector and in 1973 one was bought from another London dealer by the National Gallery of Ireland. In 1991 two of the set reappeared on the market and were sold at Christie's for £120,000 and £100,000 respectively. (Plates 9 & 10)

Colonel Howard Bury's presence at the auction aroused some interest even before he entered into a heated dispute with the auctioneer over an eleven-piece suite of French furniture which was catalogued in five lots, the fauteuils in pairs of 'easy chairs' and the canapés separately. Insisting that the suite be put up as one, he stood upon a chair and bid angrily for his own property. The Irish dealers, headed by the formidable Henry Naylor, took no part and the suite was knocked down for £45 (possibly bought in). Thereafter bidding was tentative, leaving Naylor entirely in control, standing imperiously at the head of the grand staircase and buying all the armour and many of the pictures.

Nobody paid much attention to lot 402, 'a pair of enamelled and gilt Gothic back chairs with loose seats' bought by him for £3 10s. It is not clear at all as to when these chairs from Strawberry Hill were recognised, but at the time they were sold by the late Ronald McDonnell, Henry Naylor's nephew, he had in his possession the catalogue of the Strawberry Hill sale of 1842 where they had been purchased by the 2nd Earl of Charleville.[17] (Plates 12 & 13)

Six months later the sale at Carton took place and in 1950 the contents of Shelton Abbey were sold for the 8th Earl of Wicklow, both sales conducted by Allen & Townsend. Cataloguing at Carton took for its guide line the *Notes* published in 1885, but at Shelton Abbey an abundance of unpublished documentation seemed to cause confusion. Lord Wicklow had taken pains to have accurate typescript copies made of papers in his possession relating to the paintings and sculpture collected by Ralph Howard, 1st Viscount Wicklow on his Grand Tour, which included letters from his agents in Rome and Florence and the bills and receipts of the artists he had patronised.[18] Fully documented were the series of pictures painted by Richard Wilson for Howard in Rome. But nowhere in the catalogue was there any mention of Wilson and the paintings were variously ascribed to other artists. The series was later published by Brinsley Ford in the *Burlington Magazine*.[19]

For this, a thirteen days sale and arguably the most important of all Irish country house sales, the arrangements befitted the occasion. Special train and bus services ran from Dublin to Arklow and a ferry bus service from the avenue gates

9. William Ashford, *A punt on the river Clodiagh at Charleville Forest, Co. Offaly with the castellated farm and Gothick dairy beyond.* Signed and dated 1801. 40 x 50 in. Photograph courtesy of Christies.

10. William Ashford. *Figures by a weir on the river Clodiagh at Charleville Forest.* Signed and dated 1801. 40 x 50 in. Photograph courtesy of Christies.

in Arklow up to the house. Lord Wicklow in a final struggle in the face of crippling taxation had turned Shelton Abbey into an hotel and every facility was advertised, including a running buffet, two licensed bars and a public telephone. Would-be buyers came in droves, members of the Corps Diplomatique from Dublin, collectors and dealers from all over the British Isles, and those who had merely come for a day out and a social occasion.

Excitement mounted on the 5th day when a fully documented caricature by Reynolds, painted in Rome of an incident of Ralph Howard's travels, failed to reach its reserve and was bought in at £500, until then the highest bid of the sale. This was dramatically topped eleven lots later by a 'School of Rubens' sketch, *Pope and cardinals,* which was bought by an English dealer for £1,500. The annotated catalogue of James Gorry, the Dublin picture restorer, laconically notes 'genuine Rubens'.

Yet in front of a crowded room and all the evaluating, prying and searching which had taken place during four days of viewing, one small item of first importance escaped notice. It lay inside a shaped box with a powder horn and other items, a lot, and was bought for 10s. A Saxon jewel, known as the Sutton brooch, it had been part of a horde recovered at Sutton in the Isle of Ely in 1694 and had been published with detailed drawings by George Hickes in 1705 before it disappeared. It is now in the British Museum.[20] (Plate 14)

Perhaps too hastily the privately owned treasures of Ireland were discarded, but as portables, unlike the vanishing country houses of Ireland, they have survived, albeit in other lands.

1 Letter from M. Brettingham jun. to R. Howard, 10 **Jan.** 1755 begging his compliments to Mr Leeson sen. and others 'whose **interest** I humble solicit for the Cause of ye Virtu in Ireland', National Library of Ireland. Wicklow papers, PC 227. Copies of Howard's correspondence are with the Paul Mellon Centre for Studies in British Art, London.

2 Brother **of Bran)** Stoker, creator of Dracula.

3 Oliver St John Gogarty, As / ***was*** *going down Sackville* ***Street*** (1937), 168, 291 -S.

4 Possibly from the collection of Col. Philip Doyne Vigors, d. 1903. a descendant of the Very Rev. Bartholomew Vigors, 1707-53, Dean of Lcighlin. Sec E. Prendergast 'The Vigors Collection' *Old Kilkenny Review* (1985), 195 and Siobhan de hOir, 'Col. Vigors, Lord Walter Fitzgerald and the Journal of the Association for the Preservation of the Memorials of the Dead in Ireland', *Old Kilkenny Review* (1991), 895-899.

5 Michael Wynne. 'The Milltowns as patrons', *Apollo* (February 1974), 104-111.

6 Portraits of Irish Grand Tourists include J. Leeson jun. (2nd Earl of Milltown), Lord Charlemont, Joseph Henry, Ralph Howard (1 st Viscount Wicklow), Thomas Dawson (1 st Viscount Cremorne), Robert Clements (1st Earl of Lcitrim).

7 Paintings by Dandini, Ficherelli. Lorenzo Lippi from the Milltown **Collection** were exhibited at the Royal Academy in I 979. *Painting in Florence 1600-1700.* Catalogue of an exhibition held at the Royal Academy of Art (London, 1979).

8 M. Wynne 1974, 106. Francis Haskell & Nicholas Penny. *Task' and the antique.* (1981), I 78.

9 The sale catalogues consulted for this article are from the collection of James Gorry to whom I am indebted for so generously making them available to me,especially as they are annotated by his father and grandfather.

10 National Archives. T.17673. Draft of a will dated 5th March, 1824.

11 L. Binyon, 'The **drawings** of John While. Governor of Raleigh's Virginia colony". *Walpole Society,* xiii (1924-5). 21-24 with plates.

12 C. O'Connor & B.F. Cook, 'A Greek stele in Dublin', ***Journal** of the Society of **Antiquaries** London,* lxi, part 1. 29-34.

13 Killua Castle, Clonmellon, County Westmeath, 2nd June 1920 & 3 following days with antique and modern furniture, and an eighteenth-and early nineteenth-century library rich in travel books with many 1st editions. St. Wolstan's, 25lh July 1921. 7 days in all.

14 F.G. Hall, *The Bank of Ireland. 1783-1946,* (Dublin, 1949), The chandelier now in the old House of Lords is illustrated as Pl. 60.

15 Brian de Breffny, 'The missing chairs', ***Irish** Arts Review,* i, no. 4 (Winter 1984). 35-37.

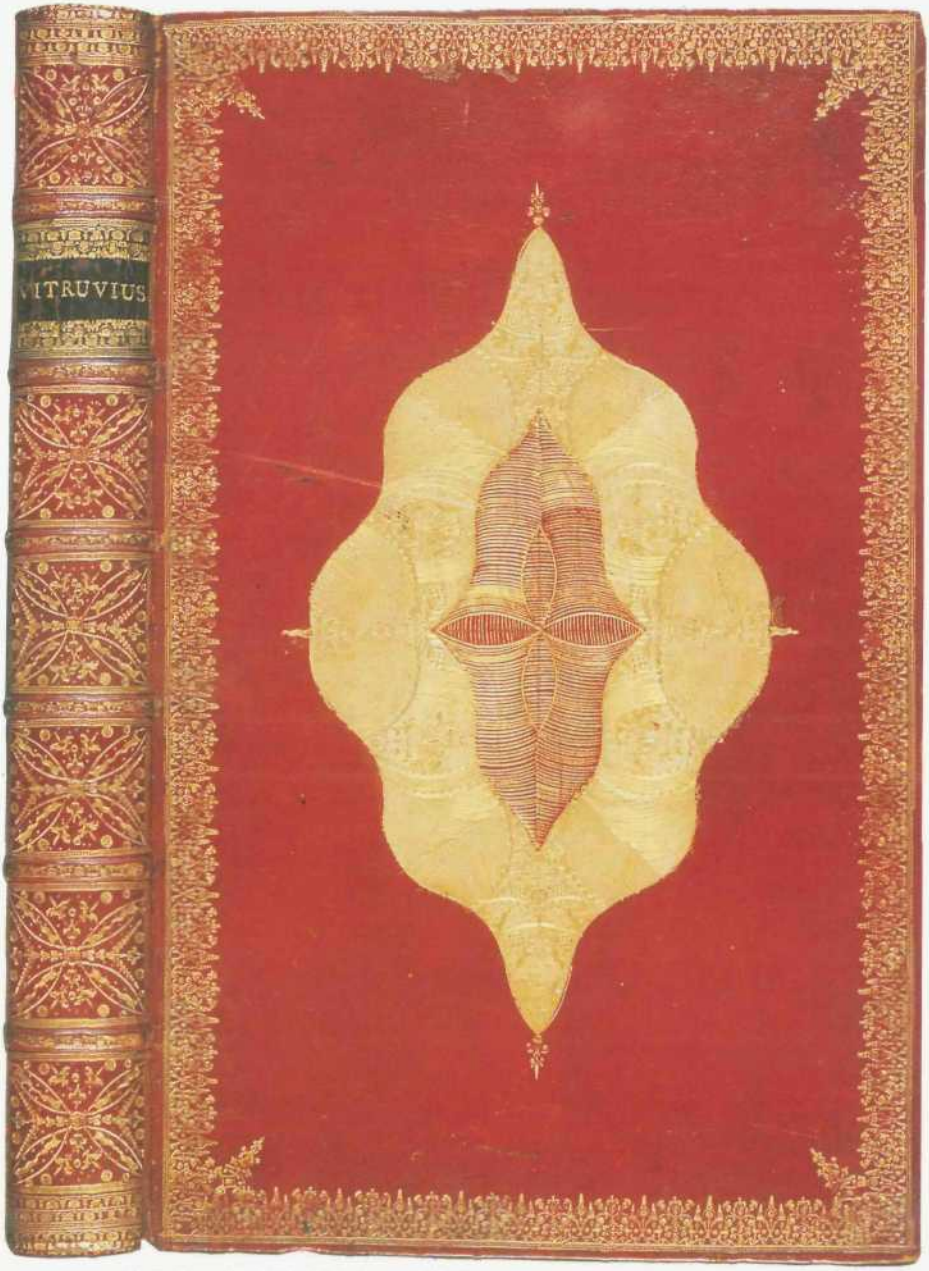
16 I am indebted to D. Posnett of the Leger Galleries for a copy of a marked Charleville Forest catalogue.

17 John Carter[1] s watercolour of 1788 of the Great Parlour at Strawberry Hill shows the chairs to have been black-japanned without gilding and with dropped-in rush seats. (See coloured illustration J. Mordaunt Crook, 'Strawberry Hill revisited', ***Country** Life* **(7** June, 1973). 1599). The lithograph after Lady Beaujolais Bury's drawing of the boudoir at Charleville Forest shows a pair from the Strawberry Hill set then with loose seats. Possibly by that time the chairs had been gilded. They are now restored to their original black and in a private collection in England. T am very grateful to Christopher Gibbs for his help in elucidating these points.

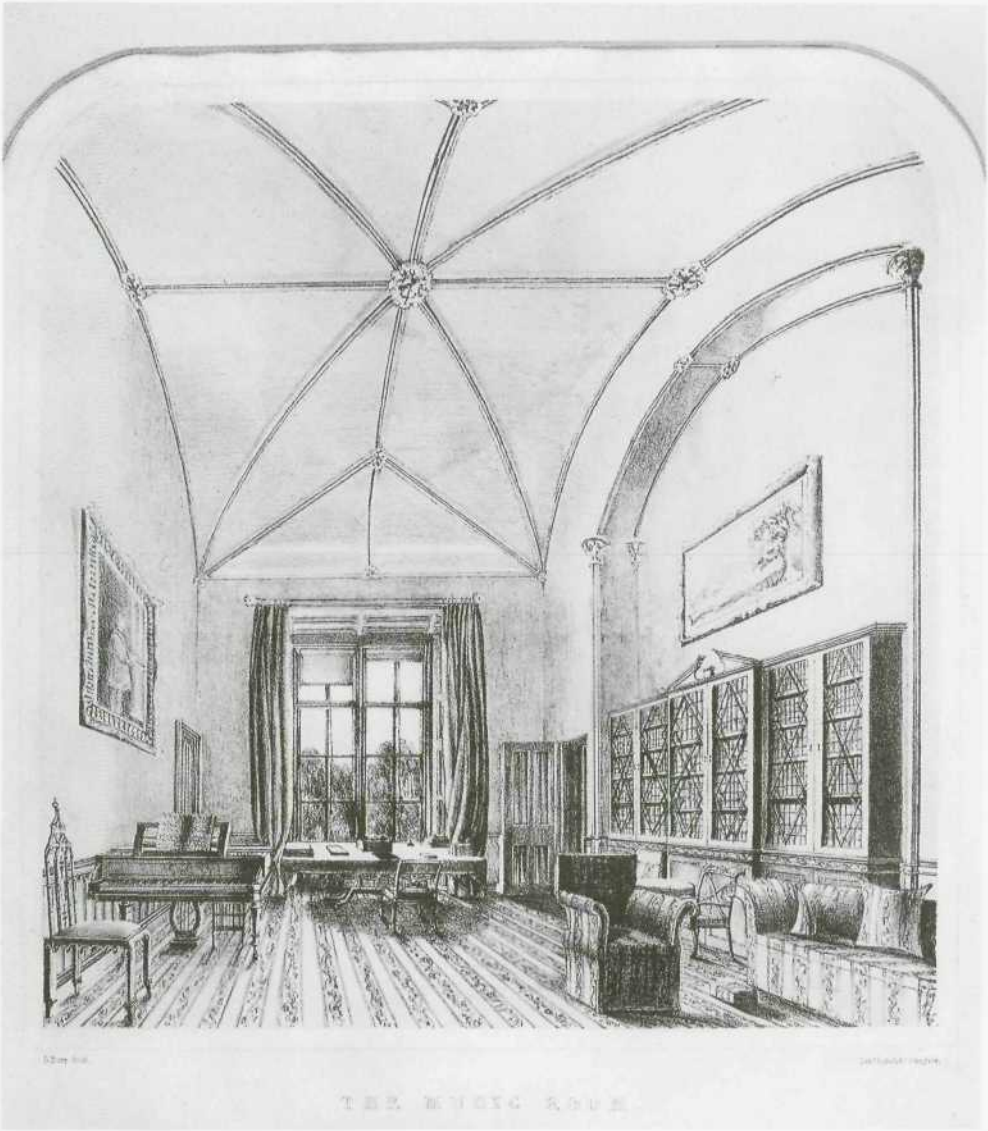
18 Paul Mellon Centre for Studies in British Art loc. cit.

19 Brinsley Ford, 'Richard Wilson in Rome-1. The Wicklow Wilsons' *Burlington Magazine,* xc (May 1951).

20 Photograph and annotated catalogue, correspondence etc., in collection of the author.

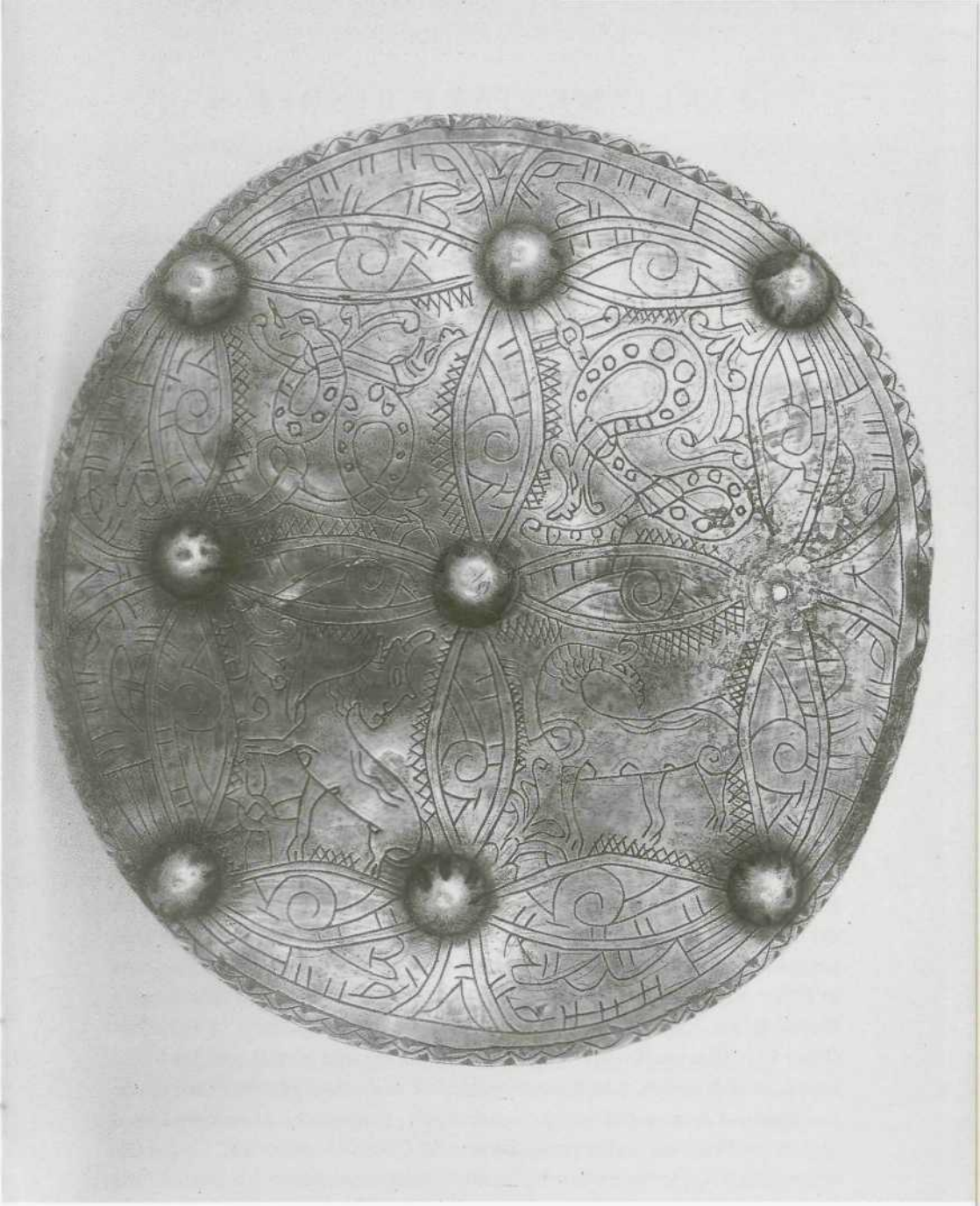


11. Parliamentary Binder B. Featherwork binding on a manuscript translation of Vitruvius's *De architectura*, 1755. Chester Beatty Library, Western MS. 192.
Reproduced by kind permission of the Trustees of the Chester Beatty Library,



12. Lithograph by Day and Haghe after a drawing by Lady Beaujolais Bury of the Music Room or Boudoir at Charleville Forest with one of the Strawberry Hill chairs in the foreground. Reproduced by permission of the Irish Architectural Archive.

13. The Strawberry Hill chairs sold at the Charleville Forest auction 1948.
Photograph courtesy of Christopher Gibbs.



14. The Sutton Brooch, a silver disc with an inscription on the reverse (5.8 x 6.1 in. diam). Photograph from the author's collection.

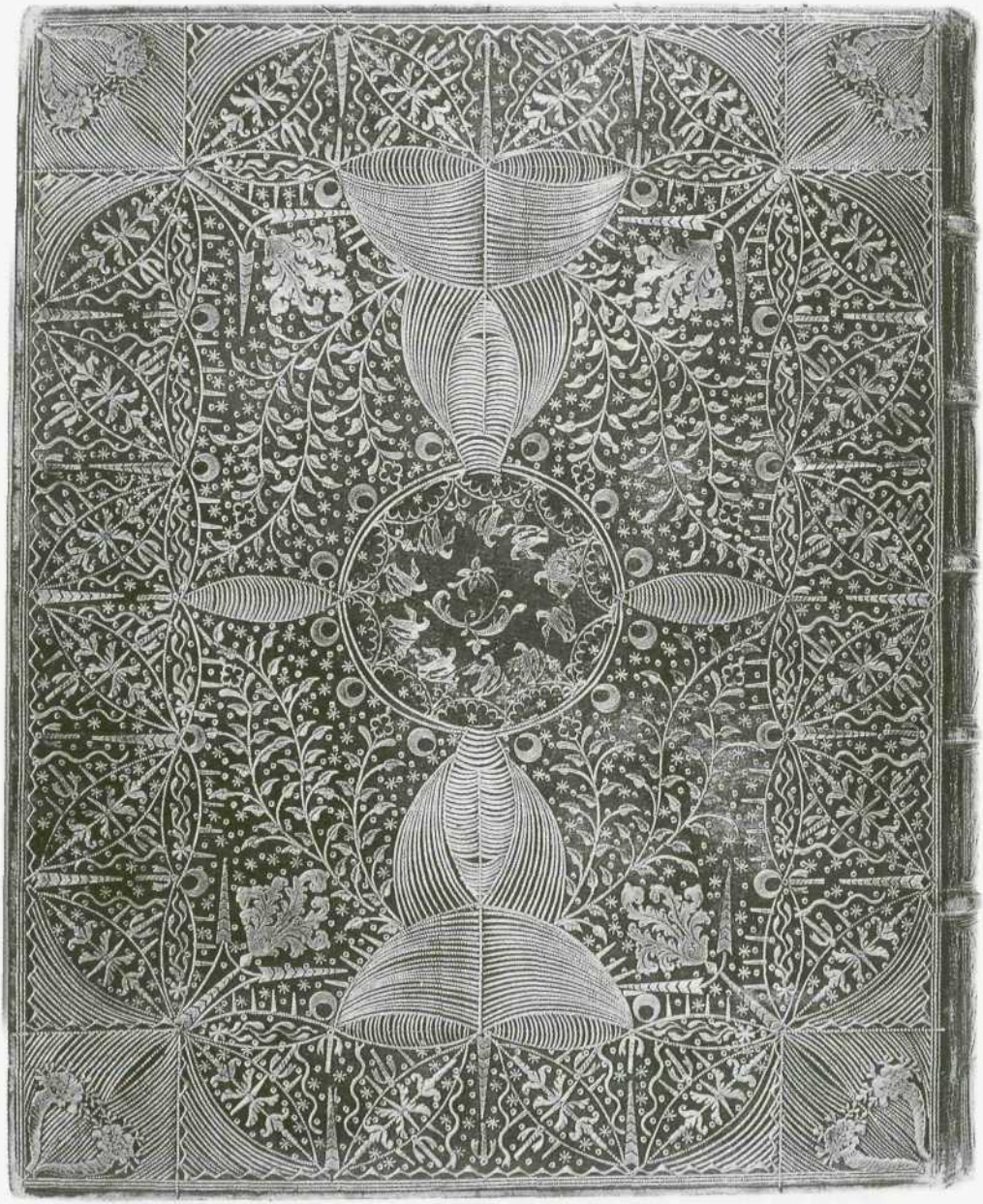
PARLIAMENTARY BINDER B IDENTIFIED

by Joseph Mc Donnell

The remarkable achievements of the eighteenth-century Dublin bookbinders were first brought to international attention by Sir Edward Sullivan (1852-1928) when he revealed the existence of the bindings of the manuscript journals of both Houses of Parliament, then preserved in the Public Record Office of Ireland. Tragically, this magnificent series of 149 bindings, which spanned the eighteenth century, was reduced to ashes during the Civil War in 1922. By great good fortune, Sir Edward had a selection of the bindings photographed and also took a very full set of rubbings, which are now in the National Library.[1]

In his classic study of Irish bookbinding Dr Maurice Craig drew particular attention to what he considered the most remarkable bookbinder of the eighteenth century. This was the unknown craftsman who decorated the covers of the manuscript Parliamentary Journals from the early 1750s to the early 1760s, and called by Dr Craig Parliamentary Binder B.[2] His work is characterized by such daring innovations as gold-tooling on splash-marbled and white paper onlays, and most dramatic of all - 'featherwork' decoration - the term employed by Dr Craig to describe the arrangement of graduated curved lines or gouges, mostly in fan-shaped or radial patterns, and producing a kaleidoscopic effect. That Parliamentary Binder B was proud of his artistic skills is surely indicated by his use of the emblematic tools of Minerva awarding the prize to Hibernia, displayed like sculptural friezes in the pediments of his 'cottage-roof'-style bindings (egs. Craig 1954, plates 4, 6, 8).[3]

Since the destruction of the Parliamentary Journals in 1922, the only featherwork binding recognised as the work of Parliamentary Binder B has been the famous Milnes-Coates copy (presently in the Iveagh collection) of Thomas Leland's *All the orations of Demosthenes*, published by Dublin University Press in 1756.[4] Now another copy, also in a featherwork binding by Parliamentary Binder B, has come to light in the Museum für Kunsthandwerk in Frankfurt (Plate 15). This quarto-size volume has tooled circular leather patches in the centres of both covers, added some twenty five years later, possibly masking an inscription or an armorial device.[5] Interestingly, payment for a specially bound copy of the *Demosthenes* for presentation to the Duke of Cumberland, Chancellor of the University, is recorded in the Trinity College muniments.[6] It is possible that this volume was also in a featherwork binding by Parliamentary Binder B. In any



] 5. Parliamentary Binder B. Featherwork binding on a copy of Thomas Leland's *All the orations of Demosthenes* (Dublin, 1756). Frankfurt am Main. Museum für Kunsthandwerk. Inv. Nr. LB 106. Photograph courtesy of the Museum für Kunsthandwerk, Frankfurt am Main.

event, it underscores the role of Trinity as the most important patron of fine binding after Parliament.

Finally, a well known and splendid featherwork binding (Plate 11) on a manuscript translation of Vitruvius's *De architectura* by the architect Michael Wills in the Chester Beatty Library can be added to the oeuvre of Parliamentary Binder B.[7] The manuscript was bound, probably in 1755, in red goatskin, with featherwork tooling on the large curvilinear white paper lozenge onlays, and framed by a border consisting of two tools repeated in alternating sequence giving the appearance of a wide roll. A close examination of the tools reveals that many are identical to those used by Parliamentary Binder B on his Parliamentary Journals.[8] Bookbinder's tools are engraved not cast since they are heated when used on the leather. Even when tool designs are closely copied, minute differences can be observed under scrutiny. Sets of tools can therefore be established which show that the books on which they were used come from the same bindery.

Dr Christine Casey has very kindly drawn my attention to Michael Wills's cash book which shows several payments to his bookbinder Edward Beatty for binding work during the 1750s.' The larger than usual payment of £3 15s 7d for binding recorded on the 16th December 1755 was very possibly for the Vitruvius manuscript in the Chester Beatty Library.[10 11]

Edward Beatty, the son of David Beatty of Dublin, was married to a Mary Brock of Glasnevin in 1740.[12] He is next recorded as a bookbinder when he was admitted free of the the Guild of St. Luke the Evangelist (Cutlers, Painter-stainers, Stationers) on 14th May 1745, after serving his seven year apprenticeship to the bookbinder William Crofton.[13] Beatty had already taken on his first apprentice, John Grafton, on 19th March of the same year, and a second apprentice, William Bewsher, was enrolled on 20th November 1749.[14 15] In 1752 Beatty was elected Warden of the Guild, and four years later in 1756 he was selected to sit on the Common Council of the Lord Mayor.[16] We also find him listed as a churchwarden for the period 1752-53 at the fashionable church of St Andrew's, a position held for a number of years earlier by Abraham Bradley, the King's Stationer.[17] It seems that Beatty's work as a binder and other business interests left little time for the increasing demands of his official duties, for in October 1757 he took the unusual step of offering a silver cup or its £5 cash value to the Guild in order to be exempted from serving as Master in the future. This was accepted at the time but in the following year the order was made void and he was not released from serving as Master. Two years later, on 25th August 1760, Beatty was elected Master of the Guild of Saint Luke, the first bookbinder

of the century to achieve that distinction.[18] His third apprentice, Price Thompson, was enrolled about the same time."

Outside his own trade as a bookbinder, we know little of Beatty's other business interests apart from some scattered references such as his involvement with the noted carver John Houghton in a property deal in 1765.[20] Elsewhere, Beatty's prosperity is indicated when his name appears in the Guild records as one of the highest contributors (£1 2s 9d) towards the cost of a statue of Dr Charles Lucas.[21] The competition to carve the statue was won by the precocious young sculptor Edward Smyth over the sculptor stuccodore Bartholomew Cramillion.[22] Curiously, Beatty did not participate in the dispute with the booksellers and master bookbinders, which dragged on from 1766-68, over the complaint which the booksellers raised that the cost of binding in leather was prohibitive; it is noteworthy that Abraham Bradley, the King's Stationer, also refrained from becoming involved.[23]

In Wilson's *Dublin street directory* of 1761, Edward Beatty was listed as 'wine-merchant and Stationer to the Commissioners' at an address in Fownes Street.[2425] The 1762 edition of the *Directory* also lists Abraham Bradley with an address in Fownes Street. Bradley, by virtue of his patent as King's Stationer, was the person responsible for having the Parliamentary Journals bound up.[26] It now seems from all the available evidence, and following established practice, that he farmed out this specialized end of his business to the master binder Edward Beatty.

Faulkner's *Dublin Journal* for May 1769 reported the death of the wife of Edward Beatty 'merchant Fownes's Street'.[27] Their son David was admitted free of the Guild by right of birth in October 1773.[28] Two former apprentices of Edward Beatty, Marmaduke Dollard and John Fox, were admitted free of the Guild in January 1784.[29] Beatty had resigned from Council of the House in the previous year and nothing further is heard of him until his death in 1794.[30]

1 Sir Edward O' Sullivan, 2nd Bart., 'Ornamental bookbinding in Ireland in the eighteenth century', *The Studio*, xxxvi (October 1905), 52-59; 'The parliamentary journals of Ireland 1613-1800', *Country Life* (5 September 1908), 313-16; *Decorative bookbinding in Ireland* (privately printed. London 1914) reprinted in *Quarterly Bulletin of the Irish Georgian Society*, xvii, Nos. 3 and 4 (July-December 1974).

2 Maurice Craig, *Irish bookbindings 1600-1800* (London 1954), 8 & ff.

3 The so-called 'cottage-roof'-style is based on the architectural motif of the broken pediment and was first introduced in about 1660 in England. When the style was employed on the Parliamentary bindings, the pediment is always shown complete.

4 Craig (1954), 14-15, pl. 31; Maurice Craig, *Irish bookbindings* (Dublin 1976), pl. 11.

5 Frankfurt am Main, Museum für Kunsthandwerk. Inv. Nr. LB 106. I am very grateful to Dr Stefan Soltek who afforded me every assistance during my visit to the Museum. The *Demosthenes* is illustrated without attribution in Eva-Maria Hanebutt-Benz, *Das Gesicht der Bucher, Einbände von der Gotik bis zutn Jugendstil* (Museum fur Kunsthandwerk, Frankfurt am Main, 1987), pl. 41.

6 Joseph McDonnell and Patrick Healy, *Gold-tooled bookbindings commissioned by Trinity College Dublin in the eighteenth century* (Leixlip, 1987), 32, 40, note 46.

7 Chester Beatty Library. W. MS 192. Size 19 x 12Xin. (48.4 x 31cm). The manuscript was item no. 250 in

Hodges Figgis's, *Catalogue 10* (New Series) 1953, with an illustration of the binding. Internal evidence shows that the volume was at Clonmannon, County Wicklow in 1782, see note 10 below. The binding was noted by Craig (1954), 40, No. 31 a. I am very grateful to the Director and Trustees of the Chester Beatty Library for allowing me to examine the Vitruvius manuscript and I am especially indebted to Mr Charles Horton, Curator of the Western Collections at the Chester Beatty for his assistance.

8 A study of the Parliamentary binders with a full catalogue of the tools is in preparation by the present writer.

9 Christine Casey, 'Books and builders: a bibliographical approach to Irish eighteenth-century architecture'. University of Dublin PhD thesis 1991.

10 The actual amount was £4 10s. 7d. which included the cost at 15s. of a ream of Pro Patria paper; see the vellum covered volume labelled 'Cash Book A', in the Irish Architectural Archive, cited, Michael Wills MS. Ledger Book 1731-1777, 81/88, page 52a: '1755, Decemr. 16 Mr Edwd. Beatty. book-binder, in full in which, is for con.(= cousin) Truell. Pro Patria Ream = 15s... 4" 10" 7". The Reverend Holt Truell's name appears several times in Wills's cash book in connection with various disbursements at Clonmannon. See note 7 above.

11 Boulter Grierson charged £2 16s. 10½d. each (not £4 13s. *'Ad.* as stated erroneously elsewhere) for the specially bound medium size folio vols. from the set of the Irish Statutes in 1765.; see the National Archives (Formerly PROL). MS. 2446, 17 December 1765; a binding from one of these specially bound eight volume sets is illustrated on the front cover of Craig, *Irish bookbindings* (1976).

12 See the entry under Earl Beatty in Burke's *Peerage*, (London, 1970), 204-5. Genealogical Office, Kildare St., MS 111b, fo.70 for the history of this family who were enobled in 1919 when the distinguished Admiral, David Beatty, was raised to the peerage as the first Earl Beatty.

13 National Library of Ireland MS. 12, 124. pp. 188(408): MS 12,125. p.321.

14 NLI. MS 12,131.p.21. John Grafton was bound to Edward Beatty, stationer, 19thMarch 1745 and enrolled 30th July 1746.

15 NLI. MS 12,131. p.26. 'William Bewsher bound apprentice to Mr Edward Beatty, Bookbinder... from 26th Oct. 1749, enrolled 20 Nov.1749'.

16 NLI. MS 12,124. pp 272, 337.

17 D.A. Chart *(Ed.), Marriage entries from the registers of the parishes of St Andrew* (1672-1800) (Dublin, 1913), 27,30-31.

18 NLI. MS 12,124. pp347, 349-50, 369-70, 372. On 9th November 1762 Beatty was elected to the council of the House.

19 NLI. MS 12,131. p.70. 'Price Thompson bound apprentice to Edward Beatty(present Master) 5 November 1760'.

20 Registry of Deeds, Vol.240. p.343. no. 155710; It was witnessed by 'John Houghton the elder, father of the said John'.

21 NLI. MS 12,125. 6 April 1773, pp136-7. This lists the subscribers. At the beginning of 1772 a committee was formed under the patronage of the Marquis of Kildare to select a sculptor and raise the cash for the intended monument to the municipal patriot Dr Charles Lucas. Meetings were held at the King's Arms in Fownes Street to solicit contributions from the various Guilds. NLI. MS 12,125. p.122.

22 W.G. Strickland, *A dictionary of Irish artists* (Dublin, 1913), i, 218. ii, 348.

23 Cf. J.W. Phillips, 'The origin of the Publisher's binding in Dublin', *Transactions of the Cambridge Bibliographical society ii*, part 1. 92-94.

24 Probably the Wide Street Commissioners with whom Beatty had dealings as Master of the Guild. NLI. MS 12,124.p.379.

25 Cf. Wilson's *Dublin street directory*, Second Part, page 10 where 'Edward Beatty Fownes's-street' is reported as one of the representatives of the Guild of St Luke on the Commons of the Common Council of Dublin for three years from December 20th 1759. According to R. Munter, Edward Beatty was at the address in Fownes Street from 1745, but does not cite any source, cf. R. Munter *A dictionary of the print trade in Ireland 1550-1775* (New York, 1988), 24.

26 Sir Edward O' Sullivan (1908), 315.

27 Faulkner's *Dublin Journal*, 2-6 May 1769.

28 NLI. MS 12,125. p. 144, 5th October 1773. David Beatty was married to Olivia Maria Bell on 12th October 1781. Cf. D.A. Chart (Ed.) (1913), 68.

29 NLI. MS 12,125. p.293.

30 Sir A. Vicars (Ed.), *Index to pregrogative wills of Ireland 1536-1810* (Dublin,1897), 28; Burke's *Peerage* (1970), 204.

BOOK REVIEWS

James Howley.
The follies and garden buildings of Ireland. Yale University Press (1993).
251pp. 355 illus. **£35.**

A tree-lined avenue in Spring leading to Lady Alice's Temple at Hillsborough in County Down is the magnificent colour front cover of James Howley's *The follies and garden buildings of Ireland.* One expects to find inside a richly illustrated and minimally researched coffee-table volume describing the finest Irish garden buildings. This is not the case; Roberto D'Ussy's view of the Hillsborough temple is in fact the only luxurious colour plate in the volume and James Howley's book is far from a coffee-table production.

The follies and garden buildings of Ireland is a detailed descriptive inventory of surviving Irish garden buildings. Essentially it is a formalist categorisation of building types arranged in twelve chapters devoted to specific groups of structures such as obelisks and columns, ruins and eye-catchers etc. Howley identifies and describes over six hundred examples of garden buildings, thereby producing a valuable work of reference for historians and enthusiasts. Of particular value are over three hundred photographs, plans, elevations and sections which illustrate the text. This book clearly results from many years of careful observation and recording.

Well-known garden buildings such as the Connolly Obelisk and the Wonderful Barn at Castletown, County Kildare, the Jealous Wall at Belvedere in County Westmeath and the Casino at Marino are here accompanied by a multitude of hitherto little-known structures. Among these are a fascinating collection of follies at Larchhill in County Meath, a gazebo stranded in farmland near Dromoland Castle in County Clare, the bone house at Caledon in County Tyrone, the Tiara Lodge and Fairy Bridge at Rockingham in County Roscomon and the remarkable Turnley's Tower at Cushendall in County Antrim. In certain instances the combination of original architectural drawings, survey drawings and photographs is very effective in communicating a comprehensive understanding of the building under scrutiny. Edward Lovett Pearce's magnificent grotto and obelisk at Stillorgan in County Dublin are recorded in this fashion.

While most of the buildings described date from the eighteenth and nineteenth centuries, in the conclusion to the volume Howley identifies the rare and engaging instances of garden building design in twentieth-century Ireland. The

demesnes of Leixlip in County Kildare and of Glin in County Limerick not surprisingly offer most in the way of recent additions to the genre. Appropriately Paul Keogh's charming Avonmore Pavilion at Dublin Zoo (a demonstration milking parlour for children) is included in this survey of recent work as is the Dublin 'Pillar Project' of 1988.

The follies and garden buildings of Ireland suffers from the usual pit-falls of formalist analysis: the frustration of finding buildings of diverse periods discussed together without reference to date or historical context and the dissappointment of finding little anecdotal or social background for structures as fascinating as the Killiney obelisk or the Waterston pigeon house. As the documentation of structure and form have been of uppermost concern, the author also relies substantially on secondary sources for historical material with little apparent original primary source research. A liberality in aesthetic judgment uncharacteristic of academic discourse is also evident throughout the volume in such asides as 'mongrel-like imitations', 'an ungainly heap' or comments on the absence of 'beauty' in certain monuments. Whether one agrees that the Wellington Testimonial in the Phoenix Park is one of the ugliest obelisks in Europe is for the reader to decide.

Given such reservations of an historical and academic character, *The follies and garden buildings of Ireland* must ultimately be valued upon its own terms, and as a detailed architectural survey of Irish garden buildings it is an important and very welcome addition to the literature of Irish architecture. Yale University Press are be congratulated on a significant contribution to this rich but under-developed field.

Christine Casey

Christine Casey & Alistair Rowan.
The buildings of Ireland. Volume II.
North-Leinster. Penguin (1993). 576pp. 178 illus. £30 stg.

Slowly, slowly, the monumental enterprise which will always be known as 'Pevsner's Buildings' has been creeping clockwise round Ireland. Nothing on this scale has ever been done for Ireland before. It is a truly heroic undertaking. Many people have been involved in it, on and off, but as far as the present volume is concerned, the preface is reasonably informative about who did what.

All buildings with any pretension to merit are taken seriously, regardless of their date, which is as it should be. The basic form is that of a gazetteer, with sub-

entries fanning out from the main ones, more in the manner of the original Shell guide to Ireland than in that of Pevsner, which would not suit Irish conditions.

Three indexes, of artists, patrons and places, help guide the user to what is on offer and where to find it. This mechanism is, however, imperfect: Mr Sproule, who appears on page 489, is not listed either as patron or architect though he was certainly one or the other or perhaps both.The index of places, intended to supplement the gazetteer arrangment could have been fuller. It is not easy, for example, to find Castletown Bellew unless you know where to look. Sliabh na Callaighe in the index redirects you to Loughcrew, but when you turn to it the great chain of passage graves are not to be found.

In any book of this size there are bound to be omissions, inadvertent or otherwise. Some which occur to me are; Sallymount near Fore, Castle Wilder near Abbeyshrule, Tinnaleck also near Abbeyshrule (which could easily be in the Cotswolds), the single-storey houses at Walderstown between Ballymore and Glassan and at Ballymascanlon, the model village at Kiltoom on Lough Derravaragh, the Swifte pyramid at Castlerickard, Michael Scott's art nouveau cinema at Athlone, the Royal Canal Harbour at Ballynacarrigy and the fine Boyne Aqueduct one mile west of Longwood. These are mentioned not by way of cavil but to help and stimulate. Though included in a useful introductory essay on building materials by Christine Casey, it is surprising that under Ardbraccan the quarry is not noticed.

But what a wealth of mostly unrecognised riches is here gathered! How many people, for example, know about Carstown, Co Louth, or the much-mutilated yet still decipherable Barbavilla (between Delvin and Castlepollard) here anatomised in exemplary fashion, or the extraordinary Kingsfort near Moynalty with its brick-vaulted rooms still encrusted with the remains of elegant plasterwork, or the fishing temple at the junction of the Blackwater and Moynalty rivers at Donaghpatrick, or Arch Hall, perhaps by Pearce and certainly first cousin to Wardtown near Ballyshannon, or indeed Whitewood Lodge near Nobber, here given (on stylistic grounds alone?) to Richard Castle? And so on and so on. The introductory essays are based on wide-ranging research and serve to place both the building-types and the careers of architects in their context. Among those who emerge more rounded than before are John Hargrave, Joseph Welland and W.F.Caldbeck.

There are some surprises among the attributions which the authors make. In a passing observation they assign the wings and colonnades of Castletown (Conolly) to Castle, against, as it seems to me, all the evidence which points clearly to Pearce (they were in existence by 1732). In compensation, as it were,

they suggest Pearcean authorship for Gaulstown, a fascinating small house near Castlepollard of which they give a plan and elevation. When first noticed in 1975, it was derelict and seemed likely to become a casualty, even earning a place in the book of vanishing houses. It has now happily been rehabilitated. Looking at it afresh I am more than half convinced by Casey and Rowan's conjecture.

Summerhill is the greatest single loss in North-Leinster. Casey and Rowan accept its attribution in the main to Pearce, rightly as I think, and give a ground-plan, though only the two flanking arches now remain on site. Among the other plans is a useful page of tower-house types and one of Killeen Castle. The traditional centre-group of photographic illustrations is of good quality and well chosen, though the omission of the Dublin Gate at Carriglass, a notable work by Gandon is disappointing (The Carriglass stables are hard to photograph effectively except from a balloon).

The balance between physical description and historical and personal background to each building is nicely maintained, though the remarkable beehive tomb in Rathconnel churchyard of that extraordinary character Adolphus Cooke of Cookesborough surely deserves more than the laconic mention it gets on page 286? The authors notice the Kilbeggan warehouse with its parabolic vault deriving from the palace of King Chosroes at Ctesiphon, which seems to puzzle them. 1 can recall seeing, at the Spring Show in about 1948, leaflets promoting this method of construction, and wondering how easy it would be to get the brand-name 'Ctesiphon' across to the average Irish farmer at whom the promotion was aimed.

A few errors need correction in the next printing; Thomas Burgh was not a knight (page 151), 'Langan' on page 490 is presumably Lanyon, Almoritia is mis-spelt as 'Almorita', the Kilbixy pyramid is not stepped but smooth-sided. 'Coombed' on page 260 is presumably a misprint for coved and what the 'crying rooms ' on page 325 may be is anybody's guess. But these are trifling blemishes. More irritating is the persistent use of 'harled', a term not current in Ireland, for rendered or roughcast.

Let us hope that the next volume in this indispensable series will not be so long in coming, and that it will (as no doubt it will if the present team are still in charge) maintain the same high standard.

Maurice J. Craig.

Mary Cecelia Lyons.
Illustrated Incumbered Estates, Ireland 1850-1905.
Ballinakella Press (Whitegate, Co. Clare). 247 pp. 148 illus. £38.

New sources of information in any field are always welcome and this book serves as an introduction to a wealth of material, published for the first time as an illustrated collection. In her wide ranging introduction to the book, Dr Lyons takes us far back in history, to before the 'Cambro-Norman Conquest', for an explanation of Ireland's land problems in the nineteenth century. Surely, the seventeenth century, when most of the land of Ireland changed hands, would have been a more appropriate starting point! However, once the eighteenth century is reached, a very useful summary of events leading up to the lncumbered Estate Acts in 1848 and 1849, and their consequences, is provided. A comprehensive description of the four sequences of lncumbered Estates' Rentals, their location and their contents is also included. Dr Lyons explains her search for sources, when seeking to establish the 'Known Biography of a House'. This entailed an exploration of the records at the Valuations Office in Ely Place, together with examination of more familiar sources, such as Thom's and other directories.

Various authors such as Maurice Craig have used the documents of the lncumbered Estates' Rentals as a source for their work. Dr Lyons, however has greatly expanded the range of usage by publishing many of the illustrations issued with the bills of sale for the properties and giving additional information on their history following the sales. The illustrations are of great interest. Particularly important is that showing the front elevation of No. 80 St Stephen's Green, Dublin(Iveagh House), before extensive remodelling was carried out by the new owner, Benjamin Lee Guinness. Many substantial houses in the Dublin area, now long gone, are pictured in their parkland settings. There are engravings of mills, distilleries, whole towns - Cahir, Co. Tipperary, quay sides and country mansions great and small, some skillfully depicted, others barely recognizable. However, the author's comments on the illustrations are of limited value. The histories are patchy but sometimes useful.

Unfortunately, the production is marred by a cumbersome layout, numerous typographical errors and an eccentric method of indexing. What purpose can be served by putting the references for illustrated sales at the back of the book, while at the same time interrupting the layout and main text with boxed references to those illustrations not reproduced? This criticism apart, I am sure that this volume will be welcomed as a useful new source for the expanding field of Irish architectural history.

Jane Fenlon.

CURRENT RESEARCH

Mr John Rogers is currently reading Faulkner's *Dublin Journal* in order to abstract all advertisements pertaining to the arts in Dublin during the middle decades of the eighteenth century. The information gleaned from advertisements offers a vivid picture of the contemporary trade in paintings, furniture, books, silver, ceramics, prints and objects d'art. It also considerably expands our knowledge of craftsmen and of the building trade in eighteenth-century Dublin. The following examples are offered as a sampling of this important research material. John Rogers may be contacted through the Irish Georgian Society offices at 42 Merrion Square.

27-30 January 1759. 'Henry Burnett and Henry Nicholls, who understand the entire managment and the manner of making bricks in all its branches, and who served the Right Hon. the Earl of Kildare in that station for seven years past, being brought to this kingdom for that purpose by his Lordship, are willing to engage with any noblemen or gentlemen on reasonable terms to carry out that business, or making tiles for roofing houses. To be heard of at the house of Thomas Reilly at the sign of St Patrick in Fleet Street.'

17-21 July 1759. 'Dennis Connor of little Christ Church Yard, makes and sells fiddles and flutes and has brought guitars to as great perfection(as to beauty and tone) as they are made in London. He also sells the best kind of Roman fiddle strings by wholesale or retail, fluted bows for fiddles, reeds and books of instruction for all kinds of music.'

13-17 December 1763. 'Patrick Cuningham of Marlborough-Street, statuary, having finished a model and a marble bust of the late Rev Dr Swift D.S.P.D. which is allowed by all those who have seen them (and that knew the Dean) to be extremely like him; said Cuningham proposes to cast a number of them in plaister of Paris by subscription at a guinea each'.

14-18 May 1765. 'John Burton of Abbey-Street intends quitting the stone-cutting business. He has a great variety of fashionable chimney-pieces set up in his ware-rooms viz. Siena and statuary marble with columns highly enriched. White and veined dove-coloured. Kilkenny and Cork black stone which he will sell at the most remarkable prices.'

Short notices on research projects relevant to the work of the Irish Georgian Society will be considered for publication in the Bulletin.

NOTES

NOTES

The *Bulletin of the Irish Georgian Society* is an annual publication. Due to recent changes in the administration of the Society a joint volume has been produced for the period 1992-1993. Annual publication will resume with the 1994 volume.

All correspondence concerning the *Bulletin* and books for review should be sent to: The honorary editor, Irish Georgian Society, 42 Merrion Square, Dublin 2.

Back numbers of the *Bulletin* are available through the Society Office.

Contents of the most recent volumes are as follows:

Volume 28: 1985
John Turpin.
The Dublin Society's school of architectural drawing.

Volume 29: 1986
Gerard Slevin.
Some Irish bookplates.
David S. Howard.
Chinese armorial porcelain for Ireland.
Joseph McDonnell.
The source for the La Touche ceiling.

Volume 30: 1987
Frank Mitchell.
The evolution of Townley Hall.

Volume 31: 1988
Desmond Guinness.
The Irish Georgian Society. The first thirty years.

Volume 32: 1989
Dorothy A. Kennedy.
The Big House in Irish literature. A study of Somerville & Ross, W.B. Yeats & Sean O'Casey.

Volume 33: 1990
F. Glenn Thompson.
The flags and uniforms of the Irish Volunteers & Yeomanry.

Volume 34: 1991
Mary Colley.
A list of architects, builders, surveyors, measurers and engineers extracted from Wilson's Dublin Directories from 1760 to 1837.