

Foreword

THE KNIGHT OF GLIN

IT GIVES ME GREAT PLEASURE TO WELCOME THE PUBLICATION OF VOLUME IX OF *Irish Architectural and Decorative Studies*, which once again, in a furthermost welcome year of support, has been funded through the great generosity of the Estate of the late Paul Mellon. We hope an Irish benefactor will consider taking the place of the Mellon Estate to help us maintain the pioneering research, scholarly excellence and high design and production standards which this Journal has achieved through Mellon support.

There is a particularly wide range of original material discussed in the current issue. Edel Casey uses new primary material to bring to life the Limerick artist Jeremiah Hodges Mulcahy, an artist dear to my own heart for his romantic panoramas of Glin. Anne Casement explores for the first time the topographical works of Lord Mark Kerr – known, if at all, for his remarkable series of almost surreal drawings. Rob Goodbody offers a persuasive explanation for the popularity of the Wyatt window; Patricia McCarthy and Kevin Mulligan conclude their highly revealing research on Dominick Madden, the first part of which appeared in last year's volume; and Paddy Bowe continues his ongoing research into different types of Irish garden with a very enjoyable piece on Dublin suburban gardens, highlighting the influence of John Claudius Loudon. Nesta Butler gives a lively account of Nathaniel Hone's friend Captain William Baillie, son of the Dublin tapestry maker and upholsterer. Baillie (the younger) is famous for his reworking of Rembrandt's *Hundred Guilders* plate, but Nesta also explores his own graphic work and curatorial advice to aristocratic collectors. Conor Lucey's elegant article discusses chinoiserie stair balustrades in eighteenth-century Dublin and the influence of William Halfpenny. Peter Harbison continues his important work on the antiquarian tradition with an insightful reconstruction of James Barralet's tour of Tipperary, while William Laffan and I offer a contribution to the study of eighteenth-century portraiture, publishing a recently rediscovered work by Michael Ford – his only known painting to survive. This has recently been bought by St Patrick's College, Drumcondra, and

will hang in the former house of the sitter, Henry Singleton.

Some recent and forthcoming scholarly publications must be noted, and it is pleasing to add that many are by those active in the Society. Just published is Anthony Malcomson's *Pursuit of the Heiress*, an entertaining account of aristocratic marriage in eighteenth-century Ireland. Dublin City Council's book on Dublin's Georgian squares has also recently been published, with a chapter on Fitzwilliam Square by our former director, Mary Bryan. Eileen Black has produced an invaluable account, *Art in Belfast*, with the provocative subtitle 'Art Lovers or Philistines'. Three of this year's contributors have also completed significant books: Patricia McCarthy's *A Favourite Study; Building the King's Inns* was launched in November in the King's Inns' dining hall; Peter Harbison has completed his fascinating *One Thousand Years of Christian Heritage in East Galway*, while I understand that the publication of Conor Lucey's eagerly awaited study of Michael Stapleton's designs for stuccowork, announced here last year, is imminent. This is a further welcome publication by Churchill House Press, who earlier in the year published, to great acclaim, a remarkable study of Irish topographical art, *Painting Ireland*. As was the case with *Painting Ireland*, Conor's book will be accompanied by an exhibition at the Irish Architectural Archive, opening in March, and featuring Stapleton's designs for the eighteenth-century Dublin interior. It should be one of the highlights of the year. My own book on Irish furniture, written with my colleague at Christie's, James Peill, will appear in April, and its Dublin launch will be accompanied by an exhibition at the Archive of Irish furniture, arranged by Paul and Chris Johnston.

I must also take this opportunity to congratulate Brendan Rooney, another former colleague (and contributor to this Journal), for his curating of one of the most compelling recent exhibitions of Irish art, *A Time and a Place: two centuries of Irish social life*, at the National Gallery. The accompanying catalogue will long serve as a standard text. Peter Murray has continued his formidable record at the Crawford Art Gallery in Cork with an intriguing exhibition, *Whipping the Herring: survival and celebration in nineteenth-century Irish art*, and an accompanying book, beautifully designed by Gandon Editions, producers of this Journal. We also hear plans for a forthcoming exhibition on Daniel Maclise at the Crawford. Given the wealth of publications in areas of interest to our readers, we hope, as of next year, to introduce a review section to the Journal, allowing for the critical appraisal of recent publications and exhibitions.

Next year's issue is even now almost full, so I would urge anyone with an article they would like to contribute to get in touch. Finally, I would like to offer the Society's thanks to our editor William Laffan for bringing together such an array of topics and viewpoints in what I hope will continue to be the ever-fascinating journal of the Irish Georgian Society.