

Foreword

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EVERY YEAR THIS JOURNAL EXPANDS OUR KNOWLEDGE OF IRELAND'S ARCHITECTURAL and material pasts, often revealing new approaches or new ways of seeing individuals and the objects they commissioned, purchased, built or produced. This year is no different as eight scholars present articles on a range of subjects and themes, notwithstanding the challenges brought about by the global health pandemic. Although the coronavirus halted some research as nearly all archives and libraries shut their doors, for others it was an opportunity to put pen to paper with renewed vigour. But, if anything, the challenges caused by the pandemic reminds us of the importance of libraries, museums and archives, particularly for the reproduction of images, which is such an essential feature of this journal. I am grateful to the owners and trustees of various collections at home and abroad who facilitated access to their collections and allowed for images to be reproduced.

As in previous years, readers of *Irish Architectural and Decorative Studies* will find entirely new insights in this year's journal. The well-known 1720s map of Dublin produced by Henry Brooking is the subject of Finnian Ó Cionnaith, who speculates on its production and publication, while Toby Barnard pieces together the networks that brought eighteenth-century patrons, agents and artists together, drawing on material from Ireland, Britain and Australia. In a masterful piece of investigation, Robin Usher examines the evidence for the medieval Bishop's Palace at Drogheda, while Anne Casement concludes her study of the building and embellishment of Garron Tower in Antrim, the seat of the Marquess of Londonderry. Matthew Skic's contribution draws on research for the *Cost of Revolution: the life and death of an Irish Soldier* exhibition at the Museum of the American Revolution in Philadelphia in 2019-20, and it is wonderful to see the results of it published here for a wider Irish and international readership. The reattribution of an unfinished painting in the National Gallery of Ireland to Thomas Roberts is the subject of Daniel Shepperd's article, who adds yet more information on one of the eighteenth-century's most accomplished artists. Less known and studied is the production and sale of caricature and cartoons in Ireland. Happily, attention is now being given to this subject, and here Silvia Beltrametti and William Laffan outline how one enterprising Dublin producer availed of legal loopholes to pirate many of the popular prints found in eighteenth- and nineteenth-century London.

I wish to thank the editor, Dr David Fleming, for this, his first volume, and, as always, the team at Gandon Editions for their careful production of the content.