

J.J. Barralet's antiquarian sketching tour of Tipperary in 1780

PETER HARBISON

THE RISING SWELL OF PRIDE IN THEIR OWN COUNTRY AMONG THE IRISH UPPER classes early in the last quarter of the eighteenth century, as manifested by the Volunteer Movement and Grattan's Parliament, also found expression in an increasing interest in the country's ancient monuments, such as dolmens, churches, castles and round towers. This burgeoning branch of antiquarian endeavour was spearheaded, among others, by William Burton, later Conyngham (1733-1796),¹ who gathered around him a coterie of like-minded enthusiasts to found the Hibernian Antiquarian Society early in 1779.² Burton would have seen Francis Grose's publications eulogising the antiquities of England and Wales earlier in the decade, and the inclusion of similar Irish material in Paul Sandby's *Virtuosi's Museum* of 1778 may have furthered his resolve to dream of producing comparable volumes of engravings to glorify the beauties of Ireland's ancient heritage in stone. But, to do so, he needed artists whose drawings could be engraved, and he had apparently already started to collect antiquarian drawings some years before he got his newly formed Antiquarian Society to row in with him in commissioning others to help fill the gaps in his portfolio.

One of those whom he employed was Gabriel Beranger (c.1729-1817), a Huguenot artist,³ who was sent off with the Italian fresco painter and stage designer Angelo Maria Bigari⁴ to draw selected antiquities in Connacht and neighbouring counties.⁵ This major expedition occupied more than two months, from 9th June to 18th August in the hot summer of 1779, and in the ensuing autumn both went off again on a much briefer sketching tour of Glendalough.⁶ In late September and October of the following year, 1780, Burton Conyngham dispatched Beranger and

1 – A proof for an engraving of the interior of the cathedral at the Rock of Cashel bears the names of Barralet on the bottom left and Malton on the bottom right, presumably those of the artist and engraver respectively (courtesy National Library of Ireland (NLI) [Prints & Drawings Dept, 2122 TX(82)])

the Dublin-born artist John James Barralet (1747-1815) to cover south Wicklow and Wexford.⁷ All three tours were recorded in Beranger's diary, generous excerpts of which Sir William Wilde published in a number of articles in the 1870s – fortunately for us, because the manuscript volume of the diary has gone missing in the meantime.⁸ The seemingly feverish sketching activity of these three artists, whose names curiously all began with the letter B (as in Burton), does, however, leave undocumented gaps for the spring and summer of 1780, during which Barralet is likely to have been commissioned to cover county Tipperary, as he is on record as having exhibited three Tipperary pictures with the Society of Artists in Ireland in 1780, engravings of two of which we will probably be able to identify below.⁹

The material which forms the basis for the reconstruction of this tour comes primarily (and secondarily) from what we may presume were the contents of William Burton Conyngham's portfolio of antiquarian drawings. Some of these must have been sold posthumously in 1810, along with his great library of books, to Austin Cooper (1759-1830), whose family retained at least a part of them until they were acquired in 1994 by the National Library, which is where the few surviving original drawings from the tour are now preserved.¹⁰ Further evidence comes from Tipperary illustrations in Grose's *Antiquities of Ireland* (1794-96), which included a number of engravings after Barralet originals, stated to have come from Burton Conyngham's collection. Conyngham must have been saddened that his own plan to publish volumes of engravings under the aegis of the Hibernian Antiquarian Society had come to nothing because two of its members, Colonel Charles Vallancey and the Rev Edward Ledwich, caused the collapse of the Society around 1783. But, despite the disappointment, he was magnanimous enough to offer his collection of drawings to Ledwich, who took on the completion of Captain Francis Grose's *Antiquities of Ireland* after Grose died suddenly early in 1791 when the project was still in its infancy. This publication must have come close to fulfilling Burton Conyngham's original dream, and the engravings in its two volumes provide us with much of the material which helps us to reconstruct Barralet's artistic activity in Tipperary – more, indeed, than has managed to survive in the Cooper Collection.

John James Barralet¹¹ was an artist born of a French (probably Huguenot) family, which must have had artistic blood in its veins as his brother, John Melchior,¹² became a painter working mainly in England. John James (doubtless Jean Jacques in his parents' minds) also worked as a young man in England after his earlier initial studies at the Dublin Society Schools, and in London he founded not one, but two academies. He returned to Ireland in 1779 to take up a teaching post in his alma mater as a temporary stand-in for the ailing director of the Drawing School, James Mannin. But his hopes of succeeding Mannin were dashed later that year when political influence swayed the voting in favour of a man named Waldron, whose reputation has long since sunk into oblivion. Burton Conyngham had backed

Barralet in the competition for the job, and his patronage of the artist during the following year by sending him on tour to Tipperary and Wexford can be taken as a gesture of sympathy and support. Barralet went on to outshine his successful rival in having a number of his drawings engraved for Milton's *Seats* in the 1780s, and creating a charming evocation of the Rutland Fountain in Merrion Square in an engraving which went through a number of editions. However, it was probably frustration at not being appreciated sufficiently in Ireland that led him to take up his roots in his late forties and sail across the Atlantic to settle in Philadelphia, where he spent the rest of his life.¹³

The first of Barralet's views discussed here as having been exhibited at the Society of Artists in 1780 is that of the interior of Cashel Cathedral (Plate 1). This is preserved for us not in an original, but in what is probably a proof for an engraving which may never have been actually issued. It is signed by Barralet and Malton respectively on either side of the caption, *Inside View of Cashell*. Large in format (32.75 x 22.6 cm), it shows the vista looking from the west end of the building through the crossing arch to what little remains of the east window, with the architecture being admired by well-dressed 'tourists' of the time. It makes the chancel look longer than it is, but that is perhaps the contribution of the engraver, who may be reasonably identified as Thomas Malton, Senior, a man widely known for his expertise in perspective, and also the father of James, famous for his prints of Dublin.¹⁴ After a number of short visits to Ireland, Malton *père* came to live in the country permanently in 1785, making it likely that the now-lost original drawing, presumably of 1780, was not engraved until at least five years later, when Malton as engraver probably added greater depth to the view of Cashel Cathedral by visually lengthening the chancel.

The second Barralet drawing of Tipperary that was exhibited at the Society of Artists was an interior view of Holycross Abbey (Plate 2). Once again, we do not have the original, but it was almost certainly the basis for the frontispiece of volume I of Grose's *Antiquities*, dated 1st June 1793, which was by a different engraver, who, if anything, has foreshortened the chancel, thus supporting the notion that it was probably the engraver Malton who was responsible for the deep perspective in the Cashel interior mentioned above.

The third of Barralet's Tipperary pictures exhibited in 1780 – an exterior view of Cashel – has yet to be identified (if it survives at all), and for his other drawings of the county not in the exhibition we have to rely mainly on further engravings in Grose's two volumes, together with a few originals, mentioned below. The first of these engravings is the exterior of Holycross, forming plate 113 of the first of Grose's volumes (Plate 3), where the letterpress – like that of all the other engraved views discussed below – specifically states that the original was in the collection of the Right Honourable William Conyngham, the name which Burton



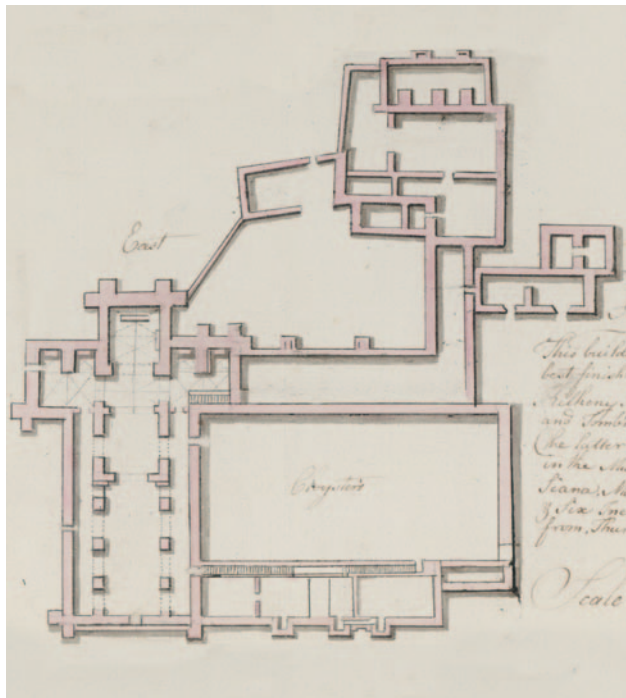


3 – Barralet's exterior view of Holy Cross was engraved as plate 113 in Grose's *ANTIQUITIES OF IRELAND, vol. I.*

4 – Plan of Holy Cross Abbey by an as yet unidentified hand (courtesy NLI [Prints & Drawings Dept, 2122 TX(97)])

opposite
2 – Barralet's lost drawing of the interior of Holy Cross Abbey, presumably executed in 1780,

It was obviously considered good enough to be made into this frontispiece for the first volume of Grose's *ANTIQUITIES OF IRELAND*, c.1794.



adopted when he inherited Slane Castle in 1781.¹⁵ The plan of the abbey (plate 114 in volume I of Grose), is based on an original drawing that is now preserved in the Cooper Collection at the National Library (Plate 4). That it, too, came from the Burton Conyngham Collection we may infer from the N.B. on page viii of that same publication, where the editor, Edward Ledwich, states that, 'the plans were taken from original drawings in the collection of the Right Honourable William Conyngham', though, as was his wont, Ledwich did not provide the name of the artist or surveyor who drew the original plan. Whoever he was, his fluid, though as yet unidentified hand wrote the following text beside it.

The Abbey of Holycross. This building is the most perfect, and best finished, in Ireland, it is built of Kilkenny Marble polish'd. Ornaments and Tombs are extremely curious (the latter are all in Ruin's). There is in the Middle of the Church a slab of Siana Marble, 8 foot long, by 4 wide & 6 inches thick. It is three miles from Thurles, county Tipperary.

This plan may well have been executed by some artist or surveyor who accompanied Barralet on his tour, and who, as was the case with Beranger and Bigari during the Connacht tour of 1779, may well have occupied himself measuring and drawing the plan while Barralet sketched the interior and exterior view. His surveying companion can scarcely have been Beranger, who, had he been on the tour, would surely have left us an account of it in his extended diary mentioned above. Nor is it likely that Bigari was the author of the plan, as his English was not fluent enough for him to have written a text like that, though he might have found it easier to recognise a slab of Siena marble than many another in the country.

In the letterpress on p.70 of volume I of Grose, Bigari is given as the author of the view of Kilcooly Abbey (illustrated as plate 115) (Plate 7), but, looking as if someone had found out at the last minute that this was a mistake, the name 'Baralet' was, unusually, included in the caption to the engraving. But even if we may reasonably exclude both Beranger and Bigari as the author of the Holycross plan, we are no nearer discovering who it was who did it.

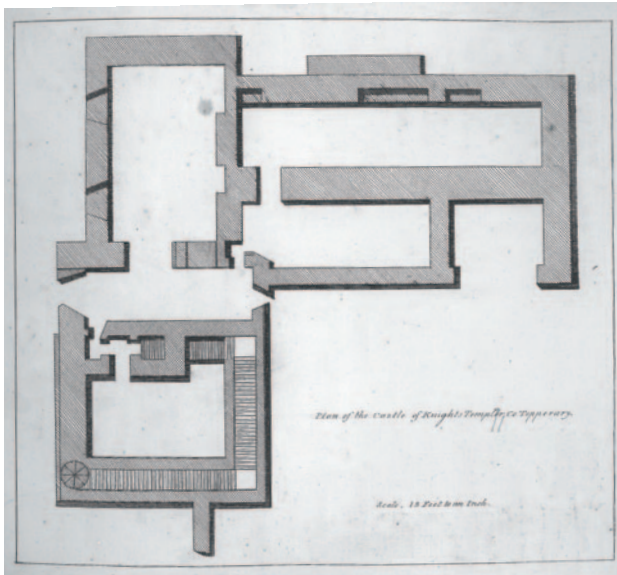
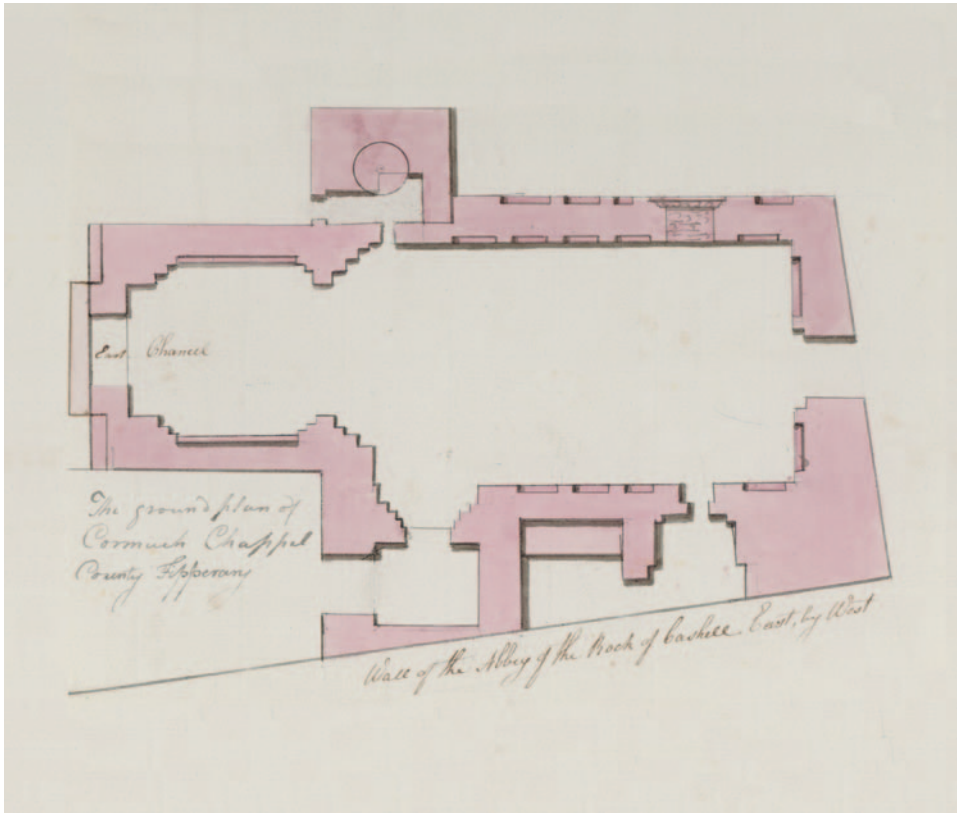
As if to support the suggestion that an as yet unidentified surveyor must have accompanied Barralet on the trip, the same hand is also responsible for the plan of Cormac's Chapel on the Rock of Cashel (Plate 5) (now in the Cooper Collection at the National Library), and engraved by a different hand (in the form of plate 111) in the first volume of Grose's *Antiquities*. What is interesting about this plan is that the south doorway of Cormac's Chapel would appear to have been blocked up in the eighteenth century, and, for that, the chapel was unexpectedly given a west door, of which there is no apparent trace. Access would appear to have been gained through the old door in the south tower, if not also in the north tower. The original plan (but not the Grose engraving of it) shows a long rectangular slab in the exterior niche

just to the east of the main north door, and supports the notion that this was the original location of the sarcophagus now at the interior west end of the chapel.¹⁶

The same hand that engraved the Holycross plan is likely to have been also responsible for the plan of what is called the *Castle of Knights Templar. Co. Tipperary* (plate 117 in volume 1 of Grose). The Cooper Collection preserves a proof of this engraving (Plate 6), on which an unidentified hand corrected the spelling Templar to Templar – an emendation not carried out in the final printed engraving. Formerly attached to the proof with the aid of a pin is a scrap of paper bearing handwriting in ink with the following text, which also failed to make it into the published letterpress: ‘Remarks on the Plate to be noticed in the Description. The castle is vaulted in ground floor and attic Story. In the town of Thurles, belonging to Mr. Mathews of Thomastown, Co. Tipperary.’

Despite Grose’s attribution of the castle to the Knights Templars – which, according to him, was only ‘ascribed to this military order on no better authority than tradition’¹⁷ – this plan is much more likely to be that of a tower-house now known as the Black Castle near the western end of Liberty Square in Thurles,¹⁸ and which is, presumably, identical to the building seen through the archway in Barralet’s drawing engraved under the title *Thurles Castle* in plate 119 of volume I of Grose’s *Antiquities* (Plate 8). The archway was most likely a town gate,¹⁹ and the squared and rounded towers flanking it probably belonged to the town walls that may once have enclosed an earlier, thirteenth-century castle, which also included a motte.²⁰ This motte forms the foreground of an attractive signed Barralet pen-and-wash drawing from the Cooper Collection (Plate 13).²¹ Captioned *Thurles (Ballytrant)*,²² its sides appear to have been moulded into a spiral shape for easy access to the top,²³ presumably an eighteenth-century alteration to make it into a folly rather like that formerly in the grounds of Templeogue House outside Dublin.²⁴ Just to the left of the summit of the motte is the top of a tower, which was probably part of the Black Castle, though its crenellated skyline seems to differ from that of the tower seen in Grose’s *Thurles Castle* engraving (Plate 8). Visible slightly to the left, and lower down the ‘spiral’, is the roof of a house (probably that of Mr Mathew), while the left of the picture focuses on a tall, round bastion which looks as if it were one of a number of towers spread along the length of the town walls – like that seen also in the *Thurles Castle* engraving (Plate 8).

A further example of one of these round bastions is visible in another view engraved by Grose after Barralet, and bearing the title *Castle of the Knights Templars in Thurles* (Plate 11).²⁵ It is visible just to the right of a tower-house which is called the Bridge Castle,²⁶ as it guards the crossing of the River Suir at the eastern entrance to the town from the Cashel road. This view is the only instance among Barralet’s Tipperary views where we can compare the engraving with the artist’s original pen-and-wash drawing (Plate 12). When we place the two together, we can



5 – The draughtsman of the plan of Cormac's Chapel on the Rock of Cashel has not yet been identified.

He shows an unexpected door in the west wall and the probable original location of the sarcophagus in an exterior niche to the east of the north doorway. (courtesy National Library of Ireland [Prints & Drawings Dept, 2122 TX(98)])

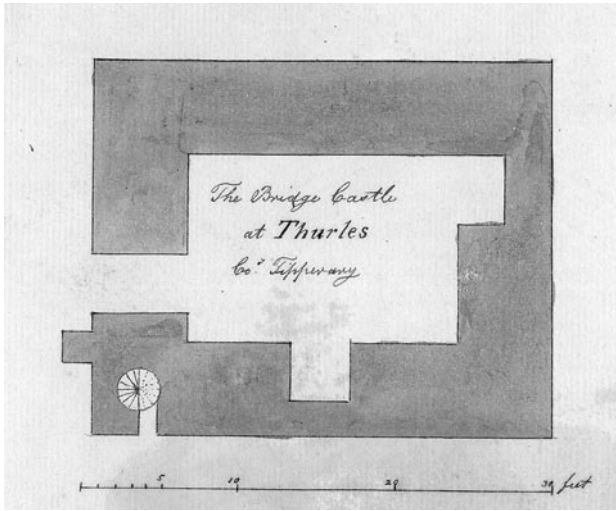
6 – The plan of the Castle of the Knights Templar is a proof for an engraving in the first volume of Grose's ANTIQUITIES OF IRELAND (courtesy NLI [Prints & Drawings Dept, 2122 TX(4) 48])



7 – Grose's engraving of the Cistercian abbey of Kilcooley (*ANTIQUITIES, I, pl. 115*)
This is the only instance of the artist's name, 'Baralet', being given in the caption, but that was because it was wrongly attributed to Bigari in the accompanying letterpress.

8 – Barralet's drawing of Thurles Castle shows a view through a long-vanished gate in the town walls to a tower-house now known as the Black Castle (*Grose, ANTIQUITIES, I, pl. 119*)





9 – Plan of the Bridge Castle in Thurles, signed by A.C. [Austin Cooper] and dated October 1799

(bottom right; not visible here).

This plan was probably based on a lost original from 1780, which presumably omitted to give the name of the draughtsman (courtesy NLI [Prints & Drawings Dept, 2122 TX(4) 28])

see how well the London engraver Sparrow has responded to the quality of the original, making us all too aware of how sad it is that we have lost the other Barralet originals which went into the making of the Tipperary engravings in Grose. Attached to the drawing is the inscription:

The Town of Thurles with the Castle where in the Duke of Ormond was born, the new Market House²⁷ and Part of the Knights Templars Castle belonging to Mr Mathew of the county Tipperary. The titular Archbishop of Cashell has his seat in the town.

The apparent confusion that arises in trying to identify Grose's nebulously circumscribed castles in Thurles is exacerbated by the fact that he does not use the term Bridge Castle for the tower-house beside the bridge, as illustrated in both the drawing and the engraving.²⁸ Yet that is the title given to a plan of a tower described as *The Bridge Castle at Thurles, Co. Tipperary* in the National Library (Plate 9). This, however, is signed with the initials A.C. for Austin Cooper, and dated October 1799, but may conceivably have been copied from an original that emanated from the 1780 tour of Tipperary.²⁹

Another Thurles view by Barralet survives only in engraved form in the second volume of Grose's *Antiquities*. This is St Mary's church (numbered plate 105), which is presumably that replaced by the present Protestant church built in 1852 (Plate 14).

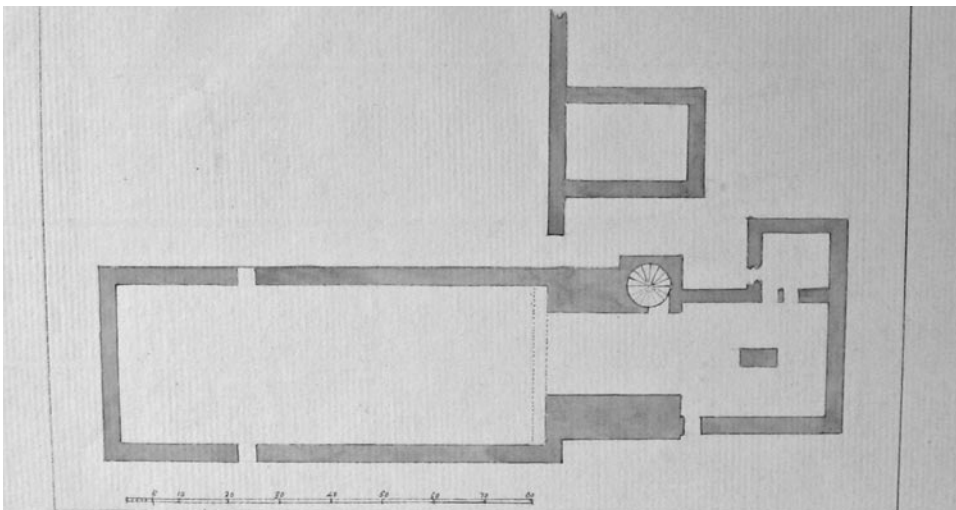
A portfolio once belonging to Burton Conyngham that was later part of the Phillipps Collection, before being bought about seventy years ago by the National Library, contains a manuscript plan bearing the caption *Church Castle near Thurles* (Plate 10).³⁰ The nave and chancel church with tower and separate building fits in so

well with Pococke's description of the old Carmelite friary as 'a convent, a tower & some part of the cross isle to the north',³¹ that we can say with some confidence that it represents a plan of the friary which formerly existed near the east bank of the Suir where the Catholic Cathedral of the Assumption now stands.³² The words 'The Reduced Drawing' under the caption suggests that this drawing was a scaled-down version of the original, and prepared for inclusion in Grose's *Antiquities*, but never actually published. The same fate may have befallen another unnumbered plan in the same portfolio, that described as 'Thurles Begg 3 miles from Cashell, Co. Tipperary, quite in ruins' (Plate 15), which survives in a larger and a reduced version. Drawn originally at a scale of 25':1", it shows an impressive-looking tower-house with bawn, of which little more than the foundations remain today. Both of these plans, about which no further information is given, may well have been products of the Tipperary expedition of 1780, though this cannot be proven.

Of the other two Tipperary engravings after lost originals by Barralet in the second volume of Grose's *Antiquities*, plate 103 illustrates the Franciscan Abbey in Cashel (Plate 17), which has long since disappeared. Austin Cooper's drawing of it shows a man with a pickaxe seemingly in the process of demolishing it in June 1781, which only helps towards confirming the date of 1780 for Barralet's Tipperary tour.³³ The angle taken by the artist provides an attractive vista through to the Rock of Cashel in the background. The other engraving (Plate 18) is also a Cashel subject, the *Black or O'Hare Abbey* (plate 104 in volume II of Grose), which

10 – CHURCH CASTLE NEAR THURLES can be identified, with probability, as the old Carmelite friary in the town, which was replaced by the present Cathedral of the Assumption

(courtesy NLI [Manuscripts Dept, MS 671])







opposite

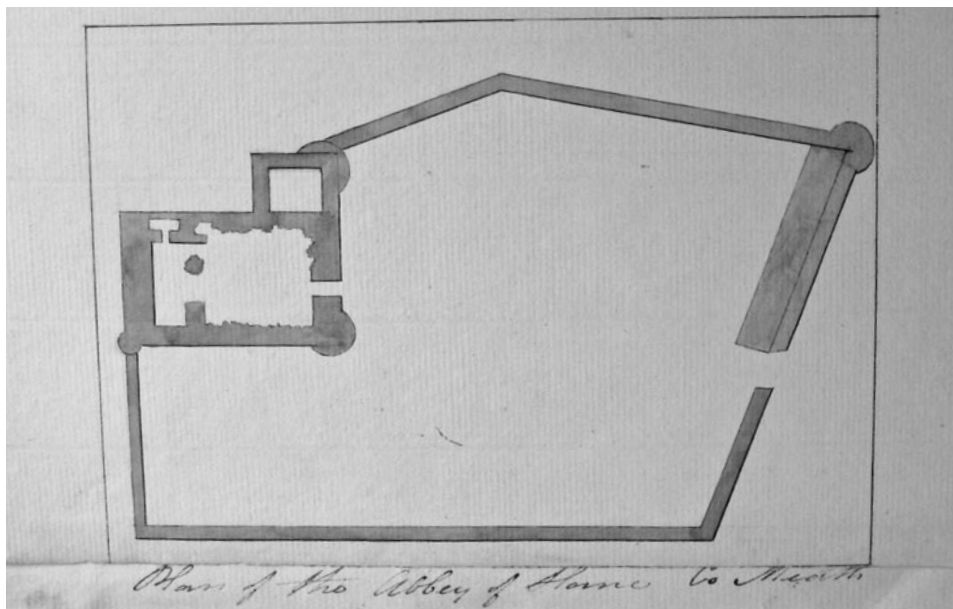
11 – The engraving described as CASTLE OF THE KNIGHTS TEMPLERS IN THURLES in Grose shows a view westwards past the Bridge Castle to the Market House in the background (Grose, *ANTIQUITIES*, I, pl. 116)

12 – Barralet's beautifully atmospheric drawing of the view across the bridge is the only Tipperary instance where we can compare the artist's original with its engraved version (top) (courtesy NLI [Prints & Drawings Dept, 2122 TX(74)])

13 – Pen-and-wash drawing by Barralet of the Norman motte in Mr Mathew's park at Ballytrant in Thurles, which includes castle buildings in the background (courtesy NLI [Prints & Drawings Dept, 2122 TX(67)])

14 – St Mary's Church, Thurles, as engraved in the second volume of Grose's *ANTIQUITIES* (pl. 105), was probably the predecessor to the present Church of Ireland church





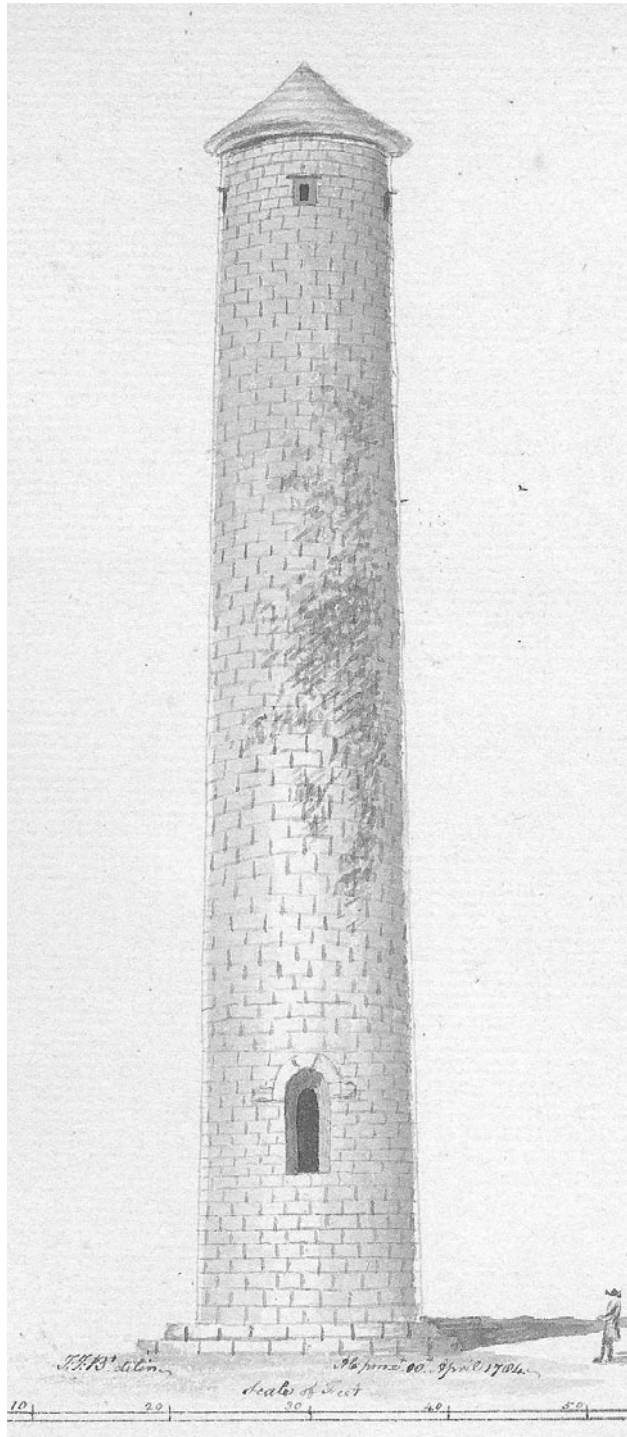
15 – *The plan of the tower-house and bawn at Thurles Begg, three miles from Cashel, helps to indicate the outline of the now poorly-preserved walls on the ground*
 (courtesy National Library of Ireland [Manuscripts Dept, MS 671])

surprisingly does not take advantage of the view to the Rock in the distance, perhaps because the building seen from an angle that would have included it was less attractive to the artist's eye.

Before concluding, it is worth making mention of two other Barralet drawings of Tipperary monuments which have only survived in copies. One of these is of the Round Tower of Roscrea (Plate 16), which has come down to us through a copy made by Austin Cooper in 1784.³⁴ It is only through the initials J.J.Bt. in small letters at the bottom of the tower that we know that it must indeed be by Barralet, whose treatment of the masonry may have been less schematic than in Cooper's copy.

The other copy is of a castle two miles from Cashel (Plate 19), which I have not yet been able to identify.³⁵ It is illustrated on page 60 of a National Library album, which is known as the Grose album because it contains a number of drawings which were engraved in Grose's *Antiquities*, but this was one which, like the Ballytrant drawing mentioned above, did not pass the final selection process for engraving. But it does help to demonstrate that it is only through the work of Edward Ledwich in editing Grose's *Antiquities*, together with the collections of William Burton Conyngham and Austin Cooper, as well as the Society of Artists exhibition, that we are able to reconstruct the activity of Barralet in Tipperary as

16 – Near the bottom of Austin Cooper's drawing of the round tower in Roscrea are the letters J.J.Bt., indicating that Cooper was copying an original by John James Barralet, which is the only evidence we have for his presence in that town (courtesy NLI [Prints & Drawings Dept, 2122 TX(1) 58])







19 – Page 60 of the National Library's so-called 'Grose album' is a copy of a Barralet drawing of a castle two miles from Cashel that has not yet been satisfactorily identified
(courtesy NLI [1976 TX])

part of Burton Conyngham's great scheme of around 1780 to produce volumes of engravings illustrating Irish antiquities. It also helps us to see his drawings as engraved in Grose as belonging to around 1780 rather than, as is normally thought to be the case, showing the monuments as they were in the 1790s, when Grose was published. The Tipperary tour can now join Connacht and Wicklow/Wexford, among others, as areas where Burton Conyngham had artists record some of Ireland's most noteworthy ancient monuments as they were in the eighteenth century.

opposite

17 – The Franciscan friary in Cashel had probably been demolished some fifteen years by the time Barralet's drawing of 1780 was finally engraved (Grose, *ANTIQUITIES*, II, pl.103)

18 – Barralet's view of the Cistercian Hore Abbey presents it from an angle that does not include the Rock of Cashel as a background (captioned *BLACK OR O'HARE ABBEY* in Grose, *ANTIQUITIES*, II, pl.104)

ACKNOWLEDGEMENTS

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ENDNOTES

- ¹ C.E.F. Trench, 'William Burton Conyngham (1733-1796)', *Journal of the Royal Society of Antiquaries of Ireland*, 115 (1985) 40-63; C.E.F. Trench, 'William Burton Conyngham "profound scholar and antiquary"', *Ríocht na Míde*, 8, 1 (1987) 113-28.
- ² W.D. Love, 'The Hibernian Antiquarian Society. A Forgotten Predecessor of the Royal Irish Academy', *Studies*, 51 (1962), 419-31.
- ³ P. Harbison, *Beranger's Views of Ireland* (Dublin 1992); P. Harbison, *Beranger's Antique Buildings of Ireland* (Dublin 1998); P. Harbison, *Beranger's Rambles in Ireland* (Bray 2004).
- ⁴ G. Meissner (ed.), *Allgemeines Künstlerlexikon*, 10 (Munich and Leipzig 1995) 602-04.
- ⁵ P. Harbison, 'Our Treasure of Antiquities', *Beranger and Bigari's Antiquarian Sketching Tour of Connacht in 1779* (Bray 2002).
- ⁶ P. Harbison, 'Glendalough drawings of 1779 in the Royal Irish Academy Library', T. Condit and C. Corlett (eds), *Above and Beyond: essays in memory of Leo Swan* (Bray 2005) 450-60.
- ⁷ P. Harbison, 'Barralet and Beranger's Antiquarian Sketching Tour through Wicklow and Wexford in the Autumn of 1780', *Proceedings of the Royal Irish Academy*, 104c (2004) 131-90.
- ⁸ These articles were assembled posthumously in Sir William Wilde, *Memoir of Gabriel Beranger, and his Labours in the Cause of Irish Art and Antiquities, from 1760 to 1780* (Dublin 1880).
- ⁹ A.M. Stewart, *Irish Art Loan Exhibitions 1765-1927: Index of Artists*, I (Dublin 1990) 31.
- ¹⁰ P. Harbison, "'Irish Artists on Irish Subjects": the Cooper Collection in the National Library', *Irish Arts Review Yearbook*, 17 (Dublin 2001) 61-69.
- ¹¹ P. Harbison, "'A Man of Talent", John James Barralet (1747-1815)', *Ireland of the Welcomes*, 53, 6, Nov-Dec 2004, 18-23. See also Harbison, 'Barralet and Beranger's Antiquarian Sketching Tour'.
- ¹² W.G. Strickland, *A Dictionary of Irish Artists*, 2 vols (Dublin and London 1913) I, 28-29.
- ¹³ R L. Raley, 'John James Barralet in Dublin and Philadelphia', *Irish Arts Review*, II, 3 (Dublin 1985) 19-25.
- ¹⁴ A. Bonar Law and C. Bonar Law, *The Irish Prints of James Malton* (Dublin 1999) 3-4.
- ¹⁵ See works cited in n.1.
- ¹⁶ J. Bradley, 'The Sarcophagus at Cormac's Chapel, Cashel, Co. Tipperary', *North Munster Antiquarian Journal*, 26 (1984) 16.
- ¹⁷ F. Grose, *The Antiquities of Ireland*, I (London 1791) 71.
- ¹⁸ J. Farrelly and C. O'Brien, *Archaeological Inventory of County Tipperary, Vol. I – North Tipperary* (Dublin 2002) 381-82, no. 2409.
- ¹⁹ A. Thomas, *The Walled Towns of Ireland*, II (Dublin 1992) 192.

- ²⁰ Farrelly and O'Brien, *Archaeological Inventory*, 296, no. 2068. See also the map on p.487 for the presumed location of this and other Thurles monuments drawn by Barralet.
- ²¹ Slightly defective in the bottom left-hand corner, it is surprising that its quality did not merit its inclusion among the works displayed at the Society of Artists Exhibition in 1780, or among the engravings in Grose's *Antiquities*.
- ²² The word Wexford was added later in pencil, under the mistaken impression that the mound was that in the townland of the same name in county Wexford.
- ²³ J. McVeigh (ed.), *Richard Pococke's Irish Tours* (Dublin 1995) 137.
- ²⁴ Harbison, *Beranger's Rambles in Ireland*, 14-15.
- ²⁵ Grose, *Antiquities*, I, pl.116.
- ²⁶ Farrelly and O'Brien, *Archaeological Inventory*, 382, no. 2410.
- ²⁷ The Market House can be seen beyond the bridge in the centre of the town in Grose's engraving of the *Castle of the Knights Templers* (Plate 11).
- ²⁸ Compare his *Castle of the Knights Templers* and *Thurles Castle* with the various castles and sites listed in Farrelly and O'Brien, *Archaeological Inventory*. Further illustrations of the castle complex in Thurles can be found in D.C. Grose's drawing in *Irish Penny Magazine*, I, 52, 28th December 1833, as well as one by 'B', engraved by Jukes, in the King's Topographical Files 55,6 in the British Library and an unpublished drawing on p.91 of the first volume of Captain Edward Jones's album of drawings of around 1836, preserved in the library of the Society of Antiquaries in London.
- ²⁹ Austin Cooper is known to have been very active in October 1794 and again in October 1799 in copying earlier drawings, a considerable number of which were almost certainly from the collection of William Burton Conyngham. See Harbison, '*Our Treasure of Antiquities*', 20.
- ³⁰ Bearing the title *28 Views and plans from Col. Conyngham's Collection*, it was formerly MS 20865 in the Phillipps Collection. A.N.L. Munby (introducer), *The Phillipps Manuscripts* (2001) 386, reproduces the entry in the old catalogue of the collection, which sheds further light on the portfolio and its contents in saying that it was 'supposed to be made for Capt. Grose's *Antiquities*, as they were found in a collection of Grose's drawings'. We do not know which views the portfolio originally contained, as they have all been removed, but it is likely that some of them are now preserved in the National Library's Prints and Drawings section, either separately or as part of the Austin Cooper Collection. The plans remaining in the portfolio include some duplicates, including the plan of Thurles Begg, mentioned below, but none of the individual sheets is numbered.
- ³¹ McVeigh, *Pococke*, 137.
- ³² Farrelly and O'Brien, *Archaeological Inventory*, 267, no. 1916.
- ³³ Peter Harbison, *Cooper's Ireland: Drawings and Notes from an Eighteenth-Century Gentleman* (Dublin 2000) 59.
- ³⁴ Published in Harbison, *Cooper's Ireland*, 129.
- ³⁵ It has similarities with Ardmayle and Ballynahinch Castles, but seems to be identical with neither, nor does it correspond exactly to the plan of Thurles Begg (Plate 19).