



*1 – Inlaid marble chimney-piece, Charlemont House (Hugh Lane Gallery), Dublin
(photo: the author)*

In search of Bossi

CONOR O'NEILL

WHILE THERE HAS BEEN EXTENSIVE RESEARCH IN THE AREA OF EIGHTEENTH-century interior decoration in Ireland, with a particular emphasis on plasterwork and painting, chimney-pieces have, by and large, avoided the spotlight of academic interest. As a result little is known about the marble chimney surrounds that were often the focal points adorning many a grand room.

Many difficulties are encountered when researching eighteenth-century chimney-pieces, which may explain the reluctance to pursue this subject. The factors which affect this study become more extreme when an attempt is made to isolate or identify the work of a single craftsman of the period. A further complication is the proliferation of modern reproductions by firms – most notably Sharpe and Emery – which flourished during the early part of this century.

The most important consideration is that these objects are easily installed, taken down or removed, and broken up. Furthermore, many changes have taken place within the boundaries of the Georgian city of Dublin and country houses throughout Ireland, with the result that the chimney-pieces have long since been removed from their original locations. While some chimney-pieces have remained in situ, others have found their way further afield, and often only resurface in house sales or auctions.

The removal and sale of chimney-pieces is not a new phenomenon. In their day they were valuable assets, the value of which could be realised in sales separate to those of the main house or estate. An example of this can be seen in the advertised sale of the Kilruddery estate held on Saturday 28 April 1711 at Dick's Coffee House in Skinners Row, Dublin:

Memorandum. There are 7 Chimney Pieces, Pillars and Hearths, 17 window plates, and a large Side-board Table, all of pure marble of different Colours, these with the Fish and 120 Brace of Deer, and Pigeons are to be Sold, Separate to the House and the Land, or together...¹

By contrast, it is also noteworthy that chimney-pieces have been mentioned as fixtures and points of note inclusive in the sale of a property:

To be sold by Auction by Robert Crowe, Upholder and Auctioneer on Thursday the 10th February 1780, by order of the Assignees of Stephen Moore Esq., at his Dwelling-house, the North Side of St Stephen's-green. The Interest in the Lease said House, and also the Household Furniture, highly finished and fashionable Plate, plated Ware, etc. of the said Stephen Moore; the Lease is a Term of 3 lives (all the Lives in Being) at the small Rent of 1001 per annum, and a Pepper Corn Fine on each Removal. The House is no longer built than 3 Years, by the late Lord de Montalt; it is capitally finished, and has every necessary inside and outside Office. The Purchaser will not have one Shilling to Lay out for many Years either on the House or Offices. Its Situation for Air cannot be equalled, having to its front the Beaux Walk. Mr Moore paid a fine of 12001 and expended 3001 in putting up superb and elegant variegated Chimneypieces and other necessary Improvements.²

SCAGLIOLA

The term scagliola is derived from the manner in which small chips of marble, or scaglia, were employed in its production. This was a substance which was used to imitate marble and ornamental hard stones. The composition of different recipes for scagliola appear to have varied considerably. In this respect, it is important to bear in mind the great versatility and many applications of scagliola; it is interesting to note that craftsmen in the eighteenth century often combined the trades of marble-worker, stucco-worker and scagliolist.

Scagliola exists in two forms: architecturally in columns, wall and floor veneers imitating marble; and pictorially recreating scenes on marble or scagliola slabs, or inlaid designs applied in a decorative manner to various grounds. A legacy of Pietro Bossi's great renown was the designation of the terms 'Bossi-work' or 'Bossi-inlay' to describe the technique of inlaying marble.

The process was first developed by the Romans and was used to veneer walls and floors. It was brought to such a high standard then and later during the eighteenth century that it was often difficult to distinguish between the real stone and the imitation. According to tradition, the art was revived by a native of Lombardy, Guido del Conte, a master mason born at Carpi in the mid-sixteenth century. The technique was already known in the area, and in southern Germany, but Guido del Conte, also known as Fassi or Sassi, is generally accredited with its perfection.³ The

art of scagliola thrived at Carpi and the surrounding area until the middle of the eighteenth century, during which time the tradition was passed on through families, most notably the Griffoni and the Gavignani.

The decorative technique of scagliola reached its most celebrated period during the eighteenth century at the Tuscan monasteries of Vallombrosano, and S Reparata at Marradi. This was largely due to the work of the Friar Don Enrico Hugford, and his assistants Don Petro Belloni and Don Torello Mannini.⁴ Along with them, there was the only known lay apprentice to Don Enrico Hugford, Lamberto Christiano Gori, from Leghorn. Gori provided our only contemporary description of the scagliola techniques practised by the monks. An extract from it reveals not only the method and uses, but also offers an explanation for the great delays endured by patrons:

This material called scagliola or specchio d'asino is calcinated or reduced to a friable condition by heat, ground into a very fine powder and then made into a paste which can be rolled out into various shapes and sizes. When the slab of paste hardens the surface is indented according to the design or pattern to be depicted, and then inlaid with fresh paste mixed with whatever colours are needed for the picture. Only with extreme application and patience can such painstaking work be brought to completion and perfection. The Object of the technique is to emulate the art of painting (in oils or fresco) by representing in coloured scagliola and with equal naturalism, landscapes, seascapes, flowers, fruits, animals etc. and even the human figure itself. When completed the surface of the scagliola can be polished and all trace of the inlaying technique is thus concealed. Indeed, scagliola pictures have often been mistaken for paintings under glass. Scagliola is so hard it can be used for floors and so durable it is often used instead of marble for tombs and church monuments.⁵

PIETRO BOSSI: THE EVIDENCE

There is a generally recognised belief that during the late eighteenth century, an Italian craftsman came to Ireland and was involved in the manufacture of inlaid marble chimney-pieces and table-tops. Over the decades and centuries which have passed since Pietro Bossi appears to have suddenly ceased production, a large body of colourful myth has been built up around his character. It is now the case that his local reputation has influenced the attribution of many chimney-pieces in Dublin, Ireland, and further afield. This is largely perpetuated by dealers and auctioneers who are all too aware of the financial implications that follow from

attributing a chimney-piece to Bossi.

With such a reputation it would be reasonable to expect that a great deal of information existed surrounding this craftsman's work. This is certainly the case for a number of contemporary craftsmen working in England, performing well documented contracts for illustrious and clients. However, no similar records have, as yet, come to light regarding any work carried out by Bossi. It is important to note that there is no single documented chimney-piece that can be linked to Bossi. No contemporary diaries, journals or correspondence dealing directly with the subject have been found. Furthermore, no advertisements have been found in newspapers, where Bossi would have proposed to introduce himself and his skills to the public. The task of attributing any one chimney-piece to his hand is not only difficult, but probably impossible in the circumstances. The only evidence that exists linking Pietro Bossi to Dublin, or indeed Ireland, is the registration of his name in *Wilson's Dublin Directory* from 1785 until 1798. The directory was, to quote the compiler, 'An alphabetical list of the Names, Occupations, and places of Abode (numbered) of the Merchants and Traders of the City of Dublin'.⁶

Bossi arrived in Ireland prior to 1785. In order to appear in the 1785 edition it would have been necessary to register with the compilers of the directory in 1784. In the 1785 edition, a certain 'P. Bossi' appeared, registered as an 'Inlayer in Marble and Stucco-worker', with an address at no. 22 Fleet Street. The same advertisement was published in 1786. However, in the 1787 edition, the registered 'place of abode' was changed to no. 38 Fleet Street, and remained as such until 1798. The only other alteration to the registration in the directory was the inclusion of the Christian name Peter in the 1790 edition. It was often the practice for foreigners who were working in Dublin to anglicise their Christian names in the directory during this period.

No reference to no. 22 Fleet Street can be found in the Registry of Deeds during this period. However, no. 38 was referred to in a deed registered on 9 October 1787.⁷ It recorded a mortgage of a leasehold interest in no. 37 held by Micheal Dalton, an apothecary, to Alice Chaigneau of Aungier Street. In the mortgage, no. 38 was said to be on the north side of Fleet Street and in the possession of Mr Salkeld esq.

Prior to 1775, properties or sites were not numbered and were often identified by description, which included the side of the street they were situated and the length of frontage. The Registry of Deeds only records two properties on Fleet Street with workshops during this period, both belonging to cabinet-makers.⁸ No. 38 Fleet Street was probably where Bossi had lodgings. The marble panels for a chimney-piece or table-top would not have been inlaid in the house where it was commissioned, and it is unlikely that he had a workshop at that address because there would not have been the space to store and work large quantities of marble. In addi-

tion, no. 38 Fleet Street was let to more than one person. In *Wilson's Dublin Directory*, Jacob Pemberton was registered as a 'Harpicord maker' at the same address from 1793 until 1797.

There are very few clues as to where Pietro Bossi originated or where he may have worked before arriving in Ireland. Thieme Becker may offer some assistance. The lexicon records the existence of an eighteenth-century family of stuccodores called Bossi from the area of Porto d'Arcisate, near Como in northern Italy. These itinerant craftsmen worked mainly in the affluent cities of southern Germany and Czechoslovakia. Towards the end of the entry on the Bossi family, there is an interesting aside where a family member is recorded combining the trades of stuccoworker and marbleworker: 'The stuccowork of the columns and the other stuccowork in the Catholic Hofkirche in Dresden was completed in 1765 by a marbleworker called Bossi.'⁹

It is more than likely that Pietro Bossi was one of a great number of itinerant craftsman working throughout England, Germany and Italy. It is quite believable that en route to Ireland Bossi passed through England, where his inlaying techniques were much in practice, but there is no record of him working there. Similar research in England points to the fact that the one thing all these people have in common is that they do not appear in the normal documents or records concerned with residents.¹⁰ Perhaps if there was no free directory in Dublin during the eighteenth century we would have little or no idea who may have been responsible for a great number of inlaid marble chimney-pieces.

While Pietro himself has not yet been found recorded in any receipt or account book, a possible kinsman of his, George Bossi, was receiving payments for work as a 'Stucco-man' at Mountainstown, County Meath, from 11 April 1813 until 13 August 1814.¹¹

SCAGLIOLA IN ENGLAND

Furniture decorated with scagliola inlays had been introduced into Britain as early as the 1670s. An example of this early work, attributed to Dutch craftsmen, can still be seen in the Queen's drawing room at Ham House in Middlesex. It was not until the 1760s and 1770s that scagliola became fully accepted as a fashionable technique of decoration. By the 1780s it was being exploited by some of the most prominent designers of the day, such as Robert Adam, James Wyatt, John Carr, Thomas Leverton, George Steuart and George Richardson, for columns, pilasters, pedestals, table-tops, and for the richly decorated chimney-pieces: 'We frequently see friezes and pilasters inlaid with various coloured marbles, but they always

appear flat and dull: on the contrary, those done in scagliola in various colours, look lively and brilliant.'¹²

The names of the craftsmen who worked in England are recorded, and include the most celebrated Domenico and Guiseppe Bartoli, a father and son from Leghorn. John Augustus Richter resided in Dresden until the early 1760s before coming to England where he took out a patent protecting his technique (1770 no. 978): 'an Art or Method of inlaying Scagliola or plaister in and upon Marble and Metals to imitate flowers, trees, fruits, birds ... and all sorts of ornaments'.¹³ He later exhibited his decorative scagliola work in the Free Society of Artists in 1782 and 1783.¹⁴ Richter was operated in successful partnership with the Bartolis, and they shared a premises in Great Newport Street from 1767 until 1797.¹⁵

Another craftsman, called Vassalli, was recorded working in the Temple of the Winds at Castle Howard in 1739.¹⁶ Charles Clerici worked in France before collaborating with John Carr at Thoresby in Nottinghamshire, and later worked for Lord Rockingham at Wentworth.¹⁷ Native craftsman such as Vincent Bellman and Joseph Alcott were eventually deemed to be competent in the production of scagliola, and were being commissioned in the 1790s.

Many of the English inlaid marble chimney-pieces were highly decorated. Picturesque scagliola panels and inlaid scagliola motifs were often combined with encaustic and painted images and ormolu. The Irish inlaid chimney-pieces and table-tops are not comparable to those produced in England. The inlaid decoration found on the Irish examples is more restrained and the colours stronger in tone, allowing the elegant white marble and decorative inlays to complement each other.

SCAGLIOLA IN IRELAND

A taste for furniture decorated with scagliola had developed quite early in Ireland. In the early 1750s, Joseph Leeson and Ralph Howard travelled to Italy on their grand tour. There was another reason for the trip as both had commissioned scagliola table-tops for their respective houses: Russborough House and Shelton Abbey in Co Wicklow. In a letter dated 11 July 1747 from Sir Horace Mann, British Ambassador in Florence, to Horace Walpole, reference is made to Joseph Leeson's commission:

You bid me get two scagliola tables, but don't mention the size or any other particulars. The Man [Don Enrico Hugford] who made yours is no longer in Florence. Here is a scholar of his [Don Petro Belloni], but vastly inferior to him, and so slow in working that he has been almost three years about a pair for a Mr Leeson, and requires still six months more.¹⁸

In a letter, signed ‘Hippocrates’ sent from Florence and dated 20 July 1753, reference is also made to Howard’s table and another for Henry Theophilis Clements.¹⁹

Dear Sir [Ralph Howard]

Give me leave to return you many sincere thanks for your kind favour of the 18th of June, and for the Ale which is now I hope not far from Leghorn; Mr Montgomery desires his compliment to you, and so do’s Mr Clements, son to our Irish Treasurer [Nathaniel] for Whom Don Belloni is hard at work, I am heartily glad that his Scagliola Tables please you so much, and don’t doubt but Mr Clements will like his also...²⁰

A later example – and possibly contemporary with Pietro Bossi’s registration entry in *Wilson’s Dublin Directory* – of Irish interest in scagliola can be found in an advertisement placed in *Faulkner’s Dublin Journal*:

W. Barber, I beg Leave to acquaint the Nobility and the Gentry of Ireland, that he has at very great Expense and Labour, compleated an Apparatus for finishing Glasses of the largest Dimensions (ten Feet or upwards) equal to those done in England or elsewhere and has now some very fine plates for Inspection, being the first-of-the-Kind ever finished in this Kingdom. He also has Pier Tables, beautifully painted on Satinwood, Scijolia ditto, in Statuary Marble, with Gerandoles, Trypods, and Carving and Gilding in different Articles to accompany his large Glasses ... He is just returned from London, where he has collected the newest Taste and Improvements ... great Georges-street.²¹

Notable craftsmen operating in England also received commissions to work in Ireland. During the early 1790s Domenico Bartoli was employed by Lord Belmore at Castlecoole, Co Fermanagh, to produce scagliola columns and pilasters.²² Links between England and Ireland were strong in the eighteenth century, and contemporary tastes travelled relatively quickly from London to Dublin.

THE CHIMNEY-PIECE INDUSTRY IN DUBLIN

A number of stories have arisen in relation to Bossi. Most notably they deal with the need to protect the inlaying technique and the secrecy Bossi required to go about his work. There is a tale which Rev C. Scantlebury SJ recounted:

A legend relates that while he was engaged at work in Belvedere House, Lady Belvedere, with the curiosity of Eve, Looked through the keyhole to try and see what was going on. Bossi, however sensed her presence and blew

some powder through the keyhole which caused the lady a certain amount of physical discomfort.²³

It is likely that there is a certain element of truth to these stories; they are consistent with those of craftsmen working elsewhere attempting to protect what they may have considered a monopoly. In reality, the monopoly on the technique probably did not exist. Techniques may have differed but the end products cannot have been too dissimilar, and as a result Bossi had to compete with the great range of wares offered by the local Dublin chimney-piece makers and stone-cutters. The contemporary newspaper advertisements testify to the range of styles and services offered by the Dublin makers:

To be sold by Auction by Charles Shiel on Monday the 14th of June 1779, at No. 38, Mecklenburgh-street, a curious and extensive Variety of Foreign Marbles, consisting of the finest Jasper, Brocatella, Sienna, Black and Gold, Statuary, Purple Dove and Black Marble being the Stock of the late Mr Thomas Oldham, deceased, also a grand Collection of whole Column and three-quarter Chimney Pieces, solid and curiously inlaid; the Enrichments on the Cornices, Mouldings and Sculpture in Tablets were finished by the best Artists in this City, and a Variety of Term, Pliaster and Console Chimney Pieces all of the best Statuary Marble; some plain Chimney Pieces for Bed Chambers or Attic Stories, these highly finished as Mr Oldham spared neither Pains nor Expense to have them executed in the most exquisite Taste...²⁴

In 1786 James Lynam submitted this notice to the *Faulkner's Dublin Journal*:

Elegant Marble Chimney Pieces, Carved, Inlaid and Plain, James Lynam, Stone Cutter, Successor to the late Charles Lynam, deceased, begs Leave to acquaint the Nobility, Gentry, his Friends, & os that he carries on that Business in all its Branches, Marlborough-street, near the Green. N.B. He is determined that his Work shall be executed in the best Manner and the highest Taste, and at the most reduced Terms.²⁵

In addition to the above, reports and advertisements reveal the identities of other scagliolists working in Dublin. The *Dublin Evening Post* carried an advertisement for Artificial Marble in 1782:

ARTIFICIAL MARBLE, At No. 2, KING'S-STREET, Stephen's Green. Joseph Butcher, from Frankfort, in Germany, imitates all kinds of MARBLE, viz, Columns, Half Columns, Pilastres, & c. in the same manner as on the Pantheon on London;- also Chimney Pieces; Side-Boards, & c. all which he engages to be equal in colour and polish to any kind of Marble.²⁶

An item of news in 1786 reported:

A gentleman on the Ranelagh Road, Already eminently distinguished for his abilities in painting, sculpture and the most masterly and elegant designs, has, after an intense application of several years, found out a composition, which when laid on even common stone, bears a polish equal to the finest marble. It can be diversified like the most beautiful granite or porphyry, and has an equal degree of hardness with those precious productions of nature; and perceives moreover its first appearance, which never wears or falls off, though not placed above half an inch in thickness over the surface of the stone or flag. Chimney pieces, tables, vases, urns, (most highly decorated) are already to be seen, which would no doubt be a considerable saving to the nobility and gentry, when it is considered what vast sums are sent annually to Italy and other foreign parts for articles of this nature, such an invention must be a great advantage to the kingdom in general. When execution is in every respect equal to the most elegant that modern times can possibly produce, and that symmetry and ornament cannot be surpassed, the skilful artist must meet the countenance of every person of true and refined taste.²⁷

Within two years John Baptiste Cuvillie, ‘the gentleman on the Ranelagh Road’, had died. Several notices were to be found in the newspapers advertising his stock in trade. The following notice appeared in the *Dublin Evening Post* in late 1788:

Pictures

The celebrated Collection of the late John Baptist Cuvillié, will be sold by Auction some time in January next.- Catalogues may be had before that time, at No. 25, Ranelagh Road. There are several of the most beautiful of his Composition Chimney-pieces, Tables, Urns & c. yet to be sold. These are well worth the attention of Builders.²⁸

At the risk of conjecture, contemporary notices would appear to suggest the possibility that Bossi may have limited himself entirely to the inlaying of the marble panels of the chimney-piece. The chimney-pieces themselves would have been produced to order, and manufactured, when required, by one of the Dublin makers. The auction notice of Charles Shiel, selling the stock of Thomas Oldham, suggests that many craftsmen were employed in the production of a chimney-piece – stone-cutters to produce the body of the chimney-piece, carvers to supply bas-reliefs and inlayers the decoration.

Another notice in the *Dublin Newsletter* from 1754 testifies not only to this system of finishing chimney-pieces, but also announces to patrons the great skill of the Dublin chimney-piece makers:

A most magnificent and superb chimney piece of white Italian marble, is now finished, for the most excellent young nobleman, Lord Kenmare, to be erected at his seat in the county of Kerry, the whole taken from the design of Indigo Jones [sic]; the stone work was executed by the ingenious Mr Shehan, stone cutter, in Marlborough St, and the carvings by the great Mr Houghton, of Golden lane. This fine piece is compleated with so masterly a hand, as to render both stonecutter and carver an honour to their country, and is a demonstration, that works of this kind, as well as monumental performances, need not be purchased abroad, to the destruction of the trade, and to the prejudice of the natives of this country, who, if properly encouraged, as they are by that worthy patron of the Arts and Sciences, would bring our arts and manufacturers to infinite perfection.²⁹

It is possible many of the craftsman who were involved in the finishing of chimney-pieces did not advertise or announce their services to the public in the newspapers. It is also reasonable to assume their names would not have appeared on receipts. If we are to associate Pietro Bossi with any one identifiable group of inlaid marble panels, the fact that he may have worked for a number of stone-cutters may explain the variety of chimney-pieces with comparable inlaid panels. Furthermore, he may not have been involved in the installation of the chimney-piece, as 'L's have been found carved on the backs of left blockings to act as a guide for another craftsman.

IDENTIFIABLE GROUPS OF INLAID CHIMNEY-PIECES

Continuing studies by the author have shown that there are identifiable groups of chimney-pieces with scagliola inlaid panels. A number of groups can be attributed to the same hand because of the constant repetition of motifs and designs. Of these, the 'Etruscan' group is the most prominent and striking. The elegant decoration of this group includes the repeated use of a limited number of medallions depicting reclining figures, profiles of antique busts, and various standing figures, including dancing muses. The inlaid busts and figures are nearly always distinctively depicted in red or orange silhouette against a dark brown or black ground. Eleven chimney-pieces and a pair of table-tops belong to this group, the most recent addition being a chimney-piece auctioned by Christies in New York on 12 October 1996. The most famous member of this group can be found in the Bossi room at Charlemont House (now the Hugh Lane Municipal Gallery of Modern Art), Dublin (Plate 1).

The excavations at Pompeii and Herculaneum from the mid-eighteenth century inspired an elaborate antique style known as the 'Etruscan style', and deeply

influenced the decorative arts for many years. The style manifested itself in all areas of the furnished interior, from plasterwork and wall coverings to chimney-pieces. The dancing figures which appear upon the chimney-piece in Charlemont House (Plates 2, 3) and on a chimney-piece at Castletownshend are derived from wall paintings discovered in excavations near Pompeii.

The profiled heads and figures inlaid on the chimney-pieces have been inspired by antique gems, cameos and intaglios. These were highly prized, and during the eighteenth century many copies were produced to satisfy the eager demand for them. Many contemporary influences for the various inlaid scenes depicted on the marble panels can be referred to. The same deliberate preference for these subjects can also be found in many other contemporary fashionable modes of decoration. Like many of the ceramic producers of their day, Wedgwood and Bentley relied heavily for inspiration upon the classical discoveries and collections. Their 1774 catalogue advertised the sale of ‘Bas-Reliefs, Medallions, Cameo Medallions, Tablets, & c. chiefly classical subjects’:

The pieces in this class are of various Sizes, from two or three inches in diameter, to sixteen or eighteen. The subjects are either made in the Black Basaltes, which in large pieces, has the Appearance of Antique Bronze; or in the polished biscuit with encaustic Grounds, and have the Effect of Large

2-3 – Charlemont House, Dublin, details of inlay work on left and right jambs
(photos: the author)



Cameos. In this class is included a set of Herculaneum Figures finely Modelled, and highly finished, made both in the Black Basaltes with Etruscan red burnt in Grounds; fit either for inlaying, as Medallions, in the pannels of Rooms, as tablets for Chimney-Pieces or for Hanging up as Ornaments, in Libraries & c...Tablets for Chimneypieces made in this Way, are capable of the highest Finishing, and most perfect Sharpness...³⁰

Another prominent group is easily recognised by its highly realistic portrayal of vine leaves. The subtle and colourful rendering of the broad vine leaves and ribbons are a distinctive characteristic of this group. Examples are to be found in Russborough, Co Wicklow,³¹ and in the director's office of the Victoria and Albert Museum in London.³² There are important comparisons to be made between these two groups, in particular, the excellence of their execution and composition, but moreover the elegant rendering of the foliage and the repetition of motifs confirms that the same craftsman was responsible for both groups.³³

CONCLUSIONS

I have chosen to highlight some of the most important topics and considerations which affect and guide this research. These are constantly reviewed as new information emerges. Obviously the salient point from this study is that there is a lack of contemporary information dealing with Pietro Bossi's activities in Dublin, consistent with itinerant craftsmen of the time. This lack of information is disappointing but important, and when considered, has led to the deduction that Bossi may not have produced his own chimney-pieces or had his own workshop. Instead he may have worked for the various stone-cutters' yards around Dublin, inlaying chimney-pieces and table-tops. No reference can be found to his other advertised, and much forgotten, trade as a stucco-worker. Again, he may have been working with a group of established stuccodores.

There was only one 'Inlayer in Marble' advertising in Dublin during the last quarter of the eighteenth century. With this fact in mind, there is an urge to link Bossi with groups of elegantly inlaid chimney-pieces and table-tops found in Ireland and further afield. The eighteenth-century Dublin chimney-piece makers were highly skilled craftsmen, supplying a large market, and in light of the evidence, it cannot be denied that they produced some fine inlaid marble chimney-pieces. Until such time documentation is found, no attribution to Pietro Bossi can be said to be conclusive.



4 – Inlaid marble chimney-piece, Castletownshend, Co Cork
(photo: the author)

APPENDIX

Provisional list of scagliola-inlaid chimney-pieces and table-tops

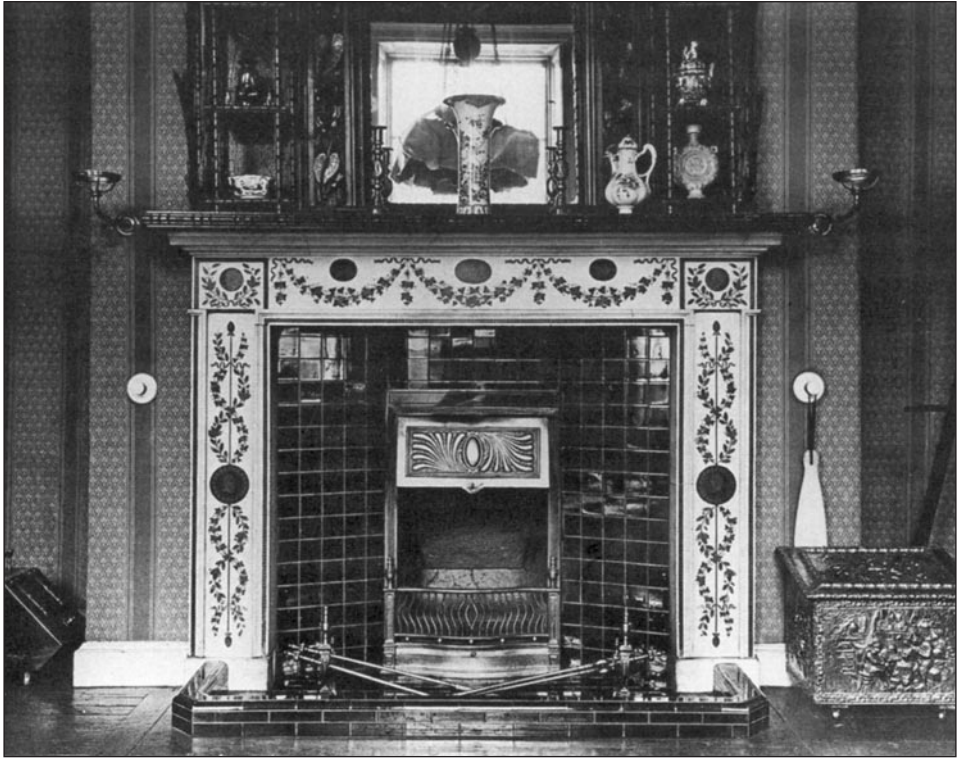
This is a provisional summary list of scagliola-inlaid marble chimney-pieces and table-tops in Ireland, and examples related to those in Ireland found elsewhere. This catalogue is far from being complete as many more examples exist in public and private hands. The chimney-pieces and table-tops are listed by reference to their last known location; further provenance details, where known, are also described.

The list has been divided into various groups of chimney-pieces and table-tops, some of which share similar decorative characteristics. These characteristics may be confined to inlaid medallions, such as in the 'Etruscan' Group, chimney-pieces and table-tops that are almost identical in execution, or chimney-pieces with similar decoration on the pilasters or frieze. The chimney-pieces in group B are most notable for the exquisite rendering of vine leaves on the pilasters and frieze. Groups C and D contain chimney-pieces almost identical in their decoration. Group E is a miscellaneous collection of chimney-pieces and table-tops, some of which share common decorative elements. Instances of similar inlay or decoration are referred to in the entries. An asterisk (*) indicates a table-top.

GROUP A THE 'ETRUSCAN' GROUP

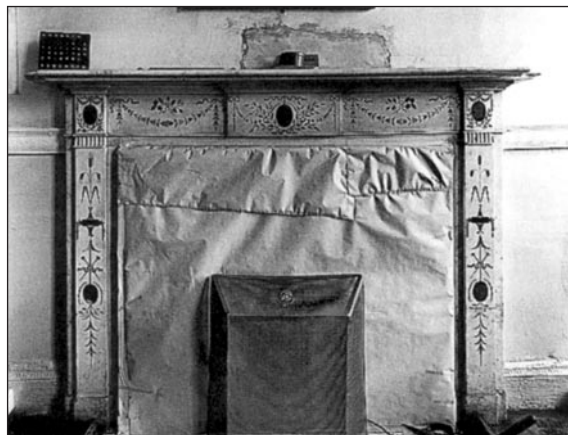
- 1 Bray, Co Wicklow (private collection)
Provenance: Powerscourt, Co Wicklow
Illustration: author's collection
- 2 Carrickmines, Co Dublin
Illustration: *Georgian Society Records*, i, pl. lxxxvii
- 3 Castletownshend, Co Cork (Plate 4)
External dimensions: height 144.7 cm, width 196 cm
Internal dimensions: height 113 cm, width 130.8 cm
- 4, 5 Christie's auction, 7 July 1988*
Provenance: Carton House, Co Kildare
Comment: a pair of inlaid marble table-tops
Illustration: auction catalogue
Dimensions: width 145 cm; depth 54cm
- 6 Christie's auction, 12 October 1996 (Lot 69)
Provenance: property of a Lady; previously with Messrs Pratt & Sons, London, bought from H. Blairman & Sons Ltd, London, in 1952
Illustration: auction catalogue
External dimensions: height 144 cm, width 192 cm; depth of shelf: 17 cm
Internal dimensions: height 119 cm, width 126 cm

- 7 Charlemont House (Hugh Lane Municipal Gallery of Modern Art), Dublin
 (cover illustrations; Plates 1-3)
 External dimensions: height 155 cm, width 197 cm
 Internal dimensions: height 122.5 cm, width 131.7 cm
- 8 Mayfair, London (private collection)
 Illustration: author's collection
- 9 39 Mountjoy Square, Dublin (Plate 6)
 Comment: The inlaid marble panels were stolen from this chimney-piece in 1991. A design for a chimney-piece without inlay decoration, very similar to this chimney-piece, is to be found in the Darley collection of drawings housed in the Royal Irish Academy (ref. 3C34).
 External dimensions: height 135.9 cm, width 182.9 cm
 Internal dimensions: height 106.7 cm, width 121.9 cm
- 10 Partridges, London, 1990
 Provenance: unknown
 Illustration: author's collection
 External dimensions: height 135.2 cm, width 185.5 cm
- 11 Office of An Taoiseach, Government Buildings, Dublin
 Provenance: 45 Merrion Square
 Illustration: *Georgian Society Records*, i, pl. lxxxix
- 12 1 Upper Mount Street, Dublin (Plate 5)
- 13 Unknown provenance
 Illustration: Howard Cescinsky, *English furniture of the eighteenth century*, 3 vols (London 1909-11) iii, 65, pl. 60
 External dimensions: height 137.1 cm, width 175.2 cm
 Internal dimensions: height 111.7 cm, width 118.1 cm
- GROUP B
- 14 Russborough House, Co Wicklow (Plate 7)
- 15 Victoria & Albert Museum, London, A1-1909
 Provenance: This chimney-piece originated in Dublin and became the property of Cecil Goodrich Dolmage esq, LL.D, DCLRP, of 33 Warwick Road, London. It was donated to the Victoria and Albert Museum by J.A. Dolmage, on behalf of his late father, in 1909.
 Illustration: *Georgian Society Records*, i, pl. vc
 External Dimensions: height 141.6 cm, width 187.3 cm



5 – Inlaid marble chimney-piece, 1 Upper Mount Street, Dublin
(Irish Georgian Society Records)

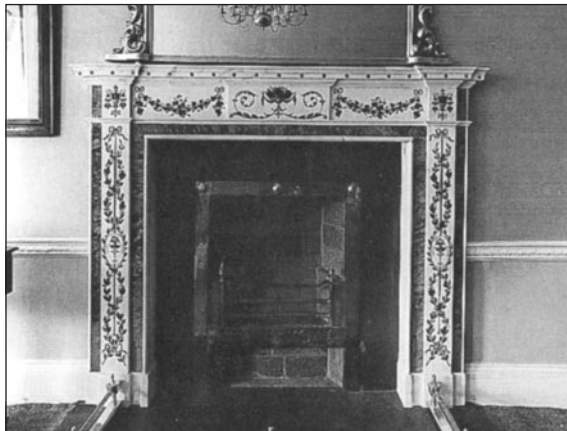
6 – Inlaid marble chimney-piece, 39 Mountjoy Square, Dublin
(courtesy Irish Architectural Archive)





7 – Inlaid marble chimney-piece and table-top, Russborough House, Co Wicklow
(photo: Thomas Gunn, collection Irish Architectural Archive)

8 – Inlaid marble chimney-piece, Avondale House, Co Wicklow
(courtesy Irish Architectural Archive)



- GROUP C 16 National Museum of Ireland, Kildare Street, Dublin
 Provenance: from one of three houses demolished in 1886 to make way for the National Library
 Illustration: author's collection
 External dimensions: height 147 cm, width 186 cm; depth of shelf: 21.2 cm
 Internal dimensions: height 120 cm, width 122 cm
- 17 6 Randolph's Cliff, Edinburgh
 Provenance: 20 North Great George's Street
 Illustration: *Georgian Society Records*, i, pl. lxxxvii
- GROUP D 18 T. Crowther & Son, London
 Provenance: bought from a house sale at Oak Park, Co Carlow, in 1957, and subsequently sold by T. Crowther & Son in 1959
 Illustration: author's collection
 External dimensions: height 157.5 cm, width 198 cm
 Internal dimensions: height 122 cm, width 132 cm
- 19 Vizcaya Museum and Gardens, South Miami, Florida
 Provenance: Pratt & Son, London; previously from a house in Merrion Sq.
 Illustration: F. Lewis Hinckley, *A directory of antique furniture; the authentic classification of European and American designs for professionals and connoisseurs* (New York 1953) pl. 878A
- 20 Unknown provenance
 Illustration: author's collection
- GROUP E 21 Áras an Uachtaráin (Vice Regal Lodge), Dublin
 Similar or identical inlay: nos 31, 51, 55
 Illustration: Irish Architectural Archive
- 22 Avondale House, Co Wicklow (Plate 8)
 Similar or identical inlay: no. 52
- 23 Baltracy House, Co Kildare
 Similar or identical inlay: nos 2, 30, 44, 45, 54, 50
 Comment: now removed
 Illustration: author's collection
- 24 Belvedere House (Belvedere College SJ), Dublin
 Comment: the inlaid marble plaques above the pilasters were stolen in 1996
 Illustration: author's collection
 External dimensions: height 137.7 cm, width 186 cm
 Internal dimensions: height 114 cm, width 118.7 cm

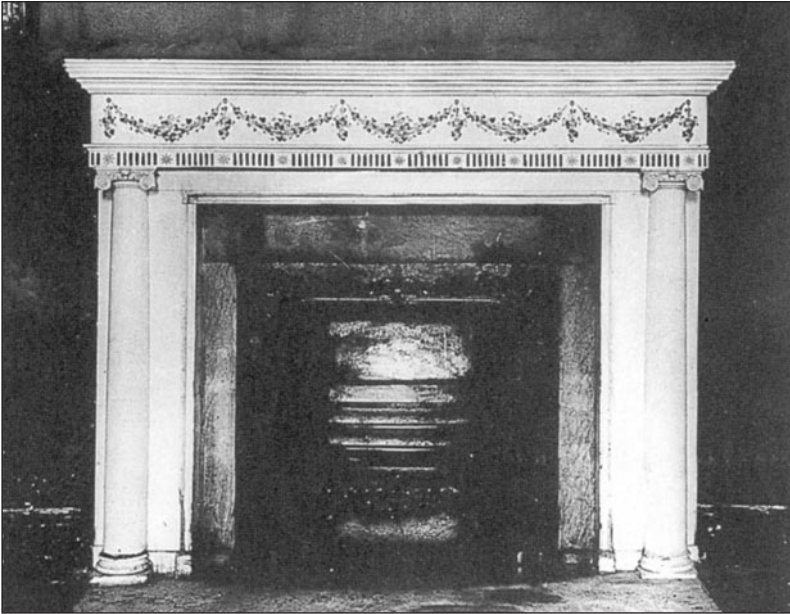
- 25 Belvedere House (Belvedere College SJ), Dublin
 Comment: The style and colouring of the inlay in this chimney-piece is very similar to that found in England.
 Illustration: authors collection
 External dimensions: height 138.5 cm, width 186 cm
 Internal dimensions: height 103.5 cm, width 113 cm
- 26 Castle Blunden, Co Kilkenny
 Comment: very simple inlay decoration upon the plaque in the frieze
 Illustration: Irish Architectural Archive
- 27 Christie's auction, 1 October 1991 (Lot 92)
 Provenance: property of a nobleman
 Similar or identical inlay: no. 19
 Illustration: auction catalogue
 External dimensions: height 138 cm, width 152 cm
- 28 Cooke Antiques
 Provenance: unknown
 Comment: inlay-work restored
 Illustration: *Apollo*, cxxxii, no. 353, July 1991, 8
- 29 Leinster House (Dáil Éireann), Dublin
 Provenance: 6 Upper Merrion Street
 Similar or identical inlay: no. 43
 Illustration: *Georgian Society Records*, i, pl. lxix
- 30 Drum's auction, Co Dublin, 15 February 1997
 Provenance: unknown
 Similar or identical inlay: nos 2, 23, 30, 44, 45, 71
 Illustration: author's collection
 External dimensions: height 137 cm, width 178cm
 Internal dimensions: height 110 cm, width 109 cm
- 31 Dublin
 Similar or identical inlay: no. 21
 Comment: Carved plaques on this chimney-piece are similar to those in the Darley drawings in the Royal Irish Academy (ref. 3C34).
 Illustration: *Georgian Society Records*, iii, pl. c
- 32 Duleek House, Co Meath
 Illustration: author's collection
 External dimensions: height 142.2 cm, width 167.6 cm;
 depth of shelf: 11.4 cm
 Internal dimensions: height 114.3 cm, width 110.5 cm

- 33 Dunsany Castle, Co Meath *
Similar or identical inlay: pair of marble table-tops with similar border decoration to the table-top at no. 59
Illustration: Irish Architectural Archive
- 34 Glenaulin House, Chapelizod, Dublin
Provenance: Mountjoy Square
Comment: simple inlaid plaque with foliate spray
Illustration: Irish Architectural Archive
External dimensions: height 134.6cm, width 172.7cm
- 35 Glin Castle, Co Limerick (Plate 9)
Comment: simple foliate inlays
- 36 Headfort House, Co Meath
Comment: This Chimney-piece was possibly imported from England during the 1770s when work was carried out on the house to the designs of Robert Adam.
Illustration: Irish Architectural Archive
- 37 Headfort House, Co Meath *
Comment: see note above
Illustration: Irish Architectural Archive



9 – Inlaid marble chimney-piece, Glin Castle
Co Limerick (photo: author)

- 38 43 Kildare Street, Dublin
 Similar or identical inlay: no. 72
 Comment: two chimney-pieces photographed in this house with the same simple naive inlaid decoration
 Illustration: *Georgian Society Records*, iv, pl. c
- 39 Lucan House, Co Dublin
 Comment: simple inlay on frieze
 Illustration: Irish Architectural Archive
- 40 Malahide Castle, Co Dublin *
 Provenance: Russborough House, Co Wicklow; sold as lot 11 in a sale of the contents of Newtown Park House, Co Dublin, 20 September 1976
 Similar or identical inlay: nos 55 and 76
 Illustration: auction catalogue
 Dimensions: width: 182 cm, depth: 52 cm
- 41 Mallett, London, 1994
 Provenance: stated to be from Rossmore Park, Co Monaghan, and advertised by T. Crowther & Son in 1965
 Illustration: Mallett Catalogue, 1994; *Connoisseur*, 160, no. 645, November 1965, lxix
 External dimensions: height 145 cm, width 201 cm
 Internal dimensions: height 121.9 cm, width 127 cm
- 42 Mallett, London
 Provenance: auctioned by Sotheby's, 18 November 1994 (lot 43)
 Illustrated: Mallett Catalogue, 1995
 External dimensions: height 149 cm, width 174 cm
 Internal dimensions: height 122 cm, width 117 cm
- 43 Marlay Park, Co Dublin
 Similar or identical inlay: no. 29
 Illustration: Irish Architectural Archive
- 44 Mount Ievers, Co Clare (Plate 12)
 Similar or identical inlay: nos 2, 23, 30, 45, 54, 71
- 45 Mountjoy Square, Dublin
 Similar or identical inlay: nos 2, 23, 30, 44, 54, 71, 77
 Illustration: *Georgian Society Records*, i, pl. xc
- 46 Mount Kennedy, Co Wicklow
 Illustration: Irish Architectural Archive

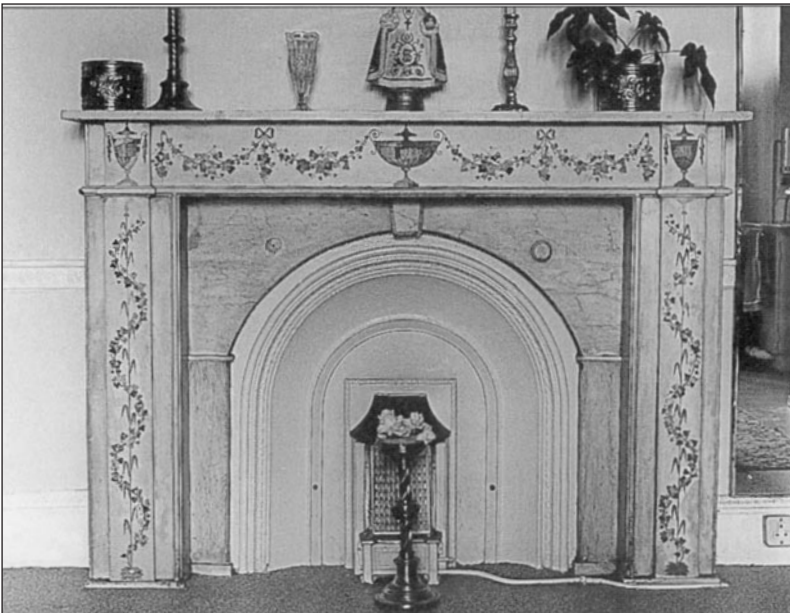


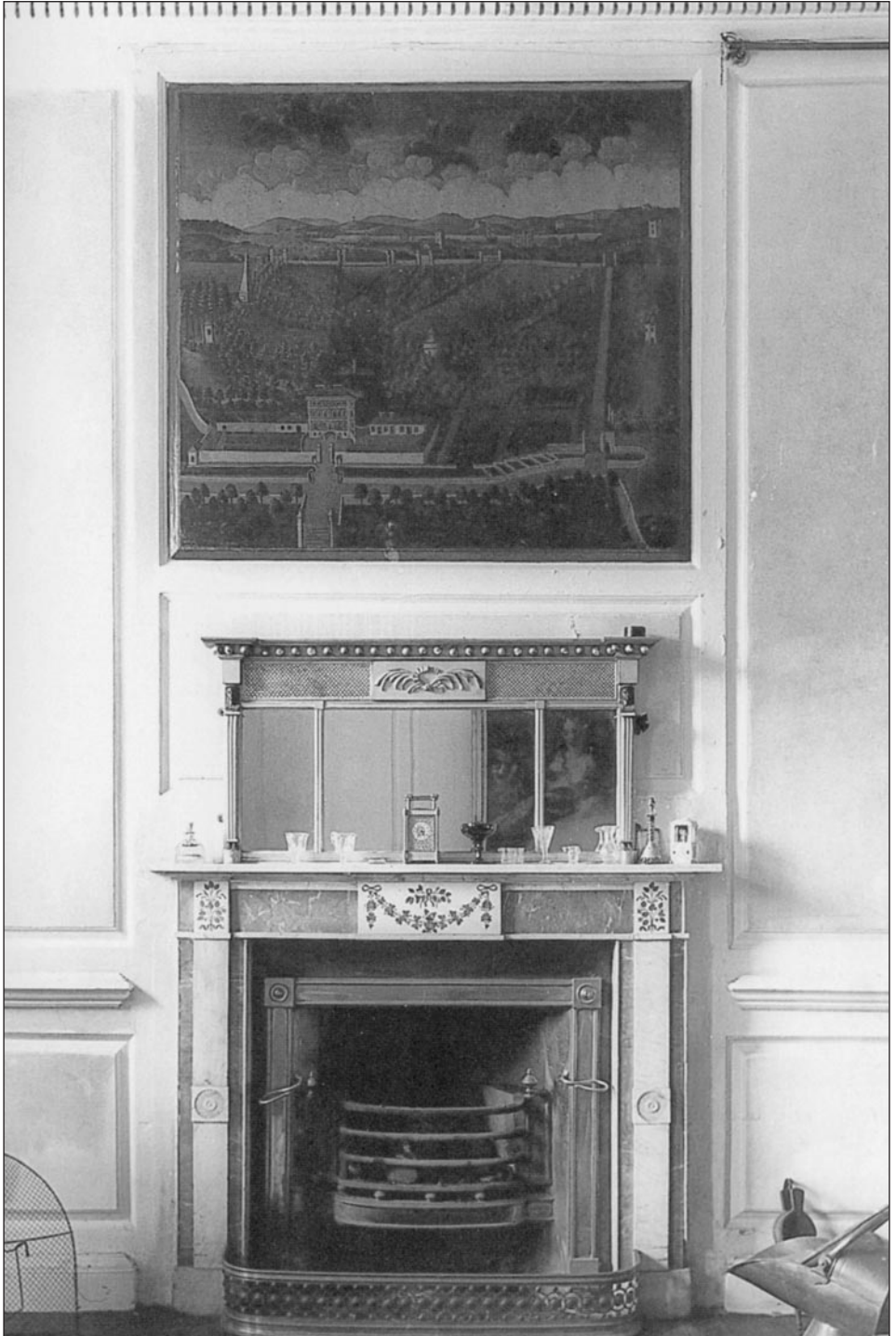
Inlaid marble chimney-pieces

10 – Newlands House, Co Dublin (Irish Georgian Society Records)

11 – 39 North Great Georges Street, Dublin (Irish Architectural Archive)

opposite 12 – Mount Ievers, Co Clare (photo: Hugh Doran, collection IAA)





- 47 Antrim House
(National Maternity Hospital), Dublin
Comment: three chimney-pieces incorporating panels inlaid with simple foliate sprays
Illustration: Irish Architectural Archive
- 48 Newlands Golf Club, Co Dublin (Plate 10)
Provenance: Newlands House (demolished)
Similar or identical inlay: no. 53
- 49 Newtown Park House, Co Dublin
Comments: chimney-piece may not be eighteenth century; auctioned as lot 23 in a sale of the contents of Newtown Park House, 20 September 1976
Illustration: auction catalogue
External dimensions; height 144.8 cm, width 188 cm
- 50 39 North Great George's Street, Dublin (Plate 11)
Similar or identical inlay: nos 18, 19, 20, 74
- 51 Powerscourt House, Co Wicklow
Similar or identical inlay: no. 55
Comment: Christie's sale of the contents of Powerscourt House, 24 & 25 September 1984 (lot 504)
Illustration: auction catalogue
External dimensions: height 148.6 cm, width 174 cm
Internal dimensions: height 120 cm, width 121.3 cm
- 52 Pratt & Burgess, London
Similar or identical inlay: very similar decoration to the chimney-piece at Avondale House (no. 22)
Illustration: author's collection
- 53 Russborough House, Co Wicklow (Plate 7) *
Similar or identical inlay: The table-top in this illustration is maybe one of a pair, its possible twin being in Malahide Castle.
- 54 Schull, Co Cork (private collection)
Similar or identical inlay: nos 2, 23, 30, 44, 45, 71
Comment: The plaque in the frieze is upside down.
Illustration: author's Collection
- 55 Shanganagh Castle, Co Dublin
Similar or identical inlay: nos 21, 51
Illustrated: Irish Architectural Archive

- 56 Sotheby's auction, New York, 15 April 1994 (lot 291)
 Provenance: property of a private collector
 Comment: This elegant chimney-piece, described as being 'probably Irish', has a number of characteristics in common with both English and Irish inlaid marble chimney-pieces.
 Illustration: auction catalogue
 External dimensions: height 147 cm, width 2.08 cm; depth of shelf: 21 cm
- 57 Stackallen House, Co Meath
 Provenance: 6 Merrion Square
 Comment: It is possible that this chimney-piece was produced by the same maker that made the chimney-piece in Charlemont House.
 Illustration: *Georgian Society Records*, i, pl. lxxxix
- 58 8 St Stephens Green, Dublin
 External dimensions: height 137.1 cm, width 167.6 cm (excluding shelf)
 Internal dimensions: height 101.6 cm, width 129.5 cm
- 59 Strokestown Park House, Co Roscommon *
 Similar or identical inlay: no. 33
 Comment: This inlaid marble table-top was sold and is no longer in the house.
 Illustration: Irish Architectural Archive
- 60 Sullivan Antiques, Dublin
 Similar or identical inlay: nos 64, 70
 Comments: inlay heavily restored
 Illustration: author's collection
- 61 Summerhill, Co Meath
 Comment: very simple inlay decoration
 Illustration: *Georgian Society Records*, v, pl. xl
- 62 T. Crowther & Son, London
 Provenance: unknown
 Illustration: *Apollo*, lxxx, no. 32, October 1964, xlvi
 External dimensions: height 139.7 cm, width 173.9 cm
 Internal dimensions: height 108.6 cm, width 113 cm
- 63 T. Crowther & Son, London
 Provenance: unknown
 Comment: simple foliate sprays
 Illustration: *Apollo*, lxxxi, no. 40, June 1965, xxxviii
 External dimensions: height 130.8 cm, width 158.7 cm
 Internal dimensions: height 104.1 cm, width 99 cm

- 64 T. Crowther & Son, London
 Provenance: unknown
 Similar or identical inlay: nos 60, 70
 Illustration: *Connoisseur*, 171, no. 689, July 1969, xvii
 External dimensions: height 146 cm, width 180.3 cm
 Internal dimensions: height 120.6 cm, width 120.6 cm
- 65 T. Crowther & Son, London
 Provenance: unknown
 Comment: simple foliate sprays
 Illustration: *Connoisseur*, 172, no. 691, September 1969, xvii
 External dimensions: height 140.3 cm, width 170.2 cm
 Internal dimensions: height 104.1 cm, width 113 cm
- 66 T. Crowther & Son, London, 1972
 Provenance: unknown
 Illustration: *Connoisseur*, 180, no. 724, June 1972, 2
 External dimensions: height 144.8 cm, width 185.5 cm
 Internal dimensions: height 116.8 cm; width 120.6 cm
- 67 T. Crowther & Son, London
 Provenance: unknown
 Illustration: *Connoisseur*, 183, no. 738, August 1973, 2
 External dimensions: height 146.7 cm, width 185.4 cm
 Internal dimensions: height 119.4 cm, width 121.9 cm
- 68 T. Crowther & Son, London
 Provenance: unknown
 Illustration: *Burlington* magazine, cxxvii, no. 990, September 1985, 47
 External dimensions: height 144.7 cm, width 187.9 cm
- 69 T. Crowther & Son, London
 Provenance: unknown
 Illustration: *Apollo*, cxxvi, no. 307, September 1987, 95
 External dimensions: height 146. cm, width 187.9 cm
 Internal dimensions: height 115.6 cm, width 124.4 cm
- 70 T. Crowther & Son, London
 Provenance: Fitzwilliam Square, Dublin
 Similar or identical inlay: nos 60, 64
 Illustration: author's collection
 External dimensions: height 155 cm, width 183 cm
 Internal dimensions: height 124.5 cm, width 123.2 cm

- 71 T. Crowther & Son, London
 Provenance: unknown
 Similar or identical inlay: nos 45, 77
 Illustration: author's collection
 External dimensions: height 138.4 cm, width 182.9 cm
 Internal dimensions: height 109.2 cm, width 121.9 cm
- 72 Temple Street Hospital, Dublin
 Similar or identical inlay: no. 38
 Illustration: author's collection
- 73 Tulfarris House, Co Wicklow
 Illustration: Irish Architectural Archive
- 74 Tyrone House (Department of Education), Dublin
 Similar or identical inlay: no. 50
 Comment: The pilasters have been replaced upside down.
 Illustrated: *Georgian Society Records*, iii, pl. xxxvii
- 75 Victoria and Albert Museum (GD-1042)
 Provenance: Stanley Pratt Ltd, 1961
 Illustration: *Connoisseur*, 147, no. 592, March 1961 (back cover)
 External dimensions: height 157.5 cm, width 226 cm
 Internal dimensions: height 106.7 cm, width 142.2 cm
- 76 Unknown provenance *
 Similar or identical inlay: nos 40, 55
 Illustration: Margaret Jourdain, *English decoration and furniture of the 18th century* (London 1923) fig. 82 (photo: National Museum of Ireland)
- 77 Unknown provenance
 Similar or identical inlay: nos 45, 71
 Illustration: author's collection
- 78 Unknown provenance
 Similar or identical inlay: nos 6, 14
 Comment: The central plaque from this chimney-piece, depicting Summer, is to be found elsewhere on chimney-pieces in Belvedere College, Blarney Castle, and on a chimney-piece from 20 Parnell Square.
 Illustration: author's collection
- 79 Co Wicklow (private collection)
 Illustration: author's collection
 External dimensions: height 134.6 cm, width 160 cm; depth of shelf: 15.2 cm
 Internal dimensions: height 109.2 cm, width 106.7 cm

CONOR O'NEILL graduated from Trinity College in 1991. As an under-graduate he developed a continuing interest in the work of Pietro Bossi. He now works as an apprentice solicitor in Dublin.

ACKNOWLEDGEMENTS

I am very grateful for the helpful and enthusiastic support shown by Dr Edward McParland throughout the course of this research. My thanks are also extended to Donald Cameron for his assistance.

NOTES

- ¹ *Dublin Intelligence*, 14 April 1711, 2.
- ² *Faulkner's Dublin Journal*, 29 January – 1 February 1780, 3.
- ³ Erwin Neumann, *Materialien Zur Geschichte Der Scagliola, Jahrbuch Der Kunsthistorischen Sammlungen in Wien*, 55 (Vienna 1959) 75-134. Blasius Fistulator and his family worked as scagliolists in Munich as early as 1585.
- ⁴ John Fleming, 'The Hugfords of Florence', *Connoisseur*, 136 (1955) 106-110, 106.
- ⁵ *ibid.*, 106.
- ⁶ *Wilson's Dublin Directory* (Dublin 1784).
- ⁷ Registry of Deeds, Book 392, no. 258644, 213.
- ⁸ Registry of Deeds, Book 376, 8, no. 247548. This refers to the last will and testament of Jacob Moss, a cabinet-maker from Mary Street, which was registered on 10 August 1785. His interest in this property was a twenty-three year lease at the yearly rent of thirty pounds. Registry of Deeds, Dublin Street Index, Book 90, F168, records a memorial of Jas Dillon, also a cabinet-maker, and his interest in a property in Fleet Street with a workshop.
- ⁹ Thieme Becker, *Allgemeines lexikon der bildenden Kunstler*, 37 vols (Leipzig 1912) iv, 405.
- ¹⁰ Author's correspondence with Dr Geoffrey Beard.
- ¹¹ I am very grateful to Diana and John Pollock for bringing this information to my attention.
- ¹² George Richardson, *A New Collection of Chimney Pieces, Ornamented in the Style of The Etruscan, Greek, and Roman Architecture; containing thirty six designs...* (London 1781) 7.
- ¹³ Geoffrey Beard, 'Robert Adam and his craftsmen', *Connoisseur*, 198 (1978), 181-193, 193.
- ¹⁴ A. Graves, *The Society of Artists of Great Britain 1761-1791, The Free Society of Artists 1761-1783* (London 1907) 121. John Augustus Richter collaborated with Edward Hodgson, a painter from Dublin, producing floral and landscape scenes in scagliola.
- ¹⁵ Robert Brian Wragg, 'The history of scagliola', *Country Life*, cxxii (1957) 718-721, 719.
- ¹⁶ Robert Brian Wragg, 'The use of scagliola', *Country Life*, cxxii (1957) 988-891. Stucco-work at Ditchley Park, Sutton Scarsdale, Towneley Hall and Hagley has also been linked to Vassalli.
- ¹⁷ Rupert Gunnis, *Dictionary of British Sculptors 1660-1851* (London 1953) 104.
- ¹⁸ Anthony Coleridge, 'Don Petro's table-tops: scagliola and grand tour clients', *Apollo*, 83 (1966) 184-187, 185.
- ¹⁹ John Ingamells, *A dictionary of British and Irish travellers in Italy 1701-1800, compiled from the Brinsley Ford Archive* (London 1997) 960-961. This letter is attributed to Dr James

- Tyrrell, a physician of a Co Westmeath family who settled in Florence (1737-69) and acted as agent to Irish grand tourists.
- ²⁰ National Library of Ireland, Howard Papers (unsorted) packing case 2255. I am very grateful to Dr Edward Mc Parland for directing my attention to this quotation.
- ²¹ *Faulkner's Dublin Journal*, 18-20 May 1784, 2.
- ²² PRONI, Abstract of Sundry expenditures for Lord Belmore's building at Castlecoole, commencing May 2d, 1788 and ending April 18th, 1795. Amot. £49269-8-3-1/4. Scagliola work – paid Dominick Bartoli for workmanship etc. & Travelling charges for his men.
- ²³ Rev C. Scantlebury SJ, Belvedere House, *Dublin Historical Record*, xiii, nos 3 & 4 (1953) 129-132, 131.
- ²⁴ *Faulkner's Dublin Journal*, 1-3 June 1779, 3.
- ²⁵ *Faulkner's Dublin Journal*, 28-31 October 1786, 1.
- ²⁶ *Dublin Evening Post*, 2 July 1782, 2. Joseph Butcher was obviously another travelling craftsman who had decided to make his way to Dublin to carry on his trade. It is more than likely that his surname was anglicised from Metzger or Fleischer. Also noteworthy is the fact that he did not chose to advertise in *Wilson's Dublin Directory*.
- ²⁷ *Faulkner's Dublin Journal*, 31 August – 2 September 1786, 4. The 'gentleman on the Ranelagh Road' was John Baptiste Cuvillie of 22 Charlemont Street. He died in 1788. Advertisements appeared in the *Faulkner's Dublin Journal* from 20-23, 23-25 and 25-27 September 1788 for the sale of his stock in trade.
- ²⁸ *Dublin Evening Post*, 27 November 1788.
- ²⁹ *Dublin Newsletter*, 19-22 January, 1754.
- ³⁰ Wedgwood and Bentley, *A Catalogue of Cameos, Intaglios, Medals, Busts, Small Statues, and Bas-reliefs, with a general account of vases and other ornament after the Antique...* (London 1774) 16.
- ³¹ *Georgian Society Records*, 5 vols (Dublin 1909-13; reprinted Shannon 1969) v, pl. lxxvii.
- ³² *ibid.*, i, pl. xc. This chimney-piece was described as being 'from a house in Dublin, not identified; now in England'. It was donated to the Victoria and Albert Museum by J.A. Dolmage esq., on behalf of his late father Cecil Goodrich Dolmage esq, LLD, DCLRP, of 33 Warwick Road, London.
- ³³ A garland of vine leaves similar to those from the chimney-pieces at Russborough House and the Victoria and Albert Museum can be found in the centre tablet in the frieze of lot 69 auctioned in New York by Christie's, 12 October 1996.