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Perceptions and uses of Gothic in Irish domestic and ecclesiastical architecture, 1800–1815

Judith Hill

Vol 2

School of Histories and Humanities, TCD
Department of the History of Art and Architecture
Thesis submitted for the degree of Doctor of Philosophy
Trinity College Dublin

Supervisor: Dr Christine Casey
Head of School: Prof. David Ditchburn

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Appendices

Appendix 1: Charleville Castle

1.1. Catalogue of drawings

IAA

IAA, Charleville Forest Drawings Collection

IAA, Charleville Forest Drawings Collection, 86/24/5–6, three plans for a courtyard house, attributed to John Pentland, [1797]. Attribution and date based on similarity of style to general arrangement drawing of U-shaped plan signed by Pentland and dated 1797 (86/24/12), and handwriting.

86/24/5, general arrangement plan, [ground floor], no inscriptions, ink.

86/24/6, two general arrangement plans, [first floor and basement]: first floor, no inscriptions, ink; basement, inscribed with room allocations, pencil.

86/24/5, verso, pencil sketch of proposed elevations to castle and perspective pencil sketch of a bawn, attributed to C.M. Tisdall, [1797]. Attribution based on known interest in picturesque design and date related to that given for drawing on recto. Although this is dated prior to the marriage of Charles Bury and Catherine Tisdall there is evidence that they were close friends and collaborators at this time, translating *La Pucelle* (see chapter one). (figs 3.23, 3.24)

IAA, Charleville Forest Drawings Collection, 86/24/10–16, seven plans for proposed U-plan castle at Charleville, John Pentland, 1797 (Christie's 1985, lot 12). One drawing of this set signed by John Pentland and dated 1797. All in ink.

86/24/10, general arrangement plan basement with room allocations and dimensions.

86/24/11, working drawing plan basement with room allocations, dimensions, variation on 86/24/10

86/24/12, working drawing plan basement with room allocations and dimensions similar to 86/24/11 with drainage added, signed by John Pentland and dated 1797.

86/24/13, working drawing plan bedchamber storey, with dimensions.

86/24/14, general arrangement plan attic storey, with room allocations, dimensions with separate inscription re rooms and sizes

86/24/15, general arrangement plan ground floor with room allocations, dimensions and pencil annotations.

86/24/16, working drawing plan ground floor with room dimensions, variation on 86/24/15. (fig 3.16)

IAA Charleville Forest Drawings Collection, 86/24/17, perspective sketch of proposed castle from NE showing link to tower (chapel) to NW. The castle has an octagonal tower to NW, clover-leaf tower to NE, square rear tower, and square central tower, and portcullis-decorated door. Ink and watercolour. Attributed to C.M. Bury, [1800] (Christie's lot 15). Attribution based on interest in showing trees and similarity to sketch attributed to C.M. Bury illustrated in Laffan & Monkhouse *Ireland: crossroads of art and design*, illustrated in this thesis (fig 3.102). Date based on sketch plan in the IAA RIAI Murray Collection 92/46.195 with a clover-leaf tower at the north-east corner, inscribed '1800'. (fig 3.34)

IAA Charleville Forest Drawings Collection, 86/24/18, perspective sketch of proposed castle from NW. The castle has an octagonal tower to NW, round tower and turret to NE, square rear tower, square central tower, pointed-headed door and portcullis detail within battlemented porch and drawbridge. Ink. Attributed to Francis Johnston, [1800] (Christie's lot 15). Attribution based on drawing style; accomplished building, token trees. Date based on known date for start of building of Nov. 1800. (fig 3.52)

IAA, RIAI Murray Collection

IAA, RIAI Murray Collection, 92/46.194, perspective sketch of proposed castle set in trees with pointed-arch gate set in a wall to east. The castle has a clover-leaf tower at the rear, octagonal tower to front, central square tower, and round-headed door. Ink and wash. Attributed to C.M. Bury, [1800]. Attribution based on interest in showing trees and similarity to sketch attributed to CMB illustrated in Laffan & Monkhouse *Ireland: crossroads of art and design*, illustrated in this thesis (fig 3.106). Date based on documentary evidence that castle was designed by Nov. 1800 and similarity to 92/46.195. (fig 3.51)

IAA, RIAI Murray Collection, 92/46.195, sketch plan of proposed principal floor of a castle and offices, unrealised. The house has an octagonal tower to NW, clover-leaf tower to NE, two square towers at rear (SW and SE), offices and stables in rectangular court to NW of octagonal tower. Attributed to Francis Johnston [1800]. Inscription,

'South front 100' in Johnston's hand. Attribution based on accuracy of scale and detail of this very rough sketch that shows reflected ceiling plans and section lines. Dating based on inscrtion, though it may not relate to theis sketch.

IAA, RIAI Murray Collection, 92/46.195, verso, sketch of proposed elevational bay showing roundheaded door flanked by cross loops with portcullis detail above all within a pointed arch with hood moulding, over which is a three-light window with label moulding and a decorated roundel above. Attributed to Francis Johnston [1800]. Attribution based on drawing style of this very rough sketch and dating based on inscription on front. (fig 3.66)

IAA, RIAI Murray Collection, 92/46.196, proposed sketch plan of proposed first floor of a castle. The house was a large octagonal tower to NW, small round tower to NE and square tower SW. Attributed to C.M. Bury, [1800]). Attribution based on inaccuracy of scale and less confident drawing style than 92/46.195. Date based on similarity to 92/46.195. The drawing is a variation on 92/46.195; the clover-leaf tower replaced with a round tower, suggesting that this was C.M. Bury's suggestion.

IAA, RIAI Murray Collection, 92/46.197, proposed elevation of principal (north) façade, unfinished. Attributed to Francis Johnston, [1800–1801]. Attribution and date based on 92/46.200, which is signed and dated. 92/46.197 is an earlier design; 92/46.200 is a working drawing for the final design. (figs 3.60, 3.67)

IAA, RIAI Murray Collection, 92/46.197, verso, proposed part elevation of principal (north) façade. Attributed to Francis Johnston, [1800–1801]. Attribution and date based on 92/46.200, which is signed and dated. (fig 3.53)

IAA, RIAI Murray Collection, 92/46.198, elevation of east façade as built. Attributed to Francis Johnston, [1801]. Attribution and date based on 92/46.200, which is signed and dated. (fig 3.49)

IAA, RIAI Murray Collection, 92/46.199 elevation of west façade as built. Attributed to Francis Johnston, [1801]. Attribution and date based on 92/46.200 which is signed and dated. (fig. 3.5)

IAA, Murray drawings, 92/46.200, 'Working sketches for buildinthe basement storey of Charleville Castle', signed F. Johnston and dated 3 Feb. 1801.

IAA, RIAI Murray Collection, 92/46.201, plan, elevation and secin of a square-headed window with hood moulding, as built on second floor rearcade. Attributed to Francis Johnston, [1801]. Attribution and date based on 92/46.20(which is signed and dated. (fig 3.62)

IAA, RIAI Murray Collection, 92/46.202, sketch of door at Corshn Court, Wilts, realised. Attributed to C.M. Bury, [1802]. Inscription, 'Pattern of l doors leading to hall at Corsham. The hall door was the same pattern folding door. he cross board plac'd one qr of eith of door'. Attribution based on handwriting osigned drawing 92/46.203. Date based on year when C.M. Bury was known to be ollecting design ideas for Charleville. (fig 3.38)

IAA, RIAI Murray Collection, 92/46.203. Proposed sketch designfor two windows showing different tracery designs. Inscription, 'two windows desiied for eating parlour by CMC', C.M. Bury, [1800–1801]. Date refers to the perd of design development. (fig 3.65)

IAA, RIAI Murray Collection, 92/46.204. Proposed sketch designfor three windows, variations on 92/46.203. Attributed to C.M. Bury, [1800–1801]. (f 4.40)

IAA, RIAI Murray Collection, 92/46.205, unfinished plan of armcal ceiling showing Bury and Dawson lineage with Earl and Countess's arms central, tributed to C.W. Bury, [1806]. Attribution based on handwriting. Date based on elation to earldom 16 Feb. 1806. (fig 3.92)

IAA, Guinness Drawings Collection

IAA, Guinness Drawings Collection drawings, 96/68/1–2, elevatics of proposed castle, C.W. Bury [1797]. Date based on date for Pentland's scheme for astle at Charleville to which these drawings relate.

96/68/1, proposed elevation of north front, signed CWT (C.W. Bury became Baron Tullamore in Nov. 1797) [1797].
96/68/2, proposed elevation of south front. Attributed to C.W. Bury, [1797]. Attribution based on similarity to 96/68/1.

IAA, Miscellaneous drawings
IAA 89/88, two sections through entrance hall and gallery showing alternative decorative schemes. Attributed to C.M. Bury [1801–1804]. Attribution based on similarity to initialed design for windows. Date based on period established by other drawings and letters when interior design was developed. The drawings show unrealised vaulting, balustrading and wall details.

IAA, A/2/4-5, photographs of alternative designs for an urn on a plinth, one signed John Pentland, dated 1786. (Christie's 1985, lot 10).

IAA, A/2/2–3, photographs of alternative designs for a gate, both signed John Pentland and dated 1785. (Christie's 1985, lot 9).

IAA, A/3/1-4, photographs of a proposed design for a circular Gothic folly, two elevations, ground and first floor plans, all signed John Pentland and dated 1790. (Christie's 1985, lot 7). (figs 3.4, 3.5)

IAA, A/3/5, photograph of a proposed plan for an oval Gothic folly attributed to John Pentland, [1790]. (Christie's 1985, lot 7). Attribution and date based on A/3/1–4.

IAA, A/3/6–7, photographs of alternative designs for a domed Gothic folly attributed to John Pentland [1790]. (Christie's 1985, lot 8). Attribution and date based on A/3/1–4. (fig 3.6)

IAA, A/4/1-3, photographs of proposed ground floor and first floor plans, elevation, transverse and longitudinal sections for 'Mr Bury's house' attributed to James Byres, [1789]. (Christie's 1985, lot 6). Attribution based on Byres's design for Henham Hall, Suffolk. Date based on Bury's known presence in Rome in 1789. (figs 3.13, 3.14)

IAA, A/6/8–9, photographs of west and east elevations of proposed scheme for Charleville Castle, attributed to C.W. Bury, [1797]. (Christie's 1985, lot 13). Attribution based on drawing style. Date based on Pentland's scheme to which it relates.

IAA, A/6/10, photograph of proposed south elevation, attributed to C.W. Bury (Christie's, 1985, lot 14). Attribution based on similarity to 96/68/1. Date based on Pentland's scheme to which it relates. (fig 3.19)

IAA, A/6/11-14, photographs of four elevations for proposed castle at Charleville attributed to John Pentland [1797]. (Christie's, 1985, lot 11). Attribution based on drawing style. Date based on Pentland's plans for the scheme. (figs 3.17, 3.18)

IAA, A/9/11, photograph of a proposed design for an armorial window attributed to C.M. Bury [1802]. Attribution based on C.M. Bury's designs for windows (92/46.203–4). Date based on record of design activity concerning the Perpendicular window ((Howard-Bury Papers, *Bury diary*, Sept. 1802–7 June 1803, ff 4v, 12v, 16r, 21v). (fig 3.97)

IAA A/9/2, photograph of working drawing of plan and section through NE tower. Attributed to Francis Johnston, [1801], realised. (Christie's 1985, lot 18) Attribution and date based on signed working drawng 92/46.200.

IAA A/9/6, photograph of working drawing of chapel window. Attributed to Francis Johnston, [1801]. Attribution and date based on signed working drawng 92/46.200.

IAA, A/10/5–8, photographs of three elevations and one plan for proposed scheme for St Catherine's Church Tullamore. Attributed to Francis Johnston, [1808]. Attribution based on record of Johnston laying out foundations (Marlay Papers, MS My 89, letter from C.W. Bury to C.M. Bury, 13 July 1808) and signed drawings for alternative scheme; A/10/1, A/10/4. (Christie's 1985 lot 19)
A/10/5, plan at clerestory level showing tierceron vaulted ceiling.
A/10/6, south elevation in landscape setting. (Fig 3.101)
A/10/7, east elevation in landscape setting.

A/10/8, west elevation in landscape setting shown without tower and buttresses on transepts.

IAA, A/10/1–4 photographs of three plans, two elevations and a section of alternative proposed scheme for St Catherine's Tullamore. Francis Johnston, 1808. (Christie's 1985, lot 20).
A/10/1, elevations of east and long side (north and south) of foundations, and section of vault under chancel, signed Fran. Johnston, dated 6th Sept. 1808. Part of inscription; 'The work to be carried up no higher this year, than the floor line'.
A/10/2, plan at clerestory level showing seating plan and groin vault.
A/10/3, ground floor plan showing seating, pulpit and altar.
A/10/4, basement plan signed JJ and dated 6th Sept. 1808. Pencilled sketch section at bottom LH corner.

A/10/9, photograph of south elevation attributed to Johnston [1808], variation on scheme A/10/1–4.

No reference, photograph of a pencil drawing of entrance hall, Charleville Castle, Collection Knight of Glin. [post 1809]. (fig 3.71) Shows entrance hall as it was built.

Private Collections
David Hutton Bury Collection
Demesne survey, 1785, 'A survey of Charleville demesne the seat of Charles William Bury esq, situate in the King's County, containing 924.2.36 plantation measures by Michael Cuddehy, 1785'. (figs 3.1, 3.47)

Demesne proposal, 1786, 'Plan of intended improvements at Charleville, the estate of Charles William Bury Esq. by Thomas Leggett, 1786'. (figs 3.2, 3.48).

Estate book, 1855. (figs 3.3, 3.46, 3.59)

Rolf and Magda Loeber Collection

Perspective design sketch for Charleville Castle showing west and south facades, attributed to C.M. Bury, [1800–1801], illustrated in Laffan & Monkhouse (eds), *Ireland: crossroads of art and design,* fig 23 cat. 23. Date based on similarity of details to IAA RIAI Murray Collection, 92/46.197 recto and verso, which is an early scheme dated to 1800–1801 and to presence of trees at the rear of the castle (right of the image) which pre-dates design of garden. Attribution based on inscription, 'Countess Charleville' (though not in C.M. Bury's handwriting), interest in showing trees and skill in executing them; the latter relates to her watercolour of Penrhyn Castle (fig 1.2). (fig 3.106)

1.2. A note on the construction dates of Charleville Castle

Construction began in November 1800.[1] Four years later, by January 1805, the shell of the main building was completed, as was the kitchen court and part of the stable yard.[2] In the main building the back stairs had been constructed, and it is likely that the building was sealed with the windows fitted, the roof in place and the floors built, for Charles Bury planned to complete the decoration of the bedroom, dining room and drawing room on the parlour floor by 'next summer' (probably 1806).[3] He planned to make this area habitable and separated from the hall, gallery and octagon tower where the second phase of decorative work was to take place. It is possible that the processional stair had been constructed by January 1805, but Bury noted that workmen were still busy in the hall which allows the possibility that it may not yet have been constructed. The same may have been true for the main stair. The decoration of the dining room – plaster work and joinery – was completed by January 1806, and the workmen moved on to decorate Catherine's boudour and the drawing room.[4] The second phase of interior decoration proceeded slowly during the next two and a half years, with the gallery, doors, and stuccowork in general completed by June 1808.[5] The masons were expected to finish the offices (probably the stables) by that September.[6]

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[1] 'I am very glad to hear that you have begun your Castle, for I think there are few occupations more entertaining than Building, & Lord Tullamore I am sure will enjoy it much, having planned it all himself' (Marlay Papers, MS My 27/1-2, letter from Louisa Conolly to C.M. Bury, 8 Nov. 1800).
[2] Marlay Papers, MS My 81/1-2, letter, C.W. Bury to C.M. Bury, 6 Jan. 1805.
[3] Ibid.
[4] Marlay Papers, MS My 82, letter from C.W. Bury to C.M. Bury, 20 Jan. 1806.
[5] Marlay Papers MS My 87, Letter from C.W. Bury to C.M. Bury, 10 June, 1808.
[6] Ibid.

The house was sufficiently complete by summer 1809 for the family to feel settled, for observers to comment on its magnificence and beauty and for Lady Charleville to invite the Lord Lieutenant and his entourage, who visited in early October.[7] Decorationg work continued: on 29 May 1811 Catherine mentioned that the painters and the workmen who were graining the processional stair were to leave on 1 June.[8] John Claudius Loudon had laid out the terraces, three sides of which were completed by July 1812, though Loudon gave a date of 1814 for their final completion.[9]

Appendix 2: Birr Castle

2.1. A note on the design and construction dates of Birr Castle.

Collaborative design work at Birr Castle began when the architect John Johnston arrived in April 1801.[10] The design of the north facade would have been largely completed by February 1803 when construction started, though there is a drawing for an unrealised scheme for the central bay dated April 1803 revealing that design work continued into 1803.[11] The surviving drawings reveal that plans for the new drawing room behind the west flanker (later referred to as the 'gothic salon' and now the music room) started once the outline of the front facade had been decided on, which can be assumed to have been sometime in 1802 (construction on the north facade would start early 1803). Exterior details for this room could have been planned until mid-1804 when construction started, while internal design could have continued until October 1805, when the shell was completed, and beyond.[12]

Early plans and elevations that bear little resemblance to the final scheme have been dated to 1801 (O/17/3, 4, 6, 8). The elevations which use the final formula, though with variations, have been dated to 1802–1803 (O/17/9, 10, Sketch notebook ff 8r, 9r, 9v). The plans which include the design for the new drawing room also include the final

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[7] Letter from Lady Dunalley to C.M. Bury June 22 [1809] quoted in Bond, *Marlay letters*, p. 124; Bond Marlay letters, pp 127–34; Marlay papers, MS My 1127–1132, letters to James Tisdall, Lady Charleville's son.

[8] Bond, Marlay letters, p.112.

[9] Ibid., p. 112.

[10] Rosse papers, D/5/21, letter from Laurence Parsons to Thomas Parsons, 8 Sept. 1800. The letter refers to the appointment of architect in April 1801.

[11] The first reference for work to the 'new castle' in the accounts is 5 Feb. 1803 (Rosse papers, D/9/1, account book, Jan. 1803–Dec. 1805). Rosse papers, O/19/2, elevation of entrance tower, signed 'J Johnston' and dated 'April 1803'.

[12] Rosse papers, D/9/1, account book, Jan. 1803–Dec. 1805.

formula for the north elevation, and these have been dated to 1802–1804, 1804 being the year construction started on the drawing room (O/17/14, 15, 17, 19, 20, 21, 22, 23, 24, 25, 26). The designs for the central gatehouse bay are dated to 1803 based on the signed drawing of O/19/2.[13] The drawing of the window wall elevation of the new drawing room is dated to 1802–1804 (O/18/14), while internal designs for the drawing room (O/18/2, 4) are dated 1804–1805, assuming they were developed once construction had started.

Evidence for the progress of construction can be found in a surviving account book for 1803–1805.[14] This reveals that work on construction of the façade of the 'new castle' had begun by 5 February 1803 and would be largely completed by December 1804. The roof of the central bay was slated from October to December 1803, while the slating of the other towers and probably for the main roof was carried out from June to November 1804. Work started on the foundations for the 'new room', also referred to as 'y drawing room', in June 1804, and construction of the walls continued to the late spring of 1805. The roof for this room was constructed from June to August 1805 and slated from September to mid-October 1805. Plastering recorded for September to December 1805 may refer to the internal decoration of the new drawing room. After that there are no further records of progress.

2.2. Attributions of drawings in the Rosse papers, Birr Castle

There are five groups of drawings in the Rosse papers which include designs for Birr Castle made by Sir Laurence Parsons and his architect, John Johnston between 1801 and *c.*1805.[15] The papers were catalogued by A.P.W. Malcomson from 1979 to 1998 and *The Calendar of the Rosse papers* was published in 2008.[16] Most of the drawings in the archive are unsigned. However, five drawings in O/17, O/18 and O/19 are signed by John Johnston and others are annotated in his handwriting. In the annotations the

[13] Other design are found in Sketch notebook, ff 7v, 19r. Other drawings relating to the front facade are found in O/19 and are dated to 1803.

[14] Rosse papers, D/9/1, account book, Jan. 1803–Dec. 1805. This book also records work to garden structures and jobbing repair work to the castle.

[15] The groupings are: Rosse papers, O/14/1–25, collection of sketches, most attributable to Laurence Parsons, architect's drawings and prints; Sketch notebook; Rosse papers, O/17/1–27, design drawings, Birr Castle, some signed by John Johnston, some attributable to Johnston, and others attributable to Laurence Parsons; Rosse papers, O/18/1–14, interior design drawings some in the handwriting of Johnston, one signed by Johnston; Rosse papers, O/19/1–4 (/3 missing,) design drawings for central tower one signed by Johnston and dated April 1803, the others attributable to him.

[16] A.P.W. Malcomson, *Calendar of the Rosse papers* (Dublin, 2008).

architect often gives reasons for certain features, which suggests that there was an on-going conversation between architect and patron, so that it is likely that there is a mix of drawings by both Parsons and Johnston in the bundle.

The attributions of drawings to John Johnston are based on the five signed and inscribed drawings in the archive which identify his handwriting, and on the assumption that those drawn with t-square and set square, those drawings with rooms and features identified by figures, and those incorporating measurements are by the trained architect.[17] The attributions of drawings to Sir Laurence Parsons are based on the evidence of his abilities and interest as displayed in the small unsigned sketch notebook containing memos, sketch designs and observational sketches which can be attributed to him on the basis of handwriting.[18] This notebook reveals a highly gifted amateur with a keen interest in architectural detail, who was able to draw in plan, elevation and perspective, and who had an ability to relate design features to structural elements, skills which may have been honed with training. This information is reinforced by the evidence of some sketches in O/14, some of which are annotated in Parsons's handwriting.[19] However, the fact that Parsons engaged an architect before the design process had begun suggests that he had little skill with drawing implements and that he relied on Johnston to create an architectural solution for the many ideas he, Parsons, could present to him.

Selected drawings

O/17/3. Proposed ground floor plan, [1801].Attributed to Johnston on the grounds of handwriting, annotation and the quality of the drawing, which is vigorous and conceptual and broadly to scale. There are no comparable conceptual drawings by Parsons in his sketch notebook. (fig 4.11)

O/17/4. Proposed ground floor plan [1801]. Attributed to Johnston on the basis of handwriting, measurements, indication of vaulting and the confident way that concise

[17] The five signed drawings are: O/17/'24' (signed 'JJ'), O/17/26 (signed 'J Johnston), O/17/27 (signed JJ), O/18/9 (signed 'J.Johnston') and O/19/2 (signed 'J. Johnston'). O/17/'24' has no number but was included in the bundle of drawings. There is no O/17/24 in the sequence so O/17/'24' has been added.

[18] Birr Castle, Co. Offaly, the Rosse papers, O/16, notebook containing sketches, attributed to Laurence Parsons, n.d., [1801–1803].

[19] The most useful sketches here are O/14/5 (Chepstow Castle), O/14/7 (Ramsay Church), O/14/8 (Ramsay Abbey), O/14/9 (unidentified place), O/14/10–12 (Iona Abbey), O/14/14 (Lord Mayor's Chapel, Bristol).

details (window and door locations, stair treads) are incorporated at small scale. (fig 4.8)

O/17/5. Sketch of proposed north elevation, [1801–1802]. Attributed to Parsons for, despite general conviction in terms of scale and detail, it is not comprehensively assured; the window in the west flanker is over-large, the two terminal round towers are different sizes, the semi-circular walls at the base of the intermediate round towers are aesthetically awkward and without medieval or contemporary precedent. (fig 4.12)

O/17/6. Proposed ground floor plan [1801]. Attributed to Parsons because, despite evidence of competence in terms of draftsmanship, in handling scale and detail, and an ingenious effort to create a symmetrical front façade, there are some extremely awkward details and the overall scheme is far less accomplished than the comparable scheme of O/17/8, which can be attributed to Johnston. The awkward details in O/17/6 include the main entrance into a confined hall, the semi-circular walls at the base of the round towers, the links between the main house and the flankers. The existing structures are drawn with a ruler, while the proposed additions are in freehand, suggesting that Parsons traced the existing structure from a drawing probably by Johnston. (fig 4.9)

O/17/8. Proposed ground floor plan, [1801]. Attributed to Johnston on the grounds of handwriting, the use of drawing instruments, and because the problems identified in the earlier scheme (O/17/6) have been resolved in a bold and imaginative way with large round towers at the corners of a proposed front courtyard. This courtyard has been designed on a ratio of 2:3, displaying acquaintance with classical design principles. The central axis on the rear and front elevations is clearly and deliberately different, also betraying a trained architectural mind. (fig 4.10)

O/17/9. Proposed north elevation, [1802–1803]. Attributed to Parsons because it is drawn with a ruler rather than t-square and set square and because although it shows evidence of competence – shading to create three-dimensional effect, roof detail, scale – there are awkward details – windows not level, classical entrance feature at odds with the rest of the design. Like O/17/6 it betrays a not entirely successful attempt to create a symmetrical scheme from the existing building. The interest in expressing the flankers derives from Parsons on the evidence of the sketch notebook (f. 16r). (fig 4.17)

O/17/10. Proposed north elevation [1802–1803]. Attributed to Johnston on the basis of the use of drawing instruments and because it is a bold attempt at creating symmetry. Solecisms such as the placing of hood mouldings may indicate that this was drawn by an office clerk. (fig 4.19)

O/17/14, proposed ground floor plan, [1802–1804]. Attributed to John Johnston on the basis of the inscription.

O/17/18. Proposed ground floor plan based on a survey [1802–1803]. Attributed to Johnston on the basis that drawing instruments have been used and it is based on a survey which recorded details such as wall thicknesses and fireplaces, and presents proposals including details such as window reveals and door openings at small scale. (fig 4.5)

O/17/20. Proposed plan of new drawing room [1802–1804]. Attributed to Johnston on basis of handwriting, annotation and measurements. (fig 4.35)

O/17/21. Proposed plan of new drawing room [1802–1804]. Attributed to Parsons on the basis of similarity to O/17/11 which incorporates a drawing of a family coat of arms similar in style to drawings in his family history F/11/16. (fig 4.36)

O/18/1. 'The ceiling of the new room', [1804–1805]. Attributed to Johnston on the basis of handwriting and the use of drawing instruments.

O/18/2. Plan for vaulted ceiling in new drawing room, [1804–1805]. Attributed to Johnston on the basis of the depiction of vaulting in plan at large scale, their detailed measurements, and the use of drawing instruments.

O/18/4. Proposed elevation for the fireplace wall in new drawing room, [1804–1805]. Attributed to Johnston on the basis of detailed accuracy and use of drawing instruments. (fig 4.48)

O/18/14. Elevation of window wall in new drawing room, [1802–1804]. Attributed to Johnston on basis of handwriting, use of drawing instruments, and comments relating to measurements. (fig 4.34)

Appendix 3: Castle Chapel, Dublin Castle

3.1. BL, Hardwicke Papers, Add Ms 35733, f.314.

'A copy of the Instructions wanted'

1. An Elevation of the Back Front of the Castle.
2. An Elevation of the three sides of the Lower Castle Yard.
3. A Ground plan of the Lower Castle Yard and the Buildings on it.
4. A Plan and Estimate for a Building in the Seite [sic] of the present Castle Chapel to contain in a Basement a proper Repository, fire proof and damp proof, well Ventilated & lighted, for the State Papers, and Public Records: – and erected upon that a Chapel on

a level with the upper Castle Yard – double the size of the present Chapel; to contain an Organ for Cathedral Service.

The site of the rest of the Castle, and the connection with the principal apartments of the Lord Lieutenant to be considered – as also the preservation of the Gaol Tower, contiguous to the apartments and Chamber of the Privy Council –

The present Ground Plan of the Castle to be communicated to Mr Gandon –'

3.2. A note on the design and construction dates of Castle Chapel, Dublin Castle.

Construction work began after the laying of the foundation stone in April 1807 – the OPW day books record a payment to stonecutters for the Chapel Castle on 4 May 1807 –and the shell was largely completed by June 1810.[20] The roofing and heavy timber work was largely carried out from 1809 to 1810.[21] The busts on the exterior were modeled and executed by John and Edward Smyth from 1808 to 1809.[22] The heads decorating the pinnacles were modeled by Richard Stewart in late 1808 to early 1809 and carved in 1809.[23] Work on the decoration of the interior had started by late 1811 when the carpenter constructed beveled door jambs, ogee column mouldings, and columns beside the east window.[24] George Stapleton had begun his plasterwork by October 1811.[25] He achieved a great deal from April to June 1812 – there is a record of his work on the nave ceiling groins and bosses, nave arches, fan vaulting and associated pendants, wall plastering, ogee arches and associated finials, column mouldings and jamb mouldings of east window – but payments were still being made to him in October

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[20] OPW day books, OPW II/2/3/3, Public buildings and Phoenix Park: 12 Jan. 1807– 22 Aug. 1808. Report in the *Freeman's Journal* for June 1810 referred to the roof ridge (*Freeman's Journal*, 30 June, 1810). Payments made to individual craftsmen are recorded in OPW ledgers, OPW II/1/1/5–6, 'Castle Chapel', 1807–1815.

[21] *Twelfth report; Board of Works* (1812), p. 30.

[22] Johnston, 1823, 48. There are two recorded payments to Edward Smyth made 20 Aug. 1808 (£84.14.101/2) and 23 Nov. 1808 (£61.8.6) (OPW day books, OPW II/2/3/3). Day books for period 6 Mar. 1809 – 10 Oct. 1815, when payments may have been made, are missing. The minutes for meeting 27 Jan. 1809 imply that the sculptures were finished by then (OPW Minute Books, OPW I/1/1/2, 27 Jan. 1809) and a report on the busts in *Freeman's Journal* June 1809 confirms they were completed by then (*Freeman's Journal*, 2 June, 1809).

[23] OPW day books, 2/2/3/4, 18 Feb. 1809, payment to 'John Stewart for Gothick ornaments for models of pinnacles for chapel'.

[24] NAI, Bryan Bolger Papers, Public buildings; Board of Works – Churches, 'Carpenters work' for quarter ending 5 Jan.1812.

[25] Official papers, OP 382/1, formal request for payment to Duke of Richmond, Lord Lieutenant and General Governor of Ireland dated 4 Jan. 1812 includes £400 for plasterers work by George Stapleton for the Castle Chapel.

1815.[26] The designing of the interior plasterwork heads and busts by Edward and John Smyth was carried out before Edward Smyth's death on 2 August 1812, after which John Smyth executed the work alone from 1812 to 1814.[27] Richard Stewart modeled the heads in the organ gallery, probably at the same time.[28] The gallery carvings, by Richard Stewart, were probably executed after Viscount Whitworth became viceroy in August 1813, as his coat of arms is centrally placed. The Wardrobe tower was largely fitted up between March and September 1814.[29]

[26] NAI, Bryan Bolger Papers, 'Public buildings; Board of Works – Churches; Plastering and stucco work … for quarter ending 5 July 1812, George Stapleton at Dublin Castle Vice Regal Chapel'; NAI, Bryan Bolger Papers, 'miscellaneous papers', quarter ending 10 Oct. 1815.

[27] Johnston, 1823, 48; records of payment of £84-19-9 to John Smyth from 13 Nov. 1812–11 May 1814 for sculptural work (Margaret M Larkin, 'John Smyth, ARHA, *c*1776–1840, Dublin sculptor' (MA, UCD, 2006), p. 73).

[28] Johnston, 1823, 48.

[29] NAI, Official papers, OP 423/28, '3 letters from Commissioners of Board of Works to Lord Lieutenant Charles Viscount Whitworth, with enclosed abstracts of expenses for work fitting up the tower contiguous with the chapel'.

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Fig. 4.45 Charleville Castle, dado in drawing room, Francis Johnston, carved 1806, photograph Judith Hill, 2013.

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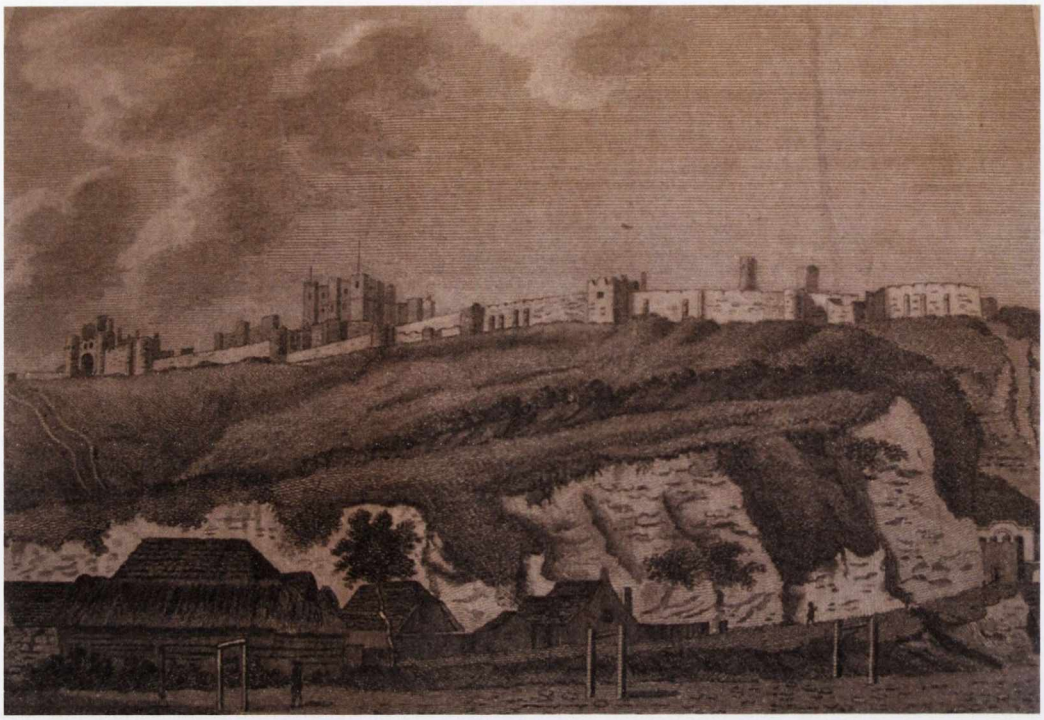

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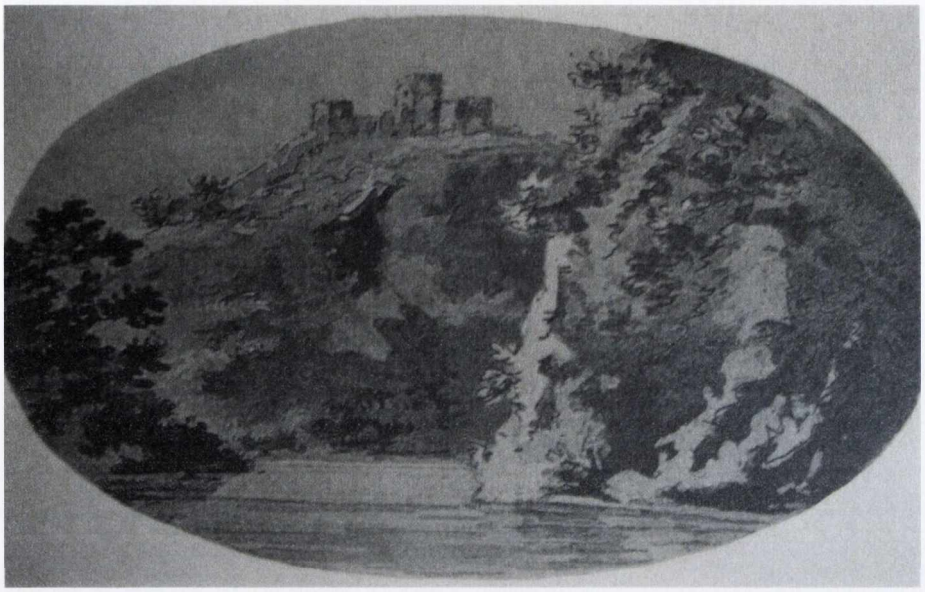

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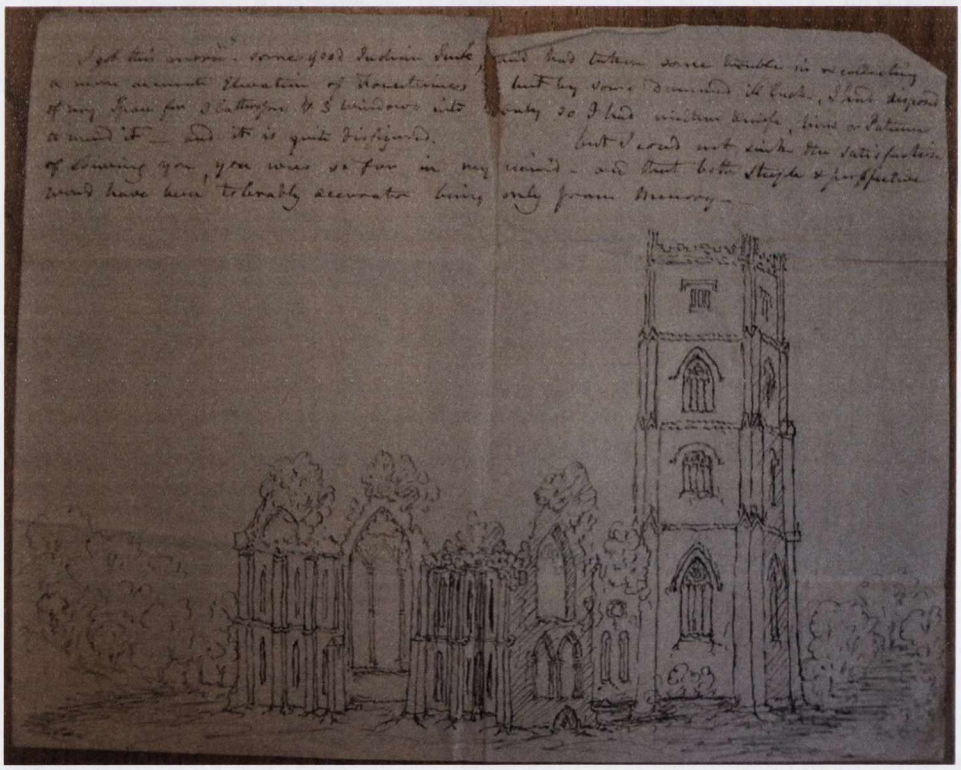

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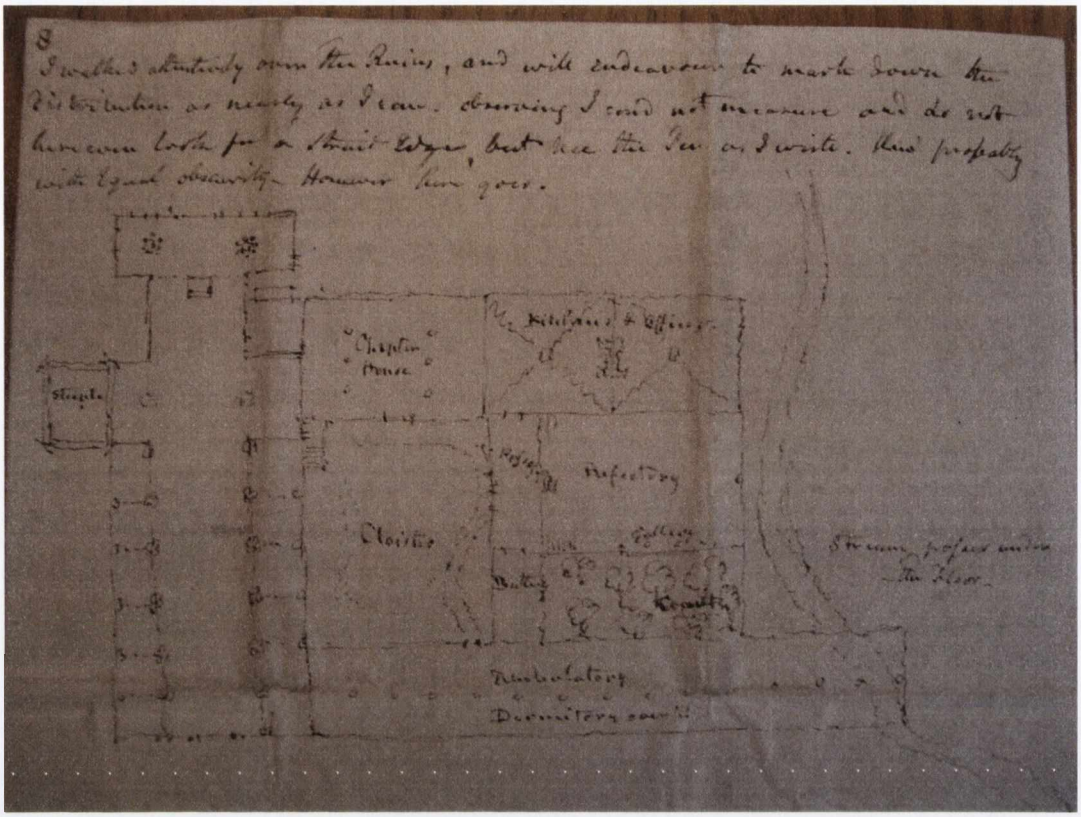

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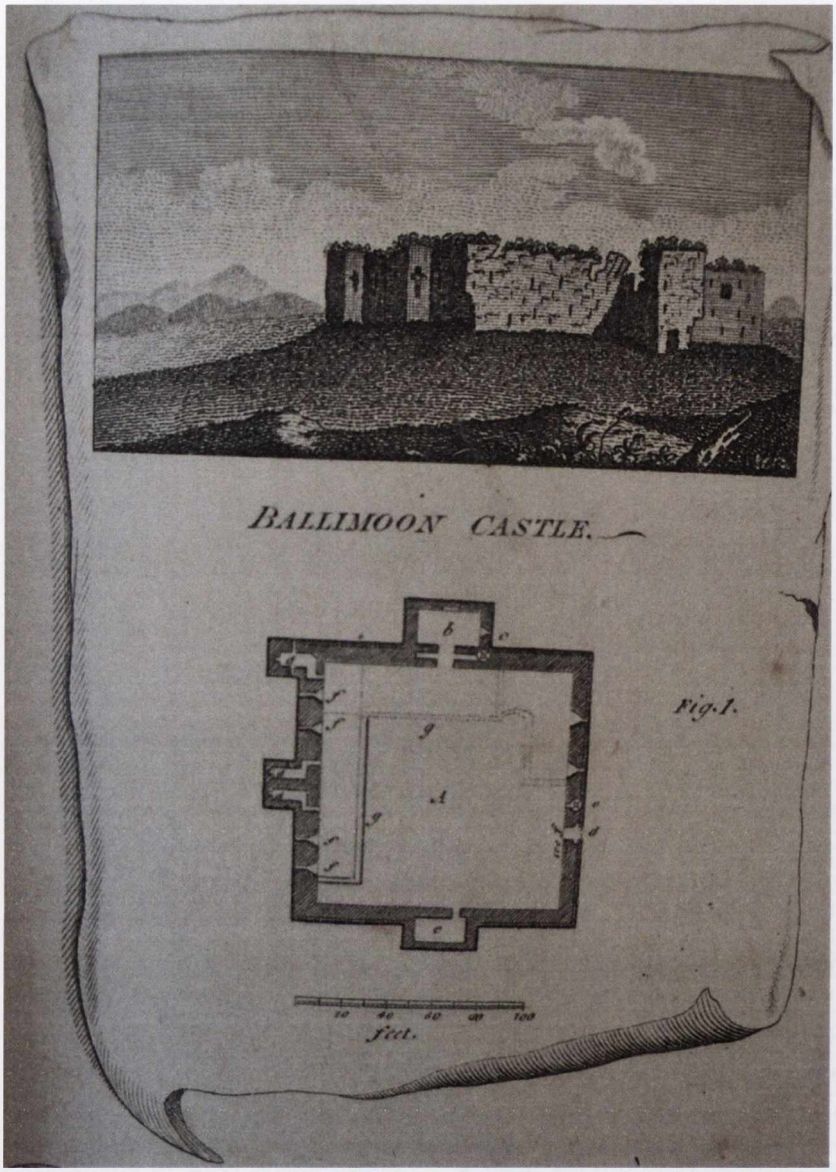

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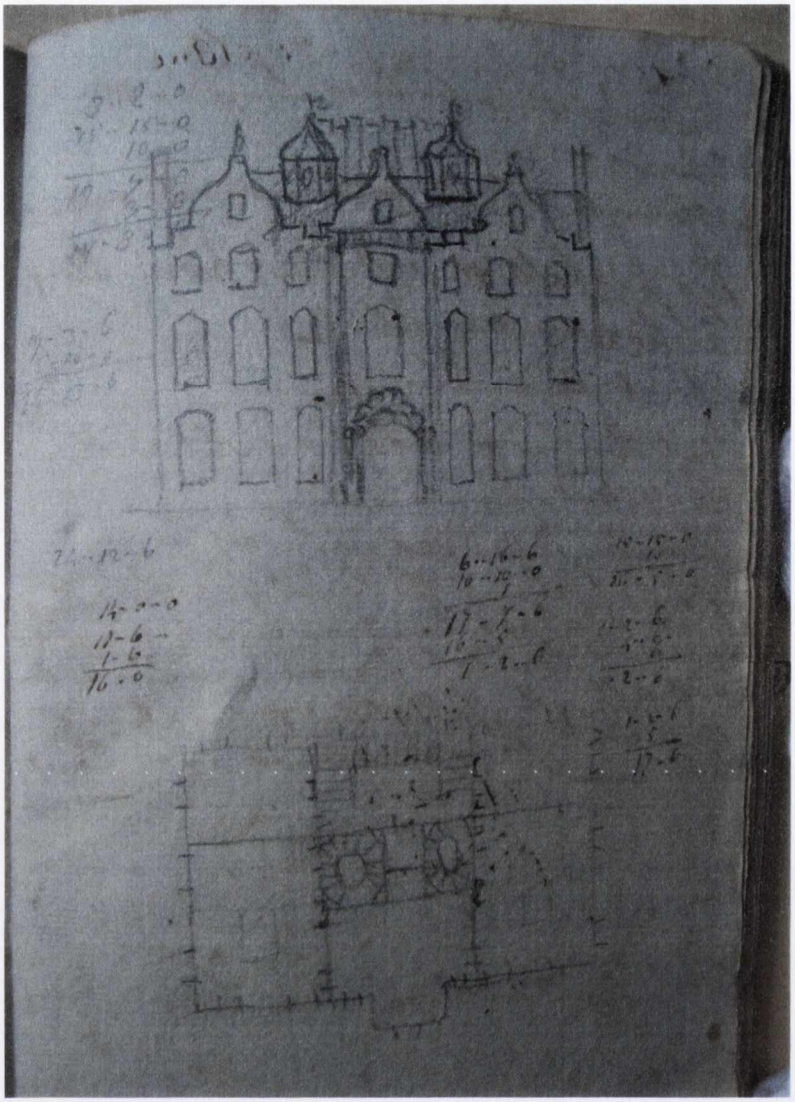

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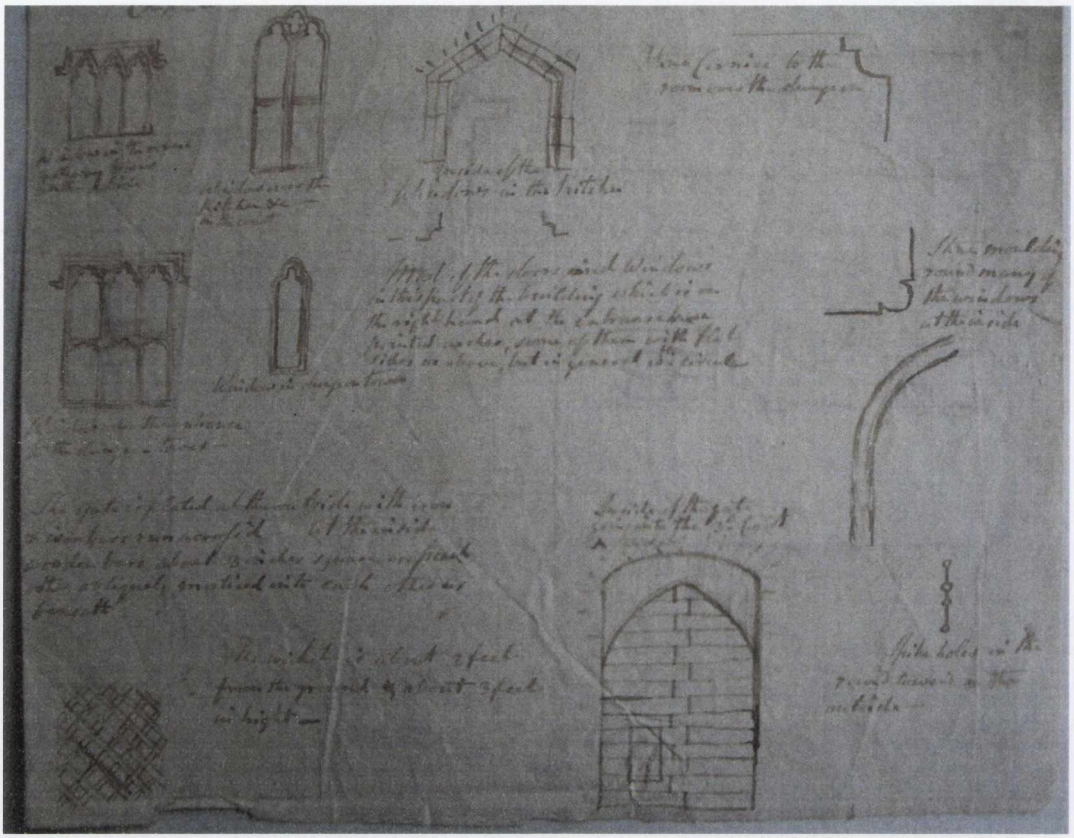

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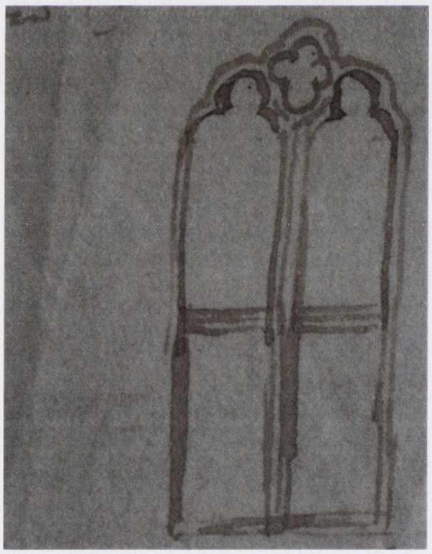

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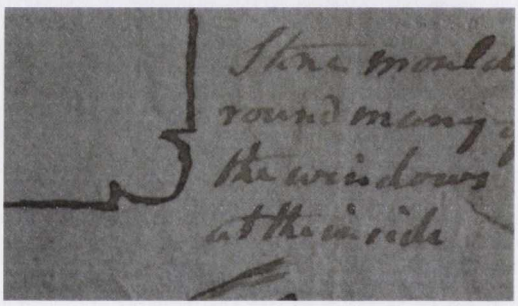

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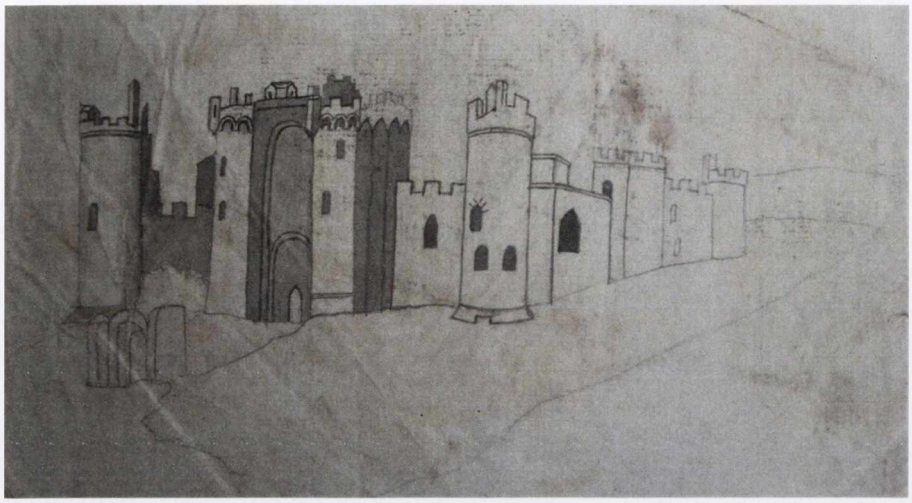

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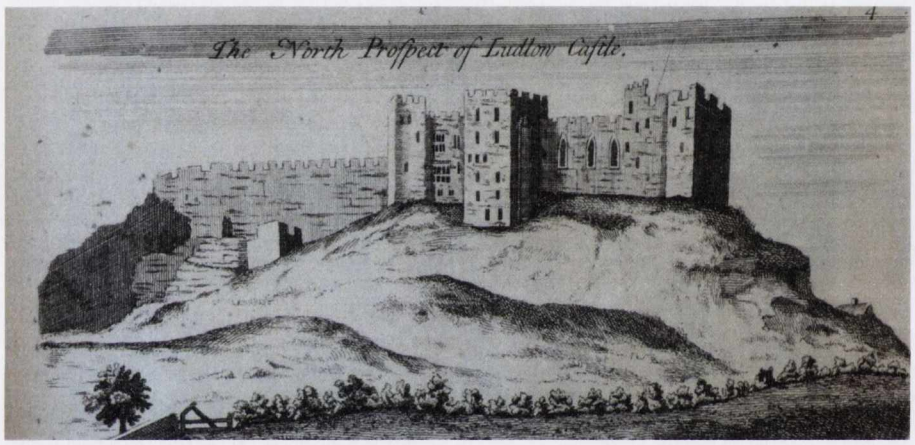
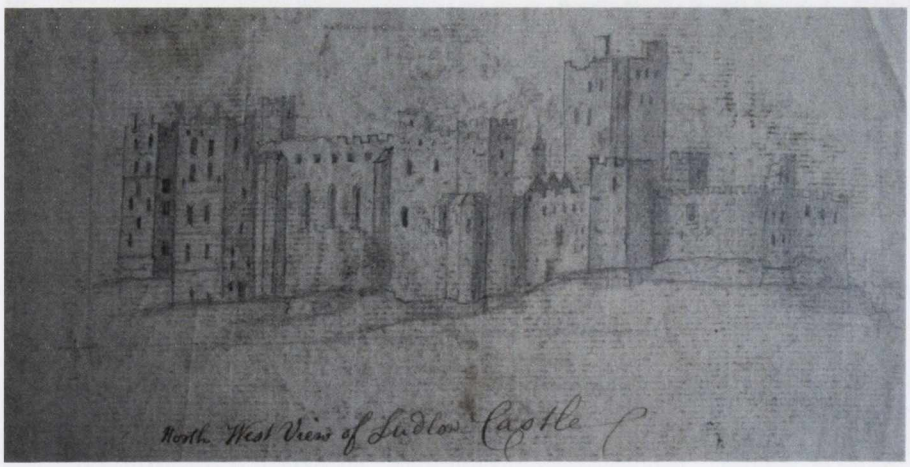


Fig. 1.17 'The north prospect of Ludlow Castle', from William Stukeley, *Itinerarium curiosum,* vol 1 (1724), pl. 4.



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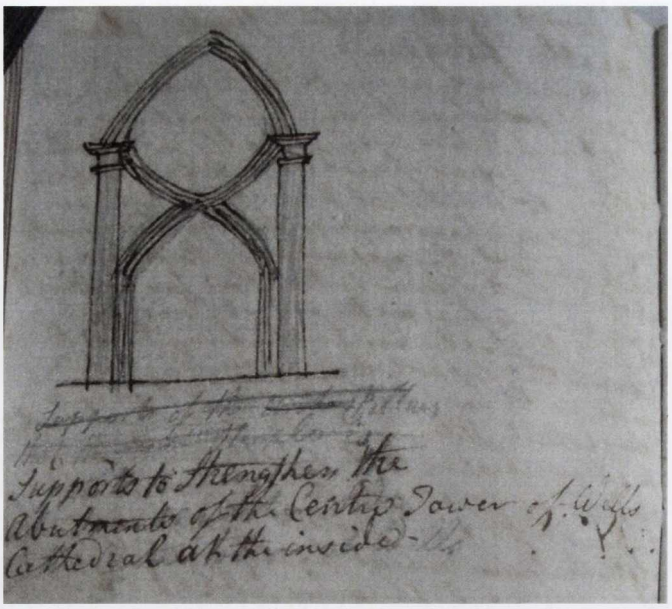
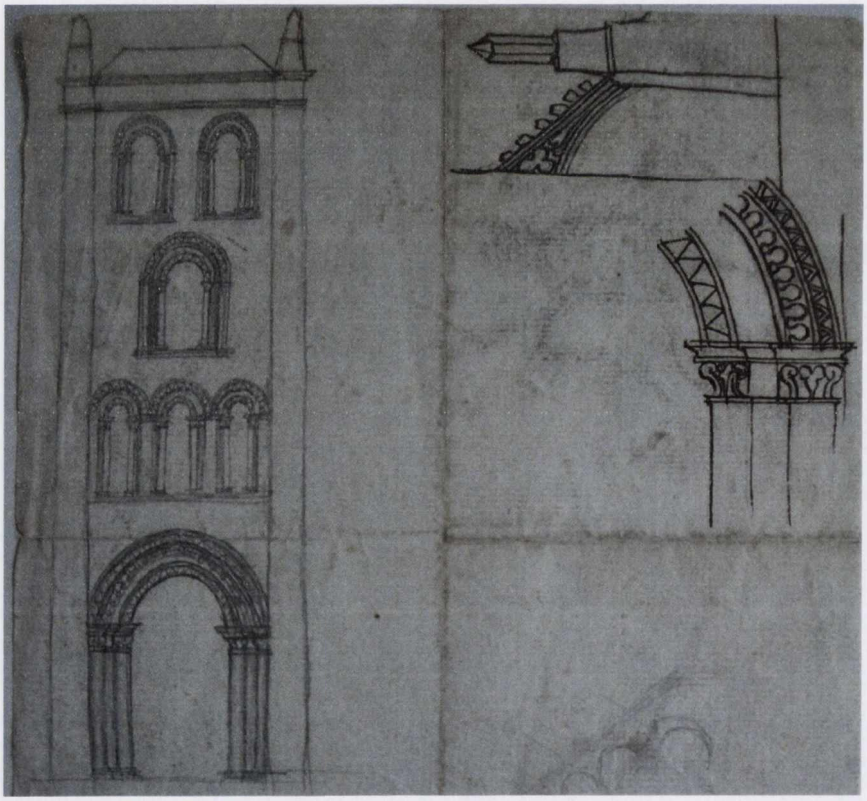


Fig. 1.20 'Supports to strengthen the abutments of the centre tower of Wells Cathedral at the inside', Laurence Parsons, 1786, Tour journal, f. 19v.



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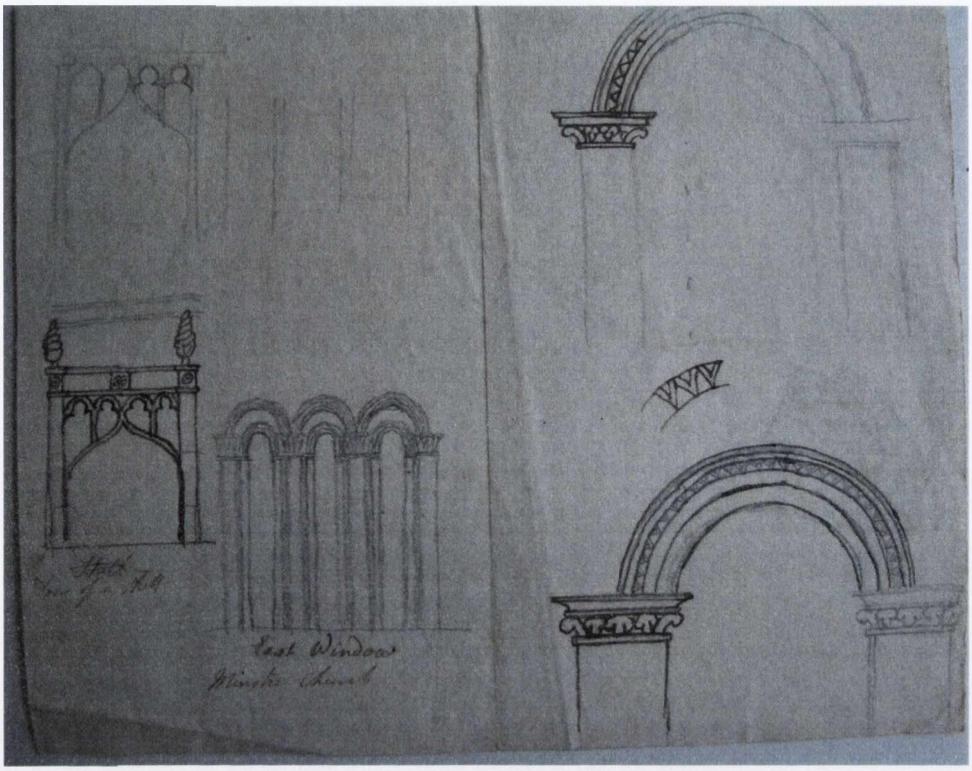

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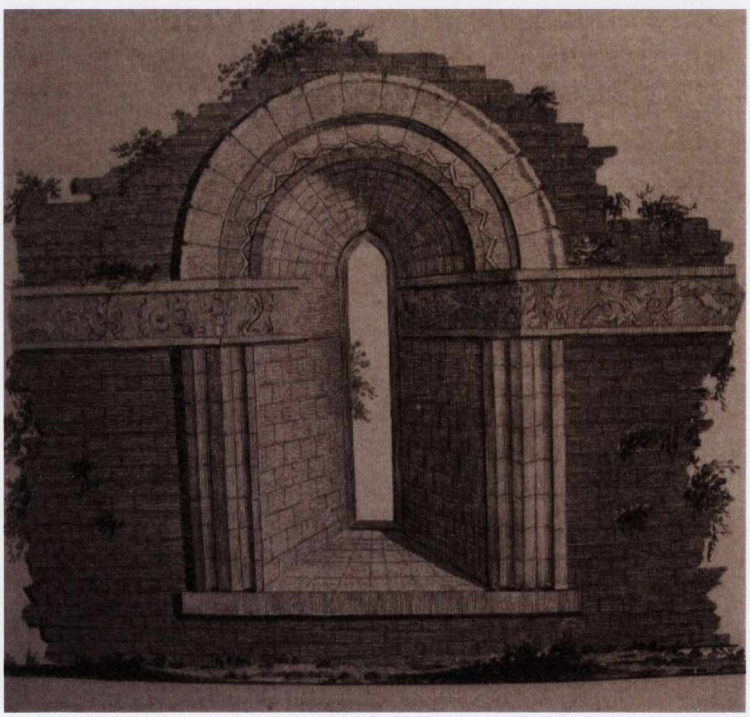


Fig.1.23. 'Antiquities of Glendalough, East window of the cathedral', from Ledwich, *Antiquities of Ireland* (1790), pl. 2.

Fig. 1.24. Crickhowell gatehouse, Laurence Parsons, 1786, Tour journal, back cover.

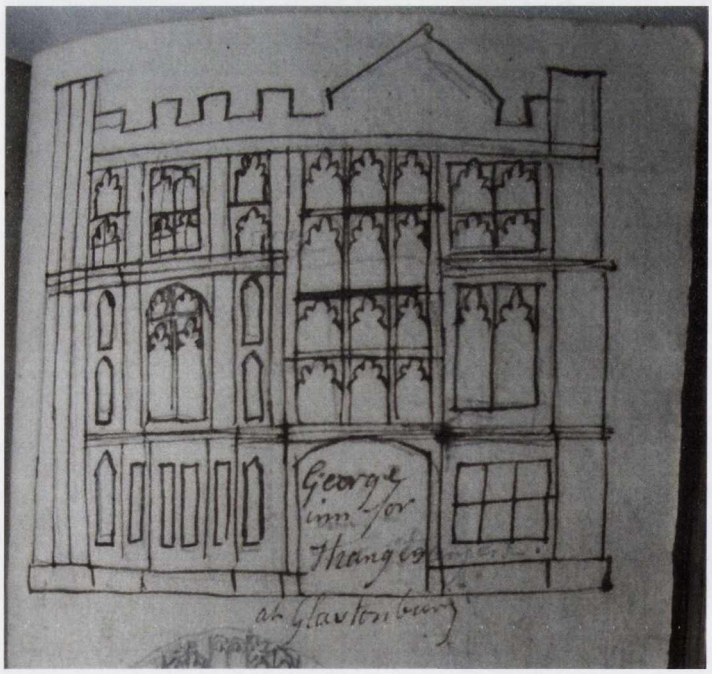


Fig. 1.25. 'George Inn for Strangers at Glastonbury', Laurence Parsons, 1786, Tour journal, f. 41v.

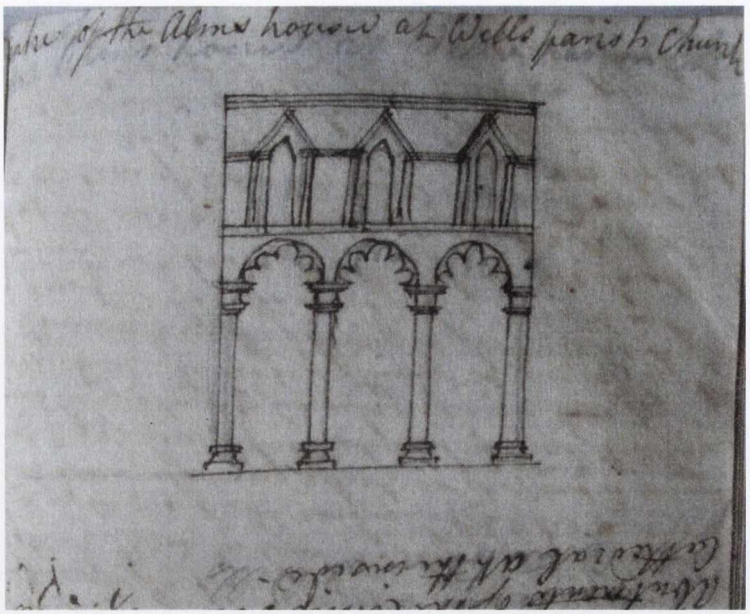
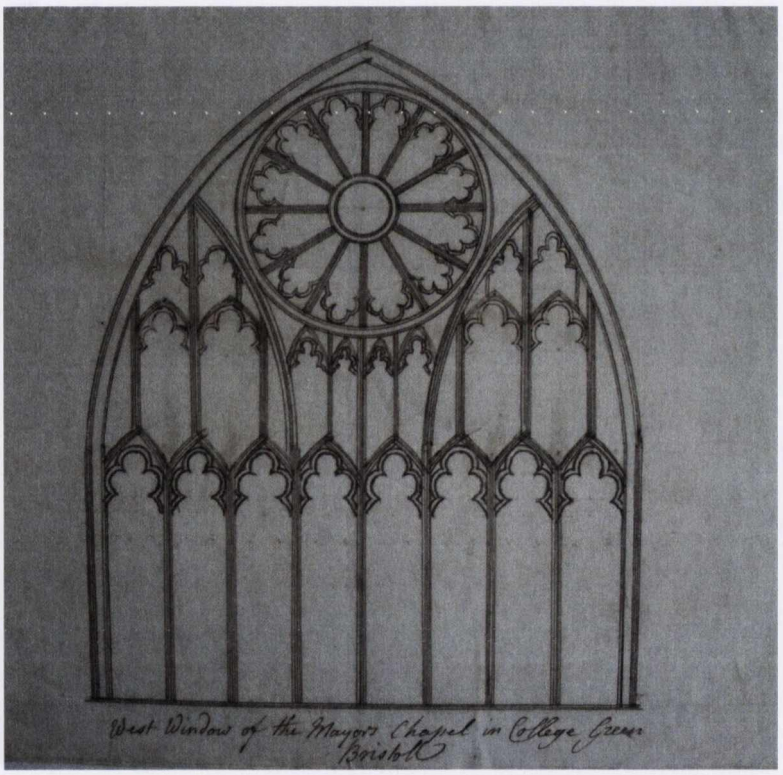


Fig. 1.26. 'Almshouses at Wells parish church', Laurence Parsons, 1786, Tour journal, f. 19v.



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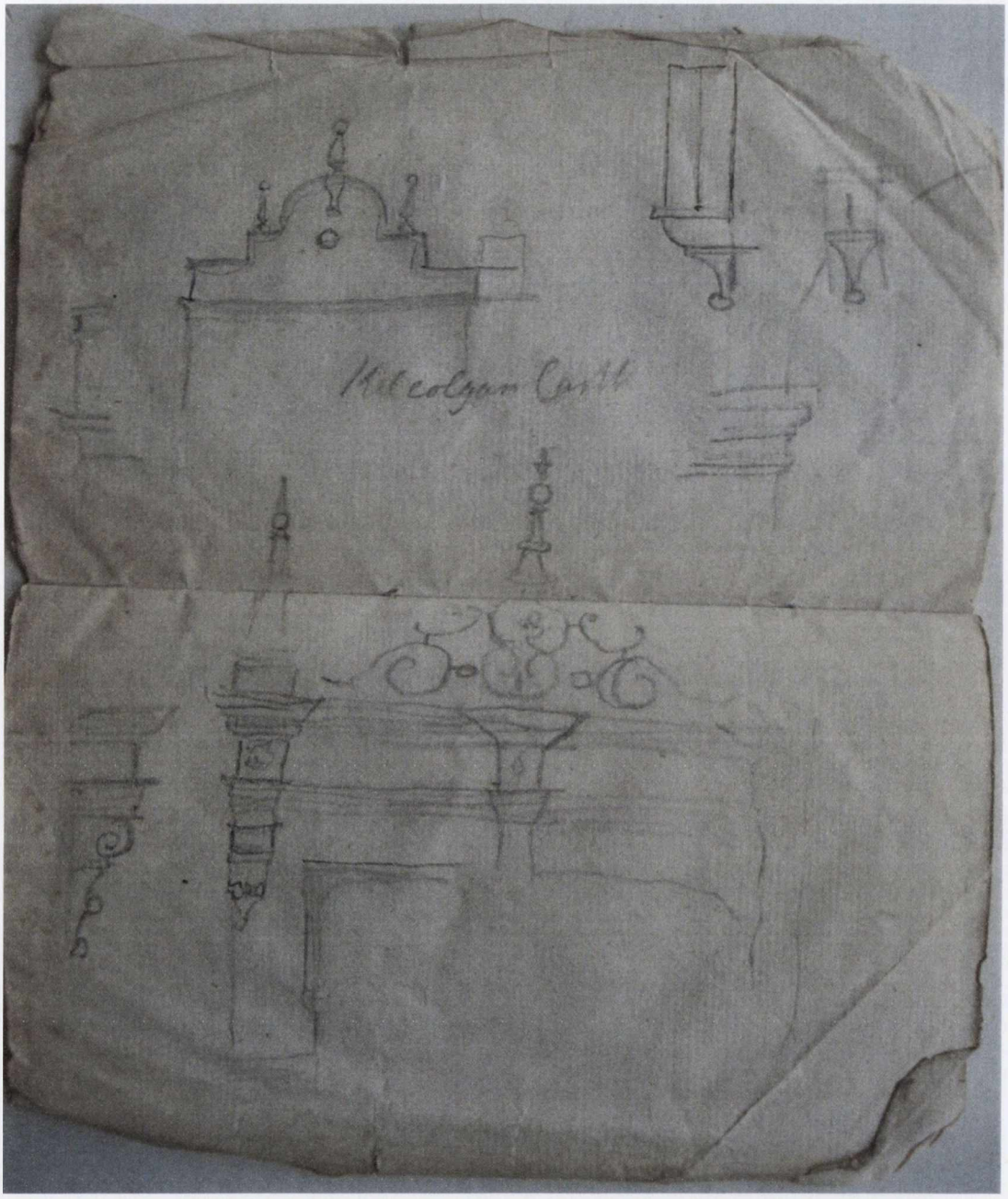
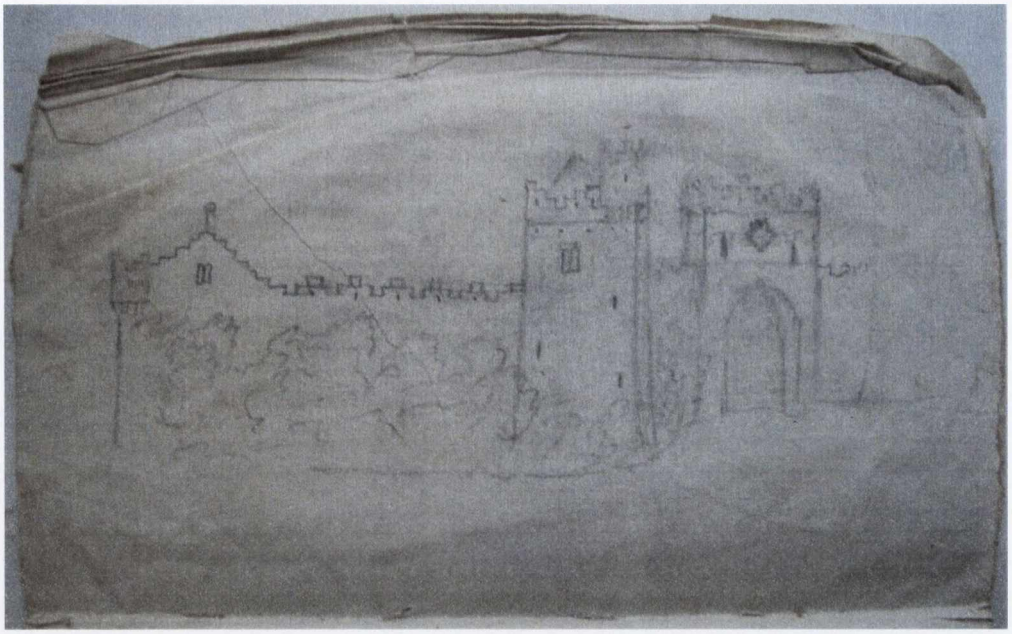


Fig. 1.28. 'Kilcolgan Castle', Laurence Parsons, *c.*1802, Sketch notebook, ff 16v–17r.



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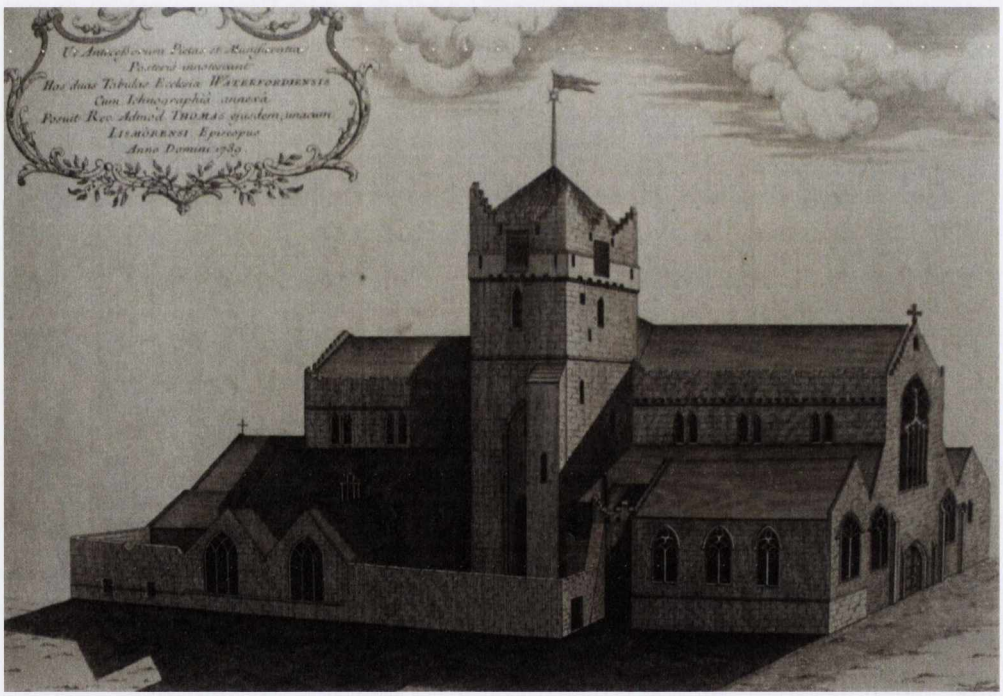


Fig. 1.30. North-west view of Waterford Cathedral, James Blaymire, engraving from Harris (ed.), *The whole works of Sir James Ware* (1739), in Stalley, 'The lost cathedral of Waterford', (2013), 103.

Fig. 2.1 Proposed elevation and section of a two-storey battlemented Gothic tower for St Patrick's Cathedral, Armagh (C of I), attrib. to Thomas Cooley, [1784], IAA, RIAI Murray Collection no. 92/46.75, courtesy of the Irish Architectural Archive.

Fig 2.2 Tower, Magdalen College, Oxford, photograph, Judith Hill, 2014.

Fig. 2.3 St Patrick's Cathedral, Armagh, south elevation, watercolour by Daniel Grose, *c.*1830, from Stalley (ed.), *Daniel Grose, the antiquities of Ireland* (1991), pl. 74.

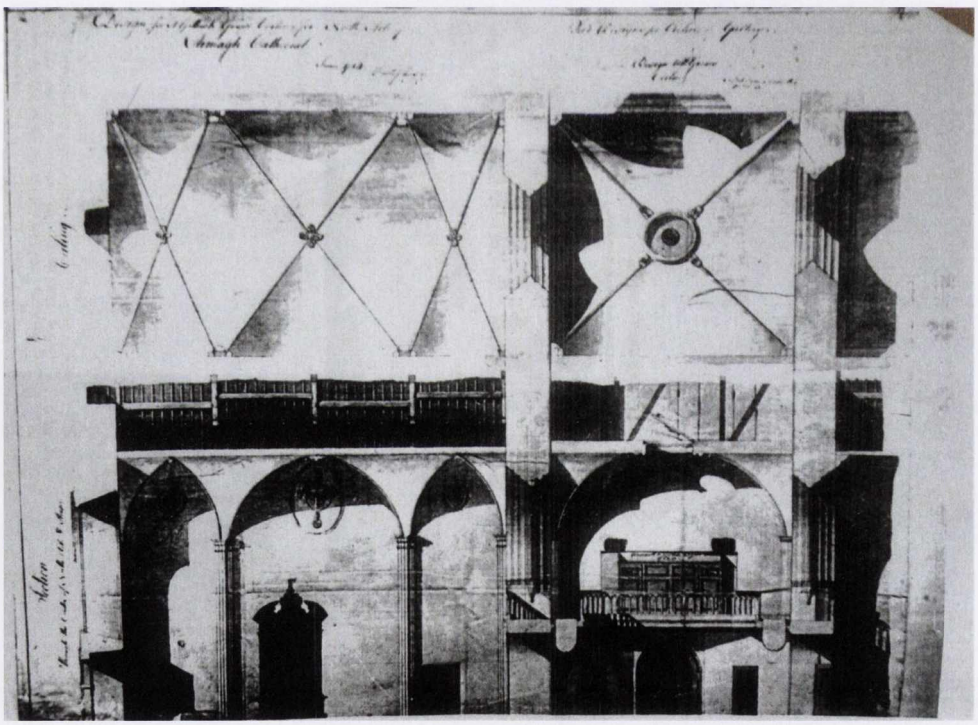


Fig. 2.4 Design for a Gothick Groin'd ceiling for North Aisle of Armagh Cathedral' and 'Two designs for ceiling of gallery' at the crossing, St Patrick's Cathedral, Armagh, Francis Johnston, June 1784, from Betjeman, 'Francis Johnston, Irish architect', 27.

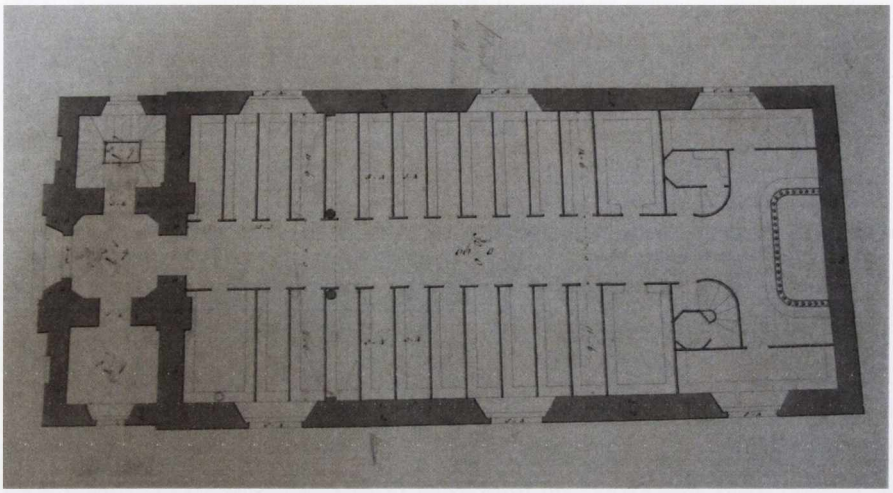


Fig. 2.5 Design no 10, plan, Thomas Cooley, 'Collection of Drawings Manuscript', 1773, reproduced by kind permission of the governors and guardians of Armagh Public Library.

Fig. 2.6 Design no 10, west front, Thomas Cooley, 'Collection of Drawings Manuscript', 1773, reproduced by kind permission of the governors and guardians of Armagh Public Library.

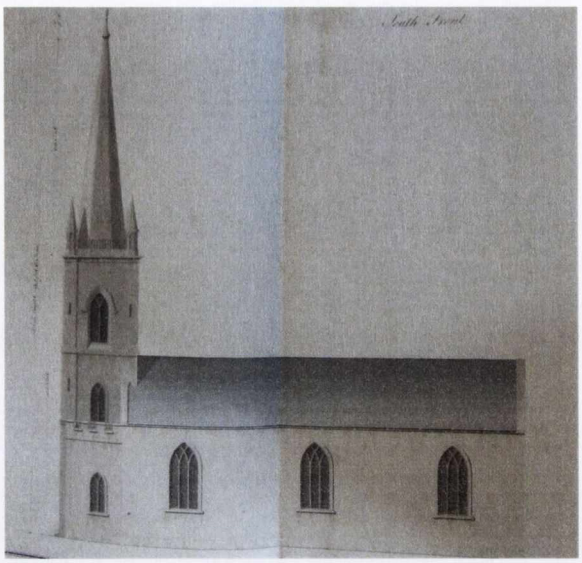


Fig. 2.7 Design no 10, south front, Thomas Cooley, 'Collection of Drawings Manuscript', 1773, reproduced by kind permission of the governors and guardians of Armagh Public Library.

Fig. 2.8 Ballymakenny Church (C of I), Co. Louth, west elevation, attrib. to Thomas Cooley, n.d., IAA, RIAI Murray Collection, 92/46.103, courtesy of the Irish Architectural Archive.

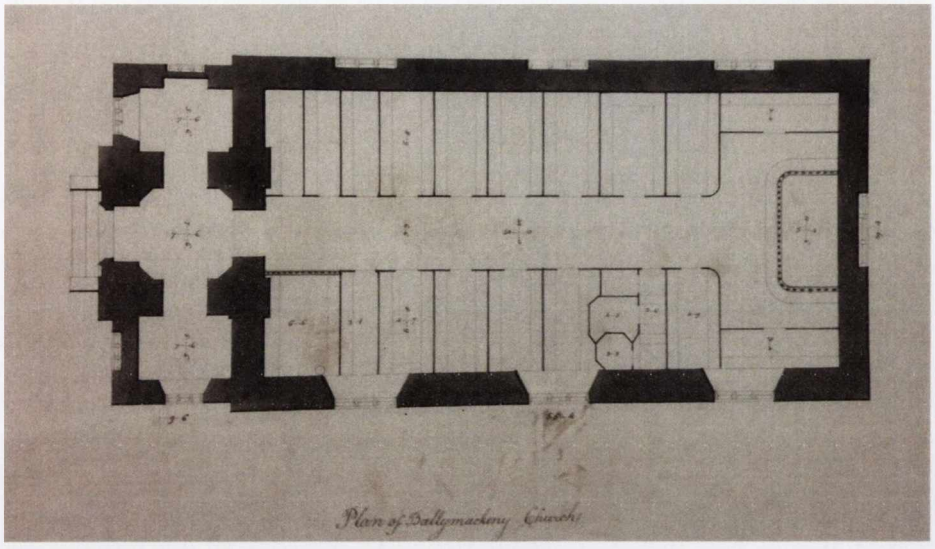


Fig. 2.9 Ballymakenny Church (C of I), Co. Louth, plan, attrib. to Thomas Cooley, n.d., IAA, RIAI Murray Collection, 92/46.102, courtesy of the Irish Architectural Archive.

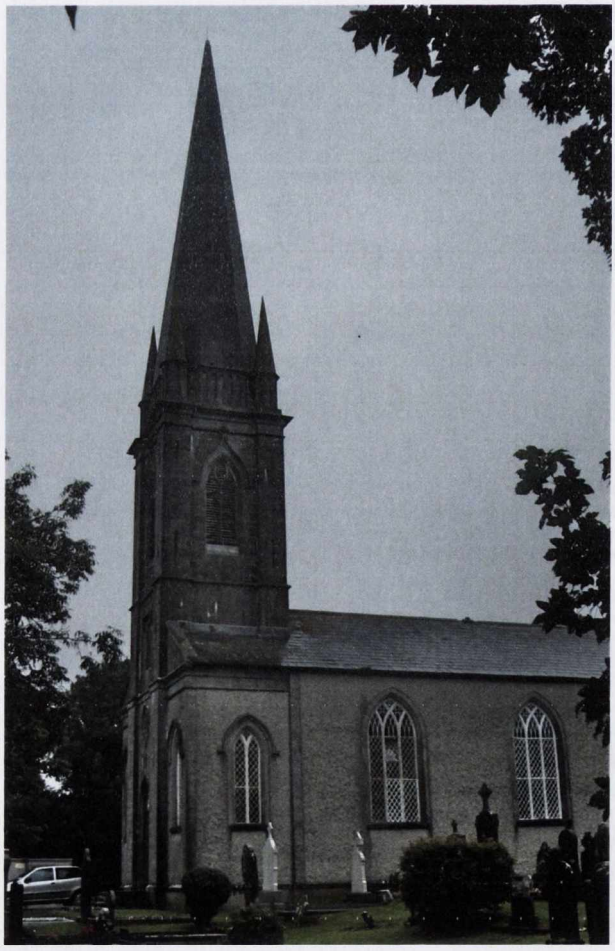


Fig. 2.10 Ballymakenny Church (C of I), Co. Louth, west elevation, photograph, Judith Hill, 2012.

Fig. 2.11 Ballymakenny Church (C of I), Co. Louth, interior, south east, photograph, Judith Hill, 2012.

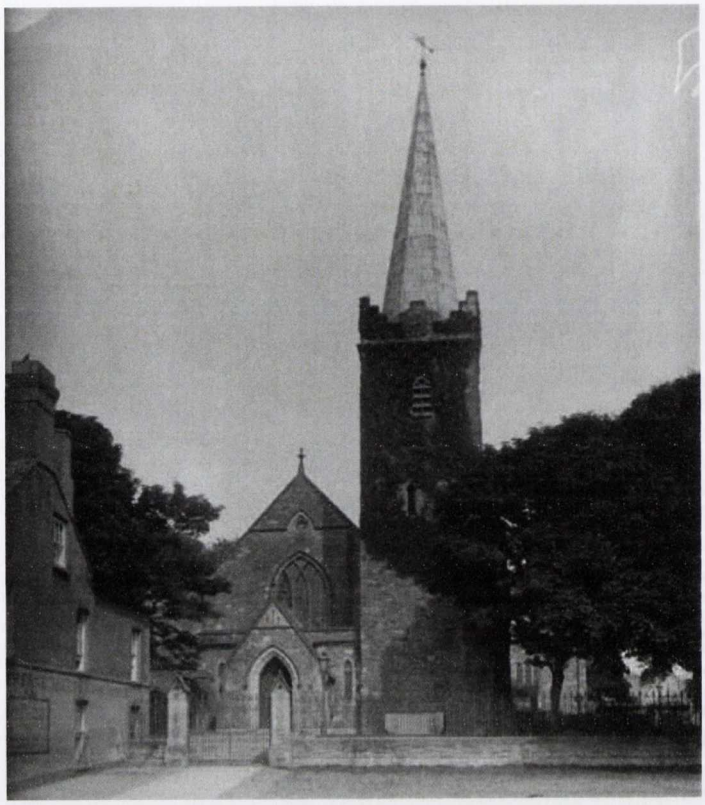


Fig. 2.12 St Nicholas, Dundalk, Co. Lou
west elevation, photograph NLI,
Lawrence Collection, courtesy of the
National Library of Ireland.

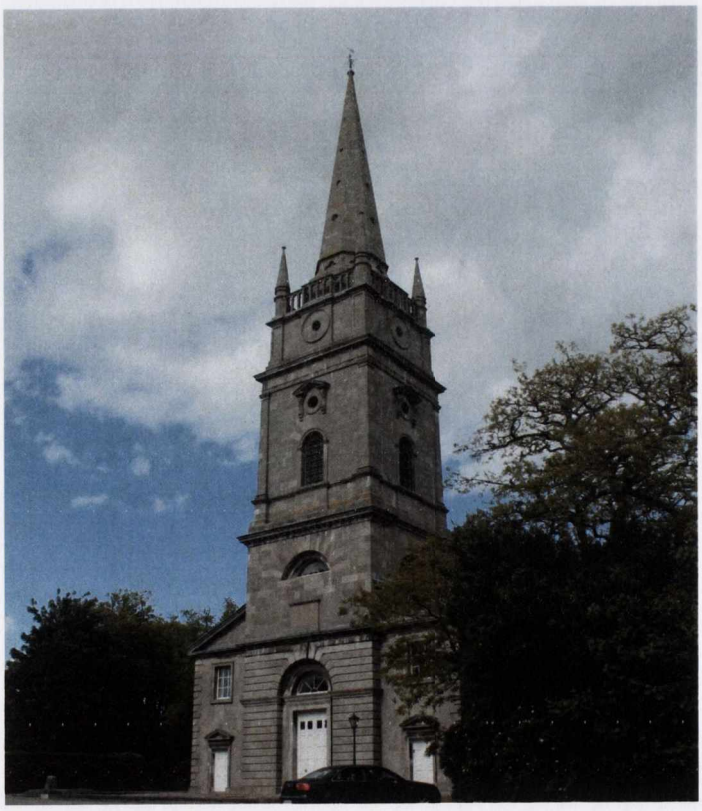


Fig. 2.13 St Peter's Drogheda,
Co. Meath, spire, photograph,
Judith Hill, 2015

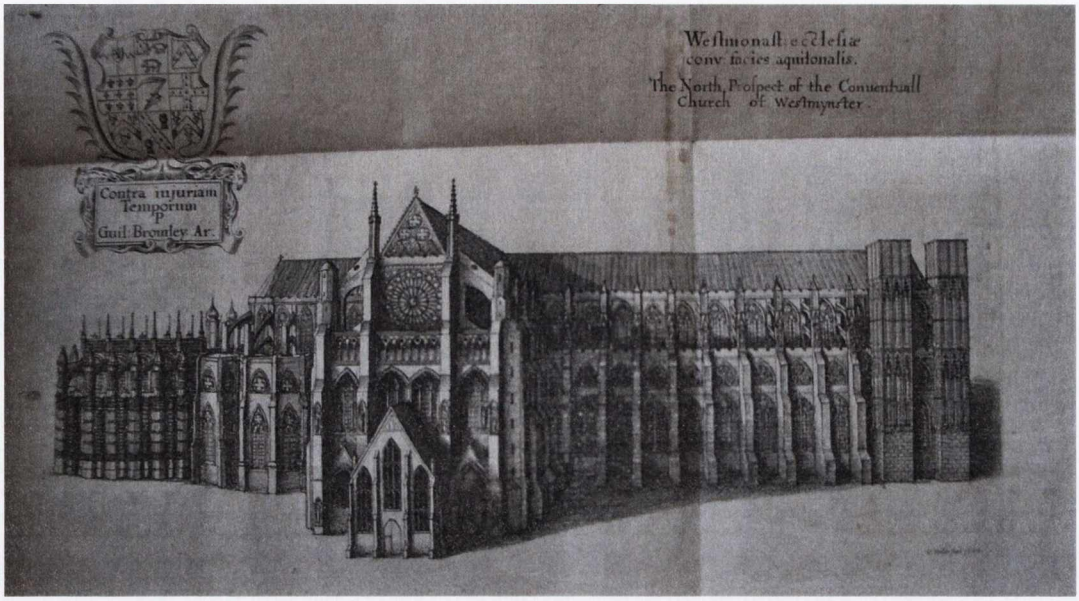


Fig. 2.14 Westminster Abbey, north elevation, from King, *The cathedral and conventuall churches of England and Wales* (1672).

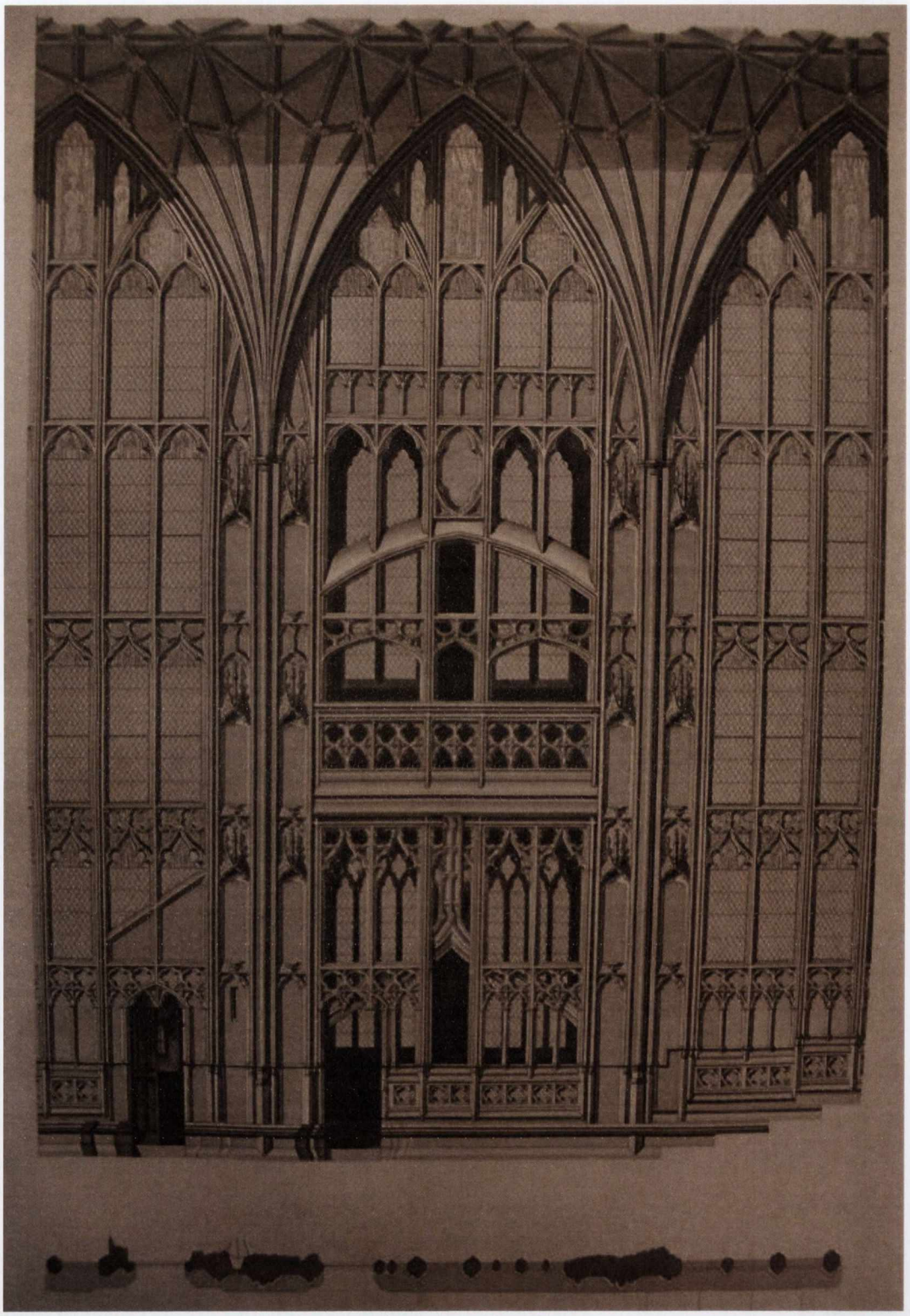


Fig. 2.15 Gloucester Cathedral, interior elevation, from Carter, *Plans, elevations, sections and specimens of the architecture of the cathedral church of Gloucester* (1809), pl. 11.

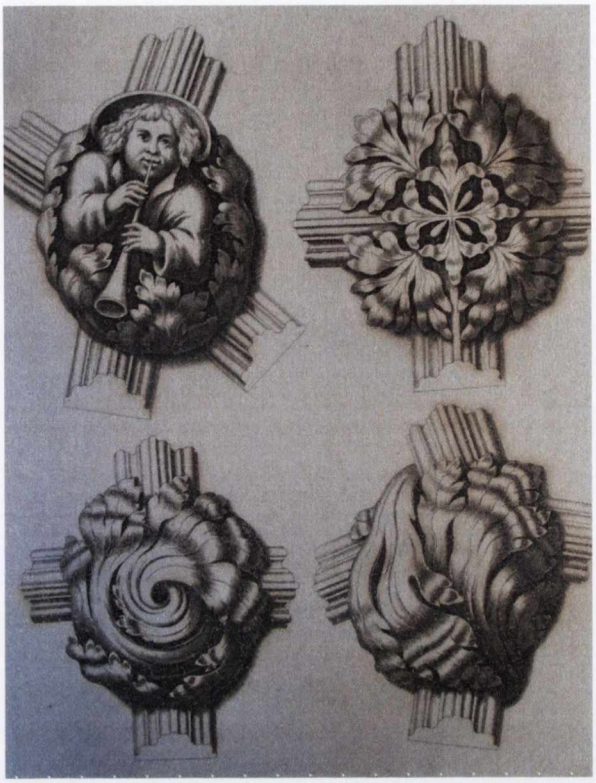


Fig. 2.16 York Cathedral, four bosses, choir end, from Halfpenny, *York* (1795–1800), pl. 10.

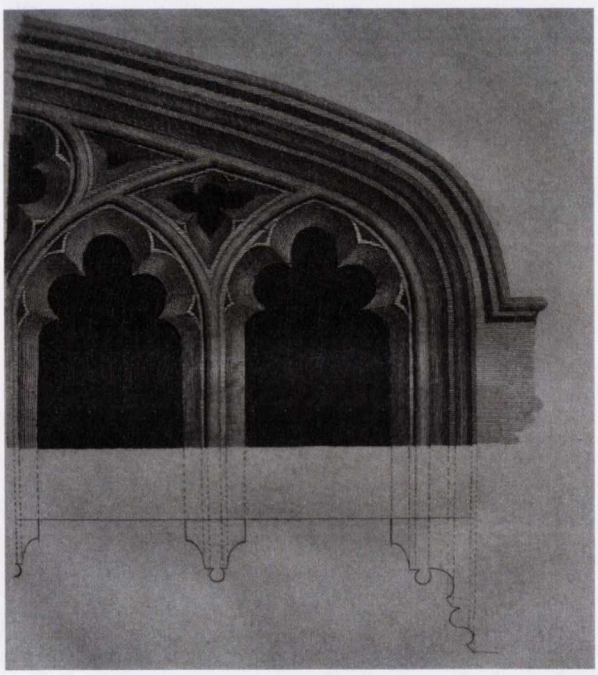


Fig. 2.17 'Window of the church at large', from Anon, *Specimens of Gothic ornaments selected from the parish church of Lavenham*, (1796), pl. 5.

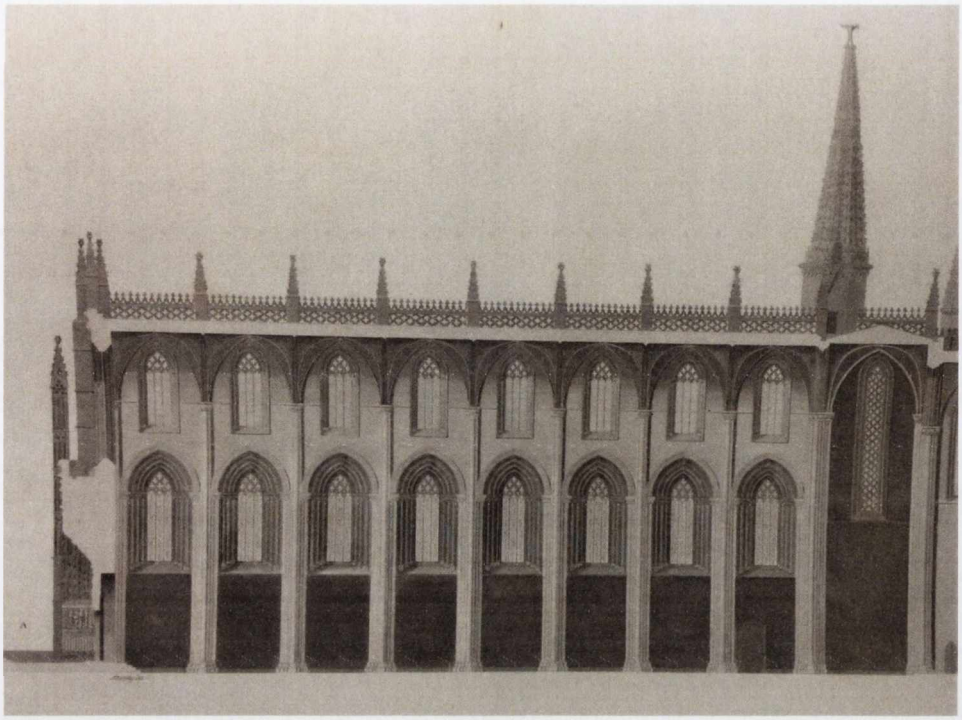


Fig. 2.18 The longitudinal section of the church of Batalha', from Murphy, *Plans, elevations, sections, and views of the church of Batalha* (1795).

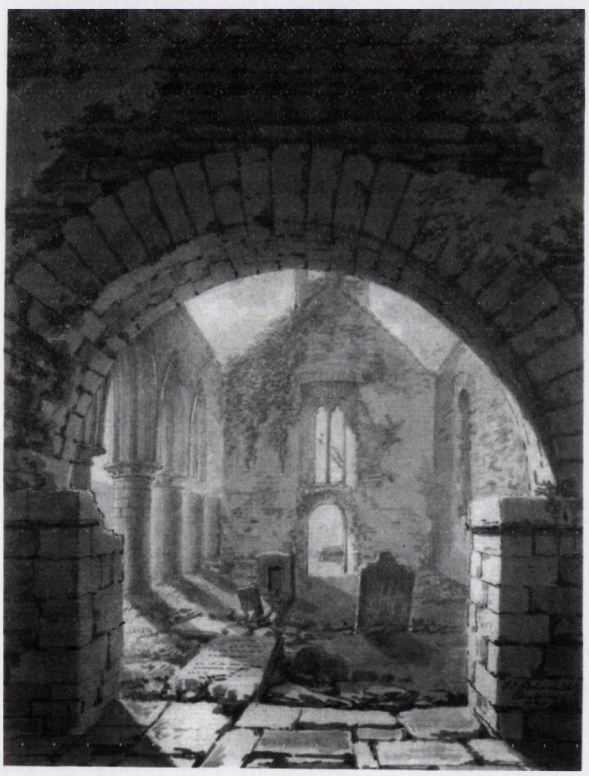


Fig. 2.19 Interior, St Mary's Church, Wexford, watercolour, John James Barralet, 1780, from Harbison, 'Barralet and Beranger's antiquarian sketching tour through Wicklow and Wexford in the autumn of 1780', fig. 11.

Fig. 2.20 Boyle Abbey, Co. Roscommon, interior perspective, drawing, Angelo Maria Bigari, 1779, from Harbison, *William Burton Conyngham,* fig 165.

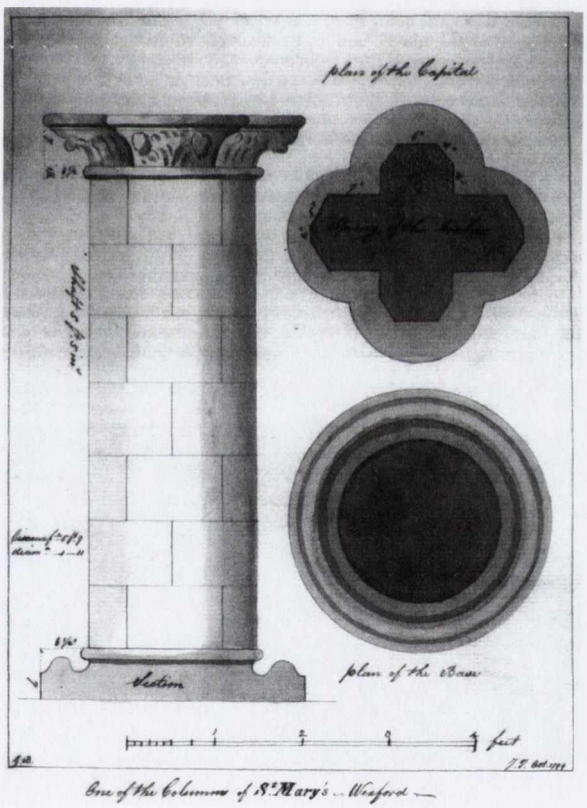


Fig. 2.21 St Mary's Church, Wexford, drum column and base, plans, section and elevation, Gabriel Berenger, from Harbison, 'Barralet and Beranger's antiquarian sketching tour through Wicklow and Wexford', fig 12.

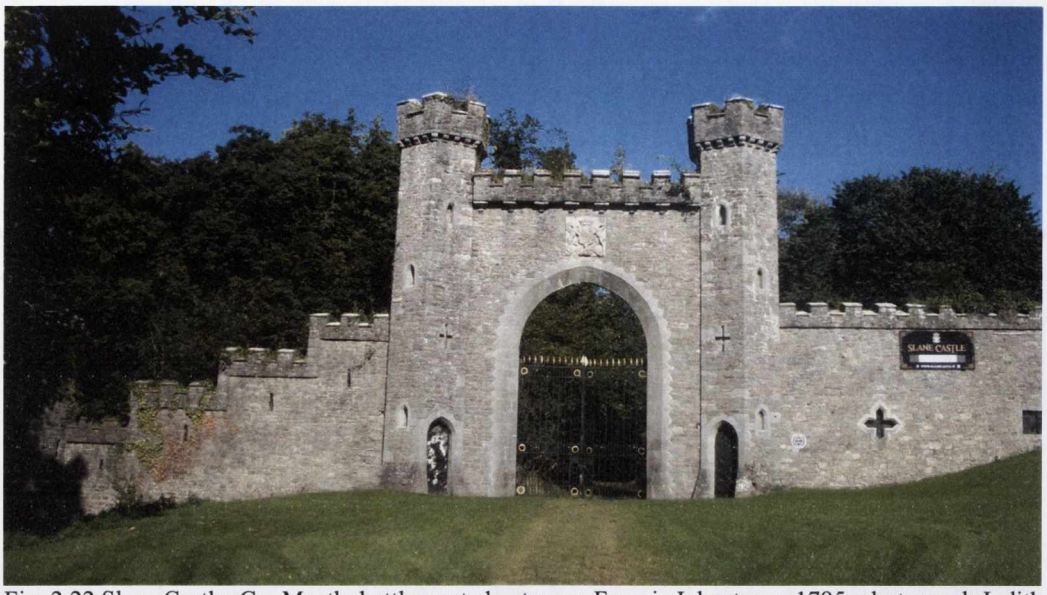


Fig. 2.22 Slane Castle, Co. Meath, battlemented gateway, Francis Johnston, *c.*1795, photograph Judith Hill, 2012.

Fig. 2.23 Slane Castle, Co. Meath, battlemented gateway, detail of stonework, Francis Johnston, *c.*1795, photograph Judith Hill, 2012.

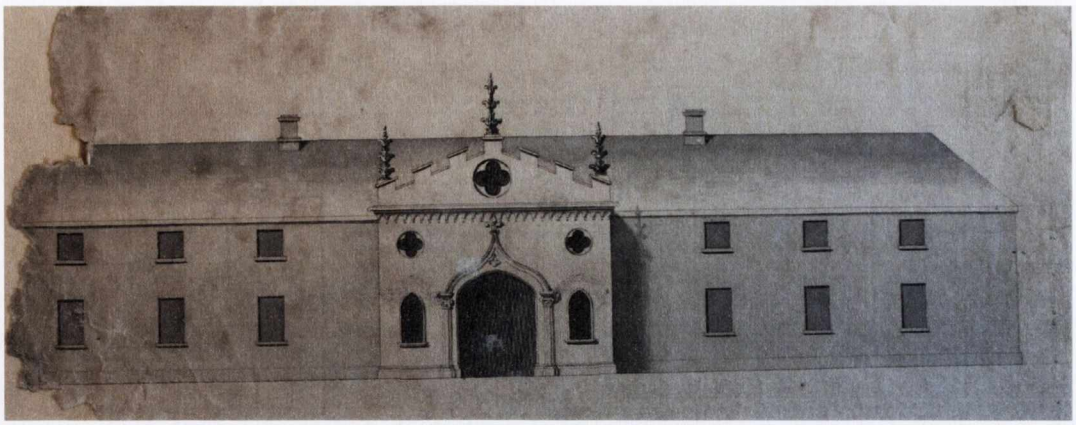


Fig. 2.24 Slane Castle, Co. Meath, elevation of principal façade of stables, Lancelot 'Capability' Brown, *c.*1770, IAA, RIAI Murray Collection, 92/46.1132, courtesy of the Irish Architectural Archive.

Fig. 2.25 Slane Castle, Co. Meath, north and west fronts, George Petrie, *c.* 1819, watercolour, from Murray (ed.), *George Petrie (1790–1866)*, p. 54.

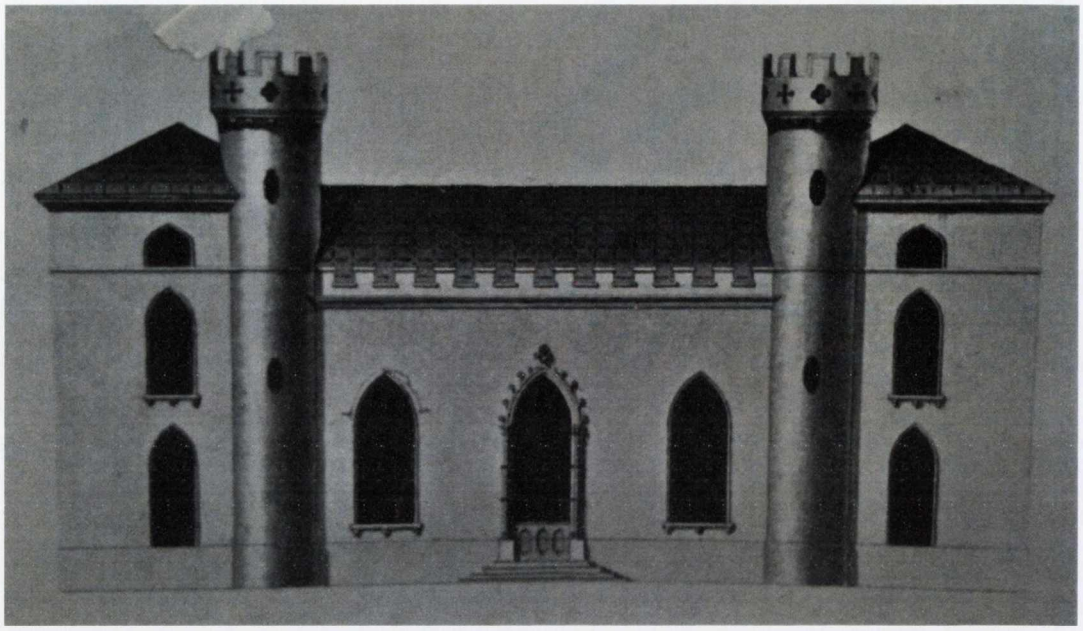


Fig. 2.26 Penrhyn Castle, west front, Samuel Wyatt, 1782, eighteenth-century watercolour, from Hague, 'Penrhyn Castle, Caernarfon–I', pl. 5.

Fig. 2.27 'Sketch of the Gothick entrance to Penrhyn Hall demesne Caernarfonshire', Francis Johnston, 26 March, 1796, Tour diary, f. 3r, Armagh County Museum.

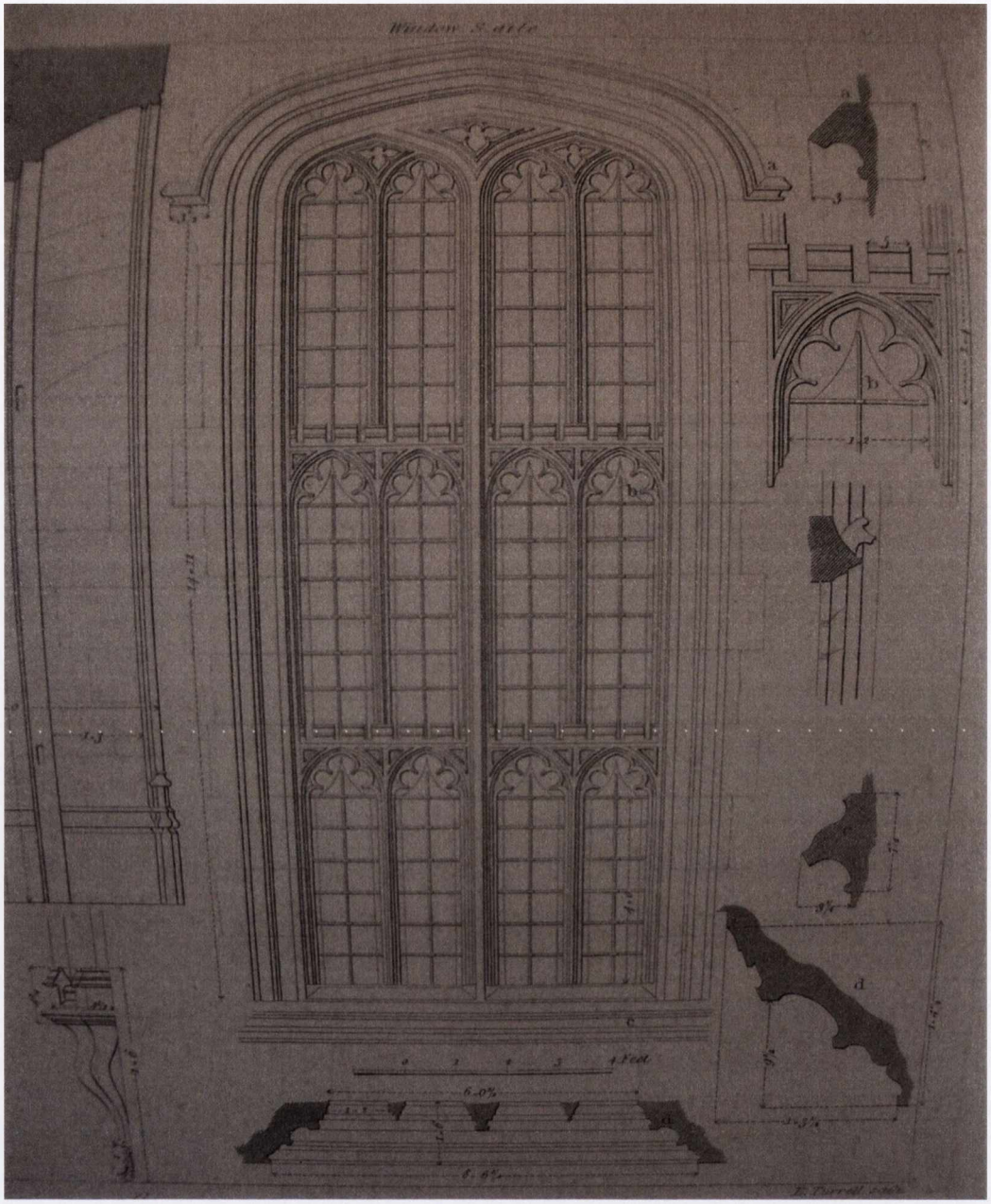


Fig. 2.28 St George's Windsor, window, south aisle, from Pugin, *Specimens of Gothic architecture* (1821–3), pl. 44, RIBA Collections.

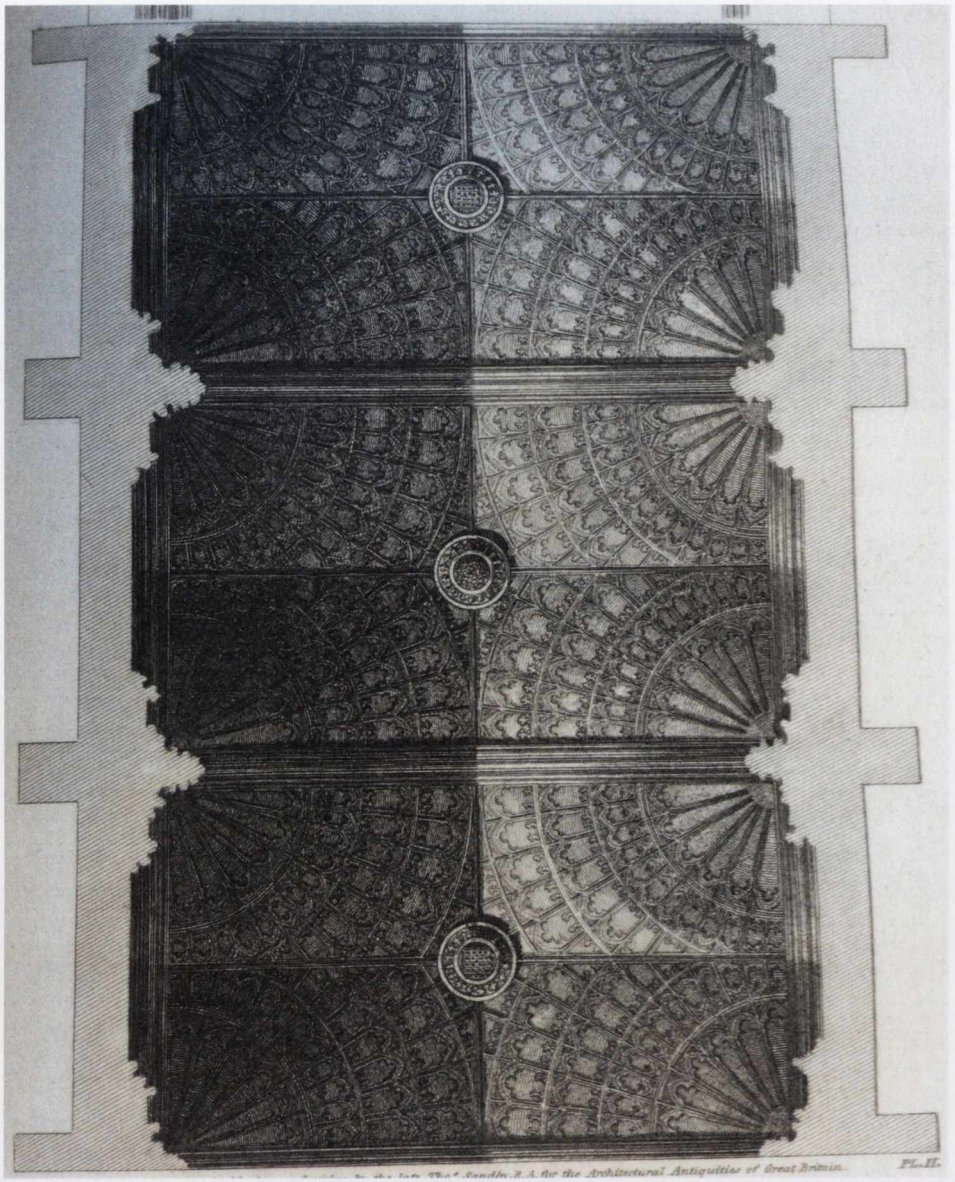


Fig. 2.29 'Plan of the groining and section of the roof of King's College Chapel, Cambridge', from Britton, *The architectural antiquities of Great Britain*, vol. 1 (1806–27), pl. 2.

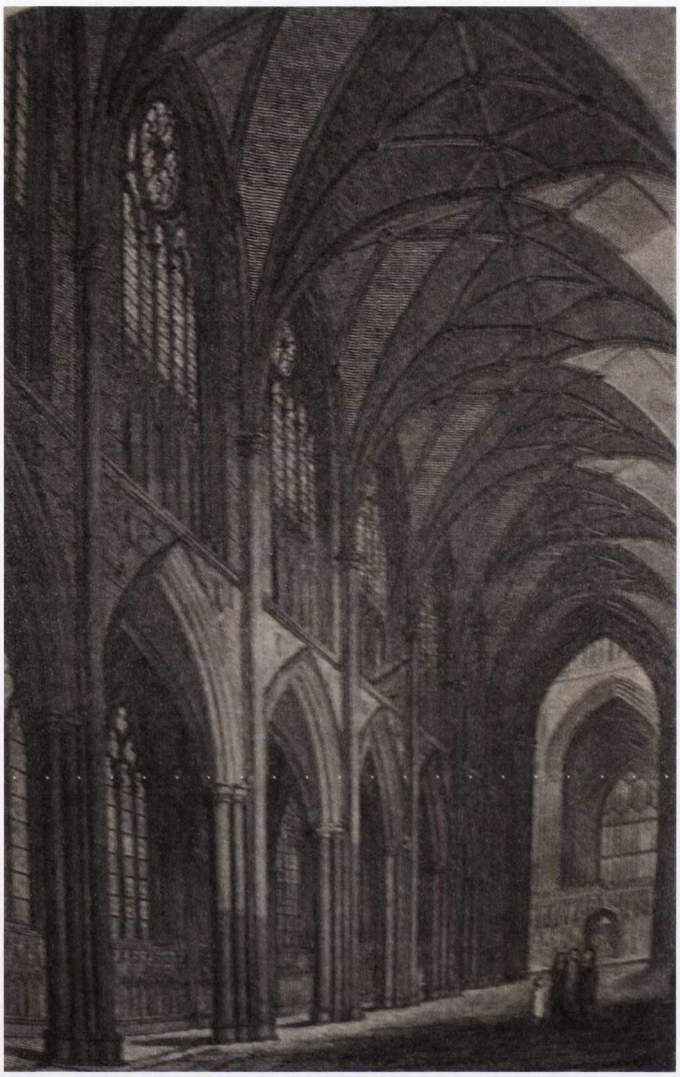


Fig. 2.30 'Interior view of the nave of York Minster', from Milner, *A treatise on the ecclesiastical architecture of England* (1806–11), pl. 9, RIBA Collections.

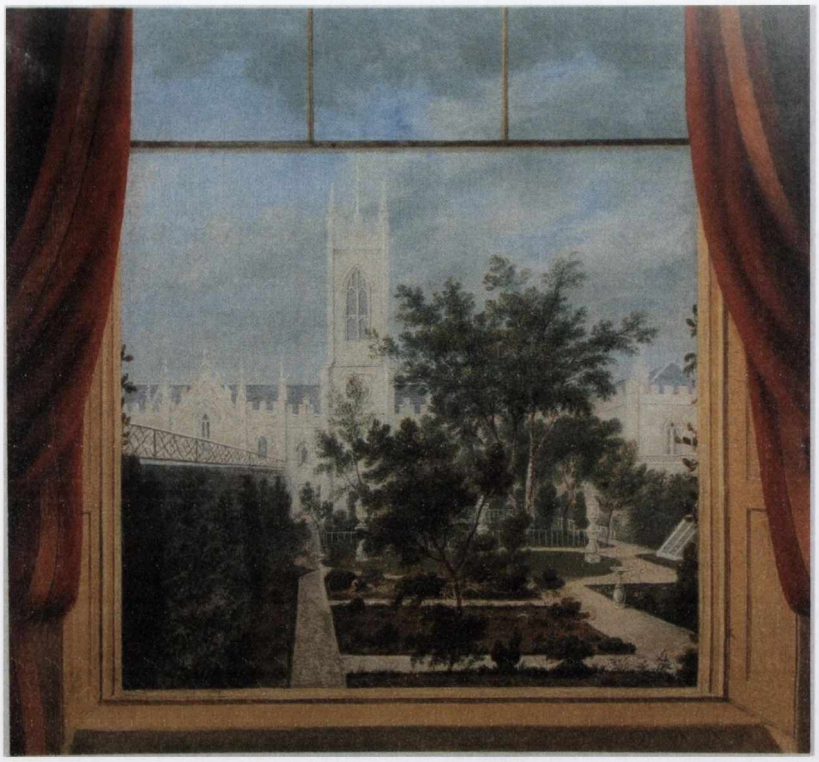


Fig. 2.31 *A view of Mrs Johnston's garden in Eccles Street, from her dining-room*, Henry Kirchhoffer, oil on canvas, n.d., from Laffan, *Painting Ireland*, fig. 140.

Fig. 2.32 'View of the garden at the rear of Francis Johnston's house, 60 Eccles St Dublin', attrib. to Henry Kirchhoffer, drawing and wash, n.d., copy from Crookshank/Glin Collection, TRIAC.

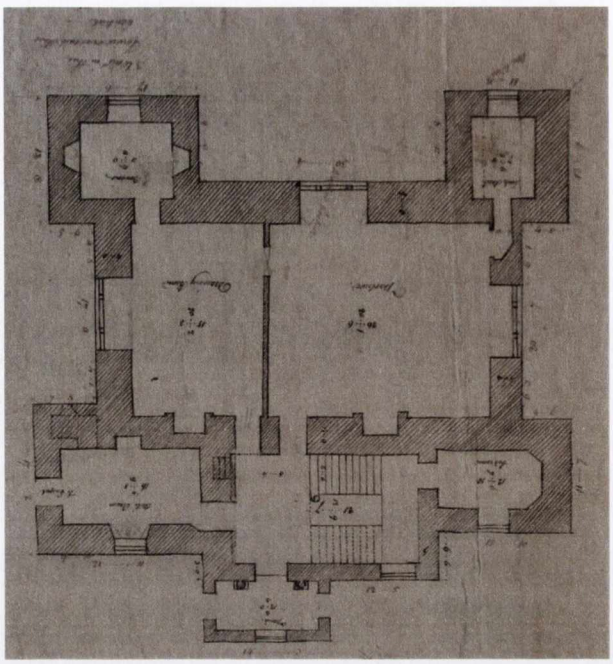


Fig. 2.33 Killeen Castle, survey, ground floor plan, attrib. Francis Johnston,
n.d., IAA, RIAI Murray Collection, 92/46.895, courtesy of the Irish Architectural Archive.

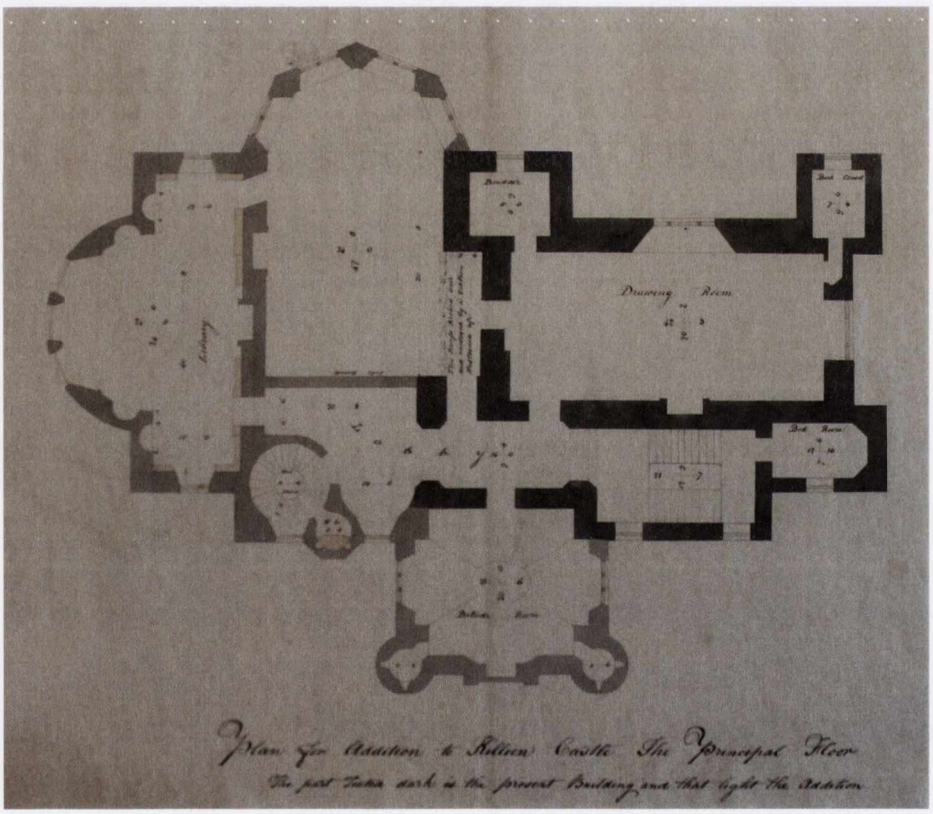


Fig. 2.34 Killeen Castle, proposal first scheme, principal floor plan, Francis Johnston,
[Jan. 1802], IAA, RIAI Murray Collection, 92/46.896, courtesy of the Irish Architectural Archive.

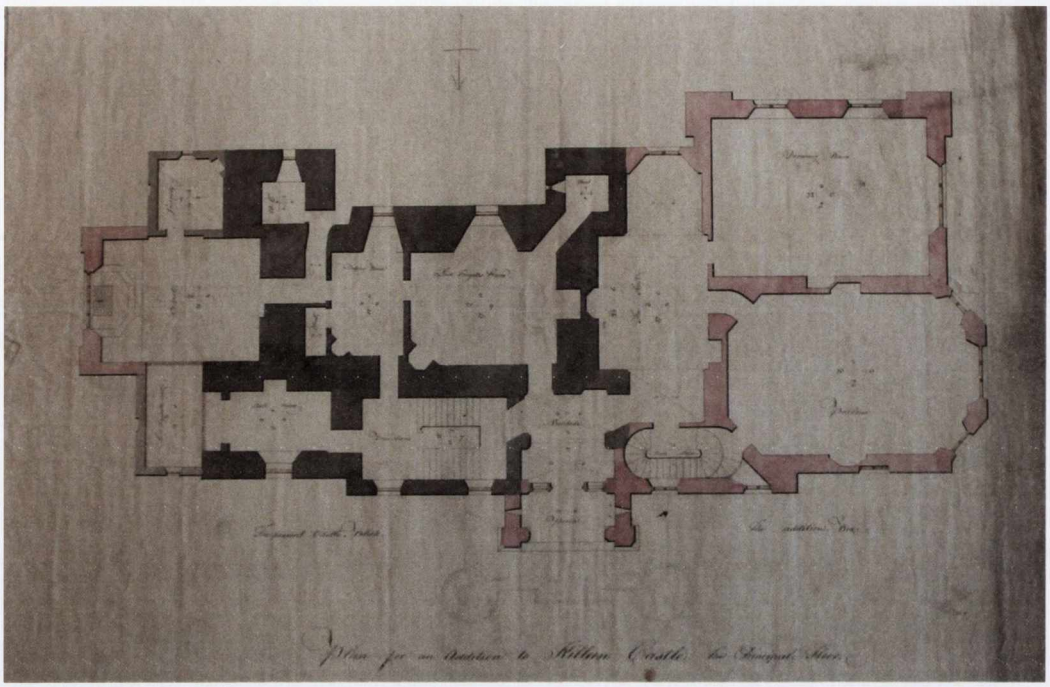


Fig. 2.35 Killeen Castle, proposal second scheme, principal floor plan, Francis Johnston, Feb. 1803, IAA, RIAI Murray Collection, 92/46.910, courtesy of the Irish Architectural Archive.

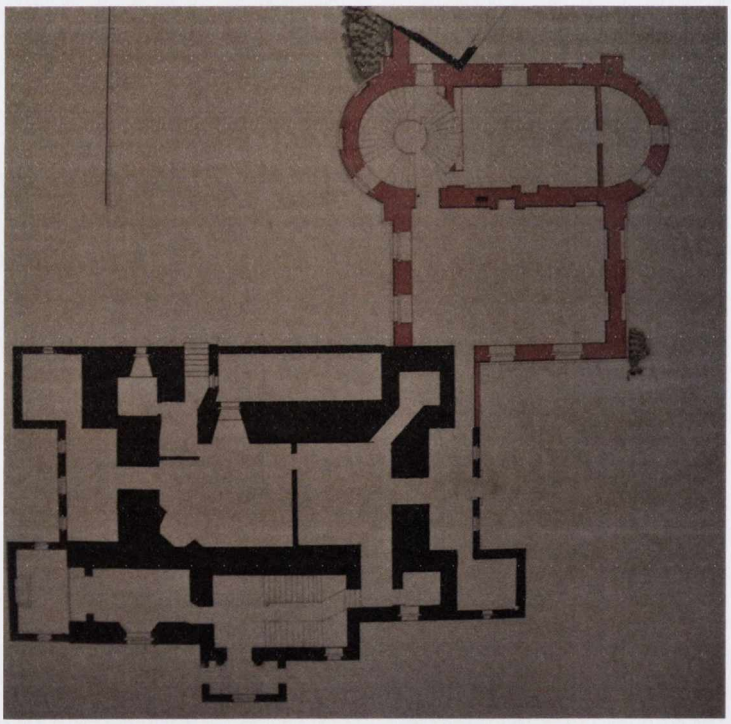


Fig. 2.36 Killeen Castle, proposal, ground floor plan, attrib. to Daniel Augustus Beaufort, [1802], IAA, RIAI Murray Collection, 92/46.898, courtesy of the Irish Architectural Archive.

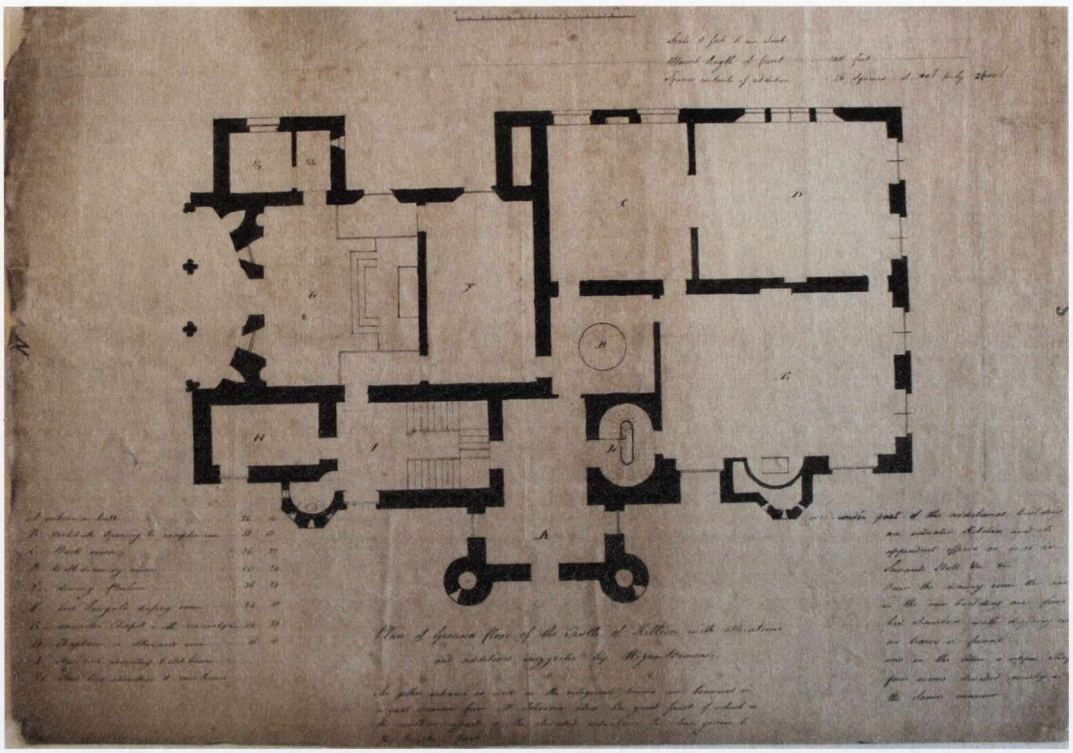


Fig. 2.37 Killeen Castle, proposal, ground floor plan, Thomas Wogan Browne, [1802], IAA, RIAI Murray Collection, 92/46.901, courtesy of the Irish Architectural Archive.

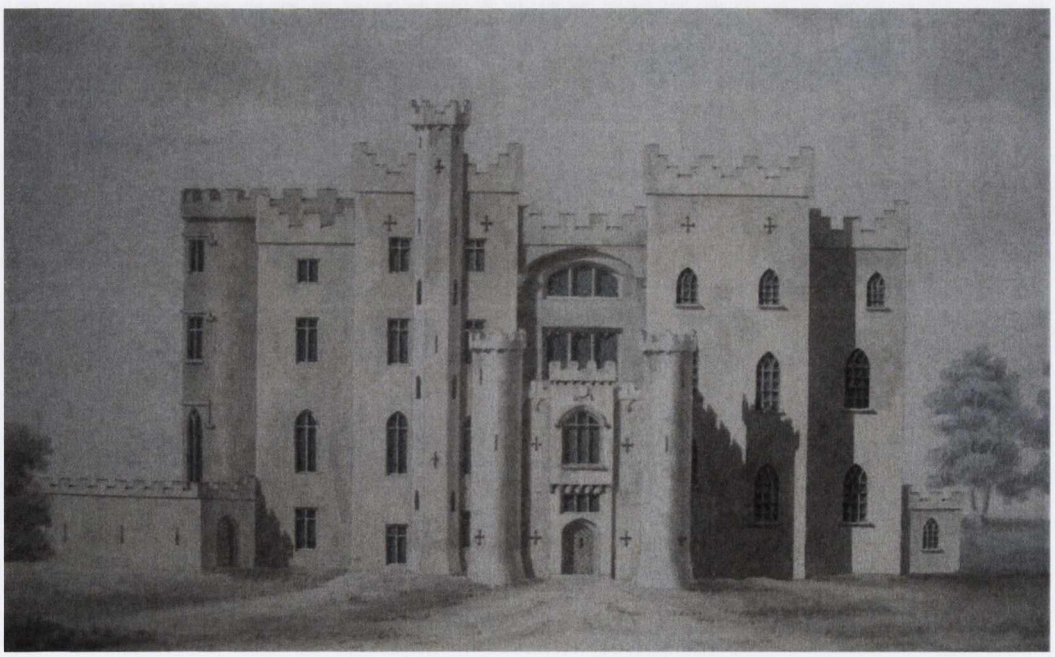


Fig. 2.38 Killeen Castle, proposal first scheme, elevation of principal façade, watercolour, Francis Johnston, [Jan. 1802], Pakenham Archive, Tullynally Castle, Co. Westmeath.

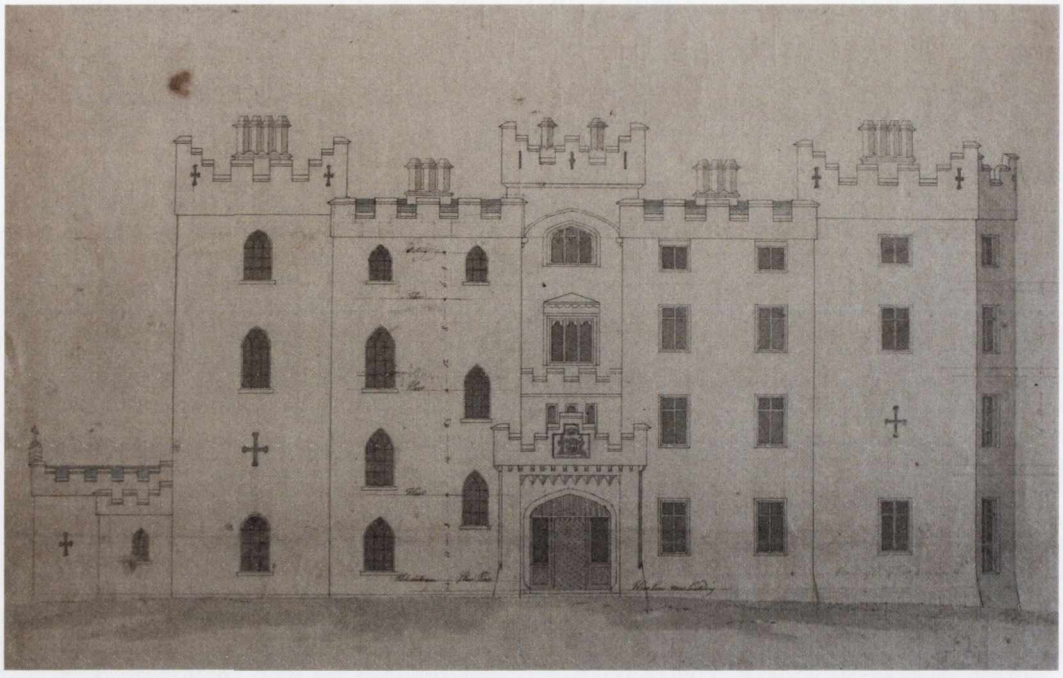


Fig. 2.39 Killeen Castle, proposal second scheme, elevation of principal facade, Francis Johnston, Feb. 1803, IAA, RIAI Murray Collection, 92/46.905, courtesy of the Irish Architectural Archive.

Fig. 3.1 Charleville, demesne survey, Michael Cuddehy, 1785, private collection.

Fig. 3.2 Charleville, demesne proposal, Thomas Leggett, 1786, private collection.

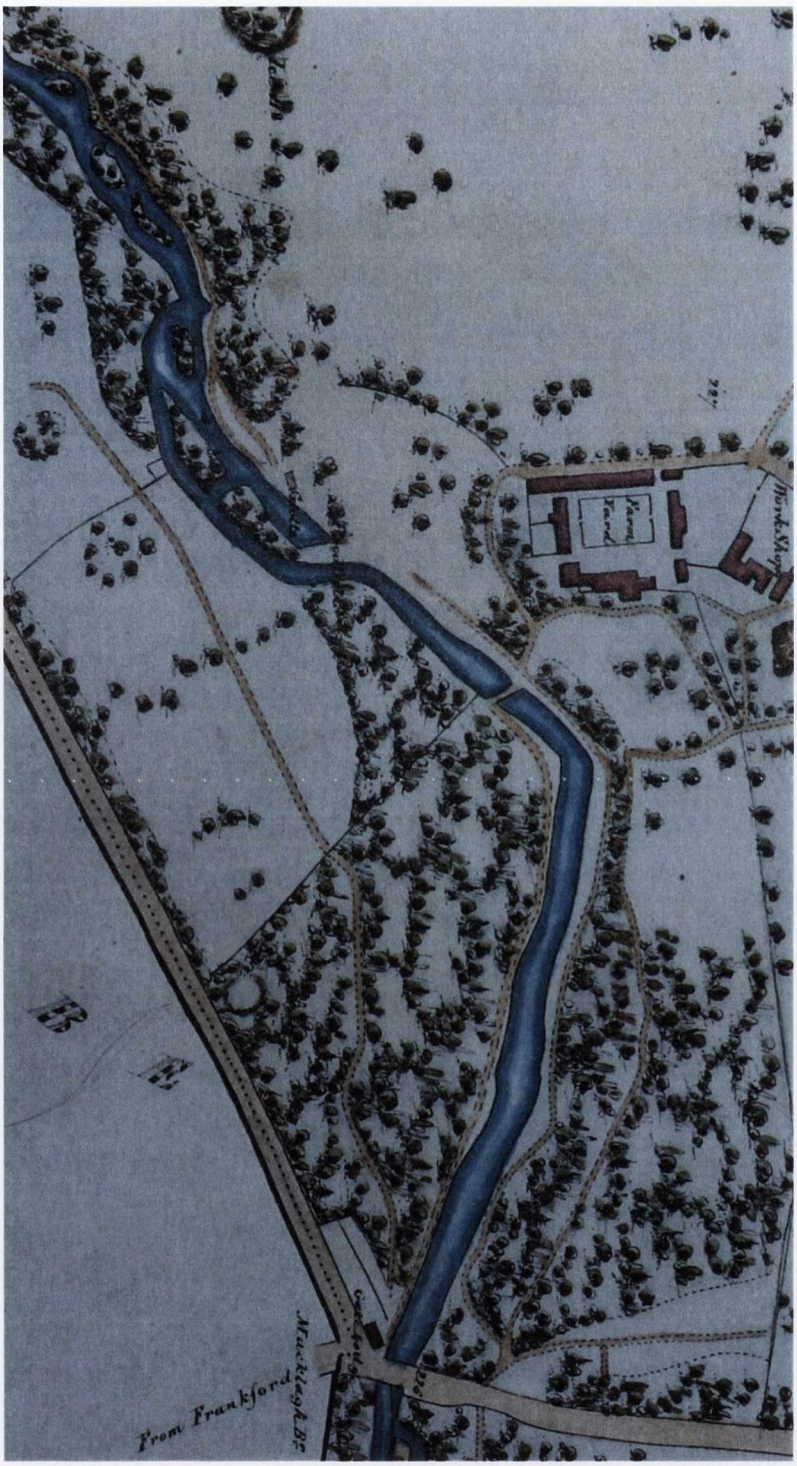


Fig. 3.3 River Clodagh above Mucklow Bridge, estate map based on 1st edition OS map, 1838, from estate book, 1855, private collection.

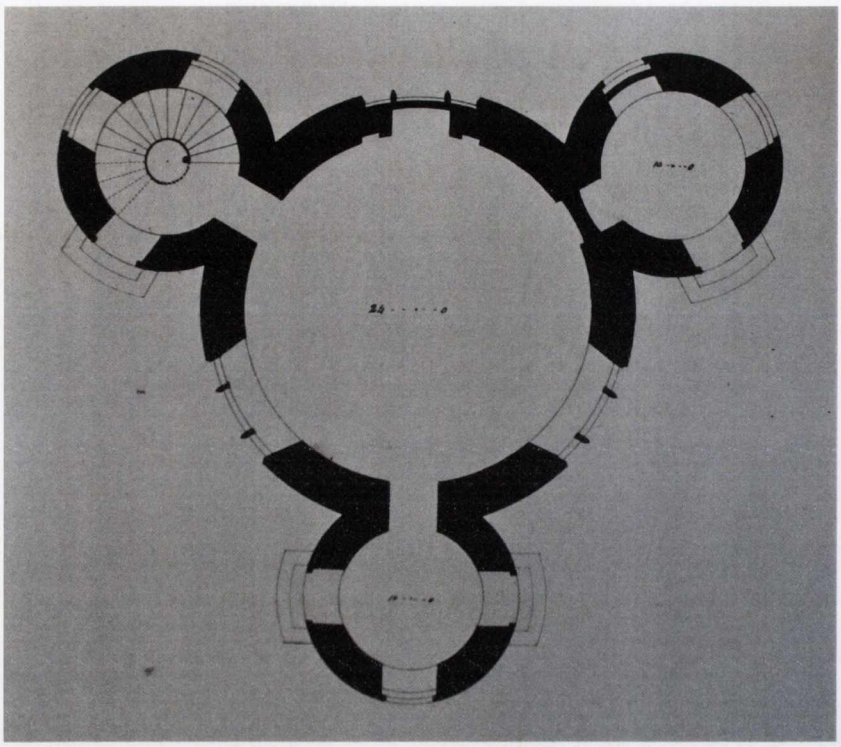


Fig. 3.4 Circular Gothic folly, proposed plan first floor, John Pentland, 1790, photograph in IAA, A/3/3, courtesy of the Irish Architectural Archive.

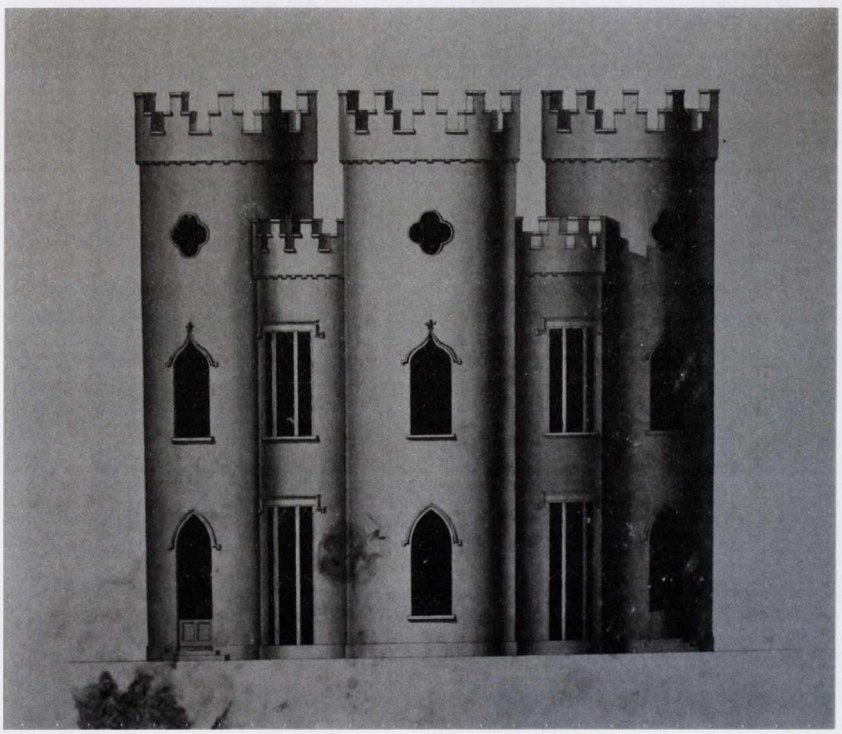


Fig. 3.5 Circular Gothic folly, proposed elevation, John Pentland, 1790, photograph in IAA, A/3/1, courtesy of the Irish Architectural Archive.

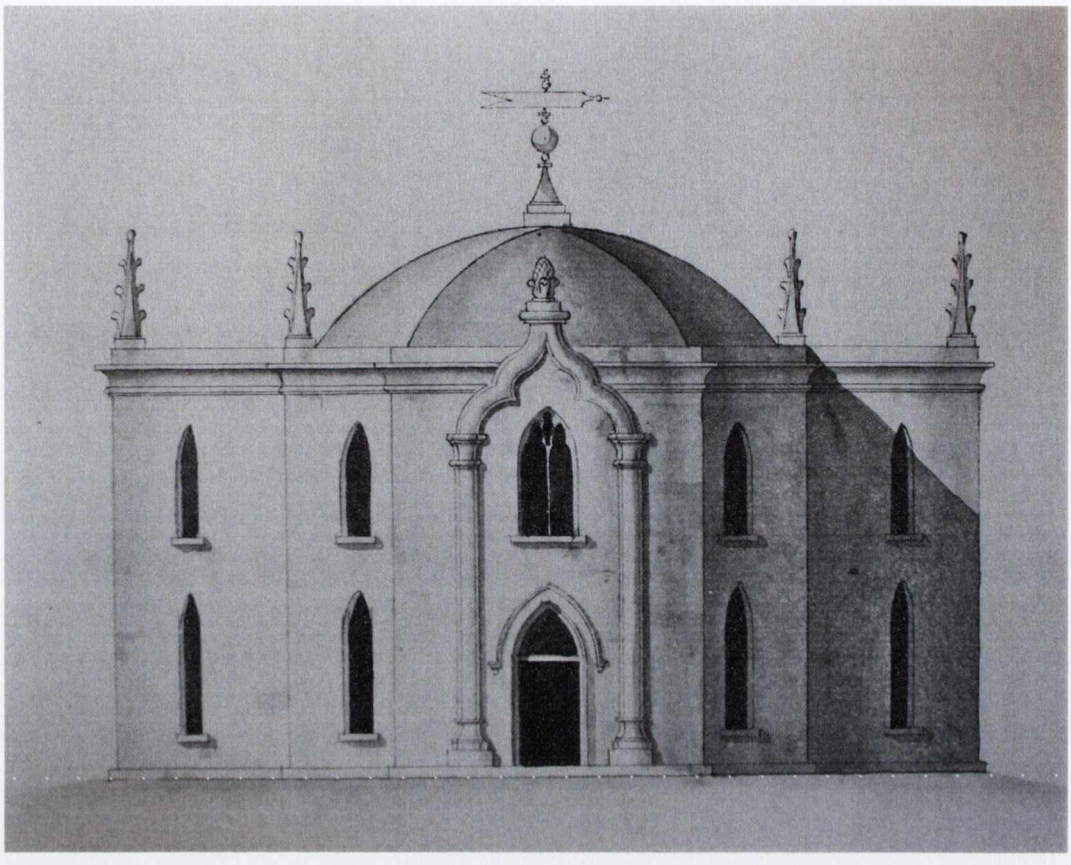


Fig. 3.6 Domed Gothic folly, proposed elevation, attrib. to John Pentland [1790], in IAA, A/3/6, courtesy of the Irish Architectural Archive.

Fig. 3.7 Gothic dairy, Charleville Castle, from William Ashford, *The Gothic dairy at Charleville*, 1801, in Crookshank, 'William Ashford', p. 126.

Fig. 3.8 Camden tower, Charleville Castle, attrib. to John Pentland, *c.*1797, photograph Judith Hill, 2012.

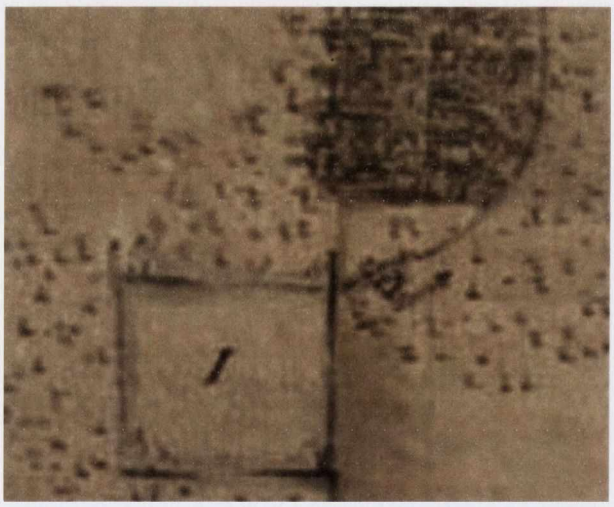


Fig. 3.9 Location of Camden tower in 1786 at the end of an existing grove of trees (to the NE of 'I'), detail of Charleville, demesne proposal, Thomas Leggett, 1786, private collection.

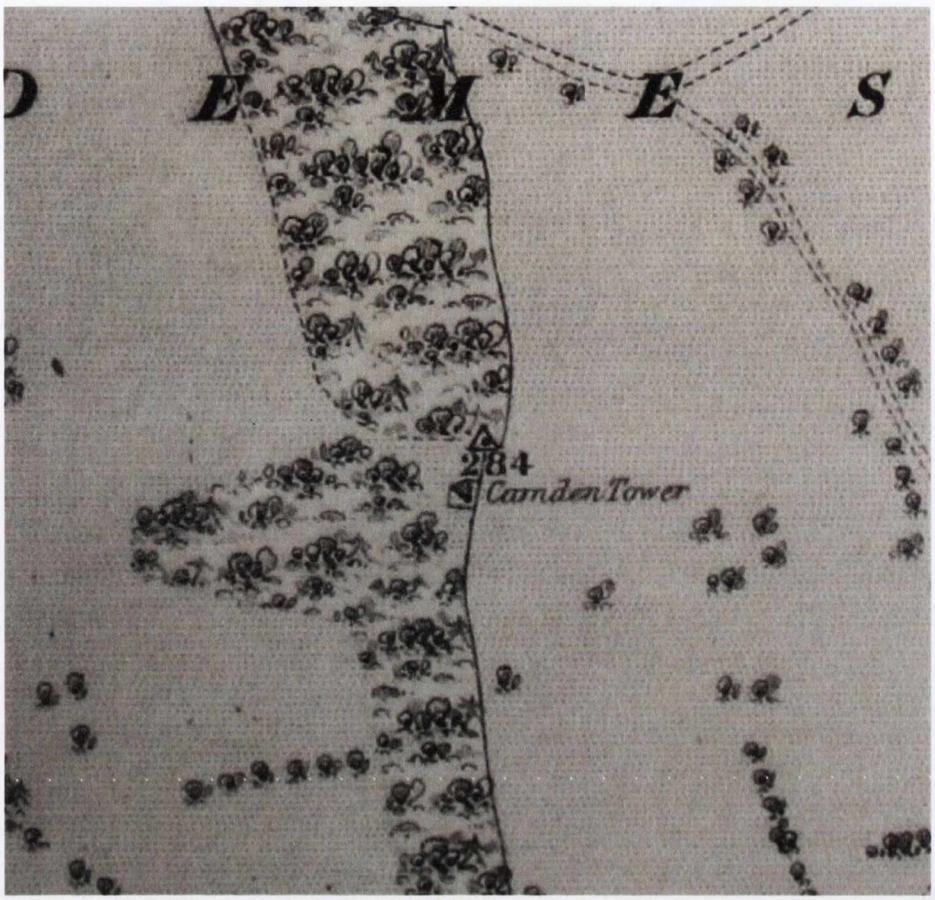


Fig. 3.10 Location of Camden tower in 1838 surrounded by trees, Ordnance Survey of King's County, 1:10,560 sheet 17, surveyed 1838, engraved 1840, Trinity College Library, Dublin.

Fig. 3.11 William Ashford, *The river in the demesne at Charleville,* 1801, illustrated in Figgis & Rooney, *Irish paintings in the National Gallery of Ireland*, p. 39.

Fig. 3.12 William Ashford, *The river on the Charleville estate*, 1801, illustrated in Crookshank, 'William Ashford', p. 126.

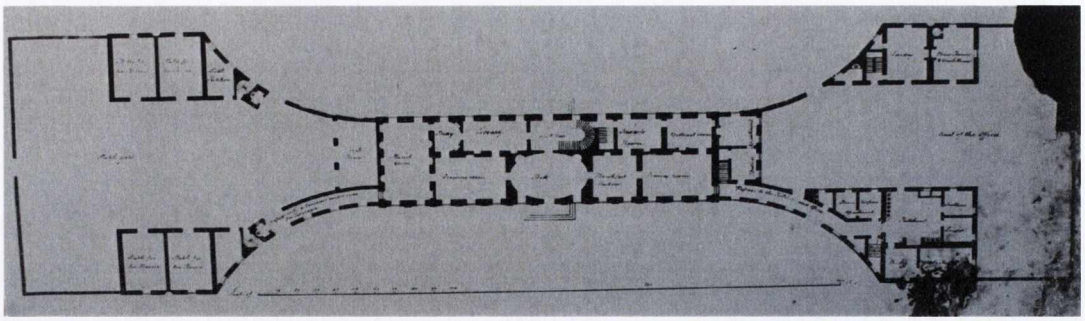


Fig. 3.13 Proposed scheme for Charleville, photograph of ground floor plan, attrib. to James Byres, [1789], IAA, A/4/2, courtesy of the Irish Architectural Archive.

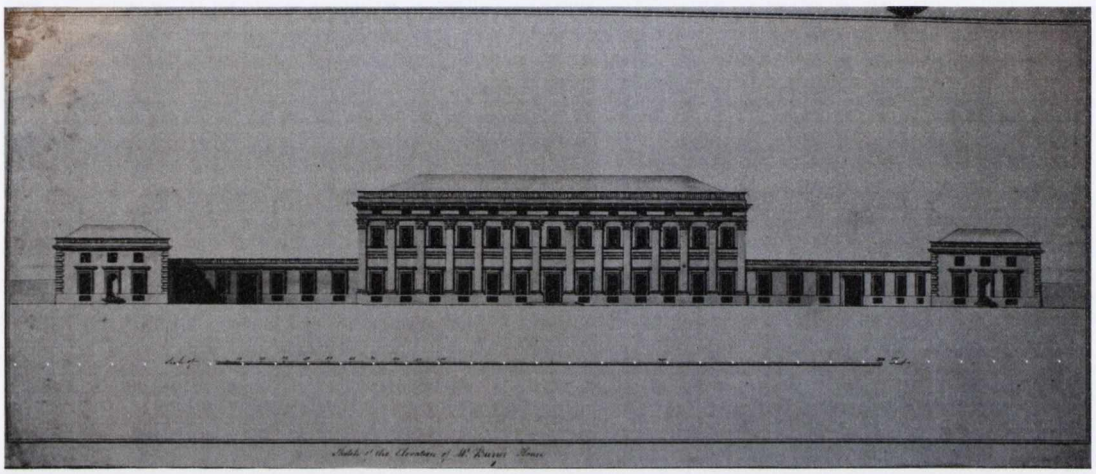


Fig. 3.14 Proposed scheme for Charleville, photograph of elevation, attrib. to James Byres, [1789], IAA, A/4/1, courtesy of the Irish Architectural Archive.

Fig. 3.15 Detail from demesne proposal for Charleville, showing location of intended new house, Thomas Leggett, 1786, private collection.

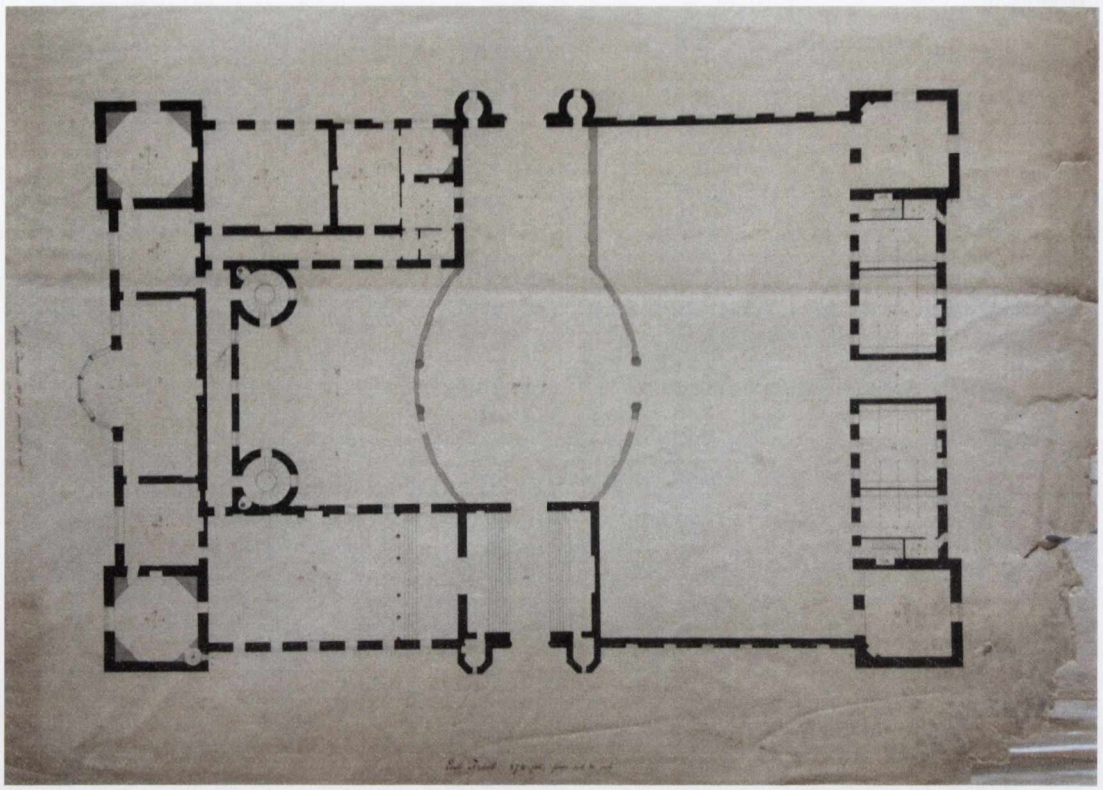


Fig. 3.16 Proposed scheme for Charleville Castle, ground floor plan, John Pentland 1797, IAA, Charleville Forest Drawings Collection, 86/24/16, courtesy of the Irish Architectural Archive.

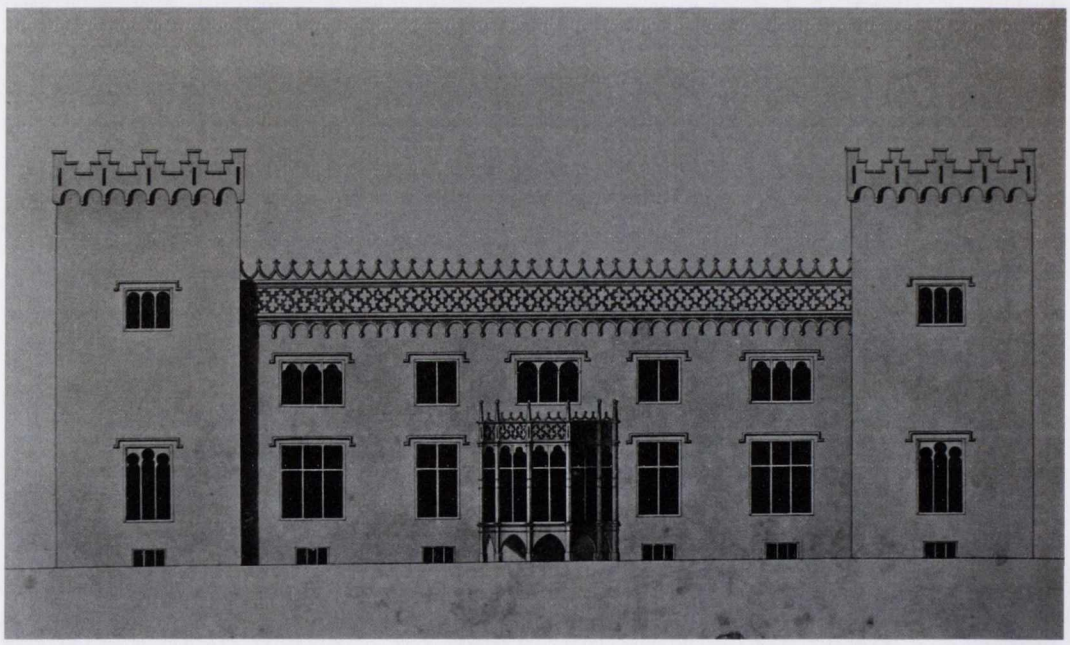


Fig. 3.17 Proposed scheme for Charleville Castle, south elevation, John Pentland 1797, photograph IAA, A/6/11, courtesy of the Irish Architectural Archive.

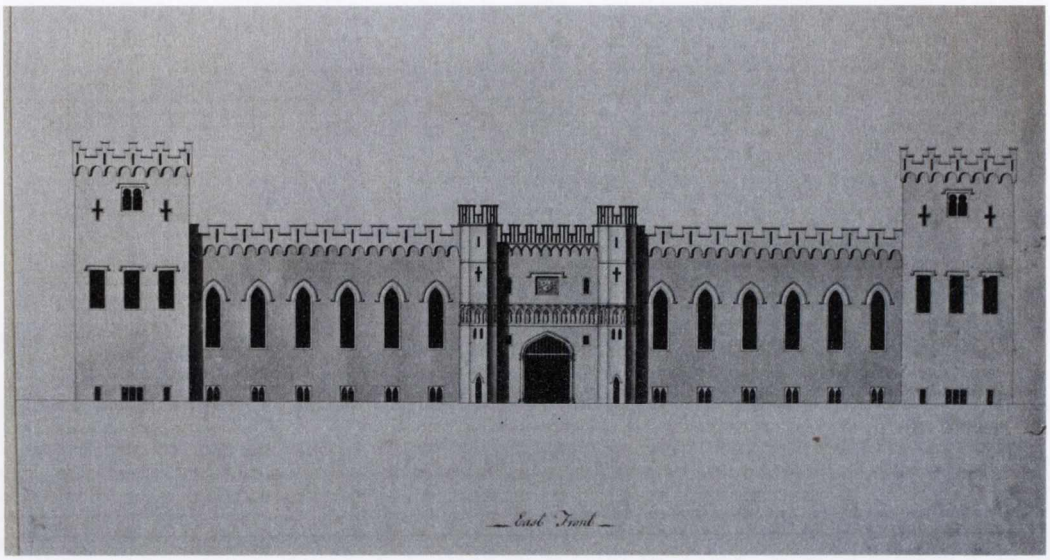


Fig. 3.18 Proposed scheme for Charleville Castle, east elevation, John Pentland 1797, photograph IAA, A/6/13, courtesy of the Irish Architectural Archive.

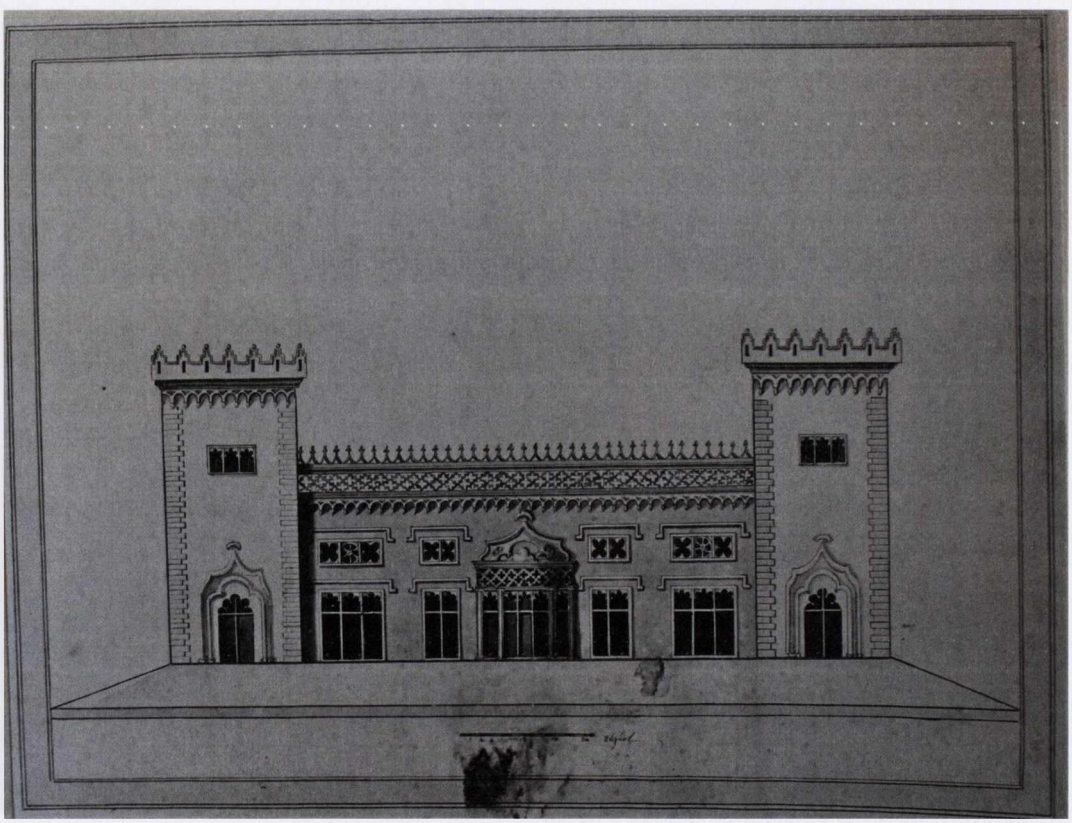


Fig. 3.19 Proposed scheme for Charleville Castle, south elevation, attrib. to C.W. Bury, [1797], photograph IAA, A/6/10, courtesy of the Irish Architectural Archive.

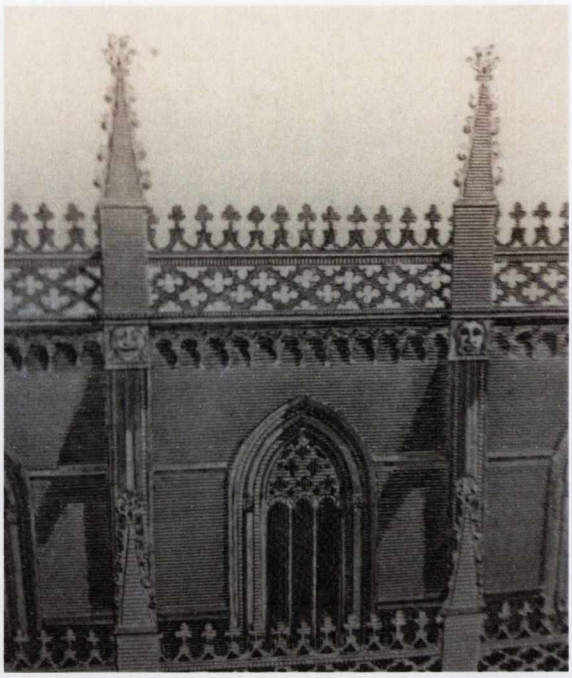


Fig. 3.20 'The north elevation of the church of Batalha' showing cresting, frieze and cornicing details from Murphy, *Plans, elevations, sections, and views of the church of Batalha* (1795).

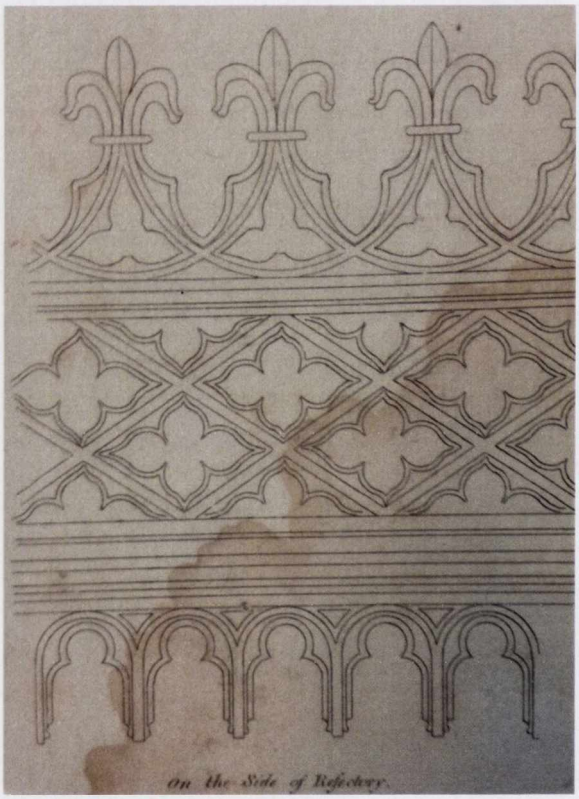


Fig. 3.21 'Rails, cornices and arched modillions', from Murphy, *Plans, Elevations, Sections and Views of the Church of Batalha* (1795).

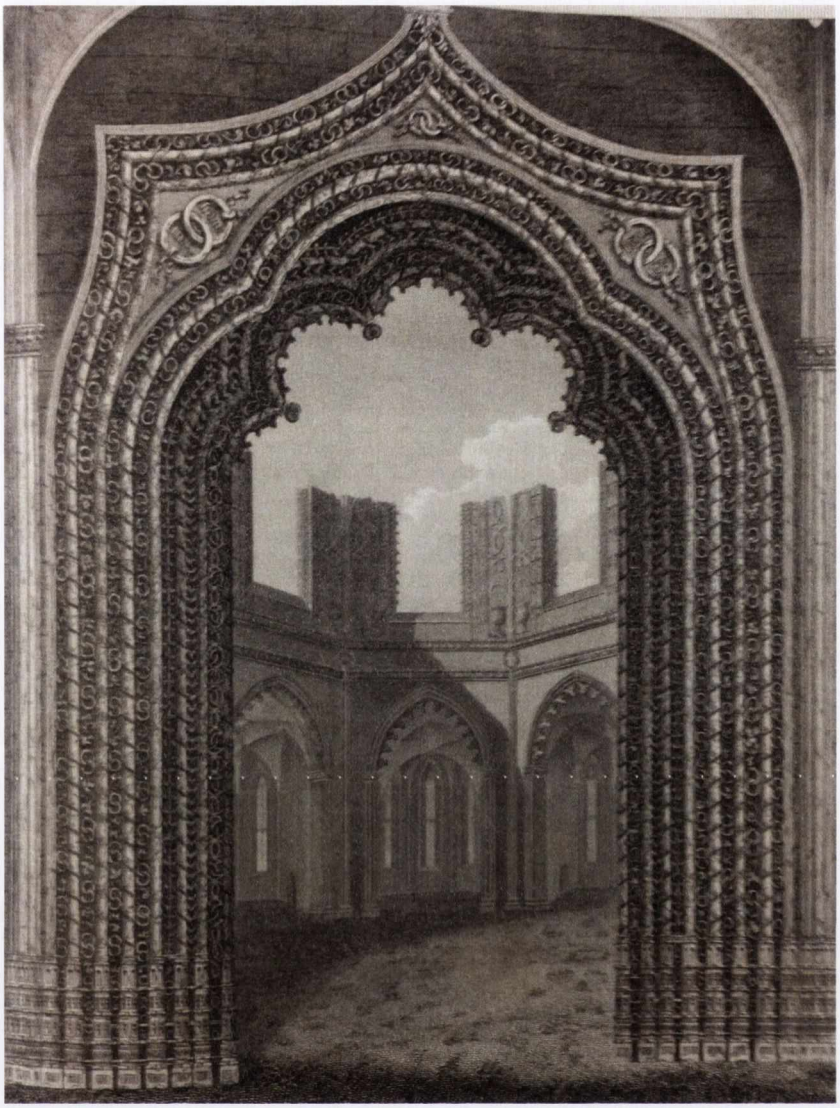


Fig. 3.22 'The entrance of the mausoleum of Emanuel the Great King of Portugal' from Murphy, *Plans, Elevations, Sections and Views of the Church of Batalha* (1795).

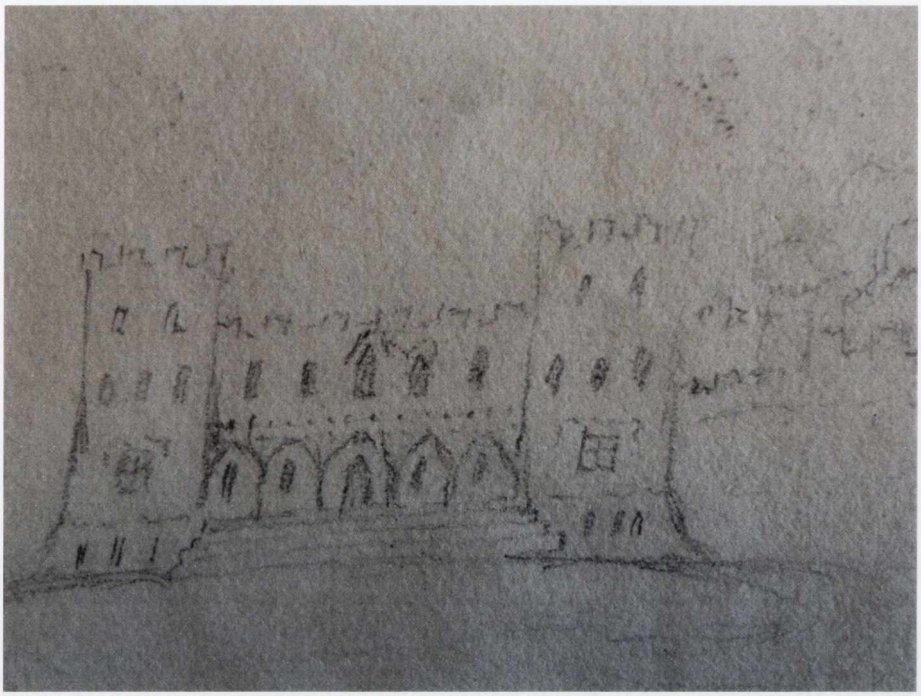


Fig. 3.23 Sketch of proposed elevations, Charleville Castle, attrib. to C.M. Tisdall [1797], IAA, Charleville Forest Drawings Collection, 86/24/5, verso, courtesy of the Irish Architectural Archive.

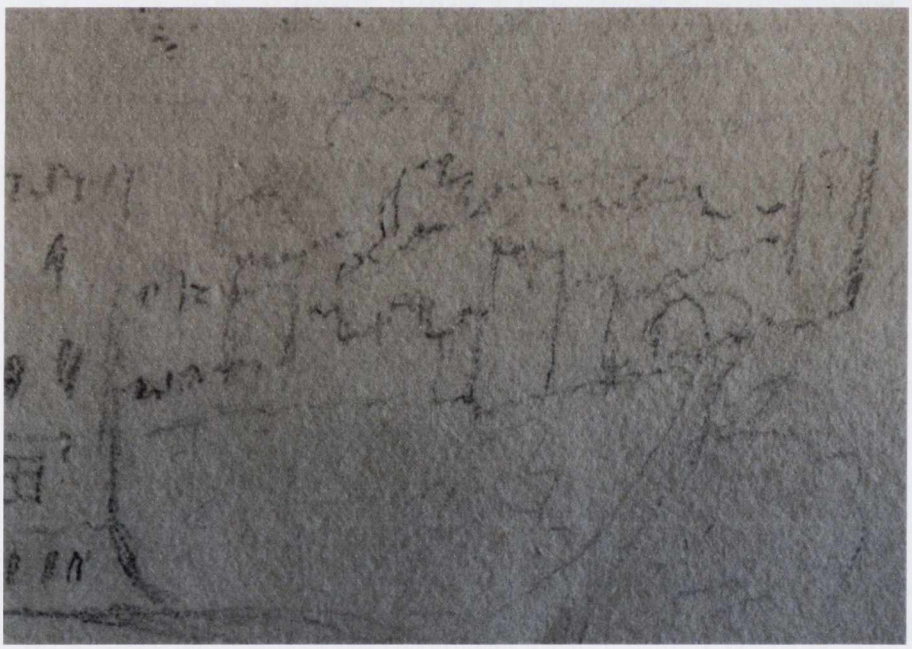


Fig. 3.24 Perspective sketch of bawn wall, attrib. to C.M. Tisdall [1797], IAA, Charleville Forest Drawings Collection, 86/24/5, verso, courtesy of the Irish Architectural Archive.

Fig. 3.25 Camden Tower, stone plaque showing Moore coat of arms, mid-seventeenth century, placed on tower *c.*1797 photograph Judith Hill, 2012.

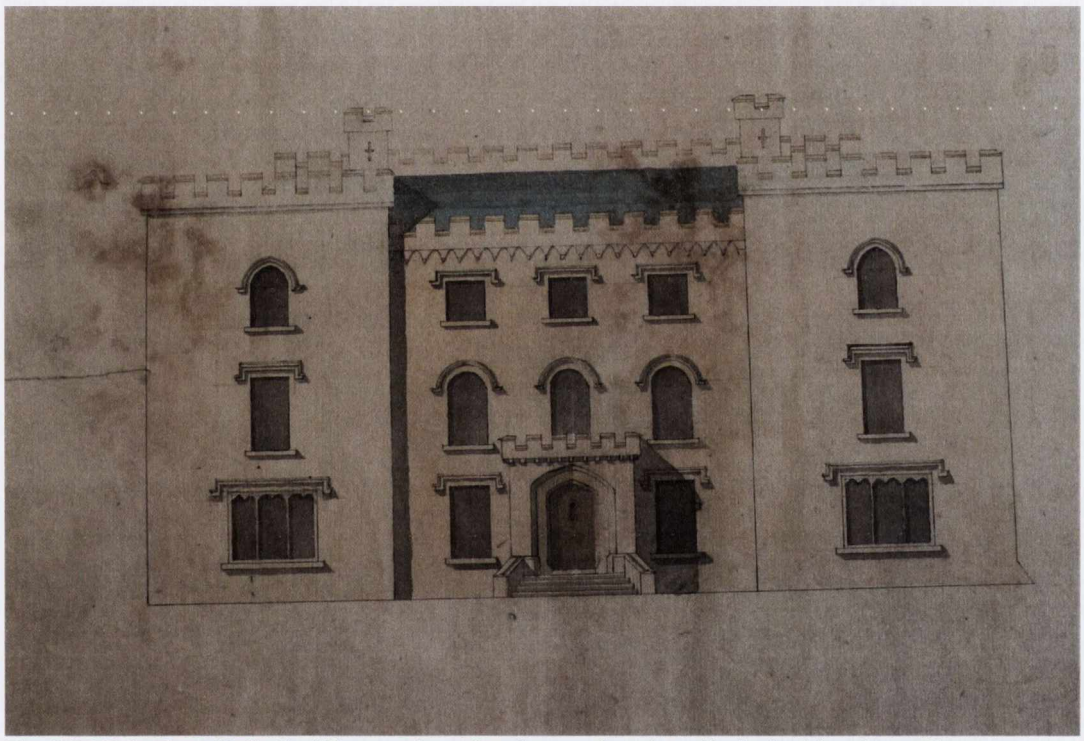


Fig. 3.26 Pakenham Hall, Co. Westmeath: early scheme, elevation of principal facade, attrib. to Francis Johnston *c.*1806, IAA, RIAI Murray Collection, 92/46.1200, courtesy of the Irish Architectural Archive.

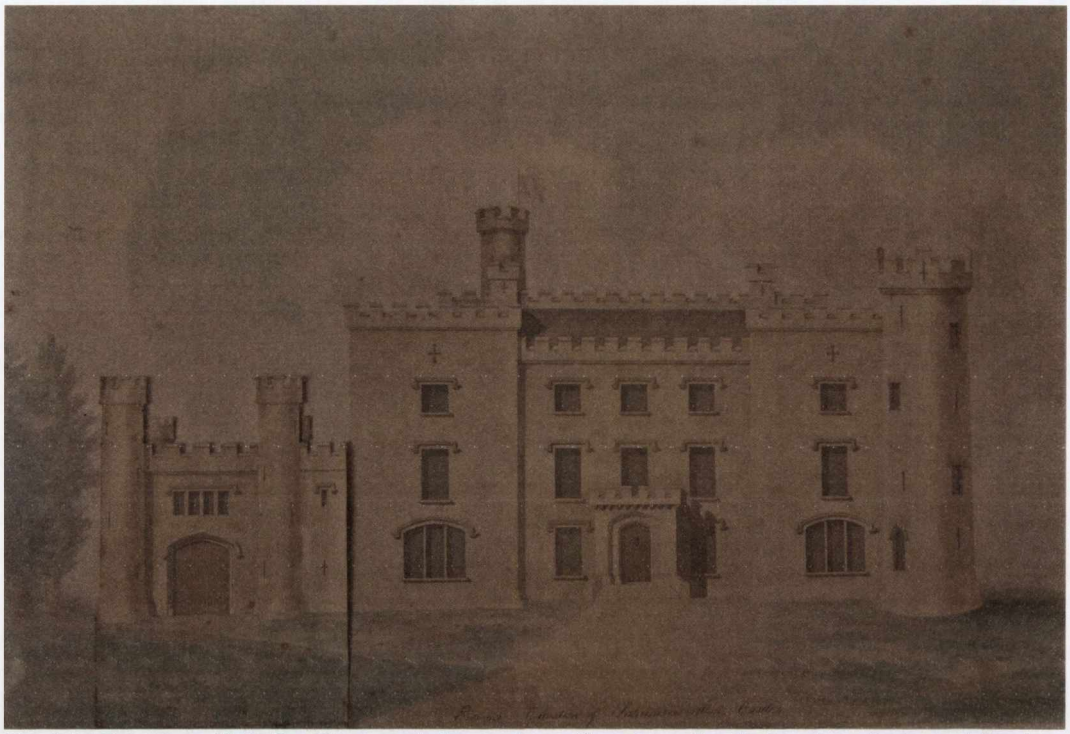


Fig. 3.27 Pakenham Hall, Co. Westmeath; later scheme (largely realised) elevation of principal facade, Francis Johnston, 1806, Pakenham Archive, Tullynally Castle, Co. Westmeath.

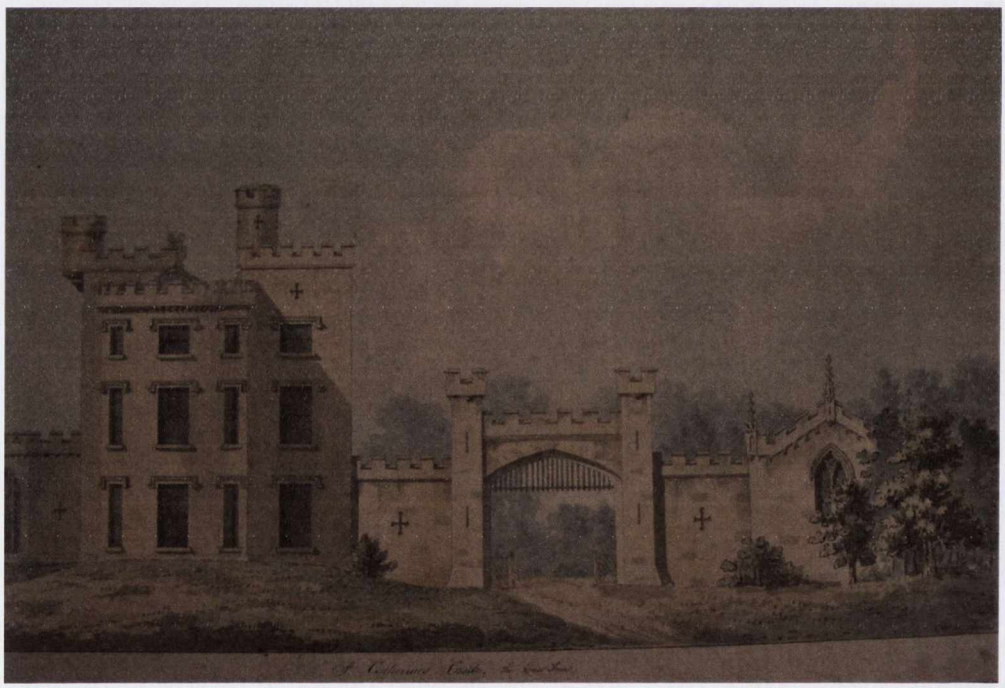


Fig. 3.28 St Catherine's, Co. Kildare: elevation of east façade, Francis Johnston, Nov. 1802, IAA, RIAI Murray Collection, 92/46.1079, courtesy of the Irish Architectural Archive.

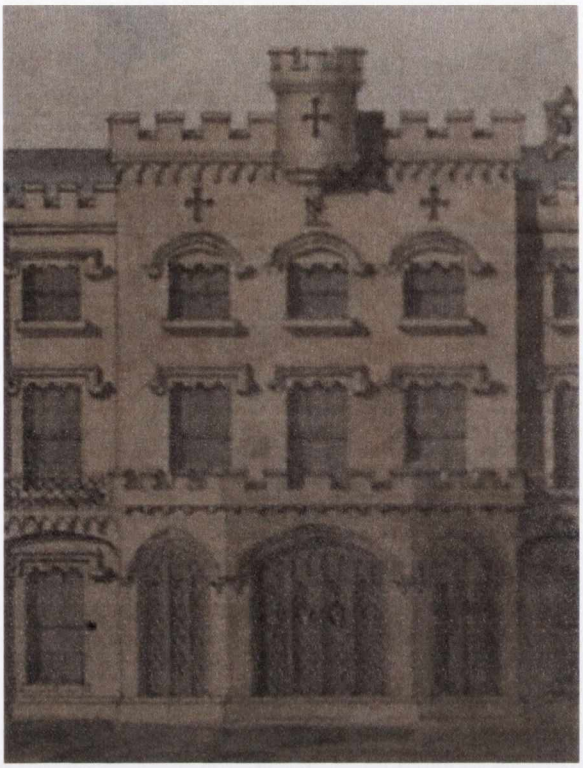


Fig. 3.29 St Catherine's, Co. Kildare, details of corbel tables and window design from elevation of garden front, Francis Johnston, [Nov. 1802], NLI ADD 1598, courtesy of the National Library of Ireland.

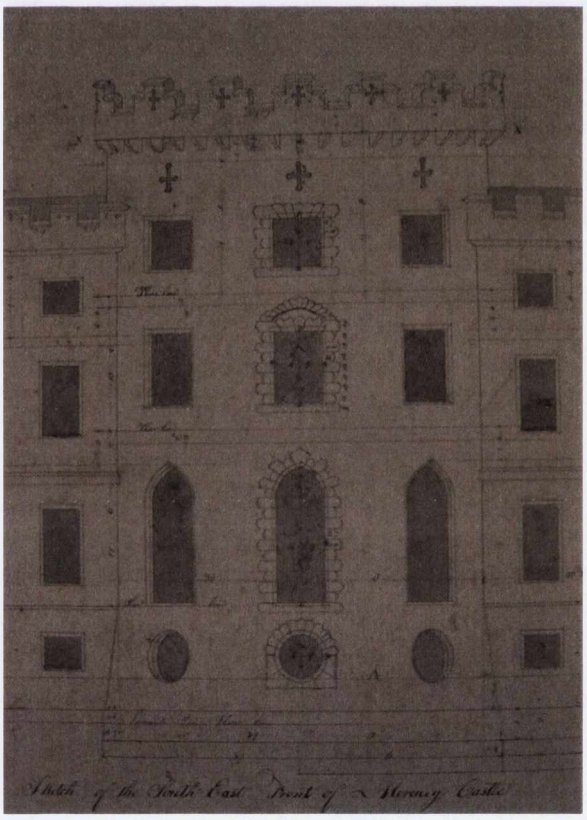


Fig. 3.30 Markree (Mercury) Castle, Co. Sligo, details of corbel tables and window design from elevation of garden front, Francis Johnston, Feb. 1803, IAA, RIAI Murray Collection, 92/46.947, courtesy of the Irish Architectural Archive.

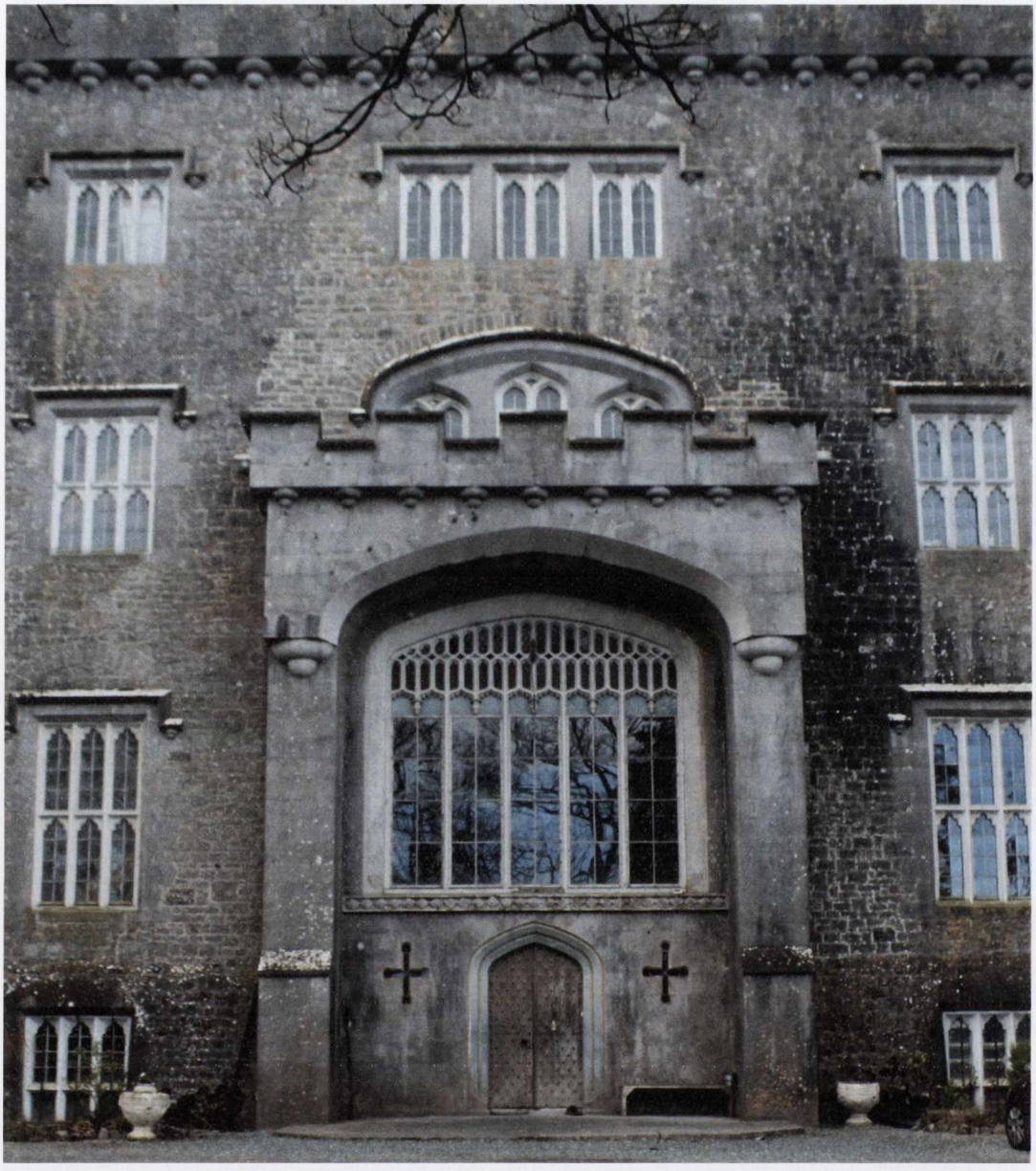


Fig. 3.31 Charleville Castle, Co. Offaly, detail of porch from elevation of principal façade, designed *c.*1801, photograph Judith Hill, 2016.

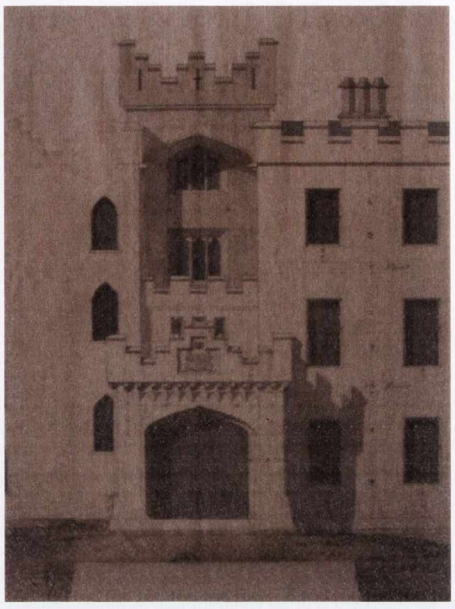


Fig. 3.32 Killeen Castle, Co. Meath, detail of porte-cochère and central bay from proposed elevation of principle façade, [Aug. 1809], IAA, RIAI Murray Collection, 92/46.924, courtesy of the Irish Architectural Archive.

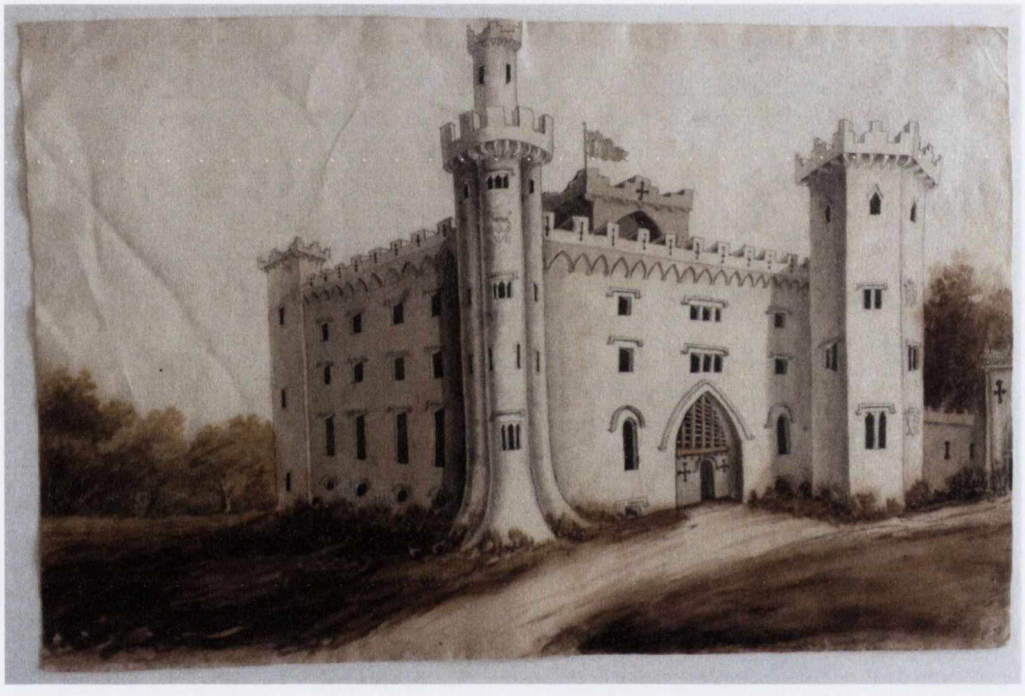


Fig. 3.33 Perspective sketch of proposed castle from north-east showing single-storey link to chapel to north-west. Ink and watercolour, attrib. to C.M. Bury, [1800], IAA Charleville Forest Drawings Collection, 86/24/17, courtesy of the Irish Architectural Archive.

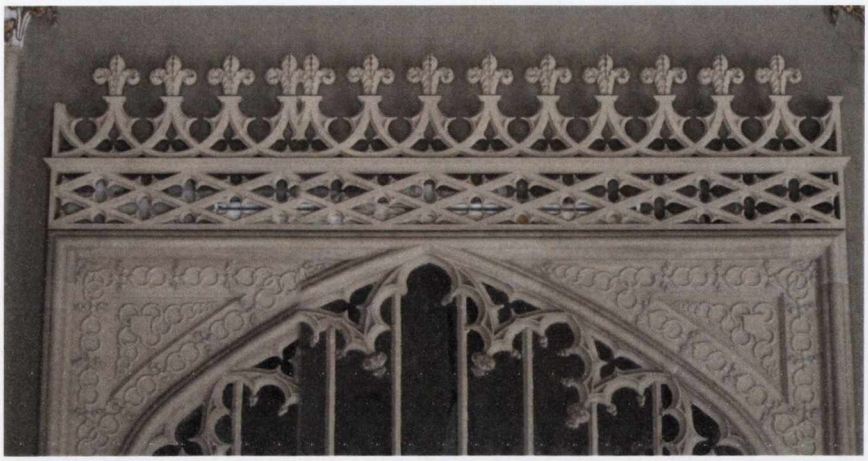


Fig. 3.34 Charleville Castle, ıil, overmantle, gallery, Francis Johnston, carved *c.*1807–8, photograph Judithl, 2016.

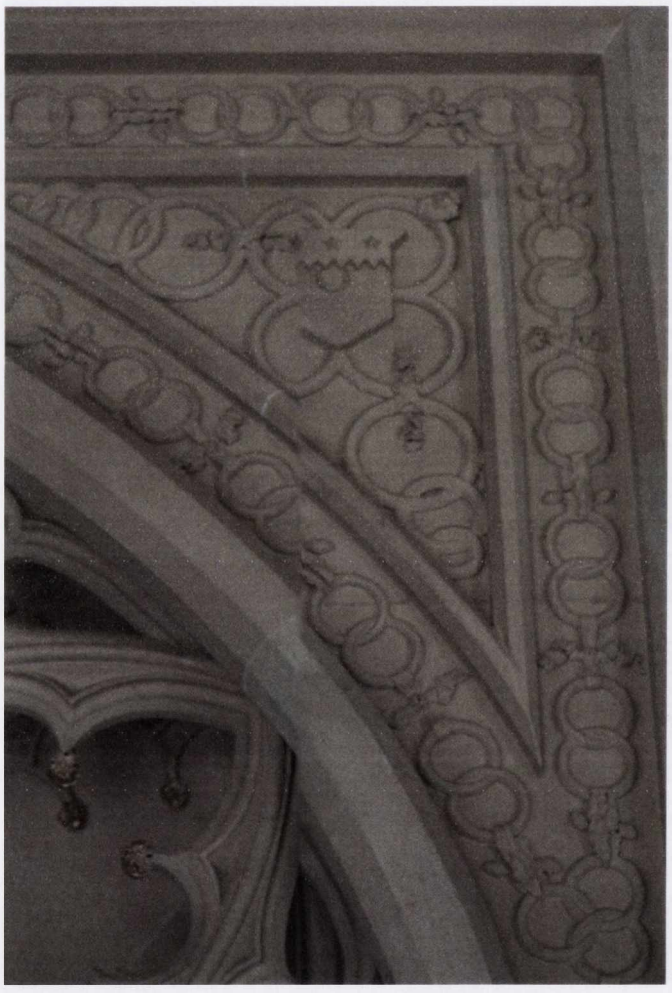


Fig. 3.35 Carleville Castle, detail of door to gallery, showing spandrel constructed with interlinked circles and the Moore coat of arms, Francis Johnston, carved *c.*1807–8, photograph Judith Hill, 2016.

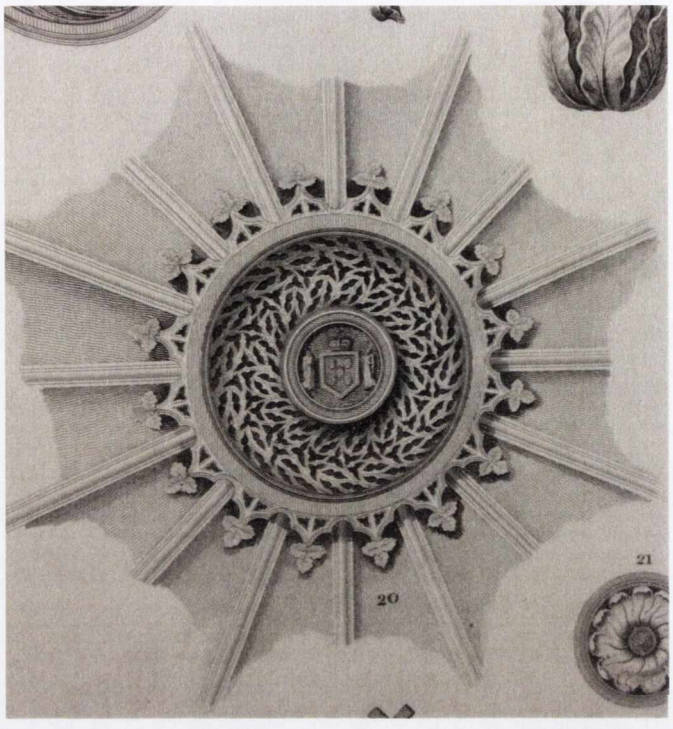


Fig. 3.36 Detail of roof boss from 'Ornaments and motos' [*sic*], fro
Plans, elevations, sections, and views of the church of Batalha (17

Fig. 3.37 Charleville Castle, detail of roof boss, library, Octagon Ter, Francis Johnston, modelled *c.*1807–1808, photograph Judith Hill, 2016.

Fig. 3.38 'Warwick Castle', Paul Sandby, *c.*1778, from Sandby, *A collection of one hundred and fifty select views*, vol 2 (1781), pl. 71.

Fig. 3.39 Heywood, Ballinakill, Co. Laois, entrance gate, *c.*1790, attrib. to M.F. Trench, photograph Judith Hill, 2012.

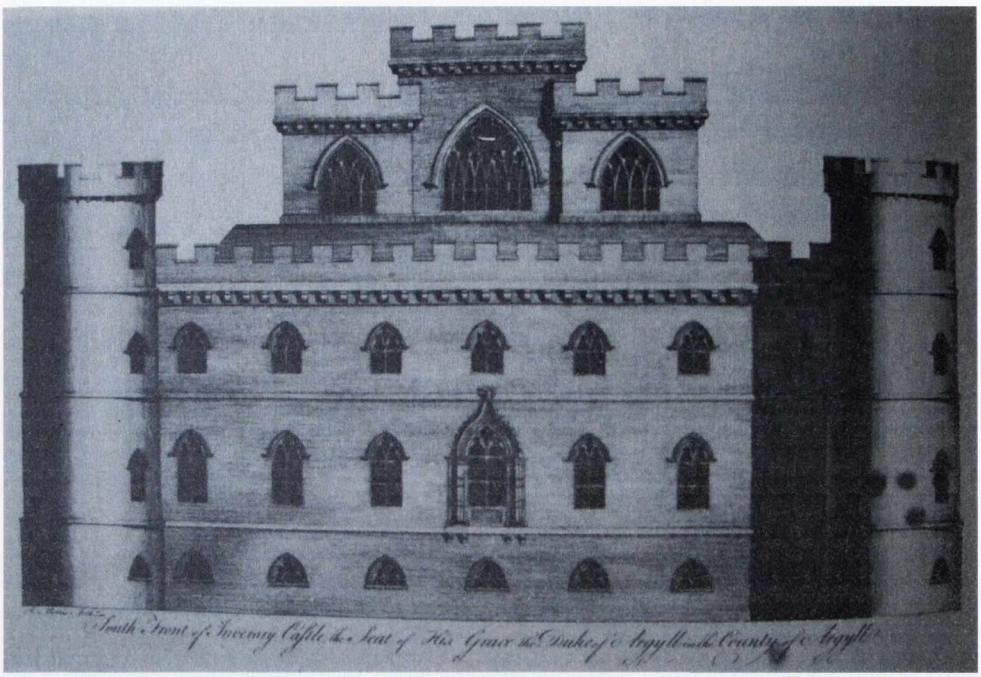


Fig. 3.40 Inveraray Castle, elevation from *Vitruvius Scoticus c.*1766, reproduced in Lindsay & Cosh, *Inveraray and the dukes of Argyll*, p. 102.

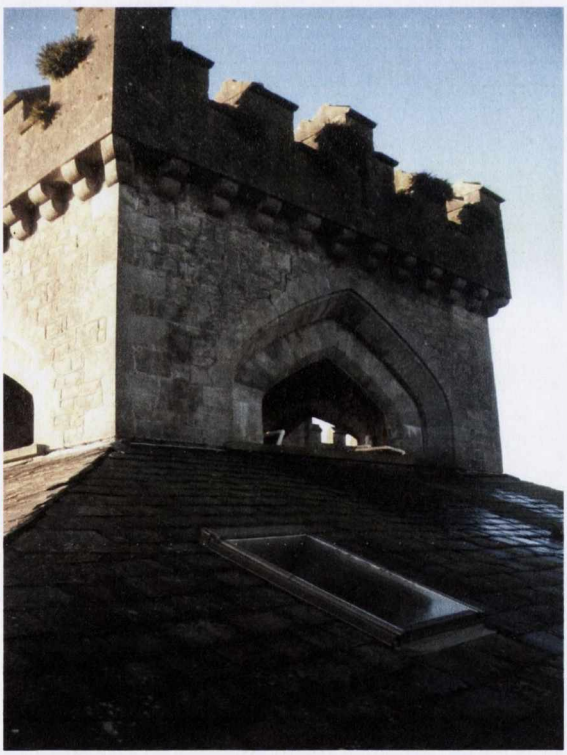


Fig. 3.41 Central tower: belvedere/lantern, Charleville Castle, exterior, constructed *c.*1804, photograph Judith Hill, 2012.

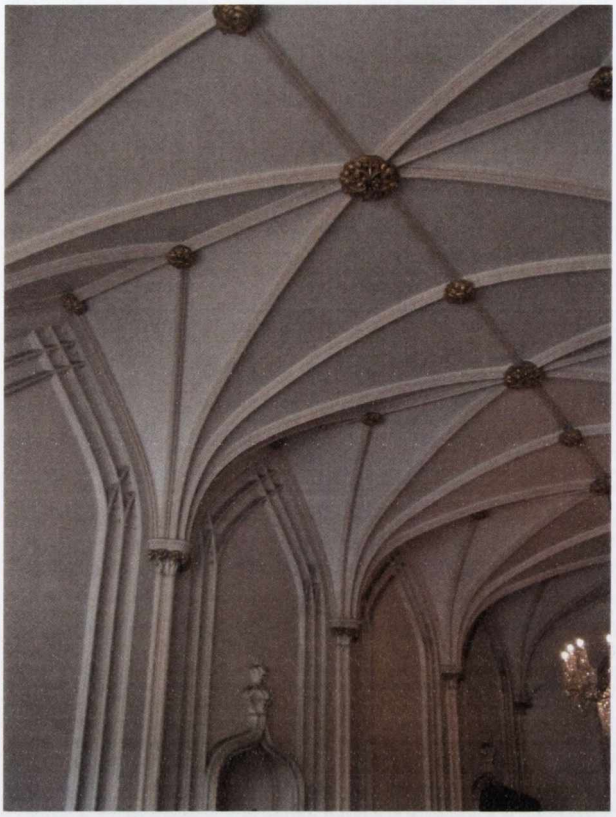


Fig. 3.42 Charleville Castle, detail of plaster vaulting, entrance hall, Francis Johnston, modelled 1807–1808, photograph Judith Hill, 2012.

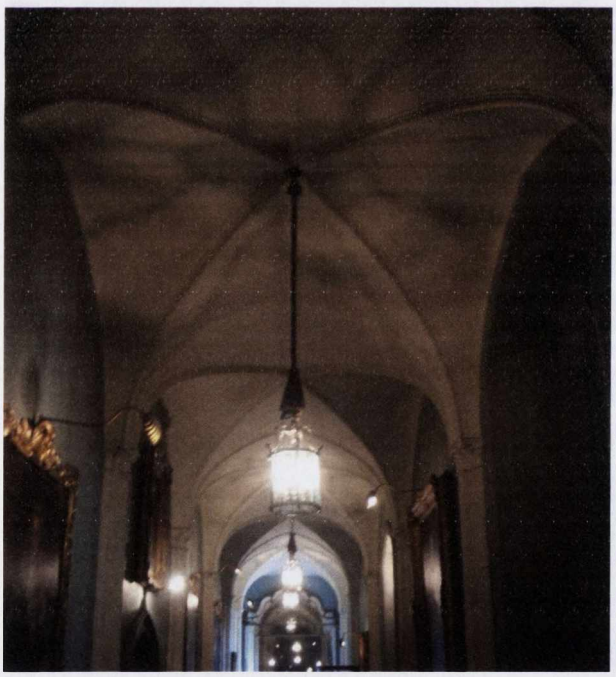


Fig. 3.43 Warwick Castle, corridor vaulting between state rooms and chapel, photograph Judith Hill, 2013.

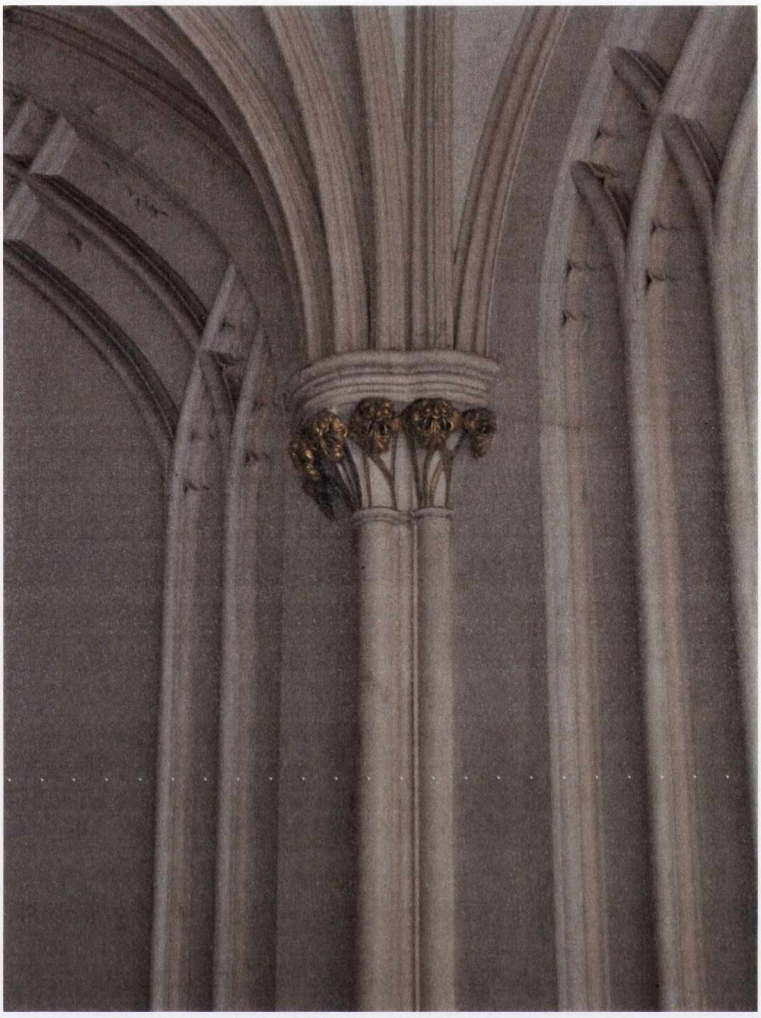


Fig. 3.44 Charleville Castle, detail of clustered colonnettes, entrance hall, Francis Johnston, modelled 1807–1808, photograph Judith Hill, 2012.

Fig. 3.45 Charleville Castle, fan vaulting, gallery, Francis Johnston, modelled *c.*1807–8, photograph Judith Hill, 2016.

Fig. 3.46 No 18 Arlington St., London, fan vaulting, Sir Roger Newdigate and Henry Keene, from McCarthy, *The origins of the Gothic revival*, p. 143.

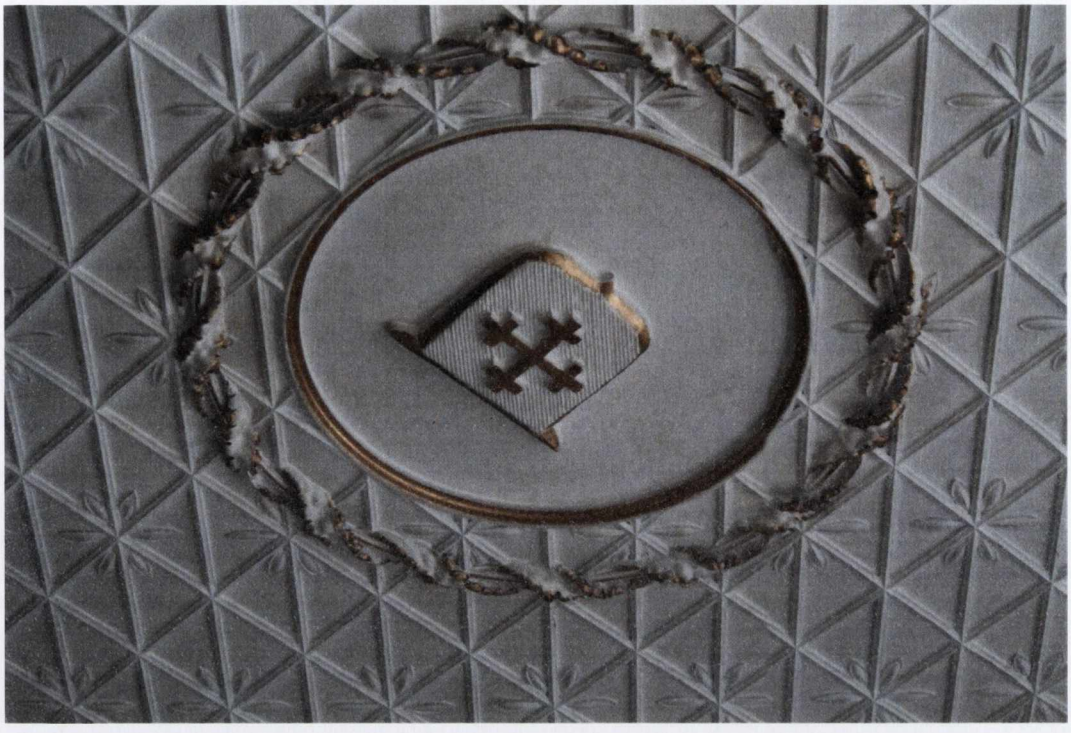


Fig. 3.47 Charleville Castle, drawing room ceiling, modelled 1806, photograph Judith Hill, 2012.

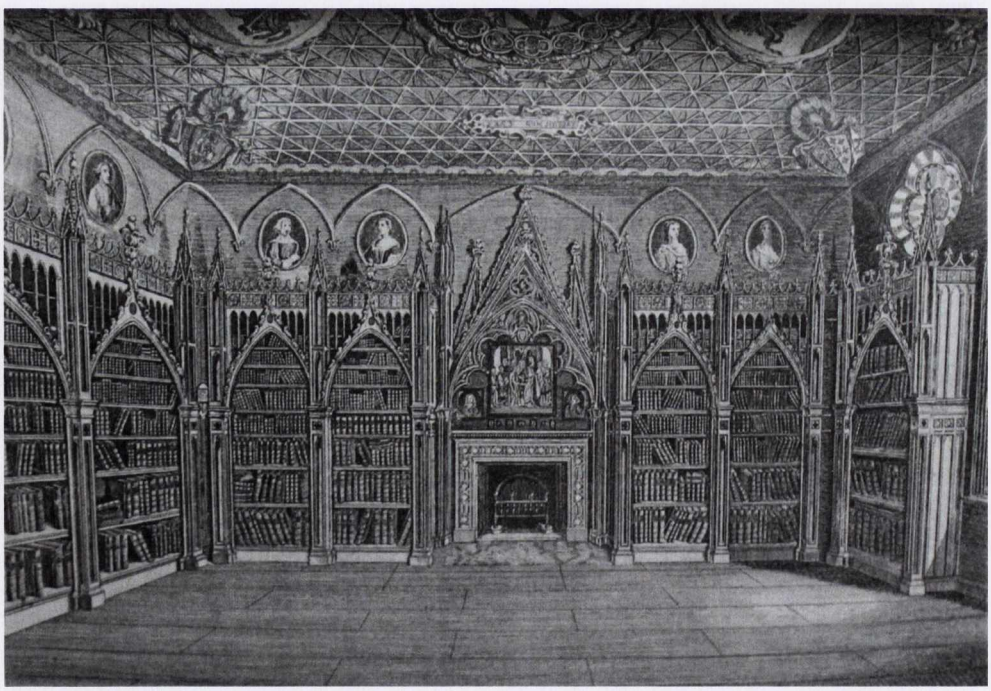


Fig. 3.48 Strawberry Hill, library ceiling and interior, from Horace Walpole A *description of the villa of Mr Horace Walpole* (1784), between pp 442–3.

Fig. 3.49 Two proposed sections through entrance hall and gallery of Charleville Castle showing alternative decorative schemes, attrib. to C.M. Bury [1801–1804], IAA 89/88, courtesy of the Irish Architectural Archive.

Fig. 3.50 Detail of balustrade in lower scheme in fig. 3.40.

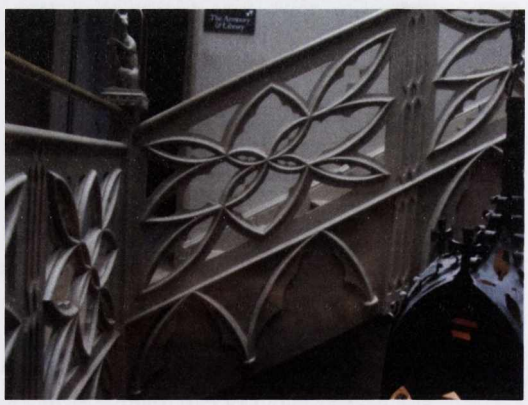


Fig. 3.51 Strawberry Hill, Twickenham, detail of staircase, photograph Judith Hill, 2011.

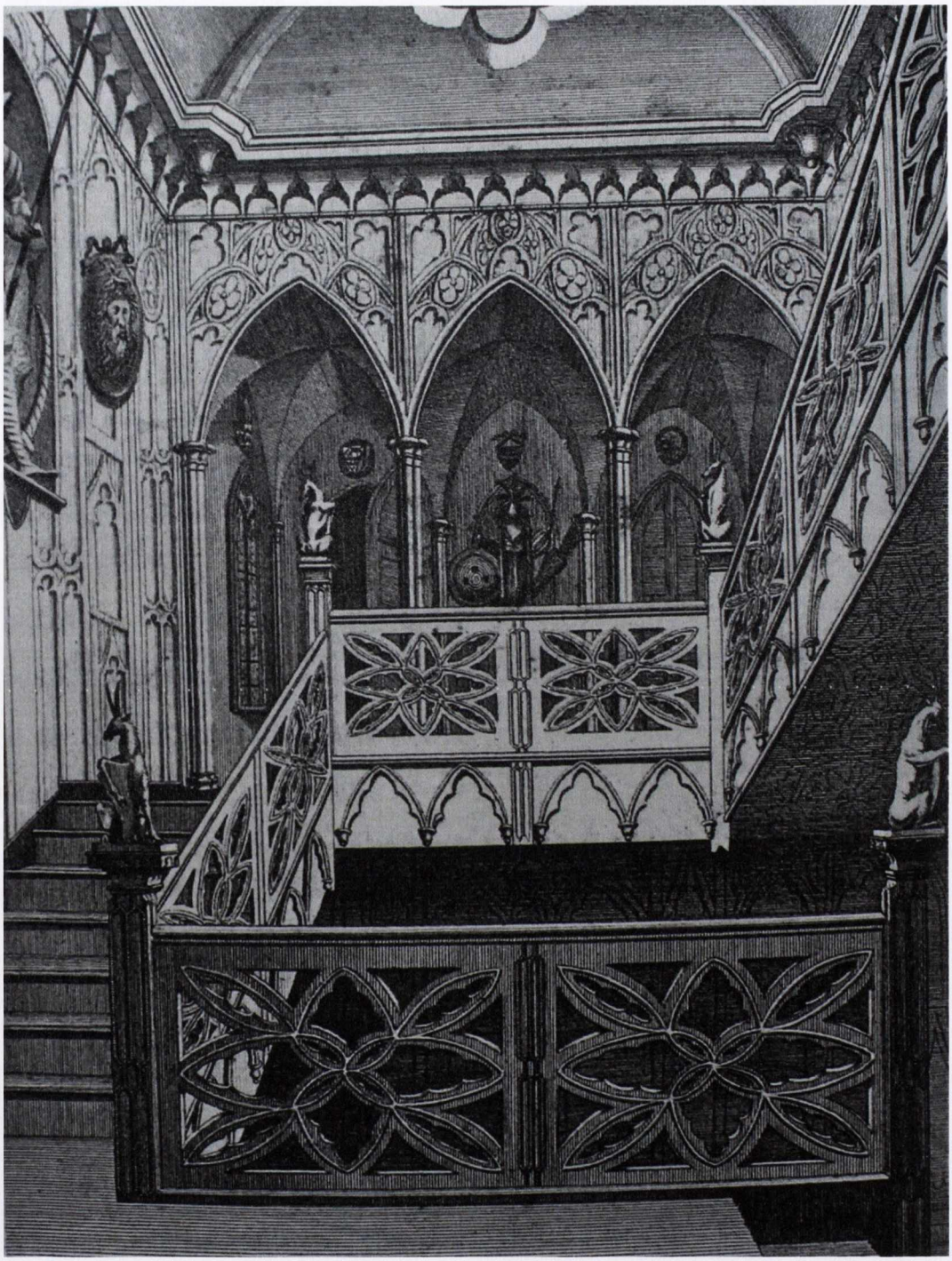


Fig. 3.52 Strawberry Hill, Staircase, looking towards the armory, from Horace Walpole, *A description of the villa of Mr Horace Walpole* (1784), between pp 438–9.

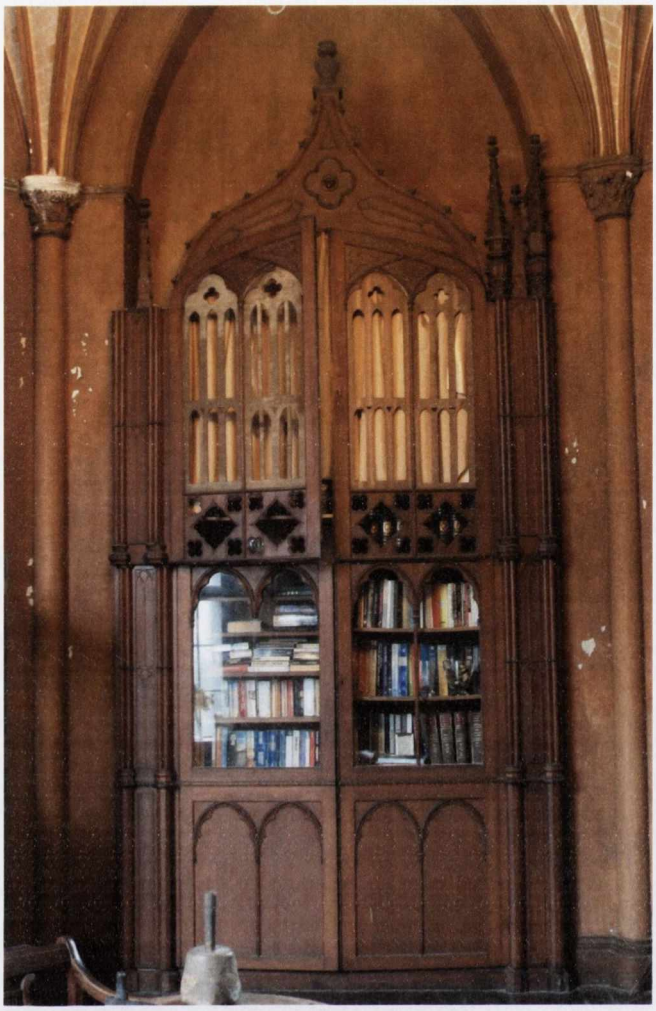


Fig. 3.53 Charleville Castle, bookcase, library, Octagon Tower, Francis Johnston, constructed 1807–1808,

Fig. 3.54 Charleville Castle, ceiling boudoir, decorated *c.*1806, photograph Judith Hill, 2016.

Fig. 3.55 Strawberry Hill, 'The Cabinet' (Tribune), from Horace Walpole, *A description of the villa of Mr Horace Walpole* (1784), between pp 470–1.

Fig. 3.56 Charleville Castle, dado, dining room, Francis Johnston, carved 1805, photograph Judith Hill, 2016.

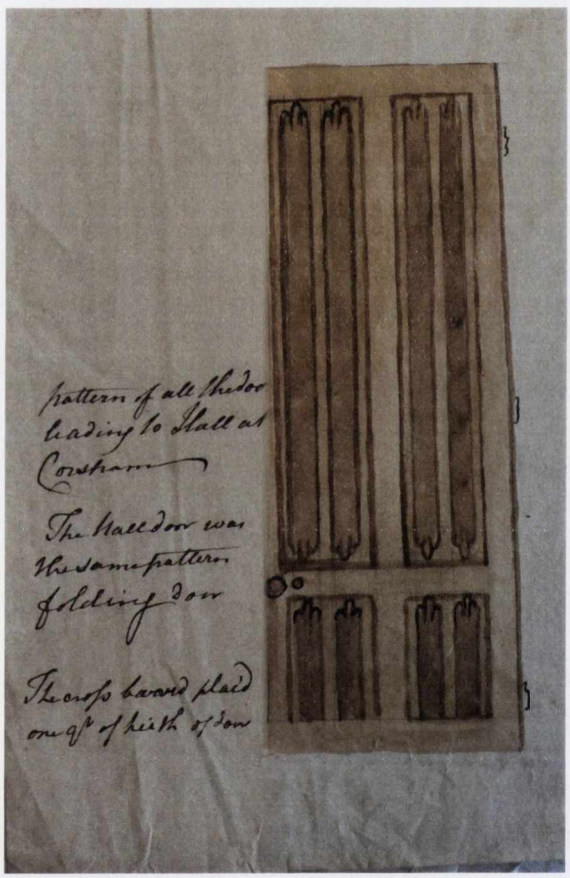


Fig. 3.57 Sketch of door aam Court, Wilts, C.M. Bury, 1802], IAA, RIAI Murrayion, 92/46.202, courtesy of the Irish Architectural Ar

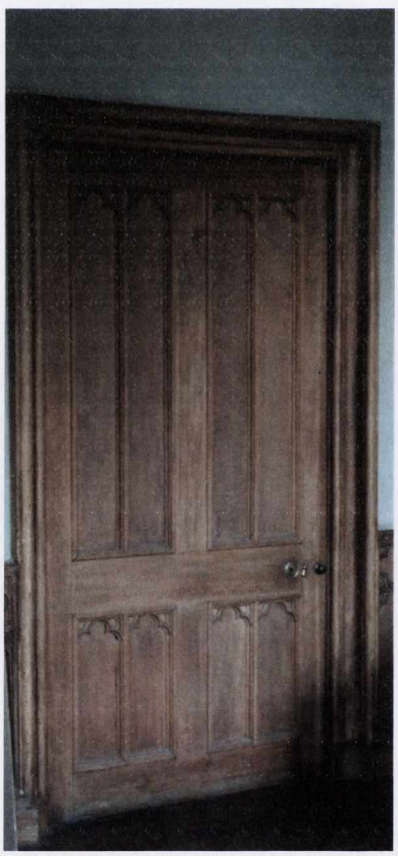


Fig. 3.58 Drawing room door, Charleville Castle, *c.*1805, photograph Judith Hill, 2016.

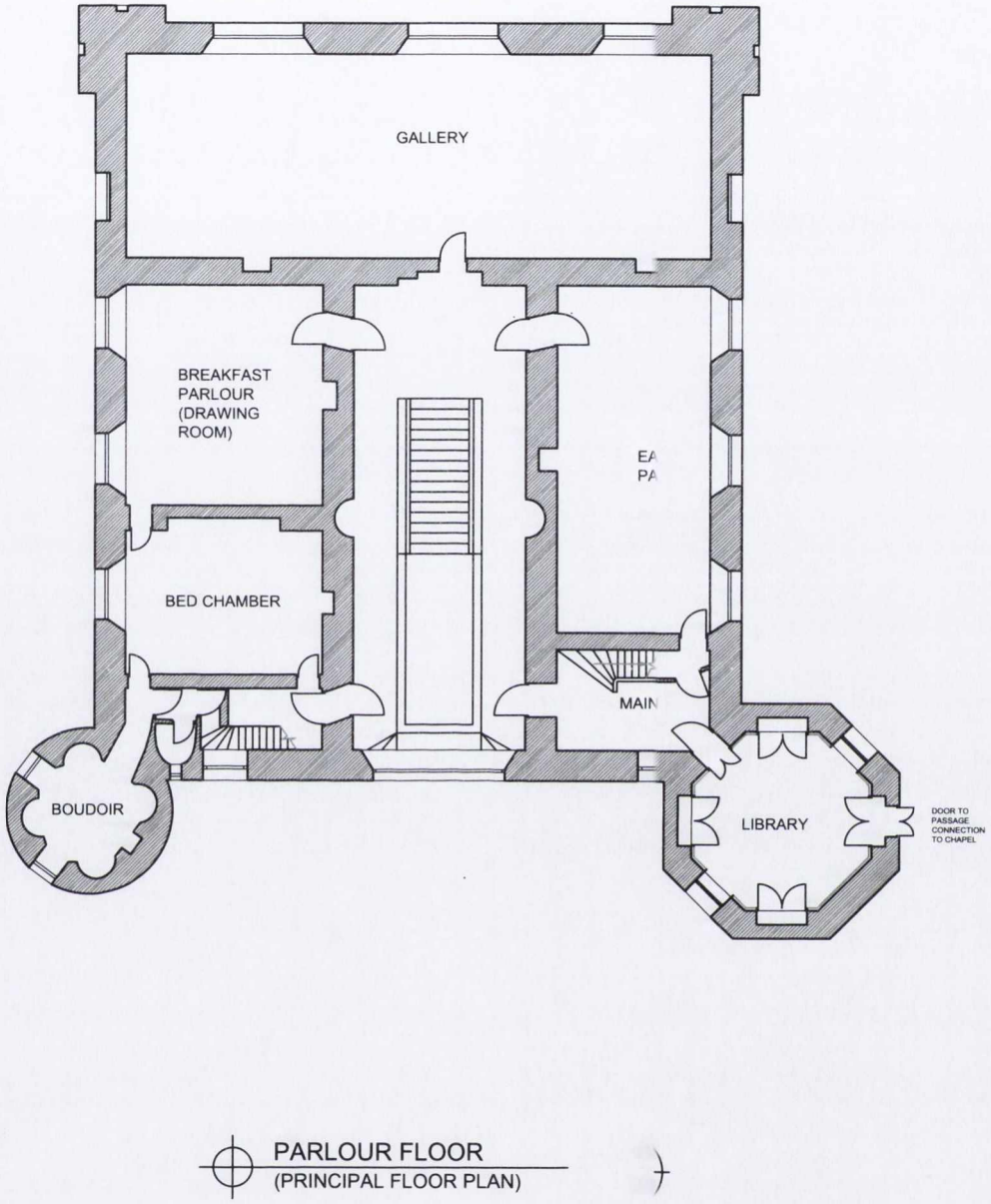


Fig. 3.59 Charleville Castle, parlour floor plan, drawing Wojciech , 2016.

Fig. 3.60 View of Charleville Castle, constructed 1801–1804, photograph Judith Hill, 2012.

Fig 3.61 Charleville Castle, view to north west showing kitchen court (chapel facing north east) and beyond the stable court, constructed 1801–8, photograph Judith Hill. 2012.

Fig. 3.62 Plan of Charleville Castle, from estate map based on 1st edition OS map, 1838, from estate book, 1855, private collection.

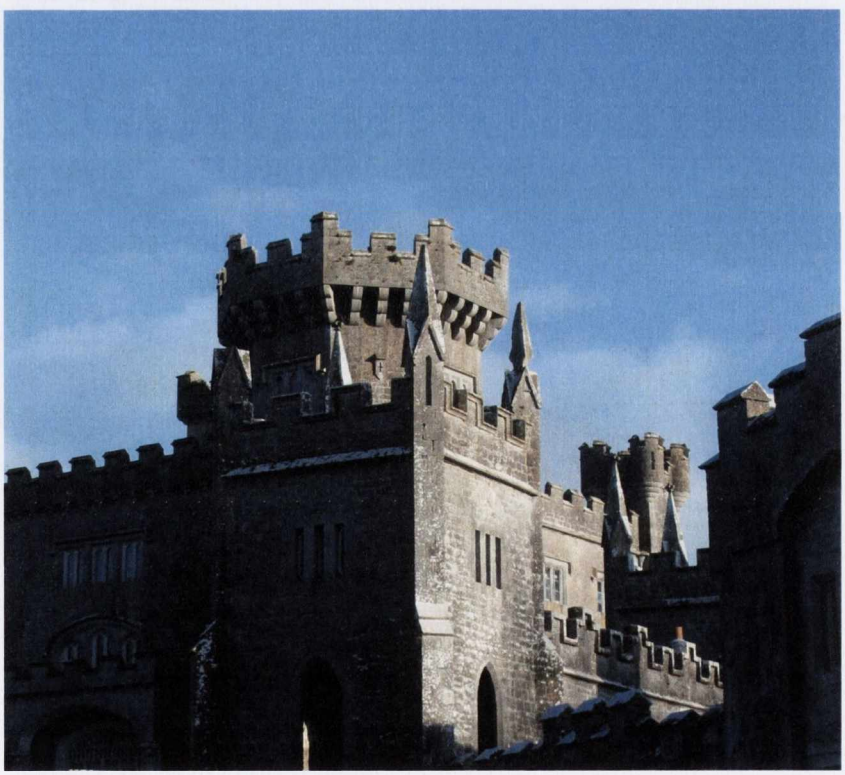


Fig. 3.63 Charleville Castle, view from north-west showing house, with part of chapel and stables in foreground, photograph Judith Hill 2016.

Fig. 3.64 Charleville, detail demesne survey, with penciled addition showing suggested location for new castle, Michael Cuddehy, 1785, private collection.

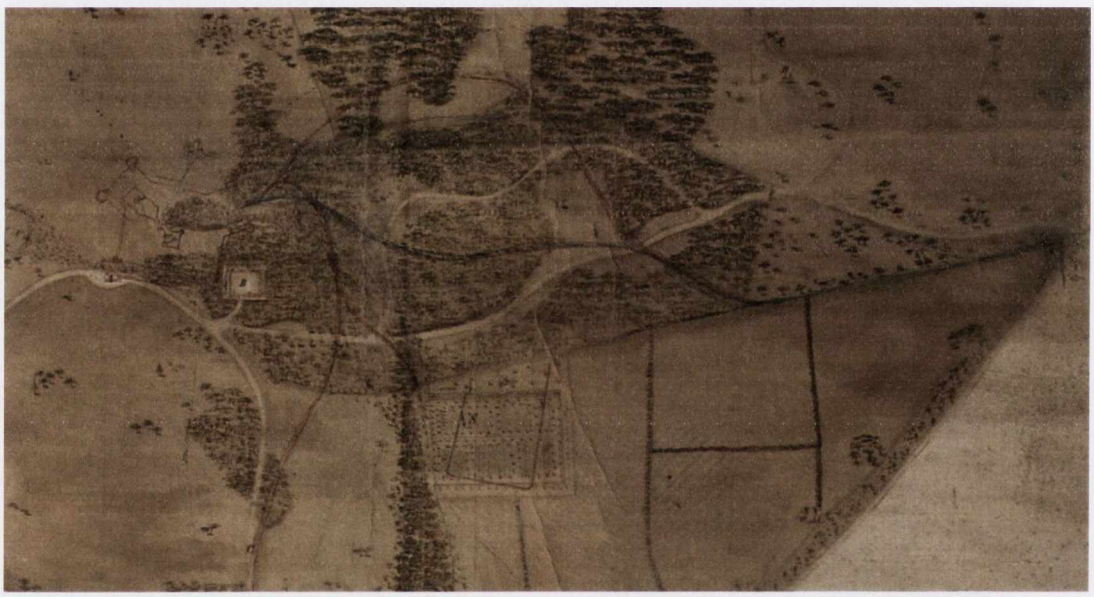


Fig. 3.65 Charleville, detail demesne proposal, with penciled addition showing suggested location for new castle, Thomas Leggett, 1786, private collection.

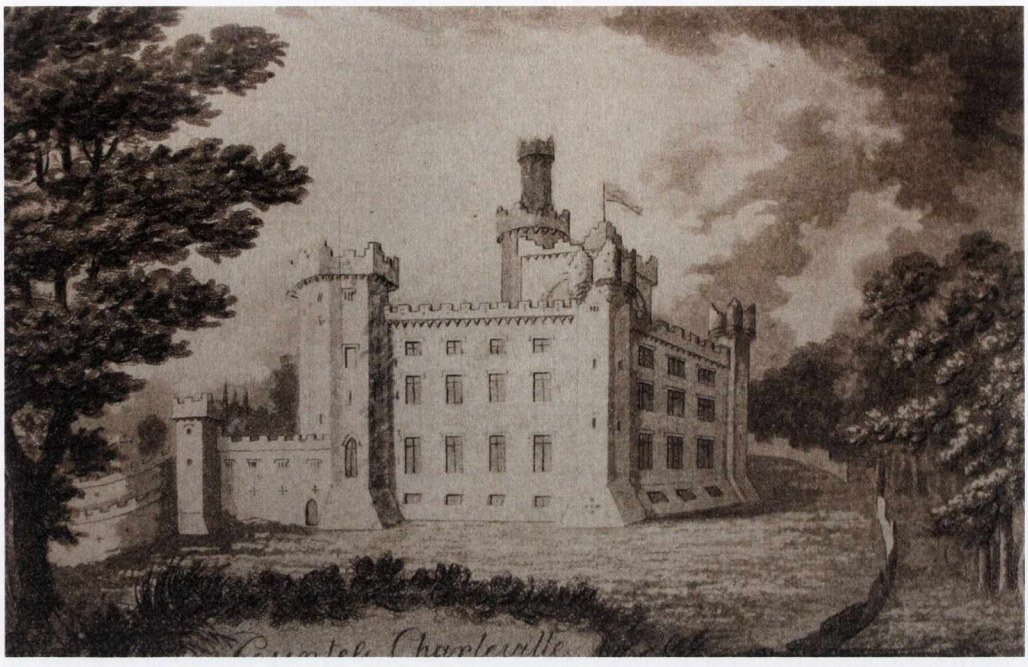


Fig. 3.66 Charleville Castle, perspective design sketch showing west and south facades, attrib. to C.M. Bury, [1800–1801], from Laffan & Monkhouse (eds), *Ireland: crossroads of art and design*, fig 23.

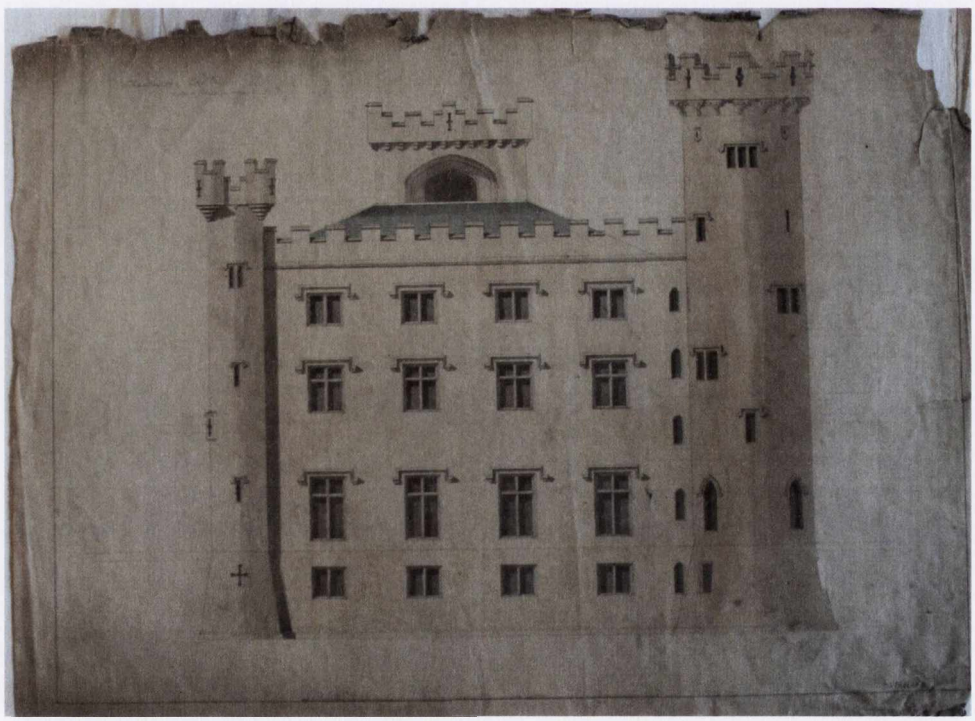


Fig. 3.67 Charleville Castle, proposed elevation of east façade, Francis Johnston [1801], IAA, RIAI Murray Collection, 92/46.198, courtesy of the Irish Architectural Archive.

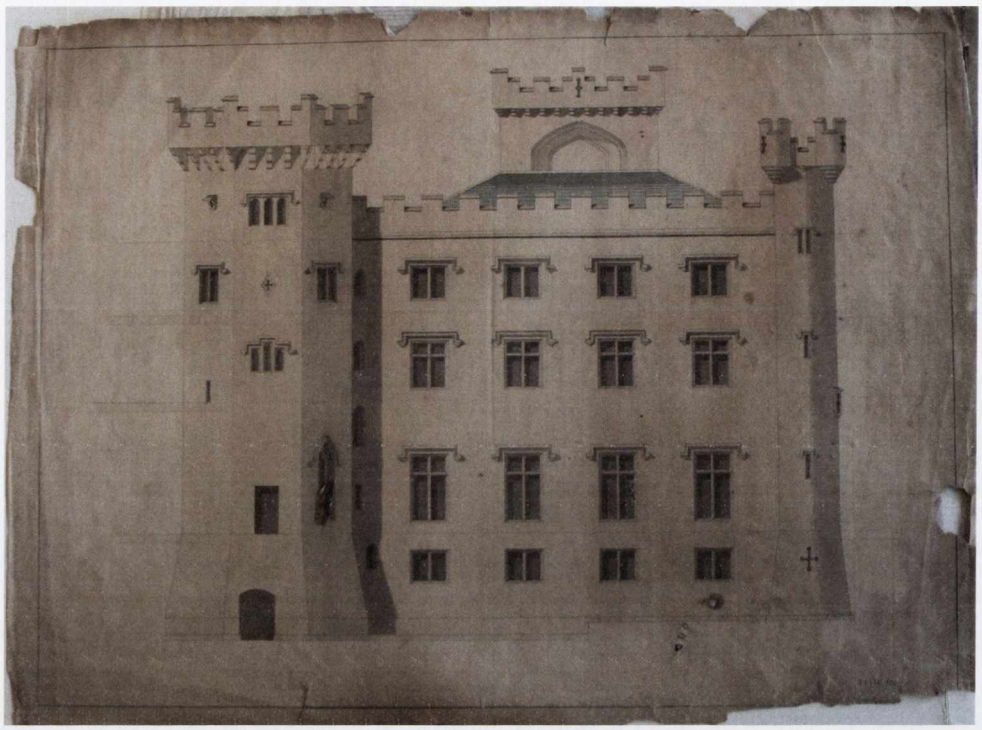


Fig. 3.68 Charleville Castle, proposed elevation of west façade, Francis Johnston [1801], IAA, RIAI Murray Collection, 92/46.199, courtesy of the Irish Architectural Archive.

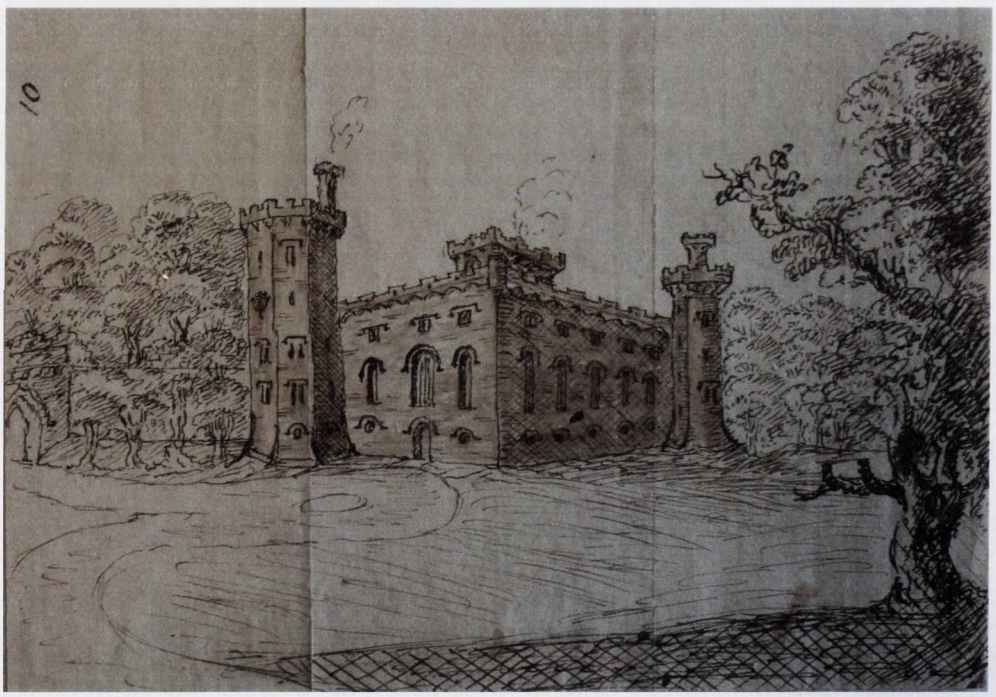


Fig. 3.69 Perspective sketch of proposed castle set in trees with pointed-arch gate set in a wall to east. Ink and wash, attrib. to C.M. Bury [1800], IAA, RIAI Murray Collection, 92/46.194, courtesy of the Irish Architectural Archive.

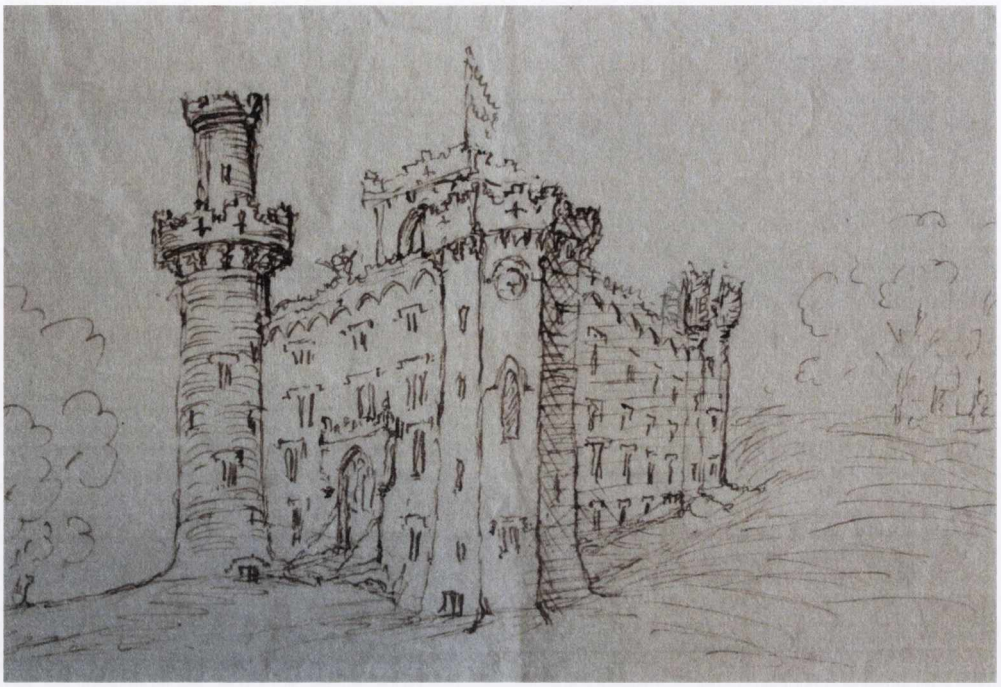


Fig. 3.70 Perspective sketch of proposed castle from north-west. Ink drawing, attrib. to Francis Johnston [1800], IAA Charleville Forest Drawings Collection, 86/24/18, courtesy of the Irish Architectural Archive.

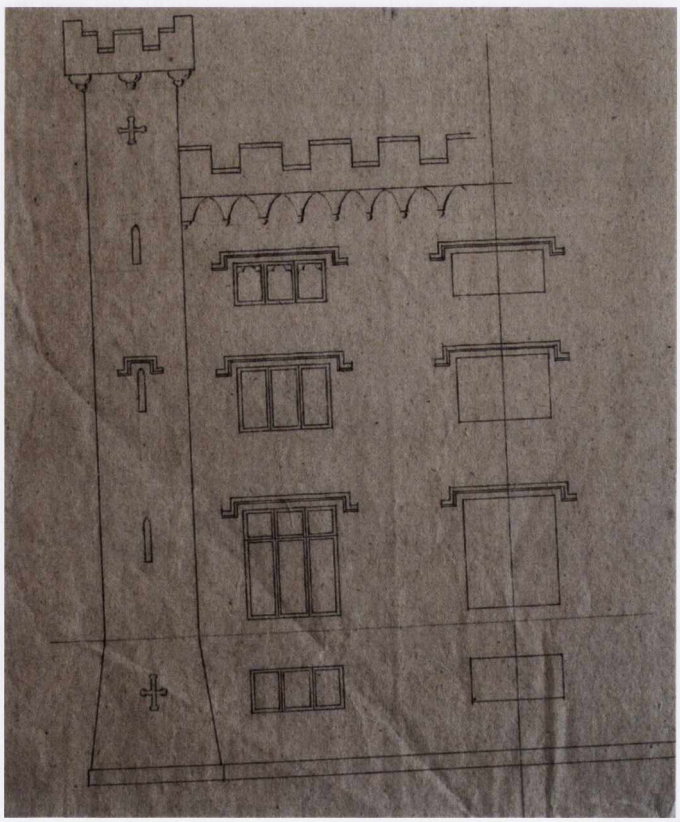


Fig. 3.71 Charleville Castle, proposed part elevation of rear (south) façade showing arched corbel table (unrealized), Francis Johnston [1800–1801], IAA, RIAI Murray Collection, 92/46.197 verso, courtesy of the Irish Architectural Archive.

Fig. 3.72 Charleville Castle, rear elevation, constructed 1801–1804, photograph Judith Hill, 2016.

Fig. 3.73 Charleville Castle, south-east coner showing one of rear towers decorated with turrets, Francis Johnston, constructed 1801–1804, photograph Judith Hill, 2016.

Fig. 3.74 Charleville Castle, north elevation, detail of corbelling on round tower and under battlements, Francis Johnston, constructed 1801–1804, photograph Judith Hill, 2016.

Fig. 3.75 Charleville Castle, north elevation, detail of corbelling on octagonal tower, Francis Johnston, constructed 1801–1804, photograph Judith Hill, 2016.

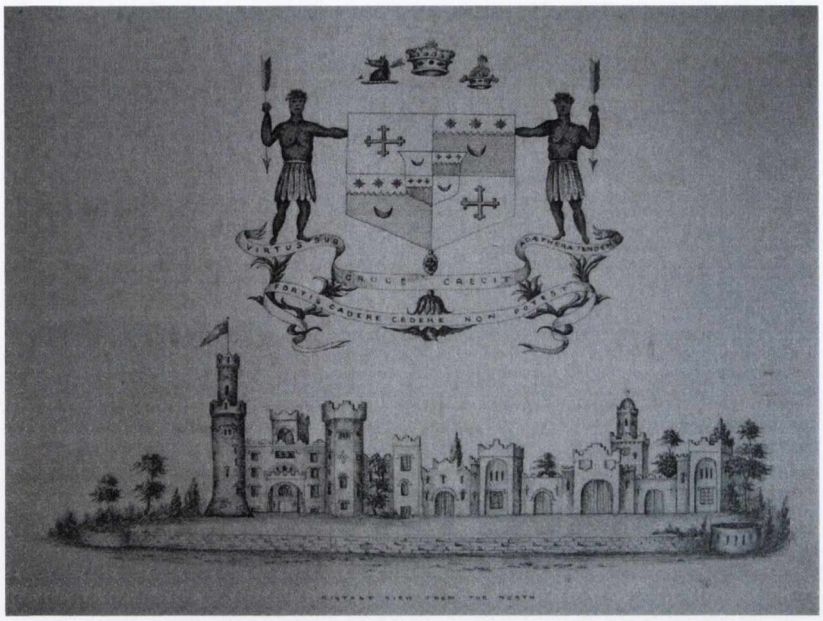


Fig. 3.76 Charleville Castle, front elevation including chapel and stables from estate book, 1855, private collection.

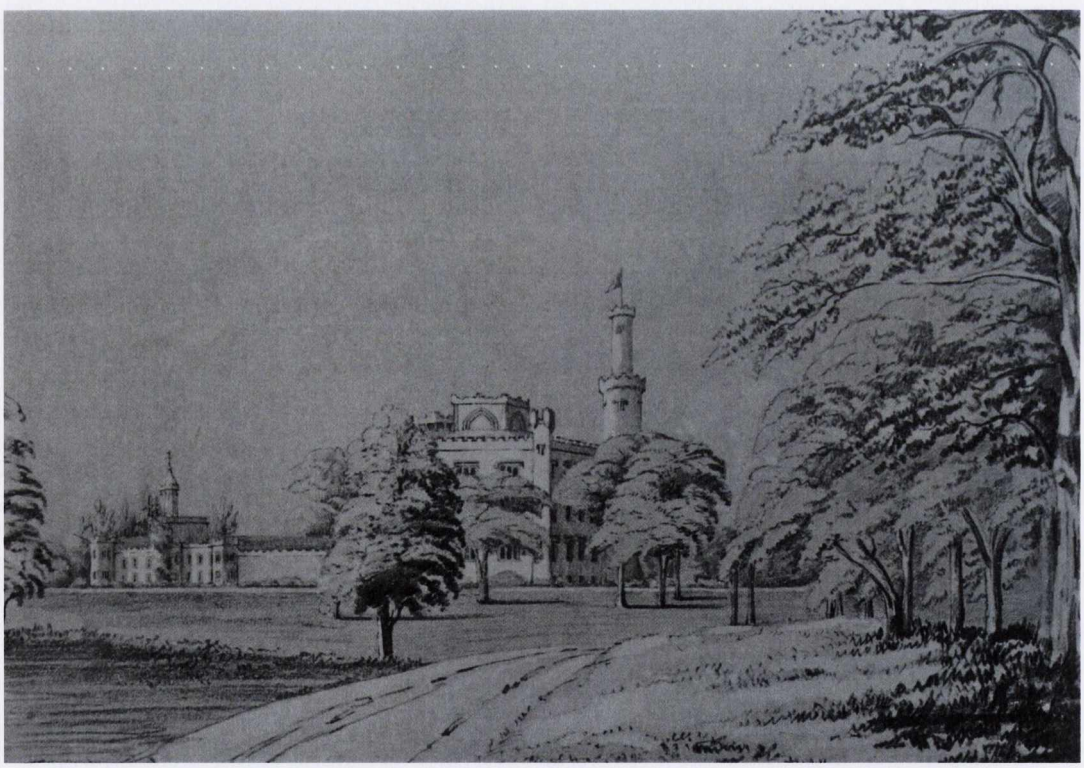


Fig. 3.77 Charleville Castle, a drawing from the south-east by Lady Beaujolois Bury, May 1848, from Bond, *Marlay letters*, opp. p. 112.

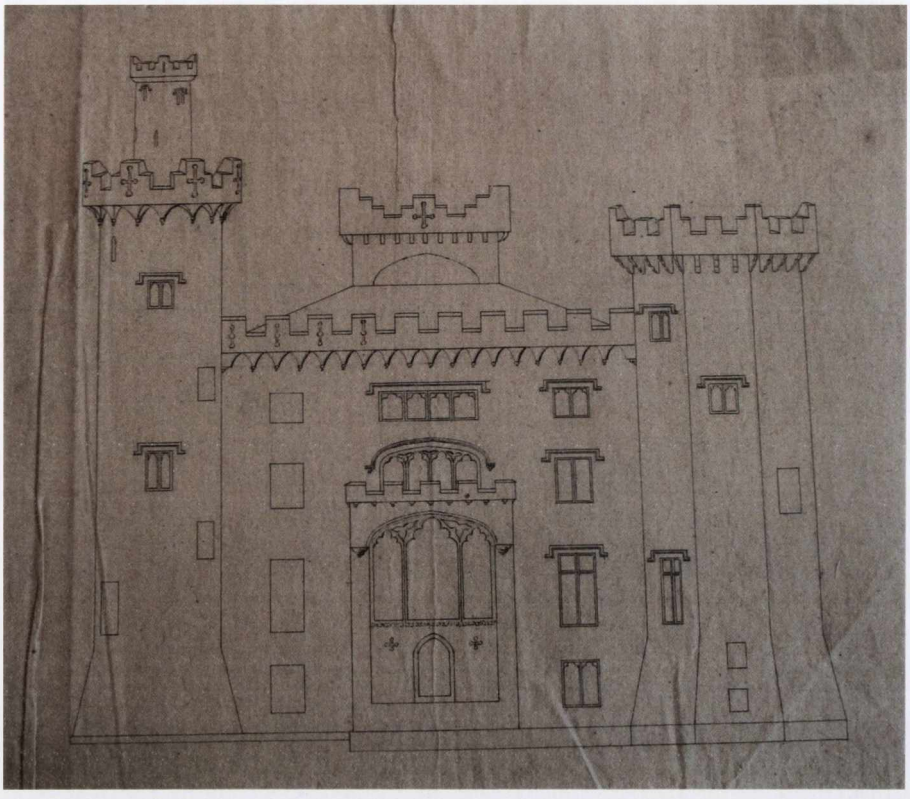


Fig. 3.78 Charleville Castle, proposed elevation of principal (north) façade (unfinished), Francis Johnston [1800–1801], IAA, Murray collection, 92/46.197, courtesy of the Irish Architectural Archive.

Fig. 3.79 Charleville Castle, view of west elevation, constructed 1801–1804, photograph Judith Hill, 2012.

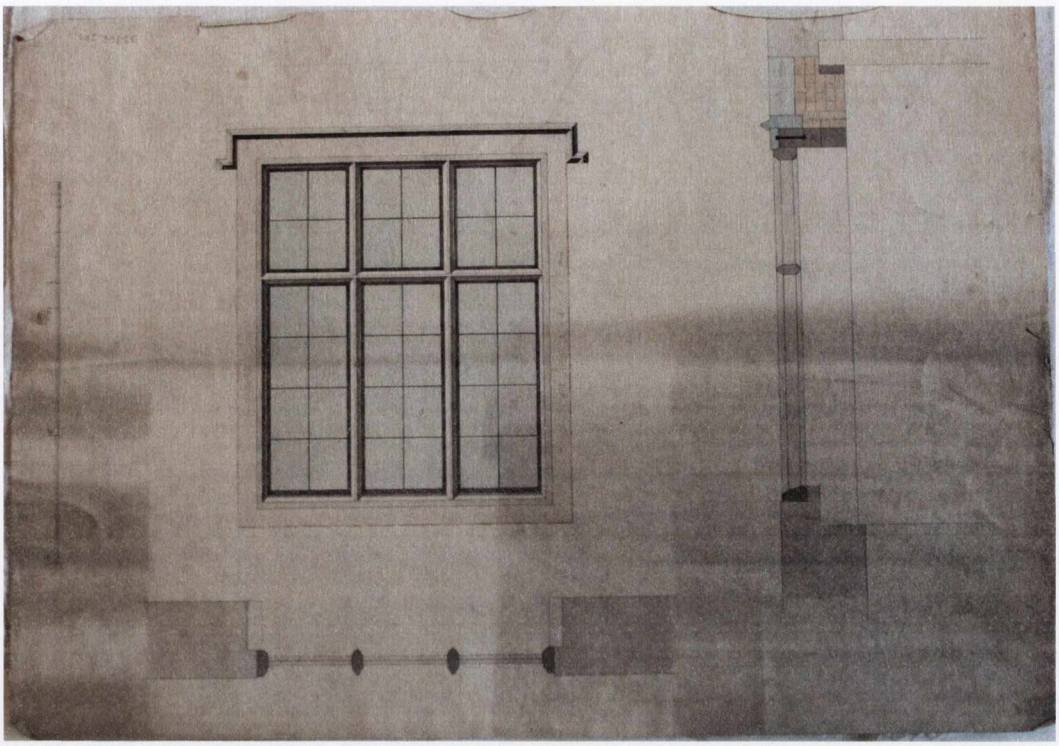


Fig. 3.80 Charleville Castle, working drawing, plan, elevation and section of a square-headed window with hood moulding, Francis Johnston [1801], IAA, RIAI Murray Collection, 92/46.201, courtesy of the Irish Architectural Archive.

Fig. 3.81 Charleville Castle, detail of fenestration on front facade, Francis Johnston, constructed 1801–1804, photograph Judith Hill, 2016.

Fig. 3.82 Slane Castle, Co. Meath, window details on rear bow, designed James Wyatt, 1785–6, photograph Judith Hill, 2013.

Fig. 3.83 S designs for two windows, C.M. Bury [1800–1801], IAA, RIAI Murray Collection6.203, courtesy of the Irish Architectural Archive.

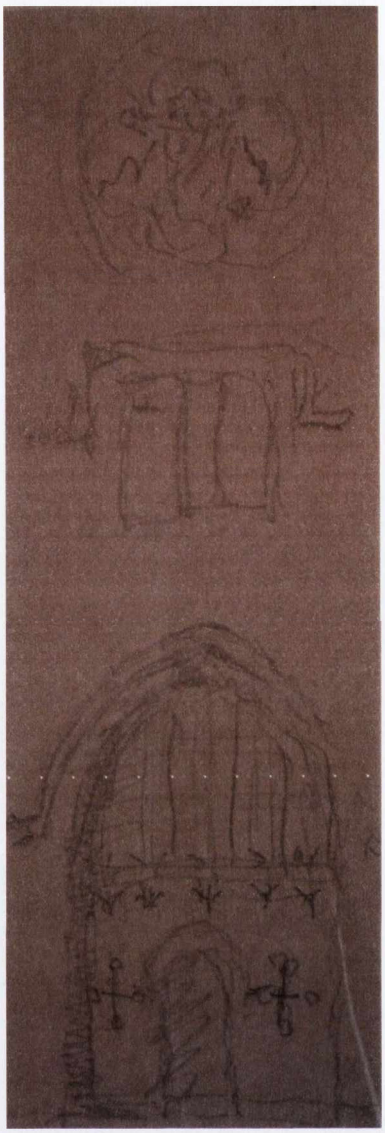


Fig. 3.84 Charleville Castle, proposed sketch of central bay, attrib. to Francis Johnston, [1800], IAA, RIAI Murray Collection, 92/46.195, verso, courtesy of the Irish Architectural Archive.

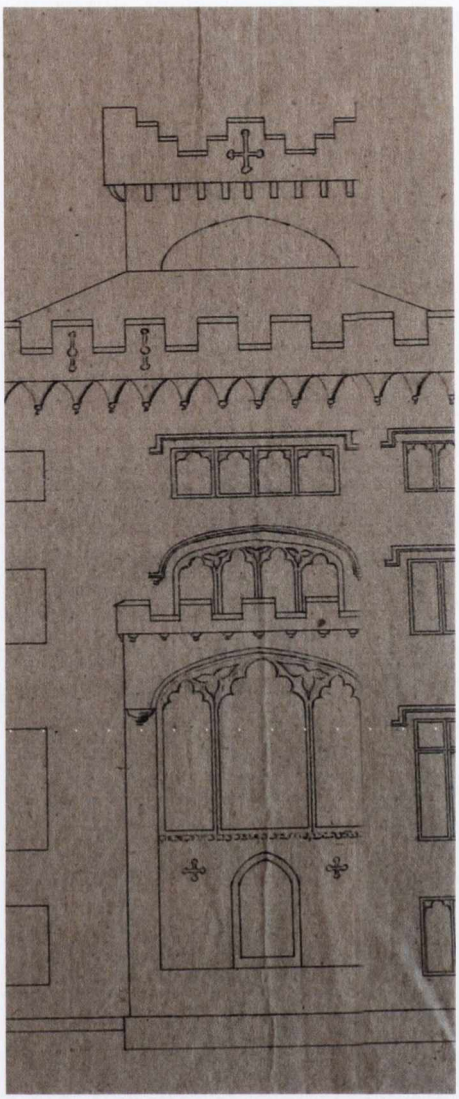


Fig. 3.85 Charleville Castle, propotrance detail from sketch elevation of north façaib. to Francis Johnston, [1800–1801], IAA, RIAIay Collection, 2/46.197, courtesy of th Architectural Archive.

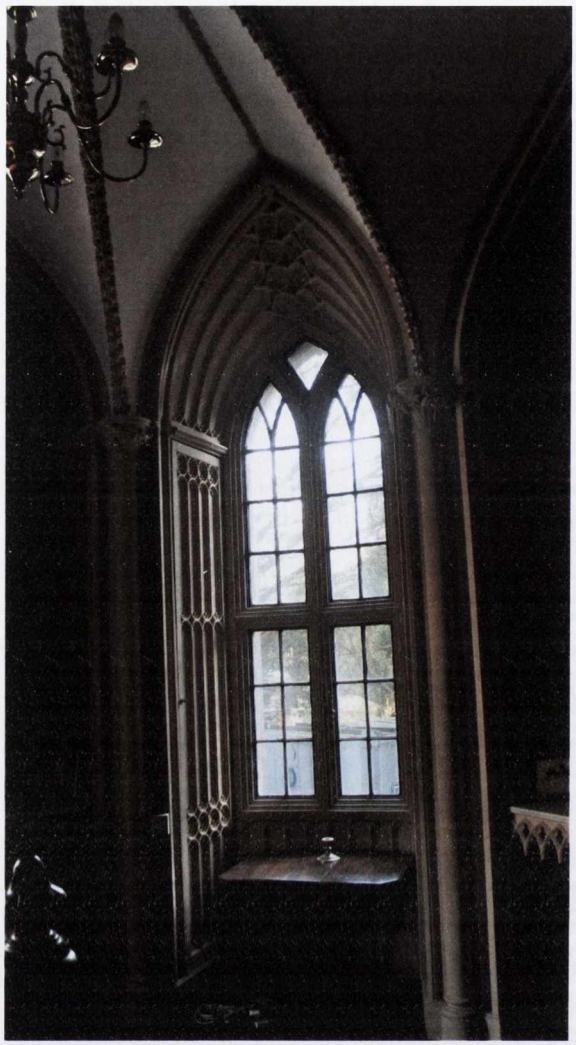


Fig. 3.86 Charleville Castle, interior of boudoir in round tower, decorated *c.*1806, photograph Judith Hill, 2016.

Fig. 3.87 Charleville Castle, processional stair, constructed *c.*1804–*c.*1805, photograph Judith Hill 2016.

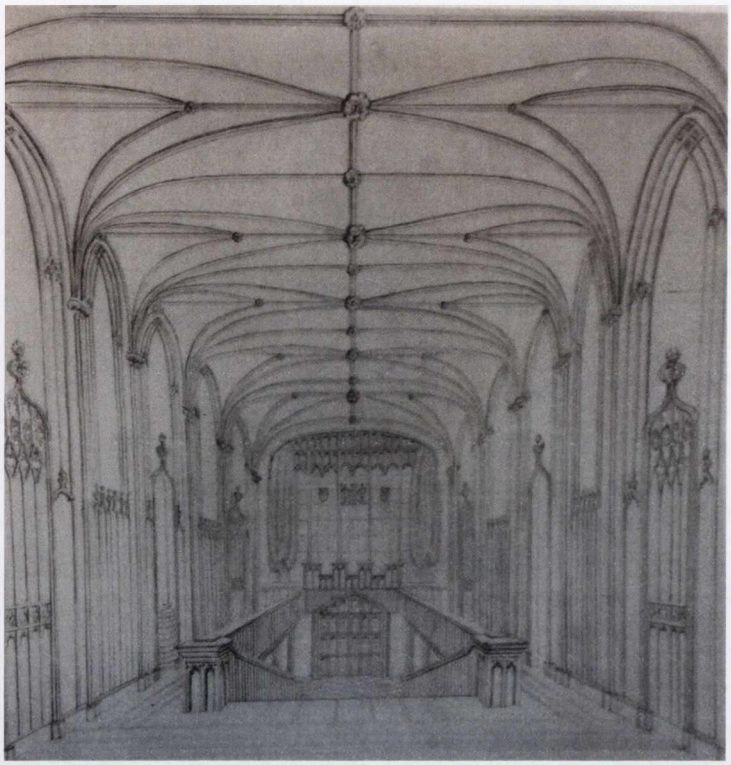


Fig. 3.88 Charleville Castle, drawing of entrance hall, pencil, [post 1809], photograph in IAA, courtesy of the Irish Architectural Archive.

Fig. 3.89 Windsor Castle, staircase, James Wyatt, 1800–4, from a drawing by W.H. Pyne, 1817–20, from Robinson, *James Wyatt*, p. 264.

Fig. 3.90 Charleville Castle, view of main staircase, Francis Johnston, constructed *c.*1804–*c.*1805, photograph Judith Hill, 2016.

Fig. 3.91 Charleville Castle, detail of undersides to main staircase, Francis Johnston, carved *c.*1804–*c.*1805, photograph Judith Hill, 2016.

Fig. 3.92 Charleville Castle, detail of walls to main staircase and supports for balcony, Francis Johnston, built 1804–1805, photograph Judith Hill, 2016.

Fig. 3.93 Charleville Castle, detail of ends to tread to main staircase, Francis Johnston, carved 1804–1805, photograph Judith Hill, 2012.

Fig. 3.94 Charleville Castle, detail of balustrade, entrance hall, Francis Johnston, carved 1804–1805, photograph Judith Hill, 2012.

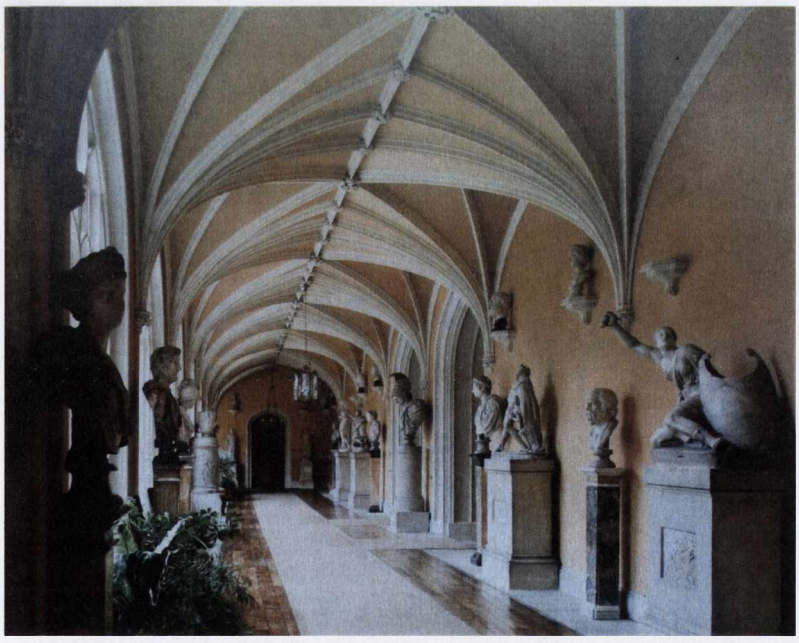


Fig. 3.95 Wilton House, Wiltshire, interior of cloisters, James Wyatt, 1807, from Robinson, *James Wyatt*, p. 239.

Fig. 3.96 Charleville Castle, design for an armorial ceiling, unfinished, attrib. to C.W. Bury, [1806], IAA, RIAI Murray Collection, 92/46.205, courtesy of the Irish Architectural Archive.

Fig. 3.97 Corsham Court, Wiltshire, ceiling of former library, designed by Lancelot 'Capability' Brown, 1760–63, from Hussey, 'Corsham Court', 552, fig. 9.

Fig. 3.98 Waller Chantry Chapel, Salisbury Cathedral, detail of ceiling from mid-fifteenth-century, restored 1778, photograph Judith Hill, 2014.

Fig. 3.99 Charleville Castle, detail of ceiling in dining room, showing Moore crest, Francis Johnston, modelled 1805, photograph Judith Hill, 2016.

Fig. 3.100 Charleville Castle, detail of fan vaulting, gallery, showing Bury coat of arms, Francis Johnston, modelled *c.*1807–8, photograph Judith

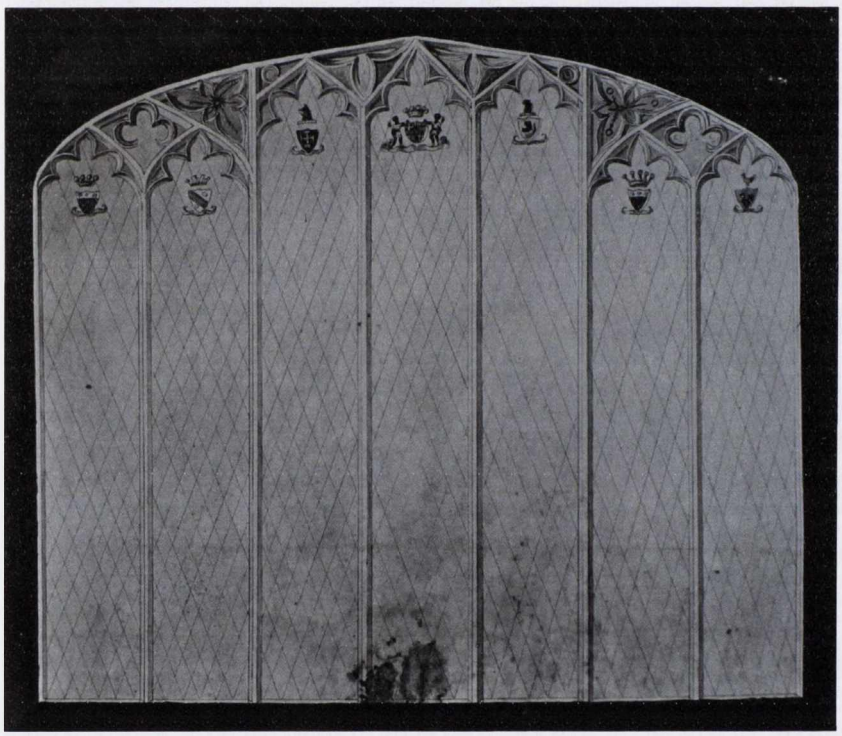


Fig. 3.101 Charleville Castle, design for an armorial window, attrib. to C.M. Bury, [1802], IAA, A/9/11, courtesy of the Irish Architectural Archive.

Fig. 3.102 Charleville Castle, wedding photograph by Midleton Biddulph showing front elevation with heraldic glass, 5 June 1873, copyright Offaly History Centre, Tullamore, Co. Offaly.

Fig. 3.103 Ordnance Survey of King's County, 1:10,560, 'sheet 17, surveyed 1838, engraved 1840, Trinity College Library, Dublin.

Fig. 3.104 Church,Tullamore, Francis Johnston, constructed 1808–1815, photograph Judith Hill, 2013.

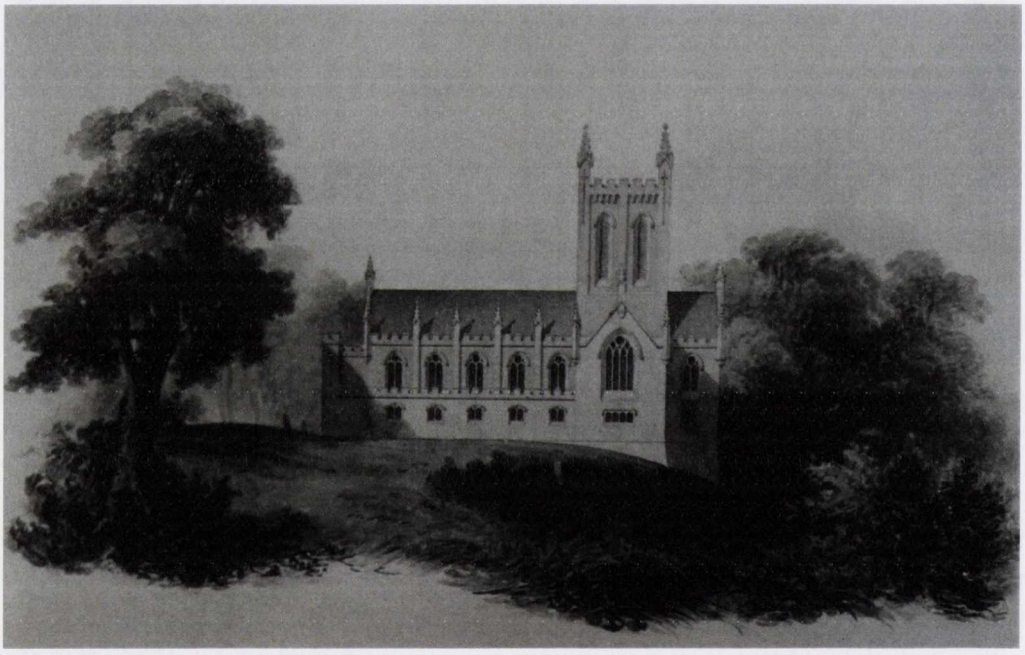


Fig. 3.105 St Catherine's Church, Tullamore, proposed scheme one, south elevation, Francis Johnston, [1808], IAA, A/10/6, courtesy of the Irish Architectural Archive.

Fig. 4.1. Birr Castle, engraving, from J.N. Brewer, *The beauties of Ireland,* vol. 2 (1826).

Fig. 4.2. Birr Castle, north front, constructed 1803–5, photograph Judith Hill, 2013.

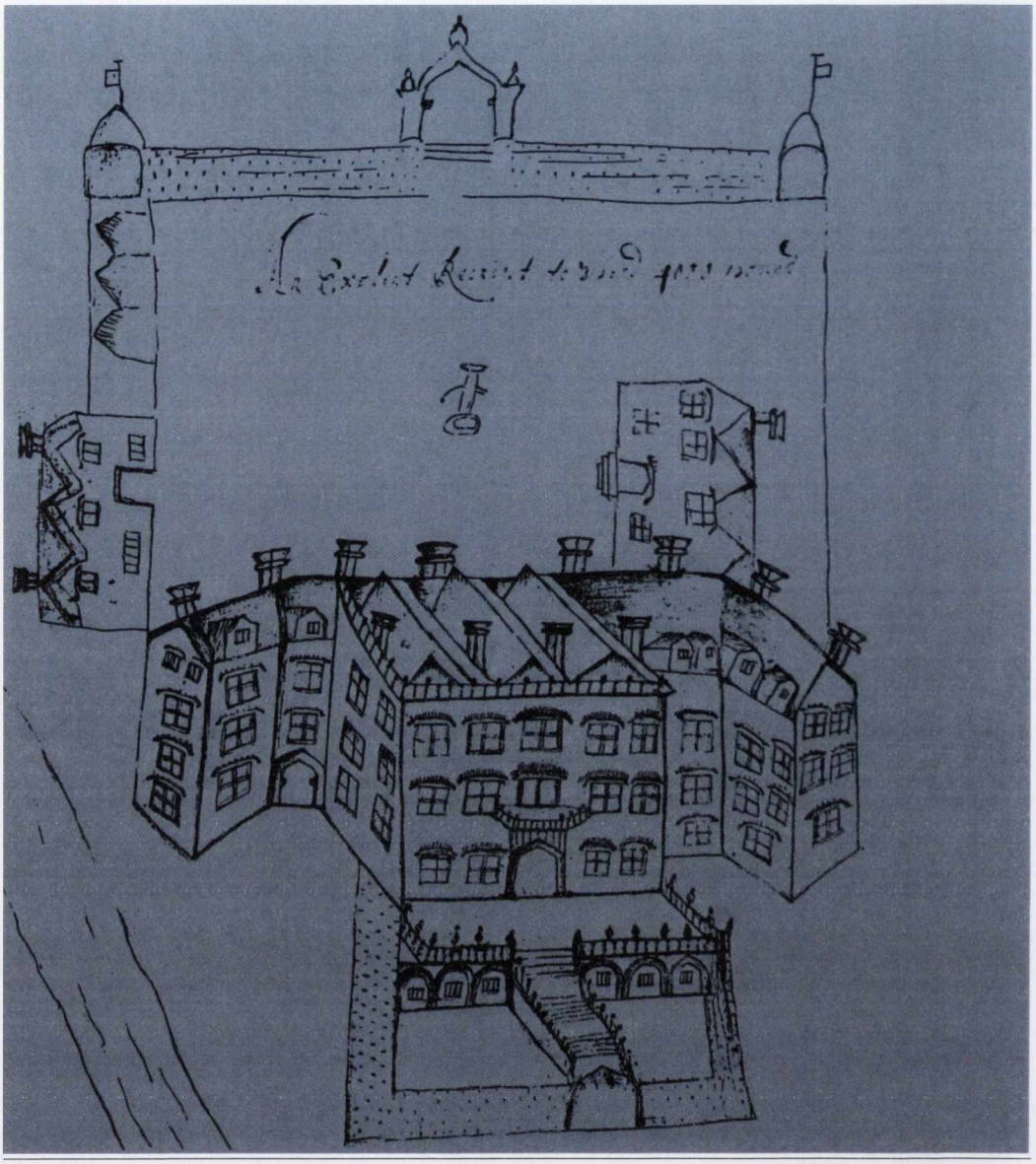


Fig. 4.3. 'Parsonstown House, 1668', Dorothy Parsons, pen and pencil drawing, Rosse papers, A/17.

Fig. 4.4. Plan of Birr Castle and its defences, Michael Richards, 1691, photocopy from original drawing, [1691] Rosse papers, O/2.

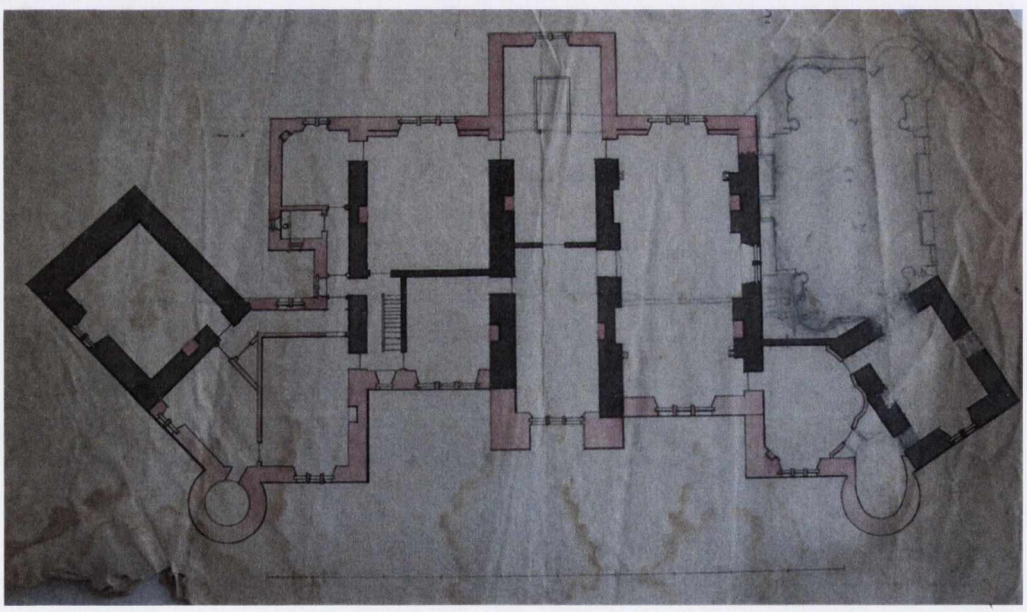


Fig. 4.5. Birr Castle, proposed ground floor plan based on a survey, attrib. to John Johnston, [1802–1803], Rosse papers, O/17/18.

Fig. 4.6. 'A map of the demesne of Parsonstown taken in the rough from the original May the 7th 1803', Rosse papers, O/20.

Fig. 4.7 Detail of fig 4.6 showing house, castle yard (11) and flower garden (10).

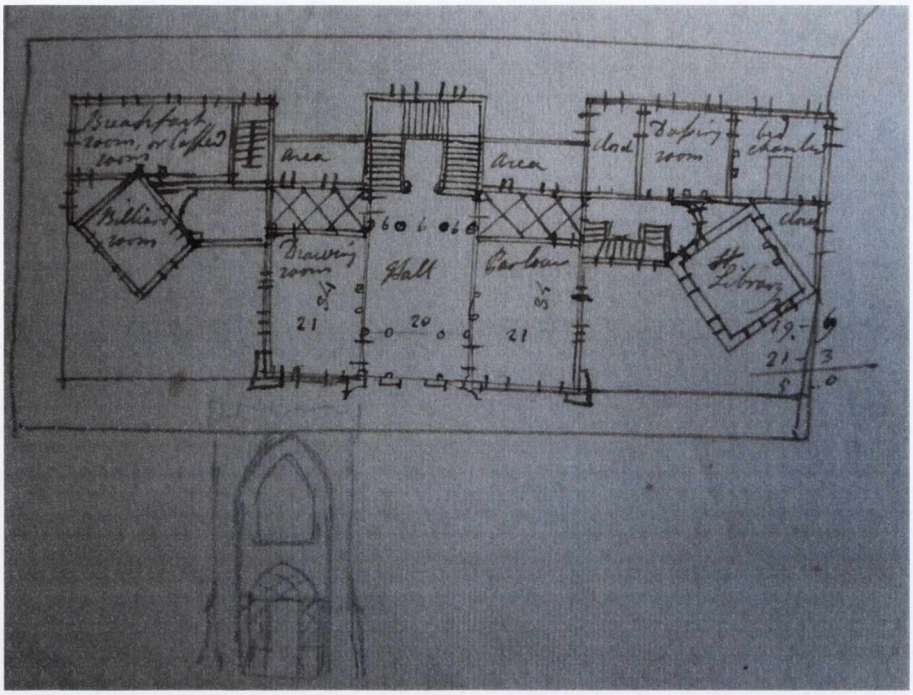


Fig. 4.8. Birr Castle, proposed ground floor plan, attrib. to John Johnston, [1801], Rosse papers, O/17/4.

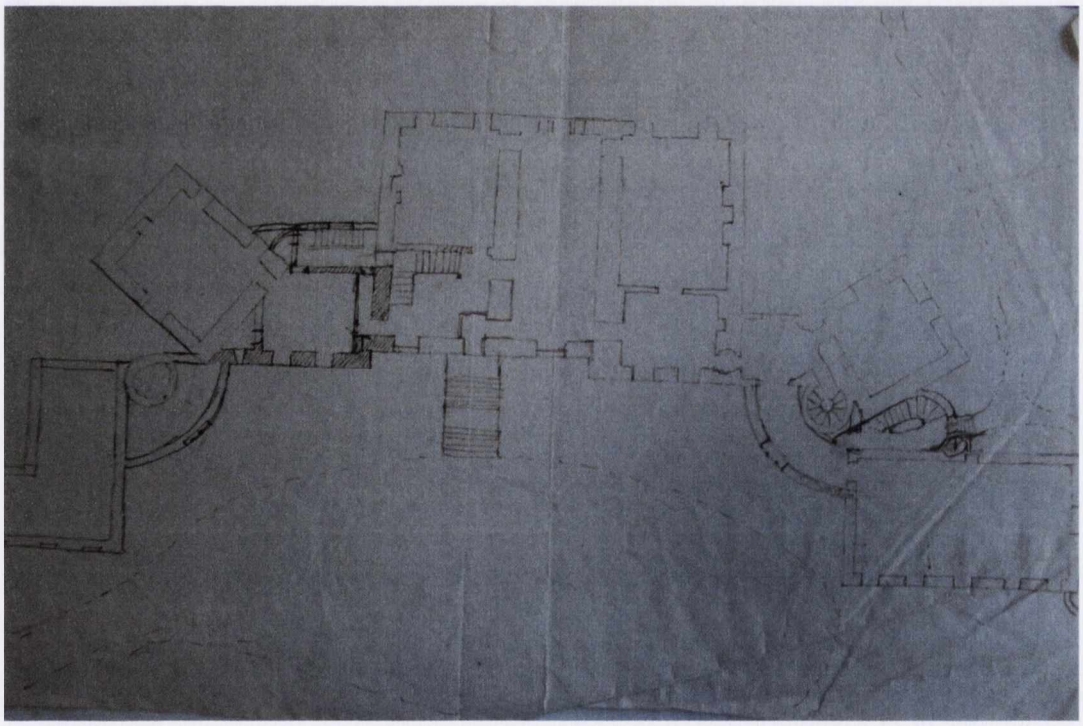


Fig. 4.9. Birr Castle, proposed ground floor plan, attrib. to Laurence Parsons, [1801], Rosse papers, O/17/6.

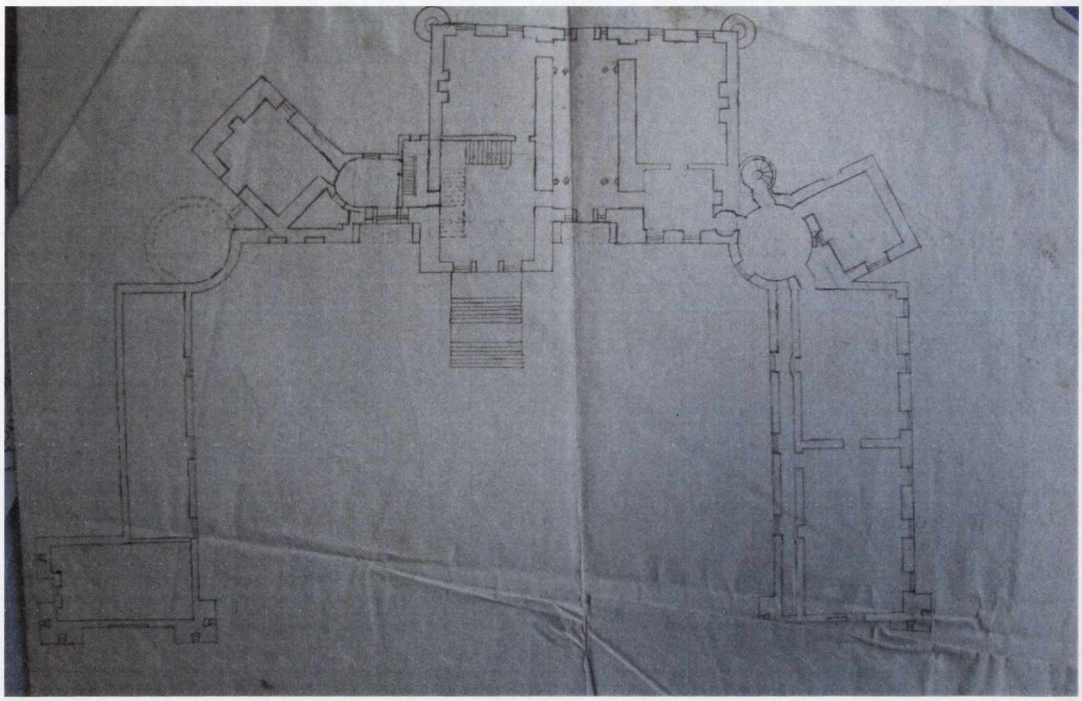


Fig. 4.10. Birr Castle, proposed ground floor plan, attrib. to John Johnston, [1801], Rosse papers, O/17/8.

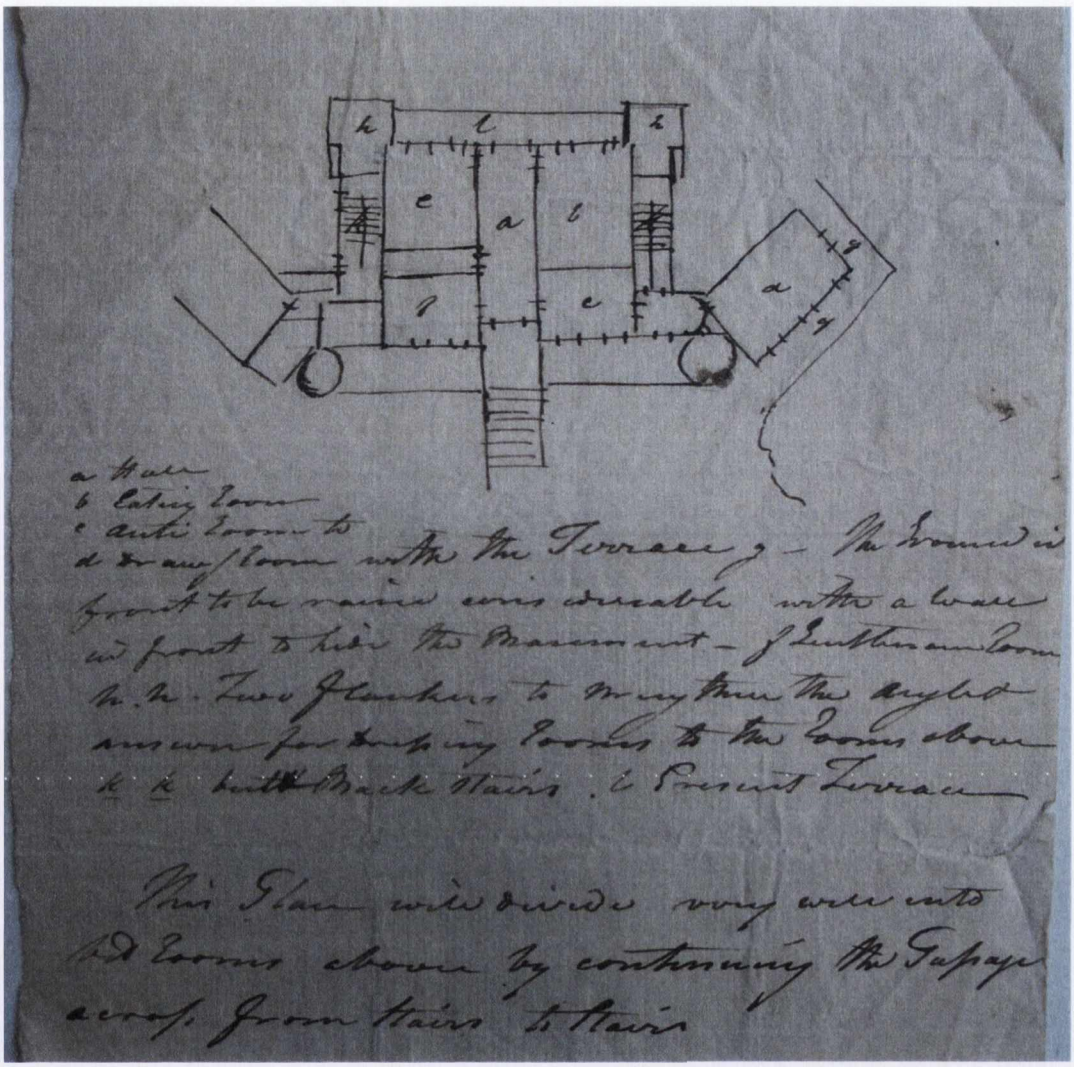


Fig. 4.11. Birr Castle, proposed ground floor plan, attrib. to John Johnston, [1801], Rosse papers, O/17/3.

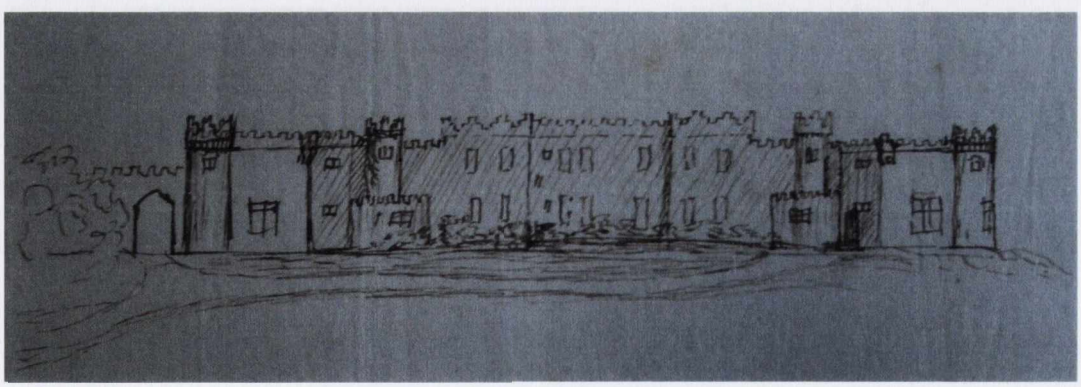


Fig. 4.12. Birr Castle, sketch of proposed north elevation, attrib. to Laurence Parsons, [1801–2], Rosse papers, O/17/5.

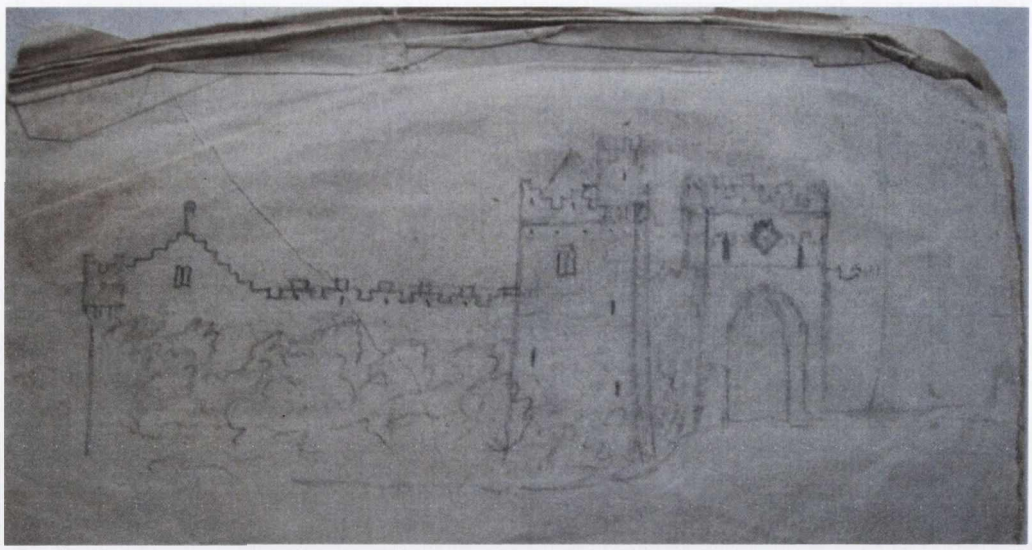


Fig. 4.13. Sketch of proposed gateway with tower house, Laurence Parsons, [1801–1803], Sketch notebook, f.12r.

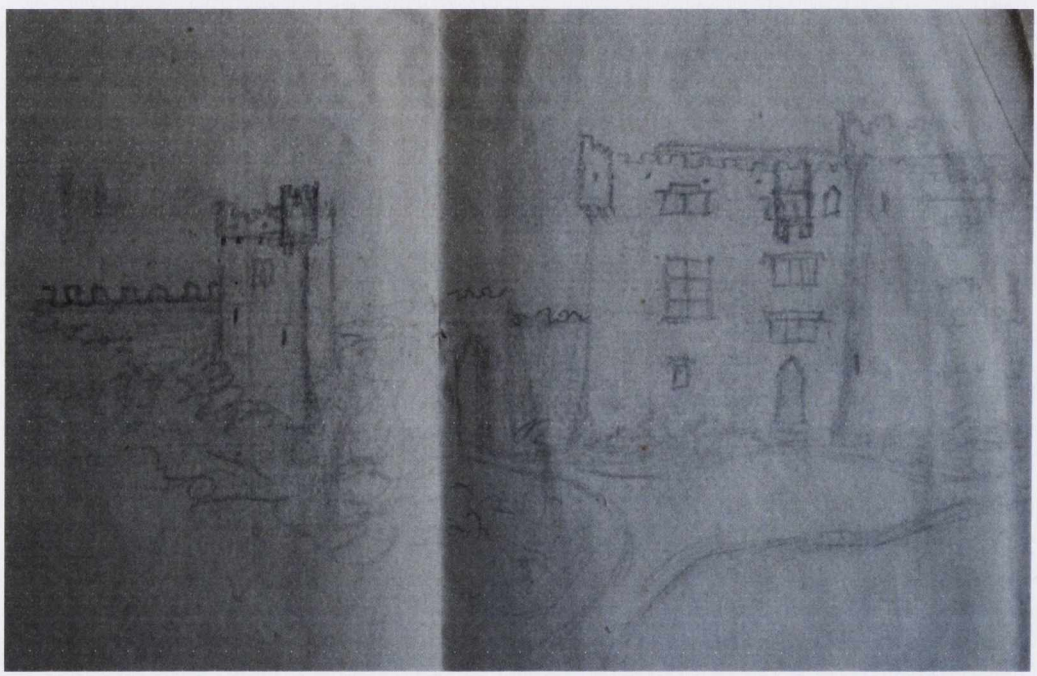


Fig. 4.14. Birr Castle, sketch of east flanker and proposed gateway, Laurence Parsons, [1801–1803], Sketch notebook, ff 15v & 16r.

Fig. 4.15 Birr Castle, south-east elevation of the east flanker showing seventeenth-century bartizan, photograph Judith Hill, 2013.

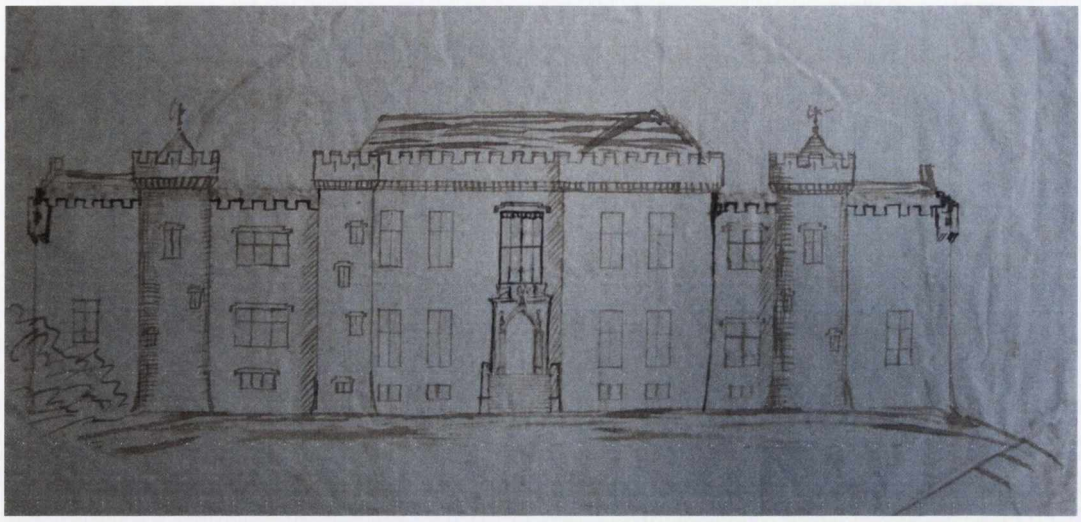


Fig. 4.16. Birr Castle, proposed north elevation, attrib. to Laurence Parsons, [1802–1803], Rosse papers, O/17/9.

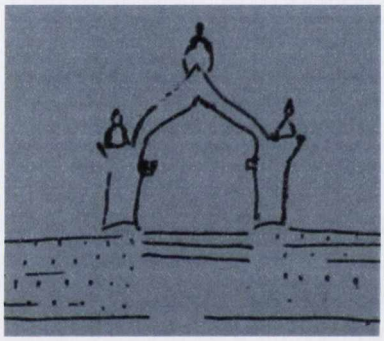


Fig. 4.17. Detail of north gate to Birr from 'Parsonstown House, 1668', Dorothy Parsons, pen and pencil drawing, Rosse papers, A/17.

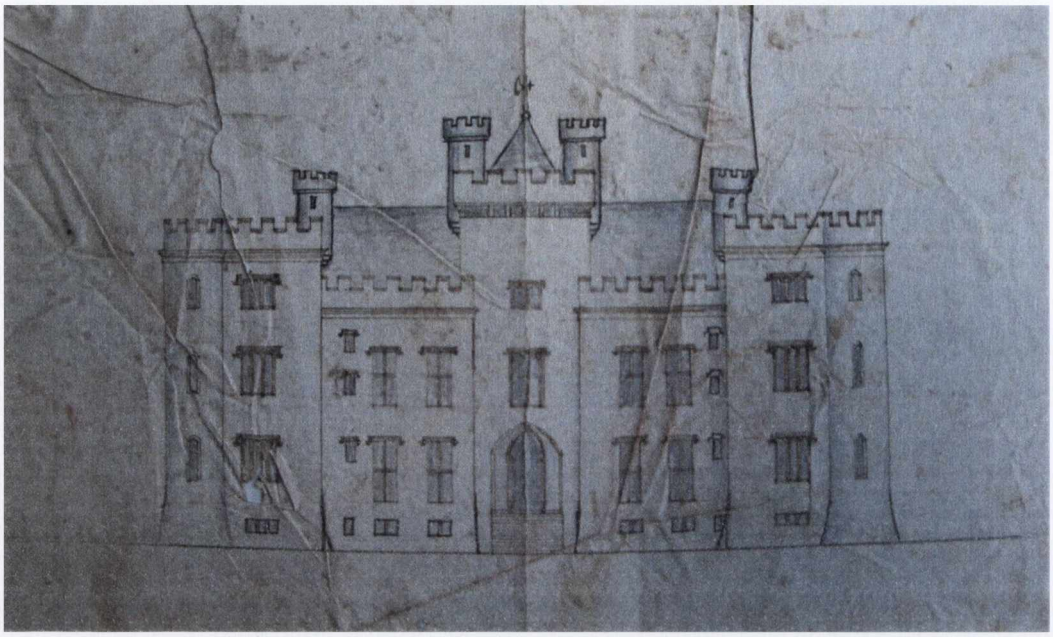


Fig. 4.18. Birr Castle, proposed north elevation, attrib. to John Johnston, [1802–1803], Rosse papers, O/17/10.

Fig. 4.19 Slane Castle, Co. Meath, turret detail, entrance elevation, designed James Wyatt, 1785–6, photograph Judith Hill, 2013.

Fig. 4.20 Charleville Castle, south-east corner turret, constructed 1801–4, photograph Judith Hill, 2016.

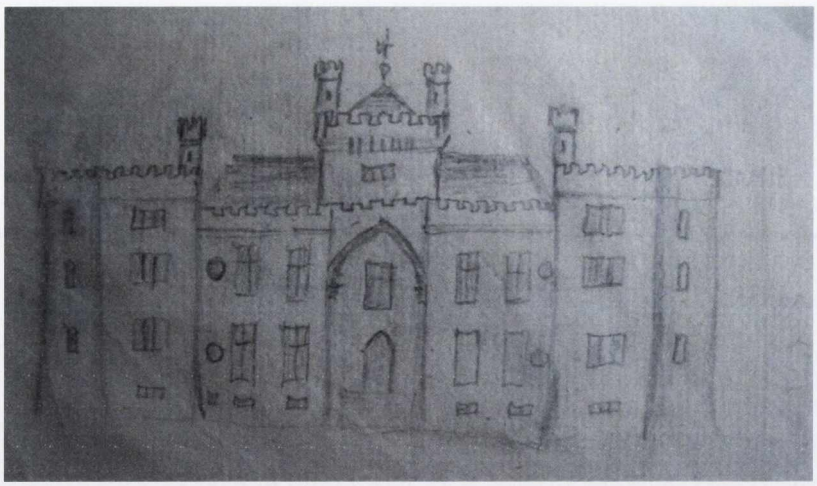


Fig. 4.21 Birr Castle, sketch of proposed north elevation, Laurence Parsons, [1802–1803], Sketch notebook, f. 8r.

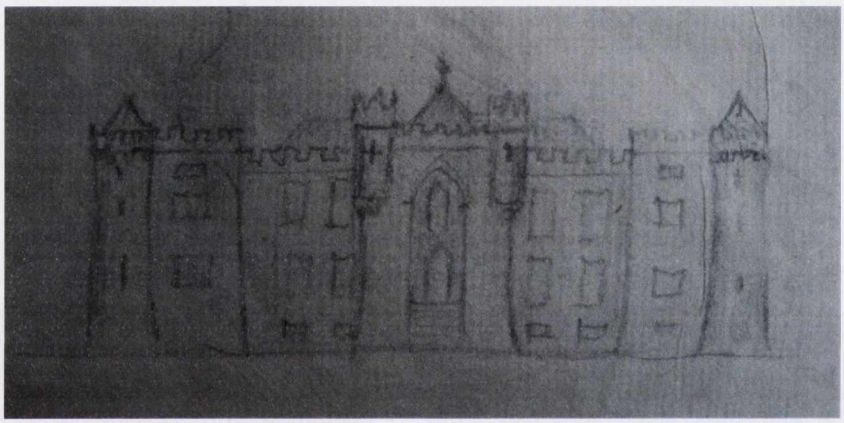


Fig. 4.22 Birr Castle, sketch of proposed north elevation, Laurence Parsons, [1802–1803], Sketch notebook, f. 9r.

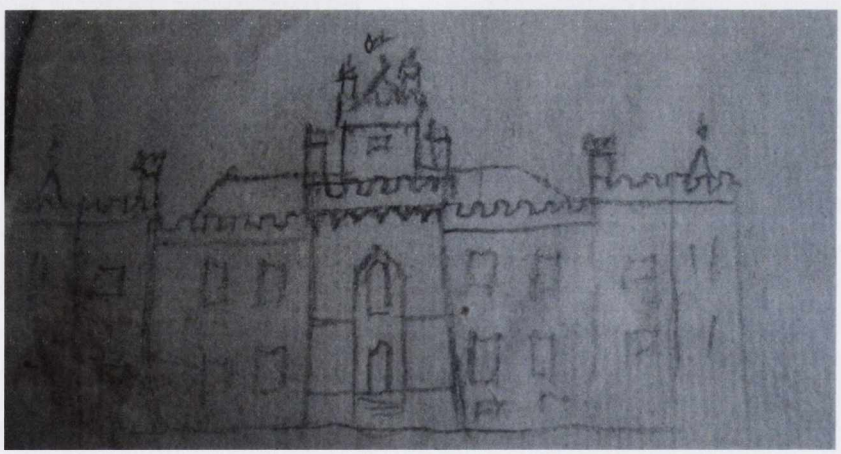


Fig. 4.23 Birr Castle, sketch of proposed north elevation, Laurence Parsons, [1802–1803], Sketch notebook, f. 9v.

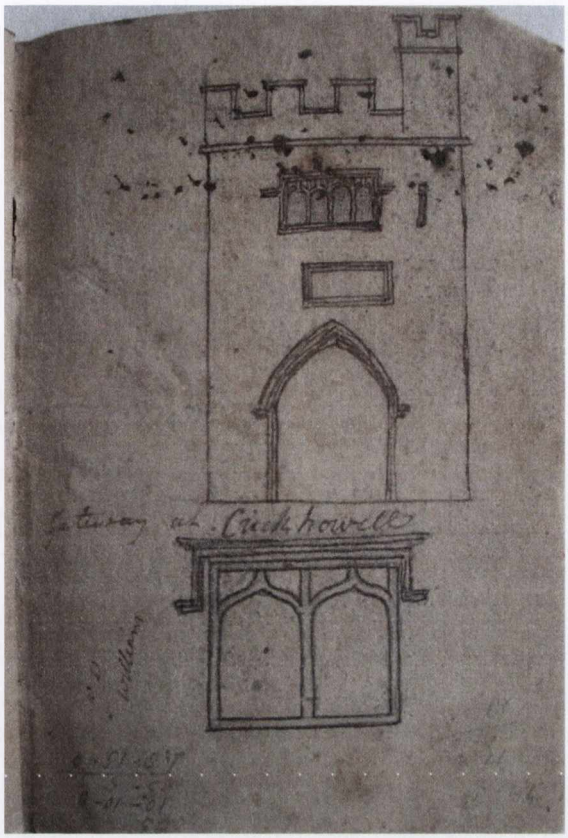


Fig. 4.24 'Gateway at Crickhowell', Laurence Parsons, [1786], Tour journal, inside back page.

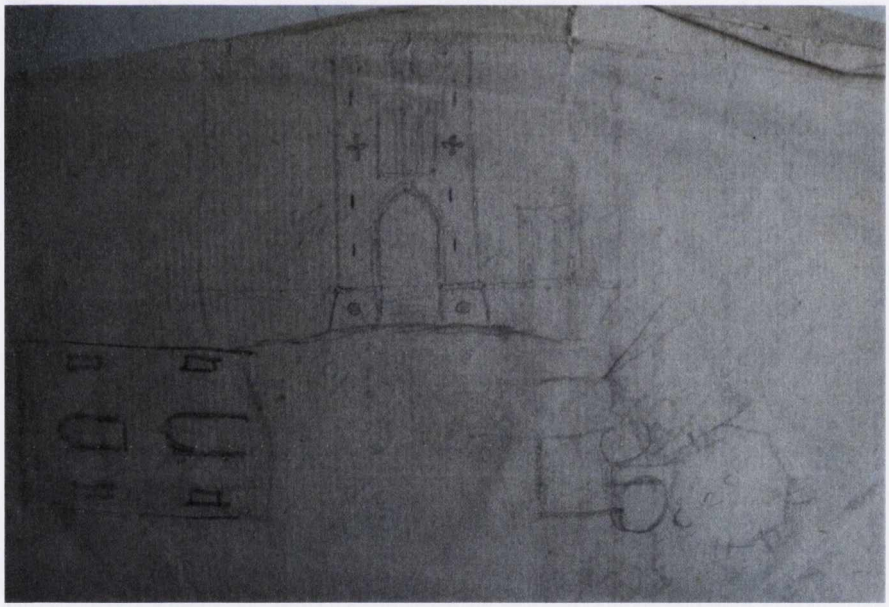


Fig. 4.25 Birr Castle, sketch of proposed gatehouse tower, Laurence Parsons, [1803], Sketch notebook, f. 7v.

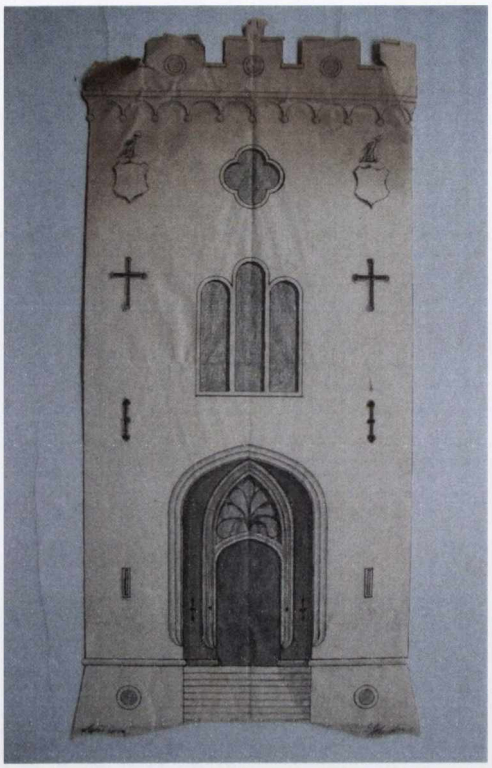


Fig. 4.26 Birr Castle, elevation of proposed gatehouse tower, signed J. Johnston, April, 1803, Rosse papers, O/19/2.

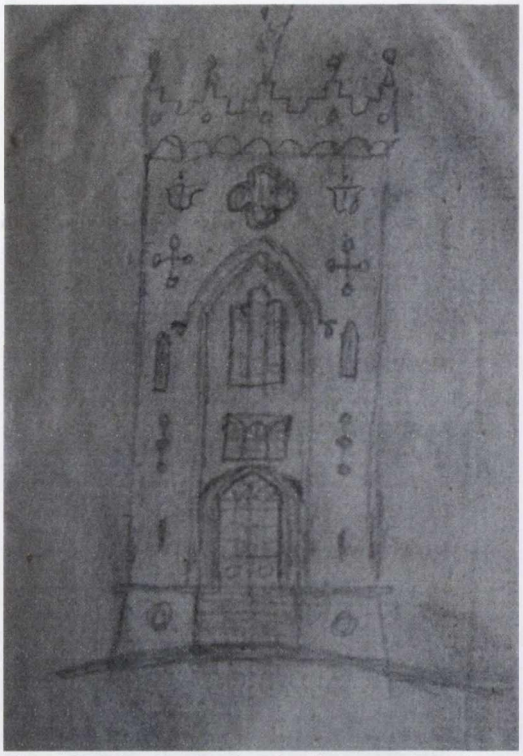


Fig. 4.27 Birr Castle, sketch of proposed gatehouse tower, Laurence Parsons, [1803], Sketch notebook, f. 19r.

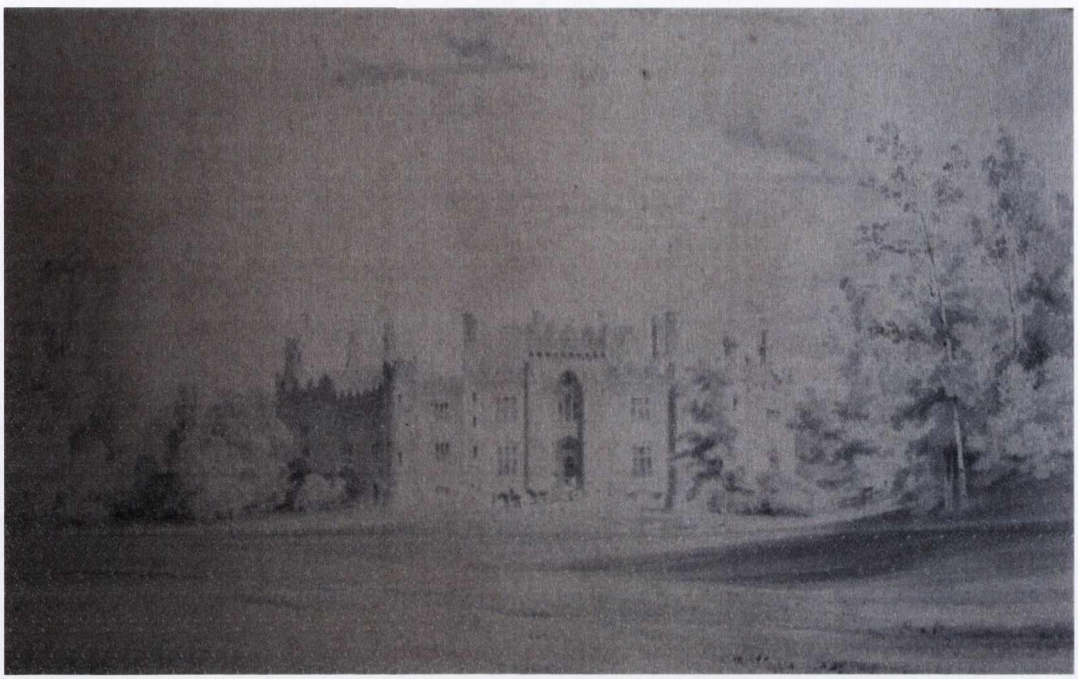


Fig. 4.28 North elevation of Birr Castle, George Petrie, pencil and wash drawing, 1820, Rosse papers, O/24.

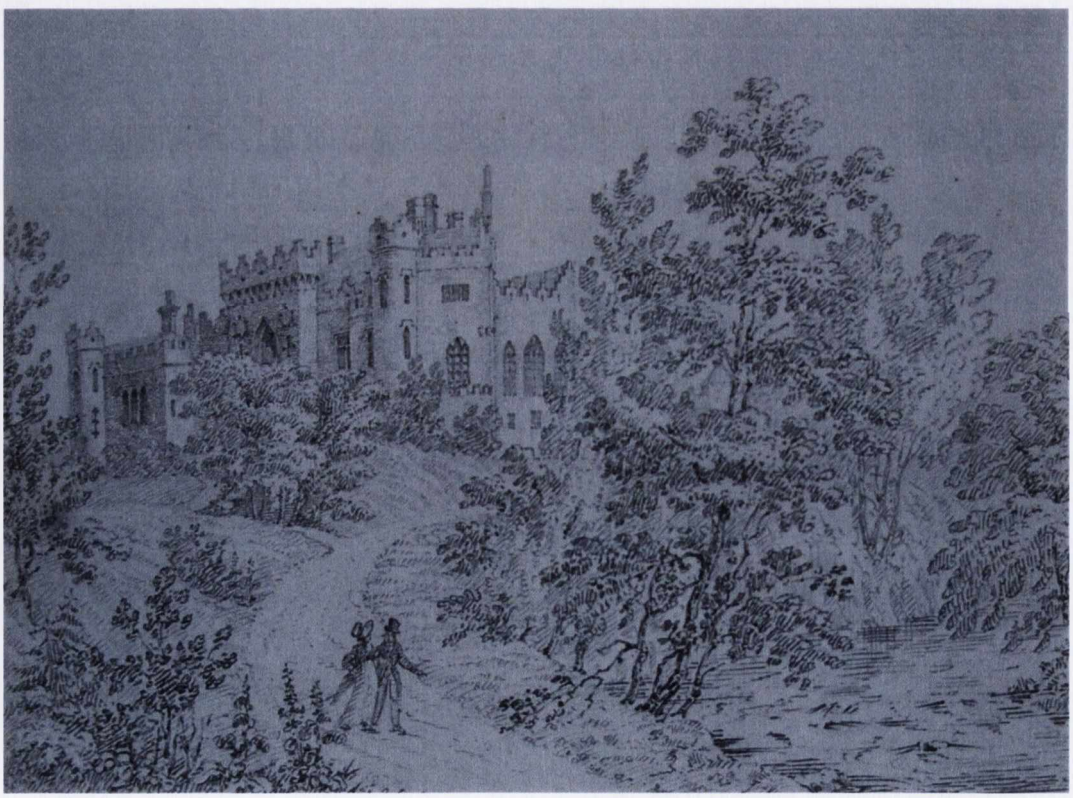


Fig. 4.29 *Birr Castle, the seat of the Earl of Rosse*, Robert Smith, Lieut. 44th regiment, pen and ink, signed and dated 1820, courtesy of the Irish Architectural Archive.

Fig. 4.30 Hever Castle, Sevenoaks, Kent, south elevation of, photograph from Wikipedia, en.wikipedia.org.

Fig. 4.31 Penshurst Place, Sevenoaks, Kent, South elevation, photograph www.walklees.co.uk.

Fig. 4.32 Knole, Sevenoaks, Kent, elevation of east range, photograph www.tayloryoungphotography.com

Fig. 4.33 Birr Castle, elevation of window wall in new drawing room, attrib. to John Johnston, [1802–1804], Rosse papers, O/18/14.

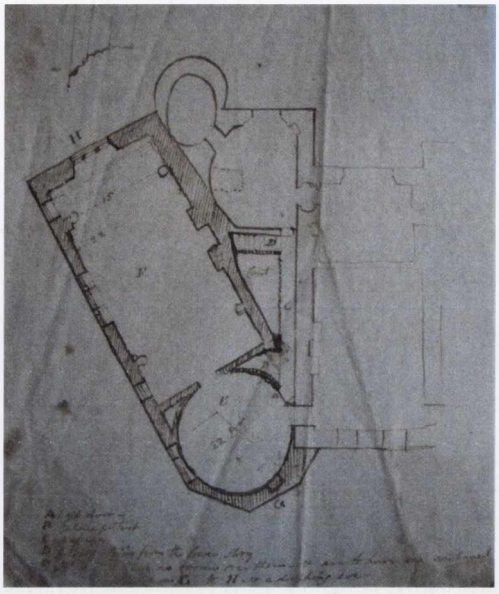


Fig. 4.34 Birr Castle, proposed plan of new drawing room, attrib. to John Johnston, [1802–1804], Rosse papers, O/17/20.

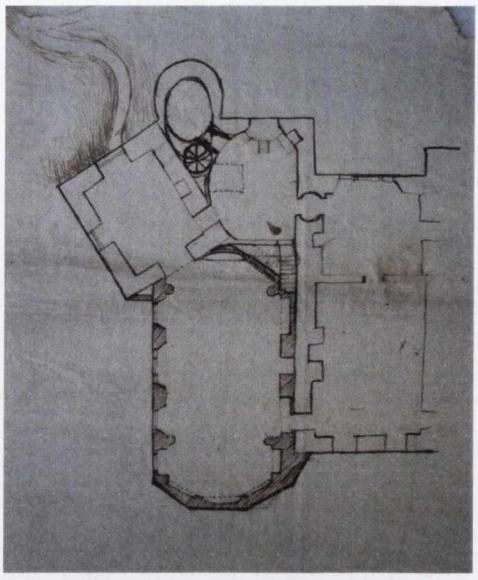


Fig. 4.35 Birr Castle, proposed plan of new drawing room, attrib. to Laurence Parsons, [1802–1804], Rosse papers, O/17/21.

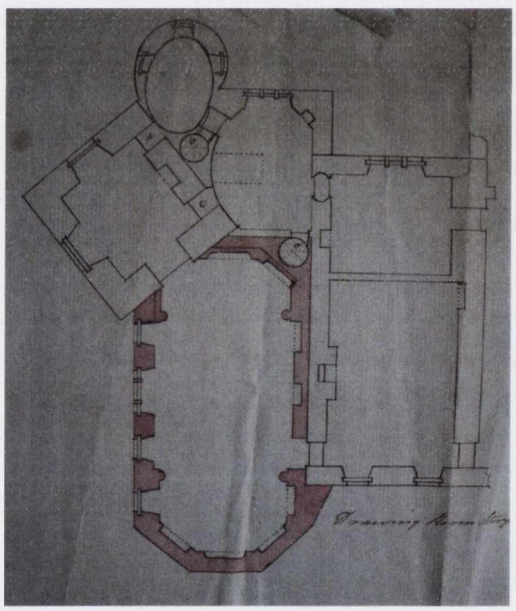


Fig. 4.36 Birr Castle, part of proposed plan of new drawing room, 'drawing room story [*sic*]', signed 'J. Johnston', [1802–1804], Rosse papers, O/17/26

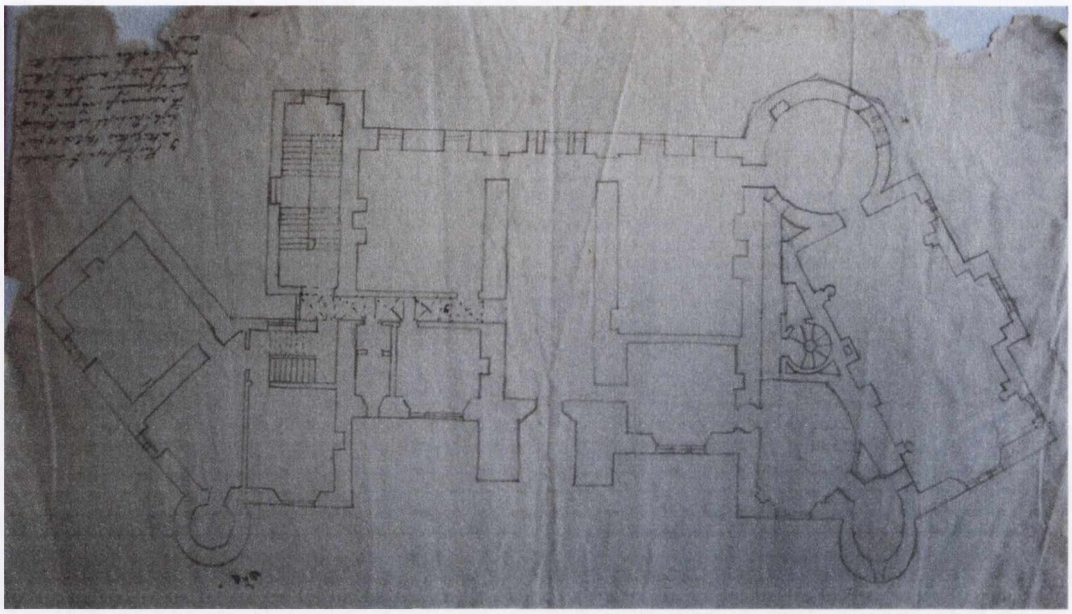


Fig. 4.37 Birr Castle, proposed ground floor plan, attrib. to John Johnston, [1802–1804], Rosse papers, O/17/14.

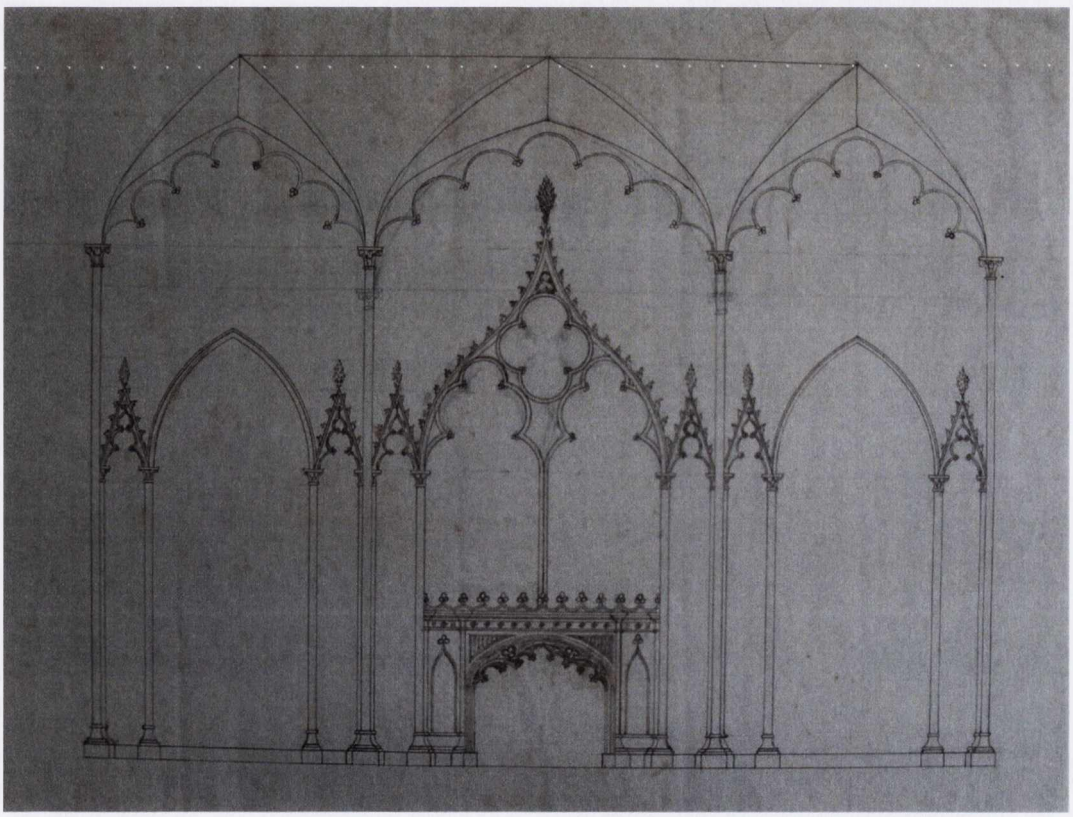


Fig. 4.38 Birr Castle, proposed elevation for the fireplace wall in new drawing room, (unrealized), attrib. to John Johnston, [1804–1805], Rosse papers, O/18/4.

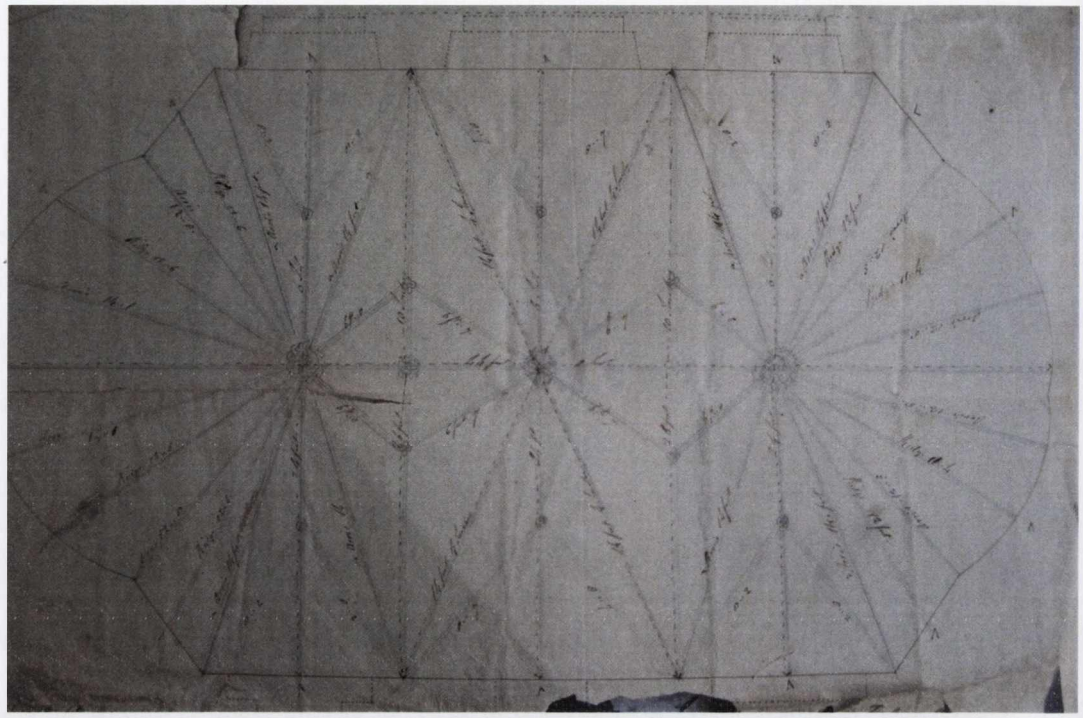


Fig. 4.39 Birr Castle, plan for vaulted ceiling in new drawing room, (realized) attrib. to John Johnston, [1804–1805], Rosse papers, O/18/2.

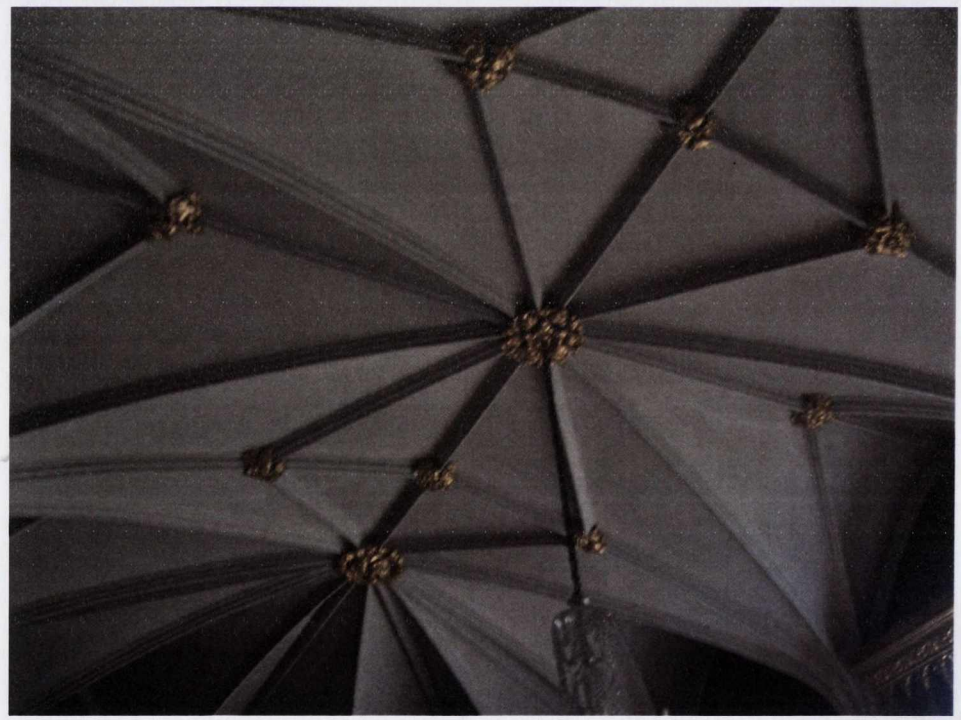


Fig. 4.40 Birr Castle, photograph of plaster vaulted ceiling in drawing room, now the music room, modelled 1805–6, photograph Judith Hill, 2013.

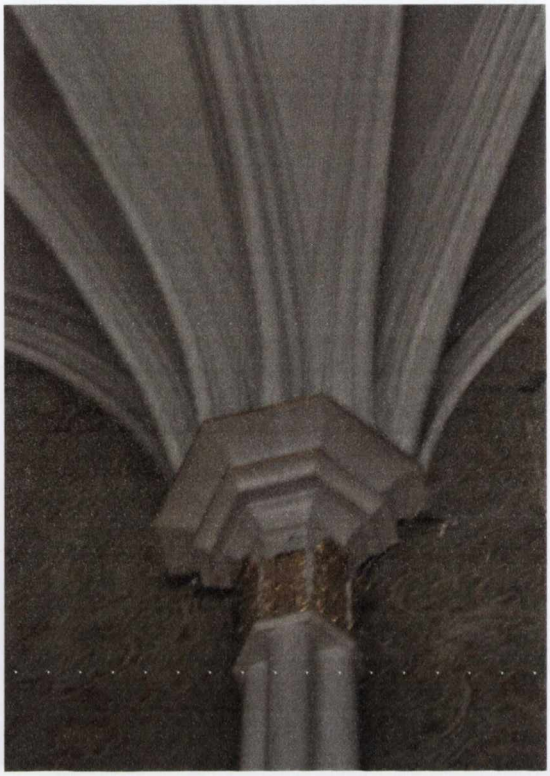


Fig. 4.41 Birr Castle, colonnettes in new drawing room, John Johnston, modelled 1805–1807, photograph Judith Hill, 2013

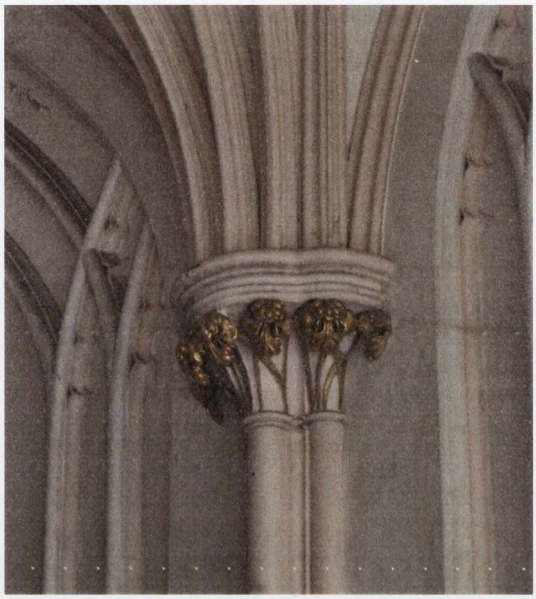


Fig. 4.42 Charleville Castle, colonnettes in entrance hall, Francis Johnston, modelled1807–1808, photograph Judith Hill, 2013.

Fig. 4.43 Charleville Castle, three window designs, attrib. to C.M. Bury, [1800–1801] IAA, RIAI Murray Collection, 2 04, courtesy of the Irish Architectural Archive.

Fig. 4.44 Birr Castle, 'One of the hall doors', signed 'J. Johnston', [1803–1804], Rosse papers, O/18/9.

Fig. 4.45 Charleville Castle, dado in drawing room, Francis Johnston, carved 1806, photograph Judith Hill, 2013.

Fig. 4.46 Birr Castle, door in new drawing room, John Johnston, built 1805–1807, photograph Judith Hill, 2013.

Fig. 5.1 *View of Dublin Castle*, view of avenue from Lower Castle Yard to Great Ship Street showing late seventeenth-century chapel to right, oil on canvas, unsigned, *c.*1800, Royal Society of Antiquaries of Ireland, photograph courtesy of Office of Public Works.

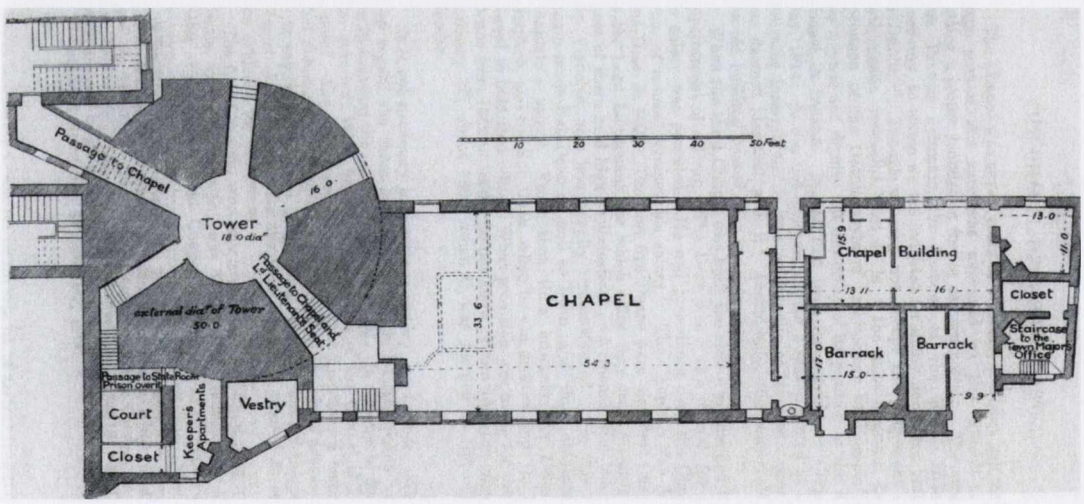


Fig. 5.2 Plan of the chapel at Dublin Castle, *c.*1800, from Lawlor & Westropp, 'The chapel of Dublin Castle', pl. 4.

Fig. 5.3 Castle Chapel, Dublin Castle, north elevation, constructed 1807–10, photograph courtesy of Office of Public Works.

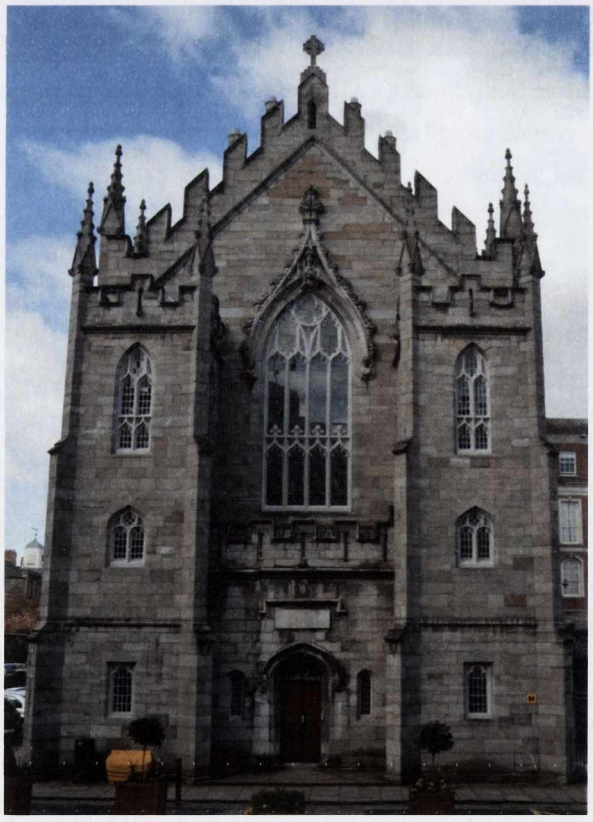


Fig. 5.4 Castle Chapel, Dublin Castle, east elevation, constructed 1807–10, photograph Judith Hill, 2014.

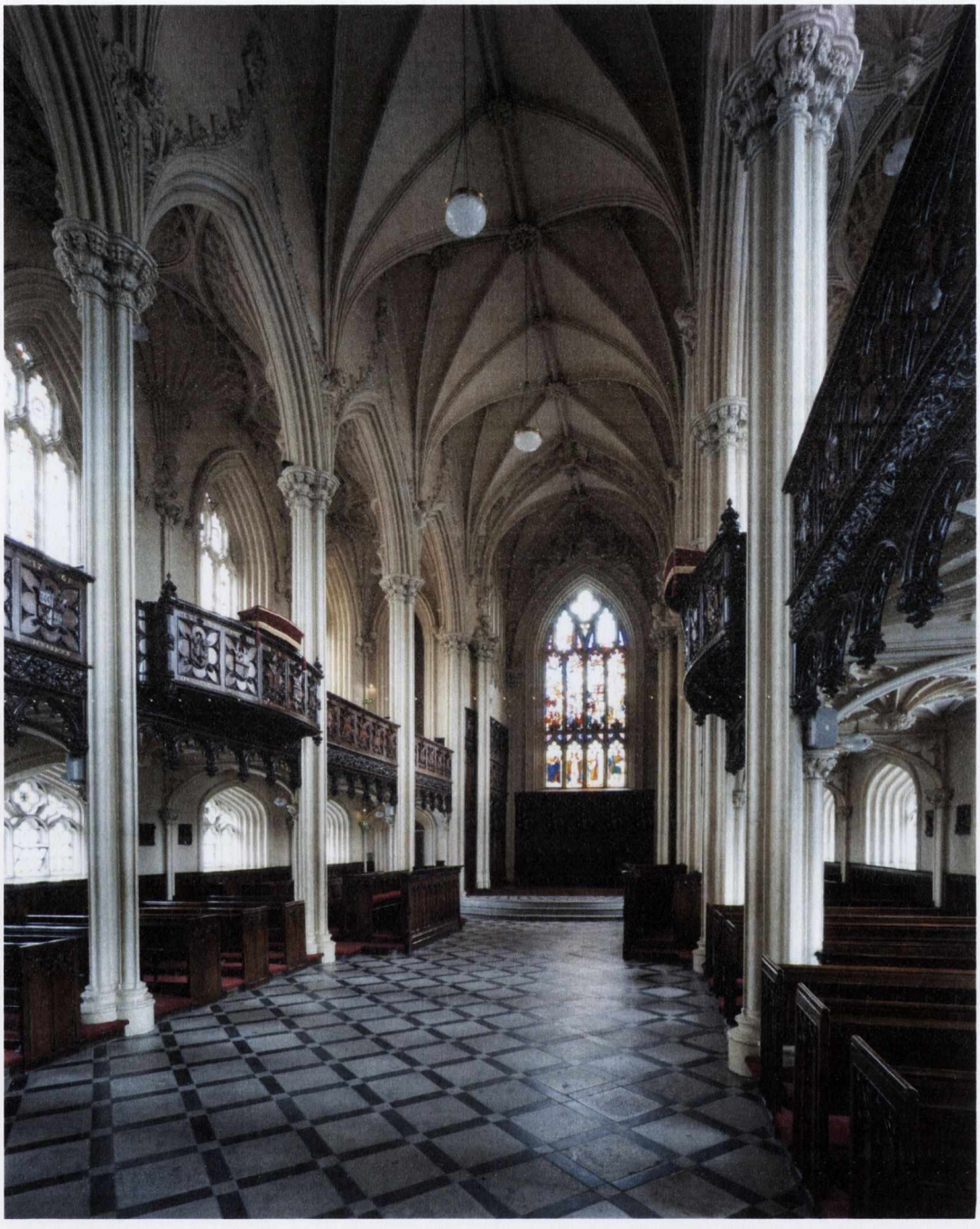


Fig. 5.5 Castle Chapel, Dublin Castle, interior view of the nave, facing east, constructed 1811–16, photograph courtesy of Office of Public Works.

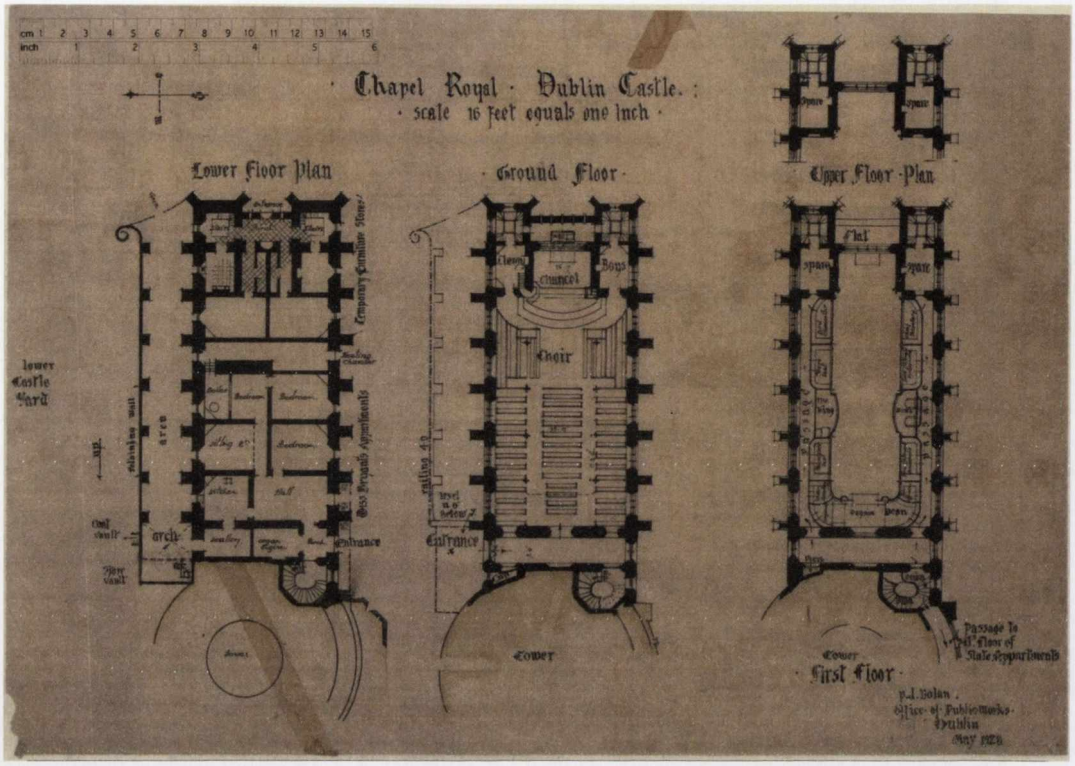


Fig. 5.6 Castle Chapel, Dublin Castle, basement, ground floor and first floor plans, May 1928, OPW drawings, U16 8, courtesy of Office of Public Works. The drawing shows alterations since 1815: central seating on the ground floor had been added by 1849, the central pulpit replaced by one at the north side of the chancel steps in 1860, the seating allocations on the first floor were revised for the visit of King George V.

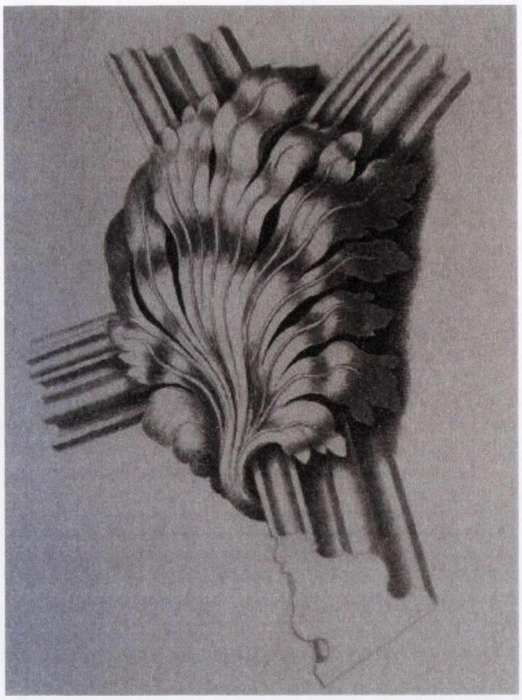


Fig. 5.7 Boss from Halfpenny, *York* (1795–1800), from pl. 5.

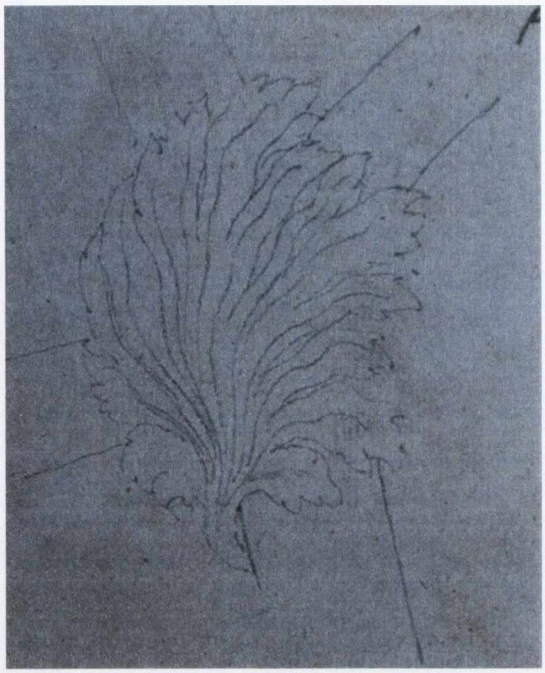


Fig. 5.8 Sketch for boss attrib. to George Stapleton, [1811] from Lucey, *The Stapleton collection*, pl. 161.

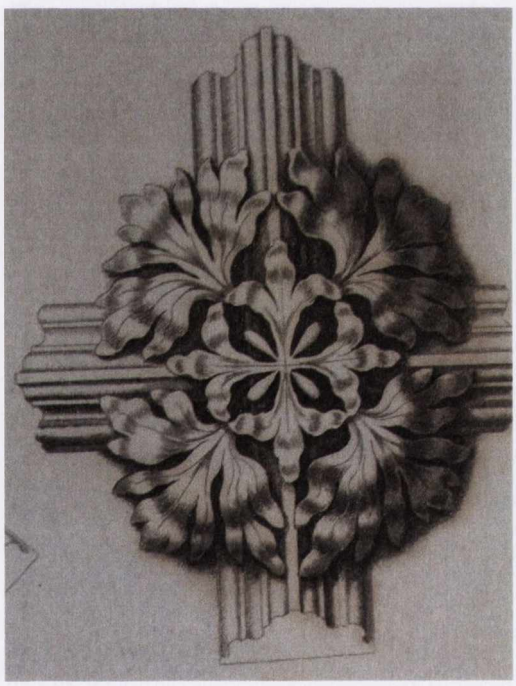


Fig. 5.9 Boss from Halfpenny, *York* (1795–1800),
from pl. 10.

Fig. 5.10 Sketch for boss attrib. to George Stapleton, [1811], from Lucey, *The Stapleton collection*, pl. 161.

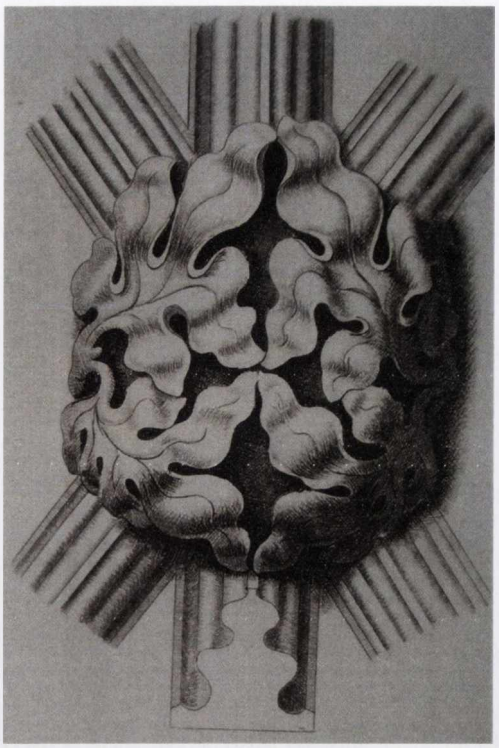


Fig. 5.11 Boss from Halfpenny, *York* (1795–1800), from pl. 32.

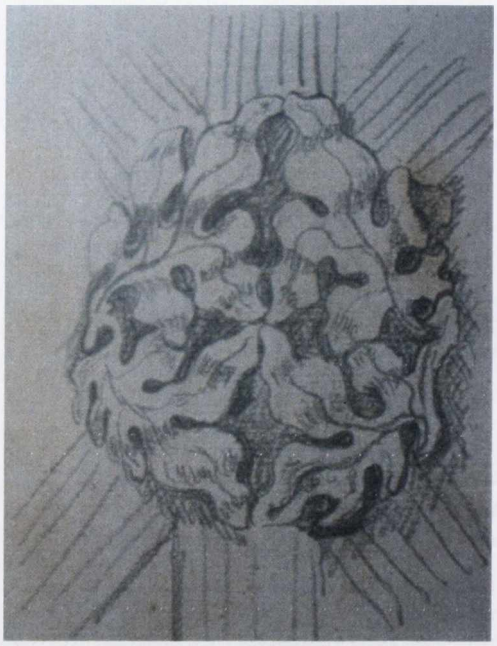


Fig. 5.12 Sketch for boss attrib. to George Stapleton, [1811] from Lucey, *The Stapleton collection*, pl. 161.

Fig. 5.13 Boss from Halfpenny, *York* (1795–1800), from pl. 79.

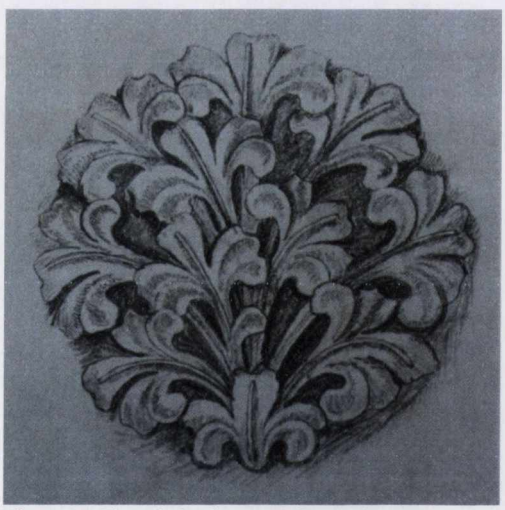


Fig. 5.14 Sketch for boss attrib. to George Stapleton, [1811] from Conor Lucey, *The Stapleton collection*, pl. 156.

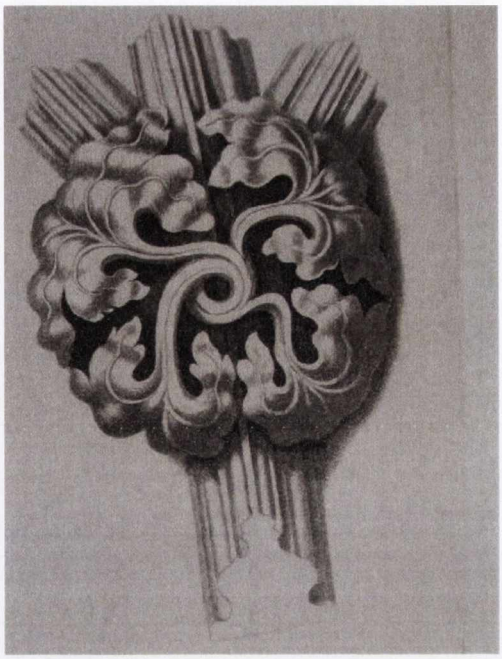


Fig. 5.15 Boss from Halfpenny, *York* (1795–1800), from pl. 5.

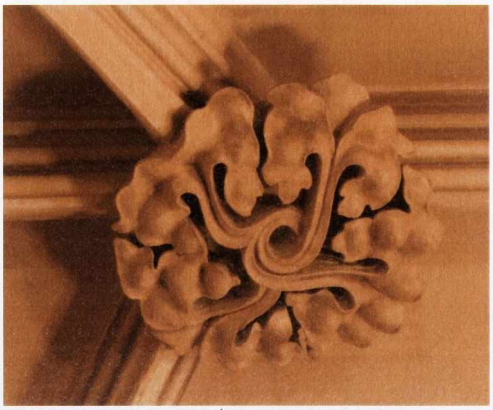


Fig. 5.16 Castle Chapel, Dublin Castle, photograph of nave ceiling boss, George Stapleton, constructed 1811–12, photograph Eoin Stephenson, 2014.

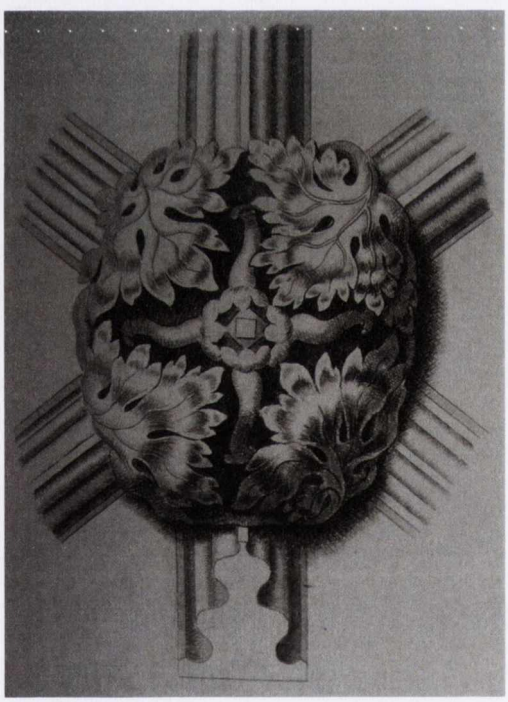


Fig. 5.17 Boss from Halfpenny, *York* (1795–1800) from pl. 32.

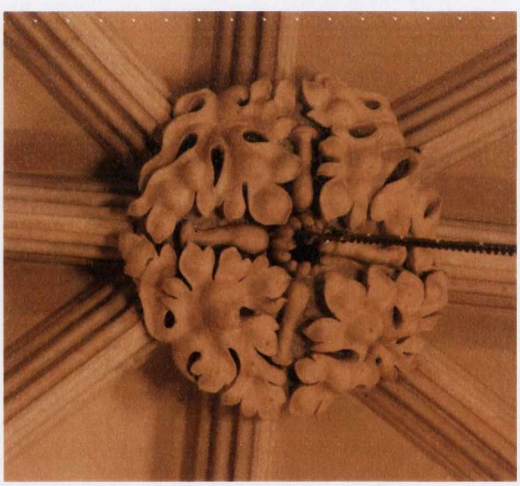


Fig. 5.18 Castle Chapel, Dublin Castle, photograph of nave ceiling boss, George Stapleton, constructed 1811–12, photograph Eoin Stephenson, 2014.

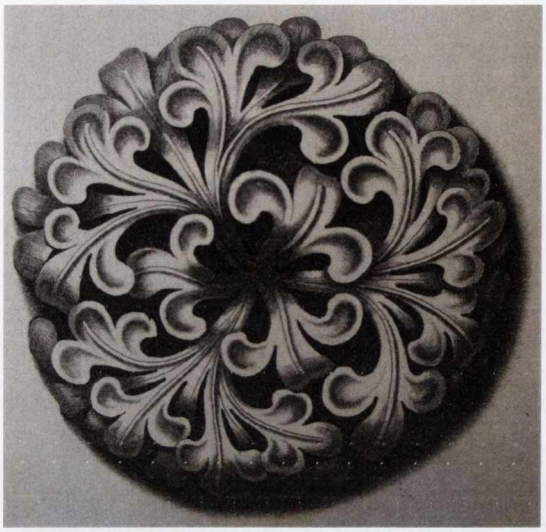


Fig. 5.19 Boss from Halfpenny, *York* (1795–1800), from pl. 79.

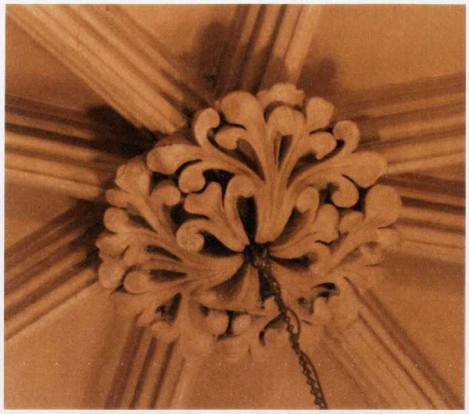


Fig. 5.20 Castle Chapel, Dublin Castle, photograph of chancel ceiling boss, George Stapleton, constructed 1811–12, photograph Eoin Stephenson, 2014.

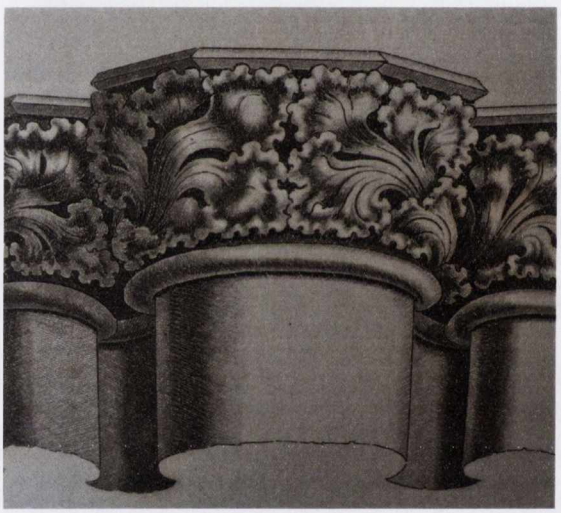


Fig. 5.21 Capital from Halfpenny, *York* (1795–1800), from pl. 101.

Fig. 5.22 Castle Chapel, Dublin Castle, photograph of pilaster capital in the south aisle, constructed 1811–12, photograph Judith Hill, 2014.

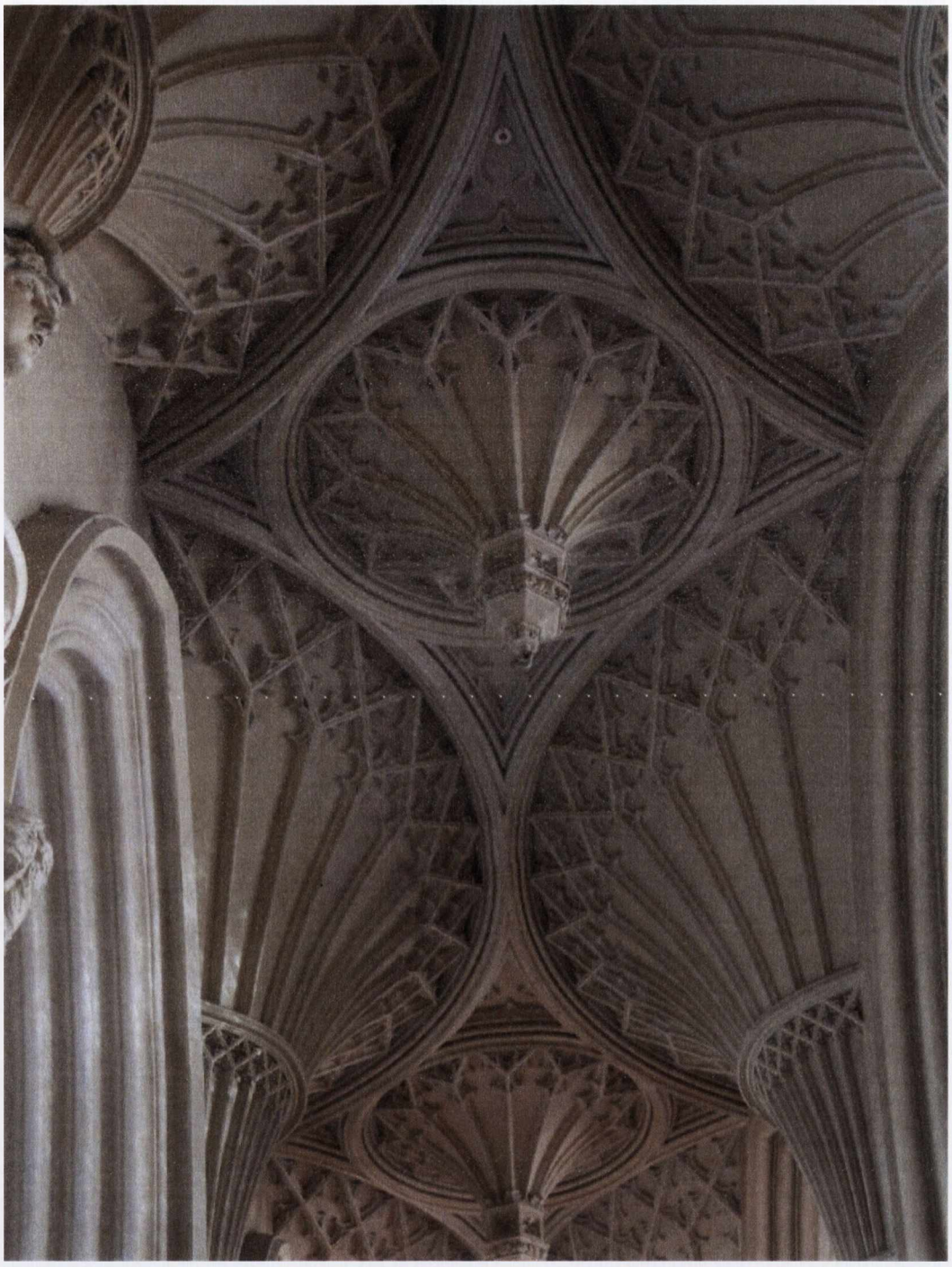


Fig. 5.23 Castle Chapel, Dublin Castle, Gallery fan vaulting, George Stapleton, modelled 1811–1812, photograph Judith Hill. 2014.

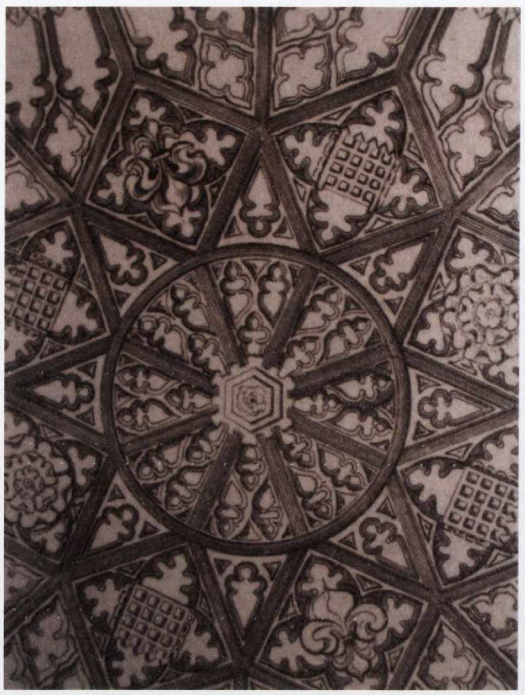


Fig. 5.24 Henry VII Chapel, Westminster Abbey, detail of nave plan showing fan vaulting, from Britton, *Architectural antiquities of Great Britain*, vol. 2 (1809), pl. 3.

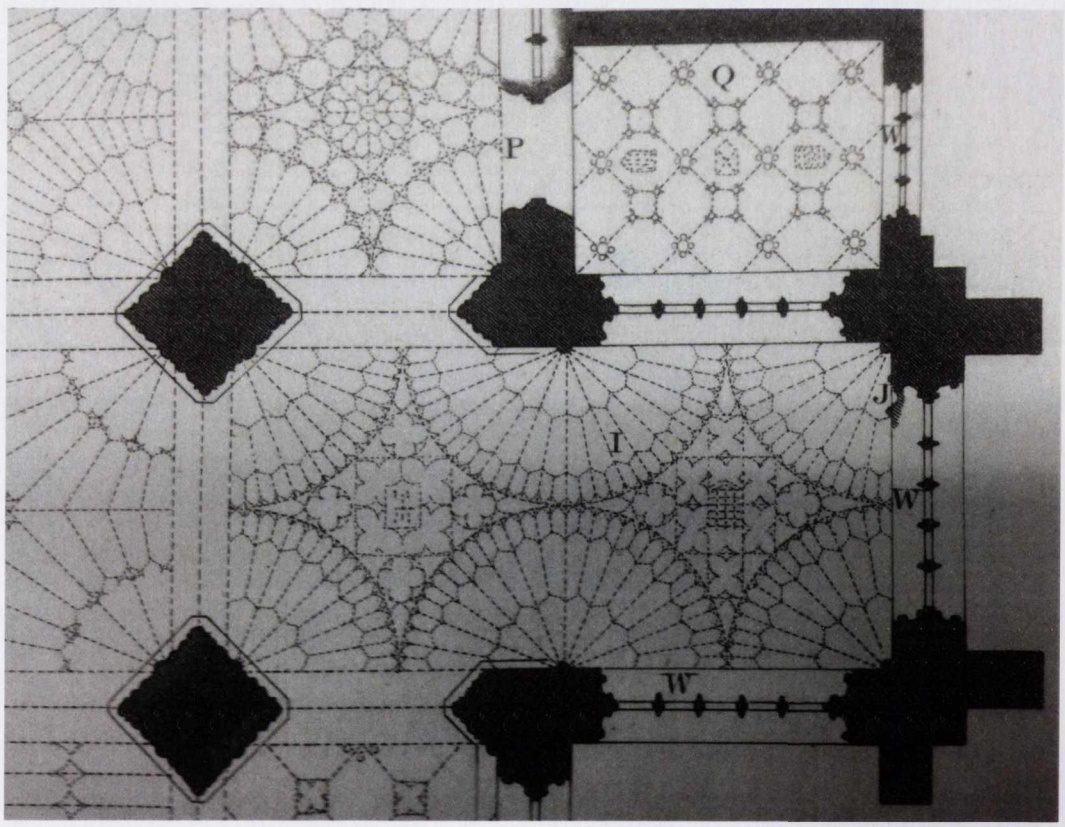


Fig. 5.25 Bath Abbey, detail of south transept and choir aisle plan showing fan vaulting from Carter, *Some account of the abbey church of Bath* (1798), pl. 2.

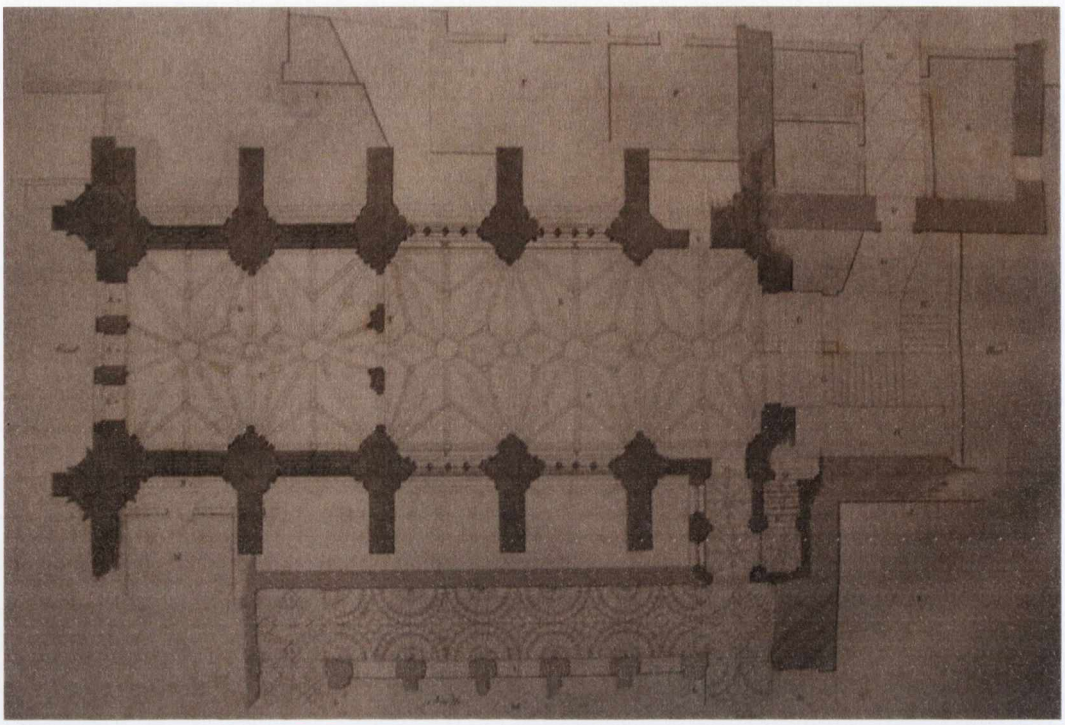


Fig. 5.26 St Stephen's Chapel, Westminster, ground plan showing reflected ceiling plan, from Carter, *Plans, elevations, sections and specimens of the architecture and ornaments of St Stephen's Chapel, Westminster* (1795) pl. 2.

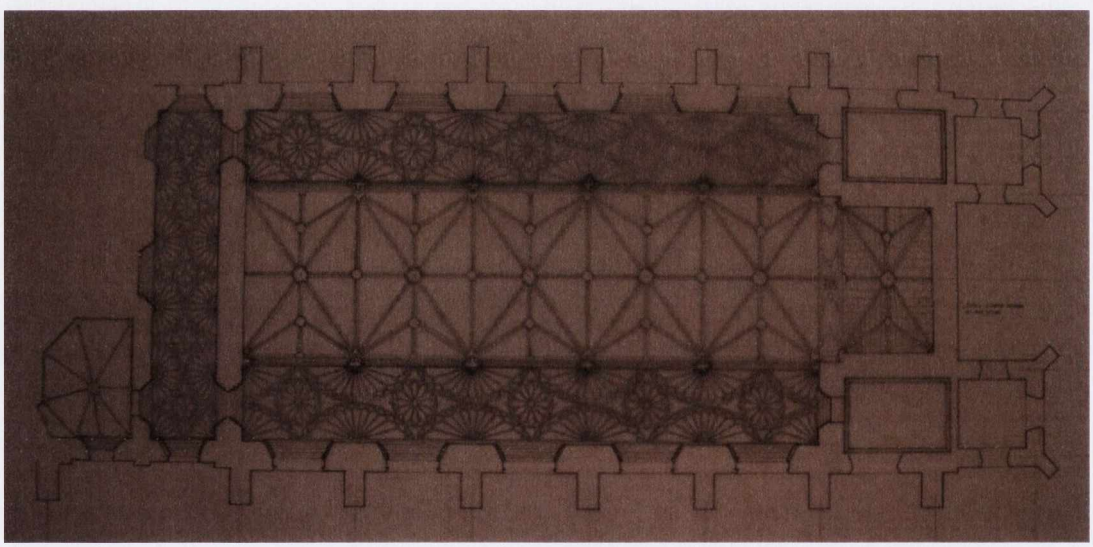


Fig. 5.27 Castle Chapel, Dublin Castle, plan at gallery level showing refected ceiling plan, OPW drawings, OPW, U16 8, courtesy of Office of Public Works.

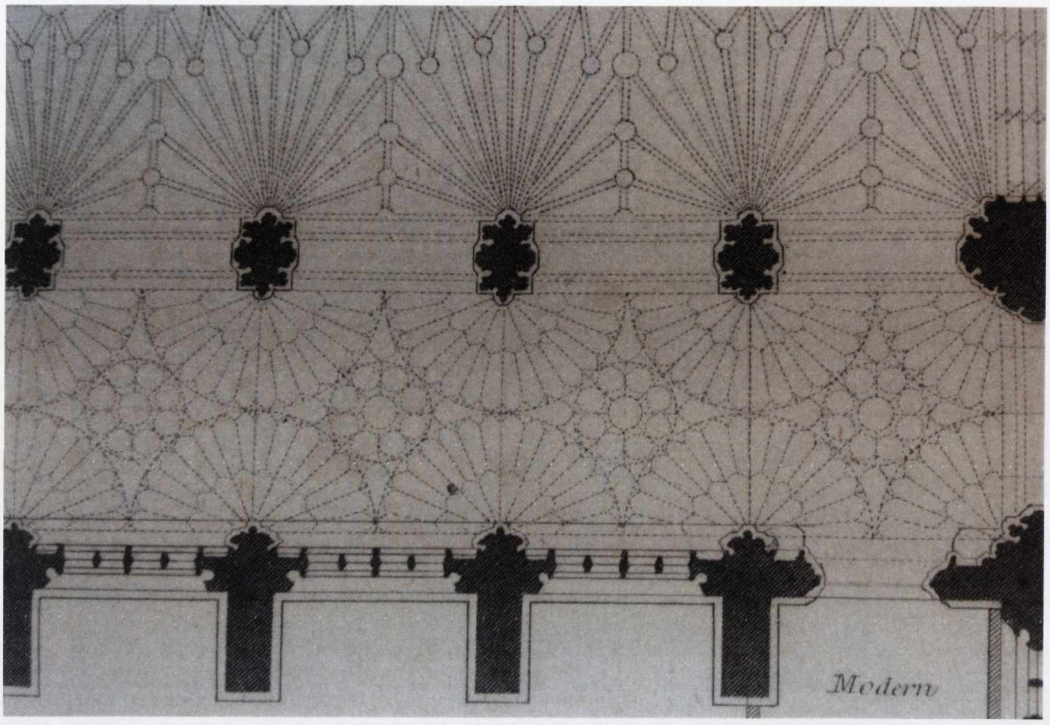


Fig. 5.28 St George's Chapel, Windsor, 'Ground plan showing the groining of the roof, monuments, stalls, etc' from Britton, *Architectural antiquities of Great Britain*, vol. 3 (1812), pl. 1.

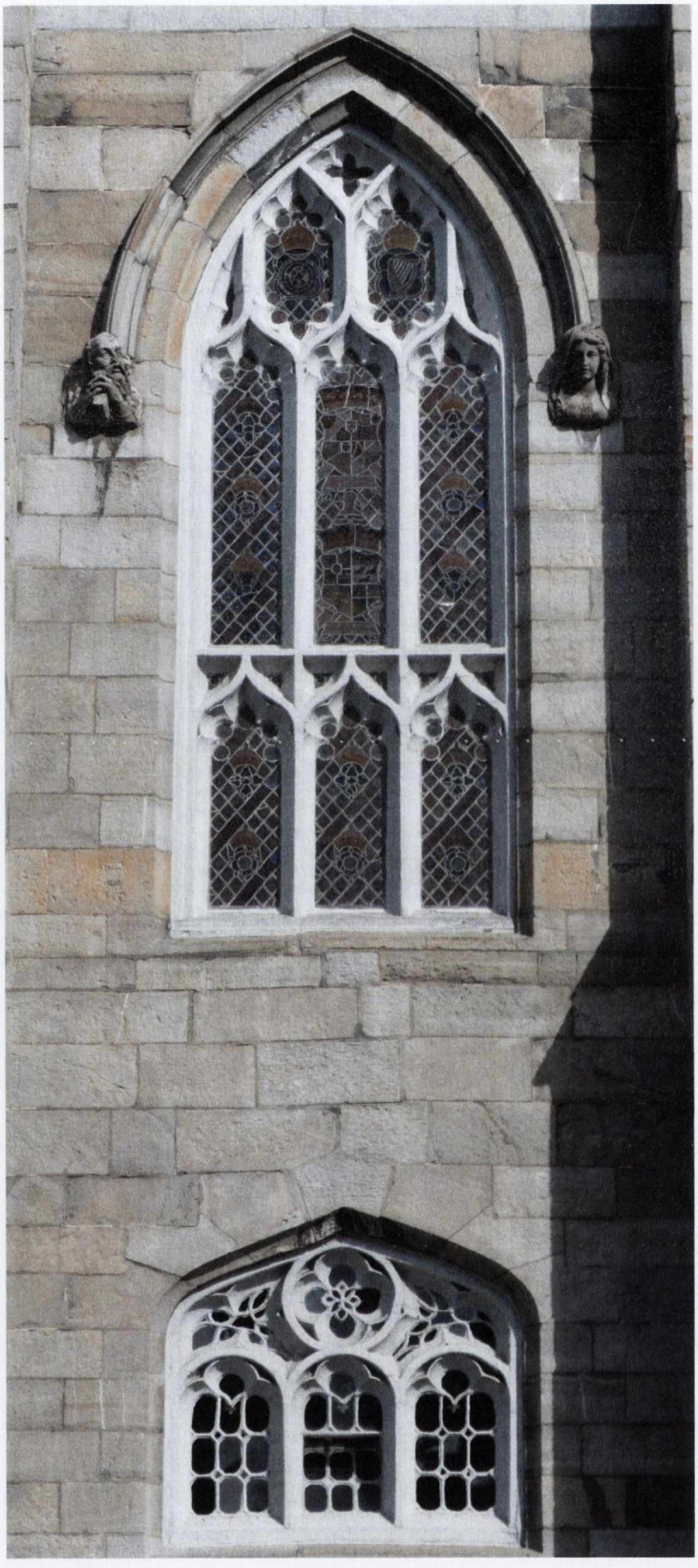


Fig. 5.29 Castle Chapel, Dublin Castle, gallery and aisle window, south elevation, Francis Johnston, constructed 1807–10, photograph Judith Hill, 2014.

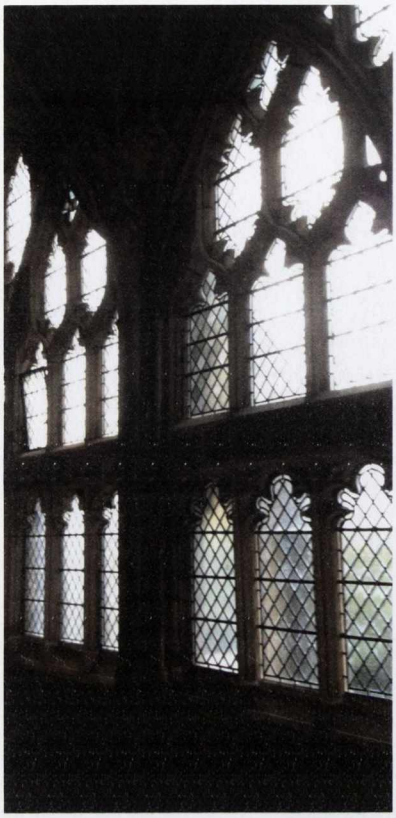


Fig. 5.30 Gloucester Cathedral, windows in cloister, photograph Judith Hill, 2014.

Fig. 5.31 St Margaret's, Westminster, aisle window west elevation, photograph Judith Hill, 2014.

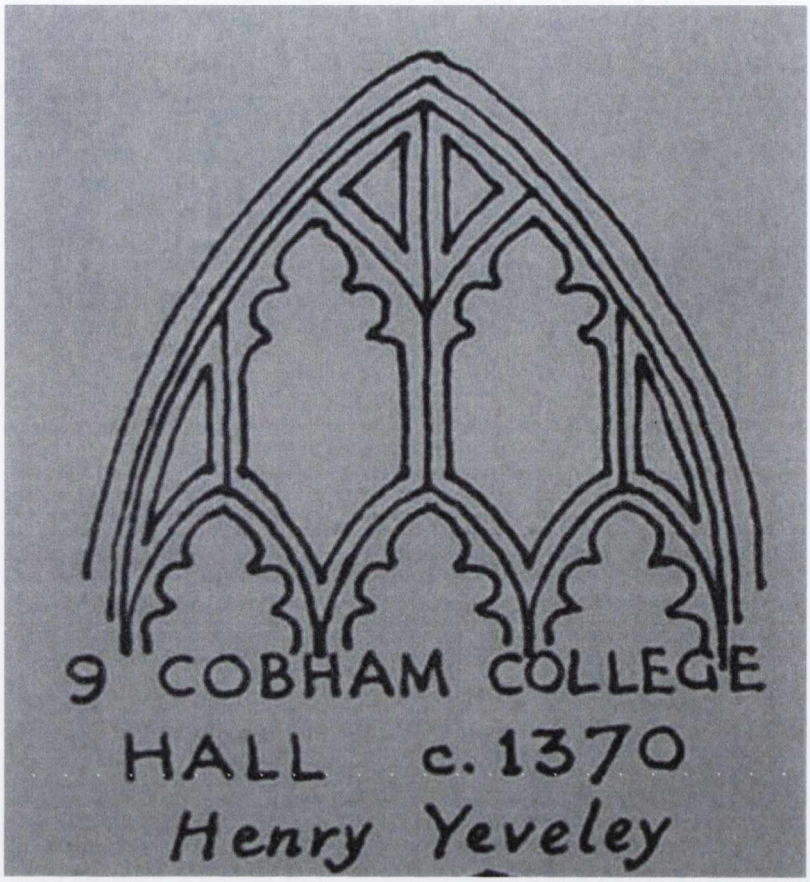


Fig. 5.32 Cobham College Hall, Cobham, Kent, detail of window in, *c.*1370, from Harvey, *The Perpendicular style*, fig. 6.

Fig. 5.33 Killeen Church, Co. Meath, detail of window in north wall, photograph Judith Hill, 2012.

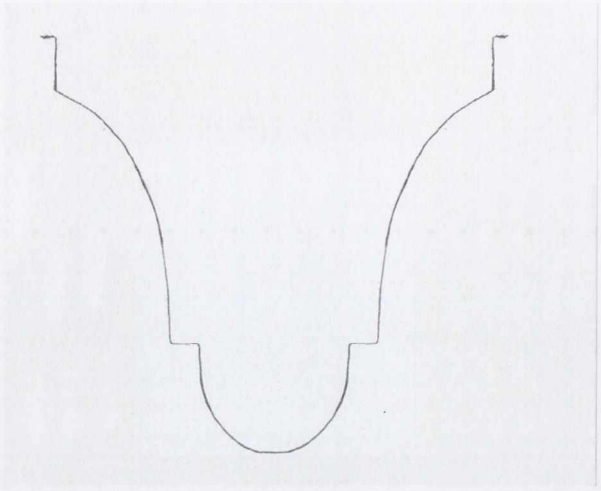


Fig. 5.34 Castle Chapel, Dublin Castle, aisle window moulding, modelled 1811–12, drawn by Danielle O'Donovan.

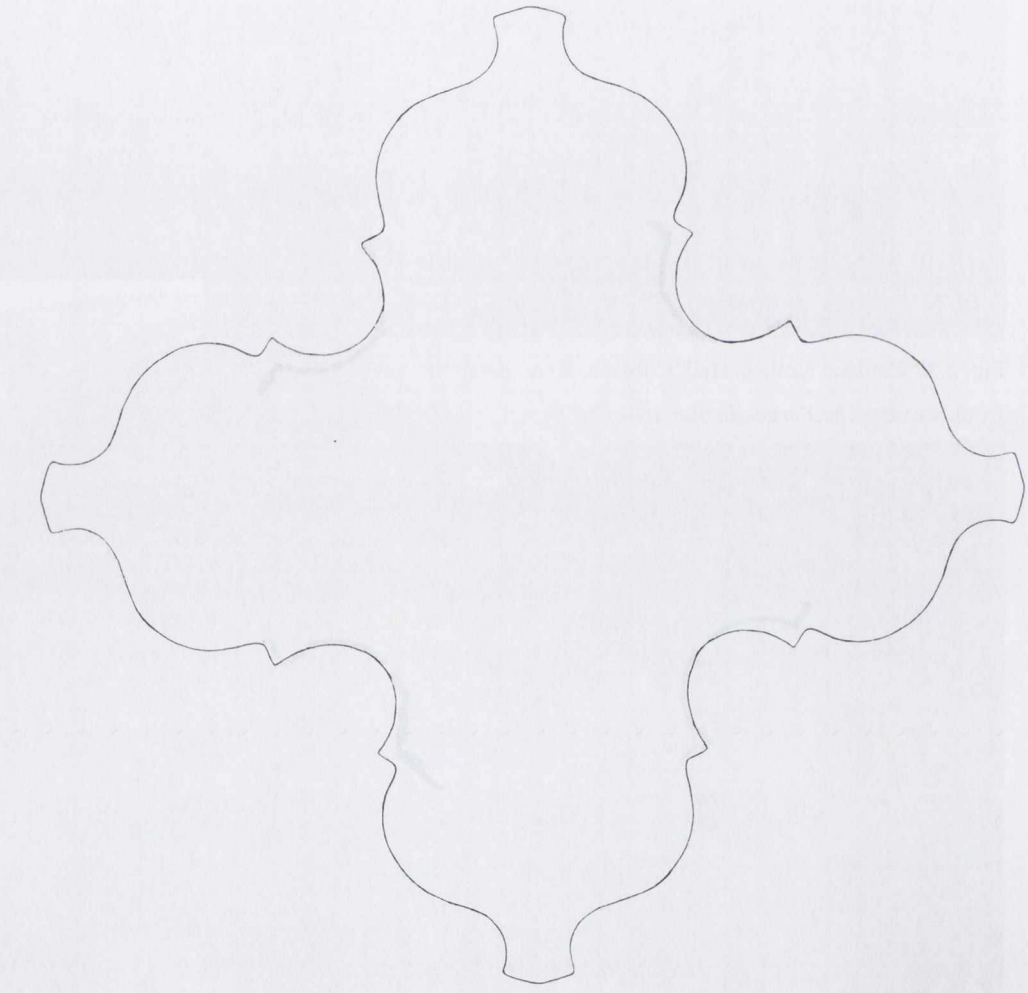


Fig. 5.35 Castle Chapel, Dublin Castle, nave pier moulding, modelled 1811–12, drawn by Danielle O'Donovan.

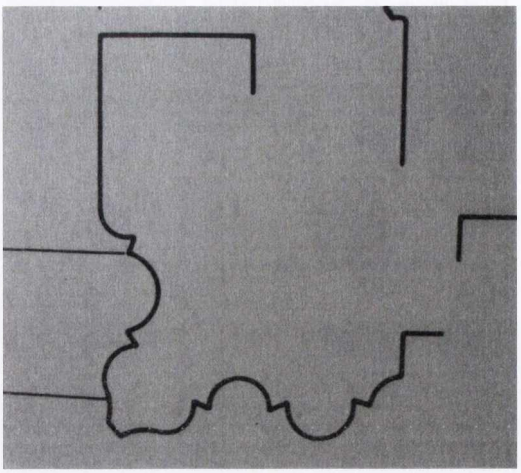


Fig. 5.36 York Minster, pier moulding, 1369–1400 from Harvey, *The Perpendicular style,* fig. 28.

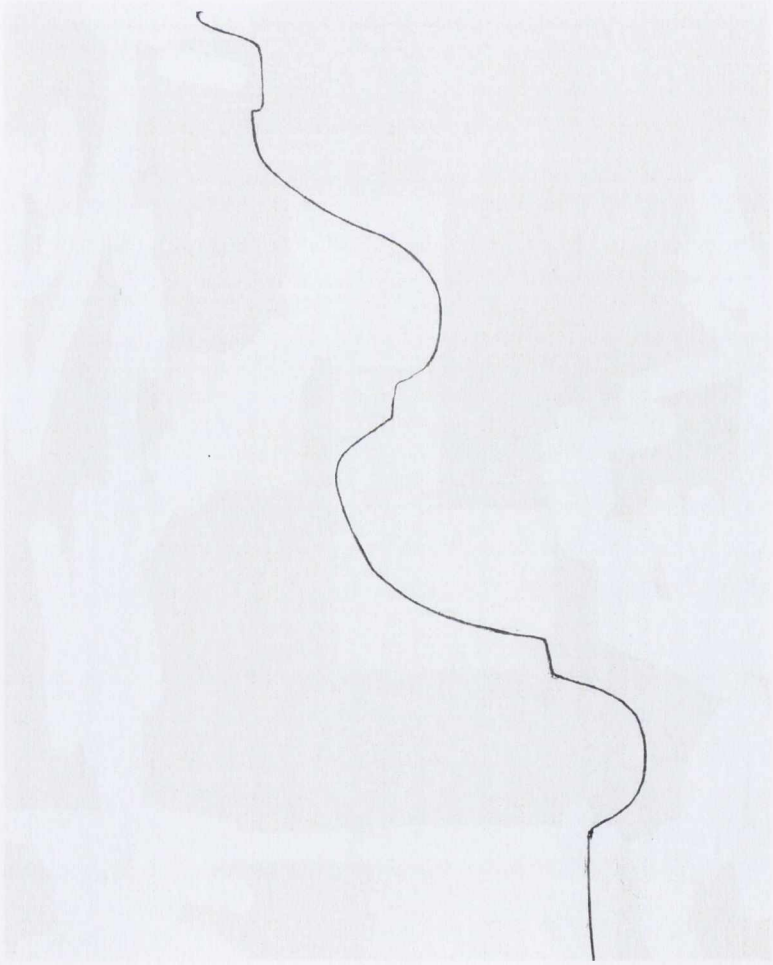


Fig. 5.37 Castle Chapel, Dublin Castle, moulding to base of piers modelled 1811–12, drawn by Danielle O'Donovan.

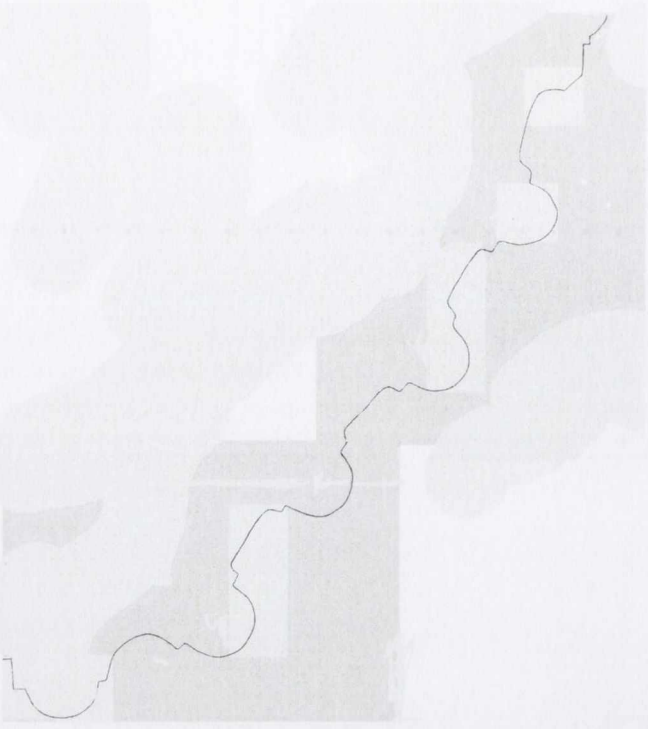


Fig. 5.38 Castle Chapel, Dublin Castle, window jamb moulding, modelled 1811–12, drawn by Danielle O'Donovan.

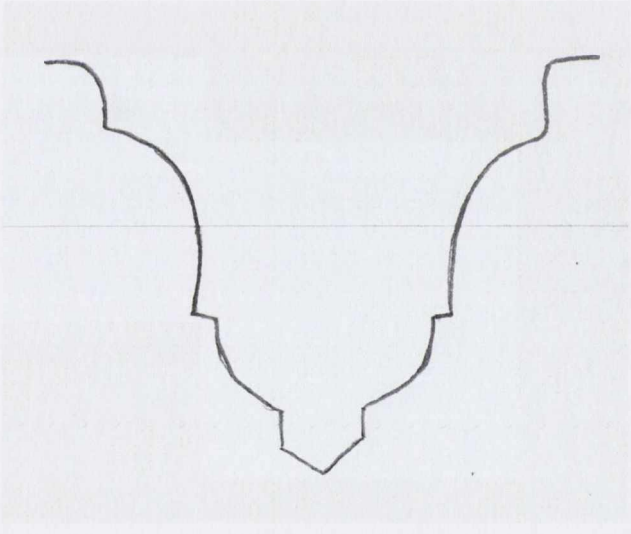


fig 5.39 Castle Chapel, Dublin Castle section through ceiling tracery under gallery, George Stapleton, modelled 1811–12, drawn by Danielle O'Donovan.

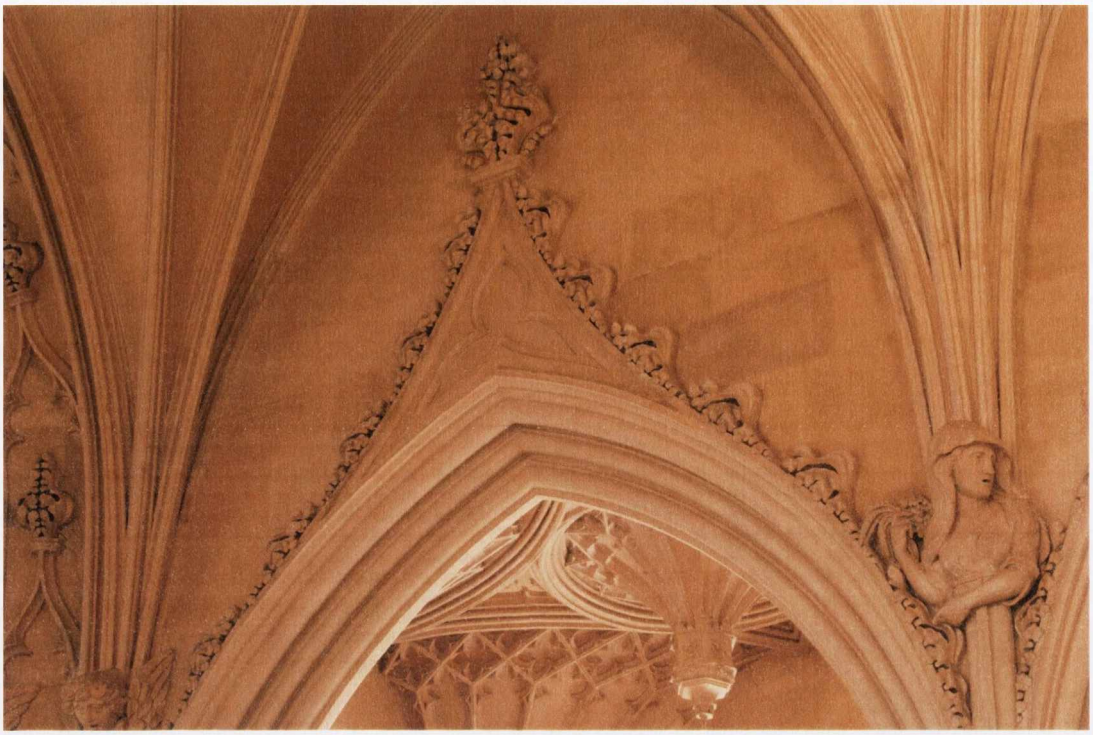


Fig. 5.40 Castle Chapel, Dublin Castle, crocketed ogival decoration above the arcade arches, George Stapleton, modelled 1811–12, photograph Eoin Stephenson, 2014.

Fig. 5.41 Castle Chapel, Dublin Castle, proposal for east elevation, Francis Johnston, [1807], Collection of Dublin Castle, photograph courtesy of Office of Pubic Works.

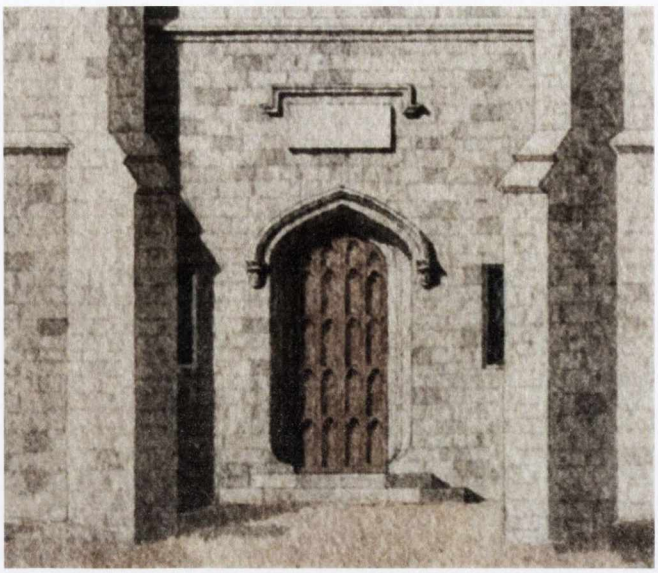


Fig. 5.42 Castle Chapel, Dublin Castle, detail of east door, east elevation, Francis Johnston, [1807], Collection of Dublin Castle, photograph courtesy of Office of Public Works.

Fig. 5.43 Castle Chapel, Dublin Castle, view of north and east elevation with the Record Tower in the background, constructed 1807–1810, photograph NLI, Lawrence Collection, courtesy of the National Library of Ireland

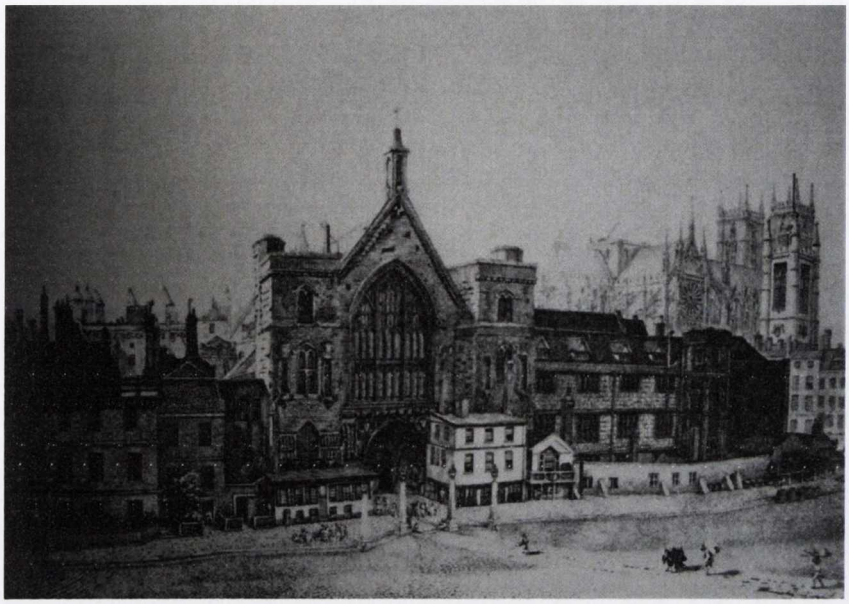


Fig. 5.44 Westminster Hall, engraving of new palace yard, J. Bryant, 1805, from Smith, *Antiquities of Westminster* (1807) taken from Crook and Port, *The history of the king's works*, vol. 6, pl. 41.

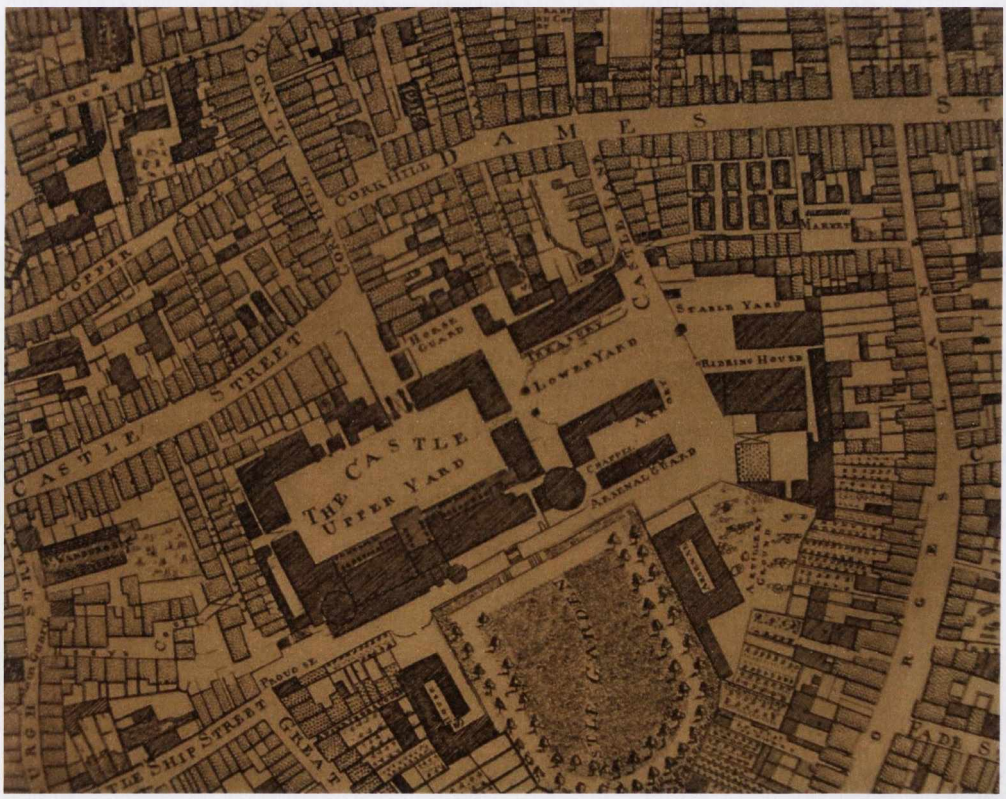


Fig. 5.45 Lower Castle Yard, Dublin Castle, from John Rocque, 'An exact survey of the City of Dublin' (1756), Trinity College Library, Dublin.

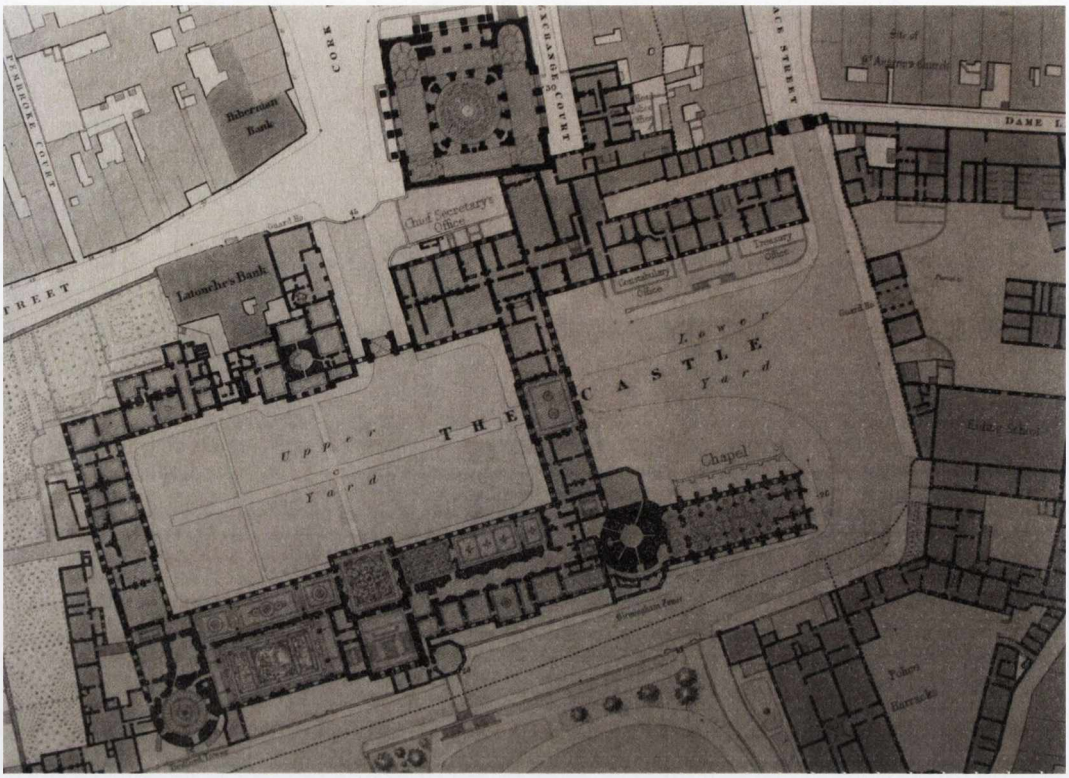


Fig. 5.46 Ordnance Survey of City of Dublin, 1:1056, 'The Castle Sheet' [sheet 21], surveyed 1838, engraved 1840, corrected 1843, Trinity College Library, Dublin.

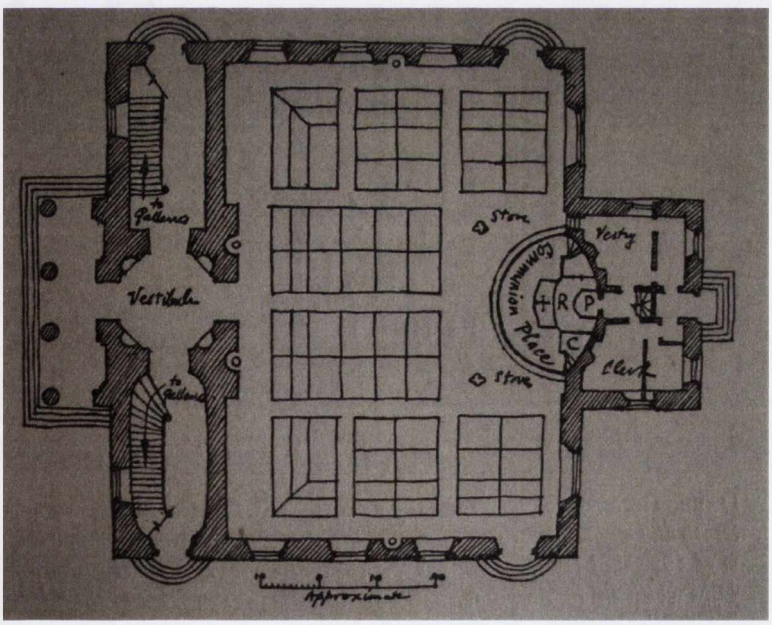


Fig. 5.47 St. George's Church, Dublin, plan, Francis Johnston, 1802–14 from Addleshaw and Etchells, *The architectural setting of Anglican worship,* fig. 41.

Fig. 5.48 'Interior of the Castle Chapel, Dublin Castle,' signed Geo Petrie, *c.*1814, collection of John O'Connell.

Fig. 5.49 'Interior of St Margaret's church, Westminster, as seen from the east end', June 1804, George Hawkins after Joseph Kay, from Friedman, *The eighteenth-century church in Britain*, fig. 246.

Fig. 5.50 Castle Chapel, Dublin Castle, detail of the gallery panels showing design for viceregal coats of arms, carved 1813–14, photograph Judith Hill, 2014.

Fig. 5.51 'Hugh Lupus Earle of Chester sitting in his Parliament with the Barons and Abbots of the Countie Palatine', from King, *The cathedral and conventuall churches of England and Wales* (1656).

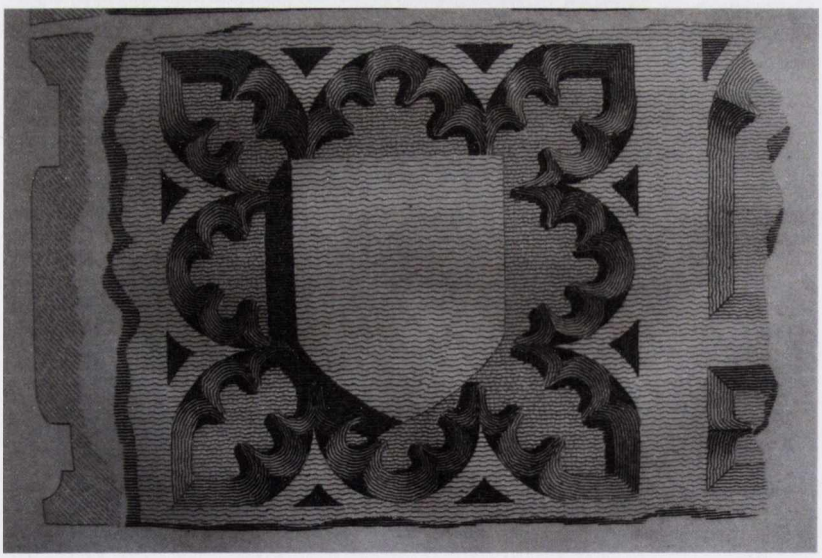


Fig. 5.52 Lavenham Church, Suffolk, 'compartments in the band', carvings on the base of the tower, from *Specimens of Gothic ornaments selected from the parish church of Lavenham in Suffolk* (London, 1796), pl. 26.

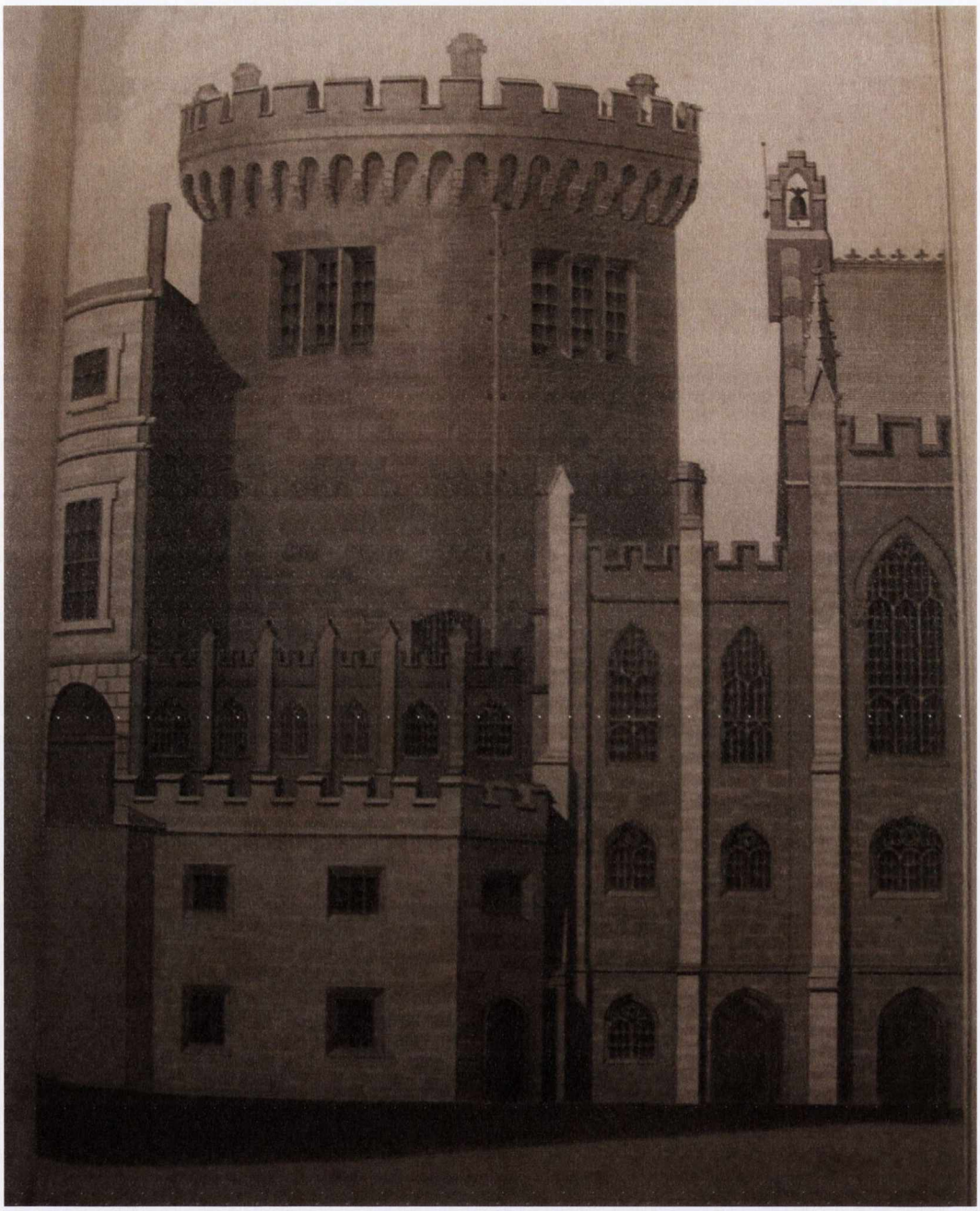


Fig. 5.53 'South view of the Record Tower in the Lower Yard of the Castle of Dublin', Francis Johnston, 1813, *First–fifth reports: public records* (1810–15):, courtesy of the National Library of Ireland.

Fig. 5.54 Castle Chapel, Dublin Castle, detail of pinnacles, south elevation, John Stewart, carved 1809, photograph Eoin Stephenson, 2014.

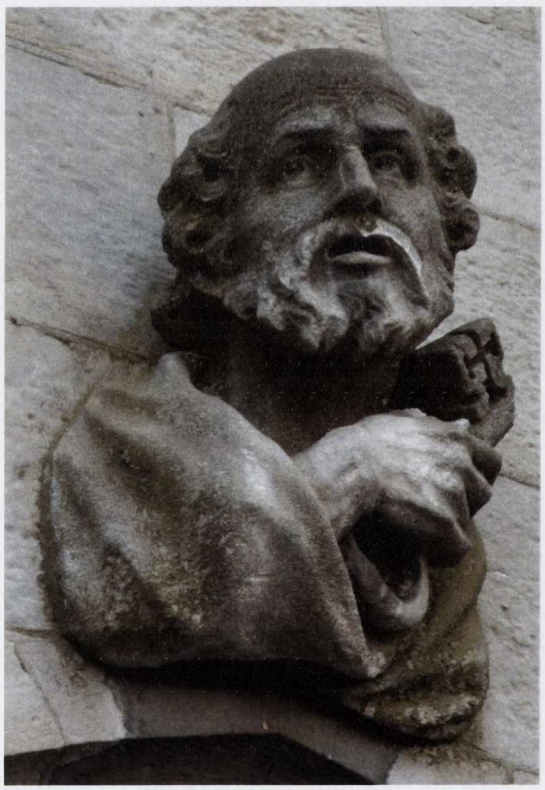


Fig. 5.55 Castle Chapel, Dublin Castle, bust of St Peter, north door, Edward & John Smyth, carved 1808–9, photograph Judith Hill, 2014.

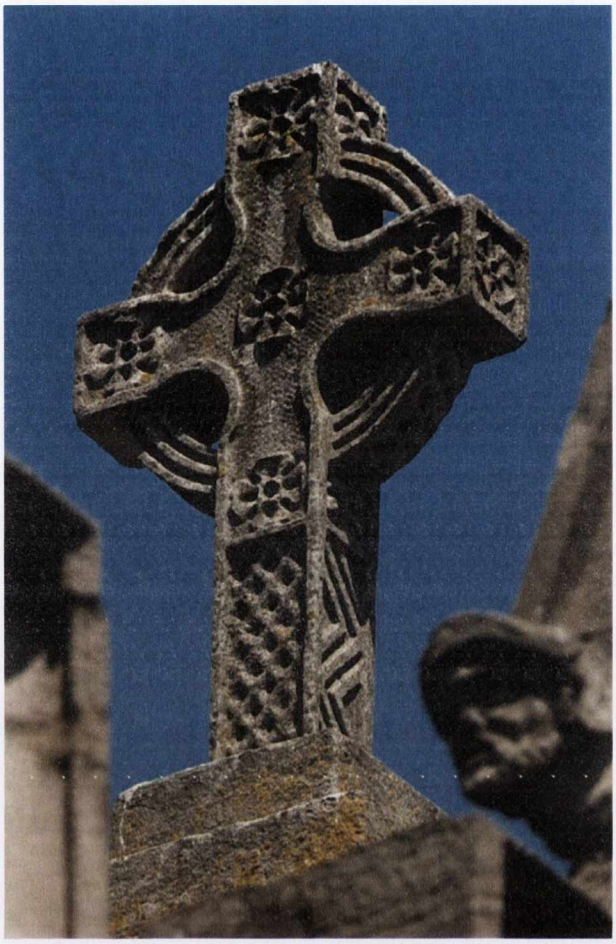


Fig. 5.56 Castle Chapel, Dublin Castle, cross, east gable, carved 1808–1809, photograph Eoin Stephenson, 2014.

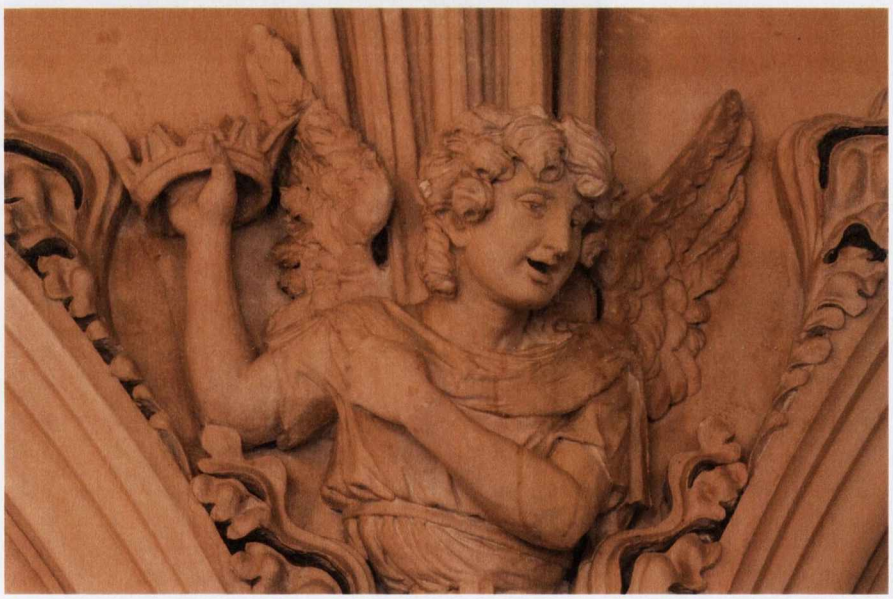


Fig. 5.57 Castle Chapel, Dublin Castle, bust of an angel under the nave rib vault moulding, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

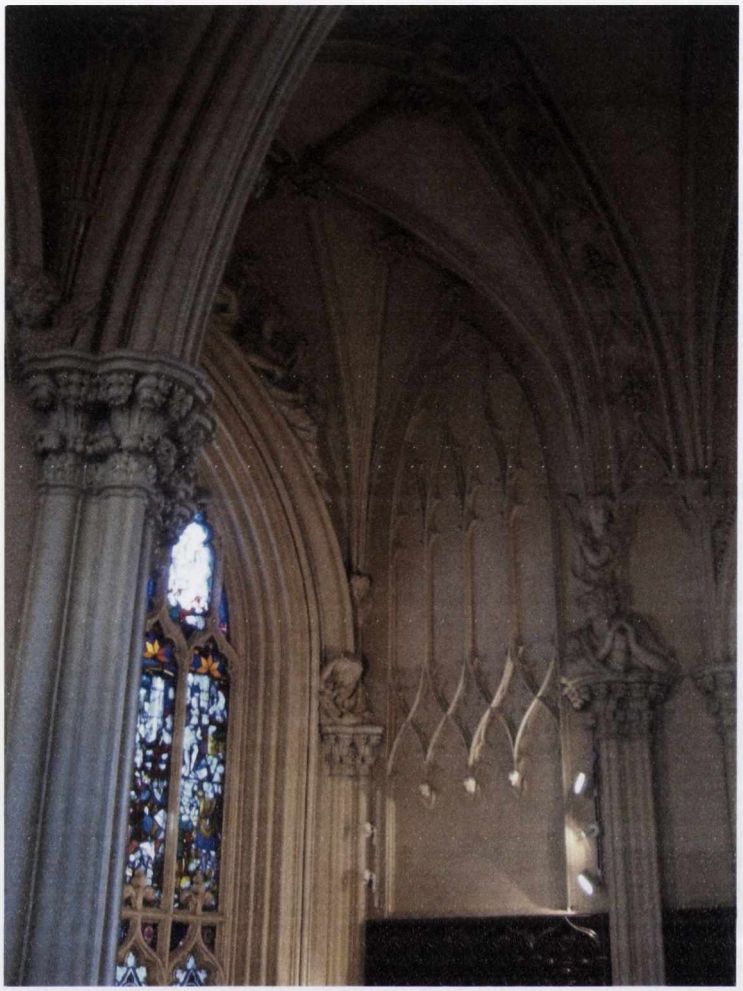
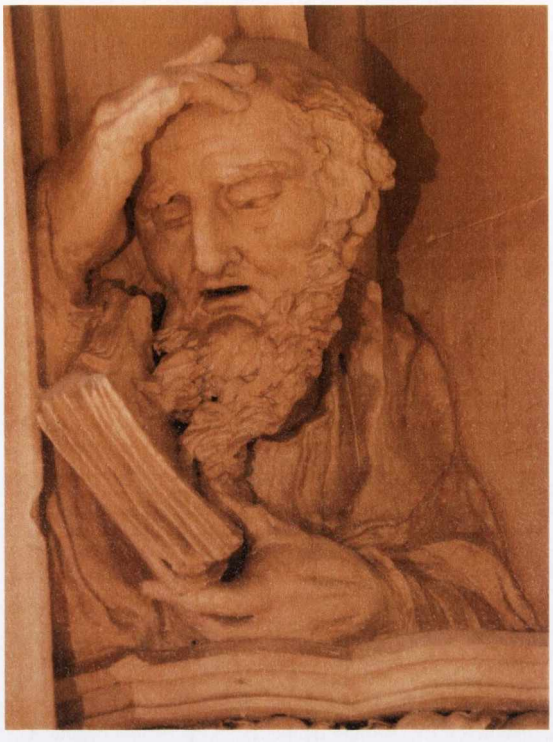
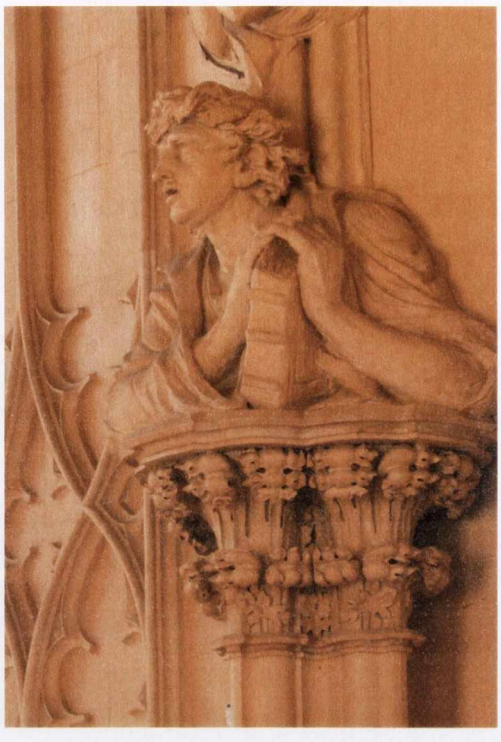
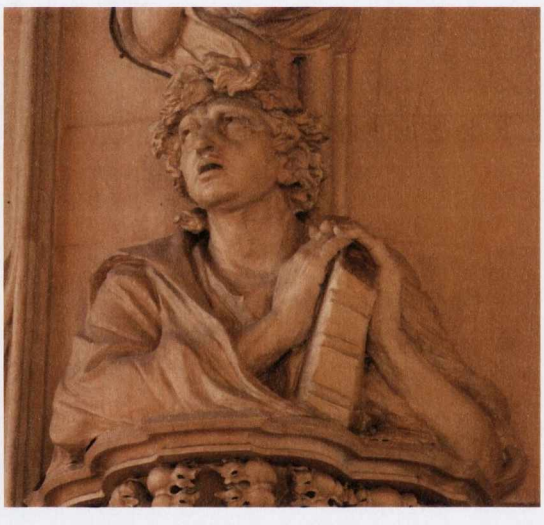


Fig. 5.58 Castle Chapel, Dublin Castle, view of chancel, plasterwork 1811–1812, photograph Judith Hill, 2014.







Figs 5.59–5.62 Castle Chapel, Dublin Castle, the Four Evangelists, chancel, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

Fig. 5.63 Castle Chapel, Dublin Castle, figure of Moses in ceilure, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

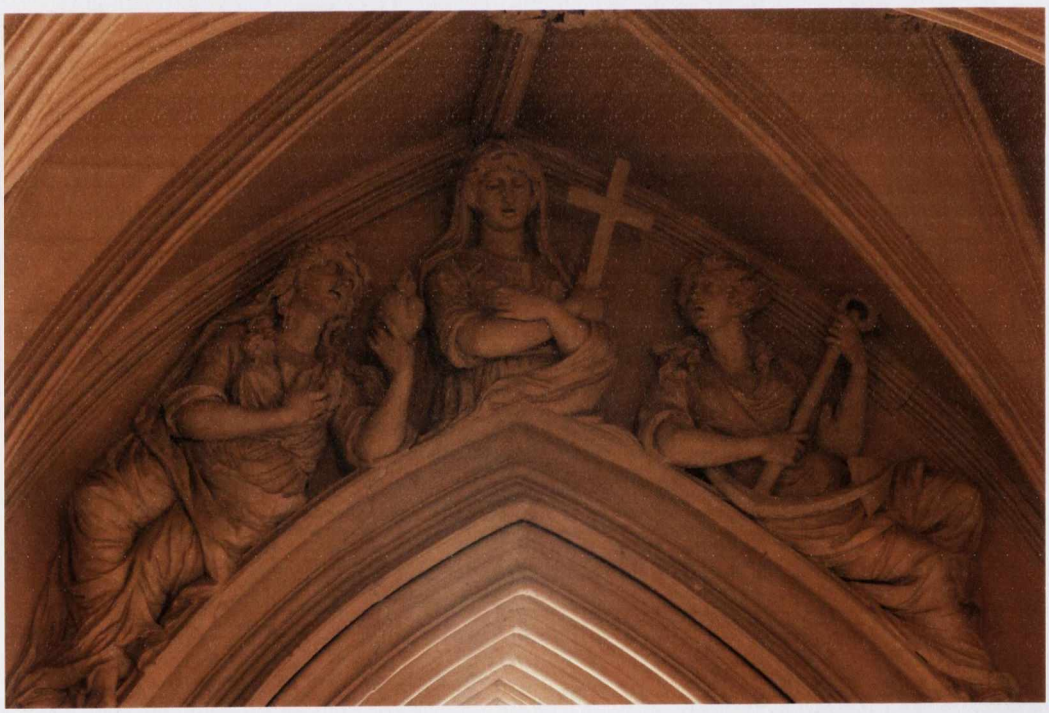


Fig. 5.64 Castle Chapel, Dublin Castle, figures of Faith, Hope and Charity over east window, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

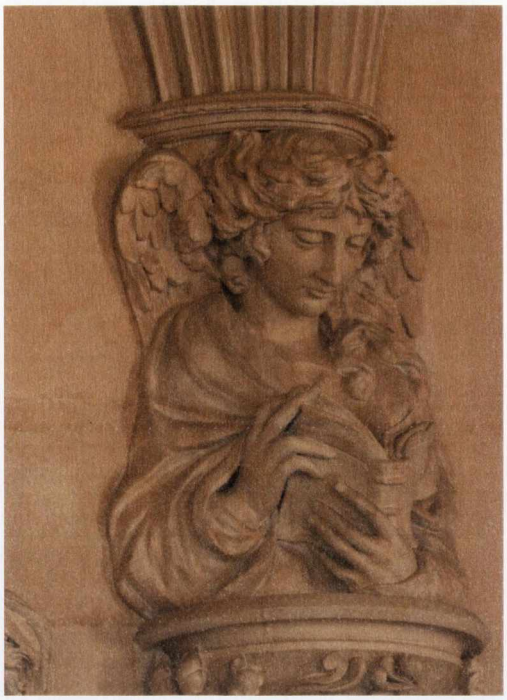


Fig. 5.65 Castle Chapel, Dublin Castle, caryatid bust of an angel under the north gallery fan vault, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

Fig. 5.66 Castle Chapel, Dublin Castle, male figure above nave capital facing north gallery, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

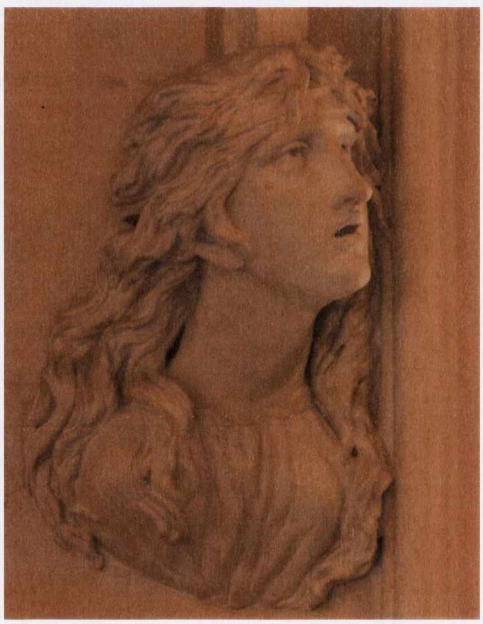


Fig. 5.67 Castle Chapel, Dublin Castle, window stop bust, south gallery, John Smyth, modelled 1812–1814, photograph Eoin Stephenson, 2014.

Fig. 5.68 Castle Chapel, Dublin Castle, bust under the organ gallery fan vault, Richard Stewart, modelled 1812–1814, photograph, Eoin Stephenson, 2014.

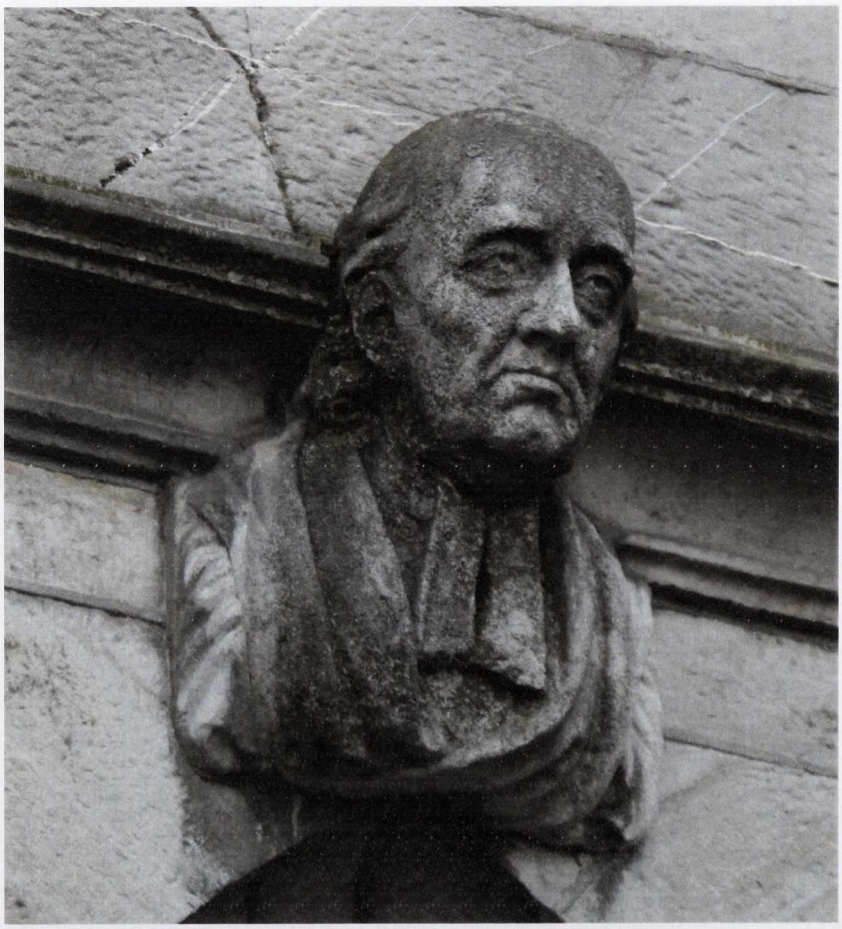


Fig. 5.69 Castle Chapel, Dublin Castle, bust of Dean Swift, north elevation, Edward & John Smyth, carved 1808–1809, photograph Judith Hill, 2014.

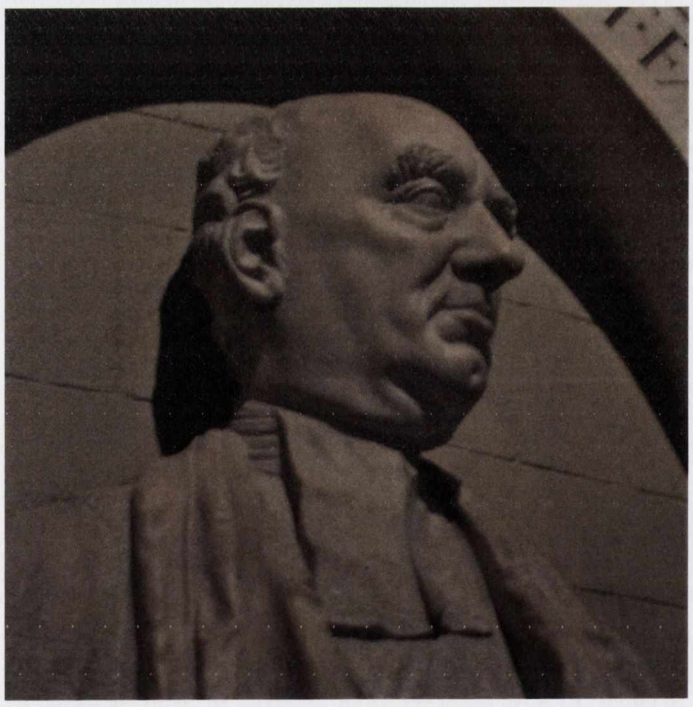


Fig. 5.70 Bust of Dean Swift, Patrick Cunningham, 1766, St Patrick's Cathedral Dublin, south aisle, photograph Judith Hill, 2014.

Fig. 5.71 Castle Chapel, Dublin Castle, bust of James Ussher, Archbishop of Armagh (1625–56), north elevation, Edward & John Smyth, carved 1808–1809, photograph Judith Hill, 2014.

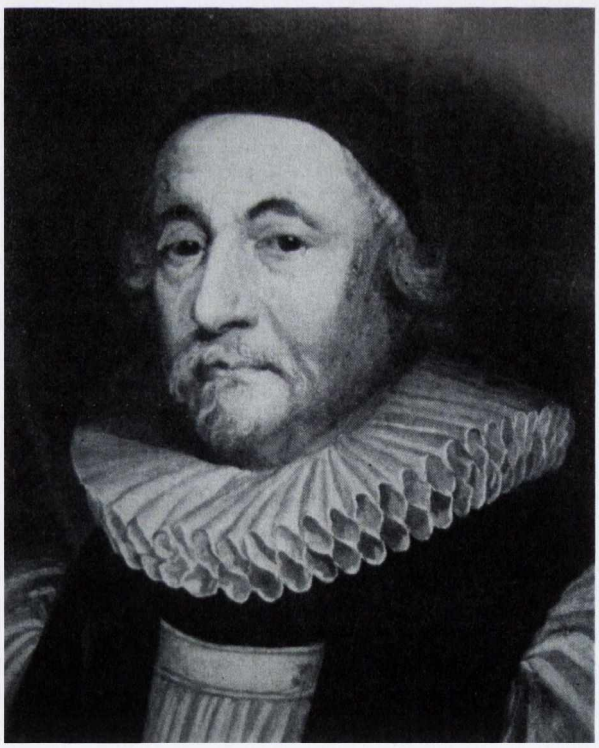


Fig. 5.72 Engraving from portrait of James Ussher by Sir Peter Lely, *c.*1654 from Knox, *James Ussher*.

Fig. 5.73 Castle Chapel, Dublin Castle, bust of Brian Boroimhe, label stop, east door Edward & John Smyth, carved 1808–1809, photograph Eoin Stephenson, 2014.

Fig. 5.74 Castle Chapel, Dublin Castle, bust of St Patrick, label stop, east door Edward & John Smyth, carved 1808–1809, photograph Eoin Stephenson, 2014.

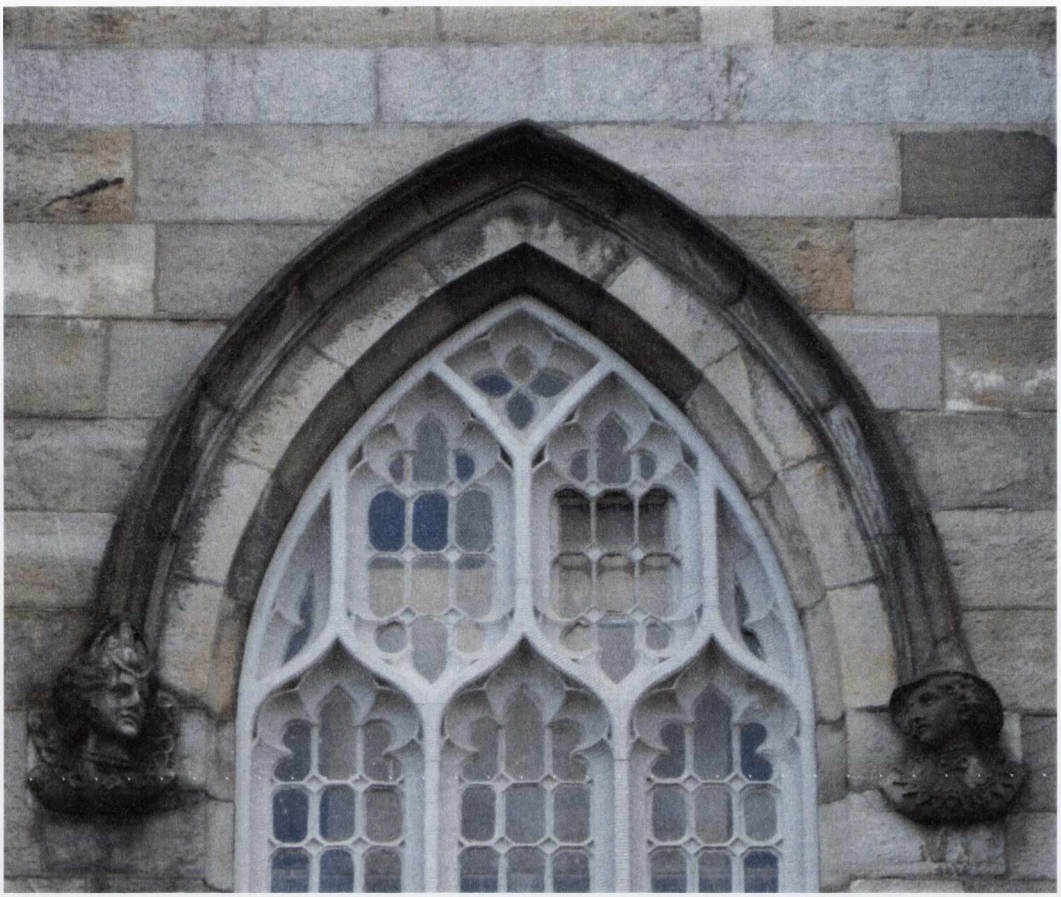


Fig. 5.75 Castle Chapel, Dublin Castle, label stop busts of Queen Elizabeth I and Mary Queen of Scots, north elevation, Edward & John Smyth, carved 1808–1809, photograph Eoin Stephenson, 2014.

Fig. 5.76 Castle Chapel, Dublin Castle, pulpit, Richard Stewart, carved *c.*1813–14 now in St Werburgh's Church, Werburgh Street, Dublin, photograph courtesy of Office of Public Works.

Fig. 5.77 Castle Chapel, Dublin Castle, pulpit, south face, coat of arms of William Bedell, Bishop of Kilmore (1629–42) on right hand side, Richard Stewart, carved *c.*1813–14 now in St Werburgh's Church, photograph Judith Hill, 2014.

Fig. 5.78 Castle Chapel, Dublin Castle, pulpit, east face, coat of arms of William King, Archbishop of Dublin (1703–29) on left hand side and Thomas Cranmer, Archbishop of Canterbury (1533–1556) on the right hand side, Richard Stewart, carved *c.*1813–14, now in St Werburgh's Church, photograph Judith Hill, 2014.