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*Photographs by Hugh Doran*

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*Cover taken from a map of Ireland by John Senex, 1720.*

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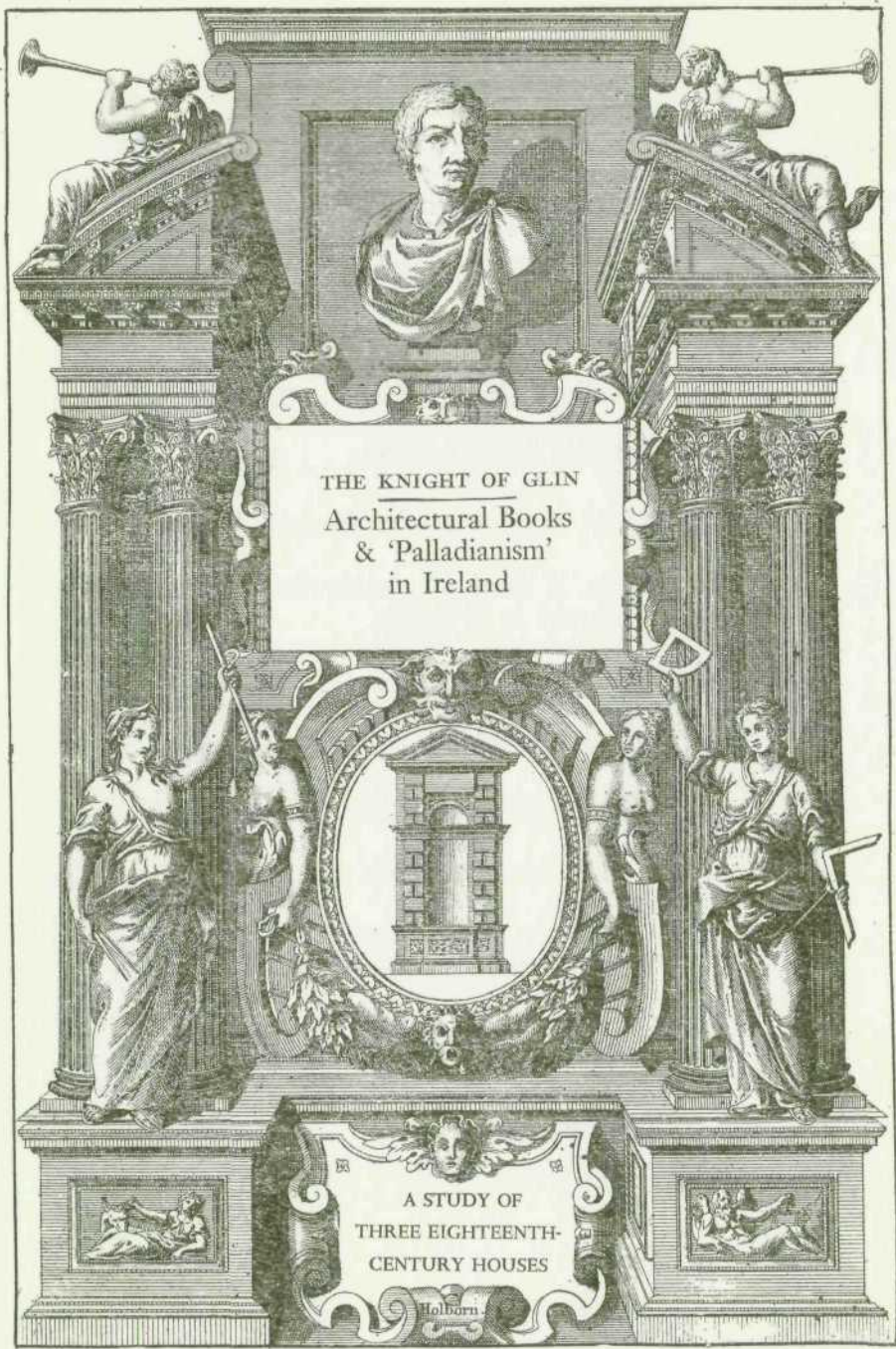
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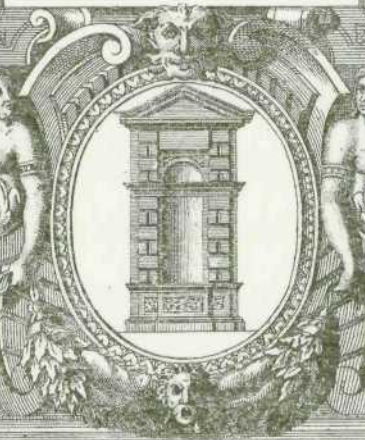
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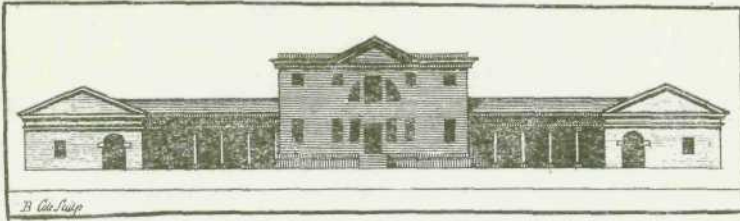


A STUDY OF  
THREE EIGHTEENTH-  
CENTURY HOUSES  
Holborn

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## ARCHITECTURAL BOOKS AND 'PALLADIANISM' IN IRELAND

Irish country houses have long been a neglected and bebrambled vista in the field of architectural history. It is true that early in the century the Georgian Society published two volumes on the subject,<sup>1</sup> but since then almost nothing of merit has been written on them except for *Country Life's* admirable articles and the enthusiastic work of the newly revived Irish Georgian Society. The problem of eighteenth-century domestic architecture in Ireland is a knotty one, for very little engraved contemporary work was ever exclusively devoted to the subject. There is no *Vitruvius Hibernicus*<sup>2</sup> and neither Pearce, Cassels, Bindon, Ducart, Ensor, Cooley nor Ivory ever published their architectural works in sumptuous folios as so often was done in England.<sup>3</sup> Gandon complained that in his day the Irish gentry did not know the difference between an architect and a builder,<sup>4</sup> and no doubt this is one of the reasons for many Irish country houses' box-like dullness and total lack of distinction. Dates, architects' and builders' names are rarities in research on the subject and very few mansions have the documentation that their British counterparts so often possess.

It is therefore necessary to turn to British published sources for much of the substance in the design of the Irish seat. Cassels, the German, obviously was acquainted with these British sources and reflects the work of James Gibbs and even

William Adam. He unfortunately seems to have brought to Ireland little of the originality and flamboyance of his native country. His mansions are well-behaved, monumental and somewhat gloomy. Sir Edward Lovett Pearce, certainly the most inventive of the earlier eighteenth century architects, was well acquainted with the architecture of Burlington and his circle.<sup>5</sup> One wonders whether the noble Earl himself did not have a finger in Pearce's "goose pie," as his Commons Dome was nicknamed. It is worth while to investigate the influence on the Irish scene of British printed architectural works and pattern books; a particularly revealing study can be made by the comparison of three houses all within a close radius of Dublin itself and therefore wide open to the sway of these published British works.

Newberry Hall (PLATE 1) and Lodge Park (PLATES 2, 3), both in County Kildare, and Colganstown House (PLATES 4, 5, 6) in County Dublin on the Kildare border seem to have many traits in common. A study of their sources underlines this fact and explains their conservatism. It is the object of this article to suggest a common architect or builder for Newberry and Colganstown and to show their affinities with the later Lodge Park, tracing the architectural genealogy and approximate date of these three particularly interesting houses.

"Palladian" is a term regrettably used in the most general sense. As Wittkower has pointed out, the so-called Palladian Window was not Palladio's invention and was hardly ever utilized as a single motif on his own *façades*. It achieved its separated prominence after its voyage to eighteenth-century England.<sup>6</sup> One of the reasons for Palladio's extreme popularity in the eighteenth century was the fact that the possible permutations and combinations of his highly serviceable designs were almost endless; his motifs thus could be easily used in an *un-Palladian* manner. But more important, the country house was usually part of a large estate or farm



and therefore needed an agricultural complex around it—much as did the architect's "villas." This "villa" situation is particularly relevant, for just as the Veneto housed the retreats, farms or *case di villa* of the nobility of Vicenza, the environs of Dublin, like those of London, became the home of the Irish equivalent of the villa.

As Sir John Summerson has pointed out, the "villa" concept is not of early eighteenth-century origin, but developed with the relaxing of the aristocratically conscious architecture exemplified in Ireland by Castletown into smaller, more convenient houses.<sup>7</sup> He quotes Robert Morris in 1750, who complained that most authors "have raised nothing but *Palaces* glaring in *Decoration* and *Dress*; while the *Cottage*, or *plain little villa*, are passed by *unregarded*."<sup>8</sup> The three houses with which we are dealing consist of two gentlemen's and a nobleman's villas, similar to their Italian counterparts in that all these owners each possessed a town house in Dublin. None of the three are in the grandiose class of their more pretentious Kildare neighbours, Castletown or Carton. However, these three houses have considerable architectural pretensions though on a smaller scale. One is immediately reminded of Isaac Ware's comments in Chapter IV of *A Complete body of Architecture* relating to "The construction of a somewhat larger farm house." He writes: "The plan may be so made that . . . it may appear much more considerable to the eye. The barn may now be a detached building . . . and the stable and cart house, answered by the cow-house and calf-house, separated from the principal building only by a gate on each side, may stand as two wings; which, with very little decoration from a judicious builder, will have a very pretty effect."<sup>9</sup>

Let us look at the "pretty effect" and the sources of the three buildings in general terms, and then follow with an individual investigation of them.

The most obvious feature common to two of the three houses is the lunette subdivided by vertical piers, sometimes

called the Diocletian or Roman *therme* window, which surmounts the almost identical front doors. The corresponding window at Lodge is tripartite but not semi-circular. Just such a treatment can be found in two of Palladio's designs for villas (PLATES 7, 8).<sup>10</sup> The contemporary Irish architect or builder could easily have seen the arrangement in any of the master's reprints<sup>11</sup> or perhaps he need only have looked to Gibbs, who on Plate 62 of his *Book of Architecture* (PLATE 9) combines the two Palladio façades with great success and originality.<sup>12</sup>

A short survey of the *therme* window may not be out of place here. It first occurred in Roman baths and remained tripartly intact only in the Baths of Diocletian—hence the window's familiar appellation. Bramante used the motif in the Sala Regia, where also appears the so-called "Venetian" or "Palladian" window. Antonio da San Gallo<sup>13</sup> and Delia Porta used it in church designs as did Palladio himself.<sup>14</sup>

Palladio transferred it to villas as we have seen. His detailed original drawings of the Roman baths with the motif in question were bought by Lord Burlington and published by him in 1730.<sup>15</sup> The *therme* window then became part of the vocabulary of the Burlington circle, though Gibbs, that non-conforming first-generation Palladian and Wren revivalist had used it at Kings College in 1724,<sup>16</sup> anticipating Burlington at Chiswick by one year. It is significant to add that in Campbell's *Vitruvius Britannicus* the window never once appeared.<sup>17</sup> Through Burlington it descended to and was used by Kent, Flitcroft, Ware, Morris and Paine. Even the frivolous Halfpenny and Lightoler utilized it in their designs and it appears frequently in the Irish Aheron's architectural book. The window often surmounts the "Palladian" or arched window composition, as in Kent's design for the façade of Old Palace Yard (1739)<sup>18</sup> or Flitcroft's Woburn Abbey (1747-61).<sup>19</sup>

In Ireland it was seen in 1750 at the Viceregal Lodge ("Arus an Uachtarain") in Dublin—a fitting prototype—and at Beau Parc, Furness, and Turvey, houses all near Dublin.

Secondly, the three houses have curved curtain walls in the Palladian manner, though Colganstown's wings recede from the main front with convex walls—a baroque perversion that is un-Palladian and which occurs three times in Colen Campbell's *Vitruvius Britannicus* (1715)<sup>20</sup> and also in Gibbs (PLATE 10).<sup>21</sup> It is interesting to note that the Badoer-inspired colonnades (PLATE 11)<sup>22</sup> were replaced as the century progressed by cheaper curtain walls pierced by doors, niches or arched windows. This is exemplified in Woolfe and Gandon's fourth and fifth volumes of *Vitruvius Britannicus* (1767, 1771), where this screen composition seems to become much more common than colonnades.<sup>23</sup> This suggests a date before the end of the 'sixties for Colganstown and Newberry, and all three have the door in the centre and flanking arched window or niche.

A third consideration relates to the presence and design of pavilions. Palladio never designed pavilions at the ends of his colonnades, for his wings consisted of granaries and farm buildings.<sup>24</sup> The end pavilion was an English Palladian innovation, much used by Campbell, Gibbs and, through Gibbs, the Scottish William Adam. Two designs in this architect's repertoire form the basis in general massing for the pavilions at Lodge (PLATE 12)<sup>25</sup> and in exactitude at Colganstown (PLATE 13).<sup>26</sup> The very elegant pavilions at Newberry are close to the second-generation Palladian, Burlingtonian architect Carr of York's wings at Tabley, easily accessible in *Vitruvius Britannicus* (PLATE 14).<sup>27</sup> Bays or "octangular bow windows" were popular well into the nineteenth century. Summerson considered them a Burlingtonian feature.<sup>28</sup> This characteristic again suggests a date in the early 'seventies for Newberry, though their plan perhaps indicates the bays were added on, and thus Newberry perhaps more correctly should be dated in the 'sixties.

Lastly, further proof is shown in the similar doors of all three houses. Though they are tripartite and echo the "Palladian" window, the central pedimented portion conforms very closely with examples in William Pain's *The Builder's Pocket Treasure* which was first published in 1763 and re-issued in 1774, 1780, 1782 and 1785 (PLATES 15, 16).<sup>29</sup> This explodes a common myth about "church-warden Gothic" or "switchline" fanlight tracery being exclusively early nineteenth-century. Pain's editions suggest a date in the seven-teen-sixties for Newberry and Colganstown.

We have now discussed some of the pattern book influences on our three buildings, but have not closely compared the houses themselves.

Colganstown has no pediment or masonry above the main cornice, but the central blocks of Newberry and Colganstown have almost identical proportions, highlighted by the *therme* window already discussed. The proportions of the pavilion blocks at Lodge are similar to those at Colganstown. Circular niches on these last are reflected in the *oculi* windows on the Newberry curtain walls and the composition of arched window and rusticated door on the curved sweeps are the same both at Newberry and Lodge. Lodge has two more bays than do the other houses and thus is more in accord with the Palladian prototypes already cited,<sup>30</sup> which likewise lack a protruding centrepiece. This might suggest that our architect or builder was conversant with Palladio as well as Gibbs. His knowledge of other contemporary eighteenth-century sources, as has been shown, seems to have been considerable. Lodge's exterior lacks the *therme* window and its interior is later in spirit to Newberry and Colganstown, as the two latter have similar plasterwork in the style of West and some equivalence in plan. Their drawing rooms take up the whole of one side of the two central blocks and each have a bow in their rear *façades*. Lodge's plan does not share these two features of interior plan but its common William



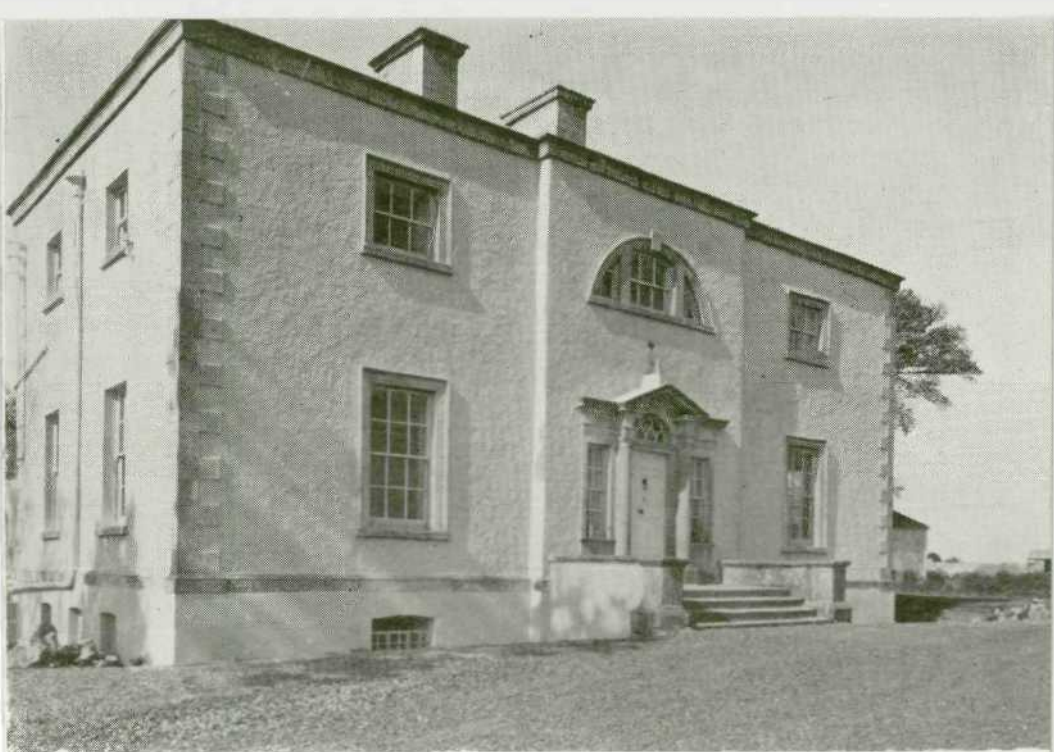
PLATE 1: *above*, Newberry Hall; PLATE 2: *below*, Lodge Park.





PLATE 3: *above*, Lodge Park; PLATE 4: *below*, Colganstown House.





PLATES 5 & 6: Colganstown House.



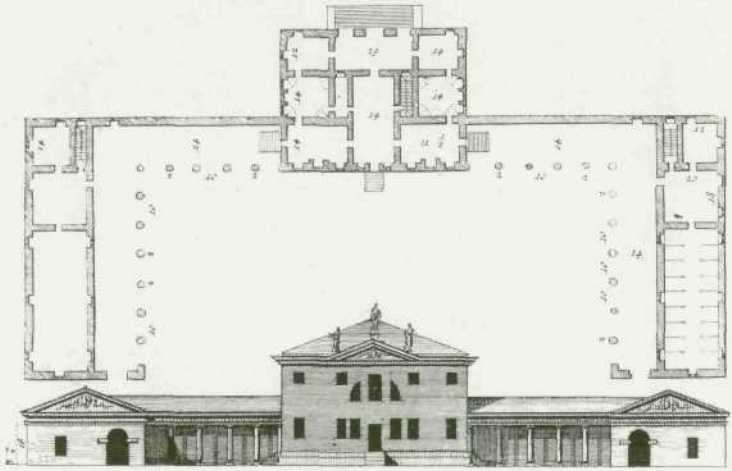


PLATE 7: Palladio.



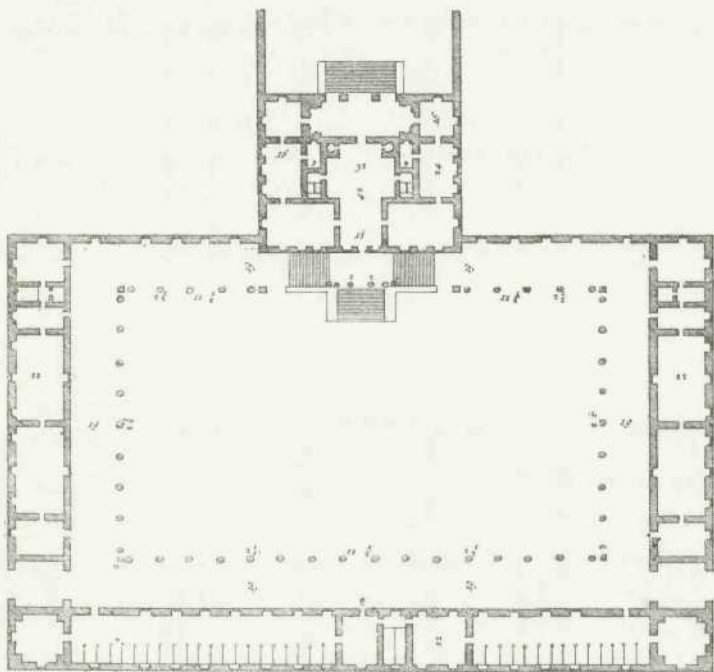
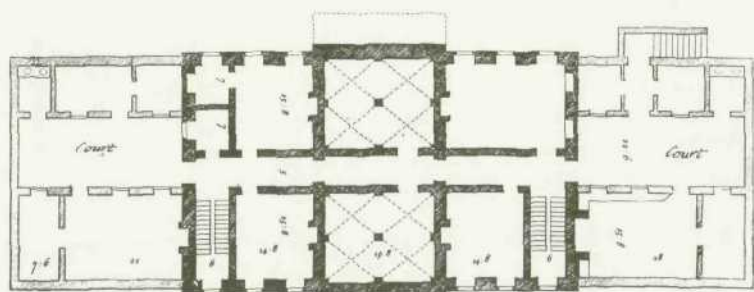
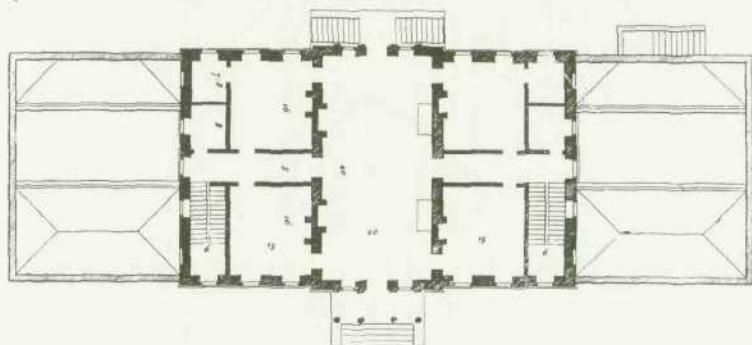


PLATE 8: Palladio.



*George Gibbs - Architect.*



*E. Kirtell sculp.*

PLATE 9: Gibbs.



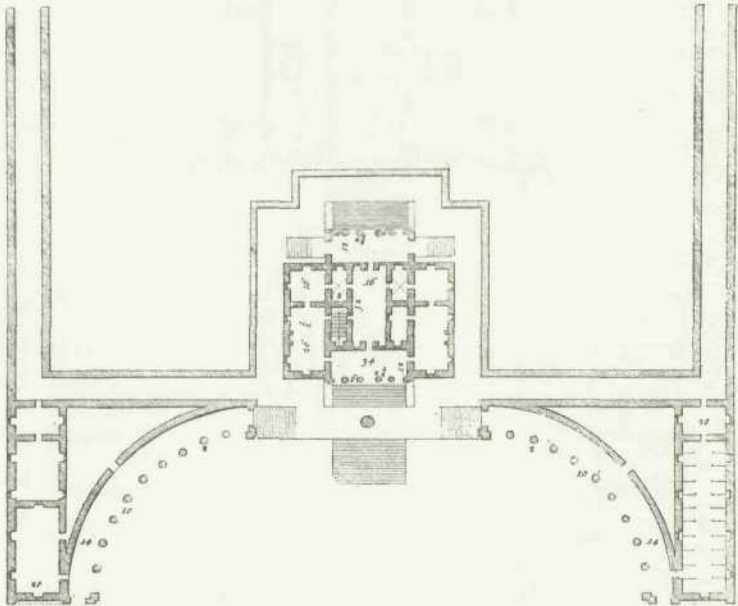


PLATE II: Palladio.

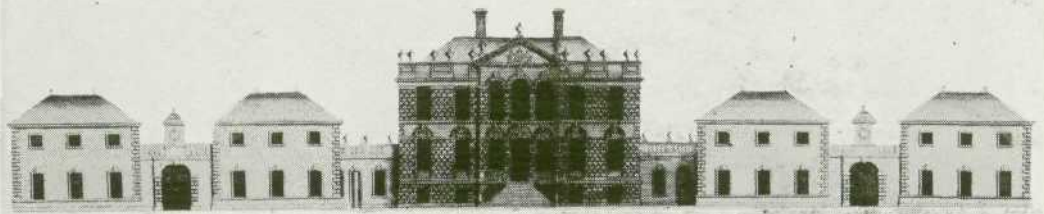
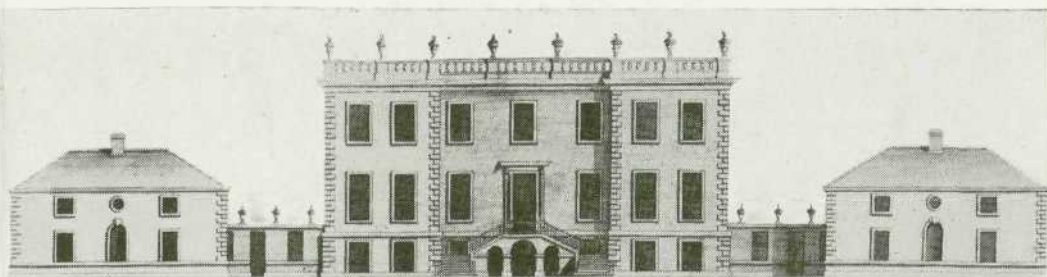
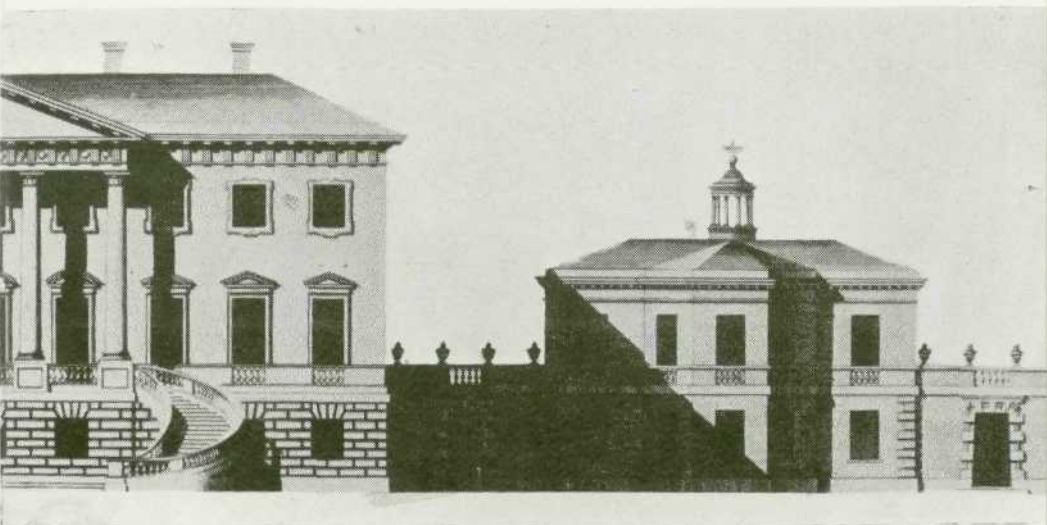


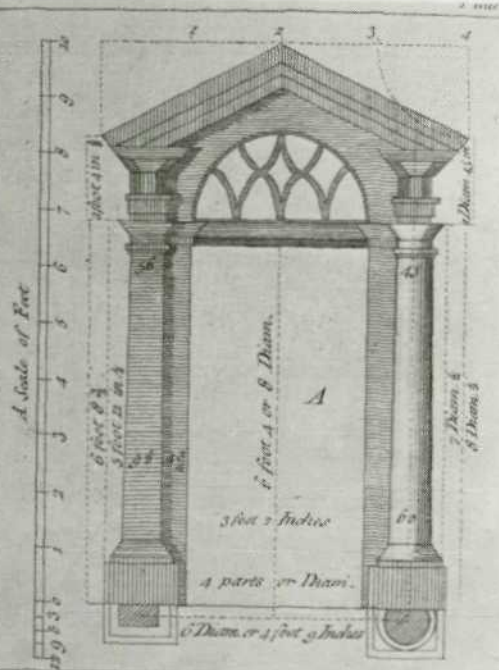
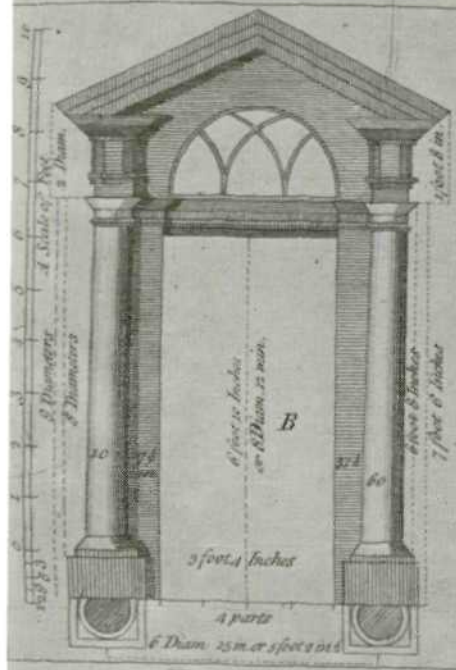
PLATE 12: Adam.



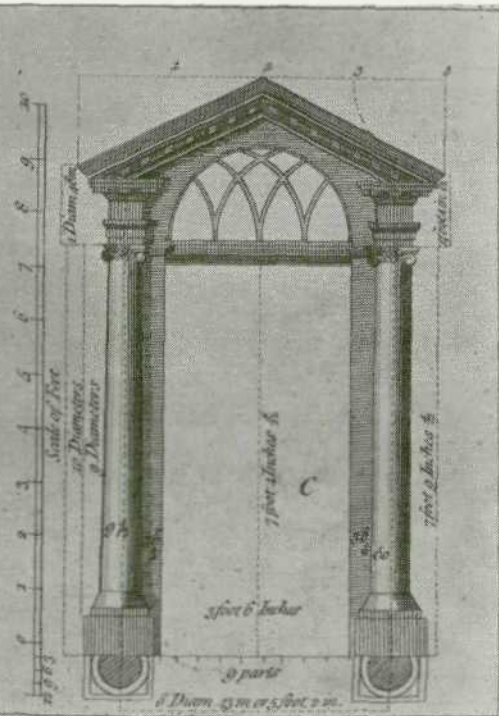
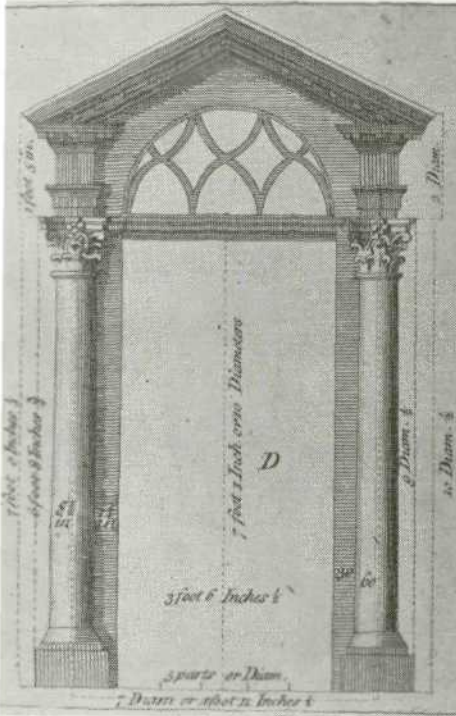
*View of the front of the House of Commons, as it appears at present, designed by the late Sir Robert Adam, and executed by the late Mr. James Stuart.*

PLATE 13: *above*, Adam; PLATE 14: *below*, Wolfe and Gandon.





PLATES 15 & 16: Pain.





MALTON TOWN HALL, MALTON.

PLATE 17: Malton.

Adam exterior source suggests it as being a later work by the same hand.

It now remains to discuss any known facts about the occupants and further to pin down the dating of the three houses under discussion.

Lodge Park was built in 1773/5 'by Hugh Henry, who possessed a town house in Sackville Street.<sup>31</sup> This Hugh was the second son of a rich Dublin banker and merchant, Hugh, Senior of Straffan, by his wife Anne, sister of the First Earl of Milltown, the builder of Russborough (1745-50). Hugh Junior married in 1770 his first cousin, Lady Anne Leeson, daughter of this same Earl of Milltown.<sup>32</sup> This is significant, as Lord Milltown was certainly one of the most civilized nobles and patrons in Ireland and the Leeson-Henry circle seems to have been one of taste and cultivation, for Hugh Henry Junior's elder brother, Joseph of Straffan, was mentioned by Robert Adam in Italy in 1757 as being "an Irish gentleman of great estate and esteemed the traveller of most taste that has been abroad these many years."<sup>33</sup> He travelled abroad with his uncle the First Lord Milltown. The caricaturist Ghezzi described Joseph as "uomo assai crudito nella Antichita e en Lettera."<sup>34</sup> He was also caricatured with his uncle by Reynolds.<sup>35</sup> However, his younger brother Hugh was obviously also a man of taste and surely this is shown in his building of the many pavilioned Lodge Park. There is probably some truth in the story that the house had to have a facade equally as long as Hugh's father-in-law's mansion, Russborough. The given date of construction being a few years after the marriage underlines the point. Lodge, however, is a far cheaper production, and with none of the magnificent detail that trumpets Russborough abroad as being perhaps the most perfect of Irish houses. Lodge's main interest lies in its unusual combination of a central block with four pavilions. The house could well be a later essay by the same architect or builder as the other two discussed.



Newberry Hall has no ascribed date, but is known to have been built by Arthur Pomeroy, First Viscount Harberton, who had a town house in Kildare Street, Dublin. He was born in 1723, married in 1747 and given his peerage in 1783 after having been M.P. for Co. Kildare for twenty-two years, supporting the Leinster faction. It would then seem fairly likely that he built his country house in his prime, after his marriage, those years being from the fifties to late sixties of the century. It too, must be earlier than Lodge Park as its shouldered doors and plasterwork form a great contrast to the Adam style decoration in Lodge. We know little about Lord Harberton's claims to erudition and taste. He was a member of the Royal Dublin Society, a Director of the Grand Canal Company and a Linen Manufacture trustee, so certainly was of considerable local importance.<sup>36</sup> Mrs. Delaney, that invaluable purveyor of Dublin gossip, mentioned in February 1752 that he was "sensible, gentle and good humoured" and that he had a wife who was a "dry stick of a thing."<sup>37</sup> Newberry, with its beautiful red brick composition and stone facings, certainly appears the finest architectural harmony out of the three we are discussing and it must take the plumes viewed from its entrance façade, for being one of the handsomest "Palladian" houses in all of Ireland.

Of Colganstown we have almost no information. According to the Georgian Society *Records* the original owner was one Samuel Yeates or Yates,<sup>38</sup> who owned a house in Sackville Street circa 1760-70 and is described as being of Moone, Co. Kildare. Moone, curiously enough, also has wings, but with gabled pavilions. A *therme* window appeared under a naively small pediment until the nineteenth century when a third storey was added. The Yates family were still living there in 1837. They must have been a clan of some distinction to have had a town house and two country seats. Later directories list an Andrews family as living at Colganstown.<sup>39</sup> It

is indeed a glorified farm house and again we are reminded, as with Lodge Park, of Isaac Ware, who states in a chapter headed "Of the Distribution of the parts in a Country House with a Farm" that "under the direction of a skilful architect the barns, stables, and cow houses will rise like so many pavilions; and the very sheds will assist in the design. In this manner every part will join; and nothing will obstruct the intention of mixing utility with great elegance"<sup>40</sup>—an echoing of Palladio to be sure. Colganstown truly carries on Palladio's principles and the pavilions here are not separate houses, or reception rooms, such as they are in grander mansions, but include the barns and offices, making a working agricultural entity. The sophistication of plan of the out-buildings is truly remarkable. Economic layouts such as this are almost unknown in England despite the frequent appearance of their plans in contemporary pattern books. The date, with Newberry, must also be in the 'sixties, again earlier than Lodge Park.

As we have suggested, these three houses, with so many similarities and common prototypes, must have had a single architect who both knew his source material and was sensitive to proportion and style. These houses are much more than "bumpkin Burlington" or "countryfied Kent." But who could the designer have been? The most obvious possibility at this date is Thomas Ivory.

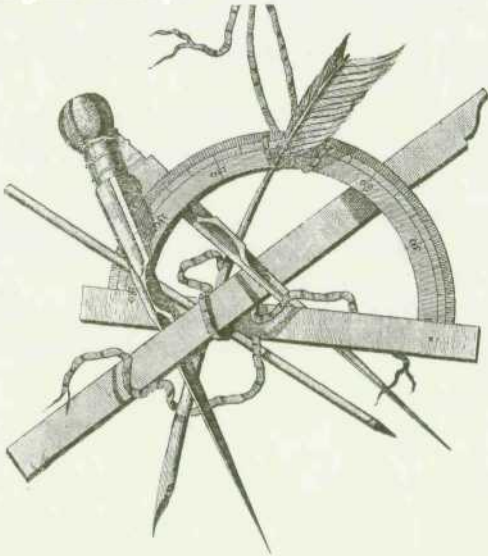
Ivory (c. 1720-1786) is known to have designed country houses around Dublin; indeed, Maurice Craig has already unearthed the first of them.<sup>41</sup> However, Kilcarty, Co. Meath, is a far less successful design than our three, and probably is earlier than they are; but its rusticated front door is not unlike the wing doors of Newberry and Lodge. It also does somewhat resemble the original owner of Colganstown, Mr. Yeates' other seat, Moone. So this could be a further tentative link. Moone may have been, too, an early Ivory house. But when one turns from these domestic schemes to Thomas

Ivory's Blue-Coat School (1773-80) (PLATE 17)<sup>42</sup> it is a different and more urbane matter. Here again is a dependence on Gibbs and an interest in *oculi* windows, round niches and doors similar to our three examples. Besides, is it too great a stretch of the imagination to see the central block of Newberry as being akin to the wing pavilions of the Blue-Coat School? It is of course mandatory to consider the pompous and official nature of a public building as compared with the more intimate qualities of a country seat in making the comparison. However, similarities do appear to exist.

Despite all, the authorship and dates probably will have to remain inconclusive, but in considering these three houses with their Palladian, Gibbs/Adam and Burlingtonian ancestry, which makes them appear reactionary and earlier in date than they are,<sup>43</sup> certainly Pope's lines to Burlington can hardly be applied:

Yet shall (my lord) your just, your noble rules  
Fill half the land with imitating Fools,  
Who random drawings from your sheets shall take,  
And of one beauty many blunders make....

Our architect or builder, Ivory or not, may have been an imitator but not a fool and with few blunders created three houses of singular beauty.



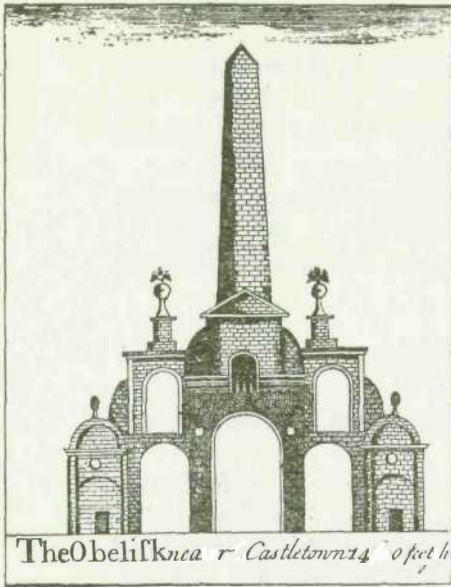
## NOTES

1. The Georgian Society, *Records of Eighteenth Century Domestic Architecture and Decoration in Ireland*, vol. V (Dublin, 1913) and T. U. Sadleir and P. L. Dickinson, *Georgian Mansions in Ireland* (Dublin, 1915).
2. In 1753 George Faulkener issued proposals for a work to be entitled *Vitruvius Hibernicus* "containing the plans, elevations and sections of the most regular and elegant buildings, both public and private in the kingdom of Ireland, with variety of new designs, in large folio plates, engraven in copper by the best hands, and drawn either from the buildings themselves, or the original designs of the architect." It regrettably was never published.
3. John Aheron's *General Treatise on Architecture* (Dublin, 1754) was the first architectural book printed in Ireland though none of his projects appear to have been executed save perhaps for a rotunda for Sir Edward O'Brien at Dromoland, Co. Clare. Another work of this time was the Rev. John Payne's *Twelve Designs of Country Houses* (Dublin, 1757).
4. Quoted in *Georgian Society Records*, vol. V, p. 10.
5. Maurice Craig is at present working on the Pearce drawing and papers in the Proby Collection, to be published for the Roxburgh Club.
6. R. Wittkower, "Pseudo-Palladian Elements in English Neo-Classical Architecture," *Journal of the Warburg Institute*, VI (1943).
7. Sir John Summerson, "The Classical Country House in 18th-Century England," *Journal of the Royal Society of Arts*, CVII (July, 1959) *passim*.
8. R. Morris, *Rural Architecture* (London, 1750), preface.
9. Isaac Ware, *A Complete Body of Architecture* (London, 1756), p. 351.

10. Andrea Palladio, / *quattro libri dell'architettura* (Venice, 1570), 2nd Book, p. 47 (Bagnolo for the Pisani family) and p. 19 (Casalto for Marco Zenò).
12. James Gibbs, *A Book of Architecture* (London, 1729), p. 62 ("Another Design for Whitton—lighted from the Fore and Back Fronts by Semi-circular Lights and two windows on either side of the Door."). It is important to note that Gibbs' *Architecture* had been used in the Dublin Society's school from the mid-century; see Maurice Craig, *Dublin 1660-1860* (London, 1952), p. 200.
13. E.g., in San Gallo's drawings for St. Peter's, see Gustavo Giovannoni, *Antonio da Sangallo*, (Rome, 1959) vol. II, fig. 71. For Sangallo's drawings of Bramante's *Sala Regia* see figs. 118, 123. Delia Porta (?) uses the motif at S. Trinita dei Monti.
14. E.g., at S. Francesco della Vigna in Venice.
15. The Earl of Burlington. *Fabbriche antiche* (London, 1730). He bought the original drawings from Mgr. Trevisani, Bishop of Verona. The tripartite *therme* window only appears in the plate entitled "Therme di Dioclesiano".
16. Gibbs, *Book of Architecture*, plate 34.
17. Colen Campbell, *Vitruvius Britannicus* (London, 1715), 3 vols.
18. Fiske Kimball, "Burlington Architectus," *Journal of the Royal Institute of British Architects*, XXXIV (1927) pl. VI, 2.
19. John Woolfe and James Gandon, *Vitruvius Britannicus* (London, 1767), vol. IV, pl. 22/23, and in the stables which also derive from Kent. These two window types appear in similar conjunction on the west wall of Newberry lighting the staircase. For a gay survey of the *therme* window, see John Piper, "The Gratuitous Semi-Circle," *Architectural Review*, XCIX (1943), pp. 112-113.
20. Archer at *Rochampton*, vol. I, p. 80; Bruce at *Hope-toun*, vol. II, p. 75; Campbell at *Houghton*, vol. III, p. 30.

21. p. 156, "A draught for a gentleman in Wiltshire."
22. Palladio, *Quattro Libri* . . . Book II, p. 48.
23. E.g., at Kirtlington, vol. IV, pl. 34/35, and Foremark, vol. V, pl. 34.
24. The only Italian prototype was Sammichele's villa called La Sorenza (1551) near Castelfranco (destroyed 1815). It had pavilions close to the English eighteenth-century ideal. However, it could not have been well-known as it was not published until 1815 (Milan) in F. Albertoli's *Porte di città e fortezze depositi sepolerali ed altre principal} fabbriche pubbliche e private di Michele Sannnichele Veronese*. It is reproduced in Piero Gazzola's *Michele Sammichele* (Venice, 1960), pl. 131.
25. William Adam, *Vitruvius Scoticus* (Edinburgh, n.d., circa 1810), pl. 125. "The General front of Cumbernauld House Toward the Court, the Seat of the Right Hon. The Earl of Wigtoun in the County of Dumbarton." The plates were published separately between 1720-1740 and thus were easily accessible. At Lodge the furthest pavilions are made smaller, which is an improvement over Adam's design.
26. *Ibid*, pl. 72. The pavilions are taken from "the General Front of Belvedere toward the West the Seat of the Hon. George Dalrymple Esq. one of the Barons of His Majesty's Exchequer".
27. Woolfe and Gandon, vol. V (1771), pl. 16. The wings curve in the same convex direction here as at Colganstown.
28. Summerson, *op. cit.*, p. 586. He quotes J. Crunden in *Convenient and Ornamental Architecture* (London, 1767), a house built with octangular bow windows, he says, "makes a great figure in the eyes of country people, and renders, as they think, the house very chearful".
29. Newberry and Lodge with pl. 53 (Doric Front) and Colganstown with the same though the tracery is closer to that of pl. 54 (Corinthian Front).
30. See n. 10 above.

31. Sir Bernard Burke, *Landed Gentry of Ireland* (London, 1912), sub Henry of Lodge Park, and Mrs. Henry, "The Henry Family in Kildare," *Journal of the Co. Kildare Archaeological Society*, vol. III, 1899-1902, p. 386.
32. Ibid. She was a registered proprietor of a private sedan chair in 1787, *Georgian Society Records*, vol. III, p. 96.
33. Quoted in John Fleming's *Robert Adam and His Circle* (London 1962), p. 232.
34. Ibid., p. 346.
35. D. Sutton, "The Roman Caricatures of Reynolds," *Country Life Annual* 1956, p. 113.
36. G.E.C. and Vicary Gibbs, *The Complete Peerage*, vol. VI, p. 293.
37. Lady Llanover, ed., *The Autobiography and Correspondence of Mary Granville, Mrs. Delany* (London, 1861), vol. III, p. 89. His wife was a niece of the First Lord Mornington; see G.E.C. and Vicary Gibbs, op. cit., vol. VI, p. 293.
38. Vol. V, p. 85. For Moone and an eighteenth-century print of the house (Grose, 1793), see F. M. Carroll, "Some Notes on the Abbey and Cross of Moone ...", *Journal of the Co. Kildare Archaeological Society* 1891-95, vol. I, pp.286-89.
39. S. Lewis, *Topographical Directory of Ireland* (London, 1837), vol. II, p. 425, the "seat of J. Andrews Esq." and Thorn's *Directory* (1852), Michael Andrews.
40. Ware, op. cit., chapter V, p. 353.
41. Maurice Craig, "Some Smaller Irish Houses," *Country Life*, July 8, 1949, pp. 131-32.
42. Craig, *Dublin*, pp. 218-21.
43. Gibbs' *Book of Architecture* being about forty years old by the approximate decade in which the three houses were built.



The Obelisk near Castletown 140 feet high

## CONOLLY'S FOLLY

The Conolly Folly was built by Mrs. Conolly, widow of Speaker Conolly of Castle-town, to give employment during the great frost of 1740. The date appears on the key-

stones of the arches. The architect is unknown, but it may have been Richard Castle who was building Carton nearby for the Earl of Kildare in the same year. It forms the climax of a 2½ mile vista at the rear of Castletown, Celbridge, and the house can be seen from the room at the top of the Folly. The National Monuments Advisory Council recommended the acceptance of this monument in June 1956, but the Commissioners of the Office of Public Works turned it down in September of the same year.

It would be very sad if this well-known landmark in Co. Kildare, the only one of its kind in the world, was allowed to disintegrate. The top of the 140 foot high obelisk has become so unsound that it may not survive another winter, and coping stones are continually being dislodged by weeds and the weather.

The Irish Georgian Society is therefore launching an appeal for restoring this unique architectural landmark, and donations should be sent to the Society, at Leixlip Castle, Co. Kildare.



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## CASTLETOWN, CELBRIDGE, CO. KILDARE

One of the most fascinating houses in Ireland, built c. 1720 in the Palladian manner by Speaker Conolly and still occupied by the same family today, will be open to the public on Sunday, August 12th, 1962, from 2.30-5.30 p.m. Admission 2/6, in aid of Parish funds.

## MATCH AT CRICKET

The annual Cricket Match between the Irish Georgian Society and the North of Ireland National Trust will take place at Mount Stewart, Newtownards, Co. Down, by kind permission of Viscountess Bury and the National Trust, on Saturday, 18th August, 1962, at 2.30 p.m. The rules of 1744 will be adhered to. Would anyone wishing to play please contact the Irish Georgian Society; members are most welcome as spectators and should bring a picnic tea.

## WESTPORT HOUSE, WESTPORT, CO. MAYO

The only Irish country house which is open to the public. Open daily until September 30th from 2-6 p.m. Magnificent collection of the Marquess of Sligo on display in the lovely house designed by Richard Castle in 1730 and enlarged by James Wyatt in 1778.

## LECTURE

Sir Kenneth Clark will lecture on the Rembrandt self-portraits, on Wednesday, 17th October, 1962. Details will be announced later.