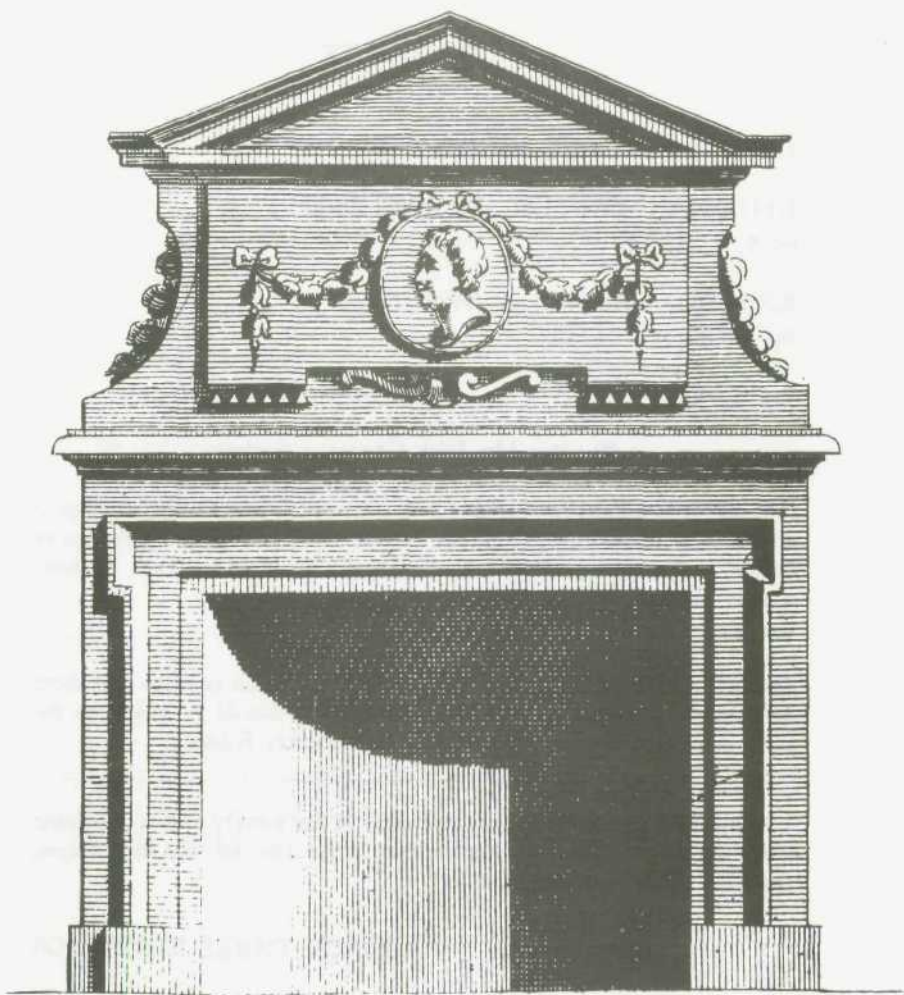


# IRISH GEORGIAN SOCIETY



January - March 1964

QUARTERLY BULLETIN OF THE  
IRISH GEORGIAN SOCIETY

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JANUARY - MARCH 1964

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The cover is taken from a chimney piece in James Gibbs' *A Book of Architecture*, London, 1728, p. 95. It was directly copied by Pearce or Castle at the Parliament House, now the Bank of Ireland, Dublin, and is still extant.

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Application for membership (£1 annually, which entitles members to lectures, expeditions and other functions) should be made to the Irish Georgian Society, Leixlip Castle, County Kildare.

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PRICE THREE SHILLINGS

# IRISH GEORGIAN SOCIETY

During 1963, we had a lecture on Gilbert Stuart by Charles Merrill Mount, and a lecture on Dublin Musical Life in the late 18th century by Dr. H. S. Corran. In April there was a visit to Armagh and District, attended by 60 members in pouring rain, and kindly arranged by Mr. T. G. Paterson of the Armagh Museum. On the 26th Sir Shane Leslie lectured on the Loves of Jonathan Swift. The year's most successful event was the tour of York, 5-12th May, when 52 members visited York and the surrounding district; we are particularly grateful to the York Georgian Society for their help in the organisation of it. The Society arranged an exhibition "Irish Houses and Landscapes" with James White of the Municipal Gallery, Dublin and Ann Crookshank of the Ulster Museum, Belfast. 87 pictures of Irish topographical interest were shown: the exhibition opened in Belfast on 27th June and in Dublin on 2nd August, and was visited by over 20,000 people. Sir John Wedgwood lectured on Wedgwood, on the 20th July. On the 14th September our annual Cricket Match versus the North of Ireland National Trust was held at Furness, Naas, Co. Kildare, where we suffered a defeat.

The first stage of the restoration of Conolly's Folly has been completed at a cost of £540; the 70 foot shaft has been repaired and completely re-pointed, as well as the plinths that carry the carved urns. The restoration fund is still open, and we hope to finish the work in 1964.

The President of the Society and Mrs. Guinness have been to the United States and gave twelve lectures on Irish Architecture and Plasterwork, January-February, 1964.

Sir Anthony Blunt will lecture to the Society on Friday, 17th April. His subject will be the Roman Baroque architect, Borromini.

A tour of Bath and District is being planned 1-7th June, 1964; the Bath Festival starts on 3rd June - the next *Bulletin* will contain full details.

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# GEORGIAN CASTLES IN IRELAND I

*"The morning after our arrival, some friends were kind enough to accompany us to KILKENNY CASTLE, which is being modernised within and unmodernised without; the old furniture giving place to the luxuries of London in our own time, and the walls and towers undergoing castellation. We were first taken through the gardens and conservatories, laid out and supported in princely magnificence; and thence we crossed the public road to the castle, which we were most civilly shown 'from turret top to donjon keep'. You would scarce fancy yourself in a castle, however, in any part of it; and our own recollections are principally of the views from the windows, which were unequalled for picturesque richness, particularly one from a balcony overhanging the Nore."*<sup>1</sup>

William Bartlett, that indefatigable nineteenth century topographer, and his friends Stirling Coyne and Willis were obviously very impressed by what they saw at the great Butler castle in Kilkenny. They admired the site, the pictures and tapestries, even the antiquity of the foundations, all of which were truly impressive; but more than this, they spoke approvingly of the "better taste" of the new buildings then being erected. The remodelling had begun in 1826 under the direction of a Mr. Robertson of Kilkenny.<sup>2</sup> It was very extensive, and as a result almost all the classical work, completed in 1679 by the first Duke of Ormonde, was demolished. Only the Corinthian entrance gate remained from the old formal design—an example of the "bad style of architecture", imbibed by the Duke on his repeated visits to France.<sup>4</sup> To late Georgian visitors the Duke's "fantastic decorations" had merely disfigured the ancient towers and no one doubted that Mr. Robertson's new castle would be an improvement. (Plate I.)

Today taste has changed again, and we can admire once more the robust classicism and crisp detail of the Kilkenny gateway. At the same time it would be a pity to dismiss the new castle as a mere romantic sham, and it would be quite wrong to interpret it as an isolated precursor of Victorian neo-medieval design. Kilkenny, as

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it appears now, is not a precocious instance of the later Gothic Revival but simply the culmination of the Georgian castle-building movement: that movement had begun more than a century before, so there was nothing really remarkable in the decision to rebuild the old house in the style of a medieval fortress.

What was remarkable, however, was the widespread and equally sudden acceptance which the castle style enjoyed in Ireland immediately after the turn of the eighteenth century. Then more than forty castles appeared in a space of little more than twenty years. Yet this early nineteenth century florescence has attracted little attention, and the Georgian castle style remains an unusually neglected aspect of Irish architectural history. It does not deserve such obscurity. Many of the most distinguished architects that worked in Ireland built castles there, and their buildings are of merit. Though individually the castles might appear fantastic, as a group their development was logical. Moreover, within that development a concept was established that was to be of profound consequence to the future course of architectural design. This concept was the use of a freely grouped asymmetrical plan. Of course, the irregular plan did not appear in British architecture immediately following the introduction of the castle style. It evolved from it and, because of this, castle style houses divide into two basic groups - the earlier ones which were symmetrical, and the later more Romantic designs which were irregular.

To follow the full development of either of these groups would be beyond the scope of this article. Both the origins and the effects of the style extend well beyond the period of the first four Georges. Its sources trace back to the middle years of the seventeenth century, for it was then that men like Sir William Dugdale, the great restoration scholar, began to record the structure of medieval society: this was important to the growth of the style for the books they produced, particularly the illustrations, were to prove of great value to later designers. Nor did the castle style end abruptly with the death of George the Fourth. Well within Victoria's reign a number of houses were still to be built, and at least one very late but typical example was not begun until after her death.<sup>5</sup> The limits of time could be narrowed down in Ireland. Here very few, if any, mansion houses were built in a medieval style before the 1770's, while the later nineteenth century did not add many to the

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list. Even so the total number of buildings is over a hundred, and the material cannot be satisfactorily compressed. All that can be attempted therefore is a suggestion of the development of the style, illustrated by the history of some of the more significant houses. To do this it will be helpful to make use of the natural grouping within the style. Symmetrical buildings form the subject of the present article, and irregular castles will be discussed in a separate paper.

To begin with there is at least one interesting example of seventeenth century historicism in Ireland, Killileagh Castle in Co. Down. (Plate 2.) The castle, consisting of an earlier core remodelled by Sir James Hamilton c. 1600, had been partly demolished by General Monk in 1648.<sup>6</sup> In 1666 it was restored by Henry Hamilton, second Earl of Clanbrassill. In direct contrast to the near contemporary work of the Duke of Ormonde at Kilkenny, he decided to preserve the medieval character of the house, and accordingly a new tower was built on the North end of the East front to balance the old South tower that had remained from the earlier castle. Sir James Hamilton's earlier alterations of c. 1600 had not shown such respect for the past. He had given the house an entirely new classical entrance with the door framed by semi-engaged Ionic columns. Thus, as it cannot have been done in ignorance of contemporary architectural taste, Clanbrassill's work is a revival rather than an anachronism. As such it must be one of the earliest instances of a type of retrospective nostalgia in building that was to become very common just over a century later.

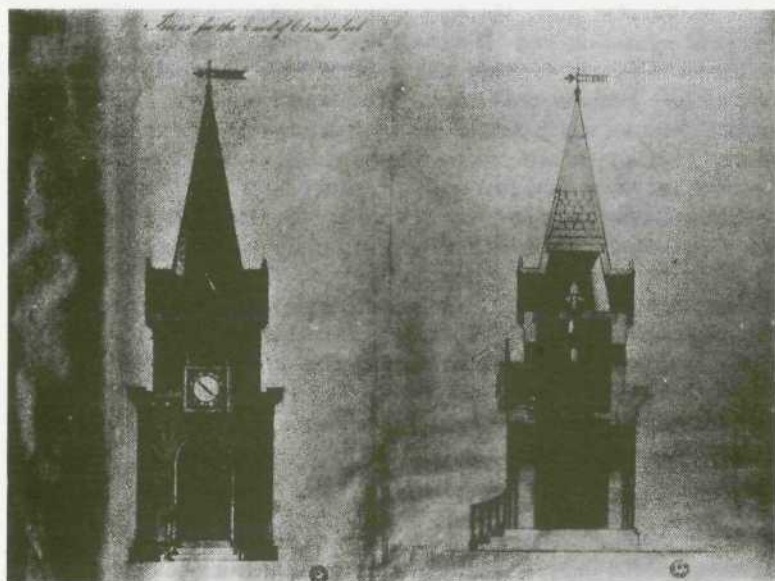
After Killileagh, though many large classical houses were built, none appeared in a medieval mould for almost a hundred years.<sup>7</sup> In the intervening period the castle style in Ireland was confined to the small buildings that decorated the parks of the larger houses. But eighteenth century garden temples appeared in a variety of types, and only a few were in a castellated style. Even so within the limits of that style two kinds were usual, a ruin and a small battlemented building.

Of the ruins, by far the most remarkable was erected at Belvedere House in Co. Westmeath in the early 1760's. Its builder Robert Rochfort, Earl of Belvedere, had quarrelled violently with his younger brother George, and the huge shattered wing was designed to obscure the view of his brother's house nearby (Plate 3).<sup>8</sup> The

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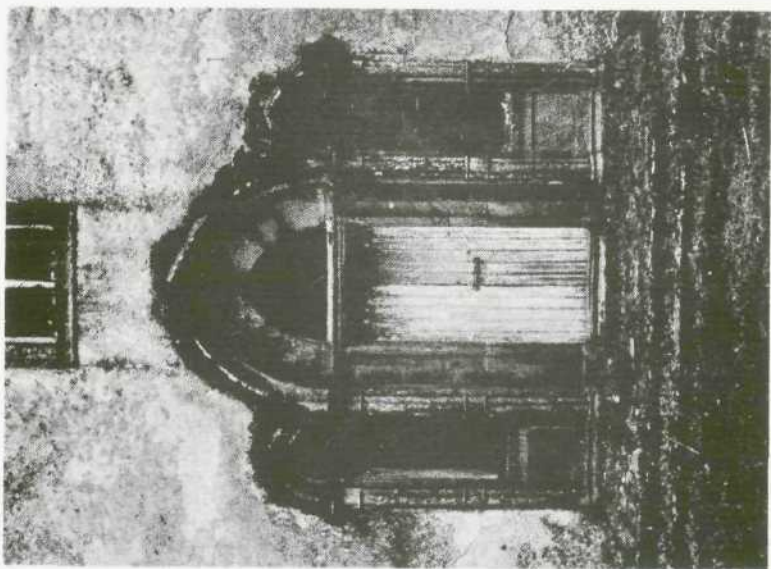


ruined archway over **the** river in the grounds of Luttrellstown in Co. Dublin is another striking example of a later eighteenth century ruin, recreating in an Irish park the atmosphere of Claude or Salvator Rosa. But imitation ruins however evocative of melancholy, were not the buildings from which the architects or the later castle style houses derived their inspiration: it was the castellated summer house, the prospect tower and the gateway that pointed to the future development of the style, for, unlike most of the ruins these structures were required to serve some particular purpose. Their medievalism had been subjugated to a practical need.

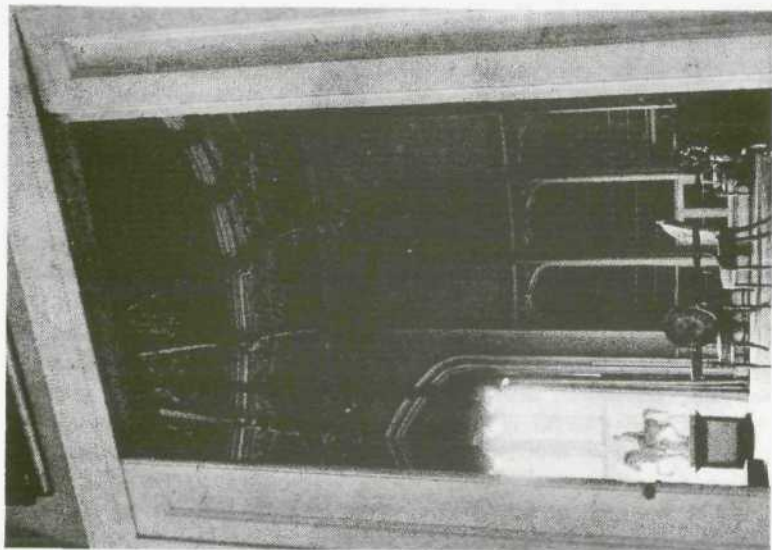
These castle style summer houses, common throughout Britain, are rare in Ireland, and the examples which have survived tend to be late in date. Thus it is not possible, with Irish buildings alone, to show a clear development in the Castle Style from garden architecture to that of the house itself. Nevertheless this was the course which the style followed. Fortunately one good example does exist, and it must be taken to stand as typical of a type of building that was much more common in the Home Counties than round the Dublin Pale. This is the castellated garden house built by the first Earl of Hillsborough in the centre of the North West rampart of Hillsborough Fort in Co. Down.<sup>9</sup> The garden house and a gazebo, which was placed in the middle of the North East rampart were undertaken in connection with the general restoration of the Fort.<sup>10</sup> This itself was only a part of Lord Hillsborough's overall scheme for improvements which also included, extensive additions to the parish church, a market house and even a new mansion.<sup>11</sup> The garden house is a substantial rectangular structure, two storeys high with slender square towers rising above the main building at each corner (Plate 4).<sup>12</sup> By contrast the gazebo is tiny—a small square room, with two windows and two doors, set above a passage that originally formed a secondary entrance to the enclosure of the Fort (Plate 5). The details of both buildings are typical of English eighteenth century Gothic but for Ireland they are handled with unusual conviction, and it seems unlikely that either the garden house or the gazebo is the work of a local architect—someone from England is much more probable, perhaps even Sanderson Miller, a contemporary authority on Gothic architecture.<sup>13</sup>

If the designer of the Gothic work at Hillsborough was a local person, he must have relied exclusively on architectural pattern

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books, for these formed the main source of information for an Irish architect throughout the eighteenth century. Moreover, as the century progressed a number of books were published that contained plans and elevations of castellated temples, and with some, Gothic details were also included.

The first of these books was Batty Langley's *Gothic Architecture Improved by Rules and Proportions*, which appeared in 1742. Langley included three battlemented towers and a castellated doorcase amongst his designs (see tailpiece), and as his publication was the first of its kind it became the standard pattern book for neo-medieval designers in Britain.<sup>14</sup> The towered entrance gate to Macroom Castle in Co. Cork owes an obvious debt to the type of Gothic popularised by Langley. So too, do the details of the mid-eighteenth century restoration of Leap Castle in Offaly, where the entrance door is really a Palladian form treated in a Gothic manner, (Plate 7). Langley's book occasioned a number of imitators in Gothic and other Bizarre styles, and shortly afterwards in 1766, John Collins Overton published *Original Designs for Temples and Other Ornamental Buildings*, a book devoted entirely to garden architecture, and containing three designs for battlemented buildings.<sup>15</sup> It was republished later as *The Temple Builders Most Useful Companion* and books of its type continued to be produced until the early 1820's. The increasing attention which these gave to castle designs reflects the growth of contemporary interest in the style.<sup>16</sup>

Some builders however were not confined to pattern books. A simple tower required little more than a competent mason, with a rough plan supplied by an owner or friend, and the narrow round towers at Barmeth in Co. Louth, and Busherstown and Barnane in Co. Offaly are typical of these amateurs' castles. Larger structures generally required the skill of an architect. The Hillsborough Fort is one example, and the Park at Tullimore, the new Earl of Clanbrassill's<sup>17</sup> estate in Co. Down, furnishes another. Lord Limerick, the Earl's eldest son, was one of these amateur architects. He designed the extraordinary Steeple Follies set on the demesne wall West of Bryansford, and may well have been concerned with the Barbican gate (a battlemented archway), and the Rock Hermitage set high above the river in the park. However, when it was later proposed to add a *Gothic Tower* with a clock and peal of bells, professional advice was sought and it was not the young nobleman who

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provided the design but Robert Adam. (Plate 6)<sup>18</sup>. The tower was never built, but it was not Adam's only opportunity to work in a medieval fashion in Ireland. By then the castle style had been applied to country houses as well as garden buildings, and in 1783 Adam began to work for Lord Templeton at Castle Upton in Co. Antrim.

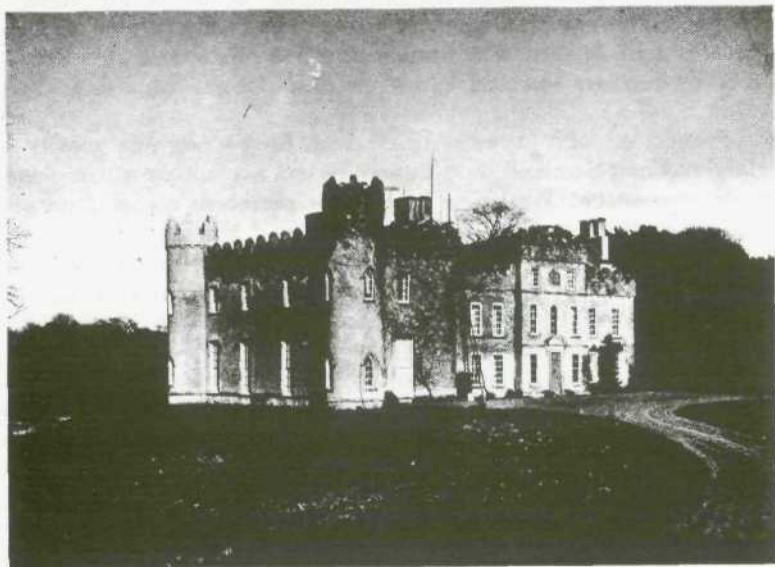
The castle style country house is one of the particular creations of the eighteenth century, but one which has suffered repeatedly from misinterpretation. Adam was one of the most prolific artists to work in the style, yet not one of his castles looks more than remotely like a medieval building. This is significant, for Adam and his contemporaries would not have understood the ultimate romantic ideal of reproduction. To them, though there was much to admire in a feudal castle, there was also much to deprecate. Their enthusiasm was never uncritical. Towers, battlements and soaring parapets might each contribute an allusion to medieval splendour, but an allusion was sufficient. To compromise the comfort of the interior by winding passages, low doors or inadequate windows was not thought profitable. The Georgian castle style was the result of such qualified admiration for the buildings of the Middle Ages. It attempted to combine the best elements of both the past and the present and as such is a frank expression of its own age, not, as medievalists are inclined to say, an incompetent imitation of the past.

From the early 1770's Adam had been designing castles in England and Scotland, and though he did not initiate a completely new type in building these houses, his persistent use of the castle style contributed greatly to its popularity.<sup>19</sup> His early castles were dull buildings - long rectangular blocks of two or three storeys with battlements, and label mouldings above their eighteenth century sash windows - yet from these early attempts he developed a highly individual manner that made use of bold and imaginative massing. His detail and planning were eclectic and employed sources as varied as the walls of Rome, Scottish tower houses, Palladian farms in the Veneto and even the contemporary fortification at Fort George, where he had worked as a young man. As his style matured Adam combined all these elements with increasing assurance, and ultimately introduced a play of surfaces as rhythmical and satisfying as the famous *Movement* of Vanbrugh, to which he

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and his brother had paid tribute in the preface to their published *Works* in 1773.

Adam's work at Castle Upton is of two periods: the first comes about midway in the development of his style, the second is a mature example of it.<sup>20</sup> In the spring of 1783 Adam surveyed the existing castle - an early seventeenth bawn type structure incorporating earlier remains. By July a detailed scheme had been drawn up to remodel the interior, and provide the house with battlements and a castle air. Internally the rooms were made classical while without, conical roofs and the small angular bartizans that had become a *lietmotif* of Adam's manner were added to the house. To what extent the work was completed cannot now be estimated for in two years time Adam's patron had died, and in a further three years, that is in 1788, the second Lord Templetown again employed him to alter the house. This time Adam prepared a grandiose scheme to turn the house into a regular battlemented palace, more than twice its original size with a vast riding hall to balance a pre-existing wing. The scheme was not accepted, but at the same time Adam probably built the North wing and Round tower in its place as these contain typically Adamesque features though they are not shown on any of the existing plans. Of the original interiors none remains intact today for the house was altered in the nineteenth century by Edward Blore.<sup>21</sup> In the present century the battlements were removed and the North wing and tower abandoned, so little now remains of Adam's work at the house at Castle Upton.

The main building was not his only work there, however. The second Lord Templetown also employed him to build the stables, and these, which were built between 1788 and 1789, have remained unaltered. (Plate 9). The design is composed of two courtyards, one behind the other, with squat octagonal buildings in each corner. Two towering battlemented gateways set centrally on the longer axis give entrance to the first and second yards. The first entrance archway is especially interesting as it is one of the few designs in which Adam came near to copying a medieval building. In fact it is modelled on the old Netherbow Port of Edinburgh which had been demolished in 1764,<sup>22</sup> and of which there was an engraving in Maitland's *History of Edinburgh*.<sup>23</sup> Such close copying for Adam was exceptional, but as a whole the stables are quite typical of his

late castle style. Here in the contrasting projections of the central towers, the flat surfaces of the linking wings, and the planes of recession in the octagonal buildings, the rhythm of Vanbrugh is exploited.

While Adam was working on the actual house at Castle Upton another notable castle style building was under construction in Co. Meath. This was Slane Castle, the seat of Baron Conyngham. Lord Conyngham succeeded his uncle in 1781 and shortly afterwards began to consider rebuilding the house, which was thought to incorporate the remains of an earlier castle belonging to the Fleming family.



It was perhaps the association of an older house that encouraged the choice of a castle style. Gothic stables had already been built at Slane to the designs of Capability Brown, and he had also prepared a castellated - Gothic scheme for the house itself, reusing the old walls.<sup>24</sup> The date of this design by Brown is uncertain, but it seems likely that it was prepared for Lord Conyngham's uncle, who had engaged James Wyatt, in September 1775, to design the interior of the hall in a classical style.<sup>25</sup> The shape of Wyatt's hall does not

correspond with that at Slane today, but with the old hall, shown in Brown's plan, and from this it would appear that both architects collaborated on the house in the mid '70s. Brown probably never visited Slane, for his scheme does not take account of the considerable drop in level between the ground at the front and the rear of house. Perhaps because of this it was not begun, and the stables remained his only work at Slane.

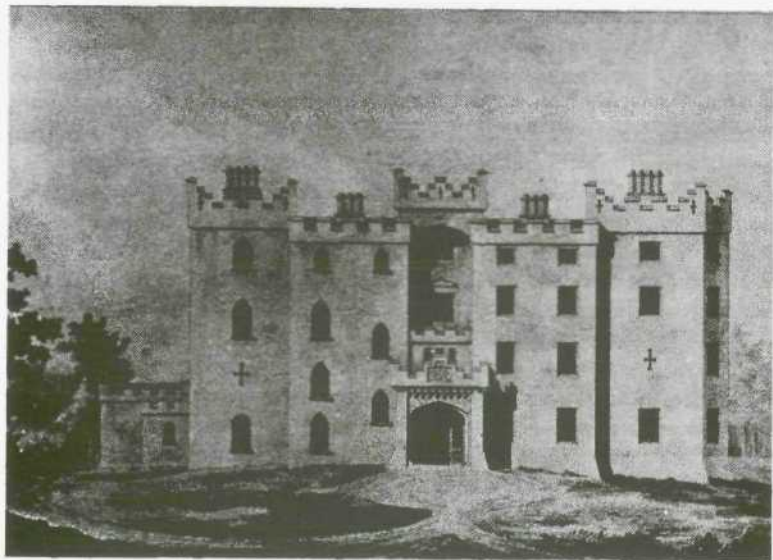
Apart from Brown and Wyatt, Sir William Chambers may also have worked at the house,<sup>26</sup> so the precise state of the old building, at the time Lord Conyngham succeeded his uncle, is not clear. At least a part of it seems to have been in ruins, or in a state of radical alteration. The perimeter of its plan however must have been substantially the same as that of the present castle, for the basement storey survived intact and was retained in the ultimate rebuilding. In April 1783 Thomas Penrose made a survey of the remains and in the same year James Gandon again proposed a castle style appearance in place of the quasi-classical decoration that then existed.<sup>27</sup> His scheme contained all the major elements of the house as finally built, but it was not Gandon who first began to alter the building but a Mr. Robinson. Nothing is known of Robinson, except that he seems to have been incompetent as he "left no plan for roofing the castle, but a section that left the feet of the rafters without a bearing",<sup>28</sup> and in 1785 he was replaced by James Wyatt, who was called in this time, to advise on the whole house.<sup>29</sup> An old ground plan, marked by Wyatt "of no use whatever", may be the design begun by Robinson, but soon little of it was left, for Wyatt demolished the building to ground floor level, and even down to the basement at the front of the house. With the onset of winter work stopped at Slane for 1785. The hall and towers at the front had been built up again to the level of the rest of the house,<sup>30</sup> and in March the following year Wyatt's new castle rose upon the old foundations (see opposite).

Wyatt was probably the Adam brothers' most successful rival in a Country House practice. Indeed the brothers complained that his facile imitation of their classicism had stolen patronage which they might justly have expected to enjoy themselves, and it is tempting to level a similar charge in a castellated field. But this would be unjust. Certainly Wyatt followed the Adams as one of the most prolific castle style designers in Britain at the end of the

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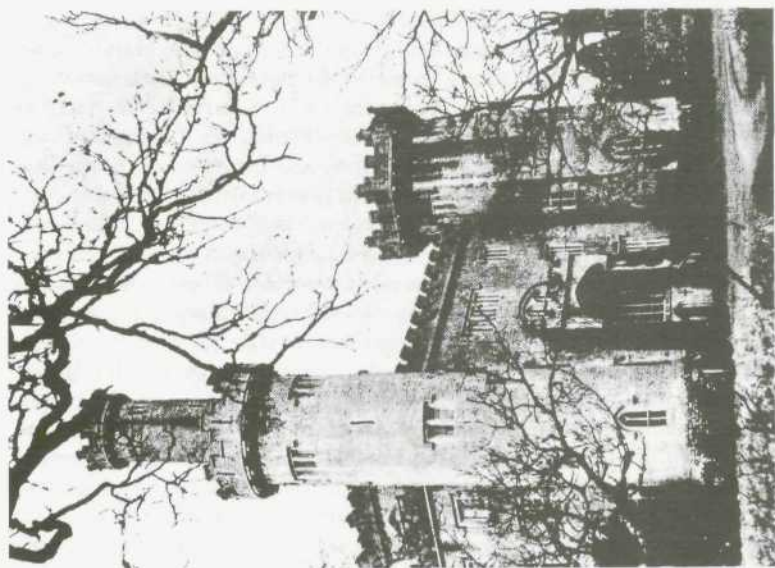
eighteenth century, but his castles owed little to their work. Wyatt was the leading Gothic architect of his day and the detail of his castles is always much closer to medieval precedent than anything Robert Adam designed. Adam's approach was eclectic, that of Wyatt, at least as far as details were concerned, was archaeological.

Apart from a few minor alterations the exterior of Slane has remained as Wyatt designed it. Inside it is more difficult to apportion credit. The decoration of at least the Hall and Staircase, which are classical, was superintended by Francis Johnston,<sup>31</sup> and Thomas Hopper may also have made some alterations about 1810.<sup>32</sup> But problems of authorship need not detract from Slane's remarkable position in the history of the Irish castle style. The house is a building of exceptional quality, and a particularly fine example of what might be called the "classical" type of castle. It is classical in the disposition of its rooms, the symmetry of its plan, and even the decoration of most of the interior. Only the Gothic library and a small arcade within the house. Even these were applied in an essentially classical idiom, for the arcade forms part of a semi-circular alcove, and the beautiful tracery of the library ceiling spreads itself, not to support a vault, but only to pattern the surface of a dome. (Plate 8).

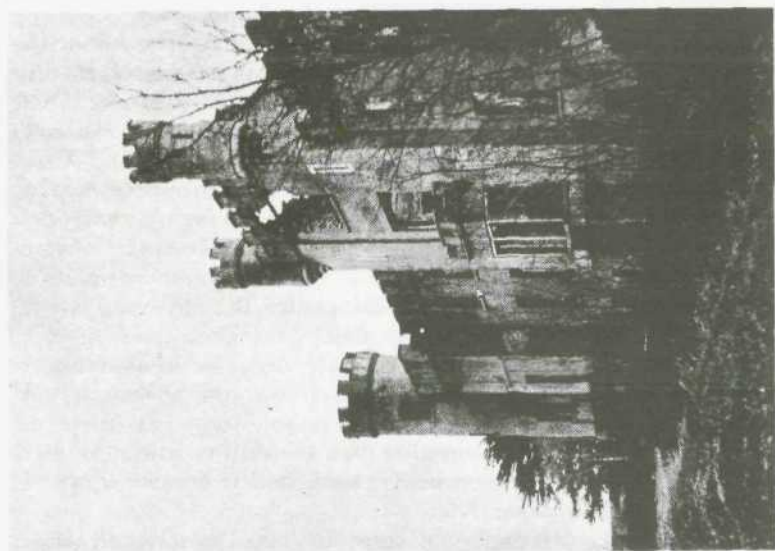
Robert Adam and James Wyatt are central figures within the "classical" castle movement, and by a happy accident each provided a representative building of the type in Ireland. Their influence throughout Britain was considerable, and these examples of their work cannot have passed unnoticed. Both Wyatt and Adam left younger men in their offices to continue their own peculiar type of castle after their death, but unlike those of John Nash a generation later, none of their pupils ever came to work in Ireland.<sup>33</sup> Moreover, an Anglo-Irish practice was not really a common situation, and inevitably most of the classical castles that followed Castle Upton and Slane were by native designers. These had an individuality and a national character of their own; for local architects looked to local buildings, and the result was the re-discovery of Irish crenellation. This motif with its double stepped battlements proved infinitely more picturesque than the dull repetition of merlon and embrasure common in England, and it became a typical feature of the Irish castle style.

For the most part, however, these Irish castles have remained

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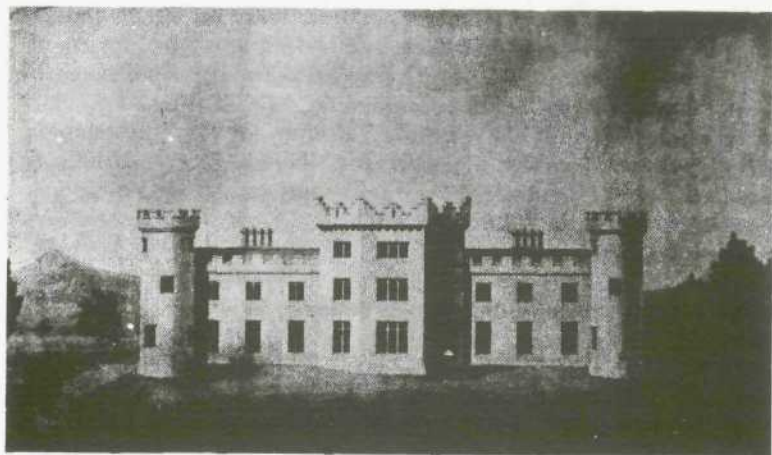
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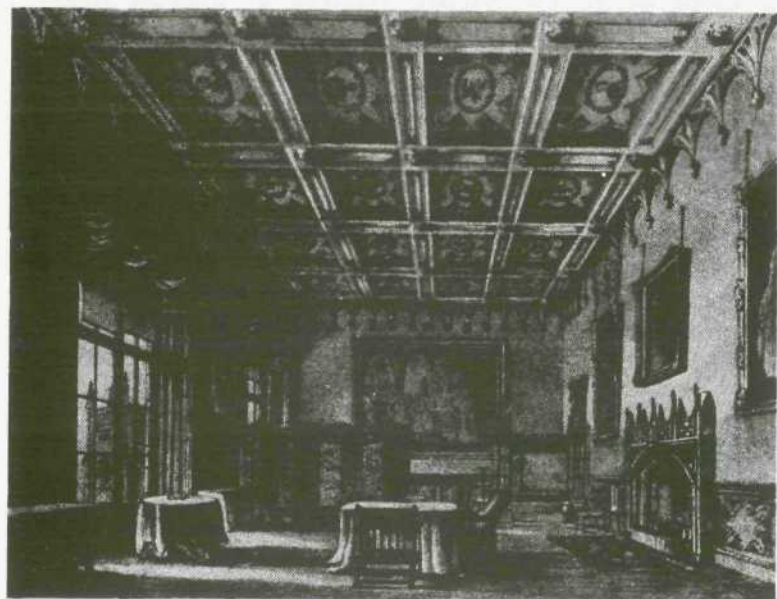
anonymous with few particulars to link them to any common architect. The cross of Lorraine that decorates the towers of Carradore Castle in Co. Down is indicative of the French origin of the family, DelaCherois - Crommelin, rather than any particular architect; and the castles at Killiney in Co. Dublin, and Gormanston in Co. Meath, (Plate 10), though good examples of the symmetrical type, have individual features which do not appear in any other designs. Thus from all those castles whose designers remain unknown, only one group may be singled out as by, perhaps, the same hand. This group, made up of three houses, is of particular interest as the buildings are all early examples of the style in Ireland, dating from the later half of the eighteenth century. Moreover they may well have been designed by that typical eighteenth century phenomenon, an amateur architect.

All these castles are within forty miles of Dublin, and all achieve their character by similar additions to existing buildings. The houses were Ballinlough, in Co. Westmeath, belonging to the Nugent family; Malahide Court in Co. Dublin, a seat of the Talbot family;<sup>34</sup> and Clongowes in Co. Kildare, enlarged by Thomas Wogan Browne, a Dublin merchant, in 1788. In all, the additions which turned the houses into castles, and in the case of Malahide Court, reasserted its original character, take the same form - a long symmetrical wing covering the whole of the building, and terminating in ample round towers that rise above the parapet level of the main block. Irish crenellations are used throughout and the whole exterior is rendered in cement (Plates 11, 12 and 13); inside, except for the plaster cornices and one door at Balinlough, none of the rooms are Gothic but just standard, though magnificent, examples of eighteenth century craftsmanship. Who the architect can have been, is a matter for conjecture, but the simplicity of these schemes together with their straightforward interiors seems to suggest an amateur. Now, Wogan Browne, the owner of Clongowes, the most ambitious of all three houses, was just such an architect. Early in the nineteenth century he drew up plans for Killeen Castle for the Earl of Fingall, and he would hardly have been called upon to do this unless he had some previous reputation as an architect.<sup>35</sup> The most likely place for him to have gained architectural experience was, of course, at his own house. It seems probable therefore that he was involved in the design of the new

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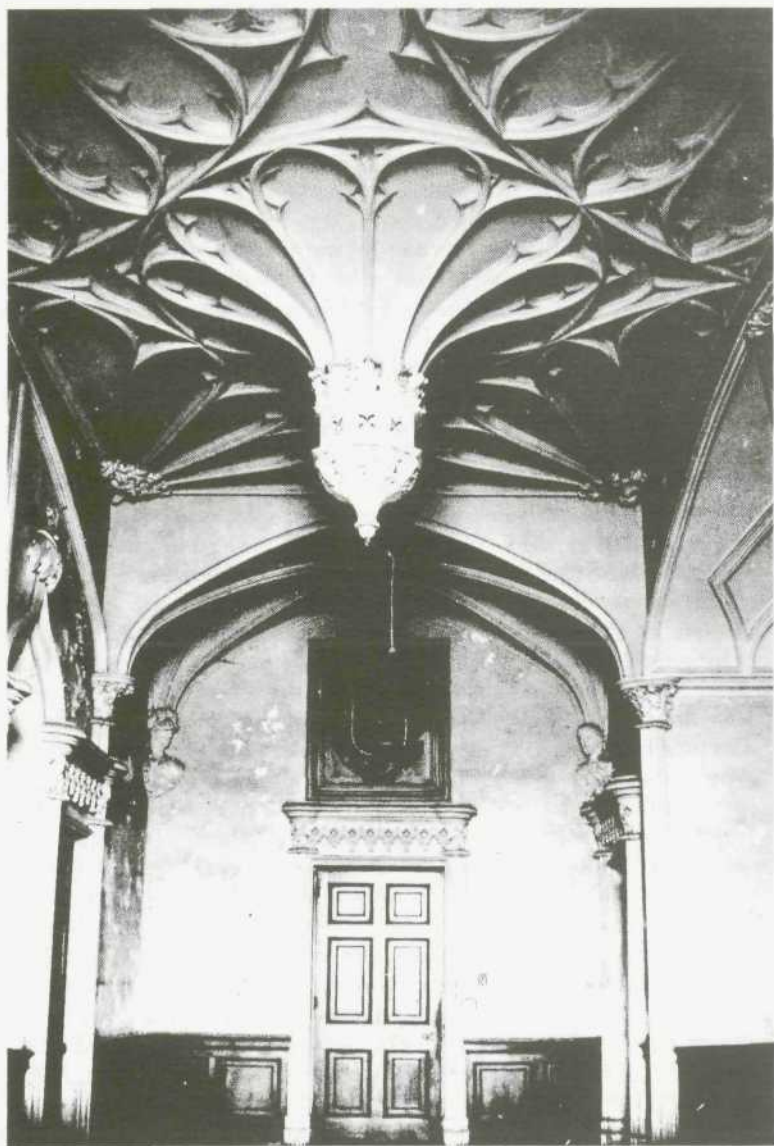




buildings at Clongowes. If this is so then Ballinlough and Malahide may also be attributed to him on account of their stylistic similarity and the fact that the three families were all *interrelated*. Apart from the Clongowes group, the anonymous castles remain enigmatic, individual and isolated.

Fortunately however there is one group of symmetrical castles which is adequately documented - the work of Francis Johnston.<sup>36</sup> Johnston, as was mentioned above, was responsible for completing Wyatt's work at *Slane*. In 1793 he moved to Dublin and began a practice which, as one of the most fashionable Irish architects, was to bring him commissions to design at least seven castellated schemes, five of which were built.

Johnston's castle style is *difficult* to characterise. Of the five houses that were built no two are really comparable. Charleville Castle, in Co. Offaly, is the earliest and was begun in 1801. Conceived on a vast scale and built as a completely new building, it is the most dramatic of all the castles.<sup>17</sup> (Plate 15.) It was followed by two schemes of extensive alterations and *additions*: Killeen Castle in Co. Meath in 1802, and Markree in Co. Sligo in 1803. The two houses to be altered were entirely different. Killeen was a tall twelfth century tower house which had been repossessed by the Earl of Fingall in 1779, and he had then carried out *repairs*.<sup>38</sup> Markree, belonging to the Cooper family, was a square eighteenth century classical house with a bow in the centre of one front. To each Johnston added a new wing but their characters were quite different. The work at Killeen simply added two reception rooms with bedrooms above on the South side of the original castle; these were connected to it by an internal hall and a new staircase was provided. No attempt was made to regularise the fenestration of the old castle, which remained irregular, and even the new building was given a lopsided bay window on the South front appearing at the right hand corner of the West elevation. (Plate 14.) Markree on the other hand was a classically symmetrical house and Johnston's additions preserved its symmetry. To the original block, a wing of six windows was added, making the whole South front eleven window bays long. All the parapets were castellated and to mask the join between the old and the new, the central three windows were shaped in a bow on the South front. Johnston's fourth castle, Glenmore in Co. Wicklow (Plate 16 and 17) was



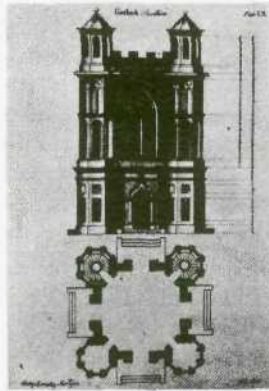
designed in the next year, 1804. Like Charleville it was a completely new house, but Francis Synge for whom it was built was a less eccentric patron than Lord Charleville had been and the two houses reflect the difference in temperament. Glenmore was moderately large where Charleville was enormous, its details were elegant rather than aggressively medieval, and its interior decoration made use of a simple classicism where Charleville was richly Gothic.

In 1806 Johnston was responsible for castellated alterations and the addition of round towers to Pakenham Hall in Co. Westmeath for Lord Longford. This work does not appear to have been extensive and,<sup>39</sup> with the exception of his official work at Dublin Castle, ends the list of his executed work in the castle style. With so many differing demands being made on the architect, it would have been surprising if the buildings had shown any strong similarity and of course they do not. Johnston had a liking for Irish battlements as a centre piece and he frequently used a shallow four-centered arch, but apart from these features the buildings are as varied as the landscapes in which they are found. In broad terms the group owes a debt to Wyatt rather than Adam however, and this is true of the interiors as well as the outsides. The rooms in Glenmore were classical, much in the tradition of Johnston's own work at Slane; those of the other houses, Charleville, Killeen, Markree and, to a lesser extent, Pakenham, were Gothic. Now a Gothic interior was an exception in the work of Robert Adam, while with James Wyatt it was something of a speciality. In Ireland at that time it was a rarity, for only the Gothic saloon at Birr Castle in Co. Offaly, and the drawing-room and boudoir at Castle Ward in Co. Down, antedate on a similar scale the Gothic library at Slane. At the end of the eighteenth century this room must have possessed great novelty, and this probably encouraged Johnston to apply a Gothic style to the interior of his houses.

Johnston's most elaborate interior is that at Charleville (Plate 18), complete with pendant vault centres and a lavish filligree of perpendicular panelling. This is applied to the main reception rooms, the long hall-like drawing-room, the entrance hall and staircase. A similar character hardly less lavish is achieved at the old hall in Killeen. Indeed the elaborate plasterwork over-doors are almost identical. The corbel heads of medieval knights and kings in the hall at Killeen (Plate 19) reappear in another of Johnston's

Gothic works, the chapel of the Female Orphan House in Dublin. The plasterer for this was Michael Stapelton,<sup>40</sup> who also worked for Johnston in the Chapel Royal in the castle, and on account of the similarity of details and finish, it may well be he who was responsible for the Gothic interiors at Killeen and Charleville.

Johnston did not die until 1836. He was actively concerned in minor alterations at Killeen in 1809, yet though he continued in practice until the year of his death, if he worked at any more castles after 1809, they have not been identified.<sup>41</sup> Why Johnston chose to abandon the style in the later years of his life cannot be determined. Perhaps it was simply that other commitments as architect to the Board of Works claimed all his time. On the other hand Johnston may well have been aware of a change in attitude to the Middle Ages, and of a new outlook that would shortly render the taste of Adam's, Wyatt's and even his own castles suspect. By the time of his death a new generation controlled the castle style practice in Ireland, and the houses they built were very different from Johnston's castles. Yet they were not entirely different. The next phase of the castle style began with irregular design; and Johnston had at least anticipated this development at Charleville and Killeen.



## NOTES TO GEORGIAN CASTLES IN IRELAND

<sup>1</sup>W. H. Bartlett, *The Scenery and Antiquities of Ireland* (London, c. 1830), Vol. II, p. 95.

<sup>2</sup>Bartlett gives the architect as Mr. Robertson of Kilkenny. G. N. Wright in *Ireland Illustrated* (London, 1831), p. 34, calls the architect Mr. W. Robinson: the engravings of the castle in *Ireland Illustrated* are by a Mr. Robertson so presumably Wright was mistaken in the name. William Robertson was a well-known architect in Kilkenny in the early 19th century.

<sup>3</sup>A letter from Capt. John Baxter, Steward at the Castle, to the Duchess of Ormond, on the 20th of March 1679, describes the progress of work at the castle. The Duke's apartment was nearly ready and the court was paved. Work was also proceeding on the gardens where "seven score five trees" had arrived from Lord Granard and "a water table and a breast work [was] fit for the coping stones". Baxter further reported, "on Monday or Wednesday next the marble piers by the grotto will be got up, which could not be carried through the bowling green until this dry weather came in. I believe the like were not seen in this kingdom heretofore". Such extensive work in the gardens and later references to chimney pieces suggests that the castle was all but complete in 1679. (*Historic Manuscripts Commission, Manuscripts of the Marquess of Ormond at Kilkenny Castle* [New Series, Vol. 5, p. 292]). It is possible that the architect for the 17th century alterations at the castle was a Mr. Robinson who was later asked to prepare a "model for a new seat for the Chief Governor". (Earl of Arran to Duke of Ormond, 30th June, 1684 [*H. M. C. Ormond MSS.*; New Series, Vol. 7, p. 253]).

<sup>4</sup>Bartlett, *op. tit.*, Vol. II, p. 96.

<sup>5</sup>Kinloch Castle on the Isle of Rum, begun in 1902 for George Bullough to designs by Leeming and Leeming.

<sup>6</sup>J. Stevenson, *Two Hundred Years Life in Down* (Belfast, 1920), pp. 42, 58 and 60. The castle is said to have been founded in the early 12th century. It cannot have been a stone building then, and today no work remains that is earlier than the 17th century. It was remodelled in the middle of the 19th century by Sir Charles Lanyon.

<sup>7</sup>A possible exception may be Raphoe Palace in Co. Donegal. The house, a three-storey building of five window bays, with the centre three recessed about ten feet, is now a ruin. This makes dating difficult. The entrance door is pedimented and has a Gibb's surround which is obviously of an early 18th century date. The third storey presents a problem for it is battlemented and has angle bartizans at the external corners of the building. If this too is early 18th century then Raphoe Palace must be one of the earliest Castle Style houses in the British Isles. The third storey is divided from the lower floors, however, by an ovolo string course which might have been the original eaves line, and as its windows are narrower than those of the other floors, it is probably a later addition, of perhaps the late 18th century.

<sup>8</sup>Mark Girouard, "Belvedere House", *Country Life* (June, 1961), p. 1480.

<sup>9</sup>The Fort was founded in 1630 by Peter Hill and in 1672 it was constituted a Royal Fort by Letters Patent of Charles II. The garden house was in fact a remodelling of the old gate house, and the hinges of the original doors to the entrance arch may still be seen inside the 18th century doorway. (For the foundation of the Fort and its subsequent history see John Barry, *Hillsborough* [Belfast, William Mullan & Son, 1962], pp. 45-50.)

<sup>10</sup>The exact date of the restoration of the Fort is not known. Mrs. Delaney, the wife of the Dean of Down, mentions it as "a castle that Lord H is building" in a letter of the 1st October 1758. It seems unlikely that the Fort was restored as early as this, for in the same account she says "the old castle is fallen to decay, but as it is a testimony of the antiquity of his family he is determined to keep it up". If the work were carried out in 1758, it is very odd that Lord Hillsborough did not apply for the revival of his rights as hereditary Constable until twenty years later. It therefore seems more probable that it was his intention to restore the Fort in 1758, and that this was set aside, or interrupted, when he began to enlarge the parish church a few years later. (*The Autobiography and Correspondence of Mary Granville, Atrs. Delaney*: edited by Lady Llanover [London, 1861], Vol. III, p. 513.)

<sup>11</sup>The additions to the church were completed in 1773; the square which was to form the setting of the market house was begun by 1744 and the market house itself was finished in 1772; the mansion house was not completed until 1797, four years after Lord Hillsborough's death. It was designed by R. F. Brettingham and was enlarged between 1842 and 1856 by William Sands. (Barry, *op. cit.* pp. 14-16). c.f. E. R. R. Green and E. M. Jope, "Patron and Architect, *Ulster Journal of Archaeology*, Vol. 24-25 (1961), pp. 145-151.

<sup>12</sup>The plan of the building was originally rectangular but the towers must have been added before 1758 for they are mentioned in Mrs. Delaney's description of the old castle. See Note 10 above.

<sup>13</sup>It is almost certain that Miller was concerned with the work at Hillsborough. A model and plans of the church were sent from London so presumably the architect was English (Barry, *op. cit.*, p. 52). The church is a remarkable example of eighteenth century Gothic and many of the details, such as the crockets at the intersection of the vaults or the machicolation of the towers, are typical of Miller's designs. Miller had already worked in Ireland in 1757, for Bishop Pockocke at Kilkenny Cathedral, and the model, as was the case for most of his buildings, was made in London. Few architects could have built such a large and comparatively competent Gothic structure in the early 1760's, and of those who could, only Miller is known to have made designs for Irish buildings. Moreover, his name is closely linked with the work, as a letter written by Lord Barrington to Miller in June 1763 may show. "My friend Lord Hillsborough has determined to make a considerable building in Ireland, but he wants some English advice concerning it. I have told him that you can give him the very best, and he is earnestly desirous to receive it. . . . Will it be disagreeable or inconvenient to you to take a ride from your house to mine while Lord Hillsborough is in it?" From this it seems fair to suppose that Miller did meet Lord Hillsborough in 1763, and that the model and plans for the church were made from his designs. If the dating of the Fort suggested in Note 10 is correct, then Miller presumably designed the gazebo and garden house as well. (The letter is Warwick County Record Office, MSS, 1253, L. 774.)

<sup>14</sup>The octagonal Gothic lodge at Castletown, Co. Kildare, is taken from Langley's *Gothic Architecture*, Pl. LV. (I am obliged to the Knight of Glin for drawing my attention to this.)

<sup>15</sup>These were Plates 35-40. A plan and elevation is given in each.

<sup>16</sup>Towards the end of the 18th century J. Taylor published *Decorations for Parks and Gardens*; this contained six designs for ruins and prospect towers. In 1800 John Plaw included four designs for complete houses in *Sketches for Country Houses, Rural Villas and Dwellings*, and in 1807 E. Gyfford's *Designs for Small Picturesque Cottages and Hunting Boxes* gave a further four that had "an ancient or Gothic character. . . . particularly well adapted to the Romantic scenery in the North and West of England.

<sup>17</sup>This was of the second creation of the Earldom of Clanbrassill. The first became extinct with the death of Henry Hamilton, the 2nd Earl (of Killyleagh Castle), in 1675. The new title was granted to James Hamilton, head of the junior branch of the family. He was created Baron Clanboye, and Viscount Limerick in 1719, and Earl of Clanbrassill in 1756. The Earldom became extinct for the second time with the death of his son in 1798 (John Lodge, *The Peerage of Ireland*; [London, 1789], Vol. III, p. 1).

<sup>18</sup>Soane Museum, London. Adam drawings, Vol. 29, Nos. 80, 81 and 82.

<sup>19</sup>Between 1771 and 1792, the year of his death, Adam built at least 18 substantial castles. Designs for a great many more exist and some others were very probably built. Indeed, though he did not approve of Adam's style, J. C. Loudoun thought the popularity of castles in Scotland was directly due to Adam's influence. Writing in *Country Residences* he said of Adam and the castle style in Scotland: "The irrational admiration paid to the eminent artist who introduced them, has rendered his style so much the fashion in that country, as to exclude almost every other". (Vol. 1, book 1, pt. III, p. 117.)

<sup>20</sup>The designs for Adam's castle style schemes at Castle Upton are in the Soane Museum, London. Adam drawings, Vol. 48, Nos. 29-40.

<sup>21</sup>Blore's drawings for Castle Upton are now in the Victoria and Albert Museum, Prints and Drawings Collection, A. 182. s. 8731-39. They are not dated and must be preliminary ideas. Nevertheless they correspond sufficiently well with the work as executed to identify it as by Blore. It is in a Scottish Baronial manner.

<sup>22</sup>Ian G. Lindsay, *Old Edinburgh* (Edinburgh, 1947), p. 6.

<sup>23</sup>William Maitland, F.R.S., *The History of Edinburgh from its foundation to the Present Time* (Edinburgh, 1753), p. 140.

<sup>24</sup>A large collection of designs and working drawings for Slane is now in the National Library of Ireland, Dublin. It is contained in portfolios 1 and 2 of the Murray Collection, of the Irish Architectural Records Association. Some drawings are still preserved at Slane Castle - these are noted separately.

<sup>25</sup>Slane Castle Drawings.

<sup>26</sup>I am obliged to Mr. John Harris for this information.

<sup>27</sup>Penrose's survey is now partly in the Murray Collection and partly at Slane Castle; Gandon's designs are at the Castle.

<sup>28</sup>MSS Notes, entitled "Some Observations on Slane Castle" are preserved in an Imperial sized volume of plans at the Castle. The whole memorandum is highly critical of Robinson's work and mentions that his plans were given to Wyatt.

<sup>29</sup>It may be that all the previous designs for the castle were given to Wyatt at this stage: those by Capability Brown were not signed and are identified by a note on the corner of the main floor plan "A Specimen of Capability Browns Skill in Architecture". The hand is like Wyatt's and the remark would be in character.

• "A bound "Journal of Works at Slane" is preserved at the Castle. Unfortunately it does not contain a full account of the building but it mentions the work of reconstructing the foundations, which was completed some time after 21st September.

<sup>31</sup>See Johnston's letter (February 29, 1820) to J. N. Brewer, which mentions his work at Slane. *Dublin Historical Record* (1950), Vol. 11, pp. 12-13.

<sup>32</sup>An octavo book of elevations and designs for Slane by Tho. Hopper, Jr., is preserved at the castle.

<sup>33</sup>Adam's closest followers, John Paterson and Richard Crichton, only worked in Scotland and the North of England: William Atkinson, Wyatt's successor and pupil,

had an extensive practice in England and Scotland but not in Ireland. Nash's pupils, the brothers George and James Paine, both came to Ireland in connection with the building of Loughcutra Castle. Both stayed in Ireland and became established as leading architects in the country, George in Cork and James in Limerick.<sup>34</sup> After the castellation at Malahide, the house reverted to its old name of Malahide Castle. A detailed description of the house is given by Christopher Hussey, "Malahide Castle, Co. Dublin"; *Country Life*, Vol. **CI**, pp. 710 and 760.

<sup>35</sup> **Wogan** Brown's plans followed the first set of designs submitted by Francis Johnston: one is noted "the Gothic entrance as well as the octagonal towers are borrowed in a great measure from Mr. Johnston's plan, the great fault of which is the Northern aspect, and the elevated situation he has given to the reception rooms". When the castle was built, however, it was to designs by Johnston who incorporated some of Brown's proposals in his revised scheme. The drawings are in the Irish National Library, Murray Collection, I.A.R.A., Portfolio 3, p. 19-21.

<sup>36</sup> An extensive collection of Francis Johnston's drawings is now in the National Library of Ireland, Murray Collection.

<sup>37</sup> For a detailed account of the building see Mark Girouard, "Charleville Forest, Co. Offaly"; *Country Life*, CXXXIII, p. 710.

<sup>38</sup> Re the rehabilitation of the castle, a letter of May, 1778, from the 7th Earl to his agent Patrick Dease includes the passage "you'll please to remember that I am to be put into the possession of the Castle of Killeen, tho' I shall permit the tennants to continue in it for this year". (Earl of Fingall's papers, National Library of Ireland, MSS. 8022.) Payments for repairs to the castle from June, 1780 to November, 1781, made to Ian Quinn, Mason, are also recorded. (MSS 8037.)

<sup>39</sup> Johnston's work at Pakenham is complicated by later rebuildings. It began in 1803 and seems to have been completed about 1806 though minor payments are recorded until 1810. In January, 1820, R. Richards submitted a scheme for the house, but as the drawings explain "these plans were not adopted as a more extensive alteration was preferred". This was by James Shiel, who prepared a coloured view of the castle from the South East c. 1820. Shiel's drawing shows the new bay window to the dining room and other additions which were carried out. He also built the Castlepollard Gate, and presumably remodelled the interior where alteration had made this necessary. In 1842 the house was extended by Sir Richard Morrison, who converted a section of the offices into additional bedrooms, and enlarged the kitchens and stables - part of this seems to have been originally designed by Johnston. Drawings by all four architects are preserved at the house together with some incomplete building accounts. Other Johnston drawings are in the Murray Collection, see note 36. Pakenham Hall is now known by its original name, Tullynally.

<sup>40</sup> Some of Stapleton's designs for the Female Orphan House are in the Murray Collection, Portfolio 29.

<sup>41</sup> Johnston prepared a castellated Tudor scheme for Kilruddery House in Co. Wicklow for Lord Meath, in 1814. The design chosen was an Elizabethan House by William Vitruvius Morrison (partly demolished in 1962). Johnston also proposed a castle style remodelling of Headford House in Co. Meath. It was not carried out and its date is unknown.



# RICHARD CASTLE, ARCHITECT

## his biography and works

*a synopsis by*

THE KNIGHT OF GLIN

"He was an ornament to his time in Architecture on which his judgement was solid, his taste pure, and his inventions quick and free. To him this kingdom owes the true beauty and taste of Architecture as well as the spirit of building well."

Richard Castle's obituary, *Dublin Gazette* of February, 1751.

### NOTE:

This brief summary of the life and works of Richard Castle is the skeleton of a chapter of a thesis on Irish XVIIIth century architecture on which I am at present engaged. It is published here in the hope that any readers who have any added information, plans or drawings by Castle and above all any corrections, would be so kind as to communicate with me c/o The Irish Georgian Society.

ABBREVIATIONS:

C. before a monument suggests a tentative date. ? before a monument suggests a tentative attribution when no documentation exists but stylistic similarities make it probable. Initials and names in brackets after a monument indicate the source of its attribution. A.H. *Anthologia Hibernica*, 1793. C.A.R.D. *Calendars of Ancient Records of Dublin*. G.S.R. *Georgian Society Records*. I.B. *Irish Builder*. I.G.S. Irish Georgian Society. Nat. Lib. The National Library of Ireland, Dublin. R.D. The Registry of Deeds, Henrietta Street, Dublin. T.C.D. Trinity College, Dublin. For names such as "Pococke" see Bibliography. When original drawings by Castle are extant they are listed after the respective monuments.

32

DATES	BIOGRAPHY	PUBLIC BUILDINGS	PRIVATE BUILDINGS
C. 1690-5	Born in Hesse Kassel of a Huguenot family, though the names of his parents are as yet unknown. (A.H.)		
C. 1710	Probably a student of Paul du Ry at the Collegium Carolinum in Kassel. (Curran).		
G. 1715	An officer in a Regiment of Engineers. ( <i>Observations</i> . . .)		
C. 1720	Travels in Germany, France and Holland, studying fortifications and canals (see his <i>Essay on Artificial Navigation</i> ).		
1725	In England studying waterworks and architecture. He was a subscriber to Vol. III of <i>Vitruvius Britannicus</i> . His style of drawing is extremely close to that of Henry Flitcroft, Lord Burlington's draughtsman. This coupled with the fact that much of his inspiration derives from Burlington, William Kent and the English Palladians, leads one to suppose he was acquainted with the Burlington circle in London at about this time.		
1728	Meets Sir Gustavus Hume Bt. in London and is brought by him to Ireland where it is extremely likely he already has Huguenot cousins named Cassell in Portarlington (Curran) - a Francis Castell was involved in the building trade in Dublin in 1726. (T.C.D. Travers MSS).	Edward Lovett Pearce employs him as a draughtsman on the new PARLIAMENT HOUSE plans. Pearce writes on the 7th of March (MS. originally in Bank of Ireland): But the short warning I have to form these designs and the constant employment from other affairs which were indis-	CASTLE HUME, Co. Fermanagh for Sir Gustavus Hume Bt. M.P. - 1729 (A.H.). Only the stables remain.

Castle is seemingly no relation of Robert Castell who published *The Villas of The Ancients Illustrated* in 1728 as the latter's father came from Deptford in Kent.

- C. 1729 Writes an MS. *Essay on Artificial Navigation* (Nat. Lib.) as a prospectus for the Newry Canal project. Sir Gustavus Hume was one of the Commissioners (*Commons Journal*). Castle writes 'I lie under a Disadvantage of being a Stranger in this Kingdom, and destitute of any other recommendation to your Honours, than what has arisen from the indulgence of those Gentlemen for whom I have conducted some considerable works since my coming.' He is described in this year as being 'of Castle Hume, Gent' (R.D.). He probably became a junior partner to Pearce, and may have worked with him on his various projects and through Hume and Pearce is intimately connected with Whig Parliamentary Patronage in Ireland.

pensibly my Duty, I hope may plead my Excuses, particularly as I know nobody in this Town whom I could employ capable of drawing fair designs of this nature but one Person, and he indeed has done them infinite justice, his name is Castle, he is at present employed in building a House for Sir Gustavus Hume near Enniskillen but I hope will find more and constant employment. I thought I could not do a better service than mentioning this to Gentlemen who may have occasion for such a person.' This recommendation by Pearce to Members of the Irish Parliament certainly had its effect for over the next thirty years seventeen M.Ps. (6 later became Peers), eight Peers, two Peeresses, five Bishops and two Archbishops made use of his or his clerk and pupil John Ensor's services.

CASTLE HUME burnt down by mistake and rebuilt (Henry MSS).  
? C. STROKESTOWN, County Roscommon, additions for John Mahon.  
? C. FRENCH PARK, County Roscommon, rebuilding for John French. In ruins.  
Tradition holds that both Strokestown and French Park were by a Dutch architect, Castle, whose knowledge of canals, sojourn in Holland and German (Deutsch) origin could in this light well have been considered Dutch.

- 1730 Pearce succeeds Burgh as Surveyor General and presumably with Castle starts work on the NEWRY CANAL scheme - 1733 (*Commons Journal*).
- 1731 Sir Gustavus Hume dies.
- 1732 ST. JOHNS CHURCH, Sligo (Henry MSS and Pococke). Now rebuilt.
- 1733 Marries at the Huguenot Church, Dublin, 28th June, June Truffet of Lisburn, County Down. Lives in Suffolk Street.
- 1734 By this time Castle must have invested in land property in Ireland, for a lease of lands in Kings Co. to John Scott of Limerick City (R.D.) exists for this year.
- 1735 Publishes *An Essay Toward Supplying The City of Dublin with Water*, Dublin.
- 1736 Like William Kent he is known as "Signor" (Orrery).
- 1737 NEWTOWN BREA CHURCH,
- ST. STEPHEN'S GREEN, Dublin house for Bishop Clayton - 1736 (A.H. and Orrery). Now part of Iveagh House.
- HAZLEWOOD, County Sligo for Owen Wynne M.P. (A.H.).
- WESTPORT, County Mayo, for John Browne, M.P., later Earl of Altamont (Pococke).
- SUMMERHILL, County Meath, for Hercules Rowley, M.P. (A.H.), probably in collaboration with Pearce. Demolished.
- POWERSCOURT, County Wicklow, for Richard Wingfield, M.P., later Viscount Powerscourt - 1740 (A.H., drawings at Powerscourt and Powerscourt Accounts in Nat. Lib.).
- C. BALLYHAISE, County Cavan, for Brockhill, Newburgh M.P. (A.H. and *Particulars*. . .).
- BALLYHAISE MARKET HOUSE.
- BALLYHAISE VILLAGE.
- ? C. DOLLARDSTOWN, County Meath, for Arthur Meredyth.
- ? C. RATHBEALE HALL, County Dublin, alterations for Hamilton Gorges.
- ? C. LEDWITHSTOWN, County Longford, for — Ledwith.
- ? C. GILL HALL, County Down, additions and a stable for Robert Hawkins Magill.
- BALLYHAISE MARKET HOUSE collapsed and was rebuilt. Demolished.
- NEWBRIDGE, County Dublin, for

1738

Middleton. (Harris and Poochocke.)

No. 85 ST. STEPHEN'S GREEN  
Dublin, for Hugh Montgomery - 1738  
(G.S.R.) later known as Clanwilliam  
House.

•739

PARLIAMENT HOUSE completed.

C. BECTIVE HOUSE, Smithfield  
Dublin, for Sir Thomas Taylor M.P.  
later Earl of Bective (A.H.). Demolished.

1740

Mortgages land in Strand Street,  
Dublin, to Hugh Gordon (R.D.).

TRINITY COLLEGE first project for  
new Dining Hall. Not built (T.C.D.  
MSS and elevation).

CARTON, County Kildare, rebuilding  
for the Earl of Kildare - 1740  
(A.H. and drawings with I.G.S. and  
Nat. Lib.).

TYRONE HOUSE, Dublin, for Viscount  
Tyrone (A.H.).

CASTLETOWN, County Kildare,  
obelisk for Mrs. Conolly.

TRINITY COLLEGE facade of  
chapel and chapel belfry - 1745 (A.H.  
and T.C.D. MSS).

FISHAMBLE STREET MUSIC  
HALL, Dublin. Opened 2nd October  
(I.B.).

? KILLINEY HILL, County Dublin,  
obelisk for John Mapas.

1741

TRINITY COLLEGE, Tennis Court  
(T.C.D. MSS).

1742

? C. DUNLAVIN, County Wicklow,  
Market House of the Rt. Hon. James  
Worth Tynne, M.P.

RUSSBOROUGH, County Wicklow,  
for Joseph Leeson, M.P., later  
Earl of Miltown - 1755 (G.S.R.)  
probably completed by Francis Binda.

? C. BELVEDERE, County Westmeath,  
for Robert Rochfort, M.P.  
later 1st Earl of Belvedere • ? 1743.

? C. ROCHFORD (Tudenharrow),  
County Westmeath, for George Rochfort,  
M.P. In ruins.

? C. GAULSTOWN, County Westmeath,  
alterations for Robert Rochfort,  
M.P. Demolished.

? C. ANNVILLE, County Westmeath,  
for Robert Rochfort, M.P.

- 1743 John Ensor is his clerk and Measurer. (T.C.D. MSS.)
- CD 1744 Mrs. Castle dies. Leases lands in Monaghan (R.D.). Has an office in Trinity College (T.C.D. MSS).
- 1745 A member of the Royal Dublin Society. (Berry.) In May he judges plans at the R.D.S. for building houses with two to eight rooms on a floor. The prize awarded to George Ensor. (Berry.) George Ensor was a brother of John.
- 1746 ARDBRACCAN CHARTER SCHOOL, County Meath - 1747. (Pue.)
- 1747 TRINITY COLLEGE, Dining Hall (T.C.D. MSS).
- 1748 Living near York Street, Dublin. (G.S.R.) ? CLONTARFCHARTER SCHOOL, County Dublin. C. CASTLEBAR CHURCH, County Mayo. (Pococke.) ? C. MOUNTRATH MARKET HOUSE, Queen's County.
- 1749 ? C. MANTUA, County Roscommon, for Oliver Grace. HORTLAND, County Kildare, for Archbishop Hort. (G.S.R.). Demolished. ? C. ROUNDWOOD, Queen's County, for - Flood. (G.S.R.). ? C. MOYNE, Queen's County, for - Stubber. C. WATERSTON, County Westmeath, for Gustavus Handcock, M.P. (G.S.R.). In ruins. BISHOP'S PALACE, Waterford, for Bishop Este-not finished in 1752. (Clements MSS T.C.D.) C. BELLINTER, County Meath, for John Preston, M.P. (Brewer).
- 1750 Living in Proud's Lane, near the W. side of St. Stephen's Green - a Huguenot section of Dublin. TRINITY COLLEGE, Library Staircase (T.C.D. MSS with plan and elevation). LYING IN (ROTUNDA) HOSPITAL, Dublin, for Dr. Mosse. Carried
- BELAN, County Kildare, rebuilding of house, temple and three obelisks for the Earl of Aldborough. In collaboration with Francis Bindon. (Milton.) ? C. ANNAGHLEE, County Cavan, for Robert Wills. ? C. DANGAN, County Meath, obelisks and layout for Lord Mornington. KILDARE (LEINSTER) HOUSE, Dublin, for the Earl of Kildare - 1751. (A.H. and Drawings with I.G.S.).
- ? C. DULEEK, County Meath, for Thomas Trotter, M.P.

out and executed by John Ensor --  
1757. (A.H.).

- 1751 Dies on 19th February at Carton, while writing a letter to a carpenter employed at Leinster House. Buried at Maynooth (A.H.). John Ensor continues with his practice and executes his designs.
- 1752 Auction of his effects including 'Various kinds of peculiar taste, together with Plate, old China, Watches, and jewels, of a new and curious invention; as also, his curious and valuable collection of Books on Architecture, Fortification and all Parts of Polite Literature, etc.' (G.S.R. and Faulkner). For his property in Proud's Lane on the W. side of St. Stephen's Green. See below.
- 1753 John Ensor described as 'of Little Green' (G.S.R.).
- 1756
- 37 1757 Castle's property with foundations and plans for two houses on W. side of St. Stephen's Green put up for sale by William Lefannu, one of the administrators of Castle's will (R.D.). The

Nos. 13 AND 16 SACKVILLE STREET, Dublin, for Robert Handcock of Waterston. (G.S.R.) Demolished.

No. 18 UPPER SACKVILLE STREET, Dublin, for Henry Bellingham, M.P., of Castle Bellingham. (A.H.) Demolished.

? Nos. 9 AND 10 SACKVILLE STREET, for Alderman Dawson, later Drogheda House. Probably John Ensor, to a design by Castle.

? No. 42 UPPER SACKVILLE STREET, Dublin, for Robert Robinson, M.D. Carried out by John Ensor. No. 20 KILDARE STREET, Dublin. Carried out by John Ensor. (G.S.R.). No. 45 KILDARE STREET, Dublin, for Lord Doneraile. Castle's plans were altered and revised by John Ensor. (Plans and elevations Doneraile MSS.)

KILDARE STREET, Dublin, house for Dowager Countess of Kildare. Carried out by John Ensor (A.H.). Demolished.

KILDARE PLACE, Dublin, house for Lord Masserene, carried out by John Ensor (A.H.). Demolished.

KILDARE PLACE, Dublin, house for Sir Edward Skeffington Smyth, Bt. Carried out by John Ensor. (A.H.). Demolished.

other administrators were Daniel de Richardi otherwise known as Daniel Castles de Richardi of Saxony and Benjamin de Richardi Castles of Dublin. Both brothers of the architect.

1759

TRINITY COLLEGE, Dining Hall again rebuilt (Mahaffy).

1761

Richard Thwaites buys the Castle property on W. side of St. Stephen's Green.

Nos. 119 AND 120 ST. STEPHEN'S GREEN, Dublin, two houses completed to Castle's design by Richard Thwaites. See opposite (G.S.R.).

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