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*CONTENTS*

OLD WALLPAPERS IN IRELAND	i
by Ada K. Longfield (Mrs. H. G. Leask)	
CURRAGH CHASE by J. H. MULCAHY	27
by Michael Wynne	
IRISH GEORGIAN DIARY	30
IRISH GEORGIAN SOCIETY	32

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Cover: Marcus Curtius, an unarmed soldier with flying cloak and mounted on a horse, rears towards flames and smoke, personifying Heroic Virtue. Plaster panel over the fireplace at Riverstown House, Glanmire, Co. Cork, executed by the Francini brothers in 1734. This unique room was restored and furnished by the Irish Georgian Society 1965/66 and will be open to the public from May-September 1967, 10 a.m.-6 p.m. daily.

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Application for membership (£1 or \$3.00 minimum 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 FIVE SHILLINGS

# OLD WALLPAPERS IN IRELAND

by

Ada K. Longfield (Mrs. H. G. Leask)

It is well known, from advertisements in contemporary newspapers, entries in directories and the relevant Parliamentary statutes, that wallpapers were produced in Ireland from about 1740 onwards. These show that in the latter half of the eighteenth century, especially, many "Paper Stainers" (as wallpaper makers were then called) were working not only in Dublin, but also—to a lesser extent—in Cork, Limerick and Waterford.<sup>1</sup> But unfortunately all this kind of evidence is purely documentary. With the exception of one mutilated fragment of *c.* 1810 (now in author's possession) that has an Irish tax mark on the back,<sup>2</sup> specimens that can be absolutely and satisfactorily identified just do not seem to have survived. Certainly none are known to this writer.

Without examples it is impossible to know what the "common imbossed paper Work in imitation of Coffoy, or Green Damask" as made by Bernard and James Messink<sup>3</sup> in Dublin in 1746, or "the Donnybrook Papers for hanging Rooms" in chintz patterns to match furniture coverings, as made by Thomas Ashworth<sup>4</sup> in 1753, for instance, really looked like. Consequently, owing to this lack of authentic Irish material for illustration, it has seemed advisable to concentrate on some of the imported papers to be found (at least up to a few years ago) in various houses in Ireland.

Of the three kinds imported, Chinese, English and French, the first is perhaps the most important. Though frequently (but incorrectly) referred to as "India" papers, because they were first brought to Europe as early as the seventeenth century in ships of

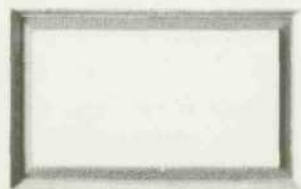
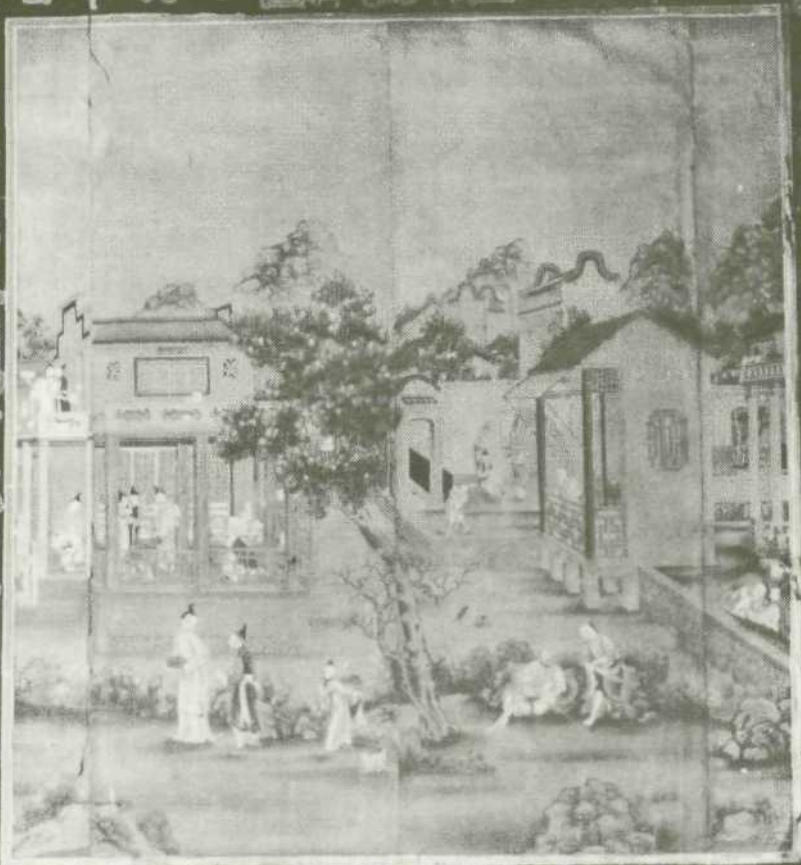
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1. See this writer, *Journal of the Royal Society of Antiquaries of Ireland*, Vols. 77 (101-120); 78 (157-169); 80 (187-192); 81 (202-205); 87 (141-146).

2. *ib.* Vol. g2 (116).

3. *Pue's Occurrences*, 17th June, 1746.

4. *Universal Advertiser*, 20th October, 1753.





the Dutch, French, and East India Companies, their popularity had a great influence on the West. Indeed it was the desire to emulate their colouring that helped to stimulate the efforts of European manufacturers to develop something more interesting than the black and white, or brown and white, patterns with which wallpaper making may be said to have begun in the late sixteenth and early seventeenth centuries. Even so, it needs to be remarked that not being in use amongst the Chinese themselves (except on screens) and produced mainly for export, they do not necessarily represent Chinese art at its best. But since practically all the work was drawn and coloured by hand in gouache or tempera, there is the charm of almost infinite variety. Whether the designs include scenery and human figures or are based on "bird and plant" forms only, few panels are absolutely alike as regards details. The fact that the demand continued well into the nineteenth century indicates the strength of their appeal, for though the later material may have harsher colouring and less careful detail, the actual designs remained virtually unchanged in character for over a century. Accurate dating is therefore often difficult.

Judging from the number of houses known to have, or to have had<sup>5</sup> Chinese papers in them, the acquisition of enough for at least one room seems to have been as much a "must" in the great houses of Ireland as in England. For instance, at Newbridge House, Co. Dublin, twenty-four small pictures (almost certainly intended for screens) were utilised to ornament the walls of a small room. At Carton, Co. Kildare, by using plain "blue paper" as a background, it was possible to set out five medium-sized panels depicting Chinese life and to intersperse a number of small irregularly shaped pieces (probably meant for fans, etc.) and thus to achieve mural decoration for the "State" bedroom (Plate i). That these were originally purchased in 1759 appears from references in letters written by Lady Kildare,<sup>6</sup> as does the fact that though no traces remain, she

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5. References in eighteenth-century newspapers, etc.

6. *Correspondence of Emily, Duchess of Leinster, 1731—1814*. [*Ir. Mss. Comm.*, Dublin, 1949] pp. 74, 78, 80, 81, 83, 88. There are also references to a now vanished "print" room at Carton (e.g. p. 65 of same Vol., and Vol. III, p. 219, etc.). It was probably not unlike the one that survives at Castletown.



Plate 2. Detail of paper, Chinese, late 18th century (partly re-painted in 1925).  
Kilkenny Castle.

probably had *three* other rooms at Carton also done with "India" paper. Headfort House, near Kells, supplies yet another, if later, instance of decoration by means of separate panels. But there the three panels are large enough to show scenic representation on the grand scale, figures and buildings in the foreground being set against a landscape with mountain ranges in the distance.

Semi-pictorial arrangements of this kind, however, are rather unusual. Normally Chinese papers (averaging 12 feet in height) were designed to cover the whole wall space, and as the "bird and plant" types were cheaper and more adaptable to different sizes of rooms than the "Factory" class, they tended to be the more popular. The twisting boughs, the flowering shrubs, the brightly coloured birds, butterflies and insects all silhouetted against plain backgrounds—white, or shades of blue and green—have the charm of extreme simplicity. This is especially true of examples like that of f.1770, at Florence Court, near Enniskillen (unfortunately destroyed some years ago in a fire) and even of the early nineteenth century material formerly at Townley Hall, Co. Meath, or at Caledon House, Co. Tyrone.

But often the later papers destined for export received rather incongruous additions. Caged birds hanging from boughs, a multiplicity of vases and trellis-work enclosures, for instance, might be added to suit the supposed European taste. At one time Kilkenny Castle provided examples of this type (Plate 2). Incidentally they also provided not altogether happy examples of modern "touching up" of faded portions in unsuitably harsh colours. At Coolattin House, Co. Wicklow, repairs and varnishing similarly tend to detract from the original character of some of the material there.

No summary would be complete without referring to the Chinese papers put up in two rooms at Harristown House, Co. Kildare, by Major and Mrs. Beaumont in 1949. The very lovely "bird and plant" specimen in the drawing-room had never been utilised at all before, having been kept intact since original importation into England about two hundred years ago (Plate 3). Some extra elaboration seems to be explained by the supposition that it came through a Dutch trading company and received additional ornamentation in Holland. Incidentally, preservation for so long,





Plate 3. Chinese "bird and plant" paper, early 18th century. Harristown House, Co. Kildare.



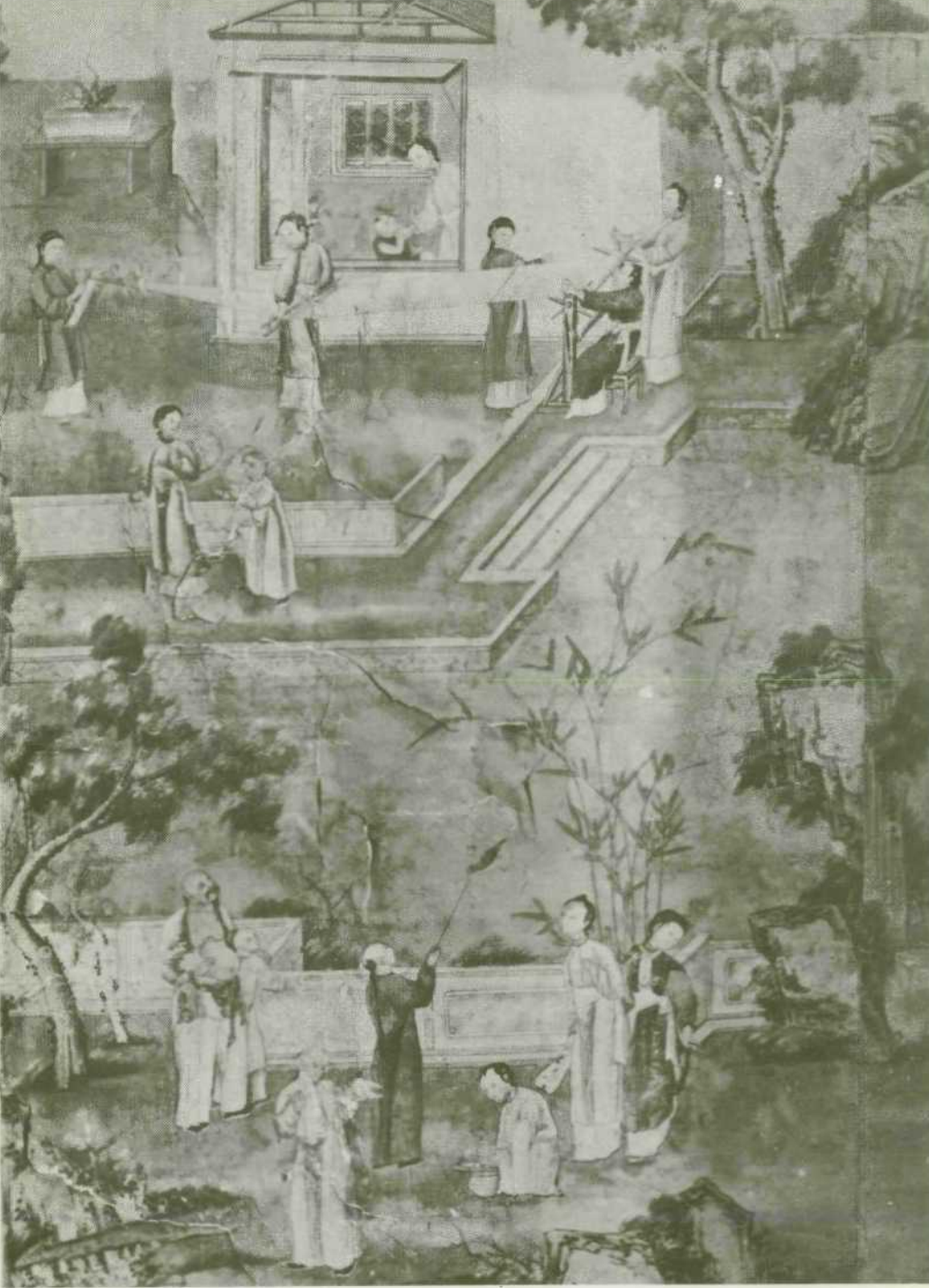


Plate 4. Detail of Chinese paper, late 18th century. Griffinstown House, Co. Westmeath.

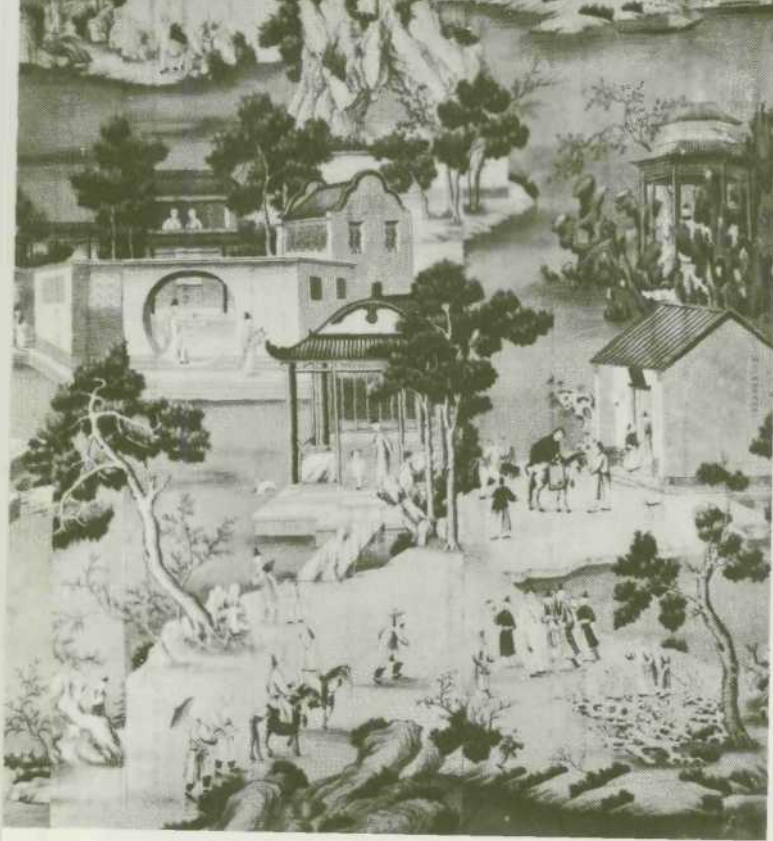


Plate 5. Detail from Chinese paper, about 1780. Westport House, Co. Mayo.



Plate 6. Polychrome floral paper, English or Irish, about 1780-1800. Formerly at Rathbeale Hall, Co. Dublin.

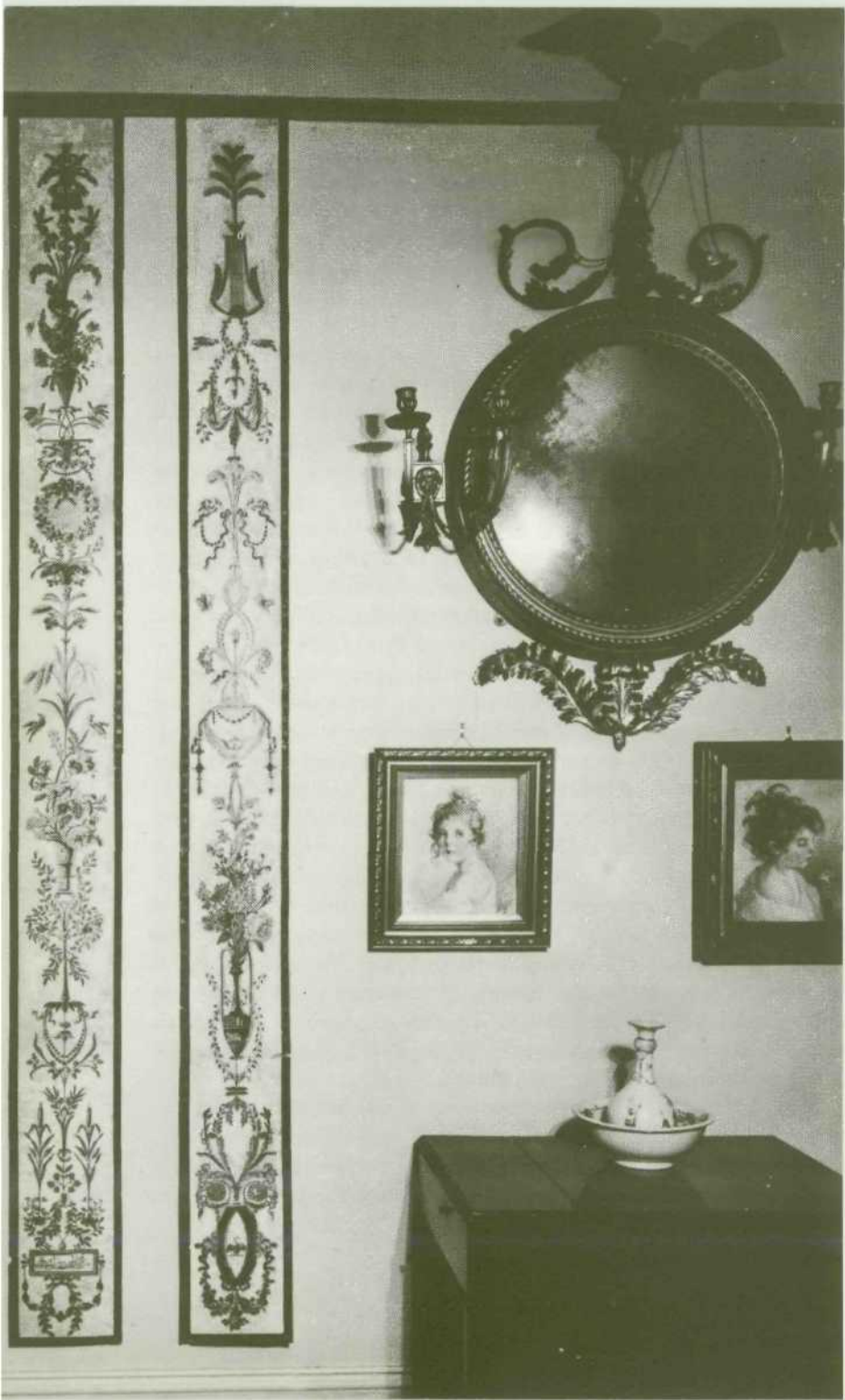
unused, though rare, is not unique. Since Chinese papers were made of rice paper, they were much finer than the rag paper material employed in the West prior to the introduction of wood pulp paper about 1820. Moreover they were exported in small sections—easily rolled up to pack into cartons taking up little space—and were not mounted on strong lining material until actually about to be hung.

The other specimen—again of the "bird and plant" class—is interesting not only because it was so successfully removed from the walls of another house, but also because some of the ornamental birds have obviously been applied. The ease with which extra birds, flowers, butterflies, insects, etc., could be introduced was one of the advantages of these designs. Indeed additions were sometimes desired even at first, though more often they were required to conceal worn patches, stains, or fading. Odd pieces and scraps for such purposes were obtainable without much difficulty.

If this lack of rigidity in style allowed relatively easy manipulation for door and window spaces, it was rather different with the rarer so-called "Factory" and anecdotal types. Since the former depicted occupations such as silk-weaving, china-making, rice and tea growing, etc., a conventionalised Chinese city in the background, and typical ranges of mountains in the far distance, they were apt to be a little more repetitive than the "bird and plant" papers, harder to hang successfully and more costly—about 7s. a square yard as compared with 4s. for the others. Few examples have been located even in England, and only one in Ireland—that formerly at Griffinstown House, near Mullingar (at one time a residence of the Napier Magill family) and almost certainly dating about 1770 (Plate 4). Though it is rather hard to follow the story, there is considerable charm in the anecdotal specimen that adorns an upper room in Westport House, Co. Mayo. Said to have been specially acquired for the place by the architect, James Wyatt, the paper probably dates to c. 1780 (Plate 5).

Although eighteenth-century newspapers are full of references to *imported English wallpapers*, the number of *authenticated* older specimens is practically negligible. Possibly the ease with which "new English patterns" could be obtained prevented the preservation of







older material, but in any case English productions of the later eighteenth and early nineteenth centuries were seldom artistically distinguished—especially when compared with those of the Chinese and French. Moreover, in the absence of excise marks (a subject too complicated to deal with properly here) or other conclusive evidence, it is not always possible to be sure whether specimens are in fact English, or Irish. Thus the paper of about 1780, formerly at Rathbeale Hall, Co. Dublin, could just as well be an Irish, as an English imitation of the Chinese style (Plate 6). Certainly its western manufacture is very obviously betrayed by exact repetitions of detail in each repeat of the design. Similarly there is nothing sufficiently distinctive about various early specimens of "flock" (i.e. papers with cloth-like surfaces simulating cut velvets, etc.) to indicate whether their origins were English or Irish.

It is specially interesting, therefore, to have at least one instance where the discovery of a particular form of excise mark on the backs of some narrow panels not only helps in dating, but also in proving (despite resemblance to Réveillon's productions in France) the English origin (Plate 7). Almost entirely painted by hand in size-gouache (instead of mere tempera) in a considerable range of delicate colours, enhanced with touches of gold and silver, they have stood the effects of time remarkably well. Only two firms in England in the later eighteenth century are likely to have been able to do such work—the Eckhardts, or the Sherringhams, both<sup>7</sup> of Chelsea—but more probably the former, noted for the number of French artists on their staff and for the number of people employed to colour by hand. Finally there are the marks. In addition to traces of the more usual types, many of the end sections show "Duty Charged Remnant 27" and a Crown. Such "Remnant" stamps were not imposed prior to legislation in 1786 (37 Geo. III, c. 28), whereas had the panels been imported, or made in Ireland *after* May, 1797—when taxation of wallpapers started in Ireland—the stamp would have included a Harp as well as a Crown. Though

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7. Both firms went bankrupt in 1796. *London Gazette*, 23rd April and 29th October of that year.

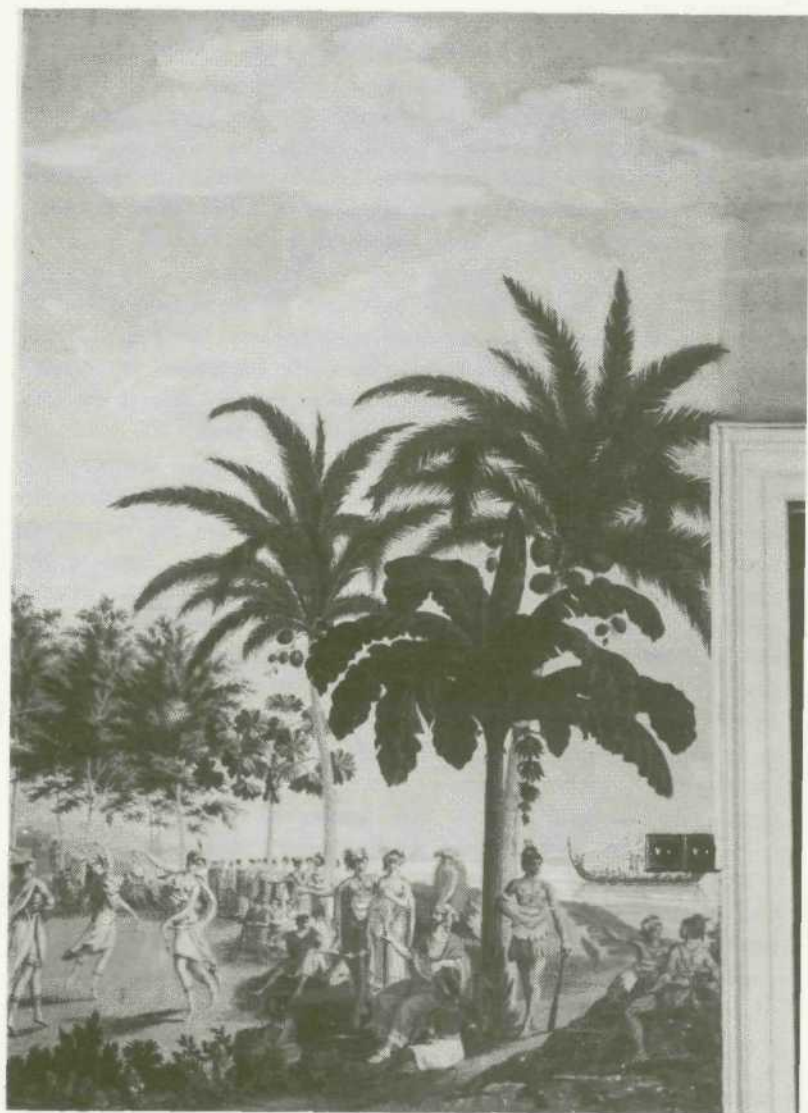


Plate 8. Scene from *Voyages of Captain Cook*, coloured scenic paper. French, first issued by Dufour in 1806. Ulster Museum, Belfast.

most of the panels are now in this writer's collection, all the internal evidence corroborates the supposition that they were originally put up in the music room of Bushy Park House, Dublin, not later than 1796, i.e. about the time that the Atkinson heiress married the Robert Shaw of the day.

Of all the "luxury" types ever available surely none have been more spectacular than the French "scenic" papers of the first half of the nineteenth century. Naturally the term applies to almost any form of large-scale pictorial work, but has been generally adopted in a restricted sense to describe these particular French productions with their continuous series of scenes illustrating, in successive stages, stories or views in panorama. Since there was none of the ordinary repetition of pattern, the initial outlay was high—far higher, incidentally, than could be attempted by contemporary English manufacturers with their burden of taxation and irritating "excise survey". Even in France (without such taxation) relatively few firms could afford the capital—first of all to employ artists of repute for the working designs and then for the cost of 1500, 2000, and up to 3000 separate wood blocks for each set of twelve, sixteen, twenty, twenty-five, or thirty large scenes. In addition the handling of all this material for printing required specially skilled workmanship and careful supervision. Once fully prepared, of course, copies of each series could be made and sold comparatively cheaply, and some of the most popular were "published" again and again! Still there was the risk that a series might not be successful, and this element of uncertainty helped to deter other European manufacturers from attempting to rival the French.

For ideal display scenic papers needed commodious and relatively empty rooms—hence their great popularity for colonial houses in America. Nevertheless it is surprising how many could, even fairly recently, still be found in Ireland and rather suggests that when on the "Grand Tour" of Europe it was almost obligatory to bring home a set! But owing to the difficulty of fitting so that essential features should not be mutilated by cutting-out round chimney pieces, or door and window spaces, they are often seen trimmed of much of the subsidiary decoration, and mounted like pictures—treatment not at all intended by the designers.

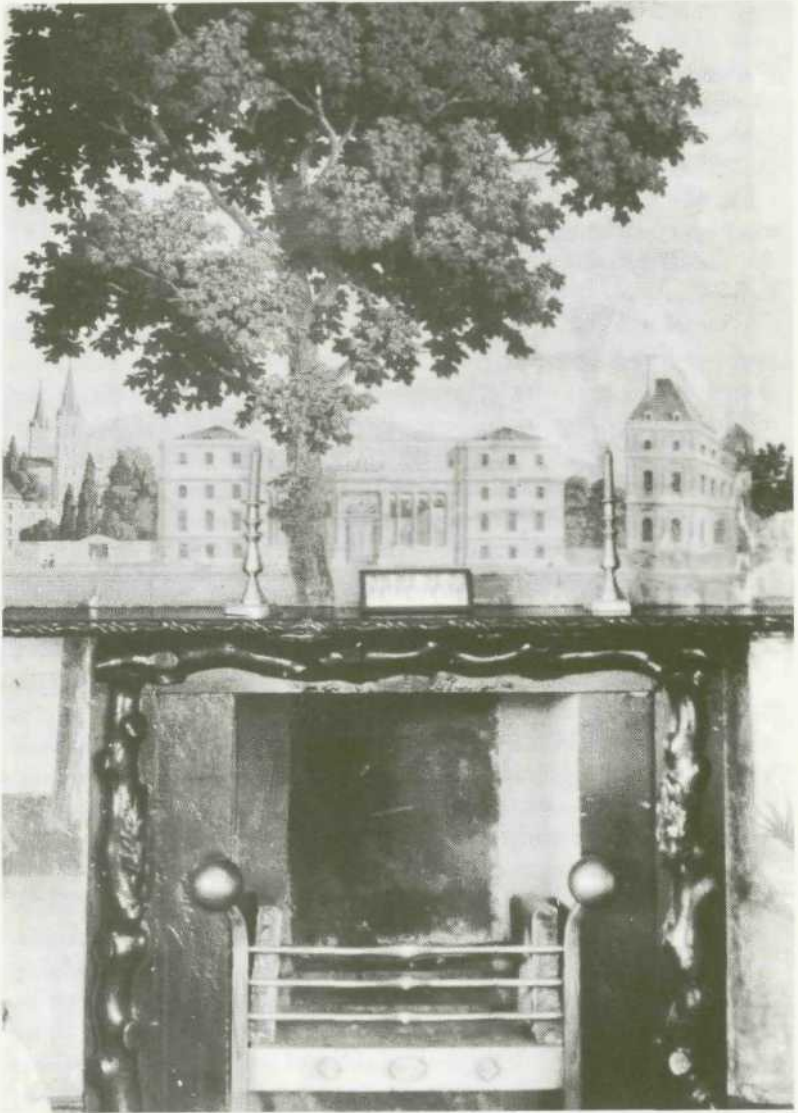


Plate 9. Scene from *Monuments of Paris*, coloured scenic paper. French, first issued by Dufour in 1815. Swiss Cottage, Cahir.



Thanks to the researches of Clouzot and Follot in France, and of Nancy McClelland in America, many specimens can be identified as to the name of manufacturer, artist, date of first issue, and occasionally as to the original price. Because of the discovery of most of the great Joseph Dufour's original account books, blocks and designs, this applies rather more to his output than to that of his contemporaries and successors (Zuber, Jacquemart and Benard, Desfosse and Karth, etc.), but since his work was so much exported, it is his papers that are most often to be seen outside France. Thus an example of the full twenty strips of his highly coloured *Sausages du Mer du Sud*, designed by Charvet, first issued in 1806 and based on the adventures of Captain Cook, used to be in Roseville House, Lisburn. A few fragments are preserved in the Ulster Museum, Belfast (Plate 8). The success of this set, incidentally, rather overshadowed Zuber's *Vues de Suisse*, brought out in 1804 and usually reckoned the first of the true scenic type. Anyway Dufour soon moved from Maſon to Paris, and from his factory there set after set, re-issue after re-issue, poured forth for the next twenty-five years or so.<sup>8</sup>

A fair number of these Paris-made productions by Dufour were brought to Ireland. For instance, at the Swiss Cottage in Cahir Park are portions of the *Monuments of Paris*—a coloured geographical sequence with the main buildings grouped in conveniently arbitrary fashion—first produced in 1814 at fifty francs for the thirty strips (Plate 9). In the same room too, are portions of the coloured *Banks of the Bosphorus* series—first issued in 1816 in twenty-five strips. A better example was formerly in Roseville House, Lisburn, now unfortunately in a fragmentary condition in the Ulster Museum, Belfast. Yet another popular coloured series, *Telemachus in the Island of Calypso*, very roughly based on Fenelon's account of the efforts of Telemachus, accompanied by the goddess Minerva, in disguise, to find Ulysses, was brought out in twenty-five strips about 1825. An example—arranged as a series of pictures—formerly adorned a

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8. In 1820 Dufour was joined by his son-in-law, Leroy, and the firm became Dufour and Leroy.



Plate 10. Scene from *Telemachus in the Island of Calypso*, coloured scenic paper. French, first issued by Dufour in 1825. Leixlip Castle.

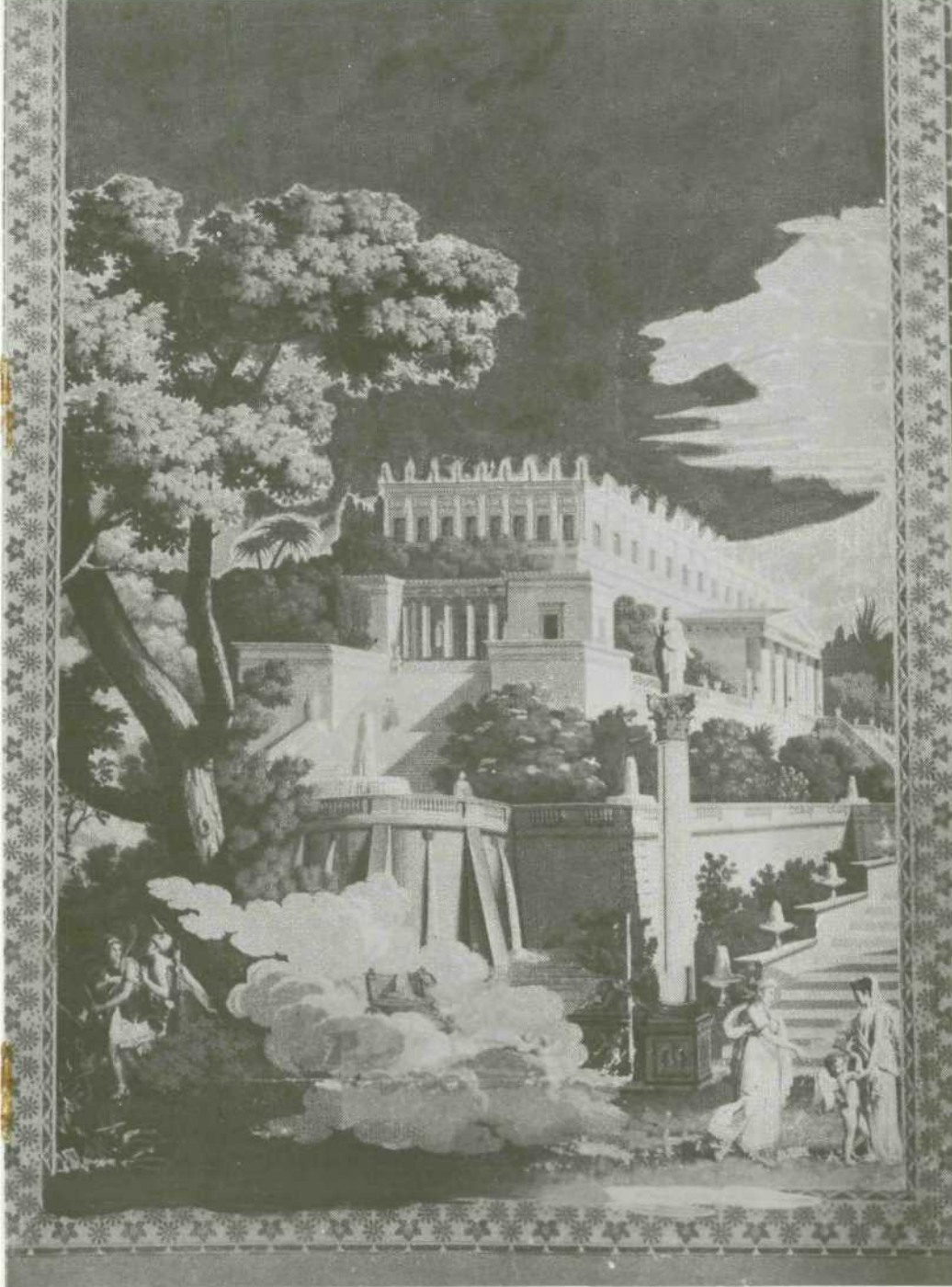


Plate 11. *Telemachus in the Island of Calypso*, coloured scenic paper. French, first issued by Dufour in 1825. Leixlip Castle.





Plate 12. *Telemachus in the Island of Calypso*, coloured scenic paper. French, first issued by Dufour in 1825. Leixlip Castle.



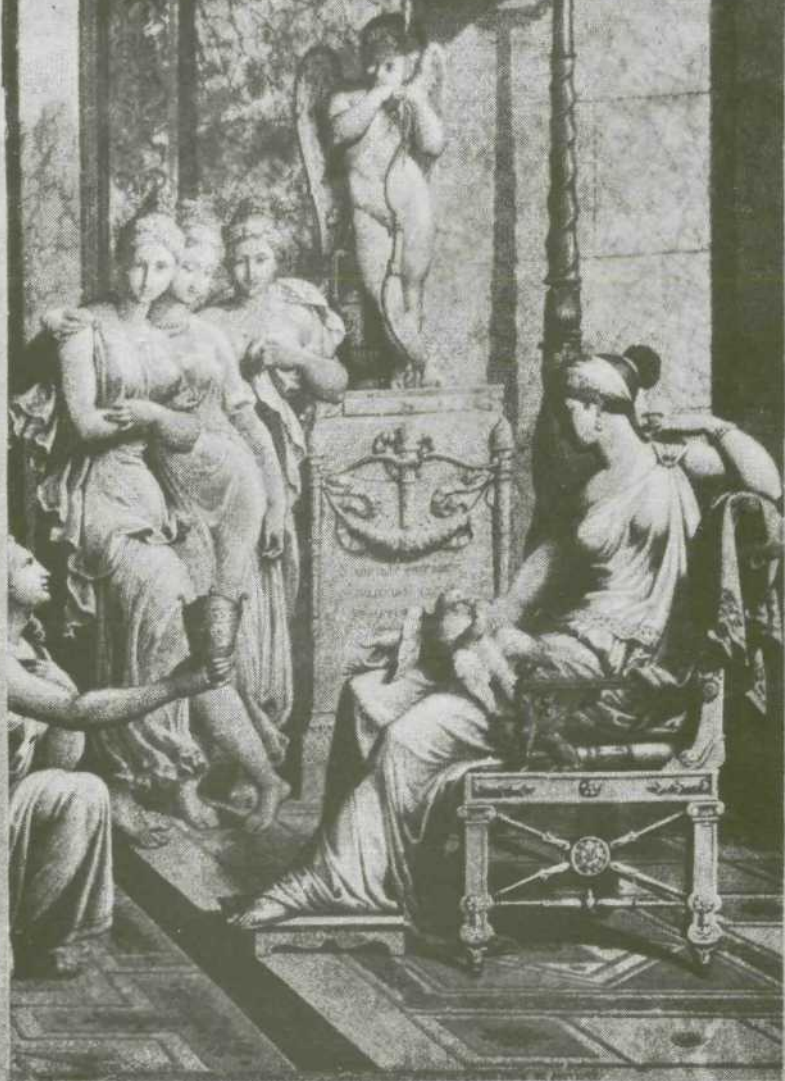


Plate 13. Half scene from *Cupid and Psyche* monochrome scenic paper. French, first issued by Dufour in 1816. Leixlip Castle.

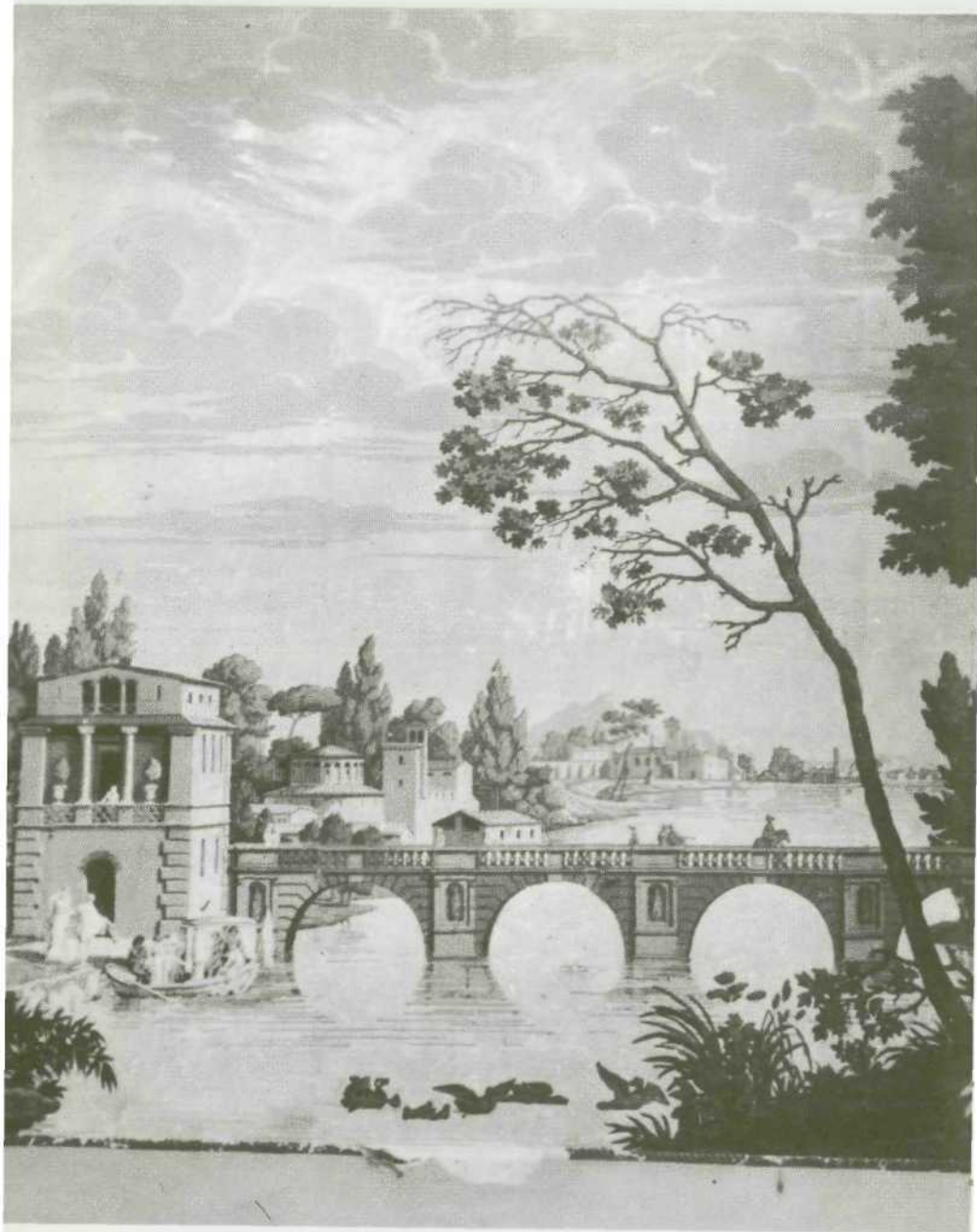


Plate 14. *Bay of Naples* monochrome scenic paper. French, first issued by Dufour about 1822. Leipzig Castle.

room in a house associated with the Emmet family (now Mount St. Mary's, Miltown, Dublin) (Plates 10, II, 12). At present most of this paper is preserved at Leixlip Castle.

For those who preferred less colour with their schemes of interior decoration, there were many monochrome or grisaille sets to choose from. Indeed, perhaps the most popular of all scenic papers was Dufour's *Cupid and Psyche* set, designed by Louis Laffitte in twenty-six strips to form twelve continuous scenes in grey or sepia. That it was first issued in 1816 happens to be authenticated by a note to that effect discovered on one of the original panels in the old factory. Frequently re-issued during Dufour's lifetime, after his death in 1836, the 1500 wooden blocks were purchased for use by the firm of Desfosse and Karth. Even at the beginning of this century it was still being repeated, so it is not surprising to find several examples in Ireland—probably belonging to different issues. Thus there is the fine half set, formerly at Pilton House, near Drogheda, now in Leixlip Castle (Plate 13); the complete set in sepia trimmed down and mounted as a series of pictures at one time in Kinlough House, Co. Leitrim, and a grey set which appears as ceiling decoration (a most unusual use) in Stradbally Hall, Leix.

Another of Dufour's cheaper popular monochrome sets was the *Vues d'Italie* or *Bay of Naples* paper. As the panorama includes not only the Bay of Naples as seen from the shore, but also scenes with quays, ships, gardens, etc., the former title is preferable. Originally produced about 1822, at twenty-five francs for the thirty-three strips, it is not to be confused with the somewhat similar, if less popular production by Vernet. Fortunately the specimen formerly at Clonskeagh Castle, Dublin, is now in Leixlip Castle (Plate 14).

Of two other specimens of monochrome papers known to this writer, it is not possible to write with certainty. For instance, the rather rare *Don Quixote* series—represented in Ireland by some pieces in Edenderry House, near Belfast, is usually thought to be one of the literary sets brought out by Dufour about 1825-30, but this attribution may not be correct (Plate 15). Still more puzzling is the fine and very rare paper at Skea Hall, near Enniskillen. In thirty strips, probably issued about 1820-25, <sup>and</sup> tentatively entitled *UOverture des Detroits* by Monsieur Carlhian of Paris,





Plate 15. *Don Quixote* monochrome scenic paper. French, perhaps by Dufour, early 19th century. Edenderry House, Co. Down.





Plate 16. Scene from monochrome scenic paper. French, maker unknown. Probably issued about 1820-30. Skea Hall, Enniskillen.

Plate 17. Scene from monochrome scenic paper. French, maker unknown. Probably issued about 1820—30. Skea Hall, Enniskillen.

Plate 18. Scene from monochrome scenic paper. French, maker unknown. Probably issued about 1820—30. Skea Hall, Enniskillen.

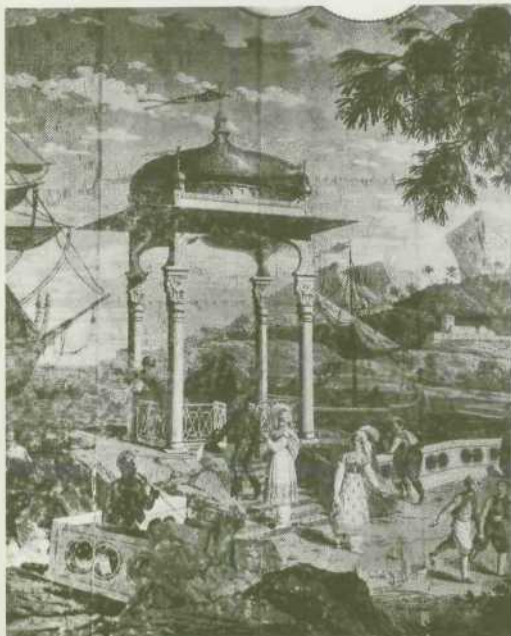
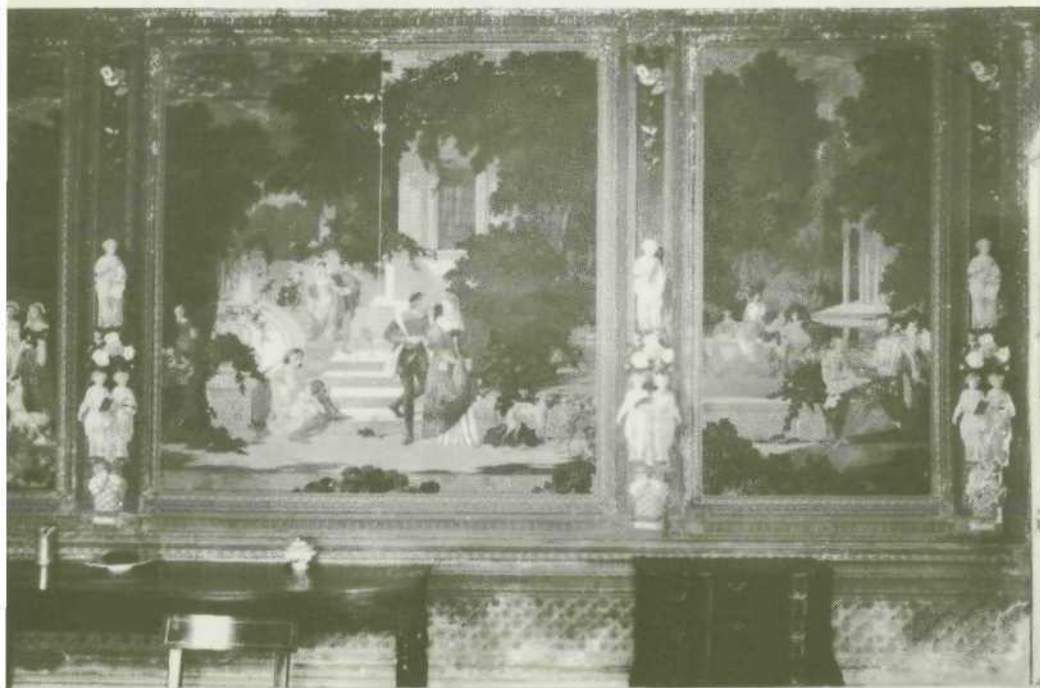




Plate 19. *The Dream of Happiness*, coloured scenic paper. French, first issued by Desfossé and Karth in 1825. Headborough House, Co. Waterford.

Plate 20. *The Dream of Happiness*, coloured scenic paper. French, first issued by Desfossé and Karth in 1825. Headborough House, Co. Waterford.



names of artist and manufacturer are unknown (Plates 16, 17, 18). Since the designers took many liberties with historical and semi-historical data, it is hard to ascertain what incident is depicted, or what town, even, appears in the distance. Fortunately such considerations do not interfere with the general decorative effect.

Curious as it may seem, the fact remains that work by other makers is comparatively seldom seen outside France and America. Hence the special interest of the specimen of *The Dream of Happiness* at Headborough House, near Tallow—despite its division into picture panels with imitation paper frames and the addition of unrelated groups of figures at the sides (also of paper) (Plates 19, 20). Issued in colour in sixteen strips by the firm of Desfosse and Karth of Paris in 1825, it belongs to the best period of scenic papers. After about 1840, a gradual lowering of artistic standards of production began to be reflected in a decline in the demand.

Finally, it is obvious that no attempt has been made to deal with the development of the wallpaper industry as a whole—partly because any adequate account of the many historical, artistic and technical aspects involved would take up too much space in an article of this kind; partly because such information is available in general works on the subject.<sup>9</sup> It should be remembered, though, that the mass-produced and highly commercialised material of modern times is very different from the crude efforts of the late sixteenth and seventeenth centuries; very different too from the best productions of the later eighteenth century. But the impetus for successful evolution was provided by the gradual realisation that decorated paper could take the place of costly tapestries, or hangings of brocade, damask and silk, and so supply an inexpensive and convenient means of interior decoration.

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9. e.g. *History of English Wallpaper*: A. V. Sugden and J. L. Edmondson; Batsford, 1926. *A Book of Wallpaper*: E. A. Entwistle; Barker, 1954. *Historic Wallpapers*: N. McClelland; Philadelphia and London, 1924. *Catalogue of Wallpapers*: C. C. Oman; Victoria and Albert Museum, 1929.







# CURRAGH CHASE

BY JEREMIAH HODGES MULCAHY

Michael Wynne

During 1966 the National Gallery of Ireland acquired a painting of landscape and architectural interest, by the Limerick painter Jeremiah Hodges Mulcahy (1818-88). Mulcahy spent about thirty years of his artistic career in Limerick county and city before moving to Dublin in 1862.<sup>1</sup> Because very few works by him can now be located it is fortunate that one has been purchased by a public collection. *Curragh Chase* is a signed and dated canvas<sup>2</sup> of a quality quite remarkable for an Irish provincial artist of the period; dated 1834, it must be a fairly early work, and its accomplishment makes one thirst to know more about the life and artistic production of this rather obscure man. *Curragh Chase* shows on the right the eighteenth-century classical house with its one bow end, sitting proudly on a two-tier terrace from which one can survey the grassy slopes that lead down to the island-dotted lake. Beyond the lake, parkland and hills. A gentleman and lady converse on the upper terrace, two ladies meet on the steps, while a coachman stands ready to drive away from the lower terrace. The painting is framed by two large trees, and a third prominent tree stands in the foreground just left of centre.

Mulcahy was evidently not confident in the handling of architecture; there is a slight awkwardness in the treatment of windows and urns, while the shadows are stiff and dull. It is in the landscape that the artist reveals his mastery. The mood is somewhat theatrical because of slightly stylized details—painted with meticulous care—and because the lighting accentuates the natural contrast between light and shade, the two being well defined without subtle in-between areas.

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1. Strickland, W. G., *A Dictionary of Irish Artists*, 2 (Dublin—Maunsel—1913), p. 146.

2. Oil on canvas, 0.56 X 0.755 m. Signed: J. H. Mulcahy 1834. Provenance: 1964, Purchased from private collection in Belfast by A. Thompson, Esq.; sold 1966. 1966, Purchased by the National Gallery of Ireland. Cat. No. 1795.

Curragh Chase, the house, is best known as the home of Aubrey de Vere (1814-1902), an eminent Victorian and member of a very notable family:

This beautiful place, successively during his own long lifetime the property of his grandfather, his father, and his two brothers, was practically his home for eighty-eight years. He lived in his ninth decade in the little room he had occupied as a child in the first decade of his life—looking out on the same spacious deer-park, watching its pleasure-grounds develop year by year under his father's loving care, . . .<sup>3</sup>

The park at Curragh Chase, as Aubrey de Vere himself records, was not always arranged in the way which the painting describes:

. . . Curragh Chase, and I always see it bathed as in summer sunshine. It was not once, however, as it is now. At the bottom of the lawn there now spreads a lake, but at that time [of my earliest recollections] it was rich meadow land, divided by a slender stream, with fair green hills beyond.<sup>4</sup>

By 1834, the year in which Mulcahy painted his picture, through the efforts of Aubrey's father, the "slender stream" had already given way to the spacious lake visible in the painting.

With my father, landscape gardening was one mode of taking out the poetry which was so deeply seated within him; and if he had lived in a garret he probably would have written more verse.<sup>5</sup>

A comparative painting for *Curragh Chase*, near in date, close in location, is the *View of Glin, County Limerick*.<sup>®</sup> Although the *View of Glin* only depicts buildings at a considerable distance, it is very similar to *Curragh Chase* because of its landscape: the same meticulous treatment of leaf and branch, the same dull misty hills, the same broad easy-going sky. The theatricality of foreground lighting has abated somewhat: the sharp contrast of light and shade is still

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3. Ward, W., *Aubrey de Vere: A Memoir* (London—Longmans—1904), p. 1.

4. De Vere, A., *Recollections* (New York/London—Arnold—1897), p. 1.

5. *ibid.*, p. 35.

6. Oil on canvas, 1.04 X 1.595 m. Signed: J. H. Mulcahy 1839. Exhibited: 1963, Belfast/Dublin *Irish Houses and Landscapes* (Ulster Museum/Municipal Gallery of Modern Art), No. 12. Collection: The Knight of Glin.

there, but the stylized confrontation in *Curragh Chase* (1834) has surrendered to a more romantic and nebulous mixture in *View of Glin* (1839).

The purchase of *Curragh Chase* by the National Gallery of Ireland, thereby drawing to public attention another little-known painter of quality, indicates the long day's journey to a full appreciation of Irish painting in the eighteenth and nineteenth centuries.

# IRISH GEORGIAN DIARY

## 1966

- 12th Jan.: A.G.M. followed by "Bianconi, King of the Irish roads", by Miss M. Bianconi.
- 24th Feb.: "The Role of the Preservation Society" by the Earl of Euston.
- 4th Mar.: "The Duke of Wellington" by Dr. R. B. McDowell.
- 14th Apr.: St. Catherines'; Organ Recital by Miss K. M. Louden, L.L.C.M.
- 25th-28th Apr.: Volunteer work at Riverstown House, Glanmire, Co. Cork.
- 1st May: Riverstown opened to the public for the 1966 tourist season.
- 6th June: Tailors Hall—Public Meeting.
- 8th-nth June: Volunteer work in the Chapel at Fiddown, Co. Kilkenny.
- 15th-i8th June: Volunteer work on the roof of Charleville Forest, Tullamore.
- 29th Junc-  
3rd July: Dublin Tour for 30 U.S. members. Reception for members of the Society to meet them at Leixlip, 3rd July.
- 31st July-  
14th August: Robertstown Canal Festa. Georgian Exhibition, Lectures, Membership Drive. Robertstown Canal Museum is born.
- 8th Sept.: Roscommon Outing followed by Barbecue in Roscommon Castle.
- 12th-i8th Sept.: Bordeaux Tour led by Mrs. Desmond Guinness.
- 5th Oct.: St. Mary's; organ recital by Miss K. M. Louden, L.L.C.M.
- 10th Oct.: Tailors Hall—Public Meeting.
- 29th Oct.: Tailors Hall—Bring and Buy Sale.
- 6th Dec.: Tailors Hall—Masked Ball.
- 9th Dec.: A.G.M. followed by "Georgian Architecture in Ireland" by Desmond Guinness.



## BALANCE SHEET

EXPENDITURE			INCOME						
1966		£	s.	d.	1966	£	s.	d.	
Dec. 31	Postage	282	12	6	Dec. 31				
	Salaries	225	0	0		Income from Donations, Subscriptions, Dublin Tour, Sale of Literature, Bordeaux Tour, receipts from functions held in aid of Tailors Hall, Grants from Tourist Board, Department of Local Government, etc.	9,658	5	6
	Printing	2,215	6	9		Dividend on Investment in Educational Building Society	41	13	4
	Advertising	1	9	0					
	Lecture Expenses	88	2	0					
	Addressograph	5 <sup>1</sup>	8	3					
	Photography	196	4	6					
	Stationery	216	13	6					
	Riverstown	691	14	7					
	Gill Hall	653	12	0					
	Fiddown	185	0	0					
	Charleville	93	11	0					
	Tailors Hall Fund	946	5	4					
	Dromana Gateway	35 <sup>0</sup>	0	0					
	Dublin Tour	1,031	13	2					
	Robertstown Festa	82	0	0					
	Roscommon Castle	8	2	0					
	Grants to Churches and Houses	5	0	0					
	Cheque Books and Bank Charges	11	5	0					
	Investment Educational Building Society	500	0	0					
	Sundries	89	15	0					
	Balance per Bank Account	1,664	4	3					
		£9,699	18	10			£9,699	18	10

# IRISH GEORGIAN SOCIETY

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