



IRISH GEORGIAN SOCIETY  
October-December 1967

QUARTERLY BULLETIN OF THE  
IRISH GEORGIAN SOCIETY

---

VOL. X, NO. 4

OCTOBER-DECEMBER 1967

---

*CONTENTS*

- PETER TURNERELLI SCULPTOR 1774-1839 1  
by John Gilmartin
- WILLIAM ASHFORD AND THE ROYAL CHARTER  
SCHOOL, CLONTARF 20  
by Michael Wynne

© 1967 The Irish Georgian Society

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 1968, 10 a.m.-6 p.m. daily.

---

Application for membership {~~-£~~} 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.

---

The Bulletin is sent free to all members of the Society and is available from the Society and all booksellers, price £1 for four issues.

PRICE FIVE SHILLINGS

# PETER TURNERELLI

Sculptor 1774-1839

JOHN GILMARTIN

In a quiet corner of the graveyard of St. John's Wood Church London stands a plain gravestone with the following inscription "in memory of Peter Turnerelli, Sculptor, born 1774-died 1839." Is there one among the many who pass that grave who knows anything of the sculptor buried there? Probably not. Although his name has almost been forgotten, Peter Turnerelli must rank as one of the greatest Irish sculptors. The fact that his success was very great and his artistic output large, might suggest that he was an uninspired artist who never rose above the level of insipid mediocrity. This was not the case, and his name deserves to be remembered far more than some of his better known contemporaries. Although the scope of his work was extremely wide, strongly modelled portrait busts were his particular speciality, and the medium in which he could best display his capacity for incisive character studies. His portrait heads have a fineness and simplicity, as well as an originality in presentation which places Turnerelli in the forefront among the exponents of the neo-classical revival. He usually disregarded the convention of depicting his sitters clad in flowing draperies. Instead his patrons were portrayed in an austere pose which revealed not only the features of the sitter but also the neck and shoulders which enabled him to bring out their essential character. Turnerelli was the first sculptor to portray his subjects in contemporary costume.

Peter Turnerelli was born in Belfast in 1774, the son of James Turnerelli who was also a talented sculptor. The name Turnerelli has always been the subject of comment and conjecture. When the sculptor was first presented to George III, the King commented on his name, thinking it was a shrewd amplification of Turner, the celebrated painter. In fact the name was originally Tognarelli



Plate i. Peter Turnerelli in 1821. (The European Magazine.)

and Turnerelli's grandfather was the first bearer of it in these islands. He was a political refugee who had been banished from the Papal States *circa* 1730 for involvement in a conspiracy. His estates at Lago di Como had been confiscated and he had been deprived of his title of Count of the Holy Roman Empire. Subsequent efforts to regain his property assisted by the British Government failed. Tognarelli's son James changed the name to the simpler and more euphonious form of Turnerelli.

At an early age Peter Turnerelli came with his family to reside in Dublin where his mother's relations lived. Mrs. Turnerelli was an aunt of the painter Henry O'Neill. In Dublin, Turnerelli entered a seminary and commenced studies for the Church. The seminary which he attended was the famous Academy in Saul's Court which the Jesuit, Fr. Betagh, founded and supervised despite the sanctions of the Penal Laws. In later years Turnerelli was to make the funerary monument for this remarkable 18th century ecclesiastic. In 1792, Turnerelli's mother died and the rest of the family moved to London leaving Peter to continue his clerical studies. In 1793 he gave up his studies for the Church and joined his family in England.

In London he enrolled as an art student at the Royal Academy becoming a pupil of the sculptor P. Chenu. His career was brilliant and success came early. Within two years he was awarded the Medal of the Academy for the best piece of sculpture, and on the completion of his studies in London he visited Italy spending some time (how long it is not known) in Rome. His Italian visit deeply influenced his subsequent development tempering in his case the rather cold neo-classicism of the day with an Italianate "dolcezza" very apparent in his religious works. His first patron on his return to England was Lord Heathfield, for whom he executed a bust of Drake, from an old portrait.

In 1797 on the recommendation of Sir Thomas Lawrence R.A. and the American Painter, Benjamin West, Turnerelli was appointed to instruct the English Royal Princesses in sculpting. He resided at the court for three years during which time he made portrait busts of all the Royal Family. He became a protégé of George III who sat to him a number of times. Turnerelli carved the Jubilee statues



Plate 2. Model for an equestrian statue of George III. (Soane Museum.)

of George III and his Queen and he also designed a fine equestrian statue of the King (Plate 2) which never was actually carried out. The model for this work now stands in Sir John Soane's Museum, London. Turnerelli refused on two occasions the honour of Knight-hood, first when it was offered to him in 1801 on his appointment as sculptor-in-ordinary to the Royal Family, and secondly by George IV on his accession to the throne.

Turnerelli enjoyed a large and lucrative practice, chiefly as a modeller of portrait busts, which he sculpted in a robust style which was both vigorous and elegant. He was deeply imbued with the neo-classical spirit, and in abandoning certain 18th century conventions, he was turning against the baroquism which had been a marked and inhibiting feature of 18th century sculpture. For his inspiration he studied carefully the classical works of antiquity as well as the sculpture of the Renaissance.

His success was very great; seldom if ever has an Irish artist attained such fame in his life time. Turnerelli became a member of the glittering circle which revolved around the Prince Regent at Carlton House. When the Duke of Sussex took the Chair at the Freemason's Tavern dinners Turnerelli was invariably seated at his right hand. He could claim Lord Palmerston as one of his closest friends. It was generally considered that Turnerelli owed much of his prosperous career to the influence of his wife, Margaret Tracy, whom he first met at a soiree in Charlemont House, Dublin, and who was a claimant to the Tracy estates and titles long obscured in Chancery. On his marriage Turnerelli lived in Newman Street, London, then a great artistic centre in which Benjamin West, Sir Thomas Lawrence and Richard Westmacott also lived.

The range of Turnerelli's illustrious patrons is impressive. Apart from the English Royal Family every member of which he portrayed, he had many other distinguished clients. Louis XVIII invited him to the Tuileries where Turnerelli made a portrait bust of him. The Duke of Wellington, Prince Blucher, Pitt, Father Arthur O'Leary and Henry Grattan sat to him. In 1814, Emperor Alexander of Russia came to London and visited Turnerelli's studio, where he ordered replicas to be made of the busts of Blucher and Platoff for the Hermitage Art Gallery in St. Petersburg.

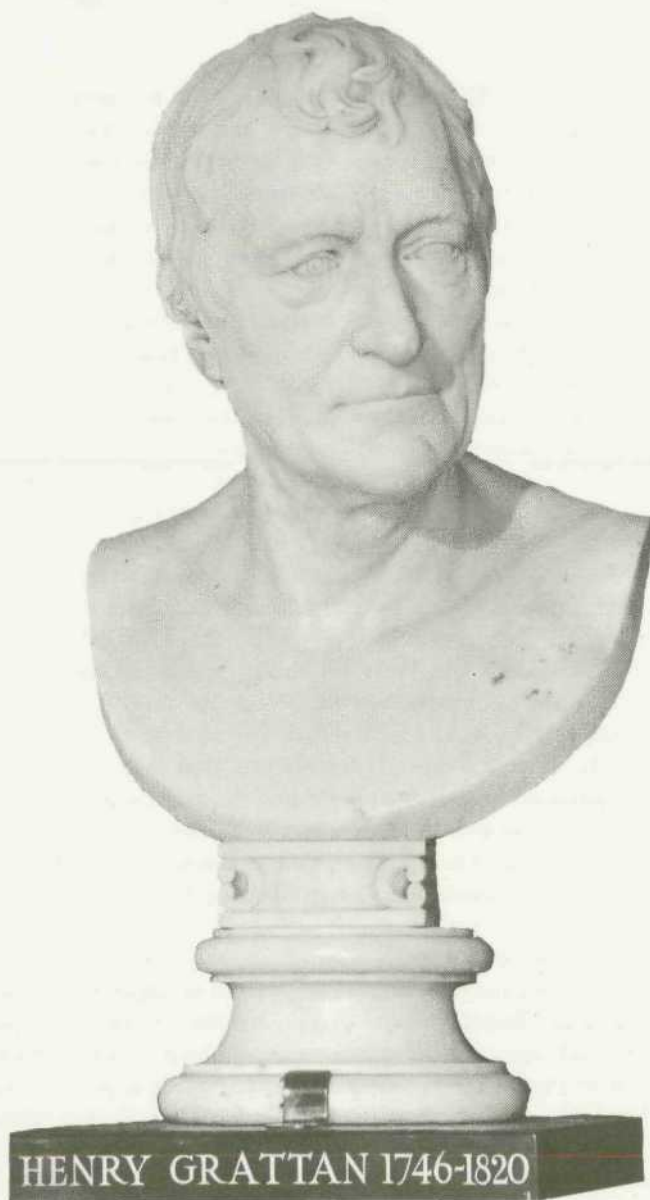


Plate 3. Henry Grattan. (Bank of Ireland.)



In 1812, Turnerelli returned to Ireland on a visit and while there he executed several works including his famous portrait bust of Henry Grattan, which he made in eleven hours while staying with Grattan at Tinnahinch. The Italian sculptor, Canova, declared that the Grattan bust was the finest example of modern sculpture he had seen in England. This work is now in the National Gallery of Ireland with another portrait by Turnerelli, Charles Kendal Bushe. The bust of Grattan has none of the stylized banality or drapery props which were a feature of so much sculpture of the time. Another version of this great work (Plate 3) now stands admirably displayed in a lemon coloured niche, appropriately like a votive shrine, to the great patriot at the end of a stately corridor in the old Parliament House, College Green, now the Bank of Ireland. This work is a penetrating study of Grattan in old age, executed in a suitably austere classical style which enhances the essential personality of the subject. At this time Turnerelli also modelled busts of John Philpot Curran, the patriot-lawyer, and Provost Elrington of Trinity College Dublin.

On his return to England, Turnerelli was commissioned to make portrait busts of the ill-fated heir to the throne, the Princess Charlotte of Wales (Plate 4) and her husband, Prince Leopold, afterwards King of the Belgians, on the occasion of their marriage. The latter sat to Turnerelli at the Brighton Pavilion and the Royal couple came to the studio at Newman Street for a final sitting on the morning of their wedding day. At this time Turnerelli was appointed sculptor to the Emperor of Russia and the Kings of France and Portugal.

Turnerelli never lost contact with Ireland, and at the height of his fame he frequently visited his native country. He sent his son to school at Carlow College. Between 1828 and 1830, Turnerelli paid several visits to Ireland and executed several works including a statue and a bust of Daniel O'Connell. These were his most popular works, and more than £50,000 was realized by the sculptor from the sale of copies of the O'Connell bust. He also portrayed the patriot Bishop, Dr. Doyle of Kildare and Leighlin, at this time.

Turnerelli's work was not confined to portraiture; he also made several important monuments. The most remarkable of these was

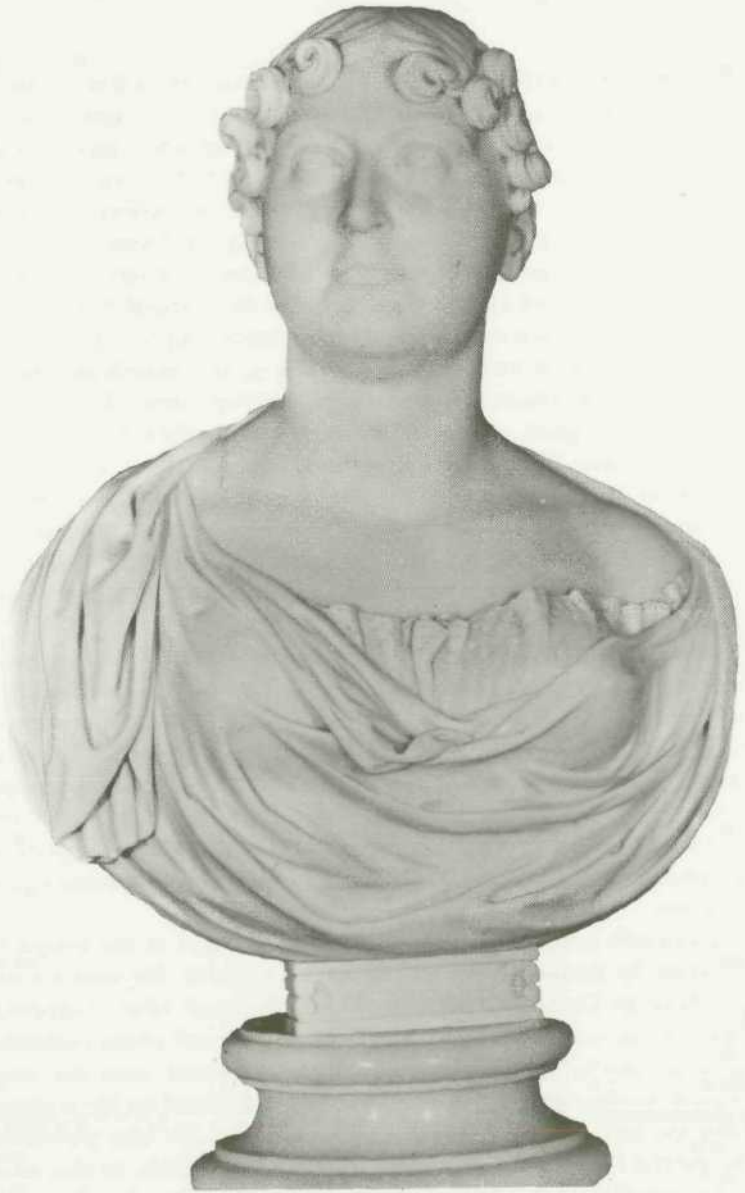


Plate 4. Princess Charlotte (Copyright Reserved). (Windsor Castle.)

his memorial at Dumfries, to the memory of Robert Burns (Plate 5). The European Magazine, May 1821, gives the following account of this monument:—"Mr. Turnerelli's national monument to the memory of Burns, the Scottish bard, justly ranks among the first of monumental productions of this or any other age". The artist has selected his design from the works of the poet, whose strong and rapid, but untutored, genius it was intended to record. It is taken from that passage in the address which he presented to the Caledonian Hunt, where he says, "The poetic genius of my country found me like Elijah at the plough, and threw her inspiring mantle over me". With regard to this monument, that cumbrous profusion of drapery, which is equally destructive of grace and elegance, is carefully avoided by the artist, and the light and buoyant manner in which he has clothed the Genius bespeaks her not an inhabitant of the earth, but the supernal tenant of some happier clime. Every member seems prepared for motion, unconscious of the gross control of material bondage. The occupations of the lyric bard are recognized by his dress, which the artist has judiciously adapted to the rustic character which he assumes. He is represented grasping the shaft of a plough in one hand, and with the other, he holds to his breast his Scottish cap; but his enlightened glance and expressive intelligence lift him above the condition in which fortune has placed him, and invest him with the fixed and unbending air of conscious worth and intellectual elevation. The writer of the biography ends with the following description of Turnerelli's work:—"The character of Peter Turnerelli's works are well known in most parts of Europe. They adorn the Council Chamber of London, the Bank of England, the Trinity House, the Council Chamber of Edinburgh, the College of Dublin, the Bank of Ireland, the Court House of the city of Bath, most of his Majesty's palaces in England, and many other public foundations within the British Empire; and whoever takes the tour of Europe will meet with them at the Tuileries in Paris, the Hermitage at St. Petersburg, the King's Palace in Berlin, the Palace of the Kings of Portugal at the Brazils, and many other Royal Palaces on the Continent, besides other public places in the East and West Indies. We are, therefore, warranted to affirm that Mr. Turnerelli has executed more sculptures of illustrious characters



Plate 5. Monument to Robert Burns in Dumfries. (Engraving taken from the European Magazine, 1816.)

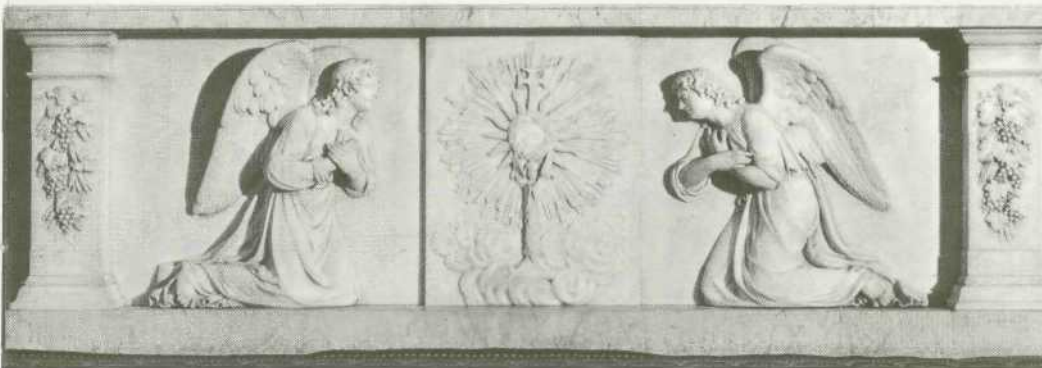


Plate 6. High Altar. (Metropolitan Church of St. Mary, Marlborough Street, Dublin.)

than any British artist of the age". The amount raised by national subscription for the Burns monument was £10,000.

There are funerary monuments by Turnerelli in both Westminster Abbey and Canterbury Cathedral. In Ireland most of Turnerelli's work is to be seen in Dublin. There is a Memorial by him in the Catholic Cathedral Cork to the memory of Bishop Moylan. His principal work in Dublin is the elegant High Altar (Plate 6) of the Metropolitan Church of St. Mary, Marlborough Street (the Pro-Cathedral). This Altar has a great white marble frontal on which two finely modelled angels in *bas relief* are depicted in prayer on either side of a richly carved monstrance. The altar table is supported by two pilasters which are ornamented with pendant clusters of symbolic grapes, vine leaves, and wheat sheaves. The composition is derived largely from Italian Renaissance models and the two angels are almost identical to a pair on the Tomb of Eugene IV (Plate 7) by Isaia da Pisa (c.1450) in S. Salvatore in Lauro, Rome. Besides the Sacristy door in the same church stands the monument to Archbishop Troy (Plate 8). It would seem likely that this was also carved by Turnerelli. In its design it is almost completely identical with the Renaissance Tomb of Eugene IV mentioned

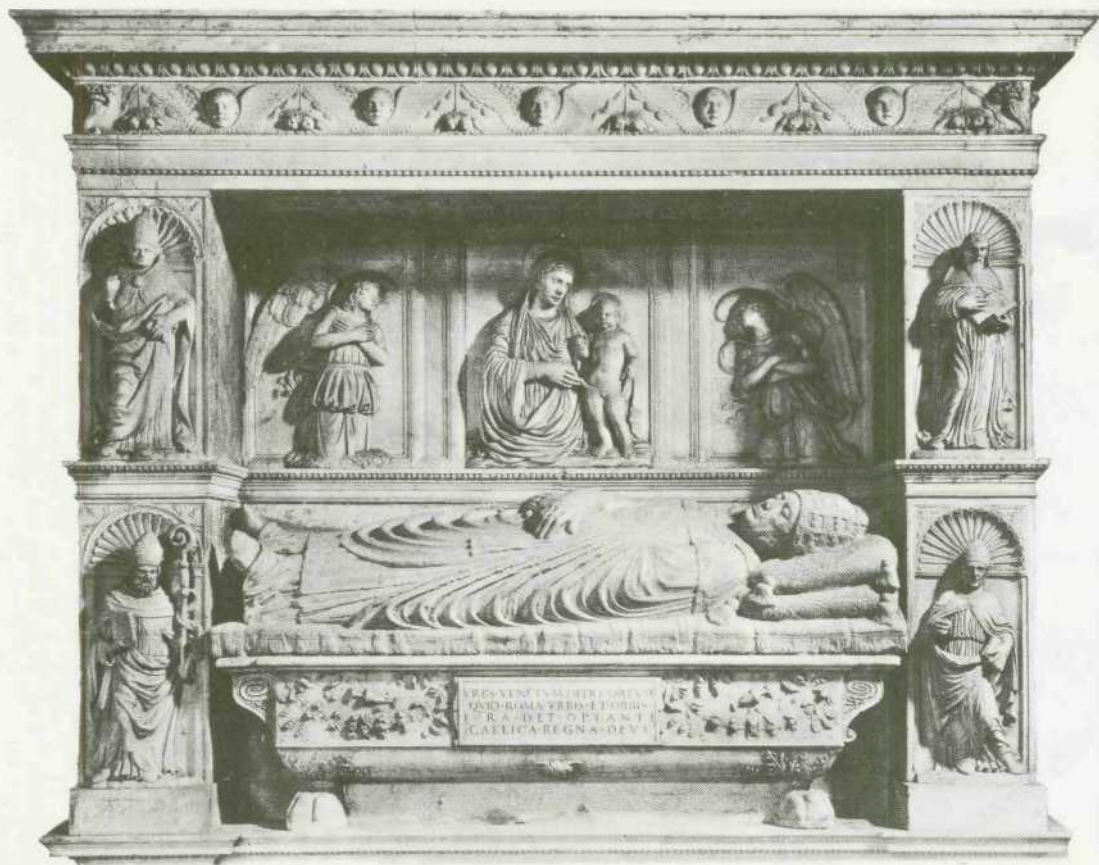


Plate 7. Monument of Eugenio IV by Isaia da Pisa in St. Salvatore in Lauro, Rome; Turnerelli is thought to have been inspired by this when he executed the monument to Archbishop Troy (Plate 8) and the High Altar (Plate 6).



Plate 8. Monument to Archbishop Troy. (Metropolitan Church of St. Mary, Dublin.)

above. The recumbent figure of the Archbishop in full pontificals lies on top of a sarcophagus which has splendid lion's paw marble feet. On each side of the inscription there are graceful swags of fruit, flowers, and foliage suggestive of Spring and Hope. The sarcophagus rests on a large square altar-like base with an anthemion decorated panel recording the virtues and principal events of the deceased prelate's life. This panel is flanked by two pilasters which bear his personal coat-of-arms, surmounted by his tasselled Archiepiscopal hat. Both the High Altar and the Troy monument have similar features and derive from the aforementioned Roman Tomb, which Turnerelli may have seen during his Italian visit. Turnerelli had just completed the High Altar when Dr. Troy died, and as he was the leading sculptor of the day and had already made a portrait bust of the Archbishop, it would seem very likely that he would have been chosen to execute the monument. It is an unusual work stylistically, for its period. Its graceful and elegant Renaissance proportions make it one of the finest pieces of sculpture in any Irish church.





In the Parish Church of S.S. Michael and John, Arran Quay (which incorporates part of the old Smock Alley Theatre) there stands the white marble monument by Turnerelli to the memory of the famous 18th century Dublin Jesuit, Fr. Betagh (Plate 9). He did an immense amount for the education of the poor as well as founding and supervising the seminary which served both Dublin and Meath in the 18th century and which was the Academy at which Turnerelli himself had studied. This monument is now rather difficult to inspect because it has been removed from the nave of the church to a narrow dark passageway. The design of this work is one of smooth neo-classical elegance with rather excessive sentiment in the modelling and gestures of the figures. The head of Fr. Betagh himself, while curiously placed, is modelled with strength and insight. The conventional female figures of Holy Church and a Mourning Orphan, are distinguished by Turnerelli's characteristically delicate modelling.

Turnerelli was married twice. His first wife died in 1835 and in the same year he married again, at St. Thomas' Church, Dublin, Mary O'Connor, a relation of John Fitzgibbon Earl of Clare. By his first marriage he had a son, by his second, a daughter. Turnerelli was a prominent public figure associated with many good purposes. For many years he was Governor of St. Patrick's Charity Schools in London, devoting his time, money and influence, to that institution. He took a prominent part, as an officer, in organizing the Volunteer movement designed to repel the French invasion planned by Bonaparte. He was at one time not only the most famous, but also the richest sculptor working in these islands. To his credit he spent much of the wealth acquired by his artistic labours in public works of beneficence and charity, giving freely to the suffering and distressed. Although so rich and successful, Turnerelli saved little and when on March 18th 1839, at his house in Newman Street, he died intestate, all his goods and chattels, the contents of his gallery, his models and his moulds were put up for auction. They were principally bought by the firm of Manzoni—the inscription "P. Turnerelli Fecit" was erased and "published by Manzoni" substituted. Manzoni sold these plaster copies cheaply and that is why many busts, after originals by Turnerelli, are scattered throughout

these islands to-day, without a name, and frequently attributed to other famous sculptors, such as Chantrey, Westmacott or Nollekens.

Turnerelli was a constant exhibitor at the Royal Academy from 1800 until his death. He exhibited 108 works in all, including such novel pieces as "Caro" a favourite Venetian greyhound, for the Countess of Breadalbane, in 1811, and "Sacrifice" for R. Berkley, Esq. of Spetchley Hall, Worcester, in 1813.

His obituary in the Gentleman's Magazine, 1819, records that "Mr. Turnerelli was a charming singer with a voice of singular sweetness and quality". By the time of his death, Turnerelli had lived beyond his era. He was a figure from the discredited Regency period who had survived into an age where the artistic values were different and unsympathetic to him. As an Irish artist of distinction he deserves to be remembered.

This account of the life and work of Peter Turnerelli forms part of the material which is in preparation for a thesis on Irish Sculpture, from 1760—1860.

#### *Acknowledgements*

I am deeply indebted to Dr. Françoise Henry and Dr. C. P. Curran, for encouragement and guidance.

To Mr. Percy Le Clerc of the Board of Works and Mr. J. Banbury the State photographer, I am indebted for all the excellent photographs *except* the two engravings, the photograph of the bust of the Princess Charlotte (which is by courtesy of The Courtauld institute) and the photograph of the Equestrian statue of George III (which is by courtesy of the Trustees of the Sir John Soane Museum, London) and Plate 7.

## LIST OF WORKS OF P. TURNERELLI, 1774-1839

### *Statues*

- 1813 George III, Exhibited Royal Academy, presented to King's College, London, 1842.  
Equestrian statue of George III (plaster model) Sir John Soane's Museum, London.
- 1816 Robert Burns—Dumfries National Monument.
- 1819 S.S. Peter and Paul—For the Roman Catholic Church at Bath.

### *Busts*

- 1801 Lord Hood—Possession Lord Bridport.
- 1802 Princess Charlotte—Royal Collection (Plaster).
- 1805 Nelson—Plaster cast at Lewes Town Hall, Sussex.
- 1807 Lord Melville—Exhibited Royal Academy.
- 1808 Sir Thomas and Lady Proctor—Formerly Langley Park, Norfolk.
- 1809 George III—Newmark Town Hall.
- 1809 Colonel Burr, Late Vice President of America—Exhibited Royal Academy.
- 1810 George III—Windsor Castle. (Replicas in possession of the Duke of Richmond, Lord Normanton).
- 1812 William III—Bank of England.
- 1812 George III—Bank of England.
- 1812 Bishop Douglass—Roman Catholic Church, Ware, Herts.
- 1812 Grattan—National Gallery of Ireland.
- 1813 Grattan—The Bank of Ireland.
- 1814 Sir Joseph Banks—Royal College of Surgeons (£105)  
Replica National Maritime Museum.
- 1814 Wellington—  
Guildhall, London.  
Bank of Ireland.  
Walmer Castle Kent.  
Lord Holmpatrick.
- 1815 Blucher—Windsor Castle.
- 1815 Count Platoff—Windsor Castle.

- 1815 Wellington—India Office. Another version at Goodwood, dated 1817.
- 1816 Count Platoff—The Hermitage, Leningrad.
- 1816 Louis XVIII—Exhibited at the Royal Academy.
- 1816 Wellington—Ombersley Court, Worcs.
- 1816 Duke of Cumberland—Trinity College, Dublin.
- 1817 Princess Charlotte—Windsor Castle.
- 1817 George Frederick Brooke of Somerton—John Gilmartin, Dublin.
- 1818 George III—Royal College of St. Patrick, Maynooth.
- 1820 Duke of Kent—Royal Collection.
- 1820 Lord and Lady Audley—Exhibited Royal Academy.
- 1821 Lady Caroline Lamb—Exhibited Royal Academy.
- 1828 Lord Anglesey—Windsor Castle.
- 1829 The Queen of Portugal—Exhibited Royal Academy.
- 1850 James Doyle, Bishop of Kildare and Leighlin—Cathedral Sacristy, Carlow.
- 1830 Charles Kendal Bushe—Exhibited Royal Academy.
- 1835 Viscount Frankfort de Montmorency—Exhibited Royal Academy.
- 1838 1st Marquess of Normanby—Exhibited Royal Academy.
- Duke of Kent—National Portrait Gallery of Scotland.
- Unidentified bust—Mussenden Temple, County Londonderry.

### *Monuments*

- 1808 Canterbury Cathedral—Lt. Colonel John Stuart.
- 1815 Great Canford, Dorset—John Willett.
- 1816 Bristol Red Land Church—Mrs. Perry.
- 1816 Harrow, Middlesex—James Edwards.
- 1816 Catholic Cathedral, Cork—Bishop Moylan.
- 1817 S.S. Michael and John, Dublin—Rev. Thomas Betagh.
- 1818 Dunblane Cathedral—John and Patrick Stirling.
- 1820 Westminster Abbey—Admiral Sir John Hope.
- 1823 High Altar of the Metropolitan Church of St. Mary, Marlborough Street, Dublin.

- 1823 Metropolitan Church of St. Mary, Dublin—Archbishop  
Thomas Troy (Attributed).  
1826 Cheltenham, Glos—Reverend Charles Jervas.  
Penang Cathedral—Samuel Moorat.

*References*

- Archives of the Artist's Annuity Fund London.  
Annual Register—London, 1839.  
The Carlovian Magazine, 1948.  
D'Alton John—The Memoirs of the Archbishops of Dublin.  
Dublin, 1838.  
Dictionary of National Biography.  
The Freeman's Journal, 1821—39.  
Gilbert J.—History of the City of Dublin, (1861) Vol. II, p. m.  
Gunnis R.—Dictionary of British Sculptors, 1660-1851, Odhams  
Press.  
Jerdan W.—Autobiography, (1852) Vol. II, p. 118.  
Meagher—The Life of Archbishop Murray.  
Ronan M. V.—An Apostle of Catholic Dublin, (1944) Browne  
& Nolan.  
Saunders Newsletter—1821-1839.  
Strickland W.—A Dictionary of Irish Artists (1913).  
Turnerelli Tracy—The Autobiography of an old conservative,  
London. Field and Tuer. The Leadenhall Press 1884.  
The Times (Jan. 26th, 1896).  
The Gentleman's Magazine (1839) Vol. I, p. 548.  
The European Magazine (1821) Vol. I, p. 387.

# WILLIAM ASHFORD

## *and the Royal Charter School Clontarf, County Dublin*

MICHAEL WYNNE

His developed style is a blend of the classical manner of forerunners like Barret, Wilson and Zuccarelli, with a romantic flavour most clearly found in early Barrets or the background of Robert Fagan portraits. William Ashford (1746-1824), who came to Dublin from Birmingham in 1764, shows a definite preference for broad panoramic views, frequently modulated by shallow planes of alternating light and shade. At the same time the tranquil sweeping landscapes are often flecked with humorous groups of small figures, while groves of trees are quite liable to show the fury of a Barret thunderstorm. Ashford became first President of the Royal Hibernian Academy in 1823, and is represented in public collections at the City Museum and Art Gallery, Birmingham (by an early work), the Fitzwilliam Museum, Cambridge, and the National Gallery of Ireland.

The *View of Dublin Bay*<sup>1</sup> in the National Gallery of Ireland shows a classical building which was demolished in the last century:

The Charter School at Clontarf (1748), which disappeared some time during the nineteenth century, was an impressive edifice with a portico approached by elaborate steps, and a hemispherical dome. On either side of the centre were circular niches. It stood on the shores of Dublin Bay, and bore a certain resemblance to the contemporary Palladian Villas in England.<sup>2</sup>

---

1. Oil on canvas, 0.69 X 1.26 m. Signed: W. Ashford 1794. Provenance: 1906, purchased from J. Leger, London, by the National Gallery of Ireland. Cat. No. 577.

2. Craig, M., *Dublin 1660-1860* (London—Cresset—1952), p. 168.



Plate 1. View of Dublin Bay. (W. Ashford, 1794.)

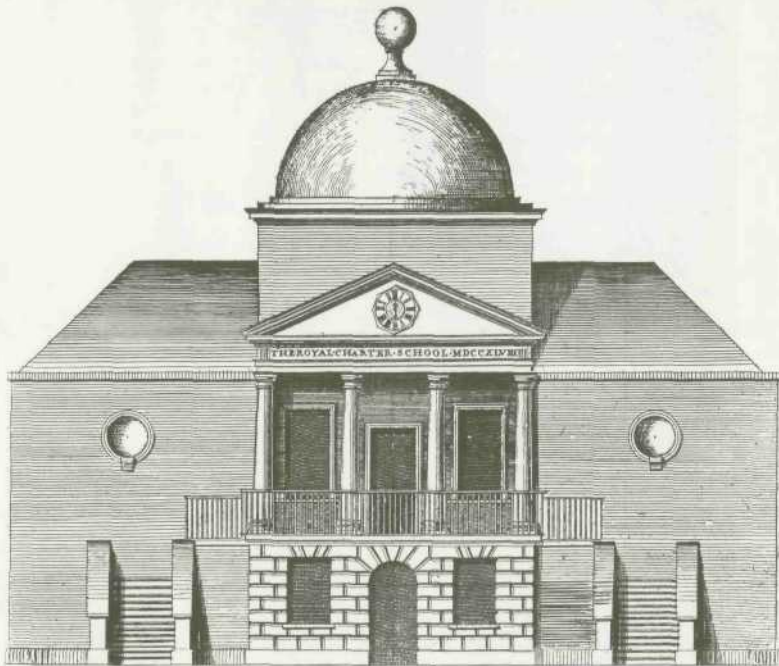


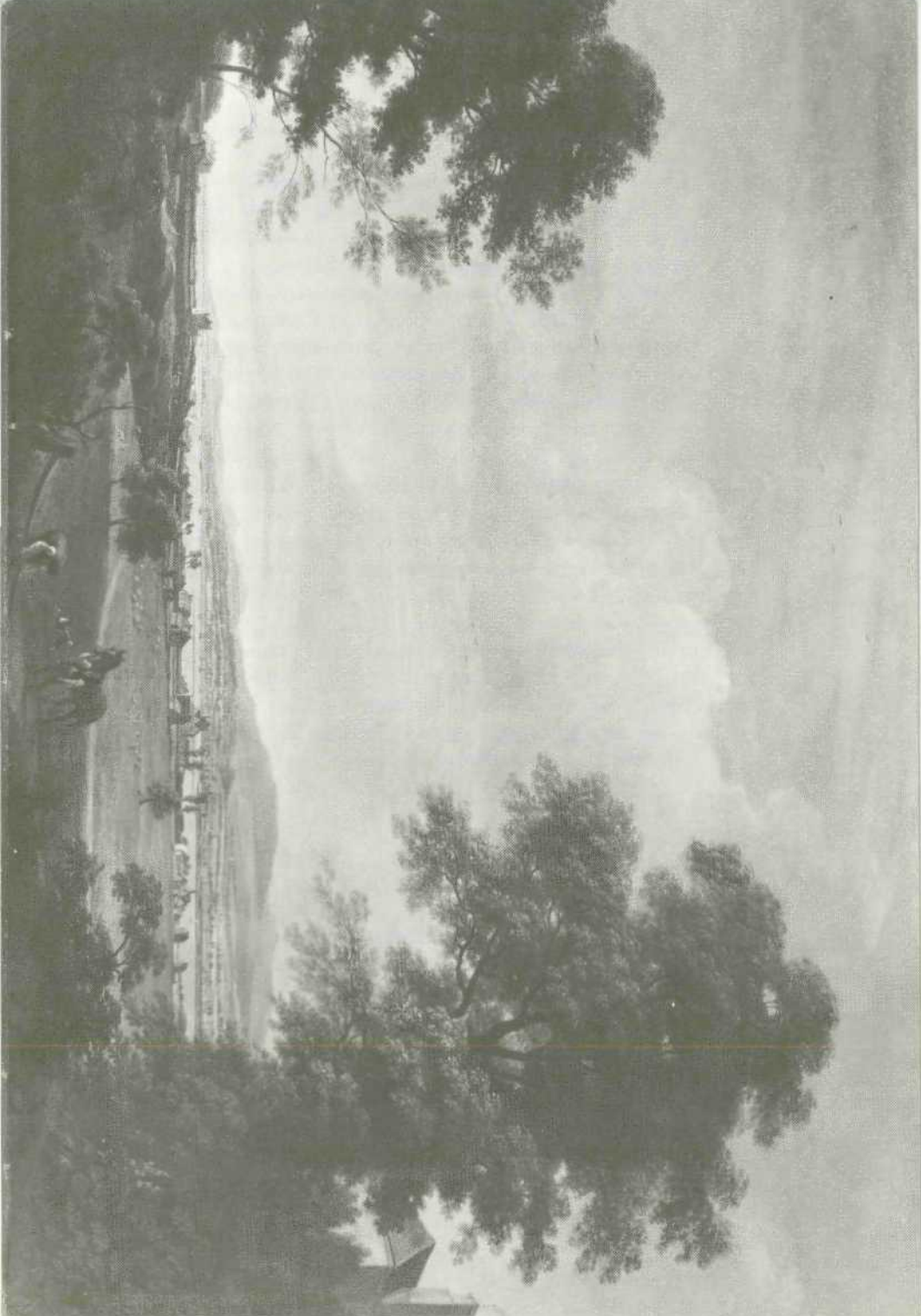
Plate 2. The Charter School, Clontarf. (Engraved by John Aheron, 1762.)

The architect of the Charter School remains unknown; he is not mentioned in an early account of the building which states that it was built in 1748 "for the reception of an hundred boys, intended for sea-service, who at convenient junctures were to be apprenticed to mariners".<sup>3</sup> This account in *The Dublin Magazine for the Year 1762* is illustrated with an engraving by a draughtsman, John Aheron (t 1762), known for his considerably accurate views of early eighteenth century Dublin buildings. The engraving<sup>4</sup> gives a more

3. *The Dublin Magazine for the Year 1762* (Dublin), p. 160.

4. Line engraving, "from an original drawing taken by the late Mr. John Aheron", 14.2 X 16.4 cm. (plate meas.); illustrating *The Dublin Magazine for the Year 1762* (Dublin), opp. p. 160.





precise image of the school than Ashford's painting, which nonetheless agrees substantially with the engraving. In the Ashford painting one should also note the artist's interest in the almost anecdotal groups of figures, the ladies taking the air on a typically Irish sidecar, or the struggles of the sailors in their rather comical craft, not to mention the three men in their tiny tub.

The Charter School, Clontarf, also appears in another Ashford painting in the Dublin brewery of Arthur Guinness Son & Co.<sup>5</sup> It is a typical painting of the artist's mature style, and the view was probably taken from Lord Charlemont's demense at Marino. It shows in the centre, in the middle distance, a domed building which is undoubtedly the Charter School; it is in the correct position on the northern shore of Dublin Bay and the two chimney-stacks stand in the same relationship to the dome which Ashford's painting in the National Gallery of Ireland shows. Again one notes the artist's subsidiary interest in scenes of everyday life; a farmer in the centre foreground leads his horse along a path to a gap in the hedge where a helper opens the improvised barrier. A prancing dog completes the little genre group.

There are several engravings of the Charter School<sup>6</sup> but they are later and seem to be much less accurate than John Aheron's. The disappearance of the Clontarf building reminds us that the destruction of architecturally notable Dublin buildings is a long story which one hopes has reached its final chapter.

---

5. Oil on canvas, 0.93 X 1.30 m. Provenance: The Fine Art Society, London. Exhibited: 1963, Belfast/Dublin *Irish Houses and Landscapes* (Ulster Museum/Municipal Gallery of Modern Art), No. 2.

6. For example: (a) Line engraving, 5.9 X 12.2 cm.; illustrating *The Gentleman's Magazine for December 1787* (London), opp. p. 1045, pi. 1, fig. 1; (b) Line engraving, 133 x 19.3 cm.; illustrating Warburton, J., Whitelaw, J. and Walsh, R., *History of the City of Dublin* (London—Cadell and Davies—1818), opp. p. 1250; (c) Line engraving, 2.8 X yi cm.; illustrating M'Gregor, J. J., *New Picture of Dublin etc.* (Dublin—Johnston and Deas—1821), opp. p. 147.



Russborough, Co. Wicklow; staircase (detail).

### DUBLIN DECORATIVE PLASTERWORK by C. P. Curran

Dr. Curran's definitive work on Irish Stucco has at last been published (A. Tiranti, 1967) in a magnificent and scholarly volume that members of the Irish Georgian Society are sure to want. First he traces the development of the Guilds, putting paid once and for all to the theory that Irish decorative plasterwork was exclusively the work of foreigners. Every known reference to Irish stucco work in the 16th and 17th centuries is recorded, and the portrait in plaster of Queen Elizabeth I at the Ormonde Castle, Carrick-on-Suir is one of many excellent illustrations, some of work that has since disappeared. The most important section deals of course with the Georgian period, and the influence of the Francini brothers from Italy on our native stuccodores. All the Francini work is illustrated; Carton, Riverstown, Castletown, Kilshannig, as well as Dublin, and the relative iconography is discussed in detail, showing the full range of Dr. Curran's scholarship. There are 124 pages of text including six appendices and an exhaustive index to Dublin plasterers, and 177 illustrations (four in colour).

*To The Irish Georgian Society, Leixlip Castle, Co. Kildare:* Please supply me with "Dublin Decorative Plasterwork" for which I enclose £2 15s. od., including Turnover Tax, Post and Packing.

NAME .....

ADDRESS .....

.....