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A STUDY OF THE ROCOCO DECORATION ON
JOHN ROCQUE'S IRISH MAPS AND PLANS,
1755-1760.

BY

ANNE HODGE

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LIST OF ABBREVIATIONS.

- N.L.I. National Library of Ireland.
- B.L. British Library.
- T.C.D. Trinity College Dublin

INTRODUCTION

Every map, in the strict sense of the word, contains a kernel of geographical or topographical fact which dictates the basic form of visual presentation and places limits on the freedom or fantasy of its maker.

R.A. Skelton.¹

John Rocque (c. 1705-1762) the celebrated cartographer worked in Ireland for six years (1755-1760) towards the end of his career. He created maps of great quality and accuracy which drew on the fashionable Rococo style for their ornament.

Extensive studies of Rocque's Irish maps have been undertaken by the eminent scholar, J.H. Andrews who has documented Rocque's major contribution to the development of cartography in Ireland. However, the decorative aspects of his work have not been discussed in detail to date. This thesis therefore, examines the Rococo decoration of Rocque's maps and estate surveys and assesses its importance in the development of the Rococo style in Ireland.² It will add to our knowledge of Rocque's style and manner of working and also shed some light on the type of Rococo design on paper current at this time.

There is very little written on the Rococo style in Ireland. As a result my research was confined to examinations of primary source material i.e. Rocque's published maps, and volumes of estate surveys. I examined most of his published work in the Department of Early Printed Books, Trinity College, Dublin, and inspected the original volumes of estate maps of Woodstock (1755), Athy (1756), Maynooth (1757) and Kildare (1757). The whereabouts of the four other volumes are unknown so I relied on a microfilm (p. 4032) of the complete set in the National Library of Ireland for these later volumes. Due to the prohibitive cost of photographic prints from these maps, illustrations consist mainly of photocopies from microfilm.

¹ Skelton, 1952, p 32

² A study of the decorative aspects of Rocque's Irish maps and plans is inextricably bound up with the development of the Rococo style in Ireland. Rocque trained Irish surveyors in his decorative 'French' style of mapmaking, thus ensuring that the Rococo style continued to be used on Irish maps for some years after his death. Also, the magnificent frontispieces which decorate each of the eight volumes of estate plans (which he produced for the Earl of Kildare) are probably the finest Rococo drawings ever produced in Ireland.

Rocque's use of a fashionable art style to decorate his maps is not without precedent. Down through the centuries the decoration of maps reflected contemporary art styles. The Rococo cartouches Rocque employs draw inspiration from drawings and engravings by prominent French and English artists of his time.

The cartouches Rocque uses have their origins in the heavy, strapwork framed title panels which the Italians invented in the sixteenth century. During the next century, Dutch cartographers treated the map as a special branch of art, and their sources came from handbooks of interior and architectural ornament. These Baroque cartouches were based on plastic strapwork forms enriched with garlands of flowers and ribbons. It was at this time that plump cherubs began to appear on maps. Lynam notes that:

it was their duty to hold up festoons, carry surveyors' chain and other instruments... The first begetter of these unwanted infants has never been discovered, but they infested Dutch, English and German maps from about 1640 until after 1790.

(Lynam, 1953, p.50).

Rocque's cartouches, (especially those on his estate plans) are home to hundreds of these helpful putti and they give a humorous quality to his surveys. The Rococo style cartouches became general in European maps in the 1740s and Rocque was among the first to use this delicate style to good effect on his maps.

Rocque's maps are a skilful combination of science and art in this respect and are superior to any maps produced in Ireland previously. The following chapters examine in detail the qualities of his Rococo embellishment.

CHAPTER 1

JOHN ROCQUE'S ORIGINS, CAREER IN ENGLAND, AND INFLUENCES.

It is generally accepted that Rocque's family were Huguenots who fled from France sometime in the late seventeenth century.³ There are records which prove that Rocque's brother Claude settled in Geneva but it is not known whether John Rocque himself found refuge there before settling in London. The first reference to a John Rocque in England is found in the Huguenot Society records and occurs in the Oath roll of Naturalisations for the year 1709, where the entry "John Rocque (Rocques)" appears. Although nothing is known about his career prior to 1734 when he published a plan of Richmond House and gardens, it is probable that in common with other craftsmen he would have served an apprenticeship for seven years from the age of fourteen and would have spent a further seven years working as a journeyman.

Rocque first describes himself as a "dessinateur de jardins". He surveyed the gardens of royalty and the aristocracy, and engraved and published the plans himself. His first known survey is of Richmond House, Gardens, Park and Hermitage carried out for Fredrick, Prince of Wales in 1734. Between 1734 and 1738 he executed surveys of Chiswick, Kensington, Esher and Claremont among other large estates (Fig 1). All of these plans were decorated in the Rococo style which was much favoured by Fredrick, and was becoming a very fashionable decorative style for engravings, silverwork and furniture. In Phillips' opinion these early plans are "meticulously neat and marred only by his attempts to draw Watteauesque views of his clients houses in the margins".(Phillips 1952 p.10). (Phillips criticism is typical of the prejudice which has dogged the Rococo style since its emergence.⁴ Until recently it was regarded as a lightweight, decadent, mere decorative style.) The geographical detail of Rocque's maps is certainly very accurate but his vignettes and views of houses and gardens have a certain stiff quality about them. This may be

3 I have gleaned most information on Rocque's origins and early career from separate studies made by John Varley and Hugh Phillips; but as Varley states "prior to the date of the publication of his first work in 1734, there is little information concerning his early life". (Varley, 1948, p. 83)

4 The Oxford Dictionary in 1909 defined it as: "Having the characteristics of Louis Quatorze or Louis Quinze workmanship, such as conventional shell and scrollwork and meaningless decoration, excessively or tastelessly florid or ornate."

due to the fact that he does not seem to have mastered the problems of perspective and it is noticeable that the viewpoint for most of these scenes is directly opposite the centre of the building, which enables him to avoid drawing the building in perspective. (Fig 2.). His Irish manuscript estate plans executed almost 20 years later exhibit the same lack of confidence with perspective. Buildings drawn in side view tend to look awkward and many houses are drawn from a viewpoint directly opposite. It is obvious that some elements of Rocque's style remained relatively unchanged over his career, although his drawing became bolder and freer and his compositions more imaginative in later years. In 1737 Rocque began surveying for his first major cartographic work, a map of "London and its environs." The proposal for this map was published in 1741 and in 1746 the map was published as "a new and accurate survey in 16 sheets" and engraved by Richard Parr.

The large scale edition of the London map (24 sheets) was also published in 1746 and was engraved by Pine and Tinney, both well-known engravers of the time. The collaboration of John Pine and Rocque is noteworthy as Pine (also a publisher) was a friend of William Hogarth and it suggests that Rocque had connections with the band of artists and engravers led by Hogarth who popularised the Rococo style in London in the 1730s and 1740s from their "headquarters" at Slaughters Coffee House in St. Martins Lane.

This group included Hubert Francis Gravelot the engraver, Roubiliac (statuary) George Michael Moser (chaser), and Francis Hayman (painter). Gravelot was instrumental in bringing the Rococo to England. According to Mark Girouard: "he introduced the sophistication and gaiety of the French style to an English audience, he made a speciality of combining delicate illustrations with elaborate and very decorative Rococo frames" (Girouard, 1992, p.16). Although there is no question that Rocque was an intimate member to this group, there is evidence that his style of ornament was influenced by the work of Gravelot, Moser and others. I will return to discuss the influence these men had on Rocque's work, but firstly I will examine the more telling influence of the French originators of the style.

The Rococo style of applied art is a complex combination of ornamental styles including the *style regence* of Watteau, ancient Roman grotesques, abstract French *rocaille* and late Italian Baroque which was revived by Gaetano Brunetti.⁵ The origins of the Rococo style have been discussed in books written by Anthony Blunt and Fiske Kimball. (See bibliography). Suffice to say here that Juste Aurele Meissonnier (1695-1750), Jacques de Lajoüe (1686-1761) and Brunetti; were

⁵ His book of ornament published in London in 1736 is acknowledged as one of England's earliest books of Rococo decoration. The style throughout is a blend of Brunetti's native Baroque idiom with the more fashionable forms of contemporary French *rocaille*. (Casey 1988 p. 244).

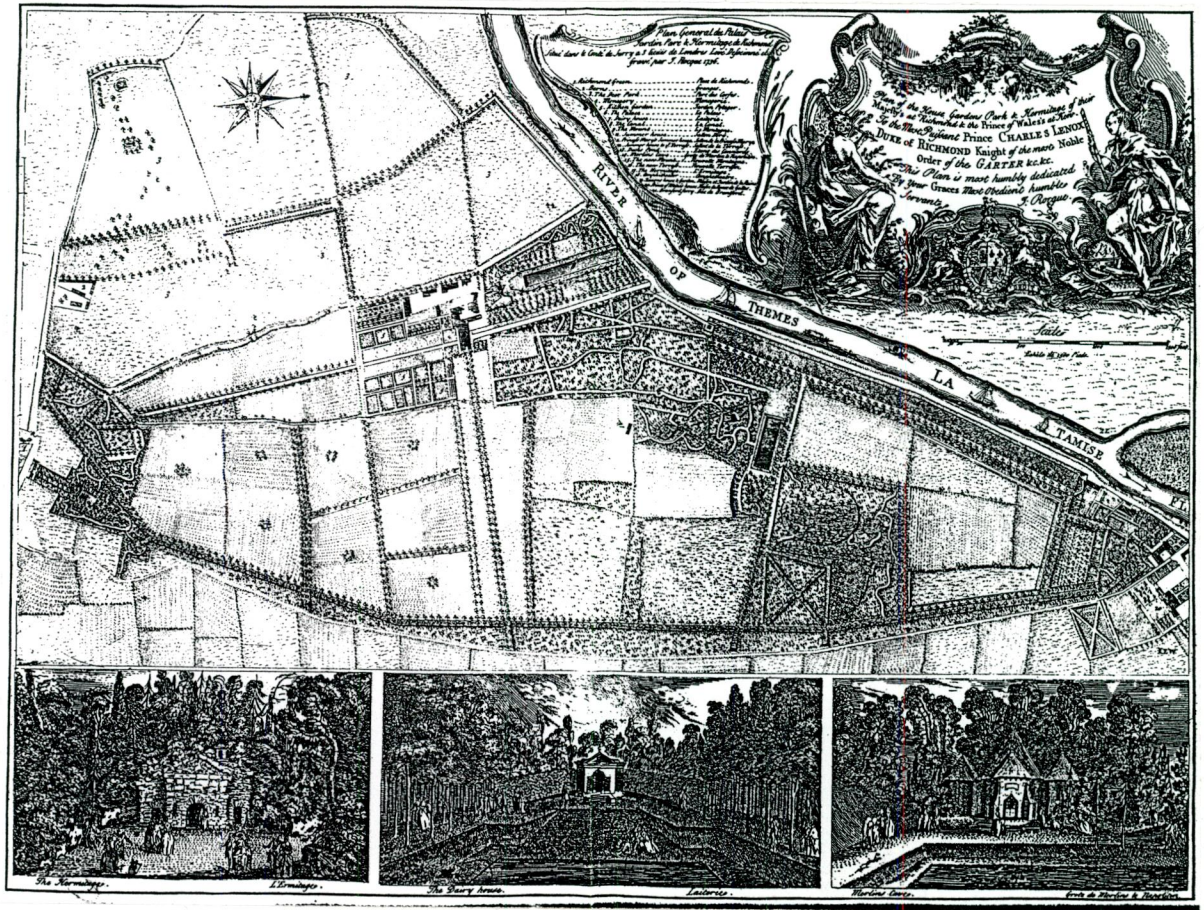


Fig 1. Plan of Richmond House and Gardens by John Rocque, 1736.

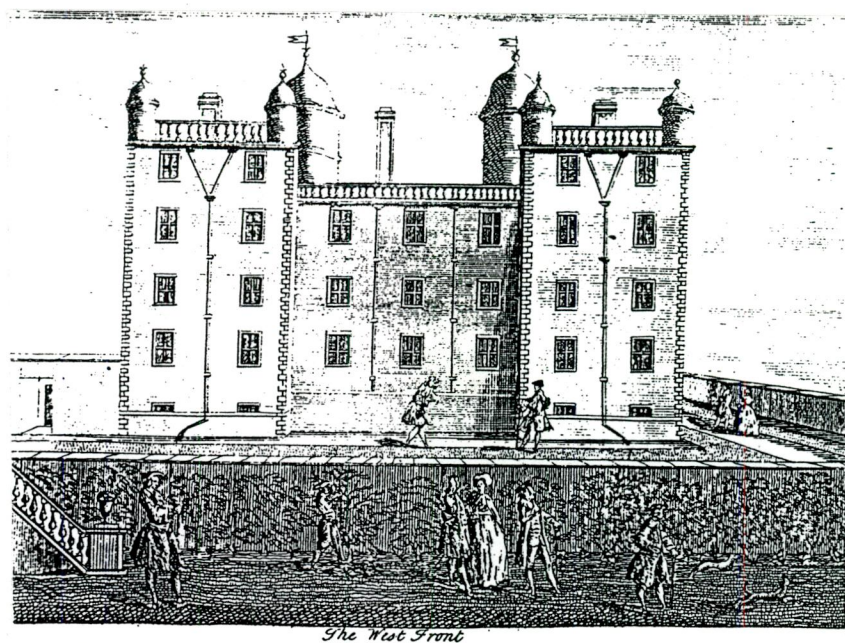


Fig. 2. Detail from the plan of Drumlangrig Garden by Rocque

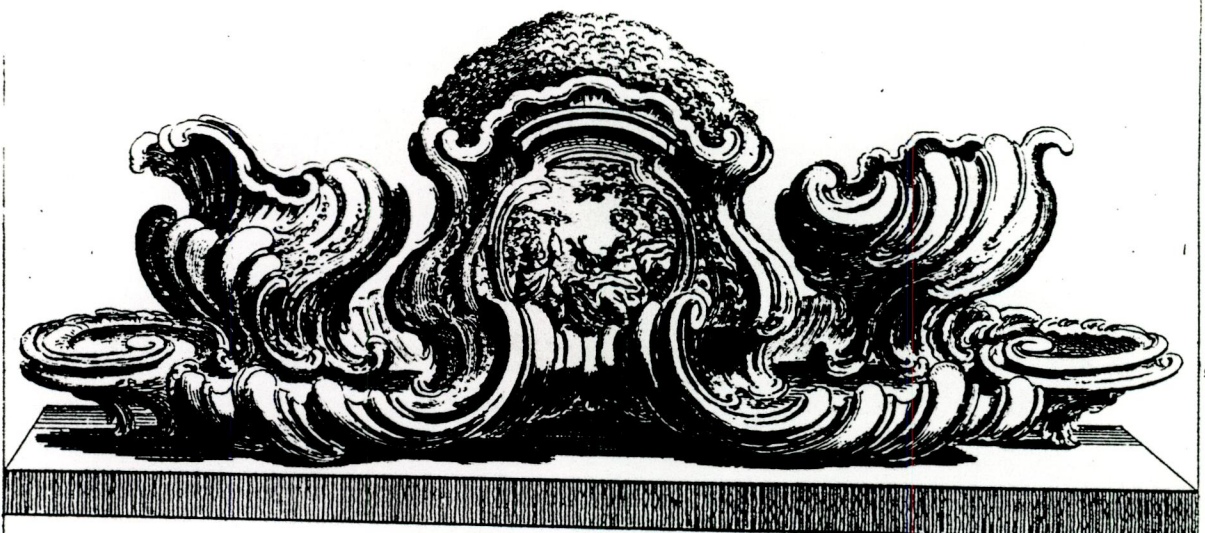
major figures in the evolution of the style which Rocque used to great effect in his work.

Meissonnier was a French designer and gold chaser employed by Louis XV whose work had an important influence on Rocque's designs. He had studied in Italy and introduced Italianate forms (i.e. sculptural scrollwork) into the Rococo vocabulary. A candlestick design he produced shows the influence of Giovanni Giardini, a celebrated Italian goldsmith active in the early 1700s. Shells and shell-like substances are a characteristic feature of mannerist and baroque ornament and Meissonnier re-introduced these plastic forms to France in the 1720s, combined with strap work and linear patterns. (Fig.3) In Meissonnier's designs motifs such as shells, cascades of water, foliage and scrolls, are fused together to become the characteristic *rocaille*, as this undefined imaginary rock-like decoration came to be known. Another innovation of Meissonnier's was his use of *rocaille* forms to create imaginary architectural landscapes. (Fig 4). These architectural grotesques or *capricci* became very popular in Germany and echoes of them can be seen in some of Rocque's manuscript cartouches. (Fig.5)

Asymmetry, a hallmark of Rococo design was another of Meissonnier's major contributions to the style. Rocque borrowed many ideas directly from Meissonnier's engravings and traces of the French master's style are visible throughout his work, beginning with his earliest garden plans. There are several facts which point out Rocque's familiarity with Meissonnier's work. In 1737 just three years after Meissonnier's volume of Rococo designs, his Livre D'Ornemens was first published in France⁶ Rocque published a set of fifty designs which were direct copies (in reverse) from that suite. Rocque's counterfeit volume was engraved by his friend François Vivares.⁷ It was commonplace for engravings by the French masters of the style to be indiscriminately copied (the laws of copyright were not firmly established at this time) for all sorts of uses. One of the most accomplished works of plagiarism was George Bickham's Musical Entertainer (1738) which was a collection of popular songs. The vignettes which decorated the head of each sheet of music included *genre pittoresque* (as Rococo was known to the contemporary public) prints by Meissonnier, Lajoüe, Watteau and François Boucher. The following year, 1738, Rocque engraved a headpiece for Shaw's Travels after drawings by Charles

⁶ Meissonnier's engravings were the earliest published Rococo designs. A review in a French newspaper of 1734, the Mercure wrote of these designs: "Ce sont des Fontaines, des Cascades, des Ruines, des Rocailles, et Coquillages, des morceaux d'Architecture qui font des effets bizarres, singuliers et pittoresques..." (Kimball, 1980, p.160).

⁷ Vivares was a Huguenot engraver who worked with Rocque on various projects; he engraved a drawing of Kensington Palace on Rocque's plan of the park (1746). In 1743 Rocque stood as godfather to François's son Jean. (Snodin, 1984, p.46).



Ecritoire de Porcelaine.

J.A. Meissonnier inv.

A Paris chez Huquier rue St. Jacques au coin de celle des Mathurins C.P.R.

Huquier Sculp.

Fig. 3 .Design for an inkstand. Engraving by Huquier
after Meissonnier, c. 1730.

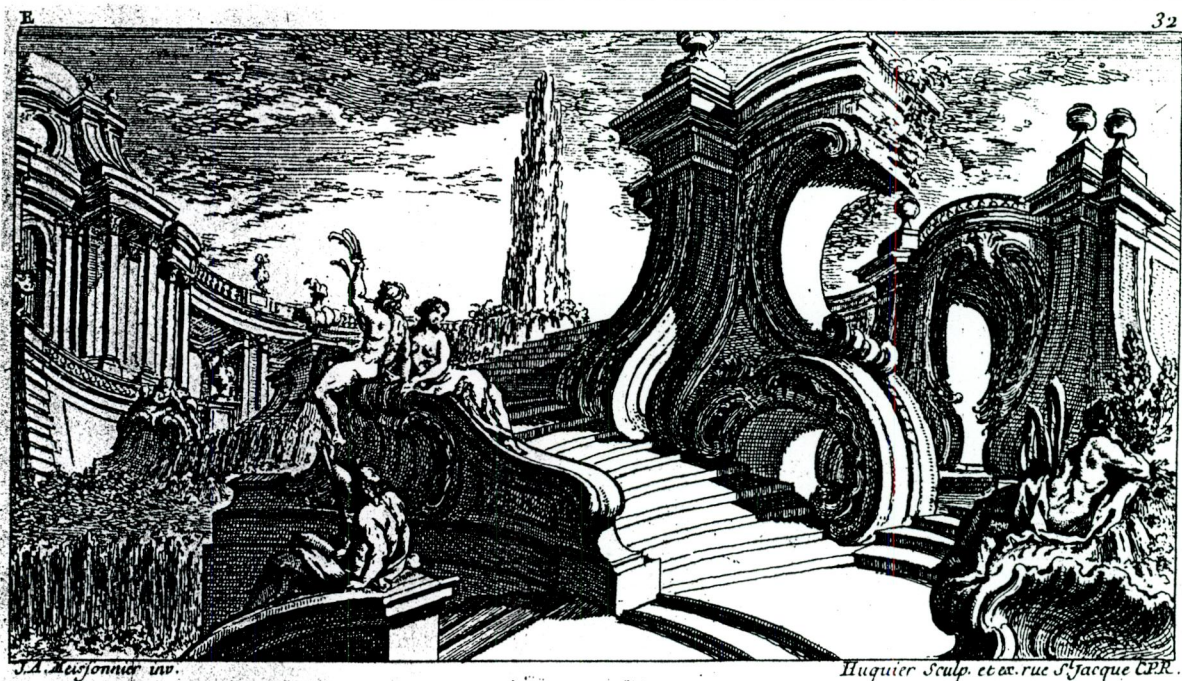


Fig. 4. Architectural grotesque: Etching by Huquier after Meissonnier, c. 1735



Fig.5. Title cartouche from Athy vol. of estate maps, 1756.
Copy from microfilm, T.C.D.

Fredrick (1709-85). The brilliant Rococo cartouche which surrounds a vignette of an exotic scene from Thomas Shaw's Egyptian travels is a pastiche. (Fig.6) cf. Meissonnier's Livre D'Ornements. These engraved works show that Rocque was one of the first designers in England to make use of the new French style which gradually became popular in England during the late 1730s and 1740s. Rocque used elements from the designs of the French masters to decorate his manuscript maps also. In his first volume of maps, that for Woodstock Manor, one of the title cartouches is an exact copy (in reverse) of an engraving by Lajoüe. (For a detailed discussion of this engraving see below.)

Since the Regence (1715-1725), France was generally acknowledged by the English as the ultimate source of good taste. It is due to this acknowledgement, that the Rococo decorative style gained widespread acceptance in England despite the traditional anti-French feeling which pervaded English society. It created a paradoxical state of affairs, a completely French style lauded as the most fashionable, sophisticated and modern decoration while the French nation itself was slated as "a farcical pomp of war, parade of religion... in short, poverty, slavery and insolence with an affectation of politeness". This savage criticism came from William Hogarth who strangely was a leading member of the Slaughter House set who championed the Rococo style. The prosperous upper and middle classes which were increasing in numbers rapidly (due to the great increase in economic activity) created a need for decorative consumer goods. Books, prints, porcelain, textiles and furniture were in great demand and there was much work available for craftsmen in these areas. Tradesmen diversified to cater for the public's demands. The trade card of one Matthias Daryl is "symptomatic of a highly competitive market economy in which there was a widespread appetite for novelty in engravings". He describes himself as: "Engraver in General/Visiting Tickets and Tradesmen's Bills/Frontispieces and Devices for authors/ Old engravings repaired and Printing neatly done/Drawing Taught on Evenings....." (Smith 1993 p.140). Similarly, Rocque worked as a surveyor, draughtsman, engraver, cartographer, publisher and printseller throughout his career. The note "J.Rocque del et sculp" underneath his plan of Chiswick House 1736 informs us that he both draughted and engraved the plan himself. The Rococo title cartouche on this plan as on most of his other early garden plans (i.e. Hampton Court and Richmond Gardens) point to the fact that he went direct to early French Rococo designs for inspiration and was an early promoter of this style in England. The title cartouche on the Chiswick plan is so accomplished in Michael Snodin's opinion that other possible candidates for its design are J.C.B. Chatelain and Hubert Gravelot.

As I mentioned earlier the French engraver Gravelot played a major role in the history of the Rococo in England. He arrived in London in 1732 and quickly built

up a reputation as an imaginative and brilliant draftsman. Gravelot was instrumental in bringing the fashionable society style or *genre pittoresque* of Watteau and Boucher (with whom he had studied) to England. Gravelot adapted Meissonnier's style and developed a lighter ornament of gently curved bands which were sometimes interlaced and leaf-edged. He also introduced elegant human figures dressed in the French manner into prints and book illustrations. Gravelot drew fifteen illustrations for a book entitled "Fables By the late Mr. Gay" (1738) and, as Edward Hodnett points out: "In dress, posture, manner and expression Gravelot endowed Gay's human characters with a sophistication Gay would have liked them to have". (Hodnett, 1988, p.75). Rocque adds interest to some of his plans by the addition of decorative views in the margins which often contain fashionable figures strolling in the gardens which are very similar to Gravelot's figures. (Fig 7). This feature of Gravelot's style was widely adopted in England, and painters and engravers like Francis Hayman and François Vivares ensured that these delicate figures remained a feature of English engraving long after Gravelot himself returned to France in 1745. Gravelot's speciality of combining delicate scenes with very decorative scrollwork surrounds was much favoured by Rocque and used frequently to ornament his maps and plans. Earlier in his career he worked directly with Gravelot, when he called on the services of Gravelot and his pupil Grignon to engrave the frontispiece to a series of topographical views of Middlesex, published in the 1740s (Hind, 1986, p.73).

Silversmiths were instrumental in the dissemination of the Rococo style in England as silverwork was one of the first aspects of applied art to succumb to transformation by the eclectic Rococo ornament. George Michael Moser was a chaser of German Swiss origin. He produced exquisite designs for various metal objects including watch cases and domestic silver-ware. Moser was, like Gravelot, a member of the Slaughter House set, and he taught at Hogarth's St. Martin's Lane academy. (Girouard, 1992, p.24) Some of his small-scale designs for watch cases display his qualities as a draftsman particularly well. These designs combine delicate, abstract surrounds, of gently curving scrolls and shell like forms with imaginary scenes of busy putti and fanciful architecture. The round shape is cleverly covered with decoration so that it does not look cramped.

Because the Rococo was an organic style made up of swirls and broken curves it was very easily adapted to decorate anything from a flat print to a bulbous coffee-pot. Artists and craftsmen who used the style copied and borrowed from one another and gradually the style developed and flourished in its English form. It was a style in a constant state of flux, the elaborate French designs of Meissonnier, and Brunetti's more Baroque style were adapted and used by Moser and Gravelot who in turn influenced lesser craftsmen and engravers.

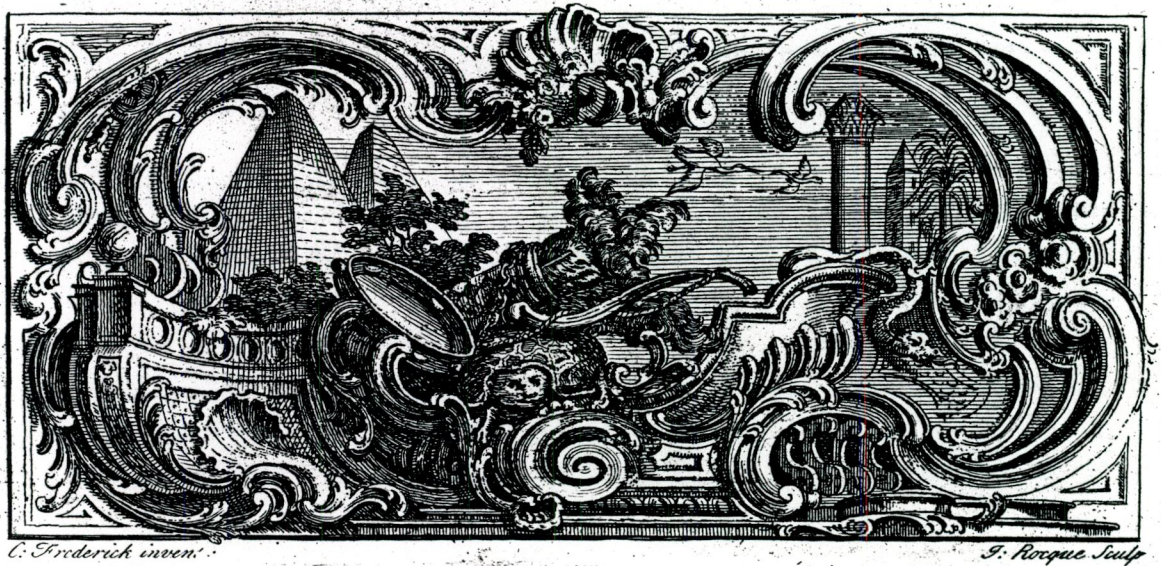


Fig. 6. Frontispiece for Chapter 2 of Shaw's Travels.
Engraving by Rocque after Frederick, 1738.

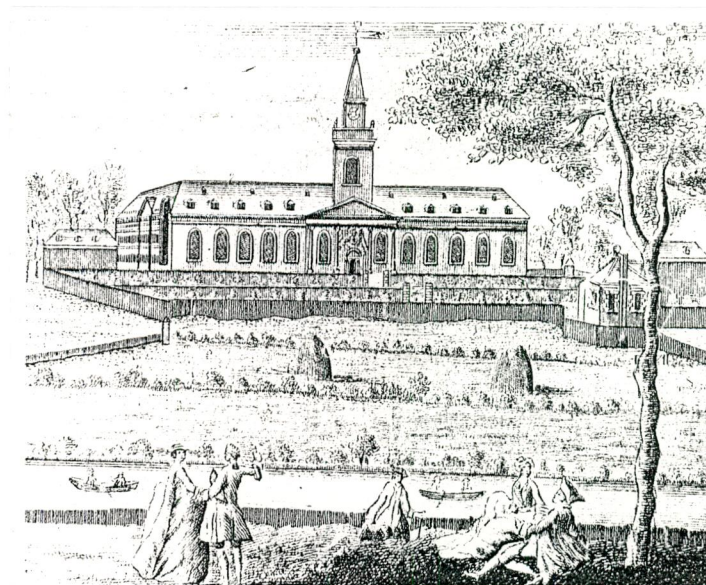


Fig. 7. View of the Royal Hospital, Kilmainham.
Detail from Rocque's map of Dublin, 1757
Note contemporary figures in foreground.

English Rococo uses a profusion of animals and birds along with reeds, grass and leafy branches to augment the French *rocaille* and C and S curves. This English use of flora and fauna may have stemmed from Gravelot who enriched his decoration with animals such as dogs, ducks and foxes as well as various foliage and flowers. (Fig 8). Rocque does not incorporate so many animals in his printed *rocaille* frames but farm stock such as sleepy sheep and impressively horned cows are prominent in many vignettes on the Earl of Kildare's estate maps. (Fig 9).

From the 1730s the Rococo style was to dominate the applied arts until the 1760s when a more restrained, classical form of ornament, epitomised by the plaster work of Robert Adam became popular. "Neo-classical winds were blowing through the country, and the Rococo withered beneath them." (Girouard, 1992, p.34). However in the mid-eighteenth century the Rococo reigned supreme. Everything from soup tureens to trade cards sported delicate scrollwork and garlands. There was a boom in book illustration due to the great demand for beautiful books by wealthy men intent on creating superb libraries. Craftsmen such as Gravelot, Hayman, and Rocque provided some of the hundreds of engraved illustrations for editions of Shakespeare's plays, travel books, and novels.

The business world Rocque was part of in London in the 1730s and 40s was fast-moving and diverse. An announcement in the London Daily Advertiser of June 18, 1751 states that "John Rocque ... returned from Paris where he had lately been obliged to renew his stock consumed in the fire at Charring Cross" (Phillips, 1952, p.20). This suggests that Rocque imported stock from Paris and it is extremely likely that he visited Paris regularly early on in his career and so gained inspiration from French artists. During the 1740s Rocque produced and published much work including maps of Bristol, Exeter, Shrewsbury, Berlin, Paris and Rome. In 1754 he left his London business in the hands of his assistants and went to Dublin where he brought about great and lasting changes to the style of Irish estate cartography.

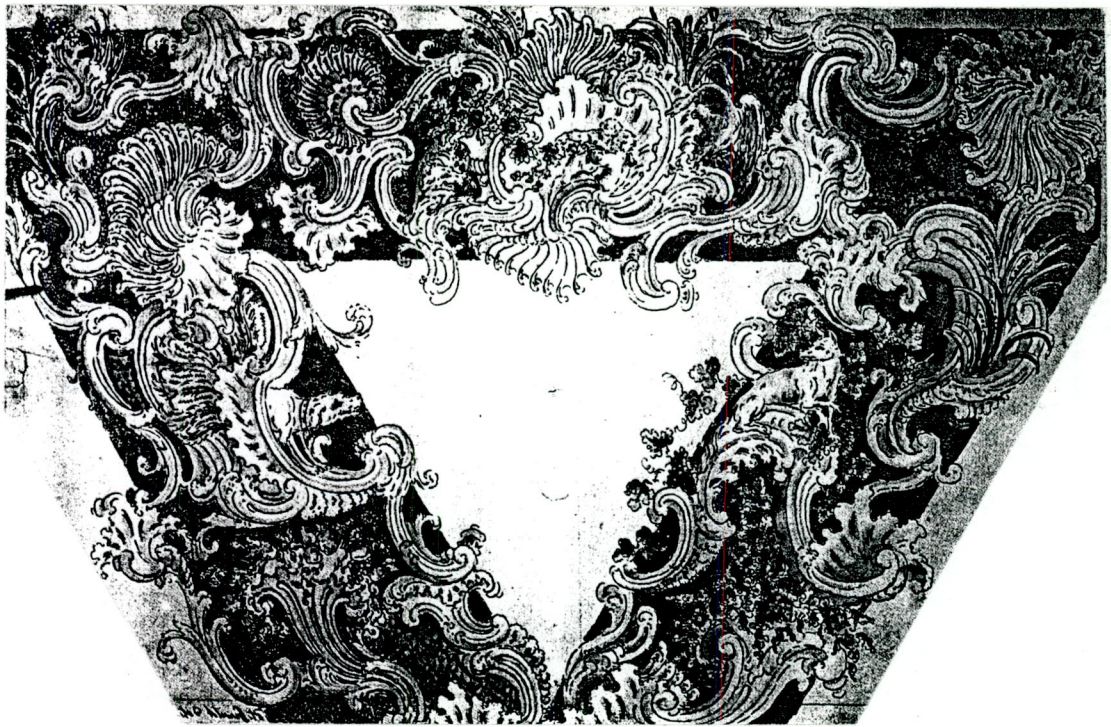


Fig. 8. Design for Ornament, Gravelot

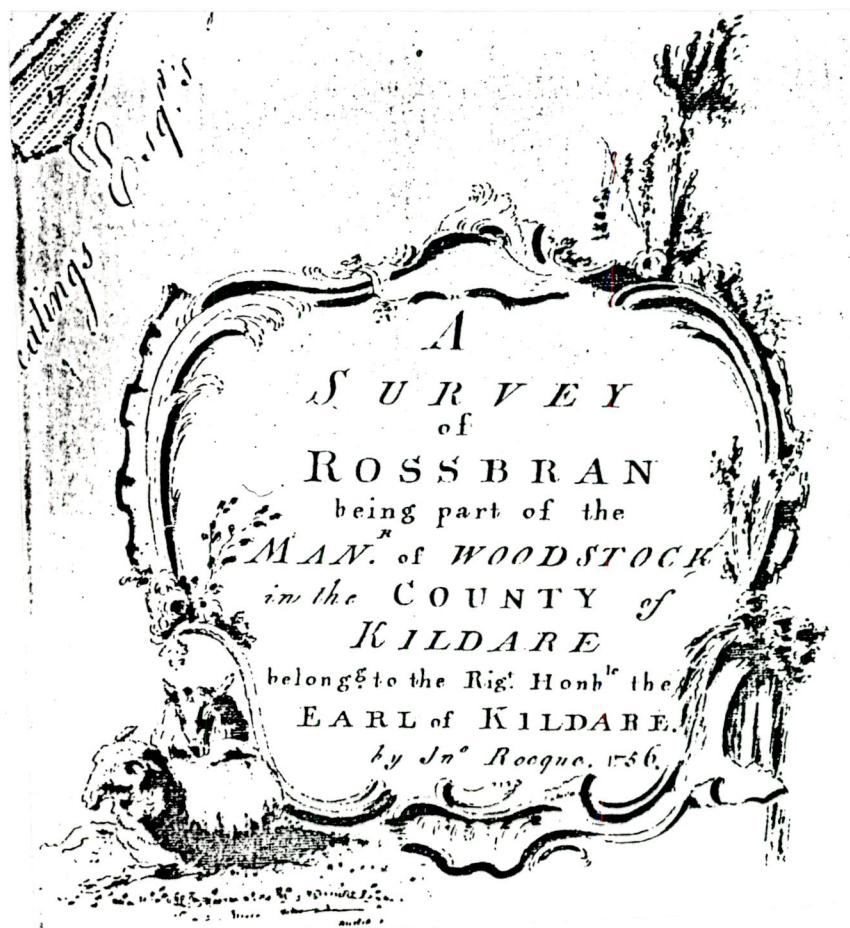


Fig. 9. Cartouche from Woodstock volume of estate maps, 1756
Note drowsy sheep. Copy from microfilm, B.L.

CHAPTER 2

ROCQUE AND THE ROCOCO STYLE IN IRELAND.

It was at the request of "the Nobility of Ireland" that Rocque left his London premises in August 1754 to begin a survey of Dublin, and to produce a map of the capital similar to those of London, Paris and Rome which he had already published to great acclaim. The Dublin to which Rocque arrived was a proud city of handsome streets, elegant terraced houses, and impressive public buildings. Wealth, luxury and prosperity shone in the wide city streets and leafy demesnes of the Irish gentry while the bulk of the population existed in miserable cabins of mud and thatch. Eighteenth century Dublin could almost be described as a separate city state since standards of living within and without the pale were so different. It was the second city of the Empire and was the political and cultural capital of Ireland. It had a large growing population, flourishing industries and was dominated by a cultured and confident ruling Protestant ascendancy.

In June 1754, Falkner's Dublin Journal (a popular newspaper of the time) noted that Rocque's associate Andrew Dury had set up shop "at the Golden Hart, opposite Crane Lane, Dame Street". Rocque's first premises was situated close to "the Royal Mile" of eighteenth century Dublin. Dame Street linked Dublin Castle with the Parliament buildings in College Green and as a result was the focus of Anglo-Irish civilisation. (McCullough, 1989, p.47). It was a well chosen site as his shop was close to the town houses of prospective patrons and in the midst of a dense network of streets which were inhabited by craftsmen of all sorts including engravers, printsellers and cabinetmakers. It was also in this quarter that the Dublin Society set up their drawing schools and there is evidence that Rocque engaged some of the schools best students to draw and engrave cartouches and other details for his maps and plans. (For a more detailed discussion of the society schools, see below). Dury probably preceded Rocque in order to "conduct some preliminary market research and perhaps help organise the beginnings of a survey" (Andrews, 1964-65, p.278). On September 5. 1754, Rocque advertised in a broadsheet which read:

John Rocque, Chorographer to his Royal Highness the Prince of Wales, being solicited (sic) by many of the Nobility and Gentry of the Kingdom of Ireland, to Survey and Publish by Subscription a map of the capital in all respects like those of London Paris etc..

It also states that the map "is now executing" Rocque was skilled in advertising himself and there are many references to the progress of the map in the papers of the time. He must also have been a great persuader as the printed subscription list which accompanied the map (when it was finally published in 1756) contained 368 names. The list of subscribers includes many contemporary Irishmen of note, Nathaniel Clements,⁸ Mr. James Mannin (director of the Dublin Society's School of Ornament), His Grace the Lord Primate of all Ireland, in short, most important personages from church and state circles. Irish surveyors and engravers also figure in this list and include, John Dixon, (a student of the Dublin Society School), George Byrne and Patrick Halpin. These men worked on the production of Rocque's printed Irish maps of Kilkenny, Armagh and Dublin among others. Rocque employed these skilful engravers to provide elaborate Rococo title cartouches and other marginal decoration. These are competently rendered, using typical Rococo motifs and vignettes of putti and allegorical figures such as Minerva, Charity and Hibernia. Rocque obviously chose talented, professional men to engrave his maps, Dixon is referred to in Sleator's Public Gazette (a contemporary newspaper) as "that youth accomplished to impart the justest transcript with the finest art" (Strickland, 1969, p.81).

Rocque was commissioned by the Earl of Kildare to produce a set of manuscript estate maps, and the first estate Woodstock, was surveyed in 1755. It is amusing that the English scholars who wrote articles on Rocque's career over 40 years ago believed that at this time Rocque was himself publishing maps from his premises on the Strand in London, whereas in fact he was busy surveying the Irish Earl's extensive lands in Kildare.⁹ The reason for this lack of knowledge of Rocque's Irish sojourn, which in fact lasted six years from 1754 - 1760 and was very productive, is that the existence of the Kildare estate maps was unknown until the eight bound volumes of maps were put up for sale by Sothebys in 1963. During the years 1755-1760, the maps published in London were simply reductions and new editions of maps already published e.g. Middlesex, and exotic maps of far-away places such as Lima, Trichinopoly, and North America. (See Appendix A. for a complete list of works published in London between 1755-1760). Rocque had left colleagues

⁸ Clements was chief teller in the Exchange and also park ranger of the Phoenix Park. He had commissioned work by Bartholmew Cramillion, a famous Rococo stuccodore whose best known work is the chapel of the Rotunda Hospital, Dublin.

⁹ John Varley writes: "for about two years, between 1753 and 1756, he resided temporarily in Ireland, where he presumably made the necessary surveys and preliminary plans prior to the publication of his Irish maps, plans and itineraries, but continued to conduct his business from his abode in the Strand, to which address he returned after his visit to Ireland." (Varley 1948 p.87).

behind in London who published such maps but it is clear that the personal stamp of the master is lacking; his business in London during this time was simply a printing house. All new surveying was being done in Ireland for both printed town plans and estate maps. It is not known how many surveyors or engravers Rocque employed whilst in Ireland but he had at least ten men working for him in London so it is likely that he had a similar number of staff in Dublin. In the six years Rocque spent in Dublin, he and his assistants surveyed, engraved, printed and sold numerous maps of Dublin and other Irish towns, along with various county maps. (See Appendix B for a complete list of Rocques Irish publications).

Patronage of the Rococo style in Ireland.

Although Anthony Pasquin (a contemporary English art critic) lamented in the latter years of the century that:

The gentlemen of Ireland do not sufficiently evince that kind disposition towards the Fine Arts which is indispensably necessary to their establishment, when I was in that generous nation I saw but few instances of supreme taste.

(Maxwell, 1956, p.209).

The few men who embodied this "supreme taste" were equal to any important patrons of the arts in England and would have been wholly familiar with modern styles of furniture, silverware, painting and engraving. Major patrons of the arts were generally based in Dublin. O'Kelly in his Recollections published in the nineteenth century writes that: "Lord Moira, The Earl of Kildare, Lord Charlemont and the Marquis of Waterford would have been the chief patrons of the arts." These nobles, like their English counterparts would have amassed beautiful objects and books to decorate their stately town and country homes and many such objects would have been decorated in the highly fashionable Rococo style. The Earl of Kildare commissioned George Wickes, a famous London silversmith to produce a silver dinner service which was lavishly chased in the Rococo style.¹⁰ It was produced during the years 1745 - 1747 and shows the Earl's familiarity with contemporary fashions in the applied arts. Despite the fact that much English and continental silver was imported, the desire of wealthy Irish landowners for beautiful tableware

¹⁰ It is probably the finest surviving Rococo silver service, and was a prime exhibit at the recent Rococo exhibition held in the Victoria and Albert Museum in 1984. (Snodin, 1984, p.116.)

meant that a band of skilled silversmiths came into being in Dublin. A very early example of Irish silverware decorated in the French Rococo style is an elaborate jug made in 1737 in Dublin, engraved with the arms of Alexander, fifth Earl of Antrim. (Fig. 10.) The elaborate cartouche, cornucopia and diaper work are taken directly from Gaetano Brunetti's suite of Rococo patterns published in 1737. (Casey, 1988, p.244). The reason I have mentioned Irish silverware of this period is to point out that although Rocque's maps were unique as regards the delicate combination of Rococo ornament and topographical information, he was not introducing a new style to Ireland. A catalogue of the library of a wealthy Dublin man George Rutland, gives some idea of the tastes of the cultured patrons of the arts in eighteenth century Dublin. His collection was formed from 1749 up to 1816 and includes books on architecture, poetry, history and numerous suites of prints and drawings. His library contained Rocque's 24 sheet plan of London (1746), his Topographical Survey of the County of Berkshire (1761) and his pupil Bernard Scale's Hibernian Atlas (1776). Most libraries of the Irish gentry would have contained similar collections. Rocque's decorative maps and plans were widely known and admired and prompted the Irish noblemen and gentry to invite him to Dublin to survey their city.

Schools of Art / Dissemination of the Rococo Style.

In the decade prior to Rocque's arrival in Dublin there was a growing recognition among influential members of society that there was a great need for an institution for the teaching of design and drawing. Since Rocque employed Irish artists to work on his Dublin plans, it is essential to discuss the type of training his assistants would have received and the origins of their school of drawing.

In the early eighteenth century there were no formal schools of art and design in Ireland. Apprentices picked up the practical skills from their masters, and design was not an important aspect of production. There was a growing awareness of the importance of the promotion of the arts and industry which led to the foundation of the Dublin Society in 1731, "for improving husbandry, manufacture and the useful arts and sciences". This society was founded by Thomas Prior who was an intimate friend of Bishop Berkley (an influential economist) and was patronised by many eminent Dublin residents. In 1740, the society's members recognised the need for a specific school for the teaching of art and design. Taylor writes that:

Mr. Prior having communicated to Lord Chesterfield (the Viceroy) a plan for establishing a regular school or academy in Dublin for cultivating the arts of painting, sculpture and architecture, this distinguished nobleman subscribed liberally towards it himself and encouraged others to do the same".

(Taylor 1841 p.268)

During the 1740s, the Society paid the fees of boys sent to Robert West's private drawing school, which was situated in Shaw's Court off Dame Street. West had studied in Paris with the famed Rococo artist Boucher. In 1750 the Society took over the school and he became the instructor in figure drawing while James Mannin, a French artist resident in Dublin, taught landscape and ornamental drawing. Lord Charlemont "that highly gifted and truly patriotic nobleman" (according to Taylor) provided the school with a collection of classical statues cast from the antique originals. These art schools of the Dublin Society were drawing schools only and did not include the teaching of painting. Pattern drawing and mechanical and free-hand drawing were taught for boys preparing to become cabinet makers, silversmiths, engravers, builders and surveyors. According to Walter Strickland "such boys formed the majority of the pupils during the eighteenth century" (Strickland, 1969, p.583). "Teaching in these schools was carried out through the copying of plaster casts, original drawings and engravings of the best continental examples... This provided the young Dublin artisans who attended the free drawing schools with a knowledge of the Rococo and later Neo-classical styles including the classical architectural orders. (Turpin, 1994, p.210). As I will discuss below, Rocque patronised some of these young Irish artists to work on his plans. These included John Dixon, Hugh Douglas Hamilton and Patrick Halpin. Taylor states that "some of the most distinguished masters of the arts of painting and sculpture and several of the most extensive manufacturers have imbibed the elements of the professional and commercial knowledge in the schools of the Dublin Society". (Taylor, 1841, p.274). Thus Rocque fulfilled a role as employer of young aspiring Irish artists who, once they left their training ground, found that there was a great lack of patrons in Dublin and many were forced to seek work in London. Hamilton and Dixon (who both worked for Rocque) later went to London and became highly respected artists in their respective fields of portraiture and mezzotint engraving.

Rocque in Ireland. Assistants and Acquaintances.

Rocque brought some of his own staff with him to Ireland including Andrew Dury, J.J. Perret (probably an English Huguenot) and Peter Bernard Scal  . It is relatively easy to discover the artists who assisted on the production of his printed maps because maps of this period bear the Latin legends *delin.* and *sculp.* after the names of the men who drew and engraved the maps respectively. For the most part the names which appear on Rocque's Irish printed maps, belong to students of the Dublin society school; John Dixon (1740-1815) is noted as the engraver of the finely worked dedication cartouche on Rocque's map of Dublin county published in

1760. (Fig. 11). This delicate piece and complementary vignette complete with playful Rococo putti is skilfully and confidently rendered and was executed when Dixon was about eighteen years old. Dixon had studied under Robert West and later moved to London to seek work. He established himself as a highly successful mezzotint engraver and in 1766 became a member of the Incorporated Society of Artists in London.

Patrick Halpin, who also trained in the Dublin Society's school, engraved Rocque's "City and Suburbs of Dublin, reduced from the large plan of four sheets" (1757) and the "pocket plan" of Dublin (1757). Halpin was well enough known to feature (albeit briefly) in Bryan's Dictionary of Painters and Engravers. He is noted as an Irish line engraver who engraved vignette illustrations for books. No doubt he would have acquired valuable experience from working in Rocque's printshop.

J. Powell was the draughtsman who drew the plan of the military camp near Thurles which was published by Rocque in 1755. It is probable that this man was a member of the major Dublin printing family, the Powells. This family of printers had done much to restore printing standards in the mid 1700's. (Craig 1992 p.202).

Professor Anne Crookshank has drawn my attention to Hugh Douglas Hamilton's signature features on the decorative frontispiece of the Kilkea volume of estate maps, compiled in 1760.¹¹ (Fig.12). Hugh Douglas Hamilton was an artist who trained in the Dublin Society's School of Ornament in the early 1750's. He worked mainly as a portrait painter in Dublin until 1764/5 when he moved to London. As a young man he was patronised by the Earl of Kildare's mother, the Dowager Countess of Kildare and he continued to be patronised by the Fitzgeralds of Leinster throughout his career. He is best known for his small oval pastel portraits, executed in delicate colours, and "there was hardly a person of fashion in either England or Ireland who did not sit to him for such a portrait". (Potterton, 1978, p.154). It is a tribute to Rocque's skill at selecting talented young artists that Hamilton worked for him. This drawing consists of a very accomplished architectural composition, with a battery of military equipment, complete with canon, ramrod and gunpowder in the foreground. Crookshank maintains that this elaborate drawing shows: "an entirely new side to his draughtsmanship and indicates the breadth of teaching in the Ornament School... the French basis of the School's training is well represented in this little masterpiece". (Unpublished document).

¹¹ Hamilton's drawing is discussed and illustrated in a forthcoming book on Irish drawings and watercolours by Professor Crookshank and the Knight of Glin.

Fig. 10. Silver Jug
Dublin, 1737.
Maker unknown.

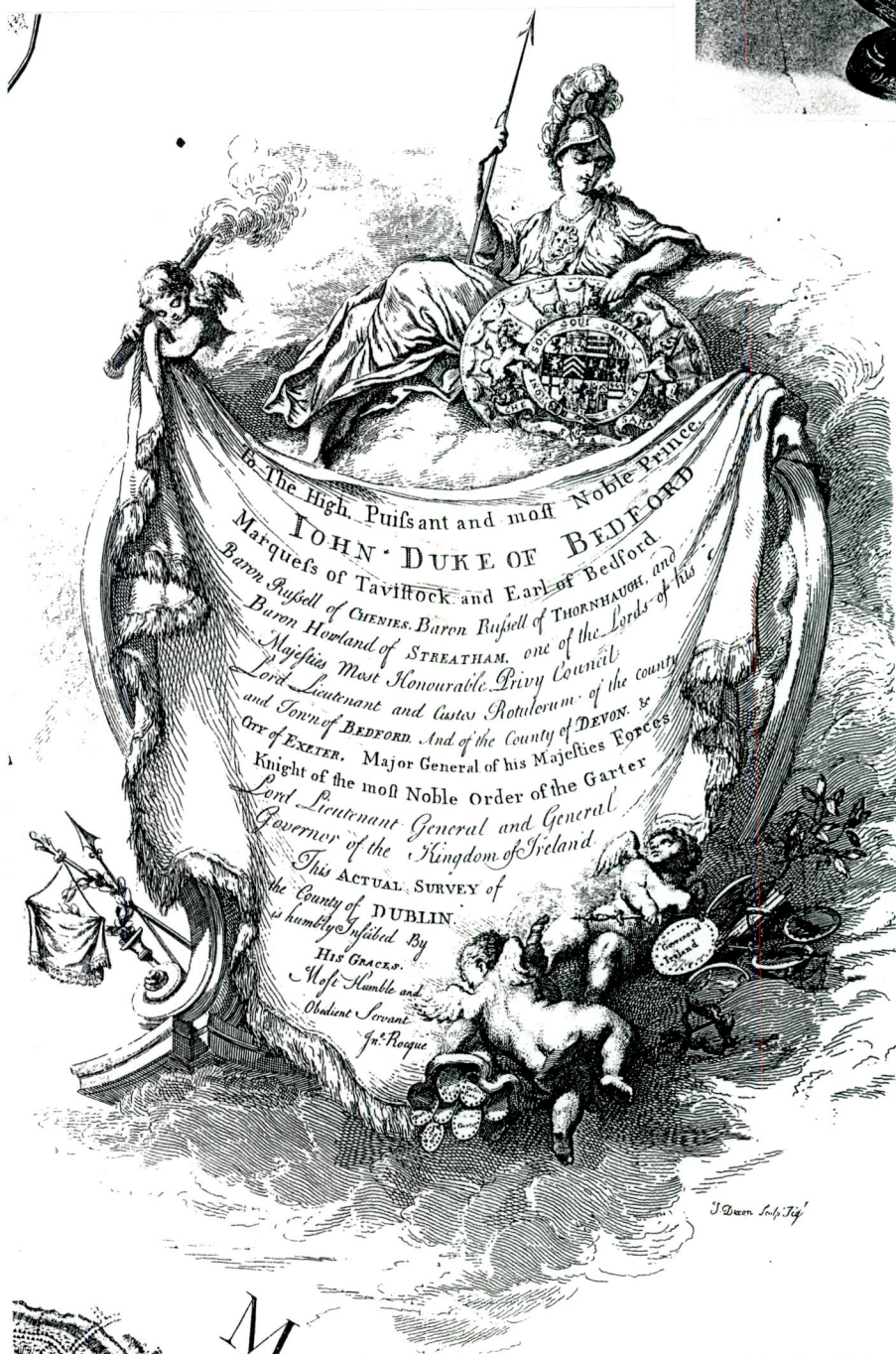


Fig. 11. Detail from Rocque's Dublin County map. 1760.
Engraved by J.Dixon.

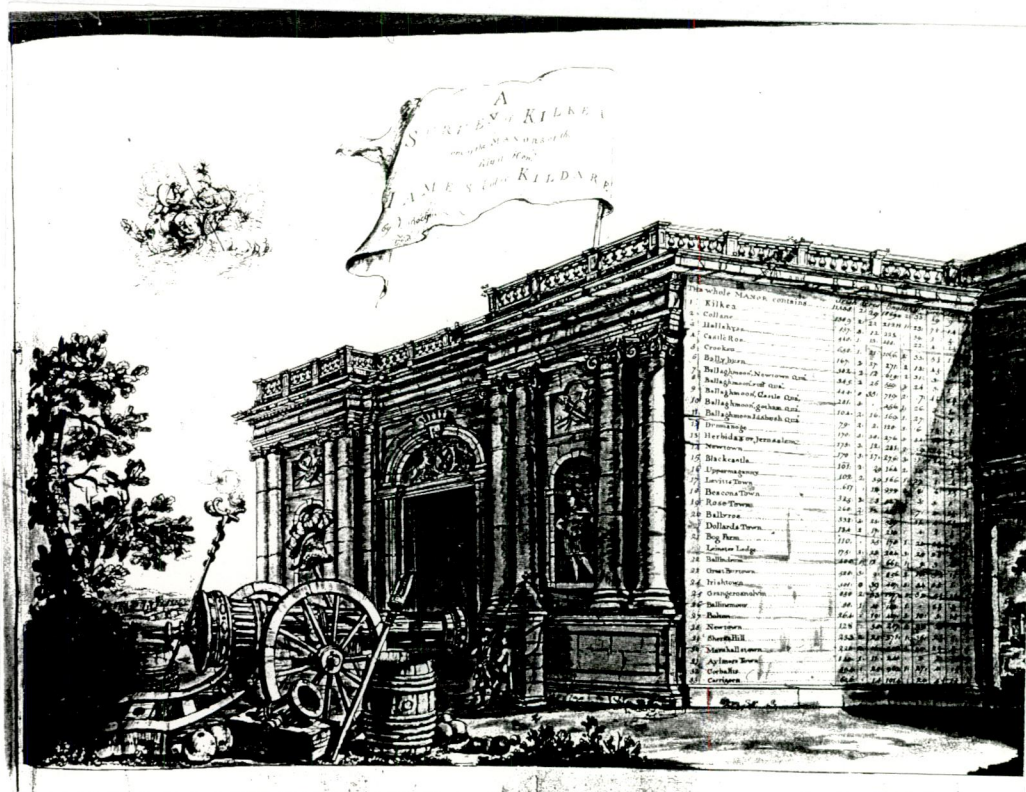


Fig. 12. Kilkea title page, signed H.D.Hamilton on lower left, partially obscured. Copy from photograph. (Courtesy Prof. Anne Crookshank.)



As well as being able to spot budding artistic talent Rocque was a cunning businessman who, as I mentioned before, cultivated many influential business contacts. Chief among these important acquaintances was James, Earl of Kildare whose connection with Rocque will be discussed in the next section. Many of his English and Continental patrons ordered sets of his exact plan of Dublin (1756), including the Duke of Richmond, the Duke of Marlborough and the Duke of Devonshire (who was Viceroy of Ireland and a close friend of the Earl of Kildare). Julian (geographer to the French emperor) ordered twenty five sets and the Republic and Library of Geneva had sets ordered on their behalf. The extensive list of subscribers to the map gives some idea of the huge network of contacts and admirers Rocque had built up over his career.

Rocque's Chief Patron in Ireland.

Lord Kildare who is one of the greatest improvers in Ireland... has at an expense of some hundred pounds had his estate surveyed and some curious maps made of his lands at Carton Maynooth.

So said Lord Chief Baron Willes a travelling diarist writing in 1760 of Rocque's most important patron in Ireland. The "curious maps" he mentions are Rocque's extensive surveys of the Earl of Kildare's lands, which, when completed, comprised of eight volumes of beautifully produced maps. The Earl, who later became the first Duke of Leinster, was immensely wealthy but unlike his father and grandfather he did not lavish money on improvements to the fabric of Carton house or his townhouse in Dublin, instead he ploughed enormous sums of money into the improvement of his huge holdings in counties Kildare and Carlow. He was especially fond of his demesne at Carton and greatly enlarged it, enclosing with a wall nearly 1,100 statute acres, building four lodges and gates, and making extensive plantations. Arthur Young, an English landowner who travelled extensively in Ireland, described Carton demesne as it looked in 1776:

On one of the most rising grounds in the park, is a tower, from the top of which the whole scenery is beheld; the park spreads on every side in fine sheets of lawn, kept in the highest order by 1,100 sheep, scattered over with rich plantations, and bounded by a large margin of wood, through which is a riding.

(Leinster, 1878, p.9)

It is no wonder that the owner of such a majestic scene would want to have these lands surveyed and drawn up in map form, fashionably decorated and bound in rich, gold tooled, red morocco for all visitors to the drawing room to see. The Earl was closely acquainted with wealthy English peers who had had decorative plans of

their gardens drawn up by Rocque. It is highly possible that the Earl became familiar with Rocque's work through these men. The Duke of Devonshire had extensive estates both in England and in Ireland. The Earl of Kildare's enthusiasm for his land gave Rocque the unmatched opportunity to produce highly decorated estate atlases. The translation of fields and trees into flat marks on paper does justice to the magnificence of the Carton demesne. Carton was the nearest Ireland had to a royal palace. An account given by Lady Caroline Stuart (a visitor to Carton in 1778) relates that:

Everything seems to go on in great state here. The Duchess appears in a sack and hoop and diamonds in the afternoon; French horns play at every meal, and there are such quantities of plate that one would imagine oneself in a palace; and there are servants without end

Leinster, 1862 p.20).

Rocques maps would have had pride of place in the drawing room along with the lavish Rococo silverwork and decorative porcelain which were so popular at this time.

CHAPTER 3

ROCQUE'S PUBLISHED WORK IN IRELAND.

Rocque came to Dublin in the summer of 1754 to "Survey and Publish by Subscription a Map of the capital, in all respects like those of London, Paris, etc." (Rocque's own words published in an advertising broadsheet). The city had a complex street-plan, and many residential developments e.g. Merrion Square, had been laid out in the previous twenty years. The most recently published large-scale map of Dublin city was a poorly produced plan by Charles Brooking published in 1728, which was now severely out of date. Dublin was in dire need of an up to date professional cartographic survey and her proud resident noblemen must have been well aware of this need when they invested in John Rocque's professional skills. In fact, Rodger Kendrick, the official city surveyor had planned to embark on an elaborate survey himself, but his plans were soon abandoned as he could not match Rocque's cunning public relations and marketing techniques for promoting his survey.¹² The process through which the finished engraved map is produced is described briefly below. First an extensive survey was made of the area using a variety of instruments including a surveyor's chain (to measure distances), a surveyor's wheel and a circumferentor. Many of these tools appear as decorative elements in his elaborate title cartouches both on his printed and manuscript maps. The surveyors would make sketches and note measurements in the field. From these preliminary drawings the draft copy would be drawn out and carefully checked before the map was finally engraved on a copper plate and decorative prints made. Once the large-scale map was completed it was usual for smaller scale editions of the map to be produced.

Rocque's maps, especially his estate surveys, are superior in artistic quality to previous Irish maps. J.H. Andrews, the renowned authority on Irish cartography has written numerous articles and books which examine Rocque's huge contribution to the development of Irish mapping. Therefore, this paper will not include a discussion of the wealth of cartographic information contained in these maps, except where it has some bearing on their overall artistic qualities. Looking

¹² Rocque and Kendrick engaged in a heated newspaper battle, each promising a bigger and better survey than the other's. Kendrick made much of the authentic Irishness of his engraver, his paper and himself. Despite these "advantages" Kendrick's map never saw the light of day. See Appendix C for the amusing texts of the newspaper advertisements.

at Rocque's Irish maps, the similarities between them and his English publications (in terms of ornament used) are clearly obvious.

The first edition of his map of "The City and Environs of Dublin" was published in 1756. It was engraved by J.J. Perret (one of Rocque's London assistants) as he would not have had time to seek out and train native Irish artists so soon. This map was drawn to a scale of about five inches to one English mile. It was a preliminary map of relatively small scale which, as the marginal note states, was "to be followed by that of the city and suburbs in four sheets". This first map was notable for its rich carpet of cartographic detail and fashionable Rococo ornament which echoes the decoration of Rocque's English and continental maps and was his special hallmark. The style of engraving is almost identical to that of his recent English maps, no doubt since many of his assistants and engravers were drawn from his London staff.

The subsequent four sheet map (scale 200 feet to an inch). was a very lavish production and was probably the most notable of his Irish achievements in print. Both in terms of delicate Rococo decoration and meticulous cartographic detail it was equal to contemporary European maps. King George II is said to have found it so expressive that he ordered a copy to be hung in his own apartment. (Andrews, 1964-65, p.279) This map was engraved by Andrew Dury and the title cartouche is delicately rendered, and incorporates fairly typical Rococo elements; scrollwork and garlands of leaves along with allegorical female figures who no doubt symbolise the noble features of the city. This finely cross-hatched vignette is framed with stylised trees, and the city arms is propped up prominently at the centre of the composition. (Fig. 13).

In looking at Rocque's printed maps my aim is to compare the styles of decoration and ornament used in Ireland with the style of his English maps and to show developments or continuities in style. Also, I will endeavour to show that Rocque's maps were highly superior in artistic quality to previous Irish maps. J.H.Andrews the renowned authority on Irish cartography has written many articles on Rocque's huge contribution to eighteenth century Irish mapping so I will not discuss the wealth of cartographic information present except where it has some bearing on the overall artistic qualities of the maps.

A reduction of his large 4-sheet map of Dublin was published in 1757 and was engraved by Patrick Halpin a native artist. The decorative cartouche which contains a dedication to John Putland is decorated with rocaille motifs and incorporates his coat of arms, a globe, and artists tools. This fine line engraving is competently done by a man who in Strickland's opinion was "an artist of considerable merit... much employed in book illustration for the Dublin publishers" (Strickland 1969 p.425). Obviously Rocque had recognised this engraver's talent and exploited

it well. A "Pocket Plan" of Dublin was also engraved by Halpin in 1757 (approximate scale six inches to one English mile). The small cartouche with the usual rocaille swirls is not very inventive but is adequate for the small scale and space on this useful pocket sheet.

Rocque's next large-scale undertaking was a map of "The City Harbour Bay and Environs of Dublin" (scale: about five inches to one English mile) published in 1757. This was a lavish production consisting of four sheets and there is more information given, including river depths and the outer administrative boundary marks of the city. This map and the exact plan of 1756 are visually pleasing as well as being very informative. They would have graced the walls of an elegant Georgian townhouse admirably well and indeed were designed with this purpose in mind. Rocque's genius as a designer was his ability to bind together intricate geographical detail with delicate marginal decoration, yet all the time keeping the desires of his clients uppermost. His clients or patrons for his Dublin maps were the wealthy nobility and merchants who wanted their city to rank equal to London, Paris and Rome. In Rocque's map Dublin was an impressive city, the streets were littered with noble public buildings and ample private houses and the river Liffey which was crammed with richly detailed merchant ships. The 1757 map was engraved by J.J.Perret and is made up of four sheets. The only ornamentation is on the first sheet and this consists of three views of important buildings. It is noteworthy that the first is a birds-eye view of Kildare House, the Earl of Kildare's sumptuous Dublin residence. No doubt Rocque wanted to flatter his most important Irish patron. The other vignettes are of the military barracks on the quays and the Royal Hospital Kilmainham, viewed from across the river. (Fig. 7). These views are drawn by G.Smith and have similarities with the enclosed views of buildings and garden follies which illustrate most of Rocque's early English garden surveys. The period-dressed figures strolling about the foreground of the picture show the influence of Gravelot who introduced this elegant human element into prints and book illustrations in the 1740s. Smith's background is unknown and he is not mentioned in Strickland's biography of Irish artists so he may have been a member of Rocque's London staff brought over especially to illustrate this survey. It is clear, judging from these illustrations, that the artist was very familiar with fashionable styles of engraving for decorative use.

Another important Dublin map was published in 1760 towards the end of Rocque's stay in Ireland. This is a four sheet map of the county (scale: two inches to one English mile). It is very striking visually, with a dense patchwork of fields and roads combined with relatively plain areas which represent the sea and neighbouring counties. This balance between patterned areas and plain is aesthetically pleasing and illustrates Rocque's skill as a graphic designer. None of the native Irish maps

which precede Rocque's plan manage to balance areas of cartographic detail with decorative aspects so well, in fact, by comparison most look clumsy and uneven. (Fig. 14). The beautiful vignettes and cartouches which act as a foil for the geographical aspects of the map are exquisitely engraved. The large, imposing cartouche displaying the dedication, is a very accomplished line engraving. A wide draped fabric held up by a putto with a smoking torch acts as a ground for the usual long-winded dedication. Over this, a majestic reclining female figure leans on the Duke of Bedford's coat of arms. Underneath, a couple of floating putti play with medallions, and symbolic objects such as Justice's scales and Mercury's winged staff. This engraving is signed by John Dixon. The objects and figures used in the composition are fairly common for the time and it is probable that Rocque had a collection of contemporary prints which his assistants copied from and adapted for use on his maps. This cartouche has similarities in style with prints by the French engraver Huquier after Boucher. (Fig.15). Rocque's importance in the printing scene in Ireland is easily discernible here, he popularised fashionable styles and themes in his publications. Talented Dublin artists like Dixon were given an opportunity to advance their etching and engraving skills. The intricate detail present on this map and the fact that each individual field, hill and tree is marked, shows his determination to create a comprehensive portrait of the landscape which reached perfection in the meticulously accurate Kildare estate plans on which he was concurrently working.

The other Irish maps Rocque produced included a survey of the city of Kilkenny. This plan was on the same scale as those of Dublin, Cork and Bristol and was published in 1758 and engraved by G.Byrne, a native Dublin engraver, who had trained in the Dublin Society's drawing school and who later executed plates for Wilson's Dublin Magazine. The title cartouche on the top left of the sheet seems to be a mezzotint engraving judging by the soft shaded quality of the vignette which displays the occupations of the city's inhabitants. The three small scenes depict an underground quarry (perhaps a reference to Kilkenny as the 'Marble city'); builders constructing a wall; and finally a weaver at work on a large loom. The cartouche seems rather squashed into a tight corner and the figures depicted have a rather naive quality about them. (Fig. 16). It is a commendable fact that Rocque tried to depict the essence of the city he surveyed in the marginal cartouches. He did not simply use common Rococo motifs at random, but instead gave each map originality by tailoring each vignette to reflect the nature of the city, county, or townland he surveys. This is one of the aspects of his work which makes him such an innovative and noteworthy cartographer.

Rocque surveyed the city and suburbs of Cork in 1759 and the resultant map is dedicated to the Mayor and Aldermen of Cork. The cartouche which contains

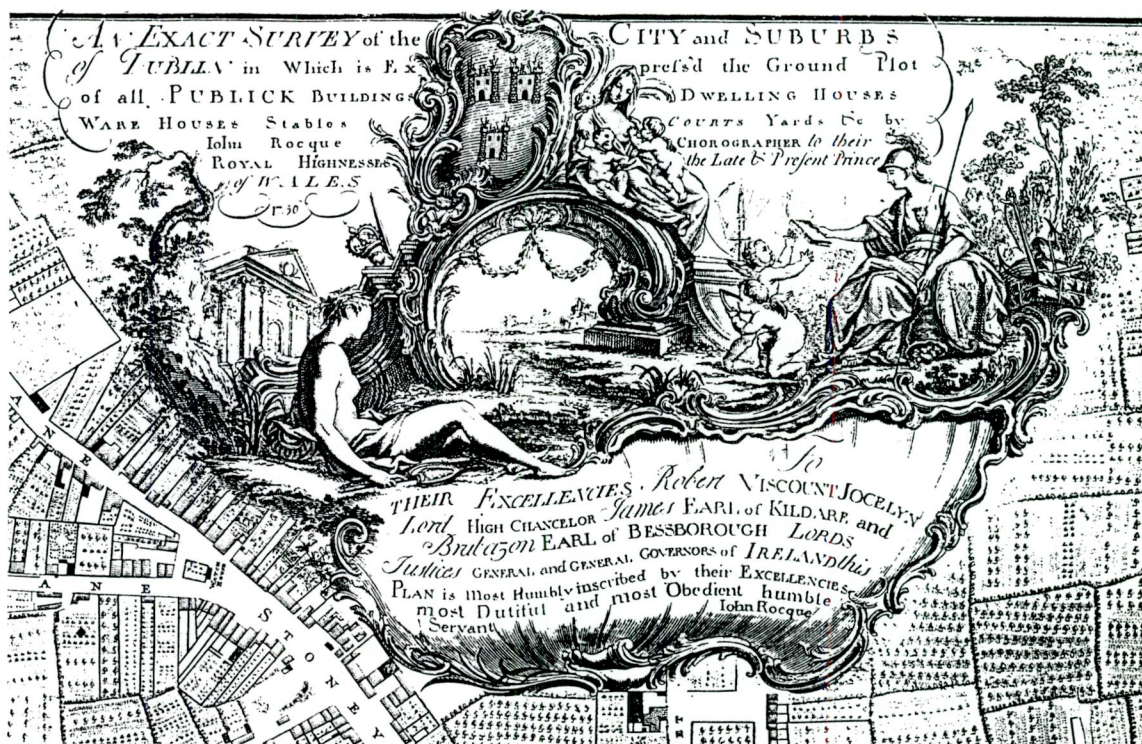


Fig. 13. Cartouche from Rocque's exact survey of Dublin, 1756.



Fig. 14. Detail from Limerick Estate map, 1735.

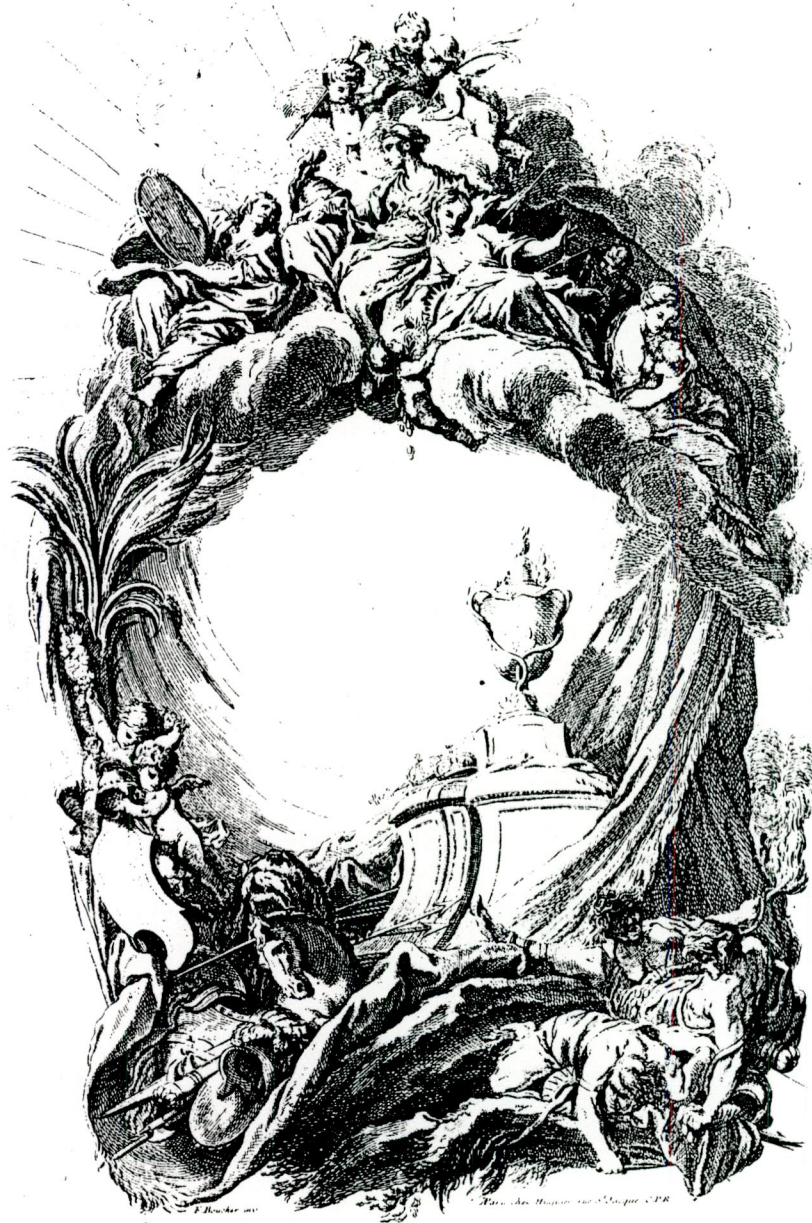


Fig. 15. Engraving by Huquier after Boucher. c. 1730.



Fig. 16. Cartouche from Rocque's map of Kilkenny, 1758. Engraved by G.Byrne.

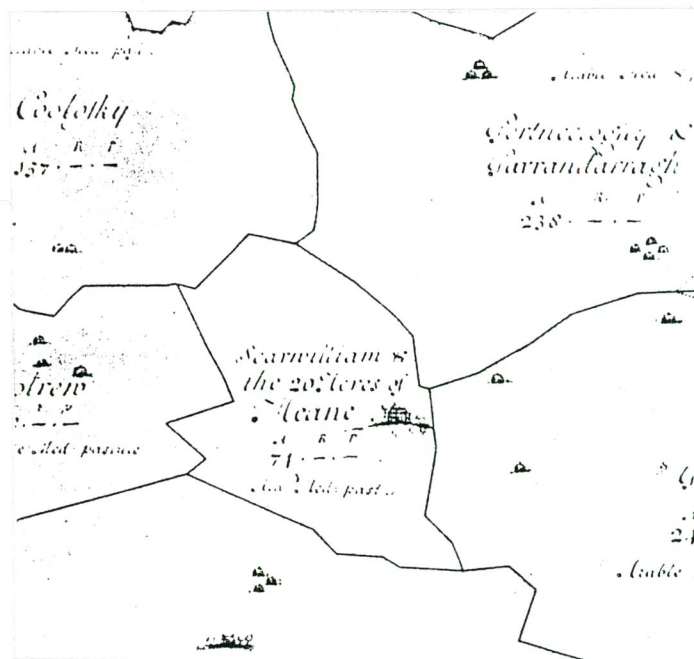


Fig. 17. Detail from Moland's Atlas of the Courtenay estate, Co. Limerick. (Andrews, 1985, p.159).

this dedication is encompassed by Rococo curves and an abstracted scallop shell. This Rococo scrollwork seems quite badly drawn, the lines being rather stiff and heavy. The variation in the quality of engraving in Rocque's maps is peculiar as one would expect a very uniform standard from such a celebrated map-maker. However despite this clumsiness, the two vignettes on either side of the cartouche are well rendered and are of much interest. Like the Kilkenny map these small scenes depict the commercial life of the city. A busy port scene is illustrated which includes a cooper working on some barrels, and men cutting and curing skins for leather while two rather exotic looking merchants wearing turbans and fur-edged coats survey the scene amid parcels and barrels. Sturdy quayside buildings fill the background. The whole emphasis is on prosperity and commerce, anyone looking at this map would immediately recognise Cork as a thriving international port. The cartouche is instrumental in promoting a good image of the city - it establishes a pictorial equivalent of the city as portrayed in the map proper. The cartouche, as well as having a decorative purpose, offers an allegorical narrative which influences or colours the viewers perception of the city depicted.

County Armagh was surveyed in 1760 by Rocque and his assistants and a map to a scale of two inches to one Irish mile was produced. This map is crammed full of intricate geographical detail and fields, hedges, dwellings and bridges are carefully drawn out. As well as the general map of the county, town plans of Newry and Armagh are inset onto the sheet. Three of the sheets are devoid of decoration but the third has an elaborate vignette which commemorates the Archbishop of Armagh to whom the map is dedicated. No engravers name is noted so perhaps the master himself engraved this plate. The dedication is 'written' on a large architectural plinth which looks extremely heavy and awkward, and beside this sits a female figure, probably Justice, as a pair of scales lie nearby. She holds open a bible and the bishops coat of arms is drawn on the stone tablet behind her. The vignette also includes a bevy of three putti who frolic with various symbolic objects. The bishop's interest in the arts is indicated by the presence of an artists palette and brushes, a violin and sheet music. Cartography is also alluded to with rolled and unrolled maps, a globe and a theodolite all decoratively laid out. This pleasing arrangement is enhanced by feathery Rococo swirls, which bring the whole composition together.

One of the first maps Rocque published in Ireland was a small plan of a military camp at Thurles (1755). The regiments in the camp were commanded by the Earl of Rothes who presumably commissioned the map. It is a very plain functional map which outlines the basic layout of the camp. Although it is clearly drawn and easily read, it has no ornamentation and would not have given any clue as to the true capabilities of the master-cartographer. J.Powell drew the map while J.J.Perret engraved it. Powell is the only Irishman who is definitely known to have

worked as a surveyor in the field for Rocque and on his return to London in 1760 Powell, set up in business on his own account. He produced a survey of Lord Shelbourne's Kerry estates in 1764 in the manner of his teacher but was not very successful after this.

Characteristic decorative aspects of Rocque's printed maps produced in Ireland are the allegorical vignettes which accompany the title cartouche. The cartouche itself varies in style but almost always incorporates objects symbolising the arts and cartography - i.e. musical instruments, artists tools, globes and maps. Scenes are usually imaginary compositions but incorporate realistic elements. (See description of Cork cartouche above.) The narrative vignettes which show port scenes etc. are not a new innovation for Rocque but a continuation of an idea used in his English county and city maps. His 'Topographical Map of the County of Middlesex' (1754) has many similarities with both his "Exact Survey" of Dublin (1756) and the map of Cork city (1759). On the Middlesex map a simple and elegant *rocaille* frame surrounds the vignette which depicts a port scene presided over by a regal female figure who sits amid piles of parcels and provisions. In the background tall ships masts and men unloading barrels can be seen. This composition was the precursor of variations on the same theme which Rocque used in his Irish maps. The significance of these vignettes is that they brought the fashionable Rococo style of ornamentation into prints produced in Ireland.

CHAPTER 4

THE KILDARE ESTATE PLANS

When Rocque and his team of assistants were working on the production of his Dublin maps he was, at the same time, undertaking a huge estate survey of the Earl of Kildare's holdings in Leinster. Given the Earl's status and wealth it is unsurprising that he engaged a celebrated map maker to survey his newly improved lands. The purpose of these maps was twofold. Firstly they would allow the Earl to see at a glance exactly how much land he possessed and the relationship of one townland to another; they would also set out clearly the physical boundaries of his lands and would help solve any disagreements over ownership which might and often did arise. Secondly, the lavish morocco bound volumes of maps would simply be beautiful display objects for the drawing room or saloon. The sumptuously produced books would have been a treasure to show off to visitors. Andrews points out that "artistic embellishment of an estate map would symbolise a sense of pride in his ownership of lands". (Andrews, 1985, p.152). These estate maps produced between the years 1755 and 1760 were hand-drawn as they were privately commissioned by the Earl for his own personal use.

As Andrews points out at length in Plantation Acres, Rocque revolutionised Irish estate mapping. His maps are complex two dimensional renderings of a rural landscape and each field boundary, tree and out-house is meticulously drawn out. Prior to Rocque's arrival on the scene Irish estate maps tended to be severely lacking in topographical detail. Most manuscript maps produced in the first half of the eighteenth century are marked only by bleak, black boundary lines, copious written notes and lonely buildings dotted here and there. (Fig 17). The estate maps of Thomas Moland (a native Irish surveyor of the mid-eighteenth century) are strikingly bare and lacking in detail. Many features were omitted for no apparent reason and items like small cabins, man-made avenues and hedges were not recognised at all. Despite the sparseness of detail Moland was not an amateur. His maps produced in 1739 for William Courtenay, now in the National Library of Ireland,¹³ are leather bound, the maps are drawn on the same Dutch paper (Honig) that Rocque used and each map is decorated with a title cartouche. Despite this the maps are very much inferior to Rocque's productions, both in terms of cartographic and artistic detail. In fact, much of the marginal decoration is printed from

¹³ N.L.I. MS. 16.F.2.

anonymous copper plates. Moland's maps display very little knowledge of contemporary decorative styles. The cartouches and vignettes look rather heavy and primitive as they are drawn in the (by then) old fashioned Baroque style. There is no concept of tailoring the decoration to complement the map itself and as a result the motifs stand out clumsily. (Fig. 14).

In contrast Rocque's maps are charmingly artistic, the mass of complex geographical detail and colour is cleverly balanced by delicate Rococo marginal ornament.¹⁴ (Fig 28). In 1742 Reiffstein, a critic of the Rococo style, declared that: "the arbitrary and lawless combination of the natural with the unnatural, constituted a disgrace to art and to the enlightened age". (Encyclopaedia of World Art, 1966, p.232). Rocque no doubt would have been so criticised, as his cartouches usually combined realistic views and trees with abstract "unnatural" Rococo curves. Kevin Whelan has stated that Rocque is widely accepted as: "a touchstone of excellence embodying artistic achievement, technical exactitude and cartographic good taste." (Whelan, 1992, p.391). Until Rocque's arrival in Ireland, the development of land survey maps had proceeded with very little reference to stylistic or scientific developments in European cartography. Rocque's estate plans were the first truly topographical maps to be both produced and used in Ireland although such maps were common in England throughout the eighteenth century. "Rich in style and substance the 'French' maps carry the viewer into realms of cartography beyond the limits of agricultural profit and loss". (Andrews, 1985, p.172). The basic principle which dictated the form of a topographical map was that symbols used on the sheet (i.e. trees, houses, earth-banks etc.) should be self explanatory and there should be little need for written notes which tended to clutter up the map. Traditionally in Irish estate mapping written explanations were highly valued. During my research on Irish maps in the National Library of Ireland I came across a late seventeenth century leather-bound survey of the lands of Termond Magrath which consist wholly of written descriptions of the land - not a single sketch or plan elaborates on the written word.¹⁵

Rocque's survey of the Earl of Kildare's lands consists of eight large volumes of hand drawn maps. Over the six years (1755-1760) individual plans were completed for each town land (over 160 in all) on the eight manors comprising 68,000 acres, in total. (Horner, 1971, p.58). These "atlases" of townland maps are bound in red morocco with the title of each manor surrounded by a decorative

¹⁴ According to Andrews Rocque's estate surveys: "possess a poise and sophistication that makes it almost cruel to put his maps on the same table as those of any previous Irish cartographer. (Andrews, 1985, p.153).

¹⁵ N.L.I. MS. 19786

border tooled in gold on the cover. They are oblong folios 52cm wide and 73cm long. Until quite recently, (as I pointed out in chapter one), it was not generally known that these manuscript maps existed and they represent a remarkable advance in Irish decorative cartography. (See Appendix D for a complete list of these estate survey's and their present whereabouts). The decoration and ornamentation of these maps is quite varied in style and quality and this leads me to believe that a number of assistants were involved in the drawing of vignettes and title cartouches. There is a limited use of colour in the decoration of these estate maps. The cartouches are generally drawn with black or sepia coloured ink which varies in tone to give depth and contrast to the compositions. The Athy and Woodstock cartouches are enhanced with dabs of colour: pink for flowers, golden yellows and browns for the *rocaille* work and green for the garlands of foliage. There is, in contrast, quite a lot of colour used in the maps themselves, water is greenish-blue and buildings are a pinky red. Meadows and pastures are given very subtle shades of green washes with the addition of dark streaks and tussocky blobs to indicate coarse scrubby land. (See Fig. 44) Some cartouches are exquisitely drawn in the delicate Rococo style while others are rather heavy handed interpretations of fashionable designs. The sheer volume of hand-drawn work involved would suggest that it was the work of many hands.

It was not uncommon for artists to copy and decorate maps for busy surveyors; Gabriel Beranger was known to copy maps as a side-line and Sisson Darling signed a title piece on a map by Thomas Sherrard in 1788. Schoolmasters and other educated men with artistic leanings would have obliged surveyors by carrying out decorative work on maps. An advertisement in Saunders' Newsletter of April 22, 1773 clearly describes the type of work done by such men:

Mr. James Wheeler, respectfully informs the nobility, gentry and land surveyors, that after school hours he devotes his time in delineating and embellishing maps of estates etc. from the field notes, or copies, old maps accurately done (sic) according to the present taste.

Rocque would have employed draughtsmen to decorate his estate maps and being a very successful surveyor he could commission the best artists and we have already seen that Hugh Douglas Hamilton worked for him. It is likely that many of the men who worked on the production of his printed maps (i.e. Dixon, Halpin and Perret) would have been involved with the production of the estate plans also. Unfortunately almost all the vignettes and decorative cartouches on the manuscript maps are unsigned so it is impossible to attribute designs to any particular artist. In the whole eight volumes of maps only four are signed. These are vignettes in the volume of Kilkea Manor compiled in 1760. They are drawings of actual buildings including Kilkea Castle and Bolton House. (Fig. 18). The artist who signs these is M. Wren.

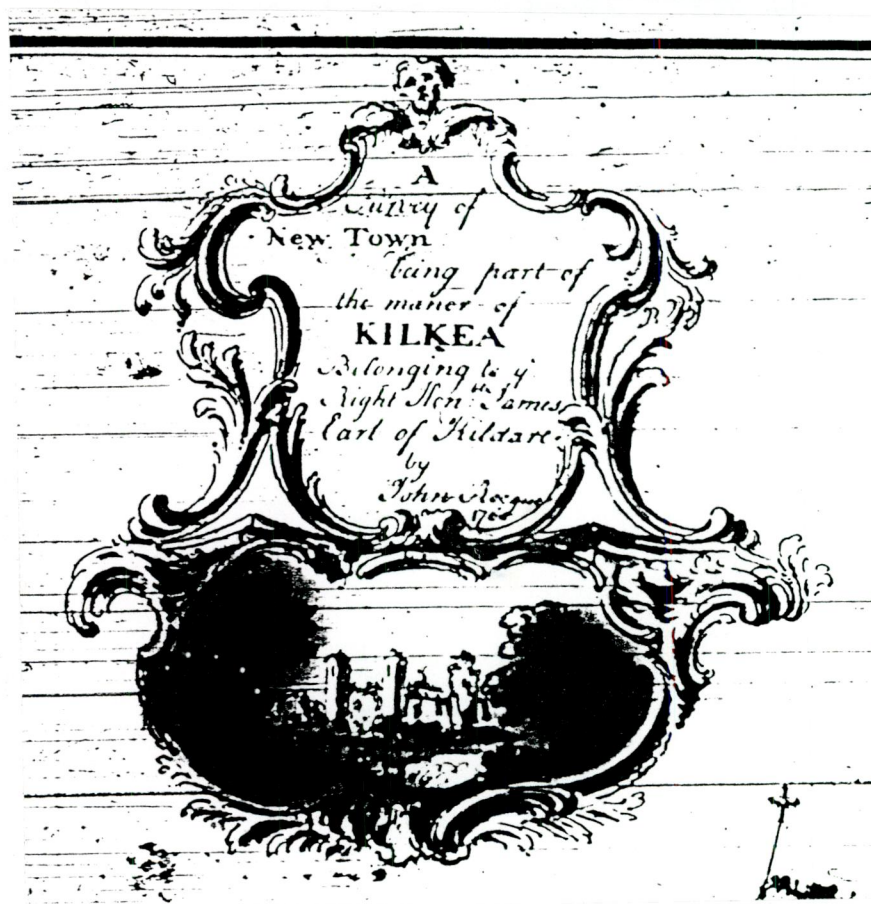


Fig. 18. Title cartouche from Kilkea volume of estate maps, 1760. View of Kilkea Castle.

This is probably Matthew Wren, a surveyor who trained with Rocque and who later set up on his own and advertised himself as willing to undertake: "maps of kingdoms, provinces as well as counties and cities." Despite these impressive promises he was not very successful and disappeared from public notice very quickly. (Andrews, 1985, p. 344). Hugh Douglas Hamilton's name appears on the elaborate frontispiece of this volume and it is remarkable that an artist of Hamilton's calibre had been noticed by Rocque and employed on the decoration of this sheet.

An important feature of the estate atlas or book of printed maps has always been the frontispiece. Traditionally it was the most highly decorated element of any volume. Every time the volume was opened the title page would be seen so its function was to attract the viewers interest through rich colour and pattern. The opening page usually displayed the title of the map along with a dedication to the landowner, and this information would be colourfully decorated with fashionable ornament. It was the frontispiece which allowed the cartographer a larger field in which to exercise his skill as an artist and his knowledge of contemporary styles of ornament and lettering.

Rocque made good use of the decorative possibilities of the title page and created sumptuous sheets which contain some of the most elaborate Rococo drawings ever produced in Ireland. Apart from the Woodstock volume all the other volumes have variously decorated title pages. They are very French in style and incorporate allegorical figures and putti, arrangements of artistic and scientific objects and local views, all surrounded by and intermingled with delicate Rococo frames of volutes, swirls and the inevitable scallop shells. (Fig 19). In these frontispieces Rocque pays tribute to the honourable interests of his cultured patron, the Earl of Kildare. His renowned patronage of the arts is referred to by decorative collections of artist's tools and canvases, his love of music is represented by a profusion of violins, lyres, bugles, and sheet music, and his interest in land improvement by clever arrangements of farm implements including spades, hoes, rakes and the occasional wheelbarrow!

The importance Rocque attached to the artistic aspects of his surveys is clearly visible here. Of course one cannot say definitely who actually drew these exceptional sheets but the master would have directed his assistants in their endeavours and so credit for most of these unsigned designs can be given to Rocque himself.

The cartouches and vignettes are elements which display Rocques originality as a designer and his sense of humour. They capture the essence of the Rococo spirit: informality, playfulness and intimacy. An example of the typical eighteenth century sense of humour is the cartouche on the map of Knockfield in the manor of Graney (Fig. 20). The scene shows a large group of cows and sheep drinking at an elaborate water trough, with one cow relieving itself in a very



Fig 19.



Fig. 20. Cartouche from the Graney volume of estate maps

obvious manner in the centre. This little vignette would no doubt have raised a hearty laugh from the unprudish eighteenth century viewers in the drawing room of Carton House.

Another feature of these cartouches is their sheer variety. Every single cartouche is different, they are not "stuck on" simply for the sake of convention like the ready made cartouches which were pasted onto earlier Irish estate maps. (Fig. 21). Rocque used the asymmetry inherent in the Rococo style to good effect in his cartouches and tailored them to suit whatever space was left between the farm boundary and the page margin. Although he uses the international and sophisticated Rococo style he succeeds in giving it a local flavour by depicting some actual buildings and also by setting the putti to work with flails and ploughs in familiar country scenes. His wide knowledge of the style enabled him to combine elements of French and English Rococo (described in chapter one) with native more homely objects, and achieve a very elegant and suitable effect. The next section consists of assessments of the general qualities (themes, styles of drawing etc.) present in each volume and discussions of specific designs which are of particular interest.

The Manor of Woodstock.

Woodstock was the first manor to be surveyed by Rocque.¹⁶ This volume of maps is extremely carefully produced. It is the smallest surviving volume comprising seven townland maps and one general map. There is no elaborate frontispiece. The volume was perhaps a trial work, judging by the small numbers of maps it contains, which would have been sent to the Earl for consideration before he allowed Rocque to continue surveying the larger estates. It is very probable that Rocque drew both the maps and cartouches for this first volume himself. He was proficient in the Rococo style and he would have wanted a perfect sample of his work to present to his most important Irish patron. In general the decoration is restrained and consists mainly of *rocaille* swirls and curves with urns, foliage, flowers and the odd sheep to add interest. The first sheet contains a general map of the manor of Woodstock, each townland is drawn out in a different coloured ink and is so precise and neat that it looks printed. It is interesting to note that the contemporary aspiration was that the estate map should be very carefully drawn, so neat in fact, that in the words of Joshua Wight (a Cork surveyor) it should: "pass for a copper plate" (Andrews, 1985, p.154). The title cartouche includes a small country scene with a village in the distance. This is rendered using a series of dots and short lines so the effect achieved is that of an engraving. Most of the cartouches are abstract Rococo

¹⁶ Add MSS. 52293. British Library.

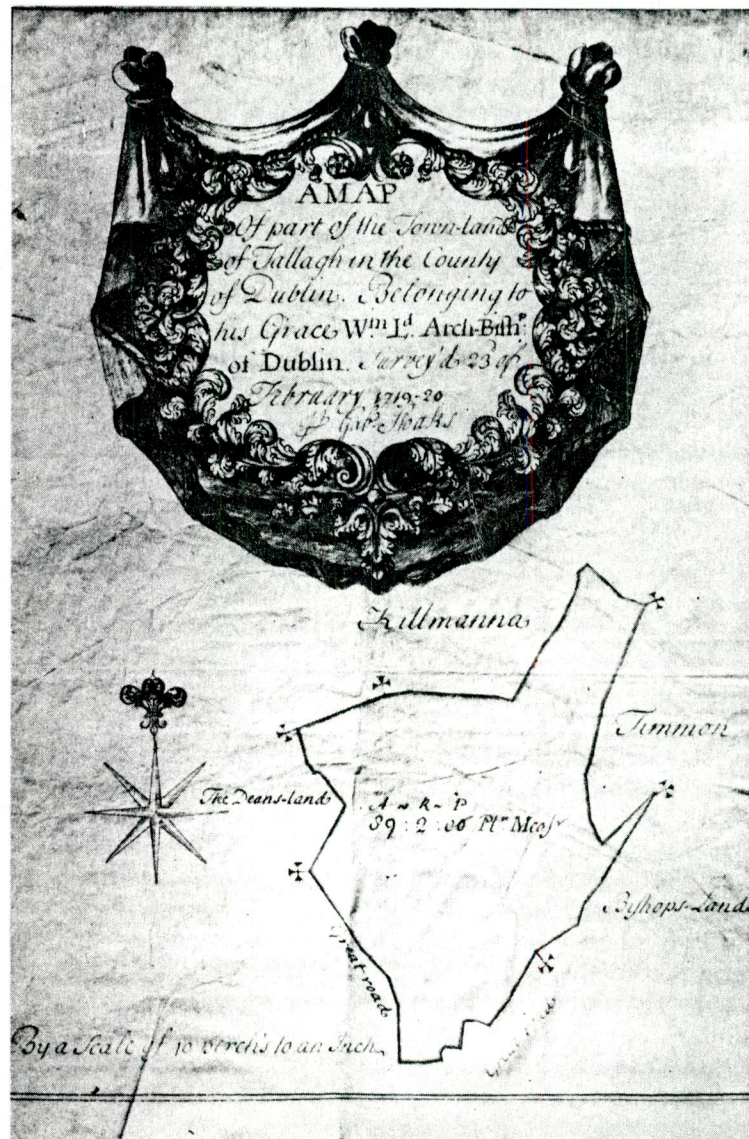
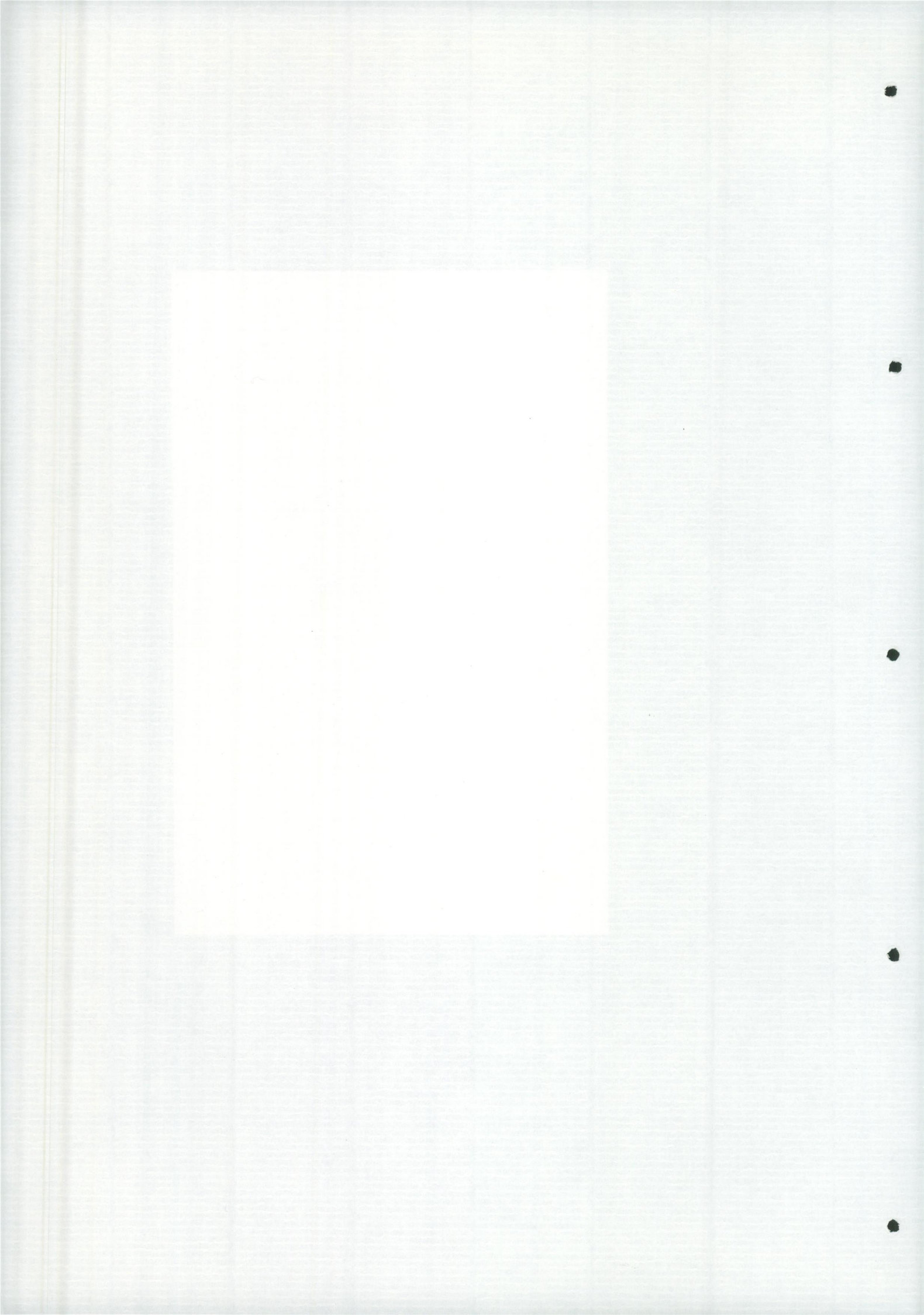


Fig. 21. Map by Gabriel Stokes of lands near 'Tallagh'. 1720. Note ornate 'ready made' cartouche. (Andrews, 1985).



compositions, there are no local scenes or romping cherubs as appear in the later volumes. Instead Rocque borrows elements from popular continental Rococo engravings and uses them in a simplified or reduced form. One example of a motif "borrowed" from an engraved source is the strange sea-vessel which acts as title cartouche on the map of Coleroe. (Fig.24). This eccentric cartouche is in fact a wholesale copy (in reverse) of a French engraving (Fig. 22). The fanciful Rococo boat (whose sail is the title piece) is made up of rocaille work and foliage and has a dragon on its prow. This design was originally devised by Jacques Lajoüe (c. 1735) and was much copied for various purposes. George Bickham (a notorious London copyist) used it to illustrate The Universal Penman first published in 1738. It was later used by Le Rouge, a French cartographer, for the titlepiece of his map of Provence which was published in 1747. (Fig 23). It is quite remarkable that a design by such a prominent French engraver should end up in a volume of Irish estate maps. The presence of this design reinforces my point that Rocque was very aware of developments in the Rococo style and that he used fashionable designs straight from their original source in France. Thanks to the restrained quality of the drawings and the almost total reliance on abstract ornament these cartouches seem rather dull and impersonal. (Fig. 25). They are well rendered Rococo designs but are quite lifeless in comparison with the later cartouches which abound with lively putti swinging out of garlands, and local scenes. It is these elements which inject humour and realism into the Rococo based designs. The only figurative elements in the Woodstock cartouches are a few drowsy sheep. Rocque seems to have been 'playing safe' in design terms but this soon changes as we shall see in his later volumes.

The Manor of Athy

Athy was the next estate to be surveyed and there is an eclectic mixture of styles used in the embellishment of the twenty sheets.¹⁷ The designs consist mainly of abstract *rocaille* frames, combinations of swirls, volutes and garlands of flowers and foliage. Farm implements are also these delicate title frames. Although the majority of cartouches are skilfully drawn and display a confident knowledge of the basic principles of the style others seem rather heavy-handed. The cartouches on the maps of Shanrah (Fig 26) and Gallows Hill, (Fig 27.) both incorporate typical Rococo motifs, including scallop shells and leafy branches, yet the effect achieved is widely differing. It is probable that these cartouches were drawn by different assistants, one more confident with the Rococo style than the other. It is in these maps that Rocque's delight in depicting ordinary everyday objects, such as ploughs,

¹⁷ T.C.D. MS 4278

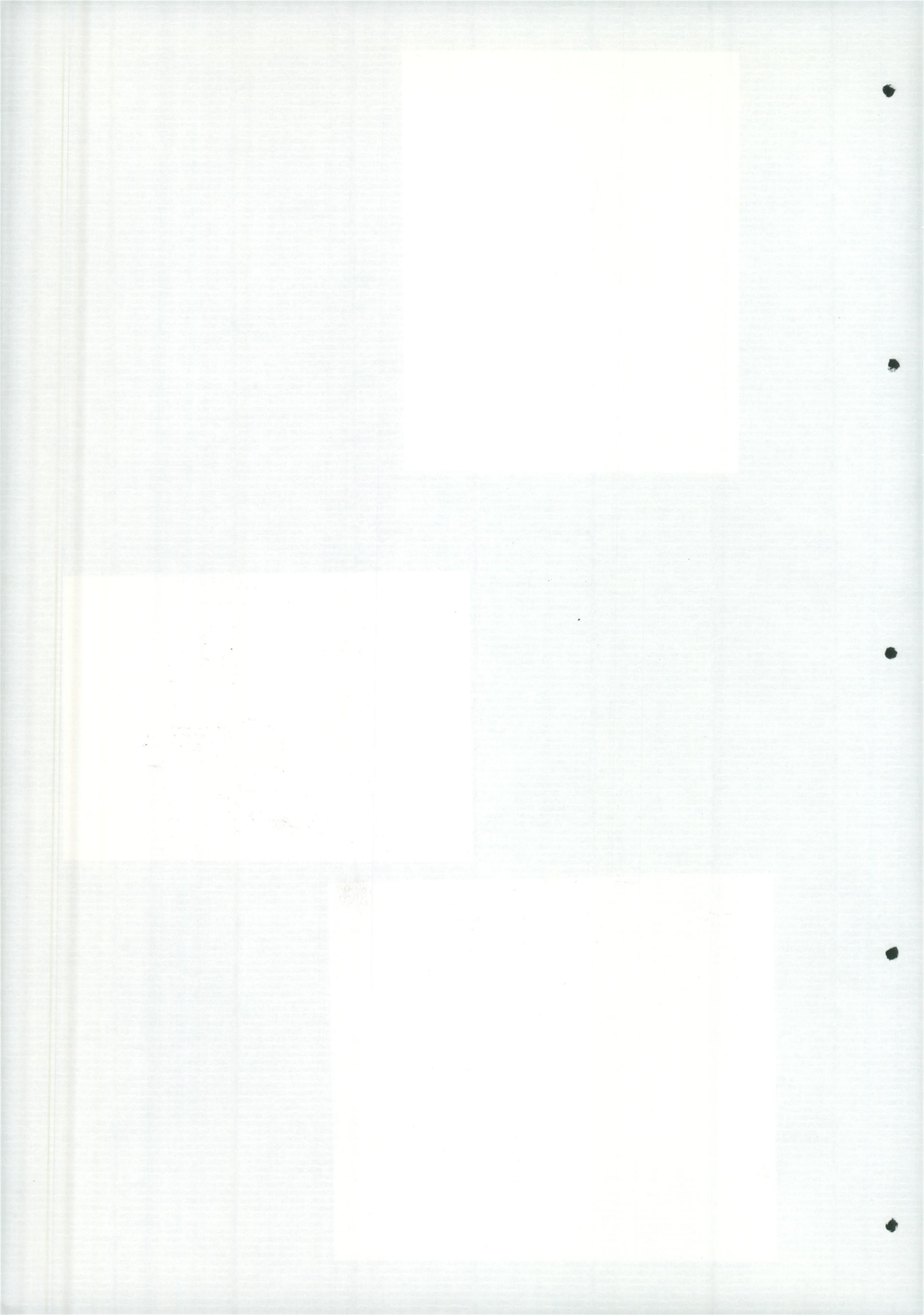


Fig.22. Engraved cartouche
by Joullain after
Lajoüe. c. 1730.

Fig. 23. Cartouche on La Rouge's
map of Provence 1747.
After Lajoüe.



Fig. 24. Cartouche on
the survey of
Coleroe in the
Manor of Woodstock,
1756. (Copy from
microfilm B.L.).



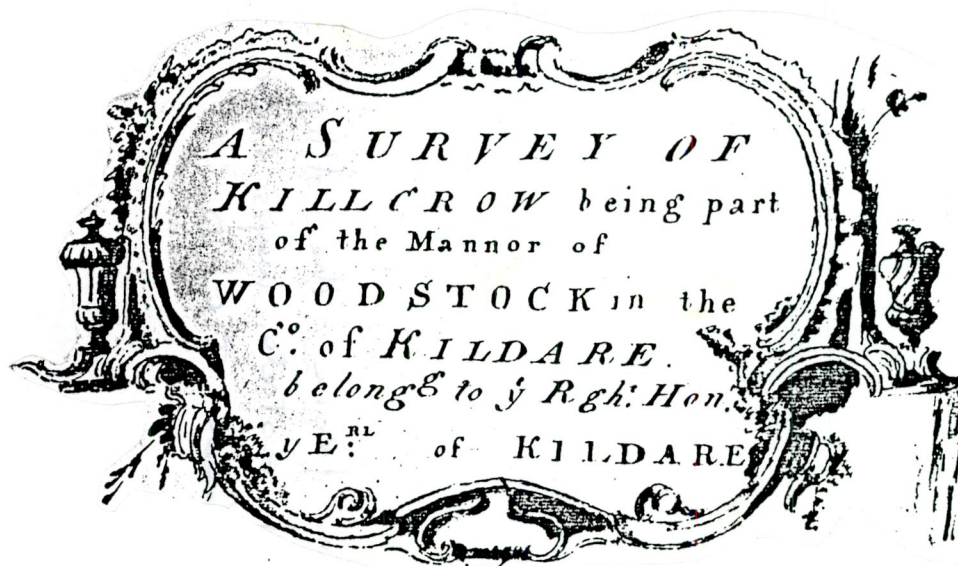


Fig. 25. Cartouche from the Woodstock volume of estate maps, 1756. Copy from a microfilm, B.L.



Fig. 26. Cartouche from the Athy volume of estate maps, 1756. Copy from microfilm, T.C.D.





Fig. 27. Cartouche from the Athy volume of estate maps, 1756. Copy from microfilm, T.C.D.

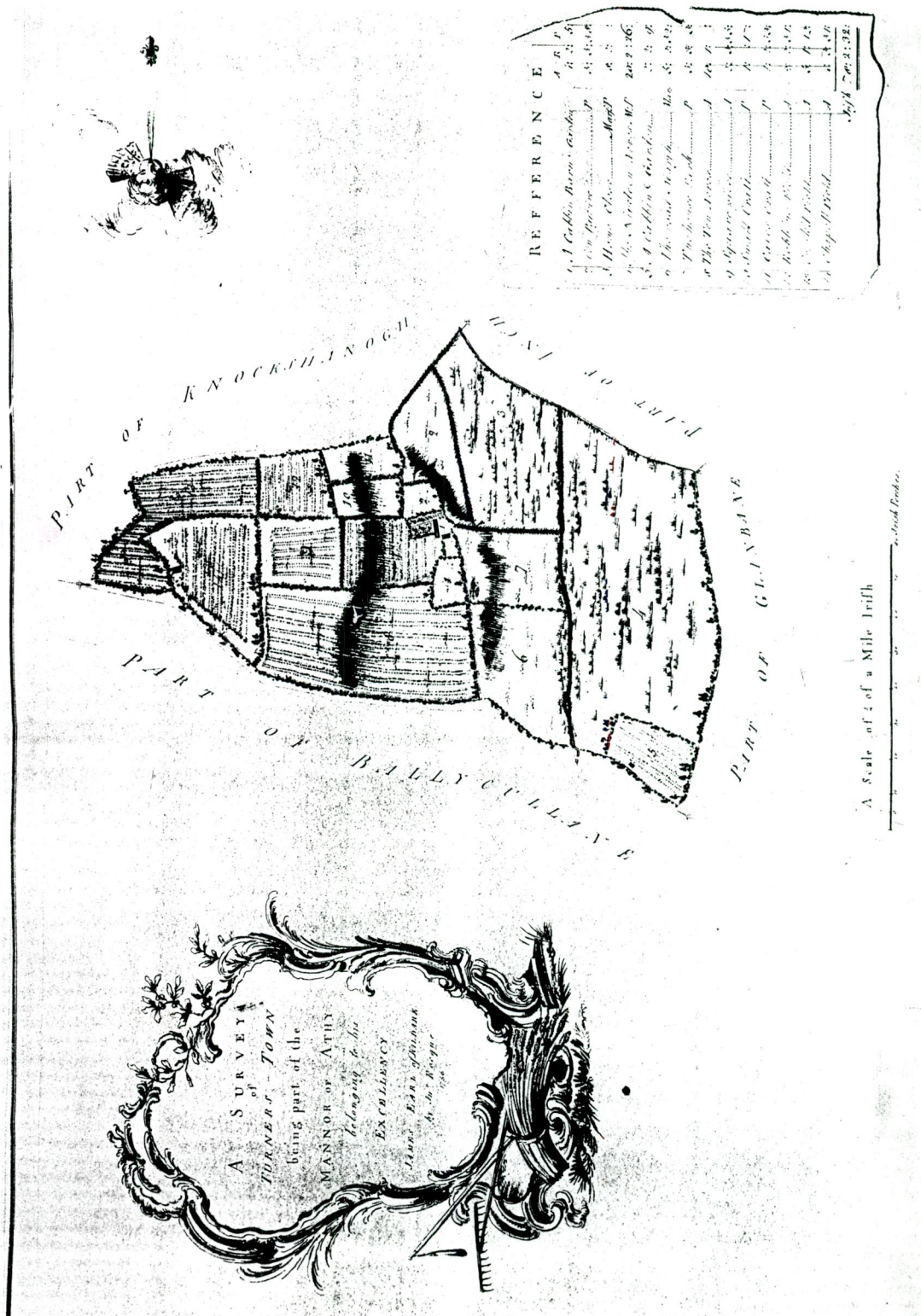
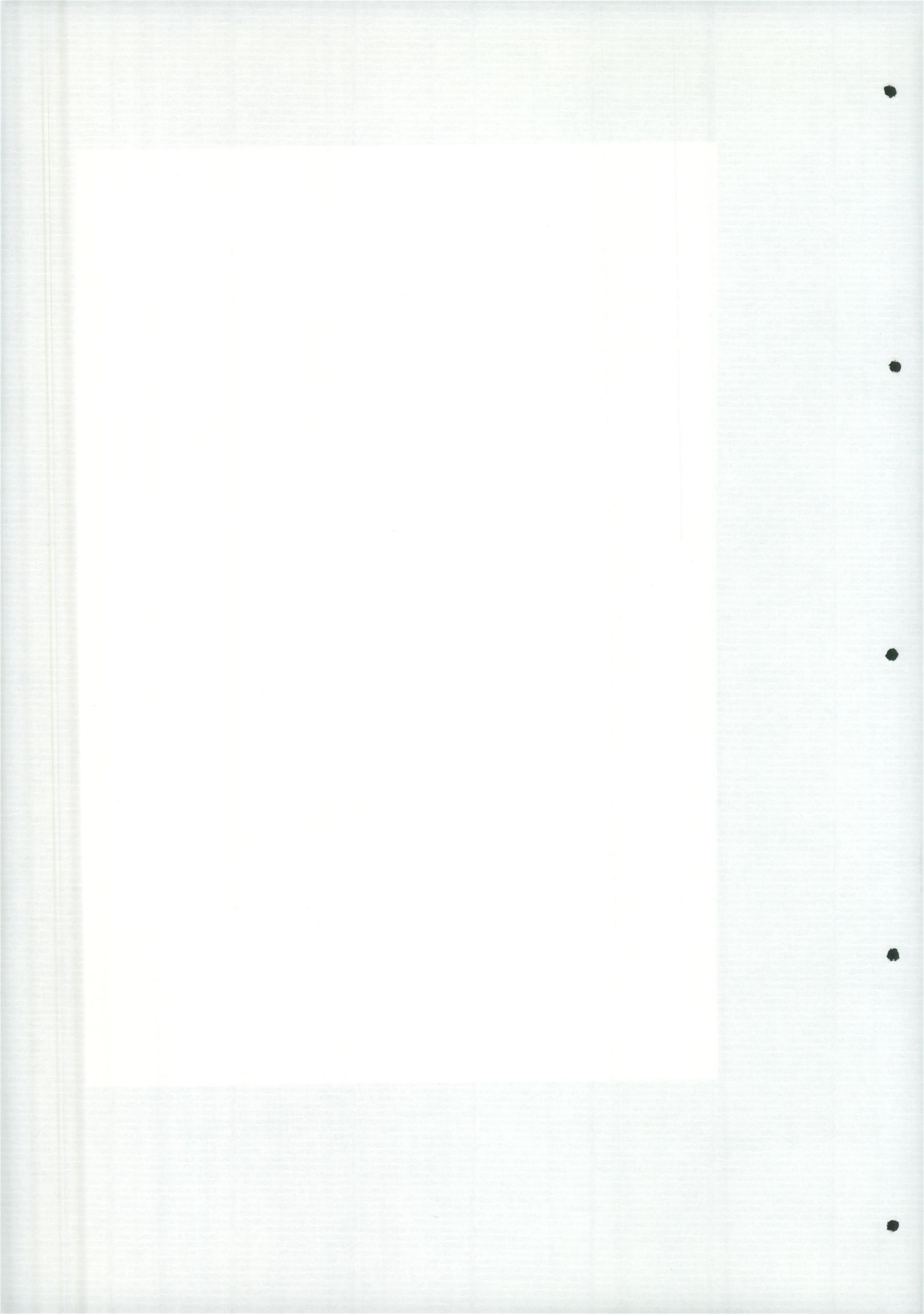


Fig 28. Map of Turners-town in the Manor of Athy.



spades and wheelbarrows is displayed and these objects are skilfully combined with the abstract surrounds. There is a reference made to the work of the surveyor in the Tullagorey cartouche, which depicts a surveyor assisted by a cherub measuring distance with a chain and another man standing beside a theodolite taking notes. (Fig. 29) This scene gives a sense of reality and some human interest to the map and gives character to the usually anonymous surveyors who created the map. It shows Rocque's interest in depicting actual scenes as well as purely imaginative views.

In many of the details there are echoes of motifs used in engravings after French artists like Watteau. (Fig 30). The trellis which Watteau frequently used as a decorative frame is used in a much simplified form in the irregular frames of the title cartouche of the survey of Inch (Fig 31). An Oriental theme is the basis for the Athy cartouche which features a pudgy oriental putto sitting amid exotic foliage. (Fig. 32). The Chinese and Gothic styles rose alongside the Rococo in England. Snodin points out that "the style appears to have become a popular craze about 1750, coinciding with its combination of rocaille and genre pittoresque elements" (Snodin, 1984, p. 33). Such easy use of varied Rococo motifs and related themes betrays a familiarity and confidence with the style which Rocque would have built up over his career since the 1730s.

The Manor of Kildare

This volume consisting of maps surveyed in 1757¹⁸ begins with a virtuoso title page complete with allegorical figures, musical instruments, and a large view of Kildare town with rich farmland in the foreground. The *rocaille* swirls and shellwork intermingled with garlands of imaginary flowers form a 'window' which looks out across the flat Kildare countryside. Every detail is freely drawn and the composition is well balanced. There is a wealth of detail present, the fine arts are represented by a sculptors mallet and bust, a canvas, palette knives, sheet music, a bugle, violins and a lyre. The presence of these objects would have announced to viewers that the Earl of Kildare was a very cultured man, a true advocate of the age of enlightenment. The central decorative arrangement consists of, cartographers tools, a globe, telescope, protractor, set-square and a theodolite along with the books of estate maps already completed, which are piled together to create a very pleasing design. The allegorical figures at either side of this elaborate composition are copies of the figures which decorate Rocque's exact survey of London, which was published in 1746. Richard Parr engraved the London cartouche. The figures on the Kildare frontispiece are so uncannily similar, it seems possible that he was responsible for

¹⁸ T.C.D. MS. 10434.

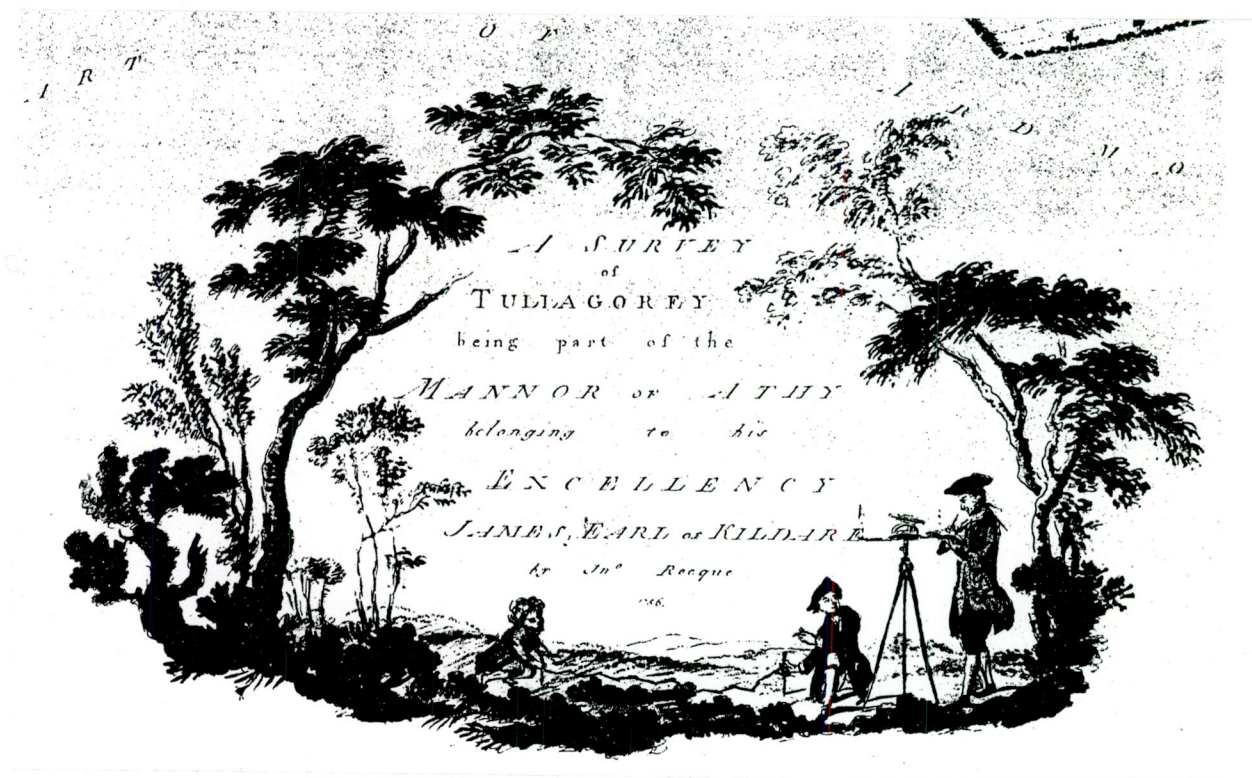
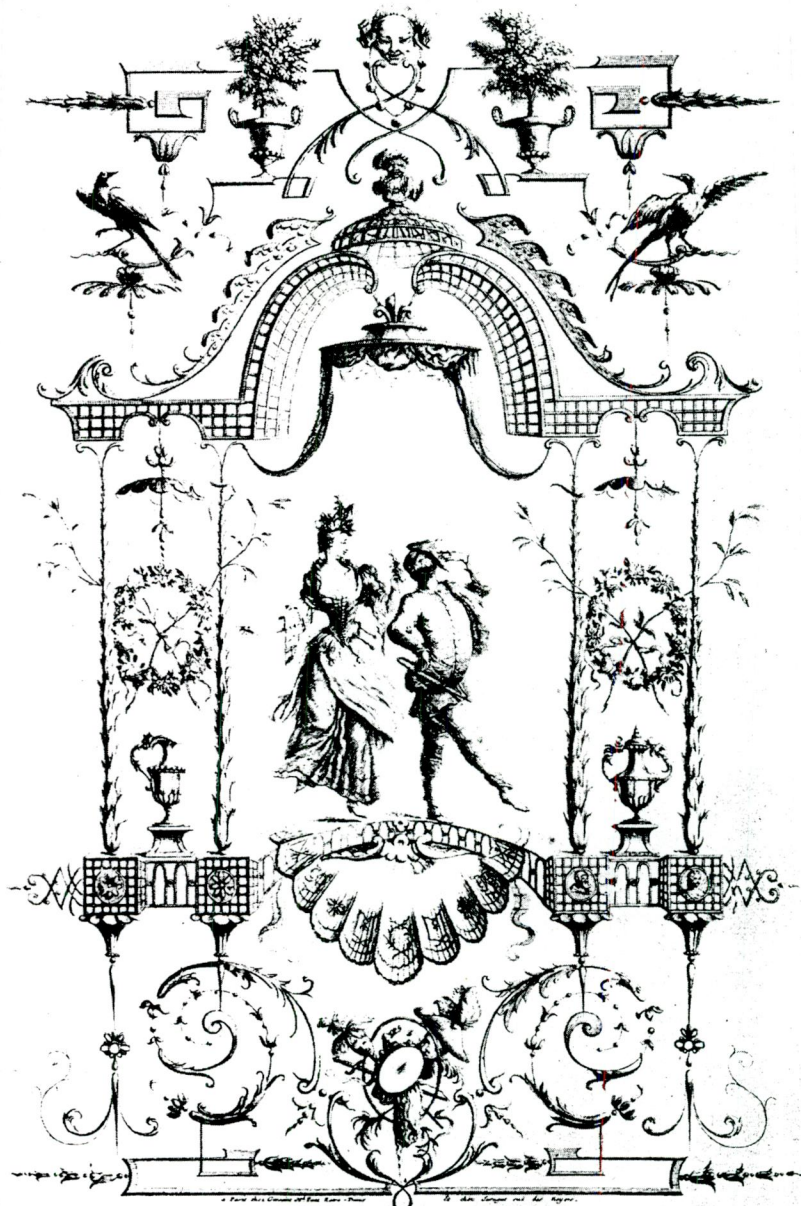


Fig. 29. Cartouche from Athy volume of maps, 1756.



COLOMBINE ET ARLEQUIN
 Gravés d'après le dessin original inventé et colorié
 par A. WATTEAU Peintre du Roy.

Fig. 30. Engraving after Watteau, c. 1730.
 Note decorative trellis.



Fig. 31. Cartouche from Athy volume 1756.



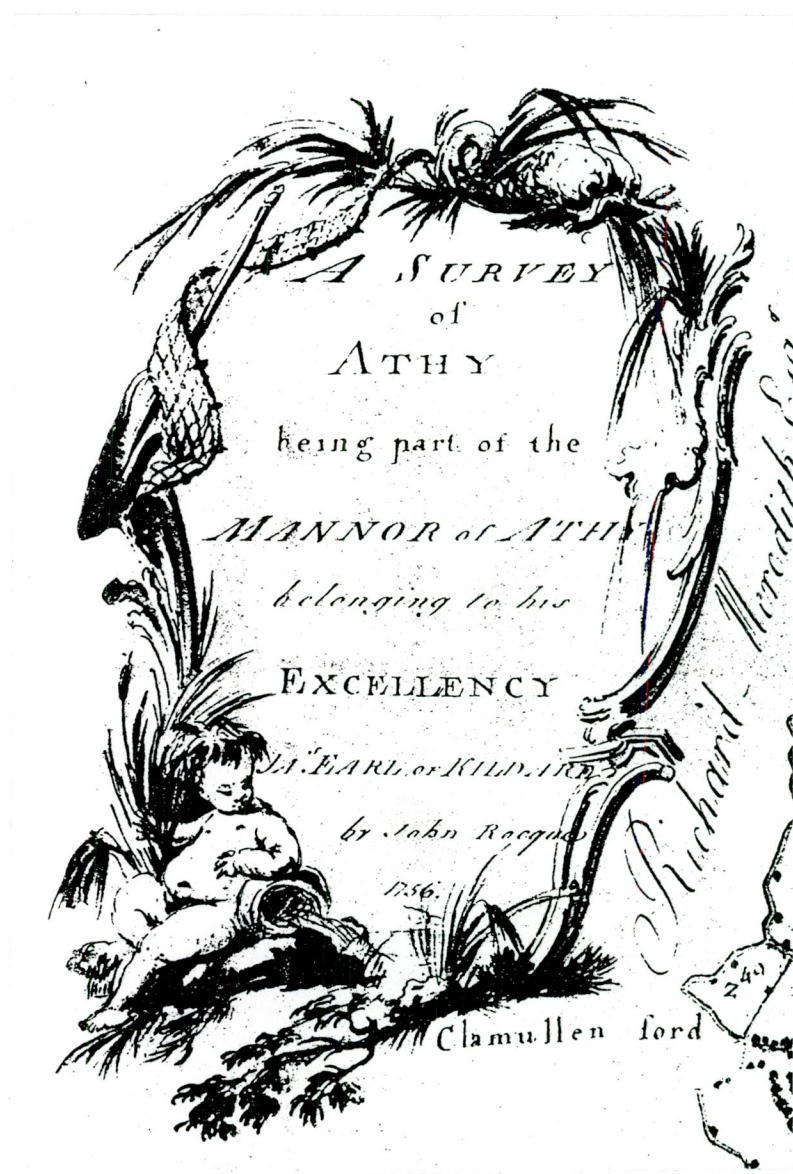


Fig. 32. Cartouche from Athy volume 1756.
Note oriental appearance of putto and foliage.

these hand-drawn figures also. The stance of both figures is unchanged from the original engraving (Fig. 33) although the figure on the right, shown holding a plumb-bob in the London cartouche, instead holds the scales of Justice on the Kildare sheet (Fig.19). Another more probable explanation is that one of Rocque's Dublin artists copied these figures from his London survey and incorporated them into the superbly drawn surround. This fact has not been noted previously and it demonstrates that Rocque's earlier engraved cartouches often inspired the design of the title cartouches on his Irish estate surveys.

On the townland sheets of the volume the most important part of the sheet is of course the map itself and the function of the decorative cartouche or vignette is simply to beautify and add extra visual interest to the sheet. The Rococo designs are not obtrusive, they add another dimension to the map. Often the vignette is a romanticised artistic version of the topographical information contained within the survey itself and so gives more 'realism' to the map. Although the geographical part of each sheet is undoubtedly the more important aspect, the cartouche is not simply 'stuck on' but usually has some relevance to the area depicted. The cartouche for the Maddenstown map for instance contains a tiny imaginary scene of one putto pushing a horse drawn plough and another cutting sods in the foreground. (Fig. 34). I would imagine that he is cutting turf as a pile of these sods burns merrily on a plinth formed by the abstract rocaille swirls which surround the title. This humorous picture connects with the fact that there is bogland featured in the map above. There are quite a number of actual scenes depicted in the Kildare volume and Arnold Horner has proven that these scenes actually existed by finding ruins of many of the buildings shown in these delightfully informal drawings, (Horner 1971 p.66). These actual scenes were probably based on rough sketches done 'in the field' by the surveyors. Sometimes a note underneath the scene explains where the view was drawn from. A note under the view of Walterstown states that it was "taken from A" and the point 'A' is marked on the actual map. (Fig 35). The houses tend to be drawn from a point directly opposite and show a direct reference to his manner of drawing the houses and garden ornaments of his early garden plans. (Fig 2).

One of the reasons that these sheets are so aesthetically pleasing is that the size of the townland map dictates the size of the vignette or cartouche. If the map is very large the cartouche will fill a small awkward blank space with playful decoration. However if the map is small and covers only a fraction of the creamy paper the cartouche will be larger and contain more decorative detail. This awareness of the importance of balancing plain and patterned areas is one of the aspects which singles Rocque out (among cartographers working in Ireland) as a skilful designer.

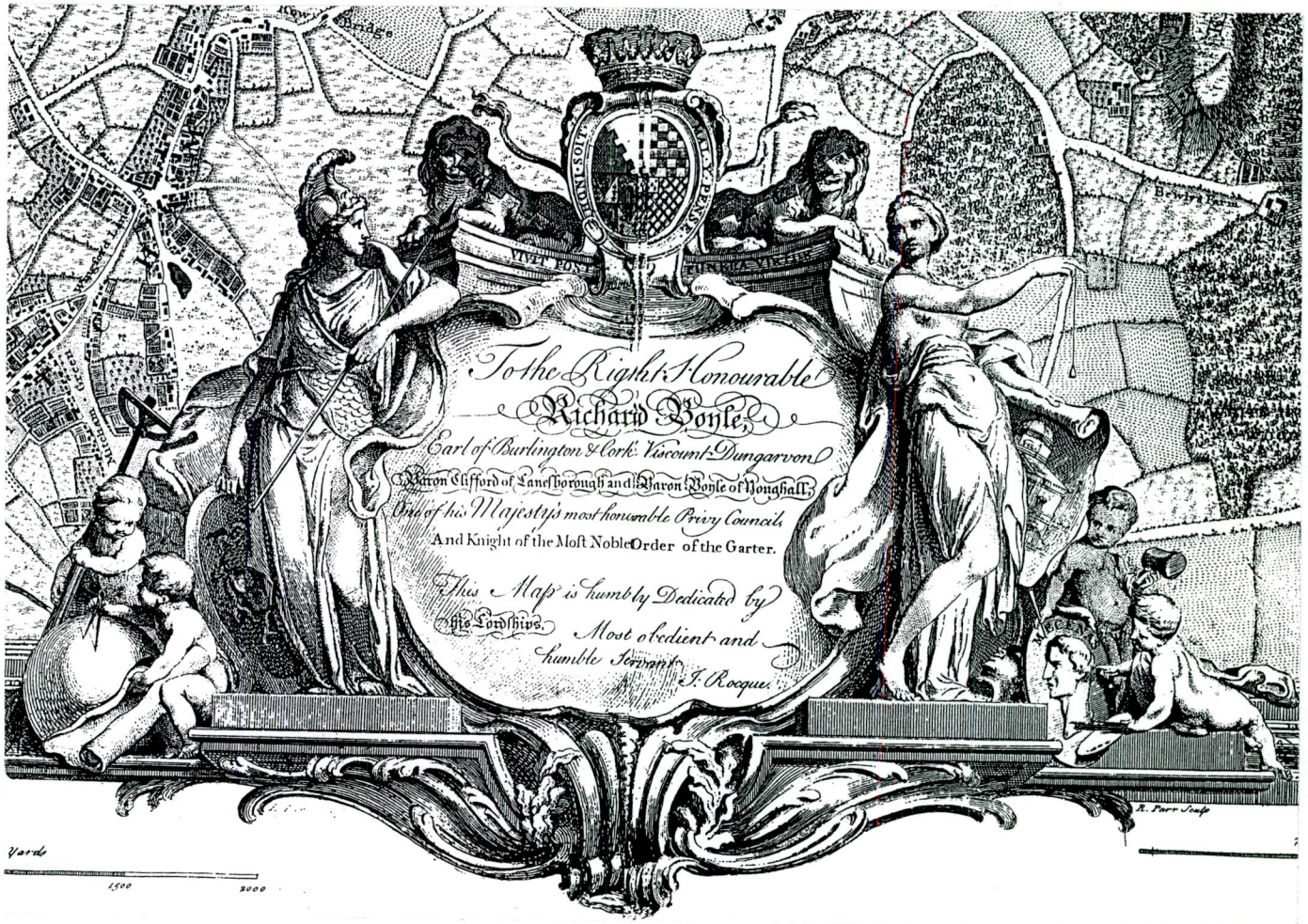


Fig. 33. Cartouche from Rocque's Exact Plan of London 1746. Engraved by Richard Parr.

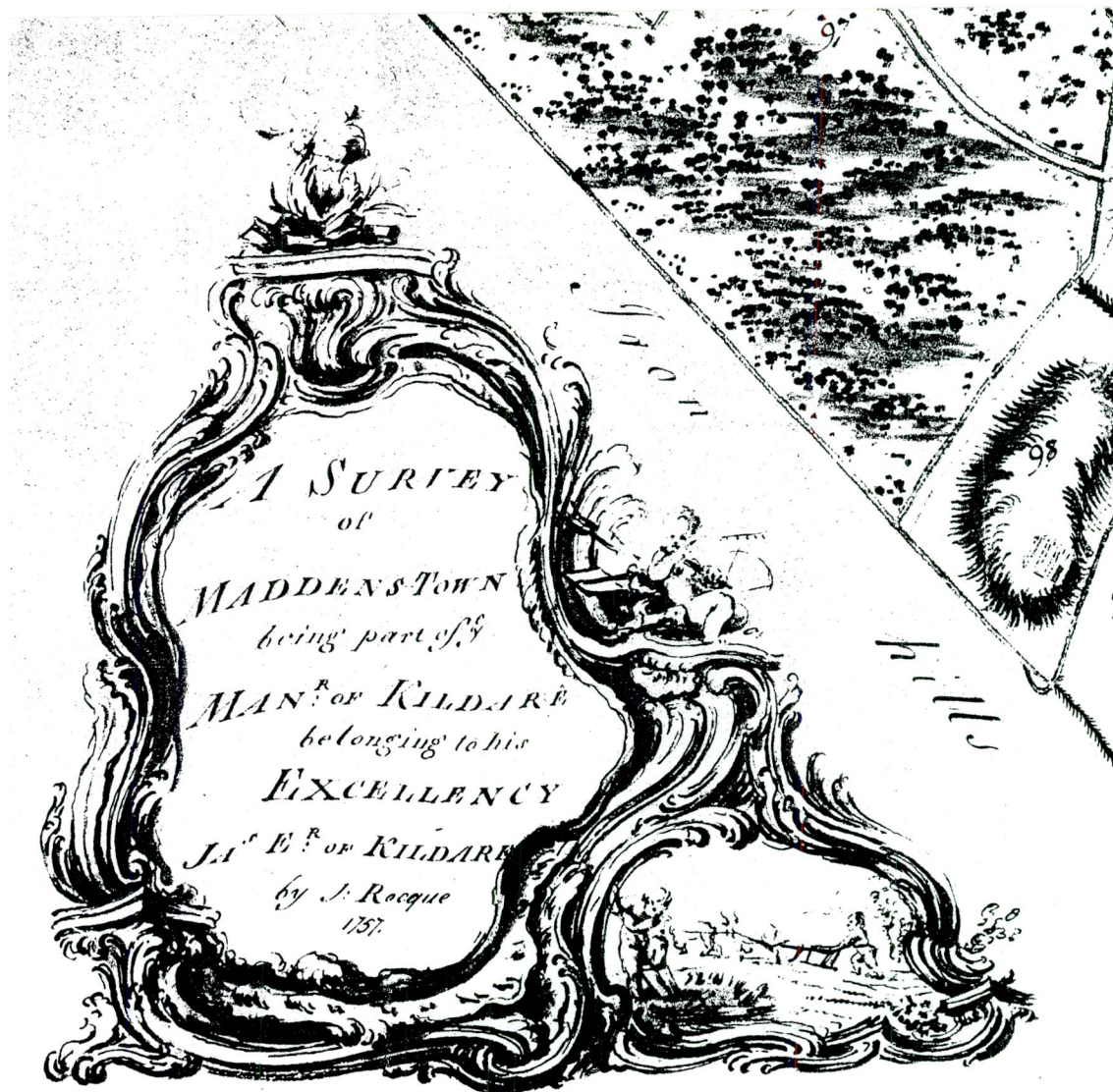


Fig. 34. Cartouche from Kildare volume, 1757.



Fig. 35. Ibid.

The Manor of Maynooth.

These maps were surveyed in the same year as the Kildare volume but the ornamentation is quite different in style.¹⁹ There are no true local scenes shown, except on the frontispiece, (Fig. 36) most cartouches are purely abstract using typical *rocaille* motifs; shells, dolphins and twisting garlands and volutes. This difference in embellishment would suggest that a number of assistants worked on the production of this volume. As in the Athy volume the quality of drawing and confidence in using Rococo motifs varies considerably. Most of these cartouches are charming playful and delicate designs but sometimes they are too symmetrical and heavy handed to truly fulfil the principles of the style. The first map of this volume, that of the town and lands of Maynooth is quite unusual in that the title is placed on a large ruin, most probably a romanticised version of the ruins of Maynooth Castle. (Fig. 37). Although there are elements which give this scene realism, the river flowing beside the ruins and the small bridge which exists even today, the presence of the conventional frilly trees and delicate foliage hanging from the ruin give it a picturesque quality which makes it look imaginary. (Fig. 38).

The cartouche which embellishes the survey of Cowenstown is exquisitely drawn and combines very simple curved lines which turn into feathery trees whose branches curve to form a delicate oval frame around the title. (Fig 39). The addition of a sheep looking warily around the frame and a shepherds hat and bagpipes make an allusion to the absent human element in the piece, - the playful swain who has forsaken his duties. Another cartouche in this suite, that of Crinstown, is very different in effect and almost certainly drawn by a different hand. This design is almost symmetrical with heavily worked edging derived from the scallop shell which here looks like castle battlements. The ugly shapeless form at the top is probably a shell and the foliage, rake and flail do not succeed in lightening the overall composition. (Fig. 40).

A cartouche which displays the influence of mainstream engraved design is that for Loughtown. (Fig. 41) The two female creatures whose limbs twist and become curling abstract forms have their origins in an engraving by Gaetano Brunetti which dates to 1736. (Fig 42) The plastic, almost Baroque sculptural quality of the shellwork frame also echoes Brunetti's style. Rocque would have been very familiar with Brunetti's work as he offered for sale the Italian's book of 60 ornaments both at his London premises on the Strand and Dublin premises in the 1750's.

¹⁹ Cambridge University Library MS. Plans 690

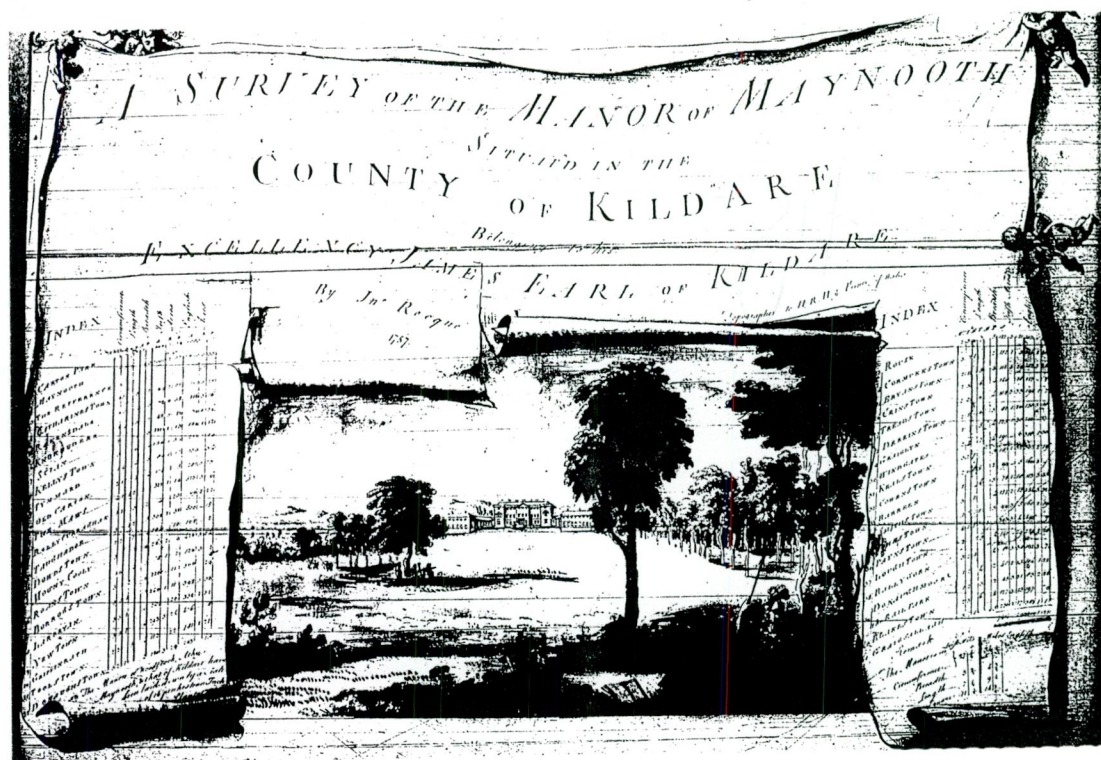


Fig. 36. Title page from Maynooth volume. Note view of Carton House in foreground. Copy from microfilm N.L.I.

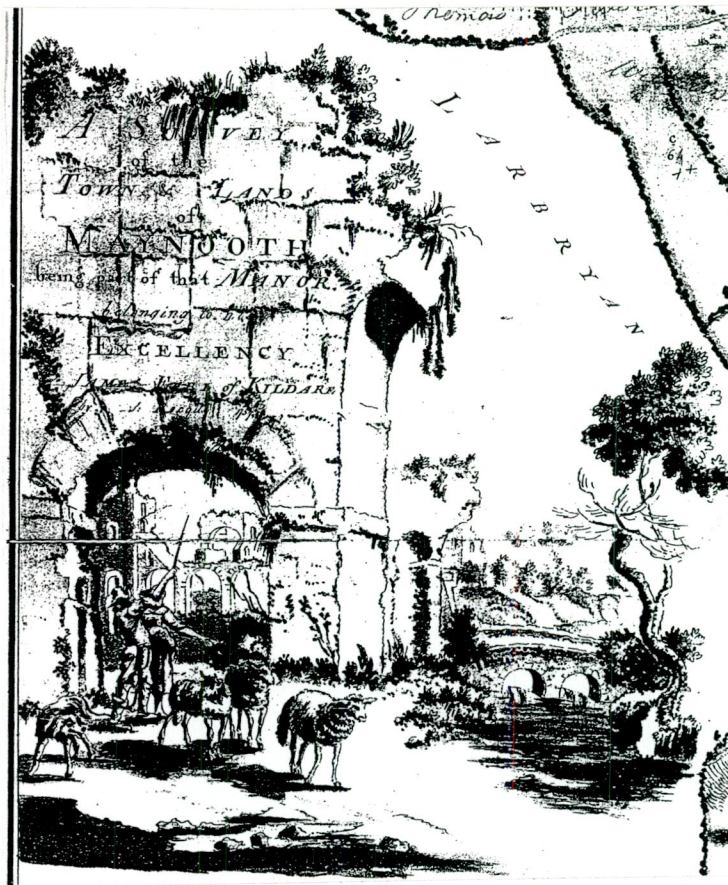


Fig. 37. Cartouche from Maynooth volume, 1757.



Fig. 38. Maynooth Castle, 1993.



Fig. 39. Cartouche from Maynooth volume.

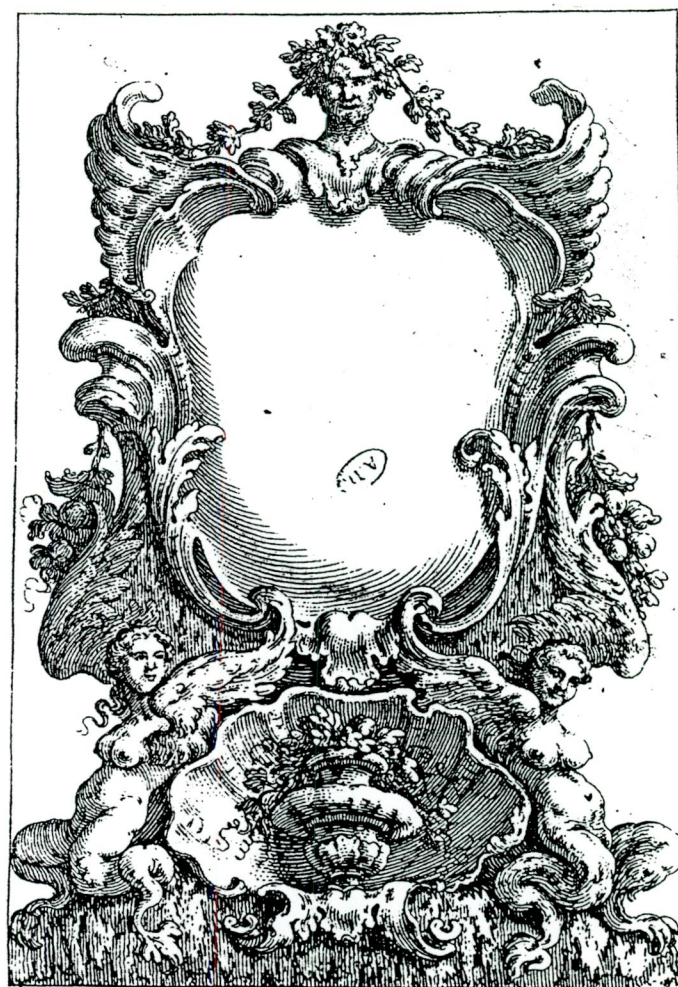


Fig. 40. Ibid.



Fig. 41. Cartouche from Maynooth volume. 1757.

Fig. 42. Cartouche design by Brunetti, 1736.



G. Brunetti inv et del. H. Fletcher Sculp. Published pursuant to an Act of Parliament June 25. 1736.

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[Faint, illegible text block on the right side of the page]

In the National Library I came across a volume of Rocque's maps in a well-worn unbound leather folder which bore the legend "Maps of the Manor of Maynooth 1757" stamped on the front²⁰ This seems to be a working volume of estate maps as there is no elaborate marginal decoration, the surveys are plain and purely functional. The titles are unadorned and the script is quite untidy on most sheets. The exact acreage of each field is given with no extraneous information. Andrews mentions the fact that some Irish landlords would be put off by maps that were too elegant and cites the case of Lord Abercorn who made a point of requesting a 'foul' (i.e. undecorated) map in 1769 (Andrews, 1985, p.152). The presence of this volume of maps would strengthen the argument that the beautifully bound volumes were made purely as decorative books to enhance the library and give pleasure to a browser. This folder also contains later maps of the area by Bernard Scalé, Rocque's associate.

Another bound volume of maps contains a motley collection of manuscript maps drawn at different periods for the Earls of Kildare by various Irish surveyors including Thomas Sherrard who produced maps in the 'French Style' in the early 1800's. (Fig 43). There is a separate Rocque map in this volume, a survey of Balliburn in the manor of Kilkea which was surveyed in 1755. (Five years before the whole manor of Kilkea was surveyed). The title states that Rocque himself both surveyed and drew the map. This is the only manuscript map which actually proves that the master himself created the whole. The title cartouche is quite restrained in manner showing a very placid goat, along with a sheep and a cow reclining in front of the Rococo frame which is delicately drawn with a hint of foliage intermingling with the *rocaille* curves. I would suggest that this sheet was a trial map judging by its very carefully worked decoration, careful balance of elements, and especially since it was produced five years before the complete volume of Kilkea maps appeared in 1760.

A very large (thirteen feet by six feet approximately) map was also produced in 1757 of Carton demesne and the Manor of Maynooth. This large-scale map is drawn out in the same manner as the small surveys. When I examined the map which is now in Maynooth College in May 1993, the top section of the map was very badly decayed, suffering from severe water damage. However most of the detail of the map remained undamaged and the coloured inks used were quite vibrant.²¹ (Fig 44). A trompe d'oeil drawing of two sheets of crumpled paper, with a quill and

²⁰ N.L.I. MS. 22502

²¹ After professional cleaning and conservation was carried out, (June to September 1993), the water damaged areas were greatly improved but unfortunately the colours have lost their vibrancy and now look faded.



Fig. 43 Frontispiece of volume of estate maps by Sherrard, Brassington and Greene, c.1815.





Fig. 44. Detail from large wall map of the Manor of Maynooth, 1757. Detail showing the village of Maynooth. Photograph taken prior to conservation.

a shell underneath fills the blank space. One sheet has the scale bars written on it, while the second piece of paper has a note which refers to disputed ownership of land and which is signed J.Rocque.²² This would seem to be Rocques actual signature, as the same flourishing signature appears on a note concerning the same disputed pocket of land in the Maynooth volume. (Fig 45) The large title cartouche consists of a large pen and ink wash view of Maynooth Castle with the Rye river in the foreground. This scene is surmounted by a weak Rococo style frame with a globe and some books precariously balanced on the flimsy frame which contains the title. The overall effect is not very pleasing as the frame does not complement the vignettes. The scene itself is quite poorly drawn, the artist does not seem to have mastered the technique of drawing buildings in perspective and as a result the thatched houses look rather lopsided. The elements in the foreground are drawn with dark sepia ink while the ruined castle in the background is drawn in lightly with a pale grey wash. This technique is very effective in creating a sense of distance. (Fig 46). This map was probably made for display purposes, to hang in a prominent place and be admired by all. It was backed with heavy linen and had a green silk ribbon edging, there were also regular holes visible along the top where it may have been attached to a hanging pole. Rocque's 24 sheet London map (1746) was designed to be hung up and a contemporary catalogue advises would be purchasers to:

join [the sheets] together as one map, back the whole with canvas, attach it to a roller and pulley and fix it to the cornice of the wainscot in such a manner that it may not interfere with other furniture and it may be let down for examination at pleasure.

It is likely the Carton map was designed to hang in a similar way to be admired and consulted at will.

The Manor of Castledermot.

This volume contains twelve townland maps along with the customary title page and a reference sheet.²³ The volume was compiled in 1758 and the artists involved in its embellishment seem preoccupied with depicting farm scenes peopled

²² The note reads: Mr. Alymers part of Painstown. N.B. 12 is the Pigeon Park which has been and is now in Mr. Alymer's as part of his Estate but by the confession of the Widdow (sic) Alymer which she made to Mess. McManus, Salt and Kane as it appears by a letter Date ye 30th. September 1717 wrote by Sd. McManus to ye late Earl by which he proved the Said piece to be his Lordship Land and which I have inserted as such in my survey. J.Rocque [signed].

²³ N.L.I. MS. 22003.



Fig. 45. Detail from large wall map of Manor of Maynooth. Note trompe d'oeil torn paper note concerning Alymer's land.





Fig. 46a. Section of large Maynooth wall map, 1756.



Fig. 46b. Detail of cartouche shown above.
Note light ink drawing in background to denote distance.

with industrious putti. The cartouches are uniformly delicate, created by slender *rocaille* curves which are interspersed with leafy sprigs. They were probably all drawn by one person as the layout of each is very similar, a *rocaille* frame containing the title and a small vignette filling the lower part of the frame. (Fig. 48). The cartouche for the Dairy Farm shows two cherubs wrestling while a horned goat looks on disinterestedly. The cartouche for Davidstown shows a group of putti beating and gathering corn. The artist seems to have had a fascination for these imaginary creatures and placed them in all sorts of situations, pulling ploughs, making hay and cutting turf. There are no realistic views of local houses, but the north points are very varied in their decoration in this volume. The north point on the sheet of Castledermot town is made up of a crossed hoe and spade intertwined with frilly foliage. Another north point simply consists of a disembodied hand pointing northwards, while some are incorporated into humorous imaginary scenes, for example the Woodland sheet shows a cherub scaling a pole (which is in fact the north point) while his comrades look on in amazement. (Fig. 47). The decorative north point is a device which complements the elaborate cartouche and helps balance the ornamental and topographical elements of each sheet.

The Manor of Graney.

This volume compiled in the same year as Castledermot contains still more cherubs, supporting cartouches, swinging out of north points and generally having fun.²⁴ These putti are joined by herdsman and their female counterparts who inhabit pretty bowers and whose flocks are sadly neglected. The title page of the volume is quite formal in comparison and depicts two impressive female allegorical figures on either side of the title piece. These figures are surrounded by the usual artistic and scientific accoutrements, books, violins, globes, telescopes and paintbrushes. (Fig. 49). A large fringed piece of fabric has the index "written" on it.

Echoes of early French Rococo engravings are clearly visible in the pretty compositions of rustic figures which decorate the title cartouches of each map. Many of the charmingly bucolic pictures of shepherds and their pretty companions resting under curling volutes are reminiscent of Watteau's engravings of romantic couples. The cartouche for Knockroe depicts a swain playing the flute for his admiring female companions while a pet dog dances on its hind legs in front of the lovers. (Fig. 50). This particular cartouche is very similar to an engraving by Crepy after Watteau, Le Berger Content, one of a series of four published in 1729. (Fig. 51). These

²⁴ N.L.I. Microfilm p.4032.

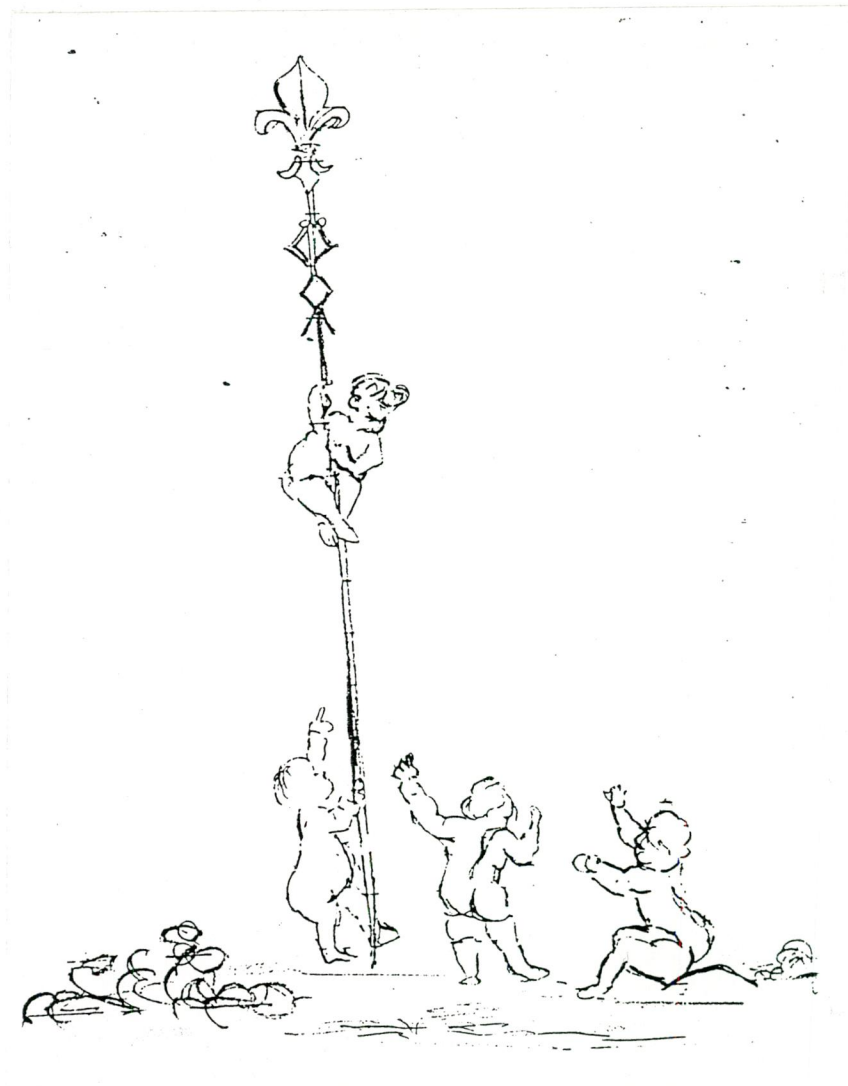


Fig. 47. Sketch of North point from Castledermot volume 1758 from microfilm in N.L.I.



Fig. 48. Cartouche from Castledermot volume, 1758.

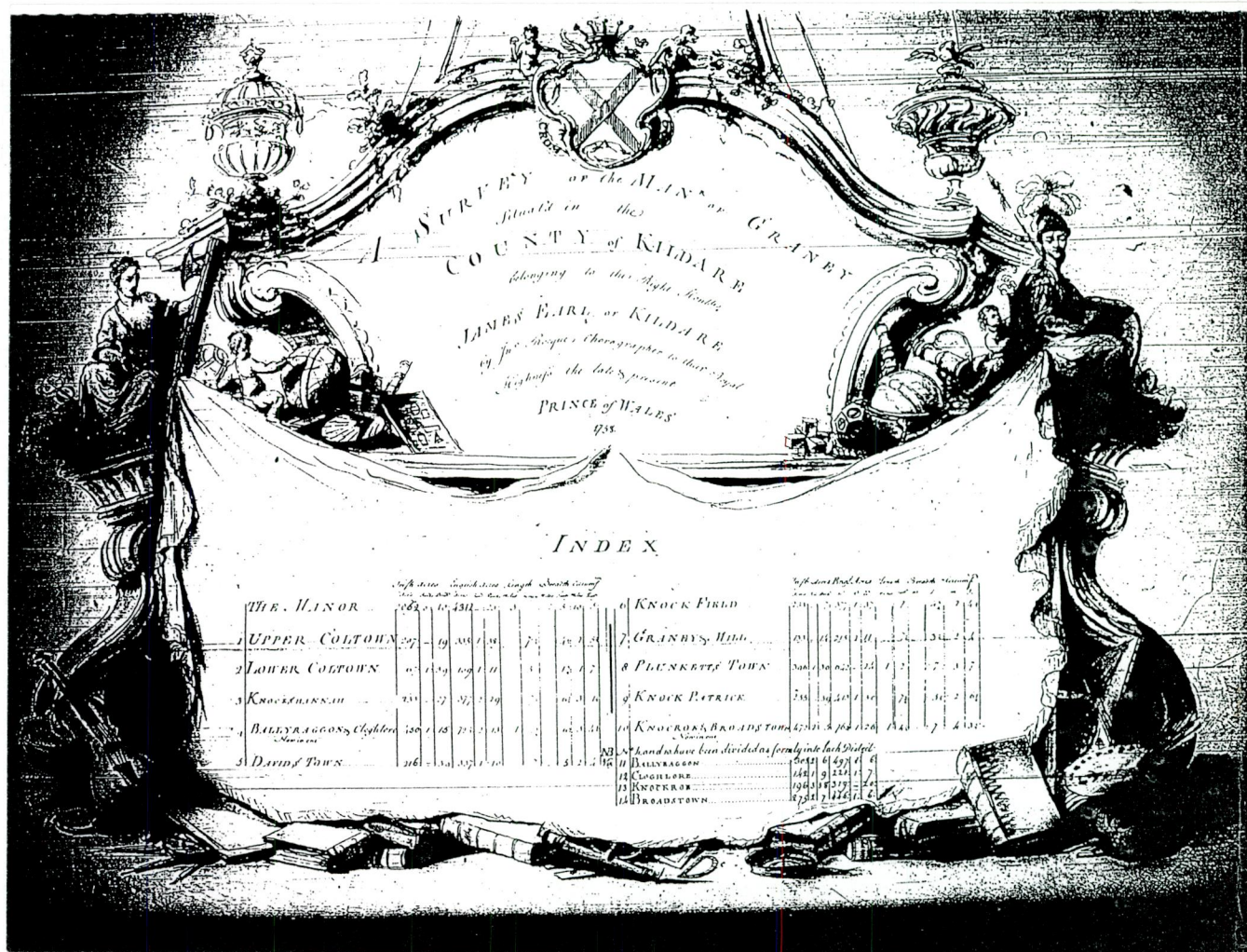


Fig. 49. Title page of Graney volume

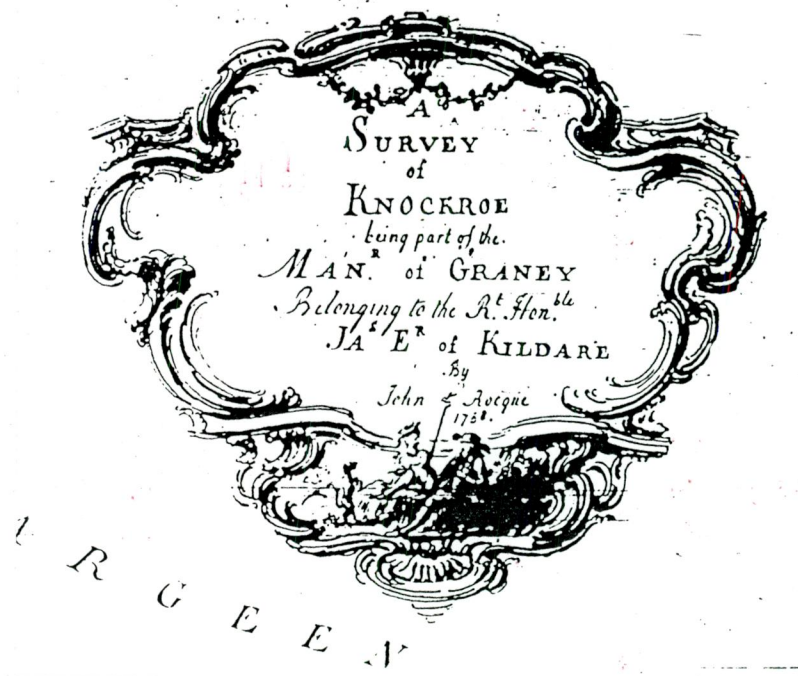


Fig. 50. Cartouche from Graney volume

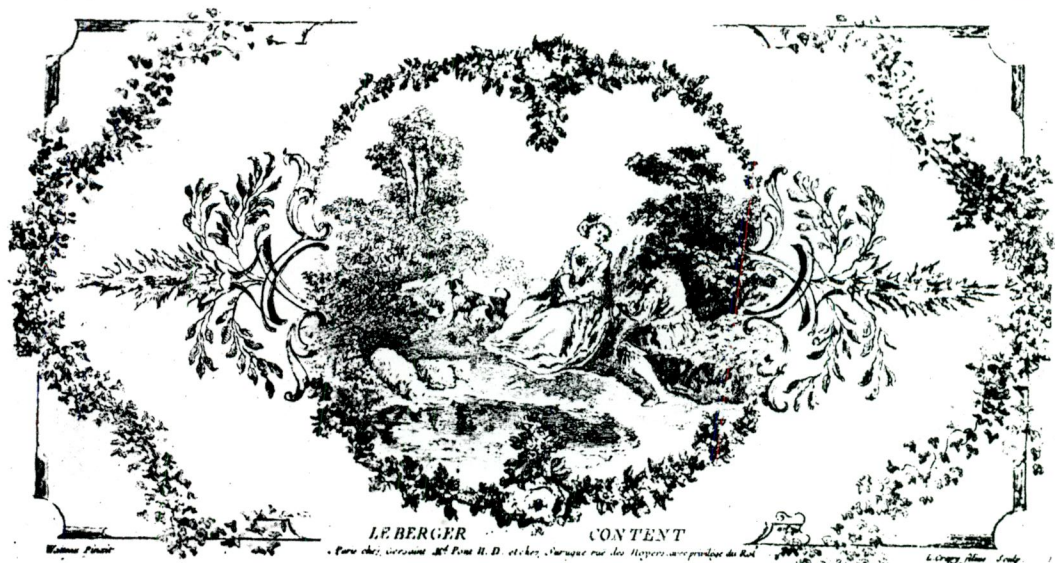


Fig. 51. Engraving after Watteau, c. 1730.
Note shephard playing flute.

romanticised rural scenes suit the estate maps very well as the land described by the map is rich pasture land. Reality is echoed by pretty, imaginary scenes. As with the Castledermot volume local views do not feature. The north points are particularly imaginative and humorous in this volume and include a cherub balancing a pole on his chin, and a cherub flying a north point kite. The artist seems to have derived great pleasure from thinking up new situations in which to display the north point.

The Manor of Kilkea.

This large volume consisting of thirty three maps in total is of particular interest since the elaborate title page and four of the cartouches are signed.²⁵ The title page is particularly impressive. A huge triumphal building or gateway complete with statues in niches and a flag flying overhead dominates this page. In the foreground a huge cannon, barrels of gunpowder, cannon balls and ramrods are skilfully drawn while in the far distance a military camp can be made out with rows of tents and flags. The artist responsible for this page, Hamilton, has used his skill as a draughtsman and his accurate knowledge of perspective to great advantage here. (Fig. 12).

The cartouches consist of a mixture of different themes and styles. There are a number of actual local views shown; three of which are signed M. Wren. These are: Kilkea Castle (from the North West), a view of Bolton House and Castle and a view of Carrigeen House. These views are simple but clearly drawn and are enhanced by delicate *rocaille* frames (Fig. 52). Since Wren was a surveyor, (as I have noted already) it is likely that these views are copied from quick sketches done by Wren while he was 'in the field' surveying. It is quite probable that Wren drew the actual vignettes on the map also, as Rocque's surveyors were usually involved in their production as well.²⁶ These small drawings are of great local historical interest as they depict features of the Kildare landscape which have long since disappeared, for example Leinster Lodge, which features in a vignette was an impressive seventeenth century fortified dwelling house of which no trace remains today.

More typically Rococo cartouches exist alongside the actual views. A particularly elaborate composition is that for Levittstown which includes a large fountain surrounded by organic Rococo swirls, with water cascading into a large pool

²⁵ N.L.I. Microfilm p.4032.

²⁶ In undertaking the production of his Exact Survey of Dublin in 1754 Rocque promised that "the survey party would be staying on in Dublin to engrave the finished map". Andrews 1964-65 p.278.

which contains a number of bathing nymphs. Other cartouches depict more realistic scenes, for example a hunt outside an inn complete with hordes of yapping dogs. This scene decorates the Great Burtown map while a man shooting ducks is depicted on another.

The putti are much in evidence here also; they recline on decorative frames, play games of bowling and one shoots a north arrow skywards. The Corballis sheet shows a band of these little figures beating each other with sticks. Perhaps this is a depiction of a 'faction fight' - vicious battles between rival factions which were rife in rural Ireland of the eighteenth and nineteenth centuries. This is one of the many fascinating details which abound in Rocque's manuscript maps and which have not been examined or discussed in detail before. It suggests the cartographer's interest in local affairs of the time.

The Manor of Rathangan.

This volume, the last in the series, was completed in 1760 and as in the previous volume the cartouches include imaginary scenes, abstract Rococo compositions (Fig. 53) and local views.²⁷ The scenes are rendered in a softer more painterly way with washy effects for sky and clouds. Unfortunately, as I was unable to examine the original volume and had to rely on very poor microfilm copies for information, I cannot comment on the colour used (if any) on these delicate vignettes. The cartouche for Sheehane includes a very decorative arrangement of military equipment; canon, flags, guns etc. It is very similar in theme to the Kilkea title page so perhaps it too was drawn by Hamilton. (Fig. 54)

In this volume the torn paper cartouche, which displays the reference, becomes a more prominent feature and the edges of the *troupe d'oeil* sheets are more elaborately scrolled and torn (Fig 55). I would suggest that Bernard Scalé had a significant part in the production of this set as he elaborates on the torn paper cartouche in his own later work. Also the lettering of each title has become more elaborate in this volume. Various different scripts are used, including Gothic and this is another typical feature of Scalé's own work. A cartographic feature which would point to Scalé is the manner in which furrows in fields are depicted. Andrew's points out that in Rocque's own maps the furrows are quite realistic while Scale is more imaginative in depicting plough land. Andrews states that: "Scalé sometimes makes the plough cut a series of diagonals accross a rectangular field and on one occasion can be found flaunting a highly implausible whirlpool effect." (Andrews, 1985, p.166) The *hachures* (hatched lines) which denote the low relief features of

²⁷ N.L.I. Microfilm p.4032.

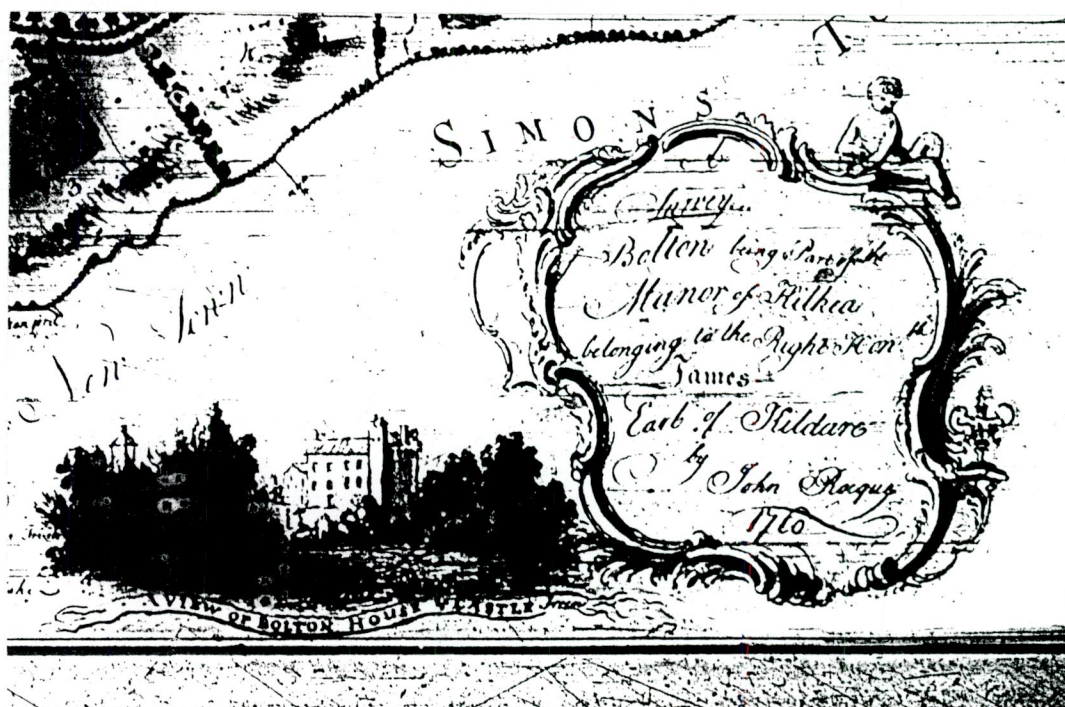


Fig. 52. Cartouche from Kilkea volume, 1760.
Copy from microfilm N.L.I.

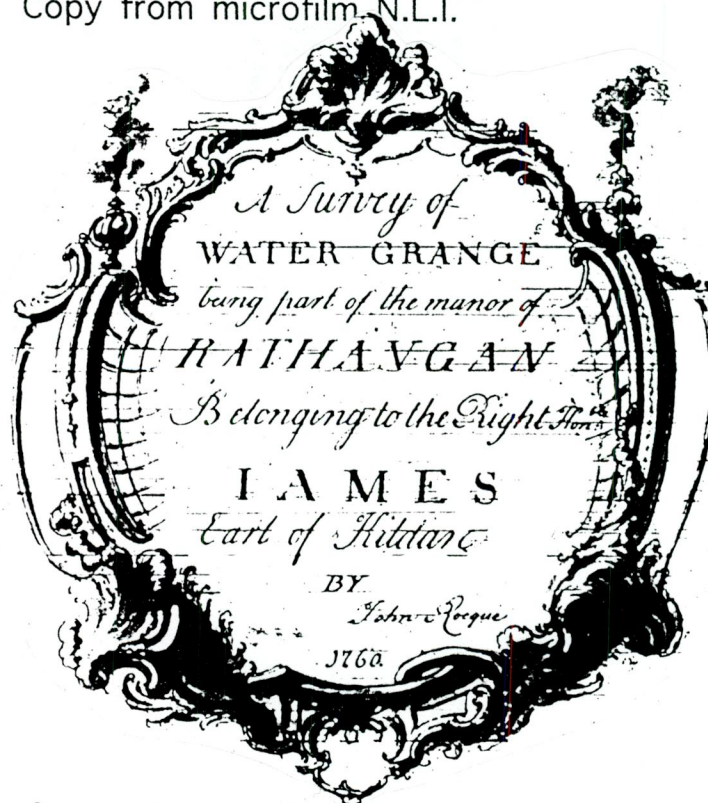


Fig. 53. Cartouche from Rathangan volume, 1760.
Copy from microfilm, N.L.I.

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Fig. 54. Cartouche from Rathangan volume, 1760. Copu from microfilm, N.L.I.

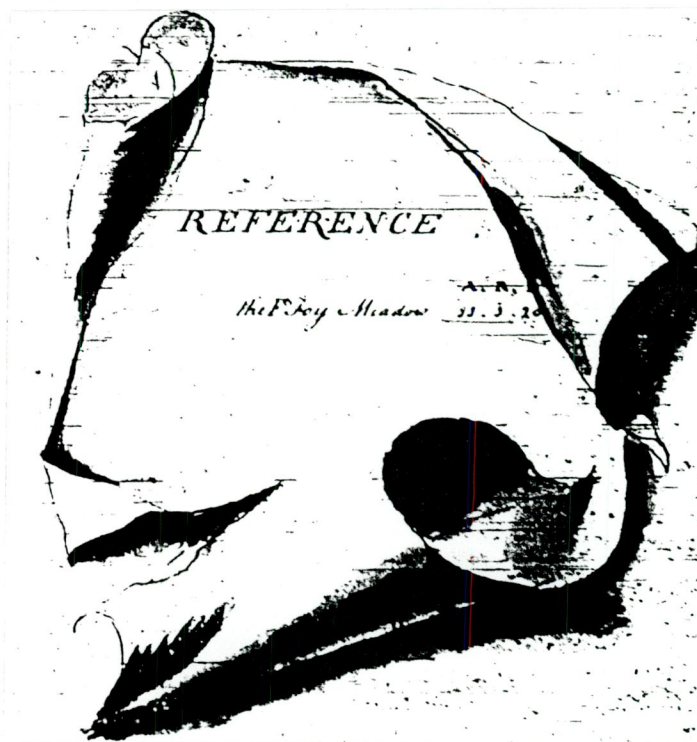


Fig. 55. Trompe d'oeil reference note from Rathangan volume, 1760. Copy from microfilm N.L.I.

the landscape are more boldly drawn , another typical feature of Scalés style. Although the cartouche is still a prominent feature on these maps, they are less ornate, the rocaille work has dwindled and the vignettes themselves tend to stand out more clearly.

The Rathangan title page is extremely elaborate and is dominated by a very strange imaginary edifice. It is a kind of architectural structure half hidden by a draped piece of fabric which contains the reference. A Rococo embellished title plaque forms the front of this structure and through an opening at the front a large hall full of people can be glimpsed. This edifice is surrounded by trees which look like outsize sprigs of parsley. A distant view of Rathangan fills the background. The artist who drew this frontispiece obviously allowed his imagination to run wild in its execution, and it is fittingly flamboyant for this final volume of estate maps in the series. (Fig 56)

Rocque left Ireland sometime in 1760 and returned to London. He died in February 1762 and his widow, Mary-Ann Roque continued to publish maps for some years after his death.

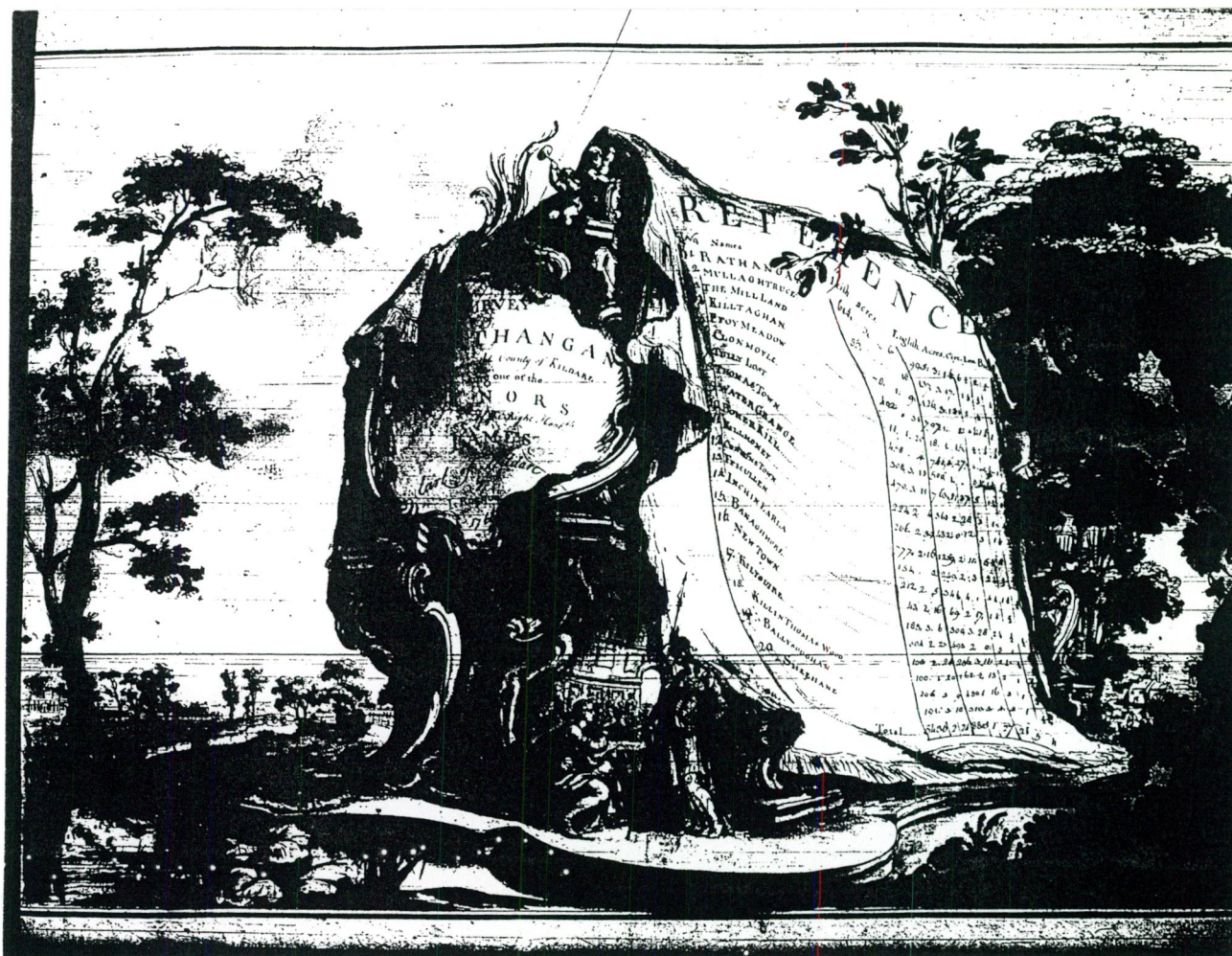


Fig. 56. Title page of Rathangan volume of estate maps, 1760. Copy from microfilm, N.L.I.

CONCLUSION

The purpose of this thesis was to examine in detail the Rococo decoration of John Rocque's maps, produced in Ireland during the years 1755-1760. After much in depth research and many hours spent poring over large volumes of maps and plans in various libraries, I gained an understanding of Rocque's style and manner of work. Therefore was able to compare the decoration of his Irish maps and estate plans with the embellishment of his own earlier works and also continental engravings.

Rocque worked alongside many of the innovators of the Rococo style in England and borrowed motifs and ideas from masters of the style such as Meissonnier and Lajoue. I set out to explore Rocque's connections with important figures in the development of the Rococo style and was successful in tracing definite links between the work of such men and Rocque's own use of this ornament. I have discussed some designs and motifs which were copied wholesale from engraved sources and skilfully adapted for use on his estate plans. (See Coleroe cartouche Fig 22).

My studies also show that Rocque is a central character in the history of the Rococo style in Ireland, as he produced maps of unsurpassed quality which feature the Rococo style and demonstrate its adaptability. Although the Rococo style was known in Ireland when Rocque arrived in Dublin in 1754, he brought the style into map decoration on a grand scale.

His importance in Ireland is also due to the fact that he engaged Irish artists such as Dixon, Hamilton and Halpin to decorate his maps. The fact that he employed Irish talent, particularly youths trained in the Dublin Society's schools meant that he was influential as a patron in Dublin. I have briefly discussed these Irish artists who worked for Rocque, but I feel that their involvement in the creation of these maps merits further study and research.

An examination of Rocque's Kildare estate maps proved particularly interesting, since there is such variety and inventiveness present in the myriad of cartouches which decorate the sheets. The combination of actual views with romantic scenes and abstract *rocaille* work is very effective and although all are Rococo in style, each cartouche is unique. The examination of Rocque's estate maps has shown

that he was a sensitive designer who used a sophisticated 'society' style in such a way as to give it an original humorous aspect which suits these small local maps very well. The incorporation of vignettes of activities such as turf cutting and ploughing give the maps a homely, local quality.

Although Rocque was first and foremost a cartographer, the decoration of his maps formed an important part of his work. In terms of style his work stands alone. Among contemporary Irish maps, its brilliance of design, subtle use of colour, and careful balance of decoration with cartographic information is unmatched.

APPENDICES

APPENDIX A.

Works published from Rocque's London premises while he himself was in Ireland, 1755-1760

- | | |
|------|--|
| 1755 | Map of the British and French possessions in North America.
Engraved by Thomas Kitchen. |
| 1757 | Reduction from the 4 sheet map of Middlesex. |
| 1757 | Trichinopoly: Plan of the city and country around. |
| 1758 | Plan of London, before and after the fire in 1766. |
| 1758 | St. Malo, plan taken from de Beaurain. |
| 1758 | Map of the post roads of Europe. |
| 1759 | Map of North America by Palairret. Revised and improved edition. |

APPENDIX B.

Rocque's Maps and Plans Published in Dublin.

- | | |
|------|--|
| 1755 | The town and camp of Thurles Drawn by J.Powell, engraved by J.Perret. |
| 1756 | The city and environs of Dublin. Engraved by J.J.Perret.
Scale: 5 inches to one English mile. |
| 1756 | The city and suburbs of Dublin. Engraved by A. Dury
(Four sheets) Scale: two hundred feet to an inch. |

- 1757 The city and suburbs of Dublin with the divisions of the parishes. Reduced from the large plan in four sheets. Scale: twenty Irish perches to an inch.
- 1757 The city, harbour, bay and environs of Dublin. (four sheets). Scale: five inches to one English mile.
- 1757 A pocket plan of the city and suburbs of Dublin. Engraved by P.Halpin. Scale: six and a half inches to one English mile.

APPENDIX C.

The following are the complete texts of rival announcements placed in Faulkner's Dublin Journal Tuesday, December 31 January 4 , 1755 by John Rocque and Rodger Kendrick. (Note: the original spelling and syntax is unchanged). They are placed on the same page, one directly underneath the other:

Rodger Kendrick, City Surveyor, has got some extraordinary Good Irish Royal Paper, fit for his Map of Dublin; Each sheet is 24 inches by 19. Each map will be 8 sheets, and will be near 8 feet long and 3 feet broad, allowing a large Margin on each Side for the Subscribers Names, and sundry curious and useful Notes which he intends to insert. He is going on with as much Expedition as the Nature of the Thing will admit; being truly resolved to make it an honest true map, whatever Time or Labour it may cost him. He will have it engraved here by a Citizen of known Ability. The price to Subscribers will be 12 English Shillings, half to be paid at subscribing and the rest at receiving the map. Subscriptions to be taken in by all the Booksellers in Dublin. and by Roger Hendrick in Kevin's street.

To the Nobility and Gentry who have already, or may hereafter become Subscirbers to John Rocque's new Maps of Dublin.

Which is now in great Forwardness, and laying down to a Scale of 200 Feet in one inch, so that the Ground plans of all public Buildings, Streets, Lanes, Courts, Yards, Alleys, etc. will be theirin exactly expressed; to be contained in four Sheets of Imperial Paper. Likewise, Paris and Rome, (surveyed and published by said John Rocque) which was at first intended, to be in one Sheet, but finding not it will contain what he intended is resolved to extend it to four Sheets likewise, tho' at no additional Expence to those who may have

him with their Subscriptions before the first of January, 1755, after which they will be raised to 25 Shillings English, and when the Subscriptions is closed more will be sold under one Guinea and Half. Said John Rocque, in Gratitude for the many Favours he hath received in this Kingdom, thinks it a duty incumbent on him to engrave the above Maps in Dublin, and is therefore provided with proper Artists for that Purpose, being the same persons who assisted him in his Survey. And that the Publick may not think themselves deceived, all those who are willing to encourage this Undertaking may see the original Drawings in Indian Ink, (which is in great Forwardness) and done in the same Mannor as they will be when engraved, he being willing to introduce the same method of engraving Topographical Maps into this Kingdom which he formerly brought into England. In the above Map will be contained the Harbour, with its just Soundings, from the Hill of Howth to Bullock, etc. and the County adjacent, as far as will come in four Sheets, being 17 Miles in Length and 8 in Breath, or 88 Square miles.

Subscriptions are taken in by James Simon, Esq. in Fleet-street, by the Printer hereof. and by said John Rocque, topographer to their Royal Highnesses the late, and present Prince of Wales, at his Lodgings at the Golden Hart opposite Crane-lane, Dame-street, where may be had all his other Works and a great Variety of Foreign Maps, Plans, Views, Sieges Battles etc.

APPENDIX D

Present whereabouts of the eight volumes of estate maps:

Woodstock 1756:	Add M.S. 52293 British Museum.
Athy 1756:	M.S. 4278 Manuscript room, Trinity College, Dublin.
Maynooth 1757:	MS Plans 690, Cambridge University Library
Kildare 1757:	MS 10434. Manuscript room, Trinity College, Dublin.

The four other volumes are privately owned:

Graney 1758.

Castledermot 1758

Kilkea 1760

Rathangan 1760.

I have inspected the originals of Woodstock, Athy, Maynooth and Kildare but for the other volumes I was forced to rely on a poor quality microfilm (p. 4032) of the complete set in the National Library of Ireland, Dublin. As a result I was unable to assess aspects of colour and style of the later volumes.

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