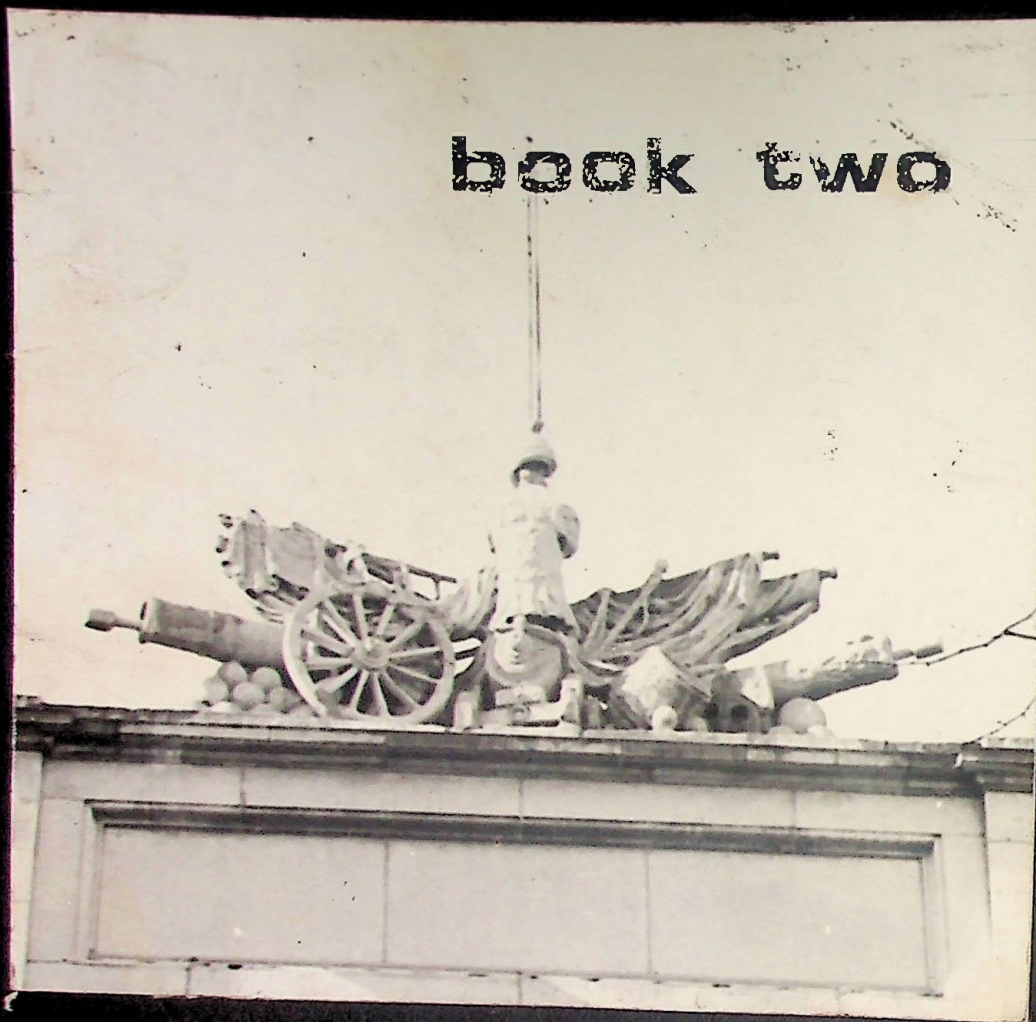


**book two**



### Customs House Dublin

This is one of the most highly decorated buildings in Dublin situated in pleasant surroundings with its principal front on the river.

It was designed and executed under the direction of James Gandon and the first stone was laid in 1781.

The building exhibits four fronts to view forming an oblong quadrangle 375 ft. x 205 ft. The north and south fronts are the principal fronts.

The whole building is decorated with columns and ornaments of the Doric order with some innovations.

Over the portico in the centre is a handsome cupola on exactly the same plan as those beautiful cupolas at Greenwich Hospital, London,<sup>19</sup> but of somewhat less dimensions and differing in some decoration.

The dome is 26 ft. in diameter in plain copper.

On top of this dome there is a circular pedestal on which is a statue of Hope resting on her anchor. This statue is 21 ft. in height and is 130 ft. from the ground. This statue is by Edward Smyth.

Originally on the attic story over the four pillars of the Portico (south front) were four statues representing: Neptune, Plenty, Industry and Mercury. These remained until 1921 when they were destroyed in the great fire. The statues, two of which were sculpted by Agostini Carlini, the remaining two by Edward Smyth, represent a great loss to the people of Dublin. Their loss also greatly reduces the visual impact that this building must have had.

In the sympanum of the south front also is an allegorical sculpture in relief. It represents the friendly union of

Britannia and Hibernia (embracing one another) seated on marine chariot drawn by sea horses. Neptune on the right is driving away with trident Famine and Despair. On the left are sea gods and a fleet of ships approaching full sail to which Hibernia is pointing. This was designed by Carlini.

On the basement are the famous river heads which are of exceptional quality carved in Portland stone.

There are ten heads altogether and each one has some carved detail of the produce of the district where the river flowed. These heads are to be found on the keystones of the arches of entrance. All the rivers of Ireland are represented under male heads except one female head, representing River Anna Liffey.

Rivers represented:	Lee
	Liffey
	Shannon
	Suir
	Lagan
	Blackwater
	Barrow
	Nore
	Bann
	Foyle

These river heads are described by H.G. Leask as the finest carvings of their type in Ireland in the 18th century. All these heads were by Edward Smyth.<sup>20</sup> Smyth may have been assisted by Benjamin Schrowder.

The north front differs considerably from the south as it has a portico of four columns in the centre but no pediment. On the entablature over each column are statues representing Europe, Asia and America. These statues did not receive much acclaim and were executed by Thomas Banks in London.

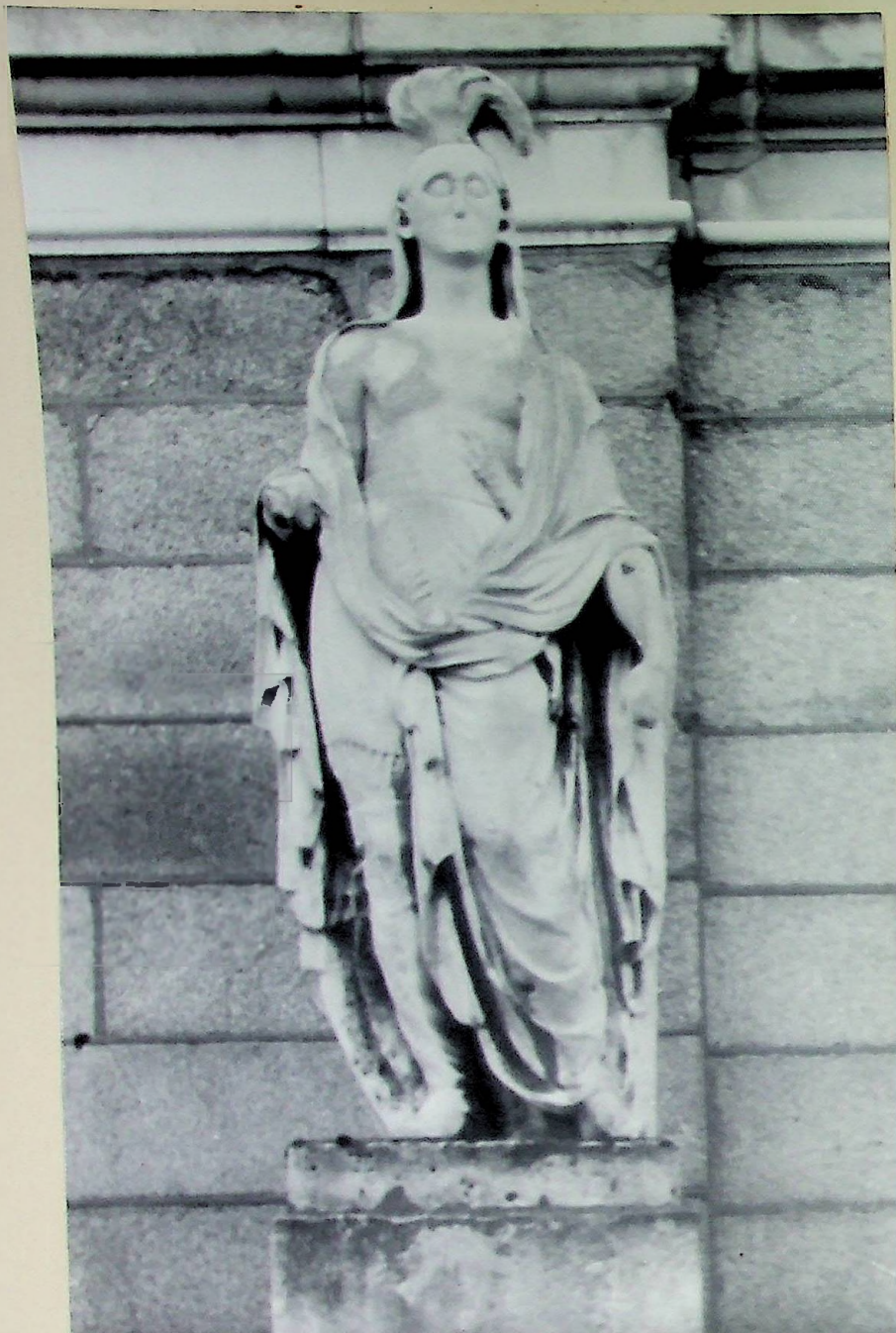
Their quality of design is poor and they do not grace the skyline as they are on a lower level.

Other interesting decoration is the frieze of the entablature over the portico which is ornamented with oxheads with festoons from one to another supposed to be of their own hides. This work is by Edward Smyth.

Other work by Smyth on this building includes the superb Arms of the Kingdom of Ireland. This dramatic sculpture with the lion and unicorn facing the Irish harp is best seen silhouetted against the skyline and this way it appears very dramatic. This would have been Smyth's intention when designing their forms.

Much of the other decoration on this building is also by Smyth.

The building is built in native Irish granite but all the decorations are in Portland stone along with the whole of the south front. The Dublin Brigade Memorial at west front is by Breton sculptor, Yann Renard-Goullet.



Statue North Front Custom House.

Very unusual and somewhat strange figure by Banks.

The neck and head are probably what gives these statues their unusual qualities. The face with eyes closed does not look very classical, with extremely narrow nose and lips. The head is mounted on an elongated neck which throws the whole statue out of proportion and the deep shadows created by the drapery flowing from the head emphasis this distortion. The drapery on its handling is quiet good but the pose might be more suitable for a female character.



Statue North Front Custom House.

Female Figure with again the extremely elongated neck throwing the figure out of proportion. The remainder of the figure is good and in the classical tradition.



Figure Crowning Building - Custom House.

Difficult to see from ground level except from a distance. The figure is blocky and the drapery is heavy, not giving much regard to the underlying structure of the human figure. It is not a particularly interesting piece but this was probably due to the fact that Smyth realised that this figure would not receive much public examination. It remains in reasonably good condition considering the erosion that has occurred on the statues gracing the Four Courts and the Bank of Ireland.



Unicorn Head, Custom Head.

Some fine carving here seen on the mane and another delicate piece hanging from the lower jaw bone of the unicorn. There is also some nicely carved detail such as the horse's collar and chains attached to it.

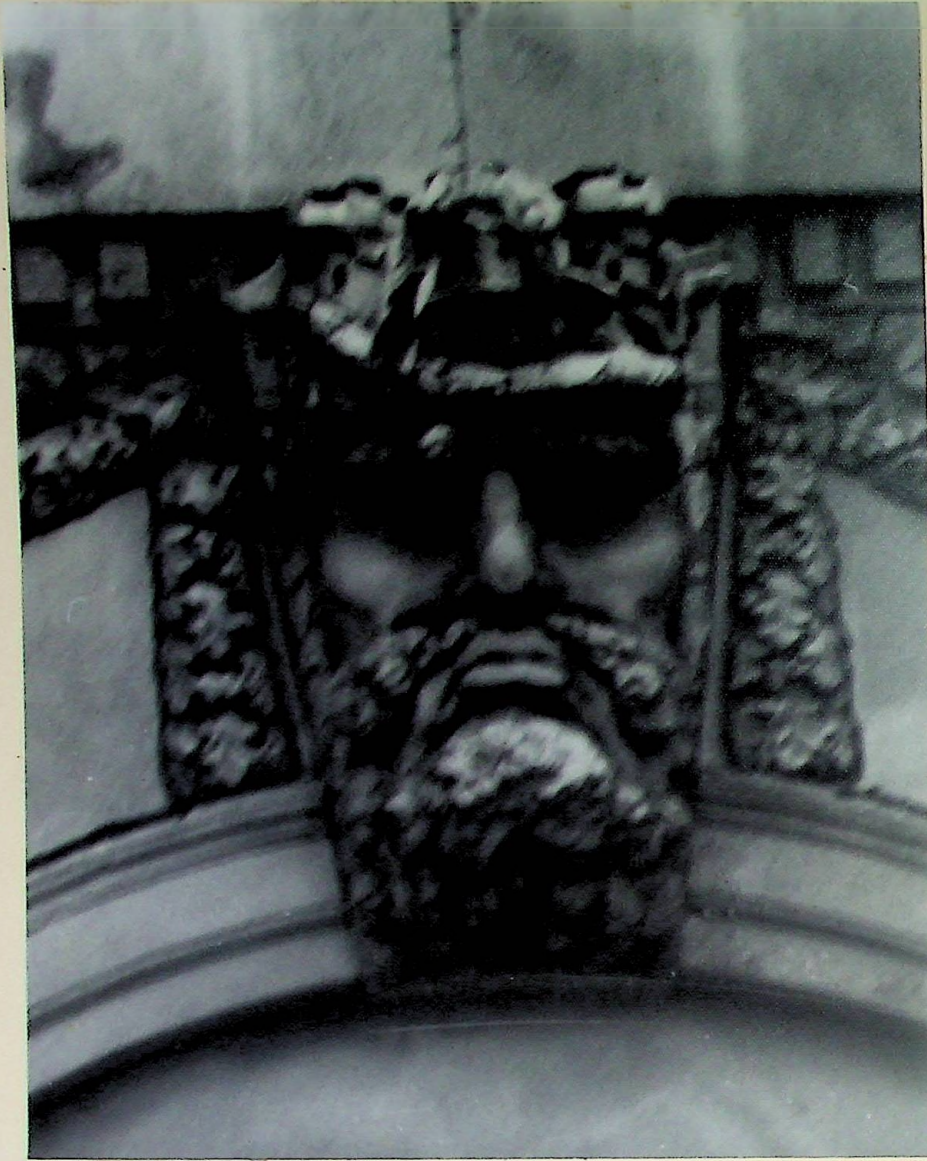


Allorgorical Sculpture      South Front      Custom House.

This is a superb piece of work in fairly high relief consisting of a number of figures. The use of drapery is dropped in some of these figures and the human form is tackled directly as seen in Neptune. This figure is concerned with what is below the surface and there is strong emphasis on bone and muscle structure. In the other two major figures drapery plays a major role and deep undercutting produces a great sense of depth.

The shapes of the heads are wonderfully rendered and there is evidence of very fine work in the composition and execution of the hair, which is wild and flowing.

The entire composition is complex but is well integrated and balanced.



Heads Custom House.

Well cut making full use of the keystones surrounded by complex and intricate designs in foliage carving. Masterfully handled they show a great degree of structure in their composition and they are carved with delicacy and competence.



### Kings Inns

Building commenced in 1795 and the designer was James Gandon and his pupil Henry Aaron Baker. They blocked off the top of Henrietta Street and put an entrance here leading into the building.

This new entrance took the form of a curved triumphal arch giving access to a narrow court.

The fine royal arms over this entrance was carved by Edward Smyth.<sup>21</sup>

The principal front faces Constitution Hill and contains some fine pieces of decorative carving.

There are two entrances on the main front leading to the Dining Hall and the Prerogative Court. Sculpted figures flank these entrances in high relief and the figures flanking the Dining Hall are Ceres and Bacchante while those flanking the Prerogative Court are Security and Law.

Also on the main front on the upper storey are panels in bas-relief which have been said to be unsuccessful in their design. These panels represent

- (1) Prudence, Justice and Wisdom at a blazing altar.
- (2) Restoration of the Society of the Kings Inns 1607.
- (3) Ceres and companion offering the fruits of the earth.

All this work including the figures flanking the entrances were by Edward Smyth.

The building was not completed until 1817 as Gandon resigned in 1808 handing over responsibility to his pupil, Baker. But the building was not completed until Francis Johnson completed the Prerogative Court.



Royal Arms - Kings Inn.

These are similar in many respects to the Arms of the Kingdom of Ireland on the Custom House, having the lion and unicorn as central figures. There is less fine carving on the Henrietta Street ones although this sculpture is closer to public view than the customs house arms, being closer to ground level. This carving does however enhance this street enormously giving it an air of splendour and dignity which still remains despite the decay that now exists in Henrietta Street.

The carving on the central area of this sculpture is delicate having a great deal of intricacies, which would require the use of small chisels and which would be more difficult to carve than the larger animal figures. This is a good example of Smyths great control and mastery of his craft.

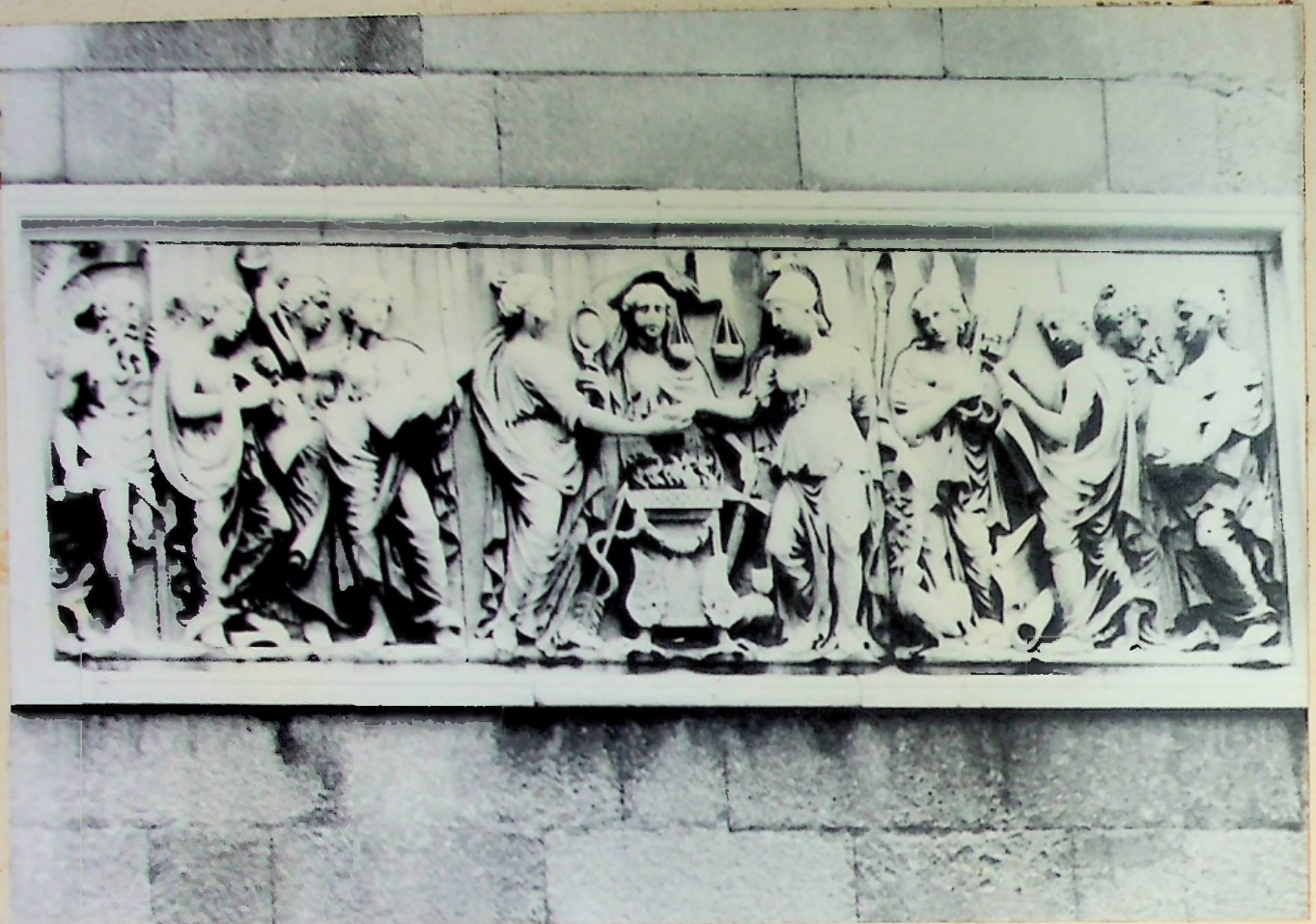


Figures flanking doors - Kings Inn.

Examples of figures sculptured by Smyth flanking the entrances of the main doors on this building. They are in fairly high relief, and as they are on the ground level they are quite a noticeable feature on this facade. The figures are tightly held having no limbs undercut thus eliminating any weak points in the structure.

These figures are not composed in the round and this simplifies the sculptors task as it enables him to concentrate his efforts in producing a figure that will tell from the front.

These are both female figures and a heavy use of drapery is encountered. This was of course in the best tradition of the neo-classical. No nude female forms were sculpted in classical antiquity and the use of drapery was the common practice. After the counter reformation the nude female was again frowned upon and considered unacceptable. The solution to this was the use of drapery.



Panel - Kings Inn.

Prudence, Justice and Wisdom at a blazing altar.

These panels are not regarded as Smyth's greatest works. They tend to lack any great dramatic impact and are monotonously uniform. They are none the less well carved with a very clean and level background.

There is great complexity in the design which makes it difficult to carve, having regard for all the fine details particularly in the areas around the legs, and the lower half of the panel.

It is similar in many respects to the Greek panels and friezes, but it is lacking their simplicity of themes. The water-carriers on the north frieze of the Parthenon in Athens is a good example of effective simplicity.

The figures in Smyth's panel are short and lack elegance and this is accentuated by the narrowness of the panel itself.

St. George's Church 1802-13, Hardwick Place

The carved heads of Faith, Hope and Charity under the portico are by Edward Smyth.

The church was originally placed amidst some fine Georgian architecture but due to lack of foresight and decay these Georgian houses were demolished in the fifties. They were replaced by corporation flats which do not enhance the architectural splendour of this fine church.

This is probably the finest of the late Dublin Protestant churches to have been built. Its fine tall spire can be seen from many parts of Dublin and it was designed by Francis Johnson.

The heads by Edward Smyth are unfortunately very much blackened with soot and grime which has accumulated over the years. They are bold, solid and carved with great conviction and assurance, by a sculptor who is confident in his ability.

In many ways these heads are a contrast to the heads carved in other buildings which are in many cases grotesque.

Smyth has carved into these a certain sweetness and calmness which makes them extremely pleasant to view. The basic proportions of these heads are very similar, being broad-headed with small well defined lips, straight nosed and large eyes. The chin being receding somewhat a certain heaviness of flesh produces a softness of contour around the jaw line. The eyes and face are expressive and they are carved with great attention to detail as they are easily seen being close to ground level. One noticeable feature is that the iris of the eye is carved along with the pupil. This makes the face more natural than the classical faces where the eye surface was smooth giving the effect of a blind or expressionless eye. There is some nice work on the hair but this is not overdone and so does not dominate the face. These heads are beautifully carved and are easily among Smyth's best works.



St. George's Church - Head by Smyth.



St. George's Church - Head by Smyth.



St. George's Church - Head by Smyth.

Royal College of Surgeons: Built in 1806 to design of Edward Parks. In 1827 more building by William Murray. The statues of

Aesculapius  
Minerva  
Aegieia  
are by John Smyth.

This is a fine building in the fashionable area of Dublin and the statues in silhouette are superb.

John Smyth is in many ways overshadowed by his father's success but nonetheless John was a fine sculptor. Perhaps his father was a greater sculptor in the architectural sphere. However, John Smyth was excellent at church memorials and there are a number of large scale monuments by him throughout the country.

Smyth's considerable powers are perhaps seen to advantage in the statue of George Ogle (d.1814) in St. Patrick's Cathedral, Dublin.



Statue of Minerva. - Royal College of Surgeons.

This is the central figure over the Royal College of Surgeons and in many respects it resembles the work done by his father.

The pose is simple with one arm extended supporting a staff.

The figure is heavily clothed in drapery which flows over the rounded abdomen and curved thighs. The drapery is well executed and carved, with nice flowing lines in a natural pattern.

The pose is not dramatic and the overall impression is one of relaxation and composure. Once again this sculpture falls into the neo-classical tradition.

G.P.O. O'Connell Street (formerly Drogheda Street, Sackville Street).

Once a haunt of fashion this street was transformed into a vulgar commercial thoroughfare.

Originally it was narrow but in 1740 Luke Gardiner replaced the narrow north half of the street with new buildings. In the nineteenth century the street became commercial but it somehow retains some of its former glory and eighteenth century dignity.

The classical facade of the G.P.O. is all that remains of Francis Johnson's classical building as it suffered very heavy damage during the 1916 Rebellion.

The three statues of Fidelity, Hibernia and Mercury are, according to the Shell Guide to Ireland by John Smyth. However, there is some doubt as to whether this is true or not, as Strickland has these statues listed in the works of Thomas Kirk, the models being exhibited in 1817.

In Strickland's Dictionary of Irish Artists also, the same three statues are listed under the works of John Smyth but there is no mention of models being exhibited so it is quite likely that Kirk is responsible for these statues.



Statue of Hibernia - GPO

This piece of sculpture which is in remarkably good condition has some intricately carved areas. The figure is heavily draped and the overall figure is bulky retaining great volume. It is however a successful sculpture as seen from ground level.

There is some difficult carving on the helmet where a good area has been undercut.



Statue of Mercury - GPO.

In this statue we see the drapery has been dispensed with and the human form is tackled directly. Although not tremendously successful it is none the less a departure from the heavily draped figures that we have grown accustomed to. The pose is natural enough but there is very little exploitation of muscle forms or bone structures in this composition. The treatment of the figure is fairly monotonous in this respect but it is otherwise well carved from a technical point of view.



### The Victorian Era

St. Paul's Church, Arran Quay (1835-37): Designed by Patrick Byrne.

Three statues over pediment, two of which were executed by Joseph Kirk 1821-1894.

Born in 1821, son of the famous Thomas Kirk he entered Trinity and took a degree in 1843.

He commenced his study of sculpture in his father's studio and in 1846 he sent two busts to R.H.A. He also spent some time studying in Rome.

In June 1852 he succeeded Panormo as Master of the Dublin Society Modelling School, and he was elected Associate of the R.H.A. in 1845.

Kirk executed not only busts (portraits) but also many public monuments. Trinity College, four figures Divinity, Science, Law and Medicine on the campanile. (Commissioned by Primate Lord John Beresford in 1849).

He did many other works particularly portraits all over Ireland. The other statue, St. Paul, is by Panormo.



Statue of St. Peter - Arran Quay.

Strong figure in remarkably good condition heavily draped in an arrogant boastful pose with one arm raised in the air.

A great deal of attention has been given to the surface of the drapery thus losing some of the quality of the underlying bone and muscular structures. The drapery is complicated but it is rather undefined over the area of the right thigh. The pose is however vigorous and full of life.



St. Patrick - Arran Quay.

The Drapery flows in very vertical folds giving the figure a very upright appearance. The appearance of the leg beneath the drapery looks somewhat unnatural as it suddenly looms forward from a series of folds to a smooth unwrinkled cloth. The drapery of the cloak is nicely worked and there is some fine and delicate carving on the hand.



St. Paul - Arran Quay

The drapery here is held very simple in large uncomplicated folds. It does in fact match in very well with the two accompanying statues by Kirk, and it is the same height 10ft. and material (Portland stone). The pose is a bit awkward looking but the proportions are good particularly the head. There were some fine sculptors who studied under Panoromo including Sir Thomas Farrell (1827-1900) who carved many public statues and figures during his career.

### Trinity College Muscum Building

Built in the Medieval Venetian manner, a style which was advocated by the critic, John Ruskin (particularly in the "Stones of Venice" published in 1851).

The architects who designed this building came from the provinces, Thomas Deane and Benjamin Woodward.

They also designed previously to this the Queen's College, Cork (U.C.C.).

The building was started in 1853 and is a startling contrast to the adjoining buildings of New Square, built barely 10 years earlier.

The outward glory of this building is in the carvings displayed.

Ruskin was very impressed with this building as it fitted in with his belief that the stones should not only be chosen for the building quality but that the decorative aspect was equally important. Therefore their colour should be well chosen to produce contrasts etc.

Ruskin also believed in giving the craftsmen freedom of expression in their work and this was done in the Museum building. The decorative carving on this building was executed by the O'Shea Brothers from Cork, and by a Mr. Rowe of Lambeth.

They were allowed to carve as they wished and their designs are of extreme quality and also their carving technique.

Ruskin came from England to see this building and pronounced Woodward the only architect in Europe. He employed the whole team, Woodward, Deane and the O'Sheas in England to build the Museum building in Oxford.

The Venetian style became very popular in Ireland and many interpretations occurred.

W.H. Lynn used this design for offices of the Belfast Bank, Newtownards 1845.

St. Anne's Church Dublin 1868 (New Front)

The polychrome effect is very noticeable, with striking combinations of granite and limestone and strong horizontal bands of red sandstone.

Some of the qualities which characterise Venetian architecture are

- (1) Structural Polychromy (stone chosen for colour and not only for building qualities).
- (2) Abundant carving.
- (3) Large windowed (round headed).



Foilage Carving - Trinity College Museum.

Hidden in the freize of this building are some very imaginative and intriguing carvings but it is unfortunate that they are so blackened with soot and dirt. Here amid some fine foilage carving appears a bird which on superficial examination from the ground can be difficult to spot.

The carving is quiet deep and involves a great deal of craftsmanship. Here in this section we see a bird plucking some fruit from the branches. There is a wide variety of foilage on display and it is not in the perfectly patterned and symmetrical style but rather free and imaginative.



Freize - Trinity College Museum.

Another two birds appear perched at the top of this column aggressively staring at one another, their long necks poised in a striking position. They are again buried in the foliage and it is only on careful examination that they become obvious. This entire building has along its freizes countless imaginative pieces of sculpture all of an excellent quality.



Freize - Trinity College

Two blackbirds or ravens stand amid the heavy leaves. The foliage has some intricate detail and this relief is reasonably deep.



Coat of Arms - Trinity College Museum.

This is a carving of the very finest quality and a demonstration of the skill that these men possessed. It is extremely symmetrical requiring great control in holding straight lines with clean sharp edges.

It is a good contrast to the work seen on the freizes which is much freer.

Kildare Street Club: Designed by Deane and Woodward.

The Kildare Street Club for all its Venetian details is a work thoroughly constant with the spirit of Dublin. It succeeded the old premises of the club further up the street burned down in 1860.<sup>22</sup>

The Kildare Street Club is distinguished both inside and out. Its brickwork, colourful and textured, gives the bands of carvings a much higher value than they have in the Trinity Museum.

The composition of the facade especially the longer Kildare Street side is masterly.

The O'Shea brothers did the carvings for this building.

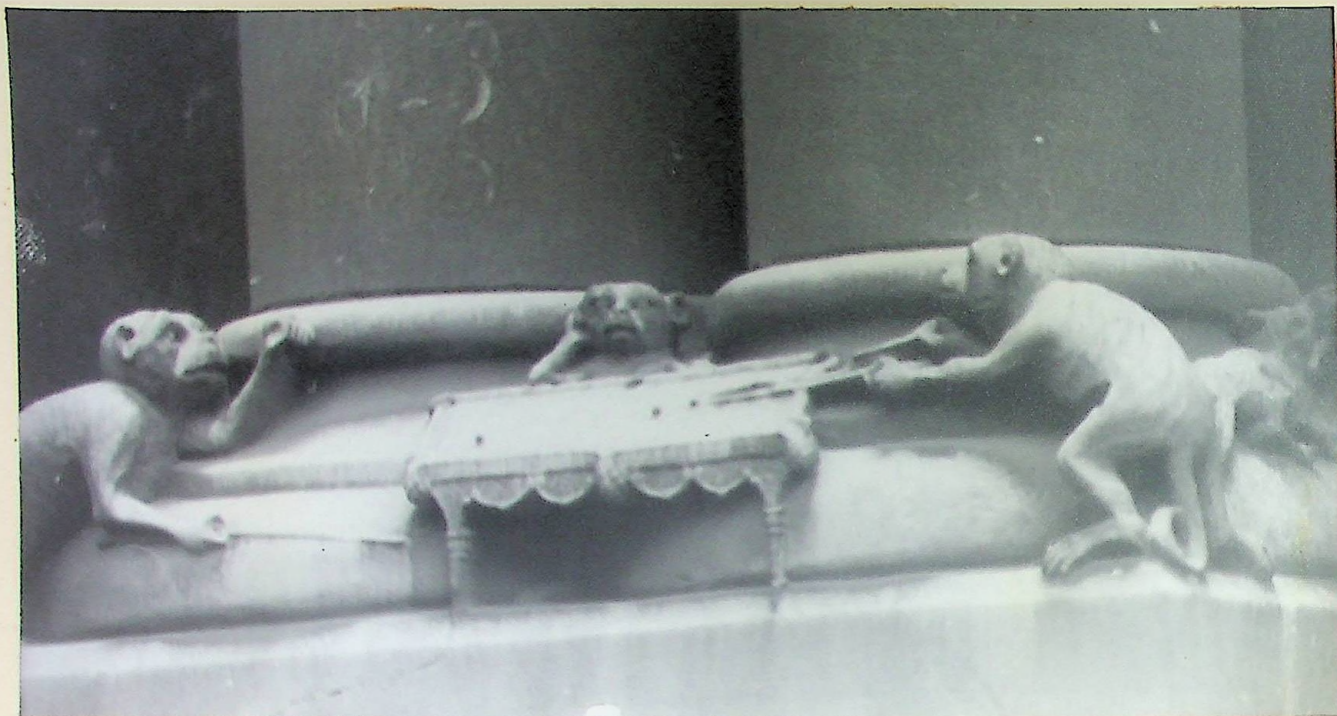
The imaginative carvings of the monkeys playing billiards etc. are attributed to C.W. Harrison, but this fact is only on word of mouth and there is no documentary proof to substantiate this claim.



Hound and Hare - Kildare Street Club.

This building has a considerable amount of foliage carving around its freizes in similar style to that seen on the Museum Building Trinity College without the addition of birds and animals.

It is excellent foliage carving but the most interesting aspect is the imaginative carvings seen at the bottom part of the window area. Although they have been attributed to Harrison it is quiet within the bounds of the O'Sheas to execute such work.



Monkeys playing billiards - Kildare Street Club.

The carving is simple enough but the imaginations that has gone into this is tremendous. The O'Sheas have the imagination but there are no carvings of mammals on the Museum Building to compare styles for verification as to who actually did this work.

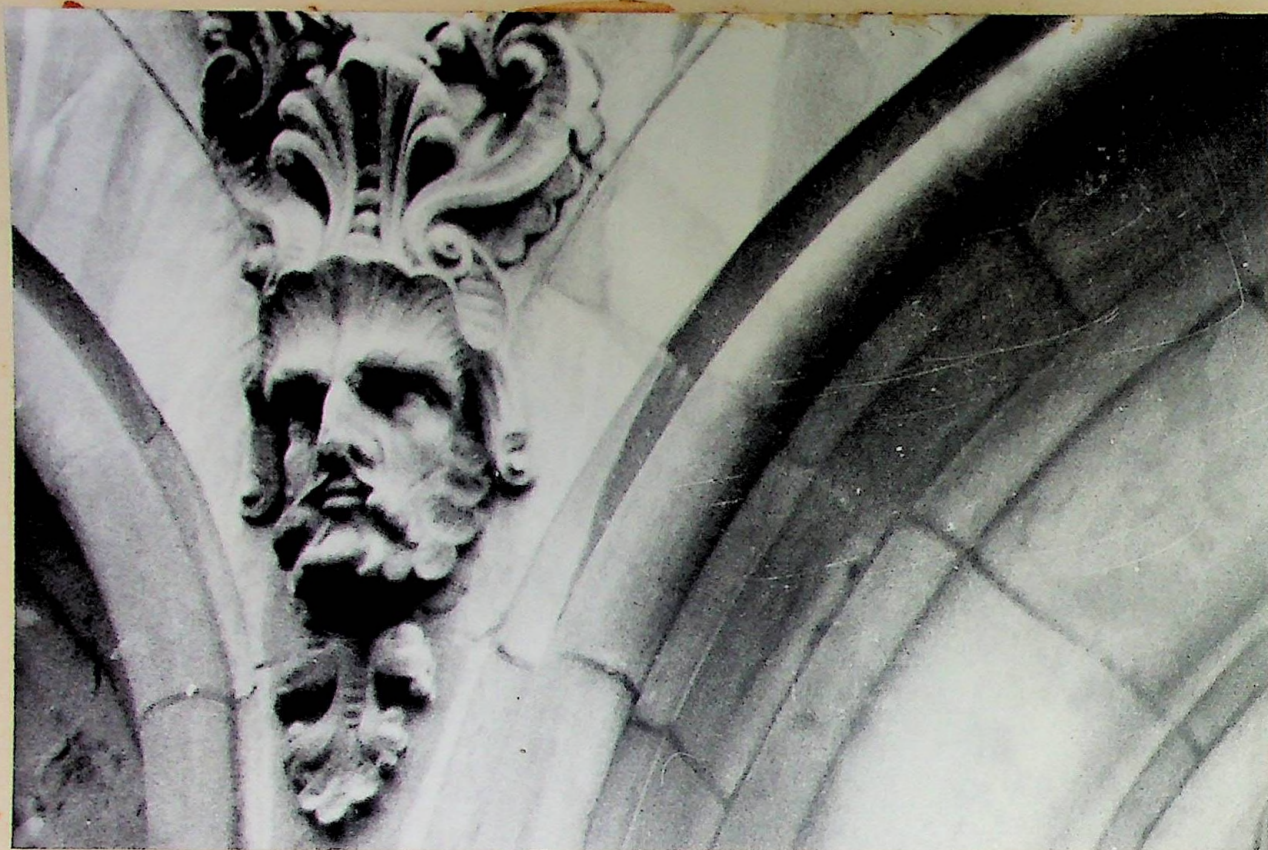
Chapter VII

Late Nineteenth Century and Early Twentieth Century

Hibernian Bank: At the corner of College Street and Church Lane. Completed in 1867. Baptised the Union Bank. Designed by William G. Murray, the son of Archibald who designed the Royal College of Surgeons.

Style Italian Gothic with a touch of French Chateau.

Most intriguing feature, apart from the enthusiastic ornamentation and romantic dormer windows, is the grotesque masks and other carvings on the floor and window embrasures. This is the work of C.W. Harrison.<sup>23</sup>



Hibernian Bank - Grotesque Heads by Harrison.

### O'Connell Bridge

O'Connell Bridge, formerly known as Carlisle Bridge (1791) was designed by Gandon. He intended the bridge to have colonnades over the footways in the Palladian manner but this was abandoned.

The bridge was very beautiful with keystone heads by Edward Smyth on its central arch. Because it was so narrow it was rebuilt in 1880 and nearly trebled in width.

The heads on the present O'Connell Bridge are copies of the original heads by Smyth.

Because the curve of the original bridge was not the same as the curve on the new bridge Smyth's keystones would not fit into the new semi-elliptical arches. These heads now grace the front of the Tropical Fruit Company, 30-32 Sir John Rogerson's Quay. <sup>24</sup>

The heads represented Anna Livia facing upstream and his Atlantic Ocean head facing the sea.

Charles W. Harrison was asked to carve the two new keystones<sup>25</sup> which he probably did in situ on overhanging scaffolding using plaster casts of Smyth's original heads.

It was possible to carve these heads roughly because of their positioning as it would be difficult to view them at close quarters.



Head - O'Connell Bridge.

This is a well-carved head by Harrison with a considerable amount of detail. It has been somewhat underrated by critics who probably never went to the trouble of really examining it, because they consider it only as a copy of Smyth's work.

Provincial Bank, College Street

In the late 19th century classical styles by no means disappeared and they still had a psychological advantage in pertaining to respectability.

Banks etc. adopted this approach to architecture.

Classicism often almost became unusual and borrowed from different sources. The Ulster Bank, College Green by Thomas Drew is almost Baroque, elaborately decorated with Corinthian columns. An iron and glass roof rise above the triangular pediment.

Other late 19th century buildings are the Museum and National Library in Kildare Street by Thomas Deane.

Samuel Ferres Lynn 1834-76, former pupil of MacDowell and Foley of London sculpted the pediment of the Provincial Bank in College Street.<sup>26</sup>

It illustrated the virtues of industry and commerce - in earlier times, the 18th century for example, most pediments would have in their design reference to the state and government.



Sculpted Pediment in College Street.

Extremely high relief with figures that are breaking away from the neo-classical tradition. The two female figures are draped in flowing gowns in somewhat classical style, but the male figures are dressed in a more contemporary fashion.

The carving is straightforward and not complicated in fine detail. An example of this is the drapery which is flowing very effectively but which has very few folds, and is relatively simple in design.

Merrion Street Upper (1911)

Large building for government and College of Science designed by Sir Aston Webb (London) in a strong neo-classical style.

Thomas Deane was associated with the design but had little influence as his style is not to be seen in this building.

Built in (1911-15) it has some fine carvings to grace the skyline which were executed by one of the Powers.



Government Buildings Merrion Street - Seated Figure by Power.

Example of one of the statues, here a seated figure silhouetted against the skyline. The figure is heavy and strong which blends nicely with the over-all building. The carving of the child is quite good and delicate and there is little use of drapery in the over-ornamental or classical style. The carving of the head is reasonably natural and the entire pose has a natural quality about it. Without these sculptures the building would be very oppressive.



Government Buildings Merrion Street - Other work by Power.

Department of Industry and Commerce, Kildare Street

The design for this building was won in competition by J.R. Boyd Barrett and the building was erected between 1939-42.

The interesting features include many relief sculptures by Gabrielle Hayes.



Panel - Department of Industry and Commerce.

These carvings are large and in a style which is almost becoming abstract. They are well carved and worked to a good clean finish. The centre panel over the doorway is somewhat lost in the grey limestone facade.

Modern in design it is in very low relief without much modelling.

The levels are critical as the shallowness does not allow for much exploration of the form. In many ways this resembles a drawing and is not particularly sculptural. This carving has, however, strong roots in the twentieth century as this motif would suggest.

Other interesting pieces of decoration around Dublin include the Francis Street Market where there are a series of carved heads representing the different nations.

These were carved by Henry Emery, Willie McGowan and his brother, Charlie McGowan who later emigrated to Australia. The large bearded head which is grinning is said to represent Lord Iveagh who was responsible for the construction of this building.

Another interesting carving is to be seen on the Ballast Office in Westmoreland Street which is carved in granite. It represents the Atlantic Ocean and included in this carving is a fish, a crab and an anchor. The Irish Permanent Building Society in O'Connell street has a series of well carved heads, the work of Mark Barnes. They are nicely carved in the neo-classical tradition and are quite pleasant. They are also easy to examine as they are so close to the ground level.



Post Office Andrew Street - Medallion



Irish Permanent Building Society - Head by  
Mark Barnes.

# APPENDIX

## List of Buildings with Decorative Sculptural Carving in Dublin

Irish Permanent Building Society, O'Connell Street:  
6 Heads and Decorative Carvings.

Allied Irish Banks (facing Irish Permanent): Oxhead Motif.

Tylers (corner Abbey Street): 1st Floor Leaf Motif.  
2nd Floor Lions Heads.

G.P.O.: Decorative Motif and Statues.

Cleary's, O'Connell Street: Decorative Capitals.

Bank (beside Cleary's): Oven Door Decoration.

Burtons, O'Connell Street: Decorative Work over Door.

Northern Bank, 65 O'Connell Street: Decorative Portico.

Gresham Hotel: Two Carvings, 2nd Floor - Half Animal, Human  
Heads, Lion Like.

Rotunda: Ox Frieze and Swags, and other Decorations.

Murray's Car Rentals, O'Connell Street: Small Piece of  
Decoration circa 1925.

Ned Kelly's, O'Connell Street: Decorative Door.

25 Suffolk Street: Decoration on Facade.

Ulster Bank, Trinity Street: Series of Heads.

Post Office, St. Andrew Street: Five Rounded Medallions c.1930.

Dame Street, 13-16: Small Gargoyles over Shop Front.

- City Hall, Lord Edward Street: Decorative Capitals.
- St. Michael & John's Roman Catholic Church, Usher's Quay:  
Religious Theme (Small Carving).
- St. Paul's Church, Arran Quay: Three Figures over Church.
- St. George's Church, Hardwick Place: Three Heads.
- R.D.S., Ballsbridge: Decoration on Facade.
- College of Surgeons: Coat of Arms and Three Statues.
- Museum Building, Trinity College: Decorative Friezes.
- Kildare Street Club: Decorative Carvings on Frieze and  
Imaginative Carvings.
- Rosborough House, Portland Row: Carved Lions.
- National Gallery: Decorative Frieze.
- Iveagh Market, Francis Street: Seven Heads.
- 64 Thomas Street Gate: Carving of Head.
- Guinness's Gate, James's Street: Carving of Head.
- Liffey Bridge (O'Connell): Keystone Heads.
- Sir John Rogerson's Quay: Original O'Connell Bridge Keystone  
Heads.
- Kings Inns: Figures and Panels.
- Richview Press Buildings, Botanic Road: Decoration over Door.
- Ballast Office: Head over Door.
- Provincial Branch Allied Irish Banks, College Green: Decor-  
ative Portico.

St. Patrick's Close (Library): Crest over Gate.

Iveagh Buildings, Bull Alley: Great deal of Decoration.

Parliament Buildings (Bank of Ireland): Figures etc.

Commercial Banking Company, College Green, No. 35.

Provost's House, Trinity College: Small Shallow Ox Head  
Frieze.

Ulster Bank, College Green.

Customs House: Figures, Friezes etc.

Four Courts: Figures and Frieze Decoration.

Casino Marino: Neo-classical Decoration.

King's Hospital: Small Swags.

Department of Industry and Commerce: Carved Panels.

P.O. Andrew Street: Carved Medallions.

Pro-Cathedral, Marlborough Street: Three Figures over Portico.

Government Buildings, Merrion Street: Series of Figures on top  
of Building.

National Museum: Some Stone Plaques.

National Gallery: Decorative Stonework on Facade.

Westland Row Church: Large Figure over Portico.



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