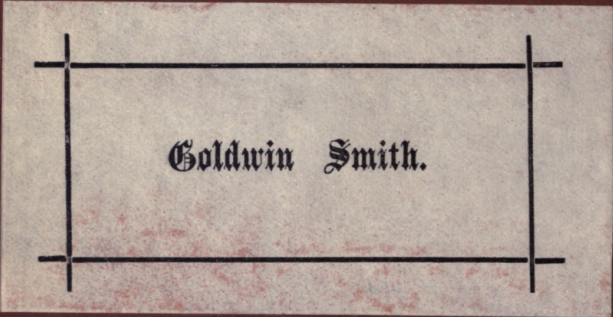


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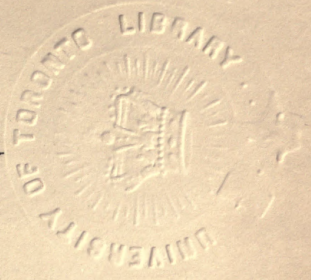
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Goldwin Smith.

HISTORY
OF
THE CITY OF DUBLIN.

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A
HISTORY
OF
THE CITY OF DUBLIN.

BY
J. T. GILBERT,
MEMBER OF THE COMMITTEE OF ANTIQUITIES OF THE ROYAL IRISH ACADEMY;
HON. SEC. IRISH ARCHÆOLOGICAL AND CELTIC SOCIETY.

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ERRATA.

- Page 19, line 24, *for Gwinn, read Gwin.*
- 20, lines 2, 15, 18, 31, *for Gwinn, read Gwin.*
- 25, line 5 from bottom, *for £13,286 8s. 4d., read £13,286 18s. 4d.*
- 150, line 8, *for 1697, read 1695.*
- 161, line 6 from bottom, *for subsequently, read previously.*
- 235, line 24, *for semi-circular, read of a horse-shoe shape.*
- 264, line 3, *for James I., read James VI.*
- 317, line 6, *for Mayne, read Playne.*

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DAME'S-GATE.—HOGGES-GATE.—CHURCH OF ST. ANDREW.—THE
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—EUSTACE-STREET.—TEMPLE-BAR.—FOWNES'S-COURT.—
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HISTORY

THE CITY OF DUBLIN

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THE CITY OF DUBLIN
HISTORY
BY
JAMES W. COLEMAN
M.A., F.R.S.E., F.R.H.S.
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HISTORY OF THE CITY OF DUBLIN.

CHAPTER I.

CHURCH OF ST. MARIE DEL DAM—CORK HOUSE—CORK 'CHANGE
—SWAN-ALLEY—CORK-HILL—PARLIAMENT-STREET—THE
ROYAL EXCHANGE.

A CONSIDERABLE portion of the southern side of the acclivity at present known as "Cork Hill" was anciently occupied by a church dedicated to the Virgin Mary, the precise date of the erection of which has not been recorded; but it most probably was founded before the twelfth century.

In the Archives of the Cathedral of the Holy Trinity is preserved a deed, executed about 1179, by Archbishop Lorcán O'Tuahal, among the witnesses to which appears the signature of Godmund, priest of St. Mary's, which church acquired from the contiguous mill-dam, noticed in chapter v., the name of "Sainte Marie del Dam," or "De la Dam," and was assigned by Henri de Londres, Archbishop of Dublin in the early part of the thirteenth century, to Ralph de Bristol, Treasurer of St. Patrick's Cathedral (1219–1223), as portion of the prebend or corps of his dignity.

The diadem used at the coronation of Lambert Simnel, at Christ Church, in 1487, was said to have been taken from a statue of the Virgin Mary in this edifice. Sir Richard Edgecombe, the Commissioner despatched from England by

Henry VII., held a conference in 1488, in "the church called our Lady of the Dames," with the Earl of Kildare, and other lords of the English colony in Ireland, relative to receiving into the royal grace James Keating, Prior of Kilmainham, and Thomas Plunket, Chief Justice of the Common Pleas, who had forfeited their allegiance by supporting Simnel.

"At their meeting in this church, great instaunce," says the contemporary narrator, "was made to Sir Richard to accept and take Justice Plunket, and Prior of Kilmainham to the Kyng's grace, and that they mought have their pardons in likewise as other had, forasmooch as the Kyng had grantid pardon generally to every man. Sir Richard answerid unto theme with right sharp words, and said, that he knew better what the Kyng's grace had commaunded him to do, and what his instructions were, than any of theme did; and gave with a manfull spirit unto the seyd Justice Plunket, and Prior, fearful and terrible words, insoemuch that both the seyd Erle and Lordes wuld give no answeare therunto, but kept their peace; and after the great ire passed, the Erle and Lordes laboured with souch fair means, and made such profers, that Sir Richard was agreed to take the seyd Justice Plunket to the Kyng's grace; and soe he did, and took his homage and fealty upon the sacrament; but in no wise he would accept or take the seyd Prior of Kilmainham to the Kyng's grace. And ere then he departed out of the seyd Church of Dames, the seyd Erle of Kildare delivered to Sir Richard both his certificate upon his oath under the seal of his arms, as the obligation of his sureties; and ther Sir Richard in the presense of all the Lordes delivered unto him the King's pardon under his gret seal in the presence of all the Lordes spiritual and temporall."

Dr. John Alan, in the early part of the sixteenth century mentions, that the parishioners of "Sancta Maria de la Dam" consisted of the inmates of the Castle, with a few others; and adds that the church possessed one carucate of land, called Tackery, not far from Carrickmayne, on the Dublin side of

Shankill; and also owned a house occupied by a goldsmith on the eastern side of the Pillory of the city.

In the reign of Henry VIII. the parish of St. Mary was united to that of St. Werburgh by George Browne, the first Protestant Archbishop of Dublin; and in 1589, Richard Thompson, Treasurer of St. Patrick's Cathedral, demised to Sir George Carew, for sixty-one years, the house, messuages, church, and church-yard of St. Mary, by the Castle of Dublin, with all buildings, court-yards, back-sides, gardens, orchards, or commodities thereto belonging, for the annual rent of six marks nine shillings, Irish. Shortly after this period the church of St. Marie came into the possession of Richard Boyle, first Earl of Cork, who erected upon its site a mansion subsequently known as "Cork House." Of the monuments of the old church, but one, which was removed from Cork House to St. Werburgh's Church, appears to have been preserved. Dineley, who examined it in the reign of Charles II., describes it as a "very fair monument;" and adds:—"It is thought to represent the founder and foundress [of the church of St. Marie] in the shape of a knight in armour mail with a shield with three crosses, not much unlike those on the shield of Strongbow in Christ Church; his lady also laid down at his left side on a cushion guarded with angels. This monument is supported round about with several figures of saints, apostles, and Scripture history." After its transfer from Cork House the monument was placed in St. Werburgh's Church; thence, about the middle of the seventeenth century, removed to the cemetery, and finally, inserted in the southern wall of the church, where it may still be seen, as noticed in our first volume, page 36. Another vestige of the church of St. Marie del Dam was preserved in the name of "Salutation-alley," which existed on the eastern side of Cork House till after the middle of the last century.

Richard Boyle, the founder of Cork House, born in 1566, the second son of a younger brother, was originally a student

in the Middle Temple, and being unable to defray the expenses necessary for the completion of his studies, he became a clerk to Sir Richard Manwood, Chief Baron of the English Exchequer. Dissatisfied with his salary in this office, Boyle resolved to visit "foreign countries," and, he writes, "it pleased the Almighty, by His divine providence, to take me, I may say, just as it were by the hand, and lead me into Ireland, where I happily arrived at Dublin on Midsummer eve, the 23 June, 1588. All my wealth being then twenty-seven pounds three shillings in money, and two tokens, which my mother had formerly given me, viz. a diamond ring, which I have ever since, and still do wear, and a bracelet of gold worth about 10*l.*; a taffety doublet cut with and upon taffety; a pair of black velvet breeches laced; a new Milan fustian suit laced and cut upon taffety; two cloaks; competent linen and necessaries; with my rapier and dagger."

Boyle's first step to fortune in Ireland was his marriage, in 1595, with Mrs. Joan Apsley of Limerick, who brought him a dowry of £500 per annum. He subsequently acquired lands and property with a rapidity which, even in those times of forfeiture and embezzlement, excited the suspicions and jealousy of the officials of the Irish Government, from whose charges he contrived to acquit himself, personally, before the Queen, who having, he tells us, sworn "by God's death," that these accusations were ungrounded, appointed him Clerk of the Council in Munster. Boyle further ingratiated himself in the royal favour by the speed with which he carried to London the important intelligence of the rout of the Spaniards at Kinsale, in 1601:—"I left," he writes, "my Lord President at Shandon Castle, near Cork, on Monday morning about two of the clock, and the next day delivered my packet and supped with Sir Robert Cecil, being then Principal Secretary, at his house in the Strand, London."

The purchase, at a very low rate, of Sir Walter Raleigh's lands in Munster augmented the importance of Boyle, who re-

ceived knighthood, in 1603, from Sir George Carew, and was successively created Privy Councillor, Earl of Cork, Lord Justice, and High Treasurer. During his tenure of office, previous to the arrival of the Deputy Wentworth, we are told by his panegyrist that "his Lordship, at a very great personal expense, encouraged the settlement of Protestants; the suppression of Popery; the regulation of the army; the increase of the public revenue; and the transplantation of many septs and barbarous clans from the fruitful province of Leinster into the wilds of Kerry." On the commencement of the wars of 1641, Boyle and his elder sons, four of whom became Peers of Ireland, exerted themselves strenuously to defend their possessions from the incursions of the natives, whose total extirpation they earnestly advocated. His death took place in 1643, after having "raised such an honour and estate, and left such a family, as never any subject of these three kingdoms did." He is now chiefly remembered as the father of the philosopher, Robert Boyle, who was "nursed by an Irish nurse, after the Irish manner." Ingenuous as the "True Remembrances" of his life left by the "great Earl of Cork" may appear, it cannot be doubted that the greater part of his vast estate deserved the title of a "hastily gotten and suspiciously kept fortune," given to it by a noble writer. "I am very confident," says Sir Christopher Wandesford, "that since the suppression of abbeyes no one man in either kingdom hath so violently, so frequently, laid profane hands, hands of power, upon the Church and her possessions (even almost to demolition where he hath come), as this bold Earl of Cork." "Lord Cork," observes Crofton Croker, "is said to have powerfully advanced the English interest in Ireland, and it must be granted, if the severest intolerance has been beneficial to the cause of union, the bigotry of the Protestants against their Roman Catholic brethren in those towns under his influence reached a degree of marked violence unknown in any other part of the kingdom." He is suspected of having compassed

the death of Atherton, Bishop of Waterford, the lands belonging to which See are still held by the Earl's representatives; and had not Strafford been hurried to the block, there can be little doubt that he would have essayed to wrest from Boyle the church property which he had embezzled.

From "Cork House" the name Cork Hill became generally applied to the adjacent locality so early as 1604, and various grants of ground in this vicinity were obtained by Boyle, who, having rebuilt, in 1629, one of the towers of the Castle contiguous to his mansion, had his arms and inscription placed in the wall at the place from whence he carried the work. This tower, styled "Cork Tower," was subsequently demolished to make room for other buildings.

Cork House appears to have been early used for various Government offices. In the panic at Dublin consequent on the rising of 1641, "the Council was removed out of the Castle to Cork House, and the rolls and records of several offices removed to the same place." Shortly after, we find the Marquis of Ormond and other members of the Privy Council meeting in the gallery of Cork House to arrange certain public affairs with a deputation from the House of Commons. During the Protectorate the Council of State and their officials occupied Cork House, in which various courts martial were held in 1651. The "Committee of Transplantation" sat in this edifice in 1653; and here, in 1654, it was determined at a council of war that the army should pay Dr. William Petty one penny per acre for surveying their portion of the forfeited lands. The following entries relative to Cork House occur in the unpublished records of the Privy Council of Ireland:—

"13th October, 1651. It was ordered by the Council that Commissioners should survey the Four Courts and the gallery at Cork House, and report how much it would cost to repair the decays. On 20th January, 1652-3, order was given for the supplying of boards, posts, nails, hinges, wood for ballusters, door-case, &c., for fitting up rooms in Cork House

for clerks attending the Commissioners of Parliament for the affairs of Ireland."

An order of Council, dated 1st August, 1653, directed that Roger Lord Broghill, Sir Hardress Waller, Col. Hierome Sankey, Col. Richard Lawrence, Scout Master Genl. John Jones, Adjt. Genl. Hy. Jones, Adjt. Genl. Wm. Allen, Major Anthy. Morgan, Col. Rob. Barron, Qr. Mr. Genl. Vernon, Lt. Col. Arnop, Dr. Philip Carteret, and Major Henry Jones, or any five of them, "be a Standing Committee to sit at Cork House every Monday, Wednesday, and Friday, to consider all matters referred to them by the Commissioners of the Commonwealth, to offer suggestions from time to time how oppressions may be removed and redressed, and what else they conceive may be for the public service, and particularly how trade may be advanced, and how the great work of Transplantation may be managed, and carried on with the most advantage to the Commonwealth."

In August, 1653, it was further ordered that the long gallery in Cork House be fitted up for the said Standing Committee.

On the 16th April, 1655, the Council ordered that Cork House be repaired, especially the roof and the gallery; as also that a convenient passage be made through the gallery from Cork House into the Castle; yet so that convenient chambers and rooms be prepared in the said gallery for the meeting of the Committees and others.

On 22nd June, 1655, the Council resolved that:—"Whereas the Lord Deputy and Council are necessitated to remove out of Cork House to sit in the old Council Chamber in the Castle for some time while Cork House is in repairing, and forasmuch and whereas there is a necessity for having the conveniency of some rooms in the said Castle for clerks and other officers to attend the Councill, it is ordered that all such rooms that were formerly belonging to the old Council Chamber in the Castle be forthwith repaired." And on 28th

June, 1655, it was by order of Council, dated at Dublin Castle, "referred to Chief Justice Pepys, one of the Council, and Mr. Attorney Genl. Basill, to consider of such evidence and writings as relate to the house called Cork House, in Dublin, and to report what they hold advisable as to the having a longer lease made of the said House."

A special clause in the Act of Settlement confirmed a lease made to Richard Boyle, Earl of Burlington, by Dr. James Margetson, Treasurer of St. Patrick's Cathedral, of Cork House, with the appurtenances, dated 23rd June, 1660, for the term of forty years from the previous Christmas. At this period the edifice is described as "abutting on Dame's Gate and the city wall on the east; to the street on the north; to the high street leading to the Castle on the west; and to the mearing stone set in the wall of the gallery, distant one hundred yards from the Castle wall, on the south."

Early in the reign of Charles II. Cork House became occupied by the "Farmers of the King's Revenue in Ireland;" and in 1670, "at the charges of the Commissioners of Customs, an exchange place was made in the garden of Cork House, formerly the grave-yard of St. Marie del Dam, very convenient with buildings erected on pillars to walk under in foul weather, where merchants and others met every day at the ringing of a bell to treat of their business."

Among the Exchequer records is preserved a petition presented in 1671 to the Lord Deputy Berkeley, by Thomas Bucknor and Matthew Roydon, Esquires, on behalf of themselves and the rest of the Farmers of his Majesty's Revenue of Ireland, from which it appears that the King had covenanted with them—"that they should have the use of all public offices and places for the management of their receipt, and might expend any sum not exceeding £3000 in the enlarging and repairing the same, to be deducted out of their last quarter's rent." They state that, "for the accommodation of merchants and the general good and advantage of the

whole kingdom, they had expended the sum of £241 4s., in the building and erecting an Exchange, or public place of meeting, adjoining to Cork House, Dublin, where their principal and head office is kept, which is an encouragement to trade, and, consequently, will in the future advance his Majesty's revenue." On 29th May, 1671, by an order of Council the £241 was allowed to the petitioners; and in 1676 their demand for £3000 was referred to the Court of Exchequer, "as the properest place for determining that matter."

The business of the Farmers of the Irish Revenue appears to have been transacted till about 1675 in Cork House, where the public Exchange of Dublin was held till transferred to the Tholsel in 1683, after which "Cork 'Change" became occupied by various traders, among whom were William Monday (1685) and Richard Wilde (1695), publishers. Another portion of the building was fitted up as a coffee-house by a person named Lucas, whose establishment here, which became the daily resort of the beaux and most fashionable gentlemen of the city, is described by a satirist in 1706 as—

"That famed place where slender wights resort,
And gay Pulvilio keeps his scented court;
Where exiled wit ne'er shows its hated face,
But happier nonsense fills the thoughtless place;
Where sucking beaux, our future hopes, are bred,
The sharpening gamester, and the bully red,
O'er-stocked with fame, but indigent of bread."

Of the various frequenters of Lucas's in the early part of the last century, one of the most eccentric was Talbot Edgeworth, son of Colonel Ambrose Edgeworth, ancestor of the authoress of "Castle Rackrent." Talbot Edgeworth, we are told, "never thought of anything but fine clothes, splendid furniture for his horse, and exciting, as he flattered himself, universal admiration. In these pursuits he expended his whole income, which, at best, was very inconsiderable: in other respects he cared not how he lived. To do him justice, he was an exceeding handsome fellow, well shaped, and of

good height, rather tall than of the middle size. He began very early in his life, even before he was of age, to shine forth in the world, and continued to blaze during the whole reign of George the First. He bethought himself very happily of one extravagance, well suited to his disposition: he insisted upon an exclusive right to one board at Lucas's Coffee-house, where he might walk backwards and forwards, and exhibit his person to the gaze of all beholders, in which particular he was indulged almost universally; but now and then some arch fellow would usurp on his privilege, take possession of the board, meet him, and dispute his right; and when this happened to be the case, he would chafe, bluster, ask the gentleman his name, and immediately set him down in his table-book as a man he would fight when he came to age. With regard to the female world his common phrase was, 'they may look and die.' In short, he was the jest of the men, and the contempt of the women. This unhappy man, being neglected by his relations in his lunacy, was taken into custody during his madness and confined in Bridewell, Dublin, where he died."

The notorious Colonel Henry Luttrell was assassinated, in 1717, while proceeding by night in a hackney chair from Lucas's Coffee-house, the yard behind which was the scene of numerous duels; on such occasions the company flocked to the windows to see that the laws of honour were observed, and to lay wagers on the probable survivor of the combatants. Thomas Harbin and Pressick Ryder, printers, who occupied a portion of old Cork House, issued, in 1725, a periodical called the "Dictator;" and also published the first edition of Tickell's ballad,—

"Of Leinster, famed for maidens fair,
Bright Lucy was the grace;
Nor e'er did Liffy's limpid stream
Reflect a sweeter face."

Ryder subsequently absconded, having printed a pamphlet against Government, who issued a proclamation offer-

ing one thousand pounds for his apprehension. Under the name of Darby he passed many years in England as an itinerant player. His son, Thomas Ryder, subsequently became one of the most celebrated actors of the age, and manager of Smock-alley Theatre. The upper apartments of Cork House were set for various purposes: Christopher Plunket, an expert fencing-master, kept his school in 1749 "over the old Exchange;" and above the coffee-house, till 1767, was the academy of Bernard Clarke, one of the original contributors to the "Freeman's Journal;" about the same period a collection of wild beasts was exhibited in a large apartment over the coffee-room. Lucas's Coffee-house continued to be frequented until July, 1768, when old Cork House, which, with the contiguous buildings, had long obstructed the thoroughfare of the locality, was finally demolished under the Act for making wide and convenient passages to the Castle. The sum paid by Parliament to purchase the then existing interests in Cork House amounted to £8329 3s. 4d., of which £3251 10s. was allocated to the treasurer of the Cathedral of St. Patrick, whose claim to the ground was based on the grant of the church of St. Marie del Dam, made to his predecessor in office in the early part of the thirteenth century, as noticed at page 2.

Contiguous to the eastern side of Lucas's Coffee-house, and nearly on the site of the present Exchange Court, stood "Swan-alley," so named from the "Swan tavern," which, in a satire published in 1706, is described as—

"A modern dome of vast renown,
 For a plump cook and plumper reck'nings known:
 Raised high, the fair inviting bird you see,
 In all his milky plumes and feathered lechery;—
 Here gravely meet the worthy sons of zeal,
 To wet their pious clay, and decently to rail:
 Immortal courage from the claret springs,
 To censure heroes, and the acts of kings:

Young doctors of the gown here shrewdly show
 How grace divine can ebb, and spleen can flow ;
 The pious red-coat most devoutly swears,
 Drinks to the Church, but ticks on his arrears ;
 The gentle beau, too, joins in wise debate,
 Adjusts his cravat, and reforms the state."

In the first years of the eighteenth century a society called the "Swan-tripe Club," used to assemble here ; its principal members were Dr. Francis Higgins, Prebendary of Christ's Church, a political character, who, in 1712, was tried and acquitted on a charge of being a disloyal subject and a disturber of the public peace ; Dr. Edward Worth, noticed in our account of Werburgh-street ; Archdeacon Perceval ; and two lawyers, named Echlin and Nutley, both of whom were subsequently promoted to the Bench. The Swan-tripe Club was presented by the Dublin Grand Jury in 1705 as "a seditious and unlawful assembly or club, set up and continued at the Swan Tavern, and other places in this city, with intent to create misunderstandings between Protestants, &c., and that contrary to several votes of Parliament in this kingdom ; of the 25th of May, 1705, which tended to promote the interest of the pretended Prince of Wales, and to instil dangerous principles into the youth of this kingdom."

A contemporary letter on the presentment, signed Richard Lock, remarks on this subject :—" Now, for my part, I do believe that most gentlemen have met in companies at the Swan, and other taverns in town, one time or other ; but that ever any seditious or unlawful assembly or club, as above mentioned, met or contrived in these or other places, is what I never saw or knew of. And more particularly for those gents that I have usually kept company with (who, generally speaking, for quality and learning, are equal to the best in the kingdom, several of them being members both of the House of Commons, and the Lower House of Convocation), I do declare, upon the faith of a Christian, that in all the meetings that we had, they

were as unconcerned in the matters contained in that presentment as any gentleman whatsoever." In Swan-alley were several gambling-houses, frequented by sharpers and gamblers. George Hendrick, *alias* "Crazy Crow," porter to several of the bands of musicians in town, and one of the most eccentric of the notorious Dublin low-life characters of his day, dropped dead in this alley in 1762. He had been fined and imprisoned in 1742, for having stolen corpses from St. Andrew's churchyard; a large and spirited full-length etching, representing him laden with musical instruments, appeared in 1754, and was sold through town by himself, with the following inscription:—

"With look ferocious, and with beer replete,
See Crazy Crow beneath his minstrel weight;
His voice as frightful as great Etna's roar
Which spreads its horrors to the distant shore,
Equally hideous with his well-known face,
Murders each ear—till whiskey makes it cease."

Notwithstanding the incessant efforts of the Lord Mayors to reform the abuses in Swan-alley, by seizing and burning in public the "stamps," or gambling-tables, the locality continued to retain a deservedly infamous character until its final demolition, preparatory to the erection of the Royal Exchange.

On Cork Hill were held the early meetings of the Dublin Philosophical Society, of the foundation of which William Molyneux writes as follows, in 1694:—

"About October, 1683, I began to busy myself in forming a Society in this city agreeable to the design of the Royal Society of London. I should not be so vain as to arrogate this to myself, were there not many of the gentlemen at present listed in that Society, who can testify for me, that I was the first promoter of it; and can witness how diligent I was therein. The first I applied to, and communicated my design, was the present (1694) Provost of the College, Dr. St. George

Ashe, who presently approved of the undertaking, and assisted heartily in the first efforts we made in the work. I first brought together about half a dozen that met weekly in a private room of a coffee-house on Cork Hill, merely to discourse of philosophy, mathematics, and other polite literature, as things arose *obiter*, without any settled rules or forms. But, our company increasing, we were invited by the Rev. Dr. Huntington, then Provost of the College, to meet in his lodgings. And there we began first to form ourselves in January 1683-4; and took on us the name of the Dublin Society. Choosing for our first President Sir William Petty; and for their farther encouragement, confirmation, and settlement, I," adds Molyneux, "took on me to be their Secretary, and managed their correspondence, diary, and register."

"Jacob's Ladder," on Cork Hill, is noticed in 1701; and in this locality were "Solyman's Coffee-house" (1691), "St. Laurence's Coffee-house" (1698), and the "Union Coffee-house" (1708), where pamphlets were published, and books sold "by way of raffling," generally at 5 P. M.

The taverns on Cork Hill were the "Globe," on the site of which three houses were erected in 1729; the "Hoop" (1733), in which a musical society used to hold their meetings; the "Cock and Punch-bowl" (1735), where a Masonic Lodge assembled on every second Thursday; and the "Eagle Tavern," one of the most noted in Dublin. In this establishment, kept in 1733 by Lee, and in 1745 by Duff, were held the dinners of the "Aughrim Club," and the "Sportsmen's Club;" the "Hanover Club" assembled on every Wednesday evening in the "Eagle," which also was the meeting-place of a Masonic Lodge.

Richard Parsons, first Earl of Rosse, and his associate, James Worsdale, the humorous painter, were reported to have established a "Hell-fire Club" in the "Eagle Tavern," about the year 1735. In 1755 the Duke of Hamilton and his Duchess (Elizabeth Gunning) visited Dublin, and sojourned at the

“Eagle Tavern,” the approaches to which were rendered for the time impassable by the vast crowds thronging to see the beautiful Irishwoman, whose attractions had created such an extraordinary sensation in England.

In a recess on the northern side of Cork Hill stood a large building, used as the Hall of the Corporation of Stationers, Cutlers, and Paper-stainers. The “Stationers’ Hall” was frequently let for various public exhibitions; amongst divers curiosities displayed here in 1731, “in a warm room with a good fire,” from 9 in the morning till 8 P. M., were a “painting by Raphael, and several fleas tied by gold chains.” This hall was often used for auctions, and we find notice of a sumptuous banquet given in it to the Lord Lieutenant in 1737. The “Dublin News-Letter” was, in 1740, published here by R. Reilly; and in 1762 Joseph, a fashionable conjurer, performed in the Stationers’ Hall, where, till 1768, Cornelius Kelly, noticed in our account of Fishamble-street, taught fencing on Mondays, Wednesdays, and Fridays, in the evening of which days lessons were given here in dancing by Thomas Kelly, father of Michael Kelly, the eminent musical composer.

Among the booksellers and publishers on Cork Hill were Shaw (1698); Thomas Hume, at the sign of the “Bible” at the lower end of Cork Hill (1716), succeeded by the Exshaws; Philip Hodgson (1719); Patrick Dugan (1723); J. Butler (1751); William Sleater (1760) at “Pope’s Head,” publisher of the “Public Gazetteer,” issued on Tuesdays and Saturdays; Richard Marchbank (1783).

James Esdall, at the corner of Copper-alley, who had been apprenticed to George Faulkner, established in 1745 “Esdall’s News-Letter,” and in 1749 became the publisher of a Saturday paper, styled the “Censor, or the Citizen’s Journal,” edited by Charles Lucas, several numbers of which were condemned by the House of Commons, as “highly and unjustly reflecting on the King, Lord Lieutenant, and Parliament, justifying

the bloody and barbarous rebellions in this kingdom, and tending to create a jealousy between the kingdoms of Great Britain and Ireland, and to disunite the affections of his Majesty's common subjects, closely connected by the same civil and religious interests." Esdall secreted himself for a time to evade punishment from the Parliament, before which his wife was summoned, and obliged to declare the name of a person who had furnished the manuscript of an objectionable political paragraph printed in the "News-Letter." The various troubles in which Esdall became involved, by publishing the political production of Lucas, nearly effected his ruin. After Esdall's death, in 1755, the "News-Letter" became the property of Henry Saunders, who had been in his employment, from whom it acquired the name it still retains of "Saunders's News-Letter."

John Dunton, in 1697, notices, as follows, Matthew Read, barber, of Cork Hill, who had travelled through a considerable part of Europe:—"He is a man willing to please, and the most genteel barber I saw in Dublin, and therefore I became his quarterly customer; but as ready as he is to humor his friends, yet is he brisk and gay, and the worst made for a dissembler of any man in the world; he is generous and frank, and speaks whatever he thinks, which made me have a kindness for him; and it was not lost, for he treated me every quarterly payment, and was obliging to the last; he has wit enough, a great deal of good humour, and (though a barber) owner of as much generosity as any man in Ireland. And if ever I visit Dublin again, Mat Read, or in case of his death, his heir and successor, is the only barber for me. And as for his spouse, though her face is full of pock-holes, she is a pretty little good-humoured creature, and smiles at every word."

On Cork Hill, early in the last century, was located the "Cockpit Royal" of Dublin, the business of which during the season generally began at noon, and matches were fought between the representatives of various counties and provinces,

generally for about 40 guineas a battle, and 500 guineas for the main, or odd battle. Wagers to the amount of many thousand guineas were constantly made on the result of the conflicts in the Cock-pit, which was frequented by noblemen of the highest rank, as well as by the lowest characters.

During part of the first half of the last century John Brooks, an Irish engraver of very high merit, resided at "Sir Isaac Newton's Head," on Cork Hill, "facing Lucas's Coffee-house." In his early years Brooks "made a copy from the print of Hogarth's Richard III., in pen and ink, which was esteemed a miracle, for when it was showed to Hogarth, who was desired to view it with attention, he was so far deceived as to reply, that he saw nothing in it remarkable, but that it was a very fine impression, and was not convinced until the original was produced to show that this was a variation in some trifling circumstances." Brooks was the teacher of Spooner, Purcel, Houston, and James Mac Ardel, the latter of whom is considered to have been the most skilful mezzotinto portrait engraver of his day. Houston and Spooner were also distinguished artists. The portrait of Mrs. Brooks, engraved by Richard Houston, from a painting by Worlidge, is one of the most pleasing specimens extant of the art. Alluding to the high eminence attained by many Irishmen in the art of mezzotinto, which was first practised in London by Henry Luttrell, a native of Dublin, an English writer of the last century observes—"that if Ireland had produced such great men in the other branches of the fine arts as she has in mezzotinto engraving, she might say to Italy, 'I, too, have been the mother of immortal painters.'" From the records of the Dublin Society we learn that, about the middle of the last century the best engravers then in London were natives of Ireland, which they had left from want of encouragement.

In 1742 Brooks issued proposals for publishing, by subscription, one hundred portraits, the subjects to be decided on by lots drawn by the subscribers. This scheme was partially

carried out, the subscription being two shillings and six pence to each plate. In 1743 Brooks proposed to engrave, by subscription, a number of the country seats within thirty miles of Dublin; but in 1746 he quitted Ireland, and settled in the Strand, London, where he was for a time patronized by the Prince of Wales, and some of the nobility of both kingdoms.

“On his arrival in London,” says a writer of the last century, “he produced a specimen of an art which since has been applied and extended to very considerable manufacture at Liverpool and other places in England, which was printing in enamel colours to burn on china, which having been shown to that general patriot and worthy character, Sir Theodore Jansen, who conceived it might prove a national advantage, readily embarked in it, took York House at Battersea, and fitted it up at a considerable expense. Mr. Gwinn, a native of Ireland, a very ingenious designer and engraver, was employed with Mr. John Hall, who that time was very young. The subjects were chiefly stories from Ovid and Homer, and were much admired for their beauty of design and engraving, as well as novelty of execution, and were much sought after by the curious for pendants in cabinets, or covers to toilet-boxes, &c., &c. This manufacture might have been very advantageous to all the parties, but through the bad management and dissipated conduct of Brooks it was in great measure the cause of the ruin of Jansen, who was Lord Mayor of London at that time; but the commission of bankruptcy was withheld until his office was expired, because he did not wish to receive the usual annual stipend for his support, which is customary under such circumstances, which they rewarded him for afterwards, by choosing him into the office of chamberlain, which he held until his death. At the breaking up of this manufactory Brooks went and lodged at a public house in Westminster, kept by one Rose, and never stirred out of his apartments for several years. On Rose’s quitting this house, he followed him to the White Hart, Blooms-

bury, where he remained in the same manner for years, and was at last compelled to leave the house, it being sold at the death of his landlord. His old friend Hall, who afterwards became very eminent, took him home, from whose house he never moved until turned out by the undertakers. He designed and engraved for booksellers, and prostituted his abilities to a disreputable work published at this period. As the composition for printing the plates in enamel was a secret only known to Brooks, he made it his occasional philosopher's stone, and raised money by subscription on popular subjects: the last were heads of the King of Prussia and General Blakeney, but his character became so notorious, no one that knew him would have any dealings with him. He left London with a lady, and went to Chester, where he had the address to live free of expense for a considerable time at an inn, under the pretence of being possessed of considerable property, where he was taken ill: before his death he made a will, and left the innkeeper a considerable legacy, with other pretended friends in London. The innkeeper buried him expensively, and made a journey to London, and found himself deceived, and that Brooks had completed his character by dying as he lived."

Another writer has left us the following notice of Brooks's fellow artist, Gwinn; a native of Kildare, who had practised as an engraver in Dublin, previous to his settling in London:—

“ In pursuance of a determination he had made to retire as much as possible from all mortal communication, he took a lodging at an ale-house called the ‘ Three Tuns,’ in the Broad Sanctuary, Westminster; where he literally secluded himself from the world, and devoted all the time he could spare from that avocation on which the means of his subsistence depended, to the study of the occult sciences. His mathematical apparatus was worth several hundred pounds: he lodged at this cabaret during the coronation of George III., when an accident occurred which rendered him nearly inconsolable. His

host had erected a scaffold, for spectators, before Mr. Gwinn's window; when, from the tumult and bustle of the crowd, a bottle was broken which contained a large old favourite viper, which had been the only companion of his solitary moments for many months. No language was adequate to the declaration of his despair at that event; he equally cursed the covetousness of his landlord and the curiosity of the company; for it should be known that the acclamations, novelty, grandeur, and pageantry of that superb scene had no attraction for him; nor would he have stirred from his elbow-chair to have beheld the triumphant entry of the son of Philip into Babylon. This odd adventure was terminated by a boxing match between a gentleman and himself in his own chamber, as Mr. Gwinn had taken some liberty with his opponent's wife, up whose petticoats he insisted the strayed reptile had taken shelter. Shortly after this disaster, his host removed to the Buffalo Tavern, Bloomsbury; and Mr. Gwinn followed him, with all his indescribable moveables, in the night. At this caravansera the Fates had decreed that his vital thread should be bisected; but the means they used were unworthy of the end. They compelled the feet of his indiscreet countryman, Charles Spooner, the engraver, to wander, when tipsy, into the house, where, the discourse running upon the ingenious recluse above stairs, Spooner engaged, for a wager of a dozen bottles of wine, to bring him down among the company. The mad frolic was attempted; and Spooner had contrived, by mimicking the voice of his washerwoman, to seduce him on the outside of the door; when he instantaneously seized him, and endeavoured to descend with him on his shoulders; but a scuffle ensued, and both the parties rolled down, when Gwinn disengaged himself; and, scudding up to his den, bolted and locked himself within. In a fortnight after this bold intrusion, he was found dead in his apartment, partly, it is supposed, from his deep chagrin at such an insult. His food was uniformly carried by the servant, and left at his door; and it

has frequently happened that he has not ate during twenty-four hours. He died about the year 1766. Some of his drawings were very neat and imposing, but not true : he got his livelihood by designs for the lids of snuff-boxes, which he did for a manufactory at Battersea, under the direction of Sir Stephen Theodore Jansen."

Brooks's house on Cork Hill became occupied, after his departure, by Michael Ford, engraver, who changed the sign of "Sir Isaac Newton's Head" to that of "Vandyke's Head;" and after Ford's removal from this locality it was converted into an auction-room.

The engravings published in Dublin by Brooks and Ford, of which a catalogue will be found in the Appendix, will bear honourable comparison with the best works of any artists of their time. In general, these Dublin engravings excel in softness, depth, and finish, the productions of Faber, John Smith, and Valentine Green, and can scarcely be considered inferior even to the works of Mac Ardel.

In the reign of Charles I., the Earl of Strafford, while Chief Governor, endeavoured to widen the approach to the Castle by removing portions of the buildings on Cork Hill; but the project was abandoned in consequence of the owners of the property refusing to accede to the terms proposed for its purchase. No extensive alterations appear to have been made in this locality till 1710, when Queen Anne, on an address from the Commons, directed the payment of £3000 to purchase ground and houses for enlarging the street leading from Cork Hill to the Castle.

Pedestrians passing Cork Hill after dark were frequently insulted and maltreated by the numerous chairmen surrounding the entrances to Lucas's Coffee-house and the Eagle Tavern, the waiters of which establishments supported them in those engagements by pouring pails-full of foul water upon their opponents. The final widening of the street on Cork Hill, and the erection of the buildings in the line now exist-

ing, were effected by the Commissioners appointed by Parliament in 1757, under the circumstances noticed at page 24.

The name of "Preston's," or "Power's Inns," was in the sixteenth century applied to a large plot of ground bounded by the Castle ditch and the city walls, extending from Dame's Gate to Isod's Tower, the Upper Blind Quay, and so up to Castle-street. This void space, on which a party sent by Thomas Fitzgerald in 1534 to besiege the Castle planted their cannon, subsequently became the property of various persons, amongst whom was Robert Bysse, Bise, or Bice, who is mentioned in an unpublished State Paper in 1597 as having been concerned in acquiring lands by forged documents, for which, however, he obtained pardon by confessing his guilt. In 1612 Christopher Bysse obtained from James I. a grant of eight thatched houses lying together, with their backsides, and a garden adjoining, without Dame's Gate; a house near Dame's Gate, wherein Robert Bysse, gent., dwelt, with the porch; a yard on the south side thereof; a garden on the west side; and an orchard on the north and north-west; and two houses and backsides adjoining, the one joining said Gate and the city wall, the other over the passage into the aforesaid entrance, all which, adds the record, extend in length from Dame's Gate and the street, south, to the lands called Buttevant's Tower, north, one and a half acre enclosed with walls, formerly called Power's Inns, being the ancient inheritance of the Crown. The tower adjoining Bysse's house is described in the document quoted in Chap. III., and on a portion of his ground here, opposite to "Cork House," a "fair house" was erected by John Bysse, Recorder of Dublin during the Protectorate, and Chief Baron of the Irish Exchequer from 1666 to his death in 1679. Bysse's daughter and co-heir, Judith, the survivor of twenty-one children, married in 1654 Robert Molesworth, father of our distinguished political writer of the same name, and by this alliance the Bysse property on Cork Hill passed to the Molesworths. Parliament in 1710 pur-

chased ground in this locality from Lady Molesworth's son, Robert, and the House of Lords passed an Act in 1748 to enable Mary Viscountess Molesworth to make leases of certain messuages, curtilages, and gardens in the Lord Chief Baron's Yard.

In 1708 a newspaper with the following title was published here:—"The Flying Post, or the Postmaster, printed by S. Powell and F. Dickson, in the Lord Chief Baron's Yard on Cork Hill, where fresh and full news will be hereafter printed, without imposing old trash on the publick." The Chief Baron's mansion, and the adjacent buildings, standing on the site of the southern portion of the present Parliament-street, were demolished in 1762, previously to which the passage from Essex Bridge to the Castle was either through a narrow lane, running parallel with Crane-lane, or through the "Upper Blind Quay," now Upper Exchange-street. On the eastern side of the Bridge, and in the vicinity of the Custom House, were the "Cocoa-tree" Coffee-house, under which Thomas Whitehouse, a bookseller (1726), kept his shop; and the "Anne and Grecian," a suite of rooms in a house at the foot of the Bridge, where books were frequently sold in the evenings by auction, and in which the Committees of the Dublin Society used, in its early years, to meet for the adjudication of premiums. In a recess between the Bridge and the Custom House stood a chop-house, known as the "Old Sot's Hole," which from the first years of the eighteenth century maintained the reputation of having the best ale and beef-steaks in Dublin. Dr. Thomas Sheridan wrote a ballad on five ladies who regaled him with ale and steaks at the "Sot's Hole;" and its attractions were commemorated both in Latin and English by Dr. William King of Oxford, from whom we take the following lines, in which allusion is made to the statue of George I., originally placed on Essex Bridge, and thence transferred to the garden of the Mayoralty-House in Dawson-street:—

“ Near the Bridge, where, high mounted, the brass monarch rides,
 Looking down the rough Liffey, and marking the tides ;
 Near the dome, where great Publicans meet once a day
 To collect royal imposts, and stop their own pay ;
 Far within a recess, a large cavern was made,
 Which to Plenty is sacred, the place of grilliade :
 Here the Goddess supplies a succession of steaks
 To Mechanics and Lordlings, old Saints and young Rakes ;
 Here carnivorous kerns find a present relief,
 And the Britons with glee recognise their own beef.”

Thretford, master of the “ Sot’s Hole,” was a man of considerable humour, and one of his peculiarities consisted in always steadfastly maintaining the principle of not giving credit even to the “ best company.” After his death, in 1742, the character of the house was maintained by his successor, Glasny Mahon, until the removal of it and the adjacent buildings was planned within its own walls, as related by Gorges Edmond Howard :—

“ In the year 1757, dining one day with the late Mr. Bristow, then one of the Commissioners of the Revenue, and others, shortly after Essex Bridge had been finished, at the then noted chop-house called Sot’s Hole, adjoining thereto, in the passage leading from the Bridge to Essex-street, and lamenting the narrowness and irregularity of that passage, and being told that some of the houses there had been presented as nuisances, it was conceived,” says Howard, “ that I should instantly apply to, and treat with, the proprietors for a sufficient number of feet in depth to the front, so that the new houses to be built might range in a line with the walls of the Bridge ; and, having succeeded, Mr. Bristow advanced the money, which he got from Parliament afterwards, and I drew up the heads of a Bill to widen not only that passage, but also all other narrow passages in the city which needed it ; which having been passed into a law, I was appointed the sole conductor and manager thereof, under the Commissioners thereby appointed ; and, accordingly, the present grand pas-

sage to the seat of Government was made, and parts of Essex and Dame-streets were widened. But while I was proceeding on this business, and the time had come for the several inhabitants to remove from their houses, some who were lodgers or roomkeepers only, and had not by the Act a moment to continue their possession after the money adjudged to their landlords had been paid to, and the deeds of conveyance executed by them, having conceived that they had a right to continue their possession six months after, and this having come to my knowledge on a Saturday, and that no less than fourteen bills for injunctions would be on the file before the Tuesday following, when the work was to begin; and knowing well the prodigious delay such suits would produce, I immediately directed the undertaker I had employed to have as many workmen and labourers as he could get (as numbers had been engaged) ready with ladders and other tools and instruments, on a moment's warning, but with as much secrecy as possible, to unroof the several houses of those who were to file those bills; and, accordingly, a great number of them began some hours before it was day, and by eight o'clock in the morning the slates were totally stripped off, and several of the inhabitants, men, women, and children, had run directly from their beds into the streets; some of them, in their fright, conceiving (it being then war time) that the city had been taken by storm; whereupon, instead of injunctions, bills of indictment were talked of; but I heard no more of the matter, save that, for some time, it afforded excellent sport to the city."

In the year 1762 Parliament granted £12,000 to purchase the interest of the proprietors of those houses. A sum of £13,286 8s. 4d. was subsequently allocated to complete the improvements, under the superintendence of the Commissioners appointed "for making wide and convenient passages from Essex Bridge to the Castle;" and the new street received the name of Parliament-street.

At the sign of "Mercury," on the western side of Parliament-street, within four doors of Essex Gate, was the shop of James Hoey, a young Catholic bookseller and publisher, son of James Hoey, of Skinner's-row, the partner of George Faulkner. Hoey's newspaper, called the "Mercury," became the organ of the Irish Government during the viceroyalty of Lord Townshend, from 1767 to 1772. The "Mercury" was published thrice a week, and in it were inserted all the Government notices and proclamations. Its principal contributors were, Richard Marlay, Dean of Ferns; Robert Jephson, the dramatist and wit; the Rev. Mr. Simcox, appointed in 1772 Rector of Fecullen; Captain John Courtenay, subsequently a Commissioner of the English Treasury; and Dennis, one of the chaplains of Lord Townshend.

A series of well-written papers, entitled the "Bachelor," signed "Jeoffry Wagstaffe," appeared in the "Mercury," which discharged perpetual volleys of satires and epigrams against Dr. Charles Lucas and the "Committee for conducting the Free Press," as the editors of the "Freeman's Journal" styled themselves. The latter, irritated at being lampooned as a "Puritan Committee," declared that the writers in the "Mercury" were a knot of Jesuits employed by Hoey, a Popish printer, to subvert the State; and added that his sign of Hermes, the flying thief, correctly typified the principles of the paper. This contest was maintained with much wit and talent on both sides. Faulkner and Howard fell victims to the ridicule of Jephson; and the "Mercury" incurred the censure of Wesley, while in Dublin, for having published a letter in 1767, reflecting on the love-feasts of the Methodists, in which the latter were styled "sanctified devils, cursed Gospel gossips, scoundrels, and canting hypocritical villains." Hoey, who continued to reside in Parliament-street for many years after the departure of his patron, Lord Townshend, died in 1782. In 1792 his daughter, Elizabeth Hoey, one of the greatest beauties of her day, was married at Bordeaux to

Charles Talbot, Earl of Shrewsbury; her sister became the wife of an eminent merchant named Guestier, and their son represented Bordeaux in the Chamber of Deputies.

In 1763 the Corporation of Weavers, and other dealers in silk, presented a petition to the Parliament of Ireland, setting forth the great decay of their trade in consequence of the importation of foreign silks, and stating that there were then but fifty looms at work in the city, where formerly upwards of eight hundred rich silk looms had been constantly employed. For the encouragement of this and other manufactures, Parliament consequently made grants to the Dublin Society, which, at the unanimous request of the silk manufacturers, decided on applying the funds in giving per-centage premiums on Irish wrought silks, sold in a public silk warehouse, under certain regulations. The Society having resolved in 1764, that "the establishing of a public warehouse in the city of Dublin, under proper regulations, for the sale of silken goods manufactured in Ireland, deserves to be encouraged by this Society," Alderman Benjamin Geale, Mr. Robert Jaffray, Mr. Travers Hartley, Mr. Thomas Hickey, and Mr. Edmund Reilly, were appointed to carry the design into execution, in conjunction with the Corporation of Weavers.

At the expense of the Society a house was taken, and fitted up in Parliament-street, for the sales of silks by wholesale and retail, on the amounts of which the manufacturers were paid a per-centage premium. The opening of the "Hibernian Silk Warehouse," in February, 1765, was attended by the principal ladies of rank and fortune in Dublin, who made considerable purchases on the occasion. The sales in the Hibernian Silk Warehouse gave an impetus to the manufacture in Dublin, and in gratitude for the interest taken in it by the Viceroy, the Weavers presented him with the freedom of their Corporation; Lady Townshend also received an address of thanks and a gold box from the same body. The Dublin Society having agreed, in 1767, that it would be a great encouragement of the silk manufacture if

patronesses of the warehouses were appointed, resolved to choose annually fifteen ladies who had been encouragers of the undertaking, and the following were the first who were elected:—the Duchess of Leinster, Lady Louisa Conolly, Lady Betty Ponsonby, Lady Bell Monck, Lady Dowager Kildare, Lady Drogheda, Lady Shannon, Lady Dowager Jocelyn, Lady Dungannon, Lady Clanwilliam, Lady Arabella Denny, Lady Anne Dawson, Lady Brandon, Mrs. Clements, and Mrs. Tisdall. In October of the same year Lady Townshend accepted the office of presiding patroness.

The standing and popular toasts among the Weavers for a considerable period subsequently were—"The silk manufacture of Ireland, and prosperity to the Irish Silk Warehouse!" "The Duchess of Leinster, and the rest of the fifteen ladies, Patronesses of the Irish Silk Warehouse; and may their patriotic example induce the ladies of Ireland to wear their own manufactures!" With these were coupled the healths of Lord Arran, Thomas Le Hunte, Redmond Morres, Dean Brocas, and Dean Barrington, the Directors of the Warehouse. The success of the undertaking induced Parliament to pass an Act decreeing, that from the 1st of August, 1780, the wages and prices for work of the journeymen silk-weavers within the city of Dublin, and the adjacent Liberties, for the distance of two miles and a half round from the Castle of Dublin, should be regulated, settled, and declared by the Dublin Society, who were authorized and empowered from time to time, upon application being made to them for that purpose, to settle, regulate, order, and declare the wages and prices of work of the journeymen silk-weavers working within those limits. Offenders who transgressed their directions were subjected to a penalty of £50, payable to the Master of the Corporation of Weavers, to be applied by him towards the support of the school for the education of children of poor manufacturers in Dublin. The silk manufacture continued under the supervision of the Dublin Society until Parliament decreed that—
"Whereas, the establishment of the Silk Warehouse in the

city of Dublin, by the Dublin Society, has not answered the ends of a general increase and extension of the manufacture, and the money necessary for maintaining the same may be more beneficially applied in other ways, to the encouragement of the said manufacture: be it therefore enacted, that no part of the funds of the Society shall at any time after the 25th of March, 1786, be applied to or be expended in the support of any house for selling, by wholesale and retail, any silk manufacture whatsoever."

The principal occupants of Parliament-street in the last century were woollen-drapers and mercers. When Colonel Arthur Wellesley was about leaving Dublin, to commence his brilliant career, he committed to Thomas Dillon, a wealthy woollen-draper, who opened a shop in this street in 1782, the care of discharging the numerous debts which he had contracted while in Ireland; Mr. Dillon subsequently resided at Mount Dillon, county of Dublin.

In Parliament-street, at the sign of the "King's Arms," was the shop of David Hay, King's bookseller and printer, from 1771 to 1784, as assignee of Boulter Grierson. At the corner of Parliament-street, about 1779, was the station of Thady O'Shaughnessy, one of the wittiest shoe-blacks in Dublin, and who, says an admirer, "will throw out more flowers of rhetoric in the true vein of laconic abuse, in one hour, than Counsellor Plausible will do in a twelvemonth at the Four Courts. To be sure, the latter has the art of patching up his raillery with a kind of extraneous speciosity, and tricking it out in a sumptuous suit of refined decoration, while the former sends his a-packing just as it came. He took little pains in its propagation, and the devil a morsel will he take in its growth."

General Thomas Russell, whom the English Government had banished to the Continent, without trial, for having engaged with the United Irishmen in their efforts to procure Catholic Emancipation and Parliamentary Reform, was ar-

rested by Major Sirr at half-past 9 o'clock on the night of the 9th of September, 1803, at his temporary residence on the second floor of the house No. 28, Parliament-street, belonging to a gunsmith named Muley. Fifteen hundred pounds were offered for the capture of Russell, who had come to Ireland to co-operate with Robert Emmett. The proclamation described him as "a tall, handsome man, about five feet eleven inches high; dark complexion, aquiline nose, large black eyes, with heavy eye-brows, good teeth, full-chested, walking generally fast and upright, and having a military appearance; about forty-eight years of age, speaking fluently, with a clear distinct voice, and having a good address." Russell was tried at Downpatrick, and executed on the 21st of October, 1803. Muley, the gunsmith in whose house he was arrested, was one of the best marksmen in Ireland. There being no space at the rere of his house, he use to take his customers for pistols into the cellars, where they fired at a lighted candle, or at a mark by candle-light.

At the southern corner of Essex-street and Parliament-street stands a house erected in the last century by George Faulkner, a character of high importance in his own day, and intimately connected with the literary history of Dublin.

George Faulkner, the son of a respectable Dublin victualler, was born in 1699, and after having received the rudiments of education from Dr. Lloyd, the most eminent schoolmaster of his day in Ireland, he was apprenticed to Thomas Hume, a printer, in Essex-street. His apprenticeship having terminated, Faulkner, in conjunction with James Hoey, opened a bookselling and printing establishment at the corner of Christ-Church-lane, in Skinner's-row, where, in 1724, he commenced a newspaper called the "Dublin Journal." After the death of John Harding, noticed in our account of Molesworth-court, Swift, requiring a printer, sent for the publisher of the "Dublin Journal," and was waited upon by James Hoey: "when the Dean asked, 'if he was a printer?'

Mr. Hoey answered, 'he was an apology for one:' the Dean, piqued at the freedom of this answer, asked further, 'where he lived?' he replied, 'facing the Tholsel;' the Dean then turned from Mr. Hoey, and bid him send his partner. Mr. Faulkner accordingly waited on the Dean, and being asked the same questions, answered, 'he was;' also, 'that he lived opposite to the Tholsel;' 'then,' said the Dean, 'you are the man I want,' and from that time commenced his friend."

Having dissolved partnership with Hoey, Faulkner removed, in 1730, to Essex-street, where the "Dublin Journal" and his connexion with Swift soon brought him into repute.

The House of Lords of Ireland in 1731 ordered the printer and publisher of the "Dublin Journal" to attend at their bar for having inserted in his paper certain queries highly reflecting upon the honour of their House. The Parliament having been prorogued, Faulkner was not brought up till October, 1733, when he presented a petition praying to be discharged without fees from the custody of Sir Multon Lambart, Usher of the Black Rod, which was acceded to, after he had on his knees received a severe reprimand.

Swift, in a letter to Alderman Barber in 1735, describes Faulkner as the "printer most in vogue, and a great undertaker, perhaps too great a one." Sheridan tells us that when Faulkner "returned from London, where he had been soliciting subscriptions for his edition of the Dean's works, he went to pay his respects to him, dressed in a laced waistcoat, a bag-wig, and other fopperies. Swift received him with all the ceremony that he would show to a perfect stranger. 'Pray, sir, what are your commands with me?' 'I thought it my duty to wait on you immediately on my return from London.' 'Pray, sir, who are you?' 'George Faulkner, the printer.' 'You George Faulkner, the printer! why, thou art the most impudent, barefaced impostor I ever heard of. George Faulkner is a sober, sedate citizen, and would never trick himself out in lace, and other fopperies. Get about your

business, and thank your stars that I do not send you to the house of correction.' Poor George hobbled away as fast as he could, and having changed his apparel, returned immediately to the Deanery. Swift, on seeing him, went up to him with great cordiality, shook him familiarly by the hand, saying, 'My good friend, George, I am heartily glad to see you safe returned. Here was an impudent fellow in a laced waistcoat, who would fain have passed for you; but I soon sent him packing with a flea in his ear.' "

An accidental injury, received during a visit to London, having necessitated the amputation of one of Faulkner's legs, his artificial limb became an object of ridicule among the Dublin wits, who styled him a man with one leg in the grave, and scoffed at his "wooden understanding." By the more classical punsters he was designated *Δροσπεζος*, or the "oaken-footed Elzevir;" while others lampooned him as the "Wooden man in Essex-street," alluding to a figure in that locality, of great notoriety in the city. In 1735 Faulkner published a small pamphlet, written by Dr. Josiah Hort, the disreputable Bishop of Kilmore, entitled "A new proposal for the better regulation and improvement of the game of quadrille," which, containing some reflections on the character of Sergeant Bettesworth, the latter represented it to the House of Commons as a breach of privilege, and the publisher was, consequently, committed to Newgate. After a confinement of a few days, he was set at liberty, and, in lieu of their fees, each of the legal officers accepted a copy of the new edition of Swift's works; for, as Sir Walter Scott observes, "Faulkner was the first who had the honour of giving to the world a collected and uniform edition of the works of this distinguished English classic." Faulkner gained considerable reputation by this prosecution; his shop became the rendezvous of the chief literary and political characters of the day, and, encouraged by their patronage, he undertook the publication of the "Ancient Universal History," which he succeeded in completing in a most creditable

manner, notwithstanding the opposition which he received from a party of booksellers in Dublin, and from the London publishers, who at this period made an unsuccessful attempt to crush the printing trade in Ireland. The "Universal History," the printing of which was concluded in 1744, in seven folio volumes, was the largest work published up to that time in Ireland, and its typography and illustrations will bear honourable comparison with the productions of the contemporary English and Continental presses. Lord Chesterfield, while Viceroy of Ireland, 1745 to 1746, contracted an intimacy with Faulkner, and it was averred that important personages were often allowed to wait in the ante-rooms of the Castle while the publisher of the "Dublin Journal" was retailing amusing stories to the Lord Lieutenant. At this time he is said to have declined the offer of knighthood from Chesterfield, much to the chagrin of the would-be Lady Faulkner, an Englishwoman whom he had married in London. A young parson named Stevens, happening to dine with the bookseller on a day when this important question was debated, composed a short poem on the subject, which was published anonymously in 1746, with the title of "Chivalrie no Trifle; or, the Knight and his Lady: a Tale." This composition represents the printer sleeping, while Mrs. Faulkner is described as follows, enjoying the pleasures of her coach in anticipation:—

"Methinks to the Ring, or the Strand, as I roll;
 I hear some people cry—"Oh! that fortunate soul!"
 While others in nobby, at three-pence a head,
 As they jog to Ra'farnham, will fret themselves dead!
 If we alter our route—and strike off to Glasnevin,
 Where your Sunday cits walk, on a scheme to be saving;
 Those days are all over with me, I thank God!
 I look sharp for the Dean on each side of the road;
 "Dean Delany, your servant," "Sir George, I am yours!"
 "That's a pretty conveyance you ride in"—"'Tis ours:"
 The Dean stands aghast! as indeed well he may—
 Then cries, with a smile, "'Tis a mighty fine day!"

While I know in his soul, like the rest of his brothers,
 He hates to see laymen swing-swang upon leathers.
 Then I laugh in my turn, give the side-glass a push up,
 An so I would, faith, were his Deanship a Bishop.
 Go which way you will, we must meet with our own,
 That cursed newspaper has made us so known !
 Ev'ry stockingless boy, as he bathes at Clontaff,
 At sight of the chariot, must set up his laugh !
 And swears to his com-rogues, he but yesterday paid you
 Two thirteens for the Journals—which Journals have made you,
 Let them say what they will—give me once but my coach ;
 I'll despise inuendos, and smile at reproach !
 Not but that her glib tongue could have held for a year,
 Had not passion run high, and so stopp'd her career ;
 The sneers of the crowd, and the dread of some stories,
 Stopped her short in her speech, and abated her glories ;
 Her Ladyship, now, beat a parley for breath,
 When Sir George awoke up,—as awaken'd from death ;
 For as much as the name of the honour had bless'd him,
 The dread of expense, in proportion, depress'd him !
 'Though highly I value a title, my dear,
 Precedence, respect, and what not?—yet I fear,
 Should the feather take place, 'twould in time quite undo me !
 Such a train of disbursements at once would pursue me !
 Besides, 'tis a feather that cannot descend ;
 It will cease very soon, as with me it must end !
 'Tis true, while you live, you're her Ladyship still,
 Yet it is but a feather, advance what you will.'—
 'A feather, d'ye call it?'—at the word up she rose,
 In a fury not easy to tell but in prose ;
 Come down, all ye Muses ! by pairs or by dozens !
 Bring with you your families, nieces, and cousins !
 Tune, tune, up your lyres, to describe, if you can,
 How the bustle was ended, -and how it began !
 Tell the town, for I can't, how she took up a sword ;
 And as she chose to speak, made him write word for word !
 Sing, sing away, girls, sing away for your lives—
 Or old maids ye shall die all—and never be wives !
 Pr'ythee tell us the whole, how the supper was spoil'd,
 How Arbuckle look'd pale—how Sir George near ran wild !

How he wrote to Phil. Stanhope, his word to make right good ;
 And send him immediately orders for knighthood ;
 How the letter was seal'd ! when the letter was carry'd,
 How the knight often curs'd the sad day he was marry'd !
 How impatient my lady still waits the reply ;
 For a lady she swears she must live ! and will die !”

Although Chesterfield, in a vein of grave irony, compared Faulkner to Atticus, and in another epistle assured him that his character was clearly defined by the “*pietate gravem ac meritis virum*” of Virgil, he averred that much of his own popularity in Ireland was owing to the advice received from the publisher of the “*Dublin Journal*.” To the last years of his life the Earl maintained a correspondence with Faulkner, perpetually professing the highest esteem for his “*worthy friend*.” When the latter visited London, where he displayed the utmost prodigality in the magnificence of his entertainments, Chesterfield never failed to solicit his company for some days, and complained seriously when the bookseller left England without dining at his mansion. In 1752 the Earl urged Faulkner to undertake some literary work to transmit his name to posterity, after the example of the Aldi, Stephani, and other eminent printers, adding :—

“*You have, moreover, one advantage, which the greatest of your typographical predecessors had not. They were never personally acquainted with Horace, Virgil, Cicero, and others, whose productions they brought to light, but were obliged to exhibit them in the always imperfect, often deformed, state in which they found them, in ragged and worm-eaten vellum and parchment. Whereas you have been always at the fountain-head ; you have not only printed and read, but you have heard Swift, Berkeley, and all the best authors of the Irish Augustan age. You have conversed with, you have been informed, and, to my knowledge, consulted by them. Should you ask me, my friend, what sort of work I would particularly point out to you, I can only answer, consult your genius,*

which will best direct you; if it does not lead you, or rather hurry you, whether you will or not, into poetry, do not attempt verse, but take the more common manner of writing, which is prose. Cicero himself had better have done so. A *Typographia Hibernica*, which no man in the kingdom is more capable of doing well than yourself, would be a useful work, and becoming your character. I do not recommend to you any ludicrous performances; they must flow naturally, or they are good for nothing; and though, were it only by your long and amicable collision with Sheridan, Delany, Swift, and others, you must be very strongly impregnated with particles of wit and humour, yet I take your natural turn to be grave and philosophical. A collection of Anas would admit of all subjects, and in a volume of *Swiftiana*, you might both give and take a sample of yourself, by slipping in some *Faulkneriana*; the success of which would, I am persuaded, engage you to go further. Biography should, in my mind, be your next step, for which you appear to be thoroughly qualified, by the clear and impartial accounts which your hebdomadal labours give of the deaths of all people of note. History would soon follow, which, in truth, you have been writing these many years, though, perhaps, without thinking so. What is history but a collection of facts and dates? Your Journal is a collection of facts and dates; then what is your Journal but history? Our friend, the Chief Baron (Bowes), with whom I have often talked upon this subject, has always agreed with me, that, in the fitness of things, it was necessary you should be an author; and I am very sure that, if you consult him, he will join with me in exhorting you to set about it forthwith. Whenever you assume that character, I," adds Chesterfield, "claim a very strong dedication with the first copy of the work, as an old friend, which, joking apart, I sincerely am."

Thus incited, Faulkner projected the publication of a work entitled "*Vitruvius Hibernicus*," containing "the plans, elevations, and sections of the most regular and elegant build-

ings, both public and private, in the kingdom of Ireland, with variety of new designs, in large folio plates, engraven on copper by the best hands, and drawn either from the buildings themselves, or the original designs of the architect, in the same size, paper, and manner of ‘Vitruvius Britannicus.’” This book was to be printed on Irish paper, with descriptions of the buildings in Latin, French, and English; the plates were to be entirely executed by Irish artists, and, say the proposals, “we have as good engravers in Dublin at this time (1753) as any in Paris or London.” It is much to be regretted that this work was not executed, as it would have filled a great blank in our local history.

During the political excitement of 1753, Faulkner was personally assailed for having remarked in his Journal that modern patriotism consisted of “eating, drinking and quarrelling.” For this statement, regarded as reflecting on the partisans of the Earl of Kildare, he was satirized in various brochures, under the title of “Sir Tady Faulkner, printer *in petto* to the Court Party.” His career of prosperity, however, continued uninterrupted for many years; he was one of the early members of the Dublin Society, and enjoyed the familiarity of the most distinguished men of the time, who constantly frequented his house, the hospitalities of which have been commemorated by a Dublin writer who lived on terms of great intimacy with him:—

“Yet not with base ungrateful yoke meanwhile
 Good Faulkner galls his Heliconian guests,
 Nor after mode Curleian vilely pens
 His tuneful cattle, or confines to cribs
 Prescrib’d, but, flowing with abundant wealth,
 And splendid monarch of a stately dome,
 Commands his court in hospitable wise
 Be wide display’d, and with profound respect
 Poets accosts, and with accomplish’d hand
 Conducts officious into golden rooms,
 With couches furnish’d. Turkey carpets flame

Beneath his feet, and, bright with purple, show
Heroes, embroider'd with surprising art,
And martial arms, imbrued with streaming blood.
Pure marble pillars of Italian vein
Adorn his hearth, and, green with circling bays
And ivy, bards, the greater on his right,
On his left hand the lesser, long extinct,
Returning into light, their weapons wield,
And breathe and scribble on the pictur'd wall.
And now the host, with living authors hemm'd,
The various products of their sundry toils
Measures, and this he farther places, that
Self-nearer, all in merit's due degree,
Nor spares his mellow wine, nor dishes rare,
But, big of genius, and capacious heart,
He pours his treasures eatable on board,
And boon provokes his modest mates to pluck.
The present favours of the bounteous gods,
To celebrate glad carnivals, dissolve
The frozen obstacles of anxious life,
And heavy cares commit to sceptred heads.
But, in the midst of heart-uniting cups,
And free fruition of the joyous board,
He feeds their fancies with examples fair
Of ancient poets, and recounts their works
And wit, immortal honour of the press.
He then exhorts them, timorous of mind,
And slow to venture on the task, to hope
For equal bays, with rival rapture stung,
And tenders with his own impartial hand,
Already conscious of their claim,
Nor barely promises Lucina's part,
But ample wages to his distich-wrights,
Unmindful never of their high deserts.
Nor hath he loaded only his approv'd,
His faithful slaves, with honourable hire,
Their infant Muses usher'd into light,
And bound their labours to eternal fame,
But also poets long consign'd to night,
And coop'd in prison (editor divine!)
Republish'd and restor'd to face of Sun."

The late Matthew O'Connor observed that George Faulkner was one of the many proselytes made to the Catholic cause by the publications of Charles O'Connor and Dr. Curry in 1758. "Faulkner," he adds, "became a very zealous and active advocate for the relaxation of the Penal Code. He applied to Charles O'Connor to collect fifty guineas among the Catholics, as a retainer for Dr. Johnson, the ablest writer of his time. In his extensive intercourse with men in power, he never failed to impress the iniquity of the Code. Faulkner's name," concludes O'Connor, "deserves to be handed down to posterity as the first Protestant who stretched his hand to the prostrate Catholic, recognised him as a fellow-Christian and a brother, and endeavoured to raise him to the rank of a subject and a freeman."

In 1762, Samuel Foote, the witty dramatist and actor, fearing to carry out his design of caricaturing Dr. Samuel Johnson on the stage, decided on substituting George Faulkner, of whom he presented a perfect imitation in the character of "Peter Paraglyph," in the "Orators." This piece, written to ridicule the then fashionable public lectures on oratory, was first produced at the Haymarket Theatre, at two in the afternoon, and owed its success chiefly to Foote's personation of "that little hopping fellow, the Dublin Journal-man," who was introduced narrating, with various absurd details, that he had come to London to marry the daughter of "Old Vamp of the Turnstile," and that, as her father could give no money in hand, he had agreed to take her fortune in copies of books, including the "Wits' Vade-mecum" entire; four hundred of "News from the Invisible World," in sheets; all that remained of "Glanvil upon Witches;" "Hill's Bees;" "Bardana on Brewing and Balsam of Honey;" three-eighths of "Robinson Crusoe;" and one-half of the "Scratchings of Fanny the Phantom," alluding to the then popular delusion of the "Cock-Lane Ghost." Chesterfield urged Faulkner, on the appearance of this piece, to institute legal

proceedings against Foote, and volunteered his services in managing the prosecution; but this advice not having been followed, the author came to Dublin, and announced the "Orators" for performance at Smock-Alley Theatre. Faulkner, determined to have the play damned, purchased a number of tickets, which he presented to all the people in his employment, with directions to attend the first representation, and hiss the actors from the stage. Certain of success, he seated himself in an obscure corner of the playhouse to enjoy the result of his stratagem. In this, however, he was cruelly disappointed, for Foote personated him so perfectly, that the entire audience believed the actor to be the real Faulkner, whose employés were consequently most vehement in their applause. On the next morning he was further chagrined by every one connected with his establishment asserting that he himself had been on the stage on the previous night, and that nothing could be further from their ideas than to hiss their kind employer. Faulkner now became a general object of ridicule, and could neither walk through the streets nor stand at his door without being laughed at. Although the desire of pecuniary profit induced him to print and sell the obnoxious play in his own shop, he brought an action against the author for libel, and succeeded in obtaining, at Dublin, a verdict before the English Judge Robinson; the Counsel comparing Foote to Aristophanes, and Faulkner to Socrates, adding, that the Grecian philosopher was nothing the worse of the similitude. Foote, having been obliged to enter into a compromise for the amount of damages, retaliated, in 1763, by mimicking the judge, jury, and lawyers on the stage at the Haymarket, in a piece entitled, "The Trial of Samuel Foote, Esq., for a Libel on Peter Paragraph." The scene was laid in the Four Courts, Dublin, the *dramatis personæ* consisting of the Judge, Counsellor Quirk, and Counsellor Demur, the case being opened as follows by the latter:—

"My Lord,—I am counsel against this Mr. Foote, and a

pretty sort of a person this Foote is, every inch of him [*coughs*]. You may say that [*a deep cough*]; but I should be glad to know what right, now, this Foote has to be anybody at all but himself. Indeed, my Lord, I look upon it that he may be indicted for forgery [*coughing*]. Everybody knows that it is a forgery to take off a man's hand; and why not as bad to take off a man's leg? Besides, my Lord, it concerns yourself—yourself—for, God willing, I don't despair, in a little time, of seeing your Lordship on the stage. A pretty sort of business this, that your Lordship is to be taken off the bench there, where you are sitting, without your knowing anything at-all at-all of the matter, and all the while that, to your thinking, you are passing sentence here, in the Four Courts, you may, for what you can tell, be hearing causes in the Haymarket. So that, Gentlemen of the Jury, if you have a mind to keep yourselves to yourselves, and not suffer anybody else to be, but you yourselves, and your Lordship does not choose to be in London whilst you are living in Dublin, you will find the prisoner Foote guilty.

“*Judge.* I agree entirely with my brother Demur that this Foote is a most notorious offender, and ought to be taken measure of, and taught how dangerous a thing it is for him to tread upon other people's toes; and so, as my brother observes, to prevent his being so free with other people's legs—we will lay him by the heels.

“*Quirk.* My Lord, I move to quash this indictment as irregular, and totally void of precision:—it is there said that Foote did, by force of *arms*, imitate the lameness, &c., of said Peter Paragaph. Now, as we conceive this imitation could not be executed by the arms, but by the legs only, we apprehend the leaving out legs, and putting in arms, corrupts and nullifies the said indictment.

“*Demur.* Fy, brother Quirk, the precedents are all quite clear against you; vide Sergeant Margin's Reports, chap. ix. page 42, line 6, Magra against Murg. Magra was indicted

for assaulting, by force of arms, said Murg, by giving him a kick in the breech, and it was held good.

“ *Judge.* Where, brother Demur ?

“ *Demur.* Chap. ix. p. 42, line 6, Magra against Murg.

“ *Judge.* Magra against Murg.

“ *Demur.* And in the same book, notwithstanding the same objection, Phelim O’Flanagan, for the murder of his wife, was found guilty of manslaughter.

“ *Quirk.* My Lord——

“ *Judge.* You are, brother, out of season in your objection ; you are too early ; we will first find the traverser guilty of the indictment, and then we will consider if the indictment is good for anything or not.

“ *Demur.* Yes, that is the rule—that is the law, every word of it.

“ *Quirk.* I submit.

“ *Demur.* Now, we will proceed to fix the fact upon Foote. Call Dermit O’Dirty. This is a little bit of a printer’s devil.

“ *Quirk.* We object to this witness.

“ *Demur.* Why so ?

“ *Quirk.* He was convicted last Trim Assizes of perjury, and condemned to be whipped.

“ *Judge.* And was he whipped ?

“ *Quirk.* No, my Lord, he ran away from the gaoler

“ *Judge.* Is he in court ?

“ *Demur.* Yes.

“ *Judge.* Why, in his present state, O’Dirty is, doubtless, an incompetent witness ; for, not having suffered the law, the books aver he cannot be believed—but in order to restore his credit at once—here, gaoler, take O’Dirty into the street, and flog him handsomely ; he will, by that means, become *rectus in curia*, and his testimony admitted of course.

“ *Demur.* Ay, that is the law : I have often known the truth whipped out of a man ; but your Lordship has found the way to flog it into him again.

“*Judge.* True, brother—I would not give two pence to try an innocent man, unless a jury could be found to bring him in guilty. An able magistrate should have all the properties of a thorough-bred hound—be a good finder, a staunch pursuer, and a keen killer; for the great duty of a judge is to punish, and I am never so well pleased as when I am doing my duty.”

Counsellor Quirk then applies for an information against Peter Paragraph for libelling himself, by printing and publishing the “Orators,” which is granted by the Judge, who states:—“Whilst I sit here, I will take care that none of the King’s subjects shall take the liberty to libel themselves.” The piece concluded with the following lines, written and spoken by Foote, hopping about the stage in imitation of his original, the words in italics being lisped by him exactly in the style of Faulkner, who had lost several front teeth by falling from a horse:—

“At Athens once, fair queen of arms and arts,
 There dwelt a citizen of moderate parts;
Precise his manner, and demure his looks,
 His mind unletter’d—though he dealt in books:
Amorous, though old: though dull, lov’d repartee,
 And penn’d a paragraph most daintily.
 He aim’d at purity in all he said,
 And never once omitted *eth* or *ed*;
 In *hath* and *doth*, was seldom known to fail,
 Himself the hero of each little tale;
 With Wits and Lords this man was much delighted,
 And once (it hath been said) was near being knighted.
 One Aristophanes, a wicked Wit,
 Who never heeded grace in what he writ,
 Had mark’d the manners of this Grecian sage,
 And, thinking him a subject for the stage,
 Had from the lumber cull’d, with curious care,
 His voice, his looks, his gestures, gait, and air,
 His affectation, consequence, and mien,
 And boldly launch’d him on the comic scene;

Loud peals of plaudits through the circles ran,
 All felt the satire—for all knew the man.
 Then Peter—*Petros* was his classic name—
 Fearing the loss of dignity and fame,
 To a grave Lawyer, in a hurry, flies,
 Opens his purse, and begs his best advice.
 The fee secur'd, the Lawyer strokes his band—
 'The case you put I fully understand :
 The thing is plain, from "Cocos's Reports,"
 For rules of poetry arn't rules of courts.
 A libel this—I'll make the mummer know it.'
 A Grecian constable took up the poet ;
 Restrain'd the sallies of his laughing muse,
 Call'd harmless humour scandalous abuse.
 The Bard appeal'd from this severe decree ;
 Th' indulgent public set the prisoner free :
 Greece was to him what Dublin is to me."

After this affair Faulkner was allowed to rest undisturbed until the year 1770, when a dispute arose between him and his friend Howard, occasioned by an advertisement in the "Dublin Journal," announcing the publication of the "Monstrous Magazine, containing whatever tends to extort amazement in art and nature, fact or fiction, occasionally interspersed with the impossible. Inscribed to Gorges Edmond Howard, the incomparable author of 'Almeyda; or, The Rival Kings;' as also the tragedy of 'Tarah,' and other literary productions, in hopes of his future favours."

Howard was an attorney in Dublin who had accumulated a fortune from his profession and various official appointments; not satisfied with the reputation acquired from his works on legal subjects, he desired to shine as a poet, and wrote a quantity of wretched plays and verses. Notwithstanding the perpetual failure of his productions, he persisted in continuing to publish them, and his vanity subjected him to the attacks of the Dublin wits, many of whom, according to himself, were the "Judas-like guests at his own table." A con-

tinuous fire of epigrams from the columns of "Hoey's Mercury" widened the breach between Faulkner and Howard, both of whom, to their great consternation, were suddenly, in 1771, made the laughing-stock of the entire town, by the publication in the "Mercury" of a satire in prose and verse entitled, "An Epistle to Gorges Edmond Howard, Esq.; with Notes, Explanatory, Critical, and Historical. By George Faulkner, Esq., and Alderman." Robert Jephson, the principal author of this production, dined with a large party at Faulkner's house on the day before the appearance of his "Epistle," and found himself in an awkward position, when the host, rising, informed his guests of the intended publication, and called upon them to drink to the health of its author.

This piece, which passed through nine editions, was considered one of the most witty satires ever published in Ireland. The "Epistle," in verse, bears but a small proportion to the length of the commentaries, which, closely parodying the style of Faulkner, describe as follows "the printer, bookseller, and author of the Dublin Journal:"—

"He hath lived with the first wits of the present age in great credit, and upon a footing of much intimacy and kindness. He is well known to have been the particular friend of the Dean of St. Patrick's, and at this moment corresponds with the Earl of Chesterfield, whose letters will be published by him immediately after the demise of the said Earl. He was sent to Newgate by the House of Commons in the year 1735, for his steadiness in prevaricating in the cause of liberty; and sworn an alderman in Dublin in the year 1770: fined for not serving the office of sheriff in the year 1768. His Journal (to which he hath lately added a fourth column) is circulated all over Europe, and taken in at the coffee-houses in Constantinople, besides Bath, Bristol, Boston, Tunbridge Wells, Brighthelmstone, Virginia, and Eyre Connaught. In his paragraphs he hath always studied the prosperity and honour of his native country, by strenuously decrying whiskey,

projecting cellars, holes made by digging for gravel in the high roads, voiding of excrements in the public streets, throwing of squibs, crackers, sky-rockets, and bone-fires, by which many lives are lost, men, women, and children maimed; sick persons disturbed out of their sleep; eyes burnt out, and horses startled; recommending it to Archbishops, Dukes, Lords, Privy Councillors, Generals, Colonels, Field-officers, and Captains, to fall down precipices, tumble into cellars, be overturned by rubbish thrown in the streets, in order to remove nuisances; dissuading all Bloods, Bucks, Smarts, Rapparees, and other such infernal Night-walkers, from committing manslaughter upon pigs, hackney horses, watchmen's lanterns, and other enormities: profane cursing and swearing, and breaking the Sabbath and the Commandments; exclaiming against the importation of potatoes, and advising to grow more corn; inciting to virtue by characters in his Journal, and calling upon the Magistrates to do their duty. The Earl of Chesterfield compareth him unto Atticus, a Roman Baronet, and sundry other compliments. N. B.—His nephew Todd continueth to make the best brawn, and hath lately imported a large quantity of James's powders. Besides the great men above mentioned, as Dean Swift and the Earl of Chesterfield, who at present correspond with the author hereof, he hath the most kind, affectionate, and complimentary letters from the celebrated Mr. Pope, of which the following under-written epistle is a copy:—'To Mr. George Faulkner, Bookseller in Dublin. Sir,—I hear you have lately published an edition of Dr. Swift's works: send it to me by the first opportunity, and assure the Dean that I am ever his sincere and affectionate servant, Alexander Pope.' Also the following most friendly letter from the famous Mr. Wilkes:—'To Alderman Faulkner, Dublin. Sir,—As I have no further occasion for your Journal, I desire you will discontinue sending it to your humble servant, John Wilkes.'

In another portion of the same piece, Jephson, admirably

imitating the style of the paragraphs in the "Dublin Journal," represents Faulkner accounting as follows for a mistake in the erection of his house, which, although executed under his own personal superintendence, was actually built without stairs:—
 "When my house was building, I happened to be out of the way one morning, penning an advertisement for an agreeable companion to pay half the expense of a post-chaise, to see that stupendous curiosity of nature, the Giant's Causeway, about which 'tis still a doubt amongst the learned, whether it be done in the common way by giants, or whether it be an effort of spontaneous nature, and my house was erected without any staircase; whereby the upper stories were rendered useless, unless by the communication of a ladder placed in the street. But upon considering my misfortune in wanting my member, and the carelessness of hackney coachmen, who drive furiously through the streets at all hours, in a state of drunkenness from the spirituous liquors, whereby the ladder might be shook or thrown down when I was ascending it, I thought it better to rebuild my house, and it has at present a staircase, by which there is a convenient and elegant communication between all parts of said tenement. It is somewhat remarkable that my house in Essex-street had no staircase, whereby nature seemeth to point out, that having but one leg, I ought not to attempt climbing, and should always remain on the ground floor."

This production was followed by another satirical poem, entitled, an "Epistle from Gorges Edmond Howard, Esquire, to Alderman G. Faulkner, with Notes, &c., by the Alderman and other authors," in which Howard is represented addressing the bookseller, as follows, with reference to the authors of the satire, and their patron, Lord Townshend, the then Viceroy:—

"And who, do you think, were the junto of writers,
 The dull annotators, and dogg'rel enditers,
 The witlings employ'd to be-note and be-rhime us,
 But Courtenay the scribbler, and Jephson the mimus !

Pert Dennis the doctor, that ignorant wight,
 And Simcox, whose name I should blush to recite ;
 With, O my dear George, what I grieve should be said,
 Our noble Chief Ruler himself at their head !”

This was the last attack made upon Faulkner, but the persecution of Howard was maintained for some time with malignant wit and pertinacity.

Faulkner’s Journal was originally published twice a week, and sold for one halfpenny ; in 1768 he commenced to issue it on Tuesdays, Thursdays, and Saturdays. An heroic polyglot poem, addressed to the printer, and styled “*Φαυλκνηρογυγία* sive Origo Faulkneriana, or the birth of Faulkner,” describes as follows the news-boys vending the Journal, who were called “crying evils” from the discordant noise they made while pursuing their avocation :—

“ But what sudden din
 Assaults mine ears ?—this inundation whence ?
 That bare-foot band of centinels, who crowd
 Thy rubric portal, sable-handed guards,
 Bristling with horrent brush of upright hairs,
 And parti-colour’d robes, a-gape with rents
 Wide, discontinuous, of unbroken voice
 Incessant, roaring monster brooding news,
 Rumours, and horrid wars, and battles, dire
 With bloody deeds.”

Faulkner was frequently imposed on by wags who transmitted him circumstantial accounts of deaths, marriages, and robberies, which had never taken place, thus causing, according to him, “much confusion, grief, and distraction in many families.” An anecdote related by Jephson, in imitation of Faulkner, together with the foregoing extracts, exhibits the style in which the Journal was written :—“A gentleman came to his shop whom he had put amongst the deaths in his Journal the day before, and was much enraged to find himself dead, as it occasioned some confusion by those who were in

his debt coming to demand what was due to them, whereupon the author hereof acted in this manner. ‘Sir,’ said I, ‘’tis impossible for me to tell whether you be alive or dead, but I’m sure I gave you a very good character in my Journal.’ The gentleman was so pleased with the repartee, that he laid out thirteen shillings and fourpence halfpenny before he left my former shop in Essex-street.”

Having been dissuaded by Chesterfield from printing a projected quarto edition of Swift in a magnificent style, Faulkner in 1772 published the Dean’s works in twenty volumes octavo. The notes, chiefly written by himself in the style which subjected him to so much ridicule, form the groundwork of all subsequent commentaries on Swift’s works, and were largely appropriated by Sir Walter Scott. There is, however, a blot on the character of Faulkner, not to be overlooked. When Lord Orrery, the unsuccessful translator of Pliny, essayed to gain a reputation by maligning Swift, to whom during life he had exhibited the meanest sycophancy, he found a publisher in—

“The sordid printer, who, by his influence led,
Abused the fame that first bestow’d him bread.”

Faulkner’s conduct, in publishing Orrery’s strictures on Swift, excited much reprobation, and he received severe castigation both in prose and verse. An anonymous writer of the day stigmatized him as a man “who ungratefully endeavoured to bespatter the noble patriot who rescued him from poverty and slavery; a patriot whose laurels will ever bloom while the word liberty is understood in Ireland;” while one of his epigrammatic assailants exclaimed :—

“A sore disease this scribbling itch is!
His Lordship, in his Pliny seen,
Turns Madame Pilkington in breeches,
And now attacks our patriot Dean.

“What! libel his friend when laid in ground :
Nay, good sir, you may spare your hints,
His parallel at last is found,
For what he writes George Faulkner prints.”

The bookseller had, however, one quality, which, in the eyes of his own generation, considerably extenuated the vice of ingratitude. No man in Dublin was more famed for hospitality and good fellowship. At his new house a constant series of dinners was maintained on a superb scale, and among his guests were to be found men of the first rank and importance in the country. Of Faulkner and his entertainments, Richard Cumberland has left the following notice :—

“I found myself in a company so miscellaneously and whimsically classed, that it looked more like a fortuitous concourse of oddities, jumbled together from all ranks, orders, and descriptions, than the effect of invitation and design. Description must fall short in the attempt to convey any sketch of that eccentric being to those who have not read him in the notes of Jephson, or seen him in the mimicry of Foote, who in his portraits of Faulkner found the only sitter whom his extravagant pencil could not caricature; for he had a solemn intrepidity of egotism, and a daring contempt of absurdity, that fairly outfaced imitation, and, like Garrick's ode on Shakspeare, which Johnson said ‘defied criticism,’ so did George in the original spirit of his own perfect buffoonery, defy caricature. He never deigned to join in the laugh he had raised, nor seemed to have a feeling of the ridicule he had provoked: at the same time that he was pre-eminently and by preference the butt and buffoon of the company, he could find openings and opportunities for hits of retaliation which were such left-handed thrusts as few could parry: nobody could foresee where they would fall, nobody of course was fore-armed, and as there was in his calculation but one super-eminent character in the kingdom of Ireland, and he the printer of the Dublin Journal, rank was no shield against George's

arrows, which flew where he listed, and fixed or missed as chance directed, he cared not about consequences. He gave good meat and excellent claret in abundance; I sat at his table once from dinner till two in the morning, whilst George swallowed immense potations with one solitary sodden strawberry at the bottom of the glass, which he said was recommended to him by his doctor for its cooling properties. He never lost his recollection or equilibrium the whole time, and was in excellent foolery; it was a singular coincidence, that there was a person in company who had received his reprieve at the gallows, and the very Judge who had passed the sentence of death upon him. This did not in the least disturb the harmony of the society, nor embarrass any human creature present. All went off perfectly smooth, and George, adverting to an original portrait of Dean Swift, which hung in his room, told us abundance of excellent and interesting anecdotes of the Dean and himself with minute precision, and an importance irresistibly ludicrous. There was also a portrait of his late lady, Mrs. Faulkner, which either made the painter or George a liar, for it was frightfully ugly, whilst he swore she was the most divine object in creation. In the mean time he took credit to himself for a few deviations in point of gallantry, and asserted that he broke his leg in flying from the fury of an enraged husband, whilst Foote constantly maintained that he fell down an area with a tray of meat upon his shoulder, when he was journeyman to a butcher: I believe neither of them spoke the truth. George prosecuted Foote for lampooning him on the stage of Dublin; his counsel, the Prime Sergeant, compared him to Socrates, and his libeller to Aristophanes; this I believe was all that George got by his course of law; but he was told he had the best of the bargain in the comparison, and sat down contented under the shadow of his laurels. In process of time he became an alderman; I paid my court to him in that character, but I thought he was rather marred than mended by his dig-

nity. George grew grave and sentimental, and," adds Cumberland, "sentiment and gravity sat as ill upon George as a gown and a square cap would upon a monkey."

Faulkner is described as a man "something under the middle size, but, when sitting, looked tolerably lusty, his body being rather large; his features were manly, his countenance pleasing though grave; and his whole aspect not destitute of dignity; his limbs were well formed, and in his youth he was strong and active." John O'Keeffe tells us that George Faulkner was "a fat little man, with a large well-powdered wig and brown clothes," and adds:—"One day, passing through Parliament-street, Dublin, George Faulkner, the printer, was standing at his own shop-door; I was induced to stare in at a bust on the counter. He observed me, and, by the portfolio under my arm, knew I was a pupil at the Royal Academy. I remained in fixed attention, when he kindly invited me in to look at the bust, saying it was the head of his friend and patron Dean Swift. To display it in all its different views, he turned it round and about for me, and then brought me up stairs to see the picture of Swift." The bust here referred to, executed by Patrick Cunningham, was intended to be placed outside of a round window in Faulkner's house, looking towards Essex Bridge, where the bracket erected for it was till lately to be seen. The exhibition of the bust in Faulkner's shop while he was publishing Lord Orrery's work, occasioned the following epigram:—

"Faulkner! for once you have some judgment shown,
By representing Swift transformed to stone,
For could he thy ingratitude have known,
Astonishment itself the work had done!"

The bust was presented, in 1776, by Thomas Todd Faulkner, to St. Patrick's Cathedral, where it now stands over Swift's monument.

Notwithstanding his unrestrained indulgence in luxurious

living, "the Prince of Dublin Printers" lived to an advanced age; his death, on the 30th August, 1775, was caused by a distemper, contracted while dining with some friends at a tavern in the suburbs of the city. Having left no children, Faulkner's property devolved to his nephew, Thomas Todd, who assumed his uncle's surname, obtained the appointment of Printer to the City, and continued to carry on the publishing establishment till his death in 1793. The "Dublin Journal" maintained a drowsy career for some years after the decease of its founder, until towards 1790, when it became a violent Government partisan paper. Its editor, John Giffard, educated in the Blue Coat Hospital, commenced life as an apothecary, distinguished himself as a member of the Volunteer Association, and a strong opponent of the English Government. He subsequently changed his politics completely, was appointed Director of the City Watch, and, having acquired notoriety from defending his house against the assaults of a number of riotous Collegians, he became a subordinate agent of the Government, manager of their newspaper, "The Dublin Journal," and, from his conduct, acquired the name of the "Dog in office." In 1790 he publicly insulted Curran, who wrote in the following terms to Major Hobart, the Secretary, demanding the dismissal of Giffard from his post in the Revenue. "A man of the name of Giffard, a conductor of your press, a writer for your Government, your notorious agent in the city, your note-taker in the House of Commons, in consequence of some observation that fell from me in that House, on your prodigality in rewarding such a man with the public money for such services, had the audacity to come within a few paces of me, in the most frequented part of the city, and shake his stick at me in a manner which, notwithstanding his silence, was not to be misunderstood."

This affair resulted in a duel between Curran and Major Hobart: Giffard, however, continued to enjoy the patronage

of the Government, through the influence of which he was appointed Sheriff in 1794, when it became their object to convict Hamilton Rowan. The violence, virulence, vulgarity, and mendacity of the "Dublin Journal" from the time it came into Giffard's hands, were, we are told, of so extreme a character, that in the present day its advocacy would be held detrimental and disgraceful to any party. A perpetual war raged between the "Dublin Journal" and the "Press," the organ of the United Irishmen, in the columns of which the former always figured as the "Dog's Journal," while the name of "Il Grotto del Cane" was applied to the office in Parliament-street, where it was published.

The fate of Ryan, printer of the paper, who fell in the attempt to arrest Lord Edward Fitzgerald in Thomas-street, and the death of Giffard's son in an engagement with the peasantry in Kildare, were not calculated to mollify the editor of the "Dublin Journal," who persevered in his violent career. "His detestation of the Pope and his adoration of King William he carried to an excess quite ridiculous; in fact, on both subjects," says a Protestant writer, "he seemed occasionally delirious." Giffard's conduct at the Dublin election in 1803 elicited the following invective from Grattan, to whose vote he came forward publicly to object:—"Mr. Sheriff, when I observe the quarter from whence the objection comes, I am not surprised at its being made! It proceeds from the hired traducer of his country—the excommunicated of his fellow-citizens—the regal rebel—the unpunished ruffian—the bigoted agitator! In the city a firebrand—in the court a liar—in the streets a bully—in the field a coward!—And so obnoxious is he to the very party he wishes to espouse, that he is only supportable by doing those dirty acts the less vile refuse to execute." "Giffard, thunderstruck, lost his usual assurance; and replied, in one single sentence, 'I would spit upon him in a desert!'—which vapid and unmeaning exclamation was his sole retort." After the unsuccessful result of Robert Em-

mett's attempt in 1803, the services of the editor of the "Dublin Journal" became less important to Government. One of Giffard's last acts, in his editorial capacity, was the suspension of a huge placard from an upper window of the house in Parliament-street, contradicting, in unmeasured terms, a report circulated through the city, that Dr. Patrick Duigenan, the notoriously violent champion of Protestant ascendancy, had, on his death-bed, become a convert to the doctrines of the Catholic Church.

In his early years Giffard enjoyed the reputation of being "a gentleman well stocked with poetic literature, to the happy application of which he owed much of his reputation as a public speaker." Notwithstanding his strong political and religious prejudices, he never allowed the acerbities of party feeling to impede the dictates of benevolence; and in private life he was always found to be a steadfast and generous friend. As proprietor of the newspaper, Giffard was succeeded by Mr. Walter Thom, whose connexion with it ceased shortly previous to his death in June, 1824, and the last number of the "Dublin Journal" appeared in the year 1825.

After the completion of the plans for the present Parliament-street, it was found that the latter could not be carried in a direct line with an entrance into the Castle-yard without destroying a considerable number of valuable buildings, and it was proposed that a Chapel for Government, with a high cupola, should be made the termination of the new street. The merchants of Dublin, however, presented a petition to Parliament, "setting forth their want of a proper lot of ground to erect an Exchange on; that the difficulties they laboured under for want of such ground was a detriment to trade, and that if a lot of ground was granted to them in Dame-street, opposite Parliament-street, it would be a great advantage to the commerce and trade of the city of Dublin." Their petition was granted, and a plot of ground of one hundred feet square was reserved for the proposed erection, which appears to have

originated from the following circumstances :—“ Mr. Thomas Allen having, in 1763, been appointed by patent to the sinecure place of Taster of Wines, and endeavouring to enforce a fee of two shillings per tun on all wines and other liquors imported into this kingdom, the body of merchants of this city, alarmed at what they considered as a new mode of arbitrary taxation, formed an association, entered into a subscription, and appointed a committee of twenty-one of their members to conduct a legal opposition to the measure: the struggle did not last long, or cost much; and, turning their thoughts to the best mode of applying the redundant subscription, they unanimously adopted the idea of building a commodious building for the meeting of merchants and traders, and a situation having been fixed upon, the purchase-money, £13,500, was obtained from Parliament by the zeal and activity of Dr. Charles Lucas, then one of the city representatives.” To defray the expenses of the building a sum of about forty thousand pounds was raised by lotteries conducted by the merchants, and premiums having been offered for the best and most suitable architectural design, the plans of Thomas Cooley were finally accepted, while the second premium was awarded to James Gandon, and the third to T. Sandby. The Duke of Northumberland, while Lord Lieutenant of Ireland, had taken a lively interest in the furtherance of the erection of the Exchange, and had obtained a charter incorporating the Trustees, in return for which it was intended to erect his statue in white marble in a niche in the front of the new building. His recall from Ireland, however, prevented him laying the first stone of the edifice, which was performed on the 2nd of August, 1769, by Lord Townshend, accompanied by the Lord Chancellor, the Archbishop of Dublin, and the Trustees; all the bells in the town rang out, the ships in the harbour displayed their colours, and after the ceremony the Lord Lieutenant was entertained in a magnificent manner at the Tholsel by the Trustees. The following inscription was

deposited in the foundation, which was laid upon a rock, formerly well known as "Standfast Dick," extending beneath Parliament-street, under Essex Bridge to Liffey-street, on the north side of the river :—" In the ninth year of the reign of his sacred Majesty George the Third, King of Great Britain, France, and Ireland, and during the administration of George Lord Viscount Townshend, Lord Lieutenant General, and General Governor of Ireland, the first stone of the Royal Exchange was laid by his Excellency on the 2nd day of August, in the year of our Lord 1769; the building of which was undertaken by a Society of merchants of the city of Dublin incorporated for that purpose in 1768." The preliminary arrangements had scarcely been completed when an attempt was made by the Corporation of the city to obtain control over the intended edifice; this was successfully resisted by the merchants in whom Parliament finally vested the property by the Act of 7 George III., cap. 22. The trust being arranged, the merchants raised the necessary funds for erecting the Exchange without any assistance from Parliament, and a fund for upholding the building was provided by a tax on their entries at the Custom House. It is to be regretted that the Exchange was not, as suggested at the time, built about thirty feet further back from the street, with an open space in front. After having been ten years in erection, it was first opened in 1779, and of the interior of the edifice at that period we have the following contemporary description :—

"The inside of this edifice possesses beauties that cannot be clearly expressed by words, being a great curiosity to those who have a taste for architecture. The dome is spacious, lofty, and noble, and is supported by twelve Composite fluted columns, which, rising from the floor, form a circular walk in the centre of the ambulatory; the entablature over the columns is enriched in the most splendid manner, and above that are twelve elegant circular windows. The ceiling of the dome is decorated with stucco ornaments in the Mosaic taste,

divided into small hexagonal compartments; and in the centre is a large window that illumines most of the building. Between two of the columns, opposite the entrance of the north front, on a white marble pedestal, is a statue in brass of his present Majesty George III., in a Roman military habit, crowned with laurel, and holding a truncheon in his hand: it was executed by Mr. Van Nost, and cost seven hundred guineas. On each side of the fluted columns that support the dome are semi-pilasters of the Ionic order, that extend to upwards of half the height of the columns: over the pilasters is an entablature; and above that, in the space between the columns, are elegant festoons of drapery and other ornamental decorations; with a clock over the statue of his Majesty, and directly opposite the entrance at the north front. Behind four of the columns, answering to the angles of the building, are recesses, with desks and other accommodations for writing, these are not only very convenient, but serve to square the walks that surround the principal one in the centre; those side walks are supported by Ionic pilasters that are continued round the building, with blank arcades, in which seats are placed; the floor through the whole ambulatory is handsomely inlaid, particularly in the central part. The columns, pilasters, arcade, floor, staircases, &c., are all of Portland stone, which creates a very grand effect. At each extremity of the north side of the Exchange, are oval geometrical staircases, which lead to the coffee-room, and other apartments on the same floor. The staircases are enlightened by flat oval lanterns in the ceiling, which is embellished by handsome stucco ornaments. In some of the compartments are represented figures found in the ruins of Herculaneum, with the grounds coloured. The coffee-room extends from one staircase to the other, almost the whole length of the north front, and its breadth is from the front to the dome. In point of magnificence it is perhaps equal to any coffee-room in Great Britain. It receives its lights by the windows in

the north front, and by oval lanterns in the flat of the ceiling, which is highly ornamented, and from which is suspended a grand lustre. The other embellishments of this room are in good taste, and entirely convenient. In one side of the room is a clock surrounded with stucco ornaments. At the west front is a spacious and handsome room, wherein the merchants deposit in ranges of drawers samples of their different commodities; at the fourth end is a Venetian window, which helps to light it. This room leads to the apartments of the housekeeper, &c. At the east front is an elegant room for the Committee of Merchants to meet in, finished in a good style, with a Venetian window at the south end, which assists in lighting it, similar to that in the room at the west front. Adjoining to this apartment is a convenient antechamber. In a niche in the west staircase is a beautiful pedestrian statue of Dr. Charles Lucas, sculptured in white marble by Mr. Edward Smyth of this city, the expense of which was defrayed by a number of gentlemen, admirers of the deceased patriot; on the body of the pedestal, in bas-relief, is a representation of Liberty, seated with her rod and cap."

Edward Smyth, the sculptor, was only in his twenty-third year when he produced his model for this statue of Dr. Lucas. "In the history of sculpture," says a late critic, "perhaps there is not another instance of a work of such maturity having been produced at such an age. This statue has long been the object of great admiration; it has also been occasionally the object of the most stringent criticism. Many of its admirers, however, are not at all unwilling to admit that more sobriety of air and less energy of action would have brought it more within the pale of conventional excellence; but, whilst they yield this concession, they contend for the breathing eloquence which it portrays; the vigorous, the manly appeal which it urges; and the masterly and artist-like powers with which it is executed. The figure stands with a commanding

firmness, leaning a little forward, the head finely expressive of an untiring zeal; one hand is stretched forward, grasping the scroll containing an enumeration of the rights for which he is contending; the other seizes the mantle, whose ample folds so grandly surround the figure. There is a nervous energy characterising the whole man. He appears to be just the sort of person who could rivet the attention of a public assembly; the very man, who, Hannibal-like, would, by means untried by other men, cut his way through those cold obstructions which not only oppose his progress, but threaten, by their impending weight, to crush him in his passage. There is a bold daring about the figure, which neither verges on the bully nor the bravo, but, whilst it seeks redress for the wrongs of others, spares not itself in the struggle. It is a noble impersonation of the patriot man."

The Exchange does not appear to have been ever extensively used for the objects for which it was originally designed; and the only commercial operations carried on within its walls were the purchase and sale of bills of exchange on England, for which purpose it was opened thrice a week. Soon after its erection, the Exchange became a usual place for holding public and political meetings. "Under the Exchange," says a writer in 1794, "did the memorable Volunteers of Ireland most commonly muster for reviews or campaigns, whose noble exertions will be remembered to their honour while the country experiences the advantages arising from a free trade, and abrogation of such acts as were otherwise inimical to the rights of a free people. From the clang of arms the vibrating dome caught the generous flame, and re-echoed the enlivening sound of liberty." In 1783 the Exchange was selected as the meeting-place of the Delegates of the National Convention for Parliamentary Reform; but being found inadequate for the accommodation of a very large deliberative assembly, it was determined to transfer the sittings of the Convention to the Rotunda. On the 10th of November, 1783, the "fring

of twenty-one cannon announced the first movements of the Delegates from the Royal Exchange to the Rotunda; a troop of the Rathdown Cavalry, commanded by Colonel Edwards, of Oldcourt, county of Wicklow, commenced the procession; the Liberty Brigade of Artillery, commanded by Napper Tandy, with a band, succeeded. A company of the Barristers' Grenadiers, headed by Colonel Pedder, with a national standard for Ireland, borne by a Captain of Grenadiers, and surrounded by a company of the finest men of the regiment, came after, their muskets slung, and bright battle-axes borne on their shoulders. A battalion of infantry, with a band, followed, and then the Delegates, two and two, with side-arms, carrying banners with motto, and in their respective uniforms—broad green ribbons were worn across their shoulders. Another band followed, playing the Irish Volunteers' March. The Chaplains of the different regiments, in their cassocks, marched each with his respective corps, giving solemnity to the procession, and as if invoking the blessing of Heaven on their efforts, which had a wonderful effect on the surrounding multitude. Several standards and colours were borne by the different corps of horse and foot; and another brigade of Artillery, commanded by Counsellor Calbeck, with labels on the cannons' mouths, was escorted by the Barristers' corps, in scarlet and gold (the full-dress uniform of the King's guards), the motto on their buttons being, *Vox populi suprema lex est.*"

In Exchange-alley, at the eastern side of the new Exchange, William Paulett Carey commenced in 1791 the publication of a newspaper of sixteen columns, in large folio, styled, "The Rights of Irishmen; or, National Evening Star," which was surmounted by a print representing a Protestant, a Catholic, and a Presbyterian shaking hands, with the inscription "In hoc signo vinces."

Carey, a portrait-painter and engraver, first became known by his political prints, among which was one published in 1787,

depicting Father O'Leary and the Presbyterian Dr. Campbell joining hands at the altar of Peace. The principles of "The National Evening Star" were those adopted on the foundation of the Society of United Irishmen later in the year of its publication. This paper, written almost entirely by Carey, soon gained popularity from its tone, and its editor was styled the "printer of the people;" his essays most attractive to the public taste were those signed "Junius Hibernicus;" and his poetic contributions under the name of "Scriblerius Murtough O'Pindar," were subsequently reprinted, and entitled "The Nettle, an Irish bouquet, to tickle the nose of an English viceroy; being a collection of political songs and parodies, dedicated to the Marquis Grimaldo [Buckingham], Governor of Baratania, by Scriblerius Murtough O'Pindar, now handing about in the first circles of fashion, and sung to some of the most favourite airs. To which are added, the Prophecy, an irregular ode, addressed to his Excellency shortly after his arrival; and the Triumph of Freedom, addressed to the Right Hon. Henry Grattan, by the same author." Carey became notorious by the decided opinions he promulgated relative to the various political points then being agitated; and he devoted a considerable space in his paper to the advocacy of Tandy, while the latter was under prosecution. Considering it his duty to censure Dr. Theobald Mac Kenna for differing with the Catholic Committee, he assailed him in a series of letters published under the name of "William Tell." Mac Kenna, in retaliation, succeeded in having Carey rejected when proposed a member of the United Irish Society by Rowan and Tandy; however, on a second ballot he was elected by a large majority. In 1792 Carey was prosecuted for having published certain political documents issued by the United Irishmen, for which the Society promised him indemnification, but finding himself deserted by them when in difficulties, he, in self-defence, gave evidence on the trial of Dr. Drennan in 1794, and appealed to the public in justification of his conduct.

Carey engraved several of the plates, and wrote the majority of the verse in the "Sentimental and Masonic Magazine," published from 1792 to 1794, and subsequently emigrated to America, where he died. His sons were long the most considerable booksellers in Philadelphia, where they published in 1819 M. Carey's elaborate "Vindiciæ Hibernicæ," a compendium of which was given to the public under the title of a "Memoir on Ireland, Native and Saxon," by the late Daniel O'Connell.

During 1798 the Exchange was converted into a military depôt, in which courts martial were held, and punishments inflicted on persons suspected of being connected with the revolutionary movements of the time. Finerty tells us that torture was used here "under the direction of the immediate agents and confidential friends of Government, in the immediate vicinity of the Castle, in such a situation that the screams of the sufferers might have been audible in the very offices where the ministers of the Government met to perform their functions."

"At the Exchange," says a local writer of the time, "was then the head quarters of the Yeomanry, and being situated in the centre and principal avenues in the city, it gave an opportunity of furnishing amusement to the whimsical cruelty of the gentlemen on duty, by the great number of passengers that thoughtlessly passed. To be ragged was a strong evidence, in their judgment, of rebellion, and woful was the punishment; to have long hair was a sign of hypocrisy; to have no hair was a sign of sedition, and both crimes were equally punished. To be a countryman, of which description numbers came into town with provisions, a strong presumption was formed he must be a spy, or an ambassador from some rebel camp. The gray-coated criminal was immediately seized, dragged in to have a humorous trial, and, if no evidence of guilt could be extorted, the poor fellow was stripped naked, and the most indecent industry used to discover had he any

wounds that would prove his guilt; sometimes he was discharged with a hearty kicking; at another time he would be ornamented with a pitch-cap, with which he galloped through the silent streets until the flame expired for want of fuel." Writing of the arbitrary conduct of the Town-Major Sirr during this period, Dr. R. Madden observes:—"There was no redress for these acts: the man who might be fool enough to seek it would become a marked man, subject to be taken up on suspicion, sworn against, as in Hevey's case, and perhaps hanged. A gentleman of the name of Adrien was seen looking up at the windows of the Exchange, where some prisoners were confined; he was tapped on the shoulder by the Major, and told at his peril to turn his eyes on that side of the street again." Amongst these prisoners was Hugh Ware, a native of Kildare, who afterwards became highly distinguished as a Colonel in the service of France.

At a meeting of the Roman Catholics of Dublin, held in the Royal Exchange on the 13th of January, 1800, to protest against the Union with Great Britain, the late Daniel O'Connell made his first speech in public in moving a series of resolutions antagonistic to the proposed measure.

On the 9th of March, 1811, Walter Cox, editor of the "Irish Magazine," pursuant to the sentence passed on him by Lord Norbury, for having published a "Vision" called the "Painter Cut," in reference to the disruption of the connexion between England and Ireland, was conducted from Newgate to the Royal Exchange, where he stood for an hour in a pillory prepared for his punishment, without receiving any indignity from about twenty thousand people who collected to witness the exhibition. In 1814 nine persons were killed, and many severely wounded, by the fall of the balustrade in front of the Exchange, which gave way to the pressure of a crowd assembled to view the public whipping of a culprit.

"After the assimilation of currency, and alteration in the banking system respecting bills on England, the Exchange

became unnecessary for its original purpose. The Chamber of Commerce therefore applied to Government to be enabled to sell the building, and apply the produce to purposes beneficial to the trade of the port (Government having previously intimated a wish to be the purchaser for £35,000). But proceedings were suspended, chiefly in consequence of legal difficulties,—various Acts of Parliament requiring that all meetings of bankrupts' commissioners, &c., should be held at the Exchange, and these Acts could not be repealed until the new Bankrupt Courts, &c., were completed."

After the death of Henry Grattan, a marble statue of him, executed by Chantrey, was erected in the Exchange, its cost being defrayed by a private subscription among the friends of the deceased orator. John Hogan's statues of Daniel O'Connell, and Thomas Drummond, Under-Secretary of Ireland, have of late years been placed in this building, which was inaugurated as the City Hall of the Corporation of Dublin in September, 1852.

CHAPTER II.

SMOCK-ALLEY — THE THEATRE-ROYAL — ORANGE-STREET —
ESSEX-STREET, WEST.

ON a portion of the site of "Preston's Inns," and extending westwards from Essex-gate to Fishamble-street, at the rere of the lower Blind-quay, stands a narrow street, formerly styled "Smock-alley," memorable in the history of the Drama as having been for upwards of a century the site of the principal theatre in Ireland.

In 1661 John Ogilby, after a competition with Sir William Davenant, succeeded in obtaining the office of Master of the Revels in Ireland, under a patent which specially empowered him to build one or more theatres in Dublin or elsewhere, upon such ground as he should purchase in fee. His original play-house in Werburgh-street, noticed in our first volume, having been ruined during the Civil War, Ogilby, immediately on receiving his appointment, erected a "noble theatre," at a cost of about two thousand pounds, on a portion of the Blind-quay, described in a document of 1662 as "a house and piece of ground on the quay, heretofore called the White House, on a part whereof the new theatre and other houses are built."

In this theatre, soon after its opening, was performed the tragedy of "Pompey," a translation from the "Pompée" of Corneille by Mrs. Catherine Philips, known among her contemporaries as the "matchless Orinda." At its first representation the Duke of Ormond, then Viceroy, was present, and the prologue, written by the Earl of Roscommon, commenced with the following allusion to Ireland having never been under the dominion of the Roman Empire:—

"Cæsar from none but you will hear his doom,
 He hates th' obsequious flatteries of Rome :
 He scorns, where once he rul'd, now to be tried,
 And he hath rul'd in all the world beside.
 When he the Thames, the Danube, and the Nile,
 Had stain'd with blood, Peace flourish'd in this isle ;
 And you alone may boast you never saw
 Cæsar till now, and now can give him law."

According to the stage directions, after the first act the King, Ptolemy, and Photinus should be discovered sitting and hearkening to a song, at the conclusion of which an antic dance of gipsies was presented; the second act was followed by another song, and chorus, by two Egyptian priests; after the third act, "to Cornelia asleep on a couch," Pompey's ghost sang eleven verses in recitative, succeeded by a military dance; at the end of the fourth act Cleopatra sat hearkening to a song of seven stanzas; on the conclusion of the fifth act the two Egyptian priests again appeared, and sang ten strophes, after which a grand masque was danced before Cæsar and Cleopatra. The epilogue, written by Sir Edward Dearing, concluded with the following lines, addressed to the audience:—

"The sad Cornelia says, your gentler breath
 Will force a smile, ev'n after Pompey's death ;
 She thought all passions buried in his urn,
 But flattering hopes and trembling fears return.
 Undone in Egypt, Thessaly, and Rome,
 She yet in Ireland hopes a milder doom :
 Nor from Iberian shores or Lybian sands,
 Expects relief, but only from your hands.
 Ev'n Cleopatra not content to have
 The Universe, and Cæsar, too, her slave,
 Forbears her throne, till you her right allow,—
 'Tis less t' have rul'd the world, than pleas'd you."

The masque, dances, and tunes performed between the acts were composed by Ogilby, and the songs, written by

Mrs. Philips, appear to have been partly sung by the cho-risters of the adjacent cathedral, as, among the unpublished records of the Chapter of Christ Church, we find the following entry:—"1662, Feb. 22. Mr. Lee, one of the stipendiarii of this church, having sung amongst the stage-players in the Play-house, to the dishonor of God's service and disgrace to the members and ministers of this church, is admonished that he do so no more."

From this period no notice of the Theatre occurs till 1671, on St. Stephen's day in which year, during the performance of the play of "Bartholomew Fair," the upper gallery, being overcrowded, gave way, killing three persons, and injuring several of the audience. Ogilby, being occupied at London in issuing several illustrated publications, could not have devoted much of his personal attention to the Dublin Theatre in the years immediately preceding his death in 1676. Thomas Stanley, his co-patentee, resigned in 1683 the Mastership of the Revels in Ireland, which was conferred in the same year on William Morgan, apparently the "Will Morgan" noticed by Antony Wood as the associate of Ogilby in producing the large Map of London, with other chorographical publications. In the archives of St. John's parish we find Morgan in 1671 assessed in thirty shillings "for the Play-house" in Smock-alley; and "Morgan's Court" still exists on the southern side of the street.

Of the history of the Dublin Theatre from this period to the end of the wars between James and William, the details are not accessible; but that dramatic performances were continued here appears from some incidental statements in writings of the time. Thus, we are told that John, Lord Robarts, during his viceroyalty from September, 1669, to May, 1670, "stopped the public players, as well as other vicious persons;" and in November, 1677, when news reached Dublin of the marriage of the Princess Mary to William of Orange, "the Duke of Ormond, Lord Lieutenant of this kingdom, and all

the nobility and gentry in town, met in great splendour at the Play, where there passed a general invitation of all the company to spend that evening at the Castle."

Among the players who performed at Smock-alley during this interval was Mr. Richards, excellent both in tragedy and comedy, with his brother-in-law, Joseph Ashbury. The latter had served in the army, was one of the officers who seized Dublin Castle for Charles II.; subsequently was appointed Lieutenant of the City Company of Infantry, and Gentleman of the retinue of the Duke of Ormond, Lord Lieutenant, with a reversion of the office of Master of the Revels in Ireland. At the conclusion of the war of the Revolution, Othello was performed at Smock-alley, chiefly by officers, the part of the Moor being acted by Wilks, and that of Iago by Ashbury. Three months subsequently, on the 23rd of March, 1691-2, on which day the war was proclaimed to be at an end, Smock-alley Theatre opened with a regular company, including Ashbury, Wilks, Booth, Keen, Estcourt, Norris, Griffith, Bowen, Cross, and Trefusis, "most of them eminently great in their different ways of acting." Robert Wilks held a Government appointment in Dublin, but the applause he received for his first performance of "Othello" at Smock-alley "warmed him to so strong an inclination for the stage, that he immediately preferred it to all his other views in life, for he quitted his post, and with the first fair occasion came over to try his fortune in the then only company of actors in London. The person who supplied his post in Dublin, he told me," says Colley Cibber, "raised to himself a fortune of fifty thousand pounds." Wilks subsequently attained to the highest eminence in his profession, and became joint manager of the Haymarket and Drury-lane Theatres.

Viscount Sydney, while Lord Lieutenant, is stated, after having prorogued the Parliament of Ireland in 1692, to have promoted plays, sports, and interludes, to divert the attention of the people from the conduct of himself and his agents.

George Farquhar, afterwards famous as a dramatist, performed, while in his eighteenth year, about 1695, for some time upon the Smock-alley stage, which he quitted in consequence of having accidentally wounded an actor by using a real sword instead of a foil when playing the part of "Guyomar" in Dryden's "Indian Emperor." Dr. William King, Archbishop of Dublin, remarks, in a letter addressed in 1696 to James Bonnell, that the young men of the metropolis at that period attended more to the Play-house than to their studies.

"Seeing," says Dunton in 1698, "the 'Squire of Alsatia' in a play-bill to be acted, I had a great mind to see it; for there being so many Alsatians in Dublin, I thought it could not choose but be acted to the life, and, therefore, having got my ticket, I made a shift to crowd into the pit. I found the Dublin Play-house to be a place very contrary to its owners; for they on their outsides make the best show: but this is very ordinary in its outward appearance, but looks much better on the inside, with its stage, pit, boxes, two galleries, lattices, and music-loft; though I must confess that even these, like other false beauties, receive a lustre from their lamps and candles. It stands in a dirty street called Smock-alley, which I think is no unfit name for the place. There are some actors here, particularly Mr. Ashbury, Mr. Husbands, Mr. Wilks, Mr. Estcourt, Mr. Norris, Mr. Buckley, Mr. Longmore, Mrs. Smith, Mrs. Schooling, no way inferior to those in London; nor are the spectators, by what I saw, one degree less in vanity and foppery than those in another place: no church I was in while at Dublin," adds our author, "could I discern to be half so crowded as this place."

In a sermon preached in 1700 before the "Societies for the Reformation of Manners" in Dublin, the Rev. Daniel Williams observes:—"I hear some Professors and Church members are grown so loose as to frequent and plead for those nurseries and schools of wickedness, the Play-houses, places

the Devil claimeth as his own; by his own account when he was dispossessed of one, he entered into these, saying—‘What had she to do on my ground?’ places the visible saints of all sects account scandalous, and ministers of all professions wrote against.”

During the representation of Shadwell’s play of the “*Libertine*” at Smock-alley, in 1701, part of the Theatre fell, wounding and killing several, an accident popularly ascribed to the impious character of the piece, which, consequently, was not again brought upon this stage for many years.

That the Theatre was not badly supported in Dublin by the public in the early part of the eighteenth century appears from the performance here in 1711 of Nicolini, the distinguished singer and actor, who had been engaged in London at the then high salary of eight hundred guineas per annum. Whether he was accompanied to Dublin by a foreign operatic corps has not been stated; an opera had been sung altogether in Italian for the first time at London in 1710, previous to which the principal Italian performers sang in their own language, while English was used by the minor characters.

From the establishment of the Dublin Theatre it became customary for the Government to pay the Manager an annual sum of one hundred pounds for performances on certain anniversary nights, which at first were regarded as the most fashionable of the season, being regularly attended by the Lord Lieutenant and state officials; the boxes on these occasions were always free to the ladies, of which privilege those only of the highest rank availed themselves.

The first important riot at Smock-alley occurred on the 4th of November, 1712, the anniversary of the birth-day of William III., and a Government night at the Theatre. As customary on this evening, the performance consisted of the play of “*Tamerlane*,” which was a great favourite with the Whigs, having been intended by its author, Rowe, as a satire upon Louis XIV., who was supposed to be represented in the character of “*Bajazet*.” The actors having, by order of the

Tory Lords Justices, refused, when called upon, to repeat, as usual, Garth's prologue to the drama, *Dudley Moor*, brother to Lord Tullamore, with several Whig gentlemen, leaped upon the stage, and recited the objectionable composition, conceiving it to be, as they stated, "a handsome encomium on King William." The Manager, Joseph Ashbury, with three others, swore informations against Moor, who, with his associates, was bound over to appear in the Queen's Bench; the trial, however, did not proceed, and two years afterwards Moor was killed at London in a duel arising from his violent attachment to the Hanoverian interest.

In 1720, on the death of Joseph Ashbury, who was esteemed one of the best actors and dramatic teachers in these kingdoms, the management of Smock-alley Theatre devolved upon his son-in-law, Thomas Elrington, a performer of high character, under whom it continued to progress, and was constantly visited by some of the principal actors of the time. During the indisposition, in 1729, of Booth, the eminent English actor, Elrington had been the great support of Drury-lane, the managers of which, says Davies, "were so well convinced of his importance to them, that they offered him his own conditions if he would engage with them for a term of years. Elrington, with great modesty, replied:—"I am truly sensible of the value of your offer; but in Ireland I am so well rewarded for my services, that I cannot think of leaving it on any consideration. There is not," added he, "a gentleman's house in that kingdom to which I am not a welcome visitor." In those scenes which require a performer of the highest genius, Elrington is stated to have charmed all who saw his action, and heard his expression.

A Dublin essayist, in 1767, represents an aged gentleman asserting the superiority of the old actors over their successors, adding:—"I have known Tom Elrington in the part of 'Bajazet' to be heard all over the Blind-quay, and I do not believe you could hear Barry or Mossop out of the house."

The Theatre received much encouragement from the Duke

of Dorset, who during his vicegerency usually commanded plays once or twice a week; and Elrington was so popular in Dublin, that, on his return in 1729, after an absence of about a year in England, the bells rang, and public bonfires, with rejoicings at the houses of many of the principal citizens, were made for the arrival of their "famous Tragedian." The "Beggars' Opera" was produced in 1728 with great success at Smock-alley, where in 1731 Addison's tragedy of "Cato" was performed by Masonic amateurs, for the benefit of their indigent brethren. About this period we find notice of Lord Mountcashel presenting to the managers "five suits of the finest laced and embroidered clothes that ever were seen on any stage." After Elrington's decease, however, in 1732, the drama in Dublin commenced to exhibit symptoms of decline.

In 1729 a rumour having been circulated that Smock-alley house was unsound, and in danger of falling, the manager caused it to be examined by Thomas Burgh, the Engineer and Surveyor-General, who certified "that it was safe, and would bear any number of people who should please to resort thither," adding that there was no likelihood of there being the least failure for several years. Elrington's successors, in 1732, repaired and beautified the Theatre, which was taken down in 1735, and rebuilt by subscription of the proprietors, with the object of effectively opposing the Play-house then recently opened in Aungier-street. "In less than seven months from the day the foundation of Smock-alley Theatre was laid, it was finished and played in. Notwithstanding the uncommon expedition used, the architect studiously avoided the errors and mistakes of former builders, and erected a strong, elegant, commodious, well-constructed theatre. The cavea, or audience part," adds a theatrical writer of the last century, "is remarkably well constructed for the two first requisites of seeing and hearing. In these essentials it gives place to none that ever I saw, and I think I may safely say is su-

perior to most. It was opened on Thursday, December 11, 1735, with the comedy of 'Love makes a Man; or, the Fop's Fortune.'" "So eager were they to open, that they began to play before the back part of the house was tiled in, which the town knowing, they had not half an audience the first night, but mended leisurely by degrees."

The new Theatre in Smock-alley was opened under a license from the Lord Mayor to the manager, Louis Du Val, under whose direction it had been rebuilt, and by its central position it gained considerable advantages over the rival house in Aungier-street, which, for a time, enjoyed the title of Theatre Royal. Quin, in 1739, drew crowded houses at Smock-alley, where by his benefit he gained £126, then considered a large sum for such an occasion. Du Val engaged in 1742 Giffard, Mrs. Woffington, and Garrick, either of whom, we are told, "would have commanded the attention of the town without any other aid; but such combined powers had never before appeared on the Irish stage." These performers drew such crowds to Smock-alley that the people who were obliged to return from the doors exceeded in numbers those who gained admission. "During the hottest months of the year the Theatre was each night crowded with persons of the first consequence; however, the excessive heats proved fatal to many, and an epidemic distemper seized and carried off numbers, and which, from the circumstance, was called the 'Garrick fever.'"

Thomas Sheridan, son of Swift's friend, the Rev. Dr. Sheridan, or *O'Siriden*, made his first appearance at Smock-alley in January, 1743, as "Richard III.," and was at once recognised as an equal of the most eminent tragic actors of the age.

In July, 1743, much disturbance was caused at Smock-alley Theatre by the conduct of the unprincipled comedian, Theophilus Cibber, on a night when the part of "Cato," in Addison's tragedy, was to have been performed by Thomas Sheridan, who narrates the affair as follows:—"When I went to the Play-house I found everything in great confusion, the

people not paid, and clamouring for their money; the music refusing to play unless their arrears were discharged, and an account brought at the same time that Mr. Philips, the Director and Manager of the whole, had absconded. As I was dressing for my part, I found the robe which I had before worn in 'Cato' was wanting; upon inquiry I heard that Mr. Philips had come two days before and taken it from the house, I had some reason to believe he had done it purely to prevent my playing that night, the resentment I conceived at such treatment, the concern I was under lest the audience should be disappointed, some other ill usage I received, and several other incidents concurring, disordered me so much that it not only rendered me incapable of doing justice to the character I was to play, but likewise almost took away my voice. Mr. Cibber's behaviour, which before was very complaisant, or rather meanly submissive, was totally changed; instead of trying all means to appease a person beside himself with passion, he did all he could to aggravate matters: when I asked him what I should do in this exigence, for want of a robe, he answered, somewhat shortly, 'Play without a robe.' When, upon that, I laid open to him what a despicable figure I should make, he turned upon his heel, and said, 'D—n me if I care what you do; the play shall not stand still for you;' and immediately went and ordered the Prompter to draw up the curtain. When I heard this, I was stunned at the insolence of the fellow, who neither had any right to command in that house, nor was in any shape interested in the event of that night. It put me past all patience, and the terror I was under lest the curtain should be drawn up before I had time to make an apology, at a time that I found myself incapable of playing, made me rush like a madman precipitately on the stage before I had considered what I should say to the audience. Mr. Cibber, to my great surprise, came on immediately after me, and very officiously (to give it no harsher term) offered to read the part of 'Cato,' at the same time that

he was to play 'Syphax.' It has been said," continues Sheridan, "that the want of a robe was a trifling thing, and that the audience would have been content to have received me in any dress; they must have but little skill in theatrical affairs who think a proper habit is not absolutely necessary, or that a person can perform a part well, with a consciousness about him that he looks it ill. This was more particularly my case in this character, as it is one for which I am naturally very unfit in my person, and in which nothing could have made my appearance supportable but a long robe to cover my defects, and give a gravity and dignity to my person which I wanted, and which are so absolutely necessary to the character."

The students of Trinity College, where Sheridan had graduated, published a manifesto declaring that they considered the reasons which he assigned for not appearing in "Cato" were sufficiently satisfactory to justify him in the opinion of every unprejudiced person, and, in an address to him, they add:—"Though your resentment of the usage you received is equally just, we hope it will not deprive us of the satisfaction we promise ourselves from so eminent a genius. As the declarations of some malicious persons may possibly have made you apprehensive of being hereafter insulted, we take this opportunity, with the greatest deference to those whose judgment is to be regarded, of publickly assuring you that the just sense we have of your merit, and the ill usage you have met with, has determined us not only to support you, but frustrate any malicious schemes theatrical politicians may form to your disadvantage."

This affair caused great commotion, and Cibber was warned, in verses posted up through the city, that if he attempted again to appear in tragedy he should be driven from the stage by volleys of oranges. Among the various publications issued on this occasion was a short anonymous poem entitled the "Owls," written in praise of Sheridan by Miss

Frances Chamberlain. This young lady, with whom he thus grew acquainted, subsequently became his wife, and the mother of Richard Brinsley Sheridan; while, as a novelist and dramatist, she attained to a high position among her contemporaries. Failing in his object to obtain the management of the Dublin stage, Sheridan accepted an engagement at Drury-lane in 1744. His best characters are said to have been "Brutus," "Cato," and "King John." "In the scene with 'Hubert,' in the third act of the latter play, his representation of the anxiety and distress of a mind which labours to disclose, and is afraid to discover a secret big with death and horror, was expressed with the feelings of one who is a master of the human passions." The satirist Churchill, in his panegyric on Garrick, describes as follows his rival tragedian:—

"Next follows Sheridan—a doubtful name,
 As yet unsettled in the ranks of fame.
 This, fondly lavish in his praises grown,
 Gives him all merit: That allows him none.
 Between them both, we'll steer the middle course,
 Nor, loving praise, rob judgment of her force:
 Just his conceptions, natural and great:
 His feelings strong, his words enforc'd with weight.
 Was speech-fam'd Quin himself to hear him speak,
 Envy would drive the colour from his cheek:
 But step-dame Nature, niggard of her grace,
 Deny'd the social powers of voice and face.
 Fix'd in one frame of features, glare of eye,
 Passions, like chaos, in confusion lie:
 In vain the wonders of his skill are tried
 To form distinctions Nature hath denied.
 His voice no touch of harmony admits,
 Irregularly deep and shrill by fits:
 The two extremes appear, like man and wife,
 Coupled together for the sake of strife.
 His action's always strong, but sometimes such,
 That candour must declare he acts too much.
 Why must impatience fall three paces back?
 Why paces three return to the attack?

Why is the right leg, too, forbid to stir,
 Unless in motion semicircular ?
 Why must the hero with the nailor vie,
 And hurl the close-clench'd fist at nose or eye ?
 In Royal John, with Philip angry grown,
 I thought he would have knock'd poor Davies down.
 Inhuman tyrant ! was it not a shame,
 To fright a king so harmless and so tame ?
 But, spite of all defects, his glories rise ;
 And Art, by Judgment form'd, with Nature vies :
 Behold him sound the depth of Hubert's soul,
 Whilst in his own contending passions roll ;
 View the whole scene, with critic judgment scan,
 And then deny him merit, if you can.
 Where he falls short, 'tis Nature's fault alone ;—
 Where he succeeds, the merit's all his own.

Thomas Davies, the actor alluded to by the satirist, tells us that, “in several situations of Hamlet's character, Sheridan was original and different from all of his own time who had preceded him. The applause, conferred on him by many brilliant audiences, will,” he adds, “be an authentic testimony of his merit.” “Notwithstanding Mr. Garrick's great reputation for acting, some critics did not scruple to compare, nay, prefer, Sheridan's performance of certain capital characters, such as ‘Macbeth’ and ‘Hamlet,’ to the other's utmost efforts in those parts. There was, certainly, a wide difference between their several pretensions. Neither in person nor voice had nature been very kind to Sheridan ; but his judgment, his learning, and close application to study, compensated in some degree for the want of external advantages. His manner, though certainly not very pleasing, was supposed to be his own, and not borrowed from an imitation of other actors. He had, besides, the advantage of an excellent character in private life.”

After Sheridan's departure from Dublin, the interests of Smock-alley and Aungier-street were combined, and the united companies played occasionally at each Theatre.

Spranger Barry, the subsequently famous tragedian, made his first appearance in 1744, at Smock-alley, as Othello: "after much allowance made to a raw and inexperienced adventurer, with the terrors of a first night's performance, all the critics, with one consent, declared they had never seen on that stage such a noble first essay, nor such an early promise of future excellence. Mr. Lacy, Manager of Drury-lane Theatre, who went on purpose to Dublin to raise forces for Drury-lane Theatre, was present at Barry's 'Othello,' and immediately hired him at a very considerable income."

Despairing of being able to retrieve their affairs from the disastrous condition into which they had fallen, the Proprietors of Smock-alley, consisting of thirty-six noblemen and gentlemen, induced Thomas Sheridan, in 1745, to accept, with unlimited authority, the entire direction of the stage, of the low and disordered state of which, at this period, he has left the following notice:—"The Play-house was looked upon as a common, and the actors as *feræ naturâ*. To such an absurd height had popular prejudice risen, that the owners were considered as having no property there, but what might be destroyed at the will and pleasure of the people; that the actors had not the common privileges of British subjects, but were actual slaves; and that neither the one nor the other was under the protection of the laws. One part of the house was a bear-garden, the other a brothel. If the Numberers' accounts in those days could be produced, they would make an extraordinary figure. It was no uncommon thing to see about twenty persons in the pit, not a creature in the boxes, one row of the middle gallery filled, and more than an hundred people upon the stage, who mixed with the actors in such a manner as scarce to be distinguished from them. The upper gallery, indeed, as every one could get admission into it for two pence, was generally crowded, and the time constantly passed in squabbles and battles between the footmen and the mob. Every stripling, by an acquaintance with the actors,

by a bribe of a shilling, or by virtue of a big look and an oak sapling, could get admission behind the scenes, and be immediately initiated into the mysteries of Mars and Venus, that is, commence Bully and Rake. The galleries," continues Sheridan, "assumed a right of calling for what tunes they pleased; but, not always agreeing upon the tune, one party roared out for one, and the other was as clamorous for another. As the musicians could not possibly play both together, they thought that playing them one after another would satisfy all parties, but that would not do. If they played the one, the advocates for the other thought they had a right to precedence, and saluted them with a volley of apples and oranges. At last the outrage rose to such an height, that they threw glass bottles and stones, cut several of the performers, and broke their instruments. Then there was no resource found but that of ordering the band never to go into the box, but to play behind the scenes, at least till the pit was so full that they might be protected. This expedient being often put in practice, put an end to the claim, and the band afterwards performed such pieces as were allotted to them without interruption."

The salaries of the stock company, although miserably low, were constantly in arrear, the Theatre being but little frequented by the higher classes, except in summer, when it was usually overcrowded with the numbers attracted by the appearance of the chief London performers, who generally visited Dublin at that season. During other portions of the year the "thin pit and boxes consisted only of a few people, who either came in free, by virtue of subscription tickets, or who found their time hang heavy on their hands, and only went thither to kill a few hours. In short, the whole was a lively representation of a bear-garden. No wonder, then, that most persons of decency and sense kept away, nor ever entered the doors, but when reluctantly drawn by interest to particular benefits. Such a state of the stage, of course, was attended by poverty;

poverty created contempt; and contempt and poverty together produced in the managers and performers such an abject disposition, as made them patiently submit to all that injustice, violence, pride, drunkenness, and brutality, could do them."

On his accession to the Managership, Sheridan commenced with vigour the reformation of the Dublin stage. From him the actors received their salaries regularly; elegant decorations, scenery, and costumes were provided, and numerous minor abuses abolished. Although the receipts of the Theatre had seldom exceeded twelve hundred pounds, Sheridan began his first season by entering into contracts amounting to five thousand pounds, in engaging Garrick, Spranger Barry, Miss Bellamy, with other actors of the highest class, whose performances at Smock-alley resulted most successfully, and were frequently attended by the Viceroy, Lord Chesterfield.

In his reformation of the Theatre, Sheridan was ably seconded by the Stage Manager, Benjamin Victor, who has left the following account of a riot at Smock-alley, of which he was an eye-witness:—

"I had often," writes Victor, "exclaimed loudly and publicly against the indecency of the scenes, by the admission of every idler that had a laced coat: the youths of the College were in the custom of crowding to every morning rehearsal. I have seen the actors and actresses rehearsing within a circle of forty or fifty of those young gentlemen. I proposed several methods for the redressing these grievances; which were all objected to by the Manager, as too dangerous to be executed in Dublin: his common reply was, 'You forget yourself, you think you are on English ground.' Thus it remained till the happy consequence of the accident I am going to relate, which brought on an effectual redress. A very young [Connacht] gentleman, whose name was Kelly, on the 19th of January, 1746-7, went inflamed with wine to the pit (an indecency at that time too frequent there), and, climbing over

the spikes on the stage, very soon made his way to the green-room, where he addressed one of the actresses in such indecent terms, aloud, as made them all fly to their dressing-rooms. He pursued one of them thither, but being repulsed by the door, he made such a noise there as disturbed the business of the scenes. Miss Bellamy, whom he pursued, was then wanted on the stage, but could not come out for fear of this dragon. Mr. Sheridan (who was then in the character of *Æsop*) went to the door, attended by the servants and a guard, and ordered them to take that gentleman away, and conduct him to the pit, from whence he came. This was done without the least bustle or obstruction on the part of the gentleman; but when he arrived in the pit, he took a basket from one of the orange-women, and when the Manager came on the stage, he took the best aim he could at him with the oranges, one of which taking place, the actor addressed the audience (which happened to be but thin that night) for protection. As there were some gentlemen in the pit who were acquainted with the rioter, they silenced him with some difficulty, but not till several abusive names had passed from him, such as scoundrel and rascal: and Mr. Sheridan (who in general spoke with great propriety) was so much disconcerted as to say, 'I am as good a gentleman as you are;' and these words were the next day altered thus: 'I am as good a gentleman as any in the house.' After the play this young hero went out of the pit, and found his way to Mr. Sheridan's dressing-room, and there to his face, before his servants, called him the same abusive names, which of course provoked him to give him some blows, which the gentleman took very patiently; and by means of another falsehood (that Sheridan's servants in the room held him while their master beat him), the club of his companions, to whom he went that night with his broken nose, and other grievances, were so animated and incensed that a scoundrel player should beat a gentleman; that a party was directly formed,—a powerful fighting party,

—and the next day all persons were threatened openly, in every coffee-house, that dared to look as if they inclined to take the part of Sheridan. His name being on the bills some days after, to perform *Horatio*, several letters, cards, and messages were sent to him, warning him not to leave his house that evening, and to take particular care to be well guarded even there. He followed that friendly advice: and when Mr. Dyer went on the stage to apologise for his not performing the part, and to acquaint the audience with his reasons, at that instant, about fifty of the party, with the young hero at their head, rose in the pit, and, climbing over the spikes on the stage, ran directly to the green-room; from thence to all the dressing-rooms; broke those open that were locked; ran up to the wardrobe, and thrust their swords into all the chests and presses of clothes, by way of feeling, they said, if Sheridan was concealed there. After many of these violences, a party went off to his house; but, upon finding he had provided for their reception, they thought proper to retire. This transaction was on a Thursday night; the next day was spent in furious parties, and violent threatenings in all public places.”

The entire city became interested in this affair, and Sheridan, whose cause, says Victor, was a “noble one, a defence of decency and the decorum of the stage,” was supported by “all the persons of worth and honour, and by the laws of his country.” The rioters declared that Sheridan should never be allowed to act until he had made a proper submission. Assured, however, of the support of the principal citizens, he agreed to perform the part of *Richard III.*, for the first trial play after the grand riot. “At the latter end of the third act, when ‘*Richard*’ appeared, a confused noise was heard from different parts, but chiefly from the boxes, of—‘a submission! a submission! submission! off! off! off!’ Mr. Sheridan advanced with respectful bows to the audience, but was prevented speaking by louder and more distinct sounds of—‘no submission! no submission! go on with the play!’” At this

junction, the noted Dr. Charles Lucas, rising in the pit, asserted the rights of the audience, and, proposing to determine the dispute by the wishes of the majority, called upon those who were for preserving the decency and freedom of the stage to hold up their hands. This proceeding showed the rioters to be in so great a minority that they retired from the Theatre, and the play was quietly concluded. Before the commencement of the riots the performance of the "Fair Penitent" had been arranged for the benefit of the Hospital for Incurables. The Governors of the Institution now requesting its production, Sheridan, who was to perform the part of "Horatio," acceded to their desire, and they promised "that they would take upon them to defend him that night; resting assured no set of men would oppose a charity play, especially as all the ladies of quality exerted their interest, and were to honour it with their presence. The bills were accordingly posted up, and the Governors went early to the Theatre, with their white wands; the boxes and pit would have been filled with ladies, if about thirty gentlemen had not taken early possession of the middle of two or three benches near the spikes of the orchestra. There were above an hundred ladies seated on the stage, and when the curtain drew up, nothing could equal the brilliant appearance of the house. At the entrance of Mr. Sheridan (who had the honour of being ushered in by the Governors), those thirty men, all armed, rose up in the pit and ordered him off; and they were joined by some few placed in both galleries. Sheridan withdrew, and then violent disputes and threatenings began between the Governors on the stage and the gentlemen in the pit, and something very like challenges passed between several of them, as all the persons on both sides were publicly known. Among the Governors was a student of the College, in his Bachelor's gown, who behaved with some warmth against those who opposed the play; and a gentleman near the spikes in the pit threw an apple at him, called him scoundrel, and, as he de-

clared, said they were all a pack of scoundrels. Away flew the Scholar to the College, and returned in about twenty minutes with about as many youths armed for the combat ; but as the affront was not given till the house was half empty, the rioters had most fortunately all left the pit a very few minutes before the Scholars arrived ; search was made after them at most of the taverns that night, but in vain ; however, when they returned to the College, they called a council of war, which held all night ; and as soon as the gates were opened in the morning, out they all sallied, armed, and dispersed in large parties to beset the different lodgings of the rioters. These detachments struck such a terror in all concerned in the opposition, and seemed to threaten such mischief, that several shops were kept shut in the great streets."

Having, by main force, secured the two principal ring-leaders, the students carried them to the College, where they were obliged to make humble submissions, and ask pardon for their offence against the dignity of the University. To bring the riots to a termination, the Lords Justices ordered the Theatre to be closed, and the Manager was indicted for beating Kelly, whilst the latter was put on his trial for assaulting Sheridan, and for the mischief done in the dressing-room and wardrobe of the play-house. Kelly having been found guilty, was sentenced to an imprisonment of three months, with a fine of £500, which, however, was subsequently remitted on the petition of Sheridan. At the trial the Chief Justice observed,—“That attention should be chiefly given to the conduct of those gentlemen at the Theatre, as that was the place of public resort ;” adding that, “any person who forced his way behind the scenes, where money was not taken, if that person was apprehended and brought into that court, and the fact proved there, he should feel the utmost severity of the law.” From that hour, says Victor, “not even the first men of quality in the kingdom ever asked or attempted to get behind the scenes ; and before that happy era, every person

who was master of a sword was sure to draw it on the stage door-keeper, if he denied him entrance."

From this period Sheridan for a time enjoyed, with some drawbacks, a managerial career both brilliant and profitable. He successively engaged Macklin, Miss Bellamy, Theophilus Cibber, and on his stage first appeared the subsequently distinguished actors, Digges and Mossop. Mrs. Woffington was also engaged, at the salary of four hundred pounds for one season, during which her acting of four characters, each performed by her ten nights, brought into the house upwards of four thousand pounds—an instance never known in any theatre—from four old stock plays; and in consideration of which the Manager advanced her salary to eight hundred pounds for the ensuing year. The results of Sheridan's management were described as follows by himself:—

“ All ranks of people crowded to a theatre [Smock-alley] where the amusement was on a rational footing, and where they were sure of enjoying it without interruption. There have been sometimes more than thirty clergymen in the pit at a time, many of them Deans and Doctors of Divinity, though formerly none of that order had ever entered the doors, unless a few who skulked in the gallery disguised. Persons venerable for age, station, and character, appeared frequently in the boxes, and gave a sanction to the reformation. In a short space of time afterwards, many well-educated young men, and women of good characters, entered cheerfully into a profession wherein they were no longer liable to insults; insomuch that the Manager could boast, that during the space of a few years there were more gentlemen, who were such both by birth and a liberal education, upon his stage, than all the theatres in England had produced, from the time of Booth, Wilks, and Cibber, to that; as also a greater number of actresses, whose characters were entirely free from stain. At the time that he was obliged to quit the conduct of the theatre, he was about to give a substantial proof to the world of the number of

young gentlemen liberally trained who at that time belonged to his company, by playing one of the comedies of Terence in the original. So rapid was the progress upon the whole, that in less than four years' time he expended in one season near eight thousand pounds on theatrical entertainments, and the receipt of one season amounted to more than nine thousand pounds; nor was there a more polite or decent assembly in Europe than what was generally to be found in the play-house of Dublin."

About 1752 Sheridan established at Smock-alley a Beef-steak Club, differing, however, totally from similar associations in other theatres, at which the principal performers dined together once a week. "But," says Victor, "this Beef-steak Club was strangely subverted. No performers, save one female, were admitted; and though called a Club, the Manager alone was at the expense of it. This year it opened as follows:—A list of about fifty or sixty persons, chiefly composed of Lords and Members of Parliament, were invited. About thirty attended the summons in the great room in the manager's apartment at the Theatre. There was no female admitted at this dinner but Mrs. Woffington, who was placed in a great chair at the head of the table, and elected President for the season. The reader will readily believe that a Club, where there were good accommodations, such a lovely President, full of wit and spirit, and nothing to pay, soon grew remarkably fashionable. This famous Club, in the remarkable year 1753, was thus metamorphosed by Mrs. Woffington, who was delighted with the novelty of her station, and who had the wit and spirit to support it. The table was constantly filled with her friends, who happened to be all courtiers; and as," adds our author, "not a glass of wine is drank in that kingdom without first naming the toast, it is easy to guess at the strain of toasts that were constantly given in that Club; and as several persons from the opposite party were introduced by their friends as occasional visitors, the conversation and general toasts of this

weekly assembly soon became the common talk of the town, and the Manager, of course, was severely abused for being the supporter of it, as he most certainly and effectually was, when he was the person who paid for all. At this critical, dangerous juncture, when the whole kingdom was inflamed by a set of able, powerful men, called 'Patriots,' this assembly of courtiers was publicly supported by the Manager of the Theatre, who was also the principal actor. He was, consequently, at all times within the immediate resentment of the provoked party, who were sure to watch for the first opportunity to destroy him." At the representation of "Mahomet," at Smock-alley, on the 2nd of February, 1754, the pit was filled with the leaders of the country party, who, with much violence, insisted that Digges, who performed "Alcanor," should repeat the following lines of his speech in the first act, which they considered applicable to the venality of their opponents :

"If, ye Powers divine!

Ye mark the movements of this nether world,
And bring them to account! Crush, crush those vipers
Who, singled out by the community
To guard their rights, shall, for a grasp of ore,
Or paltry office, sell them to the foe."

On the day preceding the repetition of this play, which was again produced on the 2nd of the ensuing month, Sheridan delivered an address to the assembled actors, expressing his views that it was derogatory to the dignity of the stage for any performer to pander to the humours of an audience by repeating what they regarded as a party speech; but on Digges inquiring whether he should incur the managerial censure if, in compliance with the demands of the audience, he again repeated the speech, Sheridan replied in the negative, adding, that he left him to act as he thought proper.

"On the night of the performance," says Victor, the Stage Manager, "the pit was full as soon as the doors were open, the

house crowded, and this remarkable speech in the first scene. As soon as ever it was out of the mouth of the actor, he was called upon to repeat it, with the same vehemence as on the first night. The actor [who secretly harboured a violent animosity against Sheridan] seemed startled, and stood some time motionless; at last, at the continued fierceness of the encores, he made a motion to be heard, and when silence was obtained, he said:—‘It would give him the highest pleasure imaginable to comply with the request of the audience; but he had his private reasons for begging they would be so good to excuse him, as his compliance would be greatly injurious to him.’ On his saying that, they immediately called out—‘Sheridan! Sheridan! the Manager! the Manager!’ and this cry soon became universal through all parts of the house. After some short time Mr. Digges left the stage, and the uproar continuing, the Manager, who stood by me! [Victor] behind the scenes, ordered the curtain down, and sent on the Prompter to acquaint the audience that they were ready to perform the play, if they were suffered to go on in quiet; if not, that they were at liberty to take their money again. The Prompter was not heard, and obliged to withdraw. Mr. Sheridan then said, with some agitation—‘They have no right to call upon me; I’ll not obey their call; I’ll go up to my room and undress myself.’ Some of his best friends left the pit and boxes, and went to his dressing-room after him; and, as I was told by them, entreated him not to undress, but to go down and endeavour to pacify an audience that knew he was there, and must be enraged at his refusal to appear before them. But, at these reasons and these entreaties of his friends he remained unmoved; and being strongly possessed with the notion that personal mischief was intended him, he got into a chair, went home, and left the house in that uproar and confusion. Mrs. Woffington was persuaded to appear before them, to see if a fine woman could assuage the fury of the many-headed monster; but, alas! her supposed influence there was adding fuel

to the flame; she was offensive (by her known connexions) to the whole party, and, therefore, stood no chance to be heard. Digges was the seeming favourite and reigning orator. He was desired to go on, and assure the audience Mr. Sheridan had laid him under no injunction not to repeat the speech, and, therefore, should not on that account have incurred their displeasure. Digges went on, moved to be heard, and a profound silence ensued; he repeated what he had been desired, but in vain; as they had called so long for Sheridan, they would insist on having him before them, and his answering for himself. At last, when they were told he was positively gone home, they insisted on his being sent for, and added, they would wait patiently an hour, as he was known to live at some distance; and accordingly they sat down quietly to amuse themselves. Messengers were despatched to the Manager to acquaint him with the resolution of the house; but no arguments could prevail on him to return back; and when the hour was expired they renewed their call; and, after continuing it some time, two of their leaders (persons of gravity and condition) rose up from the middle of the pit, and went over the boxes. That was the agreed signal." The gentlemen in the pit desired the ladies to withdraw; a youth stood up in the pit, and cried out, "God bless his Majesty King George," with three huzzas, at the last of which they proceeded to tear up the benches, pull down the wainscot, and destroy everything in the audience part of the Theatre. "They then," says Sheridan, "mounted the stage, the curtain was set fire to in two places, but the flame was put out, and it was cut to pieces. All the scenes within reach were entirely demolished. A party was detached to attack the wardrobe, but the precaution of the carpenters in barricading the passage to it, and the resolution of a sentinel, preserved it. When the gentlemen were withdrawn, the mob forced their way into the house, part of whom plundered and stole whatever they could carry away; others drew the large

grate in the box-room from its place into the floor, and heaping the benches and wainscot upon the fire, would soon have consumed the house, and probably that whole quarter of the town, as the buildings stood so close there, had not this sight roused six of the servants belonging to the Theatre to a desperate courage. At the immediate hazard of their lives, they assaulted and drove the mob out of the house, extinguished the flames, barricadoed the doors, and afterwards dispersed the mob, by firing out of the windows upon them." "As soon," says Victor, "as I saw them attack the stage, there was no knowing where their fury would end. I then hastened directly to the Castle, to inform my Lord Lieutenant of the danger we were in; his Grace sent away for the Lord Mayor, who excused himself as being ill of the gout; then the Town Major and I went in pursuit of both the High Sheriffs to their houses, and from thence to the taverns where we heard they were; but we could find no magistrate till one o'clock in the morning, above a deputy constable. These were the only civil officers the Town Major and I could find; and the Captain of the Guard very justly refused to march under the direction of such a man, and without a magistrate or constable the Guard could be of no manner of use. But I must observe, that on the report of the intended riot at the Theatre that night, and knowing also that it was to be on a party occasion, the magistrates were supposed to conceal themselves designedly."

In consequence of this affair Sheridan retired from the management of the Dublin stage, and justified his conduct in an "Appeal to the Public," drawn up, he tells us, "under great grief of heart and uneasiness of mind," and concluding as follows:—"After one of the hardest struggles ever known in any age or country upon such an occasion, to establish a new constitution in a stage reduced to the lowest ebb, and full of disorders; after many more struggles, difficulties, and hazards run in support of that constitution; after having gained his point to the entire satisfaction of the public; after eight years' incen-

sant labour, both of body and mind, in order to make this [Smock-alley] one of the most flourishing theatres in Europe, the accomplishment of which design was near at hand; after great losses sustained in his first attempt, which he did not get over for some years, and great burthens removed which loaded the Theatre, when he first undertook it: after having laid out more than nine thousand pounds in alterations, improvements, additional buildings, scenery, and wardrobe, which has hitherto prevented him reaping any profit of his labours,—Mr. Sheridan finds himself drove to the necessity of parting with the Theatre at a very unlucky time and under very disadvantageous circumstances. The great scheme of his life is defeated by one blow, and the fruits of eight years' indefatigable pains blasted in one night. He wakes as from a dream, and finds that the best and most vigorous of his years have been employed to no purpose: he is much in the same condition as when he set out, except that his constitution, formerly a good one, is greatly impaired and broken by incessant labour. Persecuted by implacable enemies, abandoned by many pretended friends, who have given him up without so much as hearing what he had to say, and daily experiencing the blackest instances of ingratitude from persons most obliged to him, he must now look out for a new course of life, a new country, and new friends."

As compensation for these losses, the Earl of Shelburne, the Duke of Dorset, then Lord Lieutenant, and other powerful friends proposed to obtain a King's Letter of one thousand pounds, and a pension of three hundred per annum for Sheridan, who, however, totally declined to allow this project to be carried out, lest the acceptance of any favour from Government should confirm the charges of his enemies, and fix a stain upon his character. After Sheridan's withdrawal, the management of Smock-alley was undertaken by Sowdon, one of the actors, in conjunction with the late stage-manager, Benjamin Victor, who repaired the damages done by the rioters; but, retiring from office after two years, Sheridan was recalled, and

in 1756 reinstated in his former position. On the opening of Smock-alley he was obliged to apologize for his previous conduct, after which he continued to be well received, and drew good houses. Having expended upwards of a thousand pounds on new scenery and costumes, Sheridan insured peace and decency to the Theatre by converting the upper gallery into boxes at the price of half-a-crown for the admission of each person. This alteration proved highly detrimental to the pecuniary interest of the manager, who tells us that "novelty and whim drew the ladies, and consequently the gentlemen, in such numbers to the upper boxes, that those below were in a great measure deserted, and the pit much thinned; peace and order, however, were suddenly and wonderfully restored, and the Theatre once more became and continued a quiet place of entertainment; nor," adds Sheridan, "can any other theatre in these realms boast of such decent and polite behaviour in the audiences."

The tragedy of "Douglas," soon after its appearance in London in 1757, was produced at Smock-alley by Sheridan, who, with unprecedented liberality, determined to give the author the receipts of the third night, as if the play had been originally produced at his own theatre. "Douglas" having received the sanction of a London audience, was played on the first occasion here to an overflowing house, but an ecclesiastical anathema having been denounced against its reverend author, the attendance on the third night fell short of paying the expenses of the theatre. To compensate for this disappointment, Sheridan generously presented John Home with a large gold medal, on one side of which was engraved a laurel wreath, and on the reverse the following inscription:—"Thomas Sheridan, Manager of the Theatre Royal, Smock-alley, Dublin, presents this small token of his gratitude to the author of 'Douglas,' for his having enriched the stage with a perfect tragedy."

Sheridan having arrived at the conclusion that the Dublin stage never could remain long in a flourishing condition

whilst it was the property of a private individual, intended to have submitted to Parliament a proposal that his interest in the lease and property in the theatre scenery, wardrobe, and decorations should be purchased for the use of the public; in consideration of which he was willing to undertake, during the remainder of his term, the payment of three pounds per night to the Dublin Society, to allocate one pound per night to the supply of the wardrobe and repairs of the scenery, and also to allot the receipts of four nights in the year to the sole benefit and advantage of five public charities.

This project was dissipated by the undertaking of Spranger Barry's friends to erect for him a new theatre in Crow-street, early in the progress of which Sheridan endeavoured to impress upon the public the disasters to be anticipated from a rivalry between the two houses, and made the following proposition to the subscribers to Crow-street, grounded on the supposition that his above-mentioned plan should be embraced:—

“Let,” wrote Sheridan, “all farther progress in the Theatre of Crow-street be stopped. The Theatre in Smock-alley shall be open to Mr. Barry next winter, either at a certain salary, superior to what he ever received yet, at a moiety of the profits, or it shall be let to him at a reasonable rent. Early in the next session let the subscribers to Crow-street Theatre join Mr. Sheridan in an application to Parliament for a fund to establish one good company of actors in Dublin. Mr. Sheridan, though he has laid out upwards of £9000 (which he is ready to prove) in bringing the Theatre to its present state, besides all his labour, risks, and trouble, is willing to make over his whole property to the public, of his clothes, scenes, interest of his lease, &c., for the sum of £4000. Let the present subscribers to Crow-street apply for £2000 to finish their house, which will make it a more certain tenure to them, and afford a better security for their money than if it should be finished by future subscriptions, which will bring such a

load upon it as no theatre will long be able to support. As the stage is larger and more grand, let all tragedies and such pieces as require any magnificence of show be represented there; let all comedies be performed at Smock-alley. This will occasion an agreeable variety; let one good company be engaged to play in both houses. Let the proprietors of the united theatres be admitted only to the plays performed at Smock-alley; the same with respect to those of Crow-street."

Finding his propositions disregarded, Sheridan, soon after the opening of the new Theatre in Crow-street, withdrew from Ireland, and had the satisfaction of being able to assert publicly, that having from his first entrance upon the management had the weekly salary of each person discharged regularly on every Saturday, at the Treasurer's office, there was not, on closing his accounts at the end of twelve years, a demand upon him of any performer whatsoever.

After the retirement of Sheridan, a lease of Smock-alley was taken from its proprietor, Dr. Wilson, one of the Fellows of Trinity College, by Brown, an actor of merit, who had quitted the army for the stage. Brown's best parts were "Perez, the Copper Captain," "Don John" in the "Chances," "Benedick," "Bayes," "Sir John Restless," and "Barnaby Rattle." "At those times in Ireland, every comedy and comic opera ended with a country dance by the characters, which had a charming and most exhilarating effect both to the dancers and lookers on. A particular tune, when he danced, was called 'Brown's Rant.' In the course of the dance, as he and his partner advanced to the lamps at the foot of the stage, he had a peculiar step, which he quaintly tipped off to advantage; and the audience, always expecting this, repaid him with applause. In his own character he was a misanthrope, and was never seen but on the stage. It was said his real name was Doyle."

At Smock-alley, the new Manager, Brown, had to contend with "poverty, want of numbers, want of credit, a deserted,

ruinous theatre, contrasted to every advantage which power, success, strength of forces, universal favor, and full coffers," could confer on the rival establishment in Crow-street. Smock-alley Theatre was repaired and re-decorated by Brown, during whose short management, terminating in May, 1760, its chief attractions were the charming Mrs. Abingdon, Digges, and the popular mimic and comedian, Tate Wilkinson, who, writing in 1791 of his benefit at Smock-alley in 1760, says:—"The weather on my benefit night was dreadful indeed, every combination of deep snow, storm, &c. Notwithstanding, the theatre overflowed from every part, and almost as soon as the doors were opened, even the orchestra was filled with gentlemen who got over; the greatest part of the pit was laid into the boxes. At Crow-street they acted 'Measure for Measure,' and received above £120. A Miss M'Neale had a good concert, and there were debates that night in the House of Commons. The receipt of my house [Smock-alley] was £172, the greatest ever known at that time in that Theatre. I mention," continues Wilkinson, "this dreadful night as to weather, to have the reader note what Dublin on a night of tempest, and streets covered with snow, could do, even at that time [1760], when inclination prompted; as not my house only, but each place I have mentioned, was well attended, though Dublin was not by a full third, I have reason to believe, what it is now [1791]. The eagerness for admittance was so extraordinary that another night was desired for my advantage."

In November, 1760, Smock-alley Theatre was opened by Henry Mossop, a tragedian of high eminence, who had withdrawn from the Crow-street company, and taken a long lease of the old house, at the instigation of his friends and patrons, amongst whom were the Countess of Brandon; Miss Caulfeild, sister of Lord Charlemont; Lady Rachel Mac Donnell, sister of Lord Antrim; Miss Adderley; and other leaders of the fashion of the day. Mossop was the son of the Protestant

rector of Tuam, and had graduated in the University of Dublin. A dramatic chronicler of his own era tells us that Mossop "possessed an agreeable person; he was of the middle size, well made: his action at this time much improved, and with great propriety suited to the situation of the scene; his countenance uncommonly marking and expressive; his eye piercing, and big with what his mind contained. But what eminently distinguished him from his contemporaries was the excellence of his voice. It had a peculiarity of tone equally distinguishing as Spranger Barry's, though in every respect opposite: it was, perhaps, as fine, full-toned, articulate, and solemnly impressive as any actor's that ever trod the stage: possessed of unusual compass, it was admirably adapted by its cadences to display the great, the grand, and the sublime in tragedy; it conveyed, equally distinct, the loudest effusions of rage which the warmth of passion required, and the most solemn sentiments of the deepest declamation. There were, I believe, many instances where he more forcibly impressed his auditors by the energy, spirit, and fire of his tones, than they ever experienced from any other performer. In the great and terrible he rose beyond idea. There were many passages of his 'Zanga,' 'Coriolanus,' 'Bajazet,' 'Virginius,' and 'Richard,' which astonished, and were superior to the boldest conception before formed of these characters. Mr. Mossop had also received a classical education in Trinity College. He possessed uncommon judgment, and in general did uncommon justice to his author."

Mossop's peculiarities are exaggerated as follows by the satirist Churchill, who, when panegyriizing Garrick, laboured to depreciate his rival performers:—

"Mossop, attach'd to military plan,
 Still kept his eye fix'd on his right-hand man.
 Whilst the mouth measures words with seeming skill,
 The right hand labours, and the left lies still;

For he resolv'd on Scripture grounds to go,
 What the right doth, the left hand shall not know.
 With studied impropriety of speech,
 He soars beyond the hackney critic's reach ;
 To epithets allots emphatic state,
 Whilst principals, ungrac'd, like lacquies wait ;
 In ways first trodden by himself excels,
 And stands alone in indeclinables ;
 Conjunction, preposition, adverb, join
 To stamp new vigour on the nervous line ;
 In monosyllables his thunders roll,
He, she, it, and, we, ye, they, fright the soul."

In "Zanga," "Coriolanus," and the "Duke" in "Measure for Measure," Mossop, according to John O'Keeffe, "was unrivalled ; his port was majestic and commanding ; his voice strong and articulate, and audible in a whisper ; a fine-speaking dark hazel eye ; his excellencies were the expression of anger and disdain ; in the former, terrific. When Shakespeare's plays were acted, he lighted the house with wax, which, not being customary, was, therefore announced in the bills."

In his management of Smock-alley, Mossop, for a time, enjoyed a prosperous career, principally attributable to the Italian burlettas and operatic entertainments, which he produced, and to the engagements of such eminent performers as Ryder, Wilkinson, Miss Baddeley, Mrs. Abington, Macklin, and Shuter.

The Italian burlettas produced by Mossop were—"La Finta Sposa," "Gl' Intrighi per Amore," "Il Mercato di Malmantile," "La Creanza," "Il Tutore Burlato," "Li due Rivali," and "La serva Padrona," with music by Pergolesi.

Macklin, born in Meath about 1690, passed many of his early years in Dublin, but on settling in England he changed his original Irish name—Cathal O'Melaghlin—to Charles Macklin, to avoid offending English prejudice. Shakespeare's "Merchant of Venice," after having been for forty years supplanted by Lord Lansdowne's "Jew of Venice," was restored

to the stage in 1741 by Macklin, whose admirable personation of "Shylock" elicited the famous distich, ascribed to Pope,—

"This is the Jew
That Shakespeare drew."

During the season of 1763–64 the principal attraction at Smock-alley was Macklin, whose "Shylock," "Sir Archy," and "Peachem," with Anne Catley's "Polly," in the "Beggar's Opera," drew large houses. In a letter dated from Dublin, 18th November, 1763, Macklin writes, as follows, to his daughter:—"Never were there greater theatrical contests than at present, nor were parties among the ladies higher; inso-much that they distinguish themselves by the names of Barryists and Mossopians. The contention is between Barry and Sheridan on the one part, and Mossop and Sowdon on the other; and between Dancer and Abington,—the other women are neglected. Pantomime and dancing are two good auxiliaries to Barry; and Saunders the wire-dancer, and Macklin's acting in the farces, of great benefit to Mossop. The Beggars' Opera ('Polly' by Miss Catley, from Covent Garden) has brought Mossop great houses. Last night, Macklin, after the play, addressed the audience, and hinted at his having agreed with the Manager for half of the Theatre; and that he had wrote two farces, which they would bring on this season,—he was well received. Barry is determined to play the same plays that Mossop does, in order that the town may judge of the merit of the performers. Sheridan is neglected; he intends to give lectures."

Macklin's agreement with Mossop was to play two nights in each week, from October, 1763, to the end of April, 1764, and to have, with other advantages, a sixth night for any new farce composed by him. During this season he produced at Smock-alley, for the first time, his "True-born Irishman," which proved very successful. The following statement, compiled by him, exhibits the receipts of the Theatre during twenty-two nights of his engagement:—

			The Receipt of the Theatre.			Macklin's Molety.					
			£	s.	d.	£	s.	d.			
Wednesday, Nov.	9,	1763.	The Refusal and True-born Irishman,			68	8	3	14	4	1½
Monday,	"	14,	The Beggars' Opera, . .			74	11	9	17	5	10½
Friday,	"	18,	The Beggars' Opera, . .			74	11	9	17	5	10½
Monday,	"	21,	The Revenge; True-born Irishman,			83	8	4	21	14	2
Wednesday,	"	23,	The Merchant of Venice, and Saunders, Wire- dancer,			82	16	5	21	8	2½
Friday,	"	25,	The Beggars' Opera, . .			93	10	11	26	15	5½
Monday,	"	28,	The Double Dealer; True- born Irishman,			76	15	1	18	7	6½
Thursday,	Decr.	1,	The Beggars' Opera, . .			45	16	6	2	18	3
Friday,	"	2,	Julius Cæsar; Alderman,			100	0	0	30	2	7½
Wednesday,	"	7,	The Brothers; Alderman,			0	0	0	0	0	0
Friday,	"	9,	The Beggars' Opera; True- born Irishman,			95	0	2	27	10	1
Thursday,	"	22,	By command of Lord Lieu- tenant, Revenge and True-born Irishman, . .			113	2	0	36	11	6
Friday,	"	23,	The Beggars' Opera; Saunders, Wire-dancer,			86	14	5	23	7	2
Monday,	Jan.	2,	1764, The Old Bachelor; True- born Irishman,			40	2	9	0	1	4½
Friday,	"	6,	The Beggars' Opera; Wire- dancing,			64	7	0	12	3	6
Friday,	"	20,	The Beggar' Opera, . .			97	13	3	28	16	7
Friday,	"	27,	Opera and Wire,			91	16	9½	25	18	4½
Monday,	Feb.	6,	Merchant of Venice; Love <i>à la mode</i> ,			121	6	8	40	13	4
Friday,	"	10,	Beggars' Opera; Wire- dancing,			79	0	7	19	10	3
Monday,	"	13,	Refusal; Love <i>à la mode</i> ,			63	8	7	11	14	3½
Friday,	"	17,	Opera,			74	17	2	17	18	7
Monday,	"	26,	Comus; Love <i>à la mode</i> ,			73	3	10	16	11	9
						£1700 12 2½			£431 9 0		

On Barry's retirement from Dublin in 1767, Mossop took from him a lease of Crow-street Theatre, after which the principal entertainments which he produced in Smock-alley consisted of comedies and rope-dancing. The previous theatrical opposition, however, resulted most disastrously to the proprie-

tors of both houses. In this contest Mossop had received much assistance from the Countess of Brandon, who used every exertion to make Smock-alley Theatre the resort of the fashionable world of Dublin. When Mossop had a good house, instead of endeavouring to extricate himself in any degree from his multiplicity of difficulties, he grew desperate, and, says Wilkinson, "instead of paying either his tradesmen or his performers, he flew to the gay circles, where he was gladly admitted; and in order to mend his broken fortune by the chance of a die, or the turn up of a card, of which I believe he was ignorant, and unacquainted with the necessary arts to succeed. He has often left the Theatre [in Smock-alley] with a hundred guineas in his pocket, and returned home with an aching head and heart; but his guineas, with debts of honour, were all left behind. The Countess of Brandon served him greatly, it is true; but often the money she occasioned being paid at the Theatre returned to her own coffers. This was the universal opinion of Dublin, and is all I can allege in that case as to its authenticity."

"At a period," says O'Keeffe, "when the payments were not very ready at the Smock-alley treasury, one night, Mossop, in 'Lear,' was supported in the arms of an actor who played 'Kent,' and who whispered him, 'If you don't give me your honour, sir, that you'll pay me my arrears this night before I go home, I'll let you drop about the boards.' Mossop, alarmed, said, 'Don't talk to me now.' 'I will,' said Kent, 'I will; I'll let you drop.' Mossop was obliged to give the promise, and the actor thus got his money, though a few of the others went home without theirs.

The following anecdote further illustrates the state of Smock-alley Theatre at this time:—

"About the year 1766, early in May, two favourite performers united in a second benefit, as compensation for arrears of salary. Dr. Fleury, a friend of both, took places, and, at the usual time, sent his servant to keep them. At seven

o'clock he went, with two ladies, to the house, but, to his great surprise, found the servant on the outside, playing ball. The doors had not been opened: however, they soon got in, and, when the curtain drew up, only one lady, the Countess of Brandon, appeared in the boxes. The band consisted of one solitary fiddler, and a minuet in Abel's first overtures, strummed over and over, was the sum of his performance. Her Ladyship, finding her situation rather awkward, joined the Doctor's party in the lattices. The play was 'The Fatal Curiosity:' the Manager himself, with the strength of a respectable company, acted in it; yet the receipts fell short of five pounds."

Mossop, utterly ruined, was necessitated in 1772 to retire from Smock-alley, which, in September of that year, was opened under the management of Thomas Ryder, the most general actor in tragedy, comedy, opera, and farce, then living. "Ever distinguished by the versatility as well as excellence of his genius, Ryder, even then, might be deemed a theatrical Atlas, who, at that time, and for many years after, principally supported the heavy burthen of the Irish Drama. This may easily be perceived by a record of the various characters he sustained, during a period of eleven or twelve years, when it might be truly said he was almost every night before the public." The new Manager is noticed, as follows, by a local dramatic critic of his own time:—

"Tragic and Comic Muse;—both seem to claim
 Increase of strength, when join'd with Ryder's name;
 If proof be wanting, 'Zanga' be the test;
 View there what powers of acting stand confest:
 Thro' ev'ry scene the injur'd warrior trace,
 And point a single action out of place;
 The tone, the gesture, and the gloomy brow,
 All mark his suff'rings for the hated blow!
 For further proof, 'Orestes' we may name,
 And 'Achmet,' 'Wolsey,' who presumes to blame!

It may be said, 'His person's under size,
 A tragic hero ought to reach the skies!
 Six feet at least; all heroes should be tall!
 What doth it matter, whether great or small?
 Did Garrick to his size perfection owe?
 To Ammon's height did conquer'd nations bow?
 Before such merit all objections fly,
 And Ryder's merit makes him six feet high!
 Sometimes, I own, his person may disgust,
 Although his acting may be strictly just;
 In comic scenes, an aim at Fashion's ease
 Betrays a meanness, which can seldom please;
 The head projecting, and the shambling gait,
 But ill equip him for a lady's treat;
 Thus have I found it oft to be the case,
 That acting yields to figure and to face;
 Thus Daly's person may delight us more,
 Than Ryder with the Actor's greatest pow'r;
 Yet, do we find, but in himself alone,
 So many characters unite in one?
 Thro' the whole Drama's wide extended round,
 Can there a part of any kind be found,
 Which Ryder could not decently perform;
 And, in some scenes at least, contrive to charm?
 Examine all the actors of the age,
 Who play on this, or any other stage;
 Weigh well their worth, and shew me, if you can,
 So various and so wonderful a man!
 One who, this night, can laugh us to excess,
 The next, can load us with his feign'd distress!
 Make, with so much dexterity, his own
 The diff'rent characters of King and Clown;
 Show me the man,—perhaps I then may yield
 This boasted excellence, and leave the field,
 To one more worthy to possess the crown,
 And sit, unrivall'd, on the Drama's throne;
 I have not found him;—till I do, I must,
 To merit such as his, be fair and just;
 Till when, let Ryder bear the foremost name,
 And rise superior in dramatic fame."

In the course of the several years during which he was a student in Trinity College, Mossop contracted an intimacy with the Rev. Thomas Wilson, D. D., Senior Fellow of that University, who was subsequently, from this early academical acquaintance, prevailed upon to advance large sums of money, without any view of personal advantage, to enable him to carry out his theatrical projects. When these sums had accumulated to £1200, Mossop executed, in favour of Dr. Wilson, a mortgage on the interest which he possessed, for his life, and for a term of years, in the Theatre in Smock-alley, under the proprietors, who held a lease for three lives at the yearly rent of £65, with a covenant for perpetual renewal, subject to a fine of £16 5s. on the fall of each life. Dr. Wilson also advanced £475 to clear off a previous mortgage, and was further obliged to pay £175 to redeem the theatre from Lucy Herbert, widow of the ground-landlord, who to obtain payment of arrears had taken possession of the house by ejectment. Having taken from Mrs. Herbert a new lease on terms similar to those of the previous one, Dr. Wilson, by deed dated 24th of April, 1773, let the Theatre to Thomas Ryder, for the term of his own life, or twenty-one years, whichever should last longest, at the annual rent of £365. Dr. Wilson engaged with the utmost reluctance in these transactions, into which he was drawn in endeavouring to recover his property, and never had any other connexion with the Theatre. The sums he advanced having been paid with great difficulty out of his income as a Tutor and a Fellow—his only savings during a space of twenty-seven years—left him no other property, of any considerable value, but his Fellowship and his books.

The patronage of Earl Harcourt, while Lord Lieutenant, and the proceeds of a prize in the Exchange lottery, served Ryder materially at the commencement of his managerial career. After having taken a lease of Crow-street, in 1776, he transferred his performances thither, still, however, retaining possession of Smock-alley house, to prevent opposition; but

becoming unable to discharge an arrear of rent which had accumulated, he was obliged to surrender the latter theatre, which was taken by Richard Daly, who had played under his management.

Richard Daly was born in the county of Galway, and educated at Trinity College. "As a preparation for the course he intended to run through life, he had fought sixteen duels in two years—three with the small-sword, and thirteen with pistols; and he," says Boaden, "I suppose, imagined, like Macbeth, with equal confidence and more truth, that he bore 'a charmed life;' for he had gone through the said sixteen trials of his nerve without a single wound or scratch of much consequence. He therefore used to provoke such meetings on any usual and even uncertain grounds, and entered the field in pea-green, embroidered, and ruffled, and curled, as if he had been to hold up a very different ball, and gallantly presented his full front, conspicuously finished with an elegant brooch, quite regardless how soon the labours of the toilet 'might soil their honours in the dust.' Daly in person was remarkably handsome, and his features would have been agreeable but for an inveterate and most distressing squint, the consciousness of which might keep his courage eternally upon the look-out for provocation; and not seldom, from surprise alone, afford him an opportunity for this his favourite diversion. Like Wilkes, he must have been a very unwelcome adversary to meet with the sword, because the eye told the opposite party nothing of his intentions. Mr. Daly's gallantry was equal at least to his courage, and the latter was often necessary to defend him in the unbridled indulgence that, through life, he permitted to the former. He was said to be the general lover in his theatrical company; and I presume," adds Boaden, "the resistance of the fair to a Manager may be somewhat modified by the danger of offending one who has the power to appoint them to parts, either striking or otherwise, and who must not be irritated, if he cannot be obliged.

It has been said, too, that any of his subjects risked a great deal by an escape from either his love or his tyranny; for he would put his bond in force upon the refractory, and condemn to a hopeless imprisonment those who, from virtue or disgust, had determined to disappoint him."

John O'Keeffe, who was well acquainted with Daly, describes him as an accomplished actor, though hasty in temper, and very enthusiastic in many points, adding:—

"I remember Richard Daly, a Fellow-Commoner of Trinity College, Dublin; he was of good family in the province of Connacht; but when at College was so given to commotion, that he was the terror of all public places. In the year 1772 I was in the green-room of Smock-alley Theatre when Daly, at the head of a College party, forced his way into the house at the stage door, beat the door-keepers, and dashed into the green-room. Miss Pope (the celebrated actress, and of a most estimable private character) was there, having come over from London to play a few nights. Under the impression of every outrage from the wild Irish, she was greatly terrified, when, for the honour of our Green Island, I brushed up my bit of Milesian valour, desired her to take my arm, and, with my sheathed sword in my hand (all wore swords in those days), I led her through the riotous group. They looked surprised, but made a lane for us, and gave no opposition. I saw the fair lady to her chair, and walked by her side to the door of her lodgings, where she thanked me for my knight-errantry. What renders the above circumstance remarkable is, that this very dread and disturber of all theatres was, as is shown above, afterwards himself an actor and manager of this very theatre of Smock-alley. I," continues O'Keeffe, "was very intimate with him, and found him a man of great humanity and a zealous friend. He married the widow of a Mr. Lister, a man of fortune: her maiden name was Barsanti, a fine comic actress. Her father was an Italian, and translator to the Italian operas in London. Mrs. Daly was capital in all Mrs. Abington's

parts. I saw her play 'Arionelli' in the 'Son-in-Law;' and it being her fixed determination never to appear in man's clothes, she dressed the character in the Eastern style, as 'Arbaces,' in 'Artaxerxes,' which I first saw in 1762."

In October, 1781, Daly opened Smock-alley Theatre, where John Philip Kemble, engaged at £5 per week, first appeared in the following November as "Hamlet," after which he performed "Old Norval" in "Douglas;" "Mr. Strickland" in the "Suspicious Husband;" and "Sir G. Touchwood" in the "Belle's Stratagem;" but his negligent delivery and heaviness of deportment impeded his progress, until these defects were removed by the instruction of his friend Captain Jephson, in whose "Count of Narbonne" his reputation was first established. In this tragedy, which had a most successful run of thirty nights, Kemble was supported by the Manager, Daly, as "Theodore;" while the part of "Adelaide" was performed by the youthful Dorothea Francis, afterwards so celebrated as Mrs. Jordan.

Elizabeth Inchbald, the dramatist and novelist, performed here in 1782; and Mrs. Siddons made her first appearance at Smock-alley in June, 1783, as "Isabella," which was followed by her personations of "Belvidera" and "Jane Shore." By her short engagement at Smock-alley Mrs. Siddons gained £1100, although the citizens of Dublin could not be brought to renounce for her their reigning favourite, Mrs. Crawford, widow of Spranger Barry, noticed in Chapter IV. The Smock-alley company at this period comprised Digges, Wilder, Fottrel, Clinch, Mitchell, Dawson, Graham, Cornellys, Johnstone, Kane, Ryder, and the popular comedian, William O'Reilly.

Before the Manager had incurred censure by the introduction of dancing dogs on his stage, we find him noticed, as follows, in 1785:—

“Eager to please, let Daly still pursue
 The good design; and hold it long in view;
 To treat a *critic* audience be his aim,
 Extort their plaudits, and promote his fame.
 Long may the Manager deserve our praise,
 With joy, for him I tune my feeble lays;
 In all his dealings, strictly just and true,
 His honest heart ne'er practis'd to undo!
 Ne'er fram'd the thought, which, harbour'd by deceit,
 Could rob th' industrious, or the unwary cheat:
 Employ the useful labours of the poor,
 Nor pay th' earnings of their toil when o'er:
 Such steadfast virtue claims a bright reward,
 Fruitless, alike, my censure or regard!
 No starving Poverty shall curse his name,
 Nor defamation blast his rising fame!
 Oh! could I Daly's other talents tell,
 And on the wonders of the Actor dwell!
 Fond of the theme, I would the task pursue,
 And give to Merit what is Merit's due:
 But 'Ranger' tortur'd to a thousand shapes!
 A 'Doricourt' made up of bows and scrapes!
 A 'Zaphna' plunder'd of his native mien,
 To shake incessant like a Mandarin!
 Compel th' impartial bearing of the Muse;
 To keep those praises judgment must refuse!
 'Tis oft with indignation I behold
 Thee, Daly, by thy great success grown bold,
 In ev'ry play, the foremost parts retain,
 To please thyself, whilst others feel the pain!
 Strange! that a Manager's o'erbearing pride
 The public judgment should presume to guide!
 And, vainly fond of his own precious self,
 Let merit lie, neglected, on the shelf,
 To force his pretty person on our sight,
 As if that alone could fill us with delight.”

Daly produced at Smock-alley, in 1784, Gluck's "Orpheus and Eurydice," which, with other operatic entertainments, was chiefly supported by Tenducci and Mrs. Billington.

Soon after his arrival in Dublin as Viceroy, the Duke of Rutland "commanded" the performance of "Douglas" at Smock-alley on the 9th of July, 1784, three days previous to which the High Sheriffs and a deputation of the citizens waited on him with a petition to be transmitted to the King, on receiving which he assured them, that in forwarding their memorial he should not fail to accompany it with his disapprobation of the contents, as reflecting unjustly on the Parliament. This conduct excited the popular indignation, and when he arrived in the Theatre, on the command night, he was received with a furious storm of groans, hisses, and shouts, accompanied by cat-calls and shrill whistles. On the rising of the curtain, the rioters insisted on having the "Irish Volunteers' March" played. After the commencement of the drama the clamour was continued, and the Manager, Daly, being called for, came forward and said:—"I am the servant of the public, and wish to know whether it is your will the performance should continue." This speech meeting with universal approbation, the play was allowed to proceed, but with such frequent interruptions, that it was deemed advisable to hasten its conclusion, and the performance terminated a few minutes after eight o'clock, when the Viceroy withdrew, followed to the Castle by a menacing mob, uttering loud yells of execration at his conduct.

In 1785, Macklin, then about ninety-five years of age, was engaged by Daly at £50 per night. This veteran Irish actor is noticed, as follows, by Anthony Pasquin:—

"Revere sturdy Macklin, the dramatic sire;
 For nor age nor disease can extinguish his fire;
 Like an evergreen sent, as a rare vernal treasure,
 Tho' he blooms all the year, all the year gives us pleasure.
 Innately convinc'd of his strength and capacity,
 Like a giant 'mid pigmies, he crushes audacity.
 Like the oak of the forest, he lifts his stern form,
 With the brow of a monarch, and smiles at the storm;
 Unriv'd by the thunder of malice or meanness,
 He still is majestic, tho' robb'd of his greenness;

And wounded by many a critical scar,
 Like the tempest-torn hulk of an old man-of-war,
 In the niches of second adolescence plac'd,
 By the finger of Heaven his system's new brac'd;
 And well he's fulfill'd the intent of the plan,
 Who was meant by his God—as the type of a man.
 In blood-thirsty Shylock, sublimely infernal,
 He bares ghastly Vice, and exposes the kernel;
 And so well clears the text of our moralist's pen,
 That the head asks the heart if such villains are men:
 So perfect the actor can damn and dissemble,
 Could Shakespeare behold him, e'en Shakespeare would tremble.
 Like the Eddystone pillar, his excellence braves
 The rude dashing foam of the critical waves;
 Uprais'd on a rock for the general good,
 To guide the weak bark thro' the dangerous flood,
 As his head firm and giddiless keeps its high station,
 Emitting new lights on the stage navigation."

During this visit Macklin performed frequently to crowded houses at Smock-alley; but on his benefit, when announced to perform in two of his own plays, he evinced the first symptoms of decay, and, becoming suddenly ill in the middle of the second act of the "Man of the World," he had to be assisted from the stage, and another actor was substituted to conclude his part.

Smock-alley Play-house is described by a tourist about this time as one of the most elegant and best constructed theatres of its time. The curtain, instead of being of the usual green material, consisted of a painted drop-scene, exhibiting a view of the exterior of the Parliament House and the front of Trinity College, with various allegorical figures of Wisdom and the Arts. Over the curtain was a representation of a ship, called the "Smock-alley Frigate," sailing into port, having inscribed on its sails—"For Public Favour," with—"All's well that ends well." Daly having restricted the performances of his company to Crow-street, incumbered that house with an annuity of £232 in favour

of Dr. Wilson, the arrears due to whom on Smock-alley amounted, in 1780, to £3615.

About 1790 Smock-alley Theatre was converted into a warehouse for the storage of whiskey and flour by James and Charles Ferrall, extensive dealers in these articles, who erected in it three lofts of huge timber, at a cost of £1500. An English traveller of that period describes it as one of the greatest receptacles of the kind for merchandise in Europe, reflecting honour on the citizen whose spirit was equal to such an undertaking. This building fell to decay in the early part of the present century, and on its site was erected, in 1815, mainly by the contributions of the neighbouring traders, the Catholic parochial church under the patronage of SS. Michael and John. The only vestige now existing of Smock-alley Theatre is a portion of an arched passage on the south-eastern side of this Church. The vaults at present used for the interment of the dead originally formed the pit of the Play-house.

Of the existence of the name of Smock-alley we find no trace till the period of the Restoration of Charles II.; and in the parochial assessment of 1663 appear the names of William Gille and John Evans, innkeepers in Smock-alley. A local writer in 1749 assures us that this locality took the appellation of Smock-alley "from Mother Bungy, of infamous memory, and was in her days a sink of sin; but a man being found murdered in these bottomless pits of wickedness, the sheds were pulled down by the populace, the unclean vermin were banished, the place purged of its infamy, and," adds our author, "handsome dwellings now [1749] show their faces in a modest garb, and entertain modest and reputable inhabitants, and, therefore, I think ought to lose its old stained name."

In 1705 a newspaper entitled, "The Dublin Intelligence, containing the chief heads of all Foreign and Domestic News," was issued by its compiler and printer, Francis Dickson, in Smock-alley, where somewhat later dwelt Thomas Hume, an important typographer and publisher. In Smock-alley, from

1720, stood a tavern called the "Walsh's Head," frequented by the "Ancient Society of the Great Marrowbone." The lawyers of the North-East Circuit used to hold their dinners, about 1750, in this house, which at the same period was the meeting-place of a club styled "Comus's Court." The "Hoop Petticoat Tavern" (1753) and the "Globe Tavern" (1760-68) were kept in Smock-alley. Michael Duff, in 1750, opened the "King's Arms" in a house which adjoined the Theatre, and contained some rooms, each of which was capable of accommodating two hundred persons. This Tavern was the meeting-place of the "Prussian Club" in 1760, and in it the "Society of Free Citizens" used to assemble in 1774, under the presidency of James Napper Tandy. At the "King's Arms" were generally given, about the middle of the last century, the anniversary banquets of the "Benevolent Society of St. Patrick;" and at the "Smith's Hall" here were regularly held the meetings of the Grand and other Lodges of the Irish Freemasons.

A house connected with the Theatre in Smock-alley was occupied by Thomas Sheridan and his successors in the Managership, and in it were held, in 1758, the meetings of the Committees of the "Hibernian Society," originated by Sheridan for the improvement of education in Ireland. Opposite to the entrance to the Boxes stood a mansion in which Benjamin Victor, Poet Laureate, and author of various dramatic pieces, resided during his connexion with the Theatre, from 1754 to 1759. Surgeon Redmond Boate, in 1762, opened the "Dublin Hospital" for the reception of surgical patients in a large house in Smock-alley.

Serious riots, attended with the loss of much property and many lives, occurred in Dublin in 1768, originating from a butcher named Callen having been stabbed in Smock-alley by some of the bad characters who at that period frequented the houses in this locality. The mob, having assembled in Smock-alley, dismantled and unroofed all suspected houses, cast the furniture out of the windows, and continued rioting for

several days with such violence, that at night it was found necessary, for the protection of the city, to call out all the horse and foot in the garrison to patrol the streets. Of the "stamps," or hazard-tables, about this period in Dublin, the most notorious were Madden's, at the "Globe," in Smock-alley; Reilly's, in the adjoining tavern; and a third at "Ben Jonson's Head." Gambling-houses of the worst character continued to exist in Smock-alley till near the close of the last century. The Police, in 1790, on breaking into a house in this alley usually resorted to by a sharper styled "Mendoza," and his gang, found numbers of false dice, and discovered in the cellar a quantity of human bones, with the skeleton of a man who had apparently fallen a victim to the proprietors of the hell.

About the period of the Revolution an ineffectual effort was made to give the name of "Orange-street" to Smock-alley, which, since 1830, has been designated "Essex-street West;" but the older residents of the vicinity still universally call it by its original appellation of "Smock-alley."

CHAPTER III.

ISOD'S TOWER—SCARLET-LANE—THE BLIND-QUAYS—ESSEX-GATE—ESSEX-QUAY—THE CUSTOM-HOUSE—THE COUNCIL-CHAMBER—ESSEX-STREET—CRANE-LANE—SYCAMORE-ALLEY.

FROM "Fian's Castle," at the northern extremity of St. Olave's-lane, noticed in our first volume, the ancient wall of the city of Dublin extended eastward by the bank of the Liffey for a short distance, whence it turned southwards, partly over the ground at present occupied by Parliament-street, to Dame's-gate; and the intervening mural line of building is described as follows in an official document compiled towards the close of the reign of Elizabeth:—

"From Mr. Fian's castell to a small towre in the pocation of Fitzsymonds of Balmadroght is one hundred and forty-four foote distant, and the payment from the channell agreinge in height as the key before.

"The said towre in Fitzsymonds pocation is a small rounde towre without and square within, one timber lofte with towre rowmes and towre lowps in every rowme; twelve foote square one waye and fourteene foote the other waye; the wall three foote thicke and twenty-two foote hie, and the earthe hie within the said towre, eight foote as before.

"From Fitzsymonds Towre to Issoldes Towre is one hundred and seventy-four foote distant, and the pavement from the channell agreinge in height as before. The said Issoldes Towre is a rounde towre towre storie hie, eightene foote square within the wall, and the wall nine foote thicke and forty foote hie from the channell, one timber lofte and a plate forme in the toppe, with three lowps in every rowme.

“ From Issoldes Towre to an olde towre called Buttevantès Towre is one hundred and six foote distant, the wall twenty-two foote hie in the owt syde, and fyve foote thicke, and firme grounde within the said wall twelve foote hie from the channell withowte, so the grounde within is within ten foote as hie as the said wall.

“ The said Buttevantès Towre is an ould square ruenus towre, with one vawte, and the wall four foote thicke, thirty foote hie from the channell and twelve foote square within the walles, and the grounde eight foote hie within the said towre from the channell.

“ From Buttevantès Towre to the rounde halfe towre ad-joyning to Mr. Robert Bise [h]is howse, is one hundred and eighty-eight foote distant, the wall and grounde within agreeinge in height and thickenis as the other parte of the wall before.

“ The said towre joyninge to Mr. Bise [h]is howse, is a demy towre with three storie heightes, no vawt, but towe loftes, with three lowps in the loer rowme, and towe lowps in the second rowme, the wall four foote thicke, twenty-six foote hie, and sixteen foote square within the walls.

“ From Mr. Bise [h]is Towre to the Easte Gatte, called Dames Gate is one hundred and eight foote distant, the wall seventeene foote hie, and five foote thicke, and the grounde firme within, agreeinge in height with the reste before.”

Of the personage from whom Isod's Tower and Chapel Isod received their names, no reliable account has been hitherto discovered. A spring in the vicinity of the city was anciently styled “ Isod's Font;” and the various versions of the popular mediæval romance of “ Tristram” concur in representing its heroine, “ La Belle Yseult,” as daughter to the King of Dublin. Thomas of Erceldoune, in the thirteenth century, after detailing the arrival of Sir Tristram in Dublin, and the manner in which he was there cured of his wounds by the Queen, adds:—

“The King had a douhter dere
 That maiden Ysonde hight ;
 That gle was lef to here,
 And romaunce to rede aright ;
 Sir Tristram hir gan lere,
 Tho’ with all his might,
 What alle pointes were,
 To se the sothe in sight,
 To say :
 In Yrlond was no Knight
 With Ysonde durst play.”

Gower, in the fourteenth century, tells us—

“In every man’s mouth it is,
 How Tristram was of love dronke
 With bele Isolde——”

The name of Ysonde, or Ysolt, Latinized Isolda, which is not to be found in any of our authentic records till after the Anglo-Norman settlement, appears to have been retained as a female Christian name in some families in Ireland till the seventeenth century.

“There standeth near the Castle,” says Stanihurst, in the reign of Elizabeth, “over against a void room called Preston his Inns a tower named Isoud’s Tower. It took the name of La Beale Isoud, daughter to Anguish King of Ireland. It seemeth to have beene a castle of pleasure for the Kings to recreat themselves therein. Which,” continues the sneering colonist, “was not unlike, considering that a meaner tower might serve such single soul kings as were at those days in Ireland. There is a village hard by Dublin,” adds Stanihurst, “called of the said la Beale, Chappell Isoud.” Barnaby Rych, commenting on this passage in the reign of James I., observes :—“The pleasantnesse of Isoude’s Tower is very well known, in what case it was when M. Stanihurst writ his chronicle, fitter (in good faith) to have made a house of office, then for a pallace to entertaine kinges, and yet I cannot tell what manner of kings

they had in Ireland in those daies; but if they had no better houses then Isoudes Tower to recreate themselves in, they were the silliest kings that ever I heard on: but I wonder if Copper-alley had flourished when Maister Stanihurst writ his Chronicle, as it doth at this day, what praises hee could haue published in the worthynesse of that work." In a rental of the year 1568 Alison Flood is entered as paying annually four shillings "for a garden by Isot *his* tower."

A passage extending to Cork Hill from Isod's Tower acquired from the latter the name of "Isod's-lane," but was more generally known in the thirteenth and fourteenth centuries as the "Scarlet-lane."

A deed of the year 1324 mentions various buildings in the street called "Scarlette-lane," in the parish of St. Olave, within the walls of the city; and in this locality, in the reign of Henry VIII., was the orchard of Arlanter or Arland Ussher, a citizen of high importance at that period, who, at his own expense, rebuilt the Church of St. John, in Fishamble-street.

When Lord Leonard Gray, Ex-Deputy of Ireland, was imprisoned in London in 1540, the Privy Council of England directed the Lords Justices at Dublin to seize for the King all his effects in that city, and specially to examine one Arnold Ussher, of Dublin, for his treasure, both theretofore committed at any time or times to his custody, or delivered at his coming to England, and of the rest yet remaining with him. About the close of the reign of James I., Scarlet-lane, with its contiguous line of street extending north-westwards from Isod's Tower to Newman's Tower at the eastern end of the Wood-quay, appears to have become popularly styled the "Blind-quay."

Among the various persons of note who resided on the Blind-quay in the years immediately subsequent to the Restoration were, Sir Francis Brewster, Captain Roger Moore, Sir George Lane, Secretary of State, first Viscount Lanes-

borough, and Sir Dudley Loftus, one of the most learned Oriental scholars of the seventeenth century, son of Sir Adam Loftus, Vice-Treasurer of Ireland. Before he had attained his majority, Dudley Loftus could translate twenty languages into English; and Brian Walton, to whose Polyglot Bible he contributed a Latin version of the Ethiopic New Testament, at the request of Ussher and Selden, designated him—"Vir doctissimus, tam generis prosapiâ, quam linguarum Orientalium scientiâ, nobilis." After having taken the degree of Bachelor of Arts at Trinity College, Dublin, Loftus proceeded to finish his studies at Oxford, whence he was recalled on the commencement of the Irish wars of 1641, during which he commanded the garrison of his father's castle at Rathfarnham. "In consideration of these his eminent services done to the public, he was afterwards made Senior Master of the Chancery by the Government, and about that time was constituted by Dr. James Ussher, Primate of Ireland, Vicar-General of that kingdom, and Judge of the Royal Court of Prerogative and Faculties." He also obtained the degree of Doctor of the Civil Law, and was "reckoned the most learned of any of his countrymen in that faculty; but his greatest excellence lay in the knowledge of the tongues, especially the Oriental." Loftus published several translations from the Armenian, Syriac, and Ethiopic, together with various treatises in the Latin, Italian, and other languages. "Yet," says a local writer, "notwithstanding his learning, he was accounted an improvident and unwise man; and his many levities and want of conduct gave the world too much reason to think so. They gave occasion to a very satirical reflection made by a great but free-spoken prelate, who was well acquainted with him, viz., 'That he never knew so much learning in the keeping of a fool.' Towards the latter part of his life he was very much impaired in his parts and memory, and, when about seventy-six years of age, married a second wife, and died the year following, in June, 1695, aged seventy-seven, and was

buried in St. Patrick's Church, Dublin, leaving behind him a large library of all sorts of books." Amongst the books left by Dr. Loftus were several volumes of manuscript collections relative to Irish history, some of which are now preserved in the Public Library of Dublin, founded by Archbishop Marsh.

We find notice in 1667 of the "late Beadle garden on the Blind-quay," on which were erected a large mansion and three tenements called "Cadogan's-alley." Lord Orrery, writing in September, 1666, to the Duke of Ormond relative to the spy employed by him in watching the movements of the notorious Colonel Blood, says:—"He desired me to be watchful at Mr. Price's house on the Blind key at Dublin; especially to search the upper room in the old castle joining to that house, for there Blood was once hid."

Isod's Tower was demolished in 1675, and on its site was built "Essex-gate," so called from Arthur Capel, Earl of Essex, then Viceroy of Ireland. Although this portal was subsequently removed, the buildings erected on the ground on which it stood still retain the name of "Essex-gate," and among their occupants in the early part of the last century were Matthew Gunne, publisher, "at the Bible and Crown, within Essex-gate, next door to the Crown Tavern, facing the Blind-quay" (1710); Stearne Brock (1729); and Charles Connor, publisher, 1743, at "Pope's Head."

A copper token is extant, issued about the middle of the seventeenth century at the "Swan" on the Blind-quay, a tavern of which name was held here till the reign of George II. Here also were the First Fruits Office, 1674; "St. Dunstan's Coffee-house" (1707); the "Black Lion and Punch-bowl" (1742); the "Goose and Gridiron" (1748); the "Hare and Hound;" "Ligonier's Head," frequented by Masonic Lodges (1751); and the Fountain Tavern (1767).

On the Blind-quay dwelt Andrew Croke, appointed King's Printer in 1693, described by Dunton as "a worthy

and generous gentleman, whose word and meaning never shake hands and part, but always go together. He is one that is as far from doing other men an injury, as he is from desiring to be injured; and though his circumstances are not so great, yet his soul is as large as if he were a prince, and scorns as much to do an unworthy action. He," adds Dunton, "is a great lover of printing, and has a great respect for all that are related to that noble mystery." The other booksellers and publishers on the Blind-quay were Patrick Campbell (1707); Joseph Worrall (1726), opposite the "Swan Tavern;" W. Wilmot (1726); J. Smith, at the "Philosophers' Heads" (1728); N. Waters (1729), and Edward Waters, at the back of the Blind-quay, near Essex-bridge, publisher, in 1729, of "The Dublin Journal, with Advices Foreign and Domestick;" Nicholas Hussey, publisher, in 1729, of "The Weekly Post, or the Dublin Impartial News-Letter, containing the most fresh and material News, Foreign and Domestick," issued on Tuesdays and Saturdays. Sarah Harding, opposite the "Hand and Pen," on the Blind-quay, near Fishamble-street, widow of the persecuted printer of the "Drapier's Letters," published Swift's famous satire, entitled a "Modest Proposal for preventing the Children of Poor People from being a Burthen to their Parents or the Country, and for making them beneficial to the Public," 1729.

At the "Sun," on the Upper Blind-quay, about the middle of the last century, resided Benjamin Rhames, an eminent music publisher. At the sign of the "Virginia Planter," at the corner of the Blind-quay, Lundy Foot opened, in 1758, his tobacco establishment, the principal manufactures of which at that period are enumerated as "Bristol roll, Common Roll, Pig-tail, High and Low Scotch Snuff, St. Vincent, Strasbourg, Bergamot, Spanish, Brazil, Irish Rappees, and Superfine Pig-tail for Ladies." These manufactures, which in a few years acquired a wide celebrity, Foot carried on here till his removal to Essex-gate, in 1774.

Towards the middle of the last century the Blind-quay acquired a bad character, from being the resort of persons of ill repute, several of whom frequented houses both in this and the adjacent localities, Chester-alley and Smock-alley. In compliance with a memorial presented in 1776 to the Committee of the Fourth Division by the inhabitants of the Upper Blind-quay, the name of the latter was altered to that of Exchange-street, which it still retains, with the addition of "Upper." On the Lower Blind-quay, known as Lower Exchange-street, an hospital for the purpose of clinical instruction was opened in 1792, under the patronage and inspection of the College of Physicians. From being founded on the funds bequeathed early in the same century by Sir Patrick Dun, this institution was called "Sir Patrick Dun's Hospital;" the house in which it was located is now the residence of the clergymen of the Catholic Church of SS. Michael and John.

At No. 13, Essex-quay, resided from the year 1784 the eminent Irish medallist, William Mossop, father of the no less distinguished William Mossop, Junior. "These two artists," writes a late numismatist, "notwithstanding the difficulties under which they laboured, were the authors of some specimens in the art that will not lose by comparison with those of the most skilful in that line in any country." Of William Mossop, Senior, a kinsman of the tragedian, Henry Mossop, the following memoir, written in 1821 by his son, is now published for the first time:—

"William Mossop, medallist, was born in Dublin A. D. 1751. About 1765 he was placed with Mr. Stone, at that time regarded in Dublin as a man possessed of considerable ingenuity, his talents, however, never carried him higher than the making of a steel letter, or some other mechanical work. The opportunities offered Mossop during his apprenticeship contributed little assistance to his subsequent pursuits, and those valuable years of early life, which other men

have been able to employ in acquiring the rudiments of art, were passed by him in the drudgery of a trade.

“Amongst many other employments that Stone was engaged in, was that of making seals for the Linen Board; upon this work Mossop was principally employed, contributing by his exertions to the maintenance of his master’s family, which had been deprived about this period, through habits of dissipation, of the exertions of its principal member. After the death of Stone, he was succeeded by his son, who, following the example of his father, soon paid the forfeit of intemperance. Mossop was then employed by the Linen Board, and continued to work for them to the year 1781, when the events which led to the dismissal of Mr. Archdale from the situation of their Secretary produced a change in their system, apparently fatal to the artist, from that period everything they required was supplied to them by contract, the seals among the rest. Although Mossop was well calculated to cope with his rivals in talent, he was not so successful as to price: he was, therefore, deprived of that source of employment which had hitherto supplied all his demands. At any time, to have the means of maintaining our situation in society suddenly withdrawn from us would be distressing;—in his situation it was peculiarly so: he had a short time before married, and added to the duties of a son those of a husband and a father. His mind, though sensible of the weight, was not oppressed by the responsibility of his situation, and the following circumstance, which occurred about this period, opened to him a fairer field for the exercise and cultivation of his talent:—Under the influence of circumstances so unfavourable as those that he had hitherto contended with, Mossop had acquired a reputation for ingenuity that obtained for him the good opinion of many persons in Dublin, one of whom, intending to purchase some medals that were offered for sale, called on him to have his opinion as to their value. The medals were submitted for inspection, and he had for the first

time an opportunity of contemplating those beautiful results of human industry. Ignorant at that time, however, of the subject, he gave his opinion from the impression produced on his own mind, and declared them well worth the price demanded. The parsimony or the superior judgment of the connoisseur prevented the bargain being closed, and Mr. Mossop had an opportunity, of which he availed himself, to become the purchaser.

“ From this period his destiny was fixed : every moment that could be spared from his other avocations was employed in the study of those favourite objects, till, from admiring, he desired to imitate, regarding them as the results of human ingenuity. With a species of vanity very excusable when it prompts to honourable undertakings, he persuaded himself that if he did not succeed in his first or second attempt, he might ultimately accomplish something similar ; these reflections soon became active, as in the year 1782 he produced his medal of Ryder, the comedian, a work that, as a debut in the arts, will always be esteemed. When publicly announced, it drew crowds to inspect and admire it ; yet after the lapse of several months there was but *one* sold. He had, however, the consolation to think, that if he thus completely failed in obtaining the pecuniary reward of his labours, he was more successful in attracting the attention of every man of taste or elegant acquirement then in Dublin.

“ Amongst those who were proved to be distinguished as encouragers of genius, Mossop found a friend and patron in the late Henry Quin, Esq., M. D., who employed the influence that high professional reputation had obtained for him in promoting the interest and diffusing a taste for the fine arts of his native country. The first work executed after his acquaintance with this gentleman was the head of his patron. The marking of the head is well made out, without being hard, and the hair is disposed of in broad folds, giving to the whole an air of the antique. It met the approbation of the

excellent judge whose portrait it gives, and for whom it was executed, and was followed by the medals of Mr. La Touche, Mr. Alexander, Mr. Dean, and Lord Pery. Of this nobleman it may not be improper here to record an anecdote worthy of the age of Pericles or of Leo. When Mr. Mossop had finished the head of Lord Pery, he waited on his Lordship with it, who professed himself to be highly pleased with the likeness, and inquired what sum he was to pay for it. On Mr. Mossop's replying, twenty guineas, the nobleman's surprise gave every reason to imagine that he conceived it an exorbitant demand, coldly remarking that he thought the artist had not put a fair price on his work. He said he hoped he would be satisfied to accept of what he thought proper to give. With these words he presented Mr. Mossop with a paper, which he put into his pocket without examining, and in some confusion bowed, and withdrew. If the artist's vexation was great at the idea of his price being reduced, we may guess his surprise was still greater, when, contrary to his expectations, he was agreeably surprised to find that his Lordship had given him a draft for forty guineas. Upon this act it is needless to comment. Shortly after this (1786) he was employed to make the medal of the Royal Irish Academy, on the obverse of which is the portrait of the great and good Lord Charlemont, who was at that time President of that Academy, with this inscription round:—'Jacobus comes de Charlemont, Præs.' On the reverse, Hibernia seated on a pile of books, surrounded by the emblems of Astronomy, Chemistry, Poetry, and Antiquities, and inscribed with the motto—'Veteres revocavit artes:' in the exergue—'Acad. Reg. Hib. inst., Jan. 28, MDCCLXXXVI.' As this work may be justly considered as the *chef d'œuvre* of the artist, it will be proper to give a more particular account of it. Lord Charlemont is represented in the uniform of the Irish Volunteers, an Association that Ireland will remember with veneration, and for which this nobleman entertained a sincere respect.

The resemblance is most correct, and the execution of the head beautifully soft and fleshy. The modern costume, so ill adapted for a medal, is rendered agreeable by delicate and judicious management. The figure on the reverse is bold and masterly; the drapery is broad; the drawing is correct; and the disposition of the emblems tasteful. Upon this occasion Mr. Mossop was so fortunate as to merit and obtain the approbation of the noble Earl, who granted him, as a mark of respect, the use of his valuable library at his town residence, and allowed him free access to his fine collection of medals and coins. Such marks of distinguished favour could not fail to inspire the artist with the most ardent desire to excel in his art, and indeed his devotion to this ruling passion was such, that when he had commenced a work, he excluded from his mind every other consideration. The zeal of his friend Quin endeavoured to procure for him the honour of making a medal of the Duke of Rutland, then (1787) Lord Lieutenant of Ireland, in which his success was only barred by the lamented death of that nobleman. These various works were, however, more the effect of friendly influence, than of the spontaneous wish of the Irish Public to encourage the medallic art, and Quin foresaw and lamented the probability that Mossop would not continue to receive that steady and liberal encouragement which had hitherto contributed so much to his success; he, therefore, endeavoured to obtain for him some opportunity of removing with advantage to England; and Mr. Bolton, the intelligent proprietor of the Soho Factory, gave him an invitation expressed in the most flattering manner, which, however, was declined. The death of Dr. Quin, about this period, deprived Mossop of the most valuable of all possessions, a sincere and zealous friend. The gratitude of the artist was expressed by a medal, having on the obverse the portrait of Dr. Quin, and on the reverse, engraved after it was struck, the following inscription:—

“ ‘ Sacred to the Man who, after finding out the Author in

obscurity, led him into the profession of this polite art, and became his patron, his friend, and his liberal benefactor, 1788.'

“The severity of this loss was mitigated by the reputation which Mr. Mossop had acquired as an artist, by which he was enabled to continue the practice of his art with success. He produced in the year 1789 the Union Penny, struck during the administration of the Marquis of Buckingham, and engraved after a design by Sir Joshua Reynolds. As there were but six impressions of this coin struck before the obverse die was destroyed, they have become extremely scarce; two of them are in the cabinet of the King. He afterwards continued to execute the dies, and superintended the coinage of the copper money issued by Messieurs Camac, Kyan, and Camac. The failure of the principals of this concern, by which he suffered considerable loss, left him again at liberty to resume his former pursuits. In 1797 he struck the medal to commemorate the destruction of the French Fleet off Bantry Bay, and, in the following year, that worn by the Orange Association, having on the obverse the bust of William III., inscribed—‘The glorious and immortal Memory, 1690,’ and on the reverse the British Arms, with the motto—‘King and Constitution.’ He was then employed to execute the medal of the Farming Society of Ireland, which was highly approved of, the device on the obverse being—‘A Bull, Cow, Sheep, and Pig, of improved breeds,’ with the motto round—“*Quæ cura boûm qui cultus habendo sit pecori;*’ on the reverse, a wreath of wheat, with the inscription—“*Studium quibus arva tueri.*’ At this period, also, the medal of the Historical Society, Trinity College, Dublin, was executed. The Rebellion, and subsequently the Legislative Union, diverted the public mind in Ireland from any consideration of the Fine Arts, or withdrew from the country its nobility and gentry, who are their natural patrons. Under such circumstances the medallic art shared the common neglect, and, with the exception of the medal of

the Dublin Society, no other work of importance was produced by Mossop. On the obverse of this medal, which was finished in 1802, is represented Hibernia sitting, armed, holding in her hand a cornucopia, and resting her foot on a bundle of rods, to show that unanimity contributes to her support; she leans on a shield on which is a harp. As it was proposed, when this medal was commenced, to have an appropriate reverse die for each of the objects which the Dublin Society were anxious to encourage, namely, Agriculture, Manufactures, and the Fine Arts, it promised an extensive range for the exercise of his talents; the obverse alone was completed, the others were never carried into execution. The artist on this occasion was animated by a desire to surpass any medal he had before engraved, and to produce something worthy the only Society in Ireland that devoted any of its attention to the encouragement of the Fine Arts; and from the specimen of skill that he has shown in the part of the medal that has been completed, it is much to be regretted that the original plan was not persevered in. This medal, when used at present, is struck with a blank reverse, upon which is engraved the name of the person obtaining it, and the object for which it was adjudged. In 1804 a paralytic affection, that was almost immediately followed by apoplexy, terminated, in nine hours from the commencement of the attack, the existence of this ingenious artist. Although the medallic works of Mossop are not numerous, they are interesting as the first works of the kind produced in Ireland, and a lasting evidence of his natural ability in this department of art. Had he possessed the advantage of an early preparatory study, there is little doubt he would have excelled any modern medallist. Besides his medals he engraved several large seals belonging to Incorporated bodies in Dublin. He also executed a head on cornelian, and a small copy in ivory of the celebrated gem of the marriage of Cupid and Psyche. In the domestic relation of son, husband, and father, he was exemplary, and in the course

of those events, that towards the latter part of his life seemed to threaten the existence of good order in Ireland, he retained the respect even of them whom he felt it his duty to oppose."

Mossop's son, William, author of the preceding memoir, gives, in a letter written in 1821, the following particulars of his own life:—

"I was born in Dublin, 1788; my studies in the Fine Arts were commenced in 1802, at the Academy of the Dublin Society under the care of Mr. Francis West, then Master of the Figure School; the progress that I made there not satisfying, I was placed among the private pupils of Mr. West, where I continued till my father's death, in 1804, left me, at the age of sixteen, very inadequately prepared to commence the practice of my art. The difficulties that were opposed to my improvement by such circumstances have in some measure continued to retard my progress, and may be urged with truth in palliation of the many faults of my works. Feeling in a short period of experience the importance of a thorough knowledge of drawing, I endeavoured to supply myself with such an advantage by resuming, in 1805, my studies under Mr. West. I regret much, however, not being able to carry my wish into more complete effect, and although every day I feel that advantage of the little I have learned, yet there is still but too much to be regretted on this subject. The first medallic work produced by me is the medal used by the Incorporated Society for promoting Charter Schools in Ireland: it was commenced a short time previous to my father's death, and finished immediately after. My next work was the medal to commemorate the fiftieth year of his late Majesty's reign, which was finished in 1810. This year I visited London, but my stay was short, and I was so bewildered by the number of objects that surrounded me, that even in that short time I did not derive all the advantage that I might have done. The list [in the Appendix] contains the date at which each medal was struck, and will fill up the remaining part of this account, save only

that in 1813 I obtained a premium from the Society of Arts, Adelphi, for a medal die, that has been since purchased by the Feinaglian Institution. In 1814 I obtained another premium for a head of Vulcan, engraved in compliance with an advertisement of that Society."

The younger Mossop's "knowledge of form, his perception of beauty and of grace, his arrangements in composition, and his perfect mastery over the material in which he wrought," says a recent art critic, "were such as few medallists possessed. The painter-like skill with which he regulated the relief of his figures, or groups, was exquisite. The prominence which he gave to those parts which he desired fully to develop, and the delicate indication of that outline which he blended into the ground, gave to his medals a keeping and a pictorial effect, which the mere workman, however dexterous, could never have obtained. His works are characterized by all that softness, yet manly decision, so seldom attained by the medallist. They appear as though the material in which he wrought had become perfectly plastic beneath his touch. His forms are all of the most classic purity, selected with a discriminating judgment, and expressed with a most felicitous skill. The management of his draperies was quite surprising. There is a grandeur in their general arrangement, and a truth in their various foldings, which convey the most perfect impression of their largeness and character. His preparatory models were done in wax, which he prepared in the following manner, through the agency of heat: he first held the wax in solution with spirit of turpentine, and then by an admixture of powdered flake-white, brought it to the desired consistency, blending it into a tenacious plastic substance, with which he wrought on a slab of coarse slate. One of the finest of his works in this way was executed for the reverse of his noble medallion of the Duke of Wellington. It represents Victory crowning a warrior. Its form is circular, and the figures are about three inches in height. During its execu-

tion," adds our author, "we often stood by him, and we shall here give a detailed account of his mode of proceeding.

"He commenced by rolling out as much of the prepared wax, to the thickness of a sixteenth of an inch, as he required for the ground of his model. This he laid on the slate, to which he attached it by holding it for a few moments over a gentle heat; when so fixed, he gave to it the intended form, circular or elliptic, and having with a flat modelling tool rendered the surface a perfect plane, he then with a blunt point sketched in the subject. Within the outline so sketched, he placed such embossments of the wax as were sufficient to express that prominence of relief which he intended. He then proceeded to model the figure, but always in nudity; and having satisfied himself as to general form, action, and expression, he then laid it aside to prepare his round figures, on which he was to arrange the draperies. These round figures, which he now made rough models of, were always larger than those on the bas-relief. They were blocked out squarely with the tool, perfectly correct as to action and proportion. On these, so prepared, he put the drapery. The fabric which he used was fine cambric, which he steeped in starch or paste-water; he then cut it to the form resembling that which he was about to imitate,—the Roman toga for instance, or any other robe required. On these round rough models he arranged his draperies, and the taste which he evidenced, and the skill with which he expressed the various and intricate foldings, can scarcely be imagined. On a figure of Victory, which was not more than four or five inches high, he obtained with this cambric as many, and seemingly as ample foldings, as are to be found on the largest of the antique statues. When so arranged, he placed these, we may say, lay figures before him, and at a distance, and then resumed his bas-relief model, which he then proceeded to finish, and which he did with a depth of artist-like feeling which few men possessed. When his model was completed, he then commenced his die, keep-

ing just as faithful to that model as his exercised judgment and matured feeling on the subject suggested, but no further. He never permitted his first intention to slumber, nor ever sat down as the mere workman of his own sketch. His mind was always active—even to the last touchings of his dies.

About seven years before his death Mossop undertook a series of medals of forty distinguished Irish characters. He designed six of them, viz.:—Ussher, Swift, Charlemont, Sheridan, Grattan, and Moore. “These were his finest productions. He never projected a work with more ardour; but he soon perceived that, were he to proceed with them, his reward would be barren praise; there was no nationality in Ireland to reward such labours. However highly those names were valued throughout the scientific and learned Societies of Europe, they enlivened nought with the good folk of Dublin but political reminiscences. Every feeling of taste was absorbed in the vortex of mere party. The genius that would not degrade itself by pandering to its low and vulgar demands, could hope for no distinction. He, in short, found no sale for those admirable portraits of the very men of whom, in an especial degree, Ireland should be proud; and, therefore, in defeat and disappointment, he abandoned his favourite project.” The only medal of this series published was that of Grattan; the dies of the others were never completed. “On the visit of George IV. to Ireland, Mossop published a medal: on the obverse, the King’s head encircled with a laurel wreath; reverse, the figure of Hibernia, with Irish harp and cornucopia—a child stands near her, holding a lighted torch, with which she sets fire to a pile of armour and war weapons. This group was very finely executed, and for a short time had good sale; but by no means enough to remunerate the artist.”

William Mossop, Junior, was appointed Secretary to the Royal Hibernian Academy on its foundation, and died in the early part of 1827, having been for some time previously reduced to a state of mental imbecility, brought on, probably,

we are told, by intense application, and increased by those disappointments concomitant with unrequited genius and professional assiduity. On this subject, the late Very Rev. H. R. Dawson, Dean of St. Patrick's, Dublin, observed in 1837 :—
 “The comparatively small number of [Irish] medals extant from the time of Charles II. to the present day, affords a lamentable and humiliating proof of the small encouragement both arts and artists have hitherto received in Ireland. Our [Irish] Medallists, while labouring under great discouragements, have shown themselves capable of performances worthy a place in any cabinet; what might we not then expect if the liberal, the enlightened, the classical, were once aroused to patronize an art which formed the boast of ancient Greece and Rome in the days of their greatest power and highest civilization.” In the Appendix to the present volume will be found printed for the first time an accurate and detailed catalogue of the works produced by the two Mossops.

The ground lying between the rear of the edifices on the northern side of Dame-street and the River Liffey appears to have been unbuilt upon at the commencement of the seventeenth century, prior to which period there had existed at the foot of Dame's-gate a small harbour, whence in 1534 John Alan, Archbishop of Dublin, took boat to escape from Thomas Fitz Gerald, then in arms against Henry VIII.

A portion of this locality was selected by the Government in the reign of James I., “for the purpose of erecting cranes, and making wharves, whereby the merchants might land their goods at a convenient place.” A lease for ninety years was consequently taken by the King, on the 10th of November, 1620, from Jacob Newman, of “a certain parcel of ground lying in or near Dame-street, in the suburbs of the city of Dublin, containing from the river on the north side, in length southward 160 feet, and at the south end, in breadth 106 feet, with free egress and ingress through a lane leading from said street to the Liffey, containing in breadth 18 feet, at a rent

of £50, payable out of the fee-farm rent due by the Mayor, Sheriffs, and citizens of Dublin to the Crown, or any other fee-farm rent in the county of the city of Dublin, and during the continuance of the said term.”

On the completion of these erections, the following proclamation was issued in July, 1621, concerning the Customs and Cranage of Dublin :—

“ BY THE LORD DEPUTIE AND COUNCELL.

“ OLIVER GRANDISONE,

“ WHEREAS the King's most excellent Majestie, in his Princely wisdome and care for the setling and increassing of his Highnesse Revenue, arising out of the Customes, pondage, imposts, and dueties due upon or for Merchandise and goods, exported or imported into this his Majesties realme of Ireland, and for preventing of sundry abuses concerning the same, hath by his Letters directed to Us, signified his gracious will and pleasure to be, That fit and convenient places for common Ports and Cranes and Wharfes should be found out, settled, and established where Merchants and others might land and load their merchandise and goods in convenient maner, and due entry to be made of the said goods and merchandise in the Customers Bookes, and the Customes, Pondage, and imposts, and other dueties due to his Highnesse for the same, be duely paid: And that upon the setling and establishing of such Ports, Cranes, and Wharfes, as aforesaid, publike proclamation should be made, enjoyning all persons to land and load their merchandise and goods onely in such Ports and places so to be settled, as aforesaid; and that only in the day time, betweene the rising and the setting of the sunne, and in the presence of his Highnesse Officers belonging to the Customes, or the Agents, Wayters, or other officers of his Majesties Farmors of the same or some of them, upon paine of forfeiture of the goods and merchandise landed or loaded in any other manner, as by his Highnesse said Letters, bearing date at

Westminster the 29 day of July, in the seventeenth yeare of his raigne of England France and Ireland &c. further appeareth. And whereas upon survey made by certaine Commissioners for the setting forth of the most convenient and fit place in or neere this Port of Dublin, for erecting and building of a sufficient Custome House, Crane, and Wharfe, a parcell of ground of Jacob Newmans in the Damastreet, lying upon the River, was thought most fit and convenient, where We have (according to His Highnesse said directions) caused a Custome house, Crane, and Wharfe to be builded, as wel for his Majesties service, as the convenient loading, landing, putting aboard and on shore all and every such wares, merchandise, and commodities whatsoever as shall at any [time] hereafter be exported or imported into or forth of this said Port, or any member thereof. Wee therefore in humble obedience to his Majesties directions, and for preventing of such inconveniences as may arise by landing or loading any goods, merchandise, or commodities in obscure Bayes, Harbours, or Creekes, have thought fit in his Majesties Name to proclaime & publish, and do hereby in his Majesties Name publish and proclaime, according to His royall will and pleasure signified in his said Letters, That the said place where the said Custome house, Crane, and Wharfe is now newly erected, shall be from henceforth held, taken, and deemed to be the onely, sole and proper Crane and Wharfe for the loading, landing, putting aboard or on shore, any goods, wares, merchandise, or commodities whatsoever, to be by sea exported or imported into or forth of this said Port of Dublin, or any member thereto belonging.

“ And Wee doe further in His Majesties name charge and command all Merchants, Owners, and Masters of Shippes, Barques, and other vessell or vessells, and all and every other person or persons, of what degree, qualitie, or nation soever he or they be, which shall export or import, or intend to import or export by sea, any wares, merchandise, and other commodities into or out of the foresaid Port of Dublin, and from or

into any other Realme, That they nor any of them doe loade, land, ship, imbarque, put aboard or on shore any wares, goods, or merchandise whatsoever, in any other haven, harbour, bay or creeke whatsoever within the said Port of Dublin, but onely in and at the forementioned new erected Crane and Wharfe of and in Dublin aforesaid, and that onely in the day time, and betweene the rising and setting of the sunne, and in the presence of his Majesties Customers, Comptrollers of his Customes, Searchers, and other Wayters and Agents of his Highnesse Farmours, belonging to the said Customes, or some of them: And that all and every person and persons whatsoever, before he or they shall loade, lande, imbarque, or put aboard or on shore any goods, wares, or merchandise in or at the said Port, Wharfe, or Crane of Dublin aforesaid, doe and shall make due entry in the Officers bookes belonging to the Customes of the said Port of Dublin, of all wares, merchandise, and goods to be landed, imported, or exported into or out of the said Port, And shall likewise satisfie the Customes, pondage, imposts, and duties due to his Majestie for the goods, wares, merchandise, and commodities to be exported or imported as aforesaid, upon paine of his Majesties high displeasure and indignation, and upon paine of confiscation and forfeiture to his Majestie, his heyres and successors, of all such wares, merchandise, and goods whatsoever, as shall be landed, loaded, shipped, imbarqued, put aboard or on shore, or exported contrary to the purport and meaning of these presents.

“And Wee doe further hereby in his Majesties name require, charge, and command all Justices of Peace, Mayors, Portriffes, Soveraignes, Sheriffes, Bayliffes, Constables, and other his Majesties Officers and loving subjects, That they and everie of them be at all times, when they or any of them shall be thereunto required, ayding and assisting to his Highnesse Customers, Comptrollers, Searchers, and other Officers about or concerning the said Customes and Impositions, and to the Wayters, Agents, deputies, and servants of the Farmours

thereof, as well for the due levying and collection of the said Customes and Impositions due to his Majestie, according to a Booke of Rates of his Highnesse Customes and Impositions, lately published by his Majestie in that behalfe, as also for, in, or concerning the taking, or seizing to his Highnesse said use, all such wares, merchandises, and goods, as shall be landed, loaded, put aboard or on shore contrary to the purport and intent of this Proclamation, as they and every of them will answer the contrary at their perils. Given at his Majesties Castle of Dublin the eighteenth day of July, 1621.

“Adam Loftus Canc: La: Dublin. Brabazon. Gar: Moore. Arthur Savage. Geo: Shurley. Dominick Sarsfield. J. Blener Hayset. Francis Aungier. John King. Fr: Annesley. William Parsons.”

A new Custom House appears to have been erected in this locality about the period of the Restoration, with the addition of a Council-chamber, or place of meeting for the Privy Council of Ireland. Committees of the House of Commons of Ireland are recorded to have met, in 1661, in the “Green Chamber, in the new Custom House;” and in the “Garden Chamber” of this edifice Committees of the Peers occasionally assembled in 1662. By an order of the Privy Council of Ireland, issued on the 19th of September, 1662, the Custom-house-quay was appointed the sole place for landing and lading the imports and exports of Dublin, the hours assigned for such business being those between sunrise and sunset, from the first of March till the last of September, and between seven in the morning and four in the afternoon, during the remainder of the year.

Charles II., by letters from Whitehall, dated 20th September, 1671, directed that the “Custody, charge, and keeping of all the records, offices, inquisitions, books of entries, journals, claims, schedules, contracts, deeds, transcripts, certificates, reports, abstracts, accompts, rules, valuations, returns, warrants, orders, instructions and extracts, copies or duplicates of them, and all other books, papers, writings, escripts,

and muniments whatsoever, now or late in the custody, or formerly belonging to the late Commissioners for executing the Declaration of the 30th of November, 1660, for the settlement of Ireland, for executing the Acts of Settlement, or any former Commissioners or Courts of Claims, Qualifications or others heretofore appointed for settling or distributing of lands, &c., should be forthwith by inventories indented, delivered to Sir James Shaen, Knight and Baronet, Surveyor-General of Ireland, or to his Deputy or Deputies, to be kept and preserved by him and them; excepting only such records, books, and other of the premises as by the said Acts of Settlement and Explanation were directed to be returned in, or lodged elsewhere; and excepting such other records as were lodged in the proper offices of the Rolls, Exchequer, King's Bench and Common Pleas; and that the three rooms in the new Custom House, Dublin, commonly called the Green Chamber, formerly in the possession of the Trustees for the 1649 officers, with the presses, books and writings therein, be by inventory delivered into the custody of the said Surveyor-General, or his Deputy or Deputies, for the better preservation and using of the said books, papers, writings, and premises."

Among the unpublished Exchequer Records is preserved an entry of £50 11s. 6d., disbursed in 1673, "for the Commissioners of Revenue for repairing the Custom House and the Warehouse;" also an account "of work done at the Custom House by several men, amounting to £22 5s., dated 28 September, 1675, and signed George Tracy. Sir James Shaen, Surveyor-General of Ireland, appointed, in 1682, Richard Thompson of Dublin, gent., to be his Deputy, and authorized him to "take into his possession and custody the rooms in the new Custom House over the Council Chamber, which had been set apart, and were then used in and about the execution of the said office, and all records, books, maps, papers, writings, and other utensils in or belonging to the same." Thomas

Tilson, appointed Craner of Dublin in 1667, complained by his petition to the King in 1682,—“That he had not enjoyed the old Custom House, granted by his Patent, though he had constantly paid the rent of £5 for the same, by reason of his Majesty’s contract with the Farmers of the Customs, whereby he gave them the use of that house for dispatch of business; and the said farm being near expiring, he prayed some reasonable compensation for the said house.”

In 1707 a new Custom House was erected close to the river and adjoining the eastern side of Essex-bridge, its principal entrances being in Temple-bar and Essex-street, exactly opposite to Crampton-court; there was also a side entrance at the Bridge, descending by a flight of steps. The Custom-house-quay was limited in length to the extent of the front of the Custom House, the two upper storeys of which, built of brick, contained each in breadth fifteen windows. The lower storey, on a level with the quay, was an arcade of cut stone pierced with fifteen narrow-arched entrances; a clock was placed in a triangular entablature, protected by projecting cornices in the centre of the top of the northern front, on a level with which, on each side, there stood on the roof five elevated dormers surmounting the windows beneath them. After the burning of the Council-chamber in 1711, a proposal was published advocating the erection of a Custom House at the reer of Lazar’s-hill, and suggesting that the existing building “should be applied to a Treasury, the keeping of the Records, and the several other offices wanting.” “It has been the admiration of some,” writes the author of this project, “that the Custom House lately built was not erected on the Strand behind Lazar’s-hill, since, ’tis said, one of the Commissioners declared he would give twenty thousand pounds per annum more for a farm of the Customs, if ’twas placed there, than as it now stands; and the vast quantities of goods lately seized, besides the greater quantities presumed to be run and not seized, are strong arguments to corroborate that gentleman’s opinion.”

Her Majesty, by removing the Custom House as proposed, may, adds the writer, "not only probably save twenty thousand per annum in her Customs, which are daily run before they come to pass the Watch House on Jervis'-quay, but save the yearly charge of that Watch House also; which, being five hundred pounds per annum, will in ten years go near to pay the expense of such building."

Public displays of fireworks were exhibited on the Custom-house-quay on the proclamation of peace between France and England in 1713; and also in the following year on the coronation of George I. Dr. Caleb Threlkeld, the Dublin botanist of the early part of the last century, tells us, in 1727, that he gathered specimens of the "*Muscus innatus cranio humano*," or, moss growing on a dead man's skull, from skulls landed upon the Custom-house-quay, whither they had been brought in large butts from the battle-field of Aughrim.

On the anniversary of the King's birth-day in 1763, the Hon. John Ponsonby, Speaker of the Commons, gave a magnificent entertainment at the Custom House to the Members of the House of Commons and many of the nobility. On this occasion the front of the building next to Essex-street was covered with most elaborate devices, and illuminated with above two thousand lights.

About sixty years after the erection of the Custom House, that edifice was almost universally admitted to be located in a situation insecure for the safety and convenience of shipping, and inadequate even for the small extent of trade which the commercial jealousy of England then tolerated in Ireland. Vessels of large burthen or sharp build, which could not take the ground, were unable to come up to the Custom House to discharge, and consequently incurred much expense in unloading into lighters or "gabbards" in the harbour; while smaller vessels occasionally struck in the river on a large mass of rock known as "Standfast Dick," extending westwards from the foot of Liffey-street. The extent of the

Custom-house-quay was so limited, that not more than four ships of from 50 to 170 tons burthen could lie alongside it at once; and much damage was frequently done by these vessels taking the ground and rolling against each other, being often moored in tiers of eight deep. Although timber and such bulky cargoes were discharged generally in the lower parts of the river, the Custom-house-quay was usually overcrowded with wines and other valuable articles, inconveniencing the importers, and increasing fraud; as amidst the confusion it became difficult for the Revenue officers to distinguish the duty-paid goods from those which had not been duly entered; the merchandise was, moreover, subject to much damage from the water, which occasionally rose nine inches above the level of the quay. It was proposed to double the extent of the Custom-house-quay by adding to it the ground, then covered with houses, lying between the Custom House and Temple-bar slip; but this project was found to be impracticable, as to carry it out would have necessitated the removal of a large bed of rock, on which, at high tide, there were but five feet of water.

The upper part of the Custom House was found to be unsound about 1773, at which period the Revenue was necessitated to rent additional warehouses on the Blind-quay; these, combined with other circumstances, rendered it imperative either to repair and extend the Customs buildings then standing, or to erect new edifices on another site. The Government, influenced by the Beresfords, decided on the erection of a new Custom House to the eastward of the city, which was violently opposed by numerous parties interested in property in the western part of Dublin, which they considered would be much depreciated by such a measure, especially as this change would, it was concluded, be soon followed by the building of a bridge below Essex Bridge, an event always regarded as likely to be most prejudicial to the old town.

The various arguments for and against the removal of the Custom House are detailed by the Commissioners of his Ma-

jesty's Revenue in their following Report to the Lord Lieutenant, dated 9th of September, 1773 :—

“ In obedience to your Excellency's commands, by Mr. Secretary Blaquiere's letter of the 25th of January last, upon our humble representation to your Excellency of the 11th of that month, concerning the ruinous condition of the Custom House, signifying that your Excellency desires to be informed, whether, by proper repairs, it cannot be rendered secure and safe, for transacting the public business therein for one year longer.

“ We humbly beg leave to inform your Excellency, that, previous to our representation, we had caused the most substantial support to be given to those parts where such works could safely be executed, and that we apprehend any further addition of masonry, especially to the centre wall, from whence the defects chiefly proceed, would rather increase the failure. It is possible that the building may last for ten years, but in its present shattered and uncertain condition, it may give way to the power of the first storm.

“ Your Excellency further desiring to be informed whether, in our opinion, the Custom House should be built in its present site, or whether it will be more for the convenience of the public, and advantage of the Revenue business, that the same should be removed, in which latter case we are to lay before your Excellency our reasons fully for desiring it should be removed, and to point out the place and scheme which we would recommend. With respect to the convenience of the public, divested of all partial or interested considerations, we think we should justly draw down upon ourselves the odium of all who sincerely wish the prosperity of this metropolis, should we recommend the rebuilding of the Custom House in its present site. The increase of buildings in the last thirty years has so enlarged the town on the east, that Essex-bridge nearly divides the town into equal parts, east and west, the lower not having communication across the river but by ferries,

the upper half having the advantage of four bridges. New buildings on both sides of the river will, for many reasons, continue to spread eastward, and, notwithstanding that the inconvenience and disadvantage, from a want of communication, must proportionably increase. The new Custom House will be a building of great expense, and, we hope, will be substantially and well executed; and should it be rebuilt in its present site, it will be the cause of preventing any nearer communication between the north and south sides of the city, though the improvements of an hundred years should render it ever so necessary. We do not enter into the question, whether it be necessary to build a new bridge for the accommodation of the eastern ends of the city, but we should think ourselves highly blameable in preventing such a communication at any future distant time. With respect to the advantage of the Revenue, we are clearly of opinion, that the lower the Custom House is situated upon the river, the greater will be the security of the duties; and if it were proper to have attention only to that point, we should recommend its being built at Ringsend; but as the ease and convenience of the traders, as well as the citizens in general, is to be considered, we shall only describe the highest part of the river on which it ought to be erected, leaving it to future consideration how much lower it may properly be situated. Upon a view of Rocque's Survey of Dublin, it will appear that if a line be drawn across the map at right angles, to the course of the river, a little below Anglesea-street, it will fall into Moore-street on the north side, and between the Parliament House and the College on the south. This being the shortest and most convenient line of communication, and at the same time cutting off the smallest portion possible from the navigation of the river, will probably be a direction for the new bridge, if such should ever be designed, and above this line, we are of opinion, the Custom House should not be built.

“ The present situation is in many respects highly inconve-

nient: the piece of ground on which the Custom House now stands is so shallow, that it will be impossible to make any docks to enlarge the front for vessels to discharge at. The ships are often six deep from the breast of the Quay, and those which lie nearest must discharge completely before any of the more distant vessels can unlade, unless the goods be rolled over the nearer ones. We propose, if a deeper piece of ground can be obtained, to have two or three Docks cut into the Quay, in each of which four ships may lie to discharge at the same time, exclusive of those which discharge at the outward breast of the Quay. In the depth of water, and the lying of the ships, we apprehend a considerable advantage will be gained by a lower situation, exchanging a shallower water, where the bed of the river is hard and rocky, for a greater depth with a soft oozy bottom. Ships that draw much water cannot now come up to the Custom-house-quay, and we have frequent applications to us to permit the discharge of vessels of great burden, or of sharp build, at some of the lower quays; when, from the nature of the cargo, it is improper for us to consent to this, the goods must be put into lighters, and sent up to the Custom-house-quay, whereby, while the Crown is put to the expense of employing a greater number of officers, the hazard of fraud and embezzlement is increased. We have also been frequently obliged, from the want of room on the Custom-house-quay, to give liberty of landing goods at the out Quays, which should properly be examined and discharged at the Custom-house-quay, notwithstanding which liberty, the Quay is generally so crowded, that the officers cannot make their examination with accuracy. The want of sufficient stores to secure goods landed upon bill of view, or otherwise, the repeated remonstrances of the discharging officers, and some striking instances of attempts to defraud, amidst the crowd and confusion on the Quay, compelled us not long since to hire a square of stores on the Blind-quay, in order to secure such goods from being embezzled, or clandestinely carried away.

But necessity alone induced us to take stores at such a distance from the Custom House, subject to many inconveniencies, and to additional charge for watching and securing them; the expense of these stores, and of the several officers for the Revenue, which have been taken and are now rented, exclusive of the old Custom House, amount to no less an annual sum than £700. Should the removal of the Custom House to a lower situation occasion an additional expense of carriage, we think the increase will be very inconsiderable, and the less an object of importance, as it will fall almost entirely upon goods of high price and small bulk, and on the luxuries of life, such as tobacco, wine, spirits, and sugars, the consumers of which will not feel the trifling addition. The bulky and weighty necessaries of life, which are comparatively of small value, such as corn, coals, timber, iron, &c., are now discharged at the lower Quays, from whence the carriage falls upon the poor equally with the rich. We are further of opinion, that any such possible addition of expense will be much overbalanced by the dispatch and convenience of proper buildings in a proper situation. Should it be objected, that the use of the river from Essex-bridge to the new Custom House will be lost, we beg leave to observe, that no alteration will be made in the situation of ships lading or unlading, except of such as must discharge at the Custom-house-quay, and that ships never discharge on the north side from Essex-bridge to Jervis-street, nor on the south side from the Custom-house to Anglesea-street. The plans [by Christopher Myers, architect] which were laid before your Excellency will show what offices will be necessary, and how they should be disposed. And we humbly propose that a plan should be had from Sir William Chambers, or some other eminent architect, from whose abilities we may expect the design of an elegant but simple building, in which convenience, solidity, and proper economy shall be united. John Bourke. J. Beresford. Thomas Allan. Robert Clements."

Petitions against the removal of the Custom House were presented to Parliament by the Merchants, Brewers, and Manufacturers of Dublin, as well as by the Corporation of the city. The latter body assured the House of Commons, that, conceiving it their duty to offer every expedient in their power to prevent the alarming consequences expected to result from the proposed measure, they were willing to accommodate the public with such part of the ground belonging to the City as might be wanted to enlarge the then existing edifice, or to erect a new Custom House on the same site. The Memorial of the Merchants set forth—“That the Petitioners were convinced that the building of a new Custom House to the east of Anglesey-street would prove, in its consequences, highly injurious to the trade and manufactures of this city, to the property of the Petitioners, and to that of the far greater part of their fellow-citizens. That the situation of the present [1773] Custom House is more central and convenient to men in trade than any other. That the removal of it to a more distant part would lay the Petitioners under a necessity either of abandoning that care which they have hitherto taken of their business at the Custom House, and committing it to brokers and other substitutes at a great expense; or, of changing their residence to the neighbourhood of the new Custom House, and deserting their present dwellings and concerns, in the purchase or improvement of which a considerable part of their property has been expended. That the Petitioners have at very great expense nearly completed the building of an Exchange on ground granted them by Parliament; that the situation was most central and convenient for the purpose; and the Petitioners have executed the work in a manner ornamental to this city, and becoming the epithet of Royal, with which his Majesty has been graciously pleased to honour it; but should the project of removing the Custom House succeed, all the advantages of trade, and the conveniences proposed by the Petitioners to themselves and to the public, from the use of this

building, will in a short time be frustrated. That the arguments used by the advocates for the removal of the Custom House, appear to the Petitioners weak and ill-founded. That the objection to the present one, on account of want of room, has been already effectually obviated by the generous and spirited offer of the Corporation of this City to give up their contiguous estate for the enlargement of it. That the temporary interests of the present tenants of the old houses on that ground may be purchased, and the bed of the river, between the lower end of the Custom-house-quay and Temple-lane Slip, may be cleared at an expense small in comparison with that which the projected alterations lower down must be attended with; a consideration which the Petitioners cannot doubt will have due weight with the representatives of the people."

After having caused much disputation and excitement in the city, the question was brought to a conclusion by the House of Commons, in March, 1774, passing resolutions, after a long investigation, that the situation of the existing Custom House was inconvenient to the trade of Dublin, and prejudicial to the Revenue, and that it would be expedient to build a new Custom House eastward of Bachelor's-lane. This decision was loudly inveighed against, and the building of the new Custom House was not commenced till 1781; after its opening in 1791, the old edifice was converted into a barrack, in which, in 1798, were stationed the Dumbarton Fencibles, who here administered pitch-caps and flogging at the triangles to the disaffected. The seizure of this barrack, in 1803, formed part of the design of Robert Emmett, whose plan relative to it was detailed, as follows, in a document drawn up by himself:—"The old Custom House, 300 men, gate to be seized, and guard disarmed, the gate to be shut, or stopped with a load of straw, to be previously in the street. The other small gate to be commanded by musketry, and the bulk of the 300 men to be distributed in Parliament-street, Crane-lane,

and those streets falling into Essex-street, in order to attack them if they forced out. The jointed pikes and blunderbusses lying under great coats rendered all these surprises unsuspected; fire-balls, if necessary, and a beam of rockets. An idea also was, if money had been got, to purchase Rafferty's cheese-shop, opposite to it, to make a depôt and assembly; and to mine under and blow up part of the Custom House, and attack them in confusion."

The western portion of Wellington-quay now occupies the site on which the old Custom House of Dublin and the Custom-house-quay formerly stood.

Essex-street, standing on part of the slough which originally existed between the reere of the northern side of Dame-street and the Liffey, received its name from Arthur Capel Earl of Essex, during whose viceroyalty, from 1672 to 1676, its erection was commenced. An elephant was accidentally burned, in 1681, in this locality, whither it had been brought for exhibition. This animal was dissected by Allen Mullen, an eminent Dublin physician, whose treatise upon it is one of the earliest extant anatomical accounts of the Elephant, and has been cited by Buffon as the production of "Moulinus." Of the circumstances connected with the dissection, Dr. Mullen gives the following details in a letter dated from Trinity College, Dublin, addressed to Sir William Petty and the Royal Society of London, in 1682:—

"The booth wherein the Elephant was kept, took fire about three a'clock in the morning, on Friday, the 17th of June; upon this the city being alarmed, multitudes were gathered about the place: and when the fire was extinguished, every one endeavoured to procure some part of the elephant, few of them having seen him living, by reason of the great rates put upon the sight of him. To prevent his being taken away by the multitude, the manager, Mr. Wilkins, procured a file of musqueteers to guard him, till he should build a shed where he might securely disjoint him, in order to the making

of a skeleton: this he got finished at seven o'clock at night, and about eight I heard of his design. Being desirous to inform myself in the structure of the elephant, I made search for him, and having found him, I proffered my service to him; of which when he accepted, I endeavoured to persuade him to discharge some butchers which he had in readiness to order the elephant after their way, and to leave the whole management of the matter to me, and to such as I thought fit to employ, designing a general dissection, and that the icons of each part should be taken in order by some painters, with whom upon this occasion I could prevail: but my endeavours proved fruitless, because that, about ten a'clock that night, when we went to the shed, to find what condition the elephant was in, he emitted very noisom steams. These made the manager fear (the shed being very near the Council-chamber, and the Custom House) that the Lord Lieutenant or Lord Mayor would order it to be taken away as a nuisance, and that so in all probability it should be lost, and that perhaps he himself should be punished for suffering it to be there. When I considered that in case he did not dispose of him that night, the next day being Saturday, I should be able to accomplish but a small part of what I designed, and that it would be both chargeable and difficult to preserve him from the rabble till Monday, and that then the stink would be altogether intolerable, if it should increase in proportion to what it had done that day I consented to have the business done that night, and for expedition's sake, to make use of the butchers as assistants, but so as to be directed by myself in everything: but their forwardness to cut and slash what came first in their way, and their unruliness withal, did hinder me from making several remarks which otherwise I would have made: thus the elephant was disjointed by candle-light. Some parts were burnt, most of those that were not, were more or less defaced by being parboiled. This may satisfy the Royal Society how difficult it was to give a satisfactory anatomical account of

the elephant, and that the following slender one is given to show my readiness to serve them, and my obedience to your commands."

To his account of the dissection of this elephant, the skeleton of which was carefully preserved and sent to London, Dr. Mullen appended a relation of new anatomical observations in the eyes of animals, and to him, according to Haller, science is indebted for some important discoveries connected with the organs of vision. A local reminiscence of the burned elephant was preserved in the name of the "Elephant Tavern," in Essex street, which continued to be much frequented till about 1770.

At the Council-chamber in Essex-street the Lords Lieutenant, on their arrival in Dublin, were usually sworn into office, with a ceremonial similar to that described as follows on the investiture of Henry Viscount Sydney in 1692:—"His Excellency," says the contemporary account, "came to the Council-chamber, conducted by the King at Arms, with the Heralds at Arms, Gentlemen Ushers, White Staves, and Messengers, with several of the nobility, who, going to the upper end of the table, his Excellency ordered the Clerk of the Council to deliver their Majesties' commission to the Lords Justices; my Lord Chancellor taking it, ordered the Clerk of the Crown in Chancery to read it, which was accordingly done, after which the Clerk of the Council administered the two oaths appointed by Act of Parliament, and read the declaration, which his Excellency signed; and then the Lord Chancellor administered the oath of Lord Lieutenant; and afterwards, upon the delivery of the sword, which was jointly held by the two Lords Justices, the Lord Chancellor made a short speech, which done, his Excellency took his place; my Lord Chancellor moved to the left hand of his Excellency, and my Lord Coningsby down, as the younger Baron. The chamber was then ordered to be cleared, and presently after were again called in Colonel Robert Smith and Sir Cyril

Wyche, who were sworn of the Privy Council; after which the King at Arms, Herald at Arms, Gentlemen Ushers, and White Staves were ordered to go to the Castle, whither his Excellency went, attended by all the Council, Nobility, and Gentry, the sword being carried before him by the Earl of Meath."

In 1697, after the Williamite Legislature had passed an enactment annulling all the proceedings of the Irish Parliament of James II., the Lord Deputy, Henry Lord Capel, and the Privy Council assembled in the Council-chamber on the 2nd of October, and the Act having been read, the Clerk of the Crown, the Clerk of the House of Lords, the Deputy Clerk of the House of Commons, and the Deputy Clerk of the Rolls, who attended by order, brought in all the records, rolls, journals, and other papers in their custody relating to the Jacobite acts. The door of the Council-chamber was then set open, and the Lord Mayor, Aldermen, Sheriffs, and Commons of the city of Dublin, with many other persons, being present, the records, journals, and other papers were publicly cancelled and burnt.

Government continued to use the Council-chamber in Essex-street till it was destroyed in 1711 by an accidental fire, which consumed many of the Privy Council Books, the Strafford and Grosse Surveys of Ireland, a large portion of the Down Survey, with a mass of other valuable documents deposited in the office of the Surveyor-General, which, as already noticed, was located in this building.

In 1685 a controversy arose between the parochial authorities of St. Werburgh and St. John, relative to the jurisdiction over that part of Essex-street situate without Essex-gate, eastward unto the Custom House and Crane-lane. This question, after having been brought into the Court of King's Bench, was compromised by an agreement, that all and every the houses, buildings, and ground lying on the south side of the said part of Essex-street, from Essex-gate down to the

Custom House or Crane should belong to St. Werburgh's; and that all the north side of the said part of Essex-street, eastward from Essex-gate down to the wall on the west side of the Custom House, should be taken as of St. John's parish.

From the latter part of the seventeenth century an oaken figure, notorious in Dublin as the "Wooden Man," stood on the southern side of Essex-street, not far from Eustace-street; and frequent jocose references to it, under the name of the "Upright Man," are to be found in the local *jeux d'esprit* of the city wits. One of these productions, in 1753, entitled, the "Humble Petition and remonstrance of the Wooden Man in Essex-street," sets forth:—"That about a century ago your Petitioner was an inhabitant of the Forest of Shillelagh, in the county of Wicklow, where his predecessors have flourished for many generations. That, although your Petitioner's ancestors formerly lay under the imputation of harbouring idle and disorderly persons, yet several of your Petitioners' relations, it is well known, have ever been instrumental in bringing to justice the disturbers of public order and government, and in all public executions have constantly borne the chief burthen. That your Petitioner for a long series of years hath maintained his post like a true sentinel, without fee or reward; and, in imitation of the peaceable behaviour of his brother watchmen, has never given the least molestation to industrious house-breakers or thieves of his acquaintance; much less hath he ever demanded or received any tribute from those swarms of strollers who nightly ply under his stand, though constantly accepted by his brethren aforesaid. That your Petitioner hath great reason to complain of the injurious treatment he receives from several disorderly persons, who without ceremony ill use your Petitioner. That an unreasonable character recently carried off a large splinter of your Petitioners' back to kindle a fire. In tender consideration, therefore, of these repeated indignities, your Petitioner humbly hopes that some

effectual remedy will be applied to these grievances ; and as the statues of Pasquin and Marforio, in Rome, have long been the publishers of all disorders of a dangerous tendency, your Petitioner conceives that he may not improperly be applied to the same use, being to the full as maimed and deformed as either of them ; and if your Petitioner is so happy as to obtain redress of the aforesaid grievances and indignities, though he has never bowed the knee, yet, as in duty bound, your Petitioner will stand and pray."

At the " Bible" in Essex-street, near Essex-gate, in the reign of William III., resided Nathaniel Gun, publisher. " The first visit I made in Dublin," says Dunton, " in 1698, was to Nat. Gun, a bookseller in Essex-street, to whom I was directed by my friend Mr. Richard Wild, whom I had left behind me in London. This 'son of a Gun' gave me a hearty welcome ; and, to do him justice, he's as honest a man as the world affords ; and is so esteemed by all who know him. He is a firm adherer to the established Government, and a declared enemy to Popery and slavery : so far from dissembling, that he knows not how to go about it ; and will speak his mind, how much soever it may be to his prejudice. He understands stenography as well as book-binding ; and he himself is a sort of short-hand character ; for he is a little fellow, but one that contains a great deal ; and as he is a most incomparable writer of short-hand, so he speaks it as well as writes it ; and to complete his character, he is a constant shop-keeper, without earnest business calls him to the Drumcondrah. This Gun," adds Dunton, " was a constant and generous bidder at my auctions, where he bought a great quantity of books, which he as honestly paid for."

At the " Custom House Printing-office," in Essex-street, next door to the " Wooden Man," Edwin Sandys, in 1709, published the " Flying Post ; or, the Post-Master's News." Edward Lloyd, at " the Publishing-office at the new Post-office Printing-office in Essex-street, at the corner of Syc-

more-alley," was ordered into custody by the House of Lords of Ireland, in 1707, for having published an objectionable political pamphlet; in 1713 he fled from Dublin to escape the consequences of an indictment found against him in the Queen's Bench, for having advertised in his "News Letter" a proposal for publishing by subscription the "Memoirs of the Chevalier de St. George." To prevent the publication of this pamphlet, Lloyd's papers were seized by order of the Lords Justices; but upon his petition that he had no evil intention or design, and having engaged to take more care for the future, the Duke of Ormond, then Lord Lieutenant, directed further proceedings against him to be stopped. At the other corner of Sycamore-alley, in Essex-street, from 1711, dwelt Edward Waters, printer, who was prosecuted by the Government of Ireland for having attempted to interfere with the interest of the English traders by publishing, in 1720, Swift's "Proposal for the Universal Use of Irish Manufacture, in clothes and furniture of houses, &c., utterly rejecting and renouncing everything wearable that comes from England." Waters was arrested, obliged to give bail to a large amount, and put upon his trial for having published this pamphlet, admonishing the Irish to wear their own manufactures, the exportation of which had been prohibited, to protect the interests of English commerce. The jury, although carefully packed, brought him in not guilty, but, having been sent back nine times, and kept eleven hours, by Judge Whitshed, they were obliged to leave the matter to the mercy of the latter by a special verdict. The Duke of Grafton, as Lord Lieutenant, subsequently granted, by permission from England, a *nolle prosequi*; but the transaction resulted most disastrously to Waters. This affair was made the subject of the following "excellent new song," ascribed to the Dean:—

"Brocades, and damasks, and tabbies, and gauzes,
 Are, by Robert Ballantine, lately brought over,
 With forty things more: now hear what the Law says,
 Whoe'er will not wear them is not the King's lover.

Though a printer and Dean
Seditiously mean

Our true Irish hearts from old England to wean,
We'll buy English silks for our wives and our daughters,
In spite of his Deanship and journeyman Waters.

“Whoever our trading with England would hinder,
To inflame both the nations do plainly conspire,
Because Irish linen will soon turn to tinder,
And wool it is greasy and quickly takes fire.

Therefore I assure ye,
Our noble Grand Jury,

When they saw the Dean's book, they were in a great fury ;
They would buy English silks for their wives and their daughters,
In spite of his Deanship and journeyman Waters.

“This wicked rogue Waters, who always is sinning,
And before *coram nobis* so oft has been call'd,
Henceforward shall print neither pamphlets nor linen,
And if swearing can do't, shall be swingingly maul'd ;

And as for the Dean,
You know whom I mean,

If the printer will peach him, he'll scarce come off clean.
Then we'll buy English silks for our wives and our daughters,
In spite of his Deanship and journeyman Waters.”

Among the other publishers in Essex-street were Thomas Hume, “at the Custom House Printing-house, next door to the Merchant's Coffee-house, over against Essex-bridge,” publisher, in 1727, of the “Dublin Gazette or Weekly Courant, containing news both foreign and domestick ;” F. Davys (1727) ; Augustus Long, under Walsh's Coffee-house, (1748), married to a grand-daughter of Philip Limborch, the eminent Dutch divine ; Halhed Garland, at Walsh's Coffee-house, publisher, in 1748, of a paper called the “Tickler,” carried on by Paul Hiffernan, in opposition to Charles Lucas ; John Mehain, at the corner of Crampton-court (1794), publisher of the suppressed “Memoirs of Charles-O'Conor of Balenagar, by the Rev. Charles O'Conor ;”

Thomas Mac Donnell, 50, Essex-street, opposite the Custom House, publisher of the "Dublin Packet, or Weekly Advertiser" (1788), and of the "Hibernian Journal, or Chronicle of Liberty," which was frequently contributed to by Theobald Wolfe Tone, who, with other United Irishmen, was often entertained by the printer. In Tone's Journals we find entered :— "Correct the press in the Hibernian Journal" (1792); "wrote a letter for the Hibernian Journal, signed 'Senex.' Choice good, I think! Also a squib at the Post Assembly, signed Q. Saucy enough. Call them dunces. 'Vide my pamphlet, where I call my adversary, Goose.' Dinner at M'Daniel's, the printer. A choice set, all United Irishmen. Sundry good toasts."

In Essex-street, at the sign of the "Two Bibles," near the Custom House, was from about 1709 the Printing-office of George Grierson, among the productions of whose press was the first edition of "Paradise Lost" published in Ireland (1724), and a translation of Dupin's "Ecclesiastical History," issued 1722-24, in three folio volumes, esteemed by bibliographers as the best and most valuable edition of this work in English. Sir William Petty's Maps of Ireland, entitled, "*Hiberniæ, quoad hactenus licuit, delineatio perfectissima,*" were published by George Grierson, who, as their editor, dedicated them to Henry Petty, Earl and Baron of Shelbourne Viscount Dunkerrin, by whose munificence, he tells us, "the original copper plates of Sir W. Petty's 'Survey of Ireland' were freely communicated to the public." Of Grierson's wife, Constantia, regarded as one of the most learned scholars of her age, the maiden name has not been recorded. She is stated to have been a native of Kilkenny, and the earliest notice of her is the following, left us by Mrs. Pilkington, to whose father, Dr. Van Lewen, an eminent Dublin physician, she was brought in her eighteenth year to be instructed in the obstetric science :— "She was mistress of Hebrew, Greek, Latin, and French; understood the mathematics as well as most

men: and what made these extraordinary talents yet more surprising, was, that her parents were poor illiterate country people; so that her learning appeared like the gift poured out on the Apostles, of speaking all languages, without the pains of study; or, like the intuitive knowledge of angels: yet inasmuch as the power of miracles is ceased; we must allow she used human means for such great and excellent acquirements: And yet in a long friendship and familiarity with her, I could never obtain a satisfactory account from her on this head; only she said 'she had received some little instruction from the minister of the parish, when she could spare time from her needle-work, to which she was closely kept by her mother:' She wrote elegantly both in verse and prose; and some of the most delightful hours I ever past were in the conversation of this female philosopher. My father," continues Mrs. Pilkington, "readily consented to accept her as a pupil; and gave her a general invitation to his table, so that she and I were seldom asunder. My parents were well pleased with our intimacy, as her piety was not inferior to her learning. Whether it was owing to her own desire, or the envy of those who survived her, I know not; but of her various and beautiful writings, except one poem of hers in Mrs. Barber's works, I have never seen any published; 'tis true, as her turn was chiefly to philosophical or divine subjects, they might not be agreeable to the present taste; yet could her heavenly Muse descend from its sublime height to the easy epistolary style, and suit itself to my then gay disposition."

Constantia Grierson was a member of the circle of Dean Swift, Dr. Thomas Sheridan, and Dr. Patrick Delany, and we find her included in a rhyming invitation issued by the latter to the Rev. Matthew Pilkington, his wife Letitia, and other friends:—

“Quit books, and quit business, your cure and your care,
For a long winding walk, and a short bill of fare.

I've mutton for you, sir; and as for the ladies,
 As friend Virgil has it, I've *aliud mercedis*;
 For Letty one filbert, whereon to regale,
 And a peach for pale Constance, to make a full meal."

George Grierson obtained, through the influence of the accomplished Lord Carteret, while Viceroy, a reversion of the patent office of King's Printer in and through all Ireland in 1727; in which year he published in 32mo, in the Elzevir style, "Justini historiarum ex Trogo Pompeio Libri xlv., ad optimorum exemplarium fidem recensiti; editio novissima, ab innumeris erroribus emendata; huic editioni accessere Jacobi Bongarsii excerptiones chronologicæ, ad Justini historias accommodatæ." In the same year, and uniform with this edition of Justin, Grierson issued, "Publii Terentii Afri Comœdiæ ad optimarum exemplarium fidem recensitæ. Præfixa sunt huic editioni loca Menandri et Apollodori, quæ Terentius Latinè interpretatus est. Accesserunt emendationes omnes Bentleianæ. Editio Novissima. Dublinii: Ex officinâ Georgii Grierson, 1727." Mrs. Grierson's Latin style is exhibited by the following passages from the dedication—"Honorato Roberto Cartereto, Excellentissimi Johannis Domini Cartereti, de Hawnes Baronis, totius Hiberniæ Moderatoris, et Regi è Consiliis, Filio."—"Quamvis Patris tui eximiis virtutibus insignissimum laudis testimonium duo potentissimi Reges dederunt, cum illum ad summam totius Imperii sui dignitatem evexerint, è tot clarissimis viris selectes, cujus prudentiæ et fidei hoc nobilissimum regnum committant; quamvis illum eruditissimi viri scriptarum suorum Patronum, illum meritorum judicem expetunt: et celeberrimi quique Musarum cultores ejus et familiæ ejus amabilis præconia carminibus suis immortalitati consignarunt: ne tamen te pigeat, Puer illustrissime, inter tot tantosque honores parentibus tuis congestos, munusculum hoc ab Hiberno Typographo accipere, exiguum fateor, at quod te omnino

indignum non censere potui, cum animo occurrat, quanto studio Pater tuus omnes artes, quæ Populi aut ingenia excolant aut opes augeant, in hac Insula prosequitur, quantumque præ cæteris typographica patrociniū ejus sibi vindicare possit; ars ad eruditionem et Literas, quibus ipse tanto omnibus antecellit, promovendas nata, et inter cunctas Gentes paulò humaniores summa diligentia et impensis semper exulta. Et quem antiquorum Poëtarum quos typis meis excudendos curavi, tibi prius dono mitterem, quam hunc Romani sermonis elegantiaè pariter normam, et Romanarum ingeniorum virtutis exemplar?" In 1728, Grierson published an edition of Persius, with an English version and commentaries by Dr. Thomas Sheridan; and in 1729 issued an accurate and handsome quarto edition of "Publii Ovidii Nasonis Metamorphoseon libri xv., interpretatione et notis illustravit Daniel Chrispinus Helvetius ad usum Serenissimi Delphini; huic editioni accedunt annotationes, ex Jac. Constantii Fanensis, Hen. Loritii Glareani, Jac. Micylli, Herc. Ciofani, Daniel Heinsii, Petr. Burmani, aliorumque virorum eruditorum commentariis excerptæ."

Grierson issued editions of various other Latin classics, and in 1730 published, in three volumes octavo, the works of Tacitus, edited by Mrs. Grierson from the text of Ryckius. "This," writes Dr. Harwood, the erudite English classical bibliographer and critic, "is the celebrated edition of Tacitus which Mrs. Grierson published. I have read it twice through, and it is one of the best edited books ever delivered to the world. Mrs. Grierson was a lady possessed of singular erudition, and had an elegance of taste and solidity of judgment, which justly rendered her one of the most wonderful, as well as amiable of her sex. Prefixed to this edition is a dedication to Lord Carteret, by Mrs. Grierson, in most elegant Latinity." "This edition," adds Dr. Dibdin, "is now become rare, and sought after."

Mrs. Grierson died in 1733, at the age of twenty-seven.

She wrote, we are told, "several fine poems in English, on which she set so little value, that she neglected to leave copies behind her of but very few." Her English contemporary, Mrs. Barber, observes that Mrs. Grierson "was not only happy in a fine imagination, a great memory, an excellent understanding, and an exact judgment, but had all these crowned by virtue and piety; she was too learned to be vain, too wise to be conceited, too knowing and too clear-sighted to be irreligious. If Heaven had spared her life, and blessed her with health, which she wanted for some years before her death, there is good reason to think she would have made as great a figure in the learned world as any of her sex are recorded to have done. As her learning and abilities raised her above her own sex, so they left her no room to envy any; on the contrary, her delight was to see others excel: she was always ready to advise and direct those who applied to her; and was herself willing to be advised. So little did she value herself upon her uncommon excellence, that it," adds Mrs. Barber, "has often recalled to my mind a fine reflection of a French author, that great geniuses should be superior to their own abilities."

"Being desirous," says George Ballard, in 1752, "that a life so full of very remarkable particulars (as was that of this excellent person) should be better known, I procured a friend of mine, and an acquaintance of Mrs. Barber's, to write to her to transmit me some farther account of Mrs. Grierson, to which that gentlewoman returned a very obliging answer in a letter dated at Dublin, July, 1747; but did not add anything to her former account, more than that she wrote an Abridgement of the History of England. I likewise got the same friend to apply to a learned and eminent dignitary in the Church in Ireland, one who is thoroughly acquainted with all the various circumstances of her life, and is every way qualified for the performance: but although I thought I had obtained a promise of an account of her life from that excellent hand, yet hitherto I

never could have the happiness to receive it. I can only add, that I have been told that there are many particular circumstances of her life, which, if faithfully related, would do very great honour to the dead, and be a noble example to the living; particularly, in her behaviour to her husband, to whom she was so affectionate, useful, and obliging, as to set a perfect pattern of conjugal love and duty."

Constantia Grierson's son, George Abraham, is described as "a gentleman of uncommon learning, and great wit and vivacity." The Rev. Dr. William Maxwell, of Bath, who was introduced to Dr. Samuel Johnson by G. A. Grierson, tells us that he always remembered with gratitude his obligation to the latter for the honour and happiness of Dr. Johnson's acquaintance and friendship." "Dr. Johnson," adds Maxwell, "highly respected Mr. Grierson's abilities, and often observed, that he possessed more extensive knowledge than any man of his years he had ever known. His industry," continues Maxwell, "was equal to his talents; and he particularly excelled in every species of philological learning, and was, perhaps, the best critic of the age he lived in." George Abraham Grierson died at Dusseldorf in 1755, in his twenty-seventh year; his father, George Grierson, having died in 1753, at the age of seventy-four; and the office of King's or Queen's Printer in Ireland is retained by the family down to the present time. The house in which Mrs. Grierson resided was removed in 1761, when Essex-street was widened in the opening of the passage to the Bridge.

The taverns and coffee-houses in Essex-street were, the "Elephant," already noticed; the "Three Tuns" (1706-1737), kept by Henry Donovan, Head Butler of Trinity College; "Dempster's Coffee-house" (1706), near Essex-gate, kept in 1728 by Alexander Duff; the "Crown Tavern" (1711), at the corner of Crane-lane; "Bacon's Coffee-house" (1740); "Norris's Coffee-house" (1747-1766), kept by Edward Tyrrell; the "Three Nags' Heads" (1746-80), kept by William Donnelly; the "Merchants' Coffee-house"

(1746), of which Edward Fitzsimons was Master for many years, till it was demolished during the improvement of the street in 1762; the "Dublin Coffee-house" (1747); "Walsh's Coffee-house" (1747); the "Royal Garter" (1768), kept by Durham; the "City Chop-house" (1775), opposite the "Castle Hotel." The "Custom House Coffee-house" in Essex-street, was kept during the early part of the last century by George Carterwright, the attractions of whose wife formed the theme of a local rhymer in 1730:—

"Her goods are all both choice and sweet,
 Her vessels neat, and clean, as meet,
 Her coffee's fresh, and fresh her tea,
 Sweet is her cream, ptizan, and whea,
 Her drams, of ev'ry sort, we find
 Both good and pleasant, in their kind.
 Next her bar's a magic chair,
 Oft I'm charm'd in sitting there;
 Oft observe, whene'er I rise,
 Many watch, with longing eyes,
 Prompt to seize that happy place,
 Nearest to her lovely face,
 Pleas'd to gaze on beauties there,
 Wond'rous charming, sweet, and fair."

This establishment continued to exist till the close of the last century, under the name of "Sam's Coffee-house," being then kept by Samuel Lee, one of the first Dublin public performers on the violin, and Leader of the Crow-street Orchestra. The most important of the taverns in Essex-street was the "Globe"—located, from the first quarter of the eighteenth century, opposite to the Custom House—kept in 1730 by Mrs. Joyce, in 1732 by Walter Walsh, and subsequently by Arthur Keane. This house was the chief resort of the Dublin politicians during the reign of George II.; its frequenters are described as "grave dons of merchants, physicians, and lawyers, with great wigs and long cravats; this Coffee-house was convenient to

them, as at that time the Royal Exchange was not built." The "Globe" is referred to as follows, in a "Familiar Epistle, written from Dublin, in 1758, to J. H., Esq., near Kilarney:"—

"Sometimes to the 'Globe' I stray,
 To hear the trifle of the day ;
 There learned politicians spy,
 With thread-bare cloaks, and wigs awry ;
 Assembled round, in deep debate
 On Prussia's arms, and Britain's fate ;
 Whilst one, whose penetration goes,
 At best, no farther than his nose,
 In pompous military strain,
 Fights every battle o'er again :
 Important as a new-made Lord,
 He spills his coffee on the board ;
 Thence marks intrenchments, posts, and lines—
 Here mounts the breach—there springs the mines—
 And, bustling arrogant and loud,
 Thus dictates to the gaping crowd :—
 'The Austrian Foot were posted there—
 The king attacked them in the rear—
 That disposition I commend ;
 Although it did not serve his end—
 But, all the world must own, in this,
 The monarch acted quite amiss—
 Say what you will, I can't but blame—
 And Luxembourg would do the same.'
 Such folks there are, my friend ; and you
 Have seen the like in London too ;
 Who—as, no doubt, all patriots should—
 Neglect their own for Britain's good ;
 And nobly quit domestic things,
 To model states and counsel kings.
 Tir'd of the noise, the smoke, the men,
 I leave the Coffee-house at ten."

Counsellor Spring alludes, as follows, to the "Globe" in Essex-street, in some fugitive verses addressed by him from

the Middle Temple, London, in 1759, to Barry Yelverton, subsequently Lord Avonmore, but at that period a classical teacher in a Dublin Academy:—

“ It now remains that you express
 Each change in politics or dress :
 Attend the *Globe*, collect their prate,
 And send me all the dull debate,
 The grave discourse of public things,
 Of generals, ministers, and kings :
 Is Sackville innocent or not ?
 What hand had Dohna in the plot ?
 Must Prussia sink, o’erwhelm’d with woe ?
 Or rise superior to the blow ?”

At the “Globe” were held the meetings of the Committee formed mainly by the exertions of Dr. John Curry, for the management of Catholic affairs, relative to which the Rev. Dr. Charles O’Conor writes:—

“ It was to procure that approximation between higher and lower orders, which brings the one down and the other up to their natures, and, by a reciprocal tie of friendship, cures the vices incident to each, that Mr. O’Conor, Dr. Curry, and Mr. Wyse of Waterford, first thought of establishing a Roman Catholic Committee in the city of Dublin, in 1757. The first meeting was at the Globe Coffee-house in Essex-street, and only seven gentlemen attended,—Mr. O’Conor, Mr. Wyse of Waterford, Dr. Curry, Dr. Jennings, Anthony Dermott, Mr. James Reynolds of Ash-street, and another gentleman whose name I could not find among the original letters now in my possession. Trembling for the fatal consequences that were likely to attend their meeting on one side, and galled by those which they experienced from not meeting on the other, they sat down, agitated alternately by hope and fear, to agree to some system by which the political concerns of the Irish Catholics could be managed with more order near the source of Government and information. Here was Cato’s little Se-

nate giving laws to a forlorn party; it was composed of men who were content with being obscurely good in times when 'the post of honour was a private station.' Among them there was no ambition but that of contributing humbly and peacefully to obtain a redress of the most glaring of all grievances. Mr. Wyse of Waterford was the first who proposed a scheme for this purpose: the original, in his own handwriting, is," adds Dr. O'Connor, "now in my possession."

This Committee, which, owing to the divisions and parties among the Catholics, was composed merely of citizens, continued to meet at the "Globe;" and, although its efforts were abortive, "yet, as being the first association formed since the Revolution by any portion of Catholics for the redemption of their body, it deserves the notice and gratitude of posterity."

At the door of the "Globe" was the stand of "Blind Peter," a shoe-black, famed in Dublin for his wit, anxious to hear a specimen of which, Lord Townshend, while Viceroy, stopped one day in Essex-street, and, after having had his boots polished by Peter, asked the latter for change of half a guinea—"Half a guinea! your honour," exclaimed the shoe-black, "change for a half a guinea from me! By G—! sir, you may as well ask a Highlander for a knee-buckle!"

A bagnio, styled, in 1707, the "Duke of Ormond's," existed till the middle of the last century in Essex-street. Opposite to Sycamore-alley were kept, from 1757, the offices of the sitting Justices of the city; and here, in 1732, resided John Sican, merchant. Mrs. Sican, an accomplished and patriotic lady, was one of the intimate friends of Swift, who has commemorated her, under the name of "Psyche," in the following lines:

"At two afternoon for our Psyche inquire,
Her tea-kettle's on, and her gown at the fire:
So loitering, so active; so busy, so idle;
Which has she most need of, a spur or a bridle?"

Thus a greyhound outruns the whole pack in a race,
 Yet would rather be hang'd than he'd leave a warm place.
 She gives you such plenty, it puts you in pain ;
 But ever with prudence takes care of the main.
 To please you, she knows how to choose a nice bit ;
 For her taste is almost as refined as her wit.
 To oblige a good friend, she will trace every market,
 It would do your heart good, to see how she will cark it.
 Yet beware of her arts ; for, it plainly appears,
 She saves half her victuals, by feeding your ears."

This lady's son, Dr. J. Sican, who wrote a short poem addressed to Swift, was killed at an early age while travelling in Italy.

Gabriel Stokes, mathematical instrument-maker in Essex-street, published, in 1735, "A Scheme for effectually supplying every part of the City of Dublin with pipe-water, without any charge of water-engines, or any water-forcers, by a close adherence only to the natural laws of gravitation, and the principles, rules, and experiments of Hydrostaticks." Stokes was also the author of "The Mathematical Cabinet of the Hydrostatical Ballance unlock'd ; or, an easy key to all its uses."

On each side of the Custom House Gate in Essex-street stood a line of piazzas, the eastern portion of which terminated opposite to Sycamore-alley. From the first quarter of the last century the "Black Lion Tavern" and various ale-houses were located in the Piazzas, the shops in which were principally occupied by hosiers. At night many of the worst characters of both sexes resorted to the "Piazzas," in which, about 1776, there were kept two notorious billiard-tables, much frequented by the young men of the city. A Cockpit was also kept in Essex-street during the early part of the reign of George III.

At the rear of some of the residences on the northern side of Essex-street were built overhanging summer-houses, seated in which the occupants could view the shipping and traffic on the river. During the great floods of 1744, boys sailed in

ships' boats up and down Essex-street; and in 1748 the passage through this street was much facilitated by an order of the Lord Mayor, prohibiting cars or carriages to stand at the Crane after 10 A. M.; the loading and unloading of merchandise was allowed to be performed only before the Crane, and the vehicles conveying it were not permitted to occupy more than one-half of the street. Part of Essex-street was widened in 1762, but since the removal of the Custom House the importance of the locality has entirely declined.

The sole vestige now remaining of the site of the old Custom House is that preserved in the name of "Crane-lane," extending from Essex-street to Dame-street. The office of Craner, Wharfinger, and Packer in the port of Dublin was established in 1621, and the rate of fees to be taken by the Craner were settled by Government in 1670.

In Crane-lane, towards the close of the seventeenth century, resided Edwin Sandys, an artist employed as draughtsman by the Government, and by the Dublin Philosophical Society. The only portrait extant of Sir William Petty, first President of the Society, is that drawn and engraved on copper by Edwin Sandys, who likewise executed "A New Map of the city of Londonderry, with its confines; as it was besieged by the Irish army in the year 1689, exactly surveyed by Captain Francis Nevill." This large map, in four sheets, containing views of the city and public buildings, was dedicated by Sandys to their Excellencies Henry Lord Capel, Baron of Tewksbury, Sir Cyril Wych, Knight, and William Duncombe, Esq., Lord Justices and General Governors of Ireland, 1693. Sandys, at the Custom House Printing-house in Crane-lane, was licensed by the Lords Justices in 1705 to print the "Dublin Gazette," and he subsequently removed to Essex-street, as already noticed.

On the destruction of the Council-chamber in 1711, the Barrack Master's, Muster Master's, and other public offices previously held in that building, were transferred to Crane-

lane; where also was the printing-office of Samuel Powell, to whom Thomas Gent, author of the "History of Rippon" was apprenticed. Gent decamped to England in 1710, and the consequent persecution which he encountered from Powell when he afterwards returned to Dublin, his native city, was the cause of his quitting Ireland, and settling in York; with the typographical annals of which city his name is inseparably connected. The productions of Powell's press excel those of all his Dublin contemporaries in beauty and accuracy; as hereafter noticed, he removed to Dame-street in 1762, in which year the western side of Crane-lane was rebuilt. During the first half of the last century, the "Bear Tavern" stood in Crane-lane; and at a later period another much frequented tavern was kept here, till his death in 1787, by a Freemason named David Corbet, an excellent musician, and leader of the band of the Dublin Independent Volunteers.

In Sycamore-alley, which runs parallel with Crane-lane to the eastward, was located the General Post-office of Dublin, from about the year 1709. Isaac Manley, the Postmaster-General, was an acquaintance of Swift, Stella, and Mrs. Dingley. Writing to Stella in 1710, the Dean says: — "Why the reason you lost four and eight pence last night but one at Manley's was, because you played bad games; I took notice of six that you had ten to one against you: would any but a mad lady go out twice upon manilio, basto, and two small diamonds? Then in that game of spades, you blundered when you had ten ace; I never saw the like of you: and now you are in a huff because I tell you this." Manley's brother, John, was a Member of the English Parliament, and to his and Swift's exertions the Postmaster of Ireland was mainly indebted for being permitted to retain his office during the reign of Queen Anne. "I dined to-day," says the Dean in 1710, "in the city [London] with Mr. Manley, who invited Mr. Addison and me, and some other friends, to his lodging, and entertained us very hand-

somely." Replying to Stella in 1711, Swift writes:—"I believe Manley will not lose his place: for his friend in England [Sir Thomas Frankland] is so far from being out, that he has taken a new patent since the Post-office Act; and his brother, Jack Manley, here takes his part firmly; and I have often spoken to Southwell in his behalf, and he seems very well inclined to him. But the Irish folk here, in general, are horribly violent against him. Besides, he must consider he could not send Stella wine if he were put out. And so he is very kind, and sends you a dozen bottles of wine at a time; and how much do you lose? No, no, never one syllable about that, I warrant you."

Manley incurred the displeasure of Swift in 1718, by opening in the Post-office letters addressed to him; and, dying in 1736, his office was conferred upon Sir Marmaduke Wyvill, at which period the Rev. Samuel Madden, advocating a reform in the postal system of Ireland, proposed "to oblige our Posts, by law, to come in and go out as nearly as possible (storms, floods, and other accidents excepted) at certain hours. It is true," continues Madden, "such hours are appointed by the Postmaster-General; yet, in winter time especially, through the carelessness of the postmasters, the idleness of the post-boys, bad horses, and sometimes even the want of horses, it is strange how like drunkards they turn day into night, and night into day; by this means much time is lost, and business miscarries, or the notice from our correspondent comes too late to be observed; and as not only trade, but the life and fortune of thousands among us, sometimes may depend on such moments, it would do well to fix the hours by law, with a penalty on each postmaster of five shillings before any two Justices, and whipping for the boy, if he falls short by two hours of his time, without showing good cause. The other particular relates to the hardships which much the larger part of the kingdom lies under, in having but two post-days in the week, by which means business and trade are greatly retarded,

to the great damage of the nation, and the discouragement of merchants, and, consequently, his Majesty's revenue. If the Post-office can bear the expence, they should be obliged to send posts thrice a week to all the kingdom, and if they cannot, they should be enabled to do it, or, at worst, a third penny more on every letter would fully answer the additional trouble, and the advantage from it would be a thousand-fold greater to our people."

Christopher Dickson, printer, kept his establishment, in 1731, in the Post-office yard in Sycamore-alley, from which the General Post-office of Dublin was, in 1755, removed to Fownes'-court. The Post-office is traditionally stated to have stood on the eastern side of Sycamore-alley, the house at the north-eastern corner of which, in Essex-street, is said to have been the house of the Postmaster-General. The "Dublin Intelligence" was published in 1717 in Sycamore-alley, near the Post-office, by Gwyn Needham; and we find notice of the "Sycamore Tree" in Sycamore-alley, in 1733. The Dublin Society of Friends erected in 1692 a large meeting-house at the eastern side of Sycamore-alley, for holding their afternoon meetings on the first day of the week, and their morning meetings on the sixth day. Here the Society still continues to meet, having in the last century rebuilt their Meeting-house and its adjacent premises.

CHAPTER IV.

MONASTERY OF AUGUSTINIAN HERMITS—CROW'S NEST—THE
DUBLIN PHILOSOPHICAL SOCIETY—CROW-STREET—MUSIC-
HALL—THE THEATRE ROYAL.

ON that portion of the southern bank of the River Liffey at present occupied by Cecilia-street and the northern part of Crow-street, a monastery was erected about the year 1259 by one of the family of Talbot, for friars of the order of Augustinian Hermits. Of this establishment no records are now known to exist; and of its Priors, the names have been only preserved of Roger, A. D. 1309, one of the witnesses against the Templars; Thomas de Carlow, A. D. 1328, and John Babe, 1357, Vicar-General of his Order.

Henry VIII., in the thirty-third year of his reign, in consideration of the sum of £114 13s. 4d. paid into the Hanaper by Walter Tyrrel, of Dublin, merchant, granted to him "the site and precinct of the late Monastery or House of Friars of St. Augustine, near Dublin, with all hereditaments in or near said site; also one messuage, three orchards, and ten gardens, in the parish of St. Andrew, near Dublin; four acres of meadow, and one park, containing four acres, near 'le Hoggen grene;' one messuage and one garden in St. Patrick's-street, near the city of Dublin; two messuages and three gardens in St. Michan's parish; sixty acres, arable land, two acres of meadow, and twenty acres of pasture in Tibber Boyne; with all messuages, lands, &c., in the city, suburbs, and county of Dublin, which were reputed parcel of said Monastery, to hold *in capite* by knight's service, at the rent of six shillings and one penny, Irish." The official return of the

possessions of this institution, at the suppression, will be found in the Appendix. Another document of the same period mentions that the last Prior was seized of a church and belfry, hall, dormitory, cemetery, and garden, &c., within the precincts. Tyrrel's heirs assigned the site of the Monastery to William Crow, to whom had been granted by patent, in 1597, the offices of Chirographer and Chief Prothonotary to the Court of Common Pleas in Ireland. Crow was removed from the Chirographership in 1604, having absented himself in England without the King's license; but, in 1605, his Majesty, conceiving that he "was fit and expert" in the office, re-granted it to him, together with the Clerkship of the King's Silver in the same Court, for levying fines.

In an unpublished Inquisition, dated January 20, 1627, we find mention of "one large garden with one capital messuage thereupon lately built by William Crow, Esq., lying in St. Andrew's parish, in the suburbs of the city, and in the occupation of the said William Crow, abutting or adjoining unto the King's pavement or street called Dame's-street on the south, and upon the lane going to the river of the Liffey on the west." At this period the grounds of the late Monastery were occupied by several other houses and gardens, amongst which was the residence of Sir George Sexton, abutting on Dame-street; and on the bank of the river had been built various houses called 'Usher's,' the access to which was by a lane from Dame-street.

In "Crow's Nest," a name apparently applied to William Crow's mansion, were held the offices of the Survey of the Forfeited Irish Lands, undertaken for the Government in December, 1654, by Dr. William Petty, and, notwithstanding innumerable obstacles, completed by him in thirteen months, according to his contract, "with such exactness, that there was no estate, though but of sixty pounds a year, which was not distinctly marked in its true value, maps being likewise made of the whole performance." In June, 1657, having obtained the

release of his sureties, Petty delivered into the Exchequer "all books, with the respective maps, well drawn and adorned, being duly engrossed, bound up, and distinguished, placed in a noble depository of carved work." On this subject Colonel Larcom, to whom we are indebted for the history of the "Down Survey," observes:—"It would be no easy task in our own day to accomplish, in thirteen months, even a traverse survey in outline of five millions of acres in small divisions, and it was immeasurably greater then. It stands to this day, with the accompanying Books of Distribution, the legal record of the titles on which half the land of Ireland is held; and for the purpose to which it was and is applied, it remains sufficient." After the completion of the "Survey," the distribution of the forfeited lands was carried on in "Crow's Nest" under the superintendence of Petty, in conjunction with whom, Vincent Gookin and Major Miles Symmer, "persons of known integrity and judgment," were appointed Commissioners. The entire weight of the arduous task, however, fell on Dr. Petty, who avers, that his life in "Crow's Nest" was little better than incarceration; "for the daily directing of near forty clerks and calculators, cutting out work for all of them, and giving answers as well to impertinent as pertinent questions, did lie chiefly upon the Doctor." The lots for the forfeited lands appear to have been drawn by children out of hats, and disputes were perpetually occurring relative to the profitable or barren tracts assigned to the various claimants. "In truth," observes Colonel Larcom, "it is difficult to imagine a work more full of perplexity and uncertainty than to locate thirty-two thousand officers, soldiers, and followers, with adventurers, settlers, and creditors of every kind and class, having different and uncertain claims on lands of different and uncertain value, in detached parcels sprinkled over two-thirds of the surface of Ireland." Petty's diligence was such that, "when upon some loud representations, the Commissioners of the Forfeited Lands in Ireland would refer to him, the stating of all that had passed,

which seemed to require a week's work, he would bring all clearly stated the next morning to their admiration." How he contrived to fulfil the different duties of the various government appointments which he held is explained by his habit of retiring early to his lodgings, "where his supper was only a handful of raisins and a piece of bread. He would bid one of his clerks, who wrote a fair hand, go to sleep; and, while he eat his raisins and walked about, he would dictate to the other clerk, who was a ready man at short-hand. When this was fitted to his mind, the other was roused, and set to work, and he went to bed, so that next morning all was ready."

"Many curious traditions," says Crofton Croker, "are current in Ireland respecting the manner in which Elizabethan and Cromwellian grants have been obtained from their soldiers by the native Irish. An estate in the south of Ireland, at present worth a thousand a year, was risked by a trooper to whose lot it fell, upon the turn-up of a card, and is now commonly called the 'Trump-acres.' And an adjoining estate of nearly the same value was sold by his comrade to the winner for 'five Jacobuses (five pounds) and a white horse.' A singular story is also told of a considerable property having been purchased for a silver tobacco-stopper and a broadsword."

The Dublin Philosophical Society, the establishment of which has been noticed at page 13, took, in 1684, rooms for their meetings at "Crow's Nest," then belonging to an apothecary named Wetherel, where they established a Botanic Garden, formed a Museum, and erected a Laboratory, under the direction of Dr. Allan Mullen, already mentioned as having dissected the elephant in Essex-street, in 1681. At the first meeting of the Society in their room in "Crow's Nest," held on the 14th of April, 1684, William Molyneux showed the company an experiment of viewing pictures in miniature with a telescope, on the theory and practice of which he read a paper. Mr. St. George Ashe, afterwards Provost of Trinity College, read a discourse concerning the evidence of mathematical demon-

stration ; he also produced a stone curiously wreathed like a screw of a very fine thread, promising to procure more figured stones from a place he had lately visited in the country. Dr. Mullen gave an account of experiments he had lately made on dogs, on blood, and on rennet. Dr. Huntington read an account he had written of the porphyry pillars in Egypt. A letter was read from Mr. Aston, Secretary of the Royal Society, containing Dr. Lister's account of the Baroscope. The 1st of November was fixed for the annual anniversary meeting of the Society, the Members of which, enrolled up to 23rd December, 1684, were as follows :—Richard Acton, B. D. ; St. George Ashe, A. M. ; Mark Baggot, Esq. ; John Barnard, A. M. ; Richard Bulkeley, Esq. ; John Bulkeley, Esq. ; Paul Chamberlain, M. D. ; R. Clements, Esq. ; Francis Cuffe, Esq. ; Christopher Dominick, M. D. ; Narcissus Marsh, Lord Bishop of Ferns and Leighlin ; Henry Ferneley, Esq. ; J. Finglass, M. A. ; Samuel Foley, M. A. ; Robert Huntington, D. D. ; Daniel Houlaghan, M. D. ; John Keogh, M. A. ; William King, M. A. ; John Maden, M. D. ; William Molyneux, Esq., Secretary ; William Lord Viscount Mountjoy ; Allan Mullen, M. D. ; William Palliser, D. D. ; Sir William Petty, Knight, President ; William Pleydall, Esq., Treasurer ; Sir Robert Redding, Bart. ; Edward Smith, M. A. ; John Stanley, M. A. ; Jacobus Sylvius, M. D. ; George Tallet, Professor of Mathematics ; Sir Cyril Wyche, Knight, President of the Royal Society of London ; Charles Willoughby, M. D. ; John Worth, D. D., Dean of St. Patrick's.

The original rules for the government of the Society were drawn up by Dr. Narcissus Marsh, afterwards Primate of all Ireland, Sir William Petty, Dr. Willoughby, and William Molyneux. Petty also compiled the following "Advertisements," adopted by the Society in 1684, for regulating and modelling their future progress :—

" 1. That they chiefly apply themselves to themaking of experiments, and prefer the same to the best discourses, let-

ters, and books, they can make or read, even concerning experiments.

“2. That they do not contemn and neglect common, trivial, and cheap experiments and observations; not contenting themselves without such, as may surprise and astonish the vulgar.

“3. That they provide themselves with rules of number, weight, and measure; not only how to measure the plus and minus of the qualities and schemes of matter; but to provide themselves with scales and tables, whereby to measure and compute such qualities and schemes in their exact proportions.

“4. That they divide and analyze complicate matters into the irintegral parts, and compute the proportion which one part bears to another.

“5. That they be ready with instruments and other apparatus to make such observations as do rarely offer themselves, and do depend upon taking opportunitie.

“6. That they provide themselves with correspondents in several places, to make such observations as do depend upon the comparison of many experiments, and not upon single and solitary remarks.

“7. That they be ready to entertain strangers and persons of quality with great and surprising experiments of wonder and ostentation.

“8. That they carefully compute their ability to defray the charge of ordinary experiments, forty times per annum, out of their weekly contributions, and to procure the assistance of benefactors for what shall be extraordinary, and not pester the Society with useless or troublesome members for the lucre of their pecuniary contribution.

“9. That whoever makes experiments at the public charge do first ask leave for the same.

“10. That the Secretary do neither write nor receive any letters on the public account of the Society, but what he communicateth to the Society.

“ 11. That persons (though not of the Society) may be assisted by the Society to make experiments at their charge upon leave granted.

“ 12. That for want of experiments, there shall be a review and rehearsal of experiments formerly made.

“ 13. That the President at the present meeting shall order what experiments shall be tried at the following meeting, that accordingly a fit apparatus may be made for it.”

In December, 1684, Sir William Petty, the President, brought in a paper, “*Supellex Philosophica*,” enumerating forty instruments requisite to carry on the designs of the Society. He likewise ordered, that hereafter, at every meeting, an experiment in natural philosophy should be tried before the company, and that the President should appoint on the foregoing Monday what should be tried on the Monday following, and the persons to try it; that accordingly a fit apparatus may be made.

Immediately after its formation, the Society placed itself in communication with the Royal Society of London, to which abstracts of its proceedings, experiments, and discoveries were regularly transmitted. The Royal Society remitted half the subscriptions of those of its members who belonged to the Dublin Philosophical Society.

Petty was succeeded in the Presidentship of the Society by Viscount Mountjoy, and the Hon. Francis Robarts. The Secretaries subsequent to Molyneux were Mr. St. George Ashe, and Edward Smith.

In a letter to the Secretary of the Royal Society, accompanying the Minutes of the Society at Dublin, from the 6th of July to the 10th of August, 1685, the Secretary wrote:—“ I am ashamed I can make no better a return for your very acceptable communications: our company of late has been very thin, and people’s heads so much diverted with politics, that next meeting I believe we shall adjourn till the term.” William Molyneux, writing to Halley on the 6th of April, 1685,

says:—"I must confess, we have been lately something idle, and several of our meetings have been employed by a young mathematical female in this place, bred up by one Mr. Tollet, a teacher of mathematics, and a most excellent learned man in that kind. The child is not yet eleven, and yet she hath given sufficient proofs of her learning in arithmetic, the most abstruse parts, algebra, geometry, trigonometry plane and spherical, the doctrine of the globes, chronology, and on the violin plays anything almost at sight. As this is a most plain instance of the force and power of timely education, and of the reach that man has naturally, we have thought it worth our while to consider and examine it thoroughly; and indeed we find, at least, that the child seems to have no more natural inclination or delight in these things than ordinarily amongst children." St. George Ashe, in a letter written in March, 1685-6, mentions this girl as "prodigiously skilful in most parts of mathematics, having been examined before the Dublin Society with severity enough in arithmetic, algebra, geometry, trigonometry, astronomy, chronology, speculative music and mechanics, in all which she answered with great readiness and judgment."

The Society's meetings, which, subsequent to November, 1686, appear to have been few and irregular, were brought to a termination by the dispersion of its members, on the commencement of the hostilities between King James and the Prince of Orange.

The last entry in the original Minute-book of the Society, preserved in the British Museum, MS. Addit. 4811, is the account of the general meeting in 1686, at which Lord Mountjoy was elected President. Mr. J. O. Halliwell observes, that at this period, the "science of Ireland rose to a level with that of surrounding nations." In addition to the subjects treated of by the Society, a catalogue of which, as classified by Mr. W. R. Wilde, will be found in the Appendix, several of its Members contributed valuable papers to the "Philosophi-

cal Transactions." Dr. William K. Sullivan, Professor of Chemistry in the Catholic University of Ireland, observes that this Society gave much promise, and would, no doubt, have added considerably to the domain of chemistry. "The papers read at the Society," adds Dr. Sullivan, "appear to have been quite equal to the generality of the memoirs read at the Societies then in existence elsewhere; and though no brilliant memoir appears among them, there are a great many nice observations which show that the men who wrote them had a considerable knowledge of the subjects treated of, and in many cases very comprehensive notions of the sciences."

The "Dublin Philosophical Society" was re-organized in 1693, in Trinity College, where it continued to assemble for some years after its revival.

We find no further notice of "Crow's Nest" after the death in 1730, of its proprietor, Col. Wetheral, an eminent Dublin apothecary.

A Music Hall, erected in Crow-street by a Mr. Johnston, and fitted up in an elegant style, was opened for the first time in 1731, with a "ridotto" on a grand scale, attended by the principal nobility and gentry of Dublin, and a series of similar entertainments were continued here subsequently with much success, under the direction of Signor Arrigoni, an Italian composer and violinist. In February, 1731, soon after the opening of the building, a riot occurred between the gentlemen's servants and the chairmen, aided by the mob. The soldiers on duty being unable to disperse the crowd, a reinforcement was despatched from the Main guard, who, after some fruitless efforts to end the quarrel peaceably, were obliged to fire upon the rioters, several of whom were thus killed and wounded, while the lamp and windows of the Hall were shattered to atoms.

Fashionable "Assemblies" and "Ridottos," attended by the Viceroy and the chief of the Dublin aristocracy, continued to be held weekly during the season in this Music Hall for

several years after its opening. A lady's subscription to each of these entertainments was a British crown, while a gentleman's ticket cost half-a-guinea. The doors usually opened at eight, the "beauffets" at ten, and the supper-room at eleven o'clock. The Charitable Musical Society, instituted for the relief of distressed families in Dublin, finding their members considerably increased, in 1742, removed their meetings from the "Bear" on College-green to Mr. Johnston's "large room" in Crow-street, where, on every Wednesday evening, a concert was performed by "several of the best hands in town, the room fully illuminated and disposed in the most convenient manner for the reception of the company, and the accommodation of the performers." The Society being desirous to make the entertainment as agreeable as possible, in order to render the charity promoted by it more extensive, gave notice that they would "permit their members to bring what number of ladies they pleased with them each night, and resolved to continue to do so, till they found themselves obliged, for want of convenient room, to limit themselves to a certain number to be admitted." The company were usually summoned to meet at 6 P. M., at half an hour after which the concert commenced.

Dublin owed the establishment of an Hospital for Incurables to the Charitable Musical Society of Crow-street, which, having agreed in 1743 to appropriate funds to that purpose, fitted up a house, opened in 1744 for the reception of such objects, and long mainly supported by the exertions of this body. The character of some of the amusements at the Music Hall is illustrated by the following announcement in 1744:—"For the entertainment of the nobility and gentry, &c., at the Music Hall in Crow-street, on Tuesday, the 6th day of November, will be a new entertainment, called an Ambigu, to be prepared by Mr. Johnston: and for the better accommodation of all who intend him the honour of their company, he will have two bands of music, two dancing-

rooms, two tea-rooms, and two card-rooms. The doors will be opened at seven, and the wine beauffets at nine o'clock, at assembly prices." The Charitable Musical Society, in 1747, transferred its meetings to the "Philharmonic room in Fishamble-street," already noticed. In the Music Hall in Crow-street, in 1751, were frequently held *ridottos* and assemblies; to some of the latter the admission was 2s. 8½*d.*, the entertainments comprising dancing and cards, with tea and coffee. In July, 1751, as appears from the original lease in the writer's possession, Peter Bardin let to John Baptist Murella, Joseph de Boeck, Stephen Storace, Daniel Sullivan, and Samuel Lee, for six years, at the annual rent of £113 15*s.*, "the Hall, commonly called the Music Hall, on the north side of the street called Cecilia-street, near Crow-street, with the rooms and apartments thereunto belonging, together with the use of the several goods and furniture." The lease also contains a special covenant, that Bardin should have two free tickets to pass two persons at all times during the demise, to any part of the premises, to view any play, opera, or music-meeting, exhibited or performed there.

Subscription balls, conducted by John Whelan, were given in 1753 at the Crow-street Music Hall, where, in the following year, was exhibited by Mr. Rackstrow the series of anatomical wax works now preserved in Trinity College, Dublin, in the production of which forty years had been spent by Denoue, Professor of Anatomy to the Academy of Sciences at Paris.

Spranger Barry having decided to embrace the propositions made to him when in Dublin in 1754, to build a theatre and settle there, treated for various plots of ground in the city, but did not find any suitable site till May, 1757, when his agent in Dublin took a lease of the Music Hall in Crow-street, paying a fine of £500, and an annual rent of £50. To admit the erection of a stage as ample and magnificent as that of Drury-lane, several contiguous lots of

ground, belonging to four different parties, were also taken, for which were paid fines amounting to £400, with an aggregate annual rent of £128. This ground, the Music Hall and adjoining premises, were taken on leases of 500 years, without any clauses of surrender; and one portion of the site was taken for a term of 900 years. To carry on the work, which was too expensive for Barry's private circumstances, a subscription list was opened, and very soon filled; builders were contracted with, materials bought, the Music Hall thrown down, and the new edifice rapidly erected. The total expenditure, including decorations, furniture, wardrobe, and machinery, exceeded £22,000. The first twenty subscribers of fifty pounds each to the new building were entitled to the first claim upon it, with 5 per cent. interest for their money, and a free ticket. The second subscription was of twenty persons at twenty-five pounds each, upon Barry's personal security, each to have a free ticket till paid off. The foundation of Crow-street Theatre was, it has been truly observed, "a foundation of misfortune to many." "On the site where Crow-street Theatre was built, once stood," says John O'Keeffe, "a fabric called the Music Hall. I recollect seeing this building: the front, with great gates, faced the end of Crow-street. While the foundations of Crow-street Theatre were preparing on this spot, I, amongst other boys, got jumping over them, little thinking," adds the dramatist, "that on the very stage then erecting would, in process of time, rise my own fabric of the Castle of Andalusia."

The erection of Crow-street Theatre was strongly opposed by the proprietors of the Smock-alley and Aungier-street houses, who petitioned Parliament to limit the number of theatres, as in London; and that, as two were deemed sufficient for the metropolis of Great Britain, Dublin should be restricted to one. Macklin, who, for a short time, took some interest in the Crow-street house, published a reply to these representations, replete with the most virulent personal abuse

of Thomas Sheridan. Henry Woodward, an English comedian of high reputation, and possessing some property, was induced to become Barry's partner in the new Theatre. "Woodward," says Davies, "was certainly the most eligible man Barry could fix upon. He knew that he could fill a large and desirable, though difficult, list of parts in comedy; and his skill and performance in pantomimes would render double service to the scheme."

The dimensions of the new Theatre were as follows:—Length of the house in the clear, 131 feet; breadth, 50 feet 9 inches; breadth of the stage between box and box, 36 feet 6 inches; depth of the stage, 90 feet, to which might be added 45 feet; depth of the pit, 26 feet, to which might be added 9 feet. There was also a commodious box-room, large enough to hold the entire company that could sit in the boxes, whence they immediately retired at the end of the play, as to a drawing-room, to converse till called to their carriages.

Spranger Barry, as already noticed, was born in Skinner's-row, Dublin, where he began life as a silversmith, and made his first appearance on the stage at Smock-alley in 1744. As head of Covent-garden Theatre, he subsequently for several years played in opposition to Garrick; and London was much divided on the merits of the rival tragedians. One of his contemporaries tells us that "there never was, perhaps, an actor who altogether was so much indebted to nature as Barry. As far as figure will warrant the expression, he was certainly the finished portrait of man. His person was noble and commanding; his action graceful and correct; his features regular, expressive, and rather handsome: his countenance, naturally open, placid, and benevolent, yet easily wrought to the indications of haughtiness and contempt: but in the softer expressions of tender and feeling emotions he principally excelled. His voice was finely calculated to aid his appearance. It had melody, depth, and strength; there was a burst of grief in it,

which was peculiar to himself. In the last act of 'Essex,' where the officers were preparing his departure, and where he pointed to his wife, lying on the ground, with—'Oh! look there,' his manner of expression was so forcible and affecting, that the whole House always burst into tears. He saw the effect, and often used the cause, sometimes rather improperly. In expressing the blended passions of love, tenderness, and grief, Barry stood unrivalled. With such abilities, it would be difficult to point out which character was his masterpiece. But it is generally given to his 'Othello.' It was a performance which could not be transcended. His address to the Senate was superior to that of any man who ever spoke it. His various transitions, in the jealous scenes of that character, were beautiful beyond description. The vanquisher of Asia never appeared to more advantage in representation than in the person of Barry: he looked, moved, and acted the hero and lover in a manner that charmed every audience that saw him: he gave new life and vigour to a play which had lain neglected since the death of Delane. His Marc Antony had innumerable beauties: indeed, his very appearance in this magnificent Roman, who lost the world for love; in the young conquering Macedonian hero; and in every other character in that line,—was equal to what the most romantic imagination could paint."

By Garrick's encomiast, the author of the "Rosciad," Barry was satirized as follows:

"In person, taller than the common size,
Behold where Barry draws admiring eyes!
When lab'ring passions in his bosom pent,
Convulsive rage, and struggling heave for vent;
Spectators, with imagin'd terrors warm,
Anxious expect the bursting of the storm:
But, all unfit in such a pile to dwell,
His voice comes forth, like Echo from her cell,
To swell the tempest needful aid denies,
And all adown the stage in feeble murmurs dies.

What man, like Barry, with such pains can err
 In elocution, action, character?
 What man could give—if Barry were not here,
 Such well-applauded tenderness to 'Lear?'
 Who else can speak so very, very fine,
 That sense may kindly end with every line?
 Some dozen lines before the ghost is there,
 Behold him for the solemn scene prepare.
 See how he frames his eyes, poises each limb,
 Puts the whole body into proper trim—
 From whence we learn, with no great stretch of art,
 Five lines hence comes a ghost, and ha! a start.
 When he appears most perfect, still we find
 Something which jars upon, and hurts the mind.
 Whatever lights upon a part are thrown,
 We see, too plainly, they are not his own.
 No flame from Nature ever yet he caught;
 Nor knew a feeling that he was not taught;
 He rais'd his trophies on the base of Art,
 And conn'd his passions, as he conn'd his part."

Another of Garrick's panegyrists, however, gives us a more truthful and impartial notice of the Dublin tragedian:—

"Of all the tragic actors," writes Thomas Davies in 1780,
 "who have trod the English stage for the last fifty years, Mr.
 Barry was unquestionably the most pleasing. Since Booth and
 Wilks, no actor had shown the public a just idea of the hero or
 the lover; Barry gave dignity to the one, and passion to the
 other: in his person he was tall, without awkwardness; in his
 countenance handsome, without effeminacy; in his uttering of
 passion the language of Nature alone was communicated to the
 feelings of an audience. If any player deserved the character
 of an unique, he certainly had a just claim to it. Many of the
 principal characters in our best plays must now either be suf-
 fered to lie dormant, till another genius like him shall rouse
 them into life and spirit, or the public must be content to see
 them imperfectly represented. It has been said, that Colley
 Cibber preferred his 'Othello' to the performance of Betterton

and Booth in that part; and I should not wonder at it; for they, I believe, though most excellent actors, owed a great deal of their applause to art. Every word which Barry spoke in this, the greatest poet, seemed to come from the heart; and I well remember that I saw Colley Cibber in the boxes on the first night of Barry's 'Othello,' loudly applauding him by frequent clapping of his hands; a practice by no means usual to the old man, even when he was very well pleased with an actor. But indeed, the same heart-rending feelings which charmed the audience in 'Othello,' diffused themselves through all Barry's acting, when the softer passions predominated, in 'Jaffier,' 'Castalio,' 'Romeo,' 'Varanes,' 'Phocias,' 'Orestes.' 'Richard III.,' and 'Macbeth,' he should never have attempted, for he was deficient in representing the violent emotions of the soul; nor could a countenance so placid as his ever wear the strong impressions of despair and horror. His 'Lear,' though not equal to Garrick's perfect exhibition of that part, from the dignity of his figure, and his tenderness of expression, perfectly adapted to some scenes of the part, was very respectable. Booth, from a too classical taste, had no relish for the rants of 'Alexander,' and could never be prevailed upon to act that part which Montfort and Betterton had so highly graced. But Barry gave new vigour to the wild flights of the mad hero; he charmed the ladies repeatedly by the soft melody of his love complaints, and the noble ardour of his courtship. There was no passion of the tender kind so truly pathetic and forcible in any player as Barry, except Mrs. Cibber, who, indeed, excelled in the expression of love, grief, tenderness, rage, and jealousy, all I ever knew. Happy it was for the frequenters of the Theatre, when these two genuine children of nature united their efforts to charm an attentive audience!" "When Tom Chapman, an excellent comic actor, was present during some of the most pathetic scenes in the 'Orphan' between Barry in 'Castalio,' and Mrs. Cibber in 'Monimia,' he was so affected, that he burst into tears.

This," adds Davies, "he told me was an involuntary act, of which he was not in the least ashamed; till he was assured by a critic, who sat next to him, that he ought not to have cried; and Chapman, though otherwise a sensible man, was fool enough to think the critic in the right."

The new Theatre in Crow-street was opened on the 23rd of October, 1758, with Cibber's comedy, "She would and she would not," and although the attendance in other parts of the house was not very numerous on this occasion, a man was pressed to death in ascending the stairs of the upper gallery. Alarmed at the thinness of the first audiences, caused mainly by the pieces produced being acted by minor performers, the Manager, Barry, came forward as "Hamlet," and was enthusiastically received by numerous and brilliant audiences. Having obtained the appointment to the Deputy-Mastership of the Revels, the Managers gave Crow-street house the title of Theatre Royal; they also enjoyed the patronage of the then Viceroy, the Duke of Dorset, who, every week, with his Duchess, visited the Theatre, in which were first introduced performances on Saturday night, previously unusual in Dublin. To discharge a debt of £1500, and to enlarge the building, Barry and Woodward, in June, 1759, borrowed £3000 by mortgage on the Theatre and its contents, giving one free ticket for each hundred pounds advanced, and binding themselves to the mortgagees to exhibit fifty-two theatrical performances in every year.

On the re-opening of the Theatre in November, 1759, the Crow-street corps comprised some of the most eminent actors of the age, including, with the Managers—Barry and Woodward—Mossop, Foote, Dexter, Sowdon, Sparks, Mrs. Fitzhenry, and the handsome tragic actress, Anne Dancer, the pupil and subsequently the wife of Barry. The corps thus engaged by Barry and Woodward for Crow-street Theatre was the most numerous and most expensive company ever collected in Dublin; their entertainments were produced in

a style of great splendour and costliness, all of which resulted in a deficiency to the Managers at the end of the season.

The receipts for one hundred and sixty-three plays acted during the season, ending 4th of June, 1760, amounted to £11,621 13s. 6½*d.*, which, with £112 15s. paid by Government for four plays, made a total sum of £11,734 8s. 6½*d.* The receipts of the last fourteen plays were as follows:—

	£	s.	d.
May 7, Barbarossa; Mossop's Benefit,	133	11	6
„ 9, Winter's Tale,	109	19	2
„ 10, Julius Cæsar,	94	10	5
„ 12, Winter's Tale,	40	17	11
„ 14, Julius Cæsar; second night,	30	15	4
„ 16, Conscious Lovers; Freemasons' night,	149	0	3
„ 17, Recruiting Officer; Command,	57	18	1
„ 19, Double Dealer,	12	15	8
„ 22, Provoked Husband; Mrs. Abington,	129	4	10
„ 23, Othello,	59	7	4
„ 28, Richard III,	29	12	7
„ 29, Earl of Essex,	65	3	3½
„ 30, The Revenge,	45	7	10
June 4, Committee; Government Play,	4	6	8
For ditto, from Government,	22	15	0
Total produce of fourteen nights,	£985	5	10½

Mrs. Abington formed the great attraction at Crow-street in 1760, in which year, Mossop, withdrawing from the company, undertook, as noticed in Chapter II., the management of Smock-alley Theatre, having rejected the liberal propositions made by Barry and Woodward, who offered him a salary of one thousand pounds and two benefits whenever he choose to take them. From this separation of interests a most destructive rivalry sprung up between the theatre in Crow-street and that in Smock-alley.

“It seemed to be laid down as a rule by the respective Managers, that, no sooner was a piece announced to be in rehearsal or for exhibition by the one, than the other strained every nerve, no matter with what propriety, to prepossess the public with an idea of its being preparing in a superior style

by him, or boldly advertising the very piece on the same evening; sometimes, without an idea of its being performed, but merely to divide or suspend the general curiosity. The greatest piece of generalship manifested through the whole of this doubtful contest was respecting the new tragedy of 'The Orphan of China,' written by Arthur Murphy, Esq.; and at that time exhibiting with uncommon reputation in London. The great fame and popularity of this piece rendered it an object of peculiar attention to both houses in Dublin; but to attain their object, they pursued quite different lines of conduct. The play being printed, was consequently in possession of both. Mr. Mossop observed a profound silence on the subject, and kept his design as much a secret as possible. The Managers of Crow-street, on the contrary, confident of their strength, but rather injudiciously, I should think, for several weeks, made a great parade of their intentions of producing it with a pomp and magnificence equal to that of Drury-lane; informing the public of the extraordinary expence they were at, in having all the dresses made in London, from models imported from China, and an entire new set of scenes painted for the occasion, in the true Chinese style, by the celebrated Carver, then deservedly in the highest reputation. When the expectations of the town were raised to the utmost pitch, and curiosity strained to the highest point, without the least previous hint dropped, most unexpectedly, early on Monday morning, January 5th, 1761, bills were posted up, announcing the representation of this much talked-of tragedy, that very evening, at Smock-alley Theatre,—the scenery, dresses, and decorations entirely new, with this precious and popular addition, 'The characters will be all new dressed in the manufactures of this kingdom.' The truth was, they had bespoke dresses to be made in London, on the models of the Drury-lane habits; but had not the least expectation of their arriving in time. As they knew that everything depended on their producing it before the other house, certain

they had not an equal chance on equal terms, the dresses and scenery of Crow-street being so much superior, they used every exertion possible. The tragedy was rehearsed three times a day, and Mr. Tracey, then tailor to the Theatre, working day and night on the dresses, they were completed in eight and forty hours. The event proved that they acted right. The 'Orphan of China' drew five tolerable houses in Smock-alley before they were able to get it out at Crow-street; and then it did not answer the expence they had been at. The dresses and scenery were truly characteristic, but the curiosity of the public had been in a great measure previously gratified.—With respect to scenery, machinery, and decorations, Crow-street certainly was superior. Carver was then one of the first scene-painters in Europe; Mr. Messink the first machinist ever known in this kingdom; and Finny, their carpenter, had infinite merit. The greatest advantage the Crow-street Managers obtained over their rivals, was with their pantomimes, which they exhibited on the most extensive and finished scale, and in which the Harlequin of Mr. Woodward was decidedly the greatest on the stage." Of the ingenuity displayed by the machinists of Crow-street, an illustration has been left by O'Keeffe in the following description of Barry's appearance as "Alexander the Great" entering Babylon, which was produced to rival Mossop's ovation at Smock-alley, as "Coriolanus:"—

"Alexander's high and beautiful chariot was first seen at the farther end of the stage (the Theatre stretching from Fownes'-street to Temple-lane). He, seated in it, was drawn to the front, to triumphant music, by the unarmed soldiery. When arrived at its station to stop, for him to alight, before he had time even to speak, the machinery was settled on such a simple, yet certain plan, that the chariot in a twinkling disappeared, and every soldier was at the instant armed. It was thus managed:—each man, having his particular duty previously assigned to him, laid his hand on different parts of

the chariot: one took a wheel and held it up on high—this was a shield; the others took the remaining wheels: all in a moment wore shields upon their left arms: the axle-tree was taken by another—it was a spear: the body of the chariot also took to pieces, and the whole was converted into swords, javelins, lances, standards, &c.; each soldier, thus armed, arranged himself at the sides of the stage, and Alexander standing in the centre began his speech. I," adds O'Keeffe, "have seen in my day operas, ballets, pantomimes, melodramas, &c., at Covent-garden, Drury-lane, the Haymarket, and the Opera House, but never saw anything to equal in simplicity and beauty this chariot manoeuvre of Alexander the Great."

Dublin was kept in a state of commotion by the partisans of the rival Theatres. As already noticed, the Countess of Brandon, with her adherents, attended constantly at Smock-alley, and would not appear at Crow-street; but Barry's tenderness in making love on the stage at length brought the majority of the ladies to his house. Of the scenes which commonly occurred during this theatrical rivalry, on nights when some leading lady had bespoken a play, and made an interest for all parts of the house, particularly by pit and gallery tickets among her trades-people, we have been left the following notice:—

"The great lady of the night goes early into the box-room to receive her company. This lady had sent out pit and gallery tickets to all her trades-people, with threatenings of the loss of her custom if they did not dispose of them: and the concern she was under, when the time was approaching for the drawing up the curtain, at the sight of a thin pit and galleries, introduced the following entertainment:—The lady was ready to faint; and after smelling-bottles were applied, she cried out 'she was ruined and undone! She never would be able to look dear Mr. B. in the face any more, after such a shocking disappointment.' At many of these repeated lamentations, the Box-keeper advanced, and

said :—‘ I beg your Ladyship will not be so disheartened ; indeed, your ladyship’s pit will mend, and your Ladyship’s galleries too will certainly mend, before the play begins ! At which the lady cry’d, ‘ Out, you nasty, flattering fellow ! I tell you I’m undone, ruined and undone ! that’s all ! But I’ll be revenged ; I am resolved I’ll pay off,—no—I’ll turn off all my saucy tradesmen to-morrow morning.’”

Robert Aldridge, of Crow-street Theatre, is said never to have been surpassed in the various excellencies of Irish grotesque dancing. He composed a ballet called the “ Irish Lilt,” made up of original Irish airs ; also an entertainment called the “ Tambourine Dance,” in part of which, when produced on a benefit night, Aldridge’s pupil, Slingsby, made one of the figures, a tall man, stand upon a pedestal and hold a tambourine as high as he could ; “ Slingsby, dressed in character, dancing on, sprang up and kicked the tambourine out of the man’s hand, to the delight of the audience, and the astonishment of his master, Aldridge. Barry, the Manager, being a spectator of this wonderful feat, asked Carmichael who he was : the Prompter answered, —‘ Why, sir, it is little Simon Slingsby, the boy that you have seen here every night, and thought very little about.’ ‘ Engage him ; article him for any money,’ said Barry. Slingsby afterwards excelled all the dancers even in Paris, where he performed before the royal family, and was the first dancer at Drury-lane Theatre. The rapidity of his motions was such, that the human figure was scarcely distinguishable : his forte was agility.”

O’Hara’s “ Midas ” was produced in 1762 at Crow-street, with the object of ridiculing the Italian burlettas at Smock-alley ; Mrs. Pritchard also appeared here in the same year ; but although the Theatre was visited weekly by the Lord Lieutenant, the financial results were most unfortunate. Woodward objected to the cost of the tragedy processions indulged in by Barry, while the latter considered that his

partner's expenses in getting up pantomimes were excessive. Woodward, who had sunk some thousands of pounds in the Crow-street Theatre, finally retired from it in 1762, and the partnership was terminated by a Chancery suit.

The sole management of the Crow-street Theatre now devolved upon Barry, who enjoyed the viceregal patronage of the Earl of Northumberland, and produced various operas, burlettas, and other musical entertainments.

A serious disturbance, attended with the loss of two lives, occurred at Crow-street Theatre in April, 1764, originating in a quarrel between two gentlemen and a number of the servants in waiting, who threw blazing flambeaux into the box-room, and by raising a cry of fire caused the whole audience to rush out in terror from the house. The Theatre was reopened in November, 1764, and Barry, exhausting every stratagem, played "Macheath" in opposition to the performance of the "Captain" by Anne Catley, then drawing large crowds to Smock-alley; but, finding his personal exertions inadequate to replenish the empty treasury, he had recourse to the employment of dancing dogs and a monkey in a new pantomime. During the next season, although possessing an excellent company, the receipts of Crow-street Theatre continued exceedingly low, seldom reaching £30, and sometimes falling to £10 per night.

A temporary relief was, however, derived from the engagement of Thomas Sheridan, on the nights of whose performance the receipts averaged from £131 to £171. Macklin also acted at Crow-street in 1765 and 1766 with much success, and produced here for the first time, under the name of the "True-born Scotchman," his well-known play, now styled the "Man of the World."

The following statement of the sums received by Macklin as his moiety during the engagement exhibits the amount of the receipts of Crow-street at this period:—

		£	s.	d.
1765.	Nov. 28.	By command of Lord Hertford, the Merchant of Venice and Love à la mode, produced to Macklin the moiety of		
		57	1	0½
	Dec. 12.	By command—Rule a Wife and True-born Irishman,		
		29	11	3
	Dec. 23.	Rule a Wife and Love à la mode,		
		32	9	9
	Dec. 26.	Romeo and Juliet and True-born Irishman,		
		13	6	9½
1766.	Jan. 15.	Othello and True-born Irishman,		
		17	3	0
	Jan. 22.	Miser and Love à la mode,		
		11	7	6
	Feb. 7.	The True-born Scotchman (first time),		
		40	10	1
	Feb. 14.	Idem		
		17	7	6
	Feb. 15.	Idem		
		39	11	8
		A Benefit: True-born Scotchman,		
		49	0	0
		£301	8	7

Barry's difficulties were augmented by his natural indolence and luxurious habits; but his persuasive powers were such that he was never known to fail in propitiating even those of his creditors who, previously to having interviews with him, had been most obdurate and pressing in their demands. He at length, however, found himself hopelessly involved; and although Dublin was wearied with the ruinous contest between the Managers of the rival Theatres, neither Barryists nor Mossopians were willing to resign their pretensions; but at length the superior genius of Mossop prevailed. "After a seven-years' contest, Mr. Barry was obliged to resign the field to his then, seemingly, more fortunate rival; having, during that time, experienced more chagrin, vexation, and disappointment, than imagination can well conceive. Harassed in mind and body, he had lavished so many years of the prime of his life, and, instead of reaping the fruits of such shining abilities as nature had blessed him with, had incurred debts he could never discharge, ruined many persons connected with him, and involved himself in difficulties which, during the remainder of his life, he could never surmount."

Crow-street Theatre was, in 1767, taken on lease by the rival Manager, Henry Mossop, from Barry, who allocated

the income he derived, both from it and his professional emoluments, to pay his creditors, reserving to himself a proportion for his support; by this course he in a comparatively short period discharged liabilities to the amount of £8000.

In December, 1767, Mossop, in the character of "Richard III.," came forward as the sole ruler of Crow-street House, which he retained till obliged to give it up, in 1770, the opposition of the Theatre in Capel-street having proved so prejudicial to him, that, "although the idol of the town as an actor, and not censured as a Manager, he saw himself deserted by that public to whose service he had devoted those abilities so much admired."

After its surrender by Mossop, Dawson, Manager of the Play-house in Capel-street, took Crow-street Theatre, where he produced Thomas Sheridan, Spranger Barry, and his wife, with the favourite comedian, Isaac Sparks, and Macklin. Dawson was soon superseded in Crow-street by the Smock-alley Manager, Thomas Ryder, who gained £1000 by a fancy ball, for which the Theatre was specially fitted up, under the patronage of the chief of the Dublin aristocracy, who appeared at it attired in Irish manufacture. By agreement, signed on the 7th of May, 1776, Spranger Barry let to Ryder for seven years, at the clear annual profit-rent of £450, the Theatre in Crow-street, its materials and appurtenances, with all Barry's right and title to perform and act in it all theatrical and musical entertainments, according to Letters Patent. Ryder was bound, during the term of this lease, "not to perform or act, or cause to be performed or acted, any theatrical or musical entertainment at or within any other place than within the said Theatre or Play-house." In addition to the profit-rent of £450 to Barry, Ryder became liable to £188 annually to the subscribers, and £165 ground-rent, making, exclusive of taxes, a yearly total of £803, or £683, deducting £120, which the Government annually paid for the representation of

four plays. The various stipulations of the agreement with Barry were secured by a bond of £10,000 from Ryder, whose improvements in the Theatre are noticed as follows:—

“Mr. Ryder has, it appears, consulted use as well as ornament in his changes: the boxes appear warm and comfortable; they are decorated upon an entire new construction; the seats covered with crimson, surrounded with gold lace, brass-nailed; the backs painted blue, and ornamented with glasses with lights, which have a wonderful effect; the pillars, with the breastwork round the galleries, are painted a marble colour, and give a light and easy appearance; the circular seat surrounding the pit is taken into the boxes, and thereby their extent is wonderfully increased.

“The lighted branches round the boxes and lattices are transposed from the centre between the pillars to the entablature over each pillar, so that this obstruction to sight is totally at an end. In the pit he has constructed the door at the entrance several feet beyond its former situation, by which means the wind cannot, as formerly, annoy persons seated near the door; and everything appears neat and clean in the pit, which is new matted. The galleries, likewise, have been much altered; every opportunity for rendering them elegant has been made use of by the Manager, and they both have profited by the alteration. He has contrived to separate the green boxes over the lattices into closets, entirely from the gallery, which is now gay and lively; and they convey a neat warmth to that part of the house.

“The front of the Theatre has been neatly ruled and plaistered, and the entrances at large into the house are extended infinitely to what they were; and from their cleanly appearance give a pleasure even in their passage. The Manager will open a temporary passage, upon crowded occasions only, from the box-room into the street, for the convenience of the ladies who wish to retire in private, unobstructed by the crowd, which formerly was dangerous.”

Sir Jonah Barrington, writing of the Theatres in his time, tells us:—"The Play-houses in Dublin were then lighted with tallow-candles, stuck into tin circles, hanging from the middle of the stage, which were every now and then snuffed by some performer; and two soldiers, with fixed bayonets, always stood like statues on each side of the stage, close to the boxes, to keep the audience in order. The galleries were very noisy and very droll. The ladies and gentlemen in the boxes always went dressed out nearly as for Court; the strictest etiquette and decorum were preserved in that circle; whilst the pit, as being full of critics and wise men, was particularly respected, except when the young gentlemen of the University occasionally forced themselves in, to revenge some insult, real or imagined, to a member of their body; on which occasions, all the ladies, well-dressed men, and peaceable people, generally, decamped forthwith, and the young gentlemen as generally proceeded to beat or turn out the residue of the audience, and to break everything that came within their reach. These exploits were by no means uncommon; and the number and rank of the young culprits were so great, that (coupled with the impossibility of selecting the guilty) the College would have been nearly depopulated, and many of the great families in Ireland enraged beyond measure, had the students been expelled, or even rusticated."—"The actresses both of tragedy and genteel comedy formerly wore large hoops, and whenever they made a speech walked across the stage and changed sides with the performer who was to speak next, thus veering backwards and forwards like a shuttlecock, during the entire performance. This custom partially prevailed in the Continental theatres till very lately."

The regular prices of admission to the Dublin Theatres were:—Boxes and Lattices, *5s. 5d.*; Pit, *3s. 3d.*; First Gallery, *2s. 2d.*; Second Gallery, *1s. 1d.*; the occupants of the latter portion of the house are alluded to in the once popular epilogue entitled, "Bucks, have at ye all:—"

“ Ye social friends of claret and of wit,
 Where ’er dispersed, in merry groups ye sit;
 Whether below ye gild the glittering scene,
 Or mount aloft there, on a bold *thirteen*.”

“ In my day,” writes O’Keeffe, “ there was no half price at a theatre in Ireland. In Dublin no female sat in the pit ; and none, either male or female, ever came to the boxes except in full dress : the upper boxes, in a line with the two-shilling gallery, were the slips called pigeon-holes. The audience part of the Dublin Theatre was in the form of a horse-shoe. In Dublin oranges and nonpareils refreshed the audience. It was the invariable custom among the Dublin audience, when the hero died, to bring down the curtain by applause, and hear no more ; such the compliment paid to their favourite. I do not mention this as exemplary ; for, by this practice, the end of the play was lost to them. Not a line was heard of the fate of ‘ Lady Randolph,’ and Horatio’s ‘ Farewell, sweet Prince ;’ or from ‘ Malcolm,’ when receiving his Scottish crown and allegiance ; or from ‘ Richmond,’ taking the spoils of Bosworth Field ; or from the ‘ Prince’ in *Romeo and Juliet*, condemning the feuds of two families, which disturbed the peace of a city.” It was also the custom, when the principal character was to die, for two men to walk on with a carpet, and spread it on the stage for the hero to fall upon.

“ The Green-rooms of Crow-street and Smock-alley were, with respect to the stage, on opposite sides : a circumstance most likely not thought of by the builders of theatres ; but which makes a wonderful difference, as to consequences, to theatrical society, audience as well as performers. Crow-street Theatre had its Green-room on the Lord Lieutenant’s side of the house ; consequently, when the Viceroy commanded a play, as the entrance to his box was close to the Green-room (indeed, at its very door), it could not fail of producing an intercourse and acquaintance between the performers and the noblemen and others of rank and consequence, who attended

the Lord Lieutenant. Previous to the curtain going up, and between the acts, and after the play, the men of fashion used to walk into the Green-room, and about among the actors; this practice was eventually no harm to the nobles, and in many instances of great service to the actors. The Green-room in old Covent-garden Theatre was in a similar situation; on the contrary, old Drury-lane and Smock-alley Theatres had their Green-rooms on the opposite side to the royal and vice-regal boxes."

Thomas Sheridan averaged for himself nearly forty pounds per night during his last performances at Crow-street in 1776 and 1777. In the latter year, Vandermere and Waddy, two of Ryder's principal actors, deserting, took with them portion of the Crow-street company, and established a rival Theatre in Fishamble-street, to oppose which Ryder brought over Michael Arne and his wife, who performed "Cymon" and other operatic pieces with great success. Sheridan's comic opera of the "Duenna" was got up at great expense by the Fishamble-street company immediately after its appearance in London, but Ryder, having obtained the words by employing short-hand writers, produced it under the title of the "Governess," at Crow-street, giving new names to the *dramatis personæ*, and performing himself the "Jew," under the appellation of "Enoch." For this proceeding a law-suit was instituted against Ryder, which resulted in the discomfiture of his rivals, as the Judges decided that it was lawful to make memoranda of whatever was publicly exhibited for payment.

Spranger Barry died in 1777, and was buried in Westminster Abbey. Arthur Murphy, in the prologue to his comedy, "Know your own Mind," performed at London in 1777, referred as follows to the recent death of Barry, the irresistible harmony and melody of the silver tones of whose voice were ever remembered by those who had heard the great actor in the zenith of his theatrical glory:—

"Harmonious Barry! with what varied art
 His grief, rage, tenderness assail'd the heart!
 Of plaintive Otway now no more the boast!
 And Shakspeare grieves, for his Othello lost.
 Oft on this spot the tuneful Swan expir'd,
 Warbling his grief; you listen'd and admir'd.
 'Twas then but fancied woe; now every Muse,
 Her lyre unstrung, with tears his urn bedews."

Many characters could be mentioned, in which Barry and his wife "swayed, at pleasure, the feelings of their audience, and bade sighs and tears alternate rise and flow. Amongst others, 'Jaffier' and 'Belvidera,' in 'Venice Preserved;' but none can be named with 'Essex' and 'Rutland,' in Jones's play of the 'Earl of Essex;' in the celebrated scene in which the ring is mentioned, they fairly 'drowned the stage in tears.' And," adds our author, "we have heard many a theatric veteran acknowledge, that although he had considered himself 'stage-hardened,' and as immovable as the bench that he sat upon, that he could not help shedding tears at this memorable scene."

By his will, Barry bequeathed to his wife, Anne, the Theatre Royal in Crow-street, with the dwelling-house adjoining to it, and the ground near thereto, then unlet, together with the wardrobe, scenes, furniture, and other things belonging to the Theatre, with its rights, privileges, members, and appurtenances, and all his right, title, interest, property, and claim in and to the same and every part thereof, subject to the payment of two life annuities of £60 and £40 respectively to Anne Carter and Julia Carter, charged on the premises in 1768.

Barry's widow, after her improvident marriage with Thomas Crawford, allowed her great talents to lie dormant, and merely walked through her parts, till, roused by emulation when Mrs. Siddons appeared at Smock-alley, she played "Belvidera," "Isabella," and other characters, as a rival to

that actress. Anne Crawford, although at this period much older than Mrs. Siddons, was acknowledged as her superior in the pathetic, but regarded as inferior to her in the terrific. By the author of the "Children of Thespis," Mrs. Crawford is described as follows :—

“ In the whirlwind of passion, though furious and warm,
 The force of her judgment gave laws to the storm ;
 She rov'd the dominions of human ability,
 But stopp'd on the verge, ere she pass'd possibility :
 In piteous 'Euphrasia' she issued her moan,
 Till Melpomene trembled, and wept on her throne ;
 Commanded the suite of Despair in her face,
 And murder'd the tyrant with terrible grace ;
 Tho' Siddons high majesty knew not her mind,
 Her action was excellent, just, and refin'd ;
 With the numbers of Otway extorted our groans,
 And wonderful harmony breath'd in her tones.
 The Siddons, convuls'd with the cause of her sadness,
 Made the plaints of the heroine border on madness ;
 And summon'd amazement in each studied start,
 But Crawford effectually wounded the heart !
 The *first* knocked its centinel down by surprize,
 The *last* gain'd admittance—by pathos and sighs ;
 And play'd till the tremors increas'd in gradation,
 And the frame was an organ of tender vibration ;
 All the pulses accorded with cold unanimity,
 And the nerves carried woe to the fingers' extremity.
 This nymph never learned, by cold policy bound,
 To measure her periods, and weigh every sound ;
 But, disdainng the aids of an artful pretence,
 Gave Nature the rein, and a loose to her sense ;
 The meand'rings where subtilty toils after woe,
 And the deep from whence classical rivulets flow,
 She left for those daughters of judgment to stem,
 Who for Genius substitute fustian and phlegm.
 Energetic and dignified, beauteous and charming,
 Impressive, impassion'd, or chilling, or warming :
 The grave Pensive bent low to adore her,
 And Love and Allegro with joy danc'd before her,

Tho' her scenic exertions the eye met so gladly,
 No Theatric Nymph dress'd her person so badly :
 Be it mantua, or toga, or cestus, or lace,
 'Twas absurdity all, from her heels to her face.
 In a moment when vehemence fir'd her age,
 A florid adventurer tickled her rage ;
 Like Eve, warm and panting, she met the temptation,
 And, laughing, resign'd all her hopes of salvation."

Michael Arne and his wife performed again in 1779, at Crow-street, various operas. During their engagement, Michael Kelly, then a boy, about to proceed to Italy, played for three nights, with much applause, the part of "Cymon," concluding his performances on the fourth night with a benefit, in which he acted "Lionel" to the "Jessamy" of the admirable performer, John O'Keeffe.

In December, 1779, the Commons of Ireland gave leave to bring before their House a "Bill for regulating the Stage in the city and county of Dublin." This Act was petitioned against by the Rev. Dr. Thomas Wilson, to whom large arrears were due on Smock-alley ; by Anne Crawford, executrix of Spranger Barry, as being calculated to injure her, with all others having claims on Crow-street house ; and by Frances Benson, widow of William Benson, and other mortgagees on the same house. Thomas Ryder petitioned to be heard against the Bill by his Counsel at the bar of the House, and set forth that he had embarked his whole property in providing for the nobility and gentry of this kingdom the best entertainment, and the most eminent dramatic performers who could be procured ; adding that the application then being made to Parliament to procure an Act for the regulation of, and an exclusive right for, one Theatre only in Dublin, by persons, who, situate as the stage was then in both kingdoms, could promise no additional entertainments, but seemed rather stimulated merely by an interested view of monopoly. The Lord Mayor, corporation, and citizens of Dublin also petitioned

against the Act, which they declared would be highly derogatory to the rights and privileges of the city, by depriving their chief magistrate of a power to license plays, interludes, and pastimes within his Liberty, for the entertainment of the public; and that there did not appear any necessity for the said law, as his Majesty exercised a power by his Patentee, the Master of the Revels, to license a Royal Theatre wherever he might think proper. The proposed Bill was consequently abandoned for the time.

On the commencement of Daly's opposition in Smock-alley, Ryder opened Crow-street Theatre with Colman's interlude of the "Manager in Distress," assuming for his motto—"The less we deserve, the more merit in your bounty," as an answer to the inscription set up by Daly—" 'Tis not in mortals to command success, but we'll endeavour to deserve it." Of Ryder's merits and versatility we have been left the following notice by an English dramatic critic :

"Unknown to example, he acts from his feeling,
 And scorns his compeers who get rich by their stealing.
 I've seen him play 'Wolsey' with wonderful force,
 I've seen him in 'Zanga' draw tears from their source;
 His 'Ironside,' 'Hob,' 'Serub,' 'Tom,' 'Scapin,' and 'Ben,'
 Are parts where he equals the dramatists' pen;
 And his 'Miser,' like Rigby's blithe board, when he treats,
 It surrounded by richness, and pregnant with sweets;
 Propriety smiles in such habits to find him,
 And he leaves all his rivals at distance behind him.
 Had the Graces but moulded his visage and figure,
 In the censor's stern eye no adept would seem bigger:
 He has failings, 'tis true, but where's he who has none?
 Yet his faults are like blots in the radiant sun;
 Which Envy had dash'd, but she found by surprize
 That the beam of his excellence dazzled her eyes."

Among the actors at Crow-street at this period, one of the most respectable and most popular was Lady Morgan's father, Robert Owenson, who had been first brought forward

by Garrick, to whom he was introduced by Oliver Goldsmith. His original name was Mac Owen, which he changed, to suit the taste of the day. "Owenson's singing of the Irish songs, being master of the Irish language, as also a perfect musician, as to voice, had great effect with the admirers of our national melody. His proficiency in music was owing to his having been a pupil of Worgan, the composer of the beautiful and grand Easter hymn (Hallelujah). Owenson had a fine person and commanding aspect, in manner and deportment he was most gentlemanly. His 'Major O'Flaherty' was a great favourite; but his prime character was 'Teague' in the 'Committee; or, the Faithful Irishman,' in which, wrapped in a blanket, and flourishing his great oaken cudgel, he sung an Irish planxty, perfect in language, style, and action; all which rendered his benefits very substantial."

About 1780 Owenson used to perform the character of "Phelim O'Flanagan" in a popular interlude in which were introduced various Italian and Gaelic songs, including the original of Carolan's "Receipt for Drinking," and the famous *Pleapaca na Ruarcac*—"O'Ruarc's noble feast," in Irish and English.

The opposition in Smock-alley soon reduced Ryder to a state of such embarrassment that he was frequently unable to pay the salaries of the performers. On an occasion when the play was by command of the Lord Lieutenant, on the bell ringing for the curtain to rise, Clinch, one of the players, came forward and announced that the Company, having been for some time unpaid, would not perform; the Viceroy and his suite consequently withdrew, immediately after which the play was proceeded with.

On hearing of this affair, the Manager, then confined to his room from severe illness, advertised that he would appear on the stage, and state his case to the public. When Ryder came forward on the appointed night, his appearance was so ghastly that the audience called the Prompter to bring

him a chair, seated on which he read various documents, showing that the most clamorous performers were those who in reality had the least cause of complaint. Owenson made an effort to answer Ryder, but the audience would not listen to him, and, after the play commenced, each performer, on appearing, was either applauded or badly received, according to the report which had been made by the Manager.

Ryder soon afterwards became bankrupt, and was induced to join the company of Daly, his recent rival, reserving to himself extraordinary privileges, including those of playing such characters and at such times as he pleased, with the liberty also of selecting any part he liked in every new piece. Ryder's misfortunes are alluded to as follows by a Dublin writer of his own day :—

“ Unhappy man ! by waves tempestuous tost,
 And on a sea of troubles nearly lost !
 Too long you strove to stem the rushing tide,
 Urg'd by that dreadful demon, Female Pride.
 Compell'd by that fell Fury, dar'd to brave
 The swelling torrent of Destruction's wave !
 Pride at the helm—Misfortune at the prow—
 Against such pow'rs what could a mortal do ?
 Thy shatter'd bark, for ten long years and more,
 Ne'er found a shelter on her native shore.
 No friend assisted, with a rescuing arm,
 To save her sinking 'midst the dismal storm !
 At length, o'ercome, unable to withstand
 The wrath of Heaven, whose unrelenting hand,
 To check the follies of a thoughtless wife,
 Robb'd thee of all the joys should wait on life.”

On the retirement of Ryder, the management of Crowstreet was undertaken by his late partner, Thomas Crawford, who had to contend with great difficulties. His wife, the favourite tragic actress, widow of Spranger Barry, usually declined to appear on the stage till she had received payment, to furnish which the Manager was often obliged to collect the

money as it was taken by the doorkeepers. The band, also, frequently mutinied for their arrears. The musicians not appearing on a night when the part of "Othello" was acted by Crawford, the latter left the stage between the acts, and supplied their want by himself playing in the orchestra on the violin, with the approval of the audience.

"Crawford's civil list was constantly in arrear; his ministers, from the first-rates down to the scene-shifters, murmured for lack of salaries; his purveyors out of doors relinquished their contracts and withheld supplies. Retrenchment became the order of the day, and pervaded all departments; and, to mend matters, he struck out a system of economics in the banqueting scenes, never before heard of in the annals of mock festivity. The stage suppers were supplied, not by the cook and wine merchant, but by the property man; the viands were composed of timber and paste-board painted in character; and small beer and tintured water substituted the cheering juice of the grape. The musicians deserted the orchestra; and, in short, the whole system of food and payment were rapidly hastening to a state of as 'unreal mockery' as any of the fables of the tragic Muse. In this state of things an opera was announced; the entertainments to conclude with the farce of 'High Life below stairs.' The harmonies of the first were entirely vocal, for the fiddlers and other minstrels refused to be instrumental to the entertainment of the night. In the farce, the supper scene was supplied from the pantry of the property-man; and all the wines of 'Philip,' the butler, from 'humble Port to imperial Tokay,' were drawn from the pump or the beer cask. 'My Lord Duke' complained to 'Sir Harry,' that the Champagne and Burgundy tasted confoundedly strong of the water; and the Baronet, in turn, deplored the hardness of the wooden pheasants, and the toughness of the pasteboard pies. In the mock minuet, between 'My Lord Duke' and 'Lady Kitty,' the former observed, 'this was the first time he had the honour of dancing at a ball

without music, but he would sing the air.' The gods in the upper gallery took the hint, and called out to the stage company to retreat a little, and they would supply the music. This was done, and in a minute was commenced a concert, woeful and detrimental, to the great terror of the audience, and the discomfiture of the Manager; for such a thunder-storm of benches, bottles, chandeliers, and other missiles, covered the stage that the remainder of the afterpiece was adjourned *sine die*, and the Theatre closed for several weeks."

Spranger Barry's relict, Anne, on her marriage with Thomas Crawford, reserved to herself both the Theatre bequeathed by her husband and her private property, over which it was agreed that she should have the sole control. Large arrears having been allowed to accumulate on the premises in Crow-street, the various landlords brought ejectments, and entered upon possession; Anne Crawford, then in England, after some negotiation with Richard Daly, already noticed as Manager of Smock-alley, disposed of all her interest in Crow-street to him for a life annuity of £100, and in consideration of his undertaking to secure her against the various claims to which she, as executrix of Spranger Barry, was liable in connexion with the Theatre.

A prologue to the tragedy of "Oroonoko," written on the occasion of a new actress appearing at Crow-street in the character of "Imoinda," in November, 1784, refers as follows to the previous Managers, and to the want of the appreciation of true merit on the part of the Dublin public of that day, which, as thus alluded to, utterly ignored the talents of the great tragic actress, Anna Yates, when she appeared here before acquiring eminence in England; while Miss Brent, who subsequently, as an operatic performer, drew the largest houses ever known in London, was previously not only condemned, but hissed from the Dublin stage as an inferior singer:—

" Here, rest and peace to his respected shade !
 Mossop his vast energetic powers displayed ;
 But, shame to tell ! consummate in his art,
 Stung with neglect, it broke his noble heart.
 Harmonious Barry, on whose silver tongue
 Emotion glow'd, and charm'd attention hung,
 Deserted, hence fair nature's standard bore,
 While all the Loves stood weeping on the shore !
 And last came Ryder ; many a hard campaign
 He fought, ill star'd ! his station to maintain ;
 Forc'd by dear-bought experience to confess,
 ' 'Tis not in mortals to command success.'
 Upon this sea of troubles, tempest tossed,
 How oft too have the softer sex been lost !
 Here, lur'd from far, in youth and beauty's pride,
 Imperial Yates her dawning genius tried,
 And here, even here, 'twas solemnly decreed,
 Preposterous sentence ! she could ne'er succeed.
 Brent too, another damning proof to give,
 As here 'twere doomed no nightingales should live,
 Driven by the frenzy of a Gothic age,
 Long reigned the idol of a juster stage.
 But pass we those ungracious subjects o'er,
 And look to brighter prospects now in store.
 Loudly 'tis rumoured, and I fear too true,
 Tho' prone to novelty, yet nothing new
 Can make its way in this fastidious town ;
 Unless our neighbours first its merit crown ;
 But once it gains the imprimatur there,
 We are sure to echo and applaud it here :
 Hence we are aspers'd for poverty of taste,
 Our judgment flouted, and our name disgrac'd."

An Act, prohibiting public dramatic performances except in a theatre held by patent from the Crown, was passed by the Parliament of Ireland in 1786, in which year Richard Daly obtained the appointment of Master of the Revels, this office being granted in the form of a licence or exclusive privilege, for the term of fourteen years to purchase or to rent

ground, and to build thereon a theatre; to receive such sums of money as had been customarily given; to pay actors, &c., to remunerate himself his expenses; to eject all disorderly people out of the company of performers, whose salaries were thenceforward to cease; to avoid giving scandal to morals, to the police, to religion, or to the characters of clergymen, which were thereby termed sacred; and if he offended in this particular, and did not cease so offending upon notice given by the Lord Lieutenant, then this grant, privilege, and immunity, was to be null and void.

Daly expended upwards of £12,000 in rebuilding, repairing, decorations, and other incidental expenses connected with the Theatre, his improvements in which are detailed as follows:—

“Every one, who recollects the former appearance of Crow-street Theatre, will, on his first entrance, be astonished at the complete metamorphosis it has undergone. It will be perceived also, instead of use being sacrificed to mere show, that conveniency reigns, united with brilliancy, throughout the whole Theatre. To complete this great and expensive undertaking, Mr. Daly first formed the idea, that the ceiling over the pit, as well as sounding-board above the orchestra, ought to be considerably raised. A thorough new roof being laid on the whole house, has admitted of his adding, in the beautiful style of Covent-garden Theatre, two tier of Green Boxes above the Lattices, and which are so very spaciouly and commodiously constructed, that in the upper tier the company can sit or stand, with full as much conveniency as in any part of the Boxes. The agreeable manner in which this improvement first strikes every spectator, it is impossible by words to describe. Two noble Boxes are also added, which have been effected by throwing the stage farther back, and of course has considerably enlarged the Pit, and given the Theatre a much more extensive and beautiful appearance. The frontispiece of the stage is brilliant beyond conception,

presenting his Majesty's arms, wrought in a style of matchless splendour ; the arms appear pendant to a fillet, on which is displayed the motto, ' We can't command success, but we'll endeavour to deserve it.'

" To give the Theatre an air of lightness, greater extent, comfort, and satisfaction, as well as to render it more elegant in construction, the Manager has adopted the plan of Drury-lane and Covent-garden, by lessening the Upper Gallery, and making its first row of seats to reach only over half the first gallery. 'Tis inconceivable what an airy appearance this gives to the house, and how light and pleasant the Middle Gallery now appears. Respecting the very essential point of lighting the Theatre, Mr. Daly appears to have gone to an immense expense. Two rows of glass chandeliers, with wax candles, dart such an effulgence round the brilliant circle, that the eye is greatly captivated, and the mind perfectly enlivened with the powerful lustre of the scene ; to heighten which, the stage is illuminated with London patent lamps, which have not only the most brilliant effect, but are infinitely more pleasing to the sight, exclusive of many other agreeable circumstances, which the common oil lamps do not possess.

" In regard to the ornamental part of the Theatre, such as painting, gilding, &c., it were vain to attempt a description. The utmost luxuriancy of taste is displayed throughout, and which do credit to the several artists employed by the Manager. Besides having very considerably enlarged the former box-room, passages to it, &c., Mr. Daly has fitted up a grand reception-room, well laid out with a refectory, where every kind of elegant refreshment may be had. Such a room, and conveniencies, as the above, have been long wanting at our theatres, and cannot fail, therefore, of proving highly satisfactory to all the fashionable part of the audience. On the rising the curtain, a most applicable, and no less beautiful frontispiece scene is discovered—representing a Theatre in ruins,

and on an adjacent back-ground the elevation of a new Theatre."

The following Prologue, written by Joseph Atkinson, was delivered by Daly, the Patentee, on the opening of the house in January, 1788 :—

“ Behold, once more, this fam’d dramatic spot,
 Too long neglected, and too long forgot,
 Through various chances and misfortunes hurl’d,
 (So emblematic of this changeful world)
 Like some old monument of Roman taste
 Devour’d by time, or Gothic rage defac’d,
 ’Till a more polish’d age, and kinder fate,
 Restor’d the splendour of its classic state.
 So,—by similitude of great with small,
 This dome revives at your propitious call,
 In novel style and fancy’s garb attir’d,
 Equal, perhaps, to what you once admir’d ;
 And—if my efforts with my hopes prevail,
 Through your protection never more shall fail.
 Long have I wish’d this welcome hour to see—
 What exultation, and what pride to me !
 ’Midst all my struggles and expensive toil,
 To boast this station in my native soil—
 The public favour and support to gain,
 And, thus, in triumph, view our Drama’s reign !
 In this most pleasing task no pains I’ll spare
 To make it worthy of my country’s care
 Come, then, my patrons ! (for I call you mine)
 Who love the stage—and prop this new design,
 Make it but once a fashionable place,
 You soon will dignify the scenes you grace ;
 New Bards and Actors you might thus inspire
 To catch the tragic and the comic fire.
 Your talents then, which other climes adore,
 Might live and flourish on their kindred shore :
 And if such beauty as we view to-night
 Would often grace this animating sight,
 Such magic charms, enamour’d crowds wou’d draw,
 And their example make their taste a law.

But whilst a Buckingham our kingdom guides,
 And, like our monarch, in the Drama prides ;
 Befriending virtue, sciences, and arts,
 Who rules our welfare, and the nation's hearts !
 Sure I may hope for popular support,
 Blest with the smile of his auspicious Court :
 For me, who manage your theatric train,
 (Both by your patronage and praise made vain),
 Amongst you born, and in your Alma bred,
 I still must glory in the path I tread.
 To you devoted—in your service paid,
 My future fortunes must by you be sway'd.
 On this last stake I risk myself—my all :
 A bold attempt—by which I rise—or fall.
 Should I succeed—'tis due to your applause ;
 And if I fail—'tis in the public's cause."

For some time after its opening, the receipts of the Theatre were considerable ; but, subsequently, in consequence of continual riots in the house, the attendance decreased so rapidly that the amount taken from November, 1789, to the 20th of January, 1790, was £1755 less than the sum received during the corresponding period in the previous year.

These riots were believed to have been organized by John Magee, the eccentric proprietor of the "Dublin Evening Post," who continuously inserted paragraphs in his papers injurious to the character of Daly, whom he represented as a gambler, in necessitous circumstances, committing frauds, and using dishonest arts to accumulate gain. In consequence of these representations, any actors of eminence whom Daly sought to engage demanded enormous payment as compensation for running the risk of being libelled by Magee ; and also required a considerable portion of the sums agreed for to be paid in advance. From the commencement of the publication of Magee's attacks, numbers of disorderly ruffians armed with bludgeons, pistols, and old swords, usually came into the gallery immediately on the opening of the doors, and interrupted the performances by shouting—"a clap for Magee, the man of Ireland ; a groan

for the Sham," the soubriquet of Daly's confederate, Francis Higgins, proprietor of the "Freeman's Journal;" "a groan for the Dasher! out with the lights! out with the lights!" The terrified audience used, consequently, to withdraw their money and quit the Theatre. Daly, who was frequently rendered imbecile by those defamatory publications, instituted legal proceedings for libel against Magee in 1789, and obtained a verdict for £200 damages.

Michael Kelly, and Mrs. Crouch the vocalist, were engaged by Daly, who agreed to share his receipts with them, first deducting £50 per night for his expenses, giving Kelly on the thirteenth night a benefit clear of all charges. "During my twelve nights' performance," says Kelly, "I never shared less, upon an average, than £50 per night; my benefit, a clear one, overflowed in every part, and the greater part of the pit was railed into boxes. Two of our nights' performances were by command of his Grace the Duke of Rutland, then the Lord Lieutenant of Ireland, who was accompanied to the Theatre by his Duchess, a most beautiful woman. Holman was then acting in Dublin; the masque of 'Comus' was got up; he played 'Comus; I, the principal Bacchanal, and sang, 'Now Phœbus sinketh in the west,' and all the principal songs. Mrs. Crouch was the 'Euphrosyne,' and looked as lovely as if she had been bathed in the fountain of the Graces; her acting in the song of 'The Wanton God,' and singing, 'Would you taste the Noontide Air?' and 'Sweet Echo,' were indeed a treat. It struck me that there was a good opportunity to introduce in the first act of the masque, between the principal Bacchanal and Bacchante, a duet, and I fixed upon the celebrated Italian duet of Martini, 'Pace, cara mia sposa,' which created a sensation at Vienna, but much greater in Dublin. The English words put to it—'Oh! thou wert born to please me,' were very good, and chimed in well with the scene; no piece of music ever produced a greater effect; it was always called for three times; and no performance was allowed to go

on in which it was not introduced. It was sung about the streets by the ballad-singers, and parodied by the news-boys, who used to sing to each other, 'Oh! thou wert born to tease me, my life, my only love;' in short, it was completely the rage all over Ireland, England, and Scotland for many, many years."

Crow-street Theatre suffered seriously from the opening of Astley's establishment in Peter-street, until the proprietors of the latter establishment were obliged by law to discontinue the performance of dramatic pieces. During 1793 the chief actors of Crow-street were the Manager—Richard Daly—Clinch, with the comedians King and Munden. The female performers included Mrs. Daly, Miss Brett, Mrs. Abington, and Mrs. Pope. Mrs. Siddons appeared here in December, 1793, and performed in various tragedies with Clinch. At her benefit on the 10th of January, 1794, she played "Constance" to Clinch's "King John," and "Katharine" to the "Petruccio" of Daly.

After the departure of Mrs. Siddons, King the comedian, famous in the character of "Lord Ogleby," acted here with much success. Some time afterwards one of the ticket-takers of the Theatre, when on his death-bed in the Marshalsea, sent for Daly, and confessed that he, with his confederates, had embezzled £600 of the receipts during this engagement. King was succeeded by the musical performances of Michael Kelly and Mrs. Crouch. "At this period the 'Beggars' Opera' was prohibited by the Irish Government from being acted, which, of course, made the public more eager to see it. It was suggested," writes Kelly, "that if I could make interest to get permission to have it acted for my benefit, it would draw a great house. I, therefore, waited on my good friend, Mrs. Jefferies, sister to Lord Clare, the Lord Chancellor, to entreat her to use her influence with his Lordship to get me permission to have it acted. She pleaded my cause

with great zeal, got a verdict in my favour, and the performance of it brought me an overflowing house. The Managers ought to have been well pleased that I took this measure, and carried it; for the piece ever since that time has kept its station on the Dublin stage."

During 1794, the comedian, Cherry, Miss Farren, and Cooke, the distinguished tragedian, acted at Crow-street, which was much injured by the private Theatre in Fishamble-street—several of the nobility and gentry, dissatisfied with the mode in which the Theatre Royal was conducted by Daly, having, in 1792, entered into a subscription and fitted up a play-house for themselves, in which, under the management of the Earl of Westmeath and Frederick E. Jones, they continued their amateur performances for some time, as noticed in the second chapter of our first volume. Government, in March, 1794, granted to Jones permission, for seven years, to open a theatre wherever he should think fit, in the city and county, unless Government should direct otherwise; to act all interludes, tragedies, comedies, preludes, operas, burlettas, plays, farces, pantomimes, of what nature soever, decent and becoming, and not profane or obnoxious; with a proviso that he should not entertain a greater audience at one time than the number which the private Theatre in Fishamble-street, then lately fitted up by him, could conveniently accommodate; also, that he should not permit any person to be present for money; saving to him a power to receive subscriptions to defray the necessary expenses from such persons as he might think fit; and that such subscribers might be present upon such terms as he and they should agree upon; that he should not employ any male actors for hire, but that he might employ such female performers as he thought fit; but if any immoral or improper play were performed, and not discontinued on receiving notice in the name and authority of the Chief Governor, this grant was to become void; such allowances were to be issued to the

female performers as Mr. Jones thought fit; and he was empowered to eject all scandalous, disorderly, or other persons, as he thought proper."

Frederick E. Jones, to whom this license was granted, was a gentleman of large independent property, born about 1759, at Vesington, in the county of Meath. Several of his early years had been passed on the Continent, where he was the associate of personages of the first rank; and in 1795 the Earl of Westmoreland, Lord Lieutenant, nominated him to raise a Fencible Regiment, then intended to be embodied.

Jones, having been urged by many of the aristocracy to undertake the establishment of a second public play-house in Dublin, presented a memorial in 1796 to Earl Camden, then Lord Lieutenant, soliciting a patent to open a theatre. This application was supported by a second memorial, signed by many of the principal nobility and gentry of Ireland, complaining of the want of a place of rational public amusement, owing to the mismanagement of the National Theatre, and praying for a patent to Jones concurrent with that which had already been granted to Richard Daly, relative to whose Theatre in Crow-street a French traveller at this period observes:—"La salle de spectacle public est assez laide, le théâtre étant peu suivi, les acteurs ne sont pas meilleurs que dans une petite ville de province." The Lord Lieutenant, having taken these applications into consideration, directed their substance to be intimated to Daly, who strongly remonstrated, by a memorial setting forth that Dublin had hitherto but indifferently supported one theatre, and that the opening of a second would render the ruin of both inevitable. The matter was consequently referred to the Attorney-General, who after long investigation, during which several affidavits were put in, verifying the complaints against Daly, made a report so unfavourable to the latter, that Lord Camden declared that he considered himself no longer withheld by Daly's claims from granting a concurrent patent. On receipt of this notification, Daly replied that,

as his administration of the Theatre was not approved of, he would rather retire altogether on fair remuneration than embark in an opposition which he was convinced should end in the destruction of the property of both parties. This offer appeared reasonable to the Government, by whom Jones was directed to enter into a treaty with Daly for the purchase of his Patent, Theatre, and theatrical property. The following letters, written by the Right Hon. Thomas Pelham, Principal Secretary of State in Ireland, and Arthur Wolfe, the Attorney-General, afterwards Lord Kilwarden, now published from the originals, refer to the long negotiation which ensued:—

“DUBLIN, 2nd November, 1796.

“SIR,—I am directed by my Lord Lieutenant to acquaint you that, in consequence of the representation made by Lord Westmeath to his Excellency, respecting the reference proposed by Mr. Daly, and your reasons for declining the same, he will grant you a concurrent Patent to keep a public Theatre in Dublin. At the same time his Excellency expects that, if Mr. Daly shall offer you reasonable terms, you will be ready to enter into accommodation with him.—I have the honour to be, sir, your most obedient and humble servant,

“T. PELHAM.

“*Frederic Jones, Esq.*”

“DUBLIN CASTLE, 10th March, 1797.

“SIR,—I have received a letter from Mr. Daly, stating that he finds himself so circumstanced that he agrees to the terms you have offered, viz., that you should settle upon him £800 a year for his own life, and £400 a year of that sum for the lives of his children, for which you are to give security to be approved of by the Attorney-General, upon consideration of Mr. Daly giving up to you his interest in the Dublin Theatre and its premises. I am, therefore, directed by my Lord Lieutenant to desire you will wait upon the Attorney-

General, and lay before him the security you may be enabled to give for fulfilling the said terms, and so soon as the Attorney-General shall report that the security you offer is satisfactory, his Excellency will order your Patent for opening a Theatre in Dublin to be passed.—I have the honor to be, sir, your most obedient and humble servant,

“ T. PELHAM.

“ *Frederic Jones, Esq.*”

“ DUBLIN CASTLE, 21st March, 1797.

“ SIR,—I have received your letter of the 11th inst., and have laid it before my Lord Lieutenant. His Excellency wishes that the securities you propose to give for payment of the annuities to Mr. Daly and his children should be laid before the Attorney-General as soon as may be convenient. With respect to the time of the commencement of those annuities, and for Mr. Daly’s surrendering the Theatre to you, and the arrangement of other particulars of this business, his Excellency wishes that they should be settled between you and Mr. Daly, or by persons properly authorized by both parties for that purpose.—I have the honour to be, sir, your most obedient, humble servant,

“ T. PELHAM.

“ *F. E. Jones, Esq.*”

“ LEINSTER-ST., 29th May, 1797.

“ MY LORD,—I had the honour yesterday evening of receiving your Excellency’s letter, with Mr. Jones’s new proposition on the subject of his security to Daly. I have sent to Daly, and have no hesitation to inform your Excellency that I shall certainly report the security as sufficient; and in the meanwhile your Excellency may, if you think fit, so signify to my Lord Westmeath, or Mr. Jones.—I have the honour to be, my Lord, with the greatest respect, your Excellency’s obedient, humble servant,

“ ARTHUR WOLFE.

“ *To His Excellency Earl Camden, Lord Lieutenant.*”

Portion of the security here referred to consisted of six thousand pounds, in five per cent. debentures, deposited in the hands of Trustees.

In addition to the annuity of £800 to Daly, and the reversion of £400 per annum of that sum for the joint lives of his nine children, Jones became subject to an annuity of £232, to the representatives of Dr. Wilson, proprietor of Smock-alley Play-house, with which Crow-street Theatre had been incumbered by Daly. At the instance of Cooke, the Under-Secretary of State, Jones also agreed to pay Daly £300 per annum profit rent upon the Theatres of Cork and Limerick, thus making a total of £1332 per annum, exclusive of the rents and taxes. For the theatrical properties Jones paid a large sum to Daly, who was allowed a private box in the Theatre for life, with six tickets, transferable, nightly; and was further permitted to incumber the Theatre with thirty transferable tickets, in addition to those which had been on the house at the date of the original proposal of Jones. The patent to Jones, passed under the Privy Seal at St. James's, June 25, 1798, authorized him to erect a theatre in the city or county of Dublin, for the term of twenty-one years, with power to keep so many players as he should think fit; to allow them what he thought fit, and to collect for that purpose the customary prices; no representations to be permitted reproachful to the Christian religion in general, or to the Church of England in particular, nor any abuse or misrepresentation of sacred characters.

Jones received the Theatre from Daly in a condition which would have disgraced the meanest provincial establishment:—"Without scenery, without wardrobe, without music, without ornament, without a manager,—not even a decent staircase or convenient passage in the whole house; neither performers, nor tradesmen, nor creditors of any description were paid; it was sunk to the lowest state of degradation. Immediately on Mr. Jones obtaining the patent, the house under-

went a total change,—capacious passages and staircases of Portland stone, a costly wardrobe, beautiful scenery, brilliant lustres, patent lamps, and gilded ornaments without end, dazzled and astonished the enraptured audience. Under former managers, on some great occasions, as when the representative of Majesty condescended to honour the Theatre with his presence, or when some other unusual event took place, a notice, by way of supplement extraordinary, was issued, intimating that on the occasion the house would be lighted with wax; but such a notice never appeared after Mr. Jones became proprietor, because there was no necessity for the distinction, for never did a tallow candle shine forth its dim and offensive glimmering from that period.”

In 1798 Jones opened Crow-street Theatre, upon which he had expended nearly twelve thousand pounds, and among his first entertainments was a play, the entire receipts of which he paid into the Treasury, as his contribution towards carrying on the war against France. After performances for a few weeks, the Theatre had to be closed in consequence of the proclamation of martial law, prohibiting people from appearing in the streets of Dublin after 8 P. M. This edict proved very disastrous to the Manager, who, under the advice of several Members of Parliament, petitioned the Legislature for compensation.

On the 25th of February, 1799, the Commons received Jones's memorial, setting forth that from the 12th of August, 1797, when he became Patentee, he had expended considerable sums in the alterations and embellishment of the Theatre, “insomuch that in point of convenience, elegance, and decoration, it was not exceeded by any Theatre in Europe of its nature and extent;” that since its opening he had been active and assiduous in procuring at a heavy expense every species of dramatic entertainment, which, from its celebrity in Great Britain and elsewhere, promised to contribute to the entertainment of an Irish audience; that, on account of his known

loyalty, and the exhibition of entertainments, the produce of which was destined and appropriated to increase the fund for carrying on the war against the enemies of Great Britain, he could prove that a combination was successfully made by the leaders of the disaffected to prevent the usual audience from frequenting the Theatre, to his great loss; that, in consequence of the disturbances in the country, he was necessitated to suspend all entertainments for eight weeks, though obliged to support the company during that period, at the end of which, when the house was opened, the uncertain state of tranquillity operated against the attendance of the public at the Theatre. He, therefore, prayed that the House would take his situation into consideration, and grant him such aid as might enable him to support those losses, which had been brought upon him by the unexampled calamity of the times; and to contribute as far as possible to the permanent improvement of the Irish stage. On the sixth of the following month the Committee of Supply reported that, in their opinion, a sum not exceeding £5000 should be granted to Jones, to reimburse him for the extraordinary expenses which he had incurred in providing a well-regulated Theatre in the metropolis, and to compensate him in some degree for the very heavy losses sustained by him in consequence of the Rebellion. On this resolution being read a second time, and the question being put that the House should agree therein with the Committee, the motion was negatived, and at the desire of Government Jones was induced to press his claims no further.

During some subsequent years of prosperity, Jones expended £5000 on the Theatre, which, to his great loss, he was obliged again to close for a considerable period, in consequence of the political disturbances of 1803. Having suffered much in his receipts from the baseness of the circulating medium substituted at this period for silver, Jones devised the issue of silver tokens to be received and paid at the Theatre. This

idea was taken advantage of by the Earl of Hardwicke for the public service, and from it originated the Bank tokens, which proved of universal benefit, by supplying Great Britain with a respectable silver medium in the years during which silver continued above the mint price.

Early in 1804 the dramatic world of Dublin was thrown into a state of commotion by the appearance of a small anonymous pamphlet, entitled "Familiar Epistles to Frederick Jones, Esq., on the present state of the Irish Stage." The authorship of this production, which was kept a profound secret, has been universally ascribed to John Wilson Croker, who, however, pledged his honour to Jones that he had not written it.

In the first Epistle the work opens as follows :—

"Jones, who direct with equal skill
 The bill of fare, and play-house bill,
 Whose taste all other palates sways
 Either in dishes, or in plays,
 And rightly judges where there should
 Come *entremets* or interlude ;
 Whose genius never at a loss is
 Either for farces or for sauces,
 And regulates with happiest care
 An epilogue or a dessert.
 You, who with equal judgment sit
 The arbiter of wine and wit,
 By palate and by patent plac'd
 Upon the *double* throne of taste ;
 If you, dear Manager, can spare a
 Moment from turbot and Madeira,
 You'll find perhaps that my Epistle,
 Tho' not so sweet to mouth or whistle,
 And flat, in edible respect,
 Is savoury to the intellect.
 For I would seek the wond'rous cause,
 That abrogates our ancient laws,
 And like the Gallie Revolution,
 Subverts old Crow-street's constitution ;

Thus Shakespeare, Monarch of the realm
 Of plays, his subjects overwhelm,
 And mad with rebel fury grown,
 Insult, and sentence, and dethrone ;—
 Thus Fletcher, Jonson, Otway, Rowe,
 The nobles of the stage, are low,
 Or else dispers'd by barbarous arts,
 Are émigrés in foreign parts ;
 Whilst in their places rise and sit,
 The very *Tiers État* of wit."

Of Jones, the author observes :—" Let me assure him, that so far from having any hostile intentions towards him, I like and esteem him as a pleasant companion and an honourable gentleman, and I dare say he will easily perceive, that my advice and criticism are not those of an enemy. His management of the Theatre has been, in many instances, extremely injudicious : the total want of great, the small number of respectable, and the dismal herd of indifferent actors, are evident and inexcusable ; the choice of plays is frequently of an indiscrimination, only to be equalled by the cast of the characters ; and a total inattention to the production of Irish abilities, either active or graphic, is a source of concern to every friend of the drama, of literature, and of Ireland. But against these errors and omissions, much propriety and decency of regulation, much splendour of decoration, much punctuality with those in his employment, and much readiness to adopt, *what he thinks*, good advice, are to be balanced." Having condemned the dramatic productions of Atkinson, Lawless, Dowling, Holman, and other contemporary Dublin writers, the author introduces Montague Talbot as follows :—

" First Talbot comes, the first indeed—
 But fated never to succeed
 In the discerning eye of those
 Who form their taste on Kemble's nose,
 And deem that genius a dead loss is
 Without dark brows and long proboscis ;

Talbot, 'tis certain, must despair
 To rival Kemble's sombrous stare,
 Or reach that quintessence of charms
 With which black Roscius moves his arms.
 A trifling air and girlish form,
 Ill fitted to the tragic storm :
 A baby face, that sometimes shows
 Alike in transports or in woes,
 Will ne'er permit him to resemble,
 Or soar the tragic flights of Kemble ;
 Yet in some scenes together plac'd
 His greater feeling, equal taste
 From a judicious audience draws
 As much and as deserv'd applause.
 But whatsoe'er his tragic claim,
 He rules o'er comedy supreme,
 And shows by nature chastly fit
 To play the gentleman or wit ;
 Not Harris's, nor Coleman's boards,
 Nor all that Drury-lane affords,
 Can paint the rakish ' Charles' so well,
 Give so much life to ' Mirabel ;'
 Or show, for light and airy sport,
 So exquisite a ' Doricourt.'
 Sometimes it seems that thoughts arise,
 That cloud his brow, and dim his eyes,—
 Buried be such within his breast,
 There whilst he's acting let them rest ;
 Nor on his countenance be shown
 Whining mirth and maudlin fun ;—
 Nor let him, negligent of grace,
 Swing his arms, and writhe his face,
 Nor sway and balance with his form,
 Like sailors walking in a storm ;
 But move the course, by Garrick track'd in,
 And act—as if he were not acting ;—
 So, every tedious ordeal passed,
 Fortune must crown his toils at last."

The third Epistle notices Miss Walstein, the chief female performer of the Crow-street company :—

“ Walstein, whom all pursuits engage,
 This female Proteus of the stage,
 Who thro’ all nature boldly flies,
 And in one little fortnight tries
 ‘ Calista,’ ‘ Yarico,’ and ‘ Nell,’
 And poor ‘ Sir Peter’s’ rural belle,
 Cannot, in reason, hope to claim
 In *all* her parts an equal fame.
 I own her feeling, taste, and spirit,
 Her versatility of merit,
 I own that it were hard to find
 In one, more excellence combin’d ;
 But should she therefore grasp at all,
 The gay, the grave, the great, the small ;
 And, vainly prove herself at heart
 A kind of Crow-street Bonaparte ?
 Will no one whisper, that she plays ill
 The froward mirth of Lady Teazle ;
 Or hint that nothing can beguile
 To *humour*, her sepulchral smile.
 Her eye in tragic glances roll’d,
 The length’ning nose of Kemble mould,
 And chin eternal, must prevent
 Her looking *archly* innocent.”

Richard Jones, subsequently a leading actor in London,
 and Williams, considered one of the best Dublin comedians
 of his day, are described as follows:—

“ But who is this, all boots and breeches,
 Cravat and cape, and spurs and switches,
 Grin and grimace, and shrugs and capers,
 And affectation, spleen, and vapours ?
 Oh ! Mr. Richard Jones, your humble ;
 Prithee give o’er to mouth and mumble ;
 Stand still, speak plain and let us hear
 What was intended for the ear,
 For faith, without the timely aid,
 Of bills, no part you ever played,
 ‘ Handy,’ ‘ Shuffleton,’ or ‘ Rover,’
 Sharper, Strutter, Lounger, Lover,

Could I amidst your madcap pother
 Ever distinguish from each other.
 Next Williams comes, the rude and rough,
 With face most whimsically gruff,
 Aping the careless sons of ocean,
 He scorns each fine and easy motion ;
 Tight to his sides his elbow pins,
 And dabbles with his hands like fins ;
 Would he display the greatest woe,
 He slaps his breast, and points his toe ;
 Is merriment to be expressed,
 He points his toe, and slaps his breast.
 His turns are swings,—his step a jump,
 His feelings fits,—his touch a thump ;
 And violent in all his parts,
 He speaks by gusts, and moves by starts.”

After reviewing in similar style the other members of the
 Crow-street company, the author concludes as follows :—

“ And now from fair Augusta’s towers
 Collect, dear Jones, your scenic powers ;
 Not mere allies that play a score
 Of nights, ‘ and then are heard no more,’
 That for a moment shine, and then
 To darkness give us up again ;
 Not mummers fit to please the gallery,
 Collected at a five pound salary ;
 Not Poucets to say parts by rote,—
 Not singers who can’t sing a note.
 Drive from your stage all foreign nonsense,
 And shows that only please at one sense—
 Trash that usurps the comic name,
 Mad farce and maudlin melodrame.
 Throw off the trammels of the mode,
 A shifting, yet a ponderous load ;
 Nor let your native sense and taste
 By other follies be disgraced,
 Catch timid merit as it springs,
 Give to your liberal soul full wings,
 The Stage’s golden age restore,
 And Censure shall return no more.”

Many of the actors decried by this critic subsequently attained high eminence on the London stage. John Edwin, of the Crow-street company, fell a victim to the severe criticism of the author of the "Epistles." Edwin's tombstone in St. Werburgh's cemetery records that "his death was occasioned by the acuteness of his sensibility; before he was sufficiently known to the public of this city to have his talents properly appreciated, he experienced an illiberal and cruel attack on his professional reputation from an anonymous assassin; this circumstance preyed on his mind to the extinction of life while he apparently enjoyed bodily vigour." Jones always considered the "Epistles" to have been written by the late Baron Smith, and ascribed the greater part of the notes to a barrister named Comerford, editor of the "Patriot" newspaper. Comerford's death from drowning, by falling in the Canal when returning at night from Clonliffe House, verified, most extraordinarily, in all its details, a dream which he had some time previously narrated to his friends.

The faults in the management of the Crow-street stage censured by the "Familiar Epistles" were, in truth, not to be ascribed to any deficiency of exertions or capacity on the part of the Manager, but to the cause so long and frequently complained of—that real native talent, in those times, received neither appreciation nor encouragement from the people of Dublin. On this subject, an Irish writer of that day, after having given merited praise to the superb style of the scenery, dresses, and decorations of the plays performed at Crow-street, observes:—

"The principal tragic actor and the first female English singer now [1804] on the London boards, frequently performed in Dublin not long since to empty benches, though very competent judges then predicted that pre-eminence to which they have now risen; and in proof of our versatile taste, these very performers, in the course of two or three years, were re-engaged for an after-season to crowded houses, and shone in our theatrical

hemisphere as resplendent stars, for the salary of fifty guineas per night. Thus, dramatic productions and players, like our sterling coin (for we have neither an opinion nor mint of our own), must receive the English stamp before they become passable with us.—Mrs. Jordan, Cooke, John Johnston, Cherry, and, indeed, I may say Raymond and Mrs. St. Leger, natives of Ireland, formerly on our [Dublin] stage, and now absentees from our neglect, are a satire on our national discernment, and a just judgment on our cold indifference for compelling them to seek their fortunes in a more propitious isle, where their talents are duly appreciated, encouraged, and applauded.”

Jones was a member of Daly's, then the most aristocratic club in Ireland, and lived in a style of great magnificence outside the northern part of the city in “Fortick's Grove,” for which he paid Lord Mountjoy £1000, with a yearly rent of £15 4s. per acre. To this demesne he restored its original name of “Clonliffe;” and an affair which took place here in 1806 was near bringing his career to a termination. A large gang of robbers, numbering, it was said, fifty men, had for some time infested the county of Dublin, committing many successful burglaries; and connected with them was a man named Larry Clinch, who had been concerned in plundering and burning one of the northern mail-coaches at Santry. Jones, as a magistrate of the county, instituted an exceedingly close pursuit after Clinch, whose wife, coming to him, said:—“Sir, I will give up Larry to you, for his life is a burthen to him, pursued as he is.” Jones replied, “My good woman, I don't want you to give Larry up to me, but keep him out of my way, for so sure as I catch him, he shall be hanged.” Some time afterwards Clinch's wife waited on Justice Godfrey, and disclosed to him a plot formed to rob Jones's mansion, and murder its inmates. Godfrey having communicated with Jones, they obtained a sergeant's guard of the Tipperary Militia, and on the evening of the expected attack privately conveyed them

to Clonliffe in hackney coaches from town, with Lieutenant Hamerton, who volunteered his services; the robbers, however, did not attempt to enter the house, although it was apparent, from foot-marks in the shrubberies, that they had been in the lawn. On the 6th of November, the following night, Captain O'Reilly, who was on a visit with Jones, went at about seven o'clock to the hall-door, immediately on the opening of which the robbers rushed in, two of them following O'Reilly into the parlour, in which were Lieutenant Hamerton and Dr. Kearn, tutor to Jones's son. Here a desperate struggle ensued; seven soldiers stationed in the dining-parlour fired through the closed door of the room in which the combatants were engaged, and one of their balls pierced the right shoulder of Hamerton, when in the act of cutting down a man; he immediately dropped his sword, with which one of the robbers, striking at him, nearly took off his ear, and then dealt Captain O'Reilly two blows on the head, wounding also Dr. Kearn. The robbers then retreated, and one of them, making for the hall-door, received from the parlour a ball in his thigh and another through his body, from which he died in the course of the night. Before the entrance of the robbers Jones had taken with him three soldiers to the top of the stairs, where the principal attack was expected; and on their coming in, one of the gang rushed thither, shouting—"Up-stairs, boys, for the money and plate!" upon which a soldier running to the first landing-place, in direct opposition to the orders of Jones, fired, crying—"Down-stairs, boys, for the powder and ball!" and shot the burglar through the heart. The remainder of the gang were made prisoners, and the corpses of their two comrades were left exposed for the purpose of recognition at the end of the highway leading to Annesley Bridge; but, not being claimed, they were buried in the cross-roads.

In 1807 Jones engaged an Italian company, under the management of Michael Kelly, together with the celebrated

Madame Catalani, on the nights of whose performance the prices at Crow-street were raised to half-a-guinea for the boxes and pit, and five shillings for the gallery.

In the same year (1807) Jones received a communication from Richard Brinsley Sheridan, with whom he had no previous acquaintance, intimating a wish to interest him in the Drury-lane Theatre, and to place it under his direction. The nature of this negotiation is exhibited by the following letters, now published for the first time, from the originals in the autographs of the respective writers:—

“ August 31st, 1807.

“ DEAR SIR,—I am taking a liberty rather abruptly in requesting your early attention to a letter from me to Mr. Kelly, which, by my desire, he will communicate to you. You may remember a conversation we had when I had the pleasure of dining with you at my son’s, respecting D. L. Theatre,—to that you must attribute the present intrusion; everything you then said struck me forcibly, and the more I have reflected on the subject, the more I have been disposed to make the communication contain’d in my letter to Mr. Kelly. At present I will say no more than to assure you that I am, with sincere esteem, yours truly,

“ R. B. SHERIDAN.

“ To Frederick Jones, Esq.”

(*Most private and confidential.*)

“ Somerset-place, August 30th, [1807.]

“ MY DEAR KELLY,—The cessation of public business and of other matters that occupied me has afforded me lately an opportunity of looking into and fully considering the state and prospects of the Theatre, as well as of consulting some real and judicious friends upon the whole of the business. The result is a conviction in my mind that matters ought not to go on as they are, and a determination that they *shall not*.

The consequence is, there is now a plan arranging, and nearly digested, by which the property may be leased to those who have the skill and the industry to manage it as it should be for their own advantage, upon terms which would render any risk to them almost impossible, and the profit to them probably beyond what I would now venture to state, and yet upon terms which would be much better for the real proprietors than anything that can arise from the careless and ignorant manner in which the undertaking is now miscondacted by those who, my son [Thomas] excepted, have no interest in its success, and who lose nothing by its failure. Now I come to the point. The person to whom, from general character, and the result of enquiries which I have made, as well as from the only opportunity I have had of personal observation, my thoughts are principally directed on this occasion, is your friend, Mr. Jones. Tom [Sheridan] and he are friends, and in his hands, and with his alliance, I am confident the property might become that source of fortune which it has all the capability of ensuring, and which nothing but ignorance, extravagance, conceit, and the absence of all interest in the success in most of the hands now governing it, could have prevented. You will easily see, however, that this is not a subject to be discussed by letter, I waive, therefore, even mentioning how such an arrangement might benefit the Irish property, &c., &c., &c. My present wish is only that with the enclosed note you will communicate this letter to Mr. Jones, and consult with him, but on an understanding of the most honourable confidence and secrecy, upon the general idea; and as I consider the proposition as of the utmost importance, perhaps you may be authorized by Mr. Jones to name as speedy a day as possible for us to meet in England; you may remember we did speak on this subject before you set out for Ireland. Let me hear from you as soon as possible.—Your very sincere friend,

“R. B. SHERIDAN.

“*To Michael Kelly, Esq.*”

(Confidential.)

"January 15th, 1808.

"MY DEAR SIR,—I hereby authorize you to make, and I pledge myself to ratify, such engagements as you and my son may deem right for the ensuing season, or any further term, for Drury-lane Theatre, always observing the understanding and arrangement existing between the two Theatres. I undertake that my son will sanction whatever you do in his absence.

"R. B. SHERIDAN.

"To F. Jones, Esq."

"MY DEAR SIR,—I am very much disappointed in not having the pleasure of seeing you in Pall Mall, but hope that your arrangements will permit you soon to come to London. I dined Monday with Mr. Sheridan, he told me he had a letter from you, indeed he read it to me; I think it a most proper one in every respect. I shall see him on Sunday, and will communicate to him the contents of your letter; he seems to have the most perfect confidence in your judgment and ability in conducting so great a concern as Drury-lane, and will at all times be happy to communicate with you on the subject. At dinner you was much the topic of conversation; no man, I believe, knows him better than myself, and I really think that what he expresses about you he does with sincerity; he desires me to say he will shortly write to you. R. Jones has succeeded very well, but when spoken of as a rival to Lewis, it is considered as ridiculous. Mrs. Whitlock does not play any more, I understand she has got her quietus. The new 'Rosetta' is very good indeed, a fine powerful voice. I beg you will present my best respects to Mrs. Jones. Next week I shall have some certain intelligence about the Opera House, all of which I will immediately communicate to you.—Believe me, dear sir, yours faithfully,

"M. KELLY.

"To F. Jones, Esq."

Friday.

“MY DEAR SIR,—I have seen Mr. Sheridan; he wishes much to see you; he will dine with me on knuckle of veal at 5 o'clock to-morrow. I hope you will give me the pleasure of your company; I will have no one else.—Most truly yours,

“M. KELLY.”

“*To F. Jones, Esq.*”

The “Outline of proposed Agreement between Mr. Jones and Mr. Sheridan,” written entirely in the autograph of the latter, is as follows:—

“Mr. Sheridan shall convey to Mr. Jones one-quarter share of Drury-lane Theatre. Such an agreement shall be immediately entered into as two council or solicitors, one named by each, shall advise.

“This agreement, which is to be the foundation of the more formal deeds and conveyances necessary, shall be absolute and binding on Mr. Sheridan, but if Mr. Jones, on reconsideration, at any time within three months from the date hereof, shall be desirous of cancelling it, then the whole shall be void.

“Mr. Jones shall undertake the management of the Theatre in conjunction with Mr. T. Sheridan, and be entitled to the same remuneration, namely £1000 per annum certain income, and a certain per-centage on the net profits arising from the official receipts, as shall be agreed upon between them and Mr. Sheridan on one part, and the Trustees on the other.

“It is agreed that this arrangement shall last for ten years, at the expiration of which period it is presumed that the Theatre will be completely cleared of all its difficulties and incumbrances, except the compromised interest to the new renters. Mr. Jones shall then have the option of ending or completing his part of the agreement,—if he continues, he shall

repay to Mr. S., or his representatives, the £10,000 he shall have received, and for the consideration be the proprietor of a clear quarter,—if he declines to become so, the £10,000 and per-centage on the profits are to be considered only as a fair remuneration for his skill and exertions in the management of the undertaking.

“ Mr. Sheridan is further desirous to engage that Mr. Jones shall become, on terms hereafter to be arranged by a fair arbitration, a joint and equal proprietor of a moiety of the property with his son, and that neither should part with any portion of their interest in it but on preference given to the other.

“ The Tavern and surrounding necessary buildings which ought to belong to the Theatre should be instantly set about and completed, and towards the expense of these a portion of the next ten years' profit must be applied,—that is, to repay money immediately to be borrowed for these objects,—the speediest accomplishment of which being of the utmost importance to the receipt of the Theatre.

“ Certain rules and regulations for the profitable government of the Theatre (and never to be departed from) shall form a part of the basis of this agreement. Immediate propositions to be made under the sanction of the new firm for a just and honourable compromise with the new renters; the £3000 shares, Adams' trust, &c.

“ Mr. S., with the utmost reliance on the honour and fair dealing of Mr. Jones, gives him this sketch in his own writing, which, though very hastily scribbled in his presence, contains the result of very mature consideration. Mr. S., from long experience and observation, knows that the Theatre might become a real source of wealth in proper hands, though under him, by the different delegated managements made by him, it has been only a continued scene of abuse, fraud, extravagance, and imposition. He is yet sure it may become a source of fortune and independence to his son and

his encreasing family ; and from the whole of his communications with Mr. Jones, though long protracted, and yet, perhaps, not uselessly so, he is convinced that he cannot resign the property to so good a partnership as into their joint hands.

“ The means of carrying the evident object of this proposition into the speediest effect must of course call for a great degree of mutual confidence ; let the chance of any difference of opinion possible to arise be left to the judgment of C. Bradshaw and P. Moore, or any other Jones shall appoint.”

Connected with this transaction was the following wager, of a somewhat higher class, says Jones’s friend, Thomas Moore, than the “ One Tun Tavern” has often had the honour of recording among its archives :—

“ ONE TUN, ST. JAMES’S MARKET, *May 26th*, 1808.

“ In the presence of Messrs. G. Ponsonby, R. Power, and Mr. Becher, Mr. Jones bets Mr. Sheridan five hundred guineas that he, Mr. Sheridan, does not write, and produce under his name, a play of five acts, or a first piece of three, within the term of three years from the 15th of September next. It is distinctly to be understood that this bet is not valid unless Mr. Jones becomes a partner in Drury-lane Theatre, before the commencement of the ensuing season.—R. B. Sheridan, Fred. Edw. Jones, Richard Power, George Ponsonby, W. W. Becher. N. B.—W. W. Becher and Richard Power join, one fifty,—the other one hundred pounds in this bet.—R. Power.”

After having spent much time at London in investigating the affairs of the Drury-lane Theatre, Jones accepted Sheridan’s proposal, on the condition that an equitable compromise could be obtained from the creditors of the establishment. Although the subsequent destruction of Drury-lane by fire interfered with the agreement, Jones considered matters so concluded, that he deemed it expedient to seek a person to whom he might confide the management of Crow-street, and

who would interest himself also in the undertaking by purchasing a small share of the Theatre and patent.

Under these circumstances Jones sold for £5000 a one-eighth share in Crow-street to Edward Tuite Dalton ; he effected a similar sale to John Crampton, who agreed to undertake the uncontrolled management of the Theatre for an annuity of £500 per annum. Crampton's first season of management, commencing in November, 1808, resulted most prosperously, all the engagements and arrangements connected with it having been made by Jones. The ensuing six months, however, during which Crampton was uncontrolled Manager, proved so disastrous, that, on the remonstrance of his partner, Dalton, he agreed to resign the management, which Jones was thus necessitated to resume, and under his direction the prosperity of the theatre was restored.

Occupying the space between Fownes's-street and Crow-street, the Theatre was approached from Dame-street and Temple-bar by four narrow, inconvenient avenues. The exterior of the edifice was singularly rude and unsightly, an irregular mass of brick defying all symmetry, and divested of any architectural ornament that should distinguish it as a public building. The interior of the Theatre, which was semi-circular, consisted of a stage, orchestra, pit, boxes, lattices, middle and upper gallery, besides the usual apartment annexed to the stage and box lobby. The house was capable of containing about 2000 persons, and was so well constructed, it was said, that those in the remotest part could distinctly hear and see the performance. The pit was entered through a subterraneous passage, and the approach to the gallery was by a narrow staircase. The interior of the house, altered and improved in 1810, was elegantly decorated by Maranari, an Italian artist of great abilities, engaged by Jones. The ceiling formed a groined arch, springing from the back of the boxes, and covered on each side : the centre was a highly finished allegorical painting, representing Hibernia protected

by Jupiter, and crowned by Mars, supported on the right by the emblems of the linen, and on the left by those of the woollen manufacture; near Hibernia was the figure of Industry; and at a distance, approaching the Gallery, Mercury was finely portrayed; Jupiter was depicted leaning on the eagle which stood upon his thunderbolt, and attended by boys beautifully grouped; the sword and shield of Mars were borne by boys; and Hibernia was represented with boys waiting on her. The ceiling was esteemed by the best judges to present an admirable picture, the cove forming the frame, the ornaments of which were the Seasons, surrounded by compartments, painted in alto-relievo. The proscenium, immediately over the stage, and in front of the audience, represented Apollo and Fame, with various elegant embellishments. The panels between the first and second tiers of boxes were ornamented with subjects selected from Homer and Virgil; and those of the third and fourth tiers were decorated with paintings illustrating chiefly the *Télémaque* of Fenelon. Of these paintings, a catalogue will be found in the Appendix. The new drop-curtain accorded with the elegant representations with which the other parts of the house were decorated: Euterpe, the goddess of Music, Tragedy, &c., was depicted in the centre, supported by Hercules, conducting the infant Shakspeare, to whom she had resigned her lyre, to the Temple of Minerva, goddess of Wisdom; at her feet, on the left, Time was represented sleeping by his scythe, intimating that the works of Shakspeare will live for ever, referring to Johnson's lines:—

“Existence saw him spurn her bounded reign,
And panting Time toil'd after him in vain.”

On the right was the malevolent deity, Discordia or Envy, in chains: at the top was Iris, or the rainbow, emblematical of the variety of Shakspeare's productions, as described by Johnson:—

“Each change of many-colour’d life he drew,
Exhausted worlds, and then imagin’d new.”

The Parcæ, or Fates—Clotho, Lachesis, and Atropos—were supported by clouds on the left; opposite, on the right, were Melpomene and Thalia, the tragic and comic Muses; the remaining figures consisted of the Muses, &c.

In addition to Maranari, Jones engaged as a scene-painter Filippo Zafforini, an able artist; and the most determined enemies of the Manager were obliged to admit that the dresses, scenery, and decorations of his Theatre were unexceptionable, the usual current expenditure of the house being £20,000 per annum. “Timour the Tartar,” the “Forty Thieves,” and several of the spectacles produced by Jones are stated by those who were present at them to have equalled in gorgeous magnificence anything since exhibited on the stage in these countries. Coyle, Marchbank, and Chalmers, the scene-painters of Crow-street, are said to have been unrivalled. Among the marvels produced by Pobjea and the other mechanists of the theatre, is mentioned an imitation peacock, which, worked entirely by internal machinery, strutted across the stage in the manner of the real bird. One of the improvements effected by Jones was the reformation of abuses arising from the old privilege of free admission to the Boxes on certain anniversaries, the origin of which has been noticed at p. 71. For a long period audiences on these nights were composed of ladies of the first rank; but in the course of time the boxes on such occasions became crowded with improper characters of both sexes, whose presence banished every respectable person. To remedy this evil, Jones restricted the free admissions on the Government nights to the holders of tickets, which were delivered gratis on application at the Box-office; no persons being admitted to the performances except those who presented their vouchers, and whose appearance was suitable to the part of the Theatre allotted to them.

The famous Miss O'Neill first appeared on the Dublin stage at Crow-street in October, 1811, under circumstances narrated as follows by Michael Kelly, on the authority of the Patentee:—

“Miss Walstein [noticed at page 224], who was the heroine of the Dublin stage, and a great and deserved favourite, was to open the Theatre in the character of ‘Juliet.’ Mr. Jones received an intimation from Miss Walstein, that without a certain increase of salary, and other privileges, she would not come to the house. Mr. Jones had arrived at the determination to shut up his Theatre sooner than submit to what he thought an unwarrantable demand. When Mac Nally, the box-keeper, who had been the bearer of Miss Walstein’s message, told Mr. Jones that it would be a pity to close the house; that there was a remedy, if Mr. Jones chose to avail himself of it. ‘The girl, sir,’ said he, ‘who has been so often strongly recommended to you as a promising actress, is now at an hotel in Dublin with her father and brother, where they have just arrived, and is proceeding to Drogheda, to act at her father’s theatre there. I have heard it said, by persons who have seen her, that she plays ‘Juliet’ extremely well, and is very young and very pretty. I am sure she would be delighted to have the opportunity of appearing before a Dublin audience; and, if you please, I will make her the proposal.’ The proposal was made, and accepted; and on the following Saturday ‘the girl,’ who was Miss O’Neill, made her debut on the Dublin stage as ‘Juliet.’ The audience was delighted; she acted the part several nights; and Mr. Jones offered her father and brother engagements on very liberal terms, which were thankfully accepted. In Dublin,” adds Kelly, “she was not only a great favourite in tragedy, but also in many parts of genteel comedy. I have there seen her play ‘Letitia Hardy;’ she danced very gracefully, and introduced my song, ‘In the rough blast heaves the billows,’ originally sung by Mrs. Jordan at Drury-lane, which she sang so well as to produce a general

call for its repetition from the audience. She was in private life highly esteemed for her many good qualities. Her engagement in Dublin wafted Miss Walstein from Dublin, where she had been for many years the heroine of Crow-street, to Drury-lane, where she made her appearance as 'Calista,' in 'The Fair Penitent,' on the 13th of November, 1814, but only remained one season."

Richard Daly, the ex-Patentee and Manager of Crow-street, died in 1813, up to which period his annuity had been paid to him with the utmost punctuality by his successor, Jones, than whom, says a local writer about this period, "no man has been more misrepresented. Jones's puffers and flatterers have bedaubed him with the most fulsome praise; his enemies (and some who were not his enemies, but who did it from a motive of wanton mischief) have denied him every title to virtue and common sense. The man really possesses a great portion of the milk of human kindness, as keen a sense of honour as most men; not so much the fool as other fools would insinuate, yet easily made the dupe of those far, far inferior in intellect to himself; one of Nature's oddities; some, perhaps, will say—and perhaps they may not be far astray from truth—one of her ornaments. That he can do many good, many generous things, which no law, no obligation, but his own will, could possibly enforce, no one will attempt to deny; and that he frequently says good things, is as true, if we may rely on the report of those who shovel his turbot down their throats, and drink his claret by pailfuls. Few men, if he pleased to act for himself as a Manager, and exert his own faculties, are better qualified to govern a theatre: but the misfortune is, that he has ever been in the habit of delegating the office to others; in the choice of whom he certainly has not displayed any great portion of intellect."

The unconciliatory conduct of Jones, who always jealously maintained towards the public the demeanour of an independent gentleman, tended to render him unpopular among

a large portion of the people of Dublin, whose ill-will he further excited in 1814 by acting as one of the Grand Jury which found bills against the "Catholic Board." At this period one of the chief attractions at Crow-street Theatre was the drama of the "Forest of Bondy," produced with costly scenery, and performed by some of the best players of the time. The catastrophe of this piece turned on a murderer being discovered by the "Dog of Montargis," enacted by a well-trained and wonderfully sagacious Newfoundland dog, called "Dragon," the property of O'Connor, a ropemaker in Pill-lane. The "Forest of Bondy" was announced for the after-piece on Friday, 16th of December, 1814, on which occasion the performances were to be by command of the Earl of Whitworth, then Lord Lieutenant, and the Duchess of Dorset. On the preceding morning, O'Connor, the owner of "Dragon," demanded from Jones a perpetual free admission for himself to the Theatre, with other terms, which the Manager considered so unreasonable that he declined to accede to them; and having decided on substituting the drama of the "Miller and his Men" in place of the "Forest of Bondy," he directed hand-bills to be issued, announcing this alteration. After the conclusion of the "Duenna" on Friday evening, the curtain rose for the commencement of the "Miller and his Men," but the performance was at once interrupted by the audience, who assailed with every missile procurable in the gallery and pit, some of the actors who endeavoured to enter upon explanations. The Stage Manager, Rock (O'Ruarc), experienced similar treatment on coming forward to address the audience; after several unsuccessful attempts to perform the play, the curtain was dropped, and the Lord Lieutenant with his suite left the Theatre. After their departure a most tumultuous scene commenced; a large mirror, which had cost eighty guineas, and formed part of the back of the viceregal box, was shattered by a halfpenny flung at it; pieces of timber, torn from various parts of the building, were thrown on the stage, and

until the house had been cleared by the sheriff, assisted by the military and constables, every possible mischief was effected by breaking up the seats of the gallery, and throwing them at the lamps, nearly all of which were thus smashed to pieces. The Lord Lieutenant having prohibited the interference of any military force, a formidable party of rioters came on the following evening to the Theatre, armed with cudgels, with which they battered the boxes, and behaved in a most clamorous and disorderly manner during the whole of the afterpiece. Although the proprietors remonstrated with the public, by the distribution of conciliatory hand-bills, the riots were resumed on the following Monday. On Tuesday evening, at the opening of the last act of the "Cabinet," a comic opera, the disturbances were again commenced, on which a great canvass placard, written in large characters, appealing to the audience, was exhibited on the stage. This was assailed with a shower of missiles, and the rioting commenced by the smashing of the foot-lights and the chandelier, suspended over the box on the right-hand side of the stage. John Claudius Beresford, the Lord Mayor, accompanied by Sheriffs Smith and Fleming, appeared in the front box, and entreated the rioters to spare the property of the owners of the Theatre; the civic officers were received with loud cheering, but an universal cry was raised for Jones, and the most vehement asseverations were uttered that performances should never be permitted until he had apologized. Before silence could be restored, many additional lights were extinguished, and on the stage and orchestra were piled the ruins of the adjoining boxes; the Lord Mayor, then, addressing the audience from the stage, amid a deafening uproar, stated that he had seen the Lord Lieutenant in the morning, and proposed to wait on him again on the morrow, with a representation of the state of public feeling, and implored the people to desist from destroying the house. This was followed by much cheering, with loud cries of "Jones! Jones! nothing but Jones!" "Well, then,

gentlemen," said the Lord Mayor, "I will again wait on Mr. Jones." This was received with loud shouts of satisfaction from all quarters; but the Lord Mayor had scarcely withdrawn, when he was recalled by a loud uproar, arising from the bursting of a panel in the right-hand stage-box, whence about twenty people, to whose pressure it had yielded, were precipitated into the orchestra. When it had been ascertained that no material injury had occurred, and after a crowd which had rushed upon the stage, threatening destruction to the scenery, had been induced to withdraw, the Lord Mayor and Sheriffs proceeded on their mission to Jones. During their absence nearly all the lights in the Theatre were extinguished, and the brass chandeliers broken to atoms, while in less than five minutes the mob tore out and threw into the Pit the panels of the lower and second tiers of Boxes, ornamented with Maranari's paintings, which had long been objects of universal admiration. Jones, meanwhile, declined to come before the audience, having never previously done so, either to give apologies or explanations. The civic officers, on their return to the Theatre, were again received with cheers, and the Lord Mayor, addressing the crowd, said:—"I can only tell you that nothing more can be done to-night, and that I propose to wait on the Lord Lieutenant to-morrow: Gentlemen, I have to entreat that you will instantly withdraw from the Theatre." This speech was received with cries of approbation, but the crowd, before departing, broke every lamp, chandelier, lustre, foot-light, and seat in all parts of the house. Further disturbances were prevented by the Manager issuing the following notice on the 24th of December, eight days after the commencement of the riots:—

"To the Public:—In the present situation of the Theatre I have thought it my duty to take a speedy and decided step, in order to avoid involving in my ruin the other unoffending proprietors, and the numerous performers and artists depending upon the establishment for bread. I have been required

to apologize personally on the stage for an offence never intended by me to the public, and which I have been, at all times, ready to explain and apologize for anywhere else, or to retire from the management. I have adopted the latter course, and I now publicly declare, that I, from this hour, withdraw from the direction of the Theatre Royal. I think it right further to state, that I shall lose no time in making such arrangements as shall enable me to leave a country with which I was connected by so many ties. I shall, perhaps, previous to my departure, lay my case fully before the public; and, when cool reasoning shall have displaced heated and tumultuous passions, I trust I shall have one credit at least—that, surrounded as I was by the ruins of my property, and, perhaps, personal danger, I have not forfeited my birthright, that of thinking, feeling, and acting as a gentleman.—F. E. JONES.”

On the resignation of Jones, the management was undertaken by Crampton, and the Theatre was re-opened on the 27th of December. Before the curtain rose, Rock, the Stage-Manager, came forward and gave the public an assurance that Jones had, neither directly nor indirectly, any concern whatever in the Theatre, and that the trustees had stipulated with him that he should forego all legal proceedings connected with the recent disturbances. This statement was received with satisfaction and applause by the audience, and complete tranquillity was for a time restored. Jones always ascribed the riots of 1814 to his having “supported, as a grand juror and magistrate of the county of Dublin, the Government against the Catholic Board, at that time extremely obnoxious to it.”

Edmund Kean performed at Crow-street for the first time in 1815, at the end of which season, Crampton resigning the management, an agreement was entered into with Anthony Rock, who undertook to pay for the Theatre an annual sum of £5000, exclusive of the head-rents. Rock, however, died, just as the Theatre was about to open, and Jones was necessitated again to become Manager. Soon afterwards, Jones

with his partners, Crampton and Dalton, became involved in serious and vexatious litigation, arising from a claim made upon the Theatre by Captain Maurice Fitzgerald, who, among other violent proceedings, suspended for an entire month the payment of all rents, salaries, and incidental expenses of the house, retaining in his hands the receipts during this period, until forcibly dispossessed by the minor proprietors. In 1817, when the Patent was within eighteen months of expiring, Jones presented, through Peel, the then Secretary, a memorial to the Earl of Whitworth, praying for the usual renewal; and this application was, as he considered, favourably received. After presenting a second memorial in February, 1818, he expended £1800 in fitting up the Theatre with gas, chandeliers, and a lustre, allowed to be the most superb in the United Kingdom.

A party was, about this period, organized in Dublin to oppose a renewal of the theatrical Patent to Jones. Having formed a Committee, styled "Friends of the Drama," they convened a public meeting, and issued a report, replete with objections to the manner in which the stage had been conducted by the Patentee, but without fairly taking into consideration the little encouragement afforded by the people of Dublin to the higher departments of the Drama; on which subject a well-informed author of the day, with much truth, wrote as follows in 1818:—"The fact is, no arrangements, no exertions, no sacrifices can satisfy the [Dublin] public taste; neither stars nor stationary actors can please them. The former, however brilliant, have often failed in attracting an audience at Crow-street; and the latter, though highly respectable, and often truly excellent in their profession, could never insure to the Manager any permanent support from the citizens of Dublin. When Clinch, Hargrave, and Talbot, in the zenith of their abilities, were engaged altogether at Crow-street, they did not draw full houses: at a subsequent period, when Holman, Cooke, Talbot, Henry Johnston, Richard Jones, Mrs. Edwin,

Mrs. H. Johnston, and Miss Walstein (perhaps the best company ever the present generation in Dublin witnessed) performed together, they also failed in attracting. Mr. Kemble, Mr. Lewis, Mrs. Billington, Miss Smith, and Miss O'Neill were equally unsuccessful as stationary performers, and were but little respected before they got the London stamp; and even when first-rate actors and actresses from London have been engaged here as stars, some of them at the enormous consideration of half the receipts, or perhaps the more exorbitant charge of £100 per night; have they not, on many occasions, played to less than the amount of the ordinary expenses? Therefore, there is no stimulus for principal actors to engage in Dublin, where the public would rather encourage a company of Indian jugglers, an Italian puppet-show, or the burlesque pantomime of a company of monkey rope-dancers and French dogs. And, to the shame of the city of Dublin be it recorded, that at the last-mentioned exhibition there has been frequently a receipt of nearly £40, on the same nights that Mrs. Talbot, Mrs. Edwin, and a good company at the Theatre, were performing a good comedy to less than half the money."

In April, 1819, the Theatre once more became the scene of serious riots, originating in the following circumstances:—Edward Byrne, one of the five sons of the wealthy merchant of Mullinahac, noticed in the ninth chapter of our first volume, having become ruined through a series of unsuccessful mercantile operations, which he carried on in Liverpool, induced his daughter, Mary, to appear as a public singer, in opposition to the desire of his respectable relatives, who, it was stated, offered to secure him an annuity on condition of his not permitting the young lady to go upon the stage. Miss Byrne, although unattractive in appearance, possessed a fine voice, and became an accomplished operatic performer under the instruction of the eminent Maestro, Liverati. After having made her debut in Dublin, as "Adela" in the "Haunted Tower," she proceeded to London: meeting with no great success

there, she effected a re-engagement with the Manager of Crow-street, from whom she experienced much kindness, but having, contrary to agreement, sung at a musical entertainment, organized in direct opposition to the Theatre, Jones declared her contract with him at an end. A numerous faction from Connacht, then in Dublin, were incited to oblige Jones to re-engage Miss Byrne, whose cause they espoused on the pretext of her mother having been a native of their province. On the night of Friday, the 16th of April, the rioters stopped the performances, tore up and flung on the stage the gallery seats, the velvet-covered hand-rails of the upper boxes and lattices, and continued their devastations till the house was cleared by the Sheriff. These disturbances were renewed on the following Saturday and Monday; but the violence of the rioters was effectively checked by the courage of the Patentee's sons, aided by the Collegians and the officers of the "South American Patriots." During these riots each party continued at intervals to elevate in the Pit various placards, containing inscriptions reflecting on their opponents, by whom they were as rapidly assailed and torn down. For the protection of the house it was deemed prudent to station a company of the 92nd Highlanders at the rear of the Theatre, behind a drop-curtain, but their services were not needed, as an attack on the property was prevented by the determination exhibited by one of the "Patriot" officers, a gentleman of great strength and agility, who seized and hurled into the orchestra a man who rushed upon the stage with the avowed object of firing the scenery. These disturbances ceased when Miss Byrne was reinstated in her situation in the Theatre by Jones, who was actuated by feelings of compassion for her father, then suffering from a severe malady.

The season of 1819 terminated at Crow-street with the performances of C. Kemble and Miss O'Neill. On the 7th of August in that year, on occasion of her benefit, Miss O'Neill played "Mrs. Beverley" in "The Gamester," to the "Bever-

ley" of Charles Kemble, with the part of "Maria" in the farce of the "Citizen."

The Theatre re-opened on the 27th of September, 1819, with an Italian operatic company, which included the famous Ambrogetti, said to have been unrivalled in "Don Giovanni," and other parts. Miss O'Neill appeared again at Crow-street, on the 18th of the following November, in "Venice Preserved;" on the 20th of the same month she performed "Mrs. Beverley" in the "Gamester," by special desire of Prince Mirza Abul Hassan Khan, the Persian Ambassador, who visited the Theatre in all his oriental magnificence. The receipts in cash for this night, exclusive of free admissions, were £437, being the largest sum ever received there for one stock performance, with the exception of the benefit of the famous clown, Bradbury, when the house was said to have yielded him £600. When Crow-street Theatre was filled, at the regular prices, the Pit produced £83; the Second Gallery £63; and the Upper Gallery £23. The subsequent performances of Miss O'Neill here were in "Romeo and Juliet," "Isabella," "Jane Shore," "Fazio," "The Stranger," "The Grecian Daughter," "Evadne," "The Gamester," "Venice Preserved," "The Jealous Wife," and "The Soldier's Daughter." Her last appearance was for her own benefit on the 11th of December, 1819, when she played "Juliet," and "Maria" in the "Citizen." Seven days afterwards, on the 18th of December, 1819, Miss O'Neill was married to Sir William W. Becher, one of the parties to the wager mentioned at p. 234.

For a limited number of performances at Cork and Dublin, terminating her professional career, Miss O'Neill received upwards of £2000 from Jones, who gained a clear profit of between £2000 and £3000 by the engagement. With the exception of the case of Braham, to whom Jones paid £1600 for twelve nights' performances at Crow-street, Miss O'Neill's engagement was one of the heaviest of the theatrical ventures of the Patentee, whose maxim was, that "to reap gold, gold must

be sown." Miss O'Neill was succeeded in Crow-street by musical performances, the principal attraction in which was Charles E. Horn, the composer of the opera of "Dirci," and of several popular ballads. Willis, the London music publisher, when applying for an injunction against the pirates of Horn's ballad of "Cherry Ripe," deposed that, up to the date of commencing proceedings in Chancery, he had gained £2000 by this song, for which he had paid the author but eight guineas.

For some time previous to the expiration of the theatrical Patent, Jones's partners, Crampton and Dalton, together with his trustee, privately combined to prevent his obtaining a renewal, being desirous of effecting new arrangements to exclude him totally, and to acquire for themselves the entire control and emoluments of the Dublin stage. This plan, we are told, "was not the result of chance, or formed from the mere reflection of a moment; it was, as evidently appears, a deeply concocted plot of long duration, and in its progress every wheel was put in motion that could be at all instrumental in strengthening and bringing it to maturity. The most trifling indiscretion of the Patentee was exaggerated into a crime of the utmost magnitude; almost every act of his was misrepresented; a host of hireling writers were employed to fill the public prints with invective, scurrility, falsehood, and declamation; and meetings were convened to pass votes of censure on his management. If a performer chose to violate his or her agreement, the Patentee dared not call such performer to account; for if he presumed to do so, there was a faction instantly raised to compel him to abandon his own rights, and submit to the imposition of others; and if he made the least hesitation in complying with the unjust requisition of a prejudiced party, the mob was instigated to break the lamps, tear up the benches, and destroy the ornaments of the Theatre. His enemies chuckled at the auspicious catastrophe: every row rendered their intended victim more unpopular, the facts were misstated in the newspapers, and of course he was

denounced as an unjust, overbearing, tyrannical, and oppressive Manager."

In February, 1819, Jones applied to the Under-Secretary, Gregory, inquiring whether it would be necessary to present another memorial to Earl Talbot, who had succeeded to the Viceroyalty, and received an answer that a second memorial would be unnecessary, as his former application was under consideration. In May of the same year Crampton and Dalton presented a memorial to the Lord Lieutenant, containing complaints against Jones, to which the latter replied in a document addressed to the Viceroy, showing that the charges brought forward were totally unfounded. Sergeant Lefroy and John Seely Townsend having been appointed by Government as Commissioners to inquire into the circumstances affecting the Theatre, Crampton laid before them new charges, which were answered by Jones *seriatim*, and shown to be totally groundless; nor was any attempt made on this inquiry to prove against Jones either mismanagement or breaches of duty. The Report of these Commissioners, which was not communicated to Jones, was believed to have contained an opinion that a patent ought to be granted to him, in conjunction with Crampton and a third person unconnected with the Theatre. The recommendation of the Commissioners was neutralized by Crampton and Dalton bringing powerful private influence to bear upon the Lord Lieutenant, whose decision was communicated to Jones in the following letter, written by the Chief Secretary, afterwards Lord Glenelg:—

“DUBLIN CASTLE, 20th October, 1819.

“SIR,—In reply to the letter with which you have favoured me, it is my duty to inform you that the Lord Lieutenant, on the fullest consideration, has determined that you should not be sole or joint patentee in any patent to be granted for conducting a Theatre in the city of Dublin. But, desirous of attending to the interests of the several parties having

rights or claims on the Theatre Royal, his Excellency is disposed to grant a joint Patent to the present proprietors of the Theatre Royal, as trustees for the several parties interested therein, according to their respective rights and proportions, and for the creditors having claims thereon, or to two or more trustees to be named by them, and to whom all the parties interested in the Theatre Royal must previously assign over their interests therein as trustees for the same for the parties interested as aforesaid. Should the parties interested in the Theatre Royal not be able to agree to what is so graciously offered, his Excellency will in such case grant a patent to such person or persons as he shall think fit.—I have the honour to be, Sir, your most obedient, humble servant,

“C. GRANT.”

Jones, reluctantly submitting to this arrangement, called two public meetings of the proprietors, but Crampton and Dalton, determined to depose him, disregarded his summonses, and thus, as the proprietors did not agree in the nomination of trustees, Government became possessed of the right to grant the patent to any person approved of by the Crown. A legal obstacle prevented either Crampton or Dalton becoming Patentee, but left them the power of appointing their own nominee, by virtue of which they at first applied to Montague Talbot, Manager of the Belfast Theatre, formerly an actor in the Crow-street company, noticed at page 222, who declined their overtures to engage in what he considered a dishonourable transaction. Crampton and Dalton finally agreed with Henry Harris, one of the proprietors of Covent Garden, to become the nominal patentee of the Dublin Theatre, and Government officially intimated to Jones its decision to grant a patent to Harris, who was stated to be ready to take Crow-street house at a reasonable rent, and to treat for the property which it contained, the grant of the patent to be meanwhile suspended for three weeks to allow time for negotiation.

“But, in fact, it would seem that the proposal to take the Theatre and property at an equitable valuation was a mere finesse, made to give the business a colour of justice, while the confederating junta were plotting the means to prevent its being carried into effect. For which purposes the most preposterous terms were proposed, in expectation that, upon those terms being refused, the confederates might seem justifiable in throwing the blame of not taking the Theatre upon Mr. Jones himself, and thereby appear fully warranted in proceeding with their original intention, namely, that of building a new Theatre.” Jones remonstrated against this proposition, but Government having been influenced to declare it sufficient, the ex-patentee was left without any alternative but submission, and consequently agreed to accept the very inadequate offer made by Harris, to whom he delivered an inventory of the theatrical property. Another stratagem was now resorted to by the confederates for the purpose of carrying out their original object by breaking off the agreement entered into between Harris and Jones. “At this period Mr. Harris went to London, leaving the business to the management of his agent, who, no doubt (to use a theatrical phrase), had his cue from instructions previously given him; and Mr. Jones, thinking the agreement finally settled, ordered his solicitor to prepare the necessary lease which was to be executed; a draft of which being presented to Mr. Harris’s agent for his approbation, he then found a favourable opportunity (a circumstance anxiously wished for) of raising an objection to the agreement. It was well known to the confederates, and to Mr. Harris and his agent, Mr. Abbott, that Crow-street Theatre was subject to a number of free tickets, in consideration of money borrowed, not only by Mr. Jones, but by several of his predecessors. Mr. Harris, therefore, must have made his proposal, and entered into the agreement fully aware of this fact. Yet, after the conclusion of the negotiation, and when the deed of lease was ready for execution, the covenant

securing the admission of these tickets was objected to by Mr. Harris's agent, in the absence of his employer, who was then in London. This shows that a preconcerted plan of frustrating the business had been settled upon previous to Mr. Harris's departure. But Mr. Jones, equally anxious of protecting the rights of his creditors, and to carry the agreement into effect, proposed to submit the objection to arbitration, or even to the decision of any person to be appointed by Government. This more than equitable proposition was too fair to be resisted, it was therefore agreed to; and now the confederates, being almost fairly run to a stand for an excuse to get out of the bargain, were obliged to have recourse to the most unreasonable proposal of all, namely, that previous to the arbitration, and therefore before the leases could be perfected, Mr. Jones should give up the possession of his Theatre, and all its property, without any security whatever. This was so unprecedented and so unjust, that common sense and reason must have spurned at it; therefore, Mr. Jones (whatever his necessities then and afterwards were) was perfectly justified in rejecting so unnatural a proposal. But because Mr. Jones would not consent to give up all he was worth in the world before the necessary agreement was ratified, and although the matter could have been settled in less than three days (he having offered to enter immediately on the arbitration, and Mr. Harris being hourly expected to arrive in Dublin), yet Mr. Abbott took upon himself to declare the entire negotiation at an end. This was evidently the object from the beginning—the fault was industriously thrown upon Mr. Jones, and even the Government was made to declare that he was entitled to no consideration whatever." In various memorials to Government Jones prayed for compensation, and represented the stringent manner in which the State had obliged him to carry out his agreement with Daly, the previous Patentee, to whom and to whose family he had, to the then present time, paid annuities exceeding in the aggregate £25,500; while his own ex-

penditure on the Theatre, exclusive of salaries of actors or other ordinary disbursements, had been upwards of £30,000. To these applications Jones received the following official reply:—

“DUBLIN CASTLE, 13th December, 1821.

“SIR,—I have submitted to the Lord Lieutenant the application that you have preferred for some provision for yourself and your family, in consideration of the loss you have sustained by the expiration of your Patent for the Theatre, and of its renewal in Mr. Harris’s favour. His Excellency desires me to observe, that much time and pains were taken in the investigation of the business by the two great, eminent Barristers who were selected by the Government for that purpose; that, in consequence, liberal offers were made to you, which you thought fit to decline; and that it is now wholly out of his power to afford you any relief; nor can he think you entitled to the consideration you claim at the hand of the Government.—I am, Sir, your most obedient, humble servant,

“C. GRANT.

“*To F. Jones, Esq.*”

“Thus was this persecuted man deprived of his Patent—his Theatre and property consigned to moulder and decay—his body incarcerated within the walls of a prison—his creditors left unprovided for, and his innocent family doomed to destruction by the artifice of a malignant confederacy.” The truth, however, was, that Jones fell a victim to his Liberal politics, as Government never forgave him the active part which he took in the election for the county of Dublin in 1807, when, mainly by his exertions, Colonel Richard Wogan Talbot, afterwards first Lord Talbot de Malahide, was returned as Member, thus breaking up the old Conservatism which had so long existed.

After the expiration of the Patent, Government permitted Jones to open Crow-street Theatre for one month, and the

house was closed on the 15th of January, 1820, with the performance of "Venice Preserved," and the farce of "Husbands and Wives." Lady Talbot, wife of the Viceroy, granted permission to Horn to open the house for one night for his benefit; and the performers subsequently obtained license to act for a short time for their own emolument; but the establishment of a new play-house in Hawkins'-street having been decided upon, Crow-street Theatre was abandoned, and, owing to the carelessness of those to whose custody it was committed, all its contents, decorations, scenery, benches, and flooring, were gradually stolen away. The scene-room, erected by Jones at a cost of £3000, was converted into a hat manufactory, and the other portions of the vacant premises subsequently became a receptacle for the rubbish of the neighbourhood.

To his various Memorials, setting forth the unprincipled manner in which Government had broken faith with him, Jones received no satisfactory reply, and in consequence he finally took steps to bring the injustice of his treatment before Parliament. Government, however, in 1829, granted to his sons, Richard Talbot Jones, and Charles Horatio Jones, in trust, a Patent for a second Theatre in Dublin, under which the house in Abbey-street was opened. Frederic E. Jones, who survived till 1834, was considered one of the handsomest men of his time: in stature he was above six feet, and somewhat resembled George IV., when Prince of Wales, in his person, aristocratic deportment, and polished manners. In Dublin he was popularly known as "Buck Jones," and his name is still preserved in "Jones's-road," leading to his former mansion, "Clonliffe House," in which are yet to be seen two chambers painted for him in fresco by Maranari, the artist already noticed.

In 1836 portion of the site of Crow-street Theatre was purchased by the Company of the Apothecaries' Hall of Dublin, who erected on it a building with spacious lecture-rooms,

and a laboratory for their Medical School. These premises were sold in 1852, by the Company of the Apothecaries' Hall, to the Catholic University of Ireland, by the Medical School of which they are now occupied. The only portion at present existing of Crow-street Theatre is a part of the eastern wall in the lower part of Fownes's-street, in which still are to be seen the traces of the entrance doors to the Galleries.

CHAPTER V.

DAME'S-GATE—HOGGES-GATE—CHURCH OF ST. ANDREW—
 THE KING'S MILLS—DAME-STREET—COGHILL'S-COURT—
 CRAMPTON-COURT—SHAW'S-COURT—THE ROYAL DUBLIN
 SOCIETY—EUSTACE-STREET—TEMPLE-BAR—FOWNES'S-
 COURT—FOWNES'S-STREET—ANGLESEY-STREET.

BEFORE the first arrival of the Anglo-Normans in Ireland in the twelfth century, the eastern gate of the city of Dublin, styled "La porte de Sainte Marie del dam," stood at the western extremity of the line of street at present known as Dame-street, contiguous to the Church of the Virgin Mary, noticed in our first chapter. The Northmen, who landed in 1171, endeavouring to regain the city from which they had been driven by the Anglo-Normans, directed their main efforts against this gate, which was built with towers, armed with a portcullis, and until the Reformation a statue of the Virgin Mary stood in a niche above it. On their formal visitations of the city boundaries during the middle ages, the Mayor and Bailiffs of Dublin, with their train, well armed and horsed, always issued from this Gate, and commenced their course by riding along the southern side of the Liffey, then a strand almost unbuilt upon.

"Dame's-gate" was "one of the narrowest entrances into the city, and, standing upon the ascent, was, when business increased, and the town grew more populous, much thronged and incumbered with carriages; for remedy whereof, the Earl of Strafford attempted to have the passage enlarged by throwing down a part of the city wall, and some houses adjoining thereto; but the neighbouring proprietors could not

be prevailed on to yield their consents upon the terms proposed, and the project came to nothing." The pedestal of the Virgin's statue, with other concomitant remains of antiquity connected with this portal, existed till the Gate was demolished in conformity with a Bill passed by the Parliament of Ireland in 1698, for "enlarging Dame's-gate, raising the pavement there, and making the passage more easy." The city continued to receive rent for the tower over Dame's-gate for many years after it had been demolished, and in the last century, the King-at-Arms, when about to make proclamations, always demanded admission to the city formally from the Lord Mayor and other civic officers, who assembled for these occasions on the site of Dame's-gate.

The eastern boundary of this line of street, dividing it from Hoggen-green, was "Hogges-gate," known in the seventeenth century as the "Blind-gate," which appears to have been removed in the reign of Charles II., the citizens having represented, in 1662, that it was "wholly useless, that the further continuance of the standing thereof would not be without much danger to his Majesty's subjects;" and, pursuant to an order of the House of Commons, the following letter was written by their Speaker on the 19th April, 1661, to be communicated by the Lord Mayor to the Aldermen:—"Mr. Mayor and gentlemen, the House of Commons having received a petition from divers of the inhabitants of the city and suburbs of the city of Dublin, therein expressing the danger that they and other his Majesty's subjects, who have occasion to pass to and from the College-green, are liable unto, by reason of the tottering condition of the Gate called the Blind-gate, standing upon the entrance of the said Green next unto Damaske-street, and taking notice themselves, that the said Gate is much decayed, and being very sensible of the ill consequences which may happen by the fall thereof to the adjoining inhabitants, and to other persons, that at such time may be going by that place about either public or private affairs; and

considering also, that the said Gate is no strength or ornament to the city, and is very incommodious, in respect of the strait and narrow passage under the same, have therefore commanded me to recommend it to your special care, that the said Gate may be forthwith taken down, and that no other for the future may be erected in the same place; in doing whereof much prejudice will be prevented, the entrance into that part of the city will become more graceful, and your compliance to the desires of the House will be further manifested, which is all at present I have to signify unto you, and remain your loving friend, John Temple, Speaker."

On the south-eastern side of Dame's-gate stood, in the twelfth century, a church dedicated to St. Andrew the Apostle, the parish of which is styled in old documents, "*Parochia Sancti Andreae de Thengmothe,*" from the Theng-mote, where the Northmen of Dublin used to hold their deliberative assemblies, called Thengs.

Henry II., on his visit to Dublin in 1171, kept his Christmas with great solemnity in a temporary building of polished osiers, erected near the church of St. Andrew, on the southern side of the ground now known as Dame-street, where, according to a chronicler of the time, "Many and the most part of the princes of that land resorted and made repair unto Dublin, to see the King's court: and when they saw the great abundance of victuals, and the noble services, as also the eating of cranes, which they much loathed, being not before accustomed thereunto, they much wondered and marvelled thereat: but in the end they being by the King's commandment set down, did also there eat and drink among them."

The name of Henricus de Wigornia, Rector of St. Andrew's Church, near Dublin, occurs in a document of the year 1243, and two deeds are extant, executed about A. D. 1280, by Baldewyn Geram and Jean Thurgot, conferring certain grounds in this parish upon the Monastery of All Hallows, which in return was bound to present one pair of white gloves,

of the value of one penny, to each of the donors annually at Easter. The cemetery of St. Andrew is referred to in a document of the year 1353, preserved among the records of the parish of St. John; and in this churchyard, down to the commencement of the seventeenth century, the youths of the city held their annual election of the "Mayor of the Bull-ring," noticed in Chapter VII. of our first volume.

The Church of St. Andrew in Dame-street, originally annexed to the dignity of the Precentor of St. Patrick's Cathedral, was subsequently assigned to the Chanter's Vicar, and the parish was united to that of St. Werburgh by George Brown, the first Protestant Archbishop of Dublin. In the reign of Edward VI., John Ryan of Dublin, merchant, obtained a lease for twenty-one years, of the "Rectory of St. Andrew the Apostle, and also the chapel of St. Andrew, and the cemetery of said chapel, a certain parcel of land adjoining the same on the west, and a garden on the north of said chapel, also the tithes of three orchards in the parish of St. Andrew, and fifteen gardens and a dove house in the suburbs of the city of Dublin, for the yearly rent of 24*s.* 4*d.*" An unpublished Remembrance Roll of the year 1631 states that this church "in the tyme of the late warrs when the enymy did without controule approach to the cittie walls became desolate and soe hath contynued ever since, whereby it hath in a manner lost the name of a church;" and a portion of it was converted into stables for the horses of the Viceroy.

George Andrews, Dean of Limerick and Chanter of St. Patrick's Cathedral, in a bill filed in the Exchequer on the 20th June, 1631, for the restoration of this church, states that "the parishioners of the said parish of St. Andrewes are willing and readie to be at greate chardges in reedifyeing, building, and bewtifying of the said parish church." The statement of this case, which exists in manuscript, concludes as follows:—"Upon all which pleadings the parties were at full issue, witnesses examined, publicacion hadd and a day

appoynted for hearing of the said cause. And the cause being heard and debated by the Councell learned on both sides forasmuch as it appeared upon the hearing of the said cause as well by the deposicions of divers witnesses as by severall records that aunciently there hath beene a parish called St. Andrew's Parish near the walls of the cittie of Dublin and that aunciently there hath beene a church or churchyard or cemitorie within the said parish called St. Andrewes church for that it did appeare by good records that upon the erecting of the Deane and Chapter of the Cathedrall church of St. Patricks Dublin there was a Chanter amongst other dignitarie erected and appoynted in the said church to which the said rectorie or church of St. Andrewes was united; and for that it did further appeare that after that the possessions of the said church of St. Patricks and of the said Deane and Chapter came unto the crowne by the act of dissolution. All the possessions which at the time of the said dissolution did belong unto the said church and to the said Deane and Chapter, were afterwards by sufficient grant restored unto the said church and graunted unto the severall dignitarie respectively in manner and forme as the same was enjoyed by and att the tyme of the said dissolution. And for that it did appeare by the office which was taken in the tyme of his late Majestie King Edward the sixt after the said dissolution for the finding out of the possessions of the said church that the said church of St. Andrewes did belonge unto the Chaunter of St. Patricks Dublin."

Sir William Ryves, the Attorney-General, in his official answer to the petition preferred for the restoration of this church to its former uses, asserts "that the house which the plaintiff pretendeth to be the parish church of St. Andrews, in Damask-street, neare Dublin, is as hee thincketh the howse which now is and for many yeares last past hath beene used for a stable for horses for the Lords Deputies and other Cheefe Governors of this kingdome or some of them to whose lott the

same respectively fell, and, as hee is informed, is the inheritance of his Majestie; and that the said Lords Deputies and other Cheefe Governors of this kingdome have for many yeares last past used and enjoyed the same accordingly under the right and title of his Majestie and his noble progenitors." "And," adds the record, "for that the said Sir William Ryves, knight, his Majesties Attorney General could shew noe materiall cause wherefore the said church should not be restored unto the plaintiff being Chaunter of St. Patricks Dublin. It is therefore ordered, adjudged and decreed by the Lord High Treasurer, Chauncellor, Lord Cheefe Baron and the rest of the Court of Exchequer that his Majesties hands shalbe removed and the plaintiff restored unto the possession of the said Church and Churchyard of St. Andrewes and the precinct thereof. Given at the King's courts Dublin, the xxth of November, 1631. Richard Bolton. Maurice Eustace."

The Lords Justices, in one of their despatches to the Deputy in 1631, inform him that "there was a parish church commonly called St. Andrew's Church, situate in Dammes-street in this city, which in the former times of disturbance here (by reason of the convenient situation thereof near the Castle) was used for a stable for the Deputy's horses, that church is now legally evicted from us in the chancery of his Majesty's Court of Exchequer by the chaunter of the Cathedral Church of St. Patrick's, Dublin, to whom it belongs, and an injunction out of that Court is directed to the Chancellor for delivering up the possession thereof accordingly. It may not therefore be any longer continued in the former use; so as it will be fit that some of your servants do think of providing you another stable."

"I humbly pray your Lordship," wrote Bishop Laud to Wentworth in 1632, when the latter was about assuming the viceroyalty of Ireland, "to remember what you have promised me concerning the church at Dublin, which hath for divers years been used for a stable by your predecessors, and to vin-

dicare it to God's service, as you shall there examine and find the merits of the case.

In a letter to Secretary Coke in 1633, the Lord Deputy observes:—"There is not any stable but a poor mean one, and that made of a decayed church, which is such a prophanation as I am sure his Majesty would not allow of; besides there is a decree in the Exchequer for restoring it to the parish whence it was taken." And in December of the same year he writes:—"For the stable to be restored, I have already given order for bounding out the church-yard, will have another built by June next, and then, God willing, turn back to the church all, which the King's Deputies formerly had from it." The church of St. Andrew, however, was not re-edified on its ancient site, on a part of which Castle-lane and the adjoining houses were erected, while the remainder of it was occupied by the Castle-market, built by Alderman William Fownes and Thomas Pooley, and first opened on the 26th of July, 1704, by the Lord Mayor, with proclamation and beat of drum.

Andrew Cumpsty, philomath, compiler of almanacs and astrological observations "fitted for the meridian of Dublin," noticed in Chapter x., kept a school at the "Earl of Galway's Arms in Castle-lane," where he taught "arithmetick, geometry, trygonometry, astronomy, algebra, guaging, surveying, navigation, dyaling, gunnery, fortification, the use of the globes and instruments, &c." A contemporary manuscript states that Cumpsty, who styled himself, "master gunner of Ireland," died on 24th November, 1713, at 1 P. M., and was buried in St. Andrew's church-yard. The last almanack bearing his name was issued for the year 1714. The "Nag's-head" Inn was located in Castle-lane (1731), and at the "King's Arms" Tavern here (1747) James King kept an ordinary at 3 P. M. daily. Castle-market, in Dame-street, above mentioned, was subsequently demolished, and opened in its present locality in 1783: in digging up the foundations of the

old buildings a number of human skulls and bones were found, of unusual magnitude.

In a document of the fourteenth century we find this locality styled the "street of the Theng-mote," outside the gate of Blessed Mary del Dam—"vicus de Tengmouth extra portam Beatæ Mariæ del Dam." The adjacent Mills, from which the appellation of "del Dam" originated, were styled in the early part of the thirteenth century—"Molendina nova Domini Regis sita sub Castello Dublin"—the King's new Mills situate under the Castle of Dublin.

A dispute which arose in 1243 between the Priory of All Hallows and Henry de Wigornia, Rector of St. Andrew's Parish, relative to the tithes of these Mills, was composed by an agreement that thereafter they should be equally divided between the two claimants. The King's Mills, subsequently known as "Dame's Mills," worked by the water of the River Poddle, were granted in 1639 by Charles I. to the Corporation of Dublin, which continued to the middle of the last century to receive an annual rent of £20 for them, and £4 yearly for the "mill-pond in Dame-street."

The only edifices which appear to have been in existence on the southern side of Dame-street, at the commencement of the seventeenth century, were the Church of St. Andrew and the King's Mills, while the range of buildings on the northern side terminated opposite to the end of St. George's-lane. In the seventeenth century this street was frequently styled "Damask-street," or "Dammes-street," and down to our own day it was universally called Dam-street by the survivors of the last century, who regarded the pronunciation of the name as Dame-street to be one of the innovations of modern refinement.

In the vicinity of the church of St. Andrew was opened, in 1587, the school of James Fullerton and James Hamilton, who assumed the occupation of teachers to conceal from Queen

Elizabeth the real object of their sojourn in Dublin, whither they had come by direction of James I. of Scotland, who, doubtful of a quiet accession to the English Crown, employed them as emissaries to maintain for him a political correspondence with the Protestant nobility and gentry in the vicinity of the Irish metropolis. At this school, in which Fullerton acted as chief, and Hamilton as second master, the famous James Ussher, afterwards Primate of all Ireland, received the first rudiments of his education; and his biographer tells us that, "whenever he recounted the providences of God towards himself, he would usually say that he took this for one remarkable instance of it, that he had the opportunity and advantage of his education from these men, who came thither [to Dame-street] by chance, and yet proved so happily useful to himself and others." Among the first Fellows appointed to Trinity College, on its establishment in 1592, were Fullerton and Hamilton, the latter of whom was created Viscount of Claneboey by James I., in 1622, and from him sprung the ennobled families of Clanbrassil, Roden, Massereene, and Dufferin.

Sir Christopher Wandesford, appointed Master of the Rolls in Ireland by Charles I., "bought either the whole right, or a long lease of a very elegant house in Dame-street, Dublin, situate conveniently for the discharge of his high offices: it was," says his biographer, "in a very wholesome air, with a good orchard and garden leading down to the water-side, where might be seen the ships from the Ring's-end coming from any part of the kingdom from England, Scotland, or any other country, before they went up to the bridge." He also "built the Rolls-office at his own cost, a stately brick building of three stories, and in it a large room for a safe repository of the rolls; he prepared boxes, and presses of new oak, with partitions answering every king's reign, and year of our Lord. In this building he fitted up a handsome chamber for

the secretary and clerks of the office, and other convenient rooms for the dispatch of business. He set up a table of fees for every one's inspection, and a table of penalties of the transgressors of those orders annexed."

Wandesford, early distinguished for his knowledge of the English laws, acted as one of the eight managers of the impeachment of the Duke of Buckingham: in 1633 he declined the office of Ambassador to the Court of Spain; and in the same year accompanied his friend, the Lord Deputy Wentworth, to Ireland. Three years subsequently he received the honour of knighthood, and was appointed Lord Justice, after which he retired to his estate in Kildare, and completed his Book of Instructions to his son, which bears date 5th October, 1636. This estate in Kildare he subsequently sold to Strafford, and purchased Idough, in Kilkenny, the ancient inheritance of the clan of O'Brenan, where he established a cotton factory and founded a colliery. In 1640 Wandesford became Lord Deputy of Ireland, and received from Charles I. the title of Baron Mowbray of Musters, and Viscount Castlecomer. His death, which took place on 3rd December, 1640, was ascribed to his grief at the treatment of his beloved friend, the Earl of Strafford, to whom he had been ardently attached from the days of childhood. The title of Viscount Castlecomer became extinct in 1784 by the death of John Wandesford, and the family estates devolved to his only daughter, Anne, who had married John Butler of Carryricken, to whom the Earldom of Ormond was restored in 1791. On a portion of the ancient glebe of St. Andrew's parish, on the north side of the street, Sir George Wentworth, in the reign of Charles I., expended six hundred pounds in erecting a dwelling-house. This glebe, extending along Dame-street seventy feet, and from north to south ninety-eight feet, came in 1670 into possession of Sir Alexander Bence, and was subsequently acquired by Sir John Coghill, Master in Chancery, who died in 1699.

His son, Dr. Marmaduke Coghill, became Judge of the Prerogative Court, Chancellor of the Exchequer, and Member of Parliament for Trinity College, Dublin.

In his capacity of Judge of the Prerogative Court, Coghill was called on to decide a question between a wife and her husband, who had given her a good beating. The doctor delivered a grave opinion, that moderate chastisement, with such a switch as he held in his hand, was within the husband's matrimonial privilege. This decision so alarmed a lady to whom he had paid his addresses with a prospect of success that she dismissed the assertor of so ungallant a doctrine. Coghill died, unmarried, in 1738. His niece and heiress, Hester, became Countess of Charleville; and, dying without issue, bequeathed her property to her cousin, John Cramer, who assumed the name of Coghill, and was created a Baronet in 1778. His son, Sir Josiah, attained to the rank of Vice-admiral, married the eldest daughter of Chief Justice Bushe; and their son is the present representative of the family.

In Coghill's-court was the printing-office of James Carson, publisher, in 1724, of the "Dublin Intelligence, containing a full and important account of the foreign and domestick news."

In 1725 Carson commenced publishing a Saturday newspaper, the first number of which consists of four pages, small folio, printed in double columns, with the following title, surmounted on either side with the harp and crown and the city arms:—"The Dublin Weekly Journal, Saturday, April 3, 1725." This paper, principally written by Dr. James Arbuckle, whose contributions to it have been reprinted in two volumes as "Hibernicus's Letters," was the only Irish journal of its day containing original articles, two of which were supposed by Sir Walter Scott to have been written by Swift. In its fifth and eleventh Numbers appeared two essays on Laughter, contributed by Francis Hutcheson, the eminent moral philosopher.

We find Carson, in 1729, complaining that people, instead of buying his paper for three-halfpence, usually borrowed it from hawkers at "a halfpenny a read;" and after mentioning that he was obliged "to keep secretaries, messengers, and devils," he adds:—"I must go to balls, masquerades, operas, and plays; I must frequent the Exchange, Lucas's, Templeogue, the Green, and Bason, to pick up news for the ladies." Carson was an excellent typographer; and among the plates of a folio edition of Dermod O'Connor's translation of Keating's "History of Ireland," published by him, is an engraving of his own armorial bearings: Argent, a chevron gules between three crescents.

An "Elegy on the much lamented Death of Jemmy Carson, upon his being obliged to give £200 bail, for publishing a paper in this city, which gave offence to the Government," describes him as one—

"Who, without any roguish meaning,
Was comical and entertaining;
Would prattle, rattle, flash, and blunder,
And tell ye fortunes to a wonder;
Over a bowl, or pot of ale,
Would tell ye many a merry tale;
With singing, saying, and some lying,
Would make folks laugh if they were dying.
He'd preach a sermon, and say grace,
With such a reverend sweet grimace.
Such crambel'd eyes, and holy cant,
You'd take him for a Caple saint.
Poor Scotchmen he did oft provoke
With many a true, but dirty joke;
Their wrath would like a match take fire,
And burn with furious wrath and ire."

This publisher, known in Dublin as the "facetious Jemmy Carson," died in Temple-bar in 1767; his volume, entitled, "Jemmy Carson's Collections," issued in 1745, passed through two editions.

An assembly-room, built in Coghill's-court, about the year 1760, was frequently used for exhibitions: a collection of animals exhibited there, in 1763, included a camel, a porcupine, "a flying dragon from Ispahan," and a snake twelve feet long.

In Dame-street was the residence of Robert Bligh, founder of the family of Darnley, who was originally a salter in London, and having invested a sum of money in purchasing the interests of adventurers, his lots fell in the county of Meath. After the Restoration he was elected a Member of Parliament for Athboy; and in 1663 became one of the Commissioners for examining, stating, and auditing the arrears of the customs and excise, of tonnage, poundage, and new impost. In 1665 he was made joint Commissioner of the office called the Duty of Inland Excise, and licences of all the beer and strong waters of Ireland. Bligh died in the year 1666. His grandson, John, received the title of Viscount Darnley of Athboy, in 1721, and four years afterwards was advanced to the rank of Earl.

At the north-western extremity of Dame-street, opposite to Castle-lane, was the station of the Horse Guard of Dublin, for which Government, in the reign of Charles II., paid John Crow, Esq., an annual rent of £110. On the removal of the military in the early part of the eighteenth century, this locality became the property of Philip Crampton, a wealthy bookseller, who continued to reside in it for many years after he had retired from business.

In 1755 his brethren of the Corporation of Stationers presented Alderman Crampton with a large silver cup as an acknowledgment of the honour done them by his vigilance as Sheriff, in suppressing gambling-houses and ball-yards in the city, at a period when, in consequence of the riots in Dublin, it was found necessary, for the protection of the citizens, to post guards of horse and foot in various parts of the town and suburbs. Crampton was elected Lord Mayor in 1758, and died

in Grafton-street in 1792, aged ninety-six years, having long been the "Father of the City." Crampton-court, from its proximity to the old Custom House, early became frequented by the merchants; commercial auctions were generally held there; and several notaries and insurance companies kept their offices in the Court. The well-known Luke White, bookseller and auctioneer, resided at No. 18, from 1776 to 1782; and Thomas Armitage, a publisher, also dwelt there in the reign of George III. At the same period two of the most frequented coffee-houses in Dublin were located in Crampton-court: the "Little Dublin Coffee-house" at No. 20, and the "Exchange Coffee-house," kept, in 1766, by John Hill, and subsequently by Clement White. The building of the Exchange produced no effect on the commercial character of this locality. "Long after its erection, the merchants were obliged to transact the wholesale business in Crampton-court, where samples were exhibited, and commodities purchased. Here the crowd was sometimes so great, and the space so confined and unwholesome, that it was deemed expedient to adopt some other mode and place."

The opening of the Commercial Buildings in Dame-street, in 1799, having deprived Crampton-court of its mercantile frequenters, it became tenanted by jewellers and watchmakers, who have, of late years, gradually migrated to other parts of the city.

William Norman, bookseller and bookbinder to the Duke of Ormond, residing at the "Rose and Crown" in Dame-street in the reign of Charles II., was attainted in the Parliament of 1689. Dunton, at the close of the same century, describes Norman "as a middling squat man, that loves to live well, and has a spouse who understands preparing good things as well as the best lady in Ireland. He has," continues Dunton, "a hole in his nose, occasioned by a brass pin in his nurse's waistcoat, which happened to run in it; and for want of a skilful hand to dress it, the hole remains to this day, and

yet without disfiguring his face. He invited me to his house, and when I came, gave me a hearty welcome. I found Mr. Norman an excellent florist. He is a very grave, honest man, understands his trade extraordinary well, and has the honor to have been Master of the Booksellers' Company in Dublin.—He treated me very kindly, showing me all his house, and therein his picture, done so much to the life that even Zeuxis or Apelles could scarce exceed it. From his house he had me to his garden, which, though not very large, is to be much admired for the curiousness of the knots and variety of choice flowers that are in it, he being an excellent florist, and well acquainted with all the variegated tapestry of Nature in the several seasons of the year. Mr. Norman," adds Dunton, "has this peculiar to himself, that whatever he has in his garden is the most excellent of its kind. He has a room adjoining to this earthly paradise, to shelter his more tender plants and flowers from the insults of winter storms."

The following booksellers and publishers also resided in Dame-street: Jacques Fabrij, marchand libraire Français (1704); Thomas Shepherd, next to the Horse Guard (1706); Joseph Leathley, (1719), at the corner of Sycamore-alley; J. Norris (1721); T. Thornton, at "The Fan;" W. Smith, at the "Duchess's Head," opposite the Castle Market; George Ewing (1724), at the "Angel and Bible;" Thomas Harbin (1725), opposite Crane-lane; E. Chantry (1726); George Risk, at "Shakspeare's Head," the corner of Castle-lane (1726); Richard Norris, at the "Indian Queen" (1726); R. Dixon and E. Needham, at the "Seven Stars," opposite the Castle Market, publishers to the "Dublin Intelligence, or weekly Gazette, containing the most material occurrences, both foreign and domestic," (1726); and the "Whitehall Gazette, containing foreign and domestick News" (1727); J. Hyde (1727); William Smith, at the "Hercules," near Castle Market (1728).

The first original critical and literary periodical printed in Ireland was published in 1744 by the Rev. Jean Pierre Droz,

a clergyman of the Reformed Church of France. The first part of Droz's work was issued with this title:—"A Literary Journal. October, November, and December, 1744. Dublin: printed by S. Powell, for the author, 1744." It consisted of 228 pages, and contained fourteen articles. In his proposals, Droz gave the following statement of his design:—

"As foreign books are only known from the French journals, published abroad, understood by few, and read by fewer, my intention is to give English abstracts of the most important foreign books, German, Dutch, French, or Latin. To execute this scheme, I shall chuse the best extracts to be found in the great variety of foreign journals; give them either whole or in part, according to the importance of the subject; enlarge upon what shall be judged to be of the greatest moment; and suppress what shall appear to be of small use. I shall also venture some short remarks of my own, when necessary, to the better understanding of the subject in hand, and sometimes give abstracts which are not to be met with in any journal: in short, I shall use my best endeavours that nothing be omitted that may render this work agreeable or useful to the public.

"Though my principal design is to give information of foreign books, yet I do not mean so to confine myself as never to take notice of English writers, who treat of matters either entirely new, or remarkably curious. I shall speak of them, as of every other, in as concise a manner as possible, free from flattery or malignity. Satire, personal reflections, and whatever might reasonably give offence, shall be totally excluded from these papers. I shall most industriously avoid whatever may directly or indirectly affect the Government we have the happiness of living under, or be any way repugnant to the respect we owe those entrusted with it. As liberty in religious matters is the right of every rational being, I shall make use of mine, but in such a manner as will not, I hope, prejudice the cause of true Christianity. I will receive with gratitude friendly advice, and dissertations upon any literary subject, and

will insert them in this Journal, provided their authors keep within the bounds I have prescribed to myself. The author of any abstract, of any dissertation, or of any particular remark inserted in an abstract, shall not be named without his express consent; but such remarks shall be so distinguished as not to be mistaken for mine. A writer who aims at public utility alone, is satisfied and sufficiently rewarded if his performance be approved of; should the contrary happen, he has reason to keep himself concealed. The favourable reception of this undertaking must necessarily depend on the execution; the public must decide its fate. Success will encourage me to go on, and to give four parts octavo every year, one each quarter, containing about fourteen sheets, at the rate of one shilling and sixpence, English money, each part. The want of success shall be ascribed to my want of proper abilities, and determine me to leave off immediately. The only favour I shall ask of my readers in such a case is, quickly to forget that ever any such attempt was made. All books of note published abroad, of which no abstract is given, shall be exactly mentioned at the end of each volume, with whatever happens remarkable in the Universities of Muscovy, Sweden, Denmark, Germany, Holland, Switzerland, and France."

Droz's accounts of contemporary Continental literature, given under the title of "Literary News," at the end of each Number, were exceedingly ample. The essays were chiefly on theological and scientific subjects, to the almost total exclusion of the literature of Ireland, a defect which one of the editor's correspondents, in 1746, endeavoured to remedy by writing to him as follows:—"I could wish, that to give us the lives and characters of such gentlemen of *this* country, as distinguished themselves in the republic of letters, was a part of your plan. I am convinced we should not want such, were proper encouragement given, and were we not in letters, as in other things, so foolishly prejudiced against the produce of our own soil." These remarks were unattended to by the French

editor; and in the whole work are to be found but three papers treating of Irish subjects. Droz imported considerable quantities of foreign books; commenced the publication of a series of French comedies; published several works written by the French refugees in Ireland; and edited Broughton's "Dictionary of Religions." On Sundays Droz officiated as clergyman at the French Church of St. Patrick's. In 1749 he removed from College-green to Dame-street, "next door to the sign of the 'Olive-tree,' and exactly opposite to George's-lane;" the last number of his Journal appeared in June of the same year, and the entire work forms five octavo volumes. Droz died on the 23rd of December, 1751; after which his countryman Des Vœux made an unsuccessful effort to resuscitate the periodical under the title of the "Compendious Library; or, Literary Journal revived."

Antoine Vinchon de Bacquencourt, who assumed the surname of Des Vœux, was the second son of De Bacquencourt, President of the Parliament of Rouen. He was an ardent opponent of the Jansenists; and among his writings were—"Defense de la religion reformée, ou réfutation d'un livre intitulé; la verité de la religion catholique prouvée par l'écriture Sainte, par Mr. Mahis, Chanoine de l'église d'Orleans, ci-devant Ministre de la Religion reformée," 4 volumes, 32mo; Amsterdam: 1735; and, "Lettres sur les Miracles," 12mo; Rotterdam: 1735. Having by his religious opinions incurred the displeasure of his family, he migrated to Ireland, was appointed Chaplain to Lord George Sackville's regiment, and subsequently became minister of the French congregation at Portarlington, the ancient territory of the tribe of *Ua Dimasaigh*, or O'Dempsey, which, after the treaty of Limerick, had been planted with Dutch and other foreign settlers, by Baron Ruvigny, whom William III. created Earl of Galway.

Des Vœux also published a "Philosophical and Critical Essay on Ecclesiastes," 4to; London: 1760; and a translation of La Bletterie's Life of Julian.

Des Vœux's son, Charles, amassed a considerable fortune in India, obtained a seat in the Parliament of Ireland on his return to this country, and in 1787 was created a Baronet of Indiaville, in the Queen's County. He was father of Sir Charles des Vœux, who served under the Duke of York in 1799; lost his leg at Alkamaar; subsequently became Member of Council at Madras; and on his death, in September, 1858, was succeeded in the Baronetcy by his only surviving son, Captain Sir Henry William Des Vœux.

Philip Crampton, publisher, dwelt in Dame-street at the corner of Castle-lane, at "Addison's Head," opposite the Horse Guard; the "First Fruits" office was held in his house till 1745; two years after which he retired from business, and was succeeded by Peter Wilson, who had previously resided at "Gay's Head," near Fownes's-street. In 1749, Wilson, together with his apprentice, Richard Watts, was summoned before the House of Commons for having printed certain papers relative to the dispute with Charles Lucas. In January, 1764, the same House committed him to Newgate for publishing in his Magazine a paragraph reflecting on Sir Arthur Brook, one of their Members: after making an humble apology, he was liberated in the following month. Wilson's "Dublin Magazine," the first original miscellany of that nature printed in Ireland, commenced in 1762, and was published monthly for two years, containing several original articles in verse and prose, with a considerable number of large-sized engravings executed by G. Byrne, a native artist. Wilson was also the compiler and publisher of the first Dublin Directory extant, which appeared in 1752, in a three-penny pamphlet, containing an "inconsiderable list of merchants, with some eminent grocers." Of this he issued a second edition, "enlarged with an abstract of the imports and exports of Dublin, and an account of the French, Spanish, Portuguese, and Dutch moneys, with their value in British money." This edition, sold at sixpence, had so limited a circulation, that it produced little more than defrayed the cost

of printing and paper. Discouraged at the result, Wilson did not publish a Directory in the year 1754, and would have totally abandoned the undertaking had not two respectable merchants, Messrs. Pim and Pike, interested themselves in his favour, and solicited shilling subscriptions to enable him to proceed. Thus encouraged, he enlarged his plan by including all the principal traders, together with the professions, and appended an engraved plan of the city. The new edition appeared with success in 1755, from which year he regularly continued its publication till 1771, when declining health obliged him to resign business to his son, who carried on the Directory till 1781, when his creditors, supposing him to be the owner of the copyright, disposed of it by auction. Proceedings having been instituted by the original compiler, the sale was set aside, and the copyright declared to be the sole property of Peter Wilson, Senior, who allowed his son to publish the work till 1801, "when death put an end to one who," says his father, "it must be acknowledged, was possessed of a spirit beyond his income, and abilities superior to the common ranks of tradesmen; witness his 'Post-chaise Companion,' his new 'Plan of Dublin, with the Environs,' and his Travelling Pocket Map of the Roads of Ireland." Peter Wilson, in his eighty-second year, then residing at No. 7, Glasnevin-road, opposite Phibsborough, superintended the publication of the Directory for 1802, and died in September of the same year, bequeathing the copyright of the work to his daughters and grandson, from whom it was purchased by William Corbet, of 57, Great Britain-street. The "Dublin Directory," having in the course of a century grown from a "three-penny pamphlet" to a closely printed large octavo of nearly fifteen hundred pages, is now, owing to the labours of Mr. Thom, admitted to contain more statistical "information about Ireland than has been collected in one volume in any country." The other booksellers and publishers in Dame-street were Abraham Bradley, at the "Golden Ball and Ring," opposite to Sycamore-alley (1731),

appointed King's Stationer in 1749; Stearne Brock (1735), at the corner of Crow-street; Pierre Lantal (1749); Thomas Moore, at "Erasmus' Head" (1747); Robert Main, at "Homer's Head," opposite to Fownes's-street (1752); Matthew Williamson, opposite to Sycamore-alley (1752), publisher of the "Universal Advertiser," which vigorously opposed Primate Stone in the great contest with the Boyle party, who made Williamson's shop one of their chief places of resort; William Brien (1753); Richard James (1756), at "Newton's Head," printer of the Dublin Gazette, succeeded by Timothy Dyton; Jane Grierson, at the corner of Castle-lane (1759); Edward Exshaw, at the "Bible" (1760); Samuel Powell, an eminent typographer, already noticed in Skinner's-row and Crane-lane, who built a large printing-office, in 1762, opposite to Fownes's-street, and died at a very advanced age in 1772; Hulton Bradley, at the "King's Arms and Two Bibles" (1766). James Potts, at "Swift's Head" (1766), published the "Dublin Courier" on Tuesdays and Saturdays, and in 1771 issued the first Number of the "Hibernian Magazine," which subsequently became the property of Thomas Walker, at "Cicero's Head," No. 79, Dame-street, succeeded as publisher of this Magazine by Joseph Walker, who died in 1805. Potts served his apprenticeship to George Faulkner, and became publisher of "Saunders's News-Letter," which is still retained by his representatives. This paper received its name from Henry Saunders, a printer and bookseller, who lived (1754) in Christ Church-lane, and afterwards at the sign of the "Salmon," in Castle-street, whence, in 1773, he removed to 20, Great Ship-street, where he died, a sheriff's peer, in 1788. "Saunders's News-Letter," originally published on Mondays, Wednesdays, and Fridays, contained twelve columns; it was subsequently enlarged to sixteen columns, and sold for one penny; Potts began for the first time to publish it daily in June, 1777. In 1791 James Potts was ordered into custody for having published in "Saunders's News-Letter"

an advertisement which was declared a gross violation of the privileges of the House of Commons. Some time after, Giffard, editor of the "Dublin Journal," commenced to assail Potts, under the name of "Jacobin," and accused his paper of disseminating seditious principles. A paragraph reflecting on the "Dog in office," having appeared in "Saunders's News-Letter" on Saturday, October 18, 1794, Giffard, Ex-Sheriff of Dublin, and his son Harding, afterwards Chief Justice of Ceylon, assaulted and horsewhipped Potts on the following day while officiating as churchwarden at Taney, county of Dublin. Although the punsters asserted that it was natural for "the Dog to lick Potts," Giffard was brought to trial before Baron Smith, in July, 1795, condemned to suffer four months' imprisonment, and to pay a fine of five marks. This sentence was remitted by the Lord Lieutenant on condition of his paying twenty pounds to the poor of Taney, twenty pounds to those of Stillorgan, and ten pounds to the Four Courts Marshalsea. James Potts died in 1796. John Potts, his successor, was, in 1797, committed to the Sergeant-at-Arms, and reprimanded by the Speaker, for an obnoxious article published in his paper. Andrew Cherry, an actor of considerable merit, and author of ten dramatic pieces, was originally apprenticed to James Potts, of Dame-street, whose employment he quitted in 1779, for the stage, on which he had made his first appearance as an amateur in the character of "Lucia," in "Cato," performed in a large room at the "Blackamoor's Head," Dublin. He made his début as a professional actor at Naas, in the part of "Feignwell," in the "Bold Stroke for a Wife;" and, after experiencing many vicissitudes, finally became manager of a theatrical company in Wales, where he died in 1812.

Among the other booksellers and publishers in Dame-street were Samuel Price (1764); Bernard Murray (1778), of Chronicle-court, printer of "The Dublin Chronicle;" Samuel Watson, at "Virgil's Head," opposite Shaw's-court, publisher

of the "Dublin Almanac," and of "The Young Gentlemen and Young Ladies' Magazine, or, the Repository of all entertaining, useful, and polite Knowledge;" Alexander Stewart, who kept a circulating library, and published, in 1774, "St. Patrick's Anti-stamp Chronicle, or Independent Magazine of News, Politicks, and Literary Entertainments;" J. Bonham, No. 42 (1777); I. Colles, at the corner of Temple-lane (1776); William Hallhead, No. 63 (1779); William Allen, publisher of maps and engravings; Caleb Jenkin, No. 58 (1780); J. Dowling, No. 7, the corner of Palace-street, publisher of the "Volunteer's Journal, or Irish Herald;" William Sleater, No. 28, New Buildings, publisher of "Sleater's Dublin Chronicle," commenced in 1787: Luke White, at No. 86 (1786); William Mackenzie (1788); Samuel Lee, music publisher (1790); Richard White, No. 20 (1790); George Follingsby (1792); and James Archer, of 80, Dame-street, whose shop was the rendezvous of the literary men of Dublin during the last ten years of the eighteenth century.

During the lottery mania, at the close of the last century, the following lottery offices were located in Dame-street:—Timothy Turner's "Dublin Lottery Office," No. 86; Edmund Bray and Co.'s "City State Lottery Office," No. 19, within three doors of Great George's-street, and exactly opposite Eustace-street: Walker's "Old Lottery Office," No. 10; "Government State Lottery Office," No. 59, near Crow-street; R. Webb's "Old Lottery Office," No. 10; Andrew Carr's "Royal Exchange Lottery Office," 71, Dame-street, corner of Eustace-street. John Keogh, a wholesale mercer, one of the champions of the early Roman Catholic agitation, resided at No. 17, Dame-street, from 1772 to 1788.

The Earl of Kildare had a mansion in Dame-street in the early part of the eighteenth century. At the sign of the "Royal Coat," opposite to George's-lane (1705), lived Aaron Crossly, herald-painter and undertaker, who compiled the first Irish Peerage published, which appeared in 1725 in a folio vo-

lume, with the following title :—“The Peerage of Ireland ; or, an exact catalogue of the present nobility, both lords spiritual and temporal, with an historical and genealogical account of them, containing the descents, creations, and most remarkable actions of them, their ancestors,” &c. To the “Peerage,” which extends to 260 pages, was appended a treatise on the “Signification of Things that are borne in Heraldry.” The production, notwithstanding its great defects, is highly creditable to the herald-painter, especially as William Hawkins, the Ulster King-at-Arms, threw many obstacles in the compiler’s way. In 1703 Hawkins insisted on an alteration in the coat of arms painted by Crossly on the coach of William Palliser, Archbishop of Cashel ; and perpetual disputes arose between the rival Heralds, although Crossly, in 1720, assured his friend Robert Dale, of the London College of Arms, that he did not value the Ulster King “any more than the ground he trod on.” We also find notice of two tennis-courts in Dame-street, one of which was kept by Darby Cullen, who died in 1772.

Joseph Tudor, a painter, who received several premiums from the Dublin Society for his landscapes, resided in Dame-street, opposite Fownes’s-street, for many years before his death in 1759. One of his contemporaries tells us that it was owing to Tudor that “this metropolis can boast of the glorious produce of artists, excelling any other of its extent, not only adorning itself, but illustrious in other cities more populous, and heretofore more remarkable for studies of this nature.” Tudor painted a series of views in Dublin, which were excellently engraved, and published with inscriptions in French and English. In 1746 Madden’s premium of five pounds for the best drawings performed in 1745, by any boy or girl under fifteen years old, was adjudged to “Miss Jenny Tudor, for her drawings in black and white, after Raphael and Titian.”

Francesco Geminiani, an eminent musician, born at Lucca about 1666, and for a time Leader of the Orchestra at Naples,

held his concerts, in 1739, in a locality called from him "Geminiani's Great Room," in "Spring Gardens," Dame-street, opposite to Fownes's-street. This early visit of Geminiani to Dublin, apparently unknown to all his biographers, is authenticated by a contemporary official manuscript document in the author's possession. In 1727, through the influence of the Earl of Essex, the office of Director of the State Music in Ireland was offered to Geminiani, who, though not remarkable for strong religious feeling, declined to accept a post which could not be held by a Catholic. His pupil, Matthew Du Bourg, was subsequently appointed to the situation, and when Geminiani, in 1761, revisited Dublin, he was kindly entertained by his former protégé. Charles O'Connor tells us that Geminiani was "struck with the harmony of our [old Irish] airs, and declared he found none of so original a turn on this side of the Alps." His death, which took place on College-green in 1762, was supposed to have been accelerated by his having lost, through the dishonesty of a servant, an elaborate treatise on music, which he had spent many years in compiling. "I often saw Geminiani, the musical composer," says O'Keeffe, "and greatly admired the minuet named after him; he had a concert-room in Dublin, in a court the College end of Dame-street. Geminiani was a little man, sallow complexion, black eye-brows, pleasing face; his dress blue velvet, richly embroidered with gold." "Geminiani's Great Room," in Spring Gardens, became a general place for public exhibitions. In 1742 it was occupied by a French musician, named Charles; lectures on philosophy and correlative subjects were occasionally delivered there; and in 1752 a portion of it was taken by several surgeons for a charitable surgical hospital. The "Lyceum," in Spring Gardens, was the place of meeting of a Debating Society, which met there on Saturday evenings, in 1771; the debates began at 7½ P.M., and although generally of a political nature, they frequently turned on questions of science and literature. Soon

after this period the "Lyceum" was converted into "Chapman's Picture Auction-room;" and in 1773 the inhabitants of Dublin thronged thither to see the famed conjurer,

"Katterfelto, with his hair on end
At his own wonders, wondering for his bread."

James Chapman, proprietor of the room, who had in early life been a landscape-painter, in his latter years became an auctioneer, and died in Dublin in 1792.

On the north side of Dame-street stood "Shaw's-court," containing a spacious wainscotted dwelling-house, built early in the last century, with a coach-house, stable, a large warehouse, and a garden. These premises were taken, in 1756, by the Dublin Society, founded mainly by the exertions of the Rev. Dr. Samuel Molyneux Madden, born in Dublin in 1686, and Thomas Prior, of Rathdowny, in the Queen's County. Of the first meeting held for the establishment of this body, the following Report is preserved among the archives of the Society:—

"25th June, 1731. Present:—Judge Ward. Sir Thos. Molyneux. Th. Upton, Esqr. John Prat, Esqr. Rich. Warburton, Esqr. Rev. Dr. Whitcomb. Arthur Dobs, Esq. Dr. Magnaten. Dr. Madden. Dr. Lehunte. Mr. Walton. Mr. Prior. Mr. Maple.

"Several gentlemen haveing agreed to meet in the Philosophical Rooms in Trin. Col. Dub., in order to promote improvements of all kinds, and Dr. Stephens being desired took the chair. It was proposed and unanimously agreed unto, to form a society by the name of the Dublin Society for improving husbandry, manufactures, and other useful arts. It was proposed and resolved, that all the present, and all such who should become members of the Society, shall subscribe their names to a paper containing their agreement to form a Society for the purposes aforesaid. Ordered, that a committee of all the members present do meet next Thursday in the Philoso-

phical rooms in Trin. Col. Dublin, to consider of a plan or rules for the government of the Society, any three whereof to be a quorum, and that notice be sent to the members in town, the day before the time of meeting. The Society adjourned to this day fortnight."

At a committee meeting on the 1st of July, 1731, "Rules for the government of the Society" were proposed by Prior; on the 8th of July it was agreed that the word "Sciences" should be added after "other useful arts" in the title, and it was resolved that the President should be chosen annually. It was subsequently decided that the officers and members should be chosen by ballot, that thirty shillings should be the annual subscription; and the plan or rules of the Society, as drawn up by Prior and Dr. William Stephens, were made the bases of the institution,—Anthony Shephard, Jun., being chosen the first Treasurer; and on the 4th of December, 1731, the following were elected:—

"His Grace the Duke of Dorset, Lord Lieutenant of Ireland, President. His Grace the Lord Primate, Vice-President. Ant. Sheppard, Esq., Treasurer. Dr. Stephens, Secretary of Home Affairs. Mr. Prior, Secretary of Foreign Affairs. W. Maple, Curator and Register. On the 7th of December the Society met at the Castle, and were presented to the Lord Lieutenant in a body, by his Grace the Lord Primate, Vice-President, to return him thanks for the honour he had done the Society in being President; and his Grace the Lord Lieutenant was pleased to sign his name at the head of the subscription-book as President of the Society."

The nineteenth of the original rules of the Society, which were finally approved of and registered on the 16th of December, 1731, was as follows:—

"That every member of this Society, at his admission, be desired to choose some particular subject, either in natural history, or in husbandry, agriculture, or gardening, or some species of manufacture, or other branch of improvement, and make

it his business, by reading what hath been printed on that subject, by conversing with them who make it their profession, or by making his own experiments, to make himself master thereof, and to report in writing the best account they can get by experiment or enquiry, relating thereto."

In compliance with this rule, several members contributed essays on various subjects connected with agriculture, mechanics, and manufactures. In January, 1736-7, they commenced the publication of the "Dublin Society's Weekly Observations" on agriculture, brewing, and flax husbandry; their limited funds, however, precluded them from carrying out their plans for the amelioration of the country on a scale commensurate with the original designs. To suggest remedies for this deficiency, Madden published, in 1739, his "Letter to the Dublin Society on the Improvement of their Fund;" in this treatise, which is stated to have been "printed on Irish paper made by Mr. Randal at Newbridge, near Leixlip," the author considered the following topics:—

"First. The necessity that there appears, to me, of enlarging your fund, and the number and weight of your members. Secondly. The probability of getting this done, if proper means be used. Thirdly. The several methods and regulations, necessary to be entered on, when this is accomplished. And lastly. To what useful and excellent purposes your fund may be applied, when it is thus enlarged."

To enlarge the Society, Madden proposed that every member should induce a friend to join it; to augment their fund by applying for contributions through their members in the several counties to all persons of fortune and character, especially at assizes and sessions; to procure a charter of incorporation and a code of statutes, for the regulation of their Institution on the model of the London Royal Society's rules, and to encourage various manufactures, by the importation of which he calculated that Ireland annually lost in the following ratio: glass bottles, £5000; earthenware, £5000; hardware and

cutlery, £10,000; gunpowder and saltpetre, £4000; thread-bone lace, £8000; paper, £4000; sugar, £6500; salt, £25,000; corn, in years of scarcity, £100,000. Madden proposed, likewise, that the Society should “apply part of their fund in taking and improving a reasonable number of acres in different soils and places near Dublin, as an experimental farm for all points of husbandry.” Madden also dwelt on the benefits to be derived from the encouragement of the fine arts, and the establishment of premiums, concluding with the following munificent proposition:—

“As it will necessarily take some time to raise sufficient subscriptions to carry on the useful designs here laid before you, I do hereby oblige myself to you and the public, to procure a gentleman, who shall for two years certain, pay £130 per annum, to your treasurer, to be solely applied to the following purposes, viz., £30 to experiments in agriculture and gardening, £50 to the best annual invention, in any of the liberal or manual arts, £25 to the best annual picture, and £25 to the best statue made in Ireland, and voted such by ballot, by two-thirds of the members present. Nay, I dare undertake, that gentleman will continue his subscription till larger contributions can be raised for the other designs mentioned in this letter, and shall sign a deed to pay it for life, when £500 per annum is procured, provided the Society shall apply his little fund to the views they are directed to, with their usual activity and prudence.”

The following extracts from the unpublished official records of the Society exhibit its proceedings consequent on this proposal:—

“1739. December 13—Dr. Samuel Madden’s generous proposal to enlarge the plan and fund of the Society was this day laid before the board by Mr. Prior. Ordered, that the same be considered at the next board. December 20—The Secretaries reported, that the Rev. Dr. Madden having settled £130 per annum during his life, and having also obtained a

subscription of near £500 per annum for the encouragement of sundry arts, experiments, several manufactures not yet brought to perfection in this kingdom.—Ordered, that a committee be appointed to consider what manufactures are fit or necessary to be encouraged with regard to the said funds. Resolved, that the persons present be of the said Committee, and that all members have voices. Ordered, that the Committee meet on Tuesday evening. February 14, 1739–40—Present, Lord Bishop of Dromore, Bishop of Clonfert, Arthur Dobbs, Esq., Dr. Weld, Mr. Colly Lyons, Archdeacon Brocas, Dean Copping, Mr. Prior,—Bishop of Clonfert in the Chair. This day the Board agreed to publish an advertisement proposing premiums to be given to such persons who shall make improvements in any useful arts or manufacture, and mentioning Dr. Samuel Madden's proposal for encouraging new inventions in architecture, and painting, and statuary in this kingdom. The Rev. Dr. Madden having now reported that the subscriptions by him obtained for promoting arts and manufactures do amount to near £900 per annum, including his own, and as he is going to the country, he desires to leave the subscription roll with the Society. Ordered, that Mr. Madden be desired to leave the said subscription roll with the Secretary, Mr. Prior, for the use of the Board. May 8, 1740—Dean Copping in the Chair; present, Rev. Mr. Lesly, Mr. Percival, Mr. Prior. Ordered, that the advertisement hereunto annexed be published in the newspapers.

“The Dublin Society, in order to promote such useful arts and manufactures as have not hitherto been introduced, or are not yet brought to perfection in this kingdom, give notice, that they intend to encourage, by premiums, annual contributions, or other methods, any persons who are well skilled in such arts and manufactures, and will carry them on in the best and most skilful manner. To carry on this design, they desire that gentlemen, and others who are conversant with husbandry, trade, or manufactures, and wish well to their coun-

try, will favour them with their company and advice, that they may be better enabled to judge what improvements are proper to be encouraged, what encouragements are convenient, and in what manner they may be best applied for the benefit of the publick. A Committee for that purpose will attend at the Parliament House, every Thursday at one o'clock. May 29, 1740—Ordered, that an advertisement be printed proposing rewards to be given to such persons who shall produce in Dublin next winter, the best hops, flax-seed, flax, cider, earthenware, thread, malt liquor, lace, in their several kinds, according as they are set down in a paper agreed to. June 19th—Ordered, that the advertisements to be printed for giving rewards, be revised and altered by Dean Maturin, Mr. Ross, Mr. Prior, and when the same is prepared, that it be printed, taking notice therein of many other articles which the Society design to give rewards for the next year. November 20—Ordered, that Dean Maturin, Mr. Ross, Mr. Prior, Dr. Weld, Dr. Wynne, be a committee to take into consideration the collecting of the subscriptions to Dr. Madden's scheme, and the premiums that may be proper to be given this year, and that they meet on Wednesday next at Mr. Prior's house, at three o'clock. Ordered, that the several schemes of such as expect encouragement for their improvements or inventions be laid before them."

The Committee came to a resolution that £300 would be the lowest sum adequate to carry out their design, and that unless that amount could be collected before the 25th of March following, the subscriptions should be returned. They also ordered, that a copy of their resolutions on this point should be sent to Dr. Madden by Mr. Prior, "with a request that he would be pleased to come to town in some short time, to give spirit to and quicken the collection of the subscriptions." A considerable amount having been thus collected, the Society published a catalogue of their proposed premiums for encouraging various branches of Irish industry. Madden's

premiums were usually issued separately from those of the Society, and the objects to which they were applied may be gathered from the following official returns :—

“ Premiums given by Dr. Samuel Madden for the year 1742, and adjudged by the Dublin Society to the following persons, viz. :—To Mr. Houghton, for the best piece of sculpture, viz., St. Paul preaching at Athens, £25. To Mrs. Grattan, for the best piece of lace made with the needle, £10. To Ellinor Williams, Eliza Roberts, and Margaret Reed, to be equally divided between them, for the best piece of bone-lace, £10. To Mr. Beaver, for the best piece of tapestry, £10. To Mr. Tudor, for the best piece of painting, £10. To Mr. Garret Bryan, for the best piece of damask silk, £10. To Mr. Richard Ellis, for the best piece of flowered silk, £10. To Mr. Robert Ellis, for the best piece of paduasoy, £10.

“ 1743.—To Messrs. Wilson, Sharp, and Company, for making the greatest quantity of salt fit for curing fish in 1743, viz., 450 tons, at Belfast, £25. Anne Casey, of Plunket-street, for the best piece of bone-lace made in 1743, £10. Elizabeth Roberts, of Lazer’s-hill, for the second best ditto, £5. Mrs. Anne Page, for the best imitation of Brussels, Mechlin, or point lace, £10. Mrs. Baker and Miss Raymond, equally, for the second best ditto, £5. Catherine Plunket, for the best piece of edging, £5. Mary Casey, for the second best ditto, £3. Catherine Rickey, for the third best ditto, £2. Esther Handcock, for the best piece of embroidery, £10. Mr. David Davis, for the best piece of velvet, £10.”

Madden, however, did not strictly confine his munificence within the limits he had proposed ; and in some years his donations exceeded three hundred pounds, which included, in addition to those above particularized, premiums for improving the breed of cattle, curing fish, growing hops, manufacturing cloth, paper, sculptures in metal or stone, inventions or improvements in agriculture, &c.

In 1746 the Society applied to Government for an annual

grant, to enable them to carry out their objects, which request was seconded as follows by Lord Chesterfield, the Viceroy, in his private dispatch to the Duke of Newcastle, in March of the same year :—

“The Dublin Society is really a very useful establishment. It consists of many considerable people, and has been kept up hitherto by voluntary subscriptions. They give premiums for the improvement of lands, for plantations, for manufactures. They furnish many materials for those improvements in the poorer and less cultivated parts of this kingdom, and have certainly done a great deal of good. The bounty they apply for to his Majesty is five hundred pounds a year, which, in my humble opinion, would be properly bestowed ; but I entirely submit it.”

By the King’s letter, dated 26th March, 1746, the Society was placed on the civil establishment of Ireland for an allowance of £500 per annum, “to be paid, in like manner as pensions and allowances are usually paid, unto Robert Downes, Esq., Treasurer to the Society, or the Treasurer for the time being, to be disposed of by them in such manner and for the like uses and purposes as their own voluntary subscriptions are applied.” Lord Chesterfield, in a letter to Thomas Prior in the succeeding year, says of the Society :—

“They have done more good to Ireland, with regard to arts and industry, than all the laws that could have been formed ; for, unfortunately there is a perverseness in our natures which prompts us to resist authority, though otherwise inclined enough to do the thing, if left to our choice. Invitation, example, and fashion, with some premiums attending them, are, I am convincèd, the only methods of bringing people in Ireland to do what they ought do ; and that is the plan of your Society.”

Madden did not lose sight of the importance of obtaining a charter of incorporation for the Society, which he had strongly recommended to them in 1739: Chesterfield, how-

ever, was at first dubious of the results likely to ensue from the accomplishment of that design, and in a letter dated 15th September, 1748, he wrote as follows to Madden, whom he styled his "honest and indefatigable friend in good works :"—

"The Dublin Society has hitherto gone on extremely well, and done infinite good : why ? Because that, not being a permanent, incorporated society, and having no employments to dispose of, and depending only for their existence on their own good behaviour, it was not a theatre for jobbers to show their skill upon ; but, when once established by charter, the very advantages which are expected from, and which, I believe, will attend that charter, I fear may prove fatal. It may then become an object of party, and parliamentary views (for you know how low they stoop) ; in which case it will become subservient to the worst instead of the best designs. Remember the Linen Board, where the paltry dividend of a little flax-seed was become the seed of jobs, which indeed produced one hundred-fold. However, I submit my fears to your hopes ; and will do all that I can to promote that charter which you, who I am sure have considered it in every light, seem so desirous of. Mr. Mac Aulay, who is now here, has brought over the rough draught of a charter, which he and I are to meet and consider of next week. I hope your worthy fellow labourers, and my worthy friends, the Bishop of Meath and Mr. Prior, are well. May you be long so, for the good of mankind, and for the particular satisfaction of your most sincere friend and faithful servant."

And in a subsequent letter to Dr. Madden, dated London, 29th November, 1748, the Earl says :—

"I make no doubt but that the charter for the Dublin Society, when once you have formed it properly among yourselves, will be granted here ; and upon the whole, I am much for it, and will promote it to my power ; not but that I foresee some danger on that side of the question too. Abuses have always hitherto crept into corporate bodies, and will probably,

in time, creep into this too; but I hope that it will have such an effect, at first, as to make the future abuses of less consequence. The draught which Mr. Mac Aulay showed me here of the charter, seems to have all the provisions in it that human prudence can make against human iniquity."

On the 2nd of April, 1749-50, the charter was granted incorporating the institution "by the name of the Dublin Society, for promoting husbandry and other useful arts in Ireland."

The success attendant on the distributions of their premiums for the fine arts induced the Society to arrange with Robert West, an eminent drawing-master, who had studied on the Continent under Boucher and Vanloo, to instruct a certain number of pupils at his academy in George's-lane.

The Society, having no house, generally met either in Trinity College or in the Parliament House, of which their Secretary, William Maple, noticed in Chapter II. of our first volume, was the Keeper; but in 1756, finding the necessity of possessing a building entirely devoted to their own purposes, a Committee was appointed "to look out for a house for the meeting of the Society." This Committee having in December, 1756, reported that a house in Shaw's-court stood well for the purpose, the Society ordered it to be agreed for on the best terms, and directions to be given to have it put in suitable order. The preliminaries having been arranged, the Society obtained possession of the house, in which they held their first meeting on Thursday, 10th February, 1757; the Earl of Lanesborough, Vice-President, occupied the chair, and the members present were twelve in number. At the next meeting it was ordered that "an oil cloth be provided for the room wherein the Society meet, according to the direction of William Maple, Esq., and that a map of Ireland be provided and set up in the said room;" also, "Thomas Bryan of the Comb having made good carpeting in imitation of the Scotch, though not the full quantity required, the Society ordered him

a guinea, and directed him to make the same sort to cover the stairs going to the room wherein they meet."

On 3rd March, 1757, the Society "appointed the two rooms on the middle floor in their house in Shaw's-court one within the other, and two rooms one within the other on the upper floor, to Mr. West; and two rooms on the upper floor one within the other, and another room approached to by the back stairs, to Mr. Mannin, during the pleasure of the Society; and they also appointed one back room on the ground-floor for the messenger."

In October, 1758, the stable was so altered as to be proper for the boys to draw in, on account of preserving for the sole use of connoisseurs, the Academy's statues and busts which consisted of plaster casts from the great works of art in the foreign galleries, comprising the Apollo Belvedere, Flora and Antinös, from the Vatican; Dancing Fauns, from the Duke of Tuscany's gallery; Sancta Susanna, from St. Peter's; Bacchus and Venus, styled "aux belles fesses." The busts, twenty in number, included Alexander, Homer, Demosthenes, Cicero, Brutus, and Marcus Aurelius.

On 13th April, 1758, it was ordered, that a sum not exceeding £20, in pursuance of the order of 2nd November, be allowed for a living model, &c., used twice a week for one year, to commence this day sevensnight, and that Mr. Carré be desired to draw rules to be considered in relation to persons to be admitted. In January, 1759, orders were given that the academy be reserved for the use of connoisseurs, in modelling, or drawing after the statues, and that the drawing school be appropriated to the use of learners, drawing after busts, drawings, or the live model.

West instructed the pupils in figure drawing, a branch of art in which he stood unrivalled; Thomas Ivory, designer of the new Blue-coat Hospital, taught architecture; and the superintendence of the ornamental department was committed to James Mannin, a French artist, distinguished for the beauty

of his flower pieces. The students were taught the elements of art from Robert Dodsley's work "The Preceptor," published in two volumes, 8vo, 1748. John O'Keeffe, who studied in the Dublin Society's Academy in Shaw's-court, has left us the following correct description of its internal arrangement:—

“ We were early familiarized to the antique in sculpture, and in painting, to the style and manner of the great Italian and French masters. We also studied anatomy; and, indeed, the students there turned their minds to most of the sciences. We had upon the large table in the academy a figure three feet high, called the anatomy figure; the skin off to show off the muscles: on each muscle was a little paper with a figure of reference to a description of it, and its uses. We had also a living figure, to stand or sit; he was consequently a fine person; his pay was four shillings an hour. Mr. West himself always posed the figure, as the phrase is, and the students took their views round the table where he was fixed. To make it certain that his attitude was the same each time we took our study, Mr. West with a chalk marked upon the table the exact spot where his foot, or his elbow, or his hand came. We had a large round iron stove nearly in the centre of the school, but the fire was not seen; an iron tube conveyed the smoke through the wall. On the flat top of this stove we used to lay our pencils of black and white chalk to harden them. The room was very lofty: it had only three windows; they were high up in the wall, and so contrived as to make the light descend: the centre window was arched, and near the top of the ceiling. At each end of this room was a row of presses with glass doors: in which were kept the statues cast from the real antique, each upon a pedestal about two feet high, and drawn out into the room as they were wanted to be studied from: but the busts were placed, when required, on the table. The stools we sat upon were square portable boxes, very strong and solid, with a hole in the form of an S on each side to put in the hand and move them. Each stu-

dent had a mahogany drawing-board of his own; this was a square of three feet by four; at one end was a St. Andrew's cross, fastened with hinges, which answered for a foot; and on the other end of the board a ledge to lay our port crayons upon. When we rose from our seats, we laid this board flat upon the ground, with the drawing we were then doing upon it. We had a clever civil little fellow for our porter, to run about and buy our oranges and apples, and pencils, and crayons, and move our busts and statues for us. We had some students who studied statuary alone, and they modelled in clay. Cunningham (brother to the poet) invented the small basso-relievo portraits, in wax of the natural colours: they had oval frames, and convex crystal glasses, and were in great fashion. Berville, a most enthusiastic Frenchman, full of professional ardour, studied with us: and Van-Nost, the celebrated statuary, often came amongst us: he did the fine pedestrian statue of Lord Blakeney, erected in Sackville-street. The members of the Dublin Society, composed of the Lord Lieutenant and most of the nobility, and others, frequently visited our academy to see our goings on: and some of the lads were occasionally sent to Rome, to study the Italian masters."

Patrick Cunningham, the son of an unfortunate Dublin wine merchant, was educated gratuitously by this Society, who apprenticed him to Van Nost, the sculptor. The unpublished records of the Society contain the following among other references to Cunningham:—16th November, 1758. "Ordered, that the treasurer do pay Patrick Cunningham the sum of £11 3s. 11d., being the balance due on his bill for moulding and casting a figure of a Roman slave, a Venus, a Dolphin, &c."—October 9, 1760. "Patrick Cunningham produced an equestrian statue on a marble pedestal;" and it was subsequently ordered that he should be paid ten guineas for his statue of "our late glorious king, George II." On the 10th of May, 1764, the Society ordered that "a certificate

be given to Mr. Patrick Cunningham, certifying that he hath been bred up to the art of a statuary under the care of this Society, that the Society have adjudged several premiums to him, for his excelling in the said art, and that they are well acquainted with, and have a good opinion of his skill and execution." Although Cunningham attained to eminence as a statuary, his name is not to be found in any dictionary of artists; he died at Paddington in 1774, and was universally reputed the best wax modeller of his day in Europe. Cunningham's younger brother, John, born at Dublin in 1729, gave early proofs of remarkable poetical talents. At the age of seventeen he produced a farce entitled "Love in a Mist," which had a run of several nights at Dublin in 1747, and was believed to have furnished the plot of Garrick's "Lying Valet." The success of this piece having confirmed Cunningham's taste for the stage, he left Dublin for Edinburgh, and commenced a theatrical career, in which he never gained much distinction, although his prologues and epilogues were highly esteemed. After experiencing various vicissitudes as an actor, he died in 1773 at Newcastle-on-Tyne, where he had passed the latter years of his life. Cunningham's poems, published at London in 1766, are "full of pastoral simplicity and lyrical melody;" the best known of his compositions are his song on "May Eve, or Kate of Aberdeen," and "Content," a pastoral.

Among the many eminent artists educated at the Dublin Society's schools in Shaw's-court, may be noticed Dixon, the mezzotinto engraver; and George Barrett, the distinguished landscape painter, who was one of the earliest members and chief founder of the Royal Academy of London, of which Sir Martin Archer Shee, another Dublin artist, was the late President.

Robert West, one of the most successful teachers of his time, was afflicted with a mental infirmity, which for a period rendered him unable to fulfil his duties; and on 10th of May,

1763, Jacob Ennis was elected by the Society as his assistant in the school of figure drawing. Ennis had originally been a pupil of West, after which he passed some time in Italy, and studied in the Vatican with Sir Joshua Reynolds; on his return to Ireland he practised portrait and history painting; "his compositions," says a contemporary, "were grand, his attitudes easy and elegant, expression noble, colouring good, and his works in general have vast force; as Master of the Dublin Society School few could have conducted it in the same regular manner." Six members were annually appointed to preside over the three drawing schools, which they visited at business hours, to see regularity and respect to the Masters preserved, and all complaints were made through them to the Society.

The Society's exhibition in 1763 was memorable for having contained the picture of the "Baptism of the King of Cashel," the first work submitted to the public by the great artist, James Barry, the son of poor and humble parents in Cork. Of this painting, and the circumstances connected with its exhibition, the following details have been left by one of Barry's contemporaries:—

"The picture was founded on an old tradition relative to the first arrival of St. Patrick, the Apostle of Ireland, at Cashel, where the fame of his preaching reached the ears of the sovereign of that district, who, on further investigation, having satisfied himself in the truth of Christianity, professed himself a disciple; hence he is admitted by St. Patrick to the sacrament of baptism. Water being provided by his order, the King steps before the priest, who, disengaging his hand from the crozier, which, according to the manner of the times, was armed at the lower extremity with a spear, in planting it to the ground, accidentally strikes the foot of his illustrious convert. St. Patrick, absorbed in the duties of his holy office, and unconscious of what had happened, pours the water on his head. The monarch neither changes his posture, nor suffers the pain

from the wound for a moment to interrupt the ceremony: the guards express their astonishment in gestures; and one of them is prepared with his lifted battle-axe to avenge the injury by slaying the priest, while he is restrained by another, who points to the unchanged aspect and demeanour of the sovereign; the female attendants are engaged—some kneeling in solemn admiration of the priest, and others alarmed and trembling at the effusion of the royal blood. The moment of baptism, rendered so critical and awful by the circumstance of the King's foot being pierced with the spear, is that which Mr. Barry chose for the display of his art; and few stories, it is presumed, have been selected with greater felicity, or with greater scope for the skill and ingenuity of the artist. The heroic patience of the King, the devotional abstraction of the Saint, and the mixed emotion of the spectators, form a combined and comprehensive model of imitation, and convey a suitable idea of the genius of one, who, self-instructed, and at nineteen, conceived the execution of so grand a design. Having embodied the story on canvas, he proceeded to Dublin, and arrived on the eve of an exhibition of pictures at the [Dublin] Society in this capital, which was the parent of that afterwards established in London, for the encouragement of arts, manufactures, and commerce. Without recommendation, and accompanied only by a friend and school-fellow, he obtained leave to have his picture exhibited. The general notice and approbation which it received were in the highest degree grateful to the ears of Mr. Barry, who was himself in the midst of the spectators, though unknown; and in that moment he was repaid for all the labour of his performance. Curiosity succeeded to the idle gaze of admiration; but as no one was able to give a satisfactory answer to the inquiries so loudly repeated for the author, the subject might have remained for some time longer in impenetrable obscurity, had not Mr. Barry himself been impelled by an irresistible impulse publicly to declare his property in the picture. His pretensions, as might be expected, were

treated with disdain, and Barry burst into tears of anger and vexation: but the insults which he received were the tribute due to the extraordinary merit of the painting, and must have proved an ample recompense to the author for his temporary mortification. Although no premium had been offered that year by advertisement, the Dublin Society voted Mr. Barry £10 as a testimony of his merit. The picture itself was purchased by some members of the Irish Parliament, and by them presented to that honorable House as a monument of genius, and there it was unhappily consumed by the fire which some years afterwards [1792] destroyed [portion of] the Parliament House in Dublin."

Sir Richard Levinge, Bart., bequeathed £2000 for twenty-one years to the Dublin Society, which, however, received very inadequate support from the upper classes in Ireland, on whom it had mainly relied. Many who had become members subsequently withdrew, while others left unpaid their annual subscriptions; and the institution would probably have fallen to decay but for the untiring efforts of the venerable Dr. Samuel Madden, and a few other patriotic individuals, who succeeded in obtaining from 1761 to 1767 the following grants from the Irish House of Commons, "to enable the Society, in a more ample manner, to promote and encourage agriculture, arts, and manufactures," and "for the encouragement of such trades manufactures, and in such manner, and subject to such regulations, as should be directed by Parliament:"—1761, £12,000; 1763, £10,000; 1765, £10,000; 1767, £10,000. Total for seven years, £42,000, exclusive of the annual grants of £500 per annum.

The usual application of these Parliamentary grants is exhibited by the following particulars of the allotment resolved upon by the Society in June, 1766, for the encouragement of various branches of trade in Ireland:—

	£	s.	d.
"The Silk Manufacture,	3200	0	0
The Woollen Manufacture,	1800	0	0
The Leather Manufacture,	300	0	0
The Iron or Steel Manufacture,	600	0	0
The Copper or Brass Manufacture,	100	0	0
The Paper Manufacture,	200	0	0
The Glass Manufacture,	561	4	10
The Earthenware Manufacture,	700	0	0
Mixed Manufactures of Silk, Wool, Cotton, Mohair, or Linen Thread,	400	0	0
Gold or Silver Thread, or Laces thereof, manufactured, . .	500	0	0
The Manufacture of printing, stamping, or staining Linens or Cottons,	1600	0	0
	£9961		4 10"

The meetings of the Society in Shaw's-court were held on every Thursday; and the Premium Committee met on the same day to take into consideration proper premiums for planting and husbandry. On Saturdays they met for manufactures; on Mondays, for the fine arts and mechanics; on Tuesdays, for chemistry, dyeing, and mineralogy; and on Wednesdays, for fisheries, until the Society's list of annual premiums had been completed.

The mode in which the Parliamentary grants were subdivided in their distribution is exhibited by the following list of the premiums offered by the Society in the year 1765:—

“Discovering a fire-clay, as Stourbridge, within 20 miles of a sea-port, or navigable river, sample, a ton weight, £50. Fuller's earth discovered, 5 cwt. produced, £12. For 500 Irish scythe-stones, £10. A sum of £500 to discharged soldiers or sailors, taking leases of lives from 5 to 20 acres in 1763, 1764, or 1765 in Leinster, Munster, or Connaught. For 25 sets of 3 pitched steel wool combs, £25. Best original landscape in oil colours, £11 7s. 6d. Best painted original full length portrait, £11 7s. 6d. Best invention of pattern drawing by boys or girls under 18 years, £4, £3, £2, £1. Best drawings of human figures or heads, by boys under 18 years of age, £6, £4, £3, £2. The same by girls under

18 years of age, £4, £3, £2, £1. Best engraved print, or mezzotinto, from an original design, £5 13s. 9d. Five best stocking-frames, £20. Knitted ribbed stockings, 300 pair, at 8d. a pair, £10. To the Master or Mistress of a Charter or Parish School for ditto, by boys under 14 years of age, £4 11s., and £2 5s. 6d. Best felt hats of lambs' wool, new claimants to produce 200, and old claimants 400, £15. One hundredweight of smalt, £40. For 1500 yards broad cloths, manufactured between 1st June, 1765, and 20th March, 1766, £70, £50, £30. Making 5 hundredweight of French or pearl barley, £10. For 200 perches of ditches, made between 1st October, 1765, and 1st April, 1766, a gold medal, a silver medal, and a silver medal. A lessee paying rent for 200 perches in ditching, £12, £6, £4. Planting 1000 oak trees, a gold medal. Planting 2000 ash or elm trees, a silver medal. Planting 100 white pine, a gold medal. These gold and silver medals for planting one for each province. Planting one acre with Scots fir, a gold medal, for every county. Flooding most meadow grounds in February or March only, £10, £6, £4. Growing most wheat on 2 acres, sown with only five stone of seed to the acre, £10, £6, £4. Renter of not above 400 acres, growing 10 acres of barley on ground which had been under turnips the season before, £20. Renter of 200 acres, for 5 acres ditto, £10. Employing 40 children, not above 13 years of age, from 1st September, 1765, to 1st September, 1766, in any manufacture, £12, £8. Most honey and wax, including the hive and the bees, £30, £25, £20, £15, £10. The person collecting most honey or wax from bees of his own property, without destroying the bees, £10, £7. Inventing cheapest winter food for bees without sugar or honey, £5. Making bee-hives, £3, £2. This last for each province. A turbot fishery, 2000 turbots sold in 1766, £30. Stock fishery, 10 cwt. sold, £20. Flounder fishery, 5 cwt. sold, £11 7s. 6d. Cod and heak fishery, 10 cwt. sold, £22 15s. Ling or haddock fishery, 10 cwt. sold, £22 15s.

Owner of a fishing boat, or wherry, of 26 feet in the keel, taking in 1766, in one night, between 1st May and 1st September, and between the Lough of Carlingford and the Hill of Howth, 3 mease of herrings, sold fresh and sound in Dublin market, £11 7s. 6d. And between the Hill of Howth and Head of Wicklow, £11 7s. 6d. And between the Lough of Carlingford and Hill of Howth, the boat or wherry to be built after July, 1765, £11 7s. 6d. And between the Hill of Howth and Head of Wicklow, boat or wherry to be built after July, 1765, £11 7s. 6d.

Sowing in 1766, before 12th October, 10 acres with wheat, the seed to be covered with the harrow; for each province, £20. Renter sowing in 1766, before 1st October, 10 acres with wheat, £50. A practising farmer, writing a Farmer's Monthly Calendar, for tillage, pasture, and meadow grounds, £22 15s. Renter sowing 2 acres with parsnips, only to feed cattle, £10; and 1 acre, £5. Renter sowing (in 1766) 5 acres with turnips, £10, and £4 acres, £7. Sowing 2 acres with turnips in drills, horse-hoeing the intervals, £6; and 2 acres, £3. The turnip premiums for each province. Tanning Irish hides or skins, not above 400, with bog myrtle only, at 5s. each, £100. Tanning ditto, not above 200, with oak dust only, £50. Sowing or planting 3 acres with burnet, £12; 2 acres, £8; 1 acre, £4; 1 acre with lucerne, £5. Cultivating and sowing weld, or buoy moore, 10 cwt., £6; 5 cwt., £4. Renter growing and preparing for the dyer, 1 cwt. of woad, £6; and 70 lb. wt., £4. Raising in 1766, liquorice, 12 cwt., £12; 8 cwt., £8; 4 cwt., £5: continued for 1767 and 1768. Producing 10 barrels red mustard seed, £8; 4 barrels, £4. Raising 1 cwt. millet, £10. Reclaiming bog, 60 acres, so as in 1766 to be under tillage, a gold medal. Renter reclaiming bog, 30 acres, £50; 25 acres, £35; 20 acres, 25; 15 acres, £18; 10 acres, £12: to be continued for five years. Renter in each province manuring dry moun-

tain, to be under tillage in 1766, 15 acres, £22 10s.; 10 acres, £15; 5 acres, £7 10s. Rape seed on 20 acres, from boggy, rushy, or mountainous grounds, £34 2s. 6d.; 15 acres, £22 15s.; 10 acres, £17 1s. 3d. 10 lbs. saltpetre, £10, £5. Saving in 1766, clover seed, the growth of land of one's own holding, 12 cwt., £15; 8 cwt., £7; 4 cwt., £5. White or Dutch clover seed, 2 cwt., £10; 1 cwt. £5. Saving in 1766, trefoyle seed, 10 cwt., £10; 5 cwt., £5. St. Foin seed, 3 barrels, £10. Producing 8 cwt. hops, in 1767, one year's growth, £50. Premium for hops continued for five years from 1767. Growing in 1767 most wheat from the least seed on 10 acres, each province, £20. Sowing and securing in 1766, 1767, or 1768, one acre with acorns, a gold medal. The person having 160 thriving oaks on every acre, in land for sowing, whereof he has claimed the above premium, and in the seventh year after the premium has been claimed, £20, £15, £10. To the person keeping a well enclosed nursery of forest trees of two years' growth, within three miles of a county town, a yearly rent of 20s. per acre, for three years, such rent for any one nursery not above £3."

The Society, also, at various times lent money to different manufactures and tradesmen. The sums thus advanced amounted in 1766 to £1030, and difficulties having arisen in obtaining repayments, the Society resolved that they would thereafter grant no sum to any person as a loan.

In 1764 orders were given at several meetings for the inspection of various large houses in town to ascertain if they were suited to the objects of the Society. In June, 1765, the Society having come to a resolution that the present premises in Shaw's-court were insufficient for their accommodation, Thomas Ivory brought forward his estimate for an additional building, amounting to £549 16s. 10d. In January, 1766, it was resolved that "the term which could be obtained of the Society's present house in Shaw's-court was so short and uncertain, that it was not proper or expedient for the Society to

enlarge the same." Arrangements were consequently made for the erection of a new edifice in Grafton-street, and the Society's last meeting in Shaw's-court took place on Thursday, 22nd October, 1767. The Dublin Society's house in Shaw's-court subsequently became an auction-room. George Cleghorn, the eminent surgeon, resided and lectured for a time in Shaw's-court; and in 1772 we find notice of a body styled the "Shaw's-court Club." A very beautiful little private theatre was opened here in 1786: "while the necessary preparations were going forward, the Irish Parliament was sitting; but the first play was deferred till the day on which it was prorogued, because many of the performers were members of the House of Commons—Mr. Isaac Corry, Mr. Charles Powell Leslie, Lord Henry Fitzgerald, Mr. Cromwell Price, Mr. Charles O'Neill, and others. At the performance, the Duke of Rutland, then Lord Lieutenant of Ireland, and his Lady, were present."

The *dramatis personæ* on this occasion were as follows:—

SHAW'S-COURT THEATRE.

Monday evening, May 8, 1786.

The Force of Love.

Varanes,	Lord Henry Fitzgerald.
Leontine,	Mr. C. Powell Leslie.
Atticus,	Mr. Cromwell Price.
Theodosius,	Mr. I. Corry.
Delia,	Mrs. Price.
Athenais,	Mrs. St. Leger.

After the play, the Lord and Lady Lieutenant, with the Duke of Leinster, and all the nobility and gentry present, were "entertained at supper in the most sumptuous manner by the Right Honourable the Attorney-General (John Fitz Gibbon, afterwards Earl of Clare), at his house in Ely-place." Shaw's-court was subsequently occupied by a firm of wholesale silk merchants, the principal of whom was William Cope, who

was pensioned by Government for having induced the notorious Thomas Reynolds, in 1798, to disclose the movements of the United Irish Society, which he had sworn to keep secret. Shaw's-court was removed to make way for the erections adjacent to the Commercial Buildings, which stand on a portion of its site.

An English writer of the latter part of the last century has left us the following notice of De Gree, an artist who died in Dame-street in the year 1789 :—

“ He was born at Antwerp, and the son of a tailor, who lived in the great square near the Cathedral ; when a child, his manners were so engaging, that an Abbé solicited his father, to let him educate him for the church ; which proposal his parents readily acceded to : by this gentleman's instructions, he soon became a tolerable proficient in the classics ; and had read so much of the controversies as to form an opinion of his own ; which was diametrically opposite to that professed by his patron. The Abbé finding he would not make a good priest, knew he would make a good painter ; and articed him to a Mr. Gerrards of Antwerp, for seven years. Gerrards was an imitator of De Wit, the celebrated basso relievo painter. The first works of De Gree are hardly to be distinguished from those of his master, but by copying the models of Fiamingo, he acquired a broader manner, and more tender style of colouring. In the year 1782, when I visited Antwerp, he was then studying the English language with a view of going to London ; to which place, Sir Joshua Reynolds invited him in 1781 : he came to London, for the purpose of going to Dublin, where he had pictures to paint for Mr. La Touche. Sir Joshua received him with every mark of attention, and wished him to settle in London ; but on his declining that proposal, he made him a present of fifty guineas to bear his expences to Ireland : De Gree did not keep a shilling of the money, but immediately remitted it to his aged parents, at Antwerp ; to whom he was a most affectionate and dutiful

son. His first work in Ireland, was executed for Mr. La Touche, for whom he had painted several pictures during his residence in Antwerp. De Gree thought he could not, in honour, charge him more for his works, than he had done when in Flanders; and he received a sum for a large work, that but barely paid his board and lodging in a family. On my arrival in Dublin, in 1787, I found him in a bad state of health, the cause of which was too close application, and the prejudicial mode of living that he pursued: he had but two small rooms, in the one he kept his pictures and slept, and in the other he worked, so that he was day and night breathing an atmosphere poisoned by the fumes of lead, which brought on those violent bilious attacks to which he died a martyr. The low prices which he got for his pictures would not allow him to relax or indulge himself in the stimulus of a small portion of wine, which he had been accustomed to in his own country: for if he had, he could not have indulged himself in the much higher gratification, of sending a portion of his earnings to his aged parents; which he always did to the utmost farthing he could spare, so much so, that, when he died, he had only a few shillings in his possession, though his illness was but of a few days' duration. I think it necessary, in the memoirs of a man so amiable, to deny a report that has been maliciously circulated at Antwerp, that he died a martyr to intemperance. As a friend he was warm and sincere, all his actions were governed by philanthropy, and honesty; his manners were affable, and cheerful; and he never lost a friend after having gained one. He excelled in painting groupes of boys in imitation of alto relievo on marble; and many of them are such masterly deceptions, that it must be a nice observer who would not think them real projections—having constantly employed himself in the painting of children, from Fiamingo, he neglected the study of anatomy, and designed the adult figure very incorrectly. He made an attempt at portrait painting, but did not succeed.”

The taverns in Dame-street were the "Duke's Head," frequented by noblemen in the reign of James II.; the "White Hart" (1714); the "Crown and Punch Bowl," kept by John Finlay (1758); the "Sun Ale-house," kept by Lewis, the resort of gamblers and bad characters (1761); the "Half-Moon Ale-house," kept by William Rutledge, who died in 1762; the "Still," a noted usquebaugh shop (1767), kept by Sarah Wren, opposite the Castle-market; the "Robin Hood" (1731-1770), opposite Coghill's-court, kept by Owen Sullivan; a stage-coach for Kilkenny started from this Inn; and a political club, called the "Robin Hood Society," opposed to the Government, held its meetings there in the early part of the reign of George III.

With the exception of Daly's, subsequently noticed, the most important tavern in Dame-street was the "Rose and Bottle," kept by Hughes, in which were held (1748) the meetings of the "Sportsman's Club," which arranged the races at the Curragh, and subscribed for plates to be run for by Irish-bred horses. This tavern was the meeting-place of the "Rose Club," a political body connected with the early agitation of Lucas; and here also used to assemble the "True Blue Club of Kilmain," Co. Mayo (1749); the "Boyne Society," and the members of the "Ouzel Galley," on political occasions (1758). The officers who had served in America gave dinners here (1763), and the house was much frequented by the gentlemen of the county of Louth. We find no trace of the "Rose and Bottle" after the death of its landlord, Maurice Fenlan, in 1773.

Early in the reign of George III., Patrick Daly, who had originally occupied a subordinate position in a Dublin tavern, opened a Chocolate-house at Nos. 2 and 3, Dame-street, which soon became the most famous establishment of its kind in Ireland, and was the usual resort of the nobility and Members of Parliament. Clubs first came into fashion about this time, and strange anecdotes have been told of the

various extraordinary scenes which were enacted at Daly's ; the windows of some of the apartments are said to have been occasionally closed at noon, and deep gambling carried on by candle-light. As in Bath, it was not uncommon to see a gambler, suspected of cheating, flung out of one of the upper windows ; and sanguinary duels were frequently fought in the precincts of the Club-house.

A tourist, in 1780, mentions Daly's Club as being very well regulated, adding, that he heard some anecdotes of deep play there, though never to the excess common in London. Nearly half the land of Ireland is said to have changed owners at Daly's, and tradition has preserved several marvellous tales of the reckless characters of the frequenters of his gambling-tables. The fashionable gentlemen of Dublin at this period were generally styled " Bucks : " such were " Buck Whaley," " Buck Lawless," and " Buck English ; " of the latter the following characteristic anecdote has been left us by an Irish authoress of the last century, intimately conversant with the arcana of the fashionable world of Dublin in her own day :—

" One night at Daly's Hell, Buck English, that sanguinary hero, happened to fall fast asleep, when a thought came into the heads of some gentlemen engaged at silver hazard, to frighten the Buck out of his wits, and accordingly, without the smallest noise, had the fire removed, and all the candles extinguished, after which they began to make a horrid racket with the dice, ' seven or eleven,'—' seven's the main,'—' By G—, sir, that's not fair,'—' I appeal to the Groom Porter.' ' Rascal Davenport, what did Lawler throw ?'—' You lie, you lie, you villain,'—' d— your body, take that.' Then swords were drawn, and a dreadful clashing, and uproar ensued ; all the while the dice rattling away. In the midst of this tremendous din, the Buck awoke frightened out of his wits, fearing the Almighty, to punish him for his murderous deeds, had struck him blind, and falling on his knees, for the first time since his arrival to manhood, began to ejaculate, in the most

devout manner, all the prayers he could recollect, not omitting his old 'Ave Maria,' for the Buck was reared a good Roman Catholic; and in this lamentable situation he was removed quite in the dark, to a bed prepared for him in the house, where he remained in inconceivable agony, being certain he had lost his sight. A little before daylight, he was visited by most of his companions, who were determined to carry the joke a little farther; they pretended it was noon-day, began to condole with him on his misfortune, and recommended Mr. Rouviere, the celebrated oculist, to him; having no doubt but his ability would restore him to his sight. The Buck was assisted to dress by some of the servants (still in the dark), all the time bemoaning his misfortune, and promising that if heaven would be pleased to work a miracle in his favour, to immediately seclude himself from the world, and pass the remainder of his days in a convent in France: But as soon as Sol's gladsome rays had convinced him of the trick played on him, he started; (forgetting all his sanctity), and full of sentiments of revenge he jumped from his chair, with the firm determination to blow poor Peter Davenport's (the groom porter) brains out, and to call Lawler, D—y, O'Brien Charley S—l, Jack Prat, Major B—r, Jack Leary, Buck Lawless, and a number of other dupes and blacklegs to a severe account; in fact nothing but blood and slaughter was to be dealt around; however, by all accounts the matter ended with poor Davenport's being knocked down and kicked by the Buck."

The Lords and gentlemen who constituted Daly's Club, considering their house in Dame-street not sufficiently magnificent, entered into subscriptions for erecting a grander edifice; the list was closed at the latter end of 1788, and the building of the new house on College-green commenced in 1789, two years after which it was opened for the reception of the members.

Amongst the residents in Dame-street were Dr. Bartho-

Iomew Mosse (1743), founder of the Lying-in Hospital; John Rocque (1754), the eminent chorographer; Kitty Clive (1763), the celebrated actress; Abraham Lionel Jenkins, M. D.; Dr. Arne, the composer (1776), at No. 40; Sir Boyle Roche (1783); and Dr. William Drennan, the United Irishman, author of the song—

“When Erin first rose from the dark swelling flood.”

James Manly, Jeweller, an extensive dealer in pinchbeck manufactures, dwelt at the sign of the “Eagle,” No. 82, in Dame-street, late in the last century. He was a noted maker of walking-canes of every description, especially of those clubs used by the bucks in their nightly exploits, and which were generally distinguished on the metallic heads by such inscriptions as—“Who’s afraid?” “Who dare sneeze?” “The devil a better;” “A pill for a puppy.” Manly’s disposing of his goods by auction produced a parody on Pope’s *Eloisa to Abelard*, with the following title: “An Heroic Epistle, from Mr. Manly, author of the famous gold coloured metal, quitting business in Dublin, and going to reside in London, to Mr. Pinchbeck, now in London.”

Dr. Thomas Campbell, author of the “*Philosophic Survey of the South of Ireland*,” resided at No. 28, Dame-street, in 1789. Dr. Joseph Stock, editor of *Demosthenes*, was the son of a hosier who lived at No. 1, Dame-street, nearly opposite to Parliament-street, in which house Hamilton, the miniature painter, resided in 1769. Dr. Stock was appointed Bishop of Killala in 1798, and his further promotion in the Church is said to have been prevented by his pamphlet, entitled a “*Narrative of what passed at Killala in the summer of 1798*,” which gave offence to Government from its author having borne testimony to the excellent conduct of the French troops which landed in his diocese.

John Comerford, a distinguished portrait painter, born in Kilkenny, lived in Dame-street, at the house of Messrs. Gil-

bert and Hodges, the most extensive booksellers and publishers in Dublin in the early years of the present century. To another resident in Dame-street, James Petrie, an accomplished artist, and father of the learned author of the "Essay on the Ecclesiastical Architecture of Ireland," we are indebted for the preservation of the portraits of several eminent Irishmen of the latter part of the eighteenth century.

In the middle of the last century the widest part of Dame-street, which was from Crane-lane to Eustace-street, did not exceed forty feet in breadth; from the corner of George's-lane, the street gradually narrowed to the entrance to College-green; and the intermediate portion was about twenty-five feet wide. The street being principally inhabited by mercers, booksellers, jewellers, and other shopkeepers, was frequently rendered impassable to pedestrians from the concourse of equipages, with which, before the Union, it was usually thronged. The first step towards its improvement was made in 1767 by the removal of Swan-alley, Salutation-alley, and other old buildings at the western extremity, preparatory to the erection of the Exchange.

The House of Commons having passed a resolution in 1777, that the approach to the Castle from the Parliament House through Dame-street and Palace-street was so narrow as to endanger the lives of passengers, £5000 were granted to the Commissioners appointed by Act of Parliament for making wide and convenient passages through the city of Dublin, to widen Dame-street between the Castle-gate and George's-lane; the old Castle-market was consequently removed, and the "New Buildings" were erected on a part of its site. A portion of the loan, on credit of the coal duties, amounting to £119,529 4s. 6d., was granted in 1790, to be applied to the widening of Dame-street, the Commissioners being empowered to borrow at an interest not exceeding 4 per cent. An Act of Parliament required that all the houses to be built or newly fronted, between Trinity-street and Church-lane, should

be thrown back in a line with the "New Buildings" on the south of Dame-street; a similar uniformity was ordered to be observed in all new houses between Eustace-street and Parliament-street. The non-observance of this statute subjected each offender to a fine of £200; and the Sheriffs were empowered to prostrate any buildings which exceeded the prescribed bounds. A total sum of £206,646 3s. was expended in the purchase of the ground and houses for opening the avenue from Palace-street to the Houses of Parliament, including, on the south side of Dame-street, the widening of Palace-street, and north end of Great George's-street, the opening of Dame-lane, Dame-court, and part of Trinity-street, and on the north side the opening of Foster-place, the widening of College-green, from thence to Anglesey-street, and part of Anglesey-street. Of the above expenditure £82,116 18s. 6d. were paid by the sale of ground in the line of the street.

The erection of the Commercial Buildings on the north side of Dame-street added still further to the improvement and embellishment of the locality; and the last alterations here were made by the Wide Street Commissioners about twenty-five years ago.

On the site of the present Eustace-street stood the residence and gardens of Sir Maurice Eustace, son of William Fitz John Eustace, of Castle Martin, in the county of Kildare, descended from the old Norman family of Fitz Eustache. Maurice Eustace was appointed Sergeant-at-Law in 1634, and elected Speaker of the House of Commons in 1639, at which period he was characterized as "a wise, learned, and discreet man, of great integrity." In 1642 Charles I. appointed him one of the Commissioners to confer with the Catholic Confederates; and in 1647 the House of Commons voted him their thanks "for his singular affection to the English nation, his public service, and his earnest advancement of the Protestant religion." On the Restoration, Eustace was appointed Lord Chancellor; and, "in regard that his estate had become

weak by reason of the late Rebellion, and that the salary heretofore allowed for the Chancellor was not sufficient to support the dignity of that place," Charles II. granted him an annuity of £1500, out of the Customs docquet, poundage, and subsidies of the city of Dublin, and town of Drogheda. Eustace was confirmed in his possessions by the Act of Settlement; and continued to hold the Chancellorship till his death in 1665. His son, Maurice Eustace, became a Catholic, levied an infantry regiment for James II., distinguished himself during the wars of the Revolution in Ireland, and was wounded at Aughrim. On the remodelling of the Irish army in France, in 1692, Maurice Eustace was appointed to the Colonelcy of the Irish Infantry Regiment of Athlone, in which he was succeeded, in 1693, by his Lieutenant, Colonel Walter Bourke, afterwards Maréchal de Camp, or Major-General, in the service of France.

About the year 1728 the Presbyterian congregation of New-row, noticed in chapter ix. of our first volume, transferred their meetings to a newly erected place of worship in Eustace-street, their pastor at that period being the Rev. Nathaniel Weld, who, dying in 1730, was succeeded by the Rev. John Leland, who had been ordained his co-pastor in 1716. The duties of his pastoral office were discharged with great zeal and diligence by Dr. Leland, who, by indefatigable study, gained an immense amount of erudition, and possessed a memory so tenacious, that he acquired the name of the "Walking Library." Dr. Leland's first work was a Defence of Christianity, in answer to Tindal, printed in 1733. He subsequently published "The Divine Authority of the Old and New Testament asserted," in reply to Dr. Morgan, 1737; "Reflections on Lord Bolingbroke's Letters on the Study and Use of History, especially as far as they relate to Christianity and the Holy Scriptures," 1753; a "View of the principal Deistical Writers that have appeared in England in the last and present century, 1754. When upwards of seventy years of age, Dr.

Leland published, in two volumes, quarto, "The Advantage and Necessity of the Christian Revelation, shown from the state of Religion in the ancient Heathen World, especially with respect to the Knowledge and Worship of the one true God; a rule of moral duty, and a state of future rewards and punishments." The learning and ability displayed in these works acquired for their author the respect and esteem of persons of the highest rank, who appreciated the important services rendered by him to the cause of Christianity; and on his death in Eustace-street, in his seventy-fifth year, on the 16th of January, 1766, it was admitted that there had been no Presbyterian minister in Ireland "who had adorned his vocation more than Dr. Leland, for his whole life was regulated by the principle of that religion which he so well knew how to defend."

The Rev. James Weld, who succeeded Dr. Leland as pastor of Eustace-street Congregation, received his education from that distinguished Dissenter, Dr. Francis Hutcheson, one of the most eminent philosophic writers produced by Ireland, author of the "Inquiry into the Ideas of Beauty and Virtue." Hutcheson taught in a private academy at Dublin for several years with great reputation, till elected, in 1729, Professor of Philosophy in the University of Glasgow, where his academical lectures are stated to have contributed very powerfully to diffuse in Scotland that taste for analytical discussion, and that spirit of liberal inquiry, to which the world is indebted for some of the most valuable productions of the eighteenth century. Dr. Isaac Weld died in 1778; his successors in the pastorship of Eustace-street were the Rev. Samuel Thomas, 1767-1786; Rev. Philip Taylor, 1777; Rev. Joseph Hutton, 1788. The permanent funds of the congregation of Eustace-street are stated to be "the richest of any Presbyterian church in Ireland, both for the support of the ministers, and of their charitable institutions. They have an alms-house for twelve poor widows; a school for boys, partly supported by the collection of an annual charity sermon on

the fourth Sunday of November ; and a female school, nobly endowed and most carefully superintended."

Among the taverns in Eustace-street were the "Punch Bowl" (1727); the "Three Stags' Heads" (1754), at which the Corporation of Apothecaries held their meetings; the "Ship" (1758). The most important tavern in Eustace-street was the "Eagle," at which the "Friendly Brothers of the County of Dublin Knot" used to dine on their anniversaries, (1768); it was also the meeting-place, about the same period, of the "Constitutional Club" and the gentlemen of the county of Kerry; its master being Francis Christian. Meetings of the corps of Dublin Volunteers, commanded by the Duke of Leinster, were held in 1782 at the "Eagle," in which, at the same time, was the Hall of the Cooks, or Guild of St. James the Apostle. The Society called the "Whigs of the Capital," composed of public-spirited citizens of Dublin, held at the "Eagle," early in 1791, their political dinners, attended by the Lord Mayor, the Duke of Leinster, Lord Charlemont, Lord Henry Fitzgerald, Grattan, Curran, Ponsonby, and several other patriotic characters. At the "Eagle," on the 9th of November in the same year, was held the first meeting for the formation of the Society of United Irishmen of Dublin, the Chair being occupied by the Hon. Simon Butler; James Napper Tandy acting as secretary; and here, in 1793, the Grand Masters' Lodge of the Irish Freemasons assembled on the first Wednesday in each month. During the early part of 1798 the Whig Club of Dublin held their dinners at the "Eagle," then kept by Bennett; the stewards on these occasions were generally Henry Grattan, John Ponsonby, Curran, John Taylor, James Hartley, and Hugh Skeys.

From the establishment of the Tax in 1773, the Stamp-office of Ireland was held at No. 5, Eustace-street, the house adjoining which was occupied by George Cleghorn, a surgeon of high eminence, author of the valuable treatise on the

“Diseases of Minorca,” in which island he was stationed for thirteen years, as surgeon in the 22nd Regiment of Foot. Cleg-horn became Professor of Anatomy in Trinity College, Dublin, was one of the first Council of the Royal Irish Academy, and died in December, 1789, at his house in Eustace-street, which was soon after occupied by James Vallance, the principal book-auctioneer of his time of Dublin. Apartments in Vallance’s house here were taken in 1791 by the “Dublin Library Society,” a preliminary meeting for the formation of which body was held at Archer’s, 80, Dame-street, on the evening of Tuesday, the 10th of May, 1791. The Chair on this occasion was occupied by Richard Kirwan, the eminent chemist, and the object of the Society was stated to be to procure those great and expensive books usually beyond the reach of private individuals, and at the same time to procure all smaller works having just pretensions to merit in any branch of literature and science. The annual subscription was fixed at one guinea; ten guineas constituting a member for life; and it was agreed that the business of the Society should be conducted by a committee of twenty-one, chosen annually from the entire body of the subscribers. At a meeting of the “Dublin Library Society,” held on the 21st of the following May, at the house of the Royal Irish Academy, Richard Kirwan in the Chair; William Cope, Treasurer, Richard Edward Mercier, Secretary, a Committee was elected, and among its members were:—Richard Kirwan; Mathew Young, D. D.; Joseph Cooper Walker; Rev. Thomas Elrington, M. A.; William James Mac Neven, M. D.; Samuel Whyte; Richard Edward Mercier; Thomas Jones, B. D.; Rev. Andrew Dunn; Rev. Richard Graves, M. A.; Leonard Hudson; Theobald M’Kenna, M. D.; George Barnes; Lewis Lyons; Samuel Walker; Rev. Christopher Adamson, LL. D.

The Committee of the Society continued to meet, at 7 P.M., at John Archer’s, in Dame-street, till they agreed, in June,

1791, to engage apartments in the house of Vallance in Eustace-street, consisting of a first-floor of two rooms, furnished with shelves, and connected by a sufficiently commodious passage. In March, 1792, the Society elected the Earl of Charlemont President, and Richard Kirwan was appointed one of the Vice-Presidents. The extensive purchase of costly books was prevented by the considerable expenditure on English and Irish newspapers for the "Conversation-room," which had the effect of nearly converting the institution into a political newspaper club. Several valuable works were found in 1803 to have been abstracted from the Library, and in 1807 the Society, being desirous to have more commodious premises, sought for a suitable house, or an eligible site for the erection of a building; they subsequently proposed to purchase his house from Vallance; but, not agreeing upon terms, they ultimately decided, in December, 1808, on taking from Mr. Connolly a house on Burgh-quay, the second door from the corner of Westmoreland-street, at the foot of Carlisle Bridge. The rooms in Eustace-street were finally closed in April, 1809, and the Library removed thence to Burgh-quay, where the Conversation-room was first opened to the members on the 22nd of the same month.

Temple-bar acquired its name from having been the site of the mansion and gardens of the family of Temple, the first of whom settled in Dublin was William Temple, "Fellow of King's College in Cambridge, Master of the Free School in the city of Lincoln, Secretary to Sir Philip Sydney, when he was killed at the siege of Zutphen, afterwards to Secretary Davison, and at length to Robert Earl of Essex, whom he attended into Ireland; after whose death he retired into private life; but upon the importunate solicitations of Dr. Ussher, afterwards Primate of Ireland, he was prevailed on to accept the Provostship of the College of Dublin, 1609. After this promotion he was knighted, and made one of the Masters of Chancery; yet he still held the government of the College

till he died in 1626, in the seventy-second year of his age, and left behind him the character of a person of consummate learning and great piety." His son, Sir John Temple, a Privy Councillor and Master of the Rolls in Ireland in 1640, published, in 1646, a "History of the Beginnings and first Progress of the general Rebellion raised within the Kingdom of Ireland, upon the Three and Twentieth day of October, in the year 1641." This partisan work, written in the Parliamentary interest, for the purpose of holding up the native Irish to execration for attempting to regain their lands, of which they had been dispossessed by force, forms the standard authority of most of the English writers on those times, and it has been frequently reprinted with the object of exciting, through a sectarian medium, political and religious animosities. "The falsehoods it contains," says Dr. John Curry, "are so glaring and numerous, that even the Government, in the year 1674, seems to have been offended at, and the author himself ashamed of the republication of it." Temple's son, the famous Sir William Temple, resided here during the Commonwealth, "wholly out of business and public thoughts:" he sat in the Convention at Dublin in 1660, was elected to represent Carlow in the Parliament of Ireland in 1662, soon after which he quitted Dublin to commence his diplomatic career on the Continent; still, however, retaining the Mastership of the Rolls in Ireland, a reversion of which office was granted to him in 1664. The Corporation of Dublin, in the last century, received from the Temple family, ancestors of Lord Palmerston, an annual rent of forty pounds for part of Temple-lane, and for land behind Sir John Temple's garden, now part of Temple-bar.

Temple-lane, originally called "Hoggen-lane," acquired, towards the end of the reign of James II., the name of "Dirty-lane," which was changed to "Temple-lane" early in the last century, at which period the greater part of this locality was occupied by warehouses and stables. In Temple-lane was the entrance to the Pit of Crow-street Theatre, adjoining to which

was the "Shakespeare Tavern," a much frequented establishment. There were two ferry-stations on Temple-bar: one at the foot of Temple-lane, the other at "Bagnio-slip;" the latter appears to have acquired its name from a bagnio kept by Mayne, in the reign of Queen Anne, at the sign of the "Barber's Pole," opposite the "Flying Horse" on Temple-bar. Bagnio-slip, the houses in which were the resort of the lowest characters connected with the shipping on the river, continued, until the removal of the Custom House, to be the scene of frequent brawls and occasional murders.

The printers and publishers on Temple-bar were Christopher Dickson, next door to the "Punch Bowl" (1727); James Carson (1749); James Dalton (1760). On Temple-bar were the "Raven and Punch Bowl" (1729); the "Dog and Duck," noted for good ale, kept by Maddocks, in 1745; the "Turk's Head Chop-house" (1760-1770), and the "Horse-shoe and Magpie" (1780), the accustomed resort of the theatrical performers. The hostess of this house married George Mullins, a landscape painter, whose pupil, Thomas Roberts, gained more reputation in this department of art than any other Irishman of his day; many of his best works are preserved in the collections of the Duke of Leinster and Lord Powerscourt, by whose predecessors he was patronized. Roberts, while a pupil, is said to have supplied himself with pocket-money by painting the black-eyes of the persons who had fought on the preceding nights in his master's establishment on Temple-bar.

In a recess, close to the western corner of Anglesey-street, stood Fownes's-court, so called from Sir William Fownes, of Woodstock, in the county of Kilkenny, Sheriff of Dublin in 1697; and in 1698, appointed with Henry Lord Shelburne, Ranger and Gamekeeper, or Master of the Game, Ranger of the Phoenix Park, and of all the parks, forests, chases, and woods in Ireland. Fownes was elected, in 1708, Lord Mayor

of Dublin, the Parliamentary representation of which he contested unsuccessfully in conjunction with Martin Tucker on Tory principles, in opposition to the Whig party, in 1713. At the election, held in the Tholsel, a serious riot occurred, ascribed to the partisans of Fownes, and at the next Parliament it was proposed to order him into custody, which was negatived only by a few voices. Fownes was created a Baronet of Ireland in 1724, and in the following year published "Methods proposed for regulating the Poor, supporting some and employing others, according to their capacities." In 1732 Fownes addressed to Swift a proposal for establishing, in or near Dublin, a public Bedlam for the reception of lunatics from every part of the kingdom, which is supposed to have influenced the Dean in the disposal of his fortune to endow an institution of this nature. Swift, writing of Fownes soon after the death of the latter, at a very advanced age, in 1735, observes: "He had a very good natural understanding, nor wanted a talent for poetry; but his education denied him learning, for he knew no other language except his own; yet he was a man of taste and humour, as well as a wise and useful citizen, as appeared by some little treatise for regulating the government of this city, and I often wished his advice had been taken."

Sir William Fownes left a son, Kendrick Fownes, and a daughter Elizabeth, who married Robert Cope of Loughgall, Co. Antrim, the name of which family is still preserved in Cope-street, contiguous to Fownes's-street. Kendrick Fownes died in 1717; his only son, William, who succeeded his grandfather in the baronetcy, represented Inistioge and Knocktopher in the Parliament of Ireland; on his death, in 1761, the title became extinct, and his relict, Sarah, daughter of Brabazon Earl of Besborough, remarried with William Tighe of Rosanna, county of Wicklow.

In his latter years, Sir William Fownes resided at Island-

bridge; and the large house in "Fownes's-court" was taken in 1727 by Madame Violante, a French rope-dancer and pantomimiste.

"This house," says Hitchcock, "she converted into a commodious booth, and brought over a company of tumblers and rope-dancers, who exhibited for some time with success. In these performances Madame Violante bore a principal part, having been bred a very capital dancer. But, as in all public spectacles, where the mind is not feasted, the eye soon grows weary and palled, so in this case her audience in a short time decreased so much, that she, fertile in expedients, converted her booth into a play-house, and performed plays and farces. Fortune, who delights in sporting with mankind, and often calls her favourites from the most unlikely situations, seemed to have taken this spot under her peculiar care; for in this little theatre were sown those seeds of theatric genius, which afterwards flourished and delighted the world. Madame Violante, finding her efforts in exhibiting plays to fail, owing to the badness of the actors, formed a company of children, the eldest not above ten years of age. These she instructed in several petit pieces, and as the Beggar's Opera was then in high estimation, she perfected her Lilliputian troop in it, and having prepared proper scenery, dresses, and decorations, she brought it out before it had been seen in Dublin. The novelty of the sight, the uncommon abilities of these little performers, and the great merit of the piece, attracted the notice of the town to an extraordinary degree. They drew crowded houses for a considerable length of time, and the children of Shakespeare's and Jonson's day were not more followed or admired than those tiny geniuses. Time, the true touchstone of merit, afterwards proved that the public were not mistaken in their judgment. I," continues Hitchcock, "never have been able to obtain a complete list of the members of this little community, but from what I have collected, the names of several performers of great merit appear.

In the Beggar's Opera, Miss Betty Barnes, an excellent actress, and whom I have often seen play by the names of Mrs. Martin, and Mrs. Workman, personated Captain Macheath; the afterwards well-known Master Isaac Sparks played 'Peachum;' Master Beamsley, 'Lockit;' Master Barrington, afterwards so celebrated for Irishmen and low comedy, 'Filch;' Miss Ruth Jenks, who died some years afterwards, 'Lucy;' Miss Mackay, 'Mrs. Peachum;' and from the 'Polly' of that day sprung the beautiful, elegant, accomplished, captivating Woffington, to please and charm contending kingdoms. This extraordinary character is a striking instance that the shining qualities of the mind, or graces of the person, are not confined to rank or birth, but are sometimes to be met with in the most unfavourable situations. Miss Woffington's origin was such as would puzzle a herald or antiquarian to trace. Her father's condition in life is enveloped in obscurity; her mother for many years sold fruit at the entrance of Fownes's-court, poor and honest; yet from such parents, unassisted by friends, unimproved by education, till able to attain it by her own assiduity, did this peculiar ornament of the Drama, and favourite of the Graces, rise to a station so celebrated as to be able to set the fashions, prescribe laws to taste; and, beyond any of her time, present us with a lively picture of the easy well-bred woman of fashion."

Madame Violante quitted Fownes's-court in 1730, the theatre in which was, in the succeeding year, opened by Mr. and Mrs. Ward, two talented performers, who had withdrawn from the Smock-alley stage; they, however, continued here for but a brief period, and the "great house" in Fownes's-court was converted into a Chocolate-house by Peter Bardin, an actor of the Smock-alley company. In this court were held two eminent schools, that of the Rev. Enoch Mac Mullen (1750), and that of the Rev. Thomas Benson, opened here in 1749, and maintained with great distinction for more than a quarter of a century.

In June, 1755, Bardin's Chocolate-house was taken for the General Post-office of Dublin, which was held there till 1783, after which a Charitable Infirmity was established in the "Old Post-office yard." The ground on which "Fownes's-court" and portion of Crown-alley stood was subsequently taken by a company of merchants, with the object of erecting a public building for commercial purposes, as near the centre of the city as possible. Shares of £50 each having been issued, the erection was commenced in 1796, and opened under the name of the "Commercial Buildings" in 1799.

In Fownes's-street, opposite the gallery-door of Crow-street Theatre, stood the "King's Arms Tavern," kept by Ryan, frequented by the "Gamahoe Club" (1763); the "Jockey Club" (1768); the "Glorious Memory Hunt" (1769); and during the early part of the reign of George III. by the Freemasons, Members of Parliament, and the gentry of the King's, Tipperary, Mayo, Derry, and Queen's Counties. This house was taken by Thomas Mayne in 1795, at which period the "Shakespeare Tavern" was located at No. 12, Fownes's-street, the corner of Cope-street.

Anglesey-street received its name from Arthur Annesley, created Earl of Anglesey in 1661, who took from the Corporation of Dublin, by three leases, dated respectively 1657, 1658, and 1662, "all that part of the strand unto land water-mark, which," says the record, "abutteth and meareth unto several houses and gardens belonging to Arthur Annesley, Esq., situate on the College-green, in the suburbs of the city, and adjoining to the sea-side there; which part of the strand containeth from east to west $202\frac{1}{2}$ feet, or thereabouts; and from south to north, from said Arthur Annesley's own garden wall unto the aforesaid land water-mark, 222 feet, or thereabouts, being equal, and so far into the strand as Sir John Temple, Knight, his holding there."

Arthur, first Earl of Anglesey, whose career has been noticed in the second chapter of our first volume, dying in

1686, was succeeded by his eldest son James, whose sons, James, John, and Arthur, successively inherited the family estates and titles; while the junior branch enjoyed the baronetcy of Altham in the Peerage of Ireland, a title originally conferred in 1680 on Altham Annesley, second son of the first Earl.

Arthur, fourth Lord Altham, married in 1706 Mary Sheffield, natural daughter of John Duke of Buckingham, but upon some disagreement he left her in England in 1709, and went to Ireland, whither she came in 1713, when a reconciliation took place between them at Dublin. Early in 1715 Lady Altham, at his Lordship's house at Dumnaine, in the county of Wexford, gave birth to a son, who was christened James, after the third Earl of Anglesey, from whom his father had received many favours. Fresh variances having arisen, Lord and Lady Altham separated in 1716, the child continuing with his father, "a very small-faced, thin, little man," with a loud voice, who came in 1722 to reside in Cross, or Cherry-lane, Dublin, with a lady named Gregory. Lady Altham, who is described as a "tall woman with a brown complexion and good features," meanwhile contrived to see her son frequently in private, until, falling into a decline in 1723, she was brought to London, where, during the remainder of her life, she subsisted on the bounty of her kinswoman, the Duchess of Buckingham.

Miss Gregory succeeded in acquiring a complete influence over Lord Altham, and during the lifetime of his wife assumed the title of Lady Altham. Seeing in young James Annesley an obstacle to her ambition in event of herself having issue, she laboured to lessen the affection of his father, on whom she prevailed to remove the boy from his house to board at Mrs. Cooper's in Ship-street, whence he went to school at Barnaby Dunn's in Werburgh-street. Pressing necessities soon rendered Lord Altham anxious to raise money on his reversionary interest in the Anglesey estates, which, however,

could not be effected were he known to have an heir; he consequently sent his son to the house of a dancing-master named Cavanagh, with instructions to have him kept in the greatest privacy. From this restraint the boy effected his escape, but being denied admission to his father's house, and fearing the vengeance of Miss Gregory, then residing with Lord Altham, who had removed from Cross-lane to Frapper-lane, and thence to Inchicore, he, in 1724, became a homeless wanderer in the streets of Dublin. For about two months he gained a livelihood by carrying messages in Trinity College, being chiefly supported and clothed by Amyas Bushe of Kilfane, then an undergraduate, who engaged him as a servant. He afterwards found a friend in Dominic Farrell, an humble dealer in linens, acquainted with Lord Altham, who owed him fifty pounds. After supporting the boy for about three weeks, Farrell went to Inchicore and saw Lord Altham, to whom he said:—"My Lord, there's this poor child; he will be lost; and it is a sin to see him like a vagrant about the town; he is a disgrace to you; send him to somebody to take care of him.' 'Why, Farrell,' said he, 'take care of him till I can dispose of him, and then I will not only pay what is due to you, but the expenses you shall be at in keeping him.' The reason he gave for not keeping the child in his own house at Inchicore was, that Miss Gregory and he could not agree, and that he could not keep him at home. 'I shall have no peace,' said he, 'and must keep him somewhere, and I'll pay you not only what I owe you, but what you shall lay out in taking care of him.' After he had been with me for some little time," continues Farrell, "he was bare; I gave him some little money to buy what he wanted, and he did not come near me for three weeks or a month, till I saw him in Smithfield on horseback, and I called to Purcel, 'Pray look at that boy there on horseback, would you take that boy, or imagine him to be the son of a peer or of a nobleman?'" Of his connexion with James Annesley, the following account

was given by John Purcell, a butcher dwelling in Phoenix-street, having his stall in Beef-row, in Ormond-market, described as “a very reputable, honest man, in good credit, and above the world:”—“I happened to go into Smithfield one Wednesday in the afternoon [1726], at the time of selling horses, and I saw Mr. Farrell talking to a little boy called James Annesley, and he called me to him. The boy was riding on a horse, and when he saw me he called him off the horse, and he told me he was Lord Altham’s son. ‘May be,’ said I, ‘he is not his real son, but may be another way.’ ‘No,’ said he, ‘he is his own lawful son.’ ‘It is a poor thing,’ said I; ‘has he no relations? Where’s his father?’ ‘His father,’ said he, ‘lives at Inchicore.’ ‘May be,’ said I, ‘he is a naughty boy.’ ‘No,’ said he, ‘the w—— his father keeps has put bad things into his father’s head.’ I went to the child myself, and asked him if he was Lord Altham’s son.’ ‘I am,’ said he. ‘This is a poor thing, but,’ said I, ‘if he will forsake all little dirty tricks, I will take him home and take care of him.’ I went to the child, and asked him two or three questions, and said, ‘If you’ll promise me to be a good boy, I’ll take you home into my charge, and you shall never want while I have it.’ Upon that he fell upon his knees, and gave me a thousand blessings; ‘for,’ said he, ‘I’m almost lost.’ ‘Well, sir,’ said I, ‘have a good heart;’ upon which I took him home to my own house; the garb he was in was very destitute; my wife was busy about the house, and I presented him to her. She asked me who he was; ‘No matter for that,’ said I, ‘but take care of him as if he was your own.’” Having been told by Farrell the child’s story, the honest butcher’s wife “put a large pot on the fire, got a wedge of soap, and cleaned him, and put on him a shirt and clothes of her son; and said, ‘while I have a bit of bread for my own child, you shall never want.’” “She tossed him up very grand; and,” continues Purcell, “when I came home I found him in the kitchen with my wife, whom he called ‘Mammy;’ and my wife and some people that

knew the child would call him my Lord Altham; and he was a considerable while with me, as good a child as ever stood in the walls of a house; and took the small-pox in September, and about the latter end of October was recovering; my wife attended him and brought him through it, under God, very well. When he was just upon the recovery there came a gentleman to my house, and I was joking with the child. The gentleman had a gun in his hand, and a setting dog with him, and inquired, 'Is there not one Purcel lives here?' 'Yes, sir,' said I. 'Are you the gentleman?' said he. 'I am.' 'I suppose you sell a glass of liquor; can we get a pot of beer together?' I told him we could; upon that he sat down in the seat opposite the fire, and he asked had I not a little boy called Jemmy Annesley? and said he was very desirous to see him; and hearing that, I called my woman to me, and told her there was a gentleman had a great desire to see the child. She said 'he was not fit to be seen, being green, just out of the small-pox;' when the gentleman said, 'He is not so ill but he will come to see me.' The child, at this time, was crying by the fire-side; my wife asked the reason, when he said, 'The sight of that gentleman that is now come in, has put such a dread upon me, I don't know what to do with myself.' Upon this, my wife was very loath to let him come, but I called the child, when he came and made his bow to him. 'Jemmy,' said he, 'how do you do?' 'I'm very well, sir,' said the child. 'Do you know me?' says he. 'Yes, very well.' 'Who am I?' 'You are my uncle Annesley.' So he asked him a great many questions, and the child resolved them very mannerly and pretty; among the rest he promised some things to him, that he would let his father know, and told him he lived at Inchicore. 'I'll let your father know,' said he, 'what hands you are in;' and I said, 'I desire you'll speak to his father to take him into his charge.' We drank to the tune of three mugs of ale, and he said he would speak to my Lord to emit me something that was handsome for my pains, in

taking that care and charge of the child.' And I said I desired no gratuity, but wished with all my heart that his father would take him into his care himself."

Purcel's visitor on this occasion was the Hon. Richard Annesley, youngest son of Richard, the late Lord Altham, Dean of Exeter, and brother of James Annesley's father, on whose death in 1727, he, to the surprise of all who were aware of the existence of the boy, assumed the title of Lord Altham. About three weeks after the decease of Lord Altham, his brother sent a messenger to Purcel's house, desiring James Annesley to meet him at Mr. Jones's in Ormond-market. "When the child came to me," says Purcel, "he said, 'My mistress gives her humble service to you, and desires you'll go along with me, for my uncle has sent for me, and I'm sure it can't be for any good, I'm afraid to go by myself, for I fear he'll use me ill.' Upon that, I sent the man that came for the child home to the house of Mr. Jones, to the gentleman, and to tell him that he was coming. As he went, he delivered his message; I was a little while going, and went with the child to Jones's. Before I went in, I took a stick in my hand, and the child had me fast by the skirt of the coat. When I went into the entry, I saw three or four fellows ranked by the wall of the entry, whom I suspected. At this time the present [1743] Earl of Anglesey was all in black, and met me at the kitchen door, coming into the entry; when I saw him, I knew him, took off my hat, and bade him good morrow, and he said no more but, 'How do you do, Mr. Purcell?' and called to the fellow standing behind my back, 'Hark you sir, take that thieving son of a w——, and leave him in the proper place till further directions.' I asked him then who it was he meant that was a thieving son of a w——. He said, 'Damn me, I am not speaking to you.' 'To whom then?' said I. 'To that thieving son of a w—— there in your hand,' says he. I said, 'My Lord, he is not a thief.' 'Damn me,' said he, 'but I'll send him, the thieving son of a w——, to the devil.' 'No,'

said I, 'by God, you shan't send him to the devil, nor his dam neither, for I'll take care of him while in my charge.' And with that I got him between my legs, put my arms over him, hugged the child to me, and said that 'whoever offered to do him mischief, by all that's good, I'll knock his brains out.' I," continues Purcell, "asked Lord Altham what authority he had to say he would do so and so; he told me that he could not make his appearance at the Castle, or any other place, but what he was insulted on that thieving son of a w——'s account, and for that reason he should not stay in the kingdom. I told him then, 'You make a good appearance of a gentleman, and I'm surprised that you should show so much revenge and so much malice; to say that you'll destroy this poor creature, which you'll neither support nor maintain.' One of the constables attempted to take the child from me, but I threatened to knock out the brains of the first man that should offer to take him from me. If those persons intended to take the child by force, they could not have done it, for I had enough in the Market to help me, and said I would lose my life before I would lose the child. The people in the Market heard it, and the butchers came to assist me. When Lord Altham found he could not get his revenge, he desired me after, to go and look for the boy's nurse; I did not know who his nurse was, or who it was that he belonged to in that state; 'all that he told me,' said I, 'is that my Lord Altham was his father, and I don't think myself under any such obligation as to go seek for his nurse.' Upon that I brought him home and left him with my wife, whom he called his Mammy."

Several ineffectual attempts were subsequently made to take the boy from Purcell's house, which stood in Phoenix-street, at the rere of the residence of Counsellor Richard Tighe of the Haymarket. James Annesley became acquainted with the Counsellor's son, a child of his own age, who brought him from Purcel's to Tighe's house, and after keeping him there for a time in private, finally prevailed with the Counsellor to

allow him to retain the friendless boy in the capacity of an attendant. In the following February James Annesley was seized in Ormond-market by his uncle, Lord Altham, with two constables, on a charge of having stolen a silver spoon. On emerging from the market, the constables took a coach and drove with the lad, followed by a crowd, to George's-quay, where they were met by Lord Altham with his servant, whom they accompanied in a boat to Ringsend, where they put the boy, weeping and exclaiming against the cruelty of his uncle, on board the ship "James," which, on the last day of April, 1728, sailed, laden with goods and emigrants, to Fial, in Philadelphia. On his arrival in America, James Annesley was sold for a common slave; Lord Altham, meanwhile, on the decease of his kinsman, Arthur Annesley, fifth Earl of Anglesey, without issue, in 1737, entered as heir upon his title and vast estates.

Richard, Lord Altham, the persecutor of James Annesley, and usurper of the Earldom of Anglesey, was a nobleman of the most profligate character. In 1715 he had married in Devonshire, Anne Prust, heiress to a large property. Separating from her in 1725, he, during her lifetime, married Anne Simpson, daughter of a respectable and wealthy citizen of Dublin; this lady he abandoned in 1741 for a handsome young woman, named Juliana Donovan, daughter of an ale-house keeper on his estate, taking her to live with him at his seat at Camolin; and while she was resident there, he married, in London, Anne Salkeld, daughter of a merchant of that city. The Earl's second wife, Anne Simpson, instituted, in 1741, a suit against him in the Ecclesiastical Court, at Dublin, for cruelty and adultery, and obtained an order for alimony and costs; for not complying with this decree his Lordship was solemnly declared excommunicate, under which sentence he continued during the remainder of his life.

Young James Annesley, a slave in the Plantations, meanwhile underwent severe sufferings, but at the end of thirteen

years, he succeeded in escaping in a merchant ship to Jamaica, where, volunteering as a man-of-war's-man, he became known to Admiral Vernon, then in command of the British West Indian fleet, by whose care and bounty he was brought to Great Britain to claim his rights. On the return of James Annesley, his uncle, harassed with litigation by various branches of his family, contemplated a compromise with his nephew, in the event of the success of which he intended to surrender the title and estates to him on condition of receiving an annuity of £2000 or £3000, on which he hoped to retire to France; and with this object he engaged a gentleman to instruct him in the French language.

In May, 1742, soon after his arrival in England, Annesley occasioned the death of a man by the accidental discharge of a fowling-piece at Staines; this occurrence effected an alteration in the plans of the Earl of Anglesey, who immediately employed his agent, Jans, and John Giffard, his attorney, to prosecute his nephew for murder, declaring to them in private that he did not care if it cost him ten thousand pounds to get him hanged, for then he should be easy in his titles and estates. Notwithstanding the efforts of the Earl, who drove in his coach-and-six to the Court, appeared in person on the Bench, endeavouring to intimidate and browbeat the witnesses, and to inveigle the prisoner into "destructive confessions," the young man was honourably acquitted, and came to Ireland to claim the Anglesey titles and property. On his arrival at Dublin, accompanied by his lawyer, Daniel Mac Kercher, Annesley took up his residence at the house of Moore, an apothecary in Jervis-street, where he was waited upon and recognised by several who had known him when a child. To bring his case into Court, Annesley executed in favour of James Craig a lease of portion of the Anglesey estates in the county of Meath, comprising thirty messuages, thirty tofts, fifty cottages, two mills, fifty gardens, eight hundred acres of arable land, three hundred acres of meadow, six hundred acres of pasture, fifty acres

of furze and heathy ground, fifty acres of moory land, with the appurtenances. For his ejection from these possessions, Craig, as lessee of James Annesley, instituted legal proceedings against Richard Earl of Anglesey; and the trial commenced on the 11th of November, 1743, before the Lord Chief Baron Bowes, Barons Dawson and Mountney. The Jury was composed of the principal gentlemen of the county; the Earl's counsel, fifteen in number, included the Prime Sergeant, Anthony Malone; the Attorney-General, St. George Caulfeild; the Solicitor-General, Warden Flood; and the Recorder of Dublin, Eaton Stannard. Of the thirteen lawyers engaged by Annesley, the principal were the second Sergeant, Robert Marshall, and Philip Tisdal, the third Sergeant. The Earl's lawyers mainly based their defence on the illegitimacy of James Annesley, whom they laboured to prove was the son of his nurse, Joan Landy, "a clean bright girl," resident on the estate, and occasionally employed as a domestic in the house of Lord Altham at Dunmaine. In finally summing up the evidence on both sides, Baron Dawson observed:—"This is the longest trial ever known at the Bar: this is the fifteenth day since the trial began; trials at Bar are usually determined in one day. There are such contradictions on both sides of the question, that it would not be hard to show that several witnesses on each side are not entirely to be credited. Several of the witnesses on each side not only contradict the witnesses on the other side, but also, in many instances, themselves; and, therefore, independent of other things proper to be considered, one could not tell where to settle." The Jury, however, after a deliberation of about half an hour, brought in a verdict in favour of James Annesley.

The Earl found means to procure a writ of error, setting aside this verdict; and legal proceedings between the parties were carried on for several years till 1759, when James Annesley died, without heirs, and his uncle consequently continued in possession till his death in 1761, on which the

Earldom of Anglesey passed from the family of Annesley. After the Earl's decease, his children by his various reputed wives litigated amongst themselves for several years relative to the succession to his titles and estates; and the Irish House of Lords finally decided in favour of Arthur, his son by Juliana Donovan, who by this decree became Baron Mountnorris, Baron Altham, and Viscount Valentia.

The history of James Annesley is believed to have furnished Sir Walter Scott with the groundwork of "Guy Mannering," on which subject it has been observed that—"The names of many of the witnesses examined at the trial have been appropriated—generally with some slight alteration—to characters in the novel: among others, one of them is named Henry Brown, while Henry Bertram, *alias* Vanbeest Brown, is the hero of the story. An Irish priest was examined, named Abel Butler; while we find Abel Samson in 'Guy Mannering;' and Reuben Butler in the 'Heart of Mid-Lothian,' all three corresponding in profession, as in name. Giffard and Glossin, although somewhat alike in patronymic, resemble each other still more in character and the abuse of their common profession. Giffard had an associate in iniquity named 'Jans;' while 'Jans Jansen' is the *alias* assumed by Glossin's accomplice, Dirk Hatterick. Again, we find Arthur Lord Altham and Mr. Mac Mullan in the history, and Arthur Melville, Esq., and Mr. Mac Morlan in the fiction. Kennedy and Barnes appear unaltered in each. A remarkable expression used by one of the witnesses in reference to Annesley—"He is the right heir, if right might take place,"—probably served as a hint for the motto of the Bertram family—"Our right makes our might."

"Anglesey House" stood on the eastern side of Anglesey-street. Lectures on experimental philosophy, delivered in 1744 by John Booth, at the "Great House in Anglesey-street," formed the subject of a poem by Henry Jones, author of the tragedy of the "Earl of Essex." From the crest of the Annesley family appears to have originated the name of "Black-

amoor-yard," which ran at right angles with Cope-street, over ground now built upon, into Turnstile-alley. In "Black-amoor-yard" resided Patrick Halpin, an excellent line engraver; among whose works were Rocque's Survey of Dublin in Parishes, 1757; a Geometrical Elevation of the Dublin Parliament House, 1767; a portrait of Charles Lucas, M. D., engraved in line from the original by T. Hickey. Halpin, who was the only native line-engraver in Dublin from 1778 to 1786, was principally engaged in producing illustrations to books, which he executed in a style of unusual excellence. His son performed for a time at Crow-street Theatre; but subsequently practised as a miniature-painter in London and Dublin.

Thomas Kingsbury, M. D., President of the Irish College of Physicians in 1744, resided in Anglesey-street. Dr. Kingsbury was one of the medical attendants of Dean Swift, who, while in his company in the Phoenix Park, produced impromptu his last and well-known lines on the erection of the Powder Magazine in that locality.

In Anglesey-street resided Robert Gibson, Hydrographer and Professor of Mathematics, who published in 1756 a Chart of the Bay and Harbour of Dublin, and died in 1760, in this street, in which, about the same period, dwelt Samuel Wheatley, an engraver of merit. Here also lived Isaac Sparks, who was born in College-street in 1719, and came in 1749 from Drury-lane to the Dublin stage, on which, till his death in 1776, he continued to be the chief performer of old men, clowns in pantomimes, and Irish peasants; in those characters, and in various parts in low comedy, he was regarded as the most talented actor of his time. He is described as "a large fat man, and such a favourite that a nod or wink from him was reckoned a bon-mot, and produced a mirthful peal. His looks were so whimsical, he had little trouble to do this; and, indeed, he seemed so conscious of the favour he was held in, that he rarely fatigued himself with saying good things. He dressed well, a

fine broad-faced looking man ; yet, with all his comicality, was in person majestic and commanding." Sparks enjoyed so high a private character, and possessed such a fund of humour and pleasantry, that his company was sought by many persons of distinguished rank. He was elected President of the "Comical Court of Nassau," established in Dublin about the middle of the last century ; and his portrait is extant, engraved on copper, representing him robed in the character of "Chief Joker" to this Society.

The principal inhabitants of Anglesey-street, Fleet-street, Temple-bar, and Aston's-quay, presented to the House of Commons, in 1763, a petition, setting forth that Anglesey-street was a great thoroughfare, not only for coaches and chairs passing between both Houses of Parliament, and parts on the other side of the river and quays on both sides thereof, but also for carriages of all kinds loaded with coals, corn, timber, bark, and other commodities ; that the street was of a convenient breadth, except at the south end, joining College-green, where it was so narrow that two coaches and, without difficulty, two cars, could not pass each other, which occasioned great delays, disputes, breaking of carriages, and often damage to such persons as passed that way. All this obstruction, adds the memorial, is owing to two small tenements which straiten the street—one fronting to College-green, the other immediately behind it in Anglesey-street, both held for short leases from Richard Levinge, Esq., who, for making a large and convenient passage to and from both Houses of Parliament, offered the freedom of the ground on which those houses stood to public use, if the Commons should think fit to purchase the interests of the leases in those buildings. In compliance with the petition, the House of Commons in the same year granted the sum of £340 to widen the street ; the Committee appointed to report on the subject having resolved that "the said work would be of great use to the public, and deserved the aid of Parliament." At Philip Glenville's, in Anglesey-street, was

held the first "Buck Lodge" established in Ireland. The founder of this Dublin "Buck Lodge" was Surgeon James Solas Dodd, who wrote an "Essay towards a Natural History of the Herring;" and a "Lecture on Hearts," delivered publicly by himself. "Dodd," says O'Keefe, "was a most wonderful character; had been all over the world; at Constanti-nople had the pleasure of being imprisoned for a spy. His learning and general knowledge were great; and though he had but small wit himself, delighted to find it in another. He turned actor, but was indifferent in that trade. He was a lively smart little man, with a cheerful laughing face. The title of Buck Lodge," adds O'Keefe, "certainly conveyed ideas of levity; but our Buck Lodge was an institution really honourable and moral; so much so, that a good character was the only means of admission. Macklin took great delight in it; he was one of our members." On his admission to the "Royal Hibernian Buck Lodge," the new member swore upon the sword the regular oath of the Society, after which a bugle-horn was suspended round his neck, and the ceremony concluded by drinking three bumpers of wine to the "Buck" toasts.

In Anglesey-street was the residence of Thomas Cooley, an English architect, whose plan for the erection of the Royal Exchange was accepted through the influence of Robert Milne, of London, to whom he was an assistant. Cooley settled in Dublin, whither he came to superintend the erection of the Exchange, and was the architect of various public works, including Newgate, the Record Offices on the Inn's-quay, the Marine School, and the Church in the Park. He was also engaged by Primate Rokeby for his constructions at Armagh, and died at his own house in Anglesey-street in 1784.

Richard Edward Mercier, of 31, Anglesey-street, the descendant of a Huguenot settler in Ireland, published from January, 1793, to December, 1794, an octavo periodical, entitled, "Anthologia Hibernica; or, Monthly Collec-

tions of Science, Belles Lettres, and History," illustrated with engravings. The publisher, in his preface, tells us that, conceiving the "improved state of society and knowledge in Ireland called for a publication better adapted to the learned and polished part of the community, than had hitherto appeared," he proposed in the "Anthologia" "to supply illustrations of sacred subjects by critical essays, general hints for improving legislation and police, and antiquarian disquisitions, particularly such as relate to Ireland," together with original poetry, and other efforts of ingenuity and erudition. In the "Anthologia Hibernica" appeared some of the earliest poetical effusions of Thomas Moore. Mercier also published, in 1796 and 1797, a periodical called the "Flapper," containing essays on various subjects. This paper was issued on Tuesdays and Saturdays, each number, price two pence, consisting of two small folio pages. Mercier printed several works in an excellent style: he was for a considerable period the most eminent book-auctioneer in Dublin, and possessed extensive and accurate bibliographic information. Richard Edward Mercier died in 1820, having long been Bookseller to Trinity College, and to the Society of King's Inns, Dublin.

APPENDIX.

No. I.

POSSESSIONS OF THE DISSOLVED MONASTERY OF AUGUSTINIAN HERMITS, DUBLIN, A. D. 1540.

[From the State Paper Office, London. See page 171.]

“ Possessiones ad nup Domū Fr̄m Augustinenō juxta Civitatē Dublin̄ spect.

“ Com : Dublin.

“ Extenta om̄n et singuloꝝ ter̄ et teñtoꝝ ac aliaꝝ possessionū quaz- cumq; ad nup domū Fr̄m Augustineū juxta Dublin̄ in Coñ p̄dcō p̄tiū sive spect̄ in manibus Dñi Regis existeñ p̄ sursumreddic̄ nup Prioris et Conventus ibid' dissoluī, feā apud Dublin ultimo die Octobr̄ Anno xxxii Regis Hen̄ viii coram Thoma Walssh, uno Baronū de Sc̄cio Dñi Regis in Anglia, Johē Mynne, uno Auditoꝝ Cuꝝ Augmentač, et Willmo Caven- dyssh, uno Auditoꝝ Cuꝝ Augmentač, assignū unacū Anthonio Seyntleg? Milite Deputato d̄ci Dñi Regis in Hiḃnia p̄ iras ip̄ius Dñi Regis in Hiḃ- nia p̄ iras ip̄ius Dñi Regis [*sic*] patentes de Magno Sigillo suo Angl̄ in̄ alia ad sup̄indend' et extendend' om̄ia et singla divā mania ter̄ et teñta ip̄ius Dñi Regis in terra sua p̄dcta p̄ sacrū Willi Lyan, Willi Leder, Johis Flemyng, Robti Haye, Willi Sprynghm̄, Clementē Currag, Johis Caḃnsse, Simonis Brene, p̄boꝝ et legaliū homī Civitatē p̄dce: Qm̄quidm̄ juꝝ dicunt sup̄ sacrū qđ non sunt ibm̄ aliqua supflua edificia que p̄stm̄ possunt nisi ad necessariū firmaꝝ firmarij. Et est infra scitū p̄dce domus unū gardiñ et cimiñm̄ cū tota terra sup̄ quam Ecclia p̄dic̄ domus fundat̄ fuit que cont̄ p̄ estimač unam acram et di et valet p̄ annū ii^s. Et est in tenura Robti [*sic*] firmaꝝ p̄d domus unus peus cont̄ vi. aer, et unū pratū cont̄. iii. aer, que valent p̄ annū xxiiii^s. x^d. Et idm̄ Robtus Casye tenet lx. acꝝ terre aꝝ jaceñ in Villata de Typp-

boyne quaſt acra ad viii^d. in toto xl^l. Et sunt in villata de Rayny-closse xxx. ac̄ ter̄ ā que valent p annū xiii^s. iiiii^d. Sm^a terraz̄ p̄d̄ iiiiiⁿ. ii^d.

“ Terre infra P’ochiā Scī Andree.

“ Et Johes Whyte miles tenet ibm̄ unū ortū et gardinū soġ p annū xii^s. Et Arlentar Ussher m̄cator tenet ibm̄ unū ortū soġ p annū iiiii^s. Et Willm̄s Lyon m̄cator tenet ibm̄ tria gardina soġ p annū xi^s. Et Bellus Laghū tenet ibm̄ unū gardinū soġ p annū iiiii^s. Et Johes Flemyng tenet ibm̄ aliud gardiñ soġ p annū v^s. Et Roġtus Hoye tenet ibm̄ aliud gardiñ soġ p annū iii^s. iiiii^d. Et Willm̄s Sprynghm̄ tenet ibm̄ unū gardinū soġ p añ viii^s. Et Willm̄s Leder tenet ibm̄ unū meš et gardiñ soġ p añ ii^s. Et est aliud gardinū in tenura Beſt Leghū p̄d̄ soġ p añ vi^s. viiii^d. Sm^a. lvi^s.

“ P’ochia Scī Patricij.

“ Et Johes Quadramashe tenet ibm̄ unam domū cū gardino soġ p añ . . xx^d.

“ P’ochia Scī Michis.

“ Et Johes Sarcewell m̄caġ de Dublin tenet ibm̄ unū meš cū gardino soġ p annū iiiii^s. Et Clemens Curragh tenet ibm̄ aliud gardinū soġ p an xvi^d. Sm^a extente Parochie p̄d̄ce . . v^s. iiiii^d.

“ Sm^a toġlis om̄n̄ possessionū p̄tiñ ad p̄d̄cām Domū fr̄m̄ viiiⁿ. iii^s. ii^d.

“ Capiġli reddñ an^{us} exeunt de p̄d̄cō meš et parco sup̄ius on^{us} Jaġ ad xxiiii^s. solvendo Ballivis Civitatis Dublin vi^s. viiii^d.

“ Capiġli reddñ an^{us} soluto Vicarijs Scī Patricij ii^s. v^d.

“ Sm^a repris̄ ix^s. i^d.

“ Et remañ viⁿ. xiiii^s. i^d.”

No. II.

TRANSACTIONS OF THE DUBLIN PHILOSOPHICAL SOCIETY, A. D.
1683-1686.

[As classified by W. R. Wilde, Esq., Author of the "Catalogue of the Antiquities in the Museum of the Royal Irish Academy." See page 177.]

MATHEMATICS AND PHYSICS.

MR. W. MOLYNEUX.—De apparente Magnitudine Solis.—Explanation of the Volution of Concentric Circles.—On Telescopic Sights.—On the viewing of Pictures in Miniature with the Telescope.—Calculations on the Solar Eclipse.—An Essay on Crystallography.—Experiments in Hydrostatics.—On the Hydroscope, and the Variations of the Barometer.

DR. T. MOLYNEUX.—Account of the Astronomer Huygens.

DR. MULLEN.—Magnetical Experiments (several papers).

LORD MOUNTJOY.—On the Air Gun.

SIR W. PETTY.—Magnetical Observations.—On Weather Registries.—Ship-Building.—On the Construction of Carriages.—On Concentric Circles.

MR. ST. G. ASHE.—Review of De Chasles' Book on Motion.—On the Evidence of Mathematical Demonstration.—On the Solar Eclipse.—On the Weather Registry, Trinity College, Dublin.—Experiments on Freezing.

MR. BULKELEY.—On Wind Gauges.—A new Pump for Ships.—The Mechanism of Carriages.

DR. SMITH.—De Angulo Contactus.

MR. STANLEY.—Discourse on the Motion of Water.

MR. TOLLET.—On the Longitude.—On Gunnery.

MR. WALKINGTON.—Observations on Archimedes.—Ditto on Algebra.

DR. FOLEY.—Objections against Algebraic Calculations.—Computatio Universalis.

MR. KING.—On the Difference in Size between the horizontal and meridional Sun.—On the Acceleration of descending Weights, and the Force of Percussion.—On Hydraulics.—On the Trisection of an Angle.

DR. NARCISSUS MARSH.—On the Radii Reflecti et Refracti.—Magnetical Observations.

Dr. WILLOUGHBY.—On the Mirage seen at Rhegium in Italy: and on Winds.—On the Lines of Longitude and Latitude.

POLITE LITERATURE, HISTORY, AND ANTIQUITIES.

Archdeacon BAYNARD.—Concerning the Instruction of Youth for the Universities.

Dr. LOFTUS.—Concerning Pere Simon's *Histoire Critique*.

Dr. HUNTINGDON.—On the Obelisks and Pillars of Egypt.

Dr. FOLEY.—On the contagious Communication of a strong Imagination.

Mr. KING.—On the Bogs and Loughs of Ireland.

Dr. MULLEN.—On 15 cinerary Urns, and Bones found together at Dontrilegue, County Cork, 3 feet deep, each covered with a small Stone, and varying in size from a Pottle to a Pint.

Dr. SMITH.—On cinerary Urns, found in the Caves at Warrington, and at Loughbrickland, in the County of Down.

MEDICAL SCIENCE,—INCLUDING ANATOMY, ZOOLOGY, PHYSIOLOGY, AND CHEMISTRY, ETC.

Dr. ALLEN MULLEN, or MOULIN.—On the human and comparative Anatomy, and the Structure of the Ear (several papers).—Experiments, consisting of injecting Fluids into the Thorax of Animals.—Experiments on the Blood.—On Digestion.—On the Mineral Waters of Chapelizod.—On Poisons.—On Runnet and Coagulum.—On the Organs of Respiration and Circulation, by removing a portion of a Dog's Lung, &c.—Dissections of a monstrous Double Cat; and a Chicken with two Bills.—Dissections of a Man who died of Consumption.—Observations on the Serum.—On the Peculiarities of the Pulse.—Dissection of Hydatids attached to the Diaphragm.—De Alkali et Acido.—On Ligature of the Jugular Vein in a Dog.—On various Chemical Phenomena.—On Ovarian Disease.—On Ague.—Observations on Scurvy Grass.

Mr. W. MOLYNEUX.—On the Phenomenon of Double Vision.—On the petrifying Qualities of Lough Neagh.—Report on the Sirones or Acari.—The Dissection and microscopic Investigation of a Water Newt.—On the Circulation.—On the Pulvis Fulminans.—On the Connaught Worm.

Dr. T. MOLYNEUX.—On the Anatomy of the Bat.

Lord MOUNTJOY.—On the Mode of Bleaching in Holland.

Sir W. PETTY.—Observations on Consumption.—On the Mode of examining Mineral Waters.

Mr. St. GEORGE ASHE.—On the Fossils and Petrefactions of Londonderry.—On Hermaphroditism.—Account of a Man in Galway who had suckled his Child, and had Pendulous Mammæ.

Mr. R. BULKELEY.—Experiments on venous and arterial Blood.

Discourse on Mr. Boyle's Book on Human Blood.—On Divers Alkalies and Acids.—On the Dissection of a Bat.

Mr. PATTERSON.—Various Dissections of the Human Subject.—On Stone in the Bladder.—On Menstrua for dissolving the human Calculus.—On Cohesion between the Liver and Diaphragm.

Sir R. REDDING.—On the Lampreys of the River Barrow.

Dr. SMITH.—On the Waters of Lough Neagh.

Dr. WILLOUGHBY.—On Hermaphroditism.

Dr. FOLEY.—Explanation of the Theory of Vision.—Experiments on Vegetation.—On Fossils.

Dr. HOULAGHAN.—On the Mode of discovering the Acidity of Liquors.—Description of a Human Kidney weighing 40 Ounces.—On the Tests for Acids.—On the Dissection of a monstrous Child with two Heads and three Arms.

Mr. KING.—On the Mineral Waters of Clontarf and Edenderry.

Dr. DUN.—On the Analysis of Mineral Waters.

Dr. NARCISSUS MARSH.—On Sounds and Hearing.—On the History and Classification of Insects.

Dr. SILVIUS.—De Acido et Urinoso.

Mr. ACTON.—On the Scoter Duck found at Ireland's Eye.

No. III.

ENGRAVINGS EXECUTED BY JOHN BROOKS, OF CORK-HILL,
DUBLIN (SEE PAGE 21).

PORTRAITS.

1. Rev. John Abernethy, M.A. J. Latham *pinxit*.
2. William Aldrich, Lord Mayor of Dublin, A. D. 1741. A. Lee *pinxit*.
3. James Annesley. Stevens *pinxit*.

4. Dr. George Berkeley, Bishop of Cloyne. J. Latham *pinxit*.
“This plate is inscribed to his Lordship, as a mark of gratitude by his Lordship’s most obedient servant, John Brooks.”
5. Dr. Hugh Boulter, Primate of all Ireland. F. Bindon *pinxit*.
6. John Bowes, Lord Chancellor of Ireland.
7. The Right Hon. Henry Boyle. Whole length.
8. Idem. Half length.
9. Cornelius Callaghan, Jurisconsult.
10. The Right Hon. Thomas Carter. C. Jervas *pinxit*.
11. Philip Earl of Chesterfield, Lord Lieutenant, A. D. 1745. W. Hoare *pinxit*. Whole length.
12. Sir Samuel Cook, Lord Mayor of Dublin, A. D. 1740. J. Latham *pinxit*.
13. Captain Thomas Coram. B. Nebot, 1741. Whole length.
14. The Duke of Devonshire, Lord Lieutenant. J. Worsdale *pinxit*. Whole length.
15. Luke Gardiner, M. P. C. Jervas *pinxit*.
16. King George II.
17. Samuel Grey, Commissioner of the Revenue in Ireland. J. Worsdale *pinxit*.
18. Thomas How, Lord Mayor of Dublin, A. D. 1733.
19. Robert Howard, Bishop of Elphin. M. Dahl *pinxit*.
20. Nathaniel Kane, Lord Mayor of Dublin, A. D. 1734. S. Slaughter *pinxit*.
21. Humphry Earl of Lanesborough. C. Brown *pinxit*.
22. Sir John Ligonier. J. Latham *pinxit*.
23. William Lingen. A. Lee *pinxit*.
24. Daniel Mac Kercher, Jurisconsult. Stephens *pinxit*.
25. Rev. Samuel Madden. Inscribed—
“Quique sui memores alios fecere merendo.”
“Sunt hic etiam sua præmia laudi.”—VIRGIL.
26. Sarah Malcolm. W. Hogarth *pinxit*.
27. Richard Viscount Molesworth. A. Lee *pinxit*.
28. General Clement Nevil. Hoare *pinxit*.
29. Robert Jocelyn, Lord Newport. Whole length.
30. William Parsons, Convict. T. Jonson *pinxit*.
31. Margaret Plunket.
32. Hon. Mrs. Ponsonby. J. Worsdale *pinxit*.
33. Helena Perceval, Lady Rawdon. T. Latham *pinxit*.

34. Hon. William Rowley, Admiral of the White.
35. Henry Singleton, Chief Justice of the Common Pleas. *Ad vivum.*
36. Major-General Richard St. George. S. Slaughter *pinxit.*
37. Dr. John Taylor.
38. John Wainwright, Baron of the Exchequer. T. Latham *pinxit.*
39. John Winstanley, Poet, A. D. 1742.

LANDSCAPES AND VIEWS ENGRAVED BY JOHN BROOKS.

1. View of Blessington. J. Tudor *pinxit.*
2. The River Boyne and scenery adjacent to the Battle-field, including the Obelisk, Oldbridge, &c. J. Tudor *pinxit.* Dedicated to the Duke of Dorset, Lord Lieutenant, A. D. 1736.
3. The Battle of the Boyne.
4. Curragh of Kildare Races.
5. The Siege of Derry.
6. The Royal Hospital, Kilmainham.
7. Leixlip Salmon-leap and Waterfall. J. Tudor *pinxit.*
8. Powerscourt Waterfall. Vanderhagen *pinxit.*

MISCELLANEOUS SUBJECTS ENGRAVED BY JOHN BROOKS.

1. Belisarius. Vandyke *pinxit.*
2. The Grenadiers' Exercise, in twenty-one Plates. B. Lens *delin.*

 No. IV.

 ENGRAVINGS EXECUTED BY MICHAEL FORD, OF CORK-HILL,
 DUBLIN (SEE PAGE 21).

PORTRAITS.

1. Admiral Anson.
2. Dr. Richard Baldwin, Provost of Trinity College, Dublin.
3. Hugh Boulter, Primate of all Ireland. S. Slaughter *pinxit.*
4. Henry Boyle, Speaker of the Irish House of Commons. *Ad vivum*, 1753.
5. Gustavus Hamilton, Viscount Boyne. W. Hogarth *pinxit.*
6. Charles Cobbe, Archbishop of Dublin.

7. Oliver Cromwell and John Lambert. Dobson *pinxit*.
8. Duke of Cumberland. Hudson *pinxit*.
9. Idem. Barrow *pinxit*.
10. Garrick as Richard III. W. Hogarth *pinxit*.
11. The Earl of Harrington, Lord Lieutenant. Du Pin *pinxit*,
1750.
12. The Earl of Kildare.
13. Chief Justice Marlay.
14. Chief Justice Singleton. F. Bindon *pinxit*.
15. General Richard St. George.
16. William III. crossing the Boyne. Wyke *pinxit*.
17. William III. and Schonberg.

MISCELLANEOUS SUBJECTS ENGRAVED BY MICHAEL FORD.

1. Belisarius.
2. The Battle of the Boyne.

No. V.

MEMORIAL RELATIVE TO THE GOVERNMENT ALLOWANCE TO
THE THEATRE ROYAL. CIRCA A. D. 1799.

[From the Original in the possession of R. T. Jones, Esq.]

“TO HIS EXCELLENCY MARQUIS CORNWALLIS, LORD LIEUTENANT
GENERAL AND GENERAL GOVERNOR OF IRELAND.

“*The Memorial of the undersigned Nobility and Gentry.*

“ SHEWETH,

“That your Memorialists have always considered a well regulated Theatre as a great National object, and tending to improve the morals of the People.

“That we have beheld with great satisfaction the successful efforts of the present Patentee to put the Theatre of this country upon a proper and a most respectable footing, which he has accomplished by indefatigable exertions, and at a very heavy expence.

“That your Memorialists, however, find with concern, from many unforeseen causes, and particularly from the calamities attend-

ing on the late Rebellion, that the Theatre is involved in a very heavy debt, which if not alleviated is likely to obstruct the Public entertainment, and reduce the Theatre to a situation unworthy of this rich and prosperous country. We, therefore, humbly hope your Excellency will be pleased to comply with the proposal hereunto annexed, by which gracious mark of your Excellency's favour the Patentee of the Theatre Royal will be enabled to prosecute effectually and advantageously his exertions to promote the rational entertainment of the Public.

“The following is the proposal of Mr. Jones, the Patentee :—

“There is lodged in the Bank of Messrs. La Touche Stock in the Irish five per cents., to the amount of £6000, for the purpose of securing the payment of an annuity to Mr. Daly and children of £300 per annum : this stock is to revert to Mr. Jones or his assigns at the death of Mr. Daly and his children.

“Mr. Jones, as Patentee of the Theatre Royal, receives annually from Government the sum of £350, which has been paid for the last sixty years. Mr. Jones, in consequence of the very heavy expence he has incurred in procuring a suitable entertainment for the Public, and the heavy losses he has sustained by the Rebellion, encounters many difficulties, and has necessarily incurred debts, from which he can only be relieved by the interference of Government, which he now solicits upon the following terms :—

“He proposes, in the first place, to give up the reversion of the stock of £6000 for ever to the Public, upon receiving an issue of £5000 in Government debentures, at 5 per cent. for the payment of the interest of which he consents to relinquish £250 per annum of the annual sum so paid as aforesaid, and which £250 is now paid by the Public.

“LEINSTER. WESTMEATH. BECTIVE. GLENTWORTH. TEMPLETOWN.
MUSKERRY. ALLEN. ROSSMORE. GLANDORE. DESART.”
CALEDON. COLE. CALLAN.

No. VI.

SUBJECTS PAINTED BY MARANARI ON THE PANELS OF THE BOXES
IN CROW-STREET THEATRE, A. D. 1810 (SEE PAGE 235).

FIRST TIER.

Lord Lieutenant's Box.

1. Death of old Priam by Pyrrhus, on the night of the destruction of Troy.
2. Sinon, the traitor, coursing round the walls of Troy in his car, encouraging his friends to destruction.
3. Continuation of the battle.
4. Death of Sinon, by the Trojans.
5. The women of Ilium, by the persuasion of Juno, set fire to the fleet of Æneas.
6. The death of Dido.
7. An emblematical figure, representing a female lamenting over the ruins of Troy.
8. The death of Turnus by Æneas, contending for the hand of Lavinia.
9. Æneas and Dido hunting.
10. Æneas in Latium.
11. Æneas, after landing, meets his mother Venus, and asks her where he might direct his way.
12. Neptune pacifies the Sea, and carries Æneas's fleet into a port in Africa.
13. Juno begging Æolus to raise a tempest to wreck the fleet of Æneas.

SECOND TIER.

1. Apollo comes to the aid of Hector, when Achilles dragged the fallen hero behind his car round the walls of Troy.
2. Andromache faints at seeing the body of Hector tied to the chariot of Achilles.
3. The Divinities of Olympus are disposed in favour of the Trojans, by order of Jupiter, who is waiting for the issue.
4. Vulcan, supported by two female attendants, seeks of Thetis (who appears full of grief) the motive of her visit; in the meantime, Charity and Hospitality render him their services.

5. Thetis presents the armour that she obtained from Vulcan, to Achilles, her son, while he is embracing the body of his friend Patroclus.
6. Eurynome and Thetis taking up the infant Vulcan, who was thrown from Heaven to Earth by Jupiter, his father.
7. Mars hurls his javelin against the horses belonging to the car of Diomedes, ruled by Minerva, which strikes to the earth Periphanth, whom Mars put to death.
8. Discord, armed with her torches, descends, by the command of Jupiter, on the ships of Greece, and inspires them with an extraordinary ardour for war.
9. Venus, being wounded by Diomedes, while the Greeks and Trojans are fighting, is raised by Iris, and asks Mars for another car to return to Olympus.
10. Ulysses and Diomedes, after killing Rhesus, and taking his horses, return to the army.
11. Greeks and Trojans fighting.
12. The Sun, by order of Juno, ceases to shine on the earth, to interrupt the battles between the Greeks and Trojans.
13. The Greeks and Trojans fighting round the body of Patroclus, the former fearing he should fall into the hands of the Trojans.

Committee Box.

Cassandra, the Prophetess, dragged out of the Temple of Minerva by the Greeks.

Mr. Jones's Box.

Æneas carrying his father, Anchises, on the night of the destruction of Troy.

THIRD TIER.

1. The clouds by which Pallas rendered Ulysses invisible in the court of Alcinoüs. All the people are surprised at his sudden appearance.
2. Demodocus, with his lyre, singing the exploits of the different heroes of Greece who conquered at the siege of Troy.
3. Ulysses shut up with his companions in the cave of the giant Polyphemus. He offers him wine to intoxicate him, which he refuses; his companions follow his example, in order to make their escape with him.

4. The pretended lovers of Penelope surprising her in the night.
5. Ulysses, at the danger of perishing in the tempest raised by Neptune against him, makes his greatest efforts to stick to the mast of the vessel, which is on the point of sinking.
6. Circe presents Ulysses the poison by which he would be transformed like the rest of his companions. He fears to lose the human shape, but the virtue of the herb Mole, which Mercury gives him, reconciles him.
7. The Phæacians, by the order of Alcinoüs, who accompanied Ulysses, leave him while sleeping on the shore of the port of Phorcys, where they deposit all the rich gifts which the Chief of the Island of Phæacia presented to him.
8. Telemachus and Mentor in the island of Calypso.
9. The Winds: Boreas, Notus, Eurus, Zephyrus.
10. Apollo and Diana going to consign all the inhabitants of the Island of Syria to death.
11. Pallas, under the form of Amphitrite, sister of Penelope, appears to her in a vision, to console her for the absence of her son, Telemachus.
12. Mercury orders Calypso by the side of Jupiter, who requests that she should keep Ulysses no longer, but let him depart to his native land.
13. Nestor, at the arrival of Telemachus, shows his joy by offering a sacrifice to the gods; and Mentor, Telemachus, and their companions, assist in the sacrifice.

FOURTH TIER.

1. The Sun setting on the River Tiber.
2. Representing the Night.
3. Thetis and Iris.
4. The Vision of Hector.

“The fleeting form beguiles his eager arms,
On Sleep’s quick pinion’s passing light.”

5. Apollo and Minerva.
6. Mercury appears to Penelope.
7. Polyneices.
8. Aurora.

[In addition to the eminent performers mentioned in chapter iv., as having gone from Crow-street Theatre to the London stage, the following may be noticed:—Rae,

tragedian; Charles Connor, celebrated in Irish characters; T. P. Cooke; Wallack; William Farren, successor to Rock, as Stage Manager; Ellar, famous as a Harlequin; Miss Smith, afterwards Mrs. Bartley, tragic actress. Musicians:—Thomas Cooke; James Barton, Leader of the Orchestra at Drury-lane; Nicholson and Willman, the former considered the best performer on the flute, and the latter esteemed the most accomplished clarionet player of the day.]

No. VII.

WORKS OF WILLIAM MOSSOP, SENIOR, MEDALLIST.

[Chronologically arranged from the unpublished list compiled by his son, collated with the letters of the latter. See page 132.]

1. Thomas Ryder, Actor, 1782. *Obverse*: A bust of the performer in the modern costume, inscribed "Thomas Ryder." *Reverse*: A wreath composed of laurel and palm surrounding the following inscription, viz.,—"Non aliena unquam Ryder vestigia pressit," on the place where the wreath crosses beneath, a mask and lyre.
2. Medallion of Mr. and Mrs. Beresford, 1782. *Obverse*: The busts of Mr. and Mrs. Beresford, one behind the other; no inscription. *Reverse*: Blank.

This medallion, which was executed immediately after the medal of Ryder, was set in the side of a silver cup, presented to Mr. Beresford by Dr. Achmet, alias Kerns, who passed him as a Turk, and who had received some favour from Mr. Beresford. There is an impression of this medallion in bronze in the collection of the late Dean Dawson, now in the Royal Irish Academy.

3. Henry Quin, M. D., 1783.

According to Dean Dawson, the immediate occasion of this medal was as follows:—"Robert Watson Wade, Esq., First Clerk of the Treasury, under William Burton Conyngham, Esq., was affected with a violent imposthume in his side, which had baffled the skill of the Faculty in Dublin; but having fortunately called in Dr. Quin, he obtained almost immediate relief, and as a token of gratitude presented him with this medal in gold, and inscribed on the reverse—'Ob sanitatem restitu-

tam excudit R. W. Wade.'"—*Transactions of the Royal Irish Academy*, xix., 14.

4. David La Touche, Esq., 1785. *Obverse*: A bust of Mr. La Touche, inscribed "David Latouche, Esq., Belview." *Reverse*: Justice, Truth, and Liberality. Motto—"Qui bene parta melius dispensavit;" in the exergue, "Nat. 1704, ob. 1785."

Engraved by Clayton in Ferrar's "View of Dublin," 1796, page 91.

5. William Alexander, Esq., 1785.
6. William Dean, Esq., 1785.
7. Lord Pery, 1786. See page 124.
8. Royal Irish Academy, and Lord Charlemont, 1787.

The side with the figure of Hiberniæ was the original device, to which the Academy added the head of Lord Charlemont on the other side when he became its President. It was given by the Academy both in gold and silver.

9. Down Corporation of Horse Breeders, 1787. The device on this medal, both *obverse* and *reverse*, is on a small medallion, which is surrounded with rays, by which it is connected with an outer circle, or garter. *Obverse*: Two horses racing; Motto on the garter—"Metam avidè petunt." *Reverse*: A brood mare and foal. Motto: "In equis patrum virtus."
10. Primate Robinson, Lord Rokeby, 1789. *Obverse*: Portrait of the Primate and the legend: Rich. Robinson, Baron Rokeby, Lord Primate of all Ireland. *Reverse*: A front elevation of the Observatory of Armagh, built at his Lordship's private expense. Motto: "The Heavens declare the glory of God." In the exergue MDCCCLXXXIX.

An engraving, by Brocas, of this medal was published in the "Anthologia Hibernica," vol. i., 1793, page 1.

81. Union Penny, 1789. *Obverse*: Georgius III. Rex, with the King's head. *Reverse*: Britannia and Hibernia uniting hands over the altar of Concord. Motto—"Concordia." In the exergue, 1789.
12. Medal given at the Commencements, Trinity College, Dublin, 1793.

Originally intended for a Science Medal, but given up for those styled "Commencement Medals," which were superseded by the Science and Classic Medals.

13. Friendly Brothers' Association Medal.

Worn only by the class of "Perfect Friendly Brothers."

14. Ticket Medal of the Private Theatre, 1796.

For an account of the Private Theatre in Fishamble-street see volume i. chapter ii. Each subscriber was allowed two silver tickets, and could, if qualified, take a part in the performance. Gold tickets, the gift of the whole body of subscribers, were presented to the Marchioness of Camden when her husband was Lord Lieutenant. Her cypher, J. C., is under the coronal.

15. Medal of the Society for promoting Religion and Virtue.

The Medals of this Society, which was incorporated by Act of Parliament, were given as premiums to children for the best answering in the Church Catechism.

16. Medal of the Tyrone Regiment, 1797.

Given by the Colonel to soldiers of this Regiment.

17. Medal of the School of Dr. Barrett. *Obverse*: Globe, Lyre, and Books, emblems of arts and sciences. Motto—"Hic sunt sua præmia laudi." *Reverse*: Inscription—"Hoc præmium meritus ac consecutus est, habita examinatione, in Academia DD. Barrett ac Bern. Dublinii: A. D. [—]."

These medals were distributed by Dr. Barrett, a Catholic priest who formed a school, and died about 1798, after having exhibited some symptoms of insanity.

18. Bantry Bay Medal, 1797. *Obverse*: A troubled sea, with ships in distress. Motto—"Afflavit Deus et dissipantur." In the exergue—"Jan. MDCCXCVII."

Struck for an Association formed to commemorate the destruction by storm of the French Fleet off Bantry in 1796, and worn in silver by members of that body.

19. Hanoverian Society Medal. *Obverse*: An altar on which rests a bundle of darts, that pass through an imperial crown. The whole surrounded by a garter on which is inscribed—"Qui invidet minor est." On a ribbon that passes behind the darts is inscribed, "Vis unita fortior." *Reverse*: On a hexagon altar, a star of eight points, in the centre of which is a shield, gules, surrounded by a garter. On the shield is a horse at full speed; and on the garter the motto:—"Glo. Pri. Aug." On the surface of the altar, immediately under the star, the following—"Non deficit alter." On one of the sides of the hexagon—"qua Die;" on the other side—"Non."

20. Orange Association Medal, 1798. *Obverse*: Bust of William III. Motto—"The Glorious and Immortal Memory, 1690." *Reverse*: The King's arms and supporters. Motto—"King and Constitution."

21. Medal presented to Henry St. George Cole, Esq. *Obverse*: Hibernia struck in thin metal, from the reverse of the Royal Irish Academy's die, and soldered on, inscribed—"To Henry St. George Cole, Esq." *Reverse*: "A Tribute of grateful Loyalty." In the centre—"For spirited and successful exertions in suppressing conspiracy and treason." No date.

This medal was presented to the Hon. Mr. Cole by some of the gentry of his immediate neighbourhood, for his exertions in favour of the Government in 1798.

22. Prince Mason Medal, 1799.

The design for this medal was furnished by Edward Smith, the sculptor noticed at page 59. It was struck in silver and gilt, sometimes in copper; and was worn by Prince Masons at their Lodge meetings.

23. Historical Society Medal.

For the reverse of this medal there were three dies, one for Poetry, one for History, and one for Oratory.

24. Medal of the Dublin Society, 1800.

Struck in silver, sometimes in gold; and given as a premium for the various national objects encouraged by the Society.

25. Medals of the Farming Society of Ireland.

The first medal struck for this body was the large one. Motto—"Quæ cura boùm qui cultus habendo sit pecori;" and was given in silver, sometimes in gold, as premium for fat cattle of improved breeds, agricultural crops, &c. The next medal was that with a plough, which was worn in silver by Life Members of the Society. The third medal, with the Merino ram, was engraved for premiums for fine wool, and improvements in woollen manufacture; it was given in silver and gold.

26. Medal of the Navan Farming Society, 1802. *Obverse*: Two bulls' faces; the upper one, from which proceeds a wreath of shamrocks and corn, representing a bull of improved breed; the lower one, a bull of the old stock. No inscription. *Reverse*: "Navan Farming Society;" in the centre, "Crops to increase, cattle to improve, and to benefit the poor." Under the inscription: "instituted, MDCCC."

No. VIII.

WORKS OF WILLIAM MOSSOP, JUNIOR, MEDALLIST.

[Chronologically arranged from the unpublished List compiled by himself, collated with his Letters. See page 132.]

1. Medal of the Incorporated Society for promoting Charter Schools in Ireland, 1804. *Obverse*: A figure of Industry, sitting. No inscription. *Reverse*: A shield, in the upper compartment of which is an open Bible; in the lower compartments, to the right, the spinning-wheel; to the left, the plough, pick-axe, and shovel, emblems of manufacturing and agricultural industry. Motto above—"Religione et Labore." On a ribband below—"Pauperibus Evangelium."

This medal was commenced a little before the death of W. Mossop, Senior, and finished immediately after.

2. Medal of the Farming Society of Ireland, 1806. *Obverse*: A plough, inscribed—"Farming Society of Ireland, instituted MDCCC." *Reverse*: A wreath of corn.
3. Medal to commemorate the fiftieth year of the reign of George III., 1809. *Obverse*: Bust of the King, inscribed—"Georgius III. D. G. Britanniarum Rex." *Reverse*: Victory inscribing a column with the names of battles. Motto—"Maturus largimur honores." In the exergue an L surrounded by a serpent, the emblem of Eternity, and encompassed with rays, to show that the lustre of these fifty years was expected to be eternal.
4. Farming Society of Ireland. *Obverse*: Merino ram and plough. *Reverse*: Wreath of corn, inscribed—"Farming Society of Ireland."
5. Medal of the Kildare Farming Society, 1813.
6. Centenary medal of the House of Hanover, 1814. *Obverse*: Heads of George I., II., and III., one behind the other; inscribed—"The illustrious House of Hanover." Under the heads—"100 years on the Throne of Great Britain, August 12th, 1814, N.S." *Reverse*: A figure representing Dublin, supported by the British lion, and holding in one hand a medallion, on which is a head of the Prince Regent at that time, and in the other hand an olive-branch. The figure is supposed to exclaim—"Nunc Felices." The ship is emblematic of national prosperity, and the rising sun expresses the ex-

pectation entertained from the new King's reign, then commenced as Regent.

7. Head of Vulcan, 1814. No motto or reverse. Unpublished.
8. Daniel O'Connell, 1816. Undertaken on speculation, and totally failed, although admitted to be an excellent likeness.
9. Feinaglian Institution, 1816. *Obverse*: Group representing a youth conducted by Minerva, rewarded by Justice. Motto—"Merenti." In the exergue—"Perge, Age, Vince." *Reverse*: Round a wreath of laurel—"Institutum Feinaiglianum Luxemburgi." In the centre of the wreath—"Publica in Coll: Trin: Dub: admissione primas ferenti."

The name of the youth who obtained this medal was engraved upon it, and the date when granted.

10. Orange Association Medal, large size, 1817. "The die made by my father having been destroyed by rust, I was encouraged to make new dies in 1817. The medals from my dies are generally struck in Britannia metal, though sometimes in silver and bronze; they are worn by members of Orange Societies in their annual processions on the 12th of July. My father's medals are still used by those who have them; they were mostly struck in silver, though some were made of copper, and gilt."—*Letter of William Mossop, Jun., dated 4th April, 1823.*
11. Orange Association Medal, small size, 1817.
12. Cork Institution Medal, 1817.
13. Sir Charles Giesecke, 1818.
14. Medal of the 77th Regiment. *Obverse*: Prince of Wales' plume, and underneath two branches of laurel entwined with a ribbon, on which is the word—"Peninsula." In the centre—77—the number of the Regiment. *Reverse*: A wreath of laurel, in the centre of which were engraved the battles which each soldier was engaged in.
15. School Medal, 1820. *Obverse*: Minerva sitting surrounded by books, globe, and the emblems of literature, holding in her hand a wreath of laurel. Motto—"Merit has its reward."—*Reverse*: A wreath of laurel.
16. Medal of Colonel Talbot, 1820. Undertaken on promised support, which was never realized.
17. Medal of the Right Hon. Henry Grattan, 1821.
18. The Derry Medal. *Obverse*: Portrait of George Walker.

In his letter dated 29th June, 1822, Mossop observes relative to this medal:—"I fear you will deem me presumptuous in se-

lecting a three-quarter view of the face; but the only authority I could get to work from was a picture by Kneller. I was, therefore, obliged to submit to the difficulty, which is not well got over."

19. Visit of George IV. to Ireland, 1821.

Head of George IV., copied from the bust by Nollekens. Of this medal there was a single impression struck in gold, which was presented to the King.

20. Reverse of a medal for Thomas Ryder Pepper, Esq., 1821.

"Thomas Ryder Pepper, having worked a copper mine on his own property himself (a thing singular in Ireland), he wished to compliment his Majesty [George IV.] with a specimen of Irish mineralogy. He had nothing whatever to do with my original medal, but adopted the obverse for the occasion; there might have been about thirty-six medals struck with this reverse. The die is in my possession."—*Letter of W. Mossop, dated 4th April, 1823.*

21. The medal of the Institution for General Education.

22. A medal (private property), 1822.

23. A medalet of the Duke of Wellington, a little less than three-eighths of an inch in diameter. *Obverse*: The profile of the Duke. Legend—"Duke of Wellington," marked—"Mossop," under the neck. *Reverse*: A wreath of laurel and shamrock, enclosing the word—"Waterloo;" marked—"West."

24. North-West of Ireland Society.

25. An unfinished medal of the Duke of Wellington: diameter, two inches and five-eighths; impressions in lead are in the collection of the Royal Irish Academy, and in the cabinet of Aquilla Smith, Esq., M. D. *Obverse*: The head of the Duke in profile. *Reverse*: Fame placing a laurel wreath on the head of a warrior, seated and resting on an oval shield, in his right hand a double-edged sword. Legend—"Waterloo, June." (See page 129.)

AUTHORITIES.

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