

ARCHITECTURAL PLANS AND DRAWINGS

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In this essay I propose to discuss some of the architectural plans and drawings in the library collections and their relation to existing buildings. These drawings are the work of architects Augustus Welby Northmore Pugin (1812–52) and James Joseph McCarthy (1817–82) in the main, and illustrate the mid-nineteenth-century building programme at Maynooth. Pugin's influential writings on architecture, ornament and all matters Gothic, which are well represented in the collections, will also be discussed.

Introduction

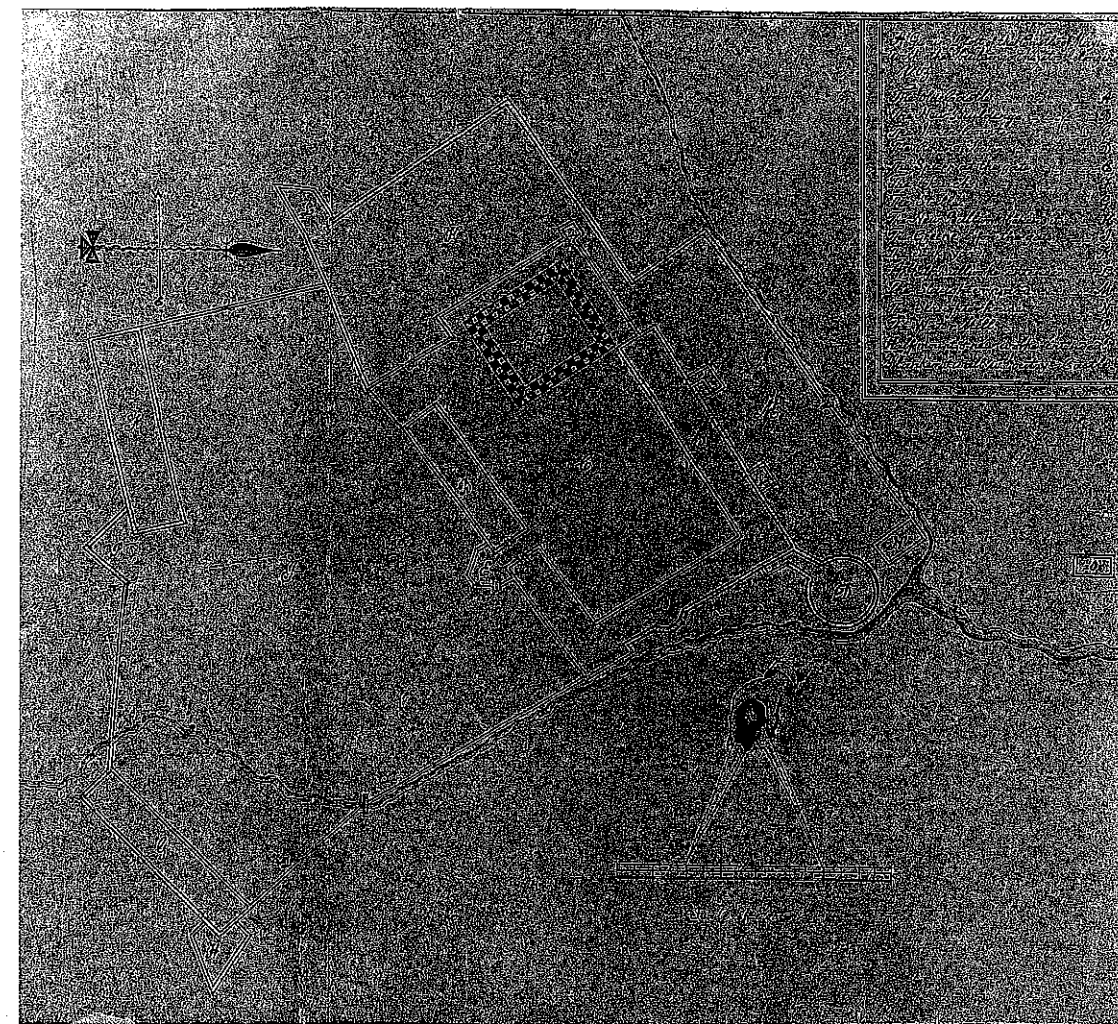
The earliest drawing in the collection is a ground-plan of the oldest extant building in Maynooth, the castle of the Fitzgeralds. Its remains are situated at the end of the main street to the right of the present college entrance. The drawing is dated 1630 but from the physical evidence is more than likely a nineteenth-century copy, mainly because it is drawn on unwatermarked wove paper rather than the expected vellum. The drawing was originally in Carton House.¹

Early maps

Attached to the 1795 deeds of the college is a map showing the holdings.² It is drawn in pen and watercolour on vellum by Thomas Sherrard (1750?–1837), a prolific and successful land surveyor whose firm, established in the 1770s, was to last to the end of the nineteenth century.³

Pugin was the son of an architect, a convert to Catholicism from 1835, and a driven genius. His death at the age of forty was due to overwork and exhaustion. He was a designer not only of buildings secular and ecclesiastical but also of their furnishings and interior decoration in materials such as wood, metal, glass and paper. 'Building, without teaching and explaining, is useless', he wrote in 1851.⁴ He held this as a principle throughout his work-

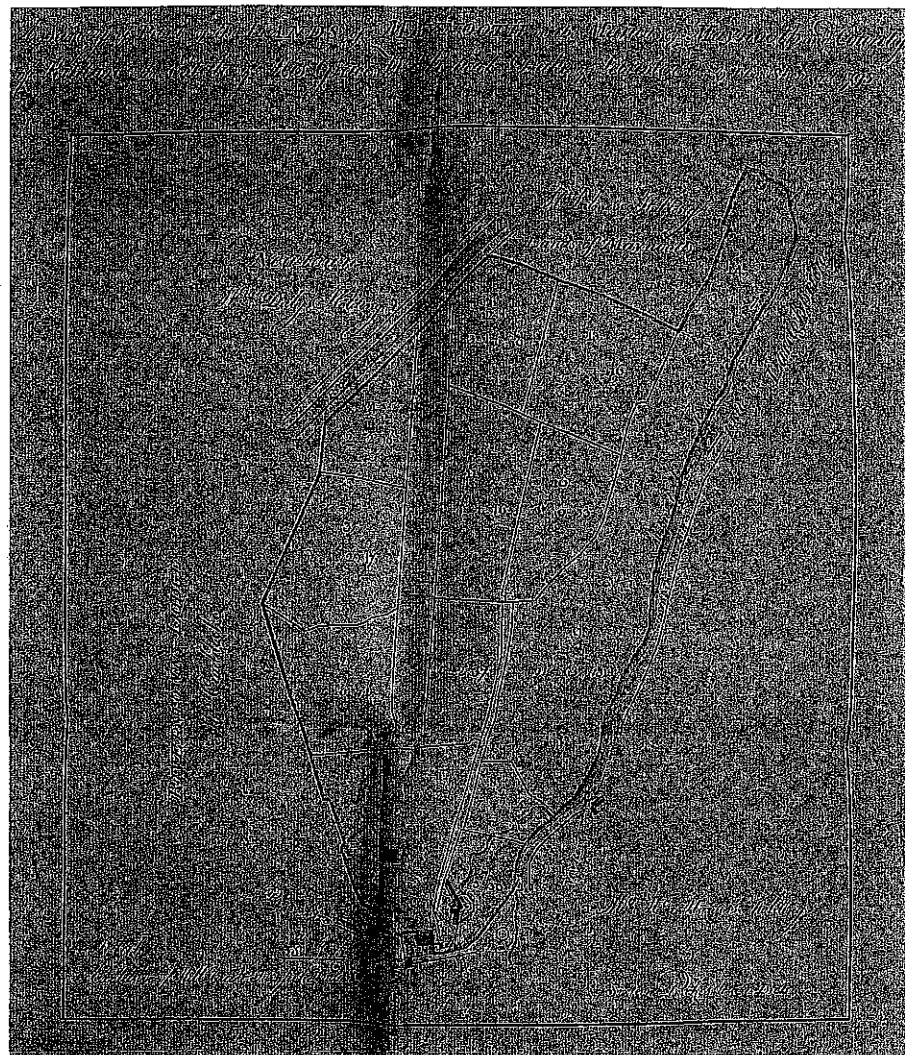
A.W.N. Pugin



'A ground plot of the Castle of Maynooth with other buildings theretoo belonging' [1630]. Ink and wash on paper, 410mm x 460mm.

ing life, with a prodigious output of pamphlets, articles, letters and broadsheets. Pugin's association with Ireland began in the late 1830s when through the offices of his patron, the earl of Shrewsbury, he obtained the commission for the chapel in St Peter's College, Wexford.⁵ Three further projects in County Wexford were begun at this time—St Michael's Church, Gorey; St Aidan's Cathedral, Enniscorthy; and the church of St Alphonsus, Barntown. Killarney Cathedral, begun in 1842, left unfinished in 1849, was to be made functional by Irish architect J.J. McCarthy in the following decade.⁶

Pugin's association with Maynooth began in 1845 when the



government gave a large increase in the annual grant. The original grant to the college had been inadequate, and the buildings were in a poor state of repair. Student rooms were overcrowded and poorly ventilated. The chapel in particular could accommodate only 150 students, and the library was inadequately housed. The student body numbered some 500 at this time. In 1844 the trustees of the college drew up a memorial or paper to the government stating the case for increased funding. The prime minister, Sir Robert Peel (1788–1850), proposed a grant of £30,000 for new buildings and renovations. Despite vociferous opposition the

Thomas Sherrard's survey of part of the lands of Maynooth, 1795. Ink and water-colour on vellum, 380mm x 310mm. Attached to the deeds of the college.

act was passed. Many fulminating anti-Maynooth pamphlets and newspaper articles were printed.⁷

The Board of Public Works administered the building work on the treasury's behalf.⁸ The choice of architect was made by the government. In 1845 Pugin was asked to draw up plans. His first visit to Maynooth was on 13 July of that year. A notebook, once in the drawings collection of the Royal Institute of British Architects, contains his preliminary jottings, calculations and notes.⁹ Pugin was working with a figure of 560 students and 20 professors. The plan as originally conceived consisted of a new quadrangle (the sides of which are called 'pane' by Pugin on the drawings), a chapel and a large hall. A drawing in the RIBA drawings collection, although damaged, illustrates Pugin's total scheme.¹⁰

Seven of the fourteen contract drawings produced are in the collection at St Patrick's College (drawings numbered 7–10 and 12–14).¹¹ At a very early stage it became apparent that the monies were insufficient to carry out the plans as drawn up. The original design involved demolishing Stoyte House—the original eighteenth-century house at the college entrance—and rearranging the entrances into the first quadrangle. Although the grant had been £30,000, Pugin's alterations and new buildings were costed at £57,400. In April 1846 he resigned from his post as architect to the college, unable or unwilling to make changes in what he felt he had been asked to do. The Board of Public Works architect Jacob Owen (1778–1870?) was asked to prepare plans. College staff on the whole were keen to retain Pugin, and wrote to the trustees requesting the retention of his services. 'We are fully convinced that his long experience in ecclesiastical architecture, and his thorough acquaintance with the noble churches and colleges of former times, eminently qualify him for the task of building the new church and making other improvements which have already been intrusted to him by the Board.'¹² The letter was signed by all but three of a roll-call of scholarly priest-professors.¹² Pugin met the trustees in Dublin in April 1846 and agreed to leave St Mary's quadrangle unfinished by omitting the chapel from his plans. Later the planned Aula Maxima was also dropped. Beardwood's tender of £22,297.5.9 having been accepted, the drawings were signed and dated 10 October 1846.

All seven remaining drawings bear Pugin's distinctive mono-

gram and the signature of the contractor, Dublin builder William Haughton Beardwood.¹³ The drawings, on heavy wove paper, are working drawings with evidence of an underlying pencil grid. They are executed in ink and wash and dated 1846. The drawings were restored in 1981 with a grant from the National Heritage Archive.¹⁴ The buildings are in block plan with individual features singled out. Doors leading to and from the cloister are depicted and are still in use today. Being mindful of the need for air circulation, Pugin sketched 'ventilators over every chamber door to open and shut by patent lines'. In addition there are two drawings by Richard Pierce for Pugin. Pierce (1801–54) was the Wexford builder, later architect, who had been Pugin's clerk of works for his earlier Irish projects at Wexford, Gorey and Tagoat. Pierce's drawing style resembles Pugin's, though his hand is clearly different. One of his drawings shows the drains and position of down-pipes coloured to a chart representing drains already built and those about to be built. This drawing is dated 20 August 1850 in yet another hand.¹⁵

One of the longest rooms in Pugin's plans was the library. Owing to the extension of the south wing the library's quota of windows was increased from eight to eleven.¹⁶ The library, on the upper floor of the south side of the quadrangle, has a hammer-beam roof, tall tracery windows and a stencilled and painted frieze. The frieze records names and dates of saints, church fathers, theologians and philosophers from Jerome (AD 95) to John Lingard (1851) and Angelus Cardnaus (1854). The green background is painted, with the stylised border and leaf motif stencilled. Lettering size varies though uniform in design. In June of 1850 at a meeting of the board Pugin reported: 'Building of the new house completed according to contract'. The annual report of the Commissioners for Public Works states that 'new buildings contracted for are nearly completed and will, we expect, be ready for occupation in the ensuing summer'.¹⁷ No monies remained for fitting and furnishing of the library. Student rooms were to be habitable by Easter of 1851, but the visitors' minutes record that 'the Kitchen, the Halls, the Library cannot be available for their respective purposes until the necessary fixtures and furniture shall be provided'. Pugin died in 1852. The next architect to work in Maynooth, J.J. McCarthy, was responsible for furnishing the

library, enclosing the cemetery, and other minor works before his commissions for the infirmary and chapel buildings.

'The buildings at Maynooth look grand from their great height and extent. They seem to give great satisfaction in Ireland which is a good thing, both for me and the Gothic cause.' Thus Pugin wrote in a letter to Lord Shrewsbury in 1849.¹⁸ Pugin's satisfaction with his buildings was not shared in the following decade by those students and professors who inhabited them. Damp and draughts were a constant problem, and soon after commissioning solutions to these defects were being sought. Remarks made by Patrick Murray, college professor, in his evidence to the commission of 1853 have often been quoted. Referring to the class-halls under the library, now part of the library's periodical store, Murray pithily observes: 'they are constructed in the Gothic style; but, I doubt not, the Goths would have been greatly pleased with them'.¹⁹ One hundred and fifty years later the buildings are in use in the main for their original function. A major programme of refurbishment was begun in the 1990s to secure their future.

Pugin's writings

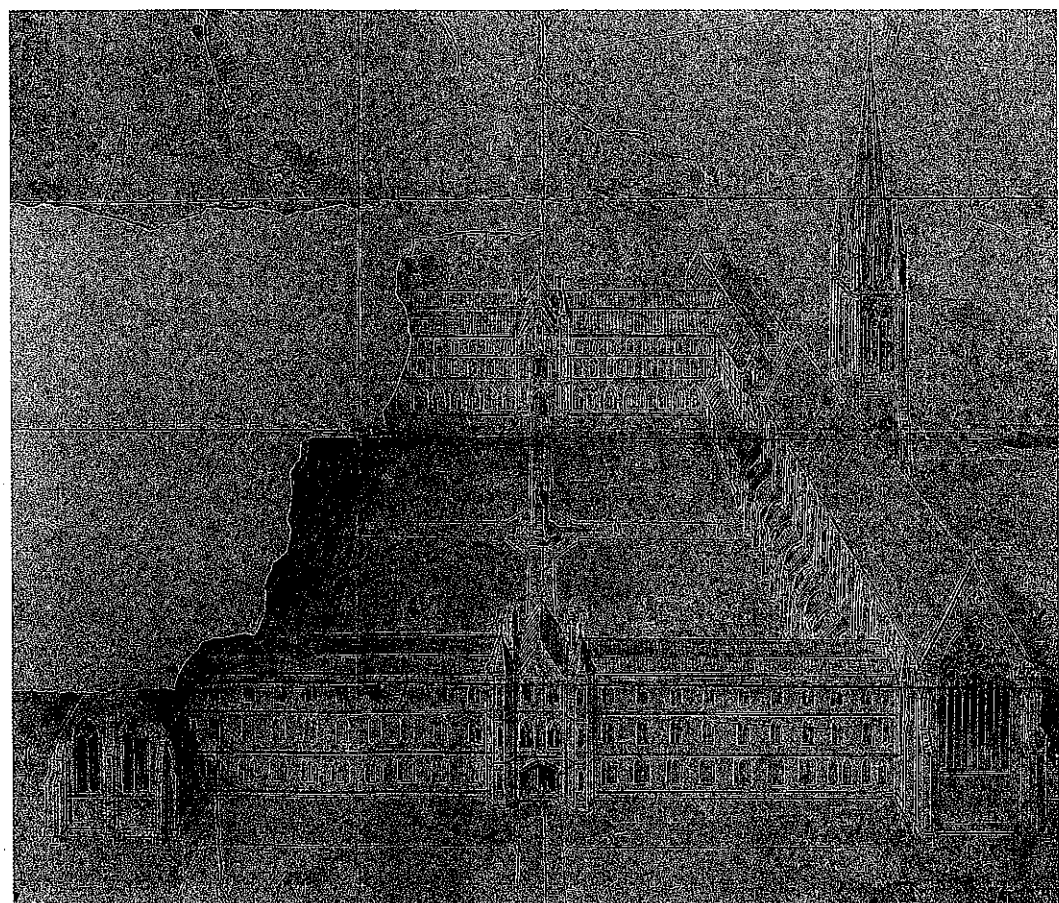
Pugin's bibliographer, Margaret Belcher, lists some 59 separate works, ranging from pamphlets to full-scale illustrated volumes.²⁰ This sum does not include the works illustrated by him for other writers and his illustrations for devotional and liturgical books. English Catholic printers' advertisements in the Irish Catholic directories of the period yield much little-known material. Where Pugin had an artistic input this was mentioned prominently. Derby Reprints, published by Thomas Richardson and Son of Capel Street, offered in 1849 'Bibles, Missals, Prayer-Books, etc, which are all printed from new, and many of them from large type, are handsomely illustrated with appropriate frontispieces and vignettes designed by A. Welby Pugin, Esq., and other eminent artists, and may be had in every style of binding'. The same catalogue offers prints by Pugin and 'engravings on silk from Mr Pugin's designs suitable for scapulars'.²¹

The library is fortunate in possessing copies of many of Pugin's *oeuvre* in fine condition. His most influential and controversial book, first published in 1836, was *Contrasts; or, a parallel between the noble edifices of the fourteenth and fifteenth centuries, and similar buildings of the present day; shewing the present decay of taste*.²²

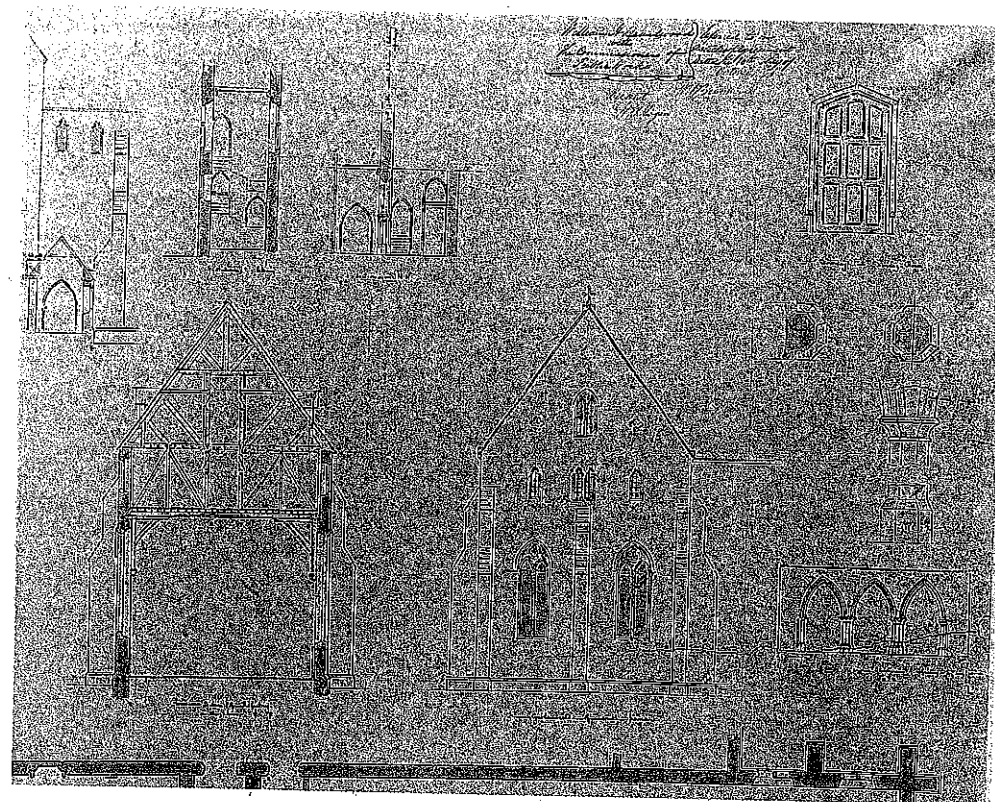
For this work Pugin was his own publisher. As recorded by Belcher, he began the drawings in late February and the volume was published on 4 August of the same year. Pugin's belief in the superiority of Catholicism and the Gothic architecture of the Middle Ages was not shared by all, particularly not by the established church. The book was published the year after his conversion to Catholicism. Critical response to *Contrasts* was very varied. Much correspondence and invective ensued, recorded by Belcher and others. Sales benefited. The library's copy, published in Edinburgh in 1898, contains the text of the second corrected edition and lithographic illustrations.²³ Described by the publisher as having 'several new . . . illustrations both on copper and wood, [the edition] has been carefully purged of all the original errors . . .'.²⁴

A second book was published in the same year (1836), this time

A.W.N. Pugin
College of St
Patrick. Design
for buildings and
for chapel with
tower and spire
set round a quad-
rangle, 1845.
Bird's-eye view.
Ink with brown
and grey wash,
700mm x 825mm.
Royal Institute of
British Architects
Drawings
Collection.



Pugin's Great
Refectory, St
Patrick's College,
1846. Pen, pencil
and wash on
paper, 710mm x
830mm.



by Ackermann, *Designs for iron & brass work in the style of the XV and XVI centuries*. The ornamental title-page was engraved, all other plates etched. The lettering is hand-coloured after printing. Twenty-seven plates spoke for themselves with no text in the work.

The following year (1837) Pugin became professor of ecclesiastical antiquities at St Marie's College, Oscott, a seminary and school near Birmingham. The next book in the library's collection is based on the text of lectures given at Oscott first published in the periodical press.²⁵ *True principles . . .* contains Pugin's most direct enunciation of his architectural theories. The production history of the book, as shown by an examination of the correspondence between Pugin and his publisher Weale and described by Belcher, reveals much about his 'hands-on' approach. 'I know I can execute the plates with my own hand 10 times better than the wood engravers, for they spoil my touches and destroy my drawing', he wrote to his publisher.²⁶ Over 1,200 copies are said to have been sold.

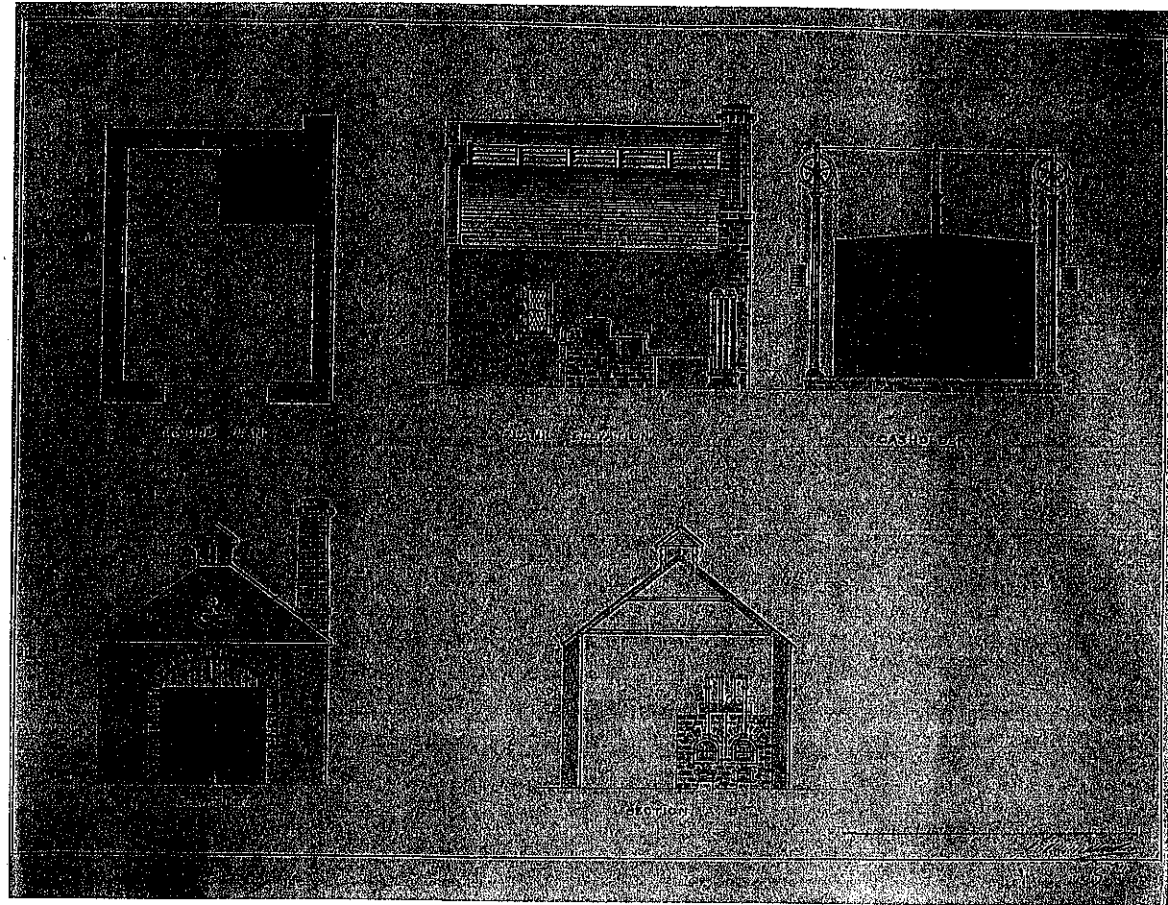
In 1843 *An apology for the revival of Christian architecture in England* was published.²⁷ It was dedicated to his patron, the earl of Shrewsbury, Waterford and Wexford. Amongst the 25 churches illustrated in the frontispiece are several of Pugin's buildings in Ireland, Killarney Cathedral and St Michael's, Gorey. Many of the illustrations are ironic in tone. Builders of railways, cemeteries and architectural offices are taken to task for want of taste. In a lengthy note Pugin comments on the state of architecture in Ireland. 'There is no country in Europe where the externals of religion present so distressing an aspect as Ireland; abject poverty, neglect in rural areas, lavish displays in the town "most costly and most offensive".' Pugin particularly mentions Ardagh Cathedral in this context. To a modern reader it might seem a matter of taste alone, but to Pugin this revival of Gothic was more than a dearly held principle, it was his life's work. He advocated the revival of 'real Irish ecclesiastical architecture' for a people who, 'of all Catholic nations existing, [are] the most worthy of solemn churches, and who would enter fully into the spirit and use of the ancient buildings if they had them'. The work did not receive a notice or review in the *Dublin Review*.

Pugin's most lavish and magnificent book, *Glossary of ecclesiastical ornament . . .*, was published in 1844. The second edition of 1846 contains enlarged and revised text by Rev. Bernard Smith (1815–1903) of Oscott.²⁸ The *Glossary* contains 238 pages of text, illustrated with wood-engravings by the author and Orlando Jewitt.²⁹ The text is followed by 73 illustrations printed by chromolithography. Irish-born Henry Calton Maguire (1790–1854) produced the lithographic work, and the printing of these illustrations was by M. and N. Hanhard, who specialised in this method of colour printing. In its original binding of gold-blocked red cloth with gold-tooled red leather spine, both in content and in presentation the book is an outstanding example of Victorian book art.³⁰ The aim of the *Glossary* was to show ecclesiastical artists the 'true forms and symbolical significations of sacred vestments and other adornments of a church', and how to apply these decorations for the edification of the faithful. The text begins with 'Acolyte' and runs to 'White—the most joyous of canonical colours'. It was advertised in the *Catholic Directory*, 'splendidly printed in gold and colours by the new litho-chromatographic process', at seven guineas.³¹

Illustrations by Pugin for the works of others form a small yet significant part of his bibliography. Thomas Richardson of Capel Street, Dublin, offers the *Missal for the laity* in three formats—large, small and pocket-sized. Each edition was available in between nine and eleven binding styles, with 'German silver clasps, with joints, very handsome, 1s 6d extra'. Our copy, a rare pocket edition bound in calf, contains a frontispiece depicting the elevation of the host and an engraved title-page, both by Pugin.³²

College maps **B**efore Pugin's reduced building programme was completed the buildings were placed in the context of college land in a series of maps. These drawings contain a detailed record of the proposed development of the grounds. An undated, unattributed plan with an 1848 watermark shows the Pugin buildings in place and the chapel space allocated.³³ Trees and shrubs are depicted and the college itself is set amongst the adjoining townlands. Nathaniel Jackson's 'Survey of part of the lands of Saint Patrick's College Maynooth' (4 February 1850) shows the old and new quadrangles, the brew-house and the proposed gasworks site.³⁴ Early the following year two plans were produced by James Fraser of 17 Lower Dorset Street in response to the need to provide increased recreation areas. The outline plan sets out the private garden beside the junior infirmary and a proposed fruit and vegetable garden.³⁵ Pencilled in behind the slaughterhouse and stream is a 'site for offices'. Fraser's second 'Plan for the grounds . . .' has two functions.³⁶ In it he sets out the areas of existing and proposed planting of trees, and defines the areas of recreational walks for professors and students. The length and variety of these walks vary according to seniority. 'Heads of college' are allocated private walks of over 2 miles 27 perches, whereas junior and senior students were more restricted as to both length of walks and location. Shrubberies *per se* and as screening for walks, gardens and convenience are set down also. No gas house or brewery appears on this plan, though all privies are clearly marked.

J.J. McCarthy **J**ames Joseph McCarthy (1817–82) is the second significant architect to have left his mark on college buildings. It has often been incorrectly said of him that he had been a pupil of Pugin, but he was certainly a follower. At the height of his prolific career he

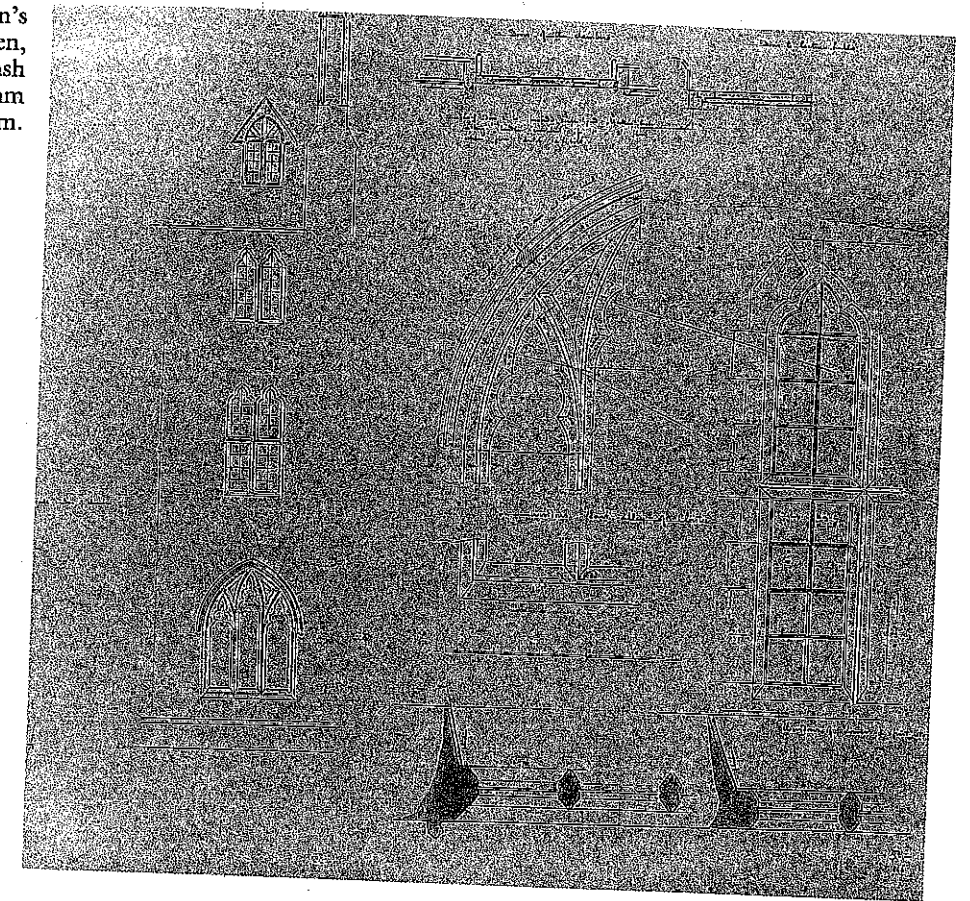


was Ireland's foremost ecclesiastical architect. In the only monograph specifically dealing with McCarthy, its author, Jeanne Sheehy, lists over 80 of his buildings, which include the cathedrals of St Macartan, Monaghan, and St Patrick, Armagh.³⁷ There are some twenty of McCarthy's drawings in the library collection, half of which relate to his infirmary building. These drawings demonstrate the architect's involvement in college building from 1850 onwards. McCarthy designed large-scale buildings such as the infirmary and college chapel, but also produced equally well-executed drawings for stables, a boundary wall and minor renovations.

McCarthy was a member of the Irish Ecclesiological Society from its foundation in 1849, membership of which led to many useful contacts.³⁸ The society was based on the Cambridge

Ground-plan, elevation and section of the gas house. J. Edmundson and Co. Ink, water-colour and wash on paper, 500mm x 670mm.

Detail of Pugin's quadrangle. Pen, pencil and wash on paper, 715mm x 825mm.



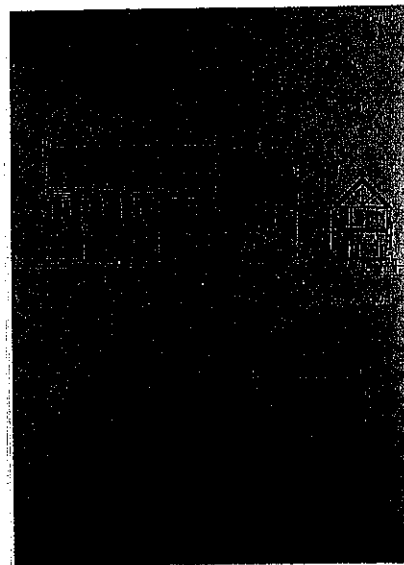
Camden Society, founded ten years earlier in 1839.³⁹ Gothic as the only Christian form of architecture was its fundamental tenet. Amongst its members were architects F.A. Paley (1815–88) and classical scholar J.R. Brandon (1817–77). In July 1847 McCarthy reviewed at length Paley's work *A manual of gothic architecture*.⁴⁰ The review appeared in *Duffy's Irish Catholic Magazine*. Three Pugin texts already referred to are cited by the reviewer as 'indispensably necessary to any person wishing to obtain correct notions of ecclesiastical art'. McCarthy took the opportunity of setting down Paley's and his fellow ecclesiologists' 'principal canons', these being design secondary to function, and decoration as an adjunct of construction, never solely for effect. McCarthy closed his review by recommending the manual to laymen who serve on church building committees. 'We know of no book better [than Paley's] adapted for the present state of our knowledge

(or ignorance we should rather say) of ecclesiastical architecture in Ireland.'

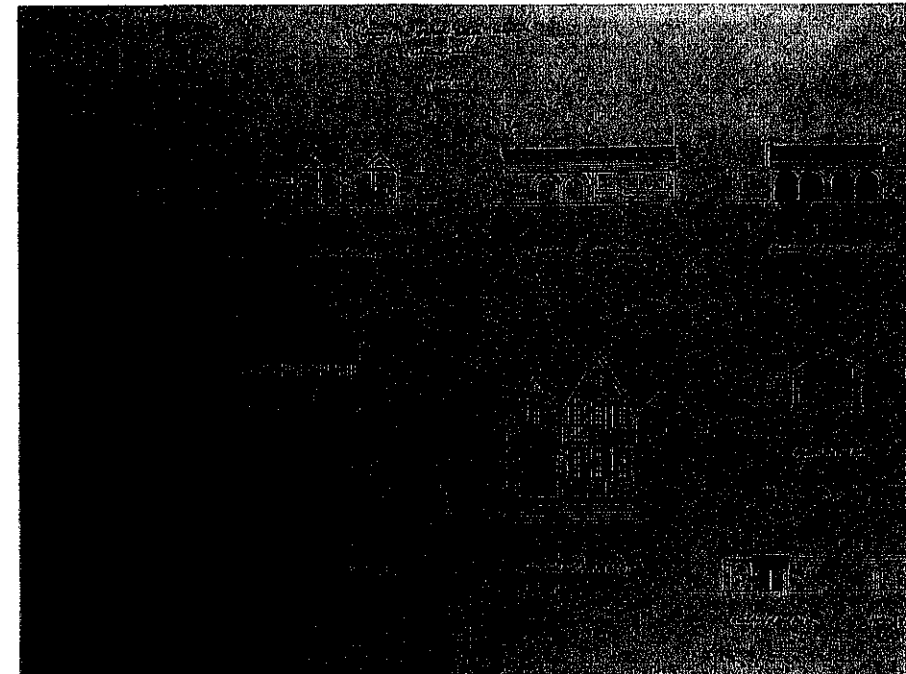
The first address of the Irish Ecclesiological Society was published in the *Catholic Directory* for 1850. The address, briefly stating the society's aims, was issued under the names of David Moriarty (1814–78) and Bartholomew Woodlock (1819–1902)—president and vice-president respectively of All Hallows College, Drumcondra—and J.J. McCarthy.⁴¹ The 'externals' of religious worship concerned the society. It deplored church architecture based on secular models such as theatres and concert halls, with pagan-based decoration. McCarthy's architectural practice was situated at 32 Great Brunswick Street (now Pearse Street), Dublin, from 1846 to 1860. He held the post of professor of ecclesiastical architecture at All Hallows and later became the first professor of architecture at the Catholic University of Ireland.

In October 1858 McCarthy wrote to the president of Maynooth College, C.W. Russell, setting out his view of the business relationship that briefly existed between himself and the late A.W. Pugin.⁴² Pugin's eldest son, Edward Welby (1834–75), felt that he had a claim on any projected work at Maynooth. McCarthy listed the Board of Works commissions to lend weight to his counter-claim. He had produced the plans for fitting up the library and for enlarging the junior chapel, and had undertaken work at the cemetery. He carefully avoided an estimate but suggested that it would take 'every pound of twenty thousand to build a chapel for 500 students'. Seventeen years were to pass before the college was in a position to appoint him as architect for the new church. E.W. Pugin asked to be allowed to compete with other architects for the chapel commission.⁴³ A further surviving letter is addressed to Richard More O'Ferrall (1792–1880), MP for Kildare and wealthy Catholic landowner, seeking his assistance in securing 'the completion of my father's work at Maynooth'.⁴⁴

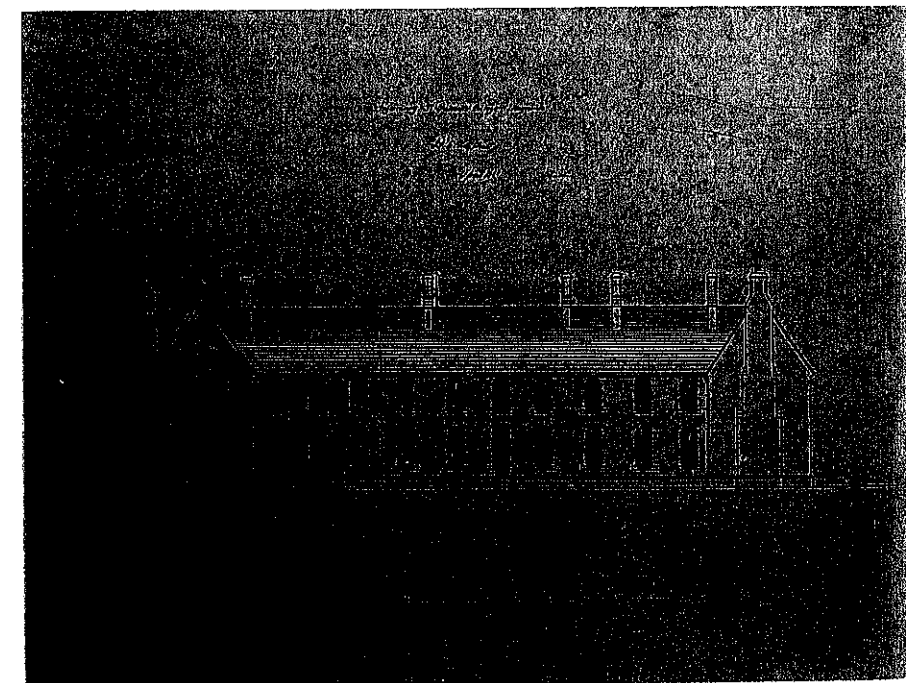
Russell's report to the visitors in June 1860 details the steps taken to improve conditions within the new Pugin buildings. Damp had been a problem from the beginning. Walls were treated with mastic cement and window frames 'rendered less pervious to the wind and rain. Externally the grounds were levelled drained and planted.'⁴⁵ Other improvements included the cemetery boundary wall and lichgate, both designed by McCarthy.⁴⁶ It had

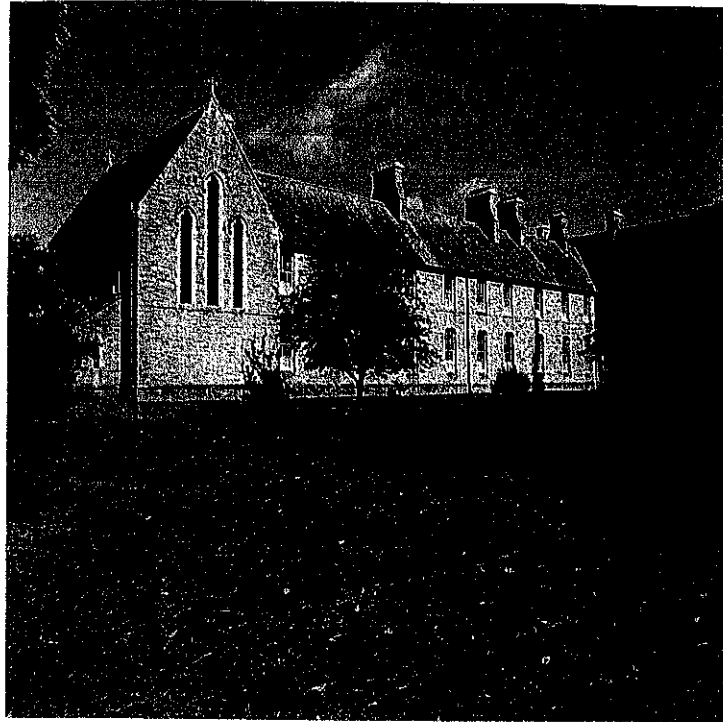


Above:
J.J. McCarthy,
'Infirmiry St
Patrick's College
April 1861'. No. 3.
Ink, watercolour and
wash on tracing
paper, 685mm x
500mm.



Above right and
right:
J.J. McCarthy,
'Infirmiry St
Patrick's College
April 1861'. No. 5.
Ink, watercolour and
wash on tracing
paper, 680mm x
500mm. No. 7.
500mm x 690mm.





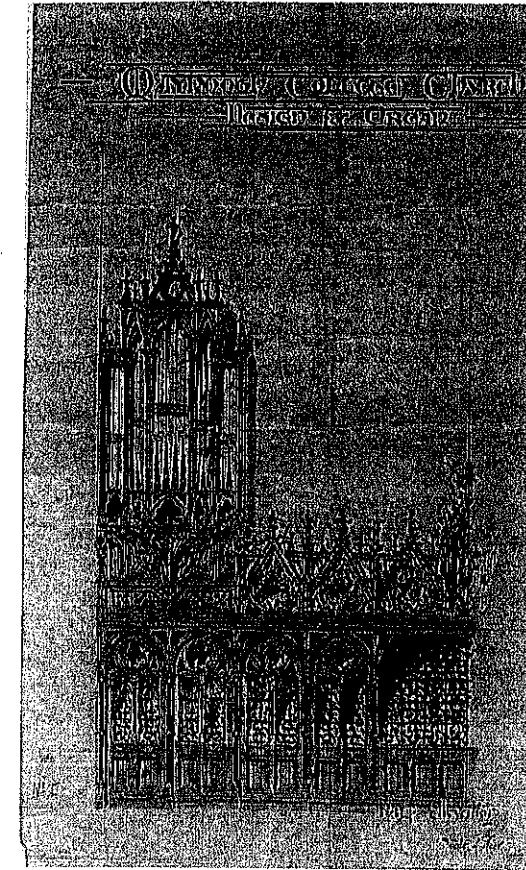
J.J. McCarthy,
'Infirmary St
Patrick's College'.

been Pugin's intention to include gas fittings in his building. The proposed site of the gasworks is shown in Nathaniel Jackson's 'Survey' of February 1850 and in the Ordnance Survey maps of 1838 and 1872.⁴⁷ The total cost, according to contract for building works, enclosing walls, fixtures and fittings, came to £3211.13.0.⁴⁸

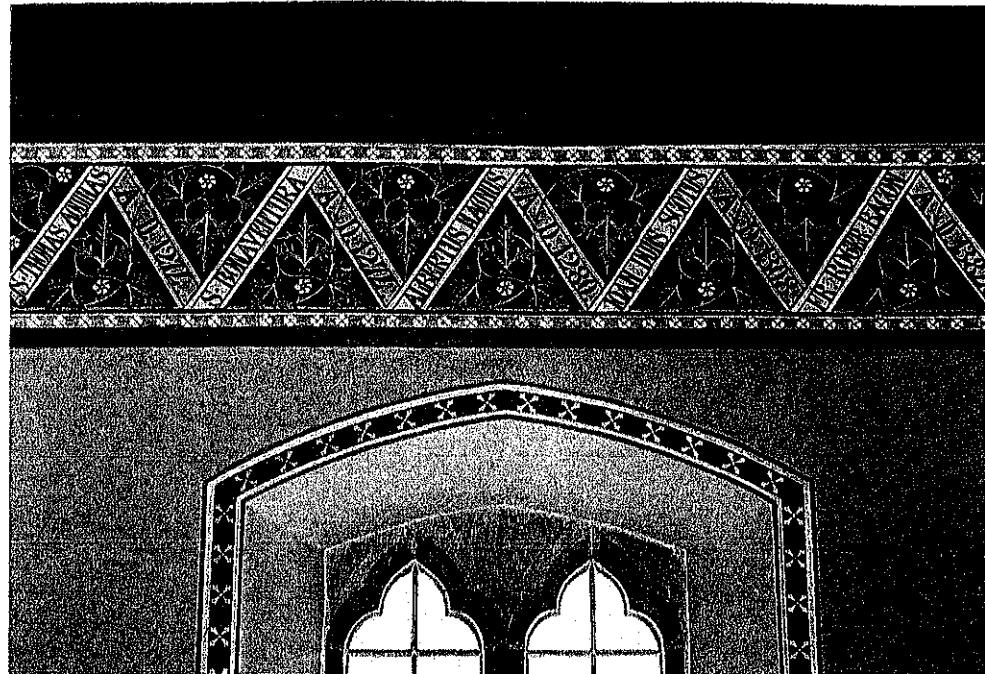
The great library of Pugin had to wait until February 1862 for its furnishings and fittings. McCarthy had been asked as early as 1853 for a plan and specification. The visitors' report of June 1860 describes the library as 'a spacious and handsome apartment', but notes that the books remain in the library of the old college 'in a very low and imperfectly ventilated room'.⁴⁹ Two of the long tables presently in the Russell Library are almost certainly by Pugin, having his characteristic tusk and tenon joints.⁵⁰ Beardwood, Pugin's contractor, supplied 28 such tables for the refectory in May 1852. The photograph of the library reproduced in Healy's history of the college, published in 1895, shows four tables with benches which were also provided by Beardwood in

*Library
furnishing*

William Hague,
'Maynooth.
College Church.
Design for
organ'. Ink and
watercolour on
paper, 445mm x
250mm.



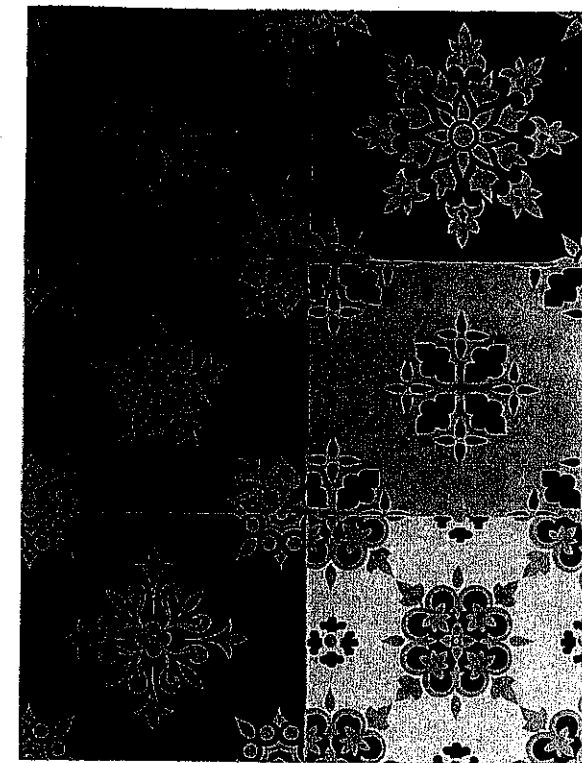
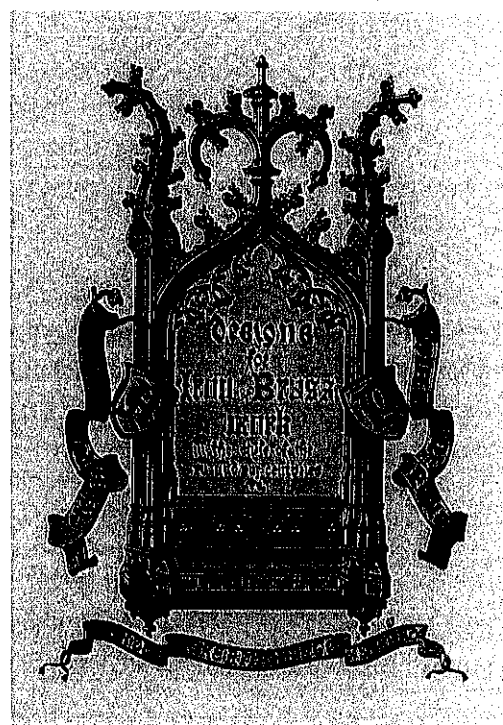
1852.⁵¹ Early photographs show the original bookcases, eighteen in all, at their full height. Later the bookcases were lowered to make up shorter cases fitted between the original ones. In 1993 the cases were again altered to accommodate the substantial Furlong collection.⁵² The remains of a gold-painted motif may be seen on the end of each tall bookcase; these decorations are visible in greater detail in early photographs. Whelan and Clancy of Dublin were contractors for the work. The sum of £1,000 covered the fittings and furniture as well as providing stairs and £115 for a museum.⁵³ An additional £557 was needed for 'staunching windows'. The library was refitted and redecorated in the early 1940s. The decorative murals date from then, according to the account given by the librarian, Rev. Denis Meehan.⁵⁴ Meehan places the frieze in the 1860s, but it is surely an integral part of Pugin's design for the building.



Russell Library:
painted and
stencilled frieze,
1846-50.

Below left:
Frontispiece of
Pugin's *The true
principles of pointed
or Christian archi-
tecture*, 1841. This
coloured steel-
engraving depicting
a medieval architect
in a Gothic study is
from the Edinburgh
reprint of 1895.

Below right:
Engraved title-page
of Pugin's *Designs
for iron & brass
work in the style of
the XV and XVI cen-
turies*, published in
1836 by Ackermann.



Infirmary

Russell reported to the visitors in 1860 on the necessary alterations and improvements made to the Pugin buildings, and also on work carried out at the cemetery. The infirmary, however, 'remains in a state entirely unfit for the accommodation of the sick'.⁵⁶ Although there was also a pressing need for a suitable college chapel, the work to be undertaken was the building of the senior infirmary. The number of students on the sick list on any one day during the winter months was very high, as noted in the visitors' reports.

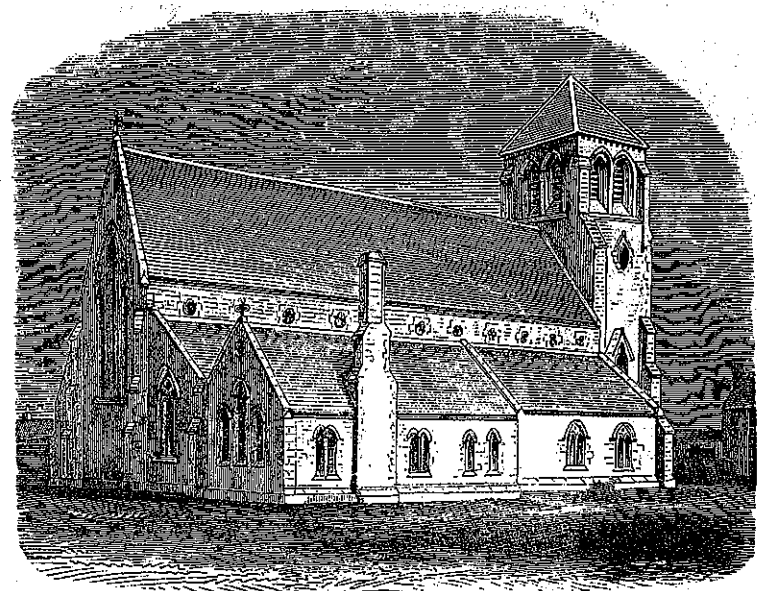
The new infirmary was to be sited north of the Pugin quadrangle and at right angles to it. Carolin and Kerr of Talbot Street, Dublin, contracted for the work at a cost of £15,000.⁵⁶ Ten drawings for the infirmary survive in the library's collection. Eight have been restored through a conservation grant from the British Library. The drawings were used as working sketches. There is evidence of use, pinmarks, overdrawing and pencil annotation. They were drawn in ink with no underlying grid or drawing, on fine,

cotton-backed tracing paper.⁵⁷

The infirmary, with its chapel rising to the full height of the building and its steeply pitched roof, is plain and in contrast with McCarthy's later chapel building. As we have seen before in relation to Pugin, a delay in commissioning occurred, there being no funds for fixtures and fittings. At the same time as work was progressing on the infirmary McCarthy was involved with other building projects in the vicinity of Maynooth. The foundation stone for St Patrick's Church, Celbridge, was laid in 1857. Other County Kildare churches included Taghadoo in 1856 and Kilcock in 1861. The church at Kilcock cost £6,175.⁵⁸ In the village of Maynooth McCarthy designed a new tower for the parish church of St Mary.

McCarthy worked on two Pugin-designed cathedrals, at Killarney and Enniscorthy. St Mary's Cathedral, Killarney, begun in 1842, was left unfinished in 1849. Between 1853 and 1856 McCarthy made it functional, although it was not completed until 1912.⁵⁹ In Enniscorthy he followed Pugin's plans in the design of the high altar, reredos, chancel screen and sanctuary decoration. In 1994 the cathedral was carefully restored for its 150th anniversary.⁶⁰

McCarthy's expectation of the college chapel commission is not surprising, given his experience of church and cathedral building taken in conjunction with his previously executed works



College chapel

J.J. McCarthy.
Church at
Kilcock. Hand-
printed at Trinity
Closet Press from
the original wood-
block used in
John O'Hanlon's
*Lives of the Irish
Saints* (1875).

at Maynooth. He was almost 60 by the time a decision was taken, and he did not live to complete the building. A meeting of the bishops of Ireland held on 24 June 1874, Cardinal Cullen in the chair, resolved to erect a 'church suitable to the requirements of the National College for the education of the clergy of Ireland'.⁶¹ James O'Kane, college dean from 1856 to 1871, bequeathed a substantial sum to the church fund in 1874. This amount was the stimulus for the renewed attempt to provide a chapel where students could be educated in 'sacred ceremonial, and [formed] to just notions of church architecture and decoration'.⁶² A further twenty years passed before this aim, expressed in 1860, could be fulfilled.

The president, C.W. Russell, set up an appeal for funds. Originally envisaged as a worldwide public appeal, the fund-raising was restricted to a national diocesan campaign. At the first meeting of the Building Committee, which took place on 20 January 1873, McCarthy was appointed as architect.⁶³ The difficulty posed by E.W. Pugin's assertion of his right to produce drawings was dealt with by Russell. He took legal advice, which suggested that plans be drawn up which were not based on existing drawings.⁶⁴ The foundation stone was laid on 10 October 1875. The appeal fund had reached £15,000 by 1876. In excess of £17,842 had been spent by 1879, rising to £26,241 a year later, and the church was a shell only. In the matter of fees it was McCarthy's practice to receive two and a half per cent on contract signing, and a further two and a half per cent on instalments paid to the contractor.⁶⁵

Robert Browne, president from 1885 to 1894, made possible the opening of the church and was responsible for the quality of its decorative elements. A fund for the church completion was agreed by the bishops on 8 September 1886. Limited goals were set: 'what is absolutely necessary such as flooring, stall, altars, etc., for opening the new college church'.⁶⁶ Two years later, in 1888, a competition was held for the design to complete the church. Seven architects were invited to compete: G.C. Ashlin, W.H. Byrne, W. Hague, George Goldie, C.J. McCarthy, J.J. O'Callaghan and J.L. Robinson. McCarthy's son, Charles J., exhibited his design at the Royal Hibernian Academy that year.⁶⁷ W.H. Byrne's design was reproduced in the *Irish Builder*.⁶⁸

William Hague (1840–99), who had previously rebuilt St Mary's wing after the fire of 1878, won the competition. Hague had an extensive countrywide practice, with very many ecclesiastical commissions.⁶⁹ Born in Cavan, the son of a successful builder in the town, he carried on his practice from 175 Great Brunswick Street, Dublin, close to McCarthy's offices. He moved to Westland Row in 1837 and finally to 50 Dawson Street, from which office many of the Maynooth-related drawings emanated. Other improvements were to be carried out by Hague at a cost of £9,000. Hammond and Co., Drogheda and Dublin, were contractors for these works and the college chapel, 'now nearly completed at a cost of about £30,000'.⁷⁰ The blessing of the new chapel was reported in detail in the *Freeman's Journal* of 6 June 1890. The new electro-pneumatic organ was singled out for special attention. The organ-case of carved oak designed by Hague was not yet in place. The great ceremony of dedication and consecration took place on 24 June 1891. Once again very full accounts were given in the *National Press* and *Lyra Ecclesiastica* both of the ceremonial and of the features of the newly consecrated church.⁷¹ At this point only the foundation of the tower and spire had been laid.

The furnishing, embellishment and decoration of the building was spread over a twenty-year period. A number of writers have dealt with the subject, notably Healy, Ledwith and Corish.⁷² The large collection of detailed drawings associated with the fixtures and fittings in stone, marble, glass, metal and wood produced by specialist decorators and designers passed through Hague's offices in Dawson Street. The 454 carved oak stalls were contracted out to Connolly and Son of Dominick Street, Dublin. The Moonan family firm from Ardee, Co. Louth, was responsible for the wood-carving in the sacristy.⁷³ Contemporary records stress the input of Irish craftsmen. Hague's organ-case spanned the breadth of the chapel, some 40 feet. Mosaic work was carried out by Burke and Co., with offices in London, Paris and New York. Nathaniel Hubert John Westlake (1833–1921), painter and stained-glass artist, designed the rose window at the west end. The glass was executed by his London firm of Lavers and Westlake. The Stations of the Cross were painted by Westlake onto canvas which was then attached to the walls. His ceiling medallions were painted in the same way and attached to the timber roof. Surrounding decora-

tive work with its lavish use of gold was by Mannix and Co., Dublin. Stained-glass work was supplied by three firms: Westlake, Mayer and Co. of Munich, and Cox, Sons, Buckley and Co. Cox, Buckley of London opened their Youghal, Co. Cork, works in 1888. The cartoons of nine of their windows may be seen in the chapel cloisters to the south and north. An account of the firm in the *Manchester Guardian* of 21 August 1889 praises its efforts to revive native industries and to stem the flow of money spent outside Ireland on ecclesiastical ornaments, estimated by the correspondent at £20,000 annually.⁷⁴ By 1893 work once undertaken at the branch house in Bruges was now produced at Youghal.

The completion of the chapel with the construction of the tower and spire fell to Thomas Francis McNamara (1867–1947) after Hague's death in 1899. Hague's widow, Kathleen, entered into partnership with McNamara at her late husband's premises in Dawson Street.⁷⁵ Regular progress reports appeared in the architectural press. The tower had achieved the 'elevation of one hundred and one feet' by January 1901. The decision to finally complete the chapel had been taken at the time of the centenary celebrations in 1895. A view of the Maynooth College Chapel was published in July 1902.⁷⁶ In the following October a number of bishops then meeting at Maynooth 'availed themselves of the iron stairs then being erected by the contractor . . . and ascended to a height of some 120 feet . . . looking out for the first time through the window and taking a view of the country for miles around'.⁷⁷

The survival of a body of McCarthy's architectural drawings, albeit not relating to the chapel, is significant both in terms of the history of the Maynooth building programme and as an archival resource for the study of McCarthy's architectural practice. McCarthy's drawings for the chapel are not in the library collections and their whereabouts are not known. In all likelihood the drawings were in the possession of McCarthy's son Charles, also an architect, who was unsuccessful in the competition for the completion of his father's building. Three drawings of the church were exhibited at the Royal Hibernian Academy in 1879, three years before the architect's death.⁷⁸ McCarthy's obituary, published in the *Irish Builder*, contains a grudging admission of his achievements as the foremost Catholic church architect of his day. In tone it is less than gracious: 'it would be an exaggeration to say

that the deceased was a great architect, although he earned the reputation of being a respectable one', and 'This much, however, must be said in fair play to the deceased architect, that his buildings, whatever their shortcomings, certainly gave an impetus to the study of gothic architecture in Ireland'.⁷⁹

NOTES

1. 'A ground plott of the Castle of Maynooth with other buildings theretoo belonging' [1630] (410mm x 460mm).
2. T. Sherrard, 'A survey of part of the lands of Maynooth in the Manor of Maynooth and County of Kildare the Estate of His Grace Wm. Robert Duke of Leinster' (1795) (380mm x 310mm).
3. J.H. Andrews, *Plantation acres: an historical study of the Irish land surveyor and his maps* (Ulster Historical Foundation, 1985), 2.
4. *Catholic Standard* (15 March 1851), 5.
5. P. Stanton, *Pugin* (London: Thames and Hudson, 1971); P. Atterbury and C. Wainwright (eds), *Pugin: a gothic passion* (New Haven and London: Yale University Press, 1994), published to coincide with the exhibition held at the Victoria and Albert Museum, London. Two forthcoming books are M. Belcher's edition of Pugin's letters and a biography by Rosemary Hill.
6. R. O'Donnell, 'Pugin as a church architect', in Atterbury and Wainwright (eds), *Pugin: a gothic passion*, 63-89.
7. D.A. Kerr, *Peel, priests and politics: Sir Robert Peel's administration and the Roman Catholic Church in Ireland, 1841-1846* (Oxford: Clarendon Press, 1982), 233-4; P.J. Corish, *Maynooth College 1795-1995* (Dublin: Gill and Macmillan, 1995).
8. F. O'Dwyer, 'The architecture of the Board of Public Works in 1831-1923', in C. O'Connor and J. O'Regan (eds), *Public works: the architecture of the Office of Public Works 1831-1987* (Dublin: AAI, 1987), 10-33.
9. A.W.N. Pugin, Sketchbook, RIBA drawings collection [III], microfilm containing 'notes of numbers of students to be accommodated in new buildings for Maynooth College, Co. Kildare' (1845).
10. A.W.N. Pugin, 'Design for buildings and for chapel with tower and spire set round a quadrangle' (1845), RIBA drawings collection [53].
11. The archives of the OPW contain seven detailed drawings in addition to tracings of the original seven. See R. Lohan, *Guide to the archives of the Office of Public Works*, 58-9.
12. B. Ferrey, *Recollections of A.W.N. Pugin and his father Augustus Pugin . . .* (London: Scolar Press, 1978), 133-4.
13. A.W.N. Pugin, 'St Patrick's College, Maynooth' (1846). No. 7: Great refectory (430mm x 627mm). No. 8: Section and details of east pane (710mm x 830mm). No. 9: Plan and details of study hall (705mm x 823mm). No. 10: Rooms over refectory and privies (696mm x 812mm). No. 12: Details of west pane (700mm x 830mm). No. 13: Details of east pane (710mm x 830mm).

- No. 14: Details of east pane (705mm x 830mm).
14. *Architectural drawings and maps relating to St Patrick's College, Maynooth*, catalogue of an exhibition (St Patrick's College, Maynooth, 1981).
 15. 'Block plan of the new buildings at St Patrick's College, Maynooth . . .', R. Pierce for A.W. Pugin, 20 August 1850 (465mm x 585mm). [Plan of proposed buildings], Richard Pierce for A.W. Pugin, April 1848 (510mm x 690mm).
 16. Corish, *Maynooth College*, 130.
 17. *The eighteenth annual report of the Board of Public Works in Ireland* (London, 1850).
 18. Letter from Pugin to Lord Shrewsbury [3 June 1849], quoted in A. Wedgwood, *A.W.N. Pugin and the Pugin family* (London: Victoria and Albert Museum, 1985), 113.
 19. *Report of Her Majesty's commissioners appointed to enquire into the management and government of the College of Maynooth*. I: Report and appendix; II: Minutes of evidence . . . , HC 1854-5.
 20. M. Belcher, *A.W.N. Pugin: an annotated critical bibliography* (London: Mansell, 1987).
 21. T. Richardson and Son, 'Catalogue of the Derby Reprints and new Catholic works', *Catholic Directory* (1849), [625-60].
 22. A.W.N. Pugin, *Contrasts: or, a parallel between the noble edifices of the fourteenth and fifteenth centuries, and similar buildings of the present day; shewing the present decay of taste* (London: for the author, 1836).
 23. A.W.N. Pugin, *Contrasts: or, a parallel between the noble edifices of the middle ages, and corresponding buildings of the present day; shewing the present decay of taste* (Edinburgh: John Grant, 1898).
 24. 'A catalogue of valuable works published by Charles Dolman London', *Catholic Directory* (1849), [661-8].
 25. *The true principles of pointed or Christian architecture: set forth in two lectures delivered at St Marie's, Oscott . . .* (London: John Weale, 1841). Library copy published in Edinburgh, 1895.
 26. Belcher, *A.W.N. Pugin*, 59-64.
 27. A.W.N. Pugin, *An apology for the revival of Christian architecture in England* (London: John Weale, 1843).
 28. A.W.N. Pugin, *Glossary of ecclesiastical ornament and costume; compiled and illustrated from antient authorities and examples* (2nd edn; London: Henry G. Bohn, 1846).
 29. Thomas Orlando Sheldon Jewitt (1799-1869), noted architectural engraver.
 30. A.H.R.H. Beckwith, *Victorian bibliomania: the illuminated book in 19th century Britain* (Providence, Rhode Island: Museum of Art, Rhode Island School of Design, 1987); R. McLean, *Victorian book design and colour printing* (Berkeley: University of California Press, 1972).
 31. *Catholic Directory* (1848), 584.
 32. *The missal for the laity, according to the use of the holy Roman Church; containing also the Masses proper to this country, in their respective places* (Derby: Thomas Richardson and Son for the Catholic Book Society, 1846).

33. 'A map of college land' [1850s]. Ink and watercolour (600mm x 760mm).
34. N. Jackson, 'Survey of part of the lands of Saint Patrick's College Maynooth' (4 February 1850). Ink, wash and watercolour on tissue paper (617mm x 840mm).
35. J. Fraser, 'Outline plan submitted for approval' (January 1851). Ink, wash and watercolour on wove paper (940mm x 642mm).
36. J. Fraser, 'Plan for the grounds of the Royal College of St Patrick, Maynooth' (January 1851). Ink, wash and watercolour on wove paper (976mm x 655mm).
37. J. Sheehy, *J.J. McCarthy and the gothic revival in Ireland* ([Belfast]: Ulster Architectural Heritage Society, 1977).
38. *Ibid.*, 9-13.
39. J.F. White, *The Cambridge Movement: the ecclesiologists and the gothic revival* (Cambridge: University Press, 1962).
40. F. A. Paley, *A manual of gothic architecture* (London: John Van Voorst, 1846).
41. 'The address of the Irish Ecclesiological Society', *Catholic Directory* (1850), 118-20.
42. McCarthy to Russell, 14 October 1858: Maynooth College Archives (hereafter MCA) 130/7/2.
43. E.W. Pugin to Russell, 11 October 1859: MCA 130/7/1.
44. E.W. Pugin to O'Ferrall, 2 August 1860: MCA 130/7/3.
45. Minutes of the Visitors of the Royal College of St Patrick, Maynooth, 20 June 1860: MCA B1/1/1.
46. J.J. McCarthy, 'Enclosing wall for cemetery, St Patrick's College Maynooth' (28 June 1858) (292mm x 280mm); J.J. McCarthy, 'Lich-gate, St Patrick's College Maynooth' [n.d.] (458mm x 610mm).
47. Corish, *Maynooth College*, 136-9.
48. Board of Works contracts 1862-3: MCA 130/7/40.
49. Visitors' minutes, 20 June 1860: MCA B1/1/2
50. C. Wainwright, 'Furniture', in Atterbury and Wainwright (eds), *Pugin: a gothic passion*, 133-7.
51. J. Healy, *Maynooth College: its centenary history 1795-1895* (Dublin: Browne and Nolan, 1895), 645-50.
52. Collection of Thomas Furlong (1802-75), bishop of Ferns, from the House of Missions, Enniscorthy, Co. Wexford.
53. Board of Works contracts 1862-3: MCA 130/7/40.
54. D. Meehan, *Window on Maynooth*, with drawings by Donal Murphy (Dublin: Clonmore and Reynolds, 1949), 123.
55. Minutes of the visitation of Maynooth College, 4 June 1861: MCA B1/1/2.
56. *Irish Builder* (1862), 44.
57. M. Hatton, 'J.J. McCarthy drawings: proposed treatment report' (unpublished report, 1994).
58. *Irish Builder* (1861), 440, 462.

59. R. O'Donnell, 'Pugin as a church architect', 70-1.
60. *Sunday Tribune*, 18 December 1994.
61. Address, 'Proposed new College church': C.W. Russell, 26 June 1874.
62. Visitors' minutes, 20 June 1860: MCA B1/1/2.
63. *Irish Builder* (1873), 43.
64. A. Macaulay, *Dr Russell of Maynooth* (London: Darton, Longman and Todd, 1983).
65. J.J. McCarthy, 'List of buildings for which I have been paid 2¹/₂ per cent' (1 November 1876): MCA.
66. 'Fund for the completion of Maynooth College Church' (8 September 1886): MCA.
67. 472: C.J. McCarthy, 'Design of completion of the chapel of St Patrick's College, Maynooth'.
68. W.H. Byrne, 'Design submitted for completion of interior of church of St Patrick's College Maynooth reproduced from a large drawing which hung in the late exhibition of the Royal Hibernian Academy', *Irish Builder* (1888), 183, 185.
69. The Alfred Jones Biographical Index, Irish Architectural Archive, contains 70 pages of churches by William Hague.
70. 'Notes of works', *Irish Builder* (1 November 1879), 344.
71. Reproduced in *Calendarium* (1891/2), 168-87.
72. Healy, *Centenary history*; M. Ledwith, *Maynooth College: a short history and guide* (Maynooth: St Patrick's College, 1987); Corish, *Maynooth College*.
73. Two drawings of vestment presses survive, one from William Hague, the other from Cox, Sons, Buckley and Co.
74. Reprinted in *Cork Daily Herald* (23 August 1889) and *Irish Ecclesiastical Gazette* (24 February 1893).
75. *Irish Builder* (19 June 1902), 1298.
76. *Irish Builder* (31 July 1902), 1344.
77. *Irish Builder* (4 December 1902), 1495.
78. A.M. Stewart, *Royal Hibernian Academy of arts: index of exhibitors and their works 1826-1979* (3 vols; Dublin: Manton, 1986-7). 311: 'South-west view of the Church of St Patrick's College, Maynooth'. 367: 'North-west view of the Church of St Patrick's College, Maynooth'. 374: 'Interior of the Church of St Patrick's College, Maynooth'.
79. *Irish Builder* (18 March 1882), 309.

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