



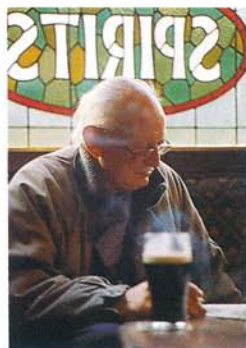
Dublin Tourism

Heritage Trails

Signposted walking
tours of Dublin



Just what you were
looking for...



Whether it's a quiet pint or some lively chat that your after, why not drop into O'Neill's of Suffolk Street. You will always be sure of friendly Irish welcome.

Delicious lunch and bar food served 12pm-3pm each day.

O'NEILLS

Suffolk Street - Opposite the Dublin Tourism Office.

Contents

Welcome to Dublin

2



Georgian Heritage Trail

3 - 21



Old City Heritage Trail

22 - 49



Cultural Heritage Trail

50 - 81

Published by
Dublin Tourism
Dublin Tourism Centre,
Suffolk Street,
Dublin 2

Welcome to Dublin



Like many other cities, Dublin has been shaped over the years by the forces of history, from a Viking trading port to a walled medieval city and then - in a glorious century of expansion - to an elegant Georgian metropolis with wide streets, gracious squares and great houses, neatly bordered by its two canals. In recent years many of the older areas of Dublin have been revived through restoration and fresh use of buildings that might otherwise have been levelled. With its history so apparent on its streets, Dublin is ideally suited for exploration on foot. The three trails in this book wind through a wide variety of old and new, from Viking remains to the newest galleries and arts centres. They bring you to the buried past and to the living culture of Dublin.

All the trails begin at the Dublin Tourism Centre in Suffolk Street. They cover three distinct geographical areas of the city, each with its own theme. Here and there on the itineraries you will find 'extensions' leading off the principal route to take in particular places which, as the phrase goes, are 'well worth a detour'. We have mentioned the major points of interest, and many of the minor ones, but you may well discover more as you walk around. Look out for commemoration plaques marking the birthplaces and residences of famous Dubliners: the standard ones are circular with a bronze finish, but there are many more in stone.

We hope that you enjoy exploring Dublin and its heritage, and that you find plenty here to surprise and delight you.

Bienvenue à Dublin! Comme pour tant d'autres villes, les forces de l'histoire ont changé la face de Dublin. Port de commerce à l'époque viking, Dublin devint ville fortifiée au Moyen Âge. Durant le grand siècle de l'expansion, Dublin, sertie par ses deux canaux, se métamorphosa en une élégante métropole de style géorgien, ornée de larges avenues, de places distinguées, et de somptueuses bâtisses. Récemment, de grands projets de restauration ainsi que l'emploi original d'édifices, qui, dans d'autres circonstances, auraient pu être rasés, ont fait revivre de nombreux anciens quartiers de Dublin. Dotée de rues dont la richesse historique est manifeste, Dublin se prête particulièrement bien aux visites à pied. Les trois itinéraires proposés dans ce guide dévoilent au visiteur une mosaïque de quartiers, anciens et nouveaux, qui l'entraîne tour à tour au cœur de vestiges vikings, de galeries d'art et d'autres centres culturels ultra modernes. C'est ainsi que vous pourrez revivre le passé et la culture du Dublin d'aujourd'hui.

Nous espérons que la découverte de Dublin et de son patrimoine vous plaira, car notre ville vous réserve de nombreuses joies et surprises.

Willkommen in Dublin. Wie viele andere Städte wurde auch Dublin im Laufe der Jahre von den Kräften der Geschichte geprägt; von einem Handelshafen der Wikinger bis zur ummauerten, mittelalterlichen Stadt, und dann - in einem ruhmreichen Jahrhundert der Ausdehnung - hin zu einer eleganten Weltstadt im georgianischen Stil, mit breiten Straßen, großzügigen Plätzen und prächtigen Häusern,

hübsch eingerahmt von den beiden Kanälen. Dublin, mit seiner Geschichte, die auf allen Straßen zu spüren ist, ist ideal für eine Entdeckungsreise zu Fuß. Die drei Rundwege in diesem Buch verlaufen durch eine bunte Mischung aus Altem und Neuem, von Überresten aus der Zeit der Wikinger bis hin zu den neuesten Galerien und Kunstzentren. Sie führen Sie zu den begrabenen Vergangenheit und der lebendigen Kultur Dublins.

Wir hoffen, daß es Ihnen Spaß machen wird, Dublin und sein kulturelles Erbe zu erforschen, und daß Sie hier auf viele angenehme Überraschungen stoßen werden.

Bienvenido a Dublin. Igual que otras ciudades, Dublin ha estado influenciado por la historia: fue un puerto comercial vikingo, luego una ciudad medieval amurallada, y más tarde durante un siglo de expansión, llegó a ser una elegante metrópolis georgiana con amplias calles y elegantes plazas y residencias bordeadas por dos canales. Reflejando su pasado, las calles de Dublin son ideales para el paseo a pie. Los tres recorridos principales de este libro abarcan lo viejo y lo nuevo; desde ruinas vikingas a las galerías y centros de arte más recientes. Así, vivirá el pasado y el presente de la cultura de Dublin. Le deseamos disfrute explorando Dublin y su patrimonio. Seguro que encontrará en su camino sorpresas y recuerdos inolvidables.

Benvenuti a Dublino. Come molte altre città, Dublino, nel corso degli anni, ha preso forma dalla sua storia: da porto di commercio vichingo a città medievale fortificata, sino alla elegante metropoli di stile Georgiano con le sue ampie strade, le sue deliziose piazze e le grandi case il tutto distintamente delimitato dai suoi due canali. In tempi recenti diverse zone vecchie di Dublino hanno conosciuto una seconda Primavera grazie al restauro ed il riutilizzo di edifici che diversamente sarebbero stati abbattuti. Si può leggere la storia di Dublino nelle sue strade e proprio questo ne fa una città adatta ad essere "esplorata" a piedi. I tre tracciati in questo libro spaziano attraverso una grande varietà di vecchio e d'arte. Vi portano un passato sepolto sotto le ceneri ma anche la cultura più attuale di Dublino.

Speriamo che vi piaccia esplorare Dublino e il suo patrimonio artistico e che possiate trovare il "massimo" delle sorprese e del divertimento.

Contents



Introduction	4
Dublin Tourism Centre to Merrion Square	5
Mount Street Upper to Fitzwilliam Place	10
Leeson Street to St. Stephen's Green	12
Dawson Street to Kildare Street	16
Map of Georgian Heritage Trail	20

Introduction

Dublin City is over a thousand years old. Successive centuries have left their distinctive overlays of character and architecture, but none more strikingly than the great Georgian period of the eighteenth century.

This era in Ireland was a time of peace and prosperity following the ravages of Cromwell and the Williamite wars. The landed gentry and wealthy businessmen who controlled the country had a keen eye for fine architecture and splendid interior decoration. Under their direction, Dublin was remodelled to become, by the end of the century, one of the most handsome capitals in Europe. Gracious squares and terraces, wide streets and elegant public buildings gave Dublin the character which to a large extent it retains today.

Apart from the major developments carried out by Luke Gardiner in the north of the city and Lord Fitzwilliam in the south, the principal body responsible for Dublin's new appearance was the *Wide Streets Commission*, established in 1757 to lay down standards governing the architectural character of new buildings. This commission shaped great thoroughfares like O'Connell Street, Westmoreland Street and College Green, giving the city a sense of proportion and an easier traffic flow. In 1773 the *Paving Board* was established with responsibility for the cleaning, lighting and drainage of the city streets.

This walk follows some of the most attractive Georgian streets in the city south of the Liffey.

It draws your attention principally to the features of that period but also to buildings and events of note from other times. It is easy, when admiring a Georgian square or streetscape, to overlook the more intimate details close up. Note the diversity of styles which occur, for instance, on the south side of Stephen's Green where each house is individually designed. Even in the uniformly designed terraces there is amazing variety in such details as the fanlights, the architraves, the balustrades and the ironwork. Some houses still retain ornamental shoe-scrappers and a curious fan-shaped arrangement of spikes which appears to be a Georgian anti-burglar device, and at your very feet you will find ornate coal-cellar covers in a wide range of elaborate designs.

Georgian Dublin is not, of course, confined to the south part of the city, and many splendid examples of eighteenth century architecture, including the masterpiece of James Gandon - the Custom House, the Four Courts and King's Inns - and ensembles such as Henrietta Street, North Great George's Street and Mountjoy Square are to be found north of the Liffey in the area covered by the Cultural Heritage Trail.



The Bank of Ireland



Dublin Tourism Centre to Merrion Square Nos. 1-5



The tour begins at the Dublin Tourism Centre in the former St. Andrew's Church on Suffolk Street. R and L indicate features to be observed on your right and left as you proceed.

St. Andrew's Church, at the start of the tour, was built in 1866, the last in a series of churches on or near this site which in the seventeenth century was occupied by a bowling green. Its predecessor, known as the Round Church, was built between 1670 and 1674 to a design by William Dodson and rebuilt in 1800. With the decline of the congregation to a mere two parishioners, the present building was acquired by **Dublin Tourism** and in 1995 was splendidly converted into the company's central office, retaining the impressive spire and other fine architectural features. The Centre's numerous visitor facilities include tourist information and room reservations.

Walk along Suffolk Street and turn L. down Grafton Street to Trinity College.

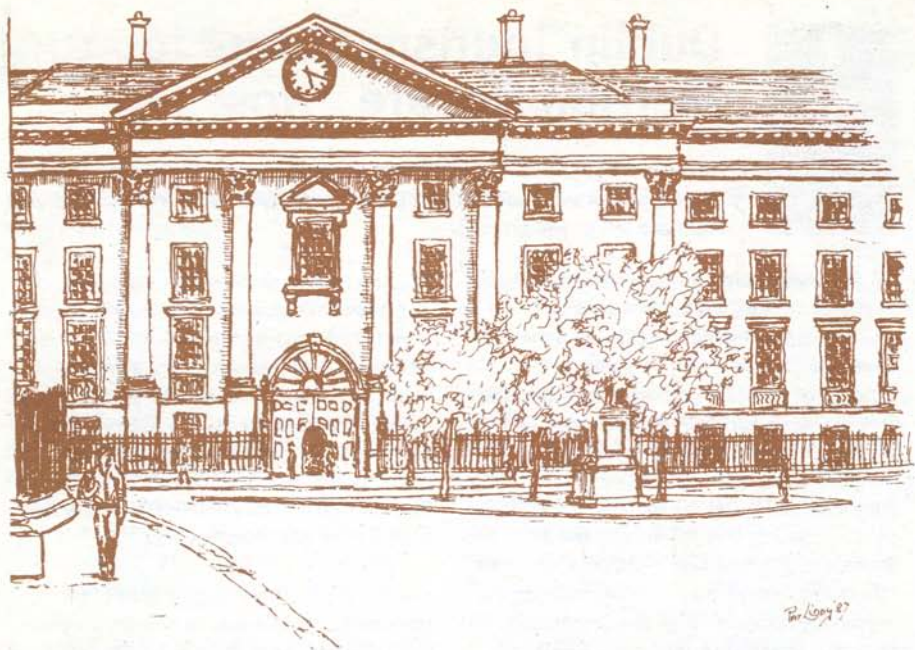
The Bank of Ireland on the corner opposite Trinity was originally designed by Edward Lovett Pearce and built between 1729 and 1739 to house the Irish Parliament, being enlarged by the architect James Gandon and others later in the century. This building was the symbol of Ireland's Georgian era and the one in which it came to an end on the 2nd of August, 1800, when the Irish Parliament voted itself out of existence - the only recorded Parliament in history to do so. The centre of power shifted to London and the age of prosperity went into decline. The building was acquired by the Bank of Ireland and opened as its headquarters in 1801. It may be visited during normal banking hours, when attendants are available to give free tours of the former House of Lords.

Trinity College was founded by Elizabeth I in

1592 on the site of the Augustinian priory of All Hallows. Outside its magnificent 90-metre frontage (1752-1759, attributed to Theodore Jacobsen), on either side of the gate, are statues by Foley of two famous graduates - the orator Edmund Burke (L. as you enter) and the playwright and poet Oliver Goldsmith (R), author of *She Stoops to Conquer* and *The Deserted Village*. It is of interest to note that both statues have identical legs.

Trinity, the sole constituent college of the University of Dublin, has some eight thousand students and was unusual in admitting women as students as early as 1903. Among other famous graduates are Dean Swift, Oscar Wilde, Bram Stoker (creator of *Dracula*), Douglas Hyde, who was Ireland's first president, and Samuel Beckett.

Passing under the archway, enter the wide cobbled quadrangle called Parliament Square. Directly ahead is the imposing Campanile donated in 1853 by the Archbishop of Armagh, Lord Beresford. Beyond the Campanile, at the far end of the square, is a row of red brick buildings, the Rubrics, which date from 1700 and are the oldest surviving buildings in the College. The Examination Hall (R), built between 1779 and the mid 1780's, was designed by Sir William Chambers. The gilt oak chandelier hung formerly in the old Irish House of Commons in College Green. The impressive organ case, originally thought to have come from a Spanish ship, is now believed to have been built in Dublin in 1684 by Lancelot Pease, who also did work for King's College, Cambridge. The only surviving example of Pease's work known anywhere, it is



Trinity College

the oldest existing Irish made organ case and one of the most important in Britain and Ireland. The Chapel (L), designed by Chambers in 1798 to match the Examination Hall, features fine plasterwork by Michael Stapleton. It is the only chapel in the country which is shared by all the Christian denominations. Behind the Chapel is a tiny graveyard named Challoner's Corner (after Luke Challoner, who was buried there in 1613) which is reserved for the burials of Provosts of the College. Beside the Chapel is the Dining Hall, designed in 1743 by Richard Cassels. The building suffered badly from a fire in the early 1980s but has since been magnificently restored.

The Library (R), designed by Thomas Burgh and built between 1712-1732, contains the magnificent Long Room, the largest single chamber library in Europe, measuring 64 metres by 12.2 metres. Many of the books date from as early as the 16th century. On

the ground floor is The Colonnades exhibition gallery displaying some of the college's great treasures. The world famous **Book of Kells**, an 8th century illuminated manuscript of the Four Gospels, is on display in a purpose-built Treasury, along with other early Christian manuscripts. Also on display is Ireland's oldest harp, dating from the 15th/16th century, made of willow with 29 strings.

Beyond the Rubrics is the New Square (built 1838-1844), containing the Printing House (L) with its elegant Doric portico, built in 1734, and the Museum building (R) designed by Deane and Woodward in 1853. There are interesting animal and plant carvings around the windows.

A multimedia audio-visual exhibition, telling the story of Dublin from its origins to the present day, is on display from May to September.

Return to the front gate and turn left back up to **Grafton Street**. The **Provost's House** (L) on the corner of Trinity College, built in 1760, is



The Campanile

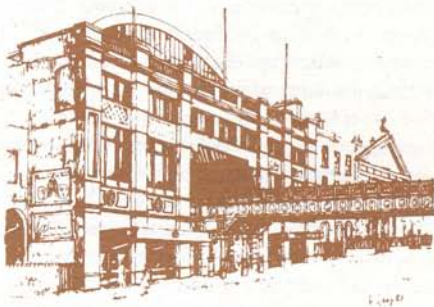
one the grandest of Dublin's Georgian mansions, with a coved ceiling in the salon which runs the entire length of the building. Among its more celebrated occupants were Dean Salmon and the great classical scholar John Pentland Mahaffy who befriended Oscar Wilde and Oliver Gogarty.

Turn L. into **Nassau Street**. The pub across the street from the corner of Trinity College was formerly the famous Jammet's Restaurant which flourished throughout the first half of this century.

Follow the wall and railings of Trinity College past the entrance to the new Arts Building. To the left is College Park with its playing fields and the cricket pitch from which a batsman

once hit a six clear over the railings and through a window of the Kildare Street Club to the alarm of its venerable members. Tradition ascribes this feat to the great W.G. Grace. The first building in South Leinster Street, at the end of the railings, was once Finn's Hotel (the name is still visible on the gable wall), where James Joyce's wife Nora Barnacle worked as a chambermaid. Bear left into **Lincoln Place**. The Dental Hospital of Ireland (L) was established in 1879 and moved to Lincoln Place in 1895.

To the L. is **Westland Row** with Pearse Station, formerly known as Westland Row Station, the terminus for the first commuter train in the world, which made its maiden voyage from Dublin to Kingstown (Dun Laoghaire) on 17th December 1834. The first class fare was one shilling, second class passengers paid 8d and third class 6d. The railway was designed by William Dargan, Ireland's greatest railway builder and the organiser of the Dublin Exhibition in 1853.



Pearse Station

No 21 Westland Row became the birthplace of Oscar Wilde on 16th October 1854. It is marked by a plaque. No 36 Westland Row, on the opposite side, built in 1771, has been the

home since 1871 of the Royal Irish Academy of Music. The interior has fine plasterwork by Michael Stapleton and decoration in the manner of de Gree and Angelica Kaufmann.

Sweny's Pharmacy at 1 Lincoln Place (R) is where, in James Joyce's *Ulysses*, Leopold Bloom obtains the cake of lemon soap which travels with him for the rest of the day. The shop is still fitted as it was in 1904 and lemon soap remains available.

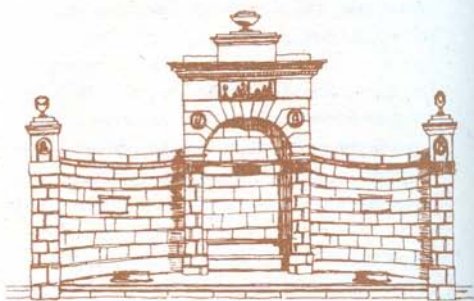
Turn R. towards

Merrion Square, which was planned in 1762 for Lord Fitzwilliam, is one of the finest squares in Dublin. The public park in the centre belonged for some time to the Church and was presented to Dublin Corporation by the Late Archbishop Dermot Ryan, after whom it is named. In the Great Famine of the 1840's soup kitchens were set up in the park to help alleviate the suffering. No 1 Merrion Square, the corner house (L) was the residence of Sir William Wilde, a prominent eye-surgeon and antiquarian, with his wife, the poetess 'Speranza' and the childhood home of their son Oscar Wilde, the playwright. Among other famous residents of the Square were: the jurist and writer Sir Jonah Barrington (No 42); the lawyer and politician Daniel O'Connell who secured Catholic emancipation in 1829 (No 58); the Victorian master of the Gothic novel, Sheridan Le Fanu (No 70), the sculptor Andrew O'Connor (No 77); the discoverer of wave mechanics and Nobel prizewinner for Physics, Erwin Schrodinger (No 65); and another Nobel prizewinner, the poet and playwright William Butler Yeats (No 82). Yeats' friend, the writer and painter George Russell ('AE'), worked at No 84 and the story goes that the two set out simultaneously to visit each other one day. Yeats' head was in the clouds, Russell's eyes were on the ground and the two passed

without seeing each other.

The National Gallery (R) was built from 1859-1864 to the design of Francis Fowke, with additions by Sir Thomas Deane, as a public testimonial to William Dargan (1799-1867), the designer of Ireland's railways and organiser of the Dublin Exhibition of 1853. This great exhibition was a display of Irish craft and industry of the time which was housed in a temporary crystal palace on Leinster Lawn. Dargan's statue stands outside. The playwright George Bernard Shaw, who bequeathed the royalties from his plays to the Gallery as an acknowledgement of its role in his education, is also commemorated by a statue. Another benefactor was Sir Alfred Chester Beatty, who in addition to establishing the Chester Beatty Library of Oriental Art, donated many works to the National Gallery. The Gallery has a fine collection in which the Spanish, Flemish, Dutch, French, English, Irish and Italian schools are well represented. Various lectures and exhibitions are held there throughout the year.

Opposite the Gallery, the Rutland Fountain (L) was designed in 1791 by H.A. Baker, a pupil of the great James Gandon.



The Rutland Fountain

Leinster House (R) was designed by Richard Cassels in 1745 for the Earl of Kildare. At that time the north side of the city was the most fashionable area, and Lord Kildare's friends questioned the advisability of his building a town house in what was then almost open country. "Wherever I go", said the Earl knowingly, "they will follow". Within twenty years, the development of the square had proved him correct. The land to its north and east, however, remained relatively underdeveloped, and it was reported that in the high tides and floods of 1792, the Duke of Leinster succeeded in sailing a boat from Ringsend through a breach in the river wall and as far as the Holles Street corner of Merrion Square. The Fitzgerald family, who were Earls of Kildare and Dukes of Leinster, lived at Leinster House for nearly seventy years. One famous resident was Lord Edward Fitzgerald, the leader of the United Irishmen, who was fatally wounded while being arrested for his part in the 1798 rebellion. In 1814 Leinster House was acquired by the Royal Dublin Society, from whom it was bought by the Irish Government in 1925 to become the seat of the national parliament, Oireachtas na hÉireann. The Oireachtas consists of two chambers, the Dáil (lower house) and the Seanad (upper house or senate). The granite memorial outside on Leinster Lawn commemorates Arthur Griffith, Kevin O'Higgins and Michael Collins, who were among the founders of the modern Irish state.

Next to Leinster House is the **Natural History Museum**. The building was designed by Sir William Frederick Clarendon and opened to the public in 1857. Nicknamed the 'The Dead Zoo', it is a fascinating example of a Victorian-style museum which has never been modernised and is now a museum-piece itself. The collection includes hundreds of stuffed and imaginatively mounted animals, birds

and insects - many of them hunting trophies - as well as giant deer (Irish Elk) skeletons and the fine Blaschka glass models of marine life.

Merrion Street continues up towards Baggot Street. No 24 is one of the several reputed birthplaces of Arthur Wellesley, Duke of Wellington and the victor of the Battle of Waterloo. He gave his name to the popular wellington boot which is based on a style of boot that he wore.



Door Knocker

Turn L. along

Merrion Square South. Plaques on several of the houses on this side commemorate famous residents. No 73 is the home of the Irish Architectural Archive with its unique collection of photographs and drawings of Irish buildings past and present. Note at this point the wonderful variety of door knockers and knobs, and the ornate coal cellar covers in the pavement, which may be seen from here on along this route. Ahead is a fine Georgian perspective looking along Upper Mount Street.



Mount Street Upper to Fitzwilliam Place Nos. 6-10

TRAIL EXTENSION TO MOUNT STREET UPPER.

A block of houses at the near end of the right hand side of the street have been restored by its owners, the Electricity Supply Board. **Number 29** (the corner house on Fitzwilliam Street) has been refurbished from basement to attic with a collection of artefacts and works of art of the general period 1790-1820 to convey the atmosphere and appearance of a typical middle-class home of the time.

St. Stephen's Church, known because of its shape as the Peppercanister, was designed in 1824 by John Bowden in neo-classical style. Inside is a handsome canopied pulpit carved in Italian rosewood and walnut.

Continuing to the left of the church you will come to the **Grand Canal**. On this waterway, commenced in 1755, boats plied up and down the country carrying passengers and fragile cargoes such as pottery and glass which would not travel well on the roads of the time. Commercial traffic ceased in 1960 and the canal is now a quiet tree-lined haven away from the noise of the city. Beside the canal is a seat dedicated to the memory of the poet Patrick Kavanagh, who lived near here and wrote 'O commemorate me where there is water, canal water preferably...'

As you return to Merrion Square you will see to the left of the Church a delightful sculpture by Derek Fitzsimons of a child swinging round a maypole.

Now continue to the corner of Merrion Square and turn L. into Lr. Fitzwilliam Street.

Fitzwilliam Street, together with Merrion Square East and Fitzwilliam Place, was

formerly the longest complete Georgian thoroughfare in Europe until the 1960's, when



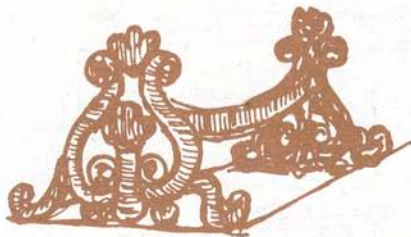
The Grand Canal

a row of houses was replaced by a modern office block. Its classic vista can still be appreciated, stretching from Holles Street Hospital in the north towards the Dublin mountains in the south. Fitzwilliam House at No 6 was for some years the home of Margaret Burke Sheridan, the Irish prima donna famous for her renditions of Puccini's work. The old city gallows once stood at the intersection where Fitzwilliam Street crosses Baggot Street - a grisly interruption, no doubt, to the fine vista. Thomas Davis, the leader of the Young Ireland revolutionary movement in the 1840's, lived at No 67 Baggot Street. Further out of town on the other side of Baggot Street Bridge stood Baggotrath Castle, scene of a decisive battle in August 1649 when Royalist forces under the Marquess of Ormonde were defeated by Parliamentary troops under Colonel Jones. This defeat, and the arrival of Cromwell two weeks later, put paid to Royalist hopes in Ireland.



A fine example of a Georgian doorway

From Fitzwilliam Street turn R. around **Fitzwilliam Square**. The earliest houses in the square date from as far back as 1714, but the ensemble was not completed until 1830. The square thus neatly spans the entire Georgian period from the accession of George I to the death of George IV. It was the last Georgian square to be completed and is of superb quality. Most of the houses have their original fanlights, some still with box shaped glass recesses in which a lamp would have been placed. Also worth observing are

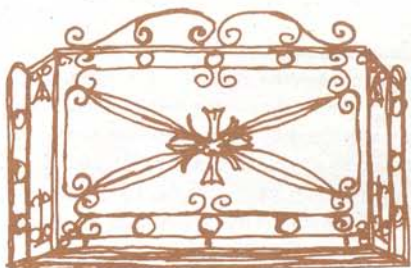


Foot Scraper

the door-knockers and the elaborate iron footscrapers. There are some examples of a simple security device in the form of a fan-shaped arrangement of spikes set into the wall beside a window to foil burglars. Sometimes a similar device was inserted inside the fanlight.

Fitzwilliam Square also displays a great range of ornamental iron balconies in a variety of styles.

The park in the centre of the square is private and is reserved for the use of the residents. The artist Mainie Jellett lived at No 36, on the west side and William Dargan, the railway designer, lived at No 2, on the east.



Balcony

On the corner of the square as you return to Fitzwilliam Street is No 18, once the studio of the artist Jack B. Yeats, who was a brother of the poet W.B. Yeats.

The final stretch of the street is called Fitzwilliam Place. The geologist, Sir Richard Griffith lived here at No 2 and the naturalist, Robert Lloyd Praeger at No 19. No 28, with its curious neo-gothic design, was the city home of Edward Martyn, the playwright who was a co-founder of the Abbey Theatre.

At the corner turn right.



Leeson Street to St. Stephen's Green Nos. 11-14



Leeson Street forms the beginning of the main highway from Dublin to Donnybrook. Originally called Suesey Street, it was renamed in 1728 after the Leesons, later Earls of Milltown, a brewing family who came to Ireland in 1680. The street in its present form dates from 1758 when the old road was widened. No 18 was the residence of Thomas Langlois Lefroy, chief Justice of the Queen's Bench from 1852 to 1866; Oscar Wilde's mother lived as a girl in No 34; Sir Arthur Guinness built a mansion on the street in 1870, but it was demolished in the 1960's.

Halfway between Fitzwilliam Place and St. Stephen's Green the street meets **Hatch Street** (L). The playwright George Bernard Shaw lived as a youth in the corner house, No 1 Hatch Street, in an unusual ménage dominated by his mother's singing teacher George Vandeleur Lee, who owned the house and brought the Shaws to live with him.

Earlsfort Terrace (L), on the corner of St. Stephen's Green, contains the **National Concert Hall**, formerly the principal building of University College Dublin. It was built between 1863-1865 as the central hall for the Great Exhibition and acquired by the University in 1908.

Saint Stephen's Green. The central park of St. Stephen's Green (R) is one of three ancient commons in the city. The area was levelled and walled in 1678 and a ditch dug round it. The four sides, each a quarter of a mile in length, were known as Leeson's Walk (S), French Walk (W), Beaux' Walk (N) and Monks' Walk (E). There was no overall plan to the buildings as there was in the Fitzwilliam

developments, and the Green is notable for the variety in age and style of its houses. The south and west sides were the earliest built and the soonest replaced. The park had by the end of 1814 deteriorated to such a state that the Corporation allowed the residents of the Green to rent it and take over its maintenance. The present railings were then erected, together with the series of granite bollards (originally linked by iron chains) around the outside.



The Three Fates

Further improvement took place inside and the park remained private until 1880 when Sir Arthur Guinness, Lord Ardilaun, bought out the lease, had the present lake and gardens laid out, and opened the park to the public. One of the more unusual aspects of the park is a garden for the blind near the centre with a curved seat

commemorating Louie Bennett and Helen Chenevix. The scented plants, which can withstand handling, are labelled in Braille. There is a Yeats memorial garden with a sculpture by Henry Moore, a bust of James Joyce facing his former university at Newman House, a memorial to the Fenian leader Jeremiah O'Donovan Rossa near the Grafton Street corner, and a group representing the Three Fates inside the Leeson Street gate, a gift from the German people in thanks for Irish help to refugees after World War II. The Merrion Row corner features a bronze statue of Theobald Wolfe Tone, the nationalist leader of 1798, and a memorial to the great famine of 1845-1850.

Saint Stephen's Green South. Iveagh House (L) comprises Nos 80 and 81. No 80 was originally built in 1736 as a town mansion for Robert Clayton, Bishop of Cork and Ross. It was acquired in 1856 by Benjamin Lee Guinness (father of Lord Ardilaun) who amalgamated it with the adjoining house, No 81, to build the present Iveagh House.

In 1939 the second Earl of Iveagh presented it to the Government and it now houses the Department of Foreign Affairs. It has a magnificent interior but is not open to the public.

Nos 85 and 86 together are known as **Newman House (L)**, home of the Catholic University



Iveagh House

(later University College) which was founded in 1850 with Dr. (later Cardinal) John Henry Newman as its rector. The poet Gerard Manley Hopkins was a lecturer here. No 85 is among the oldest surviving houses on this side of the Green and contains excellent plasterwork by the Lafranchini brothers. No 86 was built in 1765 by Richard Cassels for Richard 'Burnchapel' Whaley, of whose son, the notorious 'Buck' Whaley, many tales are told, one of the more correct ones being that he walked to Jerusalem and back for a bet. The lion over the door is by Van Nost and the marvellous plasterwork is by Robert West. Newman House has recently been finely restored and is open from June to September. Among the rooms of note are the splendid

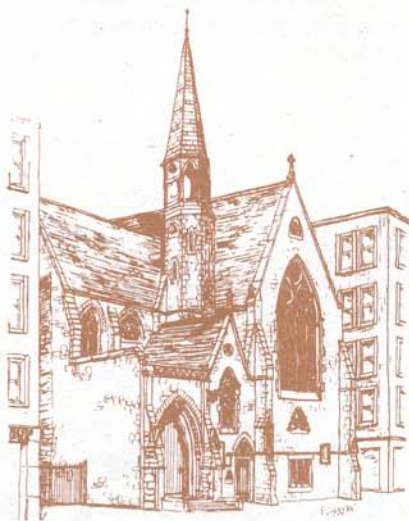


University Church

saloon and the Apollo room, the Bishops' room in No 86 and Hopkins' study upstairs.

Next door is the University Church, designed by Deane and Woodward and built in 1856. The interior is Byzantine in character with an Irish marble pulpit and organ choir.

On the pavement opposite Newman House (R) is a seat dedicated to James Joyce, one of the University's more famous students, and his father.

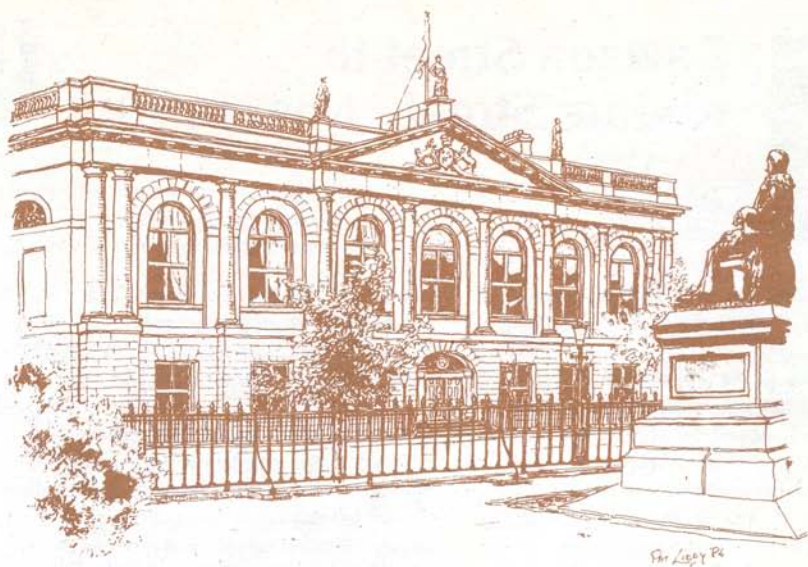


Unitarian Church

Turn right into

Saint Stephen's Green West. The Unitarian Church (L) (1863), now surrounded by modern offices, has fine examples of French, English and Flemish stained glass.

120 St. Stephen's Green is the only house on the Green in continuous private ownership.



Inside the railings of the park (R) is a seated statue of Lord Ardilaun, facing the direction of the Guinness brewery, the source of his wealth. Further along is a statue of Robert Emmet standing opposite his birthplace (now demolished) at No 124. Emmet was executed in 1803 after leading a short-lived rising in Dublin.

The Royal College of Surgeons in Ireland, halfway along this side of the Green (L), was originally designed in 1806 by Edward Parke, but twenty years later was redesigned and extended by William Murray (whose son designed the College of Physicians in Kildare Street). Figures representing Medicine and Health stand above the pediment. The College Hall contains excellent wood panelling and the boardroom has a fine plasterwork ceiling. In the Easter Rising of 1916 the college was occupied by rebel troops under Countess Markievicz. There was fierce fighting here and at the Shelbourne Hotel, and bullet-scars can still be seen on the columns.

On your left a new shopping centre occupies the site of the old Dandelion Market where U2, now one of the world's most famous rock bands, started their career as buskers.

Royal College of Surgeons

Turn right into St. Stephen's Green North passing Grafton Street on the left.

On the corner of the Green is **Fusiliers' Arch**, a memorial in the style of a Roman triumphal arch built to commemorate soldiers in the Royal Dublin Fusiliers who were killed in the Boer War at the turn of the century.

This corner of the Green is notable for the fine buildings of clubs and societies -the Stephen's Green Club at No 8, the United Service Club at No 9, the University and Kildare Street Club at No 17, and the former Friendly Brothers House at No 22 with its elegant roofed balcony. Further along on this side is the **Shelbourne Hotel** (1867) with its striking figures of Nubian princesses and their slaves. The hotel saw action in the 1916 Rising, and it was here that the constitution of the Irish Free State was drafted.

Opposite Dawson Street is a stone drinking fountain presented by Lady Laura Grattan in 1880 to Dublin Corporation.

Turn left into



Dawson Street to Kildare Street Nos. 15-18



Dawson Street. Note the interesting variety of shop-fronts at first floor level to the left.

The Mansion House (R) was built in 1710 for Joshua Dawson, after whom this street was named, and was purchased from him in 1715 by Dublin Corporation to become the official residence of the Lord Mayor of Dublin. The Lord Mayor as Dublin's first citizen presides over many of the committees that are responsible for the formation of policy and welfare in the city, and also receives visiting dignitaries and groups. It is interesting to note that Dublin had a Mansion House before London acquired one. The Round Room to the left was built in 1821 for a reception for George IV, and saw the first assembly of

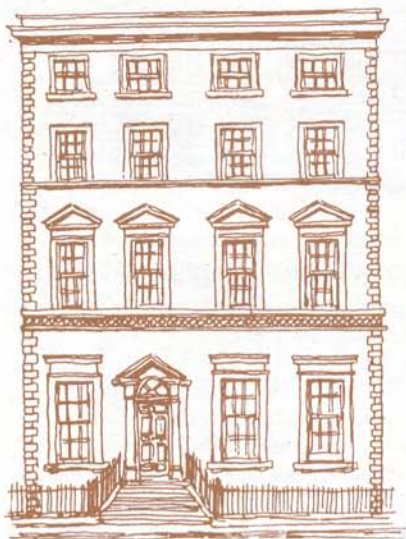
Dáil Éireann, the Irish parliament, on 21 January, 1919, when the Declaration of Independence was adopted. It is now mainly used for receptions and exhibitions.

At No 19 (R) is the **Royal Irish Academy**, founded in May 1785 by the Royal Dublin Society. Housed in this building since 1852 is the Academy's world famous library of Irish manuscripts, among the most precious of which is the Psalter of Saint Columcille, an incomplete copy of the Vulgate version of the Psalms. The RIA is the country's leading learned society and has numbered many outstanding scholars in its membership. The President's chair was formerly the Lord Chancellor's throne in the Irish House of Lords; the chandelier once hung in the Hall



The Mansion House

of Requests, and some of the benches from the Lords and Commons are also here. There is a manuscript on exhibition every week.

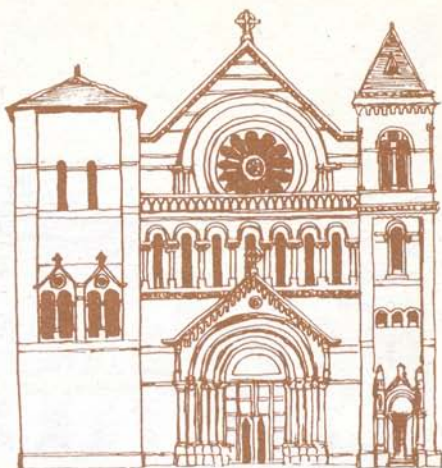


Royal Irish Academy

St. Ann's Church (R) was built in 1720 to the design of Isaac Wills; the present handsome façade, however, dates from 1868 when it was rebuilt by Deane and Woodward. Lord Newtown left a bequest in 1723 to the church to buy bread for the poor, and a special shelf erected beside the altar for this bread may still be seen today. The tradition continues to this day although the value of the original bequest is now negligible. The Church is not open on Saturdays.

Turn right into

Molesworth Street. Although some of the best houses in this street (formerly known as Molesworth Fields) have gone to be replaced



St. Ann's Church

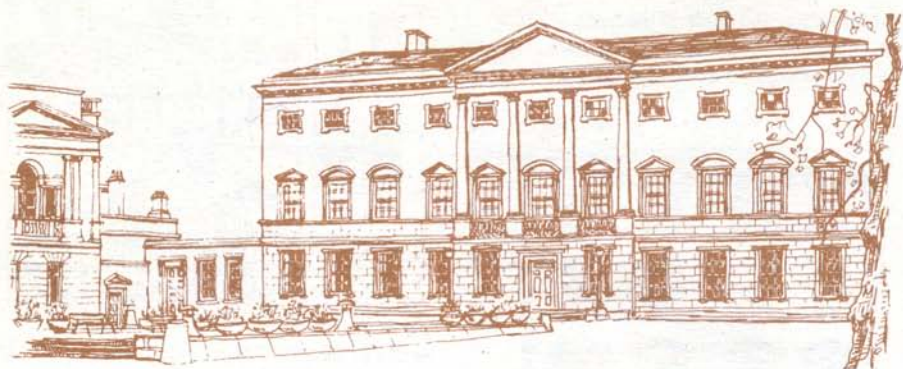
by office blocks, three fine examples of gabled style houses remain. These Huguenot houses, popularly known as 'Dutch Billies' were built in 1736 and 1755 in a style which was popular in Dublin from 1680 to 1760, featuring massive chimneys and corner fireplaces.

Along picturesque **Molesworth Place** (R) may be glimpsed a view of the Round Room of the Mansion House.

Just beyond South Frederick Street (L) is a plaque in the pavement bearing a quotation from James Joyce's *Ulysses*. It is one of a series of fourteen, designed by Robin Buick in 1988, which trace the route of Leopold Bloom in the lunch-time section of the book from Abbey Street to the gate of the National Museum.

Molesworth Street is notable for its salesrooms of fine art and antiques, which can always be admired even if you can't afford to buy.

The Freemasons' Hall (L), with its pillared front, has been the home since 1865 of the Grand Lodge of Freemasons in Ireland, which was established in 1725 and is the second oldest Grand Lodge in the world. The austere



Leinster House

exterior conceals the extraordinary details inside. Four major rooms are on view, each designed in a different style: Classical; ancient Egyptian; medieval Gothic and Tudor. There is also a museum with a permanent display on the history of the Order. Tours are available from mid June to August, or by appointment during the rest of the year.

Turn left into

Kildare Street. The approach from Molesworth Street leads to the townhouse front of **Leinster House** with its lovely gates, flanked by the matching rotundas of the National Museum (R) and National Library (L). Originally the whole group was owned by the Royal Dublin Society and the central courtyard was open. Admission to Leinster House is through introduction by a member of the Dáil.

The National Museum was built between 1884 and 1890, as was the National Library opposite, to the design of Sir Thomas Deane, the younger (whose father, also Thomas Deane, was Woodward's partner). It has an excellent collection of Celtic antiquities and

artefacts from the Iron Age and Bronze Age, together with a vast range of fascinating items excavated from Viking sites in central Dublin. The Treasury houses a permanent exhibition of the greatest treasures of early Irish art, including the Ardagh and Derrynaflan Chalice, the Cross of Cong, the Tara Brooch, the Clonmacnoise Crozier, St. Patrick's Bell and other pieces. Among other interesting rooms in the Museum are the 1916 Room covering the Easter Rising and its aftermath, and the President's Room, where gifts to the President from foreign dignitaries and heads of state are displayed. Costumes, lace, glassware and china are also on display. The Museum has additional space in Merrion Row (between Baggot Street and Stephen's Green) where special exhibitions are held and in the former Collins Barracks west of the city centre (opening 1996/7). Opposite the Museum, on the other side of Kildare Street, a plaque marks a former residence of Bram Stoker, the author of *Dracula* at No 30.

The National Library houses a vast collection of books, magazines, newspapers, manuscripts, maps and photographs originally built up by the Royal Dublin Society. Exhibitions are mounted in the entrance hall. The novelist Sydney Owenson, Lady Morgan

(1783-1859), lived at No 35 (now No 39) Kildare Street (L). She gave lavish soirees and musical evenings at which Thomas Moore and the violinist Paganini were among the guests.

The Royal College of Physicians of Ireland (R) occupies the original site of the Kildare Street Club which was destroyed by fire in 1860. The present college building, which was completed in 1864, was designed by William Murray (whose father designed the College of Surgeons' building in St. Stephen's Green), and retains its original plasterwork, as well as some fine portraits and statues. The library, established in 1713 on the bequest of Sir Patrick Dun, is one of the best historical medical libraries in Ireland and includes many volumes dating from the sixteenth century. The College is not open to the public except by arrangement with the Secretary.

The Kildare Street Club building (R) was designed in 1861 by Deane and Woodward in a Venetian style to replace the previous premises further up the street. The Club was originally founded in 1782 as a polite alternative to the notorious Daly's Club, then the most luxurious in Dublin. The magnificent interior has not survived but the intricate and witty carvings of animals by Charles Harrison around the window ledges are worth noting. The Club has since moved to St. Stephen's Green and the building is now occupied by the Alliance Française and the National Genealogical Office (open Monday-Friday).

From the bottom of Kildare Street, Nassau Street leads back to the starting point of the tour.



The Kildare Street Club

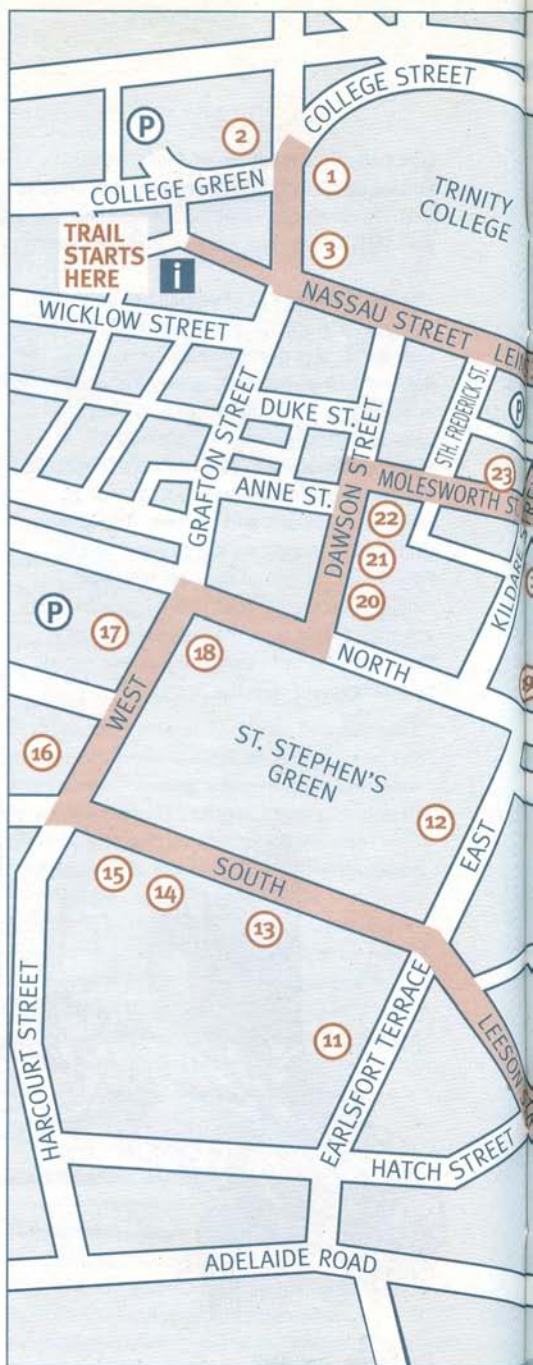
Key to map

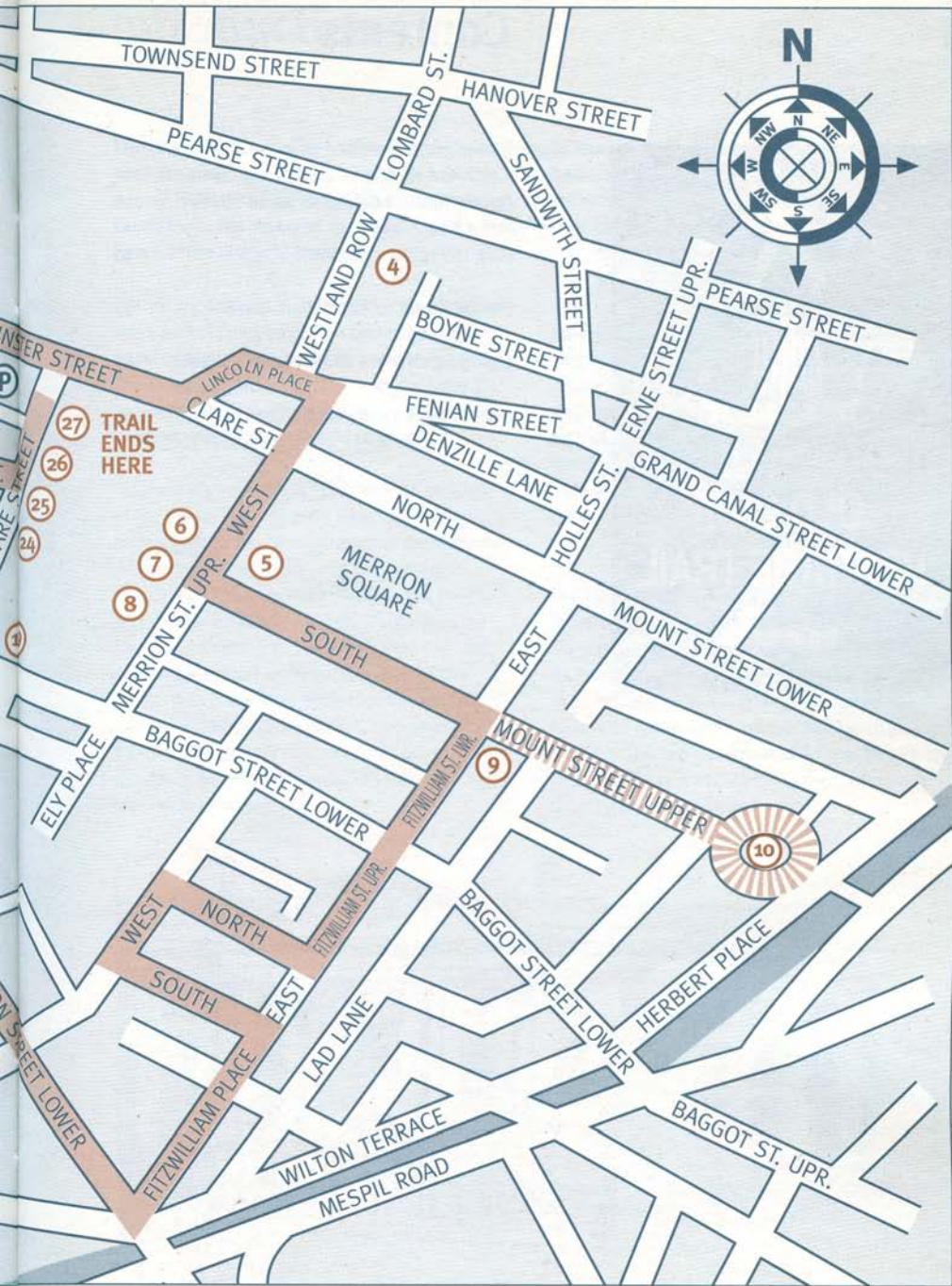
- 1** Dublin Tourism Centre
- 1** Trinity College
- 2** The Bank of Ireland
- 3** Provost's House
- 4** Westland Row Station
- 5** Merrion Square
- 6** The National Gallery
- 7** Leinster House
- 8** Natural History Museum
- 9** Number 29
- 10** St. Stephen's Church
- 11** The National Concert Hall
- 12** St. Stephen's Green
- 13** Iveagh House
- 14** Newman House
- 15** University Church
- 16** Unitarian Church
- 17** The Royal College of Surgeons
- 18** Fusiliers' Arch
- 19** The Shelbourne Hotel
- 20** The Mansion House
- 21** Royal Irish Academy
- 22** St. Ann's Church
- 23** The Freemasons' Hall
- 24** The National Museum of Ireland
- 25** The National Library
- 26** The Royal College of Physicians
- 27** The Former Kildare Street Club

- Open to public
- Open by arrangement
- Closed to public

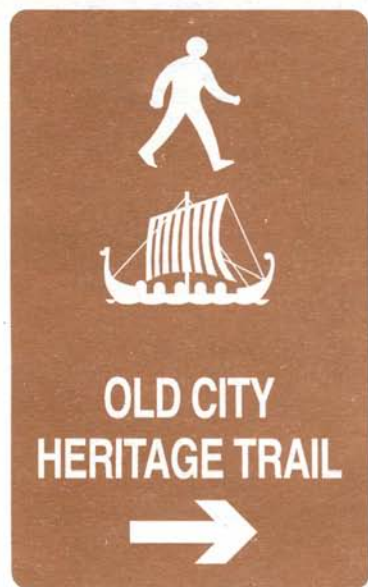
-  Trail
-  Trail Extension

-  Parking





Contents



Introduction	23
Dublin Tourism Centre to Dame Street	24
Cork Hill to the Coombe	30
Francis Street to Winetavern Street	37
Christchurch Place to Parliament Street	43
Map of Old City Heritage Trail	48

Introduction

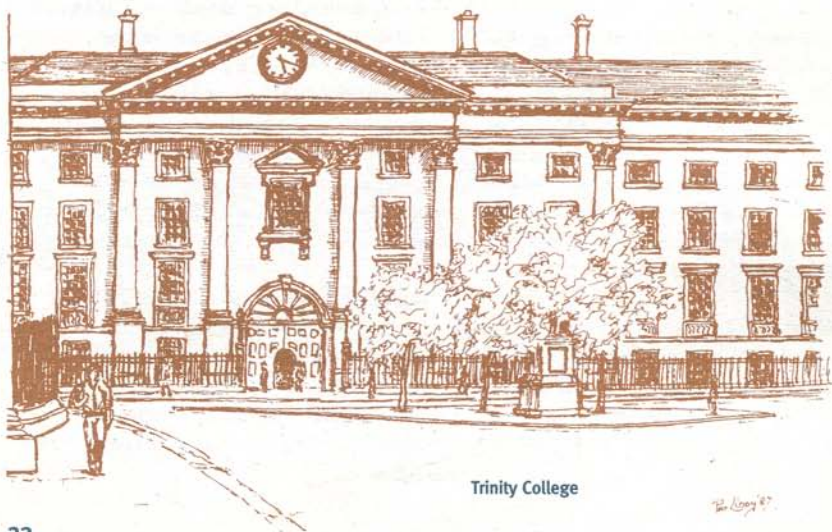
The city of Dublin has its origins in prehistoric times as the junction of several important trade routes near the meeting of the Liffey with its tributary, the Poddle. A ford, Ath Cliath, gave Dublin its earliest name. From Celtic times there are traces of early Christian churches built between the fifth and ninth centuries in the valley of the Poddle, and a monastic settlement south-east of the Black Pool -Dubh Linn - at the Poddle's mouth.

The Viking settlement of Dyfflin in 841 established a focal point below the protective ridge now connecting Dublin Castle and Cornmarket. The seagoing Norsemen looked to the Liffey for contact with the sea and the international trade network which helped Dublin to grow.

Strongbow's invasion in 1170, and the building of the Castle and city walls early in the following century, led to the concentration of development within the enclosed city or in the immediate precincts. Throughout the Middle Ages the city was closely huddled together. Dublin was the focus and foothold of English power in Ireland, constantly subject to siege, rebellion or civil strife. Within the wall, ancient pathways created a lasting street pattern, and new buildings constantly rose upon old ones, providing modern archaeologists with layer upon layer of information.

After Cromwell's reconquest of Ireland and the arrival of Charles II's cultured and influential viceroy, the Duke of Ormonde, Dublin felt free to expand, first eastwards towards College Green and then northwards across the river. The eighteenth century saw the great Georgian development of Dublin and the creation of the wide streets, elegant squares and beautiful public buildings that give the city the character it has today.

The trail into old Dublin begins fittingly enough in College Green, where the Vikings built their Thingmote and eighteenth-century Ireland had its Parliament. All along this route are centres of power and influence that have shaped the history of Dublin. Also on the trail are places like the Liberties, the markets and Temple Bar, where today's Dubliners still carry on the traditions of the past thousand years.



Trinity College



Dublin Tourism Centre to Dame Street Nos. 1-5

The tour begins at the Dublin Tourism Centre in the former Saint Andrew's Church on Suffolk Street. R and L indicate features to be observed on your right and left as you proceed.

Saint Andrew's Church, at the start of the tour, was built in 1866, the last in a series of churches on or near this site. The original parish church of Saint Andrew, dating from the eleventh century, stood on the corner of Church Lane and College Green. The building was used after the Reformation as a mint and a stable. A new church, close to the present site, was built between 1670 and 1674. The church was totally rebuilt in 1800 and destroyed by fire in 1860 and replaced by the present building.

On the corner with Grafton Street (L) is a statue of Molly Malone, the Dublin Street trader celebrated in a famous ballad. The imposing building behind the railings opposite is the residence of the Provost of Trinity College. Built in 1760, it has a magnificent interior.

Turn L. down Grafton Street to Trinity College.

Trinity College (covered in greater detail in the Georgian Heritage Trail) was founded by Elizabeth I in 1592 on the site of the Augustinian Priory of All Hallows. The college caters for some eight thousand students and was unusual in admitting women as students as early as 1903. Among its famous graduates are the writers Jonathan Swift, Oscar Wilde, Bram Stoker and Samuel Beckett.

Under the arch of Front Gate, what appears to be slate underfoot are oak setts, particularly chosen to absorb noise. This form of paving was a common feature in the forecourts of hospitals for this very reason. Among the

most attractive aspects of Trinity College are its manicured lawns and well maintained buildings.

College Green, the broad street leading west from Trinity College, was known in Dublin's earliest years as Hoggen Green, deriving its name from the Scandinavian word for mound. It was formerly dominated by the nearby Thingmote. The Green was common grazing land and a site of public executions until it was developed as a street in the seventeenth century under its present name.

Nearby, on the corner of Church Lane and Suffolk Street, once stood the Thingmote, a forty-foot high earthen mound built by the Vikings around 1000 AD as the location of their parliaments and assemblies. Henry II had a temporary palace built on the mound for his meeting in 1172 with the Irish Chiefs who were looking for his support against the Viking settlers. In medieval times, it served as a place for public entertainment and executions. In 1681-82 it was levelled by order of the Chief Justice and the earth was used to raise the level of Nassau Street to prevent flooding. Excavations in Suffolk Street unearthed weapons from the Norse period which are now in the National Museum of Ireland.

The Bank of Ireland (R) is one of the great symbols of the Georgian era in Dublin. It was designed as the Irish Parliament House by the young Irish architect Edward Lovett Pearce, who, however, died before its opening. The original building constructed between 1729

and 1739 consisted only of the present central section; the porticoes to the east and west, designed by the great James Gandon, were added in 1785 and 1797, and the curving screen wall and the Foster Place annexe were put in place by Francis Johnston in 1803 when the building was being converted for use as a bank.

The **Irish Parliament** of the eighteenth century was largely controlled by the wealthy Protestant ascendancy. The prosperity and culture which they created led to a growing feeling of independence from Britain, a feeling which led ultimately to the formation of the United Irishmen and the unsuccessful rising of 1798. On the 2nd of August 1800 the Irish Parliament was persuaded to vote itself out of existence with the passing of the Act of Union, which shifted the centre of power to London and ended a great era in Dublin's history. The building was then sold to the Bank of Ireland with the condition that it should never be used for any political assembly. The Parliament consisted of two chambers, the House of Commons (now converted to the Banking Mall) and the House of Lords which survives intact to this day.

Upon entering the Chamber, one is immediately struck by the magnificent oak woodwork, the coffered ceiling and the exceptionally fine tapestries by John van Beaver which depict The Glorious Battle of the Boyne and the Glorious Defence of Londonderry. The beautiful chandelier was made in Dublin in 1788 and the original mantelpiece is still in place. All of these features are eloquent testimony to the fact that Dublin in the 18th century was a centre of the fine arts. The mace of the House of Commons was made in England in 1765 for the sum of £244.4s.11d.

The building is open to the public during normal banking hours and a guided tour of the House of Lords is available at specific times on Tuesdays.

Outside the bank, in the centre of College Green, stands a statue by John Foley of Henry Grattan, one of the greatest speakers in the Irish Parliament and an ardent opponent of the Act of Union. Foley also designed the statues of Goldsmith and Burke outside the front of Trinity College. Behind Grattan's statue is a figure of Thomas Davis, the poet and leader of the Young Ireland revolutionary



The Bank of Ireland

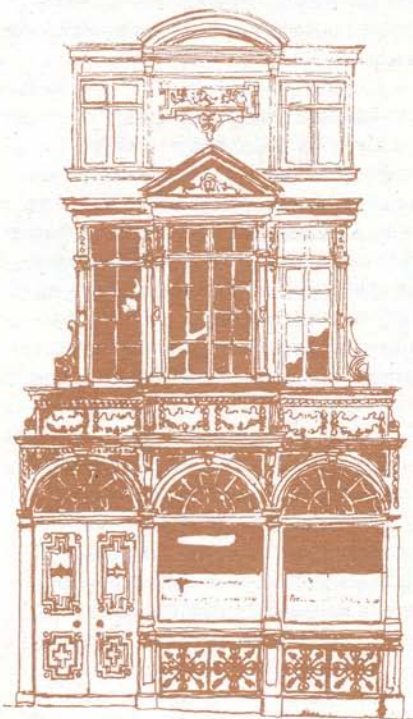
movement of the 1840s. Near here, on a site directly opposite Foster Place, stood Dublin's oldest equestrian statue, a portrait of William III on his horse by Grinling Gibbons which was unveiled in 1701. Over the next two centuries it was subjected to endless abuse by a disrespectful citizenry, being mutilated, daubed with paint and tar, beheaded and generally insulted until 1928 when it was finally destroyed by being blown to fragments.

Foster Place (R) is possibly the most palatial cul-de-sac in Dublin, bounded on one side by the fine portico and screen wall of the Bank of Ireland, and on the other by the ornate front of the Allied Irish Bank. At the back is the entrance to the Bank's armoury annexe, surmounted by a trophy of arms designed by Thomas Kirk. As you continue towards Anglesea Street, the building with a granite façade and large clock (R) was once the famous gentlemen's gambling club, Daly's. An underground passage beneath Foster Place connected it with the Parliament House, with whom it had many members in common. These included the great orators Grattan, Flood and Curran; the famous gambler Buck Whaley; and the infamous Buck English, who once shot a waiter at an inn and had him put on the bill at £50.

Anglesea Street (R), long established as an enclave of stockbrokers, leads the eye down to the river Liffey and Bachelor's Walk. The street has some fine shop-fronts from the 1890s at Nos 10 (L) and 29/30 (R). The Dublin Stock Exchange on the right of this street is open to visitors, by appointment only.

Over the doorway of No 10 College Green (R) is a stone plaque, originally sited in the Commercial Buildings next door, depicting the Ouzel Galley. The ship in question was posted missing at sea in 1695 and insurance was duly paid. Five years later it returned, laden with booty, having

escaped from the pirates who had captured it. The Ouzel Galley Society was formed to settle the disposal of the treasure and remained in existence until 1888 to deal



Shopfront in Anglesea Street

with other mercantile disputes. The plaque decorated the society's headquarters.

Most of this thoroughfare bears the hallmark of 19th century commerce with its stone banks and elaborate insurance buildings. The original appearance of the street, however, was very different and consisted of five-storey brick buildings with granite fronted shops at street

level. No 38 (L) is an original example.

Dame Street begins at this point as a direct continuation of College Green. One of Dublin's oldest streets, it connected the nunnery of St. Mary del Dame (founded in Viking times) with the Thingmote. Neither landmark now survives. The street was given its present proportions in the 1780s by the Wide Streets Commission.

Turn right into the Central Bank plaza. The handsome building front on the right hand side of the plaza is a reconstruction of the Dame Street front of the Commercial Buildings which formerly occupied this site.

Temple Bar Area. Cross the Central Bank Plaza and Cope Street into Crown Alley, behind the Bank. This network of narrow, cobbled eighteenth century streets has evolved in recent years as an inner-city Bohemia full of restaurants, theatres, cafes, arts centres, galleries and second hand shops selling books, clothes and bric-a-brac. The area is the focus of a major urban renewal project under which old buildings have been restored and upgraded, streets recobbled and new street lighting installed. Once famous for printers and clockmakers, it was full of merchants and craftsmen whose warehouses and old shops survive. Nos 1-4 Crown Alley (R) are an example of a 19th century warehouse attractively refurbished.

Crown Alley leads across Temple Bar through a narrow alley to **Merchant's Arch**, designed as the Merchant's Hall by Frederick Darley in 1821. Before the construction of Wellington Quay on the Liffey, a series of ferries plied the river. Directly ahead is the Ha'penny Bridge, one of Dublin's most famous landmarks. Built in 1816 as the Wellington Bridge, it acquired its better known nickname from the halfpenny toll levied on all users of the bridge up to 1919. It also has

been referred to as 'the metal bridge' and by its present official name, Liffey Bridge.

From the bottom of Crown Alley, turn left along **Temple Bar**, the narrow central street which has given its name to the area. Turn left again into Temple Lane which is an interesting relic of Dublin's industrial past, crowded with old warehouses and still retaining its original surface of stone setts.



Crown Alley

Cecilia Street (L) was the location of one of Dublin's earliest theatres, the Crow Street Theatre, opened in 1730. The site is now occupied by Cecilia House, formerly the Catholic University Medial School from 1855 to 1931.

On the opposite side of Temple Lane is the Green Building (R), one of the more remarkable architectural projects carried out in the redevelopment of the Temple Bar area. Designed to be as energy efficient and environment

friendly as possible, it is conspicuous for its wind turbines and solar panels. Also on this side is Dublin's newest street, simply known as The Curved Street.

Since Dame Street was widened in the 1780s most of its buildings have been replaced or refronted in a variety of attractive styles. No 53, on the corner of Temple Lane (L) is one of the surviving originals and is a typical example of the work of the Wide Streets Commission. The oval stucco panels on the side of the building may have been used for advertising.

Turn right into Dame Street.

To the left is South Great George's Street. The large red-brick pinnacled building (L) was designed in 1881 as the South City Markets. After a disastrous fire in 1892 it was rebuilt with some modifications by William H. Byrne, and now houses a variety of second-hand shops and market stalls. Bewleys, the famous coffee and tea merchants, opened their first shop in this street in 1894. South Great George's Street and its continuation Aungier Street lead to Whitefriar Street Church about 1 km from Dame Street, where the remains of **St. Valentine**, patron saint of love, are kept. St. Valentine's fame together with the fact that his feast falls on 14th February seems to have accounted for his association with the old customs observed on that date. There was a belief that birds mated on 14th February and that girls would choose their 'Valentine' sweetheart. Later came the custom of sending greeting cards (Valentines). The crocus which flowers around this time is St. Valentine's flower. The casket containing his relics was given to the prior of the time, Fr. John Spratt, by Pope Gregory XVI in 1835.

The poet Thomas Moore was born at No 12 (L).

Return to the principal trail along Dame Street.

Eustace Street (R) dates from the late 17th century. No 6, on the left, formerly the meeting house of the Society of Friends (Quakers) now houses the **Irish Film Centre**; parts of the building date from the Quakers' arrival in 1692. No 11 on the same side was formerly a Presbyterian church and was built about 1725. As the only surviving Presbyterian Church building of this period, it retains its original façade and now houses **The Ark**, a cultural centre designed specifically for use by children.



Whitefriar Street Church

At the bottom of Eustace Street (R) is the 200-300 year old St. Winifred's Well recently uncovered and restored during the renewal of the streets.

Continue along Dame Street, noting the many fine examples of Victorian carved detail, such as at Nos 13-16 and 67-70. Just beyond Sycamore Street (R) is Dublin's oldest surviving theatre, the **Olympia**, opened in 1870 by Dan Lowry as the Star of Erin Music Hall. The canopy over the footpath is a lovely example of Victorian glass and ironwork. The flamboyant interior decoration is typical of its time.

Almost beneath your feet at this point runs the

River Poddle, a buried tributary of the Liffey which emerges beneath Wellington Quay. In medieval times the street here ran across a dam which gave its name to Dame Street. The river flowed down the route of Patrick Street and round the back of Dublin Castle where it wended into a large black pool (Irish dubh linn) from which the city derives its name.

Opposite the Olympia is Palace Street (L), bounded on one side by an elegant bank building designed by Sir Thomas Deane. The only other surviving building bears the name of Dublin's oldest charity, the **Sick and Indigent Roomkeepers' Society**, founded in 1790 to provide relief for the city's thousands of poor. The society which had its headquarters here from 1851, moved recently and the house has now been restored as a private residence. This house was also the residence of the Emmet family from 1795 - 1805.

Between the lower Castle gate and City Hall is City Hall Park (L) opened in 1987. The paths are cobbled with old tramsetts which surfaced Dublin's streets at the turn of the century, and the three statues, representing crafts in wood, metal and stone, originally stood on the Exhibition Palace in Earlsfort Terrace built for the Great Exhibition in 1872. A plaque here marks the birthplace of Dr. Barnardo, founder of a series of homes for orphaned children.

City Hall (L), with its giant portico, was built between 1769 and 1779, in what was the commercial centre of the city. Designed as the Royal Exchange by Thomas Cooley, the building was a meeting-point for Volunteer rallies in the 1780s and was subsequently used as a barrack and torture chamber by Government troops during the 1798 Rebellion. The present stone balustrade replaced an iron railing which collapsed in 1814 under the weight of a crowd watching a public whipping. Nine were killed.



City Hall

and many more were injured. In 1852 the building was acquired by Dublin Corporation and is now the meeting place of the City Council.

In front of you as you mount the steps is a metal plate placed there in the late 1870s which displays exact standard measures in imperial and metric units. It was made by the Dublin firm of Yeates and Son who were the official makers of standard weights and measures for the entire British Empire at the time.

Visitors to City Hall may view the impressive entrance rotunda with its statues of Daniel O'Connell, Charles Lucas and Thomas Drummond. A mosaic in the floor depicts the Corporation's coat of arms with its motto *Obedientia Civium Urbis Felicitas* (happy the city where citizens obey). The Corporation has been in existence since 1192 and Lord Mayors have been elected annually since 1665. Frescoes adorn the walls and there is a bench from the old College Green Parliament House.

From the top of the steps there is a fine view down Parliament Street, across the Liffey and along Capel Street, which together form one of the city's great thoroughfares. The roadway outside City Hall was once the site of Dame Gate and the entrance to the medieval city.



Cork Hill to The Coombe Nos. 6-12

Turn left up Cork Hill, a wide cobbled area between City Hall and Newcomen's Bank. The Bank was designed in 1781 by Thomas Ivory and now houses Dublin Corporation Offices.

Ahead is the gate to the Upper Castle Yard. The gate is surmounted by Van Nost's Statue of Justice which, it was wryly noted, was placed with its back to the citizens of Dublin. The Guard Room (R) façade has been preserved and still bears the marks of bayonet sharpening around the doorway.

Dublin Castle is the centre of historic Dublin. It no longer looks like a castle, having been largely rebuilt in the 18th century as the centre of administration for the whole of Ireland; of its defences only some of the towers remain.

Indications are that there was a defensive rath or earthwork on this site even before the Viking fortress erected at the time of the original Norse settlement in 841. Strongbow, who led the Anglo-Norman invasion of Ireland in 1170, also had a motte here on the site of the Record Tower. In 1204, at the command of King John, Dublin Castle was officially established with the building of a central circular keep (which survives, with subsequent modifications, as the Record Tower) and a curtain wall with massive towers. The Record Tower (previously and variously known as the Black Tower, the Gunner's Tower and the Wardrobe Tower), together with the Bermingham Tower, which was added in the fourteenth century, are the only substantially remaining features of the original castle. At the entrance in Castle Street were two large towers (removed in the middle of the eighteenth century), with a drawbridge and portcullis.

Originally, the Castle functioned as an enclosure and a military centre to the city. It came under cannon-fire in 1534 during the rebellion of Silken Thomas, and was refurbished as a viceregal residence by Sir Henry Sydney in the 1560s. Towards the end of the seventeenth century the role of the Castle changed, and with it the structure. The destruction by fire in 1684 of the viceregal quarters opened the way for a total reconstruction of the building, initiated by Sir William Robinson. Gradually the old stone walls were replaced with brick. Reception rooms and offices were built and the Upper and Lower Castle Yards took on their present shape. The old Powder Tower at the Northeast corner was buried beneath the Chief Secretary's offices, only to be revealed again during the recent building renovation works for Ireland's presidency of the European Union. The splendid Bedford Tower, on the site of the west gate-tower, surmounts the Master of Ceremonies' apartments designed by Thomas Ivory and built 1750-1761. It was from this building that the Irish Crown Jewels were mysteriously stolen in 1907. They have never been recovered.

The Chapel Royal, attached to the Record Tower, was designed by Francis Johnston and built between 1807 and 1814. It was restored in 1989.

From the mid-nineteenth century, the Castle housed the headquarters of the Dublin Metropolitan Police as well as the viceregal offices and State Apartments. It resisted an attack by insurgents in 1916 and was handed over in 1922 to the new Irish Government. The Upper Castle Yard, best known from James Malton's celebrated view of 1792, contains the principal buildings of the post-medieval Castle

which formerly housed the viceregal administration. The south range houses the magnificent State Apartments which were built as the residential quarters of the viceregal court and are now the venue of Ireland's Presidencies of the European Union (EU), Presidential Inaugurations and State functions.

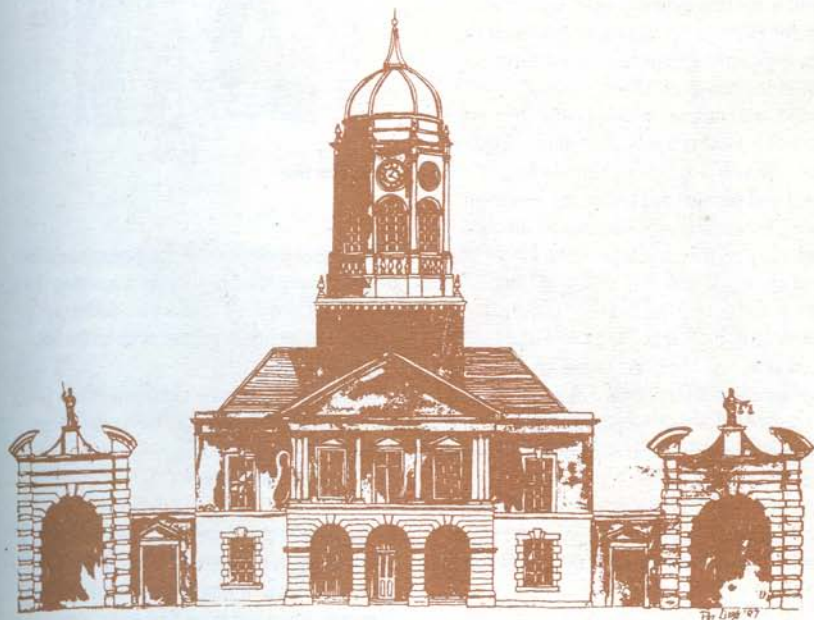
The State Apartments, Undercroft and Chapel Royal are normally open to visitors but will be closed during Ireland's Presidency of the EU, July-December 1996. On some other occasions, the State Apartments only may be closed for State purposes. Guided tours are available.

The **Chester Beatty Library and Gallery of Oriental Art**, a priceless collection left to the nation by the millionaire Sir Alfred Chester Beatty, is at present being relocated from its previous home in Ballsbridge to new premises in

Dublin Castle, to be opened in mid-1997. The 22,000 items in the collection include: decorated manuscripts; paintings; snuff bottles and some of the earliest known Biblical papyri.

Leave the Castle by the Justice Gate and continue to the left along Castle Street.

Turn left into Werburgh Street. **Saint Werburgh's Church (L)** is of Anglo-Norman origin on the site of an earlier Viking foundation. After a major reconstruction in 1662, it was again rebuilt in 1715 to the design of Thomas Burgh, only to be gutted by fire in 1754 and yet again reconstructed in 1759. A magnificent 160 foot spire, added in 1768, was removed in 1810 because of its dangerous condition. Though somewhat dilapidated on the inside, it has a most attractive interior and it is open by



Bedford Tower - Dublin Castle

appointment. A plaque outside records that the composer John Field (1782-1837), the creator of the nocturne, was baptised here. Lord Edward Fitzgerald, one of the principal figures in the 1798 rising, is buried in the vaults, and his captor, the notorious Major Sirr, is buried in the church-yard. Before the building of the Chapel Royal in 1807 St. Werburgh's was the parish church of Dublin Castle.

Hoey's Court (L) is the street where Jonathan Swift was born in 1667 (the house is no longer in existence). Directly opposite (R) is the site of Dublin's first theatre opened by John Ogilby, the Master of the Revels, around 1637.

Turn left into **Little Ship Street**. This street (originally Pole or Poole Street, so called after the nearby Pool behind the castle) follows the line of the Poddle along the outside of the city wall and leads to a gate of Dublin Castle below the Bermingham Tower. It was at this point that in 1534 the Castle sustained its most serious assault at the hands of 'Silken Thomas' Fitzgerald, who raised a rebellion after hearing rumours of his father's execution in the Tower of London. He was repulsed by cannon-fire, captured and brought to London for execution. Following Robert Emmet's abortive rebellion in 1803 security on the west side of the Castle was stepped up, and a wall was built along the outside of the ditch. The Ship Street Gate and the entrance to the Castle Steps were built between 1806 and 1808. A plaque here commemorates the nearby birthplace of Jonathan Swift. Great Ship Street (originally Sheep Street) leads directly towards what is believed to be the original Dubhlinn, a pre-Viking monastic settlement whose boundaries coincided with the oval formed by Stephen Street, Whitefriar Street and Peter Row. Return along Little Ship Street to Bride Street.

Bride Street is named after St. Bride's Church,

another pre-Viking foundation which was demolished as part of the Iveagh Trust Redevelopment Scheme in the late nineteenth century. A large area between Patrick Street and Bride Street was cleared of tenements and rebuilt as a residential complex for the poor through the generosity of Edward Cecil Guinness, first Earl of Iveagh and a member of the famous brewing family. Different dates on entrances



Ship Street Gate

around the complex show the date of completion of the various blocks. Note the interesting series of plaques depicting scenes from Gulliver's Travels, which adorn the buildings on the left.

Golden Lane (L) was the birthplace of John Field and there is a monument to him on the corner.

Turn right into **Bull Alley**.

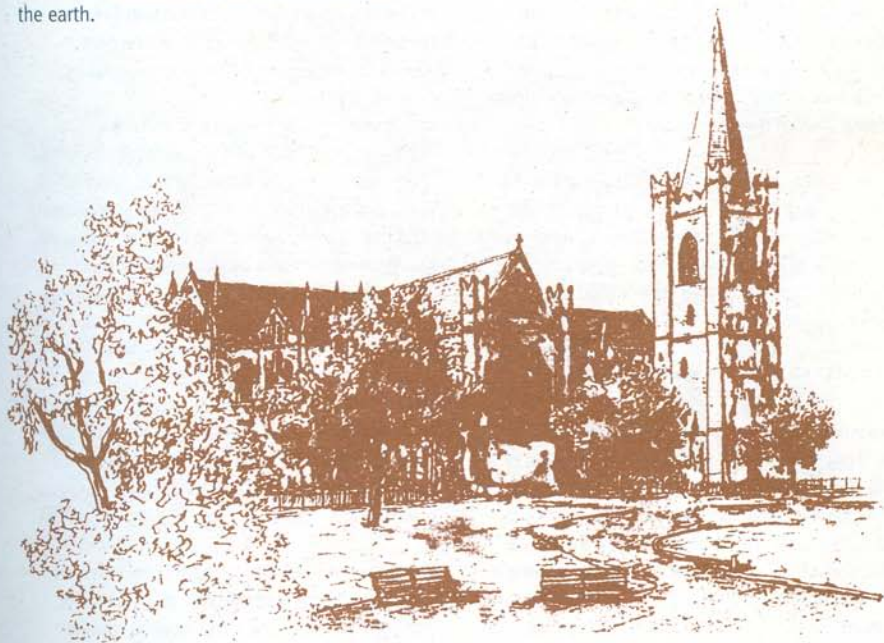
To the right is the impressive façade of the building which completed the Iveagh Trust Scheme in 1915. It was designed as a children's play centre and had three large halls, eleven classrooms and an outdoor playground. It now

houses the Liberties Vocational School. In this part of the city the Guinness family were responsible for a major civic contribution to the urban renewal of the time. This can be seen in the restoration of St. Patrick's Cathedral, the art nouveau Iveagh Baths and the landscaping of St. Patrick's Park.

From Bull Alley turn left into Patrick Street. The Poddle actually flowed down this street in the Middle Ages as far as St. Nicholas' Gate, where it followed the line of the city wall. At the end of the nineteenth century St. Patrick's Park was landscaped to afford a better vista of the cathedral. There is an entrance gate to the park near the cathedral, and just inside it is a stone marking the site of St. Patrick's Well, which according to tradition was a miraculous spring which the saint himself caused to gush from the earth.

Up to medieval times the spring was credited with healing properties. On the far side of the park, near Bride Street, there is a sculpture, 'Liberty Bell' by Vivienne Roche, and a series of panels honouring eight great Dublin writers - Swift, Mangan, Wilde, Shaw, Yeats, O'Casey, Joyce and Beckett. There is a fine oil painting of St. Patrick's Close, Dublin by Walter Osborne in the National Gallery depicting this area as it would have looked a century ago.

From Patrick Street, turn left into St. Patrick's Close to enter **St Patrick's Cathedral**. The Cathedral stands on perhaps the oldest Christian site in Dublin. A church had stood here since the fifth century and the site was always associated with St. Patrick, patron saint of Ireland, who had



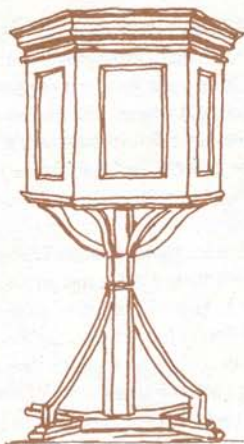
St. Patrick's Cathedral

baptised converts here at his well. Significantly, it stood near the junction of six ancient routes at the site known as Cross Poddle. In 1190 John Comyn, an Englishman who succeeded Lawrence O'Toole as Archbishop of Dublin, rebuilt the church in stone and founded it as a Collegiate Church. This church was elevated to the status of cathedral in 1213 by Comyn's successor, Henry de Loundres, and was subsequently rebuilt in its present form between 1220 and 1250. Essentially the difference between this cathedral and Christchurch, only a quarter of a mile away, is that St. Patrick's was outside the city walls and therefore not subject to the same influence and jurisdiction. Broadly speaking, Christchurch was associated with the Government while St. Patrick's was the cathedral of the people.

The great west tower with its prominent clock (depicted in one of Malton's prints of Dublin) was rebuilt by Archbishop Minot in 1370 after a fire and is 43 metres high, with a 31 metre spire which was added in 1749. It housed the largest ringing peal of bells in Ireland.

St. Patrick's was by the mid-19th century in a bad state of repair and, like Christchurch around the same time, owed its preservation to the generosity of drink merchants. An extensive programme of restoration was carried out in 1864 at the expense of Sir Benjamin Lee Guinness. A commemorative statue may be seen outside the building to the right of the entrance.

The most celebrated figure associated with the cathedral is Jonathan Swift, author of *A Tale of a Tub*, *Gulliver's Travels*, *A Modest Proposal* and other satires, who was Dean here from 1713 to 1745. His bust and famous epitaph are at the west end of the nave, close to the brass plate in the floor which marks his grave beside his beloved 'Stella' (Esther Johnson). His pulpit and chair and other belongings are on display in the north transept together with a collection of



Dean Swift's Pulpit

his works, and in the south transept is the memorial which he erected to his servant Alexander McGee who died at the age of 29.

In the west end of the nave to the left of the entrance is the huge and elaborate Boyle family memorial erected by Richard Boyle, first Earl of Cork, in the early 17th century. His sons Robert, the famous philosopher and chemist, is one of the figures portrayed on it. Opposite the entrance is displayed the door of the medieval Chapter House. In 1492, during the feud between the two great ruling families of Ireland, the Butlers of Ormonde and the Fitzgeralds of Kildare, the Earl of Ormonde sought refuge in the chapter house. The Earl of Kildare cut a hole in the door (which may be seen to this day) and reached through to shake his enemy's hand and make peace.

The Order of the Knights of St. Patrick, founded in 1783 and now defunct, had its chapel here, and their banners and coats of arms may be seen over their carved stalls in the choir at the east end of the cathedral. The great organ in the

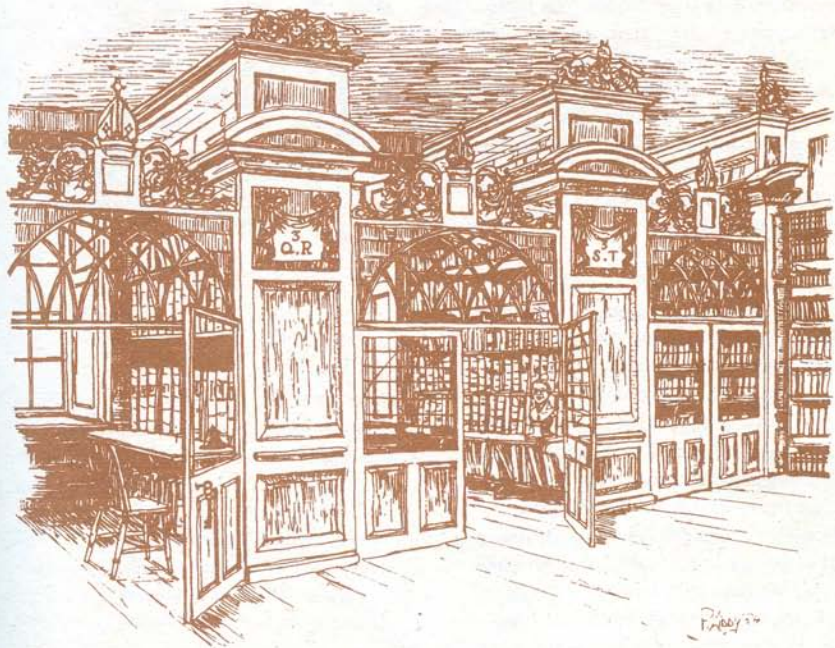
north side of the choir was built by Henry Willis & Sons in 1902 and is the largest and most powerful in Ireland.

Around the walls are monuments to such notables as the Emmet family, the blind harper Turlough O'Carolan, the writers Samuel Lover and Charles Wolfe, and Douglas Hyde, first President of Ireland. Leaving the Cathedral, turn left along St. Patrick's Close.

Marsh's Library (L) was built in 1701 by Archbishop Narcissus Marsh to the design of Sir William Robinson, architect of the Royal Hospital in Kilmainham and the renovations to Dublin Castle. It was the first public library in Ireland. The interior, a magnificent example of a seventeenth century scholar's library, remains

unchanged since it was built, with its dark oak bookcases and three wired cages into which readers were locked with rare books. Many of the books were exceptionally rare and valuable even in Marsh's time and some of them were actually chained to the shelves. The four principal collections amount to about 25,000 books dating mainly from the 16th, 17th and early 18th centuries.

The Edward Stillingfleet collection, which March acquired in 1705, comprises nearly 10,000 books, some of them printed by the earliest English printers. The Library also contains about three hundred manuscripts, of which the most important is a volume of the Lives of the Irish Saints, dating from 1400. Dean Swift made great use of the Library, and James Joyce, whose



Marsh's Library



Francis Street to Winetavern Street Nos. 13-15

A Mecca for all those interested in antiques and craftsmanship, this street, though somewhat haphazard in appearance, is well worth a closer look. Among the specialist antique dealers, you will find those who sell pine furniture, cast iron

There is a stained glass window in the nuptial chapel by the celebrated Harry Clarke.

Further up the street is the attractive **Iveagh Market**, (R) a Victorian building of great quality.



The Iveagh Market

fireplaces, garden statuary, enamel signs, old advertisements and lamps. Craftsmen here will restore marble fireplaces, upholster chairs, or repair and clean brasswork.

Halfway along the street on the right is the church of **St. Nicholas of Myra**, a handsome neo-classical structure built in the 1830s and celebrating Catholic emancipation in Ireland.

Note the wonderful carved heads of Moors and oriental traders which adorn the keystones of the arches. The winking and grinning face on the side is said to be that of Lord Iveagh. The smell of brewing hops, not unlike burnt coffee, occasionally wafts this way from his family business in the Guinness brewery.

The Tivoli (L) was built in 1936 as a cinema, which 'went dark' in the 1970s and was reopened in 1987 as a theatre. It is one of the most modern and technologically sophisticated theatres in Dublin.

TRAIL EXTENSION TO GUINNESS BREWERY.

The church of SS. Augustine and John (R), popularly known as **St. John's Lane Church**, stands on the site of the ancient Abbey of St. John which in medieval times provided a hospital for incurables. An Augustinian community was established there in 1704 and enlarged its chapel into a church in 1781. The present elaborate building, designed by Edward Welby Pugin and said to have been praised by Ruskin, was constructed from 1862 to 1895. The statues of the apostles in the niches of the spire were sculpted by James Pearse, father of the Pearse brothers who were executed in 1916. There are some fine examples of stained glass from the Harry Clarke Studio in the church and the impressive Victorian interior includes some striking ironwork in the chapel of Our Lady of Good Counsel.

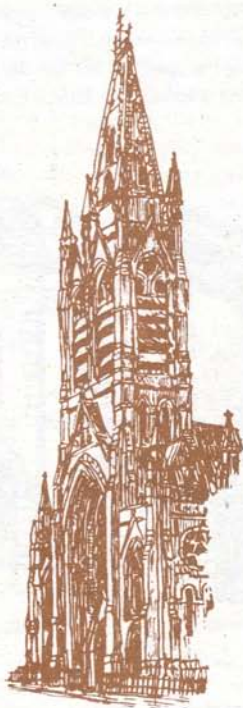
On the left, past Vicar Street, was the site of the public washing place in the Middle Ages. A stream ran alongside the street and crossed it at this point.

The National College of Art and Design (NCAD) (R) occupies the former Power's Distillery which was converted for the purpose when the NCAD moved here in 1980. The distillery was founded here in 1791 by James Power and once covered an 11 acre site between Thomas Street and the Liffey. Three copper pot stills, the earliest dating from the end of the 19th century, still stand in an



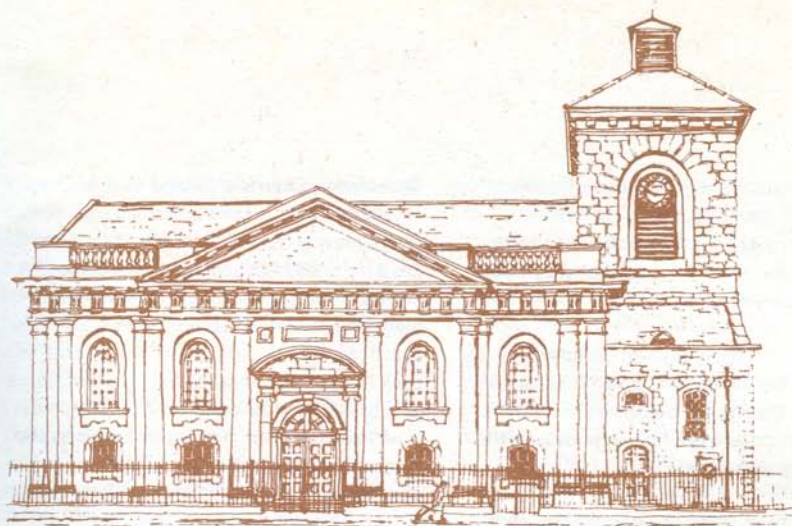
National College of Art and Design

area of the college known as Red Square, and two beam engines also survive. Whiskey production ceased here in 1976 when Powers transferred to Midleton in Cork.



St. John's Lane Church

Continue past Meath Street (L) and the site of the medieval Horse Market beside it. On the next corner is **St. Catherine's Church** (L) which dates from 1172 and was completely rebuilt by John Smyth between 1760 and 1769. A spire was included in the plan but was never erected due to lack of money. Its classical façade is one of the finest in Dublin. The decline of its congregation led to the church's closure in 1966 and it is now owned by Dublin Corporation.



St. Catherine's Church

A memorial outside the church records that Robert Emmet was executed in front of the building on 20th September 1803 after his ill-conceived rebellion ended in failure. Emmet and his men gathered here to march on the Castle but only got as far as the corner of Francis Street before breaking up in confusion.

Continue along Thomas Street towards St. James's Gate. Turn left into Crane Street to visit the **Guinness Brewery**.

Guinness is one of Dublin's greatest success stories. In 1759 Arthur Guinness took over a small disused brewery here, leased it for nine thousand years at £45 per year, and after a short period brewing ale began brewing porter, a dark beer containing roasted barley. It very quickly achieved widespread popularity throughout Ireland and also captured a share of the market in Britain. A stronger brew called extra stout or, more familiarly, just 'stout' was later developed and is now consumed around the world at the rate of over seven million glasses each day. By the end of the nineteenth century the brewery had grown from its original site of four acres, to be the largest in the world. It is still the largest

brewery in Europe, now covering some sixty acres, and exports more beer than any other single brewery anywhere. The first export shipment of Guinness left Dublin in 1769.

Crane Street leads to the brewery visitor centre and to the brewery museum in the old **Hop Store** which has been converted into a major display centre.

After your visit to the brewery, return along Thomas Street to continue the trail.



The Windmill at Guinness Brewery

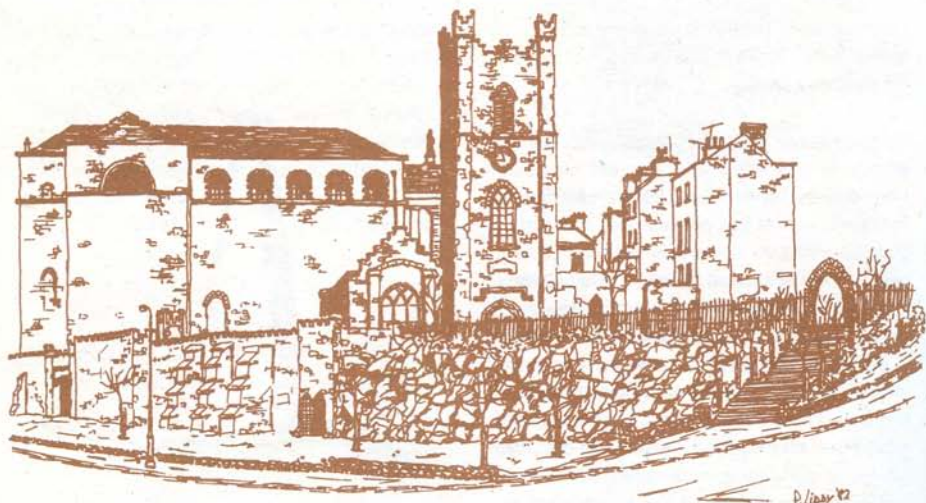
Opposite Francis Street is Saint Augustine Street (L) which follows the line of a prehistoric route to the river and the site of Ath Cliath, the Ford of the Hurdles which gave Dublin its ancient name.

Thomas Street continues into Cornmarket, which crosses the line of the old Town ditch and meets the city walls again at Newgate (a gate was built here in 1177). A portion of the wall (R) still stands here.

Bridge Street (l) leads down to the Brazen Head, Dublin's oldest pub. The inn was established in 1668 and is said to have been built on the site of an earlier inn going back to the twelfth or thirteenth century. It was the meeting place of the leaders of the United Irishmen who planned the Rebellion of 1798. The upper end of Bridge Street was added later and occupies the site of the medieval New Hall market.

St. Audoen's Church of Ireland church (L) is one of the most ancient in Dublin, and comparatively little of its original fabric has been replaced in the course of restoration. A Norman church dedicated to St. Ouen was built here in 1190 to replace the original Celtic church of St. Columcille. The tower at the back hangs three bells made in 1423 which are said to be the oldest in Ireland. In the porch is an early Christian gravestone known as the 'Lucky Stone' which has been kept at the church since before 1309 and which is the subject of many strange stories. The misspelling 'St. Audeon's' is now so common as to be practically an accepted usage.

St. Audoen's churchyard has now been turned into a fine park bounded by a restored section of the old city walls. A set of steps leads down to St. Audoen's Arch, the only surviving gateway of the old city. The gate and surrounding walls were restored in the 1880s.

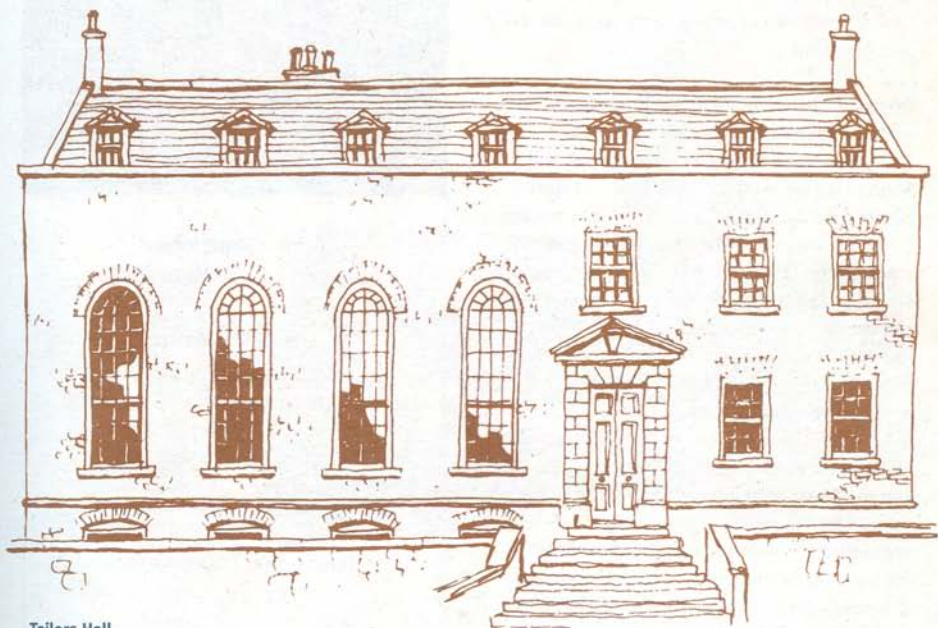


St. Audoen's Church

Next to old St. Audoen's is **St. Audoen's Roman Catholic Church**, built between 1841 and 1847 with an attractive portico added in 1898. Beside the front door two giant clam shells, brought back from a Pacific voyage, serve as holy water containers. Access to the fine interior is by a side door.

Cross High Street to the entrance of Back Lane, opposite old St. Audoen's. Back Lane dates from 1610 and was the location of a Jesuit university and chapel in 1627. **The Tailors Hall** (L) with its large limestone gate and broken pediment, now occupies that site and was built - possibly incorporating parts of the older building - around 1706. The last surviving guild hall in Dublin, it was built for the Guild of Tailors but was also used by other guilds - Hosiers, Tanners, Saddlers and Barber-

surgeons. These guilds were organisations set up in the Middle Ages to represent the interest of craftsmen and traders. The Tailors' Guild was founded in 1418. The hall is best known for the meetings organised here in 1792 by the Catholic Committee with the object of securing relief from the remaining penal laws. The sessions, which became known as the 'Back Lane Parliament', were attended by delegates from all over Ireland, and Wolfe Tone was their secretary. The United Irishmen also met here. After the abolition of the guilds in 1841, the building was used variously by a school, by the mission to the Liberties and by the Legion of Mary. Since 1983 it has been the headquarters of An Taisce (the National Trust for Ireland). Visitors may see the magnificent Great Hall with its fine windows and an elegant musicians'



Tailors Hall

gallery; the beautiful staircase dating from 1706; the Master's Dining Room; and the Lower Hall with its stone walls and heavy-beamed ceiling.

In recent years a considerable amount of urban renewal has taken place in the area around Tailor's Hall, an interesting example of which is the market converted from a former shoe factory on the opposite side of Back Lane.

Return to High Street, which was one of Dublin's principal streets in the Middle Ages. An extensive archaeological 'dig' here in the late 1960s and early 1970s revealed evidence in the form of huge deposits of leather scraps and shoe soles - that High Street was the centre of the Dublin leather working business in the thirteenth century. Conveniently it leads directly into the former Skinner's Row (now Christchurch Place) where hides were tanned and prepared.

Opposite Nicholas Street is Christchurch Place with the picturesque bridge linking the Cathedral and Synod Hall. The bridge and Synod Hall were added by G.E. Street during his restoration of the Cathedral. Now housed in the Synod Hall is **Dvblinia**, a recreation of the medieval city from the coming of the Normans in 1170 to the Reformation and the closure of the monasteries in 1540. It includes: a scale model of the old city; life size reconstructions and a collection of original archaeological artefacts.

Winetavern Street, as its name suggests, was the medieval drinking centre and the home of related trades such as caskmaking. Its reputation for taverns and ale houses lasted for over seven hundred years until well into the nineteenth century. On the quayside at the bottom of the street stood Prickett's Tower,

a square stone building where in 1551 the first book to be printed in Ireland was published - an edition of the Book of Common Prayer. Dublin's oldest firm, Rathborne's the Candlemakers, was established in Winetavern Street in 1488.



DVBLINIA

An exciting, entertaining and accurate portrayal of life in medieval times



April - September:
10.00 - 17.00 hours daily

October - March:
11.00 - 16.00 hours Mon - Sat
10.00 - 16.30 hours Sun / Bank Hol.

St. Michael's Hill,
Christchurch,
Dublin 8
Telephone: (01) 679 4611
Fax: 679 7116

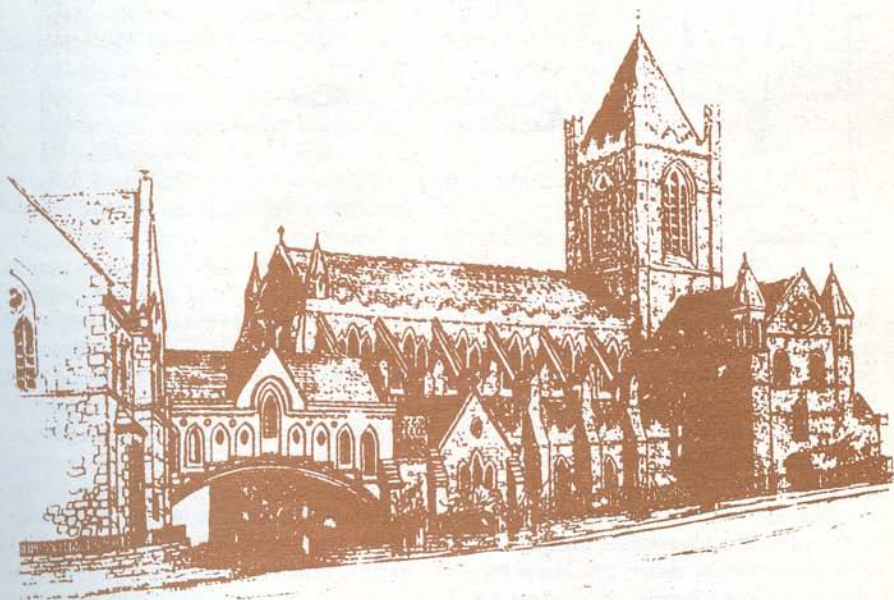


Christchurch Place to Parliament Street Nos. 16-19



Continue towards Christchurch Cathedral, on the corner of Nicholas Street and Christchurch Place (R) is the site of the old Tholsel, originally established here in 1308 beside the market cross. A predecessor of City Hall, it was the place where city customs were paid, where the Dublin Assembly met and the mayor had his court. It was redesigned between 1678 and 1683 and the fine stone building was illustrated by James Malton in his famous series of views of great Dublin buildings in the late eighteenth century. Demolished in 1806, it is the only building in the series which no longer survives. Two statues which stood in its façade are now in the crypt of Christchurch Cathedral.

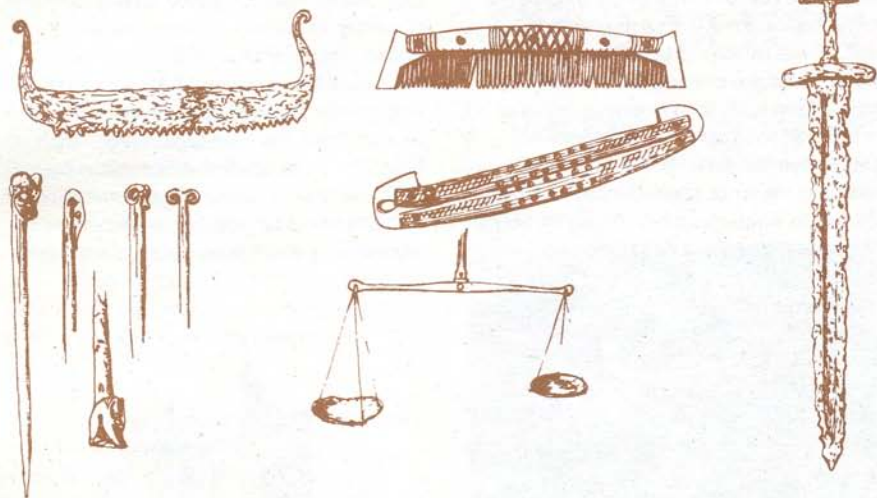
Christchurch Cathedral (L), the Cathedral of the diocese of Dublin, was built originally around 1038 for Sítric Silkenbeard, the Norse king of Dublin. This wooden structure was rebuilt in stone by the Anglo-Normans between 1173 and 1220. For centuries the Cathedral was the place of worship of the British establishment in Ireland. Four Irish kings were knighted and entertained here by Richard II in 1395, and it was here that the pretender Lambert Simnel was crowned Edward VI of England on 24th May 1487. The south arcade and most of the west front were destroyed when the roof collapsed in 1562 and had to be rebuilt. The cloisters were taken over by shops and the crypt given over



Christchurch Cathedral

to 'tippling rooms for beer, wine and tobacco'. In 1821 Skinner's Row was widened and the cathedral shown off to better advantage. It was, however, in poor condition and urgently needed repairs. Thanks to the munificence of the Dublin whiskey distiller Henry Roe these were carried out in 1871 by the architect G.E. Street, who remodelled the entire building in Gothic style.

Below the cathedral is the crypt, which is believed to date from Strongbow's time and is Dublin's oldest surviving building. Here are displayed the official ancient Stocks of the Liberty of Christchurch, made in 1670, in which offenders were exposed to public ridicule. Two statues, possibly of Charles II and James II, formerly stood on the Tholsel on the other side



Viking Artefacts

Among the curiosities in the cathedral is the tomb of Strongbow, the Earl of Pembroke. The tomb was an important spot in days gone by for the conclusion of sales and business deals, so much so that when the original tomb was destroyed by the fall of the roof in 1562 the effigy of a now unknown knight was brought in to replace it. In St. Laud's chapel at the east end of the cathedral the heart of St. Lawrence O'Toole, who was Archbishop of Dublin at the time of Strongbow's invasion, is preserved in a metal casket. Note the beautiful variety of tiles in the cathedral.

of Skinner's Row. In a glass case are the mummified bodies of a cat and rat which were found lodged in an organ pipe during restoration. The rat was trapped in the pipe when the cat, apparently in hot pursuit, got jammed six inches away from its prey.

Outside the Cathedral are the excavated remains of part of the Augustinian priory which was formerly attached to it.

Return to Christchurch Place and bear left towards Fishamble Street. Lord Edward Street

(R), named after Lord Edward Fitzgerald, was created in 1892 to connect College Green and Dame Street with the old city and relieve traffic congestion.

St. John's Lane (L), leading behind the cathedral to Winetavern Street, has recently been reobbled with stone setts to recreate the street surface that was in place two hundred years ago.

Fishamble Street dates back to Viking times and was originally, as the name suggests the home of Dublin's fish market. In later years it was a fashionable area and was the birthplace of the great scholar Archbishop Ussher, the poet James Clarence Mangan and the great orator Henry Grattan.

On the left hand side of Fishamble Street, the area between Christchurch Cathedral and Wood Quay (now occupied by the Civic Offices) is of immense historic and archaeological interest. It was here that the Viking settlement of Dublin had its beginnings in or around the year 841. Protected by a stronghold where Dublin Castle is now, a thriving community grew here by the riverside. A stockade was built with an earthen bank which by 1100 had been strengthened with a stone wall. Originally the shoreline was near the junction with Essex Street West and the street ended in a slipway. Excavations on Wood Quay in the 1970s uncovered hundreds of fascinating artefacts - coins, bone combs, swords, pottery, household implements and leatherwork - which are displayed in the National Museum, as well as the remnants of wattle houses and a large portion of the original city wall (which has been reconstructed beneath the Civic Offices).

An ironworks (R) in the angle of the street occupies the site of the Music Hall opened in

1741. A plaque on the adjoining period house records that the first performance of Handel's famous oratorio, the Messiah, was given here on 13th April 1742. The charity event attracted more than seven hundred people, the cream of Dublin cultural society, and the crowd was so great that gentlemen were asked to come without swords and ladies to leave the hoops out of their skirts. A noted clergyman, Dr. Delany, was so moved by the singing of Mrs. Cibber, one of the soloists, that he rose and cried 'Woman, for this, be all thy sins forgiven!'

On the corner of Essex Street West (R) stands the oldest surviving private residence in Dublin, believed to date from the 17th century. The house had to be shored up with timber after the demolition of neighbouring buildings in the 1980s.

Fishamble Street meets the river at Wood Quay, so named after the strong wooden supports behind which land was reclaimed for the establishment of a quayside around the year 1200.

Turn right into Essex Quay.

Exchange Street Lower (R) was formerly known as the Blind Quay. On the right hand side is the former Franciscan church of **SS. Michael and John** with its gothic interior. Built in 1815 to the designs of J. Taylor, it was the oldest Roman Catholic church in Dublin. The last Mass said here was in April 1990. The building incorporates the remains of one of Dublin's most notable playhouses, the Smock Alley theatre built by John Ogilby in 1661. Despite the disastrous collapse of the gallery during a performance, resulting in several deaths, the theatre survived to launch the careers of Peg Woffington, Edmund Kean and the playwright George Farquhar among others. It closed in the 1790s.

The church has now been converted to house **The Dublin Viking Adventure** (opening April 1996) in which the sights, sounds and even smells of Viking Dublin are accurately recreated, with guiding by 'real' Vikings. Also included is a display of artefacts from the National Museum collection, unearthed during the Wood Quay excavations which provided the detailed, historical information for this project.

Between the church and the quay is a sculpture in the shape of a longship, commemorating the area's Viking associations.



SS. Michael and John Church

Sunlight Chambers (R), on the corner with Essex Quay, was built around 1900 for a soap company and is decorated with an unusual terracotta frieze depicting the manufacture and uses of soap. To get a better view, cross the riverwall where you can also take in the full extent of typical quayside buildings.

Grattan Bridge, at the bottom of Parliament Street, was built under the name of Essex Bridge in 1678 by Sir Humphrey Jervis, who was developing land on the opposite side of the river and built Capel Street and the bridge to connect his properties advantageously to the Castle. The stones for the bridge were taken from the remains of St. Mary's Abbey on the north side of the river. In 1753 the bridge was rebuilt in its present form, modelled on Westminster Bridge in London.

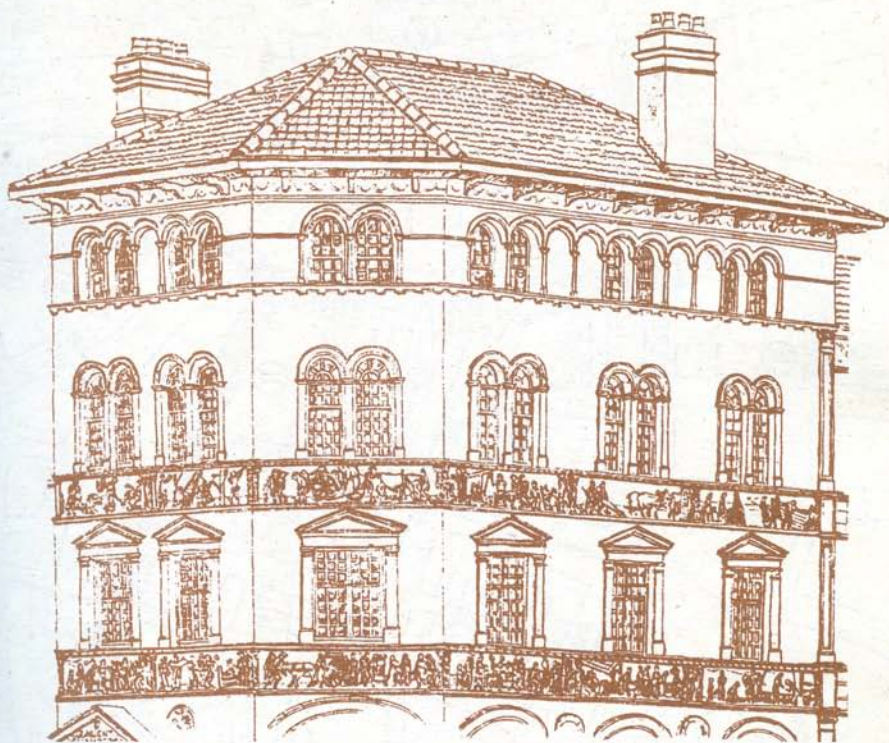
Before the building of the bridge, this area at the mouth of the Poddle was a harbour, which was filled in 1625. From the east parapet of the bridge it is possible to see the mouth of the Poddle, emerging from an arched conduit in the wall below Wellington Quay. Just above here was Dublin's earliest Custom House which stood on the site of what is now the Clarence Hotel.

Turn right into

Parliament Street. Another entrance in the old city walls - Essex Gate - is on the right. On the corner of Essex Gate (R) is the tobacco and snuff warehouse of Lundy Foot and Company, a famous firm which moved here from Blind Quay in 1774. Their initials may still be seen embossed on the wall.

Essex Street East (L) is the continuation of Temple Bar. On the right hand side of Essex Street can be seen the gilded dolphin on the corner of the former Dolphin Hotel, a gothic-style establishment designed in the 1870s by J.J. O'Callaghan and much frequented in its day by lawyers and the racing fraternity. It was converted to offices in 1979.

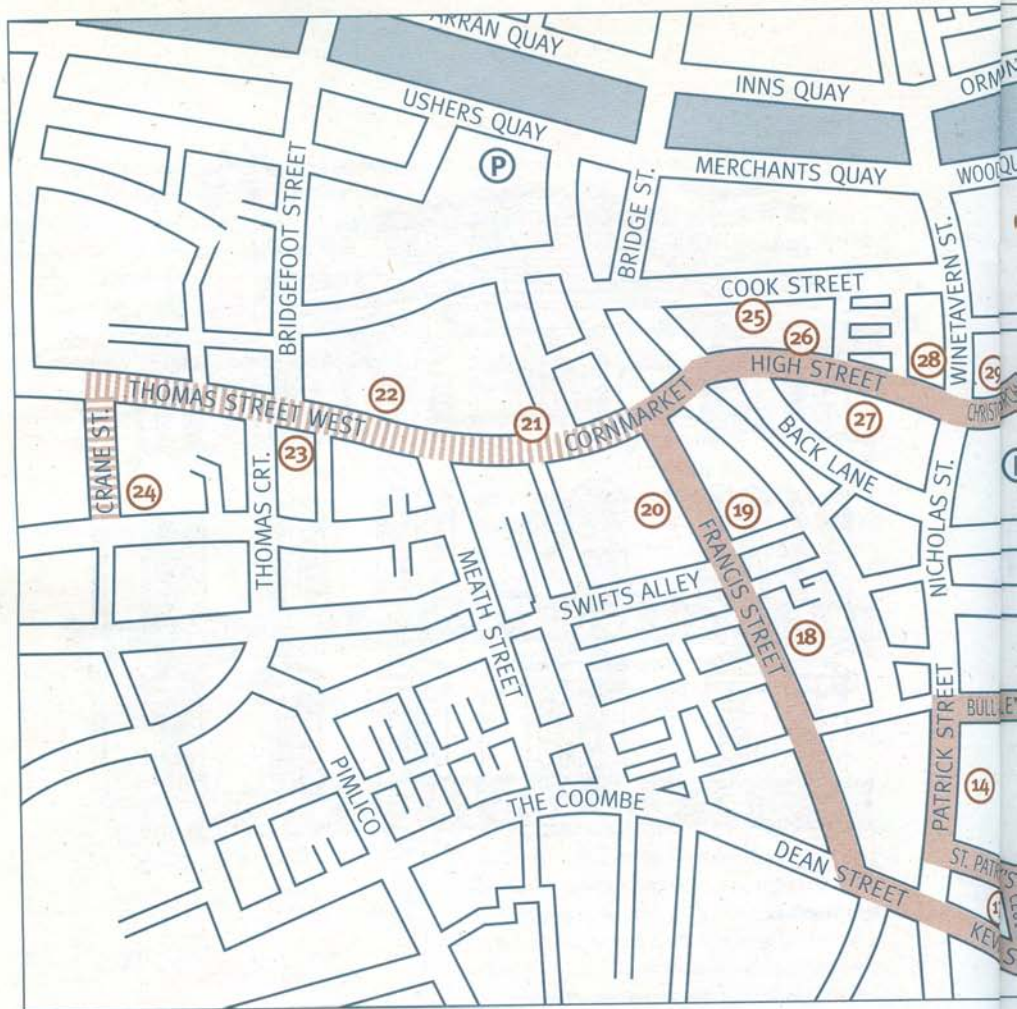
On the left-hand side of Parliament Street at No 4 is the oldest shop in Dublin, occupied since the seventeenth century by a firm of



Sunlight Chambers

cutlers who in former days were swordmakers to Dublin Castle. Some of their swords are on display.

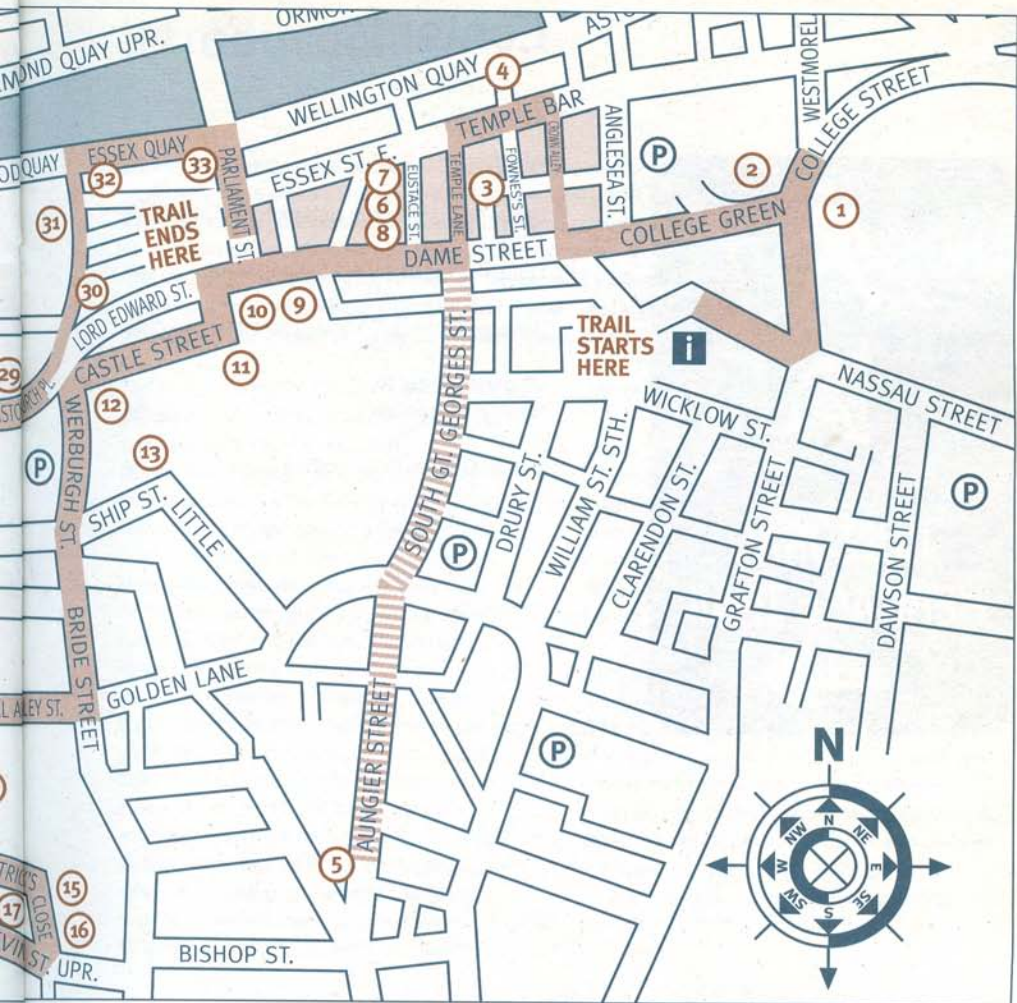
At the top of the street turn left to return to the starting point of the tour.



Key to map

- 1** Dublin Tourism Centre
- 1 Trinity College
- 2 The Bank of Ireland
- 3 Cecilia House
- 4 Merchants Arch
- 5 Whitefriar St. Church
- 6 Irish Film Centre
- 7 The Ark
- 8 Olympia Theatre
- 9 Sick and Indigent Roomkeepers' Society

- 10 City Hall
- 11 Dublin Castle
- 12 St. Werburgh's Church
- 13 Ship Street Gate
- 14 St. Patrick's Cathedral
- 15 Marsh's Library
- 16 Kevin Street Garda Station
- 17 The Deanery
- 18 St. Nicholas of Myra
- 19 Iveagh Market
- 20 Tivoli Theatre
- 21 SS. John and Augustine (John's Lane)



- 22 National College of Art and Design
- 23 St. Catherine's Church
- 24 Guinness Brewery
- 25 St. Audoen's Arch
- 26 St. Audoen's
- 27 Tailors Hall
- 28 Dublinia
- 29 Christchurch Cathedral
- 30 Musick Hall (Ironworks)
- 31 Wood Quay
- 32 Dublin Viking Adventure
- 33 Sunlight Chambers

- Open to public
- Open by arrangement
- Closed to public
- Trail
- Trail Extension
- Temple Bar
- P Parking

Contents



Introduction	51
Dublin Tourism Centre to Hammond Lane	52
Church Street to Parnell Square North	58
Gardiner's Row to O'Connell Street	65
O'Connell Street to Westmoreland Street	69
Map of Cultural Heritage Trail	80

Introduction

When the Norman English under Strongbow conquered Dublin in 1170, they took over the existing walled city on the south bank of the Liffey and banished the remaining Vikings to a separate colony, Oxmanstown, on the north side. Over the centuries the south side developed as the seat of Government and the established order. It was not until the early 18th century that the north side was developed as we know it today. The north city has the widest and longest street, the tallest building, the finest Georgian houses and, not least, the three splendid public buildings by James Gandon which stand at its corners.

The history of the north side is associated with people of independence and vision whose great projects - social, architectural or commercial - opened new horizons and revolutionised the Dublin way of life, often in the face of opposition and adversity. The principal creators of north Dublin were Sir. Humphrey Jervis, who first developed the north bank in the late seventeenth century; Luke Gardiner and his family, who laid out streets and squares of the finest and most fashionable houses in Georgian Dublin; Bartholomew Mosse, whose drive and energy created the Rotunda Hospital and Parnell Square; and James Gandon, whose Custom House, Four Courts and King's Inns are unquestionably the most beautiful buildings in Dublin. Here too, as in south Dublin, there is ample evidence of the work of the Wide Streets Commissioners, whose greatest scheme was the north-south axis linking

Dorset Street with College Green.

The architect, the stuccodore and the city planner are not the only artists to have flourished in north Dublin. In this area too were founded the Abbey and Gate theatres, which revitalised the Irish theatre tradition. Northside residents in the past century have included the writers Sean O'Casey, James Joyce and Brendan Behan, who celebrated their surroundings in their books and plays. Today the area is alive with the variety of Dublin's culture. Old mansions are being restored for new uses; pedestrianisation has created new spaces for street events; new theatres and new horizons in entertainment are opening up, while the developments of Jervis and Gardiner are being complemented by those of their successors. Everywhere there is a characteristic mixture of the old with the new.



Foster Place



Dublin Tourism Centre to Hammond Lane Nos. 1-6



The tour begins at the Dublin Tourism Centre in the former St. Andrew's Church on Suffolk Street. R and L indicate features to be observed on your right and left as you proceed.

St. Andrew's Church, at the start of the tour, was built in 1866, the last in a series of churches on or near this site.

The route from Suffolk Street to Crown Alley is covered in greater detail in the Old City Trail.

Turning right from Suffolk Street into Grafton Street the trail passes Jeanne Rynhart's statue of the legendary street trader Molly Malone (L), irreverently nicknamed 'The Tart with the Cart'. The Provost's house (R), within the walls of Trinity College, is one of the city's finest Georgian residences.

Trinity College, (R) the city's oldest and most central university, was founded in 1592 by Elizabeth I on the site of the Augustinian priory of All Hallows.

The Bank of Ireland (R) occupies the first building in the world designed and built to house a parliament. On this site previously stood Chichester House, built as a hospital in 1595 and later adapted for use as the Parliament House. In 1728 Sir Edward Lovett Pearce designed a magnificent new building which replaced the dilapidated Chichester House and provided the Parliament with an edifice worthy of its aspirations. The Parliament was abolished in 1800 with the Act of Union and Francis Johnston converted the buildings for use as a bank.

Anglesea Street is one of a network of streets developed between 1658 and 1685 on what were the gardens of various mansions in Dame Street. It still has some Georgian houses and



The Stock Exchange

some fine late Victorian shopfronts at Nos 10 (L) and 29/30 (R).

The Irish Stock Exchange (formerly the Dublin Stock Exchange) at No 28 (R) was founded in 1799, when an Act 'for the better regulation of Stockbrokers' was passed by the Irish Parliament.

Temple Bar area. From Cope Street turn right down Crown Alley towards the heart of Dublin's 'Left Bank', a complex of narrow cobbled streets which has evolved in recent years as an inner-city Bohemia full of restaurants, theatres, cafés, arts centres, galleries and second-hand shops selling books, clothes, and bric-a-brac.

Crown alley leads across Temple Bar (the central thoroughfare of the area, an extension of Fleet Street which follows the sixteenth century shoreline) through a narrow alley to **Merchants' Arch**, designed as the Merchants' Hall by Frederick Darley in 1821. From the Arch a flight of steps leads to Wellington Quay, which dates from 1812 and was the last of the city quays to be constructed, replacing a row of houses built down to the water's edge.

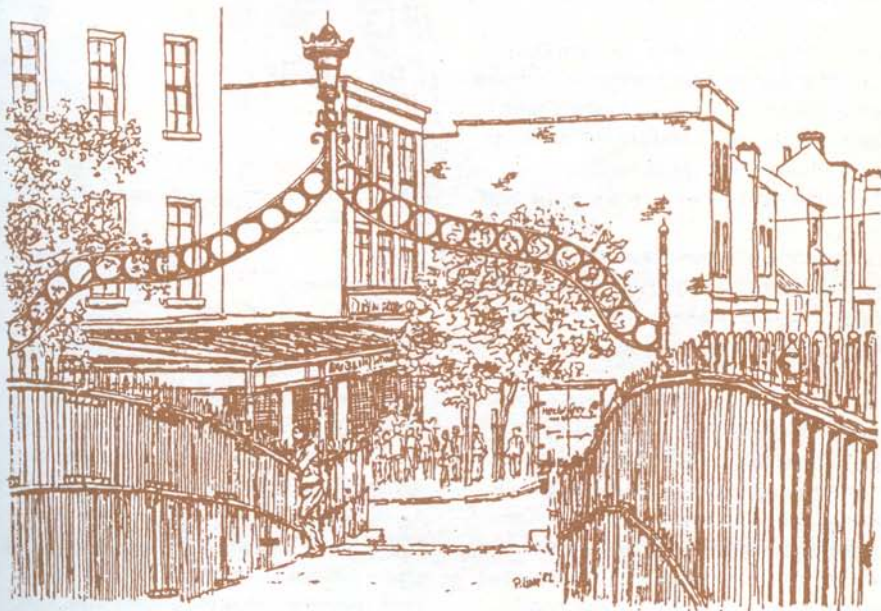
We cross the famous **Halfpenny Bridge**, Dublin's only Liffey pedestrian crossing. It was erected in 1821 and is one of the earliest cast-iron structures of its kind in Ireland.

Opposite is Liffey Street, beside the Dublin Woollen Company with its glass canopy. The sculpture outside the shop - 'Meeting Place' by

Jakki McKenna - represents two shoppers sitting chatting on a bench. It was nicknamed 'The Hags with the Bags' by Dublin wags.

From the bridge, turn left along **Ormond Quay Lower** with its various antique shops and old-style shopfronts. The quays on the north bank of the Liffey date from the late 17th century and were laid out in graceful irregularity. At the insistence of the viceroy, the Duke of Ormonde, the houses on the north bank were built facing the river rather than with their backs to it. These were Dublin's earliest merchant houses, where living and business were combined.

Ormond Quay was developed by Sir Humphrey Jervis under a lease of 1674 which required a 60-foot-wide roadway next to the river.



The Halfpenny Bridge

Rocque's map of 1756, shows this stretch of the river busy with ships, which could then dock as far up as Grattan bridge, in front of the Clarence Hotel, once the site of Dublin's Custom House. Several Georgian buildings survive on Ormond Quay of which Nos 9 and 10, situated shortly before Capel Street, are good examples with fine doorways.

Grattan bridge (L), built originally as Essex Bridge, was first erected in 1678 as part of the ambitious developments of Sir Humphrey Jervis, a wealthy merchant who wanted to connect his lands on the north side to Dublin Castle on the south. The present structure dates from 1874. Note the elegant iron tritons decorating the lamp standards on the bridge. On the far side of the river Parliament Street leads up to City Hall, designed by Thomas Cooley in 1769 as the Royal Exchange.

Grattan Bridge House (R) on Ormond Quay Upper is a modern development which retains part of the façade of the neo-Gothic Church which was built there in 1846/7 to the design of E.P. Gribbon. The words *Presbyterian Church* can still be seen carved over the door.

A plaque on the Ormond Hotel (R) records that this was one of the settings of James Joyce's *Ulysses*. A hotel has been in business here since the 18th century.

From the quayside (L) there is a good view across the river to Essex Quay and Wood Quay, site of the original Viking settlement. Facing the river is the former church of Saint Michael and Saint John, built in 1815 on the site of the celebrated Smock Alley Theatre and now housing the Dublin Viking Adventure, a recreation of Viking Dublin (opening April 1996). Behind Dublin Corporation's modern

office on Wood Quay stands Christchurch Cathedral, founded in 1036 by Sitric Silkenbeard, the Viking king of Dublin.

DETOUR TO ST. MARY'S ABBEY. Turn up Arran Street East and right again into Mary's Abbey. On the left is Meeting-house Lane, an alleyway once famed for its many religious establishments including Presbyterian, Quaker and Jewish.



St. Mary's Abbey

On the right hand side of the lane is the entrance to the old Chapter House, all that remains of the great Cistercian Abbey of St. Mary originally founded by the Benedictines in 1139. The Abbey, dissolved in the 1530s, fell into ruins and the stones were used by Jervis for the building of Essex Bridge. Three and a half centuries later the long-buried Chapter House was rediscovered beneath a bakery, its floor seven feet below the present street level. The Chapter House, built in 1190, was leased

out for meetings, and it was here at a meeting of the Privy Council in 1534 that 'Silken Thomas' Fitzgerald, hearing of this father's execution by Henry VIII, flung down his sword of state and marched out to raise a rebellion. Both Fitzgerald and his uprising were short-lived.

The vaulted chamber has been tastefully renovated by the Office of Public Works and contains a permanent exhibition on the Abbey. It is open to the public during summer months, on Wednesdays only.

Return by the same route to Ormond Quay and continue the trail.

As we pass O'Donovan Rossa Bridge, formerly Richmond Bridge, note the fine carved

keystones and the handsome balustrade which runs along the quayside.

The **Four Courts** ensemble (R) is one of the great masterpieces of James Gandon. In 1785 he was commissioned by the then Viceroy, the Duke of Rutland, to design new buildings for the Four Courts. The four law courts in question were those of Chancery, King's Bench, Exchequer and Common Pleas. Despite political intrigues and a history of blockages and objections, the building was opened in 1796 and completed in 1802 at a cost of some £200,000.

In 1922, at the outbreak of the civil war in Ireland, anti-treaty forces occupied the Four Courts. After a siege of two months, Government forces opened fire with fieldguns,



Four Courts

causing massive damage. The scars of the encounter are still visible on the columns of the portico. The three-day battle ended with a huge explosion and fire which destroyed the dome and the nearby Public Records Office with its irreplaceable contents. Many of Ireland's historical records, including wills and other official deeds, were destroyed forever. Since then the building has been splendidly restored.

Inside is the magnificent central hall, sixty-four feet across and usually busy with lawyers in their traditional wigs and gowns. To the right of the entrance is a panel with more detailed information about the building and its history.

At the end of Inns Quay is **Father Matthew Bridge** (1816-1817) (L) which stands on the site of the original crossing or hurdle ford. The first known bridge, erected by the Normans in 1214, replaced the old Ford of the Hurdles (Ath Cliath) which was an important link on the ancient trading route between Tara and the south-east. It remained Dublin's only bridge until the building of Essex Bridge in 1678. The present structure, originally called Whitworth Bridge, has now been renamed



O'Donovan Rossa Bridge

after Dublin's nineteenth century apostle of temperance, Father Matthew.

Beyond the bridge is Arran Quay, where Edmund Burke, the famous orator whose statue stands outside Trinity College, was born in 1729 at No 12.

St. Paul's Church (R), just beside Lincoln Lane, was built in 1835 to the designs of Patrick Byrne, an architect of whom little is known except that he designed some of the finest Roman Catholic churches in Dublin of this period. The church, built on the site of the former Police Court, has an impressive reredos depicting the conversion of St. Paul. The bells, installed in 1843, were the first hung in a Catholic church in Ireland since the Reformation.

TRAIL EXTENSION TO COLLINS BARRACKS.

This extension leads along the river to the former Collins Barracks, now the location of many of the principal collections of the National Museum of Ireland. It is due to open to the public from early 1997.

Continue along Arran Quay. At the far end of Stable Lane (R) you may see Smithfield, a wide cobbled area designed as a marketplace in the mid-1600s.

Passing Queen Maev Bridge (R) at Queen Street, we reach Ellis Quay. In Blackhall Place (R) are the impressive headquarters of the Incorporated Law Society of Ireland. The building was originally designed by Thomas Ivory in 1773 for the King's Hospital 'Bluecoat' school. The school was founded by royal charter and students wore the traditional blue uniform up to 1923.

Directly opposite Blackhall Place, on the far side of the river (L), stands the house at No 15 Usher's Island where James Joyce set his famous short story 'The Dead'. John Huston's celebrated film of the story, made in 1987, used exterior shots filmed here on the actual location.

The next bridge, Rory O'More Bridge (L), dates from 1863. The original wooden bridge on this site, built in 1670 was known as 'Bloody Bridge' as a result of the riot raised in support of the ferryemen whom it put out of business.

On the right beside Wolfe Tone Quay is a small park commemorating the 'The Croppies' - supporters of the 1798 Rebellion who gained the nickname from their short haircuts, popularised in revolutionary France. Many of them were executed and buried in this area. Turn right here up Liffey Street West to Benburb Street for access to **Collins Barracks**.

Designed by Colonel Edward Burgh (the architect of Trinity College Library) in 1704, the barracks remained in continuous use for almost three centuries. The original barracks could accommodate four regiments of infantry and four of cavalry, and were later developed and expanded. Known simply as 'The Barracks', they were later named 'The Royal Barracks' to distinguish them from others in the city. After 1922 they were given their present name. After their demilitarisation the barracks were acquired for the National Museum of Ireland to accommodate and display collections for which there was no longer sufficient space in the Kildare Street section. These include the folk life, ethnographical, art and industry collections as well as militaria and Oriental art. These will be opened to the public in phases from early 1997.

From Collins Barracks return along the quays to St. Paul's Church to resume the trail.

Turn right into **Lincoln Lane**, leaving the quays behind. The lane continues into Bow Street which runs along the outer fringe of medieval north Dublin. This area, known as Oxmanstown, was occupied after the Norman invasion by a colony of Ostmen or Vikings. It had a large green to the west, part of which was converted into a bowling green in the early seventeenth century.

Bow Street follows the line of a trade route, the Slighe Mhídhluachra, which was in existence before the foundation of the city. The fine cut stone buildings which line this cobbled street belonged to the Bow Street Distillery which closed in 1972. The old spirit store on the left is now the headquarters of Irish Distillers, and there is an interesting Whiskey Museum on the right called **The Irish Whiskey Corner**. Nearby is Smithfield, a vast cobbled expanse, paved with stone setts, which was laid out in the mid 17th century as a market place.



Irish Distillers

From Lincoln Lane proceed through Hammond Lane and turn left into Church Street.



Church Street to Parnell Square North Nos. 7-13

Saint Michan's Church (L), for five hundred years the only parish church in Dublin north of the Liffey, was founded in c.1095 by the Danish colony in Oxmanstown. The present structure dates from 1685-6, when it was completely rebuilt to serve the prosperous new residential area created by Sir Humphrey Jervis. The church contains a magnificent organ, one of the oldest still in use in this country, on which Handel is believed to have played while composing *'The Messiah'*. A remarkable panel on the organ gallery, carved from a single block of wood, portrays a collection of musical instruments in high relief. There is a Penitent's Stool (the only one of its

kind in Dublin and an eighteenth century pulpit and font. Among the items of church plate is a chalice dating from 1516.

St. Michan's is especially famous for its vaults and the mummified bodies which lie there, preserved by the limestone in the ground which keeps the air absolutely dry. Some of the bodies, in a fine state of preservation, are on view to the public. Also in the vaults are the remains of the Sheares brothers, who were executed for their part in the 1798 Rising.

Two other 1798 rebels, Oliver Bond and the Reverend William Jackson, are buried in the graveyard, which extends back to a wall overlooking Bow Street. Bond, a prominent Dublin merchant, lived near the Brazen Head, and his home at 9 Lower Bridge Street was of the meeting places of the United Irishmen.

From St. Michan's continue left up Church Street.

TRAIL DETOUR TO MARY'S LANE. Mary's Lane (R) leads to the **Dublin Corporation Fruit and Vegetable Market**, which was established in 1892. It is an attractive structure in red and yellow brick decorated with terracotta panels and fine ironwork. The City Arms are displayed over the archway at the main entrance. The market is a colourful spectacle, made more picturesque by the horses in harness and brasses, which draw the floats of fruit and vegetables.

Mary's Lane continues into Mary Street Little and then across Capel Street into Mary Street. On the right between Wolfe Tone Street and Jervis Street, is **St. Mary's Church**. The church was erected in 1697, making it the only surviving seventeenth century church in



St. Michan's Vault

kind in Dublin and an eighteenth century pulpit and font. Among the items of church plate is a chalice dating from 1516.



Fruit and Vegetable Market

Dublin. Richard Brinsley Sheridan, the dramatist, was baptised here in 1751, and his father Thomas is among the burials. Also baptised here were Theobald Wolfe Tone, the leader of the United Irishmen, Lord Charlemont and the playwright Sean O'Casey. Arthur Guinness and Ann Lee, founders of the great brewing dynasty, were married here, and John Wesley preached his first sermon in Ireland here in 1747. The church formerly contained the vault of the Ormonde family with a commemorative tablet. St. Mary's, formerly Church of Ireland, was used for a while as a Greek Orthodox cathedral before its closure in 1986. It now houses a decorating centre.

Return along Mary's Lane to Church Street and turn right.

The church of **St. Mary and All Angels** (L) belongs to the Franciscan Capuchin Fathers and has an impressively decorated interior. Some of the altars and sculptures are by

James Pearse, father of the 1916 leader, Patrick Pearse.

A plaque on the pub at the corner of North King Street (L) commemorates Kevin Barry, a nationalist hero celebrated in a famous ballad, who was captured near here by British soldiers in 1920 and later executed.

Continue along Church Street Upper. In **North Brunswick Street** (L) are several old medical buildings of architectural interest. The North City Dispensary on the right dates from 1846. Behind it is the Hardwicke Fever Hospital, and further along the same side are the Whitworth Hospital and the Richmond Hospital, a stylish red-brick building of about 1900. This fine structure with its verandas and copper cupolas now no longer operates as a hospital.

Opposite the Richmond Hospital, the interestingly named Red Cow Lane leads to North King Street and Smithfield.

Continue along Church Street and up Constitution Hill. To the left on top of the rise

is **Broadstone Station**, designed in a classical Egyptian style by John Skipton Mulvany and built in 1850. Originally the terminus of the Midland Great Western Railway, it was abandoned in 1931 and has more recently been given new use as the Head Office and bus depot of Bus Éireann.

Cross Constitution Hill and enter King's Inns Park (R).

The gracious edifice now facing you is the **King's Inns**, the last great public building designed by James Gandon. The purpose of the Inns was to provide a residence and study facilities for barristers. The foundation stone was laid in 1795, but, as with the Four Courts, Gandon was plagued with difficulties and delays. He eventually resigned in 1808 and handed over the task to his partner and pupil Henry Aaron Baker, who completed the building to Gandon's design in 1816. Like the Four Courts and the Custom House, this building was designed to have its face to water, as a branch of the Royal Canal once extended this far and had its harbour where the park is now. The doorway to the left of the central archway leads to the Benchers' Dining Hall. The two caryatides beside the door, designed by Edward Smyth, represent Plenty and a Bacchante. At the other side, the entrance to the former Prerogative Court (now the Registry of Deeds) is guarded by Security and Law. The interior is not open to the public.

An unusual phenomenon may be seen beside the south gate of the park, where the trunk of a tree has grown around the bench beside it.

Pass under the central arch of King's Inns and out through the gateway into **Henrietta Street**. (The gateway is not open on Sunday. Go on round King's Inns by Dominick Street and

Bolton Street to approach Henrietta Street from the lower end). Dating from 1720, this was for eighty years the most fashionable street in Dublin. It was laid out by Luke Gardiner, the developer who more than any other was responsible for the transformation of Dublin into a magnificent Georgian city. Henrietta Street, his first venture, was named after the Duchess of Grafton and designed as a prestigious enclave of top-class houses.

It is recorded that in the mid-eighteenth century the street was occupied by: five peers; a peeress; a peer's son; a judge; a member of Parliament; a bishop and two wealthy clergymen. Gardiner himself lived at No 10, now a convent, which, together with No 9 next door, was built by Edward Lovett Pearce, the architect of the Irish Houses of Parliament. It remained the Gardiner residence for many years and was the scene of an eight-day lying-in-state of Lady Blessington, with a sumptuous coffin surrounded by candles and censers. No 9 is a particularly pleasing house with an excellent staircase hall which can be seen through the courtesy of the Daughters of Charity, (afternoons only), April to September. All the houses in the street have fine features, with iron railings and occasional ornamental gates, and some have been very well maintained. The King's Inns Library (R, with portico) built in 1827 by Frederick Darley, replaced the three earliest houses in the street, one of which was the residence of the Archbishop of Armagh.

At the bottom of Henrietta Street is Bolton Street with its Technical College. King's Inns Street, almost opposite Henrietta Street, was formerly named Turn Again Lane.

Turn left here and continue along Dorset



A fine Georgian doorway

Street. This was once an ancient highway leading north from St. Mary's Abbey.

Lower Dominick Street (R), which lay on the estate of the Dominick family, was developed in the 1750s and had some notable mansions.

Robert West the stuccodore lived at No 20, which he designed himself and decorated with elaborate plasterwork. No 13 became the townhouse of the Dukes of Leinster after they sold Leinster House in 1814. No 36 (now demolished) was the birthplace of the mathematician Sir William Rowan Hamilton, inventor of quaternions in 1805. By a coincidence of names the street was also the residence in 1794 of the patriot Archibald Hamilton Rowan, one of the founders of the United Irishmen, who lived at No 1. Joseph Sheridan Le Fanu, the writer of macabre tales and spine-chilling novels, is believed to have been born at No 45 in 1814, and Sean O'Casey lived for a while in the flat over St. Mary's School where his sister was a teacher.

St. Saviour's, the Dominican church on the corner, was built 1852-1861 to the designs of J.J. McCarthy and is considered to be one of the most beautiful churches in the city. One of the

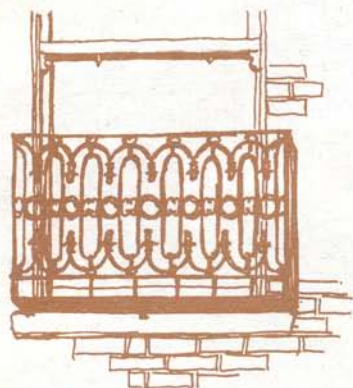


King's Inns

stained glass windows in the south aisle commemorates Thomas Burke, an undersecretary in Dublin Castle who was one of the two victims in the infamous Phoenix Park murders of 1882.

From Bolton Street continue into Dorset Street, the birthplace of two Irish playwrights - Richard Brinsley Sheridan at No 12 in 1751 and Sean O'Casey at No 85 in 1880. The street is named after the Duke of Dorset, who took up the office of Viceroy in 1731.

In St. Mary's Place (L) may be seen St. Mary's Chapel of Ease, more familiarly known as the **Black Church** after the black calp stone of which it is built. The striking design by John Semple was executed in 1830. Its remarkable interior has neither walls nor ceiling, consisting of a single parabolic vault. The English poet Sir John Betjeman, who had a passion for church architecture, declared it to be his favourite Dublin church. Another poet, the Dubliner Austin Clarke, took the title for his autobiography from the local legend that the devil would appear if you went *Twice Round The Black Church*. The church is no longer open.



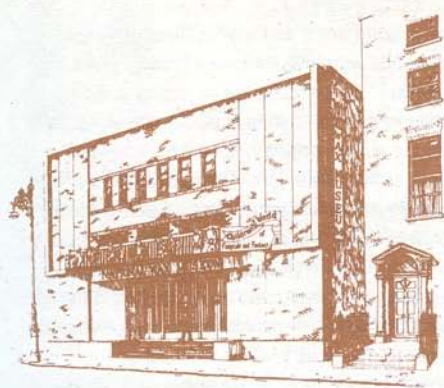
Balcony

TRAIL EXTENSION TO BLESSINGTON STREET

BASIN. Go past the Black Church and turn right along Mountjoy Street. Turn left at the end into Blessington Street, a wide street which ends at a fine ornamental gateway at the entrance to the **Blessington Street Basin**. Built between 1807 and 1810, the basin served as a reservoir for Dublin City and was fed by water from Lough Owel near Mullingar by way of the recently constructed Royal Canal. It was superseded by the Varty reservoir in 1868 and for the next century was used exclusively to service the distillers at Bow Street and John's Lane. The distillers left Dublin in the 1970s and the basin remained a little-known public amenity until 1993, when a major refurbishment was undertaken by the Parks Division of Dublin Corporation. The basin was drained, cleaned and restocked with fish, and the surrounding area was repaved and planted. A fountain, sculptures and seating areas were installed to make this an attractive and peaceful refuge in the heart of city life. By the gate is a charming gothic-style lodge built in 1811 for the basin-keeper.

Return past the Black Church to regain the trail at Dorset Street.

From Dorset Street turn right into Granby Row, a Gardiner development completed in 1766. The building on the corner (L) was originally erected in 1789 as the Bethesda Chapel. It was converted into a cinema in 1913, and, now rebuilt, houses the **Dublin Wax Museum**. The house at the end of the block (L), No 28 Parnell Square, is unusual for its semi-circular flight of steps and the series of angles and bows with which it turns the corner. One of the disadvantages of the Georgian house type was that it did not turn a corner well; this one is a notable exception.



National Wax Museum

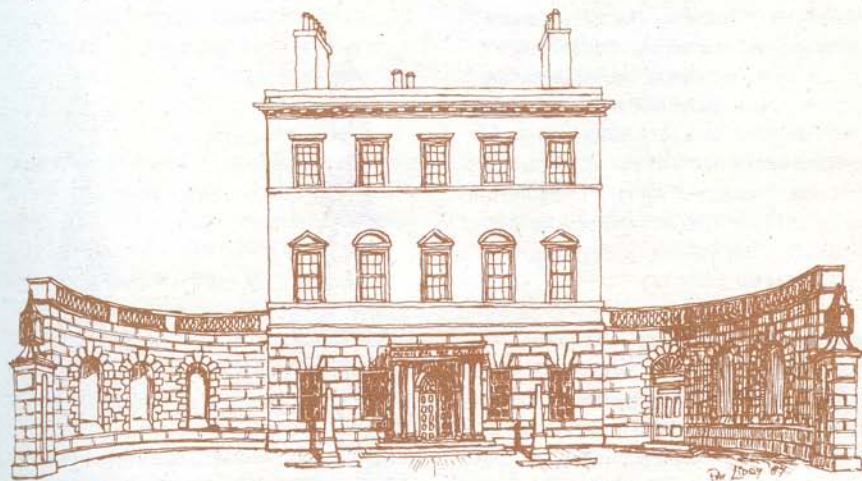
Turn left here into Parnell Square North.

Parnell Square, the oldest of the city squares after St. Stephen's Green, began in 1748 with the lease of the central plot, then known as 'The Barley Fields', by Dr. Bartholomew Mosse, who laid it out as pleasure gardens. These were used for fundraising activities for the

Lying-In (Rotunda) Hospital which was planned for the south end. A somewhat irregular square was formed during the 1750s and was later named Rutland Square after the viceroy of the time who was a patron of the gardens. It was eventually renamed Parnell Square after the great nationalist leader.

The houses in the square were among the most palatial in Dublin and were designed for distinguished clients. Lord Wicklow bought the first house at No 4 on the east side (Cavendish Row) in 1754 for £3,500, and others followed suit. By the late 1780s more peers, bishops and members of Parliament lived here than at any other address in Dublin. A distinct divide had opened in the city between the fashionable north side, residing in Gardiner developments, and the fashionable south side, grouped round Leinster House and St. Stephen's Green.

Charlemont House (L), one of the most splendid



The Municipal Gallery of Art

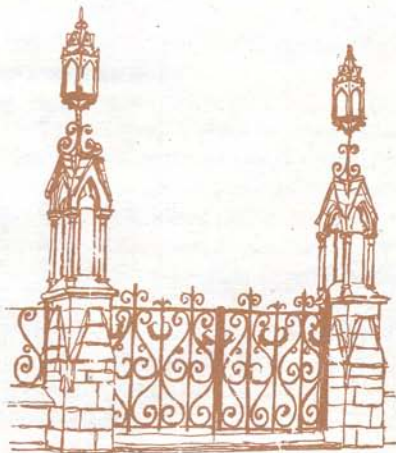
houses in Dublin, was built 1762-65 for Lord Charlemont to the designs of his friend the architect Sir William Chambers (who also designed the charming Casino on Charlemont's estate at Marino). Charlemont was a connoisseur and patron of the arts, and took a particular interest in architecture. He was also the Commander-in-Chief of the Irish Volunteers, a 100,000 strong army which was raised in 1778 in support of the independence of the Irish Parliament. The earl died in 1799, a year before the Act of Union put an end to nationalist hopes, and in 1863 his grandson, unable to maintain the house, sold it to the Government who used it as the General Registry Office (the office's doorway with its elaborately carved arch may be seen on the right).

The Municipal Gallery of Art, which now occupies the building, was established with the presentation in 1905 by the connoisseur Sir Hugh Lane of his valuable collection of Impressionist paintings to Dublin Corporation on condition that they would be housed in a suitable building. The Corporation was slow to find a location, and Lane indignantly transferred his gift to London. He later relented and wrote a codicil to his will bequeathing the pictures to Dublin; but before it could be witnessed he died in the torpedoing of the liner *Lusitania* in 1915. After legal arguments lasting nearly fifty years, a sharing arrangement was agreed with the Tate Gallery in London, and Lane's pictures may now be seen periodically in this building which was opened as a gallery in 1930.

The Dublin Writers Museum. The two fine houses at Nos 18 and 19 (L) have recently been completely refurbished. No 19 contains the offices and meeting rooms of the Irish Writer's Centre. The larger house at No 18 was opened in 1991 as the Dublin Writers Museum. The museum includes: memorabilia; portraits;

manuscript items and rare editions of the works of Dublin writers as well as: a library of rare books; lecture and exhibition rooms and a children's room. Dublin is particularly celebrated for the many world-famous writers who were born or lived here, including four winners of the Nobel Prize for Literature: George Bernard Shaw; William Butler Yeats; Samuel Beckett and most recently, Seamus Heaney. The museum was established to interpret this tradition and the lives, works and literary heritage of its writers. The building itself is a fine example of eighteenth century craftsmanship, with ornate plasterwork, an impressive central staircase and a magnificent gallery on the first floor.

Abbey Presbyterian Church (L) is best known to Dubliners as 'Findlater's Church' after the Dublin merchant who paid for the building. It was designed in the gothic style for a congregation which had, for the previous two centuries, worshipped in Meetinghouse Lane beside the old chapter house of St. Mary's Abbey. Its graceful spire is one of Dublin's landmarks. The church is open daily in summer months.



Findlater's Church



Gardiner's Row to O'Connell Street No. 14



TRAIL EXTENSION TO MOUNTJOY SQUARE.

Follow Gardiner's Row past Rutland Place (R) which is a typical example of the mews lane that often ran parallel to fashionable Georgian streets, providing access to servants' and tradesmen's entrances, stables and coachhouses.

Gardiner's Row continues into Great Denmark Street. Belvedere House (L), now **Belvedere College**, was built by the second Earl of Belvedere in 1786 with the great stuccodore Michael Stapleton as architect. The house contains some of the best of Stapleton's plasterwork and includes rooms with themes of the Greek deities Diana, Apollo and Venus. Venus, however, was removed as it was thought improper in 1841 when the house was sold to the Jesuits to become a boys' school.

Probably Belvedere's most famous past pupil is James Joyce, who describes his school days there in *A Portrait of the Artist as a Young Man*.

Leading down hill from Belvedere is **North Great George's Street** (R), with high quality houses and some very fine decorative plasterwork. Much of the ornamental ironwork is of a high standard, including balconies, railings and lamp holders. Many of the original granite slabs in the pavement have survived, and there are some elaborate fanlights and door surrounds. Recently several of the houses have been beautifully restored by their owners. Plaques have been erected to some of the celebrities who lived there; at No 2, the Nationalist MP John Dillon, No 38 Sir John Pentland Mahaffy, the classical

scholar, and No 20 Samuel Ferguson, the poet. No 35 (L), a beautifully restored building with fine plasterwork by Stapleton and Charles Thorp, has been opened as the **James Joyce Centre**. It has a library, a Joycean archive, exhibitions and information displays about Joyce and his work. The building is a centre for Joycean studies, lectures and other activities and a base for tours of Joyce's Dublin.

Leading left from Great Denmark Street is Temple Street, which leads in turn to **St. George's Church** in Hardwicke Place. St. George's was designed by Francis Johnston and built between 1802 and 1813, the spire being adapted from that of St. Martin's-in-the-Fields in London. Timber was in high demand at the time for ships in the Napoleonic War, and the inadequate length of some of the roof beams led to the near collapse of the ceiling in 1836. The bells were presented to the church by Johnston himself, who had previously had them hung in a tower in his back garden in nearby Eccles Street. He rang them on frequent occasions and had to give them away because of the complaints of his neighbours. Sir Arthur Wellesley, the future Duke of Wellington, was married in this church in 1806. It is no longer in use as a church.

Eccles Street, on the other side of Dorset Street, is famous for two fictitious residents. In Joyce's *Ulysses*, Leopold and Molly Bloom lived at No 7 (R), on the site now occupied by the entrance to the Mater Private Hospital. A portrait of Joyce marks the spot.



St. George's Church

From Great Denmark Street continue on into Gardiner Place, which retains some good Georgian features. A plaque on the Dergvale Hotel (L) commemorates Michael Cusack, the founder of The Gaelic Athletic Association (GAA), who had his academy here. Founded in 1884, the GAA was dedicated to the revival of Irish sports such as handball and hurling. The All-Ireland Gaelic Football and Hurling Finals, held in September, continue to provide a splendid showcase for these national sports.

Gardiner Place emerges onto Mountjoy Square. To the left is Gardiner Street Upper, in which stands the Jesuit church of St. Francis Xavier, built 1829-1832. It has a fine coffered ceiling and impressive interior.

Mountjoy Square named after the man who had planned it - Luke Gardiner, first Viscount

Mountjoy and a grandson of the Luke Gardiner who had developed Henrietta Street - the square, which was linked by Gardiner Street to the new Custom House in Beresford Place, was developed between 1792 and 1818. The houses were built in the standard Dublin manner by such excellent craftsmen as Michael Stapleton, William Pemberton and John Russell; the east side, completed later, includes some houses by Charles Thorp. Some of the houses were privately commissioned and contain very fine plasterwork; others were intended to be let as lodgings and were rather plainer. Parts of Mountjoy Square have fallen into decay while many houses have now been preserved or restored.

Return along Gardiner Place and Gardiner's Row to Parnell Square.

The Garden of Remembrance at the north end of Parnell Square was opened in 1966 on the fiftieth anniversary of the Easter Rising of 1916 and was dedicated to those who gave their lives in the cause of Irish freedom. The mosaics on the floor of the central pool depict broken and discarded weapons as a sign of peace. At the end of the garden is a large bronze sculpture by Oisín Kelly depicting The Children of Lir, who according to an ancient Irish legend were transformed into swans.

Parnell Square East was the first side of the square to be developed and was considered highly fashionable. The houses are mostly offices now. A plaque on No 5 (L) marks the birthplace of Oliver St. John Gogarty, a well-known Dublin figure.

Across the street (R) is the **Gate Theatre**, built in 1784-86 as part of the complex of



Gate Theatre

entertainment buildings attached to the Rotunda Hospital and known as the assembly Rooms. Originally the Supper Room, it was converted to a theatre in 1930 and was run by the famous Micheál Mac Liammóir and Hilton Edwards. The Gate challenged the parochialism of the Abbey Theatre by staging ambitious and boldly designed productions of major European dramas. Orson Welles and James Mason began their acting careers here and the theatre achieved an international reputation. In recent years the Gate has enjoyed considerable success with productions of classic plays.

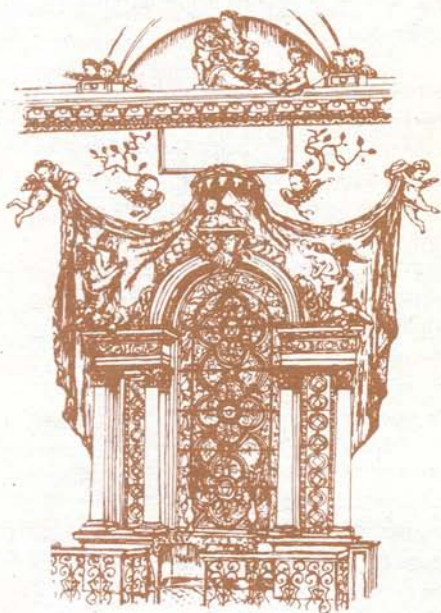
To the right of the Gate Theatre is the entrance to the splendid ballroom known as the Pillar room, recently restored and used for public functions.

On the pavement near the corner (R) is an ornamental stone horse-trough and drinking fountain, no doubt intended for the refreshment of servants and horses while their

masters and mistresses attended the Assembly Rooms.

On the corner of Cavendish Row and Parnell Street is the Rotunda Room which gave the hospital its name. Built in 1764, this circular hall with its attractive entrance porch and ornamental stonework was designed as an auditorium for benefit concerts and performances in aid of the hospital. Charles Dickens gave readings in the room, and John Field the composer gave piano recitals. The building became a cinema in 1913.

Beyond the Rotunda Rooms is the **Rotunda Hospital** itself on Parnell Street (R). The founder of the hospital, Dr. Bartholomew Mosse, took up midwifery in Dublin in 1742



Rotunda Hospital Chapel

and launched a tireless campaign to provide a suitable hospital for mothers in pregnancy and childbirth. He and his committee acquired the Parnell Square site in 1748 and invested in the pleasure gardens as a fundraising venture. Mosse's friend Richard Cassells designed the hospital but did not live to see the laying of the foundation stone in 1751; the building, completed by John Ensor to Cassells' plans, was opened in December 1757. Mosse then turned his attention to the construction of the hospital's beautiful chapel, which may be reached by way of the central staircase. The ceiling of the chapel, executed by the stuccodore Barthelemy Cramillion, has gained an international reputation. The woodwork of the pews, panelling and fluted columns is of mahogany and the gallery has some intricate ironwork. Mosse died at the age of 47 in 1759, three years before the Chapel was opened.

At the junction of the square with O'Connell Street stands a monument to the great leader of the Irish Nationalist party, **Charles Stewart Parnell**. Parnell, a Wicklow landowner, was a skilled and determined politician who came close to achieving Irish Home Rule from the Gladstone Government in Westminster. At his moment of greatest triumph he was involved in a divorce case and was immediately rejected by Gladstone, by his own party and by the Church. He died, a broken man, within the year, leaving a shattered cause and a divided country. His funeral in 1891 was attended by thousands of mourners. This monument by Augustus St. Gaudens was unveiled in 1911. Note the ox-skull motif round the base of the monument, repeated by the sculptor from the frieze around the nearby Rotunda Room.



O'Connell Street to Westmoreland Street Nos. 15-22



You are now at the top of **O'Connell Street**, the widest street in the city and one which has undergone several transformations. The original street on this site, Drogheda Street, was only about a third of the present width and ran as far as the junction with Abbey Street. It was developed in the early eighteenth century by Henry Moore, Earl of Drogheda, who owned this part of Dublin and commemorated his name and entire title in Henry Street, Moore Street, Earl Street, Of (later Off) Lane, and Drogheda Street.



42 O'Connell Street

Luke Gardiner acquired the Moore estate in 1749 and set to work on one of his grandest plans. He pulled down one section (now Upper O'Connell Street) and widened it to a

magnificent breadth of 150 feet, giving it a claim to be the widest street in Europe at the time. The present central mall reflects this original design which was once lined with trees, obelisks, lamps and railings.

Drogheda Street, later Sackville Street (re-named O'Connell Street in the late 19th century after the Liberator), suffered immense damage in the 1916 Rising and in the Civil War of 1922, and has over the years been almost completely rebuilt. The only one of Gardiner's townhouses to survive is at No 42 (R) now part of the Royal Dublin Hotel. With the passing of the Act of Union in 1800, the peers and politicians who occupied the mansions on this street transferred themselves to London, and many of the buildings were converted to hotels.

The oldest hotel in the street is the **Gresham (L)**, founded in 1817 by Thomas Gresham. Gresham, a founding child, became a butler in one of the grand houses in Rutland Square and was evidently successful enough to take the lease on the building and go into business for himself as quite a young man. It became one of the most famous hotels in the city. The Gresham Hotel was the scene of a dramatic appearance in 1907 by a well known practical joker known as the 'The Bird Flanagan' who came into the bar on horseback to request a drink for his mount.

Among the many statues which line the central mall is that of Father Theobald Matthew (1790-1856), the founder of the Pioneer Total Abstinence Movement in Ireland.



Cathedral Street (L) leads to **St. Mary's Catholic Pro-Cathedral** in Marlborough Street.

It is a curious fact that although Dublin's population is predominantly Roman Catholic, its two cathedrals are both of the Protestant faith. St. Mary's, dedicated in 1825, became known as the Pro-Cathedral and is still 'standing in'. One of Dublin's most noted neo-classical buildings, its Greek Doric design is based on the church of St. Philippe-le-Roule in Paris. The interior contains some fine memorials to the Archbishops of Dublin. The church's celebrated Palestrina Choir was founded by Edward Martyn, one of the originators of the Abbey Theatre, and the great tenor John McCormack began his career with the choir in 1902.

Tyrone House in Marlborough Street, opposite the Pro-Cathedral, is now part of the headquarters of the Department of Education. Designed by Richard Cassels, it was built about 1742 for Sir Marcus Beresford, then Viscount Tyrone. It was acquired by the Government in 1835 and later became part of

Pro Cathedral

a larger complex balanced by a replica building. The marble statue group outside the building is a Pietà by Ermemegildo Luppi, given to Ireland by the Italian Government in gratitude for the relief supplies sent from this country to Italy during 1945-46.

Return to the centre of O'Connell Street, where nearly opposite Cathedral Street is the sculpture popularly known as 'The Floosie in the Jacuzzi'. The Anna Livia Millennium Fountain, to give it its official name, was unveiled in June 1988 as part of the Dublin Millennium celebrations and is based on James Joyce's character Anna Livia, which represents the River Liffey. A statue of Joyce himself by Marjorie Fitzgibbon stands just round the next corner in North Earl Street (L).

The intersection of North Earl Street (L) and Henry Street (R) traditionally regarded as the



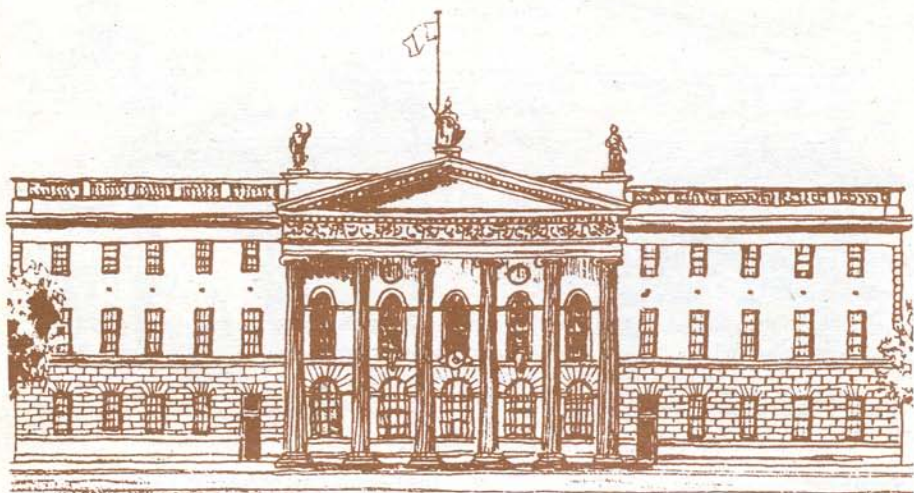
Moore Street

city centre, was once marked by the 134 foot high Nelson Pillar, erected in 1808/9 as a memorial to the Victor of Trafalgar. It had a spiral staircase inside which led to a viewing platform at the top. Admission fees went to charity and the area round the base was occupied by sellers of fruit and flowers. The pillar, once the city's best known landmark, was blown up one night in March 1966, just before the anniversary of the 1916 Rising. After the blast, two heads of Nelson went on sale to souvenir hunters, and the one established as genuine is now in the care of Dublin Corporation.

Henry Street (R), also pedestrianised, is thronged not only with shoppers but also with street traders loudly crying their wares. The second turn right is Moore Street, famous for its street traders with their fruit and vegetable stalls. The Moore Street accent, with its typical Dublin street cries, is widely celebrated.

The **General Post Office (GPO)** (R), dominating O'Connell Street with its giant portico, is one of the last great public buildings of the Georgian era. Built between 1815 and 1818, it was designed by Francis Johnston, who had already overseen the construction of Nelson's Pillar nearby. Its great Ionic portico with six fluted columns is surmounted by a pediment and three stone figures representing Mercury (the messenger of the gods), Hibernia and Fidelity. The figures, the work of Edward Smyth, have recently been restored along with the rest of the façade.

The GPO holds a special place in Irish history as the headquarters of the Irish Volunteers in the Easter Rising of 1916. The Rising began on Easter Monday when armed detachments of the Irish Volunteers and the Citizen Army, commanded by the patriots Patrick Pearse and James Connolly, seized and occupied the building. Other strategic locations in the city were also taken over. The Proclamation of the Irish Republic outside the building by Patrick Pearse is commemorated by a tablet on the wall. The rebels held out for a week until



shelling had reduced most of Lower O'Connell Street to ruins and the Post Office itself was on fire. Pearse and Connolly evacuated their forces to nearby Moore Street and surrendered shortly afterwards. Public opinion in Ireland, which had initially disapproved of the rebellion, was inflamed by the execution of fifteen of its leaders immediately afterwards, and led to countrywide agitation and the establishment in 1922, after eight centuries of occupation, of an independent Irish State. Reconstruction of the gutted GPO began in 1925 and the interior was splendidly restored. It was reopened in 1929.

Most of the buildings in this part of O'Connell Street date from the 1920s and 1930s when it was reconstructed by various architects under the general supervision of Horace O'Rourke. O'Rourke managed to recreate the feeling of grandeur with stone-faced buildings handsomely turned corners and rooftop turrets and pinnacles.

General Post Office

Opposite the GPO is Clery's well known department store (L) bought by M.J. Clery in 1883 from the Dublin Drapery Warehouse Company. Before 1916 the building also housed the Imperial Hotel which was the scene of a dramatic balcony speech by the union leader Jim Larkin during the General Strike of 1913. Threatened with arrest, Larkin made his way to the hotel disguised as an old priest and addressed the crowd below in the street for several minutes before the police reached him. A baton charge was made on the crowd and four hundred people were injured. A statue of Larkin, with hands outspread in a typical attitude, now stands across the street.

The next statue on the central island is that of Sir John Gray (1816-1875), owner and editor of the *Freeman's Journal* newspaper which had

its offices nearby in Prince's Street (R). Gray was the Chairman of the Commissioners who provided Dublin's water supply by diverting the River Vartry in Wicklow into the Roundwood reservoir, now Dublin's principal source of drinking water. The statue is the work of Sir Thomas Farrell, as also is the statue on the far side of the junction which portrays William Smith O'Brien, leader of the Young Ireland Party which was responsible for the Rising of 1848. Smith O'Brien's statue once stood at the south end of O'Connell Bridge until it was removed as a traffic hazard.

Middle Abbey Street (R) and its continuation Upper Abbey Street follow the line of an old street leading westwards to **St. Mary's Abbey**. In the early years of the twentieth century it was the home of several leading newspapers, but only one group, the Independent, operates there now. A bronze plaque in the pavement outside Eason's, stating that this was the location of the lunch-time section of James Joyce's *Ulysses*, is the first in a series of fourteen tracing the footsteps of Leopold Bloom.

Turn left into Lower Abbey Street.



Mime Artist

Just beyond the junction with Marlborough Street is the **Abbey Theatre** which was founded in 1904 as the Irish National Theatre by William Butler Yeats, Lady Augusta Gregory and Edward Martyn. Yeats and his friends had come together in 1899 to start a society for the advancement and presentations of plays by Irish writers and about Irish people. The first performance at the Abbey Theatre took place in December 1904. Over the next few years the works of some of the greatest Irish playwrights - Synge, Yeats, Shaw, O'Casey and others - were premiered at the Abbey.

The theatre became renowned for its acting tradition, and has had its share of controversies; in 1907 riots broke out over the use of the word 'shift' in Synge's *The Playboy of the Western World*, and similar disturbances took place in 1926 during performances of O'Casey's *The Plough and the Stars* in which the national flag was seen sharing the stage with a pub and a prostitute. On other occasions it was accused of stagnation and mediocrity. In recent years it has presented exciting work by the new generation of Irish playwrights. Since 1925 the Abbey has incorporated a smaller theatre, the **Peacock Theatre**, suitable for experimental productions and intimate performances.

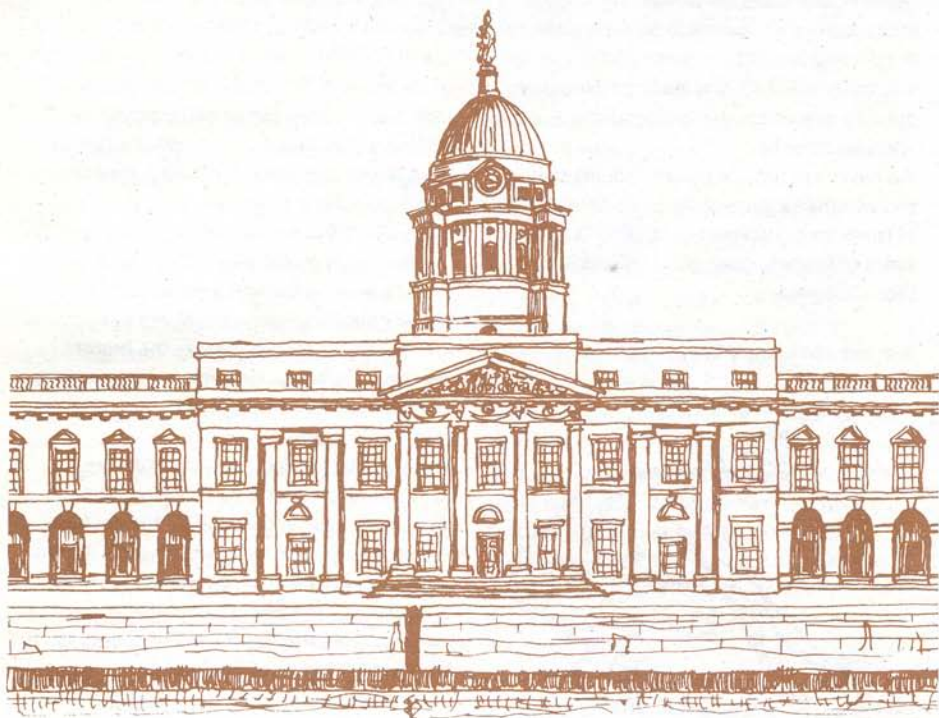
The old Abbey Theatre was badly damaged by fire in 1951, and the company went into a fifteen-year exile in the Queen's Theatre in Pearse Street while arrangements were made for a new purpose-built theatre to replace the old building. The new theatre, opened in 1966, was designed by the Irish architect Michael Scott and was funded by a Government grant. The exterior of Scott's building, which was almost startlingly featureless, was altered in 1989 with the



Riverine Head

addition of a portico and balcony window designed by McCullough and Mulvin on the Marlborough Street front. The foyer and bar contain a wonderful collection of portraits of the celebrities associated with the theatre.

Opposite the theatre are the offices of the National Lottery (L), which was instituted in 1986 to fund projects in the arts, culture and sport. The first Irish State Lottery was drawn in 1780 at the Music Hall in Fishamble Street, and other public lotteries are recorded at various times in Irish history.



Custom House

Further along Abbey Street is the Trustee Savings Bank building (L) which was designed by Isaac Farrell in the style of a Palladian townhouse and was opened in 1840.

Abbey Street emerges into **Beresford Place** which was built in a semicircle around the already existing Custom House. It was created between 1795 and 1800 by the Wide Streets Commission, with Gandon as architect. In the late seventeenth century, when Dublin's great period of growth was about to begin, all the land east of here was sand and tidal mud. The former coastline curved away to the north east towards the present North Strand Road. With the eventual building of the North Wall, the land along the quayside was reclaimed and sold off in blocks known as the North Lotts.

The **Custom House** (R), the most magnificent building in Dublin, has survived a somewhat chequered history. The city's previous Custom House, built on Wellington Quay in 1707, had become obsolete with the growth of the city eastward. Local merchants, however, were eager to keep the ships coming all the way into the commercial heart of the city, and it was therefore in secret that Lord Carlow and John Beresford hatched their plans for a new Custom House much nearer to the river mouth. In 1779 they approached a 36-year-old London architect named James Gandon and asked him to come to Ireland and take on the job. Gandon turned down a similar offer to work in St. Petersburg (later Leningrad), where his quayside masterpieces would have not been out of place, and came to Ireland in 1781.

The foundation stone was laid quietly in August of that year, amid continued harassment by the scheme's opponents, who hired mobs to attack the builders and their work. Gandon himself

received threatening letters and found it advisable to carry a sword when he visited the building site. The site itself posed difficulties, being based on little more than sand and mud, and Gandon's elaborate foundations caused some head-shaking at the time. Despite the death of Gandon's wife early in the work, and a fire in the partly completed building in 1789, construction continued according to plan and the building was opened in 1791. Gandon, who had taken up residence nearby in Mecklenburgh Street was to stay in Ireland for the rest of his life.

The Custom House, which survived a fire in 1833, suffered a major catastrophe in May 1921. As the seat of local government, it became a target for nationalist forces and was set on fire. Fuelled by the innumerable files and paper of bureaucracy, the blaze continued for some days. Such was its temperature that brass fittings melted and stonework cracked open. Despite the immensity of the damage the building was restored in 1926 at a cost of £300,000. In the course of the work the original chimney stacks were dispensed with and the peristyle supporting the dome was rebuilt, not in the original Portland stone, but in native Ardbraccan, which darkened and does not quite match the colour of the rest of the building.

In the 1970s it became clear that the fire damage had been more severe than had been suspected, and that stonework would continue to crack and decay unless properly dealt with. A massive programme of restoration was put into effect in 1986 and the entire building was returned to its former glory in time for its bicentenary in 1991.

The Loop Line Railway Bridge, built in 1891 to connect the station in Westland Row on the south side and Amiens Street on the north, is

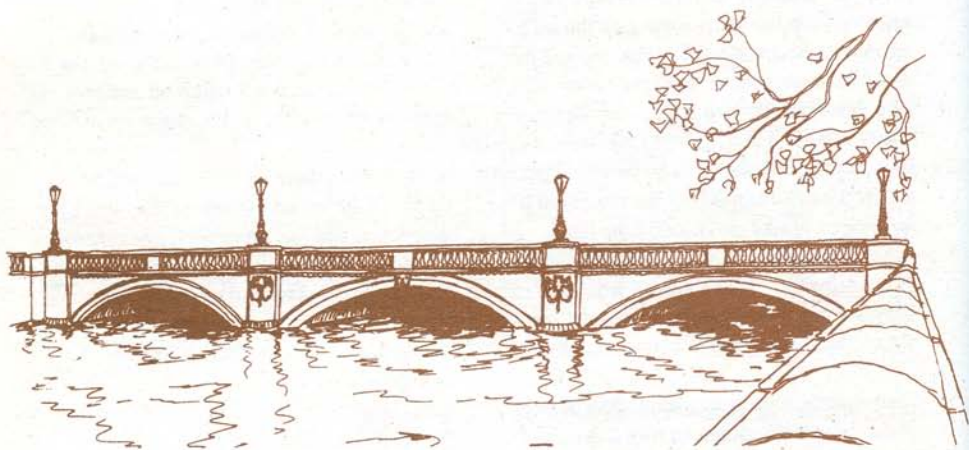
generally considered to be an unfortunate intrusion on the otherwise fine aspect of the Custom House and Beresford Place. It does, however, provide a vital link in the coastal railway line and enables commuters, excursionists and other travellers to make an unbroken journey to any station between Howth and Bray. To the rear of the Custom House is **Busáras**, the Central Bus Station, which was designed in 1953 by Michael Scott and is one of the first major buildings in Dublin in the modern style.

The Custom House Docks (L), to the east of Beresford Place, were developed at the same time as the Custom House. They are now the location of Dublin's newest major development, a financial Centre which provides offices, services and technological facilities for international banking and financial institutions. The concentration of high-powered business in this area is likely to have a considerable effect on the long-term

evolution and development of this part of the city, just as the activities of Gardiner, Beresford and Jervis did in their day.

The Matt Talbot Memorial Bridge. Opened in 1978, now marks the western-most limit for shipping in the Liffey. The only other bridge between this and the sea is the East Link toll bridge, which can be raised to admit ships. Beside the East Link Bridge stands the **Point Theatre**, one of Dublin's newest and largest theatres which was converted from a former shipping depot.

Turning from the bridge and walking westward along Custom House Quay, you can appreciate the imposing 375-foot south front of the Custom House. Much of the beauty of the building is in its surface decorations, particularly the fourteen heads of river gods placed as keystones around the ground floor. These were sculpted by Edward Smyth, who



O'Connell Bridge

also made the statue of Commerce which stands on top of the dome and the four magnificent coats of arms on the parapet at the corners.

Liberty Hall (R), at 197 feet (c. 60 metres) high is the tallest building in Dublin. It is the headquarters of Ireland's largest trade union SIPTU, which was founded as the Irish Transport and General Workers' Union by Jim Larkin in 1908.

Eden Quay (1806) was another product of the Wide Streets Commission, with its handsome quayside and arcaded shopfronts, some of which remain. A plaque on the wall of Nos 15/17 records the fact that these were the office of the City of Dublin Steam Packet Company who maintained a famous passenger service between England and Ireland.

O'Connell Bridge was originally built as Carlisle Bridge in 1790 as part of the Wide Streets Commissioners' plan to link Sackville Street with the south side. It was designed by Gandon and had keystone heads by Edward Smyth which were not replaced when the bridge was trebled in width and renamed in 1880. It now has the unusual distinction of being approximately as broad as it is long.

As you look north from the central island of the bridge, there is a fine view of Lower O'Connell Street. One of the buildings to the left has a gabled front with a dial linked to a weathervane on the top to show the direction of the wind. Close to the bridge is a monument to Daniel O'Connell, the great nationalist leader known as 'the Liberator'. O'Connell (1775-1847), a lawyer, politician and one-time Lord Mayor of Dublin, was famous



Lord Mayor's Coat-of-Arms

for rallying the Catholic peasantry and securing Catholic Emancipation for Ireland in 1829.

The figures round the pedestal represent Erin (holding up a copy of the Emancipation Act) and members of the church, the professions, the arts and the working classes. The four winged victories around the base represent O'Connell's cardinal qualities of Courage, Fidelity, Eloquence and Patriotism. Some of them bear bullet holes as a souvenir of 1916.

Proceed to the corner between D'Olier Street and Westmoreland Street with its unusual Scots-baronial style edifice designed for the London and Lancashire Insurance Company by J.J. O'Callaghan (and nicknamed 'O'Callaghan's Chance'). Across the street on your right is the **Ballast Office** with its famous clock, celebrated for its accuracy. It was once connected to a pole on the parapet with a copper sphere which dropped down the pole each day at



Westmoreland Street

exactly 1:00 p.m. The present building is a replica erected in the early 1980s.

The most famous establishment in **Westmoreland Street** is Bewley's Oriental Café (R). The firm was established by Joshua Bewley in the 1840s and has become one of the great Dublin traditions. Another well-known firm in the street is Lafayette, now the longest-surviving photographic business in the world. Founded by Edmond S. Lauder in 1866, it has occupied various addresses in the street including No 32 (L). The wonderful terracotta façade was designed by Fuller and Jermyn around 1912 and later retained as part of the modern EBS building in 1981.

Fleet Street (L and R) is a continuation of Temple Bar and dates back to the 1680s, following the original shoreline to the old coast road at Townsend Street (formerly Lazy or Lazer's Hill). The Palace Bar in west Fleet Street (R) was a famous literary watering-hole in the 1930s and 1940s. Among its customers were Flann O'Brien, Patrick Kavanagh, Austin Clarke and many other luminaries.

Part of College Street (L) is occupied by a traffic island on which stands a statue of Thomas Moore (1779-1852), once considered Ireland's national poet and the author of a famous series of verses called *Moore's Melodies*. The connection between his well-known poem 'The Meeting of the Waters' and the fact that the statue stands over a public toilet is a common Dublin joke enshrined by

James Joyce in *Ulysses*, as the nearby pavement plaque notes.

The trail ends with a last look at the work of James Gandon - the imposing east face of the Bank of Ireland, completed in 1789, with the great portico of the House of Lords. This is the only building by Gandon in Dublin City that stands south of the river.

Visit the
National Transport Museum

at Howth Castle Demesne and see a unique collection of old vehicles, many rare. The display ranges from Trams, Buses, Fire Appliances, Military, Commercial, Public Utility and Horse Drawn, with a fine collection of photographs and other memorabilia.



Opening hours:

July - September: 10.00am - 6.00pm every day

October - June: 12.00am - 5.00pm every Saturday, Sunday and bank holidays

Telephone: (01) 848 0831 / (01) 847 5623 / (01) 839 2026

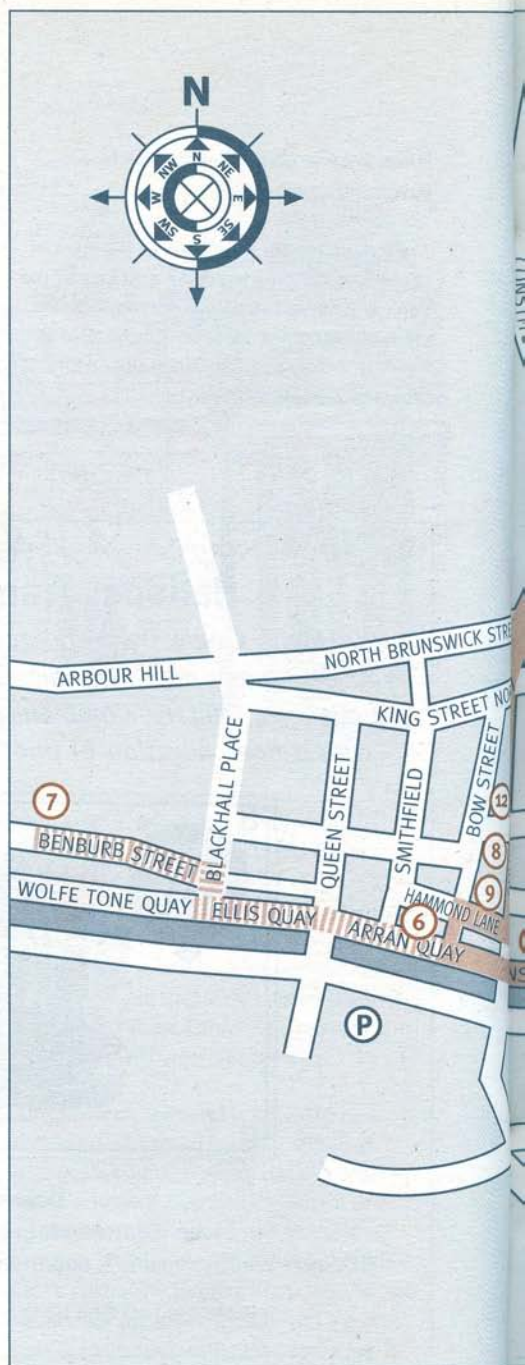
Key to map

- 1** Dublin Tourism Centre
- 1** Trinity College
- 2** Bank of Ireland
- 3** Stock Exchange
- 4** St. Mary's Abbey
- 5** Four Courts
- 6** St. Paul's Church
- 7** Collins Barracks
- 8** Irish Whiskey Corner
- 9** St. Michan's Church
- 10** Fruit and Vegetable Market
- 11** St. Mary's Church
- 12** St. Mary & All Angels Church
- 13** King's Inns
- 14** St. Saviour's Church
- 15** Black Church
- 16** Blessington Street Basin
- 17** Wax Museum
- 18** Municipal Art Gallery
- 19** Parnell Square
- 20** Dublin Writers Museum
- 21** Findlater's Church
- 22** Belvedere College
- 23** James Joyce Centre
- 24** St. George's Church
- 25** Mountjoy Square
- 26** Garden of Remembrance
- 27** Gate Theatre
- 28** Rotunda Hospital
- 29** Pro Cathedral
- 30** Tyrone House
- 31** General Post Office
- 32** Abbey Theatre
- 33** Custom House
- 34** Custom House Docks
- 35** Liberty Hall

- Open to public
- Open by arrangement
- Closed to public

- Trail
- Trail Extension
- Temple Bar

- P Parking



The drawings in this book are reproduced by the kind permission of the artist, Pat Liddy.

Although every care has been taken to ensure the accuracy of the information in this publication, Dublin Tourism cannot accept responsibility for errors and omissions, but where such are brought to our attention, future publications will be amended accordingly.

We would like to thank all those who have helped us in the compilation of this book.

If you require further information or assistance contact the Dublin Tourism Information Office at:

Credit Card Accommodation & Ticket Reservations

Tel. 353.1.605 7777

24 hour Dublin Information

Tel. 1550 11 22 33

Fax. 1550 11 44 00

(Accessible within Republic of Ireland only)
Calls cost 58p per minute incl. VAT.

Dublin Information

(Accessible from overseas only)

Tel. 353.1.605 7797

Fax. 353.1.605.7787



A great way to remember your time in Dublin

This unique illustration capturing all the life and vibrancy of Dublin, now features on a number of stylish gift products including T-shirts, Sweatshirts and Teddy Bears. This quality range is available at 'Exclusively Irish' on O'Connell Street, Dublin Tourism Centre, Suffolk Street and other Outlets.

Dublin Tourism Centre, Suffolk Street, Dublin 2.

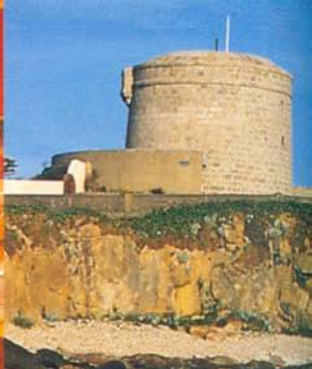




1



2



3

Visit Dublin Tourism Enterprises



- 1 Malahide Castle 2 Newbridge House 3 Joyce Tower
- 4 The Shaw Birthplace 5 Dublin Writers Museum
- 6 Dublin's Viking Adventure 7 Fry Model Railway



4



7



6



5



5 390662 000025