NEO-CLASSICAL CATHOLIC CHURCHES IN DUBLIN

1-3  Our Lady of Mount Carmel, Whitefriar Street
4-7  Adam and Eve, Merchants’ Quay
8-18 Pro-Cathedral, Marlborough Street
19-26 Saint Andrew’s, Westland Row
27-34 Saint Nicholas of Myra, Francis Street
35-41 Saint Francis Xavier, Upper Gardiner Street
42-49 Saint Audoen’s, High Street
50-56 The Three Patrons of Ireland, Rathgar Road
57-71 Saint Paul’s, Arran Quay
72-86 Our Lady of Refuge, Rathmines Road
87-88 Church of the Assumption, Booterstown
89-90 Saints Peter and Paul, Baldoyle
91  Saint Nicholas’s, Kinsealy
92  Saint Saviour’s, Dominic Street
93  Saint Agatha’s, North William Street
94  Chapel of Holy Cross College
95-98 Novitiate chapel, Monastery of the Christian Brothers, North Richmond Street
2.1 **Our Lady of Mount Carmel**, York Row, Dublin  
Source: G. N. Wright, *Ireland illustrated*

Another version of this engraving is reproduced on the title page of the *Catholic Penny Magazine*, I:7, 29 March 1834. It is obviously copied from the same source but shows fewer figures, and two side doors, one under the fourth window from the front, and the other under the seventh window from the front.

The interior [2.2] was described by the same edition of the *Catholic Penny Magazine* thus:

> The interior presents a beautiful architectural view. The right side of the church, from which the light is emitted, is pierced by windows; and the left is ornamented by corresponding niches, filled with statues of eminent saints. The ceiling is coved, and divided into rectangular compartments. The interior, just completed will be peculiarly neat. The whole expense is about £4000; and proves how much can be done with small means, when taste and judgment are combined.¹

George Papworth was the architect.

¹ *Catholic Penny Magazine*, 29 March 1834, 50.
2.2 Our Lady of Mount Carmel
Source: G. N. Wright, *Ireland illustrated*

The first stone was laid on 25 October 1825 by the Archbishop of Dublin, Dr Daniel Murray. It was raised by the exertions, and under the superintendence of the Prior of the Order, the Very Reverend John Spratt and solemnly consecrated by Dr Murray, on 11 November 1827.2 Note the rail dividing the congregation according to class. The wealthy part of the congregation are nearest the altar and have seats whereas the poor have to stand or kneel on the floor at a distance from the altar. It was common for contemporary Catholic churches to have separate entrances for the different classes, but this does not appear to have been so in the Carmelite church. According to the evidence provided by this illustration, the view of the exterior [2.1], and the ordnance survey map of 1864 [9.9] the only entrance was at the front, but at some stage two entrances were formed at the side.

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2 *Dublin Penny Journal*, 27 October 1832.
2.3 Our Lady of Mount Carmel
Photo: Brendan Grimes (2005)

In 1844 the church was extended to the north and part of Papworth’s original church was incorporated into the south aisle (shown here). In 1859 the church was altered and added to by J. J. McCarthy. In 1951 the High Altar was moved from the East to the West end. The original classical altar surround has been removed.
2.4 **Adam and Eve’s**
Photo: Brendan Grimes (2005)

The transept (shown here) is the only part of the interior that retains original work from the 1830s by James Bolger.
The original intention was to build an Ionic portico to Merchants’ Quay. It was not until the early 1860s that the Franciscans could afford to build the façade which was designed by Patrick Byrne. The inspiration for the façade comes from the architecture of 16th Italy.
2.6 Adam and Eve’s
Source: Franciscan Library, Killiney, reproduced in Peter Costello, Dublin churches

This photograph was taken from the west balcony before the apse was enlarged or the nave extended. Note the rails for segregating the congregation and the north balcony. The treatment of the sanctuary with its three pedimented altar frames, the coved ceiling, lighting above the cornice, and the articulation of the wall surfaces is closely related to Bolger’s handling of the interior of Saint Andrew’s [2.23 & 2.24].
View from the nave. The apse was enlarged in the 1920s. The work continued during the 1930s with the extension of the nave, the addition of the aisles and the new façade to Skipper’s Alley. The consecration of the restored church took place on 29 April 1939. The architects responsible for the new work were J.J. O’Hare; John J. Robinson and R.C. Keefe; Joseph Vincent Downes and Bernard Meehan.
2.8 Pro-Cathedral, Marlborough Street, Dublin


The east portico is an archaeologically correct copy from a typical Doric temple from classical Greece. The construction of the portico was supervised by John B. Keane and finished in 1841.
2.9 Pro-Cathedral
Photo: Brendan Grimes (2005)

The south façade with its windows surrounded by primitive temple fronts set into cube like pavilions is more interesting than the predictable east façade.
2.10 Pro-Cathedral

Pediment statues representing Saint Patrick, the Virgin, and Saint Laurence O’Toole.
2.11 Model of Pro-Cathedral
Source: Edward McParland, ‘Who was P?’, *Architectural Review*, CLVII:936 (February 1975)

2.12 Pro-Cathedral. Interior from organ gallery

This photograph was taken before the altar rails and the rails dividing the nave from the aisles were removed but after the south portico was filled in.
2.13 Detail of barrel vault from the model

2.14 Door detail from the model

Pro-Cathedral
2.15 **Pro-Cathedral**  
Source: National Library of Ireland, Lawrence collection, reproduced in Peter Harbison, Homan Potterton, & Jeanne Sheehy, *Irish art and architecture*

2.16 **Model of the Pro-Cathedral**  
Source: Edward McParland, ‘Who was P?’, *Architectural Review*, CLVII:936 (February 1975)
2.17 View of roof trusses and barrel vault

2.18 Corbels on outer wall supporting roof trusses

Pro-Cathedral
Saint Andrew’s, designed by James Bolger, was the only Dublin church to follow lead set by the Pro-Cathedral by using baseless Doric columns. The foundation stone was laid by Dr Michael Blake on 30 April 1832.

**Saint Andrew’s**, Westland Row, Dublin

2.21 Façade of schools to Cumberland Street South

The church forms the major part of a complex which also includes, presbyteries and schools. The façade to Cumberland Street South was designed by Patrick Byrne and finished in the 1850s.

2.22 Console detail on side doors to schools

Saint Andrew’s
2.23 View from nave towards the High Altar

2.24 View from altar

The rails to segregate the congregation have since been removed, as has the pulpit, some of the fittings from the altars, and the suspended lighting. Note the ample space provided in the nave for standing room.

Saint Andrew’s
Source: St Andrew’s Catholic Annual, 1933-4
2.25 Statue of Saint Andrew on the pediment, by John Smyth (c.1773-1840)

2.26 Statue of Saint John, one of the four statues of the evangelists at the crossing

**Saint Andrew’s**
2.27 Saint Nicholas of Myra, Francis Street
Source: *Dublin Penny Journal*, 29 December 1832

Designed by John Leeson and started in 1829. A similar engraving showing the church and part of the presbyteries is reproduced in the *Catholic Penny Magazine*, 1:11, 26 April 1834. The design was not fully realised; the spire was omitted and only one of the presbyteries was built.
2.28 **Saint Nicholas of Myra**
Photo: National Library of Ireland R7883

This glimpse of Saint Nicholas of Myra gives an idea of the contrast between it and the slums of the Liberties.
The pediment statues have now been removed and are in storage in the church. They are, from left to right, Saint Patrick, Virgin Mary, and Saint Nicholas.
The east end of the church was richly adorned with fine art work due to the efforts of the parish priest, Reverend Matthew Flanagan. Father Flanagan travelled to Italy, in 1833 to buy and commission the work. Over the high altar is a plaster Pietà, by John Hogan. Attributed to Hogan are the plaster reliefs, *The marriage of the Virgin*, and *The last supper*, over the side altars. The angels were made in Florence by Francesco Pozzi.
2.31 Ceiling at the crossing depicting the 12 Apostles and four fathers of the church. Note the strong use of the Greek key pattern.

2.32 Recesses in the walls were provided for the confessionals, a rare provision in Dublin, but in accordance with the recommendations of Charles Borromeo.

Saint Nicholas of Myra
2.33 The nave ceiling is ornamented with Christian symbols.

2.34 Detail of ceiling showing panels 25 and 26 depicting on the left the crossed keys of the Kingdom and on the right PX, the Greek symbol for Christ. (See [1.12] for the key.)

**Saint Nicholas of Myra**

2.35 **Saint Francis Xavier**, Upper Gardiner Street  

The church was opened in 1832 and finished, complete with portico in 1835. The Ionic portico is built entirely of granite, a break from the Dublin tradition of using Portland stone.
The pedimental statues represent the Sacred Heart in the centre with Saint Francis Xavier and St Ignatius Loyola at the extremities.
2.37 Saint Francis Xavier

This engraving was published in 1832 and shows the church before the extension of the apse, and the insertion of the confessionals. The same engraving was reproduced on the title page of the *Catholic Penny Magazine*, I:3, 1 March 1834.
2.38 **Saint Francis Xavier**  
Photo: National Library of Ireland R1190

This photograph, taken in the early 1900s shows a richly furnished and painted interior. Note the gated railings in the nave at the crossing. The original altar rails were made of carved wood, but these were replaced with Victorian marble rails (seen here) which in their turn were removed.
2.39 View of nave

2.40 View of nave showing organ gallery.

2.41 The High Altar

Saint Francis Xavier
Saint Audoen’s was designed by Patrick Byrne. The foundation stone was laid on 2 July 1841 and the church was consecrated on 13 September 1846. The portico was finished in 1894 under the supervision of Stephen Ashlin and W. H. Byrne. The Corinthian order used on the portico is continued inside with pilasters to articulate the walls. The source for the design (possibly the temple of Antoninus Pius and Faustina) for the portico is the same as that for the portico of Kenure Park [7.1] by George Papworth.
2.43 Saint Audoen’s
Source: Catholic directory 1844, between 388 and 389

It was intended to put statues of the apostles in the niches in the nave, but they were never put in. Note the rail dividing the nave from the transept.
2.44 Saint Audoen’s
Photo: Brendan Grimes (2000)
2.45 Saint Audoen with a model of his church. The order used is Ionic.

2.46 Pilasters, niche and ornamentation on the nave wall

**Saint Audoen’s**
2.47 Detail of Corinthian capital at the crossing

2.48 Virgin and Child by Pietro Bonanni.

Saint Audoen’s, High Street
2.49 Saint Audoen’s

The pedimental statues represent the Virgin, Saint Audoen, and Saint Patrick.
2.50 Three Patrons of Ireland, Rathgar Road
Photo: National Library of Ireland R6021
2.51 The façade has been replastered in a simplified version of the original and the plinths for pedimental statues have been removed.

2.52 Façade to Leicester Avenue. The three entrances to the church from Leicester Avenue have been blocked up.

Three Patrons of Ireland
2.53 Three Patrons of Ireland
Photo: National Library of Ireland R6095

It was not until the end of the 19th century that the interior was completed. The photograph (taken in 1895) clearly shows the gate for separating the seating areas. This seating was replaced in about 1927 by the present seating arrangement. Note the gas lighting.
2.54 Three Patrons of Ireland

The interior walls are articulated with Corinthian pilasters, arcade, and high level windows, similar to the arrangement used by Byrne, in Saint Paul’s, Arran Quay, and by J. B. Keane in Saint Francis Xavier, Upper Gardiner Street. The plain plaster ceiling was replaced with the present one before 1927.

In the niches over the altar are statues of the three patron saints of Ireland, Saint Brigid, Saint Patrick, and Saint Columba, together with archbishops of Dublin, Saint Laurence O’Toole, and Saint Rumold. Between the pilasters is a series of paintings representing the mysteries of the rosary.
2.55 View towards organ gallery from the ambulatory

2.56 Aisle

**Three Patrons of Ireland**
2.57 Saint Paul’s, Arran Quay
Source: Catholic Penny Journal, 10 January 1835
2.58 Saint Paul’s
Photo: Brendan Grimes (1968)
2.59 Detail of portico

Saint Paul’s
Photo: Brendan Grimes (2002)
2.60 The pedimental statues represent Saint Paul, by C. Panormo, and Saints Patrick and Peter, by J. R. Kirk.¹

2.63 Bell tower. Note the decorative frieze copied from the Erectheum.

**Saint Paul’s**, Arran Quay

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¹ John Graby and Deirdre O'Connor (eds), *Dublin*, 74.
2.61 Ionic capital on the portico

2.62 Side view of capital on portico

Saint Paul’s
2.64 Pilaster capital at side of portico

2.65 Detail of console at base of bell tower

Saint Paul’s
2.66 View of side of front

Note difference in alignment between side wall and bell tower.

2.67 Façade to Lincoln Lane

Saint Paul’s
2.68 Saint Paul’s
Source: Catholic Youth Care, Saint Paul’s, Arran Quay

This photograph was taken before the interior was altered in the 1960s. Note the paintings at the sides of the sanctuary and the rail to segregate the congregation.
2.69 Saint Paul’s, Arran Quay
Photo: Brendan Grimes (2002)

View towards High Altar
2.70 View of gallery

2.71 Ceiling

Saint Paul’s
Photo: Brendan Grimes (2002)
2.72 **Our Lady of Refuge**, Rathmines Road

The detailing of the portico is similar to that of Saint Audoen’s.
2.73 View from the rear

2.74 The Virgin and Child by James Farrell at the top of the pediment.

**Our Lady of Refuge**
2.75 **Our Lady of Refuge**  
Source: William Meagher, *Five engravings descriptive of the new church of Our Immaculate Lady of Refuge*

It was intended to place a statue of the Redeemer on the apex of the pediment and on the lower corners, the joint patrons of the parish Saint Peter on the right, and Saint Paul, on the left. Our Lady of Refuge was first placed in the central niche and later moved to the apex of the pediment. The other two niches were to be occupied by Saint Rumoldus and Saint Livinus.
2.76 Our Lady of Refuge
Source: William Meagher, *Five engravings descriptive of the new church of Our Immaculate Lady of Refuge*

The original intention was to place the High Altar under the dome.
2.77 Our Lady of Refuge
Source: William Meagher, *Five engravings descriptive of the new church of Our Immaculate Lady of Refuge*
2.78 **Our Lady of Refuge**

Source: Ciarán O’Carroll, *Church of Mary Immaculate Refuge of Sinners*

Photograph taken after the fire of 26 January 1920 which destroyed the interior of all but the sacristy.
2.79 View toward High Altar

2.80 View of transept

Our Lady of Refuge

2.81 View of west end

Note the alterations made after the fire.

2.82 View of dome

**Our Lady of Refuge**

2.83 Detail of Corinthian capitals in the nave

2.84 Plasterwork at the crossing

Our Lady of Refuge
2.85 Ceiling of sacristy

2.86 Ionic capital in sacristy

The plasterwork in the sacristy was not destroyed by the fire of 1920. The swags connecting the volutes on the capitals was a device often used by Patrick Byrne, e.g. the façade of the Three Patrons, and the façade of Adam and Eve’s. Its use by Michelangelo is well-known but it was also used, but rarely, in the ancient world.

Our Lady of Refuge
2.87 Lord Fitzwilliam (7th viscount) paid for the new chapel at Booterstown, Co. Dublin (begun in 1812) for his tenants but insisted that it avoid any churchlike appearance from the outside so as not to offend his Protestant tenants and friends. After his arrival in 1862, the new parish priest, Canon Forde set about giving the church ‘that more church-like appearance which was denied it by its founder.’

2.88 **Church of the Assumption**, Booterstown

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2.89 After erecting schools for boys and girls in 1831, the parish priest Reverend William Young started building the new church of Saints Peter and Paul at Baldoyle on the site of the old chapel. It has a temple front façade with four Tuscan pilasters, made from granite from Lambay Island. The church is sited at the water’s edge and its façade creates an impressive focal point from Willie Nolan Road.

2.90 Local tradition says that the original communion table, altarpiece and windows were donated from the Protestant church of Saint Nicholas Within.

**Saints Peter and Paul, Baldoyle**
This small rural church, begun in 1832, was built by Reverend William Young. The image of the Virgin over the main door is in accordance with Charles Borromeo’s recommendations on church planning. The church is dedicated to Saint Nicholas of Myra.
2.92 Dominican chapel, Denmark Street
Source: [Fenning, Hugh], *St Saviour's church Dublin: centenary 1861-1961*

This classical façade was built by the Dominicans in 1835 as part of the re-modelling to their church which had been built in 1780. The church was converted for use as a school when the Dominicans built their new church in the 1860s in Dominic Street [4.21]. The old church and its façade were demolished in the 1960s.

2.93 *Saint Agatha’s*, North William Street

Designed by William H. Byrne and his son Ralph Byrne, the church was completed in 1908.
2.94 Chapel of Holy Cross College, Clonliffe

Designed for Cardinal Cullen by J. J. McCarthy, professor of architecture at the Catholic University. The church was dedicated on 14 September 1874. Its interior is modelled on Sant’Agata dei Goti (mid 5th century), the church associated with the Irish College Rome. The façade is modelled on Santa Francesa Romana (1608-15), by Carlo Lombardi.
The chapel was designed by Patrick Byrne. Building work started in May 1854 and the chapel was dedicated by the Archbishop of Dublin, Dr Paul Cullen on 1 May 1856. The immediate inspiration for the design comes from the nearby Church of Saint Francis Xavier, belonging to the Jesuits with whom the Christian Brothers had a close relationship. The original altar was made of wood, and this was replaced in 1906 with a copy (with minor alterations) in marble built by George Smyth, sculptor; this altar has since been removed.
2.96 **Novitiate chapel**, Monastery of the Christian Brothers, North Richmond Street
Photo: Brendan Grimes (2005)
2.97 & 2.98 **Novitiate chapel**, Monastery of the Christian Brothers, North Richmond Street
Photos: Brendan Grimes (2005)
CHURCHES IN IRELAND  (mostly neo-classical)

1-2  Church of the Holy Trinity, Fethard, Co. Tipperary
3-4  Saints Mary and Peter, Arklow, Co. Wicklow
5-6  Church of the Blessed Virgin, Clonmel, Co. Tipperary
7-8  Church of Our Lady Assumed into Heaven, Callan, Co. Kilkenny
9-10 Franciscan abbey church of Saint Francis, Galway
11-12 Saint John’s, Kinsale, Co. Cork
13-14 Church of the Sacred Heart, Limerick
15-16 Church of the Immaculate Conception, Limerick
17  Saint Patrick’s, Cork
18  Saint Mel’s Cathedral, Longford
19-20 Saint Patrick’s, Waterford
21-22 Saint Mary’s, Pope’s Quay, Cork
23-25 Saint James’s, Grange, Co. Louth
26  Saint Patrick’s Cathedral, Skibbereen, Co. Cork
27-28 Saints Patrick’s and Felim’s Cathedral, Cavan
28  Saint Mary’s, Navan, Co. Meath
30  Saint Michael’s, Mullinahone, Co. Tipperary
3.1 Principal façade

3.2 **Church of the Holy Trinity**, Fethard, Co. Tipperary

Built in the early 19th century. The plan is based on the traditional T-plan with three large galleries. The façade is a fanciful interpretation of the classical with urns, clock, and a small spire.
3.3 Designed by Patrick Byrne and built in 1859-61. The tower bears some similarity to the tower of Saint Nicholas of Myra, but is here articulated with more sophistication. As in Saint Paul’s, Byrne includes a clock in the tower, and on the façade he uses a combination of round-headed windows and flat-headed doors.

3.4 The deep sanctuary is lit by a window behind the altar; an unusual arrangement for a classical church. The heads in the four corners of the dome represent the four evangelists.

**Saints Mary and Peter**, Arklow, Co. Wicklow
3.5 Designed by John B. Keane and dedicated in 1856. Keane died in 1859 and work was continued by John Bourke. The tower was finished in 1880 and the portico in 1890.¹

3.6 The High Altar and plaster ceiling was designed by the English architect, George Goldie (1867)

Church of the Blessed Virgin, Clonmel, Co. Tipperary

¹ Jeremy Williams, A companion guide to architecture in Ireland 1837–1921, 344.
3.7 Built in 1836-43 under the direction of the parish priest.

3.8 The interior is well lit by a double row of windows which originally were glazed with clear glass. There is a large balcony at the west end. Samuel Lewis described the interior as ‘very neat’ and the ceiling ‘chastely and handsomely carved.’

Church of Our Lady Assumed into Heaven, Callan, Co. Kilkenny

2 Samuel Lewis, Topographical dictionary of Ireland, vol.1, 245.
3.9 An inscription in the portico records that the church was consecrated by the Bishop of Galway, Laurence O’Donnell on 5 September 1849. Unusually the architect’s name (James Cusack) is also recorded.

3.10 The Doric order is continued in the interior in a manner clearly derived from the Pro-Cathedral.

**Franciscan abbey church of Saint Francis**, Eglinton Street, Galway
3.11 This handsome late Georgian church was built in 1834 under the direction of the parish priest Reverend Justin Foley McNamara (1798-1845).

3.12 The west end and transepts have large balconies, as was traditional in more humble T-plan churches. The interior is well lit by large round-headed windows. The absence of stained glass gives the interior that clear light which was originally intended. On the left of the picture is the monument to Father McNamara by John Hogan. Hogan accompanied Father Justin McNamara on a trip to Naples and the south of Italy to inspect the excavations at Pompeii and Herculaneum, which were so influential in forming the neoclassical taste.³

Church of Saint John the Baptist, Kinsale, Co. Cork

³ John Turpin, John Hogan: Irish neoclassical sculptor in Rome 1800-1858, 58.
3.13 The design is attributed to Charles Geoghegan but was executed by William Corbett. The interior was completed in 1869 and the transepts were added in 1874. The façade was rebuilt in 1900.\(^4\)

3.14 The interior is derived from the interior of Saint Francis Xavier, Dublin.

**Church of the Sacred Heart**, The Crescent, Limerick


3.15 Designed by William Corbett, for the Franciscans, and started in 1876. By placing the portico over the pavement the church firmly asserts itself as an important public building.

3.16 The interior is inspired by the early Christian architecture of Rome.

Church of the Immaculate Conception, Henry Street, Limerick
3.17 Saint Patrick’s, Cork
Photo: Brendan Grimes (2000)

Saint Patrick’s was designed by George Richard Pain. It was opened in October 1836. The belfry (hidden by scaffolding) is surrounded by eight Corinthian columns which support an entablature over which are eight of the Apostles.
3.18 Cathedral church of Saint Mel, Longford
Photo: Brendan Grimes (2000)

Started in 1840 to the designs of John B. Keane, this neo-classical church uses a basilican plan similar in many respects to the plan of the Pro-Cathedral which Keane knew well having worked there for many years during the construction of the east portico. The tower was added by John Bourke and the portico was completed in 1893 under the direction of George Ashlin.
No 18th century Catholic chapel survives in Dublin. Saint Patrick’s, Waterford is a rare urban example from this period with its modest entrance from a lane, its well-appointed interior, and galleries.
3.21 Designed by Kearns Deane for the Dominicans and built in 1832-9. This church with its handsome Ionic portico overlooking the river was meant to raise the esteem accorded to and felt by the Catholics of Cork.

3.22 The interior conveys some of the sense of Sainte-Geneviève with its free standing Corinthian columns give a feeling of lightness to the interior. The plan is in the form of a Greek cross but was originally cruciform with the head of the cross restricted by a quarry at the back of the church. The extension to the sanctuary was designed by Goldie and Child, London, and consecrated in October 1872.

Saint Mary’s, Pope’s Quay, Cork
3.23 Exterior view of east end. One of the best preserved T-plan Catholic church in Ireland, dating from 1762.[1.25]. The belfry tower and the extension to the west (not visible in the photograph) were added c. 1818. The porches were added in about 1852.\(^5\)

3.24 View from the north transept. The extension of the sanctuary on the east wall into the former sacristy was carried out in the early 1990s.

3.25 Ionic capital on one of the columns under the gallery on the north transept. The shell is associated with Saint James and symbolizes pilgrimage.

**Saint James’s**, Grange, Co. Louth

3.26 Cathedral church of Saint Patrick, Skibbereen, Co. Cork
Source: Peter Galloway, *The cathedrals of Ireland*
3.27 Cavan Cathedral
Source: De Breffny, Brian, and Mott, George, The churches and abbeys of Ireland

This church is a late, and unexpected, example of a neo-classical Catholic church in Ireland. It was designed by Ralph Byrne, started in 1939 and opened in 1942.

3.28 Cavan Cathedral
Photo: Brendan Grimes (1991)

View of the Protestant parish church from the portico of Cavan Cathedral.
3.29 Saint Mary’s, Navan, Co. Meath
Photo: Brendan Grimes (2005)

Saint Mary’s, Navan, Co. Meath, was designed by James Bolger for the Reverend Eugene O’Reilly, begun in 1836 and completed in 1845. It was described by a contemporary as ‘an elegant Grecian edifice’. In plan this church is a large hall with big balconies on three sides, and with the altar on one of the long sides (as in the first stage in the evolution of the T-plan), and lit by hidden natural light. The roof span is about 20 metres (five metres more than in Saint Andrew’s). The original roof was to prove structurally too ambitious and has since been replaced with a steel structure. The crucifix was carved in lime by Edward Smyth (1749-1812) for an earlier chapel and installed in 1792. Smyth’s career received an important impetus when James Gandon commissioned him in 1781 to undertake the sculptural decoration of the Custom House, Dublin.  

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7 Joseph McDonnell, *Ecclesiastical art of the Penal era*, 27.
Saint Michael’s was designed by Patrick Byrne and was under construction in 1850.\(^8\) Saint Michael’s had large galleries in the transepts and at the west end and the congregation occupied the parts of the church according to their standing in society. The church was demolished in 1967.\(^9\)

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\(^8\) *Builder*, VIII, 10 August 1850, 375.

\(^9\) Information from Stephen and Nellie Gahan, Fethard Street, Mullinahone, 27 June 2005.
CHURCHES IN IRELAND  (mostly gothic)

1 Cathedral of Saint Patrick and Saint Colman, Newry, Co. Down
2 Cathedral of the Assumption of the Blessed Virgin Mary, Tuam, Co. Galway
3-4 University church, Dublin
5 Rathmines chapel, Dublin
6 Chapel Royal, Dublin Castle
7 Church of Saints Michael and John, Dublin
8-9 Saint Laurence O’Toole’s, Seville Place, Dublin
10 Parish church, Straffan, Co. Kildare
11 Church of the Nativity of Our Lady, Naul, Co. Dublin
12 Saint Maur’s, Rush, Co. Dublin
13 Saint Pappin’s, Ballymun, Dublin
14 Church of Our Lady of the Visitation, Fairview Strand, Dublin
15 Saint Assam’s, Raheny, Dublin
16 Cathedral of the Assumption, Carlow
17 Saint Colman’s Cobh, Co. Cork
18 Saint John the Baptist, Blackrock, Co. Dublin
19 Saint James’s, James’s Street, Dublin
20 Church of Saints Augustine and John, Thomas Street, Dublin
21 Saint Saviour’s, Dominick Street, Dublin
22-23 Church of Saints Peter and Paul, Balbriggan, Co. Dublin
24-25 Church of Saints Alphonsus and Columba, Ballybrack, Co. Dublin
26-27 Saint Mary’s, Enniskerry, Co. Wicklow
28-29 Church of the Immaculate Conception, Drangan, Co. Tipperary
4.1 Cathedral of Saint Patrick and Saint Colman, Newry, Co. Down
Source: Peter Galloway, *The cathedrals of Ireland*

Newry cathedral was designed by Thomas Duff, and built 1825-9. It is the first 19th century Catholic cathedral built in the gothic style.

4.2 Cathedral of the Assumption of the Blessed Virgin Mary, Tuam, Co. Galway
Source: Peter Galloway, *The cathedrals of Ireland*

Tuam cathedral was designed by Dominic Madden and built from 1827-37
4.3 Main entrance from Saint Stephen’s Green
Photo: Brendan Grimes (1992)

4.4 Interior view towards the altar
Source: Jacqueline O’Brien and Desmond Guinness, *Dublin: a grand tour*

The Church of Our Lady Seat of Wisdom, better known as University church was built beside the Catholic University under the patronage of Cardinal John Newman. It was designed by John Hungerford Pollen and opened in 1856.

**University church**, Saint Stephen’s Green, Dublin
4.5 Rathmines chapel

Source: *Dublin Penny Journal*, 14 September 1833

The first parish priest of Rathmines, Canon William Stafford, was responsible for having this neo-gothic church built. It was dedicated on 15 August 1830 by Archbishop Murray. Just 20 years later the church began to be enveloped in the new church before being finally dismantled.
4.6 **The Chapel Royal**, Dublin Castle

The Chapel Royal was designed by Francis Johnston in 1807. It provided inspiration for several Catholic and Protestant chapels.

4.7 **Saints Michael and John**, Blind Quay, Dublin

The church of Saints Michael and John was designed by John Taylor in 1815 and built on the site of the Smock Alley theatre incorporating some of the old structure.
4.8 Exterior view from the east

Designed by John B. Keane. The tower and spire are by John Bourke.

4.9 Interior view towards the high altar

Saint Laurence O’Toole, Saville Place
4.10 **Parish church**, Straffan, Co. Kildare  

This chapel was paid for by the local landlord and finished in 1788. It is in a prominent position in the town near the Protestant church.

4.11 **Nativity of Our Lady**, Naul, Co. Dublin  

This T-plan church was built in 1821. A stone tablet over the entrance records the patron’s name, Reverend J. McCartan. Note the separate structure for the bell.
Austin Cooper described this church in 1783, as ‘a very large Romish Chapel, the largest I have ever seen in a country town, with three Galleries and hung with several pieces of Foreign painting…’ He also noted that the chapel was surrounded with a good wall with two gates.\footnote{National Library of Ireland, Austin Cooper papers Ms772 (3), f.17.} It was built in 1760 to a T-plan and altered in 1833 with the addition of a sanctuary to the east. Between 1844 and 1851 more work was done probably by George Papworth (1791-1855). The final work was done in 1898-1906 by George Ashlin (1837-1921).\footnote{Bernadette Goslin, \textit{Rush Heritage Project: an historical and architectural evaluation}, 1988. [report for Dublin County Council Planning Department]}
4.13 **Saint Pappin’s**, Ballymun (1848)

4.14 **Church of Our Lady of the Visitation**, Fairview Strand (1847-55)

4.15 **Saint Assam’s**, Raheny (1859-1864)

4.16 Cathedral of the Assumption, Carlow
Photo: Brendan Grimes (2005)

4.17 Saint Colman’s, Cobh, Co. Cork
Source: Peter Galloway, The cathedrals of Ireland
4.18 **Saint John the Baptist**, Blackrock, Co. Dublin

Designed by Patrick Byrne and started in 1842 was one of the first Catholic gothic revival churches to be built in Ireland after the publication of Pugin’s *Contrasts* (1836) and his *True principles of pointed or Christian architecture* (1841).

4.19 **Saint James’s**, James’s Street, Dublin

Designed by Patrick Byrne and dedicated in 1844. The projected steeple was never built.
4.20 **Saints Augustine and John**, Thomas Street, Dublin

Designed by E. W. Pugin and G. C. Ashlin and begun in 1862.

4.21 **Saint Saviour’s**, Dominick Street, Dublin

Designed by J. J. McCarthy in 1861.
4.22 St Peter and Paul’s was completed in 1847. It was built in a Gothic style and originally had a flat ceiling. Patrick Byrne produced plans for alterations in 1852 but his proposals were not carried out.

4.23 The interior is largely the work of George C. Ashlin and it was carried out in 1893-7. The work included an extension to the sanctuary and a gallery at the west end.\(^3\)

**Saints Peter and Paul**, Balbriggan, Co. Dublin

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\(^3\) Jim Walsh, *Church of St Peter and Paul Balbriggan*, 13.
4.24 The Church of Saints Alphonsus and Columba was designed by Patrick Byrne. It was dedicated and opened in 1854. The exterior walls are constructed of granite.

4.25 The plan is in the form of a simple cruciform with an aisleless nave and a large balcony at the west end.

Saints Alphonsus and Columba, Ballybrack, Co. Dublin
Photos: Brendan Grimes (2005)

IAA, Index of Irish architects, Patrick Byrne.
4.26 **Saint Mary’s**, Enniskerry, Co. Wicklow, was designed by Patrick Byrne and started in 1858. The exterior walls are constructed of granite.

4.27 The sanctuary is separated from the simple aisle-less nave by a chancel arch.

**Saint Mary’s**, Enniskerry, Co. Wicklow
Photos: Brendan Grimes (2005)
4.28 The Church of the Immaculate Conception, Drangan, Co. Tipperary, was designed by Patrick Byrne and was finished except for the interior, by March 1853. There are five entrances to the nave and transepts which allowed the congregation to be segregated in a convenient and orderly manner.

4.29 View of the nave from the organ gallery

**Church of the Immaculate Conception**, Drangan, Co. Tipperary
Photos: Brendan Grimes (2005)

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3 Builder, XI, 12 March 1853, 168.
CHURCHES IN PARIS AND ENVIRONS (mostly classical)

1-2 Saint-Germain l’Auxerrois, Romainville
3-5 Saint-Symphorien de Montreuil, Versailles
6 Royal chapel, Versailles
7-8 Saint-Pierre-du-Gros Caillou,
9-10 Saint-Denis-du-Saint-Sacrement
11-12 Saint-Germain-en-Laye
13-14 Saint-Phillipe-du-Roule
15-16 Notre Dame de Bonne Nouvelle
17-18 Saint-Louis d’Antin
19-20 Notre Dame de Lorette
21-22 Sainte-Geneviève
5.1 Saint-Germain-l’Auxerrois, Romainville

Designed by Alexandre-Théodore Brongniart and built 1785-7.
Note the primitive neo-classical interior with its masonry barrel vault and plain sturdy Doric columns on circular bases. A Doric frieze runs continuously around the nave and apse. (The outward thrust from the barrel vault has pushed the columns off the vertical.)
5.3 **Saint-Symphorien de Montreuil**, Versailles, west façade

Designed by Louis-François Trouard and built 1767-70. Originally there were niches where the front side doors are which contained statues of Saints Helen and Louis.
5.4 Saint-Symphorien de Montreuil, Versailles, east façade
The barrel vaulted interior has 20 freestanding renaissance Doric columns supporting the roof. There are two side chapels with a pair of freestanding columns at the entrances. Originally the interior was unpainted. The two columns supporting the organ gallery were removed after the Revolution.
5.6 **Royal chapel**, Versailles


The Royal chapel at Versailles was designed by J. H. Mansart and begun in 1698 and completed by Robert de Cotte in 1710.
Building work started in 1782 to the original design by Chalgrin and Cherpetel. What had been built was destroyed in 1792. The present church was built 1822-9 by Hippolyte Godde. It has a tetrastyle portico with baseless Tuscan columns.
The apsidal arrangement has been altered. The barrel vault in the nave is constructed of timber and plaster as are the groin vaults in the aisles.
5.9 Saint-Denis-du-Saint-Sacrement, Paris

Designed by Hippolyte Godde and built 1826-35. It has a tetrastyle Ionic portico and a basilican plan similar to his plan for Saint-Pierre-du-Gros-Caillou, both plans being derived from Saint-Phillippe-du-Roule.
The interior has 18 unfluted Ionic columns. The nave is covered with a coffered barrel vault and the aisles have coffered flat ceilings.
5.11 **Saint-Germain-en-Laye**  

Plans were prepared in 1765, on the order of Louis XV, by Nicolas-Marie Potain. Work started in 1766. The original design was for a big church with a hexastyle Doric portico. Due to financial difficulties and disputes the work was quickly interrupted and a more modest proposal was prepared by Potain and his son-in-law Pierre Rousseau, but the Revolution brought this work to an end before the church was even half finished. After the Revolution the church became Temple de la Raison. Construction continued in 1825 under the direction of architects Moutier and Malpièce. The church was consecrated in 1827. The front façade faces the royal palace, a change of orientation from the old church which faced the town square. The exiled James II held court as a guest of Louis XIV in his palace and is buried in the church.
5.12 Saint-Germain-en-Laye

The original design showed fluted Doric columns on bases supporting a continuous Doric entablature and a barrel vault.
5.13 Saint-Phillipe-du-Roule, Paris  

Designed by Jean-François-Chalgrin in 1764 and built between 1774 and 1784. The front façade has a tetrastyle Doric portico but the columns have bases and are unfluted. The plan of Saint-Phillipe-du-Roule was copied or adapted for many other basilican style churches including the Pro-Cathedral.
There are 22 free standing Ionic columns inside. The interior is lit by three windows in each aisle and two high level windows over the embryonic crossing.

As built originally there was no ambulatory behind the apse and the apsidal columns were engaged in a wall with niches. This was reordered in 1846 by Hippolyte Godde who also built the Chapelle de la Vierge and introduced the windows into the vault.
5.15 **Notre-Dame-de-Bonne-Nouvelle**, Paris

Designed by Hippolyte Godde and built 1823-30. The portico is distyle in antis Doric. The columns have no bases but are supported on plinths.
The barrel vault is supported on an arcade of Tuscan columns on bases. The aisles have timber and plaster groin vaults with short barrel vaults over the side chapels. The plan is similar (but not identical) to the plans of Saint-Denis-du-Saint-Sacrement and Saint-Pierre-du-Gros-Caillou, also by Godde.
5.17 **Saint-Louis-d’Antin**, Paris


5.18 Interior

Source: Bibliothèque Nationale, Paris, cabinet des estampes H68924

Designed by Alexandre-Théodore Brongniart and built 1780-2. It forms part of a Capuchin monastery.
The arrangement of Ionic colonnades separating nave from aisles was common in early Christian churches.
5.20 Notre-Dame-de-Lorette, Paris

Designed by Hippolyte Lebas who won the architectural competition for it in 1823. The front façade with its tetrastyle Corinthian portico provided a model for Saint Francis Xavier which was built 1829-35.
5.21 **Sainte-Geneviève**, Paris
Source: Ian Sutton, *Western architecture*

5.22 **Sainte-Geneviève**, Paris
Source: Barry Bergdoll, *European architecture 1750-1890*
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<th>CHURCHES IN FRANCE (excluding Paris), ENGLAND, DENMARK, AND ITALY</th>
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<td>Prior Park College chapel, Bath</td>
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<td>23</td>
<td>Saint Mary on the Quay, Bristol</td>
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<td>24-25</td>
<td>Cathedral of St-Pierre, Rennes</td>
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6.1 Saint-Vaast, Arras, Contant d'Ivry
Source: Wend Von Kalnein, *Architecture in France in the eighteenth century*
6.2 Saint Bartholomew (1840), Rainhill, Lancashire

Saint Bartholomew’s was built at the expense of Bartholomew Bretherton, and designed by Joshua Dawson (1812-56). The exterior is a literal interpretation of a classical Ionic temple. The campanile was added in 1849.

6.3 Saint Bartholomew
Source: Nikolaus Pevsner, *The buildings of England: South Lancashire*

Described by Pevsner as ‘the noblest Catholic church in South Lancashire.’ Its interior has many of the characteristics of the 18th century Parisian basilican churches.

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1 Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*, 104.
6.4 This church was built by the Jesuits. It cost a little over £6,000, much more than most Catholic parish chapels of those days. The money came from local Catholics and from collections made in the Jesuit churches at Worcester and Norwich. The church is entered through a simple porch with six unfluted Ionic columns, leaving the visitor unprepared for the sumptuous classical interior with the giant attached Corinthian columns in the apse.

6.5 Interior showing the High Altar

**Saint John the Baptist** (1819), Wigan, South Lancashire

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3 Bryan Little, Catholic churches since 1623, 57.
6.6 Saint John the Baptist (1819), Wigan
Photo: Brendan Grimes (2002)

Interior showing balcony at west end

6.7 Saint Mary’s (1818), Wigan, South Lancashire
Photo: Brendan Grimes (2002)

This neo-gothic Catholic church is contemporary with the nearby Catholic church of Saint John the Baptist.
6.8 **Vor Frue Kirke**, Copenhagen
Photo: Ditte Kummer-O’Connor (2004)

Vor Frue Kirke (Church of Our Lady), was designed by Christian Frederik Hansen and built 1810-29. It has a barrel-vaulted ceiling supported by a Doric colonnade above plain pillar-arcades. Apart from its architectural merit as a neo-classical church it is interesting because of the similarity of the internal arrangement to J. Hardouin-Mansart's chapel at Versailles [5.6]. The purpose of the two-storey arrangement at Versailles was to mark the difference between the upper storey reserved for the royal family and the lower storey allocated for the court; because of this special requirement the chapel failed to start a new trend. The plan of Vor Frue Kirke [1.42] is derived from French 18th century sources.
6.9 **Saint Mary’s**, Moorfields, London (destroyed 1902)

Saint Mary’s (RC), Moorfields, was designed by John Newman. The foundation stone was laid on 5 August 1817 and the building completed in 1820. Saint Mary’s was well-known to contemporary clerics and architects interested in church architecture. Behind the altar was a painting of the crucifixion by Agostino Aglio lit by a hidden lighting source. The same idea was used by Patrick Byrne in Saint Paul’s, Arran Quay. Byrne had a copy of the two volumes of Britton’s and Pugin’s, *Illustrations of public buildings in London*, in his library.
This Catholic chapel was designed for the Weld family by John Tasker. The foundation stone was laid in February 1786. The chapel was deliberately designed not to look like an ecclesiastical building but to be an ornament in the grounds of Lulworth Castle; in this sense it shares a common feature with the Dublin city Catholic chapels of the 18th century which were also designed to present a modest and unprovocative appearance from the outside. A portrait of Thomas Weld in Stonyhurst Hall, Lancashire, shows him holding a plan of the chapel [10.3].
6.11 Gesù, Rome.
Source: Gian Piero Frassinelli, *Architettura Italiana: il rinascimento*, Florence 1990 [35mm slides]

Designed by Giacomo Barozzi da Vignola and Giacomo della Porta, begun 1568, the plan of the Gesù was used as a model for Saint Francis Xavier, Gardiner Street.
6.12 Sant’Ambrogio, Milan
Photo: Brendan Grimes (1995)

6.13 Saint Walburge, Preston, North Lancashire

This church was built in 1850-4 for the Society of Jesus to the design of Joseph Aloysius Hansom (1803-82). Its white slender steeple is over 90 metres high and is visible from almost all parts of the city and from afar.

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4 Hansom was the inventor of the cab and founder of the Builder. His brother, Charles Francis Hansom (1817-88) designed the Catholic church of Saint John the Evangelist (1861-3), Bath, which has a 66 metre high steeple, visible over a large part of the city.
6.14 Saints Mary and John the Baptist, Pleasington, North Lancashire

This Catholic church was designed by John Palmer of Manchester, and built in 1816-19. This is a large church commanding a very prominent position in the locality.
6.15 **Saint Peter’s**, Stonyhurst College

Designed by J. J. Scoles, for the Jesuits, who intended it to be a strong symbol of Catholic resurgence. It was built 1832-5 and functions as the parish church and school chapel.

6.16 **Saint Lawrence**, Mereworth, Kent.
Source: http://www.nwkhfs.org.uk/MEREWORT.HTM
(accessed 16 September 2004)

Saint Lawrence is an early example of austere neo-classicism, unprecedented in England. It was rebuilt for the Earl of Westmorland in 1744-6. The main space is a wide barrel-vaulted nave with narrow flat-roofed aisles. The vault is carried on unfluted Doric columns complete with a heavy entablature. The architect is unknown.
This classical front which was added in 1706-14 by Andrea Tirali (c.1660-1737) and became the forerunner of the classical portico on new and old churches.\textsuperscript{5}

\textsuperscript{5} Carroll L. Meeks, \textit{Italian architecture 1750-1914}, 155.
6.18 **San Filippo**, Turin  
Source: Carroll L. Meeks, *Italian architecture 1750-1914*

San Filippo was designed in the 1730s by Filippo Juvarra (1678-1736) but its execution was delayed until 1835 and not completed until the 1890s.

6.19 **Tempietto**, Maser, Treviso  
Source: Micheal Oppenheimer, *The monuments of Italy*, vol. 4

The Tempietto was designed in 1580 by Andrea Palladio (1508-1580) for his friend and patron Marcantonio Barbaro. The portico is close in spirit to those of the neo-classical temple-fronted churches.

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The renovation by Giocomo Quarenghi (1744-1817) of the monastery church in 1774-77 provided a model for many neo-classical church interiors. The barrel vaulted nave is flanked by aspsidal chapels and is lit through openings in the vault.
Giovanni Antonio Scalfarotto (1690-1764) designed this temple front for Santi Simeone e Giuda (1718-38) which followed the lead given by Tirali with his temple front to the Church of San Niccolò dei Tolentini (1706-14 [6.17]).
6.22 **Prior Park College chapel**, Bath
Source: Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*.

This neo-classical basilican derived from late 18th century models was added to the west wing of Prior Park to the designs of John Joseph Scoles (1798-1863). It was begun in 1844, but remained roofless for many years until finished in 1882. Prior Hall was started in about 1735, by Ralph Allen, primarily to demonstrate the value of his Bath quarries. It was bought in 1830 by Bishop Baines, who, if he had had his way, would have made it the centre of the revived Catholic church in the West of England.

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7 Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*, 8.
8 John Summerson, *Architecture in Britain*, 301.
9 Howell and Sutton, op. cit., 8.
6.23 Saint Mary on the Quay, Bristol
Source: Andrew Foyle, *Bristol*

This temple-fronted church bears a resemblance to some contemporary Catholic churches in Paris and Dublin. It was designed by Richard Shackleton Pope (1791-1884) and built in 1839 for the Catholic Apostolic or Irvingite Church and acquired from them by the Roman Catholics in 1843.¹⁰

¹⁰ Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*, 19.
6.24 Cathedral of St-Pierre, Rennes
Photo: Brendan Grimes (2005)

6.25 Cathedral of St-Pierre, Rennes
Source:
http://www.partenia.org/eng/imagesmars02/Rennescathed.jpg
(accessed 24 July 2005)
CLASSICAL AND NEO-CALSSICAL BUILDINGS (including churches)

1. Portico of Kenure House, Rush, Co. Dublin
2. Rotunda Hospital, Parnell Square, Dublin
3. Casino at Marino, Dublin
4. The Four Courts, Dublin
5. Bedford Tower, Dublin Castle
6. Chapel, Phoenix Park, Dublin
7. Saint Stephen’s, Mount Street, Dublin
8-9. Chapel of Trinity College Dublin
10. General Post Office and Nelson Pillar, Dublin
11. Dundalk Courthouse, Dundalk, Co. Louth
12. Custom House, Dublin
13. King’s Inns, Dublin
14. King’s Inns Library, Dublin
15. Free Presbyterian church, Seán MacDermott Street, Dublin
16. Church of the Holy Trinity, Kircubbin, Co. Down
17. Saint Ann’s, Shandon, Co. Cork
19. Saint George’s, Hardwicke Place, Dublin
20. City Hall, Dublin
21. Saint Werburgh’s, Dublin
22. Methodist Century Church, Saint Stephen’s Green, Dublin
23. Free church, Great Charles Street, Dublin
24. Neue Wache guardhouse, Berlin
25. Great Hall, Pavia University
26. Caffè Pedrocchi, Padua
27. Botanicum, Uppsala
28. Tempio Canoviano, near Possagno
29. Saint Paul’s, Covent Garden, London
30. Entrance gates to Glasnevin cemetery, Dublin
31. Coffee House, Venice
7.1 **Portico of Kenure Park**, Rush, Co. Dublin

The portico is all that remains of Kenure Park (the rest was demolished in 1978 by Dublin County Council). The house belonged to the mid 18th century but was remodelled in 1842-44 by George Papworth. The remodelling included this hexastyle Corinthian portico built of Wicklow granite. The source for the design is the same as that for the porticos of Saint Audoen’s and Our Lady of Refuge, Rathmines [2.42].
7.2 **Rotunda Hospital**, Parnell Square, Dublin  

The Rotunda was founded in 1748 by Dr Bartholomew Mosse and designed by Richard Castle. It was set in pleasure gardens which helped to provide funds. The assembly rooms included a rotunda (on the right of the photograph) designed by John Ensor in 1764.
7.3 Casino at Marino, Dublin  
Photo: Brendan Grimes (1999)

Designed in 1759 by William Chambers for Lord Charlemont, it is the earliest example of neo-classical architecture in Ireland.

7.4 The Four Courts, Dublin  

Designed in 1786 by James Gandon.
7.5 **Bedford Tower**, Dublin Castle  

Built 1750-c.1758 to the designs of Arthur Jones Nevill, succeeded by Thomas Eyre.

7.6 **Chapel**, Phoenix Park, Dublin  

This chapel was designed for the Hibernian Military School by Thomas Cooley and built in 1771.
7.7 Saint Stephen’s, Upper Mount Street

Designed by John Bowden, 1825, and finished by Joseph Welland.
Trinity College Chapel (1788-98), designed by Sir William Chambers and Graham Myers Graham Myers, anticipates in its interior many of the features which characterize 19th century Catholic churches, i.e. the barrel vault, windows over the cornice, pilasters, and the gallery confined to the west end. The plasterwork is by Michael Stapleton.
7.10 **General Post Office** and **Nelson Pillar**, O'Connell Street, Dublin  
Source: Maurice Craig, *Dublin 1660-1860*

The GPO was begun in 1802 to the designs of Francis Johnston, and completed in 1814. The Pillar (a Doric column) was built in 1808-9 and destroyed in 1966. It is possible that the site of the General Post Office was considered for the Pro-Cathedral.

7.11 **Dundalk courthouse**  
Source: National Library of Ireland, Lawrence collection, reproduced in Peter Harbison, Homan Potterton, and Jeanne Sheehy, *Irish art and architecture*

Begun about 1813 to the designs of Edward Parke and John Bowden, the building contract stated that the architectural details and ornaments were to ‘be executed according to the patterns and true proportions of the Rules of Grecian Architecture as they are to be collected from the Ruins of the City of Athens…’

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7.12 **The Custom House**, Dublin

Built to the designs of James Gandon, and started in 1781.

7.13 **King’s Inns**, Dublin

Designed by James Gandon and Henry Aaron Baker, and built 1795-1808. Completed by Francis Johnston in 1816. The wings were added in the mid 19th century.
7.14 **King’s Inns Library**, Dublin

Designed by Frederick Darley and built in 1827, the portico is a late example of the Greek revival in Dublin and an early example of the use of granite on the entire façade.
7.15 **Free Presbyterian church** (1840), Seán MacDermott Street, Dublin

The Presbyterians favoured the neo-classicism, particularly the Greek revival style for their buildings from the 1820s until the late 1840s after which period they began to embrace the gothic. This example was designed by D.C. Ferguson. The façade is built entirely of granite.

7.16 **Church of the Holy Trinity**, Kircubbin, Co. Down
Photo: Brendan Grimes (2002)

Designed by John Millar (1811-76) who designed a number of Greek revival building for the Presbyterians in County Down and County Antrim; this is only church he designed for the Church of Ireland. The façade is based on an engraving from a Doric temple at Sunium published in *The unedited Antiquities of Attica; comprising the architectural remains of Eleusis, Rhamnus, Sunium and Thoricus*, London 1817, published by the Society of Dilettanti.²

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³ Peter Harbison, Homan Potterton, and Jeanne Sheehy, *Irish art and architecture*, 193.
7.17 Saint Ann’s, Shandon, Co. Cork
Photo: Brendan Grimes (2000)

The church dates from 1722. The upper stages of the tower were added in about 1749. The tower must have cost considerably more than body of the church which is quite small, an indication of the importance attached to making this a prominent building.

7.18 Saint Martin-in-the-Fields, London
Source: John Summerson, Architecture in Britain 1550-1850, 9th edition

Saint Martin-in-the-Fields (1721-6) was well known to architects through the fine engravings of it published by its architect James Gibbs in his book, A book of architecture containing designs of buildings and ornaments, London 1738.
7.19 **Saint George’s**, Hardwicke Place, Dublin

Begun in 1802 to the designs of Francis Johnston it owes something to Saint-Martin-in-the-Fields.

7.20 **City Hall**, Dublin

Built as the Royal Exchange by Thomas Cooley as a result of an architectural competition in 1769, it firmly established neo-classicism in Dublin.
7.21 Saint Werburgh’s, Werburgh Street, Dublin

Designed by Thomas Burgh in 1715, the spire was removed after 1798.

7.22 Methodist Centenary Church, Saint Stephen’s Green, Dublin

Designed about 1843 by Isaac Farrell, the façade and its setting in the street, shares some common characteristics with the earlier Saint Francis Xavier, Gardiner Street, but unlike Saint Francis Xavier, which modestly does not project its portico beyond the building line, the portico here is brought forward.
Originally built for the Wesleyan Methodists in 1800 the trustees were unable to pay off the building debt and were forced to sell it. In 1823 the Jesuits had almost completed negotiations to buy the church for £2,000 when the landlord found it was to be used as a Catholic church he pulled out.

Contemporary with the Pro-Cathedral the Neue Wache guardhouse (1816-18), Berlin, was designed by Karl Friedrich Schinkel.
7.25 **Great Hall**, Pavia University  
Source: Carroll L. Meeks, *Italian architecture 1750-1914*

Designed by Giuseppe Marchese and built in c.1845-50

7.26 **Caffè Pedrocchi**, Padua  
Photo: Brendan Grimes (2005)

Designed by Giusepp Jappelli (1783-1852) and Antonio Gradentigo (1806-84) and built 1816-31.
7.27 **Botanicum**, Uppsala
Source: Dan Cruickshank (ed.), *Sir Banister Fletcher’s A history of architecture*, 20th edition

The portico is an early example of the use of baseless Doric columns in a neo-classical building. It was designed in 1788, by Louis-Jean Deprez (1743-1804). Deprez was a pupil of Blondel and a Grand Prix winner in 1776; he lived in Sweden from 1784 until his death.

7.28 **Tempio Canoviano**, near Possagno
Source: Rolf Toman (ed.), *Neoclassicism and romanticism*

Designed by sculptor, Antonio Canova (1757-1822) in collaboration with Giovanni Selva (1751-1819), it was built in the mountains above Canova’s native town, Possagno in 1819-33.
7.29 Saint Paul’s, Covent Garden, London
Source: T. Malton, *Picturesque tour* (1792) reproduced in John Summerson, *Architecture in Britain 1530-1830*

Designed by Inigo Jones and finished in 1631.
7.30 **Glasnevin cemetery**, entrance gates, Dublin
Photo: Brendan Grimes (2005)

The main entrance gates from Prospect Square to Glasnevin cemetery were designed by Patrick Byrne, in about 1842. The gates are flanked by the sexton’s house and office. The gateway was originally surmounted by a cross. In 1879 the main entrance was moved to Finglas Road. Byrne lies near this entrance in an unmarked grave.

7.31 **Coffee House**, Venice
Photo: Brendan Grimes (2005)

This small neo-classical pavilion was designed during the Napoleonic period in Italy (1806-14) by Lorenzo Santi (1783-1839). Building work started in 1815, the same year that work started on the Pro-Cathedral.
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<td>1-2</td>
<td>Temple of Antoninus Pius and Faustina, Rome</td>
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<td>3</td>
<td>Temple of Fortuna Virilis, Rome</td>
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<td>4</td>
<td>Monument to Lysicrates, Athens</td>
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<td>5</td>
<td>Erectheum, Athens</td>
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<td>6</td>
<td>Arched gateway, Palmyra</td>
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<tr>
<td>7</td>
<td>Temple of Hephaistos, Athens</td>
</tr>
</tbody>
</table>
8.1 Temple of Antoninus Pius and Faustina, Rome
Photo: Brendan Grimes (2001)

Begun in 141 it was converted to the church of S. Lorenzo in Miranda in the 11th century and acquired its new façade in 1602. The Corinthian capitals of Saint Audoen’s and Our Lady of Refuge, by Patrick Byrne, appear to be modelled on those of this temple.
8.2 Temple of Antoninus Pius and Faustina, Rome
Source: R. A. Cordingley (ed.), *Normand's parallel of the orders of architecture*
8.3 Temple of Fortuna Virilis, Rome
Source: R. A. Cordingley (ed.), *Normand’s parallel of the orders of architecture*
8.4 Monument to Lysicrates, Athens
Source: R. A. Cordingley (ed.), *Normand’s parallel of the orders of architecture*
8.5 Erectheum, Athens
Source: R. A. Cordingley (ed.), *Normand’s parallel of the orders of architecture*
8.6 **Arched gateway**, Palmyra
Source: Frank Salmon, *Building on ruins: The rediscovery of Rome and English architecture*

The Temple of Hephaistos (also known as the Theseum) was built shortly after 450 BC and is the oldest of the distinctively Attic building using the Doric order which served as a model for the front portico of the Pro-Cathedral. The portico on the Pro-Cathedral is not an exact copy of any known Greek model, but it uses elements and proportions from various sources; for example the depth of the entablature on the Pro-Cathedral in proportion to the height of the columns is closer to that of the Parthenon than to that of the Theseum.
MAPS

1 Saint James’s chapel, James’s Street  
2 Bridge Street chapel  
3 Saint Catherine’s church, Meath Street  
4 Dominican chapel, Denmark Street  
5 Quaker meeting house, near Dame Street  
6-7 Adam and Eve’s, Merchants’ Quay  
8 Saints Michael and John, Blind Quay  
9 Chapel of the Carmelite friary, Whitefriar Street  
10 Saint Teresa’s chapel, Clarendon Street  
11 Saint Francis Xavier, Upper Gardiner Street  
12 Sackville Street (O’Connell Street)  
13 Our Lady of Refuge, Rathmines  
14 Three Patrons of Ireland, Rathgar  
15 Saint Nicholas of Myra, Francis Street  
16 Pro-Cathedral  
17 Saint Paul’s, Arran Quay  
18 Saint Andrew’s, Westland Row  
19 Saint Audoen’s, High Street  
20 Saint Catherine’s chapel, Meath Street  
21 Saint Andrew’s, Townsend Street  
22 Saint James’s (C of I), James’s Street  
23 Parish map for Dublin c. 1800  
24 Parish map for Dublin c. 1900

Note: All the maps are oriented in the conventional manner with north to the top.
9.1 Saint James’s chapel, James’s Street
Source: Ordnance survey map 1838-47
9.2 Bridge Street chapel
Source: Ordnance survey map 1838-47
9.3 Saint Catherine’s church, Meath Street
Source: Ordnance survey map 1864
9.4 Dominican chapel, Denmark Street (destroyed)
Source: Ordnance survey map 1838-47
9.5 Quaker meeting house
Source: Ordnance survey map 1838-47
9.6 Adam and Eve
Source: Ordnance survey map 1864

9.7 Adam and Eve
Source: Ordnance survey map 1838-47
9.8 Saints Michael and John
Source: Ordnance survey map 1838-47
9.9 Chapel of the Carmelite friary
Source: Ordnance survey map 1864
9.10 Saint Teresa’s chapel
Source: Ordnance survey map 1838-47
9.11 Saint Francis Xavier, Upper Gardiner Street
Source: Ordnance survey map 1847
9.12 **Sackville Street** (O'Connell Street)
Source: John Rocque, *An exact survey of the city of Dublin*, 1756

9.13 **Our Lady of Refuge**, Rathmines
Source: Ordnance survey map 1882
9.14 Three Patrons of Ireland, Rathgar
Source: Ordnance survey map 1882

9.15 Saint Nicholas of Myra, Francis Street
Source: Ordnance survey map 1838-47
9.16 **Pro-Cathedral**, Marlborough Street
Source: Ordnance survey map 1838-47

9.17 **Saint Paul’s**, Arran Quay
Source: Ordnance survey map 1866
9.18 Saint Andrew’s, Westland Row
Source: Ordnance survey map 1847
9.19 Saint Audoen’s, High Street
Source: Ordnance survey map 1838-47
9.20 **Saint Catherine’s** chapel, Meath Street

The chapel was erected in 1780. It was a spacious octagonal building of brick with galleries on five of its sides, and with the altar in the middle of the other three sides.¹

¹ Samuel Lewis, *Topographical dictionary of Ireland*, vol.1, 559.
9.21 **Saint Andrew’s**, Townsend Street
Source: John Rocque, *An exact survey of the city of Dublin, 1756*

The site for the Townsend Street chapel site was given to the parish priest by the Royal Dublin Society in the flee market between Poolbeg Street and Lazers Hill (now Townsend Street). This chapel was used from 1750 until Saint Andrew’s, Westland Row, was ready in 1834.

9.22 **Saint James’s** (C of I), James’s Street
Source: John Rocque, *An exact survey of the city of Dublin, 1756*
9.23 Parish map c. 1800

Source: F. H. A Aalen and Kevin Whelan, (eds), *Dublin city and county from prehistory to present*
<table>
<thead>
<tr>
<th></th>
<th>MONUMENTS AND PORTRAITS</th>
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<td>1</td>
<td>Monument to Daniel O'Connell, O'Connell Street, Dublin</td>
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<td>2</td>
<td>Monument to Daniel O'Connell, Glasnevin cemetery, Dublin</td>
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<tr>
<td>3</td>
<td>Portrait of Thomas Weld of Lulworth Castle</td>
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<td>4</td>
<td>Portrait of Patrick Byrne, architect</td>
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<td>5</td>
<td>Portrait of Alexandre-Théodore Brongniart, architect</td>
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<tr>
<td>6</td>
<td>Portrait of Dr Daniel Murray, Archbishop of Dublin</td>
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<tr>
<td>7</td>
<td>Monument to John Thomas Troy, Archbishop of Dublin</td>
</tr>
<tr>
<td>8</td>
<td>Monument to Paul, Cardinal Cullen</td>
</tr>
</tbody>
</table>
Daniel O’Connell had a house in Merrion Square and was a strong leader of the Catholic cause in Ireland.
In the background is the Millennium spire by Ian Ritchie, and Saint George’s, Hardwicke Place, by Francis Johnston.
10.2 Monument to Daniel O’Connell, Glasnevin cemetery, Dublin
Photo: Brendan Grimes (2005)

The design of the monument is credited to George Petrie (1790-1866) by the *Builder*.1 Petrie was an antiquarian and scholar best known for his work of collecting and publishing ancient and traditional Irish music. The working drawings were produced by Patrick Byrne as was the professional administration of the contract.

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1 *Builder*, IX, 8 March 1851, 775.
10.3 **Thomas Weld of Lulworth Castle**  

Thomas Weld gave Stonyhurst Hall to the Society of Jesus in 1794. He is shown here with a drawing of the chapel at Lulworth Castle [6.10].

10.4 **Patrick Byrne**  
Source: Photograph in Royal Institute of the Architects of Ireland, Merrion Square, Dublin, photographed by Brendan Grimes (2004)

Patrick Byrne was vice-president of the Royal Institute of the Architects of Ireland from 1852 until his death in 1864.
10.5 Alexandre-Théodore Brongniart (1739-1813)
Source: Allan Braham, *The architecture of the French Enlightenment*

10.6 Most Reverend Dr Daniel Murray, Archbishop of Dublin (1823-52)
Source: Saint Francis Xavier, Gardiner Street, photographed by Brendan Grimes (2004)
10.7 **Most Reverend Dr Troy**, Archbishop of Dublin (1786-1823)
Source: Pro-Cathedral, Marlborough Street, photographed by Brendan Grimes (2005)

10.8 **Paul, Cardinal Cullen**
Source: Pro-Cathedral, Marlborough Street, photographed by Brendan Grimes (2005)

FINIS
2.50 Three Patrons of Ireland, Rathgar Road
Photo: National Library of Ireland R6021
2.51 The façade has been replastered in a simplified version of the original and the plinths for pedimental statues have been removed.

2.52 Façade to Leicester Avenue. The three entrances to the church from Leicester Avenue have been blocked up.

**Three Patrons of Ireland**
It was not until the end of the 19th century that the interior was completed. The photograph (taken in 1895) clearly shows the gate for separating the seating areas. This seating was replaced in about 1927 by the present seating arrangement. Note the gas lighting.
The interior walls are articulated with Corinthian pilasters, arcade, and high level windows, similar to the arrangement used by Byrne, in Saint Paul’s, Arran Quay, and by J. B. Keane in Saint Francis Xavier, Upper Gardiner Street. The plain plaster ceiling was replaced with the present one before 1927.

In the niches over the altar are statues of the three patron saints of Ireland, Saint Brigid, Saint Patrick, and Saint Columba, together with archbishops of Dublin, Saint Laurence O’Toole, and Saint Rumold. Between the pilasters is a series of paintings representing the mysteries of the rosary.
2.55 View towards organ gallery from the ambulatory

2.56 Aisle

Three Patrons of Ireland
2.57 Saint Paul’s, Arran Quay
Source: Catholic Penny Journal, 10 January 1835
2.58 **Saint Paul’s**

Photo: Brendan Grimes (1968)
2.59 Detail of portico

**Saint Paul’s**
Photo: Brendan Grimes (2002)
2.60 The pedimental statues represent Saint Paul, by C. Panormo, and Saints Patrick and Peter, by J. R. Kirk.¹

2.63 Bell tower. Note the decorative frieze copied from the Erectheum.

Saint Paul’s, Arran Quay

¹ John Graby and Deirdre O’Connor (eds), Dublin, 74.
2.61 Ionic capital on the portico

2.62 Side view of capital on portico

Saint Paul’s
2.64 Pilaster capital at side of portico

2.65 Detail of console at base of bell tower

Saint Paul’s  
2.66 View of side of front

Note difference in alignment between side wall and bell tower.

2.67 Façade to Lincoln Lane

Saint Paul’s
2.68 Saint Paul’s
Source: Catholic Youth Care, Saint Paul’s, Arran Quay

This photograph was taken before the interior was altered in the 1960s. Note the paintings at the sides of the sanctuary and the rail to segregate the congregation.
2.69 Saint Paul’s, Arran Quay
Photo: Brendan Grimes (2002)

View towards High Altar
2.70 View of gallery

2.71 Ceiling

Saint Paul’s
Photo: Brendan Grimes (2002)
2.72 Our Lady of Refuge, Rathmines Road

The detailing of the portico is similar to that of Saint Audoen’s.
2.73 View from the rear

2.74 The Virgin and Child by James Farrell at the top of the pediment.

**Our Lady of Refuge**
2.75 Our Lady of Refuge
Source: William Meagher, *Five engravings descriptive of the new church of Our Immaculate Lady of Refuge*

It was intended to place a statue of the Redeemer on the apex of the pediment and on the lower corners, the joint patrons of the parish Saint Peter on the right, and Saint Paul, on the left. Our Lady of Refuge was first placed in the central niche and later moved to the apex of the pediment. The other two niches were to be occupied by Saint Rumoldus and Saint Livinus.
2.76 Our Lady of Refuge
Source: William Meagher, *Five engravings descriptive of the new church of Our Immaculate Lady of Refuge*

The original intention was to place the High Altar under the dome.
2.77 Our Lady of Refuge
Source: William Meagher, *Five engravings descriptive of the new church of Our Immaculate Lady of Refuge*
2.78 **Our Lady of Refuge**
Source: Ciarán O’Carroll, *Church of Mary Immaculate Refuge of Sinners*

Photograph taken after the fire of 26 January 1920 which destroyed the interior of all but the sacristy.
2.79 View toward High Altar

2.80 View of transept

Our Lady of Refuge
2.81 View of west end

Note the alterations made after the fire.

2.82 View of dome

**Our Lady of Refuge**
2.83 Detail of Corinthian capitals in the nave

2.84 Plasterwork at the crossing

Our Lady of Refuge
The plasterwork in the sacristy was not destroyed by the fire of 1920. The swags connecting the volutes on the capitals was a device often used by Patrick Byrne, e.g. the façade of the Three Patrons, and the façade of Adam and Eve’s. Its use by Michelangelo is well-known but it was also used, but rarely, in the ancient world.

**Our Lady of Refuge**
2.87 Lord Fitzwilliam (7th viscount) paid for the new chapel at Booterstown, Co. Dublin (begun in 1812) for his tenants but insisted that it avoid any churchlike appearance from the outside so as not to offend his Protestant tenants and friends. After his arrival in 1862, the new parish priest, Canon Forde set about giving the church 'that more church-like appearance which was denied it by its founder.'

2.88 **Church of the Assumption**, Booterstown  

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2.89 After erecting schools for boys and girls in 1831, the parish priest Reverend William Young started building the new church of Saints Peter and Paul at Baldoyle on the site of the old chapel. It has a temple front façade with four Tuscan pilasters, made from granite from Lambay Island. The church is sited at the water’s edge and its façade creates an impressive focal point from Willie Nolan Road.

2.90 Local tradition says that the original communion table, altarpiece and windows were donated from the Protestant church of Saint Nicholas Within.

Saints Peter and Paul, Baldoyle
This small rural church, begun in 1832, was built by Reverend William Young. The image of the Virgin over the main door is in accordance with Charles Borromeo’s recommendations on church planning. The church is dedicated to Saint Nicholas of Myra.
2.92 Dominican chapel, Denmark Street
Source: [Fenning, Hugh], *St Saviour’s church Dublin: centenary 1861-1961*

This classical façade was built by the Dominicans in 1835 as part of the re-modelling to their church which had been built in 1780. The church was converted for use as a school when the Dominicans built their new church in the 1860s in Dominic Street [4.21]. The old church and its façade were demolished in the 1960s.

2.93 Saint Agatha’s, North William Street

Designed by William H. Byrne and his son Ralph Byrne, the church was completed in 1908.
2.94 Chapel of Holy Cross College, Clonliffe

Designed for Cardinal Cullen by J. J. McCarthy, professor of architecture at the Catholic University. The church was dedicated on 14 September 1874. Its interior is modelled on Sant’Agata dei Goti (mid 5th century), the church associated with the Irish College Rome. The façade is modelled on Santa Francesca Romana (1608-15), by Carlo Lombardi.
The chapel was designed by Patrick Byrne. Building work started in May 1854 and the chapel was dedicated by the Archbishop of Dublin, Dr Paul Cullen on 1 May 1856. The immediate inspiration for the design comes from the nearby Church of Saint Francis Xavier, belonging to the Jesuits with whom the Christian Brothers had a close relationship.

The original altar was made of wood, and this was replaced in 1906 with a copy (with minor alterations) in marble built by George Smyth, sculptor; this altar has since been removed.
2.96 Novitiate chapel, Monastery of the Christian Brothers, North Richmond Street
Photo: Brendan Grimes (2005)
2.97 & 2.98 Novitiate chapel, Monastery of the Christian Brothers, North Richmond Street
Photos: Brendan Grimes (2005)
CHURCHES IN IRELAND  (mostly neo-classical)

1- 2  Church of the Holy Trinity, Fethard, Co. Tipperary
3- 4  Saints Mary and Peter, Arklow, Co. Wicklow
5- 6  Church of the Blessed Virgin, Clonmel, Co. Tipperary
7- 8  Church of Our Lady Assumed into Heaven, Callan, Co. Kilkenny
9-10  Franciscan abbey church of Saint Francis, Galway
11-12  Saint John’s, Kinsale, Co. Cork
13-14  Church of the Sacred Heart, Limerick
15-16  Church of the Immaculate Conception, Limerick
17  Saint Patrick’s, Cork
18  Saint Mel’s Cathedral, Longford
19-20  Saint Patrick’s, Waterford
21-22  Saint Mary’s, Pope’s Quay, Cork
23-25  Saint James’s, Grange, Co. Louth
26  Saint Patrick’s Cathedral, Skibbereen, Co. Cork
27-28  Saints Patrick’s and Felim’s Cathedral, Cavan
28  Saint Mary’s, Navan, Co. Meath
30  Saint Michael’s, Mullinahone, Co. Tipperary
3.1 Principal façade

3.2 Church of the Holy Trinity, Fethard, Co. Tipperary

Built in the early 19th century. The plan is based on the traditional T-plan with three large galleries. The façade is a fanciful interpretation of the classical with urns, clock, and a small spire.
3.3 Designed by Patrick Byrne and built in 1859-61. The tower bears some similarity to the tower of Saint Nicholas of Myra, but is here articulated with more sophistication. As in Saint Paul’s, Byrne includes a clock in the tower, and on the façade he uses a combination of round-headed windows and flat-headed doors.

3.4 The deep sanctuary is lit by a window behind the altar; an unusual arrangement for a classical church. The heads in the four corners of the dome represent the four evangelists.

**Saints Mary and Peter**, Arklow, Co. Wicklow
3.5 Designed by John B. Keane and dedicated in 1856. Keane died in 1859 and work was continued by John Bourke. The tower was finished in 1880 and the portico in 1890.¹

3.6 The High Altar and plaster ceiling was designed by the English architect, George Goldie (1867)

**Church of the Blessed Virgin**, Clonmel, Co. Tipperary


¹ Jeremy Williams, *A companion guide to architecture in Ireland 1837-1921*, 344.
3.7 Built in 1836-43 under the direction of the parish priest.

3.8 The interior is well lit by a double row of windows which originally were glazed with clear glass. There is a large balcony at the west end. Samuel Lewis described the interior as ‘very neat’ and the ceiling ‘chastely and handsomely carved.’

Church of Our Lady Assumed into Heaven, Callan, Co. Kilkenny

2 Samuel Lewis, *Topographical dictionary of Ireland*, vol.1, 245.
3.9 An inscription in the portico records that the church was consecrated by the Bishop of Galway, Laurence O’Donnell on 5 September 1849. Unusually the architect’s name (James Cusack) is also recorded.

3.10 The Doric order is continued in the interior in a manner clearly derived from the Pro-Cathedral.

**Franciscan abbey church of Saint Francis**, Eglinton Street, Galway
3.11 This handsome late Georgian church was built in 1834 under the direction of the parish priest Reverend Justin Foley McNamara (1798-1845).

3.12 The west end and transepts have large balconies, as was traditional in more humble T-plan churches. The interior is well lit by large round-headed windows. The absence of stained glass gives the interior that clear light which was originally intended. On the left of the picture is the monument to Father McNamara by John Hogan. Hogan accompanied Father Justin McNamara on a trip to Naples and the south of Italy to inspect the excavations at Pompeii and Herculaneum, which were so influential in forming the neoclassical taste.³

**Church of Saint John the Baptist,** Kinsale, Co. Cork

3.13 The design is attributed to Charles Geoghegan but was executed by William Corbett. The interior was completed in 1869 and the transepts were added in 1874. The façade was rebuilt in 1900.\(^4\)

3.14 The interior is derived from the interior of Saint Francis Xavier, Dublin.

**Church of the Sacred Heart**, The Crescent, Limerick

3.15 Designed by William Corbett, for the Franciscans, and started in 1876. By placing the portico over the pavement the church firmly asserts itself as an important public building.

3.16 The interior is inspired by the early Christian architecture of Rome.

**Church of the Immaculate Conception**, Henry Street, Limerick
3.17 Saint Patrick’s, Cork  
Photo: Brendan Grimes (2000)

Saint Patrick’s was designed by George Richard Pain. It was opened in October 1836. The belfry (hidden by scaffolding) is surrounded by eight Corinthian columns which support an entablature over which are eight of the Apostles.
3.18 **Cathedral church of Saint Mel**, Longford  
Photo: Brendan Grimes (2000)

Started in 1840 to the designs of John B. Keane, this neo-classical church uses a basilican plan similar in many respects to the plan of the Pro-Cathedral which Keane knew well having worked there for many years during the construction of the east portico. The tower was added by John Bourke and the portico was completed in 1893 under the direction of George Ashlin.
No 18th century Catholic chapel survives in Dublin. Saint Patrick’s, Waterford is a rare urban example from this period with its modest entrance from a lane, its well-appointed interior, and galleries.
3.21 Designed by Kearns Deane for the Dominicans and built in 1832-9. This church with its handsome Ionic portico overlooking the river was meant to raise the esteem accorded to and felt by the Catholics of Cork.

3.22 The interior conveys some of the sense of Sainte-Geneviève with its free standing Corinthian columns give a feeling of lightness to the interior. The plan is in the form of a Greek cross but was originally cruciform with the head of the cross restricted by a quarry at the back of the church. The extension to the sanctuary was designed by Goldie and Child, London, and consecrated in October 1872.

**Saint Mary’s, Pope’s Quay, Cork**
3.23 Exterior view of east end. One of the best preserved T-plan Catholic church in Ireland, dating from 1762 [7.25]. The belfry tower and the extension to the west (not visible in the photograph) were added c. 1818. The porches were added in about 1852.⁵

3.24 View from the north transept. The extension of the sanctuary on the east wall into the former sacristy was carried out in the early 1990s.

3.25 Ionic capital on one of the columns under the gallery on the north transept. The shell is associated with Saint James and symbolizes pilgrimage.

Saint James’s, Grange, Co. Louth

⁵ Christine Casey and Alistair Rowan, The buildings of Ireland: North Leinster, 308-10.
3.26 Cathedral church of Saint Patrick, Skibbereen, Co. Cork
Source: Peter Galloway, *The cathedrals of Ireland*
3.27 Cavan Cathedral
Source: De Breffny, Brian, and Mott, George, *The churches and abbeys of Ireland*

This church is a late, and unexpected, example of a neo-classical Catholic church in Ireland. It was designed by Ralph Byrne, started in 1939 and opened in 1942.

3.28 Cavan Cathedral
Photo: Brendan Grimes (1991)

View of the Protestant parish church from the portico of Cavan Cathedral.
Saint Mary’s, Navan, Co. Meath, was designed by James Bolger for the Reverend Eugene O’Reilly, begun in 1836 and completed in 1845. It was described by a contemporary as ‘an elegant Grecian edifice’. In plan this church is a large hall with big balconies on three sides, and with the altar on one of the long sides (as in the first stage in the evolution of the T-plan), and lit by hidden natural light. The roof span is about 20 metres (five metres more than in Saint Andrew’s). The original roof was to prove structurally too ambitious and has since been replaced with a steel structure.

The crucifix was carved in lime by Edward Smyth (1749-1812) for an earlier chapel and installed in 1792. Smyth’s career received an important impetus when James Gandon commissioned him in 1781 to undertake the sculptural decoration of the Custom House, Dublin.

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7 Joseph McDonnell, *Eclectic art of the Penal era*, 27.
Saint Michael’s was designed by Patrick Byrne and was under construction in 1850. Saint Michael’s had large galleries in the transepts and at the west end and the congregation occupied the parts of the church according to their standing in society. The church was demolished in 1967.

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8 *Builder*, VIII, 10 August 1850, 375.
9 Information from Stephen and Nellie Gahan, Fethard Street, Mullinahone, 27 June 2005.
<table>
<thead>
<tr>
<th>No.</th>
<th>Church Name</th>
<th>Location</th>
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<tbody>
<tr>
<td>1</td>
<td>Cathedral of Saint Patrick and Saint Colman, Newry</td>
<td>Co. Down</td>
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<td>2</td>
<td>Cathedral of the Assumption of the Blessed Virgin Mary</td>
<td>Tuam, Co. Galway</td>
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<td>3-4</td>
<td>University church, Dublin</td>
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<td>5</td>
<td>Rathmines chapel, Dublin</td>
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<td>6</td>
<td>Chapel Royal, Dublin Castle</td>
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<td>7</td>
<td>Church of Saints Michael and John, Dublin</td>
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<tr>
<td>8-9</td>
<td>Saint Laurence O’Toole’s, Seville Place, Dublin</td>
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<td>10</td>
<td>Parish church, Straffan, Co. Kildare</td>
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<td>11</td>
<td>Church of the Nativity of Our Lady, Naul, Co. Dublin</td>
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<td>12</td>
<td>Saint Maur’s, Rush, Co. Dublin</td>
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<td>13</td>
<td>Saint Pappin’s, Ballymun, Dublin</td>
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<td>14</td>
<td>Church of Our Lady of the Visitation, Fairview Strand</td>
<td>Dublin</td>
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<td>15</td>
<td>Saint Assam’s, Raheny, Dublin</td>
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<td>16</td>
<td>Cathedral of the Assumption, Carlow</td>
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<td>17</td>
<td>Saint Colman’s Cobh, Co. Cork</td>
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<td>18</td>
<td>Saint John the Baptist, Blackrock, Co. Dublin</td>
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<td>19</td>
<td>Saint James’s, James’s Street, Dublin</td>
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<td>20</td>
<td>Church of Saints Augustine and John, Thomas Street,</td>
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<td>21</td>
<td>Saint Saviour’s, Dominick Street, Dublin</td>
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<td>22-23</td>
<td>Church of Saints Peter and Paul, Balbriggan, Co. Dublin</td>
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<td>24-25</td>
<td>Church of Saints Alphonsus and Columba, Ballybrack, Co. Dublin</td>
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<tr>
<td>26-27</td>
<td>Saint Mary’s, Enniskerry, Co. Wicklow</td>
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<tr>
<td>28-29</td>
<td>Church of the Immaculate Conception, Drangan, Co. Tipperary</td>
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4.1 Cathedral of Saint Patrick and Saint Colman, Newry, Co. Down
Source: Peter Galloway, *The cathedrals of Ireland*

Newry cathedral was designed by Thomas Duff, and built 1825-9. It is the first 19th century Catholic cathedral built in the gothic style.

4.2 Cathedral of the Assumption of the Blessed Virgin Mary, Tuam, Co. Galway
Source: Peter Galloway, *The cathedrals of Ireland*

Tuam cathedral was designed by Dominic Madden and built from 1827-37
4.3 Main entrance from Saint Stephen’s Green
Photo: Brendan Grimes (1992)

4.4 Interior view towards the altar
Source: Jacqueline O’Brien and Desmond Guinness, *Dublin: a grand tour*

The Church of Our Lady Seat of Wisdom, better known as University church, was built beside the Catholic University under the patronage of Cardinal John Newman. It was designed by John Hungerford Pollen and opened in 1856.

**University church**, Saint Stephen’s Green, Dublin
4.5 Rathmines chapel
Source: Dublin Penny Journal, 14 September 1833

The first parish priest of Rathmines, Canon William Stafford, was responsible for having this neo-gothic church built. It was dedicated on 15 August 1830 by Archbishop Murray. Just 20 years later the church began to be enveloped in the new church before being finally dismantled.
4.6 The Chapel Royal, Dublin Castle

The Chapel Royal was designed by Francis Johnston in 1807. It provided inspiration for several Catholic and Protestant chapels.

4.7 Saints Michael and John, Blind Quay, Dublin

The church of Saints Michael and John was designed by John Taylor in 1815 and built on the site of the Smock Alley theatre incorporating some of the old structure.
4.8 Exterior view from the east

Designed by John B. Keane. The tower and spire are by John Bourke.

4.9 Interior view towards the high altar

**Saint Laurence O’Toole**, Saville Place
4.10 **Parish church**, Straffan, Co. Kildare

This chapel was paid for by the local landlord and finished in 1788. It is in a prominent position in the town near the Protestant church.

4.11 **Nativity of Our Lady**, Naul, Co. Dublin

This T-plan church was built in 1821. A stone tablet over the entrance records the patron’s name, Reverend J. McCartan. Note the separate structure for the bell.
4.12 Saint Maur’s, Rush, Co. Dublin

Austin Cooper described this church in 1783, as ‘a very large Romish Chapel, the largest I have ever seen in a country town, with three Galleries and hung with several pieces of Foreign painting.’ He also noted that the chapel was surrounded with a good wall with two gates.¹ It was built in 1760 to a T-plan and altered in 1833 with the addition of a sanctuary to the east. Between 1844 and 1851 more work was done probably by George Papworth (1791-1855). The final work was done in 1898-1906 by George Ashlin (1837-1921).²

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¹ National Library of Ireland, Austin Cooper papers Ms772 (3), f.17.
[report for Dublin County Council Planning Department]
4.13 **Saint Pappin’s**, Ballymun (1848)

4.14 **Church of Our Lady of the Visitation**, Fairview Strand (1847-55)

4.15 **Saint Assam’s**, Raheny (1859-1864)

4.16 Cathedral of the Assumption, Carlow
Photo: Brendan Grimes (2005)

4.17 Saint Colman’s, Cobh, Co. Cork
Source: Peter Galloway, The cathedrals of Ireland
4.18 **Saint John the Baptist**, Blackrock, Co. Dublin

Designed by Patrick Byrne and started in 1842 was one of the first Catholic gothic revival churches to be built in Ireland after the publication of Pugin’s *Contrasts* (1836) and his *True principles of pointed or Christian architecture* (1841).

4.19 **Saint James’s**, James’s Street, Dublin

Designed by Patrick Byrne and dedicated in 1844. The projected steeple was never built.
4.20 **Saints Augustine and John**, Thomas Street, Dublin

Designed by E. W. Pugin and G. C. Ashlin and begun in 1862.

4.21 **Saint Saviour’s**, Dominick Street, Dublin

Designed by J. J. McCarthy in 1861.
4.22 St Peter and Paul’s was completed in 1847. It was built in a Gothic style and originally had a flat ceiling. Patrick Byrne produced plans for alterations in 1852 but his proposals were not carried out.

4.23 The interior is largely the work of George C. Ashlin and it was carried out in 1893-7. The work included an extension to the sanctuary and a gallery at the west end.³

**Saints Peter and Paul**, Balbriggan, Co. Dublin

³ Jim Walsh, *Church of St Peter and Paul Balbriggan*, 13.
4.24 The Church of Saints Alphonsus and Columba was designed by Patrick Byrne. It was dedicated and opened in 1854. The exterior walls are constructed of granite.

4.25 The plan is in the form of a simple cruciform with an aisle-less nave and a large balcony at the west end.

Saints Alphonsus and Columba, Ballybrack, Co. Dublin
Photos: Brendan Grimes (2005)

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4 IAA, Index of Irish architects, Patrick Byrne.
4.26 **Saint Mary’s**, Enniskerry, Co. Wicklow, was designed by Patrick Byrne and started in 1858. The exterior walls are constructed of granite.

4.27 The sanctuary is separated from the simple aisle-less nave by a chancel arch.

**Saint Mary’s**, Enniskerry, Co. Wicklow  
Photos: Brendan Grimes (2005)
4.28 The Church of the Immaculate Conception, Drangan, Co. Tipperary, was designed by Patrick Byrne and was finished except for the interior, by March 1853.\textsuperscript{3} There are five entrances to the nave and transepts which allowed the congregation to be segregated in a convenient and orderly manner.

\textbf{Church of the Immaculate Conception, Drangan, Co. Tipperary}

*Photos: Brendan Grimes (2005)*

\textsuperscript{3} *Builder*, XI, 12 March 1853, 168.
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<thead>
<tr>
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<td>21-22</td>
<td>Sainte-Geneviève</td>
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</table>
5.1 Saint-Germain-l’Auxerrois, Romainville

Designed by Alexandre-Théodore Brongniart and built 1785-7.
5.2 Saint-Germain-l’Auxerrois, Romainville.

Note the primitive neo-classical interior with its masonry barrel vault and plain sturdy Doric columns on circular bases. A Doric frieze runs continuously around the nave and apse. (The outward thrust from the barrel vault has pushed the columns off the vertical.)
5.3 *Saint-Symphorien de Montreuil*, Versailles, west façade

Designed by Louis-François Trouard and built 1767-70. Originally there were niches where the front side doors are which contained statues of Saints Helen and Louis.
5.4 Saint-Symphorien de Montreuil, Versailles, east façade
5.5 Saint-Symphorien, Versailles

The barrel vaulted interior has 20 freestanding renaissance Doric columns supporting the roof. There are two side chapels with a pair of freestanding columns at the entrances. Originally the interior was unpainted. The two columns supporting the organ gallery were removed after the Revolution.
5.6 **Royal chapel**, Versailles  

The Royal chapel at Versailles was designed by J. H. Mansart and begun in 1698 and completed by Robert de Cotte in 1710.
Building work started in 1782 to the original design by Chalgrin and Cherpetel. What had been built was destroyed in 1792. The present church was built 1822-9 by Hippolyte Godde. It has a tetrastyle portico with baseless Tuscan columns.
The apsidal arrangement has been altered. The barrel vault in the nave is constructed of timber and plaster as are the groin vaults in the aisles.
5.9 **Saint-Denis-du-Saint-Sacrement**, Paris


Designed by Hippolyte Godde and built 1826-35. It has a tetrastyle Ionic portico and a basilican plan similar to his plan for Saint-Pierre-du-Gros-Caillou, both plans being derived from Saint-Phillippe-du-Roule.
5.10 **Saint-Denis-du-Saint-Sacrement**, Paris

The interior has 18 unfluted Ionic columns. The nave is covered with a coffered barrel vault and the aisles have coffered flat ceilings.
5.11 Saint-Germain-en-Laye

Plans were prepared in 1765, on the order of Louis XV, by Nicolas-Marie Potain. Work started in 1766. The original design was for a big church with a hexastyle Doric portico. Due to financial difficulties and disputes the work was quickly interrupted and a more modest proposal was prepared by Potain and his son-in-law Pierre Rousseau, but the Revolution brought this work to an end before the church was even half finished. After the Revolution the church became Temple de la Raison. Construction continued in 1825 under the direction of architects Moutier and Malpièce. The church was consecrated in 1827. The front façade faces the royal palace, a change of orientation from the old church which faced the town square The exiled James II held court as a guest of Louis XIV in his palace and is buried in the church.
5.12 Saint-Germain-en-Laye

The original design showed fluted Doric columns on bases supporting a continuous Doric entablature and a barrel vault.
5.13 **Saint-Phillipe-du-Roule**, Paris

Designed by Jean-François-Chalgrin in 1764 and built between 1774 and 1784. The front façade has a tetrastyle Doric portico but the columns have bases and are unfluted. The plan of Saint-Phillipe-du-Roule was copied or adapted for many other basilican style churches including the Pro-Cathedral.
There are 22 free standing Ionic columns inside. The interior is lit by three windows in each aisle and two high level windows over the embryonic crossing.

As built originally there was no ambulatory behind the apse and the apsidal columns were engaged in a wall with niches. This was reordered in 1846 by Hippolyte Godde who also built the Chapelle de la Vierge and introduced the windows into the vault.
5.15 Notre-Dame-de-Bonne-Nouvelle, Paris

Designed by Hippolyte Godde and built 1823-30. The portico is distyle in antis Doric. The columns have no bases but are supported on plinths.
The barrel vault is supported on an arcade of Tuscan columns on bases. The aisles have timber and plaster groin vaults with short barrel vaults over the side chapels. The plan is similar (but not identical) to the plans of Saint-Denis-du-Saint-Sacrement and Saint-Pierre-du-Gros-Caillou, also by Godde.
5.17 **Saint-Louis-d’Antin**, Paris  

5.18 Interior  
Source: Bibliothèque Nationale, Paris, cabinet des estampes H68924

Designed by Alexandre-Théodore Brongniart and built 1780-2. It forms part of a Capuchin monastery.
The arrangement of Ionic colonnades separating nave from aisles was common in early Christian churches.
5.20 **Notre-Dame-de-Lorette**, Paris


Designed by Hippolyte Lebas who won the architectural competition for it in 1823. The front façade with its tetrastyle Corinthian portico provided a model for Saint Francis Xavier which was built 1829-35.
5.21 Sainte-Geneviève, Paris
Source: Ian Sutton, *Western architecture*

5.22 Sainte-Geneviève, Paris
Source: Barry Bergdoll, *European architecture 1750-1890*
1 Saint-Vaast, Arras
2-3 Saint Bartholomew’s (1840), Rainhill, South Lancashire
4-6 Saint John the Baptist (1819), Wigan, South Lancashire
7 Saint Mary’s (1818), Wigan, South Lancashire
8 Vor Frue Kirke, Copenhagen
9 Saint Mary’s, Moorfields, London
10 Chapel at Lulworth, Dorset
11 Gesù, Rome
12 Sant’Ambrogio, Milan
13 Saint Walburge, Preston, North Lancashire
14 Saints Mary and John the Baptist, Pleasington, North Lancashire
15 Saint Peter’s Stonyhurst College, North Lancashire
16 Saint Lawrence, Mereworth
17 San Niccolò dei Tolentini, Venice
18 San Filippo, Turin
19 Tempietto, Maser, Treviso
20 Monastery of Santa Scolastica, Subiaco
21 Santi Simeone e Giuda, Venice
22 Prior Park College chapel, Bath
23 Saint Mary on the Quay, Bristol
24-25 Cathedral of St-Pierre, Rennes
6.1 **Saint-Vaast, Arras**, Contant d'Ivry
Source: Wend Von Kalnein, *Architecture in France in the eighteenth century*
6.2 Saint Bartholomew (1840), Rainhill, Lancashire

Saint Bartholomew’s was built at the expense of Bartholomew Bretherton, and designed by Joshua Dawson (1812-56). The exterior is a literal interpretation of a classical Ionic temple. The campanile was added in 1849.

6.3 Saint Bartholomew
Source: Nikolaus Pevsner, *The buildings of England: South Lancashire*

Described by Pevsner as ‘the noblest Catholic church in South Lancashire.’ Its interior has many of the characteristics of the 18th century Parisian basilican churches.

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1 Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*, 104.
6.4 This church was built by the Jesuits. It cost a little over £6,000, much more than most Catholic parish chapels of those days. The money came from local Catholics and from collections made in the Jesuit churches at Worcester and Norwich. The church is entered through a simple porch with six unfluted Ionic columns, leaving the visitor unprepared for the sumptuous classical interior with the giant attached Corinthian columns in the apse.

6.5 Interior showing the High Altar

**Saint John the Baptist** (1819), Wigan, South Lancashire

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3 Bryan Little, Catholic churches since 1623, 57.
6.6 **Saint John the Baptist** (1819), Wigan
Photo: Brendan Grimes (2002)

Interior showing balcony at west end

6.7 **Saint Mary**’s (1818), Wigan, South Lancashire
Photo: Brendan Grimes (2002)

This neo-gothic Catholic church is contemporary with the nearby Catholic church of Saint John the Baptist.
6.8 Vor Frue Kirke, Copenhagen
Photo: Ditte Kummer-O’Connor (2004)

Vor Frue Kirke (Church of Our Lady), was designed by Christian Frederik Hansen and built 1810-29. It has a barrel-vaulted ceiling supported by a Doric colonnade above plain pillar-arcades. Apart from its architectural merit as a neo-classical church it is interesting because of the similarity of the internal arrangement to J. Hardouin-Mansart's chapel at Versailles [5.6]. The purpose of the two-storey arrangement at Versailles was to mark the difference between the upper storey reserved for the royal family and the lower storey allocated for the court; because of this special requirement the chapel failed to start a new trend. The plan of Vor Frue Kirke [1.42] is derived from French 18th century sources.
6.9 **Saint Mary’s**, Moorfields, London (destroyed 1902)  

Saint Mary’s (RC), Moorfields, was designed by John Newman. The foundation stone was laid on 5 August 1817 and the building completed in 1820. Saint Mary’s was well-known to contemporary clerics and architects interested in church architecture. Behind the altar was a painting of the crucifixion by Agostino Aglio lit by a hidden lighting source. The same idea was used by Patrick Byrne in Saint Paul’s, Arran Quay. Byrne had a copy of the two volumes of Britton’s and Pugin’s, *Illustrations of public buildings in London*, in his library.
6.10 Chapel at Lulworth, Dorset  
Photo: Brendan Grimes (1989)

This Catholic chapel was designed for the Weld family by John Tasker. The foundation stone was laid in February 1786. The chapel was deliberately designed not to look like an ecclesiastical building but to be an ornament in the grounds of Lulworth Castle; in this sense it shares a common feature with the Dublin city Catholic chapels of the 18th century which were also designed to present a modest and unprovocative appearance from the outside. A portrait of Thomas Weld in Stonyhurst Hall, Lancashire, shows him holding a plan of the chapel [10.3].
Designed by Giacomo Barozzi da Vignola and Giacomo della Porta, begun 1568, the plan of the Gesù was used as a model for Saint Francis Xavier, Gardiner Street.
6.12 **Sant’Ambrogio**, Milan
Photo: Brendan Grimes (1995)

6.13 **Saint Walburge**, Preston, North Lancashire

This church was built in 1850-4 for the Society of Jesus to the design of Joseph Aloysius Hansom (1803-82). Its white slender steeple is over 90 metres high and is visible from almost all parts of the city and from afar.

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4 Hansom was the inventor of the cab and founder of the *Builder*. His brother, Charles Francis Hansom (1817-88) designed the Catholic church of Saint John the Evangelist (1861-3), Bath, which has a 66 metre high steeple, visible over a large part of the city.
6.14 Saints Mary and John the Baptist, Pleasington, North Lancashire

This Catholic church was designed by John Palmer of Manchester, and built in 1816-19. This is a large church commanding a very prominent position in the locality.
6.15 **Saint Peter’s**, Stonyhurst College

Designed by J. J. Scoles, for the Jesuits, who intended it to be a strong symbol of Catholic resurgence. It was built 1832-5 and functions as the parish church and school chapel.

6.16 **Saint Lawrence**, Mereworth, Kent.
Source: http://www.nwfkhs.org.uk/MEREWORT.HTM
(accessed 16 September 2004)

Saint Lawrence is an early example of austere neo-classicism, unprecedented in England. It was rebuilt for the Earl of Westmorland in 1744-6. The main space is a wide barrel-vaulted nave with narrow flat-roofed aisles. The vault is carried on unfluted Doric columns complete with a heavy entablature. The architect is unknown.
This classical front which was added in 1706-14 by Andrea Tirali (c.1660-1737) and became the forerunner of the classical portico on new and old churches.\(^5\)

6.18 San Filippo, Turin
Source: Carroll L. Meeks, *Italian architecture 1750-1914*

San Filippo was designed in the 1730s by Filippo Juvarra (1678-1736) but its execution was delayed until 1835 and not completed until the 1890s.

6.19 Tempietto, Maser, Treviso
Source: Micheal Oppenheimer, *The monuments of Italy*, vol. 4

The Tempietto was designed in 1580 by Andrea Palladio (1508-1580) for his friend and patron Marcantonio Barbaro. The portico is close in spirit to those of the neo-classical temple-fronted churches.

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The renovation by Giocomo Quarenghi (1744-1817) of the monastery church in 1774-77 provided a model for many neo-classical church interiors. The barrel vaulted nave is flanked by aspsidal chapels and is lit through openings in the vault.
Giovanni Antonio Scalfarotto (1690-1764) designed this temple front for Santi Simeone e Giuda (1718-38) which followed the lead given by Tirali with his temple front to the Church of San Niccolò dei Tolentini (1706-14 [6.17]).
6.22  **Prior Park College chapel**, Bath
Source: Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*.

This neo-classical basilican derived from late 18th century models was added to the west wing of Prior Park to the designs of John Joseph Scoles (1798-1863). It was begun in 1844, but remained roofless for many years until finished in 1882.PRIOR HALL was started in about 1735, by Ralph Allen, primarily to demonstrate the value of his Bath quarries. It was bought in 1830 by Bishop Baines, who, if he had had his way, would have made it the centre of the revived Catholic church in the West of England.

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7 Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*, 8.
8 John Summerson, *Architecture in Britain*, 301.
9 Howell and Sutton, op. cit., 8.
6.23 Saint Mary on the Quay, Bristol
Source: Andrew Foyle, *Bristol*

This temple-fronted church bears a resemblance to some contemporary Catholic churches in Paris and Dublin. It was designed by Richard Shackleton Pope (1791-1884) and built in 1839 for the Catholic Apostolic or Irvingite Church and acquired from them by the Roman Catholics in 1843.¹⁰

¹⁰ Peter Howell and Ian Sutton (eds), *The Faber guide to Victorian churches*, 19.
6.24 **Cathedral of St-Pierre**, Rennes
Photo: Brendan Grimes (2005)

6.25 **Cathedral of St-Pierre**, Rennes
Source:
http://www.partenia.org/eng/imagesmars02/Rennescathed.jpg
(accessed 24 July 2005)
CLASSICAL AND NEO-CLASSICAL BUILDINGS (including churches)

1. Portico of Kenure House, Rush, Co. Dublin
2. Rotunda Hospital, Parnell Square, Dublin
3. Casino at Marino, Dublin
4. The Four Courts, Dublin
5. Bedford Tower, Dublin Castle
6. Chapel, Phoenix Park, Dublin
7. Saint Stephen’s, Mount Street, Dublin
8-9. Chapel of Trinity College Dublin
10. General Post Office and Nelson Pillar, Dublin
11. Dundalk Courthouse, Dundalk, Co. Louth
12. Custom House, Dublin
13. King’s Inns, Dublin
14. King’s Inns Library, Dublin
15. Free Presbyterian church, Seán MacDermott Street, Dublin
16. Church of the Holy Trinity, Kircubbin, Co. Down
17. Saint Ann’s, Shandon, Co. Cork
19. Saint George’s, Hardwicke Place, Dublin
20. City Hall, Dublin
21. Saint Werburgh’s, Dublin
22. Methodist Century Church, Saint Stephen’s Green, Dublin
23. Free church, Great Charles Street, Dublin
24. Neue Wache guardhouse, Berlin
25. Great Hall, Pavia University
26. Caffè Pedrocchi, Padua
27. Botanicum, Uppsala
28. Tempio Canoviano, near Possagno
29. Saint Paul’s, Covent Garden, London
30. Entrance gates to Glasnevin cemetery, Dublin
31. Coffee House, Venice
7.1 **Portico of Kenure Park**, Rush, Co. Dublin

The portico is all that remains of Kenure Park (the rest was demolished in 1978 by Dublin County Council). The house belonged to the mid 18th century but was remodelled in 1842-44 by George Papworth. The remodelling included this hexastyle Corinthian portico built of Wicklow granite. The source for the design is the same as that for the porticos of Saint Audoen’s and Our Lady of Refuge, Rathmines [2.42].
The Rotunda was founded in 1748 by Dr Bartholomew Mosse and designed by Richard Castle. It was set in pleasure gardens which helped to provide funds. The assembly rooms included a rotunda (on the right of the photograph) designed by John Ensor in 1764.
7.3 Casino at Marino, Dublin
Photo: Brendan Grimes (1999)

Designed in 1759 by William Chambers for Lord Charlemont, it is the earliest example of neo-classical architecture in Ireland.

7.4 The Four Courts, Dublin

Designed in 1786 by James Gandon.
7.5 Bedford Tower, Dublin Castle  

Built 1750-c.1758 to the designs of Arthur Jones Nevill, succeeded by Thomas Eyre.

7.6 Chapel, Phoenix Park, Dublin  

This chapel was designed for the Hibernian Military School by Thomas Cooley and built in 1771.
7.7 **Saint Stephen’s**, Upper Mount Street  

Designed by John Bowden, 1825, and finished by Joseph Welland.
Trinity College Chapel (1788-98), designed by Sir William Chambers and Graham Myers Graham Myers, anticipates in its interior many of the features which characterize 19th century Catholic churches, i.e. the barrel vault, windows over the cornice, pilasters, and the gallery confined to the west end. The plasterwork is by Michael Stapleton.
7.10 **General Post Office** and **Nelson Pillar**, O’Connell Street, Dublin
Source: Maurice Craig, *Dublin 1660-1860*

The GPO was begun in 1802 to the designs of Francis Johnston, and completed in 1814. The Pillar (a Doric column) was built in 1808-9 and destroyed in 1966. It is possible that the site of the General Post Office was considered for the Pro-Cathedral.

7.11 **Dundalk courthouse**
Source: National Library of Ireland, Lawrence collection, reproduced in Peter Harbison, Homan Potterton, and Jeanne Sheehy, *Irish art and architecture*

Begun about 1813 to the designs of Edward Parke and John Bowden, the building contract stated that the architectural details and ornaments were to ‘be executed according to the patterns and true proportions of the Rules of Grecian Architecture as they are to be collected from the Ruins of the City of Athens…’

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7.12 **The Custom House**, Dublin

Built to the designs of James Gandon, and started in 1781.

7.13 **King’s Inns**, Dublin

Designed by James Gandon and Henry Aaron Baker, and built 1795-1808. Completed by Francis Johnston in 1816. The wings were added in the mid 19th century.
7.14 **King’s Inns Library**, Dublin

Designed by Frederick Darley and built in 1827, the portico is a late example of the Greek revival in Dublin and an early example of the use of granite on the entire façade.
The Presbyterians favoured the neo-classicism, particularly the Greek revival style for their buildings from the 1820s until the late 1840s after which period they began to embrace the gothic. This example was designed by D.C. Ferguson. The façade is built entirely of granite.

Designated by John Millar (1811-76) who designed a number of Greek revival building for the Presbyterians in County Down and County Antrim; this is only church he designed for the Church of Ireland. The façade is based on an engraving from a Doric temple at Sunium published in *The unedited Antiquities of Attica; comprising the architectural remains of Eleusis, Rhamnus, Sunium and Thoricus*, London 1817, published by the Society of Dilettanti.  

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7.17 **Saint Ann’s**, Shandon, Co. Cork
Photo: Brendan Grimes (2000)

The church dates from 1722. The upper stages of the tower were added in about 1749. The tower must have cost considerably more than body of the church which is quite small, an indication of the importance attached to making this a prominent building.

7.18 **Saint Martin-in-the-Fields**, London

Saint Martin-in-the-Fields (1721-6) was well known to architects through the fine engravings of it published by its architect James Gibbs in his book, *A book of architecture containing designs of buildings and ornaments*, London 1738.
7.19 **Saint George’s**, Hardwicke Place, Dublin

Begun in 1802 to the designs of Francis Johnston it owes something to Saint-Martin-in-the-Fields.

7.20 **City Hall**, Dublin

Built as the Royal Exchange by Thomas Cooley as a result of an architectural competition in 1769, it firmly established neo-classicism in Dublin.
7.21 **Saint Werburgh’s**, Werburgh Street, Dublin

Designed by Thomas Burgh in 1715, the spire was removed after 1798.

7.22 **Methodist Centenary Church**, Saint Stephen’s Green, Dublin

Designed about 1843 by Isaac Farrell, the façade and its setting in the street, shares some common characteristics with the earlier Saint Francis Xavier, Gardiner Street, but unlike Saint Francis Xavier, which modestly does not project its portico beyond the building line, the portico here is brought forward.
7.23 **Free church**, Great Charles Street, Dublin

Originally built for the Wesleyan Methodists in 1800 the trustees were unable to pay off the building debt and were forced to sell it. In 1823 the Jesuits had almost completed negotiations to buy the church for £2,000 when the landlord found it was to be used as a Catholic church he pulled out.

7.24 **Neue Wache** guardhouse, Berlin

Contemporary with the Pro-Cathedral the Neue Wache guardhouse (1816-18), Berlin, was designed by Karl Friedrich Schinkel.

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4 Information from Dr Christine Casey, 9 September 2004.
7.25 **Great Hall**, Pavia University
Source: Carroll L. Meeks, *Italian architecture 1750-1914*

Designed by Giuseppe Marchese and built in c.1845-50

7.26 **Caffè Pedrocchi**, Padua
Photo: Brendan Grimes (2005)

Designed by Giuseppe Jappelli (1783-1852) and Antonio Gradenigo (1806-84) and built 1816-31.
7.27 Botanicum, Uppsala
Source: Dan Cruickshank (ed.), Sir Banister Fletcher’s *A history of architecture*, 20th edition

The portico is an early example of the use of baseless Doric columns in a neo-classical building. It was designed in 1788, by Louis-Jean Deprez (1743-1804). Deprez was a pupil of Blondel and a Grand Prix winner in 1776; he lived in Sweden from 1784 until his death.

7.28 Tempio Canoviano, near Possagno
Source: Rolf Toman (ed.), *Neoclassicism and romanticism*

Designed by sculptor, Antonio Canova (1757-1822) in collaboration with Giovanni Selva (1751-1819), it was built in the mountains above Canova’s native town, Possagno in 1819-33.
7.29 **Saint Paul’s**, Covent Garden, London
Source: T. Malton, *Picturesque tour* (1792) reproduced in John Summerson, *Architecture in Britain 1530-1830*

Designed by Inigo Jones and finished in 1631.
7.30 **Glasnevin cemetery**, entrance gates, Dublin  
Photo: Brendan Grimes (2005)

The main entrance gates from Prospect Square to Glasnevin cemetery were designed by Patrick Byrne, in about 1842. The gates are flanked by the sexton’s house and office. The gateway was originally surmounted by a cross. In 1879 the main entrance was moved to Finglas Road. Byrne lies near this entrance in an unmarked grave.

7.31 **Coffee House**, Venice  
Photo: Brendan Grimes (2005)

This small neo-classical pavilion was designed during the Napoleonic period in Italy (1806-14) by Lorenzo Santi (1783-1839). Building work started in 1815, the same year that work started on the Pro-Cathedral.
CLASSICAL BUILDING AND DETAILS

1-2  Temple of Antoninus Pius and Faustina, Rome
3   Temple of Fortuna Virilis, Rome
4   Monument to Lysicrates, Athens
5   Erectheum, Athens
6   Arched gateway, Palmyra
7   Temple of Hephaistos, Athens
Begun in 141 it was converted to the church of S. Lorenzo in Miranda in the 11th century and acquired its new façade in 1602. The Corinthian capitals of Saint Audoen’s and Our Lady of Refuge, by Patrick Byrne, appear to be modelled on those of this temple.
8.2 Temple of Antoninus Pius and Faustina, Rome
Source: R. A. Cordingley (ed.), *Normand's parallel of the orders of architecture*
8.3 Temple of Fortuna Virilis, Rome
Source: R. A. Cordingley (ed.), *Normand’s parallel of the orders of architecture*
8.4 Monument to Lysicrates, Athens
Source: R. A. Cordingley (ed.), *Normand’s parallel of the orders of architecture*
8.5 Erectheum, Athens
Source: R. A. Cordingley (ed.), *Normand’s parallel of the orders of architecture*
8.6 **Arched gateway**, Palmyra
Source: Frank Salmon, *Building on ruins: The rediscovery of Rome and English architecture*

The Temple of Hephaistos (also known as the Theseum) was built shortly after 450 BC and is the oldest of the distinctively Attic building using the Doric order which served as a model for the front portico of the Pro-Cathedral. The portico on the Pro-Cathedral is not an exact copy of any known Greek model, but it uses elements and proportions from various sources; for example the depth of the entablature on the Pro-Cathedral in proportion to the height of the columns is closer to that of the Parthenon than to that of the Theseum.
MAPS

1. Saint James’s chapel, James’s Street
2. Bridge Street chapel
3. Saint Catherine’s church, Meath Street
4. Dominican chapel, Denmark Street
5. Quaker meeting house, near Dame Street
6-7. Adam and Eve’s, Merchants’ Quay
8. Saints Michael and John, Blind Quay
9. Chapel of the Carmelite friary, Whitefriar Street
10. Saint Teresa’s chapel, Clarendon Street
11. Saint Francis Xavier, Upper Gardiner Street
12. Sackville Street (O’Connell Street)
13. Our Lady of Refuge, Rathmines
14. Three Patrons of Ireland, Rathgar
15. Saint Nicholas of Myra, Francis Street
16. Pro-Cathedral
17. Saint Paul’s, Arran Quay
18. Saint Andrew’s, Westland Row
19. Saint Audoen’s, High Street
20. Saint Catherine’s chapel, Meath Street
21. Saint Andrew’s, Townsend Street
22. Saint James’s (C of I), James’s Street
23. Parish map for Dublin c. 1800
24. Parish map for Dublin c. 1900

Note: All the maps are oriented in the conventional manner with north to the top.
9.1 **Saint James’s chapel**, James’s Street
Source: Ordnance survey map 1838-47
9.2 Bridge Street chapel
Source: Ordnance survey map 1838-47
9.3 Saint Catherine’s church, Meath Street
Source: Ordnance survey map 1864
9.4 **Dominican chapel**, Denmark Street (destroyed)
Source: Ordnance survey map 1838-47
9.5 Quaker meeting house
Source: Ordnance survey map 1838-47
9.6 Adam and Eve
Source: Ordnance survey map 1864

9.7 Adam and Eve
Source: Ordnance survey map 1838-47
9.8 Saints Michael and John
Source: Ordnance survey map 1838-47
9.9 Chapel of the Carmelite friary
Source: Ordnance survey map 1864
9.10 Saint Teresa’s chapel
Source: Ordnance survey map 1838-47
9.11 Saint Francis Xavier, Upper Gardiner Street
Source: Ordnance survey map 1847
9.12 **Sackville Street** (O'Connell Street)
Source: John Rocque, *An exact survey of the city of Dublin*, 1756

9.13 **Our Lady of Refuge**, Rathmines
Source: Ordnance survey map 1882
9.14 **Three Patrons of Ireland**, Rathgar
Source: Ordnance survey map 1882

9.15 **Saint Nicholas of Myra**, Francis Street
Source: Ordnance survey map 1838-47
9.16 **Pro-Cathedral**, Marlborough Street  
Source: Ordnance survey map 1838-47

9.17 **Saint Paul’s**, Arran Quay  
Source: Ordnance survey map 1866
9.18 **Saint Andrew’s**, Westland Row
Source: Ordnance survey map 1847
9.19 Saint Audoen’s, High Street

Source: Ordnance survey map 1838-47
9.20 **Saint Catherine’s** chapel, Meath Street

The chapel was erected in 1780. It was a spacious octagonal building of brick with galleries on five of its sides, and with the altar in the middle of the other three sides.¹

¹ Samuel Lewis, *Topographical dictionary of Ireland*, vol.1, 559.
9.21 **Saint Andrew’s**, Townsend Street  
Source: John Rocque, *An exact survey of the city of Dublin, 1756*

The site for the Townsend Street chapel site was given to the parish priest by the Royal Dublin Society in the flee market between Poolbeg Street and Lazers Hill (now Townsend Street). This chapel was used from 1750 until Saint Andrew’s, Westland Row, was ready in 1834.

9.22 **Saint James’s** (C of I), James’s Street  
Source: John Rocque, *An exact survey of the city of Dublin, 1756*
9.23 Parish map c. 1800

Source: F. H. A Aalen and Kevin Whelan, (eds), *Dublin city and county from prehistory to present*
## MONUMENTS AND PORTRAITS

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<tr>
<td>1</td>
<td>Monument to Daniel O’Connell, O’Connell Street, Dublin</td>
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<td>2</td>
<td>Monument to Daniel O’Connell, Glasnevin cemetery, Dublin</td>
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<td>3</td>
<td>Portrait of Thomas Weld of Lulworth Castle</td>
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<td>Monument to Paul, Cardinal Cullen</td>
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Daniel O’Connell had a house in Merrion Square and was a strong leader of the Catholic cause in Ireland.  
In the background is the Millennium spire by Ian Ritchie, and Saint George’s, Hardwicke Place, by Francis Johnston.
The design of the monument is credited to George Petrie (1790-1866) by the *Builder*. Petrie was an antiquarian and scholar best known for his work of collecting and publishing ancient and traditional Irish music. The working drawings were produced by Patrick Byrne as was the professional administration of the contract.

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1 *Builder*, IX, 8 March 1851, 775.
10.3 **Thomas Weld of Lulworth Castle**  

Thomas Weld gave Stonyhurst Hall to the Society of Jesus in 1794. He is shown here with a drawing of the chapel at Lulworth Castle [6.10].

10.4 **Patrick Byrne**  
Source: Photograph in Royal Institute of the Architects of Ireland, Merrion Square, Dublin, photographed by Brendan Grimes (2004)

Patrick Byrne was vice-president of the Royal Institute of the Architects of Ireland from 1852 until his death in 1864.
10.5 Alexandre-Théodore Brongniart (1739-1813)
Source: Allan Braham, *The architecture of the French Enlightenment*

10.6 Most Reverend Dr Daniel Murray, Archbishop of Dublin (1823-52)
Source: Saint Francis Xavier, Gardiner Street, photographed by Brendan Grimes (2004)
10.7 Most Reverend Dr Troy, Archbishop of Dublin (1786-1823)
Source: Pro-Cathedral, Marlborough Street, photographed by Brendan Grimes (2005)

10.8 Paul, Cardinal Cullen
Source: Pro-Cathedral, Marlborough Street, photographed by Brendan Grimes (2005)

FINIS