JOURNEYS FROM THE STEYNE

An Historical Portrait of the Westland Row/City Quay Community

St Andrew's Heritage Project

SAINT ANDREW'S HERITAGE PROJECT

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SAINT ANDREW'S CENTRE

St. Andrew's Resource Centre is a community-based organisation providing a wide range of social, educational and employment services for the community of Westland Row and City Quay. The promotion of awareness of the area's heritage is a particular concern of the Centre.

This book was produced by young people engaged on a Community Response Heritage programme organised by St. Andrew's and funded by FÁS. It contains just part of the rich material gathered during the project.

St. Andrew's wishes to express its deep gratitude to FÁS for sponsoring the project and to Irish Life Assurance for supporting the costs of publication. Above all we are indebted to the trainees on the programme and to their coordinators Katie Connolly and Anne Maria Kennedy for their contribution to the community, of which this publication is a permanent record.

JOURNEYS FROM THE STEYNE

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FOREWORD

Irish Life are very pleased to be associated with the publication of this fascinating profile of the history of Westland Row and City Quay area, and many of its remarkable residents.

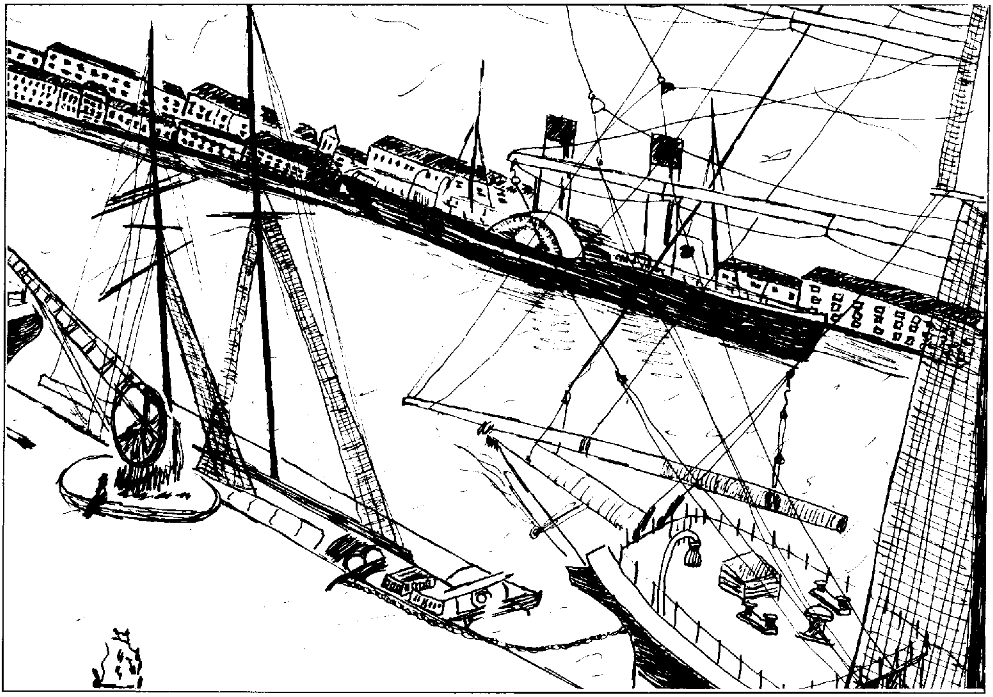
A city can face the future with confidence when it has pride in its past and a proper sense of its identity. The same is true of a community. It is therefore doubly significant that this community at the very heart of the city of Dublin should have initiated the project which has led to the publication of this book.

It is important that this has been done, not as an exercise in nostalgia, but as an integral part of the activities of St. Andrew's Resource Centre in promoting the welfare, employment and educational interests of the community.

We congratulate St. Andrew's and FÁS for initiating and supporting this project. Above all, we compliment the authors of the book – the FÁS trainee-researchers – involved on the project, on the excellence of both the content and presentation of the book.

Irish Life is increasing its involvement in the area through the major development at George's Quay. Our sponsorship of this publication is an indication of a commitment to be good neighbours. The book demonstrates that an association with this historic area should be a matter of pride for us all.

Brian Duncan,
Chief Executive - Ireland,
Irish Life PLC.



INTRODUCTION

The City Quay/Westland Row area, lying south east of the River Liffey, is one steeped in culture, heritage and tradition. Both once linked together in the Parish of Saint Andrew, the two areas have since diverged, giving us the rich and varied cultural legacy we enjoy today.

However, cast your mind back to the year 1700 when large tracts of this land were still swamped by the River Liffey and the rest was open fields. Many of the streets and lanes, which are so familiar today, did not exist. Lazar's Hill, or Townsend Street as it is now known, met with Misery Hill near the bank of the river and formed the only thoroughfare leading out of Dublin City towards Ringsend. To the south, as far as Baggot Street, lay orchard gardens and open countryside.

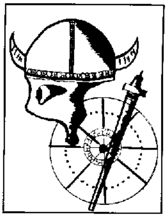
City Quay, always the less affluent of the two, was developed on land reclaimed from the Liffey, growing into a working-class dockside neighbourhood; the frontier of an expanding 18th century Dublin. The prospect of employment on the quays ensured a continuous influx of people. Life revolved around the bustling docklands and the area resounded with the cries of coal-merchants and sailors, dockers and chandlers.

When strangers berthed at the quays their first glimpse of Dublin was the purposeful activity of the docklands. A second glance would have revealed the tenements and slums that lay beyond the colourful quayside. Visitors included Captain Bligh of *H.M.S. Bounty* fame and Handel, who came to present his *Messiah* to a Dublin audience in 1743. Many of the most acclaimed theatrical and musical figures of the day arrived here to perform in the Theatre Royal, the Antient Concert Rooms and other famed local venues.

Meanwhile, in the adjoining parish of Westland Row a different kind of development was taking place. It was originally part of the Pembroke Estate and thus developed according to the tastes of the Anglo-Irish gentry. Georgian architecture and landscaped parks provided an apt setting for the 'ladies of leisure' and the 'gentlemen of means', who were free to enjoy a more artistic or literary life should they so choose and the area thus produced a great number of writers including Oscar Wilde and Elizabeth Bowen.

Together the parishes of City Quay and Westland Row were home to some of Ireland's most respected doctors, writers, artists and political figures. The beautiful Georgian residences of Merrion Square now provide office space for the professionals of twentieth century Dublin. The strategic importance of the docks to the economic growth of Dublin has diminished and the quays no longer bustle with the activity that was once so evident. Time marches on and landmarks disappear, but as the past is submerged in the future, the legacy bequeathed to us from the days of old need not be forgotten.

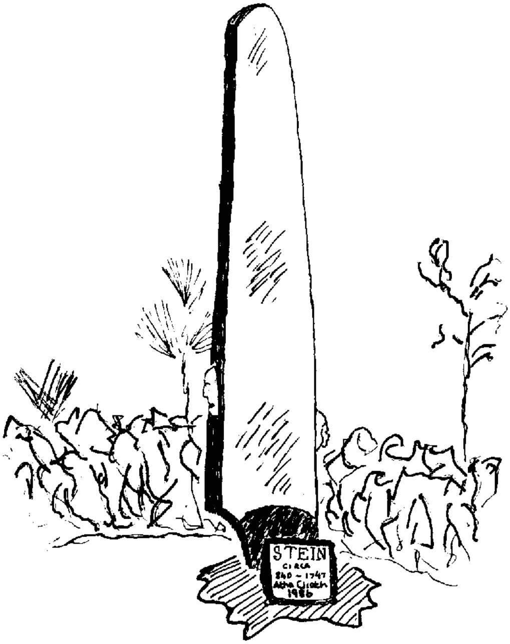
THE STEYNE AND LAZAR'S HILL



In the seventeenth century a tour around Dublin's south inner city might have entailed taking a swim, as much of the land was under water and had yet to be reclaimed.

Some of the first residents of the area were the Norsemen, who in 837 A.D., berthed at what is now the junction of Hawkins Street and Townsend Street. It was the custom of this seafaring race to erect a pillar stone at their point of landing. The pillar stone or 'Steyne' (Stein) symbolised their possession of land and marked a new area of settlement. It gave its name to the surrounding district as well as to a tributary of the River Liffey. Beside the Steyne an artificial mound, known as a Thingmound or Thingmote, was constructed. It was here that the Vikings assembled and decisions affecting the customs and laws of the tribe were made. This large mound of earth survived until the close of the seventeenth century, when it was removed by the Lord Chief Justice and used to raise the original level of Nassau Street by eight feet. A modern representation of the Steyne now stands at the same spot as its predecessor.

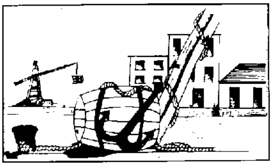
In Medieval times Townsend Street was known as Lazar's Hill, and was the only route out of Dublin towards Ringsend. To the North lay marshy swamp and flatlands, while to the South orchard gardens and fields extended as far as the parks of Trinity College. Along Lazar's Hill lepers would journey to a hospice founded in 1220 before embarking on a pilgrimage to the shrine of Saint Iago de Compostella. Lazar's Hill was derived from the word 'Lazaretto', meaning quarantine station and was frequently corrupted to Lousy Hill or Lazy



Hill. At that time 'leprosy' was a term applied to a broad range of skin conditions and it is also thought that the hospice may have been used as a place of quarantine for incoming pilgrims before permitting them to enter the city. Those who could not afford to stay at the hospice would have to journey on towards Misery Hill as a bell tolled to warn the citizens that the 'unclean' were on their way out of the city.

Misery Hill was suitably named as here stood a gallows where pirates and thieves would have met their gruesome end. After a public execution, the corpses were left hanging in chains, often for a period of six months to one year as a warning to other criminals. Public executions took place here into the nineteenth century and it is reputed that on September 17th, 1803, two of Emmet's men were hanged on Misery Hill.

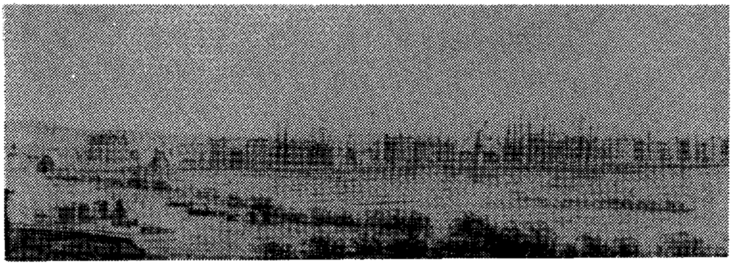
SOUTHSIDE DOCKS



The history of Dublin's south inner city is one of land reclamation and development. Towards the close of the seventeenth century, the city boundaries did not extend much further eastwards than Dublin Castle and beyond this point lay open countryside and swamplands. The most convenient berthing point for vessels was Ringsend and it was here, in 1649, that Cromwell landed his 13,000 troops. Navigating upriver towards the city depended upon the ebb and flow of the tides. At high tide it was possible to sail via present-day Mount Street up to Merrion Square.

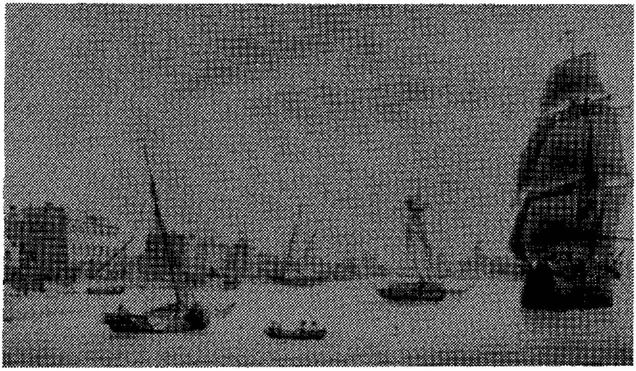
It was not until 1663 that the first surrender of this swampland to the development of Dublin occurred. Although only a small venture, forming what is now Hawkins Street and D'Olier Street, Alderman Hawkins had initiated a programme of reclamation that would change the face of Dublin's port and bring its boundaries out to Ringsend. George's Quay was the next to be developed and in 1713 Sir John Rogerson, former Lord Mayor of Dublin, secured 133 acres of land from the city authorities and began the enormous task of building a quay from Ringsend. The reclaimed land was then leased out for agriculture and became known as the South Lotts. Unable to find anyone willing to undertake the task, the city authorities built a quay joining George's Quay to Sir John Rogerson's Quay, thus establishing the area that is known today as City Quay.

As the area grew in population and size its own culture and ways of life emerged, all centred around the ships and cargoes that arrived daily. Due to an absence of bridges, large ships were able to berth at any point up to Burgh Quay and were supplied and served by local labourers, chandlers, street-hawkers, public houses and inns.


City Quay -1820

In such an area, so deeply marked by maritime tradition, tragedy was ever present and with every year that passed so increased the number of ships and men lost to the sea. It was not uncommon for sailors to set out for sea and never return, leaving behind anxious wives and children, awaiting news of the ships carrying their loved ones.

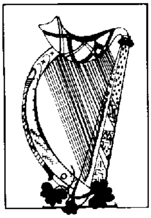
At night the streets became the haunt of drunken sailors, smugglers and thieves, along with military patrols attempting to keep order. Justice was crude, to say the least, and fights between sailors, press-gangs, excisemen, smugglers and patrolmen were a common sight. Medical students also frequented the quays, as they were not particular about the manner in which they acquired bodies for dissection and the violence of life in the area ensured a ready supply.


Sir Rogerson's Quay *by James Malton*

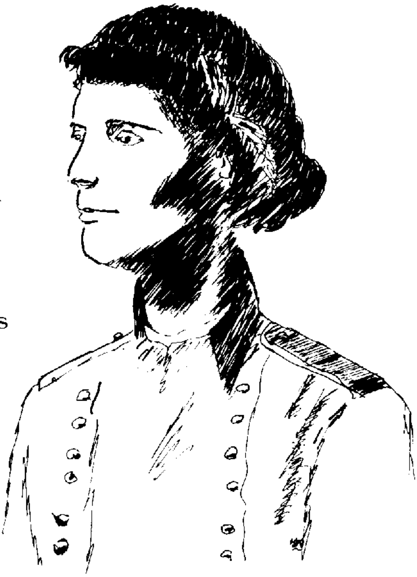
Press gangs were one of the most feared aspects of life on the quays, raiding inns, gambling-dens, private houses, public meetings and anywhere else they were likely to find able-bodied men for the Navy. Their presence was useful in one way, as it kept the streets clear at night and suppressed crime. The press gangs in turn were often menaced by angry groups of armed men who attacked them, throwing them into the river.

It would be unfair, however, to ponder on the more unsavoury sides of life in the area. Poverty was something that most of the people had to live with and the harsh existence made them more resilient. The area was a respectable one and residents saw the violence as an unavoidable facet of life in the rough trades which they served.

LABOUR AND NATIONALISM



The majority of City Quay's men were employed as carters and general labourers in the docklands. They had no choice but to find their employment there, as a limited education and a need to start work at an early age made it difficult for them to find better paid work elsewhere. Labourers were among the lowest paid of the city's workers and their meagre wages were further subject to corruption and fraud by their employers or overseers. They worked for long hours in foul weather conditions, digging or carrying heavy loads. Some days they were paid only 9d per hour and all employment was casual, thus ensuring that no man's job was safe.



Countess Markievicz

The lack of any organised labour union made it impossible for the workers to improve their working conditions. In this oppressive atmosphere labour unrest and disputes were inevitable. The first known disputes in the area date from the 1830's, but further strikes throughout the century still failed to secure trade union recognition for the dockers. It was not until Jim Larkin rose to prominence and formed the Irish branch of the National Union of Dock Labourers in 1909 in a room in Townsend Street (Lazar's Hill) that the first effective union was established in the area.

At the same time James Connolly (1868-1916), an Edinburgh-Irishman, began deputising for Larkin and often organised meetings for him at the Antient Concert Rooms on Great Brunswick Street. It was here also that Connolly chaired a meeting, in 1912, to establish the Independent Labour Party.

Countess Markievicz and Maud Gonne MacBride were also frequent visitors to the parishes of City Quay and Westland Row. Both were of Anglo-Irish stock and during the 1913 Lockout they worked in soup-kitchens in the docklands, attempting to alleviate the plight of dockers and their families. Employers had declared at this time that they would starve Dublin's workers into submission and that their wives and children should starve on the streets if necessary. More than

20,000 men and women were out of work and nearly one third of Dublin's population was affected during this period.

Already a committed Nationalist, Countess Markievicz became more and more involved in both Nationalist and Labour circles. By 1916 she had become the President of Cumann na mBan, the women's Nationalist movement, which held many of its Executive meetings in 206 Great Brunswick Street. Countess Markievicz also had many associations with Saint Andrew's National School, Great Brunswick Street. In 1909 she founded the Nationalist scouting organisation 'Na Fianna Eireann' there, which took its name from the ancient group of heroes of Irish folklore. The first troop of eight boys, recruited from Saint Andrew's school, was called the 'Red Branch Knights' after another legendary Celtic group.

KEVIN BARRY

"*Fight on for the ideal for which I am about to die*" were the last words of one of Ireland's youngest martyrs. Kevin Barry was executed for his part in an attack on a squadron of British soldiers. He was only eighteen when he died, but the young revolutionary remained loyal to his comrades and refused to surrender information even under torture.

Kevin Barry was born at No. 8 Fleet Street on January 20th, 1902 and baptised in Saint Andrew's Church, Westland Row. His family operated a dairy business from their Fleet Street home which was stocked with produce from the family farm in Co. Carlow. As a young man he was influenced by the political climate of the day as well as by the views of his family, many of whom were active in nationalist organisations. By the time Barry was 15 he was a member of the Irish Volunteers and trained at 44 Parnell Square, now known as Kevin Barry Hall in his memory.

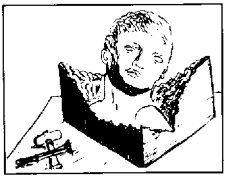
In 1919 he won a scholarship to the National University, but continued nonetheless to support the Nationalist cause. He took part in many raids on British weapon stores and was soon promoted to section commander of the Volunteers.

An attack on the British Barracks in Church Street was planned for September 20th, 1920 and despite sitting an exam that day, Barry was determined to take his place among his comrades. During the attack Barry's gun jammed and while the others escaped he took refuge under a lorry. A woman spotted Kevin Barry and fearing he would be run over, shouted "There's a man under there" - this innocent gesture led to Kevin's capture.

He was subsequently charged with the murder of the British soldiers who had been killed in the raid. Public consensus was firm that Kevin was too young to be sentenced to death. The evidence brought against him was scanty and the gun used to kill the soldiers was a .45 calibre, while Kevin's own gun was a .38. The Crown could only prove his presence on the night of the raid, yet Kevin was condemned to death by hanging.

On his last night the 18 year old boy was reported to be calm and composed as he bade farewell to his mother. Many still held out hope that the British Government would intervene and Kevin Barry's life would be saved. On the morning of his execution over 2,000 people gathered outside Mountjoy Gaol, praying continuously until the prison bell tolled, signifying the young martyr's death.

ARTISTS AND SCULPTORS



In the nineteenth century Great Brunswick Street and its immediate environs were home to a thriving community of expert craftsmen. The area abounded with engravers, costumers and jewellers as well as numerous portrait painters who painted for the richer upper classes. In Sandwith Street there was also a stained glass firm, to complete the variety of crafts that were practised in the area.

Ships brought supplies of stone and marble into the quays, ensuring that many stonemasons and sculptors lived in City Quay in order to be near the supply of raw materials. Many firms were family businesses, such as Pearse, Harrison or Sharpe, which survived successive generations before the decline of these craft industries in the early twentieth century.

This once thriving creative community was also home to a number of esteemed artists and sculptors, many of whom attended the nearby Metropolitan School of Art in Kildare Street. Such luminaries as Willie Pearse and John Hogan all lived and worked in the area and not only contributed to the artistic life of City Quay but also to that of Dublin and Ireland.

The Pearse Family

It was in this community of sculptors and stonemasons that Patrick Pearse - rebel, poet, visionary and educationalist - was born and raised. Great Brunswick Street was renamed Pearse Street in his honour but this gesture also pays tribute to his lesser known though equally notable father and brother.

Patrick's father James (1839-1900) was a highly regarded stonemason, who came from Bloomsbury and settled in this commercial quarter between the quays and Trinity College. James made a significant contribution to the architectural profile of Dublin. Initially he worked as a stone cutter with the firm of Harrison on Great Brunswick Street but soon established himself as a successful architectural and ecclesiastical sculptor, working from No. 27. He was one of the most reputable sculptors of the time. His works include the heroic group crowning the facade of the Bank in College Green and the statues of the twelve apostles flanking the spire of Saint John's Church.

After the death of his first wife, James remarried and with his second wife Margaret Brady had four children. Patrick, Willie, Margaret and Mary Bridget were all born at 27 Great Brunswick Street and later baptised in Westland Row church.

Patrick and Willie were sent to school in Wentworth Place (now Hogan Place) and later to the Christian Brothers' School in Westland Row. Patrick, introspective by nature, rarely formed friendships outside of his family. He had an exceptionally vivid imagination and much of his time was devoted to writing plays which were enthusiastically performed by his brother and sisters.

Called to the bar in 1901, Patrick had no interest in practising as a barrister. His whole-hearted commitment to the Gaelic League did not allow time for a career outside of his nationalist activities. His ambitions included reforming the education system and making Irish literature and the Irish language more accessible to the people. He viewed the education system as both rigid and oppressive and one which treated people as lifeless things. Using his experience as a tutor in his old school at Westland Row, Patrick founded two Irish speaking schools, Saint Enda's and Saint Ita's, where great emphasis was placed on literature, art and patriotism.

Although a dedicated schoolmaster, Patrick also invested considerable energy in his political activities. By Easter, 1916, Patrick's views and allegiance to the Nationalist cause had elevated him to the position of Chief Commandant of the rebellion and President of the provisional Government which signed the proclamation.

Willie Pearse also played a substantial role in the history and culture of Ireland. His ability as a sculptor matched that of his father. Willie was more gifted artistically than Patrick and was at an early age marked out as the natural inheritor of the family business. Patrick maintained that sculpture was the noblest of the arts and, when James died, was determined that Willie should travel abroad to London and Paris to further his studies.

His works were exhibited in both the Royal Hibernian Academy and the Oireachtas and today one of his sculptures, entitled *My Dark Rosaleen*, can be seen in Saint Stephens Green. His talent as an actor was also highly commended.

From his childhood days Willie retained a great love of drama, and with his sister Mary Bridget later formed a theatre company called 'The Leinster Stage Society'. Plays that Patrick wrote were staged in the Abbey Theatre and Willie's performances were often highly praised. At Saint Enda's School, he taught art and drama and frequently took over the running of the school in Patrick's absence.

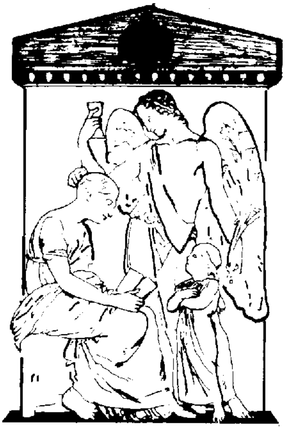
Willie also shared his brother's nationalist views. He was a captain in the IRB but was never to gain as high a profile as Patrick. While Patrick is well remembered for his leading role in the 1916 Rising, it is often forgotten that Willie was also executed in the aftermath of the Rebellion.

The Pearse Family have bequeathed a rich inheritance to the Irish people. Patrick contributed much to the improvement of the education system and the development of the Irish language and literature. He instilled in many a vision of what Ireland as a republic could be. Willie and James are remembered today as sculptors and artists of great note.

John Hogan

Sculptor and fervent nationalist, John Hogan spent the last nine years of his life at 14 Wentworth Place (now called Hogan Place) in Westland Row Parish. Although well regarded among artistic communities it is surprising that he did not gain wider recognition for his work, given that he produced some of the best examples of neo-classical sculpture in Ireland.

Born in Waterford in the year 1800, Hogan was the son of affluent, middle class parents who were adamant that he become a solicitor. He, however, had different ideas and managed to secure an apprenticeship with the leading Cork architect, Richard Deane. He practised carving and modelling in wood and came to public notice when he exhibited two of his sculptures in Cork. Commissions began to flood in and his work soon became well-known among artistic circles. In 1824, a number of patrons sponsored a trip to Rome, where Hogan could further his studies. He was to spend the next twenty five years of his life there.



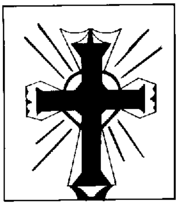
Farrell Memorial

In Rome Hogan became a convert to the neo-Classical style of sculpture as opposed to the Baroque style which was so fashionable in London and Dublin at the time. As with many of his compatriots living abroad, he developed strong nationalistic beliefs and expressed these in his sculpture. A firm supporter of Daniel O'Connell, he was delighted to receive a commission to sculpt a statue of his hero, which became one of his best known works. Another commission, *The Farrell Memorial*, completed in 1841, can be seen today in Saint Andrew's Church, Westland Row.

In 1849, he returned to Ireland, where he built a studio in Wentworth Place. His return did not go unnoticed, indeed he was welcomed home by *The Nation* newspaper. Hogan, once again, was inundated with commissions. In 1853, he suffered bitter disappointment when he was passed over in a national competition in favour of a younger and more inexperienced sculptor and quickly became disillusioned with the artistic community in Ireland.

In 1855 Hogan was struck by an attack of paralysis which began his descent into ill health. He died in March 1858 and was buried in Glasnevin Cemetery. Given Hogan's nationalistic views, he would have appreciated one of the tributes paid to him after his death by *The London Art Journal*. He was called "par excellence the 'Irish Sculptor' because his works were principally, if not exclusively executed for his native country". (Turpin, 1982).

SAINT ANDREW'S PARISH

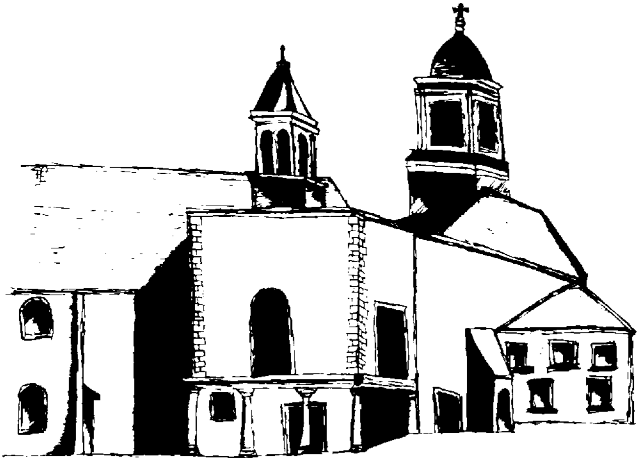


The origins of Saint Andrew's, one of Dublin's oldest parishes, can be traced back to the time of the Vikings and their acceptance of Christianity. During the 14th and 15th centuries the parish fell into decay and in the middle of the 16th century, when it could no longer support a clergyman, was united with the parish of Saint Werburgh. Saint Andrew's was revived as a Protestant parish by an Act of Parliament in the seventeenth century, encompassing the area that is today better known as City Quay and Westland Row.
It was at this time that the Penal laws were implemented forcing Catholics to practise their religion in secret, usually in makeshift chapels. One such chapel, a converted stable to the rear of Lord Ely's house in Hawkins Street, was known as Saint Andrew's Penal Chapel. It was opened in 1720 and served Catholics of the area for 30 years before disaster resulted in its closure. During a violent storm, in 1750, a large chimney stack was blown down and crashed through the roof of the chapel killing several members of the congregation.

The eminent Dr. Richard Reynolds, managed to secure a site for a new church and thus Townsend Street chapel came into existence. Educated in Rome, Dr. Reynolds was selected by James III to act as tutor to the young Prince of Wales (Charles Edward), a great and much coveted honour. He became Curate of the old Saint Andrew's Penal Chapel in 1730 and was made Parish Priest after only two years. Reynolds was popular with all creeds and classes and erected two orphanages, one on either side of the chapel, for the destitute boys and girls of the parish. His funeral to Swords in 1781 was the largest ever seen passing through the streets of Dublin up to that time.

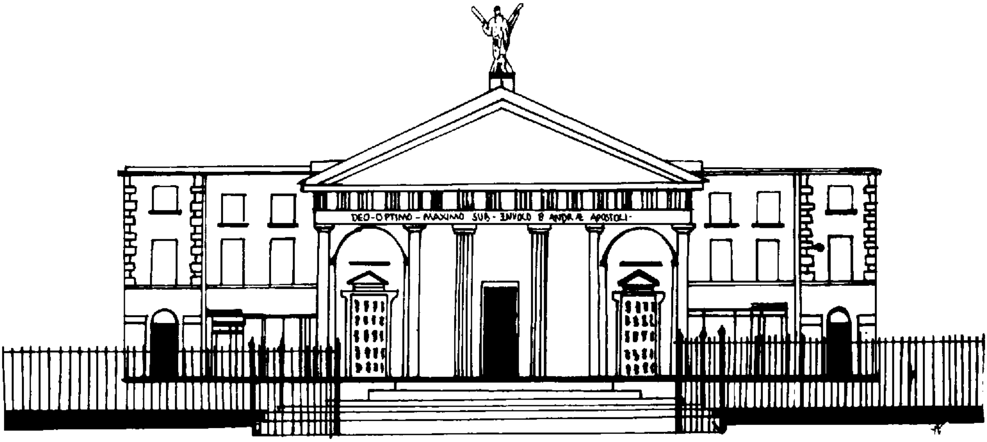
Another distinguished man of the cloth, Father Theobald Matthew, the famous 'Apostle of Temperance' was ordained in this chapel in 1812. Throughout his life he campaigned against the consumption of alcohol and established many Temperance Halls in Dublin and the provinces. One such hall was located on Great Brunswick Street and provided an alternative to the corrupting influence of the numerous public houses in the district.

By the late 1820's Townsend Street Chapel was deemed unsatisfactory in size and design to serve a growing parish and a new building was required. After the Catholic Emancipation Bill of 1829, Westland Row was proposed as a site for a new Catholic church. Along with other



Townsend Street Chapel

dignitaries, Daniel O'Connell, who lived on Merrion Square and attended Mass at the Townsend Street Chapel, began the formidable task of raising funds to build the church. Work began in 1832 and was completed two years later. Built in the classical rather than theBaroque style popular at the time, it was the first Roman Catholic church to be built on a main thoroughfare in Dublin after the Penal Times. The baptismal and marriage registers of the parish date back to 1742 and the name of Ireland's great lyric poet, Thomas Moore, can be found among the entries there. Because of its proximity to Holles Street Maternity Hospital a tradition was soon established whereby babies born in the hospital would be brought directly to Saint Andrew's to be baptised. The names of Patrick and Willie Pearse, Kevin Barry, Brendan Behan and Hugh Leonard among many other luminary figures can be found in the baptismal records there. Indeed, people from every sphere of Dublin life are well represented. Today the church houses works by two of the area's best known sculptors, John Hogan and Willie Pearse.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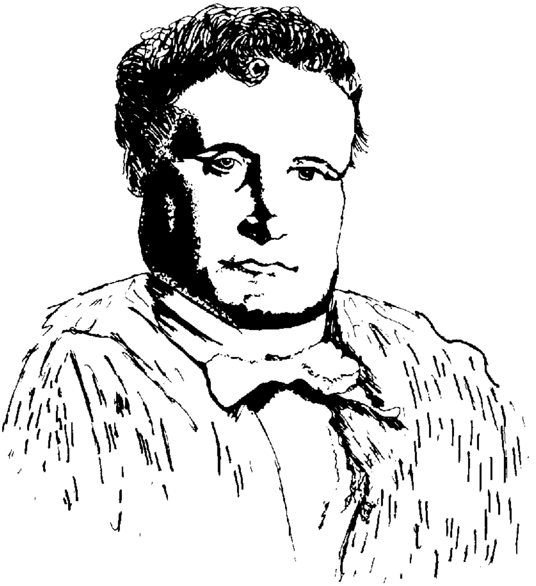
St. Andrew's Church, Westland Row

DANIEL O'CONNELL

"Ireland has never produced a greater man than Daniel O'Connell" and few achieved as much in working to uplift a people from the degrading status of religious and political serfdom. Considered a father of Ireland's freedom movement he fought for the Repeal of the Act of Union and gained emancipation for Irish Catholics. His immense energy, drive and total commitment to justice won him admirers throughout the British Empire.



Born in 1775 near Cahirciveen, Co. Kerry, Daniel O'Connell was the son of a Catholic landlord. He was adopted as an heir by his rich uncle, Maurice 'Hunting-Cap' O'Connell, who provided for his education in Belgium and France. It was rumoured that his family intended him to be a priest, but in 1793 the Catholic Relief Act threw open the legal profession to Catholics and so began O'Connell's career as a barrister. In court he was to display his natural ability as a great orator and in later years his talents as a speaker served him well in his political career.

O'Connell married in 1802 and settled in Westland Row. He married against the wishes of his family and was disinherited by his uncle. The marriage was a happy one, the only cause of distress being O'Connell's extravagant spending. He frequently lived beyond his means and was often over-generous, lending large sums of money which he knew would never be returned. In 1809 he upset both his finances and his concerned wife by moving from Westland Row to the more fashionable and exclusive Merrion Square.

In 1823 O'Connell attended a meeting in Townsend Street where he forwarded a motion in favour of setting up a Catholic Association. Its aim was to free Catholics from the oppression that hindered their religious freedom. This association was to become one of the most powerful political organisations that has ever existed in

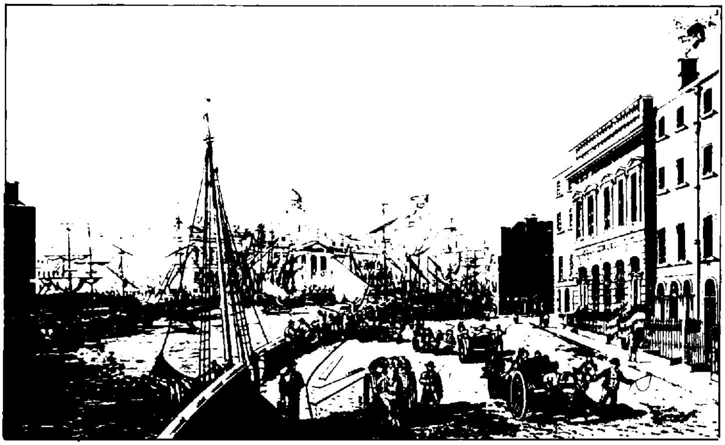
Ireland. The success of the movement led to the passing of the Catholic Emancipation Act in 1829 and O'Connell, now a full-time politician, became known as 'the Liberator'.

In 1840 Daniel O'Connell took upon himself one of greatest challenges in the political history of Ireland - the repeal of the Act of Union. It was to be his toughest and most demanding struggle. At the Corn Exchange, Burgh Quay, the inauguration of the new movement called the 'National Association of Ireland for Full and Prompt Justice and Repeal' took place. The Corn Exchange possessed the advantage of being in close proximity to City Quay's coal-porters and O'Connell felt their presence would deter even the bravest anti-Catholic students of nearby Trinity College from attempting to disrupt the meeting.

During that same year the Municipal Reform Act became law, enabling Catholics to participate in local administration. The most sensational consequence of this act was the election of Daniel O'Connell as Lord Mayor of Dublin in 1841, the first Catholic to hold the office since the 1680's.

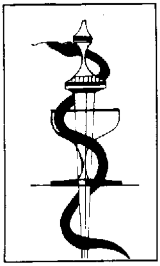
The following year O'Connell resumed his position at the helm of the Repeal movement. In August of 1843, over 100,000 people attended a 'monster' meeting on Tara Hill in support of Repeal. The Government, disturbed by this huge display of Catholic discontent and fearing an outbreak of civil war, banned a similar meeting in Clontarf. O'Connell was subsequently arrested and charged with conspiracy to overthrow the government.

After four months in gaol O'Connell was released, but the Repeal movement was never to regain its former momentum. In 1845, blight struck the potato crop and diverted attention away from politics. Relations between O'Connell and fellow Repealers, the Young Irelanders, worsened, resulting in their eventual withdrawal from the Repeal Association. O'Connell's struggle for repeal was never to bear fruit and he died a broken man in Genoa, in 1847.

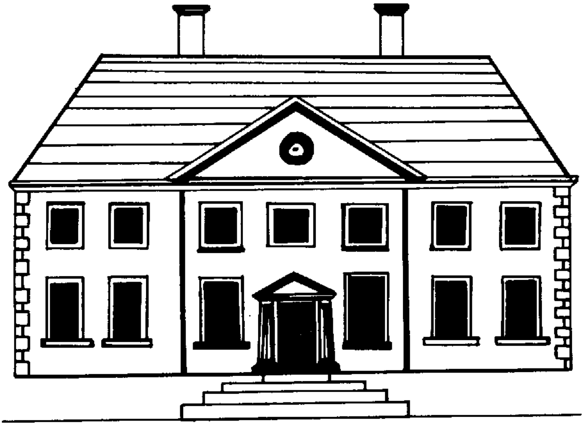


View of the Corn Exchange, Burgh Quay and Custom House.

MEDICINE



It may come as a surprise to many people to learn that for a time in the 1700's there were no hospitals in Dublin, despite the ever increasing need of the poorer classes for an inexpensive medical service. Even by the mid-1800's the practice of medicine was extremely limited, with a lack of hospitals, a small and inefficient group of doctors and very few effective remedies or treatments for the diseases common at the time. Surgery was mainly confined to amputations, the patient been put into a stupor by alcohol or opium and tied down with ropes. Antiseptics were unknown and septicaemia and hospital gangrene caused many deaths.



Hospital for the Incurables

In general, nobody willingly went to a hospital, if they could be treated at home. Hospitals were for the poorer classes and were unhygienic, uncomfortable and frequently, dangerous places to be. It was not unusual for a patient to contract one of the many infectious diseases, whilst being treated for something entirely different.

People lived in appalling conditions, often without a proper water supply or sewage system. They seldom washed their bodies or their clothes and it is small wonder they fell victim to cholera and typhoid fevers. Temporary hospitals were often established by charitable individuals and religious groups to combat these epidemics. One such hospital was established on Townsend Street by the Sisters of Mercy, under the guidance of Catherine McCauley, to cope with an outbreak of cholera in 1832.

Medicine at the time was dominated by myths and old wives tales - night air was considered unwholesome and bedroom windows were closed after dark.

It was during this period however that new and brilliant minds burst on to the medical world. Hospitals were founded, treatments and medicines discovered, medical schools established and the basis laid for the growth of modern medical science. With the discovery of anaesthesia and aseptic surgery the success rate of surgical operations increased enormously, thereby improving the patients' chances of recovery.

Many distinguished doctors studied, practised and taught in Dublin in the 1800's. People such as Wilde, Stokes, Corrigan and Graves, all of whom lived in Merrion Square, made Ireland famous throughout the world, giving their names to new discoveries and diseases, to new processes and cures. They dragged the medical establishment in Ireland from the 'dark ages' to a more progressive era and brought the semi-despised trade of the Barber-Surgeon's Guild to a new level of respectability. Before this, although doctors were viewed as professionals, surgeons were often considered to be little more than high-class barbers.

The establishment of the College of Surgeons and the College of Physicians resulted in the setting of new regulations to be adhered to by medical practitioners. This move greatly helped to reduce the number of unlicensed and ill trained doctors. It is interesting to note that Ireland at this time provided more doctors and surgeons for the British Army and Navy than any other country in the Empire; many of these were educated in the Dublin medical schools. The schools emphasised the new methods of clinical and medical teaching and were famous for their high standards and for the abilities of their staff. The medical establishment gradually changed under the influence of this new generation and became the clean, safe and professional service we know today.

Saint Mark's Hospital

Saint Mark's was one of Dublin's famous eye hospitals, its world renown must be attributed to the brilliance of its founder, William Wilde. Saint Mark's Ophthalmic Hospital for Diseases of the Eye and Ear was founded by Wilde in 1841 and was first established as a dispensary for the poor and needy and located in Frederick's Lane. Wilde asked only a small contribution from those patients who could afford it and such was the scale of work involved in his practise that in 1844 Wilde moved to bigger premises at 15, Mark Lane.

Ireland at the time had the highest proportion of people suffering from eye diseases in Europe, probably as a result of the extreme poverty and harsh living conditions that existed in Ireland and particularly in Dublin during the nineteenth century. In 1847, Wilde, realising that the Mark's Lane premises could no longer cope with the demands of the hospital, transferred the practice to old Park Street Medical School buildings. He triumphantly persuaded the government to part with an annual grant of £100, the only hospital of its kind to receive such a grant from the British Government. This allowed the hospital some financial stability enabling it to expand its operation even further.

Patients paid 6d for using dispensary facilities and one shilling if occupying a bed in the hospital. The facilities of the hospital and the condition of the patients, though poor compared to modern standards, were progressive for the time. The wards were airy and bright, floors were washed every two days and sheets were changed regularly. The patients, however, were expected to work, if able, by pumping water, cleaning wards and washing bedclothes. The diet, though spartan, was adequate and often was better than what the majority of patients were normally accustomed to. When Wilde died in 1878, his illegitimate son Henry Wilson took over the running of the hospital. It was now established as one of the most important eye hospitals in Europe and had gained renown as a medical school.

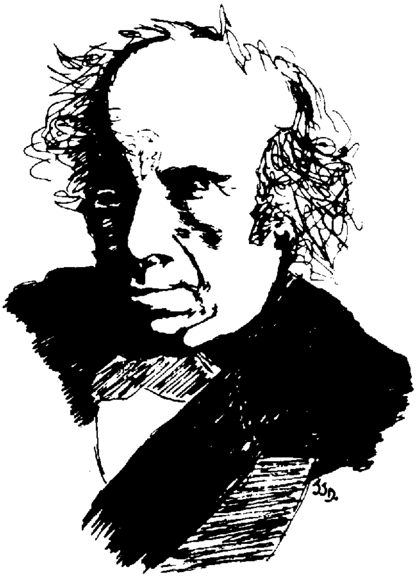
In 1891, Saint Mark's was amalgamated with the National Eye and Ear Infirmary and renamed The Royal Victoria Eye and Ear Hospital to celebrate Queen Victoria's Diamond Jubilee. The new premises opened on Adelaide Road, in 1904.

Dr William Stokes
(1804 - 1878)

Dr William Stokes, one of the 'Merrion Square' Doctors of 19th Century Dublin, became famous for his work on chest diseases and was well known among his fellow parishioners for his dedication and hard work. During the severe typhus epidemic of 1826 he worked tirelessly for his patients, many of whom came from the City Quay area. This involved no small risk to himself – during the epidemic he caught the fever while weakened by blood poisoning and almost died.
His first professional appointment was as Physician to the Dublin General Dispensary in Fleet Street. The Dispensary was one of a series of such institutions across the city, another being in Grand Canal Street near the eastern end of Westland Row parish. Much of his work was based in poorer tenement areas where the poverty and deprivation he would have witnessed contrasted sharply with the lifestyles

led by members of his own social class. To return to the peace and comfort of his Merrion Square home must have provided him with a welcome respite from the harsh social realities of the time.

His home in Merrion Square was a well-known gathering point for many of the medical, literary and musical society figures of the time. His Saturday night receptions were particularly famous and were frequented by such people as Professor Mahaffy, Provost of Trinity College.



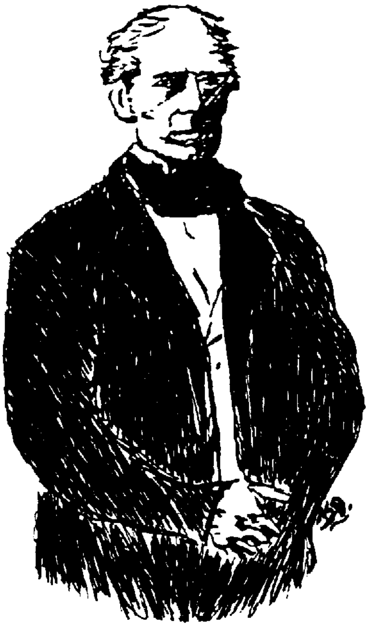
Medical research at the time consisted almost solely of clinical observation and deductions, without any of the chemical, scientific or technological aids we have today. Stokes' genius at this led to the publication of his two landmark works, the first on chest diseases in 1837 and later a second on heart disease. Chest diseases would have been especially common among his patients at the time, both in the hospitals where he worked and in the cold draughty houses which he visited, but it was for his work on heart diseases that he was most honoured and praised. In his book on chest problems he was the first to describe 'Cheyne-Stokes respiration', a medical term by which he is now chiefly remembered.

For his work, ideas and discoveries he was showered with honours and decorations from many countries, including an honourary degree from Trinity College Dublin, membership of prestigious Societies in England, Austria, Germany and America, and also the Order 'Pour la Merité' of Frederick the Great. He was only the third Irishman ever to receive the honour.

In 1878, a fall from a carriage led to complications and his subsequent death. He was buried beside his wife and children at the Church of Saint Fintan in Howth.

Dr. Dominic Corrigan
(1802 - 1880)

Dr. Dominic Corrigan was once described as the 'prose' of Irish medicine, while his contemporary Stokes was described as the 'poetry'. He was not quite as well known in the medical world as some of his contemporaries, yet his dedication and stubborn nature brought him positions and honours no less than theirs.



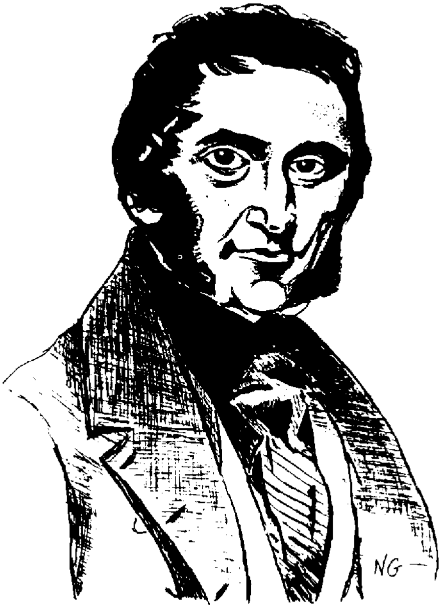
Dr. Corrigan moved his home and his practise to Merrion Square in 1834 where he joined the richest and most distinguished Dublin doctors of his time. He worked hard both in his private practise and in all his professional positions, which eventually made him a wealthy man.
His practise would probably have included not only the rich and pampered people of Merrion Square but also the poorer inhabitants of Westland Row and nearby City Quay parish. It was with people such as these that he developed his work on epidemic fevers and heart diseases for which he is best known today.
He was especially noted for his considerable skill in making diagnoses. On one occasion he was visiting a wealthy lady and on entering the bedroom immediately pronounced her recovered. On leaving the house the mystified husband asked him how on earth he had known, to which Corrigan replied "I saw the handle of her mirror sticking out from beneath her pillow!"

As a result of his dedication and ability he was appointed to a number of official posts, culminating in his appointment as first Physician in Ordinary to the Queen in Ireland - an honour never before granted to a Catholic. His reputation was also influential in his winning a seat in the Dublin elections of 1870. In the same year he was also elected as a corresponding member of the Paris Academy of Medicine, an extremely prestigious and coveted honour only ever awarded once before to any Irishman.

He died in 1880, as a result of a stroke and was buried in the family vault in Saint Andrew's Church, Westland Row.

Dr Robert Graves
(1796 - 1853)

Dr. Robert Graves was a founding member of the Park Street Medical School, situated in what is now known as Lincoln Place. Park Street, one of the most famous of all of the Dublin Medical Schools, was among the first institutions to be dedicated solely to the teaching of medical students. Graves lived at No. 4 Merrion Square with his wife Anna and their eight children. He lived a very quiet private life, unlike many of his contemporary doctors in Merrion Square who enjoyed a hectic social round and his interests did not seem to extend much further than the field of medicine. He always believed that a doctor should continue learning throughout his career and so he was much more receptive to new ideas and treatments than many of his colleagues.



He was the first to introduce the stethoscope to the pupils of the Meath Hospital in Dublin and though they were sceptical at first they soon recognised its worth. He also introduced the concept of bedside teaching, which allowed students to examine patients, make diagnoses, and prescribe under supervision. This method is still used today, but like many of Graves' ideas, it was completely revolutionary at the time.

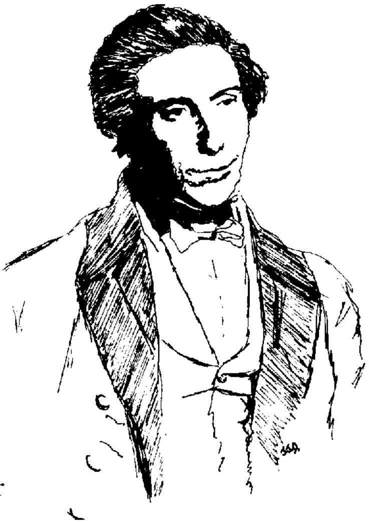
Graves worked with fever patients in his own local area and all over Dublin. It was this work which led him to his best known discovery. He believed that good nutrition was necessary to keep the resistance of his patients strong, so he questioned the old wives' tale "Stuff a cold and starve a fever". The recovery of a greater number of his own patients seems to have proved him right. This led him to suggest "He fed fevers" as an epitaph for himself.

Graves published his masterpiece, entitled *A System of Clinical Medicine* in 1843 and shortly afterwards was elected President of the College of Physicians. He died on the 20th of March, 1853 after a short illness, which was probably cancer, and was buried in Mount Jerome Cemetery.

THE WILDE FAMILY

Sir William Wilde
(1815-1876)

William Wilde, probably the most famous doctor and surgeon of 19th century Dublin, is chiefly remembered today by his most lasting work - the founding in 1844 of Saint Mark's Ophthalmic Hospital. His patients included many people from the local area as diseases of the eye were especially frequent in the poorer parishes of Dublin. In 1845, during an outbreak of typhoid fever, Dr. Wilde took great personal risks in the treatment of many people who had been abandoned by their relatives and doctors. In 1891 Saint Mark's amalgamated with another hospital as the Royal Victoria Eye and Ear Hospital which continues to provide the same service today.



Dr. Wilde, along with his wife 'Speranza' and sons William and Oscar, first lived in Westland Row and later moved to the more exclusive Merrion Square. His private passions were folklore and archaeology and he published many books on these subjects. His dedication to accuracy and exactness resulted in his appointment as Census Commissioner for Ireland in 1851 for which he was later made a Knight of Saint Patrick. Sir William also undertook the task of classifying the complete Royal Irish Academy (R.I.A.) museum collection, containing over ten thousand artifacts. This he completed in four months, whereas his predecessor had made no apparent headway after four years.

His private life appears to have been as active as his public one. He had numerous illegitimate children whom he educated and supported himself. His eventual downfall was instigated by a former mistress who circulated a defamatory pamphlet detailing alleged professional misconduct, whilst she was under his care. This led to the ruin of his medical reputation and the destruction of his social life. Eventually he was forced to give up his practise, handing it over to his illegitimate son, Dr. Henry Wilson.

The end of his life, in 1876, was marked by both depression and heavy drinking and he would often leave his family for days on end - an unfitting end to the career of such a distinguished and accomplished man.

Jane Francesca Elgee
(1826 - 1896)

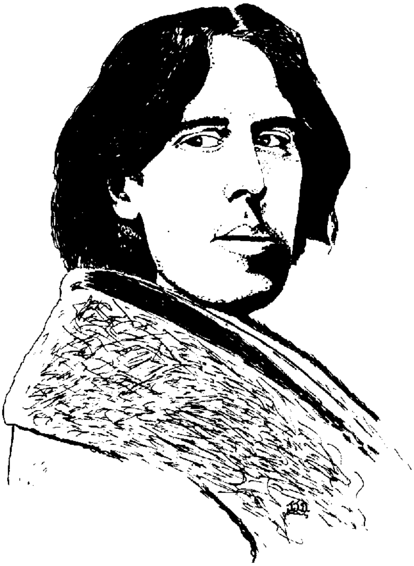
Better known as 'Speranza' and fated to be best remembered as the mother of Oscar Wilde, Jane Francesca Elgee was in her own right a poet, author, and renowned Dublin socialite. While her influence on her son is unquestionable she herself never achieved the heights of literary success or recognition enjoyed by him.

She married Sir William Wilde in 1851 and their first years were spent in the middle-class respectability of Westland Row. It was here that two of their children, William and Oscar were born. Speranza longed for a daughter and once declared "William was a disappointment and Oscar an even greater one." After moving to Merrion Square Lady Wilde quickly established a reputation as a great hostess, entertaining her guests with her wit and intelligent conversation. In 1856 the longed-for daughter was born, but Lady Wilde's happiness was short-lived, as Isola was to die tragically at the age of ten.

Lady Wilde held strong Nationalist beliefs and was, for many years, a secret contributor to 'The Nation',supplying patriotic verses under several pseudonyms. These reached the offices of 'The Nation' as little scented notes sealed with wax. However, when the editor, Charles Gavan Duffy, was put on trial because of material published in the paper, Lady Wilde's sense of the dramatic and her quest for notoriety became evident. She stood up in court and announced her authorship of many of the articles, causing a sensation among Dublin's social circles.

Sir William Wilde's death in 1876 left the family in serious financial difficulty. They sold the house in Merrion Square and Lady Wilde moved to London where her son Oscar had been living for several years.
The last year of her life was marked by sorrow at Oscar's controversial trial and subsequent imprisonment as well as by her own illness. Lady Wilde was an unusual and flamboyant woman whose enthusiasm for life never diminished. She always loved to create a sensation and while in her sixties declared "there is only one thing in the world worth living for and that is sin." She died on the 3rd of February, 1896, leaving just a short note requesting that nobody attend the funeral.

Oscar Wilde
(1854 - 1900)



“*The poet's Wilde, but the poetry's tame*” are the words that greeted the first publication of Oscar Wilde's poetry and although not critically well received, his reputation in London at the time ensured that the volume sold well. Ireland's most flamboyant poet, playwright, and novelist, Oscar Fingal O'Flahertie Wills Wilde was born at No. 21 Westland Row and was baptised in St. Mark's Church. Wilde's personality can be attributed to the lively and liberal atmosphere that was present in No. 1 Merrion Square during his formative years. In the Wilde home there was no hesitation at including Oscar and his brother William in the adult gatherings, even though some considered the conversation to be quite 'loose' for the ears of young children.

At Trinity College he despised his student contemporaries and declared that 'they were simply awful'. On winning a scholarship to Oxford, Wilde left behind him a pleasant, if somewhat unconventional, family life in Merrion Square. In London he lived on the edge of high society and was always striving for maximum self-advertisement. In 1882 Wilde took up a challenge to tour America and lecture on art. His entrance to America while passing through Customs gave rise to one of his most arrogant epigrams, but who could doubt that Oscar Wilde had 'nothing to declare but (his) genius'.

The plays he wrote, after the modest failure of his first play VERA, brought Wilde to the pinnacle of his literary success. His reputation became so great that he was the constant subject of newspaper articles and cartoons, London society hung upon his every word. As he himself said 'there is only one thing worse than being talked about, and that is not being talked about'.

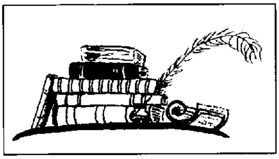
The wit he displayed in his conversation flowed into such plays as *Lady Windermere's Fan* and *The Importance of Being Earnest,* aptly reflecting the more ridiculous sides of Victorian upper class society. His only novel was *The Picture of Dorian Grey,* which was later used as part of the evidence brought against him in the infamous trial which marked the end of his years of triumph.

It was at the height of Oscar Wilde's success that Lord Alfred Douglas entered his life. Their subsequent relationship was abhorrent to Douglas' father, the Marquis of Queensberry, who did all in his power to destroy it. Eventually Oscar retaliated with legal action, which resulted in a self-damning trial where Wilde came out the disgraced loser and received a two year prison sentence with hard labour.

Being thrust into the humiliating and deplorable conditions of prison life gave Wilde the compelling need to express his solidarity with the plight of all prisoners, which materialised in the form of *The Ballad of Reading Gaol.*

On release from prison he was forced to live in Paris, in poor conditions and ill health. His life ended in the Hotel d'Alsace on the 30th of November 1900 with the carefully selected words "It's the wallpaper or me, one of us has to go".

LITERARY FIGURES

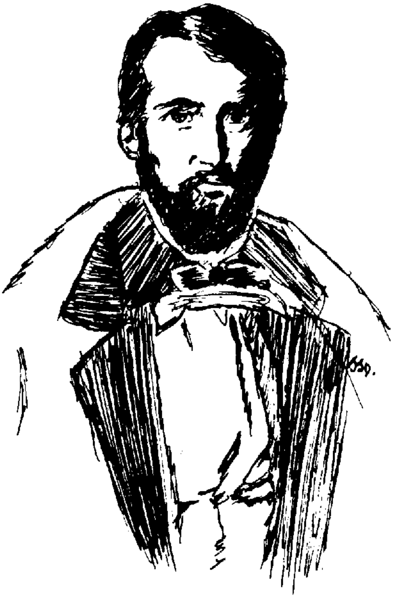


The parishes of City Quay and Westland Row have had many associations with prominent figures from the literary world. From the nationalist orations and writings of Pearse, to the flamboyance of Wilde, from the period writings of Elizabeth Bowen to the dark intrigue of leFanu, the area has played host to some of the most notable personages from Ireland's rich literary past. Many of them lived and produced, as in the case of leFanu, some of their best work here, while others such as Oscar Wilde spent their most formative years in the area.

Joseph Sheridan leFanu
(1814 - 1873)

Joseph Sheridan leFanu, 'racy novelist', was one such prominent literary figure who resided in the parish of Westland Row. Romance, suspense and conspiracy feature strongly in his work. Although usually associated with the Gothic Horror genre, his style was uniquely his own. This is particularly evident in his most popular book, *Uncle Silas*, published in 1847.

Originally born in Lower Dominic Street, leFanu was the son of a Church of Ireland dignitary of Huguenot descent. His education was left to a tutor who was more interested in repairing fishing rods than teaching English and French. As a result Joseph resorted to educating himself in his fathers library, which he did to great effect, before entering Trinity College in 1832 to study law.



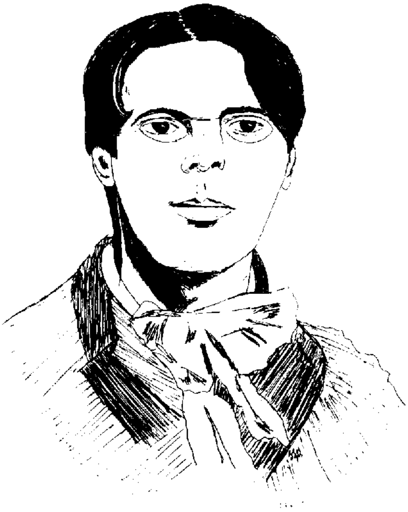
At Trinity, leFanu was a brilliant but erratic student, popular and well known for his witty orations. He became involved in the new *Dublin University Magazine*, where his first fictional work, a short story, appeared in 1838.

Upon finishing college, he was called to the Bar but seldom practised because of his dedication to journalism. His substantial wealth enabled him to play an active role in this field and he was proprietor of the *Evening Mail*, the *Dublin University Magazine* and *The Warder* at one time or another.

In 1844 he married Susan Bennett and settled in Merrion Square. A frequent guest at Dr Stokes' and Sir William Wilde's dinner parties, leFanu was later to prove a huge influence on the young Oscar. Grief-stricken after his wife's death in 1858, he became a recluse, not wanting to see even his closest friends. He wrote from midnight to dawn to combat his loneliness and supplied himself with endless cups of tea to aid his concentration.The novels written in this period reflect his anguish and his night-time writing habits, as he portrays a society which comes to life after dark and which is corrupt and full of intrigue. As he was so rarely seen in public he was known locally as the 'Invisible Prince'. leFanu died quietly at his home in Merrion Square on the 7th of February 1873 and is buried in Mount Jerome Cemetery.

William Butler Yeats
(1865 - 1939)

William Butler Yeats is widely regarded as the greatest Irish poet of the 20th century. In 1923, while residing at No. 82 Merrion Square, he received the highest accolade possible for a poet when he was awarded the Nobel Prize for literature.



Yeats received no formal education until the age of 10 but was tutored by his eccentric father, the artist John B. Yeats. After a period in London the Yeats family returned to Dublin where William attended the Metropolitan School of Art in Kildare Street. Here he met George Russell (A.E.). The two formed an instant friendship, sharing a deep interest in spiritualism, mysticism and the supernatural.

Yeats first began writing poetry in his late teens. Throughout his life his principal aim was to "write for an Irish audience and about Ireland - to create a specifically Irish literature." Thus in his writings he drew on Nationalism, Celtic folktales and mythology.

At 23, he first came face to face with the woman who proved to be the most powerful inspiration for his poetry: Maud Gonne. To Yeats she was a goddess, the most beautiful, passionate, idealistic woman whom he ever met. The poems he subsequently wrote reflected his complete adoration of her. For the next 20 years his writings displayed the melancholy spiritual beauty of an idealistic man suffering from unrequited love, giving us what is arguably the best love poetry ever written.

While Yeats had been a member of the Irish Republican Brotherhood for a time, he eventually became disillusioned with Irish politics and returned to a long-held ambition of revolutionising Irish theatre. Through his dedication and commitment the Irish Literary Theatre, predecessor of the Abbey, came into being in 1899.

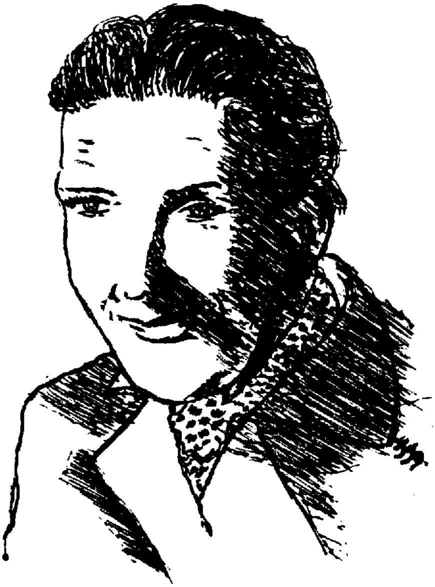
In later life his poetry re-affirmed his interest in spirituality, as well as a belief in human life. He abhorred old age and filled with energy and a desire to maintain his youth, he fought death to the end. He wrote *Under Ben Bulben* as his own epitaph and elegy, a poem which ensured the success of his long struggle to make himself a great and always Irish poet.

William Butler Yeats died in France in January 1939 and after the war, in 1948, his remains were brought back to Ireland.

Elizabeth Bowen
(1899 - 1973)

The author of some twenty-seven books, Elizabeth Bowen's works have won her a very special and increasingly recognised place among major modern writers.

She was born in Dublin in 1899, an only child in an Anglo-Irish family of the Protestant ascendancy. Her early childhood was spent between Dublin and her family's ancestral home, 'Bowenscourt', Kildorrery, Co. Cork. The Dublin residence, at 15 Herbert Place, off Mount Street, was one of a row of small Georgian houses fronting the Grand canal. As a child she led a sheltered existence, socialising only with the members of her own class and as a result of this remained blissfully unaware of the immense poverty which characterised so much of Dublin at the time.



Elizabeth kept her writings secret until the age of twenty three, believing that her true artistic talents lay with painting.

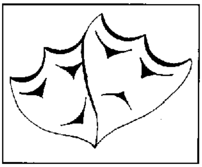
The Death of the Heart, (1938), and *The Heat of the Day*, (1949), are the works by which she is best known but it is for her short stories that she deserves most acclaim and praise.

In 1949 Elizabeth became involved in a very worthy aspect of public work when she was appointed a member of the Royal Commission on Capital Punishment. As well as concentrating on her writing she devoted much time to the commission until it submitted its findings, in favour of abolition, in 1953.

Although Elizabeth's family were relatively wealthy, maintaining 'Bowenscourt' after her parents' death, proved too expensive. It was sold in 1959, causing her much distress as she was always very aware and proud of her Bowen ancestry.

Elizabeth Bowen died in London on the 22nd March, 1973 and was buried, according to her own wishes, in Kildorrery near her old home.

THEATRE AND MUSIC



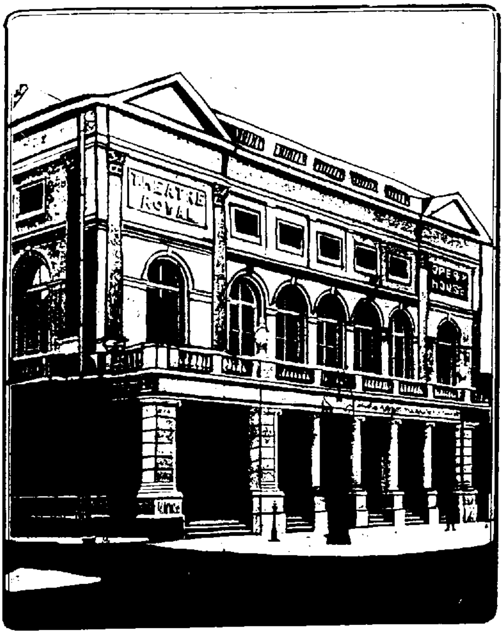
As early as 1589 licensed companies of wandering players provided entertainment throughout Ireland but it wasn't until 1637 that the first theatre or play-house was built in Dublin. All 'strolling players' of any merit were invited to come and join the Werburgh Street Theatre, thus beginning a long tradition of organised theatrical entertainment in Dublin.

From its earliest beginnings theatre in Dublin gained a reputation for the excellence of its actors and many English touring companies recruited here. Audiences were notoriously critical, hissing and booing if the performance was not to their liking but applauding and cheering loudly if it was. Dublin became one of the most prominent cities in Europe and a great number of artists visited the city to entertain Dublin audiences. Fishamble Street Music Hall, one of the most popular venues, was home to many high-class productions. Operas were performed almost immediately after their opening in London and it was here in 1742 that Handel's *Messiah* was presented for the first time in Ireland. Handel visited Dublin for the occasion and berthed at Moss Street in City Quay.

Prior to 1700 those who attended Dublin's cultural events were predominantly aristocratic gentry and dramatic and musical tastes usually followed those set in London. As the years progressed audiences gradually began to include members of the middle and lower classes. Seating in the play-houses was designated according to status, ladies of noble birth sat in the boxes, critics in the pit and a varied assortment of the general populace in the galleries.

The pit could prove a hazardous place to be, as the front row of the upper-gallery would amuse themselves by pelting those down below with apple skins and orange peel or spitting and squirting filth upon them. The orchestra, exposed to the same harassment, sometimes retaliated by refusing to play, resulting in ruined performances. Pickpockets were also a common problem as one lady had the misfortune to discover. Eager to view a play, she attempted to squeeze through a hole in a gallery partition but became lodged half-way. A nearby pickpocket took the opportunity to cut off her pockets and also managed to cut the strings of her petticoats, causing her much dismay and embarrassment.

The Act of Union in 1800 caused a general exodus of the landed gentry from their town houses. The resulting drop in the number of patrons forced the theatres to open their doors to a

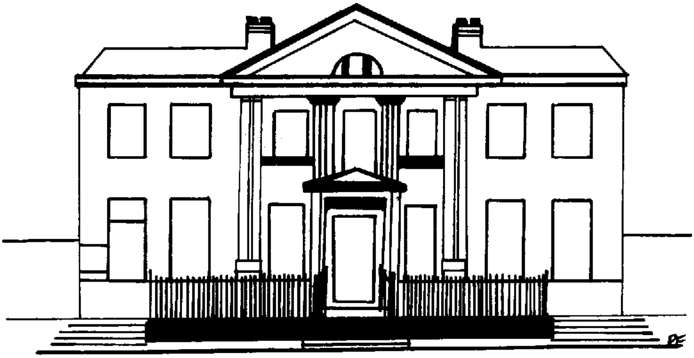


Theatre Royal

wider audience. Popular demand was for sentimental plays, farces and pantomimes. The opening of the Theatre Royal, Hawkins Street and the Adelphi Theatre and Antient Concert Rooms on Great Brunswick Street reflected the active and enthusiastic support for such entertainment.

From 1821 onwards, the Theatre Royal was a major source of musical and theatrical entertainment. The theatre cost £50,000 to build, an enormous amount considering admission to the gallery cost only 2s.2d. It was here that all classes of Dubliners flocked to be entertained. The Theatre Royal was officially opened in 1821 and was designed by Mr. S. Beasely, architect of the English Opera House and the Drury Lane Theatre in England. The acoustic properties of the new building proved to be excellent and it was luxurious enough to attract the only visit by a member of the Royal Family when King George IV came on the 22nd August, 1821.

The success of the Hawkins Street theatre encouraged competition and the opening of the Adelphi Theatre in 1821 and the Antient Concert Rooms in 1843, both on Great Brunswick Street, ensured the continuing growth of the areas reputation as Dublin's entertainment centre. The Royal remained the most popular, attracting the greatest audiences by featuring such



Antient Concert Rooms

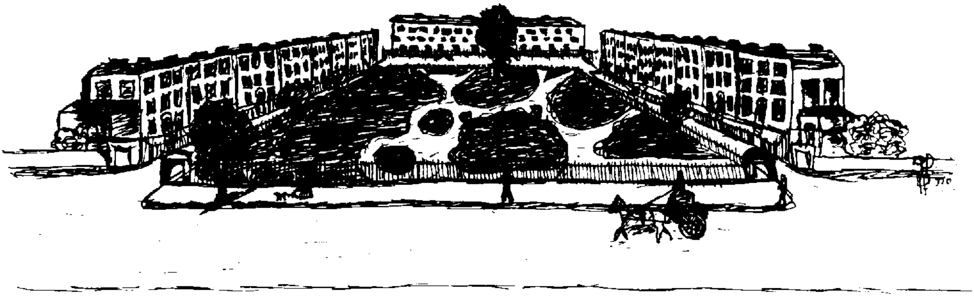
international names as Henry Irving, Macready and Jenny Lind, the 'Swedish Nightingale'. The latter attracted the largest receipts in the theatre's history, even though this was in the year of the famine. Later some of Europe and America's most famous stars were to tread the boards at the Royal, including Laurel and Hardy, Danny Kaye and Judy Garland.

The Adelphi Theatre reopened as the Queen's Theatre in 1844. It featured many famous stars including T.C. King who performed there regularly and Henry Irving renowned for his role as Hamlet, which he played over 3000 times. These actors lived at Queen's Square, (now Pearse Square) off Great Brunswick Street, along with many other theatrical and musical greats such as Sydney Bancroft, Annie Parker and Charlie Sullivan - the 'one and only' Shaughran. Haydn Corri, one time organist of the Pro-Cathedral and renowned concert pianist, conductor and music teacher lived with his wife at No. 13 Queen's Square. His wife was also well known in musical Dublin and made her singing debut as Rosina in *The Marriage of Figaro.*

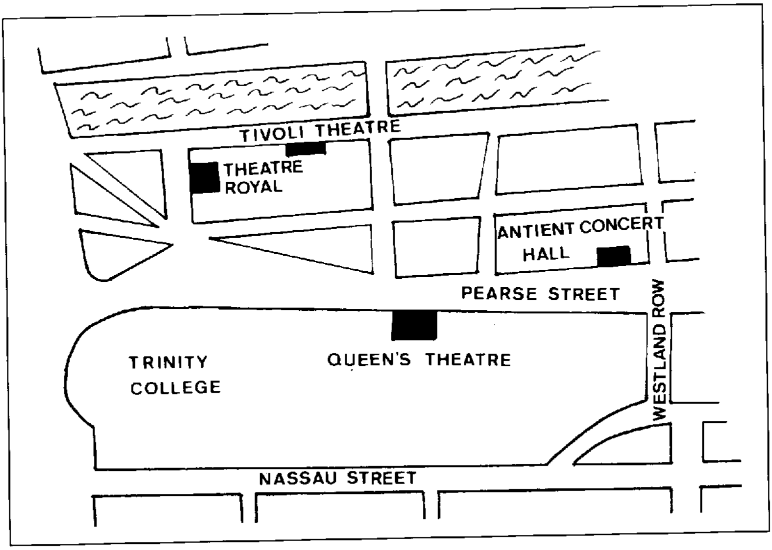
The Antient Concert Rooms, the other great Dublin venue, was opened on Great Brunswick Street in 1843 and called after the society of the same name. It rapidly became the hub of musical activity in Dublin and played host to many musical celebrities such as Sapio the tenor, Joachim the Hungarian violinist, and Rubenstein, the famous Russian pianist. The Irish premiere of Mendelssohn's *Elijah* was performed there and in 1899 it hosted the very first performance of the Irish Literary Theatre, later to become the Abbey Theatre Company. After its closure the building became the Palace Cinema and later still the Academy Theatre.

The Grand Lyric Hall was another great theatre of the City Quay area. Located on Burgh Quay, it opened in 1897 but reopened in 1901 as the Tivoli Theatre and is now the offices of the Irish Press newspaper. The Queens Theatre continued for many years. It was a home to the Abbey from 1951 to 1966, but was finally closed and demolished in 1969.

The Royal Academy of Music, situated



Queen's Square, 1850


TIVOLI THEATRE
THEATRE ROYAL
ANTIENT CONCERT HALL
PEARSE STREET
WESTLAND ROW
TRINITY COLLEGE
QUEEN'S THEATRE
NASSAU STREET

on Westland Row, further attracted musicians, singers and conductors, many of whom lived on Great Brunswick Street and Queen's Square. This concentration of theatres and concert-halls, actors and musicians in one small area led to the growth of City Quay's reputation as Dublin's supreme cultural centre of the 1800's.

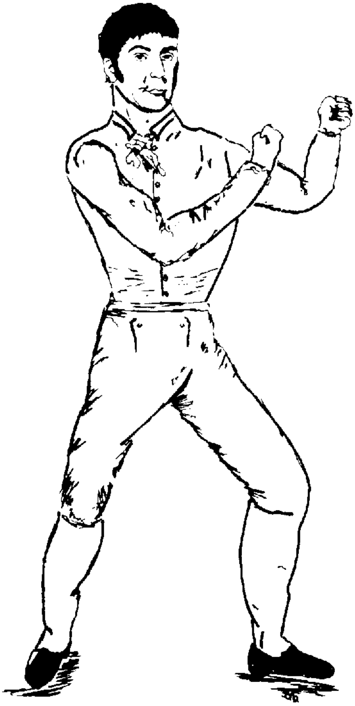
Musical styles may have changed over the centuries but singers and musicians continue to come to City Quay and Westland Row to avail of the various recording facilities located in the area.

DAN DONNELLY

Dan Donnelly won fame in the early 19th Century as a boxer of great charm and charisma, whose reputation stemmed from his role as the 'People's Champion'. His life story is filled with many myths which create a colourful picture of this legendary character, who was born in March 1788, in Townsend Street, the ninth of seventeen children.

In his youth Dan was regarded as a lad who was 'handy with his fists', yet mild mannered and not easily roused. The chivalrous side of his nature was revealed when he came to the aid of a young girl who was being harassed by two burly sailors. They threw her into the river by the docks where upon Dan plunged in to save her. He received a ferocious beating from the assailants as a result of his gallantry, leaving him with an arm damaged almost beyond repair. The famous Dr. Abraham Colles skilfully saved the arm from amputation, allowing Dan to go on to boxing glory.

He first displayed his natural boxing abilities one night during an incident with a rowdy sailor who began to bother his father. Having tried to reason with him, Dan was forced to dispatch of him physically and thus became a local hero. News of Dan's fight travelled quickly and a local boxer, jealous of his sudden popularity, challenged him to a match. Despite all of his bravado Dan beat him severely, and although more challenges were issued Dan declined to fight again. Hounded continuously by a self-proclaimed 'Champion of the City', who taunted him in public and called him a coward, Dan eventually accepted the challenge and defeated him in the 16th round.



At this time Dan was discovered by Captain Kelly and Captain Barclay, who offered to nurture Dan's talents and develop them for a much more lucrative use, that of prize-fighting. After careful consideration, Dan accepted their offer and moved to Calvenstown, near the Curragh, where he trained and earned his keep as a cow hand.

For three weeks he trained extensively - while being kept away from the pubs - before his first fight against the Englishman Hall who was touring Ireland. Twenty thousand people reportedly attended the fight, some walking from Dublin to be there. It was held in a hollow near the Curragh which subsequently became known as Donnelly's Hollow. During the fight Hall continuously went to the floor and the fight was stopped, but despite the disputes and arguments Dan's supporters were in no doubt as to the outcome. Now christened the 'Irish Champion', the victory celebrations were led by Dan himself.

It is said that after another victorious fight against the English boxer George Cooper, Dan's enthusiastic supporters dug out his footprints as he walked to his carriage. These marks still exist today at Donnelly's Hollow.

When the excitement of Dan's victories died down he returned to the carpenter's shop where he had worked since he was twelve. His situation improved when a wealthy Dublin timber merchant set him up as a publican in Capel Street, where he was an instant success.

Upon marrying, Dan led a lax and drunken life and ran into so much debt that he was forced back into the ring. He went to England, where he took part in many exhibitions demonstrating the art of self-defence, and was welcomed everywhere, especially by the Irish, with parties and festivities.

His triumphant return to City Quay was marked by celebrations befitting a king. A white horse carried Dan through Dublin and the procession had to be halted at Townsend Street due to the large crowds gathered there to welcome him.

Towards the end of his life Dan considered a career in politics, but these plans were never realised. However, his numerous pubs were a continuing success and it was in his last premises in Pill Lane that he died at the age of 32. Before he died he passed judgement on himself saying `I have been given so much and done so little.' His early death was probably due to cirrhosis of the liver caused by heavy drinking.

He was buried at the Royal Hospital, Kilmainham where 80,000 people reportedly attended his funeral. Shortly after his burial his body was stolen by 'sack'em-ups', or bodysnatchers, who sold it to a surgeon for dissection. The people of City Quay were enraged when they heard that Dan's body had been stolen. They issued threats and eventually the body was traced to the house of a Dublin surgeon, who managed to retain one of the arms. For many years afterwards the whereabouts of the arm was uncertain, but eventually became the property of James Byrne and is now on display in The Hideout, a public house in Kilcullen, Co. Kildare, along with other memorabilia commemorating the life of Dan Donnelly, the 'People's Champion'.

On the 27th July, 1991, a re-enactment of Dan's title fight against George 'The Barge-man' Cooper was staged in Townsend Street as part of the South Docks Festival to great acclaim.

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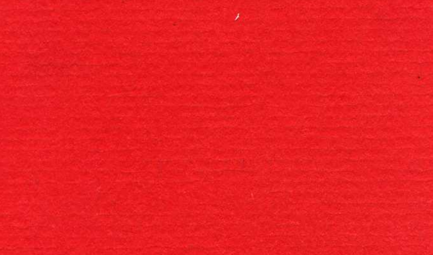

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