



DUBLIN'S CITY HALL

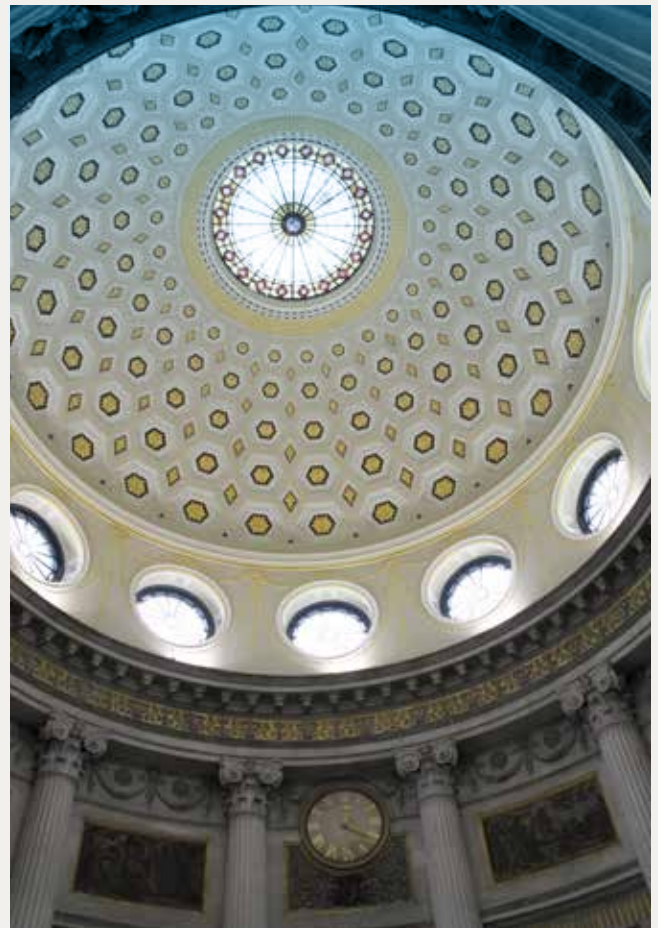
City Hall is the headquarters of Dublin City Council and the place where the Lord Mayor and City Councillors hold meetings to discuss present and future plans for Dublin. City Hall was originally built as the Royal Exchange and was completed in 1779. It was used by the merchants of Dublin as a financial centre until Dublin Corporation bought the building in 1851. Following a programme of alterations, it

was re-opened as City Hall in 1852. In 1824 the original balustrade had collapsed killing a number of people in the crowd who were gathered to witness a public flogging, and it was not until 1866 that the Corporation replaced the temporary railings with the current design. The building underwent a two-year refurbishment programme in 1998 – 2000 and has now been restored to its former eighteenth century glory.

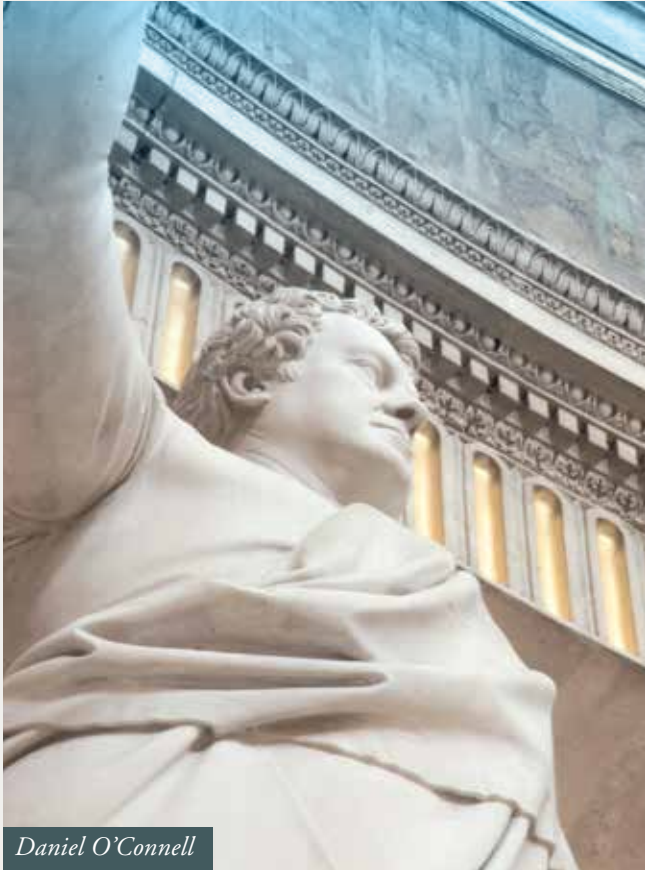
2 Features Of City Hall 2

Some later features have been retained in the Rotunda and can still be enjoyed by visitors to the City Hall today. These include a series of painted murals, executed between 1914 and 1919 by James Ward of the Metropolitan School of Art, which depict scenes from the history of Dublin and are rare examples of the Arts and Crafts Movement in Ireland. The large clock with Roman numerals was made by Gaskin's of Dublin in 1871, and is a replica of the original in the Royal Exchange.

The marble floor beneath the dome was laid in 1898 to a design by City Architect Charles J. McCarthy, with a circular mosaic depicting the Dublin City Coat of Arms. The Rotunda also provides an elegant space for sculpture. The earliest statue, dating from 1772, is of Dr. Charles Lucas, a member of the Dublin City Assembly and a champion of municipal liberties. A statue of the orator and parliamentarian Henry Grattan, by Francis Chantrey, is at the foot of the west staircase. The three remaining statues are all by John Hogan.



2 The Statues In City Hall 2



Daniel O'Connell

Daniel O'Connell

The Rotunda of City Hall contains a marble statue of Daniel O'Connell, 18 feet high, made by the sculptor John Hogan in 1843. O'Connell is famous as the Liberator who won votes for Catholics in 1829: known as Catholic Emancipation. Almost every city in Ireland, including Dublin has an O'Connell Street.

Famous orator Daniel O'Connell made his first ever speech in 1800 in City Hall, then called the Royal Exchange, and his statue shows him as an orator, raising his right hand to make a point. In November 1841, O'Connell became Lord Mayor of Dublin, another reason for having his statue in City Hall, where council meetings are still held.

Outside on the main steps sit a plinth made of Dalkey granite, which was made in 1843 to hold O'Connell's statue. In 1867, the statue was moved to stand outside City Hall so that everyone could see it but there was concern that the statue might weather and two years later it was brought inside again. The plinth remains outside and it has the following words in English, Latin, French and Irish:

O'CONNELL: Born at Carhan, County of Kerry, on the 6th day of August A.D. 1775. Died in the city of Genoa on the 15th day of May, A.D. 1847: entombed in the Cemetery of Glasnevin, near Dublin on the 5th day of August of said year.

Thomas Drummond

Thomas Drummond was born in Edinburgh in 1797. As a young man he trained as a military engineer and also studied chemistry in London. Here he invented a marvellous lamp, which became known as "The Drummond Light". This lamp used a special form of lime to shine through mist and fog, and was very useful in lighthouses.

In 1825, Drummond came to Ireland and joined the Ordnance Survey, which was set up to prepare accurate maps of the entire country. Here he had a chance to show off the Drummond light. He set it up on the top of Slieve Sneacht, Inishowen Peninsula, Co. Donegal, and then gathered the members of the Ordnance Survey on the top of Divis Mountain, right on the other side of the country near Belfast. To their amazement, they were able to see the light, even though it was about one hundred miles away.

In working for the Ordnance Survey, Drummond came to know Ireland very well. He loved the glorious Irish scenery, but was upset by the poverty of the Irish people he met on his travels.

His chance to make a change came in 1835, when appointed Under-Secretary for Ireland based in Dublin Castle. It was a difficult time, with the country in turmoil due to the Tithe War. This very unpopular tax was one-tenth, or a tithe, of farmers' income which went to support the Church of Ireland. Most of the farmers were Catholic and did not want to pay this tax and as a result there was a revolt in the



Thomas Drummond

countryside. Landowners urged Drummond to send in the army and put down the revolt by force, but he refused and instead sent the police to restore order by peaceful means. Drummond arranged for the Tithes to be abolished in 1838, and in the same year he introduced a system of poor relief, to give aid to farmers whose crops had failed.

Drummond's early training as an engineer made him very aware of the importance of new invention, and he set up a Royal Commission to bring the railways to Ireland.

Worn out by overwork, Drummond died in 1840 at the age of 42. His dying words were "bury me in Ireland, the land of my adoption. I have loved her well and served her faithfully". A national funeral was held in Dublin, with Daniel O'Connell as chief mourner, and a large crowd followed Drummond's coffin to Mount Jerome Cemetery.

O'Connell organised a public subscription to erect a statue in Drummond's memory and this was placed in the Royal Exchange (now City Hall) in 1843. The marble statue is by John Hogan, and you can see a lighthouse at Drummond's feet reminding us of the Drummond Light.

In 1896, at the request of Drummond's daughters, Dublin Corporation arranged for the following words to be added to the plinth on which the statue stands:

PROPERTY HAS ITS DUTIES AS WELL AS ITS RIGHTS

These words were addressed by Drummond to the Irish landlords to remind them of their duty to care for their tenants. Today, Thomas Drummond has been largely forgotten but his statue in City Hall reminds us that he "loved Ireland and served her well".

Thomas Davis

Thomas Davis was born in 1814. As a student at Trinity College Dublin he came into contact with new ideas popular in Europe, where many believed that each nation had the right to govern itself. At the time, Ireland was ruled by a parliament in London and Davis believed that Ireland should become an independent nation, with its own parliament elected by its own people. Davis was a member of the Young Ireland movement, which called on young people to campaign for a free and independent Ireland. Together with his friends, Charles Gavan Duffy and John Blake Dillon, Davis started a newspaper, 'The Nation', as a way of spreading these new ideas. Davis wrote many poems and songs, which were published in this newspaper, including "A Nation Once Again" and "The West's Awake", many of which are still popular today. A member of the Church of Ireland, Davis worked tirelessly to bring peace and reconciliation between Protestants and Catholics.



Thomas Davis

Thomas Davis died in 1845 at the tragically early age of thirty-one and he is buried in Mount Jerome Cemetery in Harold's Cross. The distinguished surgeon Sir William Wilde (who was the father of the famous playwright Oscar Wilde) decided that a statue should be raised to the memory of Thomas Davis and he commissioned John Hogan to carry out the work. The statue was finished in 1852 and was placed over the patriot's grave. However, because it was in the open, the statue began to erode. Dublin Corporation offered to give a home to the statue, where it could be placed on public display, and in 1934 it was moved to the Municipal Gallery of Modern Art in Parnell Square. In 1944, in preparation for the centenary of Davis's death in the following year, the statue was moved to the Rotunda of the City Hall, where it was placed beside the two other statues by John Hogan.

This fine statue is made of marble and shows Davis standing beside the stump of an oak tree, symbolising his tragically early death. Davis's right hand is resting on a sheaf of papers, reminding us of the fact that he was a poet as well as a patriot.

The sculptor has placed his signature Hogan on the page at the top of the pile of papers, and you can see the date 1852 written in Roman Numerals MDCCCLII on a plaque on the front of the tree stump.



Charles Lucas

Charles Lucas

Charles Lucas was one of the most colourful figures in Dublin two hundred years ago. A doctor by profession, he became interested in city politics and was elected in 1741 to Dublin City Assembly. At the time, the City Assembly was divided into two houses. The Upper House consisted of the Lord Mayor and Aldermen who had supreme power in the city and decided almost everything. The Lower House consisted of the Sheriffs and Commons who were elected by the Trade Guilds of Dublin, but had very little power. Dr. Lucas was a member of the Lower House and he decided to campaign for more power.

Dublin Castle became suspicious of Lucas particularly when he stated that Ireland was oppressed by a foreign power: England. Lucas was sentenced to prison in Newgate Jail but fled to the Isle of Man. From there, he travelled to the Continent and he eventually settled in London, where he began to practice again as a doctor.

Back in Dublin, Lucas's ideas had taken root, and soon the movement for reform could not be stopped. In 1760 a Reform Act was passed which gave the Sheriffs and Commons a greater say in the running of Dublin City, just as Lucas had wanted. Charles Lucas returned to Dublin where he was welcomed as a hero. He was elected to the Irish Parliament and when the merchants of Dublin wanted to build the Royal Exchange as their headquarters, Charles Lucas acquired a site for them, along with a grant of £13,000.

Dr. Lucas died in 1771 and in the following year the people of Dublin put up a statue in his memory in the Royal Exchange. This marble statue was the first work of the sculptor Edward Smyth, famous for carving the River Heads on the Custom House in Dublin. The statue shows Dr. Lucas in a dramatic pose, holding out a rolled-up scroll to the people of Dublin in his left hand, while with the right hand he is gathering his cloak around him.

If you pay particular attention to the detail, you can see lace cuffs at the end of Lucas' sleeves, silk rosettes in his stockings and ribbons tying up his shoes – an amazing amount of detail in a statue made of marble. A bullet hole which may date from the 1798 rebellion or the 1916 Garrison is visible between the statues knees.

Henry Grattan

Beside the west staircase is another statue, that of Henry Grattan (1746–1820). Grattan was a member of the Irish House of Commons and a campaigner for legislative freedom for the Irish Parliament in the late 18th century. He opposed the Act of Union 1800 that merged the Kingdoms of Ireland and Great Britain.

Lead by Grattan, Irish politicians demanded reform and formed a 'Patriot Party' for an Irish parliament independent of Westminster. Countrywide over one hundred thousand Irishmen pledged their support.



The English government responded by removing restrictions on Irish trade and allowing Catholics to buy land freely for the first time in nearly a century. Finally, in 1782 Westminster renounced its claim to legislate for Ireland directly and Grattan claimed his greatest political victory.

"Ireland is now a nation. In that new character I hail her!" he proclaimed.

Grattan died in 1820 and his statue was completed in 1827 by the sculptor Chantrey.

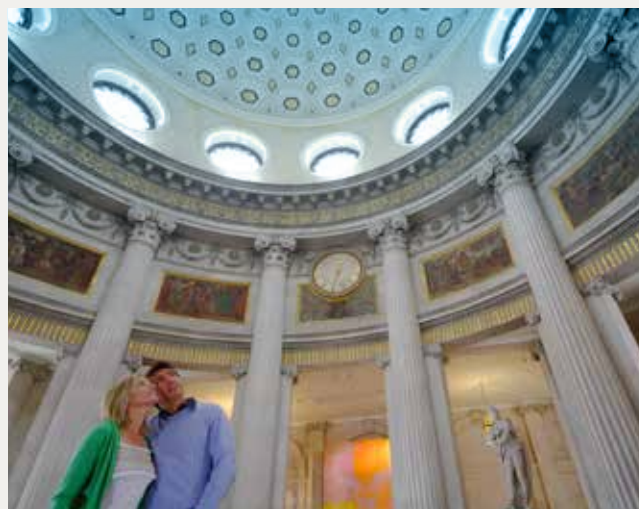
2 The Murals In City Hall 2

The twelve paintings in the Rotunda of Dublin's City Hall represent scenes from the early history of Dublin from the Druidical Age to the episode of Lambert Simnel. The paintings have always been described as frescoes although, in fact, they are murals as they are painted onto dry stone in the panels between the columns and under the cornice of the cupola. These panels each measure a little over eight feet by four feet.

Historical and legendary scenes occupy eight of these panels and the remaining four contain the Heraldic Arms of the four provinces of Ireland. The central shield of each coat of arms is supported on either side by fanciful Celtic animals and surrounded by interlaced design, inspired by the Book of Kells. The murals illustrate some old Dublin legends, together with events in the early history of the city. They are also striking examples of the Arts and Crafts Movement in Dublin.

The Artist

The murals were painted by James Ward, headmaster of the Metropolitan School of Art, Dublin, today the National College of Art and Design. The project was initiated by Ward, who approached the Dublin City Council in 1913 with an offer to decorate the original plain panels under the dome of City Hall – a feature of the building as designed by Thomas Cooley in 1769. The project was opposed by Councillor Sarah Harrison, herself a distinguished artist, who said that the proposed decoration was not in keeping with the 18th century interior of City Hall. The Royal Institute of Architects of Ireland, however, advised the City Council to accept Ward's offer and work began on the murals in 1914. The project was completed by 1919, and to show its appreciation of Ward's services, the City Council voted him a grant of £350. The murals were restored for Dublin Corporation by Matthew Moss in 1968. The murals will be described beginning with the "Legend of the Naming of Dublin" and then moving to the right.



1. Legend of the Name of Dublin

The name of Dublin is derived from the Irish words "Dubh Linn" meaning "dark pool". The early Viking settlement from which the City developed was situated beside a pool near the confluence of the rivers Poddle and Liffey. This was known as the "dark pool" or "Dubh Linn" because of its brown, peat-stained waters. These prosaic facts were not dramatic enough for ancient storytellers who created a legend to explain the city's name telling of a druidess named "Dub" who was drowned in a pool, or "linn", as a punishment for committing murder; hence the name Dubh Linn or Dub's Pool.



2. St. Patrick baptising the King of Dublin

This mural is based on another ancient Irish legend which claims that St. Patrick came to Dublin in the year 448 A.D. and converted the city to Christianity. The patron saint of Ireland, Saint Patrick, is represented here in the act of baptising the King of Dublin, who kneels before him, at the edge of St. Patrick's Well, where St. Patrick's Cathedral now stands. St. Patrick, holding the Book of Gospels in his left hand, pours the water of baptism on the kneeling king. A soldier of the King's bodyguard stands behind him. The saint is accompanied by some of his clerical brethren while on the left of the picture are some druids with their emblems. In

the foreground, to the left, is the stooping figure of a soldier. There is no factual basis for this story, since Dublin was not actually founded until 841 A.D. Nevertheless, there is a long-standing tradition that an old well, which is now in the grounds of St. Patrick's Cathedral, was used by St. Patrick for baptisms.

3. Arms of the Province of Leinster

Under the Gaskin clock, showing the harp on a green background. The harp is the O'Neill's harp dating from the tenth century at least, more commonly known as the Brian Boru harp, after the famous Irish king, who died in 1014. A harp called Brian Boru's is located in Trinity college library in Dublin.



Irishmen oppose the landing of the Viking Fleet

4. Irishmen oppose the landing of the Viking Fleet

In the year 841, A.D. the Vikings started a small settlement on the River Liffey, and it is generally accepted that this was the origin of the present day city of Dublin. The mural, which depicts a legendary rather than historical event, gives the artist's impression of Irish forces gathering to repulse the menacing Viking fleet, which can be seen in the background. A number of ships of the Danish and Norwegian fleets are represented sailing up the Liffey, under the command of the Norwegian King, Turgesius, or Thorkils. In the foreground an Irish Chieftain incites his soldiers to oppose the landing of the Norsemen. The kneeling monks, who accompanied the Irish armies, are praying for the prevention of disaster. A portion of Howth Head is seen in the left distance.

5. Mael Sechnaill II, King of Tara, receives the Tribute of Gold from Dublin

The Norse Kingdom of Dublin was repeatedly attacked by Irish Kings, including Mael Sechnaill II who captured it after a 20-day siege and imposed an annual tax on the inhabitants – an event, which was commemorated by the Dublin Millennium celebrations of 1988. This paved the way for the later triumph of Brian Boru, High King of Ireland, at

the Battle of Clontarf in 1014, when the Norse power in Ireland was decisively broken. The mural represents Mael Sechnaill seated at a table receiving payment of the tribute from the Norse of Dublin.

6. Arms of the Province of Connaught

Showing the half Griffin and Dagger.

7. Brian Boru, High King of Ireland, addresses his army before the Battle of Clontarf, 1014 A.D.

The mural depicts the aged Brian Boru holding up the Crucifix, mounted on a white charger, as he addresses his soldiers before the Battle of Clontarf. Tradition maintains that the High King did not take part in the battle because of his advanced age. The mural only shows this opening incident of the great battle, as it would have been impossible to introduce more figures without destroying the decorative scale and effect. On the right, behind the King, is his tent, from the roof of which flies his standard with three heraldic red lions. Among the native warriors forming the front portion of his army, the youthful chief in the middle of the picture represents Torlogh, the King's grandson.

8. Tristram and Iseult

The story of Tristram and Iseult is one of the legends connected with King Arthur and the Knights of the Round Table, and was the subject of a major Hollywood movie. In the mural of the subject, Tristram is the central figure asking the Irish King (seen on the right of the picture) for the hand of Iseult, on behalf of his Uncle King Mark of Cornwall. Tristram is accompanied by his squire, who holds his helmet and shield. Near the seated figure of the Queen stands the figure of a Saracenic warrior, who has been sent as the Squire of Palomyde, the King of the Isles, also to ask for the hand of Iseult. Iseult appears on the left in a red dress, accompanied by her woman, Bragwayne. Iseult's name is included in the place-name Chapelizod, a village near Dublin where a church was said to have been built in her memory. One of the fortifications in the Dublin's medieval city wall was known as Isolde's Tower.

9. Arms of the Province of Munster

Showing three crowns for the three kingdoms which once formed the province.

10. Parley between St. Laurence O'Toole and Strongbow outside Dublin, 1170 A.D.

According to Giraldus Cambrensis, Dermot MacMurrough, King of Leinster, and his English allies, the Anglo-Normans marched with their combined forces from Waterford and Wexford in 1170 through Glendalough to Dublin and resolved to take the city, which was then in possession of the Norse. The scene represented in the mural shows the Norman Richard de Clare, Earl of Pembroke (known as Strongbow) wearing a coat of mail over which is a white robe, and carrying his shield which bears his arms: OR, three Chevrans, gules. Behind the earl, on the right, the small figures represent Miles de Cogan, and a raiding party scaling the city walls while talks were proceeding. The Archbishop Laurence O'Toole, with mitre and staff, is parleying with Strongbow to spare the city. He is supported by a bodyguard of armed men. The interview takes place outside one of the gates of the city.

11. Lambert Simnel carried through the streets of Dublin, 1487 A.D.

Lambert Simnel, the boy pretender, was crowned King Edward VI of England in Christ Church Cathedral Dublin in 1487. Simnel claimed to be the Earl of Warwick, the

representative of the former ruling House of York, which had been overthrown by Henry Tudor at the Battle of Bosworth Field in 1485. Although Simnel obtained support for his cause in Ireland, it was insufficient to place him on the throne. In the centre of the mural, the youth Lambert is carried on the shoulders of the giant, Darcy of Platten, through medieval Dublin after his coronation. Legend states that the crown used on that occasion was borrowed from a statue of Our Lady of Dublin, which is now in the Carmelite Priory, Whitefriar St., Dublin. The soldiers and bystanders have the typical costumes of the Irish, English, and some Continental nations of the period. The people generally acclaim the new boy-king, but some are according him a doubtful homage. Shown is Christ Church Cathedral, as it may have appeared at the time, and a portion of the outer walls of the Castle, on the left, together with some half timbered houses on the right, forming a picture of Dublin in the fifteenth century.

12. Arms of the Province of Ulster

("Ulad" in the Irish Language)

The usual interpretation of this coat is that it is a combination of the arms of the O'Neills by whom the red hand was prominently used, and the cross for the de Burghs or Burkes. Walter de Burgh became Earl of Ulster in 1241.

