"WHERE NEITHER MOTH NOR RUST DOPTH CORRUPT"

An alternative history of Christ Church Cathedral
The title of this exhibition comes from St Matthew's Gospel, chapter 6, verse 20, where Jesus stresses the value of the treasures of the Kingdom of God over the myriad of earthly things of no value and worth.

In the life of this building, the historic archives and cathedral treasures receive regular attention. However, relegated to storage rooms and dusty areas, out of sight and mind, are unused and forgotten artefacts which also reveal something of our history and heritage.

Curious or out-dated, discarded or over-looked, the intriguing array of items on display here reveal long-forgotten aspects of cathedral life; from fragments of old pottery, seals, swords and deed boxes to choir books, guide books and brass plaques. Each item gives us a unique glimpse into the past and helps us understand the evolution of Dublin’s oldest continuously-used building.

We hope that this exhibition will inspire you to search in the hidden places of your own homes to see what treasures may be lurking; treasures that can help us to understand those who have gone before us and the strands of change and continuity in our own lives.

This exhibition has been curated by Ruth Kenny and Canon Roy H. Byrne.

With special thanks to Stuart Kinsella and Denis Roseingrave.
CASE 1: PRAYER BOOKS, PANELS AND PIPES

From handsome leather-bound volumes to historic drain-pipes, Christ Church is a repository for a bewildering array of artefacts. This case contains, amongst other items, an 18th-century Book of Common Prayer with wonderful historical graffiti and various pieces of unidentified carving, possibly from a picture frame and an organ.

a) Book of Common Prayer (1867)

Christ Church Cathedral, prior to its restoration by George Edmund Street (1871-8), boasted a long choir filled with box pews and allocated seating. Amongst the pews was the Corporation seat, used by the Lord Mayor of Dublin and the aldermen when attending services in the cathedral. The link between the city and the cathedral was an ancient one which stretched back many centuries and even to this day there is a special pew for the sole use of the Lord Mayor when he/she attends the cathedral in an official capacity. This pew was paid for by the Lord Mayor’s office in 1881. Prior to the cathedral restoration the old Corporation pew was renovated on a number of occasions and in 1867 a number of specially bound prayer books were provided for the use of the Lord Mayor and aldermen. These books were bound by J. Green of 16 Clare Street in Dublin and bear the Corporation arms and the name of the Right Honourable William Lane Joynt, Lord Mayor, and Alderman Robert Garde Durdin. The books show little sign of use and of course became obsolete when the Book of Common Prayer was revised by the disestablished Church of Ireland in 1877.

b) Book of Common Prayer (1783)

The Book of Common Prayer was not introduced into Ireland until 1551 and was first used in Christ Church on Easter Day of that year. The earliest cathedral prayer books which have survived date mainly from the late 17th to mid-18th century. This volume lacks its title page, contents page and four pages from the back of the book. The book is well used and it seems that the choirboys of former years amused themselves by drawing comical faces inside the front and back covers. Somebody with the initials ‘WPM’ has made ink impressions in the
book and the signature of ‘John Robinson’ appears before the list of proper lessons to be read. The name of ‘William Black’ appears etched beside Psalm 32 and the name ‘William Houghton’ beside Psalm 42. Someone has cut out the royal ciphers from two places in the text while another reader, with a mathematical mind, has used various blank spaces in the text to calculate rows of figures.

c) Unidentified Panel

This portion of an oak panel may be one of the last remnants of the organ built for Christ Church in 1751-2 by the important English organ builder John Byfield. Alternatively, it may have been part of a piece of furniture from the old cathedral long choir.

d) 1875 Drain Pipe

e) Piece of an 18th-century picture frame?

CASE 2: RE-OPENING

These objects relate to celebrations surrounding the re-opening of Christ Church on 1st May 1878 following its six-year long restoration. The remarkable transformation of the old building by the architect George Edmund Street drew praise and criticism alike. The nave was reconstructed with a new west end, south arcade and stone vaulted ceiling. A new baptistery and chapel were also added, the crypt was drained and gas-lit and perhaps most radically of all, the cathedral was joined by an elegant bridge to a new synod hall.

a) Restoration of Christ Church Cathedral by Henry Roe Junr Esqr 1871-8

b) Re-opening of Christ Church Cathedral. Minute Book of Committee of Management
c) Christ Church Cathedral: An Account of the Restoration, 1882

This folio publication of the account of the restoration of Christ Church Cathedral was compiled by the restoration architect George Edmund Street and Edward Seymour, and printed in London by Sutton and Sharpe of 145 Queen Victoria Street in 1882. In 1862, Henry Roe, with his brother George, inherited George Roe and Company, Thomas Street, Dublin’s largest whisky distillery. Henry Roe was a man of considerable wealth and offered to underwrite the cost of restoring Christ Church Cathedral. This account of the restoration was published to celebrate the achievement in 1882. The choice of printer for the work is interesting as Sutton and Sharpe had published a pamphlet concerning a libel trial involving two Dublin whisky distillers, George Roe & Company (plaintiff) and the Dublin Whisky Distillery Company, Limited (defendant) in 1878. They also published ‘Truths about Whisky’ in 1879 which concerned four Irish firms of whisky distillers, J. Jameson and Son, Wm. Jameson and Co., John Power and Son, and George Roe and Co. It is unclear how many of these books were printed. According to some sources many unsold copies and the printing plates were destroyed in a fire soon after the book was first produced.

d) Re-opening of Christ Church Cathedral
Saturday
4th May 1878 admission ticket

e) Correspondence concerning the re-opening

These letters regarding the re-opening include one, dated 11 April 1878, from the secretary of the British Prime Minister Benjamin Disraeli, 1st Earl of Beaconsfield, regretfully refusing the cathedral’s invitation to the celebrations:
Lord Beaconsfield presents his compliments to the Archbishop, the Dean and Chapter of Christ Church, Dublin and is much honoured by their invitation, which he has received, to be present on the occasion of the re-opening of their Cathedral on the first four days of May, and it would have afforded him pleasure to have paid a visit to Dublin had circumstances permitted. He regrets however to be compelled to say that the pressure of Public Affairs offers no prospect of his being able to leave down at the time mentioned and that he must therefore deny himself the pleasure of accepting the invitation.

CASE 3: GUIDE BOOKS

This case contains a selection of cathedral guide books through the years. These publications were first produced after the 1870’s restoration and have undergone many changes in style and content since.

a) Christ Church Cathedral Dublin by William Butler

Notable editions include the architect William Butler’s 1901 guide (cheekily reading Dublin Cathedral on the spine), which was typeset and green-bound to mimic the popular Bells Cathedral Series, perhaps to pre-empt St Patrick’s appearance in the series in 1903.

b) Handbook to Christ Church Cathedral Dublin and

c) Notes on Famous Churches and Abbeys - Christ Church both by John Lubbock Robinson

Enthusiastic Christ Church historian John Lubbock Robinson (later a canon at Christ Church 1944-50 and archdeacon of Glendalough 1950-7) also made a worthy addition with his short and erudite Handbook to Christ Church (1914). He was also the go-to author to write a beautifully compact SPCK (Society for Promoting Christian Knowledge) guide to
Christ Church for their ‘Notes on famous churches and abbeys’ series in 1916.

d) Dublin’s Catholic Cathedrals Christ Church by Rev. Myles V. Ronan

This pamphlet, published by the Irish Messenger Office in 1934, is another interesting contribution to the cathedral literature.

CASE 4: COMMEMORATION

Commemoration of the great and mostly good has always been an important part of cathedral life. Here, a bust of the lawyer and politician Sir Edward Carson, of unknown origin, joins the longest serving dean of Christ Church, Charles Lindsay. They sit amidst a selection of 18th and 19th-century funeral paraphernalia, including mourning ribbons, coffin plates and decorations.

a) The Honourable Charles Dalrymple Lindsay

This plaster bust depicts Charles Dalrymple Lindsay, the 5th son of the 5th Earl of Balcarres, who was born in 1760 and educated at Balliol College, Oxford. He was appointed vicar of Sutterton (Lincoln) in 1793, bishop of Killaloe and Kilfenora in Ireland in 1793 and dean of Christ Church Cathedral, Dublin and bishop of Kildare from 1804-1846. Lindsay married twice, firstly Elizabeth Fydell in 1790, and secondly Catherine Eliza Coussmaker in 1798. He died at Glasnevin in Dublin on 8 August 1846 and was buried in the cathedral.

b) Sir Edward Carson

This damaged bust of Sir Edward Carson has for many years been stored in the cathedral strong room. It is not known how or when it came into the cathedral’s possession. Carson was born in Harcourt Street in Dublin in 1854 and was educated in Wesley College, Dublin and Trinity College, Dublin where he read law. He was called to the Irish bar in 1877 and was regarded as a brilliant barrister. Carson campaigned
against Irish Home Rule and was the first signatory on the Ulster Covenant to resist it. He was leader of the Irish Unionist Alliance and Ulster Unionist Party between 1910 and 1921, held numerous positions in the British Cabinet and served as a Lord of Appeal in Ordinary. He died on 22 October 1935, received a state funeral in Belfast and was buried in St Ann’s Cathedral.

c) Mourning Ribbons

There are numerous records of Dublin churches and cathedrals being draped in black on the death of a reigning monarch or other member of the royal family. This envelope addressed to the Very Revd Herbert Kennedy, dean of Christ Church from 1921-1938, contains purple satin ribbons for royal mourning and nine badges of purple satin with safety pins which were presumably used by the cathedral clergy. They may date from the death of King George VI in 1936 and were stored for future use by Dean Kennedy in an old re-used envelope, which is postmarked 1932.

d) and e) Coffin Plates

Traditionally, archbishops and other notable public figures were buried in the cathedral in highly decorated coffins, lined with lead and covered with a carved oak outer casing. This would, in turn, have been covered in red velvet, with decorative brass trim placed on the corners to show that the deceased was someone of great importance. After the funeral service the coffin was placed down in the crypt. On occasion, visitors would have been brought down into the crypt by the cathedral verger or sexton to see the beautiful, decorative coffins. In many instances large metal plates, such as these, were attached to the tops of coffins to identify those within. These plates recorded the occupant’s name, dates of birth and death and other details, such as the places they lived and their life-time achievements. The two examples shown here commemorate James Agar and Samuel Auchmuty.

f) 1711/12 Coffin Plate

This early 18th-century decorated coffin plate commemorates an unknown person who died on 29 January 1711 / 12, aged 47. The cathedral burial register from this period survives but there is no mention of the burial commemorated by the coffin plate.
g) **Decorative Coffin Panel**

This mid-19th-century brass decorative coffin panel bears interesting symbols of mortality and death. The bumblebee represents the transformative nature of death. The upturned torches with flames facing downwards represents life being extinguished while the depiction of the globe symbolises the universality of death and the hope for eternal life for all humanity. The panel probably dates from the 1850’s and would have originally been attached to one of the coffins in the cathedral crypt.

h) **Coffin Cherubs**

“Nothing can be more hideous, than the raised metal work, called *coffin furniture*, that is so generally used at the present time; heathen emblems, posturing angels, trumpets, death’s heads and cross bones, are mingled together in a glorious confusion, and many of them partake of a ludicrous character.” A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 1844. These cherubs are examples of such ‘furniture’, attached to late 18th-century and early 19th-century coffins. They were mass produced, especially in London and in the West Midlands, and sold throughout Britain and Ireland. Gilt cherubs were especially popular in Ireland and in the West of England. The cherub, with its chubby face and wings without a body, was a symbol of the soul’s flight to heaven following death. These seven cherub head decorations were found in the cathedral crypt.

i) **St Matthew on the Death’s Head Skull**

This rather macabre figure standing on a skull is in all probability an example of a death’s head skull surmounted by a figure of St Matthew holding a lance. St Matthew is shown as a winged man or angel, trampling on a skull, the symbol of mortality and death. The piece represents the triumph of eternal life over death. The coffin plate, found in the cathedral crypt, was probably made in London c.1800 and shipped to Ireland as part of the growing popularity of coffin furniture in the late 18th and early 19th century.
CASE 5: TILES AND WOODWORK

The decoration of the cathedral has changed slowly over the years as fashions in interior architecture have come and gone. Elements of previous schemes survive in this case in the form of 17th-century woodwork from the old long choir, an oak mitre from the 18th-century archbishop’s throne, pieces of the old state pew and fragments of beautiful painted and stamped tiles.

a) Wooden Mitre

This oak mitre formed part of a decorative feature on the old archbishop’s throne installed in the cathedral choir c.1791 possibly by Robert Parke, (cathedral architect from 1787-92). Parke was responsible for the removal of the organ from the body of the choir to the top of the organ screen in 1792. The old throne was removed at the time of the cathedral restoration in the 1870’s and the carved mitre relegated to the cathedral crypt.

b) Long Choir Woodwork

A number of pieces of carved woodwork from the old long choir were preserved following its demolition during the 1870’s restoration of the building. The choir space has been altered on numerous occasions since medieval times, firstly when it was transformed from an Augustinian choir to a suitable liturgical space for the Knights of the Garter in the 1560’s. It was altered again to reflect a more eucharistically-centred understanding of liturgical practice in the 1630’s. Renovations in 1667-8 gave a classical look to the choir and were undertaken by the plasterer Isaac Chalke. Sir William Robinson was the architect for a further restoration in 1679-80. These pieces of carved and moulded woodwork may date from 1667-8 and bear traces of azure blue paint and gilding.

c) Wooden Lions

The larger crowned lion and the piece of foliage come from the cathedral’s royal or state pew and date from the reign of Charles II (1661-1685). The current state pew dates from 1882 and was commissioned by Henry Roe. It bears the name of John Poyntz Spencer, 5th Earl Spencer, known as Viscount Althorp from 1845 to 1857. The
royal arms on the pew were reused from an earlier state pew which was probably installed following the restoration of Charles II. The state pew was refurbished during the restoration of the choir area of the cathedral in 1668. It was remodelled again c.1679 and moved to a new location at the west end of the choir, accessed by a grand double staircase. A date of 1679 seems probable for the carved lion and associated foliage. The second lion may date from an earlier royal coat of arms. Today the state pew is still in use by the president of Ireland, with the royal arms covered with a pennant, depicting the presidential seal of office, when he or she is in attendance.

d) **Piscina**

This decorative, medieval stone piscina was situated beside one of the altars in the cathedral and would have been used for draining away the water used sacramentally. This would have included water used for cleaning the chalice and paten after the eucharist and waters used for ablutions. The piscina contains a plug hole which would have been connected by a pipe to the outside of the building.

e) **Wooden Mace Head**

This curious wooden gilded mace head is in all probability a carved decorative piece from an early 18th-century pier glass; a mirror placed between two piers or walls between two windows. The back is un-gilded and flat, proving that it was part of some sort of decorative piece designed to remain flush with a wall. It is possible to date the piece from between the years 1707 and 1714 from its iconography, which shows the Tudor rose and thistle surmounted by the crown. This device from the reign of Queen Anne records the Act of Union between England and Scotland which came into effect on 1 May 1707. The origin of the piece is unknown.

f) **Tile fragments**

These decorated glazed tile fragments may relate to historic cathedral buildings, or may have migrated from elsewhere in the city. Some exhibit finely-drawn flower designs while another appears to show part of the figure of a saint.
g) Cathedral Tiles

A number of encaustic tiles dating from the mid-13th century survive in the cathedral archives. At this period both cathedrals (Christ Church and St Patrick’s) were decorated with tiled flooring. The decorative schemes included simple Gothic motifs with deep inlay design. The cathedral had its own kiln from at least 1343, though it is uncertain whether this was in fact a bread oven as pottery kilns were usually situated away from centres of population. Following the collapse of the south wall and the nave roof in 1562, the original floor was raised and the old tiles covered by stone flagstones. The distinctive ‘foxy friar’ Victorian tiles throughout the cathedral were reproduced in the 1870’s from a single surviving medieval tile, now in the chapel of St Laud.

CASE 6: MAKING A MARK

The Christ Church Cathedral seal originated in the 13th century as a way of authenticating charters, leases and other documentation produced by the cathedral governing authorities. It has been re-designed several times over the centuries, most recently in 2014. Various versions of the Christ Church seal sit alongside the Seal of the Manor of St Sepulchre - an area of Dublin once under the jurisdiction of the Archbishop – and a cathedral library bookplate which probably dates from 1763 when the collection was catalogued.

a) Ancient Seal of the Convent of the Holy Trinity Dublin 1230 modelled from the ancient seal in the Record Office

This is a replica of the earliest version of the seal, dating to 1230.

b) 1660 seal and impressions

This seal represents a re-working of the design from 1660.

c) ‘Ancient Irish Vellum’ box

This box, in which one of the 1660 seals is stored, recalls the cathedral’s long-standing relationship with the Swiftbrook Paper Mills in Saggart,
Co. Dublin which was powered by Ireland’s largest watermill. It was known for its ‘Ancient Irish Vellum’ brand and also produced paper for banknotes and stamps. The mills were founded around 1760, and were apparently named after the former Dean of St Patrick’s, Jonathan Swift, in whose parish Saggart was located. The Mill closed in 1972 and the buildings were demolished in 2001.

d) Library Bookplate

A list of books borrowed from the cathedral library in 1607 includes a number of Calvinist theological works by Theodore Beza and Francis de Jon as well as books by English authors. By 1699 the library was moved into a purpose-built room in the south aisle. The cathedral collection of books and manuscripts was later stored in the chapter house and finally in a library room which was added on to the east end of the chapter house c.1891. In the late 1970’s a decision was made to sell the cathedral library by public auction which resulted in much of the collection being purchased by other libraries and repositories. Since the 1990’s the cathedral library has been reformed and a number of collections are in the care of the cathedral. Items from the manuscript collection, which survived the sale are displayed in the cathedral treasury in the crypt. This cathedral bookplate probably dates from 1763 when renovations were carried out on the library shelving and cataloguing of the book collection was undertaken.

e) Seal of the Manor of St Sepulchre

The Manor of St Sepulchre or the Archbishop of Dublin’s Liberty was an area of the city which was established in the 12th century as a manor or townland, which although in the city was under the jurisdiction of the archbishop of Dublin. The manor had its own court house, its own regulation of weights and measures, a resident coroner and exemption from certain customs and fines. The archbishop even had his own gallows at Harolds Cross. There were also lands outside the city itself, which were held as part of the manor or liberty, at Tallaght, Lusk, Swords and Clondalkin amongst other places. The historic rights and privileges of the manor were dissolved in 1856. This seal, which depicts the Manor of St Sepulchre, dates from the time of Henry of London, archbishop of Dublin (1212-1228) who was appointed by Pope
Honorius III. The seal depicts, on one side, the three Marys with an angel, two soldiers with spears and a basilisk (a representation of the power of evil). The inscription reads ‘Sigillum sancti Sepulcri’. On the reverse is the Agnus Dei and the inscription ‘Primes Hibernie, apostolic sedis legatus’. The manor seal is stored in a cigarette box from Dublin’s Junior Army & Navy Store which operated in D’Olier Street from the 1880’s to the mid-20th century.

f) The Restored Cathedral Seal

Alterations to the seal over the centuries resulted in the original design being somewhat obscured and over-embellished. In 2014, a subtle re-branding of the cathedral commenced and the cathedral seal, central to this brand identity, was restored. The cathedral board engaged the services of Christopher Wormell, an English engraver, to restore the original clarity of the seal. Wormell has published 14 fully illustrated children’s books and worked on the illustrations of many more. In April 2016, Aston Villa Football Club introduced a new membership badge which incorporates a heraldic lion, designed by Wormell. The newly re-worked cathedral seal depicts the Trinity; God the Father seated, God the Son as Christ crucified and God the Holy Spirit, depicted as a dove. This wood engravers block with the reworked seal was presented to the cathedral by Wormell in 2015.

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The Nuremberg Chest

This iron chest was originally used to store valuable items and documents but in recent years has been used to collect donations from visitors and pilgrims. It dates from the mid-17th century and was probably made in Germany hence the name ‘Nuremberg chest’. The Victorians held to a fanciful idea that such chests originated on the Armada and were used to carry Spanish coinage thus becoming known as ‘Armada chests’. Traditionally the chests were in the possession of government officials, corporate bodies or churches and contained multiple locking devises ensuring they could only be opened in the presence of a number of key holders. The Christ Church ‘Nuremberg chest’ seems to have been in the possession of the dean and chapter since new but is specifically mentioned in July 1688 when it was used to
transport the cathedral records to safety in England at a cost of £1.4.0, including the cost of customs charges. In 1689 an entry in the proctor’s accounts refers to ‘bringing the iron chest and records home’. A further entry in July 1690, after the Battle of the Boyne, notes a payment to a ‘carman’ of eight shillings and sixpence for ‘bringing the writings from ye Custom house home, and thence to the Church, and for cords and freight from England’ (JRSAI September 1911 p266)

Chapel Royal Chair

This Gothic-style chair, one of a pair, was originally made for the Chapel Royal in Dublin Castle. It probably dates from the opening of the present chapel in 1814 and may be seen in situ in a watercolour by James Mahony in the National Gallery of Ireland, dated 1854.

The chairs were used as sanctuary chairs on either side of the altar by the Dean of the Chapel Royal and other assisting clergy. The chairs remained in the Chapel Royal until 1943 when the chapel was renovated as a Roman Catholic place of worship for the Irish garrison. The chairs were given to Christ Church Cathedral and placed in the sanctuary.

In December 1952 one of the chairs was given on loan by the dean and chapter of Christ Church to St Malachy’s church, Hillsborough in Northern Ireland for use, according to the chapter minute book, ‘where the Queen of England was accustomed to worship.’

CASE 7: FRAGMENTS OF POTTERY

During extensive excavations of the nearby Viking settlement at Wood Quay, over 200,000 fragments of pottery were recovered. The fragments displayed here, discovered in the ruins of the old chapter house at Christ Church, represent a similar mix of types and dates.

There was no tradition of pottery-making in Ireland from the late Bronze Age (700 BC) until the arrival of the Vikings (and thus no word for pottery or potter in Old Irish). Wood, leather and metal were used instead, with some imported pottery from the 5th century onwards.

From the mid-12th century locally-produced unglazed pottery began to appear, so-called Leinster cooking ware, but it wasn’t until the arrival
of the Anglo-Normans in 1170 that both domestic production of glazed wares and the importation of French and English pottery proliferated.

a) Ham Green ware, 1175-1250

These fragments can be traced to a kiln at Ham Green, outside Bristol, which was first excavated in 1959. The pottery from this kiln is widely found in Ireland and shows the close ties between Bristol and the port towns of Ireland during the Anglo-Norman period (Dublin had been granted to Bristol by King Henry II in 1171). Ham Green pottery took the form of jugs, baking dishes and cooking pots, which were sometimes elaborately decorated with human faces, hunting and military scenes. A complete, large Ham Green jug was found in nearby Fishamble Street and is now in the National Museum of Ireland.

b) Minety-type ware, Late 12th- early 13th century

This type of pottery originates from the northern part of Wiltshire and is well known in Ireland, particularly along the east and south coast. This fragment shows decoration which was scratched into the wet clay.

c) Dublin-type ware, 13th century

Locally-produced pottery generally makes up around 65% of the sorted assemblage of any medieval Dublin excavation site. The earliest examples are known as coarseware – hand-thrown with a coarse texture, mostly in the form of jugs and cooking pots – which was produced from c.1185 and possibly as early as c.1175. This was succeeded by fine-ware - wheel-thrown and made with finer, smoother clay. The use of lead glaze on the iron-rich clay of Dublin generally fired to a muddy or greenish brown. Abstract decoration was usually confined to the handles, as can be seen on one of the fragments here.

d) Saintonge ware, 13th-14th century

The largest percentage of continental pottery found in Irish excavations comes from the south-west of France. These are probably by-products of the extensive importation of wine in ceramic jugs and point to direct
trading links between France and Ireland. The break-down of trading networks to the north of France, after the loss of Normandy by King John in 1204, contributed to the development of trade with Bordeaux. It was also encouraged by the decline in native wine production in southern England from the late 11th century, as a consequence of cooler weather. Vessels for the Bordeaux wine trade were largely produced in Saintonge, a former province of France, renowned for its medieval pottery. The vast majority of Saintonge productions were standardised, tall, wheel-thrown wine jugs, with a distinctive mottled green glaze.

e) North French? 13th century

Amongst the large quantity of French pottery which has been found in Dublin are included many northern French types rarely found in excavations in the southern ports of Britain. However, the tag ‘Northern French’ has been used as something of a catch-all for any French ceramics which clearly don’t come from the Saintonge, and their origins may be more geographically disparate than the name implies. This fragment, probably part of a handle, displays a beautiful bright green glaze.

f) Beauvais. 16th century

This 16th century fragment originates from Beauvais, which was another important area of French ceramic production.

g) Bristol/Staffordshire slipware.

Slipware takes its name from ‘slip’; a mixture of loose clay and water which is applied to the surface of a vessel in decorative patterns of contrasting colour. The use of slip as a decorative technique has a long tradition. It appears to have originated in Japan, where fragments of red-slipped pottery, thought to be 5000 years old, have been discovered. By the mid-17th century, slipware manufacture was well established in many parts of England, where it reached new heights of skill. These fragments probably come from Bristol or Staffordshire, which became renowned for such work.
**h) Sgraffito ware bowl. 13th century**

This partially reconstructed, yellow-glazed bowl is known as sgraffito ware, which translates as ‘scratched’ ware, due to the way in which the decoration was scratched into the surface.

**i) Two small pots. Date unknown**

These pots, of unknown date or origin, are most likely ointment pots and probably date from the late 18th or early 19th century.

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**CASE 8: FOUND IN THE GROUNDS**

These objects represent a selection of the diverse material discovered in the grounds of Christ Church over the years, particularly during archaeological excavations relating to the restoration of the Cathedral in the 1870s and further excavations of the 13th century Augustinian Chapter House in 1886. They include a ‘widow’s mite’ dating from around 100 BC, a Viking coin and box, a Roman figure of Venus, a bone sewing needle, a wig curler, stone marbles, clay pipe bowls, animal bones and a cockle shell which may have belonged to one of Christ Church’s many medieval pilgrims.

**a) Clay Pipe Bowls**

The excavations in the cathedral grounds have resulted in the retrieval of a number of clay pipe fragments dating from the 18th and 19th centuries. The earlier pipes are more slender and elongated with smaller bowls, illustrating the scarcity and expense of tobacco. The 19th-century bowls are wider, illustrating the increase in tobacco importation and the widespread popularity of pipe-smoking. One of the pipes, dating from the 1860’s, was made for the Dublin United Trades Association, according to its inscription. It also bears a symbol of clasped hands depicting solidarity. The DUTA was one of Ireland’s first trade unions and was established in 1863 by John Keegan. During the second half of the 19th century it was commonplace for Irish clay pipes to bear symbolic images which reflected the owner’s political allegiance. Two of the other pipes bear manufacturers names – W. Daly of 137
Francis Street and M. Cunningham, 146 Francis Street. This area of the city, near the two cathedrals, was a centre for 19th-century clay pipe manufacturing.

b) Roman Figure of Venus

According to a label attached to its back, this extraordinary artefact is a figure of Venus chastising Cupid, found in the Temple of Venus, Baalbeck. Baalbeck, once known as Heliopolis, is an ancient city in northeast Lebanon. It was an important trading and caravan point, situated at the highest level of the Beqa’a valley. It was during the Roman Empire that the city grew in importance but it had been an important settlement from Bronze-age times. The Roman occupation of the region began in the 1st century BC and many of the present temple structures, including the Temple of Venus, date from this period, though built on earlier foundations. It is not clear when this Roman artefact came into the cathedral collection. From 1898 to 1903 a German archaeological expedition took place during which two of the temples of Baalbeck were excavated and the ruins reconstructed. It is possible that this figure came to Dublin during that period.

c) Pestle and Mortar

The pestle and mortar have been used for centuries to grind food, in dye preparation, and in the preparation of compounds for medicinal purposes. The Papyrus Ebers, a famous Egyptian manuscript listing remedies and cures for various ailments, mentions the use of a mortar as early as 1552 BC. Mortars have been made from many different materials including stone, brass, ivory and bell metal. Mortars and pestles have been used for generations as symbols of pharmacy and appear on apothecary’s tokens from the 1600’s. This stone pestle and mortar, retrieved from the 1870’s excavations at the cathedral, seems to date from the 18th century and is possibly French in origin. A similar pestle forms part of the pestle and mortar collection held in the collection of the UT Southwestern Medical Center archive in Dallas, Texas.
d) **Viking Box**

The area around the cathedral has, over the years, yielded an enormous quantity of 9th and 10th century Viking finds. This simple wooden box was found during the 1870’s restoration. It is carved from a single piece of wood and has a distinct rebate for a lid. There is a faint trace of an incised cross and arrow on one of the sides of the box. A century later, the Wood Quay area, behind the cathedral, was the scene for major archaeological works which were carried out prior to the controversial building of Dublin City Council’s office complex.

e) **Marbles**

Marbles were originally made of stone, ground and polished, and used in games since time immemorial. The British Museum holds a collection of marbles dating from Greek and Roman times. It also has a collection of Egyptian examples, found in a child’s grave, which have been dated to 3,000 BC. In the official guide book to Westminster Abbey the following is recorded; ‘A favourite game of the period (1376) – ‘nine holes’ – was evidently played by the novices in intervals of leisure, as traces of it are found both in this and in the first bay of the North Cloister close by, where the holes are clearly visible on the stone bench near the Prior’s seat.’ There are also numerous mentions of marbles in European literature. The poet Samuel Rogers (1763-1855) wrote this verse in his *Pleasures of Memory*; ‘On yon gray stone, that fronts the chancel-door, Worn smooth by busy feet now seen no more, Each eve we shot the marble thro’ the ring, When the heart danc’d, and life was in its spring’. This small collection of marbles, including a crude stone marble, a polished stone marble, clay marbles and a large glazed marble, have been found in the cathedral grounds and probably date from the 14th to the 19th century.

f) **The Widow’s Mite**

One of the most extraordinary items stored in the cathedral is the ‘widow’s mite’. This is a coin which was minted 100 years or so before Christ was born. Its proper name is a ‘Lepton’. It is a coin worth very little in monetary terms and in Jesus’ time equated to just six minutes of a workers daily wage. In St Mark’s Gospel it is recorded how Jesus watched a very poor woman at the temple donating two such small
coins to the offertory collection. Jesus then saw a group of wealthy merchants throwing a number of large denomination coins into the collection baskets. He notes that while the rich gave a token donation which they would never miss, the poor widow gave everything she had.

g) **Sitriuc Penny. c.1035-55**

This coin depicts the Hiberno-Norse king Sitriuc ‘Silkenbeard’ who, around 1028, ordered the construction of Dublin’s first cathedral on this site. Around 30 years earlier, c.995, Sitriuc had founded Ireland’s first mint in the city and this penny represents Ireland’s first indigenous coinage. There is no evidence for the native Irish producing coins before this, so it is likely that their economy was founded on a barter system. The Vikings were already producing silver coins in their other colonies, such as York, so it was inevitable that Dublin would follow suit, to facilitate overseas trading. A single silver penny (the only common denomination in the period) was a valuable item and the majority of people would probably never have handled coinage at all. Pennies of this type, produced between c.1035-55, depicting a stylised representation of Sitriuc on one side and a cross with two hands on the reverse, are the most common sort of Hiberno-Norse coinage to survive.

h) **St Patrick farthing (or small halfpenny) c.1678?**

St Patrick coins are thought to have been minted in the 17th century (they bear no date), either in Dublin or in the Tower of London, for use in Ireland. They were also in circulation on the Isle of Man and in New Jersey, thanks to Mark Newby, an English Quaker merchant based in Dublin, who brought a large supply of these coins with him when he emigrated to America in 1681. One side of the coin depicts St Patrick dressed in episcopal robes, banishing the snakes from Ireland. The church in the background is said to be St Patrick’s Cathedral. On the other side, King David kneels, playing a harp, whilst gazing up at the royal crown of England.
i) ‘East India House’ halfpenny, 1792

The East India Company, founded in 1600, was an English joint-stock company which by the mid-18th century controlled half of the world’s trade. An immensely powerful organisation, it issued its own coins, bearing an image of the company’s London headquarters.

j) Bank of Ireland Token, 10 Pence ‘Irish’, 1805

This coin is dated 1805 but it may have been struck any time between 1805 and 1808. While a new issue dated 1806 was minted, an Act of Parliament only authorised tokens dated 1805, so from mid-1806 until the end of the issue in 1808 all tokens were dated 1805.

k) George II halfpenny, 1751

l) George IV halfpenny, 1825

m) Book Clasp

This metal book clasp was found during the 1870’s excavations. Once believed to have been a cross which decorated the front of a book, it is clearly a clasp from a substantial book which may have come from the cathedral’s medieval library. It is decorated with a depiction of the Coronation of the Blessed Virgin Mary. Two angels may be seen holding the crown before placing it upon her head. There is a hinge bracket on the back of the clasp and the top hole on the cross is the eye-socket which sealed the clasp shut. Originally, the clasp would have had precious stones or enamel-work placed in the five ovals. The clasp in all probability originated in Italy or Spain and may date from the 14th to the early 15th century. The cross has a 20th-century card label and a 19th-century bone label attached.

n) Animal bones and oyster shell

Accounts kept by the steward of the priory for the years 1337 to 1346 still exist and give a graphic picture of life in the medieval priory. These animal bones and oyster shell, discovered in the chapter house ruins, may relate to the monastic diet, which would have included
meat of various types, including roast lamb, beef, fowl and fish, at least at the prior’s table. As the entertainment of guests was one of the prior’s most important obligations, the 14th-century account roll shows that good quality food was a priority, with olive oil, mustard, ginger, saffron, spices, figs, walnuts and almonds all regularly ordered. An entry for 22 January 1338 reveals that working breakfasts are not a modern invention, with an order for wine and a cooked capon for an early morning meeting with John de Grauncet, the wealthiest man in Dublin at the time. The priory’s vast estates provided much of the food required, while a ready supply of fresh bread was baked in-house from flour produced by the priory’s own mill. The only vegetables mentioned in the accounts are onions. Neither the potato nor the cultivated cabbage had yet been introduced.

0) Bone Sewing Needle

The humble sewing needle can trace its origins to when humankind first inhabited this earth. The earliest needles were made using flint tools to shape splinters of animal bone into a pointed shape and have been found in archaeological sites in Greece, Iraq, Turkey and in these islands. These early needles developed over time, which led to the stitching together of animal skins and later fabrics into what we call ‘clothing’. Roman ingenuity saw the introduction of metal needles. However, bone needles were generally preferred over early metal ones, as metal had a tendency to rust and stain fabric. By the middle ages needles were high value items. As a result sewing needles are not usually found in archaeological digs. This needle was found during excavations in the cathedral grounds in the 1870’s. According to the accompanying catalogue entry it was possibly used for stitching shrouds. The precise date of the needle is currently unknown.

p) Cockle shell

The cockle-shell is the symbol of pilgrimage, usually worn in the hat to signal the wearer’s devotion. This shell may recall the long tradition of pilgrimage to Christ Church, particularly in medieval times, when the cathedral’s large collection of relics attracted crowds of visitors. A fragment of the True Cross and the Bacall Iosa - Staff of Jesus – were the main objects of veneration. The staff was said to have been used
by Jesus and given to St Patrick as his crozier by an angel. These were accompanied by many other important relics, including a fragment of the crib of the infant Jesus and a portion of the cloth in which he was wrapped, a thorn from the crucifixion, a phial of the Blessed Virgin Mary’s breast milk and a piece of her girdle. Relics of Irish saints were also prominent, including bones of Saints Patrick, Columba and Brigit. Post-Reformation, the collection was dispersed or destroyed. Only the heart of St Laurence O‘Toole remained, until it was stolen four years ago.

q) Wig Curler

This curious clay wig curler dates from the early 1700’s and was used by a wig maker to permanently curl hair. The wig curler was placed in boiling water to heat it. The strand of hair was then wrapped around the damp hot curler to the desired shape and texture. This wig curler was found in the cathedral grounds in 1884 during excavations on the site which once housed the old Four Courts buildings. The accompanying card label bears the signature of Sir Thomas Drew who placed his archaeological finds in a display area in the crypt, which was shown to archaeological students and visitors to the cathedral.

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CASE 9: MATHS, MEDALS AND MEALS

In this case, a sign relating to the old cathedral Grammar School, once housed in what is now the Music Room, joins a variety of prize medals and a curious silver tray presented to Canon Robert Ross by the staff of Pim’s Restaurant in Dublin, presumably for his regular attendance at their establishment.

a) Grammar School Sign

In 1480, Thomas Bennet, son of John Bennet, late mayor of Dublin, granted to Thomas, prior of Christ Church, land situated in Ballymore, Co Kildare to provide an income to educate four choristers. In August 1493 David Wynchestyr, prior, appointed a music master to teach four boys who would attend daily mass of the Blessed Virgin Mary, and the ‘mass and antiphons of Jesus every Friday in Lent, and at all other times
when required’. By 1830 the cathedral choristers were being educated in the old Lady Chapel which was converted into a schoolhouse by the architect Matthew Price. During the restoration of the cathedral from 1872 to 1878 the cathedral school closed and the choirboys were educated at the Erasmus Smith Schools in Great Brunswick Street and then at the newly opened High School in Harcourt Street. Following the re-opening of the cathedral, a new school, known as the Grammar School, opened in what is now the music room and schooling resumed on the cathedral premises. The cathedral grammar school closed in 1972 and the remaining pupils moved down to the cathedral schools at St Patrick’s Cathedral. Following the closure of the school the original brass Grammar School sign, dating from 1878 was removed from the chapter house door and placed in storage.

b) **Winstanley Choir Medal**

These English-made choir medals were awarded to the senior chorister in the cathedral choir. They were given by Mrs James Winstanley, in 1902, in memory of her husband. They bear the inscription: ‘Vox Exculta Canens Excultis Moribus Aucta Est. Piam Memoriam Iacobi Winstanley Fideliter Colit Uxor MCMII’ On the reverse is inscribed: ‘Sigill Capituli Ecce S. Trinitatis Dublin’. This example, with a green ribbon, was awarded to David Alan Victor Patton in 1959. James Winstanley left Chorley in Lancashire in 1852 and came to Dublin with his three half-brothers, to open a shoe factory in Dublin. Many Dubliners will remember the premises situated in Back Lane, near the cathedral, which later became Mother Redcap’s Market. When he died in 1889 he left money for the building of a memorial hall, a project completed by his widow, who died in 1915. The hall later became a clothing warehouse and was eventually demolished in order to widen Bridge Street.

c) **Choir medal**

This choir medal was made by Edmond Johnson in Dublin in 1888 on the instructions of William Conyngham Green, dean of Christ Church from 1887-1908. It is inscribed: ‘Praefectus Can In Choro Cantorum St Trinita S Eccl’ and ‘W.C. Greene Dec MDCCCLXXXVIII’. Edmond Johnson was a silversmith working in the late 19th century and early
20th century, based in the Grafton Street and Wicklow Street areas of the city. In 1879, he started restoration work on the Ardagh chalice and was later given permission to make copies of it and other objects. The replicas were much sought after with Johnson’s own catalogue listing the Chicago (1893), Paris (1900) and Glasgow (1901) expositions among his clients. He also made the Liam McCarthy Hurling Cup in 1921. The medal ceased to be used in the late 1970’s and was recently found in the cathedral music room during renovations.

d) St Michan’s School Medal

St Michan’s church is one of the churches attached to the cathedral and is famed for the mummified bodies in its vaults. The church is open daily to visitors and is situated behind the Four Courts on Church Street. This medal is a unique survivor from the former parish school, about which very little is known. It dates from 1846 and was made by Henry Flavelle, of 13 Eustace Street, Dublin. The inscription reads ‘St Michan’s Schools 1846’ ‘For good conduct & superior diligence. 2d Timothy Ch. 3d. Vs 14-17’ The Biblical text referenced on the medal reads: ‘But as for you, continue in what you have learned and firmly believed, knowing from who you learned it, and how from childhood you have known the sacred writings that are able to instruct you for salvation through faith in Christ Jesus. All Scripture is inspired by God and is useful for teaching, for reproof, for correction, and for training in righteousness, so that everyone who belongs to God may be proficient, equipped for every good work.’ The medal was probably awarded for religious instruction classes in the school.

e) The Canon Ross Gallery Tray

This silver-plated gallery tray bears a curious inscription from the staff of a Dublin restaurant to a member of the clergy. The tray was presented to the Revd Canon Robert James Ross (1909-1980) by the staff of Pim’s Restaurant in Dublin. The inscription is dated 1952 and probably celebrates the appointment of Canon Ross as principal of the Church of Ireland College of Education (CICE), the teacher training college for the Church of Ireland. He was born in 1909, educated in Trinity College Dublin and ordained deacon in 1934. He served in the Diocese of Limerick until 1936 when he was appointed headmaster of Christ
Church Cathedral Grammar School. He became principal of CICE in 1952 and retired in 1977. He also served as treasurer of Christ Church from 1962-3, chancellor from 1963-8 and precentor of the cathedral from 1938-80. He died in July 1980. Pim’s Department Store was founded in 1856 and stood on George’s Street near Dublin Castle. It was closed and demolished in the early 1970’s. We can only presume that Canon Ross used the dining facilities there on a very regular basis thus warranting the presentation of the tray in 1952.

CASE 10: RATS, RAILINGS AND REPORTS

The two broken swords, prominently displayed in this case, relate to a gruesome (and probably fictitious) tale of a young soldier, eaten alive by rats when accidentally locked in the cathedral crypt. They sit alongside crushed pewter tankards dug up in the grounds, a miniature font used for emergency baptisms, cast iron finials from Christ Church’s original mid-nineteenth century railings and a metal box used to hold reports and correspondence relating to the charitable Fishamble Street Mission.

a) Broken Swords

Prior to the 1870’s restoration of the cathedral, the crypt was primarily a place for burials and was tightly packed with coffins. There is a story told that a soldier came to attend the funeral of General Samuel Auchmuty (1756-1822) and was accidentally locked in the cathedral crypt. His regiment sailed for England and three days passed before a search was carried out for him. When the crypt was unlocked his body was discovered surrounded by dismembered rats. His sword, which he had used in vain to defend himself from the rodents, lay broken by his side. For many years the sword was displayed in the cathedral chapter house as a memorial to him. One day, in the 1930’s, the cathedral sexton or caretaker discovered two local children running towards the gate of the cathedral clutching a broken sword and gave chase. The sexton liberated the sword from the boys, fearing they had stolen it from the chapter house. When he went to return the sword to its rightful place he discovered the original still hanging on the wall. Over the succeeding years the two broken swords became mixed up and now languish in storage. However, the legend of the poor unfortunate soldier and the
broken sword is still recounted by former cathedral staff. Auchmuty’s coffin plate is also on display in Case 4.

b) Pewter Tankards

These badly damaged late 19th-century pewter tankards, discovered in the Chapter House ruins, bear the trade name of J. Nagle & Co. Dublin. Nagle’s public house was situated at 25 North Earl Street, at the side of the old Clery’s department store. In James Joyce’s ‘Ulysses’ Joseph Nagle the publican is mentioned. The other brothers were John Joachim “Acky” Nagle and James John Nagle. The public house was a Georgian house with a remodelled facade which dated from 1902. The building was destroyed in the Easter Rising of 1916 but was rebuilt in 1917. Today the pub is known as Madigans.

c) Miniature Font

This marble miniature font probably dates from the late 19th century and was used for administering the sacrament of Holy Baptism in private houses and hospitals in cases of emergency baptism. It was probably retailed by one of the large 19th-century church furnishing companies. It is unclear when it came into the possession of the cathedral and it has been in storage for many years.

d) The Fishamble Street Mission

The Fishamble Street Mission was a Church of Ireland social, befriending and educational organisation for the poor Protestants of the inner city founded c.1863 by the Revd Canon Thomas Pope, curate of St Andrew’s church, Dublin. It began as a Sunday School in Wicklow Street and in 1886 moved to 50, Fishamble Street, where a new building had been erected on the site of the old St John’s church. The ‘Mission’ quickly expanded its activities to include the original Sunday School (educating upwards of 600 people of all ages ‘from elderly men and women down to toddling infants’), a temperance club, a needlework guild, a Bible Mission for women, a Dorcas institution, a savings club, clothing club and young men’s friendly society. The facilities included a library, gymnasium and savings bank. The ‘Mission’ finally closed on 1 January 1924 partly owing to social and political causes. The number of Protestants ‘belonging to the poorer classes’ declined and according
to the Mission’s final report, many of the original activities undertaken by the organisation were, by 1923, being provided by the parishes of the inner city itself. The Mission building was given as a free gift to the dean and chapter of Christ Church in 1923 to house the cathedral school and continued in that use until 1938 when the building was deemed unsafe. It was later demolished. This metal deed box, dating from the late 19th century contains original letters and reports of the Mission which at some unknown date came into the possession of the cathedral.

e) Iron Railings

The present Cathedral grounds are the result of a widespread clearance of houses and business premises by the Commissioners of Wide Streets, completed by 1821. The north side of Skinner’s Row was swept away and the area known as Christ Church Yard was cleared, opening up the view of the cathedral to the newly created Christchurch Place. At this period the grounds were enclosed by handsome iron railings. These two cast iron finials date from c.1835-55 and are part of the original railings which surrounded the cathedral. Some of these original railings survive between the cathedral mail gate and the pedestrian gate at the top of St Michael’s Hill. Railings were recorded on the steps of the west door of the cathedral in 1819, which were repaired in 1846. In 1832, £46 was paid to a Mr Murray an iron monger and £200 to a Mr Turner, a smith for work on the cathedral grounds. ‘Iron Palisading’ was manufactured by Thomas Barnwell, a ‘manufacturing smith’ of 46 Bishop Street, Dublin c.1855 for St Michael’s Hill. It is difficult to say with complete certainty who exactly manufactured the finials displayed here.

f) Box of Oddments

There are a number of boxes of unsorted and un-catalogued items in the cathedral collection which have been gathered together over the years. This Victorian tin box, which originally contained a ¼ lb of mixed pins, contains a random collection of buttons, tokens, a belt buckle, a gas jet burner key, a blade with incised markings, a shard of earthenware, a key-ring fob and an intricately carved nut, possibly a nutmeg.
CASE 11: SCOUTING

The Boy Scout movement came to Ireland in 1908 with the first recorded meeting taking place in the home of Mr Richard P. Fortune, 3 Dame Street, Dublin. At this meeting four boys were enrolled into the 1st Dublin Troop of Wolf Cubs. It is unclear when the 12th (Dublin) Troop, attached to Christ Church Cathedral, was formed but it was in all probability one of Ireland’s earliest and was operational by 1918. This scout shirt was owned by Lt. Col. William Pratt McBride, shown in the photograph, wearing his Winstanley choir medal, also on display. He was educated in the cathedral school from 1914-20 and was a cathedral chorister.

a) Scout Shirt

b) ‘Winstanley’ Choir Medal

This scout shirt and silver choir medal were owned by Lt. Col. William Pratt McBride who was born on 8 April 1904. After leaving the cathedral school in 1920, his working career began with an apprenticeship at the Great Southern Railways in Inchicore, Dublin. He later had a distinguished army career. Displayed alongside his scout shirt is a photograph of him in his choir robes, wearing the medal which he was awarded in 1919. These items were presented to the cathedral by his family in 2015.

c) Shield

d) Brass Banner Finial

The wooden scouting shield and the brass banner finial also survive from the cathedral troop

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CASE 12: HYMNS AND HELMETS

This piece of carved oak from the 1857 organ recalls the long succession of instruments which have sounded in this cathedral. It sits beside a number of pieces of unidentified stone tracery and a misplaced stone helmet, which was once part of the monument to John Wallace King, now in the crypt.
a) **Capital from the Telford Organ**

This carved oak capital formed part of the organ installed in the cathedral in 1857 and modified in 1875 to the designs of Street to suit the newly restored cathedral. This ‘Telford’ organ replaced an organ by John Byfield which was sold to the church of St Nicholas in Cork c.1857. The Telford organ was dismantled in 1984 when the present cathedral organ by Kenneth Jones was installed. The Telford organ was considered an inferior instrument. Sir Robert Prescott Stewart was an unrelenting critic of the instrument and described it in 1881 as being ‘a saw sharpener’ which would ‘stagger at every full chord...for lack of wind’ and which he ‘detested daily more and more’.

b) **Pieces of decorative stone tracery of unknown origin**

c) **Helmet**

This marble helmet is originally from the monument, erected in 1850, commemorating Lieutenant Colonel John Wallace King. The inscription on the monument reads ‘Sacred to the memory of John Wallace King, late Lieut.-Col. of the 14th Light Dragoons, and Companion of the Most Honourable Order of the Bath. He died at Lahore on the 6th July, 1850. Commencing his military career in the 5th Dragoon Guards, during a period of 20 years with that corps, he acquired and maintained the high esteem and warm affection of all ranks. To record the deep sense of his merits as a soldier and a man, the Officers, Non-Commissioned Officers and Privates of the 5th Dragoon Guards who served with him have erected this tablet.’ The monument was originally sited in the cathedral but was removed to the cathedral crypt during the 19th century cathedral restoration.

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**CASE 13: RESTORATION**

*These remarkable photographs from the 1870s document the environs of the cathedral in the late 19th century and the process of restoration that took place during these years. Between 1872 and 1878, the cathedral underwent dramatic renovations, financed by the Dublin whiskey*
distiller Henry Roe. His walking stick, displayed here, was made from oak taken from the old cathedral roof. The communion host box, which sits alongside it, was also made from the same wood. The silver vinaigrette, used to ward off bad smells, belonged to Roe’s mother.

a) Pre-restoration photographs

The first of the images is a fascinating record of buildings on Winetavern Street, long since demolished. The second photograph shows the construction of the new Baptistery, complete with elaborate Victorian wooden scaffolding.

b) Walking stick Shield

This badly damaged, silver-tipped walking stick was made in 1876 from a piece of oak taken from the cathedral roof during the restoration. The inscription reads ‘Oak out of Christs Church Cathedral at its rebuilding in 1876, Supposed to be 800 Years old’. The silver sections are hallmarked by a London silversmith and the original owner may well have been Henry Roe, who underwrote the cost of the restoration.

c) ‘Christ Church Restoration 1878’ by McVittie. Published T.Drew, Christ Church 1900

d) Wooden Box

This curious round box was used for many years to hold communion hosts for the daily lunchtime eucharist in the cathedral. It bears the following inscription ‘Part of Christ Church built by Sitricus, King of the Ostmen. Dublin 1038’. It probably dates from the 1870’s restoration of the cathedral using wood from the cathedral roof structure. The maker is unknown and the silver inscription plate is not hallmarked.

e) Vinaigrette

From the late 18th century silver vinaigrettes were carried and used for inhaling when smells were unpleasant. A vinaigrette was usually a small box with a hinged lid that opened to reveal a pierced grill which, in turn, also opened. Beneath this pierced grill a small sponge soaked in an
oily sweet smelling substance was placed. The inside of the vinaigrette was gilded, to protect the silver from staining. These little boxes were often exchanged between lovers as tokens of affection. The pierced grill in this vinaigrette is missing. It was made by John Bettridge in Birmingham c.1820. An inscription reads: ‘Mrs Henry Roe, 21 Belgrave Road, S.W.’ Mrs Henry Roe was the mother of Henry Roe, who financed the restoration.

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CASE 14: LIONS AND LOCKS

The lion maquette (or sculptor’s model) shown here, relates to the restoration of the cathedral’s medieval lectern in 1908. Also on display in this case is a selection of cathedral keys. Remarkably, a number of large, heavily ornamented keys such as this are still in every-day use around the building, despite being 140 years old.

a) The Lion Maquette

One of the finest items in the cathedral treasury is the medieval lectern which probably dates from the period 1490-1520. During the turbulent years of the 1650’s the lectern was removed from the cathedral and hidden. It was returned by the wife of a former cathedral verger by the name of Hatten, along with two pewter flagons and various candlesticks. By the early nineteenth century the lectern had been painted and grained to simulate oak. By 1826 the lectern had been relegated to a box pew at the north corner of the choir. Thomas Drew, the cathedral architect, recorded a story in 1910 from a member of the congregation who remembered it in the pew as a child. This parishioner also recalled polishing the lion’s feet with their feet to ‘relieve the tedium of many a long sermon’. (Year Book, 1958) The lectern suffered a further indignity in the 1850’s when it was altered by ‘some “gas fitter mechanic” who attempted to make it ‘telescopic’ to be lowered or elevated at ill-conceived will’. The alterations included reducing the lectern in height and the removal of the ‘three quaint symbolic lions…so that the Lessons could be read from the level of the Cathedral floor’ (Irish Times, 16 June, 1938). The lectern was last restored by Mary Elizabeth Longfield in memory of her brother Robert Ormsby Longfield of Dublin in 1908. The lions at the base of the lectern were cast c.1908 and are facsimiles
of those on the identical lectern in Holy Trinity church, Coventry (Annual Report 1910, pp7-8) This brass maquette of one of the lions, dating from 1908, is preserved in storage in the cathedral.

b) The 1870’s Cathedral Keys

A number of beautifully designed gothic-inspired keys survive in the cathedral collection. The metal grilles and screens, including the baptistery gates ‘of good and difficult work’, together with the door furniture, were made by James Leaver of Maidenhead, Berkshire, England. He was an expert in gothic-style work and was employed by George Edmund Street to manufacture metalwork for a number of his English church commissions. He made the metal pieces for an important gothic cabinet designed by Richard Norman Shaw (now displayed in London’s Victoria and Albert Museum), gates for Charles Pascoe Grenfell, Baron Desborough of Taplow (held by the Centre for Buckinghamshire Studies) and chandeliers which were displayed at the Great Exhibition in London. It is presumed that he was also responsible for making the 1870’s gothic-style cathedral keys to the precise specifications of Street, of whom it was once said ‘he would not even let his assistants design a keyhole’.
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