Creativity, the City & the University

**A Case Study of Collaboration between
Trinity College Dublin & some nearby Cultural Institutions**

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Detail of the Trinity Chapel Gates (© The Board of Trinity College Dublin).

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Cover Image: View of Trinity from College Green (© The Board of Trinity College Dublin).

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Trinity Long Room Hub
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Preface

1 INTRODUCTION

Culture, Creativity and Innovation

"What role can Ireland's cultural and artistic capital play in developing our economy?" This was one of the key questions addressed at the Global Irish Economic Forum in September 2009, and it highlights the importance of Ireland's cultural profile in the broader context of the government's Smart Economy objectives. A Smart Economy will be most successfully achieved and sustained through a knowledge city, which encourages and invests in the business and technology sectors as well as the creative and cultural ambitions of the city.

Following on from this Dermot Desmond has launched, 'Cultural Odyssey: Creating a Global University for culture and the Performing Arts', which has invited contributions from a wide variety of interested parties at home and abroad, for the purpose of developing meaningful and relevant programmes for the benefit of Irish culture and to attract foreign students and investment to the city. The Global Irish Economic Forum met again in London in February 2010, with a continued emphasis on the importance of the creative industries and cultural sector to the future recovery of the economy. As the lessons of the trauma of the last two years are absorbed, continued cultural and educational investment can be the bedrock on which we can rediscover who we are and what type of society we desire.

It was perhaps timely that 2009 was the European Year of Creativity and Innovation, as the economic circumstances of the year highlighted more than ever the need for sustained creativity and innovation across all sectors of society. *The Impact of Culture on Creativity* (2009)*,* an EU report published to mark the Year, illustrates the synergies and positive spill-over effects produced by culture – through the creativity it generates – in areas such as learning development in a long-life perspective, product and service innovation, city image, reinforcement of social capital, motivation of staff, modernization of public services, and the creative industries (design, TV, film, raido, music, publishing, advertising, media, gaming, fashion, crafts etc).

With the establishment of the Creative Dublin Alliance (CDA) in 2009, Dublin announced its intention to attain recognition, both in Ireland and internationally, as a 'global creative city'. The Alliance, facilitated by the Dublin City Council, aims to identify challenges and implement solutions to promote Dublin as an internationally-competitive creative city region.[1]

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1 The Creative Dublin Alliance is a network led by the Dublin City Manager, with members drawn from senior levels in Local Government, Commerce, Industry, Education, State Agencies and Not-for-Profit Sector. The management and administration of the Alliance is carried out by the Economic Development Unit of Dublin City Council.

Need for Collaboration

Moves towards international collaboration and cooperation are mirrored in national and city contexts, and seen as critical strategic alignments in the cultural and knowledge sectors. Continued state funding of many cultural and educational institutions is under pressure, Ireland being no exception. Increased collaboration between and in some cases mergers of cultural institutions is one solution that is being openly considered and in many cases implemented, for example in the UK and Canada. Scale and efficiency were key drivers of these mergers and they were supported by investments in buildings, space and storage conditions.[2]

These examples highlight the potential success of institutional amalgamations, in a positive atmosphere and backed up by the necessary investment in the change process. A recent Irish example of this is the announcement in the 2009 Budget of the amalgamation of the Irish Manuscripts Commission, the National Archives of Ireland and the National Library of Ireland.

As the primary activities of cultural institutions – to collect, preserve, maintain, display and make available their holdings – are unchanged, the need to think creatively and strategically about collaboration and cooperation becomes perhaps ever more critical to institutional missions. Universities face similar challenges as they also are largely dependent on government funding and hold major cultural collections and institutions, not least great libraries.

Universities are increasingly aware of the need to establish meaningful partnerships and collaborations with cultural and other institutions, both as part of their educational and research programmes and their involvement in community, city and national life (see Chapter 4).

The Anglo-American traditional model of universities outside and apart from urban centres has largely been superseded by the concept of universities being seen as an integral part of the dynamic mix of some of the world's great cities.

'Creative city' ambitions are also dependent on the ability of a city's infrastructure and existing knowledge networks to accommodate creative thinking and industries, as opposed simply to projecting the image (Chapter 4). Engagement and collaboration with key city stakeholders in cultural sectors will ensure that evolving solutions and appropriate architecture will be created to facilitate continued cooperation across the institutions.

Case Study: Trinity and Nearby Cultural Institutions

The above is to put this study in its wider context, as it is a case study that relates to collaboration and synergies between Trinity College Dublin and six major nearby cultural institutions.[3] These are:

- National Museum of Ireland
- National Library of Ireland
- National Gallery of Ireland
- Dublin City Public Libraries
- Dublin City Gallery The Hugh Lane
- Chester Beatty Library

The participants in this case study represent a microcosm of cross-sectoral cultural institutions as a case study of what is possible at a more general level. Trinity and these cultural institutions have a long record of working with each other (Chapter 3), but it is suggested that there may still be many significant opportunities to cooperate and collaborate and for each institution to offer leadership in areas of particular expertise or responsibility.

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[2] In 2003 the Office of Public Sector Information, the Public Record Office and the Historical Manuscripts Commission merged as The National Archives. The following year Canada's two main documentary repositories amalgamated as the Library and Archives Canada. Michelle Doucet, 'Library and Archives Canada: a case study of a national library, archives, and museum merger', *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8:1 (Mar. 2007).

[3] Only these libraries and museums have been included at this stage. Although not specifically included in the project, several other institutions, particularly the Royal Dublin Society and the Royal Irish Academy, played important roles in the cultural and intellectual life of the city and the nation's cultural heritage collections which are addressed in Chapters 1 and 2.

No institution, however cherished, will be untouched by the economic, social, and political changes ahead. This knowledge age should be a time in which cultural heritage and scholarly output will thrive, but whether they will continue to do so is undetermined.

This study though is not about making policy recommendations. Rather the intention is that by documenting the long and varied evolution of these institutions, and their inter-connections over two centuries, the multiplicity of precedents for closer relationships in the future will be clear. The historical background of course is of interest in itself, given the central importance of these institutions to the educational and cultural life of Dublin. The challenge then is to exploit even more the connections and to learn from international experience in this regard (Chapter 4).

Figure 1: Detail of the Campanile, Trinity College Dublin (© Trinity College Dublin).

The Campanile stands as the centrepiece of Trinity's Front Square, donated by the Archbishop of Armagh, Lord Beresford. It was designed by Sir Charles Lanyon, the architect most associated with the great building boom of Victorian Belfast. The Campanile is the most recent structure on this site, the earliest of which dates back to the original tower of the monastery of All Hallows, and where the first foundations of the College were laid in the 1590s.

During the first half of the 16th century the city's economic fortunes improved, after falling into disrepair following numerous attacks and a series of epidemics such as the Black Death in the previous century. However, the city's earlier importance as a religious centre suffered when Henry VIII ordered the dissolution and seizure of Dublin's medieval monasteries, many of whose propeties, including All Hallows, were conferred on the city.

In the 1590s and 1600s the Fellows began forming the library collections which now stand at over five million volumes. The first catalogue records for these early holdings, dating from 1600, survive in the *Particular Book,* held in the Manuscripts Department of Trinity College Library. On the early history of the College see J.P. Mahaffy, *An epoch in Irish history: Trinity College Dublin, its foundation and early fortunes, 1591-1660* (London, 1903, Reprinted, 1970).
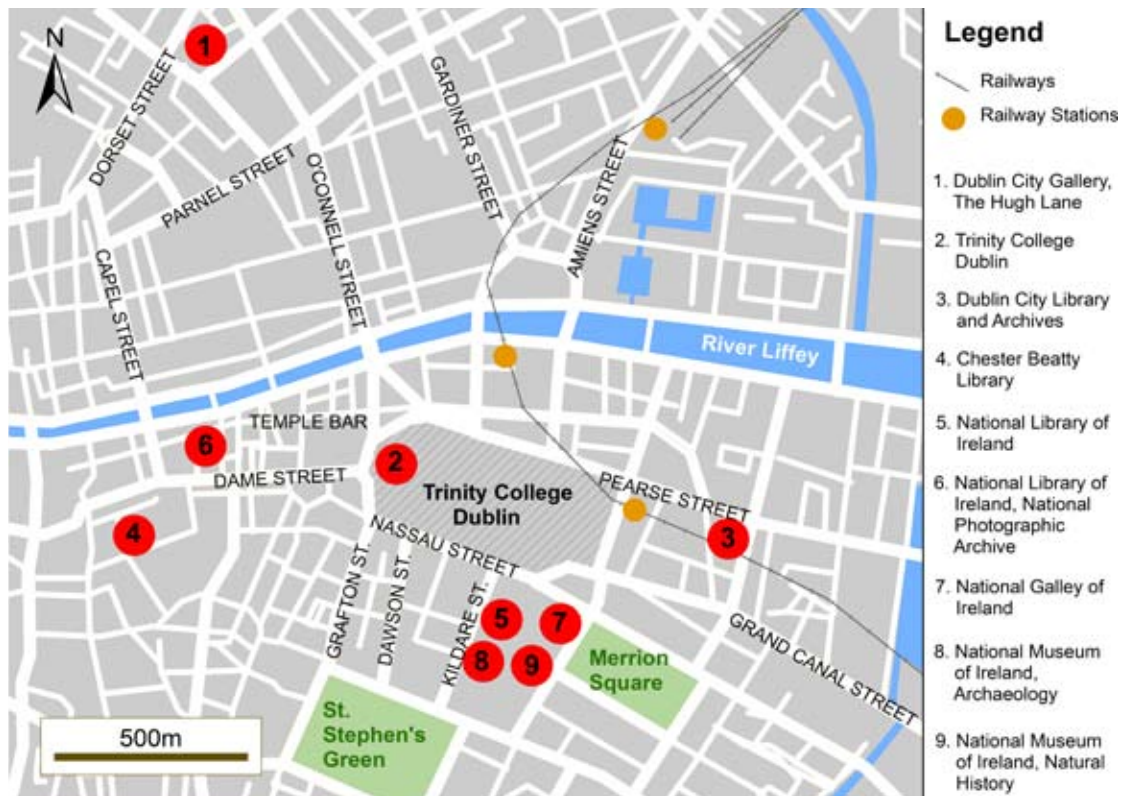
Figure 2: Dublin's Cultural Cluster; map of Dublin city centre with Trinity and the Cultural Institutions.

Research Objectives

This report aims to speak to the issues of collaboration, past and present, between Trinity College and six nearby cultural institutions, and to document salient international examples of cultural collaboration between universities, cultural institutions and the wider city context. The specific scope of this project sets out the following tasks for investigation:

- Document the historical background to, and the evolution of, the cultural institutions being examined.
- Provide a brief outline of the development of each institution to the present day.
- Document the broad historical relationships between Trinity and the participating institutions, both historically and more recently.
- Outline the experiences where feasible of other universities and cities on the nature and scale of cultural collaboration, especially with regard to the types of collaboration highlighted in the earlier chapters.

2 COMMONALITY BETWEEN INSTITUTIONS

Geographic City-Centre Proximity

The partners in this project represent a variety of institutional stakeholders in Dublin's cultural life who have considerable common ground in terms of their day-to-day activities (see later) and potential for further engagement with their neighbours and the city in general.

What defined the group was largely determined by the physical presence of the university and the cultural institutions as an organic 'cultural cluster' in the heart of the city (see Figure 2). This cultural heritage cluster, while not unique or complete, provides opportunities for synergies that might not be as relevant if their proximity was not relevant. The particular situation of Dublin's cultural institutions involved in this project and Trinity, all largely located within a square kilometre in the city centre, bolsters the case for collaboration and the capacity for joined-up thinking in terms of collections, activities, research, events, training and tourism.

In the introduction of the edited collection on *The University and the City* (1991), Bender discusses the anti-urbanism of the Anglo-American tradition of universities, based on the Oxbridge model of universities outside and apart from urban centres but in reality many major international universities have largely been identified with cities and been part of a dynamic mix of what marks a great city.[4] Trinity's history reflects both models in that its origins in the sixteenth century (founded in 1592) were distinctly outside the city walls 'near Dublin' but over the last four centuries the College has become an integral part of the urban landscape at the heart of the modern city.[5]

From the early eighteenth century, and continuing into the late nineteenth century, learned institutions, academies, museums and libraries have been established in the streets and squares around Trinity (see Chapter 1). This geographical trend has led to the existence of an extraordinary wealth of cultural heritage in a small area at the centre of Dublin. As national and municipal museums and libraries have emerged and developed, they retained and built on their presence in this historic, city-centre cluster.

What perhaps is less known is the extent of Trinity's own cultural institutions and diverse collection format, beyond books and manuscripts. As well as the Long Room Library , the Book of Kells and the historic buildings and squares (mostly dating from the 18th century), the College boasts many smaller museums, independent collections and other cultural attractions such as the Douglas Hyde Gallery, the Science Gallery, the Oscar Wilde Centre and the Samuel Beckett Theatre.

Campus collections and museums outside the Libraries include the Weingreen Museum, the Geological Museum, the Zoological Museum, the Herbarium, the Botanic Gardens, and departmental collections of artefacts, books and manuscripts in Anatomy, Computer Science, Chemistry, Classics, Civil Engineering and Botany among others.

Trinity's Art Collection is the finest art collection of any Irish University, comprising works from the seventeenth century to the present day. Catalogues have been published on the Modern Art Collection and the Paintings and Sculptures Collections. The College Silver Collection is also a notable additional resource for researchers of material culture and design.

Trinity is expanding its geographical and physical presence beyond the limits of the 'island' campus. The Trinity Technology and Enterprise Campus, located in the developing Grand Canal area of the city, is already functioning as an incubator for knowledge-based company generation and support.

Figure 3: Arnaldo Pomodoro, *The Cuttle Fish Series,* in the Smurfit Institute of Genetics, Trinity College Dublin (© the artist/The Board of Trinity College Dublin).

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4 Thomas Bender (ed), *The University and the City. From medieval origins to the present* (Oxford, 1991).

5 On 3 March 1592 the College of the Holy and Undivided Trinity 'near Dublin' was founded by Queen Elizabeth by royal charter. 'Collegium Sanctae et Individuae Trinitatis juxta Dublin...'. The Elizabethan charter is printed in *The consolidated statutes of Trinity College, Dublin, and of the University of Dublin* (Dublin, 1926), 128-32.

It currently hosts the Arts Technology Research Laboratory (ATRL) and will soon also be home to the recently-announced Academy for the Dramatic Arts developed in association with the Cathal Ryan Trust and the Royal Academy of Dramatic Art (RADA) London. The College has a very active student involvement in the performing arts, especially in drama and music and facilitates teaching and research on the interaction of technology and the arts.

Activities

There are considerable overlaps in the activities of the participating institutions and these shared characteristics helped to define the structure of the research. The six main areas identified and addressed in this report are:

- Collections and Preservation
- Teaching and Learning
- Professional Expertise
- Research and Publications
- Outreach and Community
- Interaction with the City

Each institution has a mission to collect, preserve, present and elucidate their collections and each have, to one degree or another, articulated research strategies and outreach programmes. In terms of collections it is important to note that the primary function of an institution (usually represented in its name) generally refers only to the main aspect of its activities, and belies the fact that each have important secondary collections and, in some instances, significant collections in other forms (see Figure 4).

Figure 4: Chart highlighting common activities of the project participants; the scale is not particularly accurate but meant to visually represent similar collection formats.

Each institution operates some sort of reference library, houses art and other objects as secondary or indirect activities, which stems from the fluid nature of collection policies over the years, large acquisitions, and donations.

For example, the National Gallery is primarily charged with holding the national collections of Irish and European Art but it also contains a significant library and archive including the Yeats Archive and Museum, a specialist Fine Arts Library with 50,000 items, the Diageo Print Room and the NGI Archive with the official records of the institution.

Dublin City Gallery the Hugh Lane is the municipal modern and contemporary art gallery. Since opening its ground-breaking exhibit of the reconstructed Reece Mews Studio of Francis Bacon, it holds 7,000 individual items, including books and catalogues, photographs, slashed canvases, artist's materials, correspondence, and even clothes.

The National Library and the Dublin City Public Libraries are key repositories for printed and manuscript material of Irish interest and both also have significant exhibition space, visual collections and some artifacts and objects related to particular collections. The National Museum's work is largely focused on artefacts and specimens, through it has art, print and manuscript material related to its collections and history and also houses a library.

The Chester Beatty Library has perhaps the most striking set of print and manuscript, artifact and art collections which hold international significance and demonstrate the breath of cultural heritage collections held in this cultural cluster.

	TCD	NGI	NLI	NMI	DCPL	HLG	CBL
Artifact Collections	✳✳	✳	✳	✳✳✳	✳	✳✳	✳✳
Print & MSS Collections	✳✳✳	✳✳	✳✳✳	✳	✳✳✳	✳	✳✳✳
Art Collections	✳✳	✳✳✳	✳	✳	✳	✳✳✳	✳✳✳

✳ Some Collections   ✳✳ Secondary Collection Area   ✳✳✳ Primary Collection Area

As already noted above, though primarily focused on teaching and research Trinity houses several museums, galleries and libraries which cover a wide spectrum of formats and object types. Therefore the common activities of each institution in relation to their holdings is clear, as all of these collections must be processed, catalogued, stored, conserved and made available, even though the scale and level of attention may differ greatly.

Types of Connections

Connections between Trinity and the cultural institutions have been and are in operation across the main branches of the university. Within each there can be numerous short, medium, and long-term connections, collaborations and networks operating at any one time which can range from formal to informal. Chapter 3 will survey and discuss these relationships under the definitions given below.

Formal connections are defined here as involving contracts or agreements at some level between institutions. Such connections, between the central College administration and the cultural institutions, are relatively uncommon.

Perhaps the most controversial and far-reaching example of a formal institutional connection between Trinity and a national cultural institution was the proposed amalgamation of the National and Trinity libraries in the late 1950s. The issue was given serious consideration by the government of the day, as both the National Library and Trinity were lobbying for extra space. Although it came to nothing, due to the opposition of the Catholic Church, it is interesting to note that both institutions were positive towards the proposal (see Chapter 3).

At a mid - level within the university, formal associations and agreements are evident in the major areas of common activity, Collections, Teaching, Research, Professional, and Outreach. They are usually associated with the Library, Schools, and Research Centres of the College and the various sections and departments of the cultural institutions. These formal agreements (past and present) establish an important base line for the assessment of cooperation to date and represent areas for further areas and methods of collaboration in the future.

Informal connections are much more common and operate on a day-to-day basis among many departments and events. They are often occasional, more usually stemming from Departments, Research Centres and, to a lesser degree, the university's museums and other cultural institutions and College collections. Professional and personal associations and friendships play an extremely important part in the development of these connections, and were universally commented upon during the research. These brief examples of the types of informal connections between Trinity and the cultural institutions suggest the wide variety of activities and the importance of geographical proximity and the informal exchange of tacit knowledge within this cultural heritage and academic cluster.

Given the small size of Dublin, it is unsurprising that there has been an overlap in staff who have worked in Trinity and various cultural institutions. Since the establishment of several new major museums and libraries in the late nineteenth century, it was not uncommon for senior personnel to move from the university to one of these institutions and vice-versa (see Chapter 3). This report will highlight some of these figures.

One of the most important sources of potential overlaps and unexploited synergies between Trinity and the cultural institutions is the blossoming research culture associated with schools and research centres in the Faculty of Arts, Humanities and Social Sciences. Research Centres represent particular strengths of schools and departments and generally draw international funding and scholars from a wide variety of disciplines. Matching complementary collections from the participating institutions' holdings and research interests could highlight many avenues for meaningful academic collaboration in the future (Chapter 4).

3 RESEARCH RESOURCES AND STRUCTURE OF REPORT

Source Material

The history of the foundation of each cultural institution has already been addressed to one degree or another in various publications, with commissioned institutional histories of recent years of excellent quality. Each of the institutions also holds considerable materials pertaining to their history including reports, publications, manuscripts and correspondence, commissioned work and exhibition catalogues.

Primary material from the nineteenth century onwards has also been interrogated for further information about the debates which led to the establishment of new cultural institutions in Ireland, their evolution in the early twentieth century and major issues which resulted in interaction by or with the university.

Informal meetings and contact with participating institutions and interested parties also contributed to identifying rare or little-known sources and particular issues which are not addressed in the major literatures of the university or the cultural institutions. Identifying and documenting the recent past, particularly in relation to published annual reports,

occasional reports and papers, promotional literature and staff scholarship, was also greatly facilitated by those working in the institutions.

An interview process was an integral part of the research methodology to collate qualitative research which facilitated the characterisation and interpretation of the complexity of issues addressed by the report. Interviews were conducted in a semi-formal manner, and adapted to the interviewees depending on the role they play or have played in their institution. General topics covered included the historical representation of the institution in current literature, the relevant knowledge of the interviewee relative to the six areas of consideration identified above, their sense of the immediate, medium-term and long-term goals of their institution relative to the project objectives and more detailed discussion about their specific professional areas. The report blends these opinions and accounts with secondary source material, particularly relating to international experiences in the area of university and cultural collaboration.

Two workshops were held over the course of this research to engage with the project partners on the shape, context, and directions of the research and to comment on the resulting report structure and content. On both occasions the Trinity project team presented the research to date, highlighting areas of particular relevance to city and other stakeholders. The workshops also provided further opportunities for the institutions to reflect and comment on progress and address future connections which might result from this report. Comments were also received from each institution on an earlier full draft of the report.

Financial and Other Supports
Many institutions and people contributed to this Report. Provost Hegarty not only provided the initial stimulus, by hosting an important lunch meeting, but also vital seed funding. Trinity College Library also provided funding and the Trinity Foundation was very helpful in securing other funding

sources. Arising from this, the participating institutions provided not only a significant financial input to the project but also important inputs in terms of personnel time for interviews and contacts. Various people in Trinity also provided interviews for and comments on the work.

It was Professor Jane Ohlmeyer's enthusiasm and support that convinced me that this project was worth getting involved with and following from this the Long Room Hub provided office space and the other vital backup necessary for a research project like this. Funding from the School of Philosophy and Social Sciences allowed the work period for the project to be extended significantly thereby allowing for a longer and more extensive report than initially envisaged.

The most important resource however was the Research Associate hired for this study, and author of the Report, Dr Johanna Archbold. She was a wonderful person to work with: very patient, painstaking, a nuanced sense of historical detail and context, and a very pleasant disposition. The outcome is in my opinion a very fine Report, and hopefully in time one or two articles in Irish and international academic journals.

Outline of Report
Chapter 1 presents the historical context, tracing the origins of Ireland's principal national and municipal collections before the establishment of each institution. This narrative also addresses the broader developments of public cultural institutions in Ireland and Europe. Private societies and academies along with universities played an important role in collecting and protecting the nation's historical and material culture. The central role of the Royal Dublin Society (RDS) and the Royal Irish Academy (RIA) in the evolution of the national cultural institutions in Ireland is highlighted. The historical evolution of the architecture and geography of the city-centre cultural cluster is also addressed. The historical relationships are further contextualised in Chapter 2 which provides a brief history of each cultural institution, particularly

addressing why cultural institutions with state support were established from the mid-nineteenth century, and outlining how each institution fits into the existing cultural landscape of the city. While, as mentioned, histories of each institution exist, this is the first time that they have been brought together, both in terms of evolution and more important perhaps in terms of their broad relationships. What is clear is that an understanding of the present-day institutions and relationships can only be properly understood in the context of their historical evolution and functions. As such, any proposals for future collaboration must also take into account these historical and current realities.

Chapter 3 documents in some detail the connections between Trinity and the cultural institutions under the six areas identified earlier. This in a sense is a historical record of the types of connections that have and can exist between institutions of this nature. It also gives an indication of the possibilities for more extensive interconnection and thereby exploitation of synergies between the institutions. This is particularly true in relation to collections and conservation connections, but the 'story' with regard to teaching, research, professional and outreach connections is equally interesting and compelling. As mentioned earlier, this is not a chronological listing of such connections, but a broad-sweep illustrative overview of the nature and extent of collaboration over the decades.

Chapter 4 develops this theme further by addressing the experiences with regard to collaboration between cultural institutions and universities. This draws on international collaboration, both at a general level and in terms of funding. Also listed are the main examples of cultural collaboration at an institutional, strategic and project level at present in Ireland, the extent of this collaboration being perhaps the main finding of interest. The chapter then lists some very interesting examples of collaboration in other countries in the specific areas of collections and conservation, teaching, research, professional expertise and outreach. The chapter concludes by examining the interaction of cultural institutions and universities with the city. This is done first in the context of the creative city concept, now being adopted by a multitude of cities around the world. The role of cultural institutions and universities in terms of outreach and cultural tourism is also examined, again providing some interesting examples from abroad.

While no policy recommendations are made arising from the discussions in Chapters 3 and 4, it is clear that the experience with collaboration between the institutions to date, and of many specific examples elsewhere, could suggest some meaningful and important areas for further collaboration, and possibilities for new synergies and more cost-effective and innovative delivery of services.

The reader will have been struck already by the wonderful imagery included by Johanna Archbold in the Report. These images form almost a report in themselves, as they not only embellish the narrative but, through the appended text, add considerable new information and insights.

I invite you to enjoy these fine images but not at the expense of reading the Report! I also wish to thank Trinity College and the cultural institutions involved for their permission to use these images from their collections. The work of Pro Design in this regard, and in printing the Report, is also gratefully acknowledged.

John O'Hagan
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April 2010

1   Keepers of the Nation

1.1   INTRODUCTION

Early Preservation of Cultural Heritage

The evolution of national cultural institutions can be traced from the long history of human collecting and information-sharing. Scholars have identified a number of stages of private and public culture, heritage and academic institutions which are distinguished by evolving understandings about science and natural history and the organisation of knowledge, particularly over the last half millennium. Early museums and libraries aimed largely to collect material for a very limited audience and are largely associated with royal collecting.

The Scientific Revolution, generally attributed to the sixteenth and seventeenth centuries, established new ideas in physics, astronomy, biology, human anatomy, chemistry, and other sciences which led to a rejection of doctrines that had prevailed since Ancient Greece and continued through the Middle Ages. This period of scientific inquiry laid the foundations of modern science and transformed the role of collections in museums and the types of questions asked of these holdings. These developments led to the evolution of the great museums and libraries of the eighteenth and nineteenth-centuries.

In the Renaissance period the collection and display of objects, pictures, manuscripts and books was still largely confined to the monarchies, churches and noble families of Europe. Such collections were usually viewed as displays of wealth

Figure 5: View of the new Bibliotheca Alexandria inaugurated in 2002 near the site of the ancient Library of Alexandria. There are 120 different scripts from the history of writing represented on the exterior Aswan granite wall.

The Library of Alexandria was the most highly regarded of the libraries of the ancient world, destroyed sometime between 48BC and 642 AD. The new Library is both a commemoration of the Library of Alexandria that was lost in antiquity, and an attempt to rekindle the intellectual vitality that this earlier library and centre for study represented.

and stature, admired for their beauty or exoticness and entertainment. 'Cabinets of curiosity' or *Wunderkammern*, were used to display curiosities from the natural and physical world or small objects of interest from exotic places.[6]

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[6] Barbara M. Benedict, *Curiosity: a cultural history of early modern inquiry* (Chicago, 2002).

The Scientific Revolution was slow to take hold in Ireland until the late seventeenth century. The tradition of early Irish learned culture was fostered and supported by rich tradition of cultural patrimony among Gaelic and Old English families, through the Medieval period.

As scientific knowledge about the natural world developed, the ad hoc approach to the natural and physical world was replaced by more ordered and structured classifications and study. These developments represented a change from collections as expressions of wonder to collections as an analytical vehicle, which was a key concept of scientific endeavour during the seventeenth and eighteenth centuries and a key concept of enlightenment thought.

This shift in modes of display was manifested in the separation of *naturalia* (specimens from the natural world) and *artificialia* (coins, instruments, and artworks such as paintings, sculptures etc.) and their organization by kind, enabling the typologies and classifications that established the basis for modern scientific thought. It was within these concepts of museums that the Dublin Society developed in Ireland in the early eighteenth-century. The type of random display associated with collections organised in the 'cabinets of curiosity' style underwent a demotion to common spectacles in the eighteenth and nineteenth centuries.

Gradually from the late seventeenth and early eighteenth centuries budding scholarship, encouraged by the discoveries of colonisation and widespread use of printing technology, began to change how museums and libraries were viewed. It was in this atmosphere that the Dublin Society, Trinity's own University Museum (see Chapter 3) and the Royal Irish Academy were established.

Figures 6-7: External views of the Louvre in Paris and the Uffizi in Florence.

The Louvre opened to the public on 10 August 1793 with an exhibition of 537 paintings. The majority of the works displayed were confiscated from royal or church collections. Napoleon continued to add to the collections as he campaigned around Europe and aimed to use the public viewing of collections as an agent of nationalistic fervour. Despite his defeat in 1815, his view of museums and their influence on national pride resonated throughout Europe.

Rise of the Public Cultural Institutions

The rise of the public museum was also greatly advanced in the nineteenth century, though the earliest truly public museums evolved much earlier.[7] The Amerbach Cabinet, originally a private collection, was bought by the university and city of Basel in 1661 and opened to the public in 1671.

The Royal Armouries in the Tower of London is the oldest museum in the United Kingdom. It opened to the public in 1660, though there had been paying privileged visitors to the armouries displays since 1592. John Tradescant's 'Cabinet of Rarities', another importaty early English museum, opened in 1683 at Oxford University, charging sixpence admission. The British Museum was established with a bequest from Sir Hans Sloane in 1759, but remained almost as inaccessible as its Renaissance predecessors as entry was limited to sixty visitors a day. It was not until 1879 that it was open to the public on a daily basis.

The eighteenth century witnessed the opening up of many museums and galleries such as the Louvre in Paris (ordered open by the the National Assembly during the French Revolution to display the nation's masterpieces to the public) and the Uffizi in Florence. The second half of the century also saw the establishment of the Muse Sacro, the first of the museums in the Vatican complex and the Belvedere Palace in Vienna, displaying the art collections of the Habsburg monarchy.

Victorian concerns with "self-improvement" led to many older museums opening on a Sunday afternoon, which allowed the working classes access to these institutions. This period also saw the established of significantly more museums, particularly 'national institutions' which further democratised acess to cultural heritage collections.

For example the Danish National Museum, which opened to the public in 1819, made a concerted effort to educate agricultural workers as they were likely to discover the nation's prehistoric artefacts while tilling the soil. The Danish government therefore encouraged rural workers to visit the museum and understand the importance of historical artefacts. In the same year the Prado in Madrid opened to the publc displaying the former Spanish Royal Collection. The National Museum for Greek Antiquities on the island of Aegina was founded in 1829 and the Altes in Berlin the follwoing year.

Governments in these nations were already housing Royal Collections, usually in former Palaces, and they were conscious of the advantages and goodwill generated by opening them to the general public. Other National Museums of the period were founded in Budapest (1802), Prague (1818), and Stockholm (1847).

American museums and libraries eventually joined European museums as holders of major cultural heritage collections for public display. The Library of Congress, the oldest federal cultural institution in the US was established in 1800. After much of the original collection was destroyed during the War of 1812, Thomas Jefferson sold his entire personal library to the government in 1815 to serve as the core for a new national collection. Jefferson's collection included several hundred Irish reprints of legal textbooks published in the eighteenth century. The Smithsonian Institution was established in 1846 for the "increase and diffusion of knowledge" with a bequest from the British scientist James Smithson.

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[7] See for general background Tony Bennett, *The birth of the Museum* (Routledge, 1999); B.M. Carbonell, *Museum Studies: an anthology of contexts* (2004).

Figures 8-11 (above): Image of the Library in the British Museum (© Hulton Archive/ Getty Images); Image of redeveloped Great Court in the British Museum, around the original round Reading Room (© British Museum); Colossal granite head of Amenhotep III, from the temple of Mut, Karnak, Egypt. Originally 18th Dynasty, around 1350 BC (© British Museum); Cyrus Cylinder, Babylonian, about 539-530 BC from Babylon, southern Iraq (© British Museum).

1.2 IRISH CULTURAL HERITAGE IN PRIVATE INSTITUTIONS

The history of Ireland's national cultural institutions begins in the second half of the nineteenth century, but their evolution cannot be discussed without consideration of the Dublin Society (later the Royal Dublin Society, RDS) established in Dublin in 1731 "to promote and develop agriculture, arts, industry and science in Ireland", [8] and the Royal Irish Academy founded in 1785. Both of these institutions contributed significant amounts of their collections to the newly-formed national cultural institutions between 1877 and 1890 and their existence from the eighteenth century ensured that many aspects of Irish antiquity, art, and heritage were preserved and studied.

Royal Dublin Society (1731)
The Dublin Society emerged from the popular taste for learning and scientific inquiry in the early eighteenth century concerned with improving the poor economic condition of the country by promoting agriculture, arts, industry, and science in Ireland. By acting as a conduit for the dissemination of knowledge and supporting better practices in these areas, the Society fostered enlightenment ideas and intellectual life in Ireland. Activities included education programmes, providing practical guidance, rewarding excellence and encouraging ability in these areas. The Society's first rooms were located on Grafton Street, until their growing collection necessitated a move in 1797 to Hawkins Street overlooking the north side of Trinity.

In 1814 the Society moved to its home for the next hundred years, Leinster House on Kildare Street.[9]

The first meeting of the Dublin Society was held in Trinity in 1731, marking the beginning of an important relationship between the Society and the College. Among the founders of the RDS were a group of activists including several chemists and the physician and writer Thomas Molyneux, who had been active in the Dublin Philosophical Society which flourished in the 1680s.[10] From its beginnings the RDS began a library, collected artefacts and displayed paintings and organised schemes to promote agricultural improvements, activities which were closely aligned to those intended by the Dublin Philosophical Society. Lecture programmes, exhibitions, publishing and prizes were developed by the Society throughout the eighteenth century to continue its work, particularly in science and agriculture, and increasingly the arts.[11]

The development of the RDS and its collections mirrored cultural and intellectual developments in London where the Royal Society had been established seventy years earlier. Such learned societies acted as some of the first museums and private subscription libraries outside universities which were often supported by State sponsorship. This was certainly the case with the Dublin Society which received a parliamentary grant to support its activities until the late nineteenth century, even though it was not generally open to members of the public.

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8 The Society was originally founded as the 'Dublin Society for Improving Husbandry, Manufactures and other Useful Arts'. The addition of 'and Sciences' came several weeks later. The 'Royal' prefix was received in 1820 from George IV. On the history of the RDS see H.F. Berry, *A history of the Royal Dublin Society* (London, 1915); T. De Vere White, *The Story of the Royal Dublin Society* (Tralee, 1955); James Meehan and Desmond Clarke (eds), *The Royal Dublin Society, 1731-1981* (Dublin, 1981); *A bibliography of the publications of the Royal Dublin Society from its foundation in the year 1731, together with a list of bibliographical material relative to the Society* (Dublin, 1982); Mary Kelleher and Fergus Mulligan, *The founders of the Royal Dublin Society: with illustrations of their houses and a list of members who joined the Dublin Society between 1731 and 1800* (Dublin, 2005); Kevin Bright, *The Royal Dublin Society, 1815-45* (Dublin, 2004).

9 Leinster House was designed by Richard Cassels in 1745 for the Earls of Kildare and Leinster. It was acquired by the Dublin Society in the early nineteenth century. See David J. Griffin and Caroline Pegum, *Leinster House, 1744-2000: an architectural history* (Dublin, 2000).
10 *The papers of the Dublin Philosophical Society, 1683-1708* (Dublin, 1983).
11 For examples of RDS activities see *The application of the money granted by Parliament in the year 1765, to the [Royal] Dublin Society: for the encouragement of certain trades and manufactures* (Dublin, 1766); C.L. Giesecke, *A descriptive catalogue of a new collection of minerals in the museum of the Royal Dublin Society : to which is added an Irish mineralogy* (Dublin, 1832); James White and Kevin Bright (eds), *Treasures of the Royal Dublin Society: a summary catalogue of the works of art of the Royal Dublin Society* (Dublin, 1998).

The Society developed into an invaluable resource from which grew major national institutions including the National Botanic Gardens (1795), the Veterinary College (1800) which became integrated into UCD, the Museum of Irish Industry, the National Gallery of Ireland (1854), the National College of Art and Design (1877), the National Museum of Ireland (1877), the National Library of Ireland (1877) and the Radium Institute (1914) which survived until the 1950s.

Figure 12: View of hand-painted engraving of *Cactus Grandiflora* from *Anthologia Hibernica* (1794) (© Trinity College Dublin). The *Anthologia Hibernica* was an important but short-lived monthly magazine published in Dublin in the 1790s, which drew many contributors and subscribers from Trinity, the Royal Dublin Society and the Royal Irish Academy.

In 1815 the Dublin Society moved to Leinster House and became the 'Royal Dublin Society' in 1820 after being granted a royal charter. Shortly after the move to these extensive new premises the Society expanded its associations with art in the city. It converted the stables attached to Leinster House into a drawing school and erected a permanent building on the site in 1827 together with a gallery overhead which was used to exhibit the Society's teaching collection of sculpture and its art collections. These developments marked a long connection between the RDS and art education in the city, which eventually led to the establishment of the National College of Art and Design.

The nature of the relationship between the RDS and the state was raised early in the nineteenth century as it clearly had the potential to contribute to broader national projects, particularly as the Society received a substantial annual grant for its activities. Under the 1877 Dublin Science and Art Museum Act, the RDS was paid £10,000 in consideration of its investment in its collections and for the land around Leinster House. The majority of the RDS library was transferred to government ownership and became the core of the new National Library of Ireland. Artefacts and natural specimens were transferred to the National Museum of Ireland also established at this time.

After it was relieved of responsibility for what became the Science and Art Institutions, the RDS continued to be active in the field of science as well as in its programme of annual agricultural shows. The year 1890 saw a settlement of a number of issues which had troubled the society including its relationship with the Royal Irish Academy (RIA), with whom a merger had at one point been proposed by the government, and its relationship with the government whose civil servants working for the new National Museum were based in the RDS headquarters complex at Leinster House.[12]

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12 'Rise and Influence of the Royal Dublin Society'; R.J. O'M, 'Irish Agriculture and the Royal Dublin Society', *The New Ireland Review,* vi (Sept. 1896), 1-6; 7-17.

Between 1998 and 1920 the Society's Committee for Science and its Industrial Applications was very active, largely under the guidance of John Joly, Chair of Geology and Mineralogy in Trinity (1897-1933). Joly was an important lobbyist for science, having himself won the Society's Boyle Medal in 1911, and was responsible for the RDS's major scientific initiative, the Irish Radium Institution in collaboration with the young Dr Walter Stevenson of Dr Steevens' Hospital. Joly was also President of the Society during its bicentennial celebrations which included an impressive array of events in 1931.[13]

The Society remained dominated by Protestant academics and scientists and was viewed in some quarters as a gate-keeping institution. From 1897 to 1913 Arthur Edward Guinness, Baron Ardilaun, the politician and philanthropist son of Sir Benjamin Lee Guinness, was President of the Society, responsible for commissioning the publication of the RDS history.

The period of the war of Independence and the civil war were difficult for the RDS – its scientific activities declined and it was slow to adapt to the changing social and political structure of Ireland after 1922. The crisis of the 1920s began several years before with George Noble, Count Plunkett, who was a member of the RDS and Director of the National Museum since 1907. His son, Joseph Mary Plunkett, was executed for his involvement in the 1916 Rising and the Count was removed from his post in the Museum. The Society voted to expel him by 236 votes to 56 in January 1917.

In 1925 the government of the Irish Free State purchased Leinster House from the RDS, as the seat of the national parliament; the Dáil Chamber was the original lecture room of the Society and the Seanad Chamber was the picture gallery.

Figure 13: View of Leinster House and Gardens, 1911.

At the time of this photograph there was a statue of Prince Albert commemorating the Great Exhibition of the 1850s which was held on the grounds of Leinster House. This statue was rmoved to one side to be replaced by a cenotaph commemorating Arthur Griffith, Michael Collins and Kevin O'Higgins. A statue of Queen Victoria was removed from the courtyard in 1947. The house was built by the Earl of Kildare whose son Lord Edward Fitzgerald was involved as one of the leaders of the 1798 rebellion. It is perhaps prophetic that over a century later his family home was to become the home of the Irish Parliament.

The relocation to Ballsbridge facilitated the growing strength and activities of the RDS in the twentieth century. The Library, now more focused on agricultural materials, was extended and through its publications, produced since the eighteenth century, the Society's mission was continued.[14] Modern programmes at the core of the Society's activities are addressed by Committees on Agriculture and Rural Affairs; Arts; Equestrian; Industry and Commerce and Science and Technology.[15] The Society's premises in Dublin 4 have become important venues for social and cultural events and the city.

13 *Royal Dublin Society bi-centenary celebrations, 1931: official handbook and catalogue of museum* (Dublin, 1931); *Royal Dublin Society: bicentenary souvenir, 1731-1931* (Dublin, 1931). See also H. H. Dixon, *John Joly: Presidential address to the Dublin University Experimental Science Association, 1940* (1941).

14 P.J. White, 'Royal Dublin Society's New Library', *An Leabharlann,* 23:3 (Sept., 1965).
15 Desmond Clarke, 'The contribution of the Royal Dublin Society to science and technology in Ireland', *Administration*, 15:1 (Spr. 1967), 25-34.

Royal Irish Academy (1785)

The establishment of the Royal Irish Academy by James Caulfeild, Earl of Charlemont, in 1785 marked another significant advancement in private learned societies in Ireland in the last quarter of the eighteenth century.[16] Its first buildings were adjoined those of the Royal Dublin Society on Grafton Street, but the RIA was granted its royal charter before the older society, the year after it was established in 1786. This charter states the aims of the new Academy to be the promotion and investigation of the sciences, polite literature, and antiquities, as well as the encouragement of discussion and debate between scholars of diverse backgrounds and interests. Unusually for the time, the Academy placed greater emphasis on the sciences (by this period the Dublin Society had focused its efforts on improvement of agriculture and arts) by giving eleven seats on its Council to scientists and ten to representatives of the humanities.

In its early years the Academy pioneered scholarship into the Irish language and culture to a much greater extent than the Dublin Society. As the self-assurance of the Anglo-Irish Ascendancy increased during the eighteenth century they sought a more authentic cultural attachment to Ireland as well as a more autonomous political system. On a cultural level this took the form of an antiquarian pursuit of the meaning of Ireland, which led to particular interest among Academy members in the history and archaeology of the island, native musical traditions, and the Irish language. These antiquarian activities provided a new form of patronage for the remnants of the bardic poetry tradition.

The Academy set out to achieve its objectives by means of encouraging members to submit papers in the sciences and humanities and by publishing a significant number of these. The Academy's *Transactions* ran from 1787 to 1907, and included 106 papers in the sciences, 25 in polite literature, and 32 in antiquities. From 1836 the *Transactions* were complemented by the *Proceedings of the Royal Irish Academy*, which continue to be published to this day. It is not an exaggeration to state that the publications of the Academy reflect the development oh the history of archaeology and Irish studies from the nineteenth century onwards.

Academy members were very successful in assembling an important collection of Irish manuscripts. Despite not necessarily having the language skills to read old or middle Irish, they recognised the importance of these early sources, and many of them used their influence to procure manuscripts such as the *Book of Ballymote*, a compilation of historical, literary, genealogical and biblical texts which Academy member Charles Vallancey persuaded Chevalier O'Gorman, an Irish exile in Paris, to give to the Academy in its foundation year.[17]

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16 For a general history of the Royal Irish Academy see T. Ó Raifeartaigh (ed), *The Royal Irish Academy: a bicentennial history, 1785-1985* (Dublin, 1985); C. Bonfield and A. Farrington, *The Royal Irish Academy and its library: a brief description* (Dublin, 1964); John Kells Ingram, *The past and present work of the Royal Irish Academy: an address delivered at the stated meeting of that body, November 30th, 1892* (Dublin, 1892).

17 Clare O'Halloran, 'An English Orientalist in Ireland: Charles Vallancey (1726-1812)', in J.T. Leerssen, A.H. Van der Weel and B. Westerweel (eds), *Forging in the smithy: national identity and representation in Anglo-Irish literary history* (Amsterdam, 1995), 161-73.

Thus began a tradition of collecting Irish manuscripts which has resulted in the Academy holding the largest collection of manuscripts in the Irish language. The Academy also began to amass antiquities of historical significance such as the twelfth-century Cross of Cong and the antiquities collection of long-time member and antiquarian George Petrie.

Throughout the nineteenth century the Royal Irish Academy continued to elect members who represented the Irish and international academic communities, including honorary memberships awarded to Johann van Goethe, Maria Edgeworth, William Wordsworth, Charles Darwin, Louis Pasteur, Dmitry Mendeléyev and Albert Einstein, among many others.

In 1851 the Academy moved from its first premises on Grafton Street to the present building on Dawson Street, a fine mid-eighteenth century house built by Lord Northland, whose son, the Hon. George Knox was a member of the Academy. The Reading Room and Meeting Room were added at the rear in 1852-4.

Figure 14 (p. 18): View of MS 23P12f.f.53r, in the Library of the Royal Irish Academy (© Royal Irish Academy).

Figure 15 (above): Interior view of Academy House, Dawson Street Dublin (© Royal Irish Academy). Built in the mid-18th century, the interior has well-preserved fine decorative plasterwork. The Academy relocated here in 1852 and in 1854 an additional meeting room, designed by Frederick Clarendon, was added to the rear of the house.

While the RDS was flexing its muscle with the Kensington clerks, the RIA was also asserting its role as a private national cultural institution of importance, whose independence from London was not up for debate.[18] The *Irish Times* reported in March 1877 that an attempt was made to subordinate the Royal Irish Academy "in common with other State-aided departments... to the rank of a humble Irish provincial section of the South Kensington Museum, London".

[18] 'Royal Irish Academy: Resolution of the Council against amalgamation with the Royal Dublin Society', *Proceedings of the Royal Irish Academy, Polite Literature and Antiquities,* Ser. 2, Vol. 1 (1870-9); John Ribton Garstin, *Facts and reasonings adduced in support of the course taken by the Royal Irish Academy respecting the recent action of certain government departments for the purpose of (1) placing it under the English education board, and (2) amalgamating it with other societies in Dublin* (Dublin, 1876).
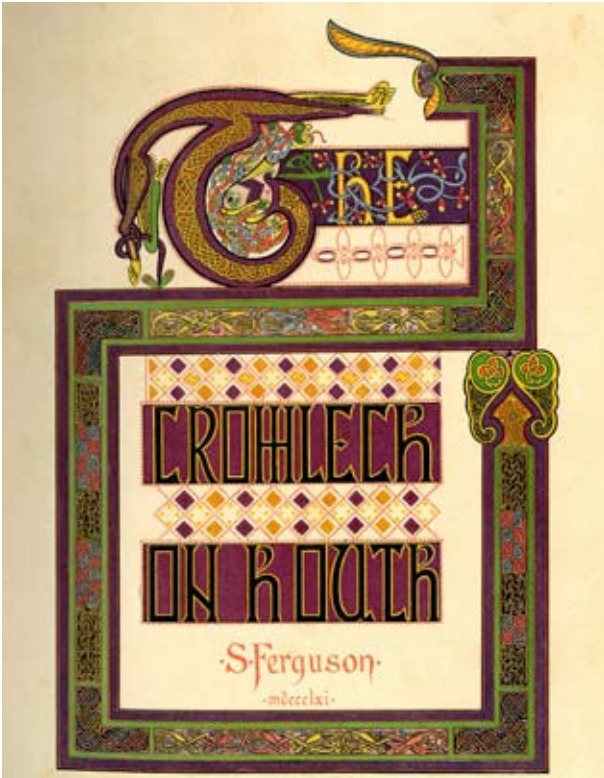
The Academy claimed to preserve its autonomy on the same terms as the Society of Antiquities for Scotland, though its case was not as strong, as the latter Society's collections were acquired by private funds whereas the collections of the RIA were largely purchased out of funds provided by Parliament.

The Academy's museum collections grew, though cataloguing resources and storage became increasing strained leading to the transfer in 1890 of the artefact collections to the Department of Science and Art Museum, including the Ardagh Chalice and the Cross of Cong. Many members supported the Irish language which saw the RIA take responsibility for publishing the journal *Ériu* in 1926 which was established by the School of Irish learning in 1904.[19]

The Academy's reputation in mathematics, physics, and humanities also grew in this period, from the internationally-distinguished careers of many members. Sir William Rowan Hamilton made significant advances in optics and dynamics and, through his discovery of quaternions, in algebraic theory.

Figure 16: Frontispiece and internal page from Samuel Ferguson, *The Cromlech on Howth. A Poem with illuminations...* revised by George Petrie (London, 1861) (© Dublin City Library and Archive). The poem was originally published in 1841.

Ferguson, a poet and archivist, had a lifelong interest in the Irish language and antiquarianism and was an active member of the RIA, becoming its President in the 1881. He briefly attended Trinity, before studying law at King's Inns, Dublin. When the *Dublin University Magazine* began publication in 1833, Ferguson became a regular contributor. From 1867, as deputy keeper of the records in Ireland, Ferguson was instrumental in collecting records from parishes throughout the country, many of which were later lost in the fire at the Four Courts in 1922. Ferguson was friends with Edward Dowden, J.P. Mahaffy and John Kells Ingram from Trinity.

See P. Denman, *Samuel Ferguson: the literary achievement* (1990) and 'Sir Samuel Ferguson, *Dictionary of Irish Biography* (Cambridge, 2010).

[19] Established by Kuno Meyer, John Strachan, Richard Irvine Best.

Hamilton's collected works have been published under the aegis of the Academy, the first volume appearing in 1931 and the final one in 2000. Ireland's only Nobel laureate in science, Ernest Walton, was one of the Academy's most distinguished physicists, while the quantum theoretician Erwin Schrödinger (1887-1961) was an honorary member, temporarily domiciled in Dublin, who introduced Ireland to modern physics through his lectures. Women were first elected to full membership in 1949 (previously women could only be awarded honorary membership).[20]

After Independence the Royal Irish Academy continued to fulfil its aims and to sponsor many major projects of Irish and international scholarly significance in the sciences and the humanities, work which was facilitated by the doubling of its annual grant by the Irish Free State in 1925. Its work played an important role in advising and contributing to public debate and the formation of public policy for the state.

Assessing the Academy's impact on Irish scholarly research, and the subject of Irish culture and heritage in particular, historian F.L.S. Lyons wrote in 1979: "The Academy has remained at the centre of the serious study of Irish civilization ever since [1785], for although all sorts of more or less ephemeral societies sprang up with similar objectives, none of them competed with the Academy, which laid down the standards of scholarship that by the end of the nineteenth century had made 'Celtic' or Irish studies a rigorous discipline attracting continental as well as local scholars of the highest calibre".[21]
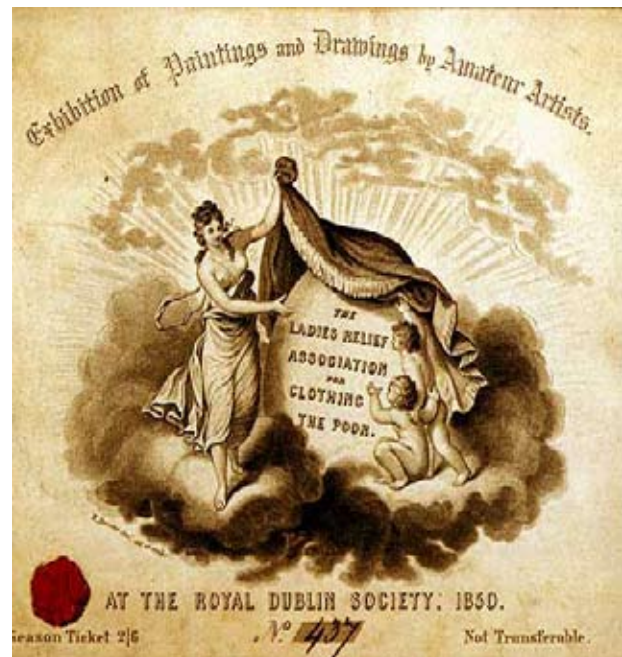
Figure 17 (above): Ticket for Exhibition of Paintings and Drawings by Amateur Artists, hosted by The Ladies Relief Association for Clothing the Poor at the Royal Dublin Society, 1850 (© National Library of Ireland).

Figure 18 (p. 22): *Extract of a Letter from Colonel Campbell to General Dundas, dated Athy, 27th May, 1798* (© Dublin City Library and Archive).

Figure 19 (p. 22): 'Ways & Means in Vox Populi!!', engraving in the *Hibernian Magazine* (Jan, 1800) (© The Board of Trinity College Dublin), satirizing the extraordinary lengths the British went to in order to pass the Act of Union in 1800 which dissolved the Irish parliament.

Figure 20 (p. 23): *The Gael* (Sept. 1903) (© Dublin City Library and Archive).

Figure 21 (p. 23): *Ulster 1914* (Belfast: William Strain & Sons Ltd, 1914) (© The Board of Trinity College Dublin). From the Samuels Collection held in the Early Printed Books Department of Trinity Library; a collection of original and copied documents and ephemera relating to Irish history, 1910-1924.

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20 The first woman elected to honorary membership was the Russian, Princess Ekaterina Daschova. Elected to the Academy in 1791, Daschova was also the first woman member of the oldest American learned society, the American Philosophical Society of Philadelphia.

21 F.S.L. Lyons, *Culture and anarchy in Ireland, 1890-1939* (Oxford, 1979). For a recent survey of the Academy's holdings see B. Cunningham and S. Fitzpatrick (eds), *Treasures of the Royal Irish Academy Library* (Dublin, 2009).
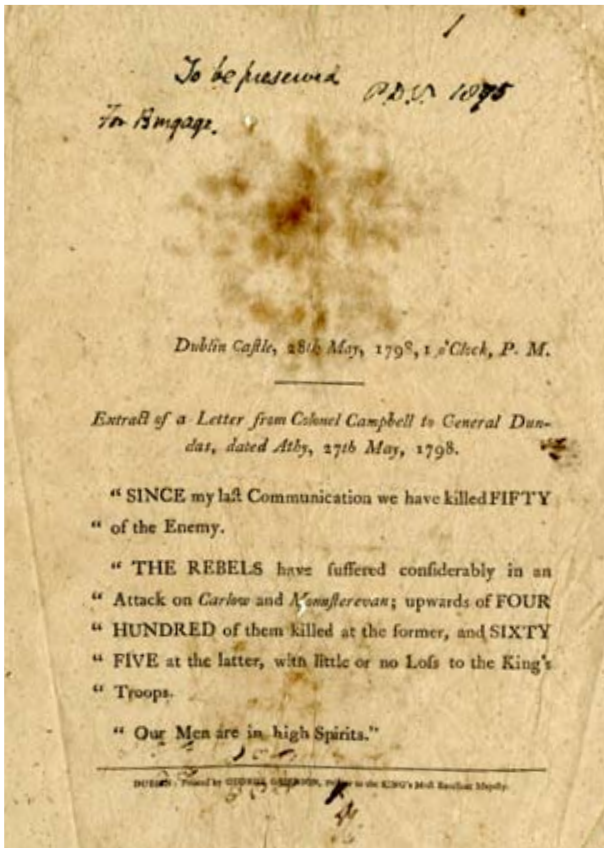
Trinity and Wider Contexts

By the late seventeenth century Trinity had survived the turmoil of the previous decades, marked by an interregnum and two civil wars. The 1700s witnessed an age of learning in the College, bolstered by academic strengths among staff and students. Parliament, meeting on the other side of College Green, made generous grants for building in College and the first building of the period, the Old Library, was begun in 1712. Important figures associated with Trinity in the early part of this period include Narcissus Marsh, who became Provost and later Archbishop of Armagh (he later founded Marsh's Library, the first public library in Ireland); William Molyneux, the natural philosopher and correspondent of Locke and John Stearne, the first President of the Royal College of Physicians of Ireland (est. 1654) and Irish College of Physicians. Both Molyneux and Marsh were also founding members of the Dublin Philosophical Society.[22]

John Dunton, a London bookseller who relocated to Ireland in the 1690s, described a visit to Trinity's Library in his memoir *The Dublin Scuffle* (1699). Alongside books and "handsome folios", he saw a "thigh-bone of a giant", the face of "one Geoghagan, a Popish priest executed about six years ago, for stealing", as well as "manuscripts, medals, and other Curiosities".[23]

The relative calmness of the century saw a period of colourful expansion for Trinity. During this century Trinity was the university of the Protestant ascendancy. Parliament viewed it benevolently and made generous grants for building. Most of the outstanding Irishmen of the eighteenth century, including Swift, Berkeley, Burke, Goldsmith, Grattan and Tone, were Trinity graduates, and the influence of their university is discernible in their writings and speeches.

22 For general histories of Trinity see C.H. Holland (ed), *Trinity College Dublin and the idea of a university* (Dublin, 1991); David Scott (ed), *Treasures of the Mind: a Trinity College Dublin Quatercentenary Exhibition* (London, 1992); R.B. McDowell and D.A. Webb, *Trinity College Dublin, 1592-1952: an academic* history (Cambridge, 1982, Republished Dublin, 2004).

23 John Dunton, *The Dublin Scuffle* (Dublin, 1699), edited with an introduction and notes by Andrew Carpenter (Dublin, 2000).
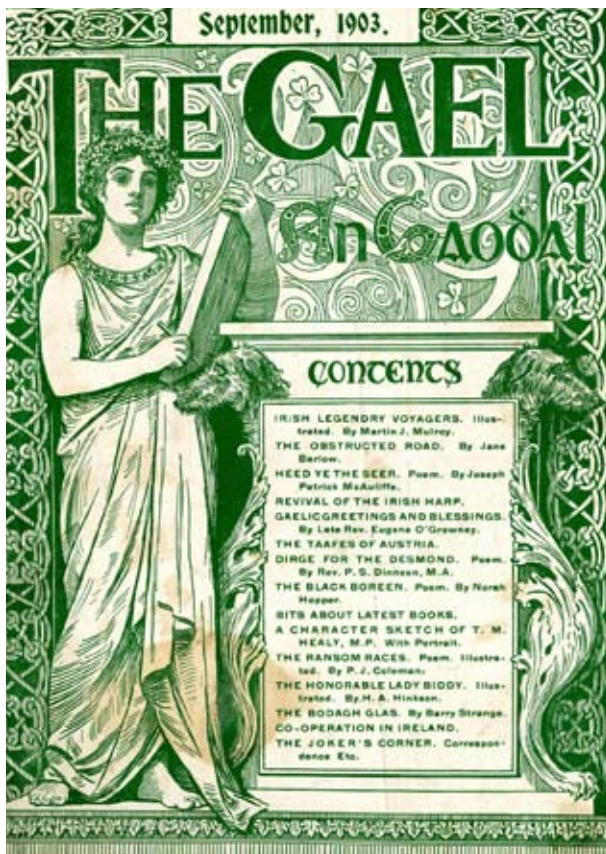
One of the most notable Provosts of the period was John Hely-Hutchinson, a barrister and politician. Eager to widen the curriculum, he was responsible for the foundation of chairs in modern languages, and he pushed forward the eighteenth-century building programme.

As the origins and early development of both the RDS and the RIA indicate, formal scholarship in eighteenth-century Ireland was addressed to the largely but not exclusively Protestant community, but was slowly reaching a wider constituency of interest. The Catholic Relief Acts of 1771, 1778 and 1793 which saw the erosion of much of the Penal Law system eased this transition, and also led to the admission of Catholics to Trinity in 1793. The patriot movement of the late eighteenth century included many members of Trinity and the two Ascendany Societies, and they sought to gain greater political independence for Ireland as well as improvement in terms of industry and agriculture.

The nineteenth century saw some of the most significant political and cultural developments with lasting effects on modern Ireland. The century began with the formation of the legislative Union with Great Britain and ended with several attempts at passing a Home Rule bill. The early years of the century saw a progressive enlightenment on the part of the government: roads were built, census data accumulated, the country was surveyed and mapped, transport infrastructure was improved, and a poor law and national system of education was instituted. The College and learned societies played their part in these activities publishing county surveys, organising public lecture programmes, sponsoring prizes for agricultural products, industry, and manufactures and supporting scientific research. Most crucially they also continued to expand their collections and libraries.
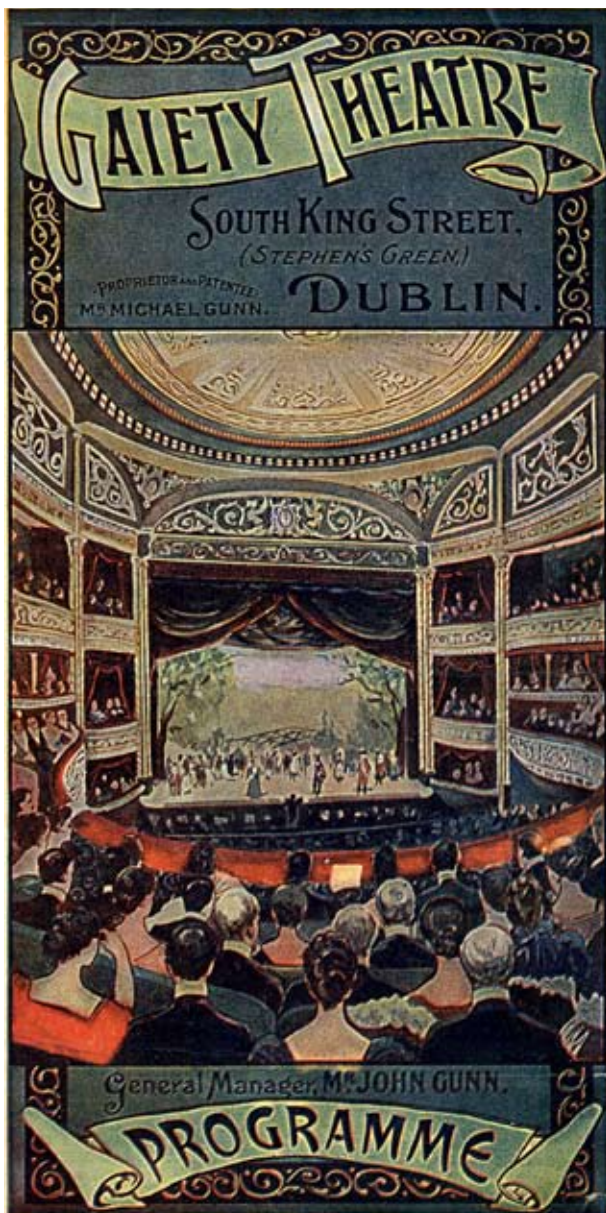
Figure 22: Gaiety Theatre Programme (© Dublin City Library and Archive).

When The Gaiety Theatre opened in South King Street, Dublin in 1871, it provided a new performance venue for the city, in an area of increasing retail and residential development. It was the venue for the earliest Irish language performance on a professional stage, Douglas Hyde's *Casadh an t-Sugáin* in 1901. It also staged Sean O'Casey's controversial *The Bishop's Bonfire* in 1955, and Norman Maen's production of *Finian's Rainbow* in 1964.

From the 1830s Trinity experienced considerable change and development. Just after the middle of the century, New Square was completed by the erection of the Museum Building; and new buildings at the east end of College Park expressed the increasing importance of the natural sciences and of medicine in the life of the College. The library continued to grow and extend collections through donations, purchases and most importantly, the extension of the Copyright Act to Ireland in 1801 which provided the College with a copy of every title published in Britain and Ireland.

Rigorous academic development began with the election of Bartholomew Lloyd as Provost in 1831 and between 1830 and 1900 twenty new chairs were founded. The academic tradition broadened to encompass a wide range of interests for undergraduates and academics both inside and outside Trinity's walls. The Engineering School was established in 1842 and was one of the first of its kind in the British Isles.

Towards the end of the nineteenth century the School of Classics hosted a respected group of classical scholars that included Louis Claude Purser, Robert Tyrrell, J.P. Mahaffy (Provost) and John Bagnell Bury. In mathematics and science there were William Rowan Hamilton (President of the RIA), Humphrey Lloyd (President of the RIA and later Provost), Salmon (also Professor of Divinity in Trinity and later Provost), and John Joly. In English there was Edward Dowden, appointed to the newly created chair of English literature in 1867 and in economics, John Kells Ingram, both of whom were involved in the RDS and subsequently Trustees of the National Library of Ireland.

The *Dublin University Magazine*, an independent literary cultural and political magazine, was published in Dublin from 1833 to 1882. A number of young men associated with the College, including Isaac Butt, John Anster (translator of Goethe's Faust) and John Francis Waller, decided to found the magazine with the objective of discussing new developments

and defending the Tories. Although all the founders were Trinity educated, there was no official connection with the College. The magazine drew many contributors and readers from the social and academic circles surrounding Trinity, the RDS and the RIA.

The strengths of Dublin cultural landscape were highlighted in the public discourse during the years before the final plan to transfer the major collections of the RDS and the RIA to state ownership. Surveying this landscape in 1876 the *Times* of London stated that by comparison with the State-sponsored institutions in London, Dublin's institutions largely covered the activities of the British Museum, the Geological Museum, the South Kensington Museum, the National Gallery, and the Royal Academy.

As well as the Museum of Natural History, Botanic Gardens (with Botanical Museum), the School of Art and Library under the RDS, and the Library and Antiquities Museum of the RIA, the article notes the Royal Hibernian Academy (1823), the National Gallery (1854) and geological collections of the Geological Survey and the Royal College of Science (1865). The article highlighted the small national industrial collections of the Royal College of Science in particular, claiming it had a more complete course than the British School of Mines. Commenting on likely plans of consolidation, the piece also discusses the disadvantages of the contemporary situation:

> In spite, however, of the number of these institutions, and in fact, because of their number, the collections, whether books, natural history specimens, or antiquities, have not had the completeness which one would expect. While on the one hand many have been inconveniently housed, on the other the Government has naturally felt a difficulty in improving their condition so long as they were in the hands of more or less irresponsible private bodies... In making these proposals

the Government has taken the opportunity of putting on record its appreciation of the eminent services which have been rendered to both art and science by the societies and makes it clear that the motive for suggesting any diminution of their independence is that the wants of the community, with regard to such matters as public museums have now in Ireland, as long ago in England, outgrown the useful operation of private societies.[24]

Several other scientific and art institutions and societies might also be added to the list including the Royal College of Physicians of Ireland, the oldest surviving medical institution in the country founded in 1654, Marsh's Library, the oldest public library in Ireland established by Archbishop Narcissus Marsh in 1701, the Royal College of Surgeons (1784), the Zoological Society of Dublin (1830), the Museum of Irish Industry (1845), the Royal Irish Academy of Music (1848),and the Royal Society of Antiquaries of Ireland founded in 1849 as the Kilkenny Archaeological Society.[25]

Such a survey of the period's public institutions and academic societies of interest should also include the Public Record Office of Ireland which was established in 1867 and continued with its functions under the Free State, until 1986 when the National Archives combined its functions with the State Paper Office.[26]

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[24] *The Times,* 17 Feb. 1876.
[25] See Thomas Davis, 'Institutions of Dublin', in *Literary and historical essays* (Dublin, 1846) for an early nineteenth-century perspective on the city's institutions; Mary Daly, *The Spirit of Ernest Enquiry: the Statistical and Social Inquiry Society of Ireland 1847-1997* (Dublin, 1997).
[26] The State Paper Office was established in 1702 as a repository for records relating to the administrations of the various Lords Lieutenant (the English monarch's representative in Ireland) who until that date had taken all of their records with them on leaving office.

1.3 EVOLVING CULTURAL LANDSCAPE OF DUBLIN

The are of Dublin which now stretche from the south side of Trinity College to the south of St Stephens Green and from Grafton Street to Merrion Square is synonymous with the capital's major cultural institutions and academic societies. The learned and cultural associations of this area began in the early eighteenth century and can be explained by several factors which continued to make the area a strong draw for these groups and institutions.

When the College was established in 1592 on the site of the All Hallows priory, an Augustinian house which was founded by Dermot McMurrough in 1166, and which survived until its dissolution under Henry VIII in the 1530s, the area was outside the city walls and mostly surrounded by bog and countryside to the south. As commercial trade and consumption habits increased in the late seventeenth-century this area, belonging to the Duke of Grafton, began to be developed. In 1708 the Dawson family also laid out land in this part of the city (including Dawson Street today).

Up to the mid-seventeenth century the St Stephen's Green area to the south of Grafton Street was a marshy common on the edge of the city used mainly for grazing. In an effort to raise city revenues, the City Council enclosed the centre of the common by erecting a wall and sold the land around the square for property development.[27]

Figure 23: View of Fusiliers' Arch, St Stephen's Green, Dublin. This arch was built to commemorate the lives of Irish soldiers of the Royal Dublin Fusiliers killed in action in the Second Boer War in South Africa (1899) and in WWI. The design of the arch is based on the Arch of Titus in Rome.

[27] For more on the built landscape see for example Desmond Guinness, *Georgian Dublin* (London, 1979); Maruice Craig, *Dublin, 1660-1860* (Dublin, 1980); Joseph Brady and Anngret Sims, *Dublin through space and time* (Dublin, 2001).

By the early eighteenth century Grafton Street had developed as one of the principal streets for the city's growing luxury goods trade, including booksellers and there was continued building around St Stephens Green Green, with many new properties in the Georgian style.

It was on Grafton Street that the Dublin Society took its first accommodations when it was formed in 1731 and the street was also home to the Royal Irish Academy established over fifty years later. By the end of the eighteenth century and the construction of the Carlisle Bridge (now O'Connell Bridge) in 1794, the area became one of the most attractive destinations for shopping and socialising in the city. With the opening of Switzer's on Grafton Street in 1838 and Brown Thomas eleven years later, the Street's main function turned to retail and the academic institutions, in need of additional space moved east towards Merrion Square and south towards St Stephens Green to find more spacious accommodations.

The streets east of Grafton Street remained largely undeveloped until the mid-eighteenth century but considerable progress was made following the construction of a major property on the edge of Molesworth Fields by James FitzGerald, the 20th Earl of Kildare. At the beginning of construction he was warned by his friends against building a townhouse in the area, as it was considered the countryside, and the unfashionable underdeveloped south side of the city far from the main locations of aristocratic residences up to that point on Rutland Square (now Parnell Square) and Mountjoy Square.

However, Kildare was sufficiently secure in his own standing in the social life of the city to predict that fashionable society would follow his example, a confidence that held true. Within twenty years, Merrion Square and Fitzwilliam Square were developed and became the primary location of the city residences of the aristocracy, many of whom moved from their north-side properties. [28]

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[28] The building was renamed Leinster House in 1766 when the Earl of Kildare was made first Duke of Leinster. See David J. Griffth, *Leinster House, 1744-2000: an architectural history* (Dublin, 2000).

Alongside the important move across the river of Dublin's social elite, the Irish Parliament and Trinity College embarked on extensive building programmes which gave the south side of the city an impressive and elegant Georgian landscape from the early-eighteenth century. The facade of Trinity, the west front and Parliament Square, emerged in the second half of the century following the completion of the Old Library, Printing House and Dining Hall within the College. Despite similarly grandiose buildings on the north side of the city in this period, including the Rotunda Hospital built in the 1740s, the Custom House and the Four Courts built in the 1780s, and the General Post Office and St. Mary's Pro-Cathederal completed in the early nineteenth century, the area south of College Green remained the most popular for learned societies, cultural institutions and educational institutions well into the early twentieth century.

It was in this area south of Trinity and in the Georgian landscape of late eighteenth-century Dublin that the great exhibitions of the late nineteenth century also took place, again highlighting the importance and influence of the Royal Dublin Society who provided land for the first industrial exhibition in 1853 on the lawns of Leinster House.

A prominent member of the Society, Benjamin Lee Guinness, Lord Iveagh, was also responsible for providing lands for the second international exhibition which was held in the city in 1865. Iveagh purchased Coburg Gardens from the Earl of Clonmel in 1862. Iveagh House was built on this large site fronting onto St Stephen's Green. The lands to the rear housed an exhibition centre by the Dublin Exhibition Palace and Winter Gardens Company which hosted the second successful industrial and artistic exhibition in Dublin. After the exhibitions, the building was converted to examination halls for the Royal University of Ireland and in 1908 Lord Iveagh gifted the gardens to University College Dublin.

The locating of the Catholic University, later reconstituted as University College Dublin, in the vicinity of St Stephens Green in the second half of the nineteenth century represented another important academic institution in this area. The campus for the original university consisted of a number of buildings in and around the Green, the main sites being Earlsfort Terrace, Cecilia Street, Merrion Street and Newman House on St Stephen's Green. When UCD largely moved out to the new campus in Belfield in the second half of the twentieth century, most of the Earlsfort Terrace building was redeveloped as the National Concert Hall in the early 1980s.

By the late nineteenth century then Dublin had developed an important architectural and cultural cluster in its city centre. Similar developments in London, through the conscious efforts of Prince Albert to create cultural 'zones' by building museums, colleges, schools, concert halls, and premises for learned societies for the benefit of public enlightenment, suggest that Dublin's cultural map somewhat mirrors this purposeful development programme. Prince Albert's enthusiasm for the development in the South Kensington area of London stemmed from the success of the first Great Exhibition held in the city in 1851. The Exhibition, organised by the Royal Society for the Encouragement of Arts, Manufactures, and Commerce (RSA), aimed to encourage and extend "the influence of Science and Art upon Productive Industry".[29]

Assisted and supported in his ambitions by Henry Cole, an influential English civil servant, Albert aimed to create a national centre for the arts and sciences by building permanent structures where the original exhibition spaces were erected. Collections were eventually divided into the Victoria & Albert Museum (1852), the Natural History Museum, and the Science Museum. The Albert Hall, sometimes known as 'the nation's village hall' was also developed in South Kensington, as well as educational instiutions, the Royal College of Art, Imperial College, and the Royal College of Music.[30]

[29] On Prince Albert see Winslow Ames, *Prince Albert and Victorian Taste* (London, 1968).
[30] Although much of the plan was completed after Prince Albert's death in 1861 the areas was often referred to as 'Albertopolis' in recognition of his immense influence in the establishment of the cultural and scientific quarter of South Kensington. 'Coleville' is

Figure 25: View of the Royal Albert Hall in Kensington, central London overlooking the Victorian statue of Prince Albert.

Cole visited Dublin during this period of great cultural development in London and was likely influential on the mindset and plans of the Dublin and London administrations. This continuity in cultural planning between London and Dublin, as the second imperial city was raised by literary and art critic Charles de Kay, writing in the *New York Times* 1891. Commenting on the success of the physical buildings of Dublin's cultural zone, de Kay suggests that as plans for the National Museum and National Library buildings were designed to reflect the requirements of the commissioning department in South Kensington, resulting in too few Irish architectural features in their designs.[31] However a distinctive Irish presence was involved in the building projects as the two key architects of the Museum, Library and Gallery buildings. Their designs are also evident in this British museum building period, the Natural History Museum in London and the Oxford University Museum of Natural History. Dean was also responsible, with earlier partner Benjamin Woodward for the Museum Building in Trinity and the Kildare Street Club in Dublin.

This built heritage of museums, libraries, galleries and private learned societies which have evolved in Dublin's city centre, now stand as significant city landmarks and cultural anchors in the city's landscape. They represent ambitious and elegant architectural statements which have survived through periods of conflict and relative state neglect at times, and today contribute to the strong cultural-tourism image of the city. Citizens are also served by the variety of exhibitions, public programmes, outreach activities and scholars benefit from the collections they assemble and preserve.

another name given to the area in recognition of Sir Henry Cole, the senior civil servant who implemented Albert's plans. Cole, also an accomplished art expert, became the first director of the Victoria & Albert Museum in London. See Elizabeth Bonython and Anthony Burton, *The Great Exhibitor: the life and work of Henry Cole* (London, 2003).
31 *New York Times*, 21 Sept. 1891.
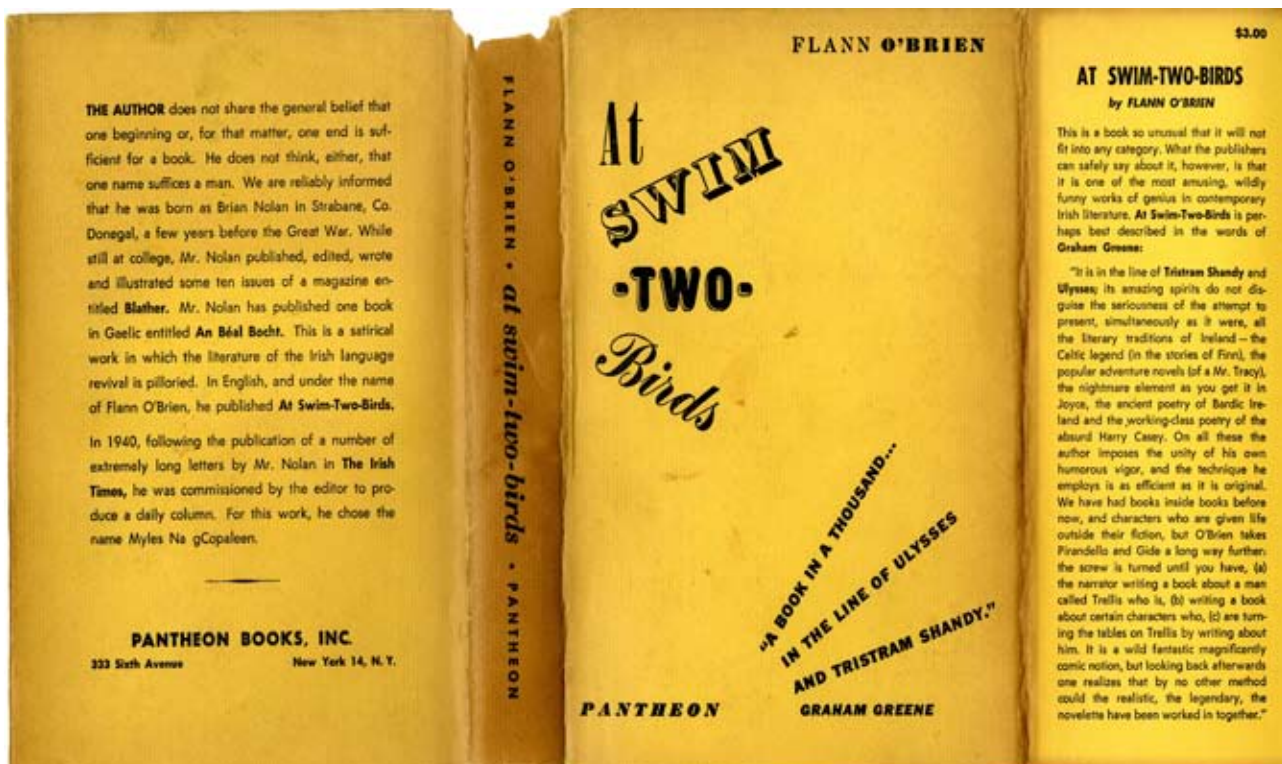
Figure 26: Dust-jacket for Flann O'Brien's *At Swim-Two-Birds* (New York, 1950) in the collections of the Dublin City Library and Archive.

At Swim-Two-Birds is a 1939 novel by Irish author Brian O'Nolan, writing under the pseudonym Flann O'Brien. It is widely considered to be O'Brien's masterpiece, and one of the most sophisticated examples of metafiction. *At Swim-Two-Birds* was accepted for publication by Longman's on the recommendation of Graham Greene, who was a reader for them at the time. The book was published on 13 March 1939, but did not sell well; by the outbreak of World War II it had sold scarcely more than 240 copies. In 1940, Longman's London premises were destroyed during a bombing raid by the Luftwaffe and almost all the unsold copies were incinerated.

2   Institutional Histories

2.1   INTRODUCTION

A definitive account of the development of Irish cultural institutions has yet to be written. Numerous studies have addressed Irish culture more generally in the period, often focusing on the Irish Literary and Theatre Revival movement or nationalist cultural life in the early decades of the Irish Free State.[32] Detailed studies of the lives and times of the country's key writers, poets, and artists address the contexts of literary and visual arts life in Dublin.[33] Studies have also addressed figures like John Quinn, the influential American patron of Irish art, and the Yeats family in particular, and embryonic craft and creative industries such as the Arts and Crafts movement and privates societies.[34]

Terence Brown's *Ireland: a social and cultural history* (in editions taking the narrative up to 2002), sets out an insightful and contextualised synthesis of the major literary and artistic developments of the period. Social and cultural issues of importance include nationalism, industrialization, religion, language revival, and censorship.

Other general accounts of Irish culture in the period excel for their grounding in international comparisons and the work of cultural and literary theorists like Edward Said and Homi Bhabha.[35]

The works Smyth and Fallon focus specifically on Irish culture in the early decades after Independence, and both consider their subjects in these broader contexts, though they take quite opposing views of Irish culture. Smyth contends that Ireland was positioned, largely through government policy, in an intellectual and cultural vacuum for a long time after Independence. Fallon, reviewing in more detail the cultural landscape of Ireland from 1930 to 1960, rejects the traditional view of the period as the country's intellectual and cultural 'Dark Ages' highlighting bright and engaged areas of activity. The failure to revive the Irish language is presented as a greater detrimental cause of cultural and artistic stagnation than the negative aspects of Irish censorship, as there was no censorship on ideas and most 'banned' books were attainable to the determined reader.[36]

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[32] For example Ulick O'Connor, *Celtic Dawn: A Portrait of the Irish Literary Renaissance* (London, 1984); Declan Kibert, Inventing Ireland: the literature of the modern nation (London, 1995).

[33] For example see Bruce Arnold, *Orpen: Mirror to an Age* (London, 1981); Kenneth McConkey, *Sir John Lavery* (Edinburgh, 1993); R.F. Foster, *W.B. Yeats, A Life* (2 vols., Oxford, 1997); Adrian Frazier, *George Moore, 1852-1933* (London, 2000); Nicholas Allen, *George Russell (AE) and the new Ireland, 1905-30* (Dublin, 2003).

[34] For example see B.L. Reid, *The Man from New York: John Quinn and his friends* (New York, 1968); Paul Larmour, *The arts and crafts movement in Ireland* (Belfast, 1992); Patricia Boylan, *All the cultivated People: a history of the United Arts Club* (Dublin, 1988).

[35] Terence Brown, *Ireland: a social and cultural history, 1922-2002* (first edition to 1979, published 1981; London, 2004); Edward Said, *Orientalism* (London, 1978); Homi Bhabha *Nation and Narration* (London, 1990) and *The Location of Culture* (London, 1994).

[36] Brian Fallon, *An Age of Innocence: Irish culture, 1930-1960* (Dublin, 1998); Gerry Smyth, *Decolonisation and Criticism* (London, 1998).

The varying views and contexts of these accounts lay out the political, social, and broad cultural background in which the cultural institutions were established and developed from the late-nineteenth century. The late nineteenth century was a period of decline for Dublin both in terms of economic strength and population. The effect of suburbanism, which saw middle-class rate-payers move outside city boundary, deprived the city of much needed income and Westminster consistently refused to extend the city boundaries to include the prosperous suburbs. The city became urbanised, but not necessarily industrialised, and failed to adapt to rapidly changing industrial production and marketing which took a strong hold in other parts of the Britain and the north east of Ireland.[37]

These social and cultural accounts therefore provide a deep understanding of Irish social and cultural history from the late-nineteenth century to the mid-twentieth century but provide limited perspectives on parallels and connections between the cultural institutions. Despite this lack of a coherent synthesis history of the development of cultural institutions, most institutions histories have been considered in secondary literature, often through their founder's career or in commissioned histories.

Elizabeth Crooke's study of the politicisation of Irish archaeology from the perspective of the National Museum of Ireland demonstrates the relevance of these narratives in the study of Irish culture, identities and nationalism more generally. The value systems and ideological beliefs inherent in the museum-building process show how the complexity of Irish history and politics is mirrored in the range of attitudes to the past which became public concerns due to the establishment of public cultural institutions in the period.[38]

37 Mary Daly, *Dublin – the deposed capital: a social and economic history, 1860-1914* (Cork, 1984). On the rise of Belfast see Nicholas Allen and Aaron Kelly (eds), *The cities of Belfast* (Dublin, 2003).
38 Elizabeth M. Crooke, *Politics, archaeology and the creation of a National Museum In Ireland: an expression of national life* (Dublin, 2001). For more general discussion see Crooke, *Museums and community: ideas, issues and challenges* (New York, 2008).

Further opportunity exists to apply the approach taken by Crooke's work to address the wider circumstances of the museums and libraries established in the period with state-support and their cultural, social and political histories and contexts.

Overview: Establishing Ireland's National Cultural Institutions

The National Gallery of Ireland was established several decades before the key year of 1877 (when the Museum of Science and Art and the National Library were established). The Gallery came about under the auspices of a specific interest group and a committed philanthropist, and does not appear to have been part of a master plan. Their plans recieved significant support from the RDS who granted land for the new building and encouragement for the venture.

Speaking at the opening of the National Gallery of Ireland, the Earl of Carlisle's comments might be seen as a reflection on the timing of these developments: "The previous course of Irish history has scarcely run smooth enough to foster the growth of galleries or museums of the fine arts, while at the same time neither the Irish mind nor the Irish hand have shown any want of susceptibility to them. It is my very earnest wish that the Institutions which we now inaugurate may, by the display of foreign excellence, supply a fresh incentive and starting point of our own".

There does appear to have been a coherent reason for the establishment of the country's main cultural institutions over twenty years later, in 1877, though this raises the question as to why the National Gallery project did not lead to a more comprehensive development of national cultural institutions. However, it is worth noting that the museum of the Royal Dublin Society devoted to natural history, on the Merrion Street side of Leinster House, was erected with government assistance and opened in 1856, two years after the plan for the National Gallery was agreed. The presence of these two museums within the Merrion Square complex of the RDS

became the nucleus for this hub of cultural institutions which became the site for the National Museum and Library by the end of the century.

Accounts from the press indicate that it was specifically at the instigation of the British government that talks were begun with the Society about transferring ownership, with the latter quite concerned that it would not become a "mere branch of the South Kensington Museum, or be called to account by a couple of London clerks" after it had successfully flourished for over 150 years.[39]

Speaking during the early negotiations of 1877, the Lord Lieutenant noted that the country was making "distinct and satisfactory progress in almost every way... agriculture, American beef, water, air, and the advisability of erecting a National Museum".[40] These developments marked a significant change for the traditional power-holders in the cultural landscape, and that it appeared to unfold without major incident, is a sign of the more general importance placed on public access to these private collections.

The impetus behind the majority of the city's other cultural institutions such as the Dublin City Library and Archives, the Hugh Lane Gallery and the Chester Beatty Library also largely came initially from private citizens who used their positions to promote universal access to educational and cultural material. They worked with city and state figures, who supported these aims to bring their ambitions to fruition. Common among these figures was the intention to provide free access for the public to collections of national and international importance in appropriate surroundings for the general education and enlightenment of the public.

Figure 27: Postcard of O'Connell Street and Bridge, Dublin (1927) (© Dublin City Library and Archive).

In the 1920s electric trams were in use in the city for over two decades, but the automobile was becoming increasingly evident on the main thoroughfares. The trams finally closed on O'Connell Street in 1940, only to reappear over sixty years later as the Luas which opened in 2004. The National Transport Museum in the Heritage Depot, Howth Demesne, displays a number of vintage Irish public transport vehicles.

39 *Irish Times,* 2 Feb. 1877.
40 *Ibid.* 7 Feb. 1877.

The various interests represented by these private individuals working for the general good goes some way to explain why institutions appear to overlap in their collections and missions. At the time of their founding, each was seen as an important independent institution, sometimes because of their funding sources and others because of the cultural landscape of the time. For example, the Public Library system was funded by city rate-payers, whereas the National Library was funded by the State. The Public Library system, although started in the city centre, close to the National Library, aimed to establish local branch libraries in highly-populated areas of the city and suburbs. The focus of their collections was fiction materials, which were generally not the main collection areas of the National Library (particularly in its early years, building on the collections of the RDS), though this would not be an accurate assessment of either institutions' collections today.

The Hugh Lane was to be a gallery of 'modern art' as defined in the early twentieth century, whereas the National Gallery focused on 'great masters', and had little association with Irish painters. Lane wanted to inspire Irish art through the presentation of the contemporary-art movements from Europe and the US, as well as from indigenous Irish artists. The establishment of the Irish Museum of Modern Art (IMMA) in 1990, and the extension of the date of paintings accepted by the National Gallery, blurred these areas of coverage, particularly in the last half century.

The stand-alone status of the Chester Beatty Library is easily understood, given the size and nature of its collections and the wishes of Beatty himself when a Trust was established to administer the Library as a gift to the State.

Figure 28: Brian Maguire, *Nairobi Slum Clearance 28/01/07 2007.* Oil on Canvas (detail). Collection Dublin City Gallery The Hugh Lane (© the artist).

Broader Cultural Context Today

Although somewhat neglected in the early years of the Free State, the arts, culture and heritage sectors were boosted by the establishment of the Arts Council in 1951. As the national agency for funding, developing and promoting the arts in Ireland, the Council aimed to stimulate public interest in and promote the knowledge, appreciation, and practice of the arts. The Council recognises that the arts have a central and distinctive contribution to make to our evolving society and currently functions as an autonomous body, under the aegis of the Department of Arts, Sport, and Tourism. Under the 2003 Arts Act, the Council also works to assist in improving standards and advises the Minister and other public bodies on the arts. The Council works in close collaboration with the Arts Council of Northern Ireland and other national and local bodies and arts organisations.

Another important step in government policy towards the arts and culture sector was the establishment of the National Heritage Council in 1988 after the need for such a body had been recognised since the *Local Government Act, 1963*. The Heritage Council's main functions are to give leadership, provide specialist information, coordinate research, stimulate existing agencies, and to fill gaps in voluntary bodies. Funded by the National Lottery, the Heritage Council was transferred from the Department of the Taoiseach to the new Department of Arts, Culture, and the Gaeltacht (now Department of Community, Equality and Gaeltacht Affairs) in 1993. Acting as a statutory body under the Heritage Act since 1995, the Heritage Council continues with its original aims and has expanded its publications covering a cross-section of heritage policy and the development of a Heritage Officer network throughout most counties in Ireland. It was involved in supporting the State's acquisition of Castletown House, and in the extension of the National Museum to Collins Barracks.

The *National Cultural institutions Act, 1997* provided for the establishment of separate independent boards for the National Museum and the National Library (commenced in 2005) which resulted in greater institutional control over spending and resource allocation and made additional provisions for the National Gallery. It also dealt with outstanding issues relating to cultural objects (acquisitions, loans and registrations) and other areas such as granting liquor licences to the national cultural institutions. [41]

Collaboration between the state's national cultural institutions was encouraged by the establishment of the Council of National Cultural Institutions (CNCI) as a statutory body under the Heritage Fund. The Council facilitates discussion between the Directors of the national cultural institutions and makes recommendations to the then Minister for Arts, Sport and Tourism on proposed acquisitions under the Heritage Fund Act, 2001.

Members of the CNCI include: the Chester Beatty Library, Irish Museum of Modern Art, National Archives of Ireland, National Concert Hall, National Gallery of Ireland, National Library of Ireland, National Photographic Archive, National Museum of Ireland, Abbey Theatre, and the Crawford Art Gallery.

The Arts Council and the Heritage Council, as the two main bodies who have specific responsibility for policy, planning and provision in the contemporary arts and cultural heritage, are also members of the Council. Through the CNCI the Directors appoint staff members to contribute to committee discussions and activities in areas such as digitization, conservation, marketing and education, community and outreach, which facilitates some information-sharing and resource-pooling, particularly in relation to marketing and tourism.[42]

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[41] A. Ireland, 'National Cultural Institutions Act, 1997', *Museum Ireland*, 7(1997), 42-55.

[42] A report was produced by the CNCI committee by the Education, Outreach & Community Working Group, *A Policy Framework for Education, Community and Outreach* (Dublin, 2004).

Figure 29: NGI 4536: Gabriel Metsu (1629-1667), *Man writing a Letter c. 1664-c.1666*. Oil on wood. Sir Alfred and Lady Beit Gift, 1987. Collection, National Gallery of Ireland (© National Gallery of Ireland).

2.2 NATIONAL GALLERY OF IRELAND (1854)

Foundation

The National Gallery of Ireland was the first national cultural institution established in Ireland when the London parliament passed an act to establish a National Gallery in Dublin in 1854.[43] The need for a permanent gallery of pictures was conceived by the Society of Artists as far back as 1766, although a fully-developed plan did not get underway for almost a century. It directly resulted from the Great Industrial Exhibition which was held in Dublin in 1853 and was the most extravagant and expensive public event of the century. The exhibition was the first international industrial exhibition after the ground-breaking London Exhibition at the Crystal Palace in 1851 which also led to the establishment of several museums in South Kensington (see Chapter 1).[44]

Dublin's exhibition was promoted and principally funded by Ireland's greatest railway engineer, William Dargan, who specifically requested "the admission of pictures as a feature of the present exhibition". The popularity of the arts works displayed, and the enthusiasm of the visiting crowds, demonstrated a public for art and led to the establishment of the Irish Institution "for the purpose of bringing into being a National Gallery in Dublin and also for the purpose of holding exhibitions".

Ireland's reputation on the international stage was greatly boosted by the widespread coverage of the Dublin Exhibition. It received the front cover and several pages of coverage from the widely-circulated *Chamber's Edinburgh Journal* in June 1853 and was reported in other journals and newspapers throughout the English-speaking Atlantic world.[45]

As the exhibition was ending in the autumn of 1853 international observers also commented on the desire and need for a National Gallery in Dublin: "We know not why Ireland should not have one [a National Gallery], nor why every town in the empire, as the people get wealthy enough and appreciate the arts, should not have a picture and a sculpture gallery. It is not necessary to have the presence and patronage of Royalty to establish such galleries. The taste and the wealth of the people can effect it. Ireland is, we believe, now in a fair way to become rich...and [the Irish people] are generally resolved to help themselves, they cannot fail to become opulent and they will have galleries, museums, and everything else they desire. The *Irish Quarterly Review* is a good pioneer for them by its excellent literary articles".[46]

Following the Great Exhibition a testimonial fund was also established to contribute towards a gallery of art, which at one point might have been called 'The Dargan Institute' though this did not come to pass. Instead the Dargan Committee and the Irish Institution joined forces to support the foundation of a National Gallery of Ireland as a living monument to Dargan's contribution to the idea of a permanent art gallery in the city.[47]

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[43] For the history of the National Gallery of Ireland see the volume commissioned by the Gallery for its sesquicentennial, Peter Somerville-Large, *1854-2004 The Story of the National Gallery of Ireland* (2004). See also Catherine de Courcy, *The foundation of the National Gallery of Ireland* (Dublin, 1985) and Homan Potterton, Introduction to the *National Gallery of Ireland: Illustrated summary catalogue of paintings* (Dublin).
[44] Jeffrey A. Auerbach, *The Great Exhibition of 1851: a nation on display* (New Haven, Conn.; London, 1999).
[45] *Chamber's Edinburgh Journal* (June 1853).

[46] In a review of *The Irish Quarterly Review* xi (Sept. 1853) in *The Economist,* 24 Sept. 1853.
[47] Dargan's contribution is also commemorated through a statue on the gallery's lawn and a plaque set into building. His portrait by Stephen Catterton-Smith is also housed in the Gallery. 'William Dargan', *Dublin Saturday Magazine: a journal of instruction and amusement, comprising Irish biography and antiquities, original tales and sketches, poetry, varieties, etc*, 2:83 (30 Mar. 1867), 369; K.A. Murray, 'William Dargan', *Journal of the Irish Railway Record Society*, 2 (1951), 94-102.

The site chosen for the Gallery on Leinster Lawn was acquired from the Royal Dublin Society who stipulated that the building's exterior architecture correspond to that of their Museum of Natural History which had just been erected on the opposite side of the Lawn and opened in 1856. The designs of Belfast-born Francis Fowke (1823-65), an engineer in the Science and Art Department in London, based on early plans by Charles Lanyon, were chosen for the Gallery and agreed by the RDS. Fowke was perhaps the most renowned museum architect of the age, responsible for the Royal Albert Hall, the Royal Museum in Edinburgh, parts of the Victoria and Albert Museum and had won the competition for the designs of the Natural History Museum before his sudden death.

The Gallery building in Dublin was another important building in this period of Renaissance style Victorian public institutions in imperial capitals. The building is not detailed on the exterior but has an imposing interior. Its decoration is rich in the mid-nineteenth century manner, with harps and shamrocks and its main staircase was described as one of the finest in Dublin. Innovative construction techniques were incorporated into the new building such as pre-stress concrete on the lower gallery floors and gas lighting which enabled late-night opening.

The new Gallery was to be overseen by a group of seventeen governors and guardians. The close and connected nature of several of the city's cultural institutions was evident in the make-up of this administration, which included permanent appointments for the President and Vice-President of the Royal Dublin Society, President of the Royal Hibernian Academy, the President of the Royal Irish Academy and the chairman of the Board of Works.

Although the Gallery was unlucky not to have been founded around an existing royal or princely collection, as happened for many of its European counterparts, the ten-year period between its founding and opening saw the steady growth of an appropriate core collection. In 1860 the widely-read and influential London literary magazine, the *Athenaeum,* recorded the donation and purchase of a large number of paintings for the Gallery, though it noted continued financial requirements to cover the purchases.[48]

Figure 30 (p.39): Internal view of Millenium Wing (© National Gallery of Ireland).

Early Collections and Directors

By the time the National Gallery of Ireland opened in 1864 it had over 120 paintings and watercolours, sculptures and busts. Emphasis in terms of collections was based on creating a collection of Great Masters, resulting in very limited Irish collections in the early years. The Gallery's purchase grant of £1,000 was not an insubstantial sum (though the National Gallery in London received £10,000), but the amount remained static until 1938, by which time it did not afford the Director's much purchasing power.

Early donations came from many of Ireland's wealthy Protestant families such as the Lord Lieutenant, the Earl of Charlemont, Arthur L. Guinness, Viscount Powerscourt as well as items presented by the Treasury. The early sculpture collection included a bust of the recently deceased Catholic Archbishop of Dublin. His portrait was the only purchase of an Irish picture at the time. A substantial gift from the contents of Russborough House, by the Dowager Countess of Milltown (agreed in 1902) prompted the construction of what is now called the Milltown Wing, designed by Thomas Newenham Deane and opened in 1903.

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48 *Athenaeum,* 20 Oct. 1860, p. 522.
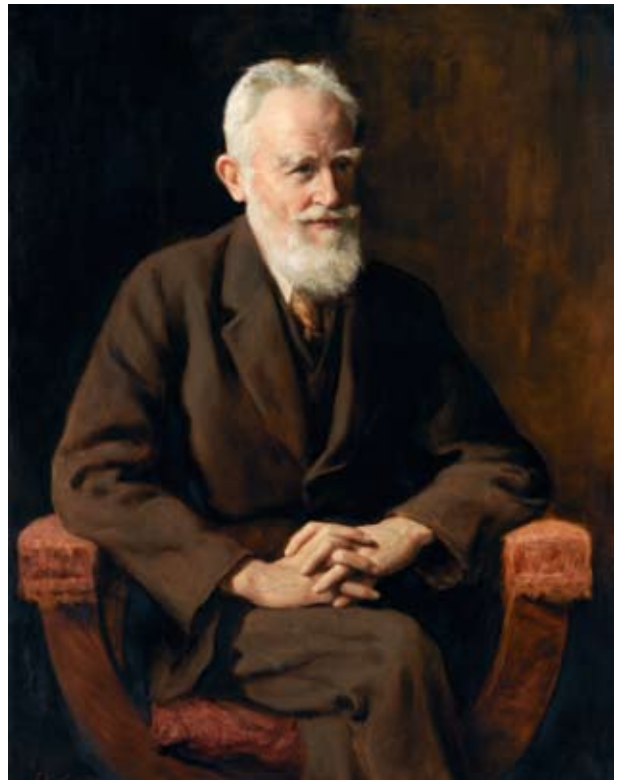
Henry Vaughan's gift of 31 watercolours by the Turner Trust in 1900 was an important bequest; Vaughan, an Englishman who inherited wealth at a young age from his father's business, collected throughout his life and divided his collections between various public institutions in the UK and Ireland, notably the British Museum, the National Gallery, the Victoria & Albert Museum, the University of London, the National Gallery of Scotland and the National Gallery of Ireland.[49]

This gift was followed by another from the estate of Hugh Lane, who was Director of the Gallery from 1914 until his death in 1915, as a passenger on the Lusitania. Lane gifted a number of paintings to the Gallery during his lifetime as a board member and Director. In his will he bequeth a large collection of pictures, and part of his residual estate to the Gallery. The Lane Fund as it became known continues to contribute to the purchase of art works.[50] George Bernard Shaw also made a substantial bequest; he left the Gallery a

Figure 31: NGI 899: John Collier, 1850-1934. *Portrait of George Bernard Shaw, 1856-1950 Dramatist.* Oil on canvas (© National Gallery of Ireland).

third of the royalties of his literary estate in gratitude for the time he spent there as a youth, a bequest which still funds considerable purchases and activities.

Early Directors such as George Mulvany and Henry Doyle were astute in their purchases and operated with little interference with their duties. After a varied career as a barrister, journalist, literary critic and art connoisseur Thomas Bodkin became a Governor and Guardian of the Gallery in 1917. After 1922 the Gallery and its other institutional neighbours remained closed for a period during the Civil War and in the years following the working environment dramatically changed and developments progressed little. Despite these difficulties Bodkin, a close friend of former Director Lane, was influential in the launching of the Lane Fund in 1922.[51]

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[49] Viola Barrow, 'Turner in the National Gallery', *Dublin Historical Record,* 44:1 (Spr. 1991), 6-16.

[50] Lane intended the paintings donated after his death to be sold to fund purchases more in line with the gallery's existing collections, but the board were keen to keep the items. See Robert O'Byrne, *Hugh Lane: 1875-1915* (Dublin, 2000).

[51] For more on Bodkin see Anne Kelly, 'Thomas Bodkin at the National Gallery of Ireland', *Irish Arts Review Yearbook* (1991/1992), 171-80. Bodkin wrote a history of the Lane pictures at the suggestion of President Cosgrave in 1931. The Dublin Corporation passed an unanimous vote of censure on Bodkin and his book for his treatment of their involvement in the long struggle for the Municipal Gallery buildings.
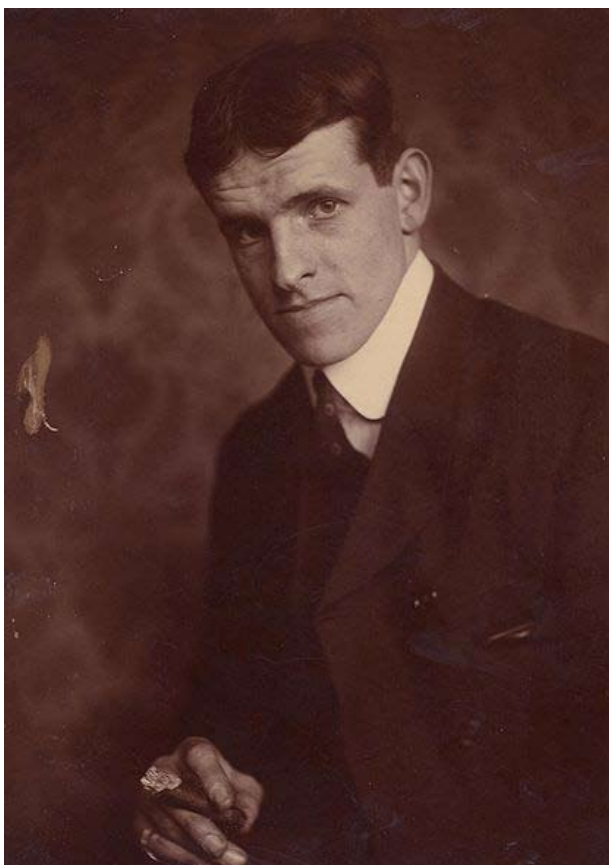
Figure 32: Photo of Jack B. Yeats by Alice Boughton (1904) (© Archives of American Art). The Jack B. Yeats Archive Room opened in the National Gallery in 2002 with material donated by Anne Yeats, niece of Jack B. Yeats. The Archive houses the artist's sketchbooks, library, literary manuscripts and private papers. Other donations have been made relating to the Yeats family.

Bodkin was appointed Director in 1927 at a time when the cultural agenda of the government was negligible and the Director's role one of limited influence.

Bodkin was aware of the 'cultural opportunities' afforded by the Gallery's collection, both for educational purposes and for attracting visitors from abroad, and believed that research, writing and teaching programmes provided the best means of optimising it's resources. Despite scarce resources during his tenure, Bodkin developed strong relationships with British and European galleries who did much of the Gallery's conservation work, developed his academic role in the art history community and was instrumental in legislative developments to allow the Gallery to lend pictures, which raised its international profile. He published a catalogue for the Gallery in 1932 and was responsible for many important acquisitions in modern French pictures and important Irish pictures.

By 1933 the Gallery's purchasing policy reflected the political and economic times: "We seldom buy anything that is not of quite outstanding importance or of national interest to Ireland".[52]

Later Directors such as the critic and scholar Thomas MacGreevy, friend of Joyce, Beckett and Jack Yeats, benefitted from a more professional attitude by the Department towards the Gallery and its role; the position of Director was made full-time in 1956. Close associations with the Municipal Gallery continued from Lane's involvements in both institutions in the early decades of the century (see later); James White, Director of the Gallery from 1964 previously held this position in the Hugh Lane Gallery.

An extension was planned by Thomas Deane, which extended the gallery's space to 23 rooms, and which could hold about 700 paintings when it opened in 1903. Further action on additional gallery space, storage and administrative reform was protracted in the early decades under the new Irish government.

Bodkin urged the Minster of Education in 1934 to move forward with changes in the administration "for the sake of the country's credit and to enable that great national institution to render the educational service to the Irish people which was the original object of its foundation".[53] In 1935 the Gallery began selling postcard illustrations of the collections and in the following decade a new electric-light system was installed.

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[52] National Gallery of Ireland, Bodkin to Alec Martin, Stockholm, 23 Sept. 1933 cited in Kelly, 'Thomas Bodkin', 177.
[53] *National Gallery of Ireland, Annual Report* (Dublin, 1934).

Figure 33: *National Gallery of Ireland Calendar, 2010,* featuring images from its collection of Harry Clarke illustrations for Hans Christian Anderson's *Fairy Tales*. (© National Gallery of Ireland).
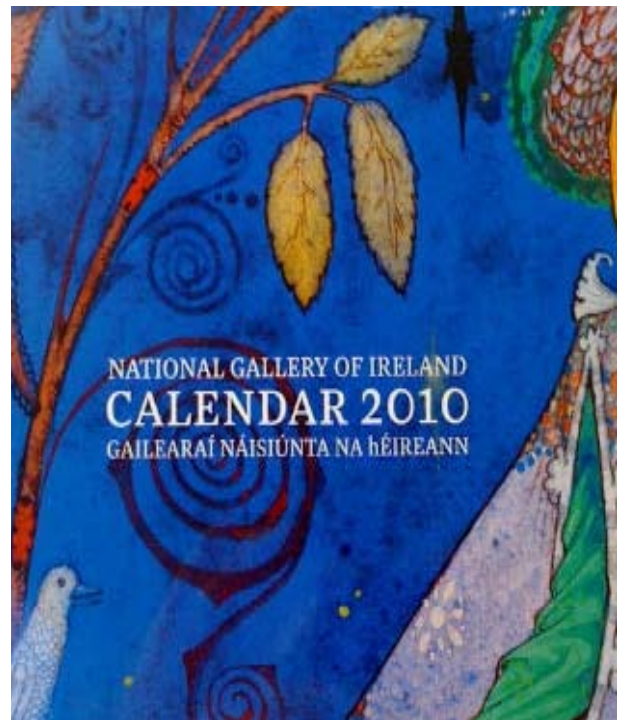
In 1916, London publishers Harrap & Co. published three editions of Anderson's *Fairy Tales*,
illustrated by the unknown Irish artist, Harry Clarke.

Clarke was a talented stained-glass artist and graphic illustrator. His career was championed by Thomas Bodkin, board member and director of the National Gallery.

Recent Developments and Current Position

During the 1960s when museums worldwide were becoming aware of the need to inform and educate the public, the Gallery's educational potential was reflected in its public programmes. Exhibitions, lecture programmes, concerts and childrens events were increased, including the launch in 1964 of the Children's Christmas Art Holiday. The Gallery was further extended between 1962 and 1968 to include the Beit Wing, comprising galleries, a conservation studio, lecture theatre, library and restaurant. In addition, Government funds were allocated to employ a small complement of professional staff including curators, conservators, a librarian and a photographer.

In the 1970s and 1980s, the Gallery re-hung a number of rooms, continued its public programmes and cultivated sponsorship for commercial materials. In 1978 the Gallery received the paintings given to the nation by Alfred Chester Beatty in the 1950s (see later) and in 1987 acquired further purchases from the Sweeney Bequest and donations from Alfred Beit. The Beit Gift was among the greatest single gifts to any Gallery in the world in that generation. It was not just the number of works, which numbered seventeen in total, but the quality. Virtually every painting out of that gift, which includes masterpieces by Velázquez, Goya, Vermeer, Metsu, Ruisdael, Murillo, Gainsborough and Raeburn is considered a masterwork, if not the masterwork, of the artist involved. Both Sir Alfred and Lady Beit served on the Board of Governors and Guardians of the Gallery, and independently Lady Beit donated a Yeats and a Turner painting since 1997.

The Gallery also developed its public and educational roles through annual exhibitions, concerts and the provision of a wide range of public services that include: public lectures and tours, seminars, art and appreciation courses, adult drawing courses, schools art courses, educational tours, summer schools, and exhibition workshops, in addition to the publication of educational material. A permanent position of Education Officer was created in 1974 and further conservation activities were accommodated on site. There has been continued focus on the provision of teachers' courses to encourage primary and secondary schools to visit the Gallery.

Most recently, the Millennium Wing was opened in 2002, including an expanded shop, cafe, and restaurant. Fundraising for this expansion included major international touring exhibitions of the Gallery's European Masters and French collections in the United States, Australia and Japan between 1992-1997, which generated considerable revenue and recognition for the quality of the Gallery's holdings on the world stage. The refurbished Diageo Print Room was opened in 2003 and is mainly used by scholars, students, and researchers for the study of artistic heritage collections.

Today the Gallery houses more than 14,000 artworks, including over 2,500 paintings, 8,500 drawings, watercolours and prints, 350 sculptures as well as stained glass, tapestries, furnishings and objects d'art. The extensive collection of Irish paintings including works by James Barry, Augustus Nicholas Burke, Gerard Dillon, Paul Henry, Nathaniel Hone the Elder, Mainie Jellett, Sean Keating, John Lavery, Louis le Brocquy, William John Leech, Daniel Maclise, Roderic O'Conor, Walter Osborne, Sarah Purser and Jack B. Yeats, among many others, and works of Irish sculptors. A wide range of Old Masters are also represented in the collection notably from the Italian Baroque and Dutch/Flemish schools, as well as a collection of Turner watercolours. Among its 2,500 oil paintings are European works by Velázquez, Goya, Caravaggio, Vermeer, Titian, Pieter Brueghel the Younger, Rembrandt, Rubens, van Dyck, Monet and Picasso.

Current acquisitions policy dictates that the Gallery does not pursue art works from artists after 1950 with the exception of portraits (which are also commissioned), so that its remit does not overlap with those of IMMA or the Hugh Lane Gallery. It also contains a significant library and archive, including the Yeats Archive and Museum, a specialist Fine Arts Library with 50,000 items, the ESB Centre for Irish Art, the Diageo Print Room and the Gallery Archive with the official records of the institution. Collections are continually added to and conserved by professional staff.

Currently the National Gallery is working to forward its Master Development Plan which involves two key elements; the refurbishment and, where appropriate the restoration of the Gallery's historic buildings and the development of additional accommodations for core services, educational facilities, conservation, display, and the library.

2.3 NATIONAL MUSEUM OF IRELAND (1877)

Foundation

The National Museum of Ireland was established as the Museum of Science and Art and was founded on 14 August 1877 which also established the National Library of Ireland. This legislation led to the transfer of the Royal Dublin Society collections of Leinster House and the then new Natural History Museum to the Dublin government under the supervision of the Department of Science and Art, which was also responsible for London's cultural institutions centred in South Kensington (see Chapter 1).[54]

After much consideration it was decided to build a Science and Art Museum in Ireland, similar to that of Edinburgh, which would occupy a site adjacent to the principal cultural buildings which existed between Kildare Street and Merrion Square. This museum was to consist of collections

Figure 34: The National Museum of Ireland – Decorative Arts & History, Collins Barracks (© National Museum of Ireland).

analogous to those of the South Kensington Museum, to which would be added the antiquarian collection of the Royal Irish Academy, and the industrial collection of the old Museum of Irish Industry. Originally the new building was also to house the collections of the Natural History Museum and Geological Collections, which would leave the Natural History Museum building free to house a public National Library from the library of the Royal Dublin Society. The administration of the new Museum, under the Director appointed by the Crown as in Scotland, was to be controlled by a Board of twelve Visitors – four nominated by the Lord Lieutenant, five by the Royal Dublin Society, and three by the Royal Irish Academy.[55]

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54 H. Bantry White, 'History of Science and Art Institutions, Dublin', *Museum Bulletin of the National Museum of Science and Art*, 1 (4) 1911, 7-34, 2 (3) 1912, 41-44; R.A. Jarrell, 'The Department of Science and Art and the control of Irish science in the nineteenth century', *Irish Historical Studies*, 23: 92 (1983), 330-347.

55 For the history of the National Museum of Ireland see A. MacLochlainn, C.E. O'Riordan, P.F. Wallace, Science and Art 1877-1977 (Dublin, 1977); N.T. Monaghan, 'The National Museum of Ireland' in N. Buttimer, C. Rynne, H Guerin (eds), The heritage of Ireland (Cork, 2000), 404-412; P.F Wallace, 'The museum: origins, collections and buildings' in Wallace, O'Floinn (eds), Treasures of the National Museum of Ireland: Irish Antiquities (Dublin, 2002), 1-44.
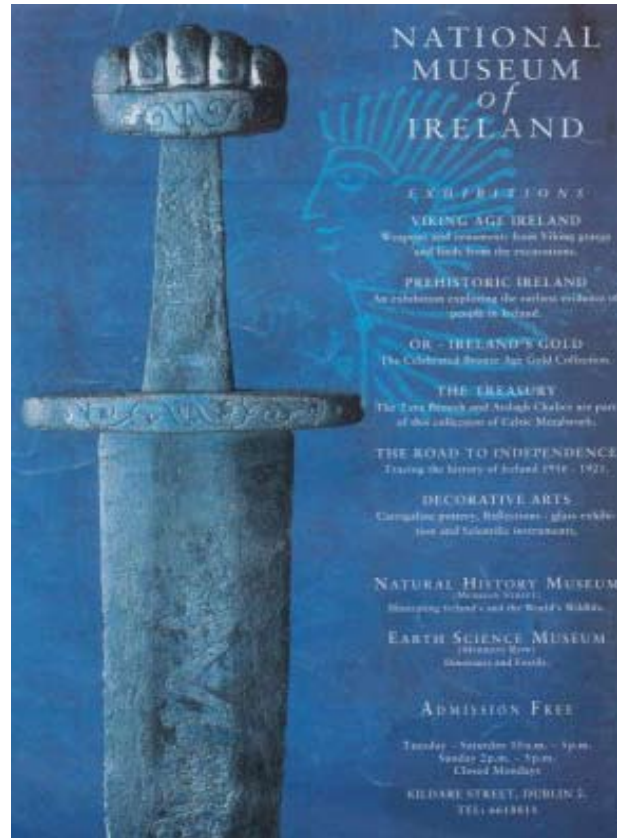
The new Science and Art Museum was established in order that "the people of Ireland would obtain the fullest opportunity of improvement in the cultivation of industrial and decorative arts". Advised by the South Kensington Museum, early acquisitions focused on material of Irish and non-Irish manufacture with this aim in mind, including as glass, ceramics, and furniture. Classical material and objects from India and China were acquired as well as ethnographical material. New collections were generally purchased on the open market including objects from renowned international private collections. These were joined by material from the decorative arts and the ethnographical collections of the Royal Dublin Society along with their Irish collections of antiquities, minerals, and plants. The earliest accession registers date from the late 1870s; however much of the material in the National Museum collections is older.[56]

Following the opening of the Museum in 1890, the collections were augmented by the collection of Irish antiquities from the Royal Irish Academy and ethnographical material from the Geology Museum of Trinity College including material from Captain Cook's South Sea voyages (see panel on p. 80). As these historical collections became the core of the Museum's collection, the National Museum's holdings have a strong degree of continuity and depth that was not common in the majority of National Museums which only began collecting in the late nineteenth century.

The Museum's collections grew in many different areas and included all manner of formats acquired through purchases, public donations and shares of significant collections of Irish explorers since the eighteenth century. Due to its associations with the South Kensington Museums, the Dublin Museum also benefited from collections dispersed by the London administration from across the British Empire.

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[56] A. MacLochlainn, C.E. O'Riordan, C. E. and P.F.Wallace, *Science and Art 1877-1977* (Dublin, National Museum of Ireland, 1977).

Some of the non-Irish collections were specifically acquired for comparative purposes and replicas obtained of important international artefacts strengthen the breath of some collections. Other collections were amassed in the nineteenth century, such as the Roman and Byzantine collection, including gifts of Byzantine and Etruscan material, bequests and purchases from collectors, as well as objects from excavations sponsored by the Museum.

The Museum's building on Kildare Street was designed by the partnership of Thomas Newenham Deane (who was also responsible for the National Library building and the Museum Building in Trinity, see Chapter 1) and his son Thomas Manly Deane. It is built in the Victorian Palladian style and has been compared with the Altes Museum in Berlin, designed by Karl Schinkel in the 1820s. Neo-classical influences can be seen in the colonnaded entrance and the domed rotunda, which is modelled on the Pantheon in Rome.

On-site catalogues were prepared by curators and academic experts and printed on the Museum's own press. Staff also developed guidebooks and lecture-demonstrations to engage the public with their collections. In 1890 the staff of the Dublin Natural History Museum began a comprehensive rearrangement of the collection in their care. Inspired by visits to American museums and motivated by a desire to produce truly educational displays, curators arranged the zoological collection to include cases on the history and geographical distribution of animals.[57]

In 1900 control passed to the Department of Agriculture and Technical Instruction and, in 1908, the Museum's name was changed from the Dublin Museum of Science and Art to the National Museum of Science and Art, and finally to the National Museum of Ireland in 1922. After the foundation of the Free State, the Royal Dublin Society buildings in the Leinster House complex were chosen to house the new National Parliament . Space had to be found for Museum staff formerly located in Leinster House and a number of exhibition galleries in Kildare Street were taken over for this purpose. The Natural History Museum building was given a new entrance directly onto Merrion Street.

Figure 35 (p. 44): External view of National Museum of Ireland - Archaeology, Kildare Street (© National Museum of Ireland).

Figure 36 (p. 44): Poster for the *Viking Age in Ireland* exhibition at the National Museum - Archaeology, featuring the Ballinderry Sword (© National Museum of Ireland). This exhibition documents the Viking's in Ireland from c.800 AD to c.1150 AD. It displays finds from the Museum's Dublin excavations, carried out between 1962 and 1981, representing the finest collection of excavation finds from an early medieval urban centre anywhere in Europe. A final section displays ecclesiastical metalwork of the 11th and 12th Centuries, which shows the fusion of Scandinavian and Irish art styles at the close of the Viking Age.

Figure 37 (above): Item from the Broighter Hoard, Co. Derry, the famous Early Iron Age hoard from the first century BC. (© National Museum of Ireland).

57 Juliana Adelman, 'Evolution on display: promoting Irish natural history and Darwinism at the Dublin Science and Art Museum', *The British Journal for the History of Science*, 38 (2005), 411-436.

Four Museum Centres

Today the National Museum contains the national collections dealing with archaeology, the decorative arts, history, folk-life, ethnography, zoology, and geology, and has built a strong focus on Irish art, history, and culture. The Museum comprises four distinct centres, three of which are situated in Dublin and one in Castlebar, Co. Mayo.

Archaeology is situated on Kildare Street and its collections include the Irish Archaeological Collection of ancient Irish artefacts. Based on core collections assembled in the late eighteenth and nineteenth centuries by the Royal Dublin Society and the Royal Irish Academy, the archaeological collections have been added to considerably over the last hundred years and now number in excess of two million objects. The collection is significant in extent, diversity and quality and three areas are of acknowledged international standing. These are the prehistoric gold collections; ecclesiastical metalwork and personal ornaments of the early medieval period; and the Viking Dublin collections. Substantial collections of Ethnographical, Classical and Egyptian objects, as well as a small collection of European antiquities are also housed in this Museum.[58]

Natural History, Merrion Street, originally belonged to the Royal Dublin Society and houses exhibits and specimens from the animal kingdom around the world and has significant geological collections. It is a zoological museum described as one of the finest and fullest collections in the old cabinet style. It maintains the country's zoological and geological archives and the specimen collections. Exhibits illustrate the country's wildlife, birds, and insects. World collections include Asian and African wildlife and other valuable materials. The Natural History Museum is currently closed for refurbishment.[59]

Decorative Arts and History, located at Collins Barracks, opened in 1997 and is the administrative headquarters of the Museum. Throughout the later 20th century the key needs of the Museum were the acquisition of sufficient space for the exhibition and storage of its collections and the provision of the necessary staff to curate and care for the collections and to provide adequate public services.

Opportunities for new premises arose following a Government decision in 1988 to close Collins Barracks. The complex was built in 1702 as a military barracks and was re-named Collins Barracks in 1922 when it was taken over by the Free State. It was assigned to Museum use in 1994 and the first phase of exhibitions on the site opened in September 1997. The newly-acquired space facilitated an exhibition addressing the Museum's chequered history and showcasing some of the prime collections rarely displayed or long hidden from view. In the last decade the Museum has developed a conservation laboratory at Collins Barracks providing active as well as preventive and remedial care for the collections.

The Decorative Arts collections reflect largely the trades, crafts and industries operating in Ireland over the past three centuries; and include material from other countries, which was acquired to introduce new ideas to an Irish audience.

58 P.F. Wallace and R. Ó Floinn (eds), *Treasures of the National Museum of Ireland: Irish Antiquities* (Dublin, 2002).

59 C.E. O'Riordan, *The Natural History Museum, Dublin* (Dublin, 1983); N.T. Monaghan, 'Geology in the National Museum of Ireland', *Geological Curator* 5 (1992), 275-82.

Figure 39: Reconstruction of Viking Age Ship on display at National Museum of Ireland, Collins Barracks, Summer 2007 (© National Museum of Ireland). Havhingsten fra Glendalough ("Sea Stallion from Glendalough") is a Danish reconstruction of a Skuldelev ship, originally built c. 1042 near Dublin. The original ship was built with oak from Glendalough, Co. Wicklow.

The fine and decorative objects in the collections largely reflect the lives of the more affluent members of Irish society particularly in the areas of glass, ceramics and silverware.

The objects in the Historical Collections are defined by their relevance to documenting the events and people from Ireland's complex and colourful history. Arms and militaria from several centuries of conflict will be augmented in exhibition terms through collaborative galleries in Collins Barracks to be developed with the Defence Forces.

Country Life is the most recent site of the National Museum located in Turlough Park House in Co. Mayo. Opened in 2001, it is the first branch of the Museum to be located outside Dublin and is the first purpose-built museum to be constructed since the development of the Kildare Street building in the 1880s. The collections of the Country Life Museum commemorate day-to-day Irish life from the mid-1800s to the mid-1900s, notably 1930s rural Ireland. There are special exhibits on the natural environment, trades and crafts, working on land and water and activities in the home.

Broad Developments

Responsibility for the Museum passed to the Department of Education in 1924 and annual reports demonstrate that space and storage were a consistent problem; in 1984 it was transferred to the Taoiseach's Department and, in 1993 to the Department of Arts, Culture and the Gaeltacht (later Arts, Heritage, Gaeltacht and the Islands).

In 2002, control of the Museum passed to the Department of Arts, Sport and Tourism. The Museum benefited from the *National Cultural Institutions Act, 1997,* which saw it established as a semi-state autonomous agency with its own Board in 2005. Commenting on these developments at the National Museum and several other cultural institutions, then Minister for Arts, sport and tourism, John O'Donoghue noted that it was "timely that the Museum, which is one of our oldest national cultural institutions, is given full autonomy to administer its own affairs to the benefit of the Irish public".[60] The National Museum of Ireland has outlined an ambitious expansion programme including significant city-storage facilities for viewing and studying all collections in its most recent strategic plan.

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[60] John O'Donoghue T.D., Minister for Arts, Sport and Tourism, 27 Apr. 2005.

Figure 40: Exterior view of National Library of Ireland (© National Library of Ireland).

2.4 NATIONAL LIBRARY OF IRELAND (1877)

Foundation

The National Library was established under the Dublin Science and Art Museum Act of 1877, at the same time as the National Museum of Ireland. Its origins can also be traced to the Royal Dublin Society, as the legislation marked the transfer of a substantial part of the Society's Library for the foundation of a National Library (see Chapter 1).[61] The recognition of the need for a national library for Ireland had been circulating since at least the early nineteenth century, reflected in political discourse by a report of a Select Committee of the House of Lords appointed in 1836 to "inquire into the administration of the RDS, with a view to the wider extension of the advantage of the annual parliamentary grant to that institution".

Under the chairmanship of MP William Smith O'Brien, the Committee's report recommended that "the Library of the Dublin Society ought to be considered as intended, not solely for the advantage of a comparatively few individuals who belong to the Society, but as a National Library'".[62]

The Society's Library had previously been available to the public in a very limited manner, but from 1836 onwards it became more accessible, largely due to the efforts of the Society's Library Committee to provide increased accommodation and longer opening hours. By this time the Society's library stock was largely scientific and technical, but over the following decades the acquisitions policy became more general, and an emphasis was placed on acquiring material of Irish interest.

In 1863, the Royal Dublin Society received a valuable donation of books, prints, music, manuscripts, and other material from Jasper Robert Joly. This added significantly to their Irish holdings which formed the nucleus of the new National collections. The Joly collection contained 23,000 printed volumes, many unbound papers and prints as well as Irish and Scottish song music. It is notable for books relating to the history and topography of Ireland and to revolutionary and Napoleonic France – Joly and his brothers had in 1846 visited Charneux (incorporated into France, 1795–1814) to learn more about their forebears. Joly specifically stipulated that "if at any time hereafter a public library should be established in the city of Dublin under the authority of Parliament ...analogous to the library of the British Museum in London", the Joly Library would be transferred to it.[63]

In 1877 most of the Society's Library, and the Joly Library, was passed to the new National Library, which actually remained on the Society's premises in Leinster House until 1890 when the present library building opened, though originally it had been suggested the new Library would be housed in the Natural History Museum.[64] The new Library was controlled by a Council of Trustees, eight of whom were appointed by the Royal Dublin Society, and four by the Department of Science and Art. Under its first librarian, William Archer, previously librarian of the Society, the new National Library was one of the first libraries to implement the Dewey Classification System. Space for storage was an almost immediate concern, with additional facilities completed in 1926.[65]

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61 For general history of the National Library of Ireland see Gerard Long, 'The foundation of the National Library of Ireland, 1836-1877', *Long Room* 36 (1991), 41-58; G. Long, 'The National Library of Ireland' in Alistair Black and Peter Hoare (eds),*The Cambridge History of Libraries in Britain and Ireland*, iii, 1850-2000 (Cambridge, 2006), pp 266-75. See also *Irish University Review* (Autumn 1977), which was a special issue 'The National Library of Ireland Centenary Issue, 1877-1977'edited by Maurice Harmon and Colette O'Flaherty and Katherine McSharry, The National Library of Ireland: 125 years (Dublin, 2002).

62 *Report from the Select committee on Royal Dublin Society; together with the minutes of evidence, and appendix.* House of Commons, 1836 (445), xii. In particular see Gerard Long, 'The foundation of the National Library of Ireland, 1836-1877', *Long Room* 36 (1991), 41-58.

63 'Great Irish book collectors', *Irish Book Lover* v:xii (Mar.-Apr. 1921), 99-101; C.J. Woods, 'Jasper Robert Joly', *Dictionary of Irish Biography* (Cambridge, 2010).

64 For arguments against this option see 'Science, Art and Library Buildings – A Complete Scheme', *Irish Times,* 23 Nov. 1882.

65 A limited number of periodicals and titles which were particularly relevant to the interests of the RDS, as well as their own archives were retained by the Society when it relocated to Ballsbridge where a new Library was established. Desmond J. Clarke, 'The library of the Royal Dublin Society', *An Leabharlann,* 8:4

Librarian T. W. Lyster extended the Library's audience by encouraging students to use the facilties and collections. As well as serving as a reference library, the collection policy moved further from the core of the RDS collecting policies, displaying a specific interest in Irish bibliography.[66]

Richard Irvine Best, the first Celtic scholar on the staff, was appointed in March 1904. His *Bibliography of Irish Philology and of Printed Irish Literature* (1913) and its companion volume (1942) are standard bibliographies to this day. In the early twentieth century Best, Lyster and other colleagues including W.K. Magee (the essayist 'John Eglinton') were part of a vibrant cultural milieu in the city with the National Library as an important convivial meeting space for intellectuals and literati from all political and religious backgrounds. This atmosphere was reflected in many literary and biographical accounts of the period. Staff members were important figures themselves in the cultural life of the city and are referenced in James Joyce's *Ulysses*.[67]

Post-1922

The National Library changed quite significantly when it reopened in early 1924 after being closed for seveal years during the Civil War. It was transferred to the Department of Education, under which it remained until 1986. As mentioned above, the Library had been a remarkably accessible institution before 1922 but with shorter opening hours, new restrictions on the admittance of undergraduates and junior students and a ticket system for access, this atmosphere did not continue in the same way.

The restriction on students was partially explained by the transfer of c. 400 textbooks to University College Dublin and the change in designation of the Library from a public library to a National Library. Speaking to the *Irish Independent,* former library assistant J.J. O'Neil, by then Librarian of UCD, defended the decision saying the funds saved by removing textbooks from the Library's collections would in future be used for filling gaps in National Library's collections on the higher branches of education, and fulfilling its new role as the property of the whole nation.[68]

Despite these transitional difficulties the National Library embraced, through its staff, its new remit to address specifically collections and subjects of Irish history, language, literature, and culture. Richard Best became Librarian in 1924 and in this position he acquired important Irish manuscripts for the Library and succeeded Eoin MacNeill as Chairman of the Irish Manuscripts Commission from 1948 to 1956. Best, with scholars associated with Trinity and the Royal Irish Academy continued to edit a significant number of important Irish manuscripts from the city's major repositories.[69]

Figure 41: View of mosiac floor in entrance hall of the National Library of Ireland (© National Library of Ireland).

(Jan., 1945).

66 'T.W. Lyster: An Appreciation', *Irish Times,* 16 Dec. 1922.

67 A. Mac Lochlainn, "Those young men...": the National Library of Ireland and the Cultural Revolution', in *Writers, raconteurs and notable feminists: two monographs* with a foreword by D. Ó Luanaigh (Dublin, 1993); Gerard Long, *A twinge of recollection: the National Library in 1904 and thereabouts* (Dublin, 2005).

68 *Irish Independent,* 11 Jan. 1924.

69 Best was editor or co-editor of works of medieval Irish literature based on manuscripts in the Royal Irish Academy, National Library and Trinity College.

Later Directors also contributed significantly to the development of collections and Irish scholarship more generally. Richard J. Hayes, appointed Director in 1940, had already published scholarly work on modern languages and completed an index to the poetry and prose that appeared in periodicals associated with the literary revival. As Director he continued work on scholarly bibliographies which contributed greatly to the study of Irish culture and history.[70]

Since 1927 the National Library has enjoyed legal deposit status for the Republic of Ireland granted under the statutory provision of the *Industrial and Commercial Property (Protection) Act, 1927* and later Acts, which entitles it to claim one copy of all books, periodicals, and newspapers published in the Republic of Ireland. This legislation ensured an Irish focus in newly-collected materials and freed up acquisitions budgets for retrospective purchases of Irish-related materials and foreign titles of Irish interest. Further plans, in line with legislation, are currently ongoing to extend collection policies and legal deposit to include selected materials produced in non-printed formats, such as electronic documents and journals.

In July 1986, the Library was transferred to the Department of An Taoiseach. The Department of Arts, Culture, and the Gaeltacht was established in 1992, and assumed responsibility for the Library. The *National Cultural Institutions Act, 1997* which was commenced in 2005, laid the ground for the statutory and administrative framework of the Library to be changed, giving it greater autonomy, together with the National Museum of Ireland.

[70] See for example R.J. Hayes, *Sources for the history of Irish civilisation: Articles in Irish periodicals* (1970)*; Manuscript sources for the history of Irish civilization* (1965, with a supplement in 1975), and *Clár Litridheacht na Nua-Ghaedhilge 1850-1936.* For a more detailed study of the National Library in this period see Patrick Henchy, *The National Library of Ireland, 1941-1976: a look back* (Dublin, 1986).

Current Position

The National Library's holdings constitute the most comprehensive collection of Irish documentary material in the world and offer an invaluable representation of Ireland's history and heritage. Collections cover all formats of printed, manuscript, visual and digital collections including newspapers, periodicals, official publications, maps, music, correspondence, wills, photographs, prints and drawings. They also provide an accurate record of Ireland's output in manuscript, print and other media for present and future users. Additionally, the Library aims to acquire reference material to support its collections and to maintain a basic collection of reference material suitable for a National Library in a European context.

While most holdings are historical, there are an ever growing number of contemporary collections steming from legal deposit legislation covering books, periodicals and newspapers and the acquisition of modern manuscript materials from authors and key cultural figures.

The National Library also hosts the Geneaological Office and the Office of the Chief Herald.[71]

The National Photographic Archive was opened in Temple Bar in 1998 and comprises approximately 630,000 items, the largest collection of photographs relating to Ireland in the world. This resource has been the subject of a major digitization project and are accessible through the Digital Photographs Database on the Library's website.

The Library is developing its online presence through its Digital Library to provide greater access to its materials. It participates in partnership arrangements, such as that with the Ordnance Survey of Ireland, to provide access to its materials alongside collections from other organisations for research purposes. The Library also provides users access to digital materials through its subscriptions to resources which offer access to a rich variety of digital content held elsewhere.

Figure 43: View of Yeats Exhibition Gallery, National Library (© National Library of Ireland). The exhibition, *Yeats: The Life and Work of William Butler Yeats,* opened with great acclaim in May 2006 and will continue until 2010. It has attracted over 100,000 visitors and has won many awards.

[71] Since 1943, with the abolition of the Office of Arms (Ulster's Office) and the establishment of the Office of Chief Herald, responsibility for the administration of heraldic affairs in Ireland has fallen within the remit of the National Library. See Susan Hood, Royal Roots, Republication Inheritance (Woodfield Press, 2002).

The Library is also involved with the European Digital Library Project, Europeana (see Chapter 4), and collaborative projects with other European National Libraries and Archives.

Providing appropriate care for collections is a vital part of the Library's work and ensures its preservation for future generations. Established in 2002, the National Library's Conservation Department works to preserve and conserve the collections, employing professional conservators and specialists.

Exhibitions and public programmes have increasingly become key activities in the National Library. For example, the National Photographic Archive runs a regular series of exhibitions based on the collections. Further building expansion on the original Library site in Kildare Street has facilitated the creation of a purpose-built exhibition area and lecture theatre, which hosts major Irish cultural exhibitions and draws large numbers of visitors. The library also hosts smaller exhibitions and temporary exhibitions which travel to different venues around the country. Recently the Library made additional exhibitions available online, for example to celebrate the 90th anniversary of 1916.

In 2004, when the new exhibition facility and seminar room opened in Kildare Street, with the inaugural James Joyce exhibition, the opportunities for public engagement work increased significantly. The subsequent Yeats exhibition, and a programme of smaller exhibitions, further expanded these opportunities to reach out to a range of new and different audiences.

Today the Library's mission reflects its important role in national memory, culture-making and versions of Irishness. The Library's most recent *Strategic Plan 2008-2010* sets out ambitous targets for developing collections, services and outreach. In the 2009 Budget it was announced that there would be a rationalisation of state agencies which included a plan to merge the Irish Manuscripts Commission and the National Archives of Ireland with the National Library of Ireland.

Figures 44-45 (above): Accessing the collections at the National Library (© National Library of Ireland).

The Library has two microfilm rooms for users and access to online resources for newspapers and other primary materials. The latest exhibition, *Discover Your National Library: Explore, Reflect, Connect*, allows visitors to come behind the scenes and explore the Library's rich and varied collections and to meet the staff who care for them. Using the exhibition's innovative technology, visitors can view highlights from the Library's collections and examine individual items in close detail.

Figure 46: Cover, *Dublin Civic Week, Official Handbook*, 1929
(Dublin, 1929) (© Dublin City Library and Archive).

2.5 DUBLIN CITY PUBLIC LIBRARIES (1884)

Foundation

The origins of the public library system, often referred to as a 'university of the people', emerged not from government decision, national or local, but from the support of key figures who were also involved in the Royal Dublin Society, the Royal Irish Academy and other national cultural institutions supported by the Lord Mayor and the city's rate-payers. Concern about public morals, education and poverty and comparisons with cultural and educational provision in England galvanised efforts.[72]

The benefits of a public-library system, reported from England, greatly boosted support for this venture: "In towns in England... [results of public library use] were most encouraging, showing, as they did, the large and increasing numbers of people who availed of the benefits of the free libraries, who went there in the evenings to read books, who borrowed books...".

British accounts also reported that "year by year, the books demanded by the readers at the libraries were of a higher class… commencing with works of fiction, the readers went on to travels and biography and they ended by reading scientific books, and, in any instances, works of a very abstruse character".[73]

The Public Libraries (Ireland) Act (1855) enabled councils of municipal boroughs, and towns with populations in excess of 5,000, to establish free public libraries, and also museums or schools of science and art, by levying a rate of not more than one penny in the pound in any one year. Amending acts of 1886 and 1871, as applied to England and Scotland and extended also to Ireland with the assistance of the Chief Secretary of Ireland, were resolved under The Public Libraries (Ireland) Act 1877. This ensured that the Local Authority was obliged to put the proposal to establish a library to a public meeting of ratepayers, with a two-thirds majority required to allow the Council to adopt the Act.

Once approval to ask Dublin ratepayers for acceptance of the provisions of the act was secured by the city's Lord Mayor, Cllr. E. Dwyer Gray (Home Rule MP and the owner of the Freemans Journal), the scene was set for the provision of a free public library for the city within days.

It was not until 1883 however that the Public Libraries' Committee of Dublin Corporation was established. Its purpose was to consider and report "as to the extent to which it would be desirable to avail of the Public Libraries Acts in Dublin; by establishing general libraries in situations convenient for the people". John Kells Ingram, Librarian of Trinity and T.W. Lyster, Librarian of the National Library, were key figures on this committee when the recommendation was made to purchase the library of Sir John T. Gilbert, historian and archivist which ultimately was to form the nucleus of a central reference library for the public-library system. The adoption of the subsequent July 1883 City Council report compiled by Town Clark, John Beveridge, was central to the process which culminated in 1884 in the opening of two libraries in converted Georgian houses in Thomas Street and Capel Street.

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[72] An early position paper on the issue of public libraries by Frederic W. Connor, 'On the formation of a free public library in Dublin', *Journal of the Dublin Statistical Society* (Jan. 1861), 28-37.
[73] Useful historical accounts of the Dublin City Library Roisin Walsh, 'The City of Dublin Public Libraries', *An Leabharlann,* 6:1 (June 1937); Máire Kennedy, 'Douglas Hyde and the catalogue of the Gilbert Library', *Long Room* 35 (1990), 17-27; 'Civic privde versus financial pressure: financing the Dublin public library service, 1884-1920' *Library History* 9 (1992), pp. 83-96; 'Once upon a time: two centuries of children's book illustrations from the collections of Dublin City Public Libraries, (Dublin, 2005); Deirdre Ellis-King, 'Dublin City Public Libraries 1884-2009: 125 years of service to the community', transcript of a talk to commemorate 125 years of Public Library Service in Dublin City, as part of Local History Day 26th September, 2009. http://www.dublinheritage.ie/media/dcpl_125_text.html.

Figure 47: Sir John GIlbert (1829-1898) (© Dublin City Library and Archive).

Coming from a Catholic merchant family, Gilbert's mother refused to allow him to enter Trinity College when he finished his secondary education. Gilbert became involved in the family importation business until he sold his interest in the 1860s.

Gilbert's true passion was the recording of Irish history. He read in Marsh's Library and the Library of the RDS. In 1848 he joined the Celtic Society (later amalgamated with the Irish Archaeological Society to become the Irish Archaeological and Celtic Society) and became its secretary in 1852, where he met renowned Irish scholars such as John O'Donovan. In 1851 Gilbert was a founding member of the *Irish Quarterly Review*, and later became its editor. One of his contributions to this periodical on 'The Streets of Dublin', became the basis of his impressive publication *The History of the City of Dublin* (1854-59) which helped to establish Gilbert as a scholar and a historian.

Gilbert was elected to the Royal Irish Academy in 1855 and, after serving on several Committees, he became Librarian to the Academy in 1861. Gilbert was responsible for the campaign to insist that the Irish Records Office publish the Calendars of the patent & close rolls of Ireland, and continued to campaign for better service for historians from the Office. He amassed a fine library which was purchased by Dublin Corporation on his death.

See Mary Clarke, Yvonne Desmond and Nollaig P. Hardiman, *Sir John Gilbert , 1829-1898: historian, archivist and librarian* (Dublin, 1999); Siobhan Fitzpatrick, 'Sir John Thomas Gilbert', *Dictionary of Irish Biography* (Cambridge, 2010).

Although largely positive about the likely benefits of the public libraries to the city, Beveridge's report also represents a view not unvoiced at the time that existing facilities in Dublin, through the embryonic National Library, the King's Inns, Mechanics Institute, and Trinity College were accessible to those who might have used them, and that Dublin did not need a central public library.

However, the project succeeded and the two branch libraries opened were chosen for their "thickly populated" locations and offered reading rooms and closed-access book storage for the lending library collections. A caretaker was responsible for the collections on each site but it was not considered necessary that these staff members should be men of learning. The Committee somewhat unrealistically felt at the time that they would provide all necessary guidance. Despite this, the libraries' early caretakers were educated men with experience in Maynooth College and Clongowes Wood College libraries.

In the early decades of the century the Corporation focused on the provision of branch libraries rather than a central reference and research library. In 1900 it was proposed that the Corporation could build a City Library including the recently-purchased Gilbert Library and a Municipal Museum which was considered a "pressing necessity" in Dublin. The *Irish Times*, declared that "it is high time to complete the work begun in 1884 by the erection of a Central Library worthy of the City".[74]

The decision not to accept the 1901 proposal to establish a Central Library seems to have been based on a "false notion of Dublin's Library facilities". Addressing the issue in 1937, Róisín Walsh, Dublin City's first Chief Librarian (1931-1949), noted: "The greatest need of Dublin in the future will be for a central library such as other great cities have. In playing with the idea of a central library for 50 years... The town has been neglected for the gown".[75]

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74 See P.B. Glynn, 'The Gilbert and local collection of the Dublin municipal libraries', *An Leabharlann,* 10:6 (December 1962).
75 Roisin Walsh, 'The City of Dublin Public Libraries', *An Leabharlann,* 6:1 (June 1937).

And walk among long dappled grass,
And pluck till time and times are done
The silver apples of the moon,
The golden apples of the sun.

W. B. Yeats.

The Charleville Mall Library on Dublin's North Strand opened in 1899, and growing evidence of use at that library resulted in plans for an extension in 1910 being approved. With the assistance of Carnegie funds a Ladies Reading Room and a Children's Library were added. The latter move also saw the addition of female library assistants to the Public Libraries system. The Charleville Mall extension also included a dedicated room intended to house the Gilbert collection.

Instead of following the example of the large UK cities such as Manchester, Sheffield and Glasgow, in recognising the need of its citizens for a major central public reference, Dublin decided instead to continue the policy of building only District Libraries, despite an offer from Carnegie in 1903 of a substantial donation for a Central Library. The Carnegie Trust eventually agreed that the grant might be expended on the branch libraries, when resulted in the opening of Pearse Street Library (Great Brunswick Street) rather than a central library in 1909. The Rathmines (1913) and Pembroke (1929) libraries also benefitted from the Carnegie Trust. By the 1920s, Kevin Street Library having opened in 1904, the Dublin City service consisted of five district libraries, all independently organised and operated, all with their own sub-committees, and all with individually-selected and geographically-distributed collections.

Figure 48 (above): Item from the Yeats Collection in the Dublin City Library and Archive.

Figure 49 (left): Image of children during the 31st International Eucharistic Conference hosted in Dublin, 1932 in *31st International Eucharistic Conference, Dublin, 1932. Pictorial Record* (Dublin, 1932) (© Dublin City Library and Archive).

As the collections and branches grew even though considerable debate about the need for a Central Public Library for Dublin continued. Finances remained a consistent problem for the public libraries throughout the century but it was further exacerbated when in June 1908, the Corporation adopted a resolution accepting the paintings of Hugh Lane without providing additional funding to accommodate them, a decision which impacted severely on the library service. It was impossible to maintain even the public libraries adequately on the product of a penny rate, and certainly not both a Public Library system and a City Gallery. The result was that the libraries closed in 1908 for a period due to lack of funds. They were only reopened when Patrick Lennon, City Councillor and a merchant in the city, contributed 350 pounds to keep them open. The loan was to be repaid when finance again became available.

Figure 50: Early city manuscript (Dublin City Charter No. 24, 11 Edward III, 17 September 1337) from the collections of the Dublin City Library and Archive.

Post-1922

A substantial level of organisational re-structuring and considerable extension of the branch system took place from 1931-1949. This was preceded by the passing of the Local Government (Dublin) Act, 1930, which extended the boundaries of the City to take in parts of the rural County of Dublin and the suburbs of Rathmines and Pembroke and led to the appointment of Roisin Walsh as mentioned as first City Librarian. During Walsh's tenure, services began to be centralised such as common acquisitions, cataloguing and book processing but the issue of a City Library for Dublin remained outstanding. In the financially challenged post-war era City Librarian Patrick. J. Stephenson concentrated on consolidating centralised services and on building collections, particularly the Dublin Collections.

The modern era of technological advances was marked in 1961 with the introduction of a system of government grants for library development under the guise of the Public Libraries (Grants) Act 1961. The grants scheme allowed a new wave of building development in Dublin under the direction of City Librarian, Mairin O'Byrne, who was in office from 1961 to 1984.

Service improvements were enabled and, in 1980, the introduction of automated cataloguing and stock-circulation control heralded a changing library environment which embraced information technology. The City Archive was formed in 1978 within the ambit of the City library system. The Central Library, the largest public library in the country, was opened in 1986 in the ILAC Shopping Centre in Henry Street, as was a branch library in the north city area of Donaghmede.

Strategic planning during the 1990s led to the development of two major facilities, the first being the opening in Cabra, in 2001, of the Dublin City Libraries Bibliographical Centre which encompassed the centralised functions of book selection, cataloguing, processing and distribution for the city-wide network, a new Mobile Library Base and an associated branch Library.

Collections and Services

The Dublin Collection holds material relevant to Dublin City including books, newspapers and journals, photographs, maps, prints, drawings, theatre programmes, playbills, posters, ballad sheets, political cartoons, audio-visual material and ephemera. It contains records of the civic government of Dublin from 1171 to the late 20th century. These records include City Council and committee minutes, account books, correspondence, reports, court records, charity petitions, title deeds, maps and plans. Web-based public services have also been developed which extends to digital content creation supporting the educational curriculum.

The main collections hold an extensive range of books relating to Dublin and Ireland which is regularly added to through purchase and donations. The mucleus holdings from the Gilbert Collection have been added to since the nineteenth century and currently constitute an important resource for Irish research. Other resources include published sources for Irish genealogy and family history, the Dix Collection of mainly seventeenth and eighteenth century Irish imprints, the Yeats Collection, the Children's Book Collection and imprints of important Irish publishers such as the Dun Emer and Cuala Presses.

Today the Dublin City Public Libraries is the largest library authority in the State, serving over half a million people through a network of 41 branch libraries and special services. With over three million visits annually, specialist services include: Business Library, Music Library, Mobile Library services, Prison libraries, an open learning Media Centre and a centre for Dublin Studies and Archives.

Figure 51: View of renovated interior of the Pearse Street Library, home of the Dublin City Library and Archive (© Dublin City Library and Archive).

This latter facility, along with a branch library and the system Headquarters, is based at the Dublin City Library and Archive Building in Pearse Street. The Dublin City Library and Archive and its counterparts across the city, continue their mission to "inform, enrich, empower, include and extend individual life chances, and to build individual and community capacity through the provision of equal and accessible services, information, ideas, resources and programmes which bring to local communities the benefits of global thought, life-long learning experience and diversity of heritage and culture" and it plans to build towards a future where the transforming power of mediated access to information, ideas, intellectual and cultural programming is within reach of every person in Dublin.

In the most recent plans published, the Dublin City Libraries plan addresses, subject to available finance, the development of a new Central Library on the site of the Ambassador Theatre, upgraded facilities, an Early Reading and Family Reading Programme, improved services for young people and digitised collections.

Figure 52: Dublin City Gallery The Hugh Lane, Charlemont House
(© Dublin City Gallery The Hugh Lane).

2.6 DUBLIN CITY GALLERY THE HUGH LANE (1908)

Foundation

Dublin City Gallery The Hugh Lane is the largest publicly-owned collection of works of art in Ireland after that of the National Gallery, and represents one of the most important 19th and 20th century collections in the UK and Ireland. When the collection was presented to Dublin by Hugh Lane and his supporters in 1908 it was a unique occurrence in the history of art collecting. Unlike most great benefactors of the arts, Hugh Lane, an art dealer and collector without a large private fortune, managed to amass a collection of outstanding artworks to establish the first public Gallery of modern art in these islands.[76] The predominance of Irish art in the collection was a deliberate attempt by Lane to galvanise an Irish school of modern art. The Irish collection was supplemented by the best examples he could obtain from contemporary European artists.[77]

Despite Lane's achievements in the early years of the century in organising impressive exhibitions in Dublin, London and Belfast, and encouraging patrons to purchase items for a municipal collection, his efforts to establish the Municipal Gallery since 1903 were difficult and drawn out. Some opposition was evident in certain quarters towards the paintings that Lane was hoping to secrue for the new Gallery.

Contributions in the press questioned whether there was any evidence "that local collections of pictures help in any way resident artists" and described the previous exhibition by Lane in 1899 of 'modern' art to have been a collection of "grotesque specimens of the works of cranks and faddists of the modern impressionist school".

Although the Director of the National Museum, Lieutenant-Colonel George Plunkett (see earlier), briefly allowed Lane to exhibit pictures he wished to be purchased by public donations in the foyer of the Museum, he announced to Lady Gregory that he hoped never to see a picture hung in Dublin "until the artist has been dead a hundred years".[78] Plunkett was also somewhat mischievous in using the space to highlight the controversy over a possible fake Carot in Lane's exhibition by hanging the picture alongside a print of the verified original copy so that visitors could compare the two works, and allegedly steered visitors to the Museum in their direction![79]

Lane was passed over for the Directorship of the National Museum of Science and Art in Kildare. Notwithstanding this setback he continued to lobby for a municipal gallery of modern and contemporary art near St Stephen's Green. In 1907 Dublin Corporation finally obliged by offering him the former town house of the earls of Clonmell at 17 Harcourt Street, along with an annual grant of £500 for operating costs. The Gallery was opened in 1908.[80]

[76] James White, 'Sir Hugh Lane as a collector', *Apollo,* xciv: 144 (Feb. 1974).

[77] On Lane and the Municipal Gallery see Lady Gregory, *Hugh Lane's life and achievement, with some account of the Dublin galleries* (London, 1921); Thomas Bodkin, *Hugh Lane and his pictures* (Dublin, 1934); Thomas Kelly, 'Pallace Row', *Dublin Historical Record* (Sept./Nov. 1941); Viola Barrow, 'Hugh Lane Municipal Gallery of Modern Art', *Dublin Historical Record,* 30:4 (Sept. 1977), 183-4; John Hutchinson; 'Sir Hugh Lane and the gift of the Prince of Wales to the Municipal Gallery of Modern Art, Dublin', *Studies,* Lxviii: 272 (Win. 1979); *Images and Insights* (Dublin, 1993); Robert O'Byrne, *Hugh Lane, 1875-1915* (Dublin, 2000) and the most recently published volume for the centenary, *Hugh Lane Founder of A Gallery of Modern Art for Ireland* (London, 2008).

[78] O'Boyle, *Hugh Lane,* 64-5.

[79] *Ibid. 62-7;* S.B. Kennedy, *Irish art and modernism, 1880-1950* (Dublin, 1991).

[80] Dublin Corporation Reports, *Report of Public Libraries Committee* (Dublin, 1907).

Despite the poor lighting and leaky roof, Lane made the best of this compromise while insisting on free admission and evening hours for working people. Of the 280 works of art on display, some seventy of the British and French paintings belonged toLane, as did John Singer Sargent's masterly portrait of Lane for which his friends and admirers had paid in recognition of all that he had done for Irish art.

The inadequacies of the Harcourt Street location forced Lane to redouble his efforts for a new gallery building. Hoping to force the corporation's hand, Lane indicated that he would withdraw his French pictures from the municipal collection if a suitable site was not found. Public meetings appealed for funds from citizens to match the £22,000 pledged by the city authorities. Lane's circle, including many of the established literary and intellectual figures of the day – the Yeats brothers, George Moore, Lady Gregory and many establishment figures – launched supporting fundraising campaigns in Ireland, the UK and the US through personal networks and press contributions. Lane's construction plans for the new gallery were viewed as controversial by many commentators; one plan would have seen a building in the middle of St Stephen's Green, another an Uffizi-like museum that would span the Liffey in place of a metal bridge – both were dismissed much to the disappointment of Lane and his supporters in Irish literary and artistic circles in the city.[81]

Without much success in his efforts for a suitable municipal-gallery building, Lane removed his collection of French pictures to London but was appointed Director of the National Gallery of Ireland in 1914. Although this position gave him more resources to fulfil his ambitions for the city gallery, he unfortunately did not see the results of his efforts as he was killed on the *Lusitania* when it was sunk in 1915. His estate became the cause of much controversy, as he had amended his will, unwitnessed, weeks before his death. Lady Gregory called this his "codicil of forgiveness" which redirected his French paintings back to the city of Dublin "providing that a suitable building is provided for them within five years of my death".[82]

It took almost twenty years for Lane's vision of a modern art gallery in the city to be fully recognised. In 1924, the Friends of the National Collections was established by artist Sarah Purser to secure principally the return of the 'Lane Pictures' and to support the acquisition of new premises.[83]

When Charlemont House, located in the centre of the north side of Parnell Square, was secured for the 'Municipal Gallery of Modern Art and civic Museum', it was formally handed over to Dublin Corporation by the Government in 1927. In 1933 the Municipal Gallery's new home in the former residence of Lord Charlemont – one of the most enlightened and cultivated figures of eighteenth-century Ireland – was opened by Taoiseach Eamon de Valera.[84]

[81] Lutyens, the architect, agreed to design an imposing structure with a pillared portico arching over the river. While Lane expected this building to revitalize central Dublin, his critics dismissed the scheme as much too daring and costly. They also worried about the moisture and the noxious fumes rising from the river that would permeate the gallery. The rich and ruthless businessman William Martin Murphy announced in the papers that he 'would rather see in the City of Dublin one block of sanitary houses at low rents replacing a reeking slum than all the pictures Corot and Degas ever painted'. O'Brien, 54.

[82] This codicil was not recognised by the British courts as it was not witnessed. After his death Lane's French pictures remained in the NG, London before being transferred to the Tate. Lady Gregory, *Case for the Return of Sir Hugh Lane's Pictures to Dublin*; John J. Reynolds, *Statement of the Claim for the Return of the 39 Lane Bequest Pictures now at the Tate Gallery, London* (Dublin, 1932).

[83] Harold Clarke and Aidan O'Flanagan (eds), *75 years of giving: the Friends of the National Collections of Ireland* (Dublin, 1999); John O'Grady, *The Life and Work of Sarah Purser* (Dublin, 1996).

[84] For accounts of the house and architectures see *The Georgian Society Records,* iv (Dublin, 1913) and Maurice Craig's works, *The volunteer earl, being the life and times of James Caulfeild, first earl of Charlemont* (London, 1948) and *Dublin, 1660-1860* (London, 1992).

Figure 53 (left): Installation view of *Francis Bacon: A Terrible Beauty,* 2009. Collection, Dublin City Gallery The Hugh Lane (© The Estate of Francis Bacon. All rights reserved/ DACS, London).

Figure 54 (below): Katie Holten, *The Golden Bough* (detail of installation), 2010 (© the artist).

Developments Since

Since the collection moved to this permanent location, the demands on the space have grown considerably. In the early years, the collection was augmented by generous donations from many artists who freely contributed their own work to the Gallery such as Nathaniel Hone, Norman Garstin, John Lavery, Sarah Purser, Dermod O'Brien, Seán Keating, May Guinness and many others. The Friends of the National Collections of Ireland has been the greatest contributor to the Gallery's collection.[85] The Irish Contemporary Art Society has also contributed regularly to the Hugh Lane's holdings of modern Irish art.

Despite these acquisitions and the strengths of the Gallery's holdings, it has inevitably lost out on major bequests to the State like those from George Bernard Shaw, Chester Beatty and Alfred Beit, all of which have gone to the National Gallery of Ireland. It was not until 1961 that Dublin City Council made a small acquisition fund available to the Hugh Lane Gallery.

Due to lack of space, the Gallery displays less than a quarter of its paintings, 30 per cent of its sculptures and has no public facilities for making available its works on paper collection. That, coupled with a regular programme of temporary exhibitions, necessitates an unsatisfactory rotation of artworks between storage and hanging. As far back as the late 1970s suggestions were made by the Arts Advisory Committee of Dublin Corporation to purchase Nos. 20 and 21 Parnell Square, the two adjoining 18th century buildings, to provide additional space for the Gallery.

[85] In all the Friends of the National Art Collections has contributed c.150 art works to the gallery.

Figure 55: Installation view, Yinka Shonibare, *Egg Fight, 2009* (Courtesy of the artist, Stephen Friedman Gallery, London, and James Cohan Gallery, New York).

The two buildings had long been operating as one, and their purchase would have presented an opportunity to refurbish them and to develop the rear site, known as the National Ballroom, into a 200-seat theatre and independent two-storey extension to the Gallery.

It was not until November 1959 that the British and Irish governments came to an agreement on Lane's original collection for the Municipal Gallery; they agreed to divide the collection into two groups that would alternate between London and Dublin for five-year periods. After a new round of negotiations in 1979, some thirty pictures remained in Dublin for the next fourteen years.

Then in 1993 the Hugh Lane Gallery (so named in 1977, to commemorate the important part he played in its foundation) won possession of thirty-one pictures, while the other eight (including two by Manet, a Monet, a Degas, and a Renoir) alternated between the two cities at intervals. In the same year the Corporation acquired the two Georgian buildings, Nos. 20 and 21 Parnell Square, adjoining Charlemont House, with the initial plan of providing "an historical interpretation of Dublin city with a major urban folklore centre and genealogical centre" and a "micro gallery for the visual arts".

This plan did not materialise however, but in 2006 the Gallery opened new rooms in these buildings which have provided additional space for temporary exhibitions, additional galleries for the permanent collection, and a bookshop and cafe.

Figure 56: Conservation at the Hugh Lane Gallery (© Dublin City Gallery The Hugh Lane).

Today the Hugh Lane features some 2,000 works of art, including Impressionist works by Monet, Degas, Renoir, Corot, Manet, Millet, Puvis de Chavannes, and their Irish counterparts Roderic O'Conor, Walter Osborne, Frank O'Meara, and John Lavery. It also features an extensive range of sculpture, drawings, and other works on paper, and a display room dedicated to the Irish abstract artist Sean Scully. The Hugh Lane Gallery also owns an excellent collection of stained glass, including teh work of Irish stained glass artist and graphic illustrator Harry Clarke.

The most important recent development in the Hugh Lane is the relocation of Francis Bacon's Reece Mews studio which was donated by John Edwards in 1998. The 7,000 plus items retrieved from the studio were archived and Francis Bacon's Studio has been on permanent exhibition at the Hugh Lane since 2001. It is acknowledged as one of the most pioneering and successful realisations of preserving and displaying an artist's studio and contents.

The database is unprecedented, documenting every item retrieved, thus providing fascinating insights into Bacon's working processes. The exhibition *Francis Bacon: A Terrible Beauty* celebrates the centenary of Francis Bacon's birth in 63, Lower Baggot Street, Dublin, and highlights paintings, drawings, photographs, unfinished works and slashed canvases from the studio and provides a new look at Francis Bacon, the great figurative painter of the 20th century.[86]

In addition to its permanent collection and its programme of exhibitions, the Hugh Lane Gallery runs several other activities including an art awareness and education programme, a lecture series, plus an outreach programme to take art into the community. Professional curators and conservators work with the collections presenting varied exhibitions and conserving traditional and new media currently represented in the Gallery's collections. The tangible result of Lane's vision is quite remarkable and no other national school of art was as deliberately encouraged by a planned collection as this. The location of Lane's collection and its modern incarnation is an important cultural anchor on the north side of the city and complements other neighbouring institutions like the Gate Theatre (1928), the Dublin Writers' Museum (1991), and the Irish Writers' Centre (1991).

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[86] *Francis Bacon's studio at the Hugh Lane*, essays by Barbara Dawson and Margarita Cappock (Dublin, 2001); Logan Sisley (ed), *Francis Bacon: a terrible beauty*, curated by Barbara Dawson and Martin Harrison (Dublin, 2009).

Figure 57: East Asian section, Arts of the Book Gallery at the Chester
Beatty Library (© The Trustees of the Chester Beatty Library, Dublin).

2.7 CHESTER BEATTY LIBRARY (1950)

Foundation

The arrival of Sir Alfred Chester Beatty (1875-1968) in Ireland from Britain in the late 1940s, bringing his extensive collections including his librarian, publishers and book restorer, marked an important development in Ireland's cultural heritage.[87] Beatty was a hugely successful American mining engineer, industrialist and philanthropist and one of the most important collectors of the twentieth century. He built a library for his collection on Shrewsbury Road in Dublin, with the aim of creating a haven for scholarship in formal gardens which was opened in 1950: "I have always wanted to found a library for Dublin more or less on the lines of the great Morgan Library in New York. Dublin is a city of wonderful culture and art consciousness".[88]

Beatty, whose paternal antecedents were Irish, was born in New York in 1875. He was educated at Columbia and Princeton and rose in the mining industry as a mining engineer and was a millionaire by age 30. Beatty's collecting started at a young age and by the time he moved back to New York from the mining territories in the mid-West, his collection included European illuminated manuscripts, Old Masters prints, English and French colour-plate books, some Chinese and Japanese items and the Persian epic poem "leaves from a Shahnama". As a mining financier Beatty moved his business to London in 1911 and added to his collection during extended annual trips to Egypt made from England through various European cities, where he built up extensive contacts with continental and Egyptian dealers.

During World War I Beatty contributed greatly to the Allied war efforts and acquired more manuscripts, printed books and Dürer prints, though on a smaller scale than in previous years. After the War Beatty made his first trip to the Far East which enabled him to purchase some of the finest items in his collection including Chinese dragon robes, imperial jade books and Japanese painted scrolls. By 1919 Beatty's collection had developed from a rather unstructured and haphazard one in 1911, to a moderate-sized library, an eclectic collection that in many respects resembled the type of 'cabinets of curiosities' (though on a very impressive scale) as discussed in Chapter 1.

From the early 1920s Beatty was no longer an amateur collector, and his collections were spread across his homes in the US and the UK. He began to employ a full-time librarian and commissioned scholars to undertake research trips to source materials. Beatty developed strong relations with the British Museum and became an important patron and benefactor. In 1931 his purchase of a papyrus codex, the oldest book contain New Testament texts, drew public attention to his collection and established his reputation as an important collector. This codex proved that the four Gospels and the Acts were compiled into one volume much earlier than many scholars had expected.

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87 On the Alfred Chester Beatty and the Chester Beatty Library see A.J. Wilson, *The life and times of Sir Alfred Chester Beatty* (London, 1985); Brian Kennedy, *Alfred Chester Beatty and Ireland: a study in cultural policies, 1950-1968* (Dún Laoghaire, 1988); Charles Horton, '"It was all a great adventure": Alfred Chester Beatty and the formation of his Library', *History Ireland* 8:2 (2000), 37-42; *Chester Beatty Library Scala Guide* (London, 2001) and Charles Horton, *Alfred Chester Beatty: from miner to bibliophile* (Dublin, 2003).

88 Alfred Chester Beatty on the opening of his library, *Irish Independent,* 12 Aug. 1950.

Disenchanted with English politics after World War II, Beatty moved his collection to Dublin. The Irish government encouraged the move by waiving import taxes on future acquisitions and offering a full exemption from estate taxes. Beatty became one of Ireland's most important philanthropists, financing hospitals and medical research institutes, sponsoring academics, endowing museums and donating generously to the national cultural heritage collections. Most importantly, he left his library to a Trust to benefit the Irish nation and also left a large number of paintings and drawings to the National Gallery and items to other state bodies such as Oriental weapons to the Military Museum at the Curragh.

Richard Hayes, former librarian of the National Library was responsible for the Library when it opened at 20 Shrewsbury Road in Ballsbridge in the 1950s. Although the accommodations were wholly inadequate for the quality of the collection, Hayes continued to champion it, as did successive Librarians and it developed a strong international reputation among scholars and visitors.[89]

Collections

The Western Collections of the Chester Beatty Library range from the cuneiform tablets of c. 2500 BC to fine artists' books of the mid-twentieth century. These collections are known for the rare and illuminated manuscripts, but Chester Beatty also collected over 3,000 rare printed books and nearly 35,000 Old Master prints and drawings. In addition, there are a large number of rare European manuscripts from medieval, Renaissance, and modern times. The Dürer wood-engravings, over 120 examples in the Library's collection have been exhibited recently; the Library also has a collection of Goya'a series of prints representing the Penninsula War (1808-14) *Disasters of War.[90]*

The Islamic Collections are amongst the finest in existence and are renowned for the overall quality and scope. The collections range in date from the eighth century to the early years of the twentieth century and primarily (though not exclusively) relate to the Arab world, Iran, Turkey and India and include some of the greatest documents of Islamic art and culture. Collection highlights include the magnificent Qur'an written by the famous calligrapher Ibn al-Bawwab in Baghdad in 1001, and a Qur'an dating from 972, the earliest-dated Qur'an copied on paper.[91]

Figure 58: Sir Alfred Chester Beatty (© The Trustees of the Chester Beatty Library, Dublin).

[89] Beatty had hoped to donate a large number of paintings from his wife, Mrs. Edith Duke's own substantial holdings in French nineteenth-century works and Western illuminated manuscripts of the medieval period to the National Gallery in Dublin but death duties in England necessitated their sale. Kate Robinson, 'Sir Alfred Chester Beatty and his Library', *Irish Arts Review Yearbook,* 9 (1993), 153-62.

[90] On the Western Collections see for example Soren Giversen, *The Manichaean papyri of the Chester Beatty Library* (Dublin, 1988); Charles Horton, *Albrecht Durer* (2006) and David Hutchinson Edgar, *Treasuring the World - an introduction to Biblical Manuscripts in the Chester Beatty Library* (Dublin, 2003); Charles Horton, 'The Western Collections', in Michael Ryan et al. *The Chester Beatty Library Scala Guide*, London.

[91] On the Islamic Collections see for example Elaine Wright, Islam: Faith, Art, Culture - Manuscripts of the Chester Beatty Library (London, 2009) and Wright, *Muraqqa'- Imperial Mughal Albums from the Chester Beatty Library* (2010).

Beatty's Asian art collections include several Japanese ''nara ehon'' scrolls, which tell folk tales of ancient warriors and lovers through colourful paintings. From China, he amassed more than 900 snuff bottles and 200 rhinoceros horn cups, all decorated with minute carvings. Seventeen books whose pages are carved from jade tablets, made exclusively for the Chinese imperial family, are rarer; the texts are inlaid in gold, written in the handwriting of an eighteenth-century emperor.[92]

Developments and Current Position

On arrival in Ireland, Beatty continued to collect books, but he also sought items he thought would appeal to Éamon de Valera and Catholic Ireland. He purchased many sixteenth-century Jesuit publications, particularly items relating to the Jesuit missions to China, Japan, and India, numerous illustrated copies of the Ethiopian text of the Miracles of the Virgin Mary and over fifty Greek and Russian icons. Beatty also concentrated on publishing catalogues and studies of his collection, commissioning a variety of international scholars to catalogue the Armenian, Slavonic, Batak, Tibetian, Mongolian, and Arabic texts. The Chester Beatty Monographs series was established to publish detailed descriptions of individual manuscripts in the collection. The last major area he developed was the Japanese Print Collection purchasing over eight hundred examples of Japanese woodblock prints.

Figure 59: Jade Book, China, 1778 (C. 1005, f.1r) (© The Trustees of the Chester Beatty Library, Dublin).

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92 On the East Asian Collections see for example Yoshiko Ushioda, *Tales of Japanese painting from the Chester Beatty Library, Dublin* (Alexandria, VA, 1992); Shane McCausland and Matthew P. McKelway, *Chinese Romance from a Japanese brush. Kano Sansetsu's Chogonka Scrools in the Chester Beatty Library* and Michael C. Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles* (2009).

The value of Beatty's collection to the nation was recognised with an ambitious move to the remodelled and extended Clock Tower Building in Dublin Castle in 2000. When the Library moved to its new location in the heart of the city, visitor numbers grew from around 5,000 to nearly 80,000 a year. The library rigorously reinvented itself for its new home and was recognised with a European Museum of the Year Award (2002) which recognises architectural merits of museums, the display of the holdings and success in attracting more visitors.

In the new Library the collections have been divided roughly into sacred and secular. Permanent exhibitions include *The Sacred Traditions* display which exhibits the sacred texts, illuminated manuscripts and miniature paintings from the great religions and systems of belief represented in the collections - Christianity, Islam and Buddhism with smaller displays on Confucianism, Daoism, Sikhism and Jainism. The Biblical Papyri, the remarkable collection of Qur'an manuscripts and scrolls and books of Buddhist thought provide the focus for the displays. Also on display are fine scrolls and other religious paintings from China, Japan, Tibet and South and Southeast Asia.

The second permanet exhibition, the *Arts of the Book* displays books from the ancient world including the world famous Chester Beatty Love Poems (c.1160 BC), Egyptian Books of the Dead and beautifully illuminated medieval European manuscripts and fine European printed books, as well as Old Master prints. The exhibition also explores the richness of the Islamic manuscript tradition - illustrations and illuminations, calligraphy, and exquisite bindings from across the Middle East and India are on display. Highlights from East Asia include one of the finest collections of Chinese jade books in the world, Japanese picture-scrolls depicting fables and legends, and woodblock prints.

Figure 60: View of Islamic Section, Arts of the Book Gallery, The Chester Beatty Library (© The Trustees of the Chester Beatty Library, Dublin).

A wide variety of exhibitions have highlighted the richness of the Chester Beatty Library's collections to Irish and international audiences through travelling exhibitions. In 2000, the library exhibited the original manuscript of James Joyce's *Ulysses* on loan from the Rosenbach Museum and Library in Philadelphia, the first time it was displayed in Ireland. As part of its celebration of the Abbey Theatre's centenary in 2004, the Library hosted an exhibition on W.B. Yeats and the Noh theatre of Japan. Yeats took inspiration from Noh's minimalist theatrical style for his play 'At the Hawk's Well', first performed in London in 1916.

The Chester Beatty Library also hosted the internationally-renowned Codex Leicester, a collection of largely scientific writings by Leonardo da Vinci which highlight the prolific artistic, scientific and creative efforts of da Vinci. Most recently the internationally significant Mughal paintings in Beatty's collection have been part of a successful travelling exhibition in four major

US museums. The exhibition focuses on a group of six albums (*muraqqa*'s) compiled in India between about 1600 and 1658 for the Mughal emperors Jahangir and Shah Jahan.

The Chester Beatty Library has also hosted exhibitions with an Irish interest, for example *Holy Show: Irish Artists and the Old Testament (*2002) which displayed responses from the selected artists to the Christian Old Testament or Hebrew Bible, the shared sacred scripture for both Judaism and Christianity. The Chester Beatty Collection provided a wealth of possible subjects for the exhibition but the contemporary artists were also encouraged to return to the rich and diverse text of the biblical stories themselves, rather than re-interpret a familiar mediaeval or later image.

Blue (2004) was an exhibition presented by Irish writer Colm Tóibín of a personal selection from the Chester Beatty Library collections. The pieces featured in the exhibition came from many cultures, including China, Japan and the Middle East, and from many centuries. According to Tóibín: "The criteria for their selection was, to start with, their colour - blues of all types, many of them dazzling - and then their beauty, which is astonishing".

The Library's current approach to the collection, and to its role as a cultural institution, encompasses broader goals than its original surroundings allowed. In addition to its main galleries, the Chester Beatty Library has extensive restoration laboratories and research facilities for academic use.

The extent and quality of Beatty's collections is demonstrated by the more than fifty multi-volume catalogues or hand-lists and monographs that have resulted from their study. His over sixty years of collecting has left Ireland with one of its most unique and exceptional cultural institutions which shows the evolution of the book from ancient times to the present and continues to attract scholars and visitors from all over the world.

Figure 61: *Gospel of St Luke*, Greek text on papyrus, c. AD 1000-01/AH 391, Iraq, Is. 1431, ff. 278b-279a (© The Trustees of the Chester Beatty Library, Dublin).

This Chester Beatty papyrus codex is the oldest book in the world to contain these New Testament texts in a single volume. Until its discovery, only small papyrus fragments of single gospels were known. This book showed that the four Gospels and the Acts were compiled into one volume much earlier than many scholars had expected.
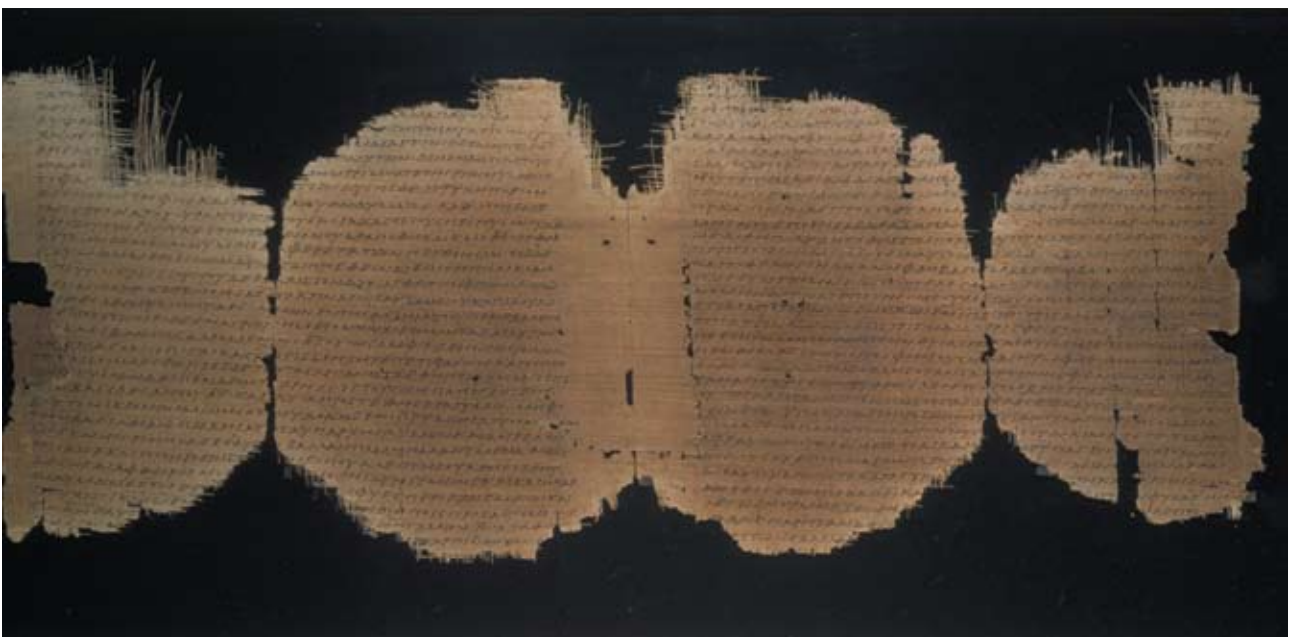
Figure 62: View of stone carving detail in the National Library of Ireland, Kildare Street (© National Library of Ireland).

3 Historical and Current Connections

3.1 INTRODUCTION

Trinity's connections with the cultural institutions stretch as far back as their histories and beyond through the institutions established in the eighteenth-century which took an interest in collecting and preserving aspects of Irish history, culture and heritage (see Chapter 1). The types of connections which are directly related to the issues of proximity and common activities and networks between the institutions over the last 130 years or so have been defined in the Preface. The historical connections between Trinity and the cultural institutions range from being described as fairly limited to extensive. These relationships have ebbed and flowed for over a century in several instances.

Early Connections

Trinity's connections with the Royal Dublin Society and the Royal Irish Academy began with the establishment of these institutions as Trinity academics made up a considerable portion of their founding groups and memberships throughout the eighteenth and nineteenth centuries. Trinity members served on their respective Boards, Councils and Committees and contributed to research, teaching and publications. The academic interests of the University's departments, from the natural sciences to classics, were often reflected in the various committees and projects undertaken in both societies.

The Dublin University Museum, established in 1777 (see panel, p 75) was another important element in Trinity's associations with academic and cultural life in the city.

It is mainly through the RDS that Trinity staff became most directly connected to some of the newly-founded cultural institutions in the late nineteenth century. Several senior members of staff from the University were on the original Board of Trustees of the National Library as appointees of the RDS and continued in these positions for many years.

One of the most prominent and influential examples is John Kells Ingram, the scholar and economist who was considered by many as possibly the most widely-educated man of his age.[93] Ingram already had considerable connections with the RDS and the RIA having been elected to the latter in 1847, taking a prominent role in its affairs throughout his life. He served as Secretary to the Council of the Academy for 18 years from 1860, was Vice-President in 1886 and President from 1892 to 1896. Soon after his election to the RIA, his long and varied Trinity career began when he was appointed Professor of Oratory in 1852, and later Professor of Greek in College.

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[93] C. Litton Falkiner, 'A memoir of the late John Kells Ingram, LLD', *Journal of the Statistical and Social Inquiry Society of Ireland*, 12 (1908), 105–23; G. K. Peatling, 'Who fears to speak of politics?: John Kells Ingram and hypothetical nationalism', *Irish Historical Studies*, 31 (1998–9), 202–21; T.W. Lyster, Bibliography of the Writings of John Kells Ingram (Dublin, 1908).

In 1877 he was elected to the Board of Trustees of the newly-created National Library of Ireland, a position to which he was re-elected annually until his death.

Ingram's role on the Board was an active one; he energetically involved himself in the organisation and development of the new library, which provided him with excellent experience for his new role two years later as Librarian of Trinity College Library. In this position Ingram took great interest in the book and especially the manuscript collections under his charge and used his experiences from the National Library to improve conditions and expand the collections.[94] Ingram was chosen as President of the Library Association when it met in Dublin in 1884, and delivered the opening address on Trinity Library. Ingram was also interested in and involved with the newly-formed Dublin Museum of Science and Art, which later became the National Museum of Ireland. In 1893 he was made a Visitor of the Museum, a position of some responsibility and respectability.

Geologist Valentine Ball, appointed to the Chair of Geology and Mineralogy in Trinity in 1881, resigned this position after only two years to take up the position as Director of the Institutions of Science and Art in 1883, which included the Museum and the Library and the Botanic Gardens, and embarked on an ambitious programme of reorganisation and development. Ball actively used his academic contacts in Trinity and the Royal Irish Academy for the benefit of the Museum collections. For example, he arranged for both institutions to deposit their considerable collections of Irish antiquities and Polynesian artefacts with the Museum. He also oversaw the planning of the new museum complex at Kildare St. which was opened in 1890 to great public acclaim.[95]

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94 Sean D. Barrett, 'John Kells Ingram (1823-1907)', *Trinity Economic Paper Series*, No. 99/9 (Dublin, 1999).

95 P. N. Wyse Jackson, 'A history of geology in Trinity College Dublin', P. N. Wyse Jackson (ed.), *In marble halls: geology in Trinity College, Dublin* (Dublin, 1994), 29–30.

Dublin University Museum (1777)

Trinity's University Museum was established in 1777 to house the curiosities collected in the South Seas which were donated to Trinity in that year. The new Museum was located in Regent House, over Trinity's Front Arch and filled with glass display cases.

Most credit for the establishment of the Museum lies with Rev. William Hamilton, a Fellow of Trinity and one of the founding members of the Royal Irish Academy, who looked after the collections until he was killed in local unrest in Donegal in the months before the 1798 Rebellion.

Until 1844 the Museum remained rather stagnant. It had no permanent curator, although Whitley Stokes (the United Irishman and later lecturer in Natural History) was put in charge. The fortunes of the Museum increased remarkably through the efforts of the naturalist Robert Ball, appointed its first full-time Director in April 1844. He quickly raised the profile of the Museum through public lectures and these efforts attracted an impressive 14,000 visitors to the Museum in 1852.

Ball donated his own extensive zoological collection of Irish fauna to the Museum and encouraged many geologists and naturalists to do likewise. By 1850 the Museum contained a large diversity of collections: botanical, engineering, ethnographical, geological, and zoological. Ball resigned the Directorship of the Museum in 1856 due to ill health. The Ball family connection with Trinity continued through his sons, particularly Valentine Ball (Prof of Geology and Mineralogy and later Director of the Museum of Science and Art).

In 1857 the Museum collections were dispersed throughout the College; most were housed in a new Museum Building. The Herbarium and the Zoological and Botanical collections were rehoused and the ethnographical material transferred to the National Museum.

See P.N. Wyse Jackson, 'The Geological Collections of Trinity College Dublin', *Geological Curator*, 5:7, 1992 (for 1989), 263-274.

Members of Trinity (as well as those of other cultural institutions involved in this project) were also involved in the Public Libraries' Committee of Dublin Corporation which led to the establishment of the Dublin Public Libraries System. Ingram was involved as Librarian of Trinity College Dublin at the time, along with T.W. Lyster, Librarian of the National Library; both supported the recommendation to purchase the library of Sir John T. Gilbert, historian and archivist, which formed the nucleus of a central-reference library for the public library system, established since 1884 (see Chapter 2).

Figure 64 (left): View of the display cabinets in the Geology Museum, Trinity College Dublin (© The Board of Trinity College Dublin).

Figure 65 (above): View of the display cabinets in the Anatomy Museum, Trinity College Dublin (© The Board of Trinity College Dublin).

Trinity staff seem to have been less involved in the early twentieth century establishment of the Hugh Lane Gallery in the city – perhaps explained by the lack of an art or history of art department in the College at the time. The foundation of the Chester Beatty Library, while largely associated with the National Library of Ireland through its Librarian Richard Hayes, also saw an association with Trinity, through Prof. Weingreen who was appointed as a Trustee of the Library. Weingreen was Erasmus Smith Professor of Hebrew at Trinity between 1939 and 1979, and donated his personal collections to the Weingreen Museum of Biblical Antiquities was established, which is located in the Arts and Social Sciences Building in Trinity.

After foundation connections, it was largely through personnel that Trinity was connected with the cultural institutions in the early decades of their histories. Edward Dowden was another Trinity scholar who was a Trustee of the National Library in the 1890s and served as Chairman once. He was known to award his favourite and best students with positions in the National Library including W.K. Magee (the essayist 'John Eglington') who was a sub-librarian, Richard Best, the Celtic scholar , and T.W. Lyster who later became the Librarian.

Given the small size of Dublin, it is not surprising that there has been some overlap in staff who have worked in Trinity and various cultural institutions. Since the establishment of several new major museums and libraries in the late nineteenth-century, it was not uncommon for senior personnel to have moved from the College to one of these institutions and vice-versa. Among these persons were some influential and colourful figures in Dublin's cultural, political, and social history.

Figure 66: Prof. Jacob Weingreen with a vase in the shape of a monkey holding a pot from North Africa, sixth century BC.

Below, an image of a Neo-Assyrian Relief from the Palace of Ashurnasirpal II Nimrud, 883 - 859 BCE from the collections of the Weingreen Museum of Biblical Antiquities. The holdings of the Weingreen Museum encompass the entire Mediterranean world from North Africa to Mesopotamia and from the ninth millennium BC to the Crusades.

Under the new Free State government most cultural institutions suffered a decline in funding as pointed out by Thomas Bodkin in his critical review of the arts in Ireland in 1949. This report was commissioned by the Taoiseach John A. Costello and Bodkin voiced displeasure with almost all aspects of the arts scene in Ireland, noting that little or nothing had been done to stimulate the arts since Independence. When Charles J. Haughey introduced changes to the tax legislation in the late 1960s to stimulate the Irish arts, he was implementing one of Bodkin's recommendations in the reprt.[96]

The College Library continued in a similar situation in the period. All commentators agree that in the early decades of the independent state the National Museum of Ireland, the National Library and the National Archives in particular suffered neglect in terms of funding and general attention to their missions and each carried on quietly with the business of their institutions. The establishment of the Chester Beatty Library was a notable success in the 1950s (see Chapter 2).
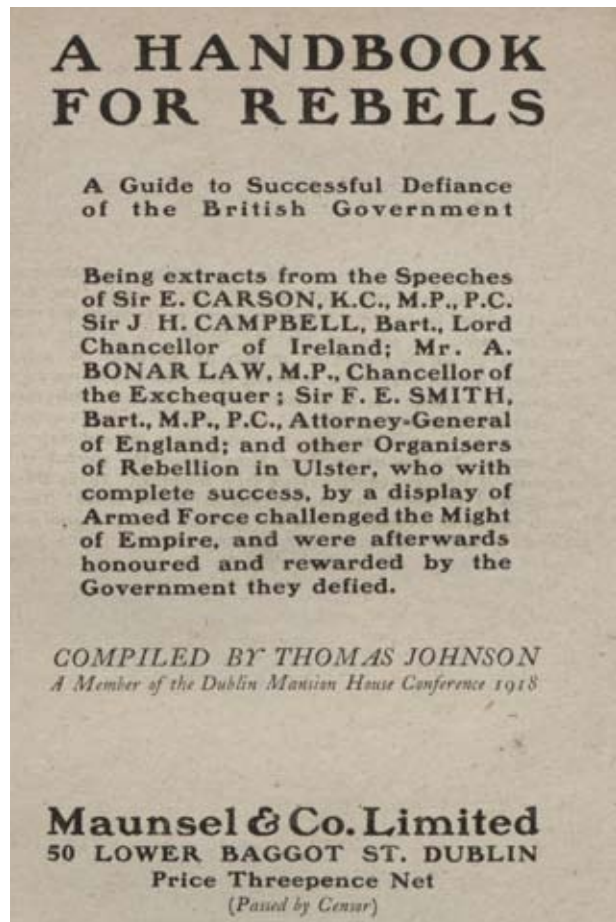
Figure 67 (above left): British troops in Front Square during the 1916 Rising (TCD MUN MC 207) (© The Board of Trinity College Dublin).

Figure 68 (above): A handbook for rebels: a guide to successful defiance of the British government, compiled by Thomas Johnson, a member of the Dublin Mansion House Conference, 1918 (Dublin, 1918) (© The Board of Trinity College Dublin). From the Samuels Collection held in the Early Printed Books Department of Trinity Library; a collection of original and copied documents and ephemera relating to Irish history, 1910-1924.

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[96] It was Dr . James White, Director of the National Gallery who continued to lobby the Haughey government on this issue at the time. See Thomas Bodkin, *Report on the arts in Ireland* (Dublin, 1949). Haughey was also greatly influenced by his friend Anthony Cronin and was also responsible for the establishment of Aosdana in 1981.
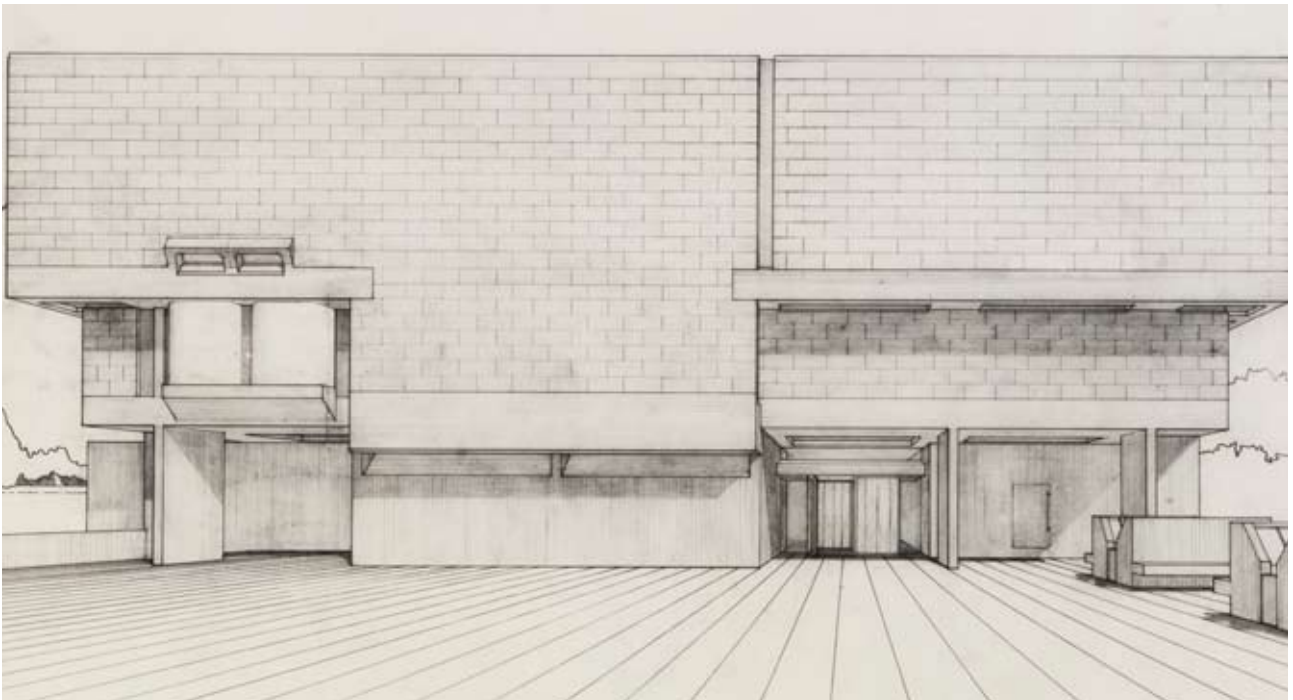
Figure 69: Architectural drawing for Trinity Berkeley Library from the Manuscripts Department, of Trinity Library (© The Board of Trinity College Dublin).

It was also in the 1960s that perhaps the most controversial and topical example of a 'formal' type of connection between Trinity and a national cultural institution was proposed - this was the amalgamation of the National Library and Trinity Library.[97] The proposal was to combine the resources of the two libraries arose as both institutions were seeking additional funding for new premises due to their expanding collections.

Under Director Richard Hayes, the National Library had been working since 1944 for a new library site which was approved in principle three years later, but fell victim to changing governments and refocused funding priorities throughout the 1950s.[98]

After discussions in 1959 between Dr Hayes and the Provost, a proposal was submitted to Lemass's department which would have seen the government rent land on Trinity campus to build a new library beside a new Trinity Library – their collections would remain distinct but the institutions would be physically interconnected, which would allow the research material freely available to the public to be doubled. The advantages of the site were also highlighted as the joint-proposal would be economical, streamline duplicated resources and Trinity's bibliographical resources would become fully accessible to the public, with particular advantages for "technical and commercial library information service" which would see Trinity College Library "providing the material and the National Library the staff".[99]

Dr McConnell, Trinity's Provost, also wrote to the Taoiseach calling the proposal "one of national importance".[100] On a political level it was thought that this move might provide a striking example of cultural cooperation. As was common for the period, the proposal was forwarded to the Catholic hierarchy for comment when a major cultural institution with 'national' remit was involved. When it was to be sent to Archibshiop McQuaid for consideration, before meeting the Taoiseach on the subject, the title of the proposal was changed to remove mention of Trinity, and simply referring to the National Library, 'Memorandum on the Problem of providing space for the growth of the National Library', and requested "the benefit of Your Grace's advice".[101]

The matter ended after a meeting between Lemass and the Archbishop, who later wrote to Cardinal D'Alton "glad to report that to-day I saw the Taoiseach and that the proposal to conjoin T.C.D. and the National Library will not be heard of again".[102]

Though a blow for both institutions, it is clear that the merits of an amalgamation were appreciated by most involved in the period. Trinity later secured government assistance for a new library building and the National Library continued to develop on site through redevelopment of existing buildings on the original site, such as the Drawing School and other buildings on Kildare Street and in Temple Bar.

97 John Bowman, '"The wolf in sheep's clothing": Richard Hayes's proposal for a new National Library of Ireland, 1959-60', in Ronald J. Hill and Michael Marsh (eds), *Modern Irish democracy* (Dublin, 1993), pp 44-61; Brendan Grimes, '"Will not be heard of again": a proposal to combine the resources of the National Library and Trinity College Library', *Long Room* 46 (2001), 18-23.

98 National Archives, Dublin, memorandum from R.J. Hayes to Secretary of Department of the Taoiseach, May 1944, S1375A. Other correspondence on this issue 11 Jan. 1946; 8 Jul. 1947 cited in Grimes,. 18.

99 National Archives, Dublin, 'Proposed Heads of Agreement between the Government of Ireland and Trinity College Dublin', [Feb. 1959], S13795 B/61.

100 National Archives, Dublin, memorandum from A.J. McConnell to the Taoiseach, 11 Mar. 1960, S13795 B/61. Surviving correspondence suggests that the proposal was not followed up as it was believed that necessary agreement from other parties, such as UCD and the Catholic hierarchy, was unlikely. National Archives, Dublin, memorandum from Secretary of Department of the Taoiseach to the Taoiseach, 11 Mar. 1960; Bowman, 'Richard Hayes's proposal for a new National Library', 51.

101 National Archives, Dublin, Seán Lemass to Charles McQuaid, 31 Mar. 1960, S13795 B/61.

102 Dublin Diocesan Archives, Charles McQuaid to John Cardinal D'Alton, 4 May 1960, TCD/NLI merger proposal. The Taoiseach's notes of the meeting National Archives, Dublin, memorandum, Department of the Taoiseach, 4 May 1960, S13795 B/61.

3.2 COLLECTIONS & CONSERVATION

The collections and holdings of Trinity and the cultural institutions represent their most tangible connections; from the movement, acquisition, cataloguing, storage and conservation of and access to collections. These relationships have changed over the decades as the collections of each institution has evolved, both in size and in terms of what is collected. Each of the institutions invests in reference materials to complement primary material and provide general reference texts for staff and users. Mixed-format collections and donations further add to the activities related to collections management.

As collections are catalogued and conserved, and new acquisitions added, new perspectives are highlighted on the institutions' resources for scholarship and display. For example the strengths of Trinity's collections of silver, papyri, sculpture, art, and geological specimens were identified as they were studied and collated in recent decades.[103]

Collections Connections
Collection Movements
An area of historical connection between Trinity and some of the institutions is the movement of collections at various times between institutions, and is most evident between Trinity and the National Museum of Ireland. When the University Museum was dispersed in 1857, the ethnographic material, including the South Seas Collection, containing items from Captain Cooke's famous voyages, was lodged with the nearby National Museum.

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[103] On Trinity collections see for example Douglas Bennett, *The Silver Collection, Trinity College Dublin* (Dublin, 1988); David Scott, *Trinity College Dublin: the modern art collection* (Dublin, 1989); A.O. Crookshank and D.A. Webb, *Paintings and Sculpture in Trinity College Dublin* (Dublin, 1990); David Scott, *Trinity College Dublin: the modern art collection: supplement* (Dublin, 1992); P.N. Wyse Jackson, 'Dublin: Trinity College, Geological Museum', in J.R. Nudds (ed), *Directory of British Geological Museums*. Miscellaneous Paper 18, Geological Society of London, London (1994), 23-25; Ronald C. Cox, *Trinity College Dublin, School of Engineering: catalogue of books in School of Engineering Archive* (Dublin, 2006). On Trinity Library see Peter Fox (ed), *Treasures of the Library* (Dublin, 1986) and Vincent Kinane and Anne Walsh (eds), *Essays on the history of Trinity College Library Dublin* (Dublin, 2000).

South Seas Collection
(Trinity College Dublin and the National Museum)

The Trinity College 'South Seas Collection' which was transferred to the National Museum contains a number of pieces which were acquired on the second and third voyages of Captain James Cook. In 1868 the desirability of transferring the ethnographical specimens from Trinity to a National Museum was discussed by the Science and Art Commission, but the material was not handed over for some years.

Elements of the history of the collection are covered by manusripts in Trinity Library and the National Library. The collection was presented by James Patten, who sailed as a surgeon on the Resolution on Cook's second voyage between 1772-1775. Instead of returning to the South Seas, Patten settled down in Ireland and presented his specimens from the South Pacific to Trinity in 1777.

The second collector who contributed Polynesian pieces to the College Museum was Captain James King, author of the third volume of the narrative of Cook's travels. King's brother was a Fellow of Corpus Christi College in Oxford, where he also spent some time researching and as result Captain King was recommended as a competent astronomer to accompany Cook on his third voyage. In 1776 he sailed as 2nd-Lieutenant in the *Resolution* with Cook.

For further information on the South Seas Collection see *Collection of Weapons, etc. Chiefly from the South Seas Islands, deposited in the Museum by the Board of Trinity College, Dublin, July, 1894* (Dublin: Printed at the Science and Art Museum, Dublin, 1895) and J.D. Freeman, 'The Polynesian Collection of Trinity College Dublin and the National Museum of Ireland', *The Journal of the Polynesian Society*, 58:1 (1949).
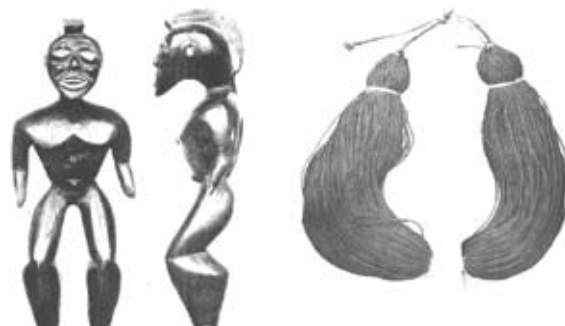
Figures 70-71 (above): Wooden figure, Hawai'i. Height, 14 inches. Presented to the National Museum of Ireland by the Royal Dublin Society in 1880 (© National Museum of Ireland); Necklet, Hawai'i. Length of hook, 4 inches. Probably Cook Collection (© National Museum of Ireland).

The collection known as the Huxley and Wright (1867) Carboniferous Amphician and Fish material from Jarrow Colliery, Co. Kilkenny, was held in the Geological Museum of Trinity College until 1959, when it was transferred together with six fish specimens to the National Museum. At the time there was concern for the future of the Geological Museum in Trinity until a curator was appointed and the remaining collections were secured. In 1994, this collection, also known as the Jarrow material, was returned to Trinity and makes up part of the Geological Museum's active research and teaching collection.[104] These transfers usually occurred as a formal loan, permanent transfer arrangement or as a sale.

Collection Division

Other collections are connected by their provenance or owners who chose to donate or sell parts of their collections to Trinity and several cultural institutions. For example the collection from the Kavanaghs of Borris House, Co. Carlow – part of their family collection, which comprises of objects accumulated by Lady Harriet Kavanagh during her travels in Egypt in the mid-1840s, resides in the National Museum while Trinity holds the Tuath Méisceach, or Book of St. Moling, possibly the earliest of Irish illuminated manuscripts, also from the family collection.

There are many other examples of this type of collection connection, which represents an important aspect of any research into a collection or collector. The bibliophile and Irish language enthusiast, Ernest Reginald McClintock Dix (1857-1936) donated a large part of his collection of Irish printed materials to the National Library and many other libraries around the city including Trinity and Dublin City Public Library (see Figure 73).[105]

Figure 72: Items from the Huxley and Wright Carboniferous Amphician and Fish Collection from Jarrow, Co. Kilkenny (© The Board of Trinity College Dublin).

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[104] Patrick N. Wyse Jackson and Nigel T. Monaghan, 'Transfer of the Huxley and Wright (1867) Carboniferous Amphician and Fish material to Trinity College Dublin from the National Museum of Ireland', *Journal of Paleontology,* 69:3 (May 1995), 602-3.
[105] C. J. Woods "Dix, Ernest Reginald McClintock" *Dictionary of Irish Biography* (Cambridge, 2010).
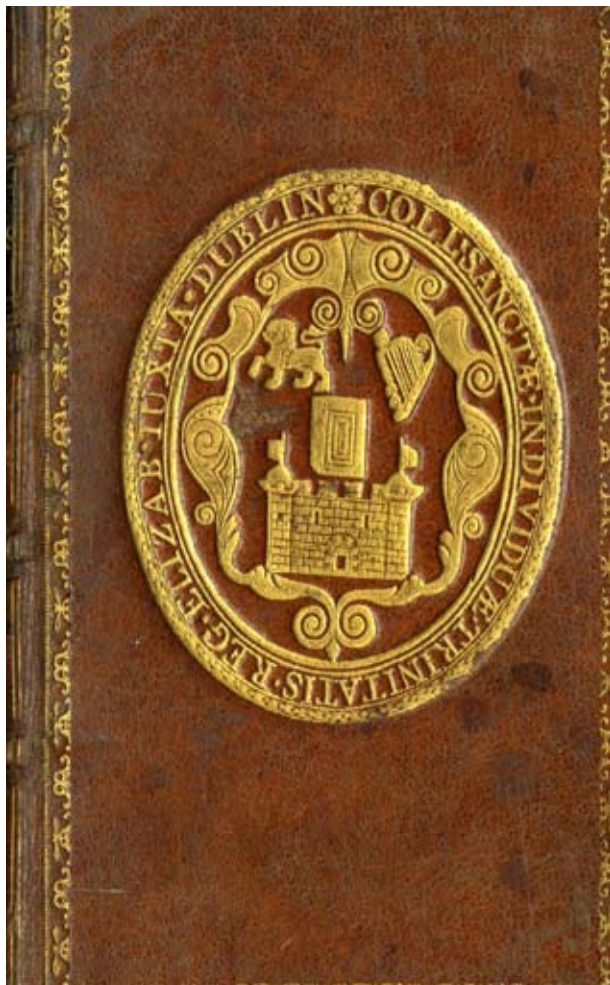
Figure 73: Cover, Marcus Junianus Justinus, *Historiae Philippiccae. Justini historiarum ex Trogo Pompeio libri XLIV* (Dublin: George Grierson, 1727) ((© Dublin City Library and Archive). This cover from the Dix collection is embossed with Trinity College Crest and with Trinity Prize Label attached to the inside cover.

Ernest Reginald McClintock Dix (1857–1936) was a solicitor, book collector, Irish language enthusiast and bibliographer. His most important work was his *Catalogue of early Dublin-printed books, 1601 to 1700* (5 pts, 1898–1912). In 1908 he was elected a member of the Royal Irish Academy and in 1919, with Séamus Ó Casaide and others, he founded the Bibliographical Society of Ireland, becoming its first President. Dix gave a large part of his collection to the National Library and parts to other libraries, including Dublin City Public Library and Archive and Trinity College Library.

See T.P.C. Kirkpatrick, *Ernest Reginald McClintock Dix (1857–1936), Irish bibliographer* (1937); C.J. Woods, 'E. R. McClintock Dix', *Dictionary of Irish Biography* (Cambridge, 2010).

Complementary Collections

Collection divison also relates to complementary collections which sees common ground between Trinity and the cultural instiitutions. Major auctions and international sales of Irish interest also result in many collections being divided between Irish libraries and cultural institutions.

The personal papers of key figures in Ireland's cultural institutions are housed in Trinity College Library having being purchased by or donated to the Trinity College Library. For example the extensive papers of Thomas Bodkin (1887-1961), who was an important figure in the Irish arts world in the early years of the Free State (see Chapter 2), and who was Director of the National Gallery of Ireland from 1927-35, are housed in Trinity's Manuscript Library, as are the papers of Thomas

McGreevy, another prominent figure in Trinity, Directior of the National Gallery of Ireland in the 1960s, and important cultural figure in the city. For the careers of many political and literary figures and artists it is usually necessary to view collections in many of the city's cultural institutions. When broader topics of study are addressed such as events or movements, the scope of complementary collections is even more evident. These collections represent fertile ground for research projects, teaching, exhibitions and funding.

The Holy Bible

Containing the Old and New Testaments
Translated out of the Original Tongues
and with the former Translations diligently
compared and revised, by His Majesty's
special command

Appointed to be read in Churches

Oxford
Printed at the University Press
London: Henry Frowde
and sold by the
Association for Promoting Christian Knowledge
37 Dawson Street

Common Collections

The proximity of the large libraries of several of the institutions and the evidence that they are regularly cataloguing the same texts, raises the issue of duplication across the institutions, particularly in relation to modern books.

Staff in the cultural institutions, working on particularly specific publications or exhibitions, use the Trinity Library to order articles and other reference material through document services, a practice which is cost-effective for the institution concerned and avoids excessive duplication of quite specific materials. This would appear to be a very efficient approach for institutions with small to medium research libraries, particularly when in close proximity to Trinity. More general issues of duplication are difficult to resolve but represent an area worthy of discussion, particularly if joint-storage facilities are extended.

Figure 74: Book-plate in *The Holy Bible...* (Oxford: printed at the University press, and sold by the association for Promoting Christian Knowledge, 37 Dawson Street, No date) (© Dublin City Library and Archive).

This Bible was presented to Samuel Beckett as a prize for Diligence and Attendance at Tullow Sunday School, in Beckett's native parish of Foxrock. Beckett was six when the Bible was awarded to him. He mentions tinted maps of the Holy Land similar to those contained in it in *Waiting for Godot*, where Vladimir asks Estragon if he ever read the Bible, and Estragon recollects the pale blue colour of the Dead Sea.

The Bible was signed by the incumbent at Foxrock, Rev. Geo. W.N. Clark. Beckett studied French, Italian, and English at Trinity College, Dublin from 1923 to 1927, and returned briefly as a lecturer in 1930. Beckett won a Nobel Prize for Literature in 1969. The Samuel Beckett Theatre in Trinity was opened in 1992 and stages productions by Trinity Players, the College Drama Society, which are open to the public.

Figure 75: View of a printing press, housed in Trinity's Printing House
(© The Board of Trinity College Dublin).

The Printing House in Trinity was designed by Richard Cassel in 1734. Cassels, of German origin, settled in Ireland around 1728 and worked with Edward Lovett Pearce on the Houses of Parliament before becoming the leading country house architect of the day. Trinity's Printing House was probably his first independent work. It is a small building with a doric temple front which today houses the College's collection of hand presses and type in the basement used by the Early Printed Books Department.

Cassels went on to design some of the largest houses in Ireland including Russborough House (1742-55), County Wicklow, and Carton House (1739-45), County Kildare.

Collections Management

Direct connections between the College and the cultural institutions are often most evident through collections management and library activities. These interactions have existed for several decades in some cases and currently are quite varied and fairly common-place. In some instances they are formally arranged while in others they operate through informal or semi-formal relationships between staff members in departments of Trinity Library and other collections managers in the College and the libraries and collections departments of the cultural institutions.

Acquisitions and Legal Deposit

Acquisitions activities form part of the regular operating duties of Trinity and the cultural institutions, which includes the processing of contemporary items to the receipt of major purchases and donations and the accession of special collections materials. These functions are common whether the material taken in is in the form of books, manuscripts, prints, objects, specimens, artefacts or paintings.

Another area related to acquisitions that has seen considerable cooperation between Trinity and the National Library in recent times is the area of legal deposit as both are copyright libraries, though Trinity's copyright privileges extend to the UK while the National Library's copyright only exists in the Republic of Ireland. As the two major copyright holding libraries in the State, they share lists of copyright material acquired to enhance their collecting percentages.[106]

Although publishers are required by law to deposit copies of every work published in Ireland with both libraries, and others, the acquisitions librarians in each institution spend considerable time following up in writing with publishers to pursue their privilege.

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[106] Legal deposit has been established in Trinity College Dublin, since 1801, accounting for much of the Library's collection of five million volumes. Irish publishers and distributors are obliged by law to deposit 13 copies of a book or journal with the relevant legal deposit libraries in Ireland and the United Kingdom. See Section 198 of the *Copyright and Related Rights Act, 2000* (Ireland) and Legal Deposit Libraries Act 2003 (UK). Other legal deposit libraries in Ireland: DCU, NUI Maynooth, NUI Galway, UCD, University College Cork and the University of Limerick.

Although the National Library's copyright does not extend to Northern Ireland, they make every effort to purchase as many of these publications as possible to ensure they hold a comprehensive collection of material for the island of Ireland as a whole, so communication with Trinity on this issue is also common.

Since 2007, electronic publications are also included under Irish legal deposit legislation, an area which Trinity, the cultural institutions, and professional bodies are actively engaged with at sectoral and national levels. Beyond issues of digital legal deposit relationships between the libraries, museums and galleries have also extended to include wider digital issues such as new collection-management systems, particularly for objects and images – issues which are also widely dealt with at national and international committee level.

While duplication is not an issue in the acquisition of manuscript material or other collections of items which are usually unique, it was regularly noted during interviews that rare-books and manuscripts professionals in the university and cultural institutions informally discussed some acquisitions, particularly at auction times, to ensure that they were not bidding against each other. See for example, the National Library's *Collection Development Policy 2009-2011*: "The Library will consult with other institutions collecting in the same or related subject areas or subject fields to ensure that conflicts of interest are avoided and opportunities for the development of the national collections maximised. In certain curatorial areas, the Library will work with other collecting institutions to further define areas of specialism". This sort of agreement applies to several collections areas where an institution's strengths are acknowledged, which largely avoids two institutions looking for the same items.

Cataloguing
The most significant formal arrangements in place between Trinity, the National Library and the Dublin City Library and Archive is an online library protocol which enables the National Library and Dublin City Public Libraries to download Trinity catalogue records and edit them into their own catalogues through a client-server protocol for searching and retrieving information from remote computer databases. This is an unusual situation as Trinity is providing the function of a national cataloguing service, but the situation has developed as such due to the large size of the College's Library, its age and the larger staffing levels dedicated to cataloguing. There is considerable potential for this facility to be extended to other project participants who engage in cataloguing their reference and support libraries, particularly those institutions with small and specialist collections.

Trinity's subject-librarians and cataloguers also have specialist experience is specific collection areas, a situation which is less common in some of the cultural institutions where cataloguers deal with a wide variety of material. The institutions dealing with art collections also have very specialist cataloguing knowledge which has been sought by Trinity and other cultural institutions. Training and technical research projects relating to cataloguing issues will be discussed further below.

Figure 76: View of modern storage in the Dublin City Library and Archive
(© Dublin City Library and Archive).

Collection Storage

One of the longest-running formal arrangements established between Trinity College Library, the National Library of Ireland the Dublin City Library and Archive relates to joint-storage. A tripartite agreement was made between the institutions in the 1970s to share warehouse space in Santry, and this arrangement is still in place today.

The success of this type of arrangement for books and periodicals has the potential to be extended to other collection formats and this possibility is one which appears to have some support across the cultural institutions. Appropriate storage is the key to accessing and preserving the collections of the cultural institutions and when sufficient, greatly opens up the possibilities for joint research, teaching and events.

Conservation

Conservation is now an important area of collaboration and interaction between Trinity and the cultural institutions. When Trinity established a conservation laboratory in the 1970s it was the first in the country. The lab provided conservation services to other cultural institutions, assisted in the established of other conservation laboratories (for example in the National Library) and provided training to staff on a formal basis.

The Conservation Departments of the institutions cooperate with the Heritage Council to offer internships to students in the area, enabling them to work with experienced professionals and with primary collections.

Informal and regular contact has been highlighted in interviews and the potential for further more structured cooperation has also been identified as many of the institutions are involved in various cooperative groups in this area, such as the Conservation Group of the Council of National Cultural Institutions. Current interactions involve direct contact with the Conservation Department in Trinity Library but also between academic staff in Trinity, in contact with other conservation departments in cultural institutions, on conservation and preservation issues and expertise related to digital projects, databases and research interests.

Trinity and the Chester Beatty Library have cooperated on issues of conservation on several projects. For example, in 1998, the 4th-century vellum scroll of the *Letters of St. Pachomius* was conserved in Trinity College Conservation Laboratory and work has begun on a series of leaves of an early Qur'an manuscript also on vellum. Currently Trinity's conservation department has a member of staff on secondment in the National Museum of Ireland working on the recently discovered Faddan More Psalter housed in the National Museum.

Figures 77-79: Images of conservation on manuscripts, print and artefact collections.

Digitization and Digital Collections

Digitization is a key activity in all cultural institutions, and cooperation in this area has contributed to a number of projects and resources. All of the cultural institutions involved in this project have participated in digitisation projects involving their collections and also contributed to larger national and international projects in the area to one degree or another.

However, a survey published by CONUL in 2006 noted that there was generally a low level of activity and few formal policies in the area of digitisation to that date, but a high level of interest. Digitization is also of relevance to duplication, especially in the expensive area of digital resources and periodicals, particularly in the sciences, but also more recently in the humanities with the introduction of *Early English Books Online* (EBBO), *Eighteenth-Century Collections Online* (ECCO), *The Irish Times Digital Archive* and other such resources. Some joint-licencing agreements through larger professional and sectoral groups have been successful in this area, but it is suggested that additional access might be made available (particularly on temporary arrangements) for professional staff from the cultural institutions to access the significant electronic resources in the College Library.

Figure 80 (above): View of papyrus from the collections in Trinity College Dublin (© The Board of Trinity College Dublin).

One of the 'treasures' of Trinity College Library is its collection of ancient papyri from Egypt. Papyri provide a vibrant and uniquely important source material for writing social, economic, cultural and religious history. Greek papyri are difficult to read, and inaccessible not just to the general public, but even to scholars. A project is currently ongoing through Trinity's Long Room Hub, sponsored by the Centre for Mediterranean and Near Eastern Studies, to publish online through the Advanced Papyrological Information System, a collections-based repository developed in the US which currently hosts important holdings from both Europe and North America.

Figure 81 (left): *The Irish Magazine and Monthly Asylum for Neglected Biography* (April, 1815) (© Royal Irish Academy). This is a rare surviving copy of *The Irish Magazine*, also known as Cox's *Irish Magazine*, after its infamous editor Walter 'Watty' Cox, with its original printed 'wrapper'. These outer wrappers or covers were usually removed in library binding processes for periodicals. Where they survive they provide much additional bibliographical material on the magazine and its publishing history. Trinity, through the Centre for Irish-Scottish and Comparative Studies, is currently sponsoring a project to digitize the 94 engravings which accompanied Cox's magazine, with cooperation from the Dublin City Public Library and Archive.

3.3 TEACHING

The teaching connections between Trinity and the cultural institutions are numerous though not extensive, being most prominent in recent years. Both formal and informal arrangements have been used to facilitate teaching connections and have the potential to provide very tangible links between Trinity and the cultural institutions. Cultural institutions benefit from the teaching connections through engagement with potential research students and academic staff and the encouragement of the teaching and research potential of their institutions' collections.

The amount and variety of teaching connections have grown both in number and in the variety of areas covered, as Schools and Departments developed new areas of expertise and as cultural institutions extended professional staff and collections. However, the specialist nature of some areas and teaching interests mean that these associations are in some instances sustained for only short periods as they are often dependent on individual links which do not extend to wider departmental colleagues or result in long-term general collaboration or associations.

By teaching connections we mean instances where experts from cultural institutions have participated and are currently engaged in Trinity teaching programmes, principally at undergraduate or postgraduate levels, though in some instances they also lecture to extra-mural public programmes in the College. The reverse is where Trinity staff participate in programmes and events developed by the cultural institutions.

Under these teaching connections it is also appropriate to note members of staff who worked as teaching staff in Trinity, and in positions of influence in the cultural institutions at various times in their careers, as it was not uncommon for curatorial staff or institutional Directors to move into academia in their later careers. They brought to their lecturing positions significant experience from the cultural institutions and often knowledge of broader national issues in the field.

Early Teaching Cooperation
From as early as the mid-nineteenth century it was clear that the collections of the Royal Dublin Society, future collections of the National Museum, were an important teaching and research resource. Several staff began their careers working on these collections and then moved into academic positions in Trinity. Dublin chemist (James) Emerson Reynolds (1844-1920) was appointed Keeper of Minerals for the Society's collections in 1867 and the following year analyst to the Society. Within ten years he was appointed Professor of Chemistry at Trinity College.[107] When these holdings were transferred to the National Museum, Reynolds continued his associations with the collections. At Trinity he continued to act in associations outside the College, notably as a public analyst and consultant and helped to produce the *Manual of Public Health for Ireland*.

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[107] W. J. Davis, 'In Praise of Irish chemists', *Proceedings of the Royal Irish Academy*, 77B (Dublin 1977), 309-316.

The respected philologist and bibliographer Richard Irvine Best had a long career with the National Library (see Chapter 2), beginning with an appointment as assistant librarian in 1904 and as Director from 1924 to 1940. As the first Celtic scholar to join the staff of the National Library, Best was well connected to the academic and intellectual Irish language circles of the city and was well-known among leading writers and artists of the period.

In 1903 he founded the School of Irish Learning with fellow scholars Kuno Meyer and John Strachan, which launched the successful philological journal *Ériu* in 1904, which was continued by the Royal Irish Academy from 1926. After the foundation of the School of Celtic Studies within the Dublin Institute of Advanced Studies in 1940, Best became one of its first senior professors. Through all of these positions Best had regular scholarly and research contact with the School of Irish in Trinity College.

As successor to Eoin MacNeill as chairman of the Irish Manuscripts Commission from 1948 to 1956, Best was an authority in Irish palaeography and his introductions to facsimile publications of important early Irish manuscripts are of lasting value, not only to the Trinity manuscripts collections in works such as *The oldest Fragments of the Senchas Már* (MS TCD, H 2.15) with Rudolf Thurneysen, but more widely in Irish manuscript studies.
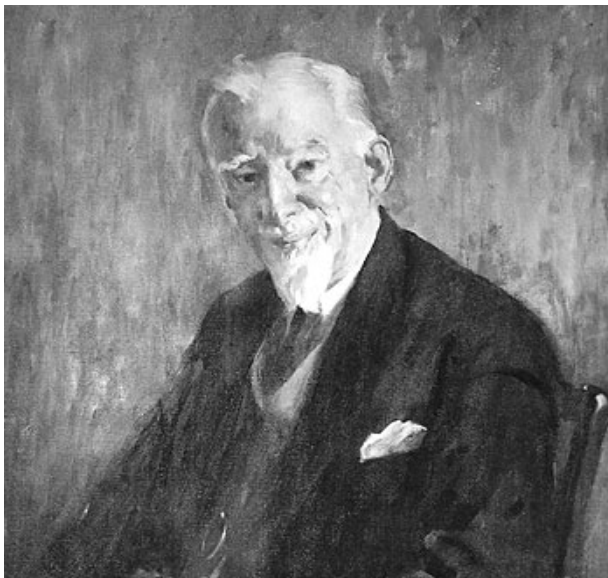
A prominent and important example of this type of connection is that of Thomas Bodkin, friend of Hugh Lane and Director of the National Gallery of Ireland from 1927 to 1935 (see Chapter 2). After taking up an academic position as Professor of the Fine Arts in Birmingham, and Director of the newly-founded Barber Institute in the city, Bodkin was also appointed Honorary Professor of the History of Fine Arts in Trinity. As a senior figure in Irish cultural life, who had published several art books during his time as Director of the National Gallery of Ireland, his Trinity lectures were well attended and reported on in the national press. Bodkin regularly used his position to express opinions that he felt his previous position of Director had prevented him from doing:

> I come before you to-day for the first time with the muzzle off. Those of you who have never been fettered by the restraints which entangle a civil servant can scarcely imagine how galling it may be to feel deeply and think seriously upon a subject of real public moment and to be precluded from utterance. I have at last 'the liberty to know, to utter, to argue freely according to conscience, above all liberties'. I propose to avail myself of it; for at a great price I bought this freedom.[108]

Figure 82: B. Fleetwood-Walker, *Prof Thomas Bodkin (1997-1961),* 1955. Oil on canvas (detail) (© the artist), on display at the Birmingham Museums & Art Gallery.

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[108] *Irish Times* 25 June 1935. This was in a lecture before a large audience in the Graduates' memorial Building of TCD on 24 June 1935.

While the above indicates the type and nature of teaching connections between Trinity and the cultural institutions in the early decades of their establishment and into the Free State period, it is important to note that similar relationships are evident between senior staff from the cultural institutions and the nation's other universities.

It is notable that post-1922 there appears to have been more consistent examples of such connections between some national cultural institutions and more 'nationalist' universities than Trinity. For example, Gerard Murphy, assistant librarian at the National Library from 1922-9, went on to be Professor of the History of Celtic Literature at UCD; Louis P. Roche, assistant librarian from 1930 to 1935, became a distinguished lecturer in French also in UCD; Gearóid Mac Niocaill, later Professor of History at NUI Galway, and Prionsias Mac Giollarnáth (Frank Ford), subsequently Professor of French, also in Galway, worked in the National Library in their early careers.[109] However, what all of these examples indicate is that in several areas, principally in the arts and humanities, the experiences and professional research fields of academic staff and senior figures from Dublin's cultural institutions were compatible, complementary and fluid.

Figure 83 (above): Sackville Street looking South from Nelson's Pillar and Henry Street from Nelson's Pillar after the 1916 Rising (© The Board of Trinity College Dublin).

Trinity College found itself caught in the middle of the events of Easter Week 1916, The Officers Training Coprs initally defended the College for the first two days of fighting. An attempt was made to keep the academic life of the College going, but the Provost suspended classes and examinations after the influx of British soldiers into the college grounds.

Trinity has a large collection of material relating to College staff and students during the Rising. Elsie Mahaffy, the Provost's teenage daughter, kept a diary during the Rising (TCD MS 2074). This and many other items are currently on display in the Long Room exhibition, *Dublin, The College & The City, 1250-1950.*

Figure 84 (left): Ernest Augustus Frith, 1916 Community Memory Photograph (April, 1916) (© Dublin City Library and Archive). One of a number of photographs taken during the Easter Rising by Ernest Augustus Frith. Frith was an amateur photographer who worked in an office in Dame Street and was in an ideal position to watch the frenetic activity during the week which followed Easter 1916.

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[109] Gerard Long, 'The National Library of Ireland, 1890-1983: informal perspectives' in Felix Larkin (ed), *Librarians, poets and scholars. A festschrift for Dónall Ó Luanaigh* (Dublin, 2007), 63.

Current Teaching Collaboration

In recent decades the formal appointment of Adjunct positions for Professorships and Fellows has formalised direct teaching connections between Trinity and experts directly employed by the cultural institutions. The aim of these positions is to facilitate expert participation in undergraduate and particularly postgraduate lecturing programmes or research supervision. The variety and amount of contact between Trinity and Adjuncts can vary considerably from annual participation in lecturing programmes (usually in the form of guest lectures) to occasional lectures and expert advice for particular students or projects.

Such positions are available to all Schools and Departments to facilitate the integration of external expertise into undergraduate and graduate courses, though it has been little exploited. Where they have been used some difficulties have been identified, most notably regarding the loss of time to the cultural institution, particularly as the positions are rarely accompanied by a salary or compensation for the cultural institution for time lost.

Adjunct fellowships have also occasionally been employed (mostly between Trinity and the Chester Beatty Library) to cross-appoint research fellows who contribute to teaching in the College while also providing academic expertise to the cultural institution they work with. A recent fellow at the Chester Beatty Library also contributed to the lecture programme in the Department of Art History's Japanese Art course in the School of Histories and Humanities.

Figure 85: Kien Keisei, *Susanoo no Mikoto preparing to kill the eight-headed dragon,* Surimono woodblock print from the series, Diptych for the Sugawara circle (1832), Japan (© The Trustees of the Chester Beatty Library, Dublin).

Another important aspect of teaching connections are guest lecturers to seminar, lecture and exhibition, extra-mural and outreach programmes in Trinity and vice versa. These ebb and flow depending on lecturers and staff available in the institutions. These connections, and also those more formally organised between the institutions, sometimes come about because of the strength of collections in cultural institutions which are of interest to lecture programmes, sometimes because of the professional field of research of the staff member of the cultural institutions which might be different from that of anyone in the host institution.

It was also regularly noted in interviews on this topic that, due to the small nature of Dublin's academic and cultural world, many of these activities occur on an informal basis regularly and work well within these arrangements. A good example of how such connections grow organically from teaching interests and visits with curatorial staff in cultural institutions is evident between the Outreach and Education Department in the National Library and the School of History. In 2008 the National Library established links with the Trinity lecturer in palaeography working on the *Corporation Book of Clonmel* in MSS held in the Library. Using Trinity's palaeographic expertise, National Library staff skills, and the National Library's conservation advice on handling and construction of the item, a seminar was developed for postgraduate students taking the palaeography option in Trinity history programmes.

Figure 86: View of volumes from the *1641 Depositions*, held in the Manuscripts Department of Trinity College Library (© The Board of Trinity College Dublin). *The 1641 Depositions Project,* a multi-institutional and multi-disciplinary project is currently ongoing in Trinity working on the transcription and digitization of this collection. The material comprises c. 19,000 pages in which Protestant men and women recount their experiences following the rebellion by the Catholic Irish in October 1641. This project will open up this historical resource and apply new technologies to store, display and interrogate the material through a collaboration with IBM.

Teaching and Access to Primary Materials

There is a long tradition of staff from local cultural institutions hosting Trinity students in their institutions by giving introductory tours to collections, particularly at the beginning of postgraduate programmes. Interaction in these areas has largely been with the History, History of Art, Classics, and English departments and more recently with the School of Histories and Humanities and the School of English. It is also important to note that such relationships exist between Trinity and other institutions not included in this project such as the National Archives of Ireland and that the cultural institutions also have similar relationships with other universities. For example, a very successful collaboration in teaching has been developed by the Joyce Studies programme in UCD and the NLI whose collection of Joyce editions and memorabilia are available for seminars; the director of Joyce programmes in UCD formerly worked in the NLI on the major Joyce Exhibition from 2006-8.

As teaching represents one of the key missions of the College, and the development of courses with accessible primary material remains an important tenet of undergraduate and postgraduate programmes, the area of teaching provides considerable opportunities to further connections and collaborations between Trinity and the cultural institutions.

3.4   RESEARCH AND PUBLICATIONS

Research connections between Trinity and the cultural institutions directly relate to staff expertise, teaching, publication, and research interests in Schools, Departments, and Research Centres and also to the college's collections and library projects.   Research connections also arise from exhibitions and collection developments in the cultural institutions. This project will not attempt to collate all Trinity staff who have used the collections of the cultural institutions for their research and publications as these would be too numerous to mention, mostly arising from research among the arts and humanities faculties.   Instead, some illustrative examples on projects which have involved the collaboration of staff from Trinity and the cultural institutions, and publications which have arisen from these associations, will be outlined.

Figure 87: 'The Valley of the Shadow of Death', an illustration from the Napoleonic Collections held in the Early Printed Books Department, Trinity College Library (© The Board of Trinity College Dublin).

An exhibition 'Napoleon, Emperor of the French' ran in Trinity's Long Room from June - November 2009 which highlights some of the riches of the Trinity College Library in contemporary books, prints and caricatures relating to the period. Highlights of the exhibition include a biting satire of Napoleon's coronation as emperor, a cast of the Rosetta Stone found during Napoleon's expedition to Egypt that led to the development of Egyptology, as well as proclamations issued during the occupation of Lisbon among other items.

Publications

The complementary nature and often common provenance of many collections in Trinity and the cultural institutions has been discussed above. Trinity's geological collections have resulted in several collaborative research publications with cultural partners, for example on the on as discussed above. Curators from the Huxley and Wright Collection held by both institutions at various periods and on the eminent Victorian palaeontologist Frederick McCoy (c.1823-1899).[110]

Other publications have been specially sponsored by the National Museum, Trinity, and the Royal Irish Academy in collaborative research and publishing arrangements focusing on important themes of Irish national interest. For example, the three institutions collaborated on *Treasures of Irish Art, 1500 B.C. to 1500 A.D.: From the Collections of the National Museum of Ireland, Royal Irish Academy, and Trinity College Dublin.* A similar arrangement also led to the publication of *Irische Kunst Aus Drei Jahrtausenden: Thesaurus Hiberniae*.[111]

Research related to the exhibitions and publications that arise from them are also very tangible results from research connections between Trinity and the cultural institutions.
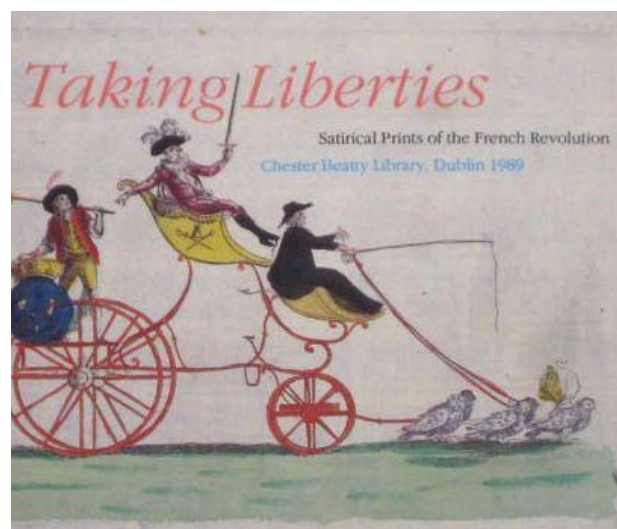
For example, during the 1980s a lecturer in the Department of French worked closely with staff from the Chester Beatty Library to curate an exhibition on the Napoleonic Prints in the Chester Beatty Library collection and published a bi-lingual catalogue. Trinity staff have also participated in short-term projects with the cultural institutions through a small number of cross-appointed Research Fellows. The research and publication of *Treasuring the World: an introduction to the Biblical manuscripts in the Chester Beatty Library* (2003) was facilitated through this type of collaborative appointment with Trinity to produce affordable and well-illustrated pocket guides to the collections of the Chester Beatty Library.[112]

Academics from the Schools of English, Histories and Humanities and other College museums and galleries have on occasion acted as guest curators for exhibitions and publications in the cultural institutions including the *Patrick Scott Retrospective* in the Hugh Lane Gallery (2002) and the catalogue for Da Vinci's *Codex Leicester* manuscripts showcased at the Chester Beatty Library in 2007.[113]

Figure 88: Book Cover for the publication *Taking Liberties: satirical prints of the French Revolution*, a catalogue of the Napoleonic prints in the Chester Beatty Library, compiled by Jean-Paul Pittion (Dublin, 1989) (© The Trustees of the Chester Beatty Library, Dublin).

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[110] P.N. Wyse Jackson and N.T. Monaghan, 'Transfer of the Huxley and Wright (1867) Carboniferous amphibian and fish material to Trinity College, Dublin from the National Museum of Ireland', *Journal of Paleontology* 69, (1994), 602-603; Jackson and Monaghan, 'Frederick M'Coy (c. 1823-1899): an eminent Victorian palaeontologist and his synopses of Irish palaeontology of 1844 and 1846', *Geology Today* 10 (1994), 231-234.

[111] *Treasures of Irish Art, 1500 B.C.-1500 A.D.: From the Collections of the National Museum of Ireland, Royal Irish Academy, Trinity College, Dublin* by Lee Boltin, G. Frank Mitchell, National Museum of Ireland, Royal Irish Academy, Trinity College (Dublin, Ireland); *Irische Kunst Aus Drei Jahrtausenden: Thesaurus Hiberniae by* by National Museum of Ireland, Royal Irish Academy, Trinity College (Dublin, Ireland), Staatliche Museen Preussischer Kulturbesitz, Hansgerd Hellenkemper, Romisch-Germanisches Museum (Cologne, Germany), Wallraf-Richartz-Museum, Hansgeorg Stiegeler.

[112] David Edgar, *Treasuring the word: an introduction to the Biblical manuscripts in the Chester Beatty Library* (Dublin, 2003).

[113] Yvonne Scott, *Patrick Scott: a Retrospective* (Dublin, 2002) published in association with the exhibition 'Patrick Scott: A Retrospective', February-April 2002; Michael Ryan, Philip Cottrell and Michael John Gorman, *Leonardo da Vinci: the Codex Leicester* (London, 2007).

Project Cooperation

Direct research or project connections are less common than teaching connections, particularly those solely consisting of Trinity staff members and one of the cultural institutions. Numerous instances of Trinity and several of the cultural institutions working together on research projects which operate on a national scale are ongoing. For example Trinity, the National Library and Dublin City Library and Archive participated in the Newsplan project with a large number of other national and international libraries.[114] Since 1986 Newsplan has been locating newspaper holdings, to assess their condition, to determine priorities for their preservation, and to make non-paper substitutes available for library users.

Trinity, the National Library and the City Libraries also all contribute significant portions of their collections to online and digital projects such as the *English Short Title Catalogue* (ESTC), *Early English Books Online* (EEBO), and *Eighteenth-Century Collections Online* (ECCO) and collaborate on various initiatives through organisations such as Consortium of National and University Libraries (CONUL). These resources are a vital tool for academic research and are widely used by academics, researchers and students and where available by users in institutions who also subscribe to them.

Another broad project on which Trinity, Dublin City Public Libraries and the National Library cooperate with other institutions is the CHILDE project, funded under the European Commission's Culture 2000 programme which uses web technology to allow wider and more open access to images from collections of early children's books in Europe with the aim of laying the foundations for a wider network of early children's book collections.

Figure 89: 'Alderman George Faulkner', *Hibernian Magazine* (Oct. 1775) (© National Library of Ireland).

George Faulkner (1699-1775) was one of eighteenth-century Dublin's most prolific and respected printers, booksellers and publishers. He was the publisher of Jonathan Swift's works, a friend of Lord Chesterfield and many other noted Irish writers, and the proprietor of the long-running *Dublin Journal*, one of the newspapers featured in the Newsplan Project. See Robert E. Ward, *Prince of Dublin printers: the letters of George Faulkner* (Lexington, 1972).

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114 The Newsplan project originated in the mid-1980s as a co-operative preservation project for newspapers in Ireland and the United Kingdom. The first report for Ireland was published in 1992, and a revised edition was published in 1998. Now available online through National Library's website.

There are several examples of one-off projects which saw collaboration between the College and the cultural institutions. For example the Dublin City Library and Archive and Trinity have jointly worked on a project to document commemorative plaques in the College as part of a larger project on plaques in the city completed by the Dublin City Library. Students of the Information Systems Degree in Trinity have also contributed to the research and technology initiative, established by the Dublin City Library and Archive with the Royal Dublin Fusiliers Association, to hold and catalogue their collections.

The *Íomhá* project is another important research project currently underway between Trinity's Departments of Computer Science and Art History, Trinity, and the National Gallery of Ireland to help art historians and museum curators take advantage of the next generation of computing systems, especially web-based multi-modal information systems.

The *Íomhá* resource will assist in the researcher's and curator's task of annotating images of their holdings in their own disciplinary terms, while also making them accessible to other disciplinary communities. The focus of the *Íomhá* project is to identify how historians/curators create categories and use linguistic and visual icons based on the categories for annotating works of historical/aesthetic importance. This project has received funding from the Long Room Hub Research Initiative Scheme, which in turn is funded by the Higher Education Authority under PRTLI IV.

Aside from academic and professional research connections, the research projects of students (particularly senior sophisters doing dissertations and postgraduate studies) represent a tangible connection between Trinity and the cultural institutions. Introductory and advisory tours of collections have been successful in creating awarness among students of the research collections in institutional holdings. However this type of visit is somewhat underused as interviewees suggested that levels of use of collections by research students from the College could be considerably increased, particularly for students in the Faculty of Arts, Humanities and Social Sciences. These areas for potential further development will be detailed in the final chapter.

3.5 PROFESSIONAL EXPERTISE

Professional connections between Trinity staff members and staff of the cultural institutions are quite extensive in some cases. The small nature of Dublin's academic, cultural and heritage communities, the geographical proximity of the institutions and the numerous areas of common interest and activity account for the regularity of these connections. It is also important to mention the considerable number of regional, national, and international associations and societies where staff meet through regular or occasional events and projects. In interviews it was noted that these professional associations are the basis for long friendships and networks which transcend the various institutional workplaces and provide an important informal day-to-day environment for communication and cooperation. Professional connections, whether formal or informal, facilitate important exchanges of tacit knowledge within this cultural heritage and academic cluster in the city.

Staff from Trinity and the cultural institutions regularly provide expert advice and consultation to colleagues on a wide variety of issues that, in many cases takes place without official channels or formal agreements. While difficult to quantify, such relationships were noted as key professional resources by all interviewed.

Professional associations and societies are an important facilitator of staff interaction and networking between Trinity Library and the cultural institutions. One of the most active associations coordinating a wide variet of activities is the Library Association of Ireland, particularly sub-groups such as the Rare Books Group and the Academic and Special Libraries Group. Smaller professional bodies, such as the Society of Irish Archivists; Irish Professional Conservators' and Restorers' Association (IPCRA), and the Institute for the Conservation of Historic and Artistic Works in Ireland (ICHAWI), also play an important role in inter-institutional cooperation on training and events.

Trinity has also benefited from the cataloguing and professional expertise of the cultural institutions, particularly in relation to non-printed formats. For example staff at the National Gallery advised about a new cataloguing system for artists' prints as part of a project coordinated by TRIARC, Trinity's Irish Art Research Centre. More generally strong connections exist between staff of TRIARC and the National Gallery of Ireland, and particularly the ESB Centre for the Study of Irish Art at the Gallery.

A larger digital and cataloguing project involving professional collaboration between TRIARC, the National Gallery of Ireland, the Irish Museum of Modern Art (IMMA), the National College of Art and Design (NCAD) and international partners exists. This collaboration involved informal information gathering between all of the institutions which identified the relevancy of this theme in terms of collections management in Ireland. To-date no third-level or cultural institution in Ireland has developed a system that provides full functionality for visual images.

Figure 91: Photograph of National Library staff at the Library issue desk from the photographic collections in the National Library of Ireland (© National Library of Ireland).

Phase III of the project currently underway is further exploring professional associations and potential research partnerships with the National Gallery of Ireland and members of the Department of Computer Science, to investigate software relating to the contribution that social tagging and folksonomy can make to on-line access to art collections.

Members of Trinity Library's Conservation Department are working on a high-level steering group established by the National Museum of Ireland to supervise the investigation of the Faddan More Psalter from historical and conservation perspectives. The Psalter is an eighth century illuminated vellum manuscript found in a bog in Co. Tipperary, Ireland in 2006. The eighth century date is derived from the style of the lettering used, making this the first Irish manuscript book to be discovered for over 200 years. As Trinity Library currently holds seven of the ten pre-1000AD Irish books still remaining in the country, the skills of the Library's conservators complement those of the National Museum, and furthers the conservation efforts on this major national treasure.[115]

In another recent project between the Centre for Irish-Scottish and Comparative Studies (CISCS) and the Digital Resource and Imaging Service (DRIS) in Trinity College Library, staff from the National Gallery of Ireland provided informal professional advice on the styles and methods of engraving used in 94 images of an early nineteenth-century Irish monthly magazine which are being described and digitized in a Trinity project, The Prints of Watty Cox's *Irish Magazine*, 1807-15'.

Figure 92: Trinity's Irish Art Research Centre (TRIARC) (© The Board of Trinity College Dublin).

Trinity College's Irish Art Research Centre was established in 2003 to promote specialist education and research in Irish visual culture. The Centre's Archive comprises images and textual material relating to the art, architecture and sculpture of Ireland. At present the archive is made up of three distinct collections focussing on painting and sculpture c.1600-1940 (the Crookshank-Glin collection) and Early Christian and Medieval architecture and sculpture (the Stalley and Rae collections).

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[115] John Gillis and Anthony Read, *The Faddan More Psalter: a progress update*, National Museum of Ireland website www.museum.ie.

Academic and professional staff from the university or the cultural institutions also acted in advisory positions on acquisitions and exhibitions at various times throughout their history. The excavation of the Wood Quay site is an interesting example of this type of interaction with Trinity staff working at various levels with the National Museum and other groups. During the organisation of the major Yeats exhibition at the NLI, to celebrate the acquisition of significant Yeats material, Trinity staff provided scholarly expertise to the curators. Staff from the History of Art Department work in a professional advisory role to the National Gallery on purchases and exhibitions.

Conservation remains one of the key areas where Trinity and the cultural institutions continue to interact on training and day-to-day activities. A senior Book Conservator from Trinity is on secondment in the National Museum assisting wtih the conservation of the Faddan More Psalter. Curators of Trinity's collections outside the Library also consult with colleagues in the cultural institutions, particularly where their expertise is with specific items like art works and artefacts.

Collaborative training courses have become important elements in specialist staff training, and many interviewed felt that there was considerable potential for this area of cooperation to be extended, with institutions taking the lead in areas of their own expertise. Trinity Early Printed Books Library currently offers a 12-week training course in Historical Bibliography which is open to staff from the cultural institutions on reqest. Methods seminars and other training events are also often open members of the professional societies.

All of the institutions involved in the project have significant numbers of staff involved at various levels of professional associations. All of these professional connections play an important role in the informal network of staff across the cultural heritage sector, and can be viewed as a very effective means of information-sharing and professional interaction. More formal institutional associations through collaborative projects, funding bids, exhibitions, teaching programmes and events can develop from these types of professional relationships as professional staff, through their work on the institutional holdings, represent one of the best resources for unlocking the potential of the collections.

Figure 93: Bronze archaeological find on pavement stone, Wood Quay, Dublin.

When the Dublin Civic Offices were built on the riverside site of a Viking settlement, most traces of the find were lost. The site is referenced in the streetscape by these bronze representations of archaeological finds inserted into the pavement around the Wood Quay area of the city.

Educational Programming

While an education mission has traditionally been linked to museums and libraries, principally through the capacity for exhibitions to educate and inspire audiences, autonomous educational programming is a relatively recent development. It evolved out of late nineteenth and early twentieth-century links between schools and museums. In the late 1960s, the impact of visitor surveys brought about further changes in approaches to outreach across the heritage sector. The creation of Education Officer posts in the 1970s further developed outreach capabilities in Irish cultural institutions. Thomas Bodkin (see Chapter 2) was an early advocate for visual art education focused on the extrinsic value of the arts. It has been suggested that the gradual transition from apathy to widespread acceptance of arts programming has much to do with the changing socio-political perceptions of museum and libraries' value to society through education and outreach programmes as well as their role in preserving important national heritage collections.

Figure 94: National Institute for Intellectual Disability (NIID) Art Project (©).

The National Institute for Intellectual Disability (NIID) at Trinity College Dublin was established in 1998, to work for full inclusion in modern society for peopel with learning difficulties.

3.6 OUTREACH AND COMMUNITY

Outreach connections include many varied areas of activities in Trinity and the cultural institutions. The field has developed in the last quarter of the twentieth century to be viewed as one of equal importance in many cases to the more traditional functions associated with cultural and heritage institutions such as cataloguing and conservation. Outreach takes in exhibitions, extra-mural programmes, conferences, and public events. The main aims of outreach programmes are to provide a public face to the institution and allow public access to and an understanding of the depth of the collections and their relevance to society. Programmes also aim to attract non-traditional audiences to cultural institutions and provoke interest in themes of public interest. Each of the institutions involved in this project have 'Education and Outreach' programmes and departments, though Trinity's work in this area is fragmented through several different programmes and areas of the College.

Trinity's Botany Department hosts the College's Botanic Gardens (1806) and Herbarium (1840). The Gardens evolved from the College Physic Garden established in the late-seventeenth century. By 1806 it was replaced by a Botanic Garden on land in Ballsbridge. In the 1960s the College's Botanic Gardens moved to Trinity Hall, Dartry.

Conferences also play an important role in outreach activities to other institutions, researchers, and members of the public. Trinity and some of the cultural institutions have cooperated in bringing international conferences to Dublin, such as the Irish Research Society for Children's Literature bi-annual congress in Dublin in 2005. Hosted by Trinity College, a reception was hosted by Dublin City Public Libraries and the National Library of Ireland arranged a private viewing of Irish prints and drawings from its collections focusing on member's interests.

Many more examples of co-hosted conferences can be given from professional societies of librarians or archivists in Ireland, art historians, international art librarianship, preservation, and arts and humanities subjects. Conferences on major literary figures have also seen cooperation between Trinity and the cultural institutions. In 2009 the Dublin City Public Library and Trinity collaborated on a programme of events around botany which included an exhibition in the Long Room as well as a symposium on the subject in association with the Dublin City Public Libraries and

An Bord Bia. The event formed part of the Long Room Hub's annual Lewis Glucksman Memorial Symposium and was open to the public .

One of the most recent symposia jointly sponsored by Trinity's Long Room Hub in conjunction with the National Library of Ireland, the Worth Library, UCD, and the Health Service Executive, is the Mackey Lectures which presents seven lectures of international interest in the sciences and the humanities during 2009-10.

Conferences and other public or invited events, which provide a forum for debate and dissemination of research and information about collections, are also one of the most important and useful ways to develop collaboration between institutions. Major civic, national or international events of recent years have provided successful examples of cooperation on events and programming under general themes of interest to the College and the cultural institutions and the public in general. The majority of the project participants are involved in events such as Heritage Week, Library Week, One City, One Book, and Culture Night, which this year has seen more events than ever provided by Trinity and the cultural institutions. Senior Professors in the Schools of English in both Trinity and UCD contributed to the programme promoting Jonathan Swift's *Guilliver's Travels* during the 2008 One City, One Book Festival.

On the international stage there has been important contributions and support from all of the cultural institutions in cooperating with the Dublin City Public Libraries bid for the permanent designation of UNESCO City of Literature and to a lesser degree for the temporary designation of Dublin as European City of Sport for 2010 and European City of Science for 2012. These forthcoming events, as well as long-anticipated centenaries of the Great War and the 1916 Rising, will provide more opportunities for collaborative outreach programmes and events.

Figure 96 (left): Illustrated cover of Jonathan Swift, *Travels into several remote nations of the world, by Lemuel Gulliver first a surgeon, and then a captain of several ships, with a preface by Henry Craik, and one hundred illustrations by Charles E. Brock* (London: Macmillan and Co., Limited, 1894) (© Dublin City Library and Archive).

Figure 97 (below): *Netherlands – Republic of Ireland, Official Programme, World Cup Qualifier Match. 9th September 1981, Rotterdam*. (© Dublin City Library and Archive). Part of the extensive Sports Programme Collection in the Library's holdings.

Trinity's School of English, along with those of other universities, contributed lectures on Swift in various venues around the city during the April celebrations for this award-winning Dublin City Council initiative, led by Dublin City PublicLibraries. The event aims to encourage everyone to read a book connected with the capital city, either by subject or by author during the month of April every year. There was also direct collaboration between Trinity and the Dublin City Library for Culture Night 2009; 'Songlines' an evening of words and music was presented by students of the 2008-9 MPhil in Creative Writing at Trinity's Oscar Wilde Centre for Irish Writing and Cumann Scríbhneoirí Úra na Gaeilge with traditional and classical music by students of the Royal Irish Academy of Music.

Exhibitions are one of the most regular and ongoing activities of cultural institutions and the various public museum and gallery spaces in Trinity. Each of the institutions have established formal procedures for loaning and receiving items from other institutions for the purpose of exhibition, and respondents in the interviews noted that the current systems in place meets their exhibition needs. The frequency of borrowing items for display in exhibitions between Trinity and some of the cultural institutions has became more regular in the recent decades, but it appears that formal and informal networks have existed from very early on to facilitate the exchange and loan of materials for temporary exhibitions.

An early example of direct exhibition collaboration can be seen between Trinity's Dublin University Historical Society, the College's oldest debating society, and the National Gallery of Ireland in the 1970s. The bicentenary of the foundation of the Historical Society was celebrated by an exhibition entitled *Art and Oratory* using material from Trinity's collections and those of the National Gallery of Ireland. National and intervarsity debates were also held during a week of celebrations, culminating in a grand banquet in the Dining Hall in Trinity.

There are many examples of Trinity Library loaning materials for exhibition in the cultural institutions also. For example, the Library has loaned items to the larger exhibition of science material which accompanied the *Leonardo da Vinci: The Codex Leicester* exhibition in the Chester Beatty Library (see Chapter 2) and borrowed items from the Chester Beatty Library and the Dublin City Library and Archives for recent exhibitions in the Long Room in the Old Library, which are temporary exhibits accompanying the permanent Book of Kells exhibition.

Figure 98: Cover of catalogue for the Codex Leicester exhibition hosted by the Chester Beatty Library in 2007, Michael Ryan, Philip Cottrell and Michael John Gorman, *Leonardo da Vinci: the Codex Leicester* (London, 2007).

This catalogue reproduces the *Codex* with informative captions, comparative material, scholarly essays and a contribution from Dorothy Cross, one of Ireland's most important contemporary artists. The volume includes a foreword by Bill and Melinda Gates, owners of the collection since purchasing it at auction for $30.8 million in 1994.

The Codex Leicester is a collection of Leonardo da Vinci's manuscripts, intended as preparatory sketches for future published works. Written densely on 18 sheets illustrated with geometrical diagrams and illustrations of experiments imagined and real, it is a complex and fascinating meditation around a subject that enthralled Leonardo for much of his career: water.

The collection is named after the 1st Earl of Leicester who purchased it in 1717. It was later named after the wealthy industrialist, art collector and philanthropist Armand Hammer. The Gates renamed it the Codex Leicester and facilitate international exhibitions of the collection once every two years.

Trinity and Outreach

Trinity's outreach comes in various forms from distinct elements of the College. The Visitor Services team associated with the Old Library have ongoing interactions with outreach and marketing staff in each of the cultural institutions and have begun to develop relationships with the Friends' Societies of the National Gallery of Ireland and the National Library of Ireland who were both recently hosted in the Old Library. The Friends of Trinity College Library have also had reciprocal events in the cultural institutions.

Many of the Schools in the Faculty of Arts, Humanities, and Social Sciences also run outreach programmes in the form of extra-murals which occasionally include guest lecturers from the cultural institutions. In a recent arrangement, Trinity's School of Histories and Humanities has advertised its courses through the quarterly Dublin City Council publication and mailings which are delivered to the majority of houses in the city, an arrangement made through the Dublin City Library and Archive.

Through the Trinity Access Programme, Trinity's outreach programme to educationally-disadvantaged learners from primary and secondary schools and adult learners, there are some links with the cultural institutions. New students on the Transition Year Programme between secondary level and degree courses are given tours and introductory lectures to the National Library of Ireland, to facilitate their transition into third-level research environments.

Other outreach activities highlight the wide variety of activities that the cultural institutions are currently involved in; for example the Dublin City Library and Archive is the administrative centre for the International IMPAC Dublin Literary Award which was established by Dublin City Civic Charter in 1994. The prize is a prestigious literary award, which arose from an initiative of Dublin Corporation and the College, currently cooperates in judging the prize through the Oscar Wilde Centre for Irish Writing.

Figures 99: Extenal view of Trinity's Science Gallery from Pearse Street (© The Board of Trinity College Dublin).

The Science Gallery, opened in February 2008, is a unique educational and cultural venue, hosting over 180,000 visitors to date. It hosts innovative exhibitions engaging the public through science, technology and art.

With Dublin set to be the European City of Science in 2012, the staff will be working towards further developing the Science Gallery as a central interface between research and the city, bringing science to the forefront of public discourse.

Members of the Centre have also contributed to reading programmes and awards coordinated by the Dublin City Library and Archive associated with Scríobhneoirí Oga.

Further opportunities exist to develop outreach relationships with the Dublin City Public Libraries whose reach and interests complement the activities of the Science Gallery (Science Week is organised by the Public Libraries annually) and the Oscar Wilde Centre for Irish Writing.
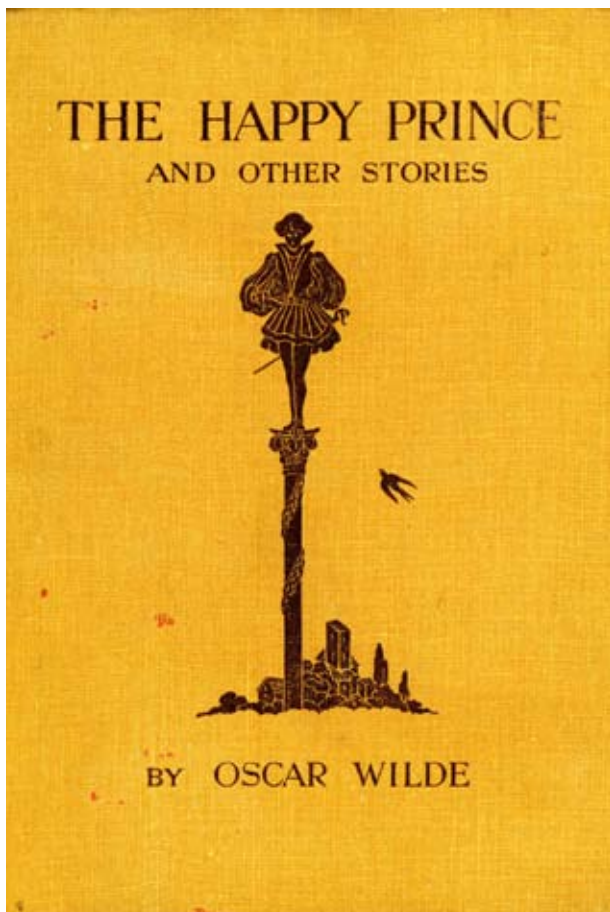
Figure 100: Cover of Oscar Wilde, *The Happy Prince and Other Stories, Illustrated by Charles Robinson* (Special edition, reset, 1913. Reprinted 1920, London: Duckworth and Co., 1913) (© Dublin City Library and Archives).

The Oscar Wilde Centre for Irish Writing was opened in January 1998 as the teaching and research centre for both the long-standing M.Phil. in Irish Writing and the M.Phil. in Creative Writing. The Centre was originally the home of the Wilde family and it was in the Westland Row house that the famous son of Sir William and Lady Wilde ('Speranza') was born on October 16th 1854. The Oscar Wilde Centre will eventually house a library and reading room dedicated to his memory, along with a room dedicated to another great Irish scholar and writer, Vivian Mercier.

The Centre currently hosts the Writer Fellowship (est. in 1986 in association with The Arts Council) for Irish writers; the International Writer Fellowship (est. 2000 in association with the British Council). Devoted to writing and research, the Oscar Wilde Centre's exclusive focus is on providing an academic yet lively environment for students of both M.Phil. graduate courses. As an interface betwene college and community, the Oscar Wilde Centre plays a role in bringing the achievement and ambition of writers and scholars to the attention of a wider public at home and abroad.

An area for further development in Trinity, relating to the Library and all of the College's Collections and Research Centres is outreach to primary and secondary schools. Activities are ongoing, mostly related to the Trinity Access Programme, but futher potential exists to develop this strand of programming. The cultural institutions have a very strong record in this regard, with a position of Education Officer or Education Departments well established.

The Education and Outreach Departments of the cultural institutions have over the last few years developed high-quality programmes for children, from school groups to weekend family events, and have provided access to teaching and learning resources on their websites. Courses for second-level students have also been developed, with the National Library of Ireland particularly involved, by providing packages of documents to complement the recent review and redevelopment of the Secondary History Curriculum led by a committee of historians, including Trinity representatives. There is scope in these strengths for further collaboration and cooperation in all areas of education provision to museum, gallery, and library users and learners which will be addressed in more detail in Chapter 4.

Figure 101: External view Trinity's Old Library (© The Board of Trinity College Dublin).

The main chamber of the Old Library is the Long Room housing 200,000 of the Library's oldest books. Originally built between 1712 and 1732, the roof was raised in 1860 resulting in the present barrel-vaulted ceiling and upper gallery bookcases. Marble busts of great Western philosophers and Trinity figures line the Long Room, a collection that began in 1743. Other treasures in the Long Room include one of the few remaining copies of the 1916 Proclamation of the Irish Republic.

The Old Library also houses the Book of Kells, a 9th-century gospel manuscript and other related manuscripts and the *Turning Darkness into Light* exhibition. Additional temporary exhibitions are also held in the Long Room to display the rich holdings of the Library and encourage further research. The Departments of Early Printed Books and Manuscripts are located at either end of the Old Library.

3.7 CONCLUSION

The examples of documented interactions of the past and current connections and collaborations between Trinity and the cultural institutions outlined above, provides an overview of actual interaction and cooperation. The themes under which the current connections are categorised are the same as the historical connections interwoven into the narrative but include more diverse activities for recent periods, due to the increasingly broad range of activities in each of the institutions. It should be noted that interviewees highlighted at times quite extensive regular interaction between certain departments in all of the institutions, particularly in specialist areas such as conservation and rare books. It was generally felt that much of the current interaction worked well on an informal basis and that relations were largely positive between the cultural institutions and various elements in the university.

Between them the collections of the College and the cultural institutions include printed and manuscript material, artefacts, and paintings, and number in the millions of items. They hold significant treasures of the Irish and international past and each host exhibitions, events and public programmes to encourage public interaction with their collections. Each institution is also charged with the mission of disseminating information about their collections and providing educational and scholarly resources and tools to access them. The institutions also represent some of the key employers of professional librarians, archivists, conservators, curators, academics and arts administrators and annually host several million visitors.

These facts alone demonstrate the potential for cooperation and collaboration, as well as challenges and perhaps compromise that their unique cultural and intellectual positions raise. Coupled with international moves towards strategic alliances as future best practice in this area, as well as government pressure to demonstrate flexibility and adaptability in times of financial hardship, it appears that it is the time to further explore and conceptualise the possible future synergies between Trinity and the cultural institutions.

Figure 102: View of Trinity Door Handle (© The Board of Trinity College Dublin).

4 International and Irish Initiatives

4.1 INTRODUCTION

This last chapter addresses the experiences elsewhere with cultural collaboration. Part 2 will discuss briefly the global nature and scale of collaboration in the Arts and Humanities with particular focus on projects with cultural dimensions or funding bodies focusing on collaboration for projects with cultural significance. As collaborative programmes and projects have become increasingly common in recent years, facilitated by government approval and the pace of technology, many more examples of international and national arrangements could have been listed. The aim is simply to draw attention to the currency which collaborative thinking has in terms of funding and the global potential of partnerships focused on web resources and online tools.

Part 3 addresses collaboration specifically in the Irish higher-education system, particularly again in the Arts and Humanities or on cultural projects, and in some cases including cultural institutions.

Part 4 looks directly at other national or international examples of the types and nature of collaboration in the areas of common activities identified – collections and preservation, teaching and learning, research and publication, professional expertise and outreach and community. As no policy recommendations are directly arising from this report, the discussion highlights some international projects which could potentially be mapped onto the

Dublin academic/cultural landscape through a partnership between the College and some of the cultural institutions, though no details are directly discussed.

Part 5 will examine the wider city context for cultural collaboration, which also relates to outreach in a broader sense, as each of the institutions and their programmes interact with and operate within these broader environments. The notion of 'creative cities' will be addressed as an important concept within which city/government authorities and other cultural stakeholders are developing policy.

Part 6 will consider the tourism aspect of cultural institutions and draw on some international experience in this regard, particularly in relation to cultural quarters and the use of modern technology to maximise the visitor and tourist experiences. The issues raised in this section are more generally related to the Dublin City Council and other tourism bodies in the city, but it is suggested that Trinity and the cultural institutions, as key physical landmarks in the city, drivers of visitor flow and supporters of the cultural image of the city, have important perspectives on these discussions that can be considered in these larger contexts.

4.2 BROAD INTERNATIONAL COLLABORATION

Networks

Examples of some key international collaborative efforts, with a strong cultural element, demonstrate the widespread reach of academic and cultural partnerships, greatly assisted by digital technology. The virtual nature of these collaborative international platforms assists the knowledge-sharing capacity of the consortia and facilitates public access to research projects.

Forum UNESCO University and Heritage, a network which supports action in favour of cultural and heritage protection, exemplifies the type of major international collaborative effort that can benefit cultural institutions. The group promotes the importance of working out how relationships between universities and cultural and heritage institutions can be assessed, developed and cultivated. They also promote the idea of universities as permanent and independent members of civil society.[116] This group includes the main professional bodies that Irish cultural institutions and Trinity are involved in such as the International Council of Museums.

The Network's thematic structure includes thirty distinct areas and has an international membership of over 400 universities. This will provide a useful international framework for identifying areas of future potential synergies in Dublin and considerable opportunities for this project to contribute to this emerging field of research.

Worldwide Universities Network (WUN) is a network of 15 research-led universities from five continents which came together in 2001 to promote online collaboration to improve their research capabilities. The Network promotes advances in knowledge and understanding in areas of current global concern. The Arts and Humanities collaborative research programmes offer opportunities for research mobility for faculty and graduate students and a wide variety of e-learning and web events for network members.[117]

The Network also hosts the World Heritage Media Initiative, a multidisciplinary scheme for primary and applied research combining the humanities and social sciences with advanced ICT and multimedia technology. The purpose of the initiative is to perform necessary world-heritage research and create the cyber-infrastructure to disseminate this knowledge accumulated from world heritage sites. This resource has ambitions to contribute to society in several ways: culturally, politically, historically, and even commercially (e.g. via eco-tourism) and academically. No Irish university is involved so Irish built and cultural heritage (two world heritage sites) is not benefiting from such collaborative efforts.

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[116] Forum UNESCO-University and Heritage (FUUH). FUUH is under the joint responsibility of the UNESCO World Heritage Centre and the Polytechnic University of Valencia (UPV) Spain.

[117] WUM member institutions include the Universities of Alberta, Bergen, Bristol, Cape Town, Leeds, Sheffield, Southampton, Sydney, Washington (Seattle), Western Australia, Wisconsin (Madison), York and Nanjing University, Pennsylvania State University and Zhejiang University. See http://www.wun.ac.uk/aboutus.php.

The European Library is the organisational ground for the *Europeana: European Digital Library* project (see below). This European Commission initiative encompasses not only libraries but also museums, archives and other holders of cultural heritage material.

Europeana: The European Digital Library project provides another important example of universities, research institutes, cultural institutions and other content providers collaborating to provide access to Europe's cultural and scientific heritage through a cross-domain portal. Project participants are cooperating in the delivery and sustainability of the portal and supporting the digitisation of substantial portions of the Union's material heritage. It is funded by the European Commission through The European Library and member states to facilitate access to six million digital items of images, texts, sounds and videos, some world famous and others representing hidden treasures.

Funding

Recent examples of major collaborative funding programmes demonstrate the continued currency of interdisciplinary and inter-institutional collaboration at the highest level of EU and state funding in the area of Arts and Humanities. The Seventh Framework Programme for Research and Technological Development (FP7), the EU's primary research funding scheme (2007-13), strongly supports collaborative research to the tune of €50 billion. Designed to enable European research to respond to the community's employment needs, competitiveness and quality of life, the arts and humanities can compete successfully for project funding.

Collaboration is also a key element of the largest humanities funding programme in the EU, Humanities in the European Research Area (HERA). This partnership between fifteen Humanities Research Councils across Europe and the European Science Programme is designed to deliver new levels of cooperative research policy and practice in the humanities. The most recent actions of this programme, the HERA Joint Research Programme (HERA JRP), promotes trans-national Collaborative Research Projects (CRPs) in themes particularly focusing on culture and creativity.

Specific areas for funding include: "Cultural Dynamics: Inheritance and Identity" and "Humanities as a Source of Creativity and Innovation". Supported by over €16m, these programmes suggest considerable potential and support for collaboration between national and international universities and cultural institutions to contribute to these research agendas.

The recent announcement of a memorandum of understanding signed by US and UK cultural agencies, the National Endowment for the Humanities (NEH) and the Arts and Humanities Research Council (AHRC), also demonstrates the potential benefits of collaborative funding. This understanding aims to foster scholarly collaboration and research in the humanities and complements both cultural agencies' special arts initiatives currently in progress, the *Picturing America* scheme of the NEH and the *Beyond Text* programme directed by the AHRC.

The Arts and Humanities Research Council's (AHRC) Museum and Galleries Research Programme, launched in 2005/06, has also been successful in operating as an umbrella programme, pulling together existing funding opportunities, offering specific funding, and supporting other activities of interest to the sector. This funding programme supports bids for setting up networks, collaborative doctoral awards in direct association with museums, galleries, libraries and archives, and collaborative research projects.

Private/Philanthropic Funding collaboration has recently also become a key policy point among private donors because of the perceived benefits to institutions and wider knowledge networks in cities or communities. In the arts, humanities and heritage area a recent initiative of the Rockefeller Foundation demonstrates this recognition. By establishing the New York City Cultural Innovation Fund in 2007, the Rockefeller Foundation wished to promote new directions in the arts which will involve partnerships that connect cultural institutions with universities and the private sector.[118]

The Legler Benbough Foundation, a philanthropic supporter of the civic and cultural life in San Diego, also actively funds collaborative programmes in the sector. With privately-funded schemes such as this, the idea of collaboration has been given invigorated importance where it is perceived that resources could be streamlined and where geographical proximity exists.

In the context of funding opportunities it is worth noting the revised policy of the AHRC to facilitate cultural institutions becoming appropriate bodies to receive research funding in their own right. On reviewing the future requirements of cultural institutions, the AHRC granted a select number of the UK's largest museums and galleries Independent Research Organisation status. This status enables cultural institutions to apply independently to the AHRC directly for funding to lead the establishment of networks, collaborative doctoral programmes, or collaborative research projects related to their areas of interest and to advance their strategic research programmes.

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[118] 'Arts, Briefly; Rockefeller Foundation Starts a New Fund', *New York Times*, 14 Jun. 2007.

4.3 IRISH EXAMPLES

Closer to home collaboration between Irish universities has been a feature of interaction in some cases for many years, though there is no doubt that the pace and level of interaction has increased considerably in recent years. The strategic plans of all higher-education bodies refer to strong commitments to meaningful collaboration and cooperation with other universities in Ireland and internationally.

Institutional Collaboration
It is important to note that the broader relationships of both universities and cultural institutions already play an important role in facilitating cooperation and information-sharing. Future synergies might be created through these existing relationships in some instances, and also through the sharing of knowledge beyond current networks.

Some of the key associations and networks with which the project members are affiliated include the Council of National Cultural Institutions (NGI, NMI, NLI, CBL), the Library Association of Ireland (TCD, NLI, DCPL), the Irish Museums Association (including all participants except the Public Library) and the Academic Libraries Co-operating in Ireland goup including Trinity and the Public Libraries. Other groups that are relevant include Irish Professional Conservators and Restorers Association (IPCRA), the Institute for the Conservation of Historic and Artistic Works in Ireland (ICHAWI), the Irish Association of Art Historians (IAAH), the Academic and National Library Training Co-operative (ANLTC), the International Society of Library Associations and Institutions (IFLA), the Irish Society of Archivists, SCONUL Society of College, National and University Libraries in UK and Ireland, OCLC Online Computer Library Centre and many more.
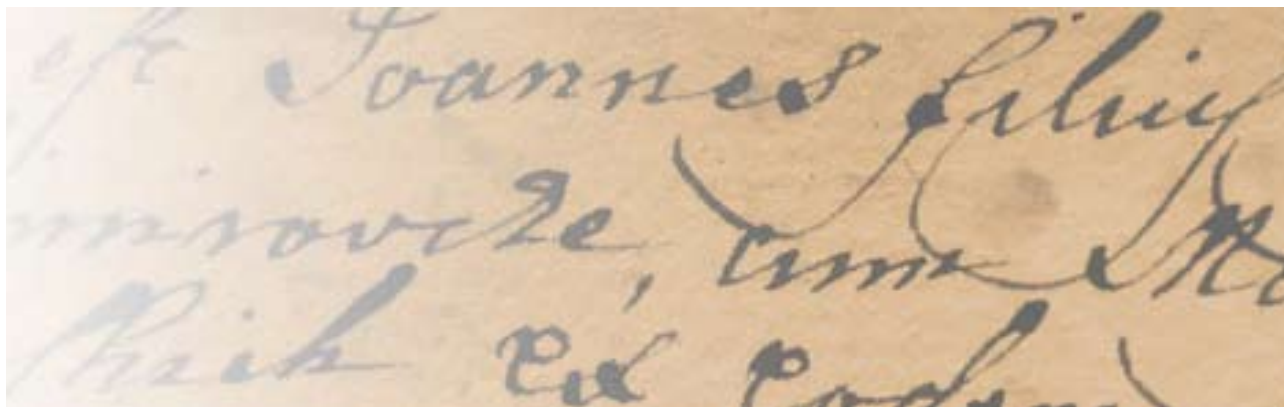
The majority of these groups have many sub-committees which include member institutions and address areas of concern across this Report such as Education and Outreach, Digitization, IT, Conservation and Marketing. The amount of information generated by these groups is in some instances extensive and points to a considerable pooling of resources in certain areas, which has the potential to be disseminated further among collaborating projects and institutions outside the original remit of the Report.

Strategic Collaboration

Strategic collaboration for the advancement of universities and the economy more generally has gained currency in government policy and academic strategy with the announcement of the *UCD/ TCD Innovation Alliance* which sets out a framework for partnership which will work with the education sector, the State, and its agencies along with the business and venture-capital communities. There has also been strategic collaboration separately in the Arts and Humanities which will now be surveyed.

Humanities Serving Irish Society/ Digital Humanities Observatory (DHO) is funded under cycle four of the Programme of Research in Third Level Institutions (PRTLI). The initiative is a partnership of equals committed to developing an inter-institutional research infrastructure for the Humanities and the Digital Humanities Observatory. The Royal Irish Academy acts as the central coordinator of this new research infrastructure. The Observatory is a web-based humanities resource, which will store, preserve, and provide access to the increasingly complex range of e-resources now being created in the Humanities.

Texts, Contexts and Cultures (TCC) Doctoral Programme is an interdisciplinary PhD research programme in the Arts and Humanities. It is delivered in co-operation between research hubs at three Irish universities, NUI Galway, Trinity, and University College Cork. Funded by the Higher Education Authority's Strategic Innovation Fund as part of the Irish government's commitment to develop graduate education, TCC has been significantly augmented by funds from the all-Ireland collaboration, Humanities Serving Irish Society, enabled by the HEA's research funding programme, PRTLI IV. The TCC programme leads students with a PhD in their chosen discipline within the Arts and Humanities in four years of research and training. The programme is designed to integrate knowledge and use of new technologies and related professional placements into the traditional PhD.

The Graduate School of Creative Arts and Media (GradCAM) is a collaborative initiative which builds on the expertise of the DIT, NCAD, the University of Ulster, and the Institute of Art, Design and Technology, Dún Laoghaire. These institutions are working in close collaboration with each other, and with a range of national and international networks, to realise the Graduate School. The School is a shared space of structured doctoral studies and research support.

Figure 104: Screenshot of Irish-American actor James Cagney from the trailer for the film *Yankee Doodle Dandy* (1942). As well as the Screeing Irish-American project, Trinity's School of Drama, Film & Music hosts the Irish Film & TV Research Online, a web resource designed to bring together a wide diversity of research material relating to Irish-made cinema and television and Irish-themed audio-visual representations produced outside Ireland.

Project Collaboration

Collaboration between Trinity and the cultural partners in this project have been identified and addressed in Chapter 3. Below is further information on broader projects which involve Irish universities and cultural institutions, which indicate that successful models are well established to facilitate further cooperation in many fields.

Screening Irish-America is an important new collaborative research initiative hosted by the School of Drama, Film and Music, Trinity, in collaboration with the Clinton Institute, UCD, the Irish Studies Program, Boston College, the Huston School of Film and Digital Media, NUI Galway, and the School of Film and Television Studies at the University of East Anglia. This project brings together academics working in the field of film, television, and electronic images of Irish-America to facilitate the exchange of ideas and the publication of research. It covers all aspects of images of Irish-America on screen, including historical, archival, theoretical, practical, and contemporary research.

Art and Architecture Ireland Project was launched in 2008 and involves collaboration with all of the major academic and art institutions, and the National Cultural Institutions. Coordinated through the Royal Irish Academy, and published in association with Yale University Press, the published volumes will provide a comprehensive history of Irish Art and Architecture to be published in five volumes from the year 400 to the present day – from high crosses to installation art, from Georgian houses to medieval brooches, from watercolours and sculptures to photographs, oil paintings, video art, and tapestries. The publications will deal with the island of Ireland as a whole and will consequently require liaison with relevant institutions, including the Ulster Museum, Queen's University Belfast, and the University of Ulster.

CoBiD (Collections-Based Biology in Dublin) is collaboration between staff of the School of Biology and the Environmental Science of University College Dublin and the National Museum. The Museum and university staff provide a course for final-year students covering museum curating and research. The project has also seen the cataloguing of 40,000 specimens in our collections and improved access to collections for researchers. The college course and associated extra-mural activities with adult education won the Best Access and Outreach Initiative in the Museum of the Year Awards 2004.

Figure 105: Detail from marble staircase in the National Library of Ireland (© National Library of Ireland).

4.4 POTENTIAL COLLABORATIVE AREAS

Each of the areas examined in Chapter 3, as specific areas of common activity between Trinity and the cultural institutions, will be addressed in this section, giving examples of other national or international collaborative actions in these areas. Particular attention is given to collections, teaching, research, professional expertise. Outreach and Community will be further discussed in later sections on 'Interaction with the City'.

Collections and Conservation

Increasingly, cultural heritage repositories – whether archives, museums or galleries – are strategically positioning themselves to engage in partnerships with counterparts or cross-sectoral neighbours, particularly in the area of collections management. While partnerships of all sorts have had a long history among these institutions, there is a greater urgency to develop and exploit library partnerships, and to think widely and creatively about collection management and conservation, and the closely-related activities of cataloguing, copyright, digitisation and storage.

A recent report from the American Library Association discussed several successful examples of Collaborative Collection Development (CCD). Collaborative Collection Development has manifested itself in various forms, as goals have differed, from reducing duplication of resources with coordinated print collections to the planned duplication of an electronic resource through a consortium-purchase arrangement. With a subtitle of 'A practical guide for your library' this report provides considerable detail on prerequisites, strategies, governance, and cost issues of successful CCD projects. It also discusses suggestions for successful promotion of CCD projects and addresses the difficult issue of sustaining the original purpose and reality of a cooperative programme in spite of staff, budget, and institutional changes over time.[119]

Technology and particularly the internet hold the greatest potential to improve effectively and efficiently the potential of collaborative collection plans, which also provide the opportunity for institutions, researchers and users to explore different understandings of collections, cutting across institutional (and national) boundaries. Such activities raise the need to address conventional questions of ownership of collections, which has yet to be fully addressed, though international models indicate the feasibility of institutions embracing a more fluid notion of their collections.

Writing in the newly-established *Collaborative Librarianship,* possibly the only journal dedicated to any aspect of resource sharing or coordinated library services, Keift and Reilly address the importance and potential of collaborative arrangements on collection, as well as the challenges to current understandings of individual institutional requirements:

> If not the Holy Grail, then collaboration on collections is at least the Black Tulip of library cooperation. Lending books to each other – easy enough; buying expensive microform sets or gathering specialized research materials – not too hard; and jointly licensing electronic databases collectively – well, almost as easy as proverbially falling off the log. But jointly acquiring and sharing general collections materials, not so fast...[120]

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[119] James Burgett, John Hear and Linda L. Phillips, *Collaborative*

Collection Development. A Practical Guide for Your Library (Chicago, 2004).

[120] Robert H. Kieft and Bernard F. Reilly, 'Regional and National Cooperation on Legacy Print Collections' in *Collaborative Librarianship* 1:3 (2009), 106-8.

In recent years the focus of cooperation has moved away from small periphery-specialised materials to the heart of information access, electronic journals, and reference works. The changing nature of formats through which students, researchers, staff and the public access and demand information, coupled with economic constraints and mass digitization programmes around the world, suggests that conditions favour large-scale cooperative work on print collections and the creation of new, collective ways to manage, preserve and ensure adequate access to legacy print , manuscript, art and artefact collections.

Recognition of the costs of maintaining large, duplicate collections of low-use older materials, particularly in closely-situated institutions, has led to discussions in the US to consider a complete redevelopment of local collections into regional and national collections. A concrete example of these ideas emerged in 2009 between Cornell and Columbia University, two Ivy League universities in New York, who announced "2CUL" (pronounced two cool), a collaborative programme between the two libraries involving their collections, digital infrastructure, and administrative functions.

The project does note that most collaboration between libraries is restrictive; typically, they have been state-mandated and do not incorporate such aspects as cataloguing or collections. Although the project will initially focus on the two universities, it is expected that 2CUL might eventually involve other schools in the collaboration, provide a framework for progressive change that is compelling for library collaborations and serve as a model upon which other universities and collection-holding institutions can develop collaborations.

Collaborative efforts have the potential to change fundamentally the way museums, cultural arts, science and academic institutions approach the use of technology and digitization resources for their collections. Improved technology capabilities can streamline collections management by bringing organizations with similar needs together and allow smaller institutions to benefit from technology systems of the same quality as larger organizations.

The Balboa Park Online Collaborative (BPOC) is a collaborative technology project involving 17 museums, performing arts venues, gardens and the San Diego Zoo in Balboa Park, San Diego, which has transformed the approach of cultural institutions to online technology by re-building some institutions' web sites using open-source software to create a common platform and tools that they can all share, with particular benefits for platforms to facilitate access to collections and digital resources.[121] The advantages of such inter-operability between systems has allowed the collaborating partners to develop more innovative platforms, which further bolster the activities of the institutions and help move visitors between the different cultural spaces (see later).

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[121] Funded by The Legler Benbough Foundation, a philanthropic supporter of the civic and cultural life in San Diego, actively funds collaborative programmes with these benefits in mind.

The UK has a notable record in this area of third-level education among many of its major cultural institutions, which has recently received a significant boost from the AHRC's Museums and Galleries Research Programme which enables museums to apply for funding to appoint fellowships in innovative museum practice, invite applications from established academics to contribute to their research and exhibition programmes, draw on funding to catalogue and enhance the research potential of collections and archives, and support publication-related research leave. Initiatives such as this would solve many of the problems meeting the increasing internal and external demands for high-quality, museum-based scholarship.

Teaching and Learning

Universities, museums and libraries can help people to learn at every stage of their lives. Cultural institutions already have well-established links with both primary and secondary schools in many cases and provide curriculum-focused resources related to some collections. Strengthening teaching connections between university courses, at undergraduate and postgraduate levels, provides further opportunities for staff and students to engage with professional expertise and share research.

Jointly-run and funded MAs and PhDs have been developed with some considerable success to strengthen these ties further. The European Universities Association is actively promoting the development of Joint Masters Programmes in the European area. Collaborative degree programmes are seen as both a potential catalyst and prototype for the future European Higher Education Area and the EUA are promoting the importance of building on successful models and action to improve the environment for knowledge exchange across the EU.

Figure 106: Poster for T*he Golden Age of Couture: Paris and London, 1947-1957* at the Victoria & Albert Museum (© V&A Museum).

Larger institutions, which already have experience in the area of cooperation with universities, such as the Victoria & Albert Museum, are poised to benefit greatly from these initiatives, particularly the Collaborative Doctoral Awards programme which will allow students to work in the museum and gallery environments and directly with collections, giving them a new range of research and professional skills. However, the V&A and other cultural institutions such as the Tate and Tate Liverpool, in similarly strong positions to develop such programmes from existing networks and activities, note that there is still room for funding bodies to provide further targeted support for cultural heritage professionals.

In Liverpool, a major element of the Culture Campus initiative (see Section 4.5) was to establish funding models to facilitate regular exchange on newly-developed courses at postgraduate level which provide more diverse options for students to create individual programmes of study. The MA in Cultural Leadership focuses on the leadership needs of 21st-century cultural organizations and it does this in collaboration with employers within the sector, generating debate, critical awareness and a growing and shared knowledge base.

Internships arising out of such collaborative teaching and research programmes also offer considerable potential for knowledge sharing and student learning. Two new collaborative Masters qualifications at King's College London offer internships with the British Library, which enable students to gain relevant work experience and benefit from professional skills. The 'MA in Early Modern English: Text and Transmission' and 'MA in 18th-Century Studies', were developed from an innovative partnership with the staff at the library, who also contribute to the teaching elements of the programme.[122]

1122 There would usually also be an opportunity for the interns, depending on their interests, to meet briefly with other members of staff and to gain an insight into some other aspects of the British Library's work and collections. The British Library would provide work space in a curatorial office area, as well as a temporary staff catering card giving access to discounted food and drink. Placements would be for 4 to 6 weeks, during July to August, starting in 2010.

The University of North Texas and the African American Museum in Dallas are partners in a programme designed to produce expert managers of digital images and information. The School of Library and Information Sciences, in cooperation with the School of Visual Arts, received a 1998 National Leadership Grant from the U.S. Institute of Museum and Library Services to build a collaborative programme that includes a digital imaging laboratory and fellowships for students in a Certificate of Advanced Study Program. The programme of study prepares individuals to work as digital-image managers in museums, libraries, archives, and other information centres. The Project provides a unique educational experience made possible by the cooperation between a museum and a university.

Adjunct academic teaching posts also provide an important source of additional expertise to schools and departments, mostly free of charge, which broaden course programmes and draw professional expertise into academic life. Such positions have successfully been integrated into most international and Irish universities, though considerable scope still remains to use this type of position to engage with curators and other professionals in local cultural institutions.

It is also important to note that through such teaching collaboration universities and cultural institutions, particularly those in cultural clusters, have the opportunity to identify areas of collection strengths, complementary resources and staff skills to promote studies that are under-represented in third-level programmes offered in the city.

Figure 108: View through Irish Rooms in the National Gallery of Ireland (© National Gallery of Ireland).

Research and Publications (Research Positions and Projects)

Increasing numbers of postgraduates and postdoctoral students across the higher-education sector internationally have seen the development of more structured research relationships with cultural institutions. These developments enable staff and students from universities to access resources and conduct research in cultural collections and for staff from cultural institutions to access university resources (particularly digital resources) and participate in relevant programmes in universities to further their institutional research interests and/or personal research interests. A healthy research culture in cultural institutions and between universities and the cultural sector facilitates the dissemination of research in wider professional and academic forums.

The status of *Research Associate* (RA) is a largely underused position within many universities which could facilitate these kinds of research relationships. An RA status is usually an unpaid and temporary association with a university department or research centre which gives access to the library and digital resources of the library and possibly some study space in the university. This type of association is appropriate for staff of cultural institutions, particularly those working on exhibitions and/or publications.

Research Associates have the opportunity to present their research at a staff seminar or contribute guest lectures to undergraduate and postgraduate programmes, if appropriate. The development of informal networks of research between institutions through this type of scheme builds professional relationships, enhances knowledge of collections, and complementary collection areas, and could lead to new joint proposals for national and EU funding calls.

Joint Projects/Interests: Experience, research and success in funding applications at all levels is one of the major strengths of research-driven universities. This knowledge can be shared with cultural institutions through workshops, email alerts of relevant funding streams and

collaboration on specific research projects. Where relevant to the strategic research plans and collection strengths of cultural institutions, this type of collaboration also potentially provides opportunities for jointly-funded projects to funders.

The Queensland University of Technology (QUT) Museums Collaborative, a three-year collaborative research and training project, is a successful example of this type of research relationship. The Queensland Art Gallery, Queensland Science Centre, Queensland Museum and Global Arts Link partnered with QUT in this project investigating children's interactive and informal learning in museum-based settings. Running from 2000-2 the project provided international recognition for Queensland's institutions' commitment to innovative research and delivery of children's programmes.[123]

Figure 109: R Godfrey Rivers, *Under the jacaranda (detail) 1903.* Oil on canvas. Purchased 1903, Collection: Queensland Art Gallery (© Queensland Art Gallery).

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[123] The research findings were published http://www.southbank. qm.qld.gov.au/learning/pdf/QUTMC_Manual_for_Museum_ Staff.pdf . The QUT Museums Collaborative Research Team was funded through the Australian Research Council (ARC), QUT and Industry Partners.

Shared research interests are also being actively funded by government bodies to promote cross-sectoral collaborations and shared knowledge networks. Through the AHRC Museums and Galleries research funding, de Montfort University ran a series of workshops in collaboration with the National Football Museum which brought together practitioners from a range of fields related to the intersection of sport, history and heritage, in order to identify common areas for future development and research. Another AHRC programme, the Science and Heritage Postdoctoral Fellowships, is designed to support outstanding early-career researchers to carry out research and so establish an independent research career in heritage science.

Liverpool John Moores University and the University of Liverpool, in collaboration with cultural partners working with the Liverpool Capital of Culture 2008, have begun an innovative longitudinal research programme. The project, IMPACTS08, aims to document the close connections that developed across cultural networks during 2008 and map the contours of connectivity and networks. With a local, regional, national and international remit and focus the programme operates through key partnerships including Royal Liverpool Philharmonic; Tate Liverpool; Liverpool Everyman and Playhouse; Liverpool Biennial; North West Disability Arts Forum; Bluecoat Arts Centre; FACT; Business in the Arts: North West; Arts and Business.

Universities and cultural institutions have many shared research interests in terms of their visitors and audiences for exhibitions and also learners and researchers in their libraries and archives. Research in the area of 'emotional mapping' has developed as a strand of interest to all institutions who display and present exhibitions for their users. This type of consumer research is primarily based in cultural institutions, with universities providing the analytical assessment of results which benefit all cultural heritage bodies, be they small university museums or major national cultural institutions.

Exhibitions

While generally associated as an outreach activitiy, exhibitions are dealt with seperately here as they provide a very important avenue for contact and connections between universities and cultural institutions. Collaborative exhibitions provide other opportunities to share research and promote research projects.

Many institutions plan exhibition programmes several years in advance, so significant forward-planning might be required to begin any joint-programmeing but many opportunities exist, even simply for major national or city events or historical commemorations. Some international examples demonstrate different approaches to cooperative programmes such as New York State's *Camera: Coming Upstate, a Visual Fest* which, for four weeks, transformed the Upstate town into a photographer's wonderland. Sixteen cooperating universities, cultural institutions and galleries, as well as the city's busses, housed galleries and computer-generated imagery.

More recently the British Museum is developing an exhibition programme around the theme of *A History of the World in 100 Objects*. This will involve one hundred 15-minute episodes, based on the British Museum's collection, to be broadcast on BBC Radio 4. In turn this will be the platform for a nationwide programme of activity working with partner museums across the UK. Beyond the initial broadcast, the British Museum and a number of other museums will present in 2012 substantial *Histories of the World* as exhibitions from their own collections.

Figure 111 (below): The Sandberg Institute is a design and visual art college in Amsterdam. Their 'Baroque Branding' building, which sees the facade of the building used as a free-form ad canvas, has resulted in a creative means of additional revenue.

Professional Expertise

Universities and cultural institutions depend on their staff at every level, including volunteers, to fulfil their responsibilities to their collections, research strategies, user services, and public programmes. Cooperation on training already exists on various scales between universities and cultural institutions as mentioned earlier, particularly through the cultural-heritage professions. International examples of more diverse collaboration in the area of professional expertise in the wider community suggest that opportunities exist to develop further initiatives in this area.

Through Forum UNESCO Heritage, Harvard University hosted a project in which government officials are trained in both the public and private domain of cultural heritage issues. The university offers a class for members of the United States Congress to familiarise themselves with urban problems and issues of heritage preservation. Harvard is working towards co-ordinated workshops with cultural heritage institutions about issues of urbanism and heritage on a global level. Such initiatives provide opportunities for the cultural heritage sector (including university cultural institutions) to raise awareness about critical issues and also to highlight their successes and contributions to city and national life. This initiative also suggests reciprocal opportunities for skills programmes for staff from universities and cultural heritage institutions relating to other sectors.

The Cultural Alliance of Greater Washington has a specific theme dealing with professional development through arts-management workshops presented by professionals who are leaders in their fields. These workshops offer in-depth learning experiences for staff for a number of partner institutions that focus on topics such as accounting and finance, development/fundraising, human resources, Board development, programme evaluation, and law. The Alliance also sponsors, through its National Arts Marketing Project, a series

Figure 112: View of renovated offices of the Dublin City Library and Archive on Pearse Street (© Dublin City Library and Archive).

of workshops offering arts professions the latest marketing and audience-development techniques with sponsorship from the American Express National Arts Marketing Project through Americans for the Arts.

Shared expertise between universities and cultural institutions has also been demonstrated as successful outside of the arts and humanities fields. The New York Real Estate Institution of New York University has offered a programme of workshops about environmental conditions in cultural institutions as part of its Building and Construction Seminar Series which addressed areas of specific concern to cultural heritage groups.

4.5   INTERACTION WITH THE CITY

It is through outreach, community and education activities that universities and cultural institutions contribute most visibly and socially to the urban landscape they are situated in. National, municipal and university museums and libraries, through the permanency of their built heritage, often provide key cultural anchors in the city landscape as well as visitor attractions and major repositories of collections of national and international significance. The combination of these roles in contributing to the cultural, intellectual, social, and innovative life and vitality of the city has led to increased interest among governments and city authorities in promoting cultural activity and supporting innovative collaborative efforts which maximise resources.

Creative City Concept

These circumstances are developing within the growing international currency in the idea of creative cities. To be considered both nationally and internationally as a 'creative city' is considered a desirable position for city and government authorities.[124] Many cities are making considerable efforts to 'brand' themselves as creative cities as new factors of competitiveness for cities are emerging. Cities are increasing investment in culture and creativity, seen as some of the key factors in fostering creative and innovative urban environments and citizens.

The importance of culture in generating creativity, particularly in the creative industries such as TV, film, radio, advertising, publishing, design, fashion, performing arts, music, architecture, art, crafts, has been recognised by a recent EU report on *The Impact of Culture on Creativity*. The study comes to the conclusion that Europe should better exploit the potential of culture to inspire and contribute to creativity and innovation. The term 'creative industries' varies in nomenclature and scope, known variously as 'cultural industries' or 'creative economy' but largely refers to the economic activities concerned with the generation of knowledge and information.[125]

Despite a number of academics, journalist and economists raising significant issues with the idea of creative cities, and particularly Florida's definitions of the 'creative class', for the purposes of this type of study the arguments do not take away from the genuine benefits and opportunities for useful and effective collaboration between the key stakeholders in culture, heritage, creativity, and innovation. In a recent report the National Competitiveness Council of Ireland identified potential gaps that creative industries credibly fill as the vulnerabilities and real limitations of the most recent growth paradigms have been laid bare.[126]

124 Charles Landry and Franco Bianchini, *The Creative City* (London, 1995); Richard E. Caves, *Creative Industries: contracts between art and commerce* (Harvard, 2000); Allen J. Scott, *The cultural economy of cities* (London, 2000); Richard Florida, *The rise of the creative class* (London, 2002).

125 David Hesmondhalgh, *The Cultural Industries* (2000); John Hawkins, *The creative economy: how people make money from ideas* (Penguin, Date); S. Lash and J. Urry, *Economies of sign and space* (London, 1994).
126 National Competitiveness Council, *Annual Competitiveness Report* (Dublin, 2006).

The role of universities in the creative city concept has been addressed separately and in wider economic contexts which echo the NCC report above. Florida again:

> The changing role of the university is bound up with the broader shift from an older industrial economy to an emerging Creative Economy. The past few decades have been one of profound economic transformation. In the past natural resources and physical capital were the predominant drivers of economic growth. Now, human creativity is the driving force of economic growth. Innovation and economic growth accrue to those places that can best mobilise humans' innate creative capabilities from the broadest and most diverse segments of the population, harnessing indigenous talent and attracting it from outside.[127]

The issues of city attractiveness and competitiveness in the global employment market also relate directly to the cultural life of a city, as it has been shown to play an important role in drawing creative talent to cities. Indeed the 'attractive city' has become another interchangeable synonym for 'creative city', with cities investing in their ability to attract residents, businesses, and visitors in order to secure their competitive positions.

Realisation of Creative Cities

Even with globalization, location still matters in economic competition. But it is more important than ever for communities to offer distinctive advantages. All locations need to tap into their creative and innovative capabilities – but how they utilize those capabilities and the direction that their creativity takes them will provide that differentiation. It is not enough to simply say "be creative'. Cities can take different routes. Stockholm has succeeded in the

Figure 113: View of the renovated platform in Museum Station, Toronto.

Museum Station in Toronto is located near the Royal Ontario Museum in the city. Renovations to the station's platform evoke exhibits in the Museum to highlight the collections to public transport users. In addition to its proximity to the Royal Ontario Museum, other landmarks near the Museum Station include the Gardiner Museum of Ceramic Art, the The Royal Conservatory of Music, and the northeast corner of the University of Toronto which includes Victoria University, St. Michael's College, The Faculty of Law, and the Faculty of Music.

Knowledge Economy, as it serves as a base for major companies and tech universities, it subsidizes broadband, and it offers a vibrant urban environment that lures young talent. Orlando has diversified its economy by nurturing a new industrial cluster: digital media. Singapore thrives by persuading multinationals to use it as a base for R&D and as regional headquarters and even anticipates companies' needs five years out.

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[127] Richard Florida, Gary Gates, Brian Knudsen and Kevin Stolarick, *Universities and the creative economy* (2006), see www.creativeclass.org.

An important example of a significant international project is the *Creative Cities Network*, a project under the patronage of UNESCO. This group, formed by cities to share their experiences in promoting their local heritage, focuses on celebrating and maintaining cultural diversity. The CCN aims to find and enrich a member city's cultural identity in the midst of a growing trend towards internationalisation. The project focuses on the main product of excellence in these cities, and finds ways to maintain its relevance in city life, local economy, and social development.

Dublin has recently applied for the designation as UNESCO City of Literature, also held by Iowa City, Edinburgh and Melbourne. The other fields of excellence recognised under this initiative are: Film, Music, Craft and Folk Art, Design, Media Arts and Gastronomy.

Creative Cities is another international project designed and managed by the British Council, Britain's international cultural relations body. Running through four thematic strands – Future City Game; Urban Ideas Bakery; Urban Forum; Creativity in the City – this project shares experience across Europe on the ways in which creativity, entrepreneurship and innovation can help to improve people's lives – making cities better places to live, work and play.[128]

City responses to these branding exercises have varied, with some focusing on cultural and creative tourism. Edinburgh has been very successful in building a festival destination image for the city under the tag 'The World's Festival City'. The city hosts twelve festivals throughout the year including the Edinburgh Festival, the Edinburgh International Science Festival, *Imaginate* Festival, as well as film, jazz & blues, art, book, storytelling, theatre, fringe and Hogmanay festivals which provide an endless array of events, performances, and spectacles.

Figure 114: Street entertainer during Edinburgh Festival season on the Royal Mile. *Edinburgh Festival* is the largest cultural event in the world and traces its roots to 1947 when the Edinburgh International Festival (EIF) was established in a post-war effort to "provide a platform for the flowering of the human spirit". These events have provided the City of Edinburgh with a very strong international reputation in cultural tourism as a Festival City.

[128] The project is organized with partners within private and public organisations and with European cities in the UK, Poland, the Czech Republic, Hungary, Slovakia, Slovenia, Ukraine, Sweden, Norway, Denmark, Finland, Estonia, Latvia, Lithuania and Russia. It will continue until the end of 2011. This project is also mirrored by the British Council in partnership with East Asia.

Barcelona is often noted as an example of a city that committed to placing culture at the centre of urban development through cultural policies addressing innovation, creativity, and co-existence. The Culture Institute was created in 1996 by Barcelona City Council, with the objective of situating culture as one of the principal elements in the development and projection of the city, through the running of municipal facilities and cultural services and by promoting and facilitating the emergence and consolidation of the numerous private-sector cultural platforms and projects in the city. The conscious and yet organic development of Barcelona's cultural and creative environments resulted in public support for programmes and events.[129]

Figure 115: View of Barcelona from *Parc Güell*, in Barcelona designed by Spanish architect Antonio Gaudi. This park complex was built between 1900 and 1914 and is part of the UNESCO World Heritage Site "Works of Antoni Gaudí".

Other major European cities are also noted for their capacity for creativity and cultural heritage are Berlin, London, Milan, Paris, Amsterdam and Copenhagen. Several Canadian cities have also embraced the 'creative cities' concept and devoted considerable resources to understanding and planning how culture can contribute in meaningful ways to city policy. The Creative Cities Network of Canada was established to assist municipalities in taking a growing role in the development of arts, cultural and heritage policy, planning, development and support.

By sharing experience, expertise, information, and best practices, members support each other through dialogue, both in person and online. Toronto has completed an extensive mapping and strategy project for its future as a creative city, identifying fourteen areas of opportunity under the areas of people, space, enterprise, and connectivity. The city aims to leverage their creative efforts to enhance economic and social opportunity.[130]

Figure 116: View of Copenhagen quayside.

[129] Noteworthy synergies identified in project saw the city's museums highlighted as important generators of international capital eminence through a network of museums of capital calibre (MNAC, MACBA, Museu Picasso, Fundació Miró, Fundació Tàpies) and theme years adopted. Gaudí Year (2002) contributed to the revaluation of heritage and collective memory itself; the Year of Design (2003) promoted design, one of Barcelona's most powerful creative industries; the Year of the Book and Reading (2005) supported the publishing industry and fostered the habit of reading; the Year of Science (2007) aimed to endorse the integration of the scientific culture in the city's overall cultural construction.

[130] *Imagine a Toronto: strategies for a creative city* (Toronto, 2009).

Figure 117: View of the Victoria Building at the University of Liverpool. The University of Liverpool and Liverpool John Moores University are collaborating in a joint research initiative evaluating the social, cultural, economic and environmental effects of Liverpool's hosting the European Capital of Culture title in 2008. This project will develop a research model for evaluating the impacts of culture-led regeneration programmes that can be applied to events across the UK and internationally.

Role of Universities

Though all of the cultural and creative alliances mentioned above include university and cultural institutions as collaborating partners, most are not led by the universities themselves. Liverpool's 'Culture Campus' initiative, which emerged during the city's reign as European City of Culture for 2008, is directly led by three universities and numerous cultural institutions in the city as a collaborative partnership across several areas of interest to members.

Though on a considerably smaller scale to American schemes, Culture Campus has been very successful in creating and developing opportunities for the institutions to collaborate and thereby benefit the cultural life of the city, while encouraging students to remain in the city after their postgraduate programmes are completed. The main areas of activity conducted through 'Culture Campus'

are various public-events programmes, professional workshops for those in the education and cultural sectors, and joint master's and doctoral programmes, utilising staff expertise from all partners. The group involved in this venture are the University of Liverpool, Liverpool John Moores University, Liverpool Hope University, the Liverpool Biennial, FACT and Tate Liverpool and the Bluecoat, with more to follow.

The creation of the Office of Knowledge Capital in Melbourne represents another significant move by universities in the city, who also fund the initiative through a collaborative partnership between eight universities and the City of Melbourne. The Office aims to work from a grass-roots level with the universities and cultural institutions in the city, connecting knowledge assets with external opportunities and connecting federal and state policies with international opportunities. As a city with strong associations with international students, who number over 160,000 annually (the third highest number globally), Melbourne is keen to promote the overseas-study experience in the region as education-related travel is Victoria's leading export industry.

The University of York Institute for the Public Understanding of the Past (IPUP) presents another type of university-led engagement with issues around collaboration and partnership between museums, galleries, heritage, and the media. Largely focused on research, the IPUP draws together researchers, practitioners, and audiences to establish and embed new methodologies relating to understandings of the past, through discussion and collaborative projects, and to explore the ways in which audiences engage with the past. Programmes explore the role of the past in everyday life, and address new understandings of how identities are constructed and how narratives of the past function in our society.

Outreach

The idea of university 'extension' into local communities is not new. In the early 1960s American universities, supported by the Ford Foundation, turned their attention to the problems of their urban environments. This programme represented a widening of focus from education of the individual to also working with neighbouring communities and city environments. Local social or cultural issues were identified by universities and local authorities which were studied within academic projects, and the findings reported back to the community.[131] In this subsection some of the means of outreach are explored, drawing again on international experience.

Public Engagement with Culture

The UK Research Councils 'Beacons for Public Engagement' programme is an innovative move to provide opportunities for university-based collaborative centres to help support, recognise, reward and build capacity for public engagement work across the UK. The UK funding councils, other partners and the Wellcome Trust, are funding this initiative in order to support a step-change in recognition for public engagement across the higher-education sector. There are six Beacons around the UK, and one National Co-ordinating Centre. This initiative is rolled out in Edinburgh through the Beltane Beacon for Public Engagement programme led by the University of Edinburgh in cooperation with a considerable number of cultural institutions and universities in the city. This Beacon gets its name from a Celtic festival that unites the whole community. The task set for the Beacons for Public Engagement Fellows is to lead efforts to foster a change of culture in universities, assisting staff and students to engage with the public.

Figure 118: Rotunda of the Smithsonian's National Museum of Natural History (© Smithsonian National Museum of Natural History).

Programmes such as the Smithsonian's 'Resident Associate Program' (RAP) provides a model that could be applied by complementary groups of cultural institutions to engage citizens in a broad cultural programme and provide opportunity for others, particularly students and postgraduates to volunteer to assist with the coordination of programmes and events. Under the Resident Associate Programme the public become members, for a small fee annually, receive discounts on entrance fees, extra-mural courses, publications and other events. Similar initiatives have been successful in New York through a 'Cultural Passport Programme' which is promoted city-wide to provide special entry to events and discounts on programmes. These ideas are more widely conceived than the traditional 'Friends' programmes which most institutions offer as they include more diverse events from lectures and seminars to film, performing arts, studio arts, study tours etc.

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[131] 'Universities plan new city extension programmes' in *The Science News-Letter*, 82:22 (Dec. 1962), p. 351.

Figure 119: Late at Tate is a programme of free events on the first Friday of each month at Tate Britain.

Cultural institutions in many cities have also benefited from broad cooperation within the wide arts and cultural sectors through regular 'branded' programmes. For example the city of Portland sponsors the 'First Friday Art Walks', an initiative which aims to open the doors of the city's visual arts community through joined-up activities. By promoting non-exclusivity and easy access to the vitality of the artistic life and cultural institutions, the monthly art walks attract over 100,000 visitors annually and contributes to the local economy.

The concept of 'After Hours Culture' emerged as an innovative way of engaging the public in general cultural programmes across institutions. It promotes local museums and libraries as venues for evening life. The UK 'Museums at Night' initiative is funded by the Museums Libraries and Archives Council and links up with the European wide campaign *La Nuit de Musées.* The European programme began in 2001, designed primarily to attract city residents and visitors to local museums, to encourage young people to visit cultural institutions and to share local and loyal audiences between cultural neighbours. It has now been adopted by none other than the Vatican City, which will offer visitors the opportunity to experience the museums under a new 'after dark' atmosphere. The move follows the lead of the Louvre museum in Paris and the Uffizi Gallery in Florence.

'Adults-Only' events programmes have also emerged as an innovative method of engaging the public with cultural institutions, often simply presenting them as venues for city living. The British Science Museum's 'Adults-Only Night' offered visitors designer beers, DJs and the chance to play with 7,500 exhibits usually overrun with children. The event aimed to broaden the museum's appeal to the under 35s. Social-networking sites were key advertising avenues for this event, which altered the perception of the event as a singles night, which resulted in 3,000 visitors!

Going further with this type of outreach event, Pop-Up or Guerrilla Restaurants have also been hosted by universities and cultural institutions to recast the image of museums and galleries, so that they become more naturally spaces of public interest for events and part of the fabric of the city, not just representations of the city.

Figure 120: View of the Ha'penny Bridge, Dublin.

The success of 'Culture Night' in Dublin mirrors these types of events in many other cities, but also indicates that considerable development of this concept could further enhance citizen engagement with the city's cultural and heritage institutions. For example, the city of Newcastle-Gateshead hosts an extended programme of this type. 'The Late Shows' present events and exhibitions centred on the city's cultural institutions and venues over a weekend. The whole programme is marketed as a cultural festival with special offers for restaurants and accommodation promoted, a free 'City Sightseeing' bus between venues and an online gallery for participants to post their images of culture in the city.

Extra-Mural and Summer Programmes
Although museums have long vaunted education as one of their primary purposes, in recent years their education programmes have increasingly overlapped with those of other institutions marketing 'learning' as a pleasurable activity for adults.[132]

Many innovative and popular programmes for extra-murals have been established by cultural institutions which engage the public with their collections, while also providing broad educational focus. The 'University of Life' programme was established by curators from the Tate, and aims to address a wide variety of topics of general interest, while related to art and culture. Five themes that have universal appeal are addressed – politics, love, work, family and play – and the discussants offer ways to explore these themes through culture. With a faculty including philosophers, journalists, academics and artists, this programme offers a set of courses that reaches beyond the traditional extra mural and involves many cultural stakeholders in the city.

Helsinki Summer School is an important model for high-quality summer schools which would highlight internationally areas of strength in the university and help to develop others, and also provide good opportunities for postgrads and postdocs and draw speakers to the city. It is a collaborative programme every summer between nine third-level institutions in the city which cover the entire academic spectrum from the natural sciences, technology, forestry, and business to the humanities, design, music, and fine arts. The programme markets the whole city as part of the educational, cultural, and social experience – all of which might make it an attractive partnership for all of the stakeholders in the 'creative city' camp.

132 Janet W. Solinger (ed.) *Museums and universities: new paths for continuing education* (New York, 1990).

The idea of cultural summer camps has proven successful in many cities and smaller more specialised courses developed in Ireland such as 'Art of the Farm at Cow House Studies', Wexford, which focuses on the visual arts. These types of programmes have the benefit of bringing together expertise in cultural institutions in children's and school's programming through creative activities, events and programmes and also harnessing the networks and resources of universities access programmes.

Each of these examples of activities and programmes under the areas of 'Public Engagement' and 'Extra-Mural and Summer Programmes' have the potential to generate additional revenue opportunities for universities and cultural institutions. Although any of these programmes could be hosted by one cultural institution separately, it is suggested that, through collaborative efforts, programmes and events in these areas have greater potential for success and would contribute more to the cultural capital and quality of life of a city.

4.6 TOURISM

Cultural Tourism is the travel industry's term describing travel and visitation activities directed at an area's arts, heritage, recreational and natural resources. It's not a new phenomenon, but it is a new way of connecting with visitors eager for a cultural excursion. These multi-cultural and multi-generation visitors (domestic and international) make destination choices related directly to a region's performance, artistic, architecture, and historical offerings.

Stebbins defines cultural tourism as "a genre of special-interest tourism based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological".[133] Broadening participation in the arts, increasing opportunities for artists, preserving and promoting our cultural resources and investing in communities' quality of life are among the reasons state arts agencies are key players in supporting and leading cultural tourism initiatives. Successful cultural tourism projects depend on collaboration, assessment, research, marketing and visitor service, as well as the development of successful strategies linking the arts and tourism in communities.

An interesting example of cultural institutions embracing their role in cultural tourism is seen in the partnership between the National Archives and the National Library and Archives Canada, who have worked on the digitization of the 1901 and 1911 census together, with other partners including the National Library of Ireland and the Public Records Office of Northern Ireland. The National Archives have invited Tourism Ireland to co-operate with it to encourage users to visit Ireland, and to use the web platform of the resource as a promotion tool for Irish tourism.

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[133] R.A. Stebbins, 'Cultural tourism and serious leisure', *Annals of Tourism Research*, 23:4 (1996), 948-950 and 'Identity and cultural tourism' in the same journal 27:2 (1997), 450-452.

Figure 121: View of Mitchell Library in Glasgow and image of Dublin Bus with promotion for Dublin's year as European Capital of Culture in 1991.

The European Capital of Culture (est. 1985) is a city designated by the European Union for a period of one calendar year during which it is given a chance to showcase its cultural life and cultural development. A number of European cities have used the City of Culture year to transform their cultural base and, in doing so, the way in which they are viewed internationally. A 2004 study by the European Commission by Robert Palmer (Palmer Study) demonstrated that the choice of European Capital of Culture served as a catalyst for the cultural development and the transformation of a city.

Glasgow was designated European Capital of Culture in 1990 and many of the city's cultural sites were celebrated and internationally recognised. The city has a large number of national and municipal cultural institutions including the Mitchell Library (pictured above), which is one of the largest public reference libraries in Europe.

Dublin was the European Capital of Culture in 1991. The programme included visits by the London and Czech Philharmonic orchestras, a major exhibition of German art, and the opening of an Irish Museum of Modern Art. The city celebrated its three literary Nobel Prize winners at the time, W. B. Yeats, George Bernard Shaw and Samuel Beckett (Seamus Heaney won in 1995) and the Writers Museum was also opened. The 50th anniversary of James Joyce's death was commemorated, with a 31-hour radio reading of *Ulysses*.

Clusters of cultural institutions in cities benefit from consultative processes with city and state authorities responsible for tourism and the infrastructure of city promotions. Citizens and residents, not directly involved in the spectrum of 'cultural tourism', would also benefit from such conversations as the city becomes more 'fit for purpose' in terms of local cultural life. Are the city's national and municipal cultural institutions part of the cultural fabric of daily civic life or are they viewed by the majority of residents as representations of some type of long-gone city and national life/lifestyles? Culture is an important aspect of quality of life, identity, and local place-making. The provision of a vibrant and and cultural landscape is also seen as means of promoting social inclusion and in strengthening and supporting the creative economy. Both approaches need not be mutually exclusive, but significant needs for each must be addressed.

Cultural Quarters

Many city councils and state bodies are addressing the issue of cultural quarters/ districts and heritage clusters. Most major cities have identifiable quarters where artists and cultural entrepreneurs are attracted, such as New York's Lower East Side, Soho in London, Vienna's *MuseumsQuartier* or the Left Bank in Paris.[134] Some have developed their distinct characteristics over long periods while others are more planned, often from organic cultural movements.

Successfully 'quartered' cities permeate the tourist experience as well as the identities of residents, such as Berlin with its city neighbourhoods or New York with well-defined city areas. Younger cities are creating such distinct brands from 'greenfield' sites, or derelict city centre sites at new planning stages, with much success. A very good example of this is the Temple Bar Cultural Quarter in Dublin which is supported by the Trust as well as the Traders in the Area Supporting the Cultural Quarter (TASCQ) which has a useful and professional website. The success of this commercial venture stems from the sense of ownership that business and institutions based in Temple Bar have to the brand.

International examples demonstrate how integral such initiatives can be to a wide variety of city environments. Copenhagen consists of a multitude of city districts, each consistently identified in city place-making and maps with its own history and distinctive character. The area of Vesterbro has been promoted as a creative area in Copenhagen which used to be known as the city's working-class quarter and red-light district. Frederiksberg, Copenhagen's theatre district is also promoted for its shopping and its own 'food street'. The quaint quarter of Christianshavn, including the free town of Christiania, reflects alternative communities in the city while the city's multicultural quarter, Nørrebro, is another hub of cafes, nightlife and up-coming designers. Each area is promoted through the city's tourist literature and local video web guides also engage locals in the branding of their city quarter.

Traditional cultural institutions benefit greatly from a district 'brand' that they can own as these institutions usually represent the most permanent physical fabric of city districts. Often the nineteenth-century type cultural institution is one of the key anchors of such branding.

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[134] For more on cultural quarters see W. Santagata, 'Cultural districts, property rights and sustainable economic growth', *International Journal of Urban and Regional Research,* 26: 1 (2002), 9-23; J. Montgomery, 'Cultural quarters as urban regeneration: conceptualizing cultural quarters', *Planning Practice and Research,* 18:4 (November, 2003).

The benefits of this approach to city tourism can trickle down through the institutions and businesses in the area. A defined brand, which is supported through city documentation, public information portals, and signage/way-finding materials, enables all stakeholders in the brand an opportunity to actively associate with the brand and take ownership of their location in the city landscape.

Figure 122 (p. 136): View of Metro Train Station sign in Paris Left Bank.

Figure 123 (p. 136): Street sign identifying the *MuseumsQuartier* in Vienna.

Wayfinding and Technology

Effective 'wayfinding' systems or signage also play an important role in city quartering as well as the effective movement of visitors between cultural institutions in close proximity to one another. An innovative and effective system being piloted in Brooklyn, New York, uses street decals on pavements to direct tourists and visitors to the borough's various cultural institutions and transport hubs. As footfall is a key driver of cultural institution funding and measure of success, the importance of such low-tech initiatives cannot be underestimated. Collaboration with city authorities on district images, consistency in documentation and way-finding are key to improving the movement of both tourists and citizens between a city's cultural institutions. City authorities, responsible for way-finding, might take the lead on such programmes successfully developed in many international cities through the Legible City Initiative, though the importance of consultations with cultural institutions and other key cultural stakeholders could be improved.

Collaborative technology also has significant potential to engage citizens and visitors with the physical cultural landscape and the cultural programmes. Collaborative Cultural Calendars, in particular, streamline workflows for marketing staff and assist in the coordination of events with their neighbours.

Figure 124 (above): View of street decals used in Brooklyn to direct tourists and visitors around the neighbourhoods cultural institutions and public transport links.

The Heart of Brooklyn (HOB) is an innovative not-for-profit cultural partnership of the leading cultural institutions around Grand Army Plaza in central Brooklyn including the Brooklyn Botanic Garden, Brooklyn Children's Museum, Brooklyn Museum, Brooklyn Public Library, Prospect Park Alliance and Prospect Park Zoo.

Calendars have also proved successful and efficient in many cities between cultural practitioners, artists and academics such as The Memphremagog Arts Collaborative in the city of Newport, Vermont, or the neighbourhood 'Culture, Arts and Entertainment Calendar' for the Hyde Park and Kenwood Area of Chicago. Universities are also developing cultural calendars which enhance their profile and interaction with local communities as well as showcasing institutional resources and talent. The Queens University of Charlotte, North Carolina, publishes online (interactive edition) and in hard copy a 'Cultural Calendar' quarterly presenting cultural events on campus open to the public.

Collaborative communications technology has begun to engage cultural institutions with the growing creative industries. As content-driven media, the cultural sector can actively contribute to many creative processes which use culture as an inspiration for contemporary activities such as advertising, TV and film production, game development etc. The previously mentioned Balboa Park Online Collaborative has begun engagement with the creative industries by addressing issues about mobile technology, which offers additional avenues for cultural institutions to engage audiences through multimedia applications, both for traditional guides and innovative perspectives.

An interactive game-development programme for mobile phone has been initiated for visitors to play when in the cultural cluster of the Park. Connecting to the game from mobiles, users can follow a particular narrative or theme through the game as they move between institutions. The first game for the Balboa Culture Park focuses around World War II; the cultural institutions in the Park were taken over by the military during the war. Such technologies have the potential to increase movement between institutions, a continuing issue for the cultural sector.

Irish cultural institutions and the universities have yet to fully explore the opportunities that their varied collections have for the growing creative industries sector which is a key global market which is mobile to a degree, but drawn by creative and talented environments.

Figure 125: View of Balboa Park, an urban cultural park in San Diego, California.

The Balboa Park Online Collaborative initiative aims to change fundamentally the way museums, cultural arts and science institutions in Balboa Park approach the use of online technology with the eventual goal of cultivating more projects that directly support visitor engagement.

4.7 CONCLUSION

It is clear from the above review that many initiatives undertaken abroad warrant further consideration in an Irish context. These range from involvement in the international networks examined to greater exploitation of international funding possibilities, particularly at an EU level.

There have also been a number of encouraging cross-institutional collaborations in an Irish context, suggesting that not only is such collaboration desirable but also achievable. Of particular interest to the parties involved in this Report are the specific international examples of inter-institutional collaboration in relation to collections and preservation, teaching, research, professional expertise and outreach activities.

Equally relevant perhaps are the many initiatives undertaken in relation to engaging with the city. It is hoped that out of all of this, and building on the long experience of collaboration between the institutions involved, that a number of new collaborative initiatives in an Irish context might in time emerge.

I think that in the coming time
The hearts and hopes of men
The mountain tops of life shall climb,
The gods return again.

                                A. E.

Figure 126: *Cuala Press Broadsheet* from the Yeats Collection in the Dublin City Library and Archive.