

as many times as all the other main builders put together, most of his cases never came to trial, suggesting that he settled out of court beforehand. Kelsall and Walker are keen to defend Barbon from accusations of strong-arm tactics — for example, with regard to the battle in Red Lion Fields, they argue that it was the lawyers of Gray's Inn who were to blame for the fight and that his workmen were simply standing their ground. They are also critical of those who opposed new building on the basis of what they deem 'nimbyism' and, in this reviewer's opinion, underplay the environmental pollution and social and psychological dislocation that it caused. The secondary literature regarding this point is not cited, and in general the architectural and social literature (for example, on major issues such as modernity, building practice and house types) is somewhat under-referenced, particularly in comparison with the much fuller citations for the economic and political scholarship.

Although understandably keen to keep a tight focus on its subject, this biography reinforces Barbon's centrality to what I have termed 'The Birth of Modern London'. His position as the most prolific exponent, if not the inventor, of what North called 'this new method of building' comes through clearly, as does his role in using the novel means of financing and inventive manipulation of the leasehold system. His role as one of the most powerful and public advocates of urban commercial society in his writings is advanced even further in this account. It also gives us a new appreciation of his deployment of parliamentary and legal processes to further his property and insurance schemes. Although the authors reject the notion of 'the Barbon house', due to the limited number that he was directly responsible for building, at the same time they acknowledge that the inexorable logic of the system that he pioneered led the way to the modern property market — in which brick boxes are still being churned out in vast numbers in speculative schemes up and down the country today.

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Conor Lucey, ed., *House and Home in Georgian Ireland: Spaces and Cultures of Domestic Life* (Dublin: Four Courts Press, 2022), 216 pp. incl. colour ills, ISBN 9781801510264, €45
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Reviewed by ANNA MORAN

The study of domestic life in eighteenth-century Britain, Europe and North America is a rich area of scholarship that has grown considerably in recent years, with pioneering work by scholars such as Amanda Vickery, Bernard Herman, Jon Stobart and Karen Lipsedge. It would be reasonable to expect that domestic life in Ireland during this period would have been subject to similar scrutiny. However, the ways in which rooms and spaces were lived in and experienced in Georgian Ireland have not received the sustained attention they deserve, despite a growing literature on Irish domestic

architecture and material culture of those years. This collection of essays seeks to address such questions in the Irish context, a challenge that it more than meets.

The introduction by the editor, Conor Lucey, contextualises the essays while charting the various historiographies within which the anthology sits. Lucey explains that the purpose of the book is to explore the uses and qualities of domestic spaces in Georgian Ireland with a view to probing actual, as opposed to ideal, patterns of living, introducing 'a broader appreciation of the diverse meanings and materialities ascribed to and associated with house and home in eighteenth-century Ireland'. Mining the narratives of everyday lives and tackling how such narratives were lived in, and through, domestic space is not without its challenges. Yet the contributors make excellent use of a wide range of sources, offering a rarely attainable sense of everyday routines and the multitude of factors informing decision-making in relation to decorating and furnishing the home. The new perspectives provided are tantalising in their granularity, while also addressing larger overarching questions around politeness, leisure, lifecycle, gender and consumption.

The ways in which the cycle of life could shape domestic space is addressed in the book's opening essay. Emma O'Toole sensitively explores the ways in which the homes of the aristocracy, landed gentry and professional classes were altered and rooms were repurposed for childbirth and the lying-in period. The house as a family home also emerges in Priscilla Sonnier's essay, which explores female agency in the design and supervision of building projects, drawing on the writings of Gaston Bachelard and George Perec. Sonnier cites a letter from Lady Elizabeth Aymler — then busy supervising the reconstruction of Donadea Castle, County Kildare — to Lady Elizabeth Caldwell in which she refers to the 'passions boys have for sliding down banisters' and her consequent concerns around the height and openness of the staircase designed by the architect.

The many guises of the home are thoughtfully explored by Melanie Hayes. She shows how the private residence of the successful property developer Luke Gardiner, built c. 1730, served as 'a place of business, an arena for hospitable display and a family home, where the dual tensions of private convenience and public concerns met, and the intangible experiences of life played out'. A rich interplay of politics, identity, performativity and architectural style comes to the fore in Judith Hill's discussion of the preparations undertaken for a visit from the viceregal court in 1809 to Charleville Castle, County Offaly. Continuing the theme of hospitality, the dining room as a specifically male domain is the focus of an engaging essay by Patricia McCarthy. Everyday dining and supping also emerge in Toby Barnard's meticulously researched discussion of the use of ceramic wares in the home. Barnard tells us that porcelain services, being prohibitively expensive, were rare in Irish homes, and that earthenware, stoneware and faience were more common. The British ceramic factories supplying Irish customers tended not to make pieces specifically designed around Hibernian sensibilities; as Barnard explains, the 'china in use or on show rarely asserted a distinctive Irish identity'.

Addressing the smallest rural dwellings — the one- and two-roomed cabins or huts in which a very large proportion of Ireland's population lived during the long eighteenth century — Claudia Kinmonth's exploration is an important essay within this collection. Focused around issues of privacy and communality, Kinmonth deploys

scant sources in her nuanced discussion of sleeping arrangements, room partitions, bed types and communal eating platters. Adaptability and flexibility, investigated by Kinmonth in the context of small cabins, emerges as a theme in a number of the studies in this collection. Aisling Durkan presents new research on how the builders of terraced brick houses in Drogheda, County Louth — a large town north of Dublin which served as a key entrepot for commerce between Britain and Ireland — adapted aristocratic plan types to suit the requirements of the town's merchant and professional classes. The ways in which property owners and developers adjusted to the needs of the market are also explored in Conor Lucey's excellent discussion of lodgings, apartments and rented rooms. Lucey considers the domestic needs of single professional gentlemen before going on to show how a terraced typology of 'two room' houses evolved to meet the demands of that demographic. Newspaper advertisements show that they typically comprised one or two reception rooms and a bedroom. Appealing to 'a gentleman in the law line', one advertisement stipulated that an office could be provided, while another intriguingly offered 'a Kitchen and Apartments for Servants', prompting us to consider the muddled reality of how kitchens might have been shared in such multiple-occupancy dwellings.

The studies in this collection individually and collectively shed important new light on cultures of domestic life in Georgian Ireland. They go far beyond discussion of ladies politely drinking tea in drawing rooms — the image some have in mind when thinking of eighteenth-century domestic life. Through the research presented here, a more nuanced and complex concept of the home in Georgian Ireland emerges. While further avenues for research abound, these essays will serve as methodological models for future scholars. The collection will be required reading for all historians of architecture, material culture and society in Georgian Ireland, and will also, no doubt, be of great interest to scholars of domestic life in eighteenth-century Britain, North America and Europe.

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Basile Baudez, *Inessential Colors: Architecture on Paper in Early Modern Europe* (Princeton, NJ: Princeton University Press, 2021), 288 pp. incl. 172 colour ills, ISBN 9780691213569, £58 (hardback); ISBN 9780691233154, £40.60 (ebook)
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Reviewed by SIMON PEPPER

This impressive, thought-provoking book focuses on early modern presentation drawings of buildings (ones that could be realised, not fantasies). It asks what the use of colour, or the absence of it, can tell us about the way architects communicated with patrons and the public — 'two worlds that spoke different languages', as the author puts it. Wide-ranging in its coverage, it invades the backwaters as well as the mainstream of many different