

Nineteenth Century Style, Ornament and Colour

The Contribution of James Cavanah Murphy (1760-1814) as a Gothic and Moorish Revival Pioneer

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Abstract James Cavanah Murphy (1760-1814), one of Ireland's foremost antiquarian architects, is considered as a protagonist of the Gothic and Moorish Revival. His work was a catalyst on reception and dissemination of architectural styles in continental Europe. Murphy's essay on the origins of Gothic architecture set the stage for his monograph, *Royal Monastery of Batalha* (1795). Murphy's monumental opus *Arabian Antiquities of Spain* (1815) was an exponent of Moorish Revival architecture. A material source for Owen Jones's *Plans, Elevations, Sections and Details of the Alhambra* produced from 1836 to 1845. This paper sets out to locate Murphy as a pioneer of developing style, ornament and colour in the Nineteenth century.

Keywords Nineteenth century style, ornament and colour. James Cavanah Murphy. Irish architect. Gothic Revival. Moorish Revival. Pioneer.

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1 Introduction

This essay examines the impact of the work of Irish antiquarian architect, James Cavanah Murphy (1760-1814), on the development of the Gothic and Moorish Revival in the late eighteenth and early nineteenth century. His two major architectural works, *Plans Elevations Sections and Views of the Church of Batalha, To which is prefixed an Introductory Discourse on the Principles of Gothic*

Architecture (1795, hereafter known as *Batalha*) and *Arabian Antiquities of Spain* (1815), are considered here as playing a significant part in the reception and dissemination of these nineteenth century architectural styles in Europe.¹

Murphy's contribution is less well known and is presented here as indicating different trends, and principally, as a major source for Gothic and Moor-

¹ For biographical details of Murphy see Plunkett 1909, 295-7; Masheck 1981, 206-19; Harbison 2012, 106-11 (<http://www.dia.ie/architects/view/3653/MURPHY-JAMESCAVANAH>); Bertha 2006. See also Jill Lever 1973, 98.



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ish architectural details for use in contemporary architecture in the early nineteenth century.² Architectural treatises were essential for architects to publicly position themselves, enabling a growing discourse in theorization of architectural style and ornament. In this regard Murphy was prolific producing five volumes during his lifetime, featuring some of the foremost monuments of the Iberian peninsula, as well as producing more than five hundred drawings, sketches, engravings and watercolours of monuments and cultural images of people encountered on his travels in the Iberian peninsula.

He makes a further contribution as the monuments featured in his books present different architectural details, and demonstrate an ambition to present different building elements peculiar in Europe to the Iberian Peninsula: notably the Moorish arch and the *Muqarnas* vault. This paper sets out to locate Murphy and his many drawings in the context of stimulus on developing styles in the nineteenth century, the use of ornament, colour and design, on the architectural landscape and discourse of the nineteenth century.

2 Early Beginnings, Pioneering Research and Recording of Monuments in the Iberian Peninsula 1783-1802

James C. Murphy hailed from County Cork Ireland. He was trained in the Dublin School of Drawing c. 1780, where he came to the attention of Irish antiquarian, Hon. William Burton Conyngham (1733-1796).³ Conyngham was a learned patron who visited Spain and Portugal in 1783 where he made an excavation of the theatre at Saguntum, Valencia and at the site of Beja where Bishop of Beja described:

Mr. Conyngham has done more for the Arts than all Portugal put together and he now has sent us a person to perpetuate those noble monuments of Antiquity the pride of our Nation. (Letter no. 2 from Mr. Murphy to the Right Honble. William B. Conyngham Treasury Dublin Lisbon 18th July 1789 P XI)⁴

Conyngham also made drawings (now lost) of the abbey of Santa Maria da Vitória, Batalha which were proclaimed by Murphy:

your elegant sketches of this fine building of ten led me to think of the grandeur of the orig-

inal, which I consider to be one of the finest pieces of Gothic Architecture in Europe. (Letter no. 1 from Mr. Murphy to the Right Honourable. William B. Conyngham Treasury, Dublin Royal Convent of Batalha, March 1789 18th p1)⁵

Murphy benefitted from Conyngham's patronage, who subsequently sent him to Portugal to draw and make a record the fourteenth-century Dominican abbey of Santa Maria da Vitória, Batalha.⁶ Murphy's first major work resulted from this visit and was dedicated to his patron, Conyngham. His visit actually resulted in three published volumes: a folio volume of engraved plates, *Batalha* (1795); accompanying journal *Travels in Portugal* (1795); and *A General View of the State of Portugal* (1798) which outlined the broader contextual setting for his architectural drawings.⁷

As a positioning statement, Murphy included an essay on the origins of Gothic architecture as a preface to *Batalha* (1795) monograph, setting the stage for his pioneering drawings of this complex of Gothic buildings.⁸ In this essay, he created a new aesthetic in his drawing compositions,

² Sincere thanks are due to the Gennadius Library in Athens and its director, Dr. Maria Georgopolou, for her constant support and assistance in providing access to this volume of *The Arabian Antiquities of Spain*, and to the staff of the Gennadius Library and to Mr. Elias Eliades for photography and for the permission to publish these images and to Muiris Moynihan for photographic processing of images. Grateful thanks also due to the Irish Architectural Archive and Marsh's Library for permission to reproduce images. See also Mulvin 2018, 301-53; 2019, 148-80; 2021.

³ Turpin 1995, 51.

⁴ Nichols 1858, 435-44; Conyngham 1789, 21-46. Three letters written by James C. Murphy to his Patron William Burton Conyngham were inserted into the Ms. 260, Society of Antiquaries, London.

⁵ These letters are inserted into the inside cover of Ms. 260, Society of Antiquaries, London

⁶ Mulvin 2018, 301-53. Trench 1985, 40-63; Hurley 2009, 38-54; McCarthy 2008, 167-203.

⁷ Murphy 1795a; Álvarez 2015, 67-90. Regarding James C. Murphy's Batalha Album and its contribution to Gothic Revival, it should be mentioned, in addition to the other studies the reprint of this work in 2008: *James Murphy, Gothic Architecture, Designs of the Monastery of Batalha, 1795 album reprint*, Neto 2008.

⁸ Hon William Burton Conyngham visited the Monastery in 1783: Harbison 2012, 15.

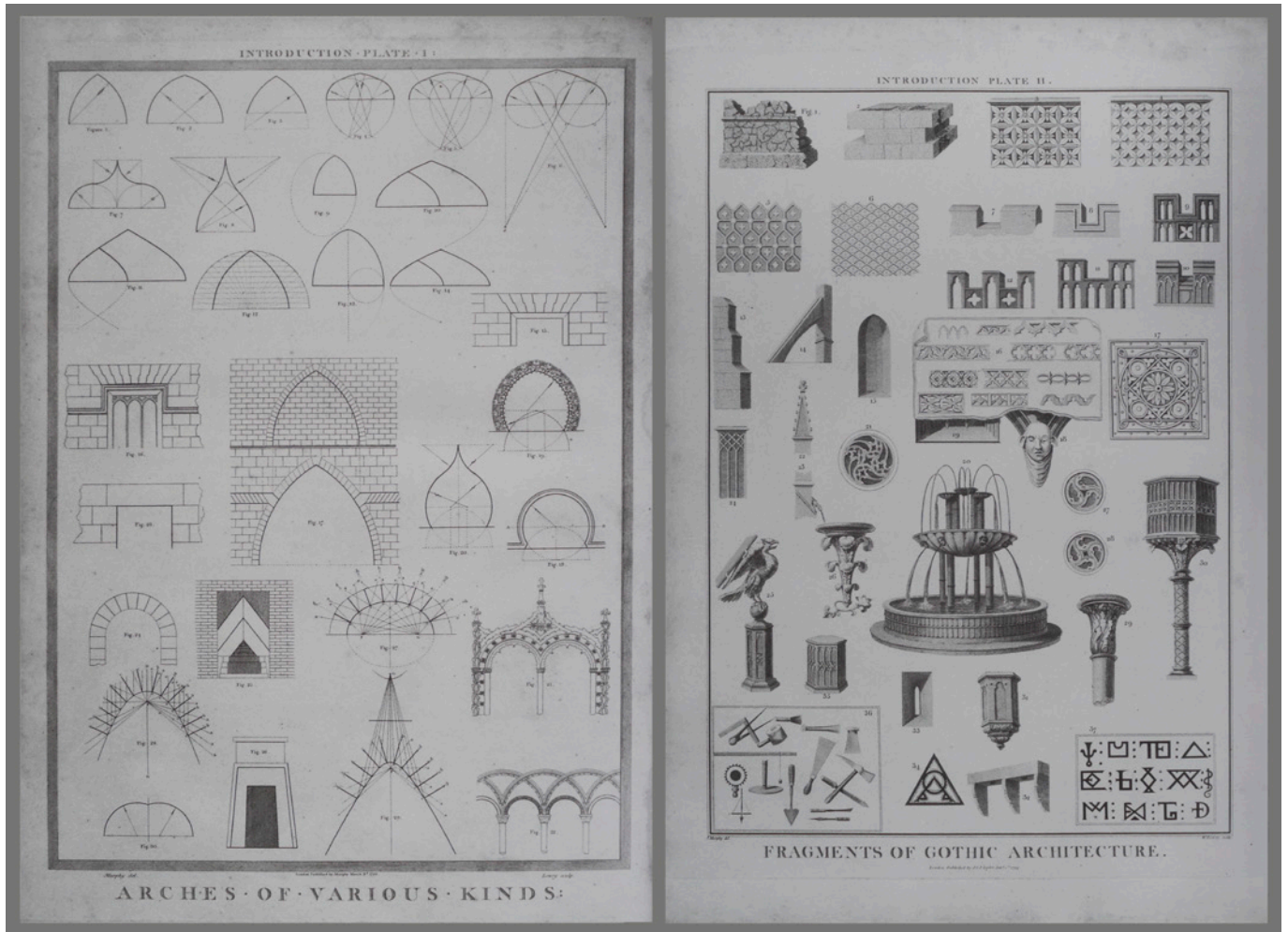


Figure 1 James C. Murphy's introduction "Principles of Gothic Arches of Different Kinds". Private collection. Photography © Author

with studies of different arches [fig 1]. Furthermore, his representations of these monuments at Batalha: the church and the monastery buildings, using plans, elevations, section drawings in combination on single folios, struck a balance between architecture and technology. This diligence in surveying, drawing and recording of architectural detail and ornament of the spectacular Gothic monument of Batalha, on one hand equipped Murphy to review the relevant architectural sources in an informed way and on the other, it became his legacy.⁹ Murphy would stimulate interest in the study of Gothic architecture, as the opening line of his

introductory essay gave an indication of his interest in Gothic sources:

Whilst the remains of the edifices of Greece and Rome, have been measured and delineated with the greatest accuracy, by many persons well qualified for the task, very few have directed their enquiry towards the principles of that style of architecture called Gothic. (Murphy 1795b, iii)

It is significant to note that, Murphy's seminal essay preceded the writing of Thomas Rickman

⁹ McCarthy 2002, 114-17. Murphy was prolific: the National Library of Ireland is a repository of his written work and drawings, and his architectural works are recorded in the Dictionary of Irish Architects, Irish Architectural Archive. Harbison 2012, 110, has written the most recent biography.



Figure 2a View of Royal Monastery of Batalha

(1776-1841), *An Attempt to Discriminate the Styles of Architecture* (1817).¹⁰ Murphy's essay on the origins of Gothic architecture was influential and was included as a preface setting the stage for his pioneering drawings in his *Royal Monastery of Batalha* (1795) monograph. His foundation in the technology of architecture, and enquiry into original detailing of medieval architecture enabled him to create a new aesthetic in his drawn details, which he would balance between construc-

tions details and the tectonics of architecture. In praise of the Batalha study, Richard Gough (1735-1809), the Director of the Society of Antiquaries of London from 1771 to 1791, proposed Murphy's Batalha as a model for studies of English Cathedrals: "This has been done by a single artists in the most perfect manner for the monastery of Batalha which it owed its foundation to an intermarriage with a princess of England, and to an English architect" (Gough 1796, 2: 19).

3 Architectural Drawings, Gothic Revival and Murphy's Growing Reputation

In January 1789, Murphy travelled to Oporto onwards to Batalha, Leiria, Marinha Grande, Alcobaca and then Lisbon.¹¹ His first major architectural publication, *Batalha*, was published in 1795, and heralded as a significant study of Gothic architecture [figs 2a-b]. It placed him at the forefront

of this research together with his introductory essay, and demonstrated an interest in tracing medieval sources and differentiating between 'Gothick' and 'Saracenic' architecture. This line of enquiry was spurred on by existing notebooks and studies carried out by Thomas Pitt (1653-1726), Hor-

¹⁰ Rickman 1817.

¹¹ Murphy 1795a; 1798.

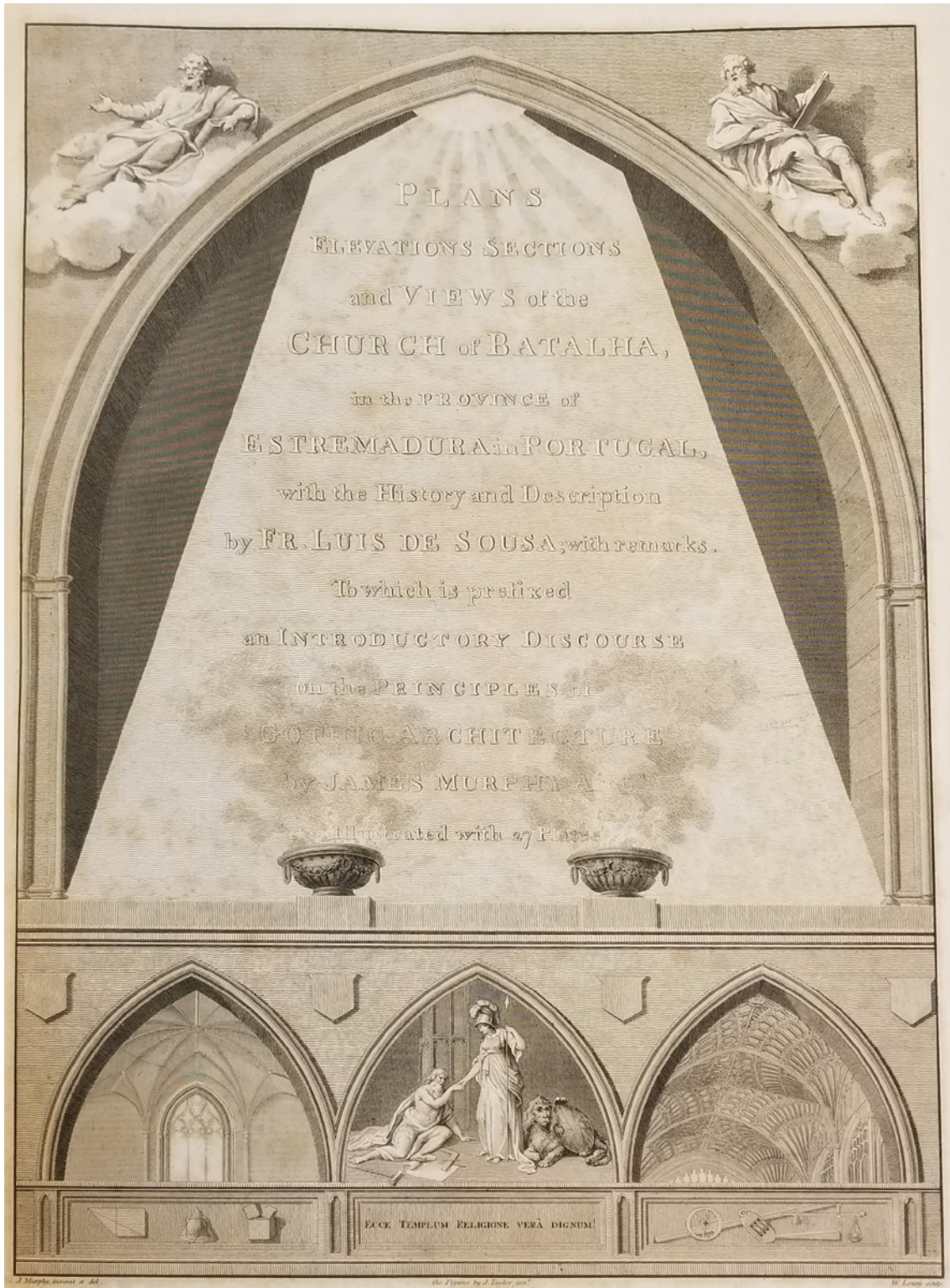


Figure 2b James C. Murphy, frontispiece of *Plans, Elevations Sections and Views of the Church of Batalha* (1795). Private collection. Photography of the Author



Figure 3 James C. Murphy, watercolour of façade at Slane Castle. 1786.
Image courtesy of Irish Architectural Archive

ace Walpole (1717-1797), both great antiquarians.¹² Taken together, these works were forerunners in seeking origins of Gothic architecture and the true principles of the pointed arch.¹³ Furthering his quest, in 1790, Murphy made a study of Gothic cathedrals of England at Winchester, York, Ely and Kings College Chapel, Cambridge and recorded Gothic details in window mullions, pointed lancets and tracery.¹⁴ This sketchbook was kept by Sir Thomas Leverton Donaldson (1795-1885) founder of RIBA, and donated to RIBA Library in 1870.¹⁵

Gothic Revival style stemmed from the information available in much of these published drawings and details. A further degree of impact of this work by Murphy, was its translation into German from the original English as “Jacob Murphy, ueber die Grundregeln der gothischen Bauart: aus dem Englischen uebersetzt von J. D. E. W. Engelhard, churhessischem Oberbaumeister und Mitgliede der Academie der bildengen Kuenste zu Cassel”, published in Leipzig and Darmstadt in 1813.¹⁶

¹² Wren 1750. Other essays on Gothic architecture from Horace Walpole, Stephen Riou and William Warbuton were deposited in the mainstream reference libraries. The diary of Thomas Pitt’s voyage came to be familiar to a number of intellectuals and antiquarians. Reference should be made to the publication of the Thomas Pitt manuscript: *Observations in a tour to Portugal and Spain* (1760). Neto 2006; also worth mentioning here is the work of Matilde Mateo who published this reference to Thomas Pitt: Mateo 2003, 9-22. Frew, Wallace 1986, 582-4; Escobar 2003, 24-5; see also Murphy’s drawings of the Royal Monastery of Batalha are in the Society of Antiquaries of London, Ms 260; Willetts 2000, 123. An album of watercolour views of Portugal, bound for presentation to Murphy’s patron, William Burton Conyngham, is deposited in the National Library of Ireland, Prints & Drawings, 3085 TX; see McCarthy 2002, 114-17. Also Neto 1998, 291-306; Watkin 1980, 56-7.

¹³ Frew 1982, 144-9; McCarthy 2012, 91-5. Besterman 1938, xx; *Aldine Magazine* 1839, 309-11. Hallwas on impact: <https://www.robinhalwas.com/018042-plans-elevations-sections-and-views-of-the-church-of-batalha-in-portugal>. Mateo 2016, 1-22 and Raquejo 1986, 555-63. Eastlake 1872, 80, omits to refer to Murphy’s Batalha study preferring to write the Morrison brothers of BallyFin as reintroducing pointed architecture into Ireland.

¹⁴ Royal Institute of British Architects and Royal Society of Antiquaries holds his notebook of a trip to the great cathedrals of England to include details of York and Winchester in sketch drawings: Mulvin 2021.

¹⁵ Hill 2007, 223-6. This type of English Gothic, later became a national style embraced by A.N.W. Pugin for Houses of Parliament, London.

¹⁶ <https://collections.britishart.yale.edu/catalog>.

As a measure of his growing reputation, the *Batalha* volume was subscribed to by a number of notable British architects: Sir Horace Walpole, Sir James Wyatt (1746-1813), John Nash (1752-1835), and John Soane (1753-1837), who gleaned potential Gothic Revival sources from these published drawings. Wyatt worked at Fonthill, Wiltshire for William Beckford, and also implemented details at Slane Castle, Co. Meath, the home of Conyngham. Murphy recorded Wyatt's new façade at Slane in a striking watercolour, which neatly links the two architects [fig. 3].¹⁷ Richard Morrison (1767-1844/9) an active Irish architect was also listed as a subscriber in *Batalha* volume, reproduced some of the Gothicising details in a retrofitting of Shanganagh Castle, Shankill, Co. Dublin.¹⁸ The effect of capturing the monastery [fig. 3] composition of the

drawing such as by Murphy of "Rails Cornice and Arched Modillions" (*Batalha*, 46) is reflected in Soane's drawing for Stowe Gothic Library (1805), which shows a combination of quatrefoil inserts. Soane was later presented with a reprinted volume of Murphy's *Batalha* in 1838, which he annotated.¹⁹ Soane lived for a time at 10 Cavendish Street and was therefore neighbour to James Murphy, who lived in Cavendish Square from 1809; and also 32 Cavendish Street was home to artist Sir Martin Archer Shee (1769-1850). Archer Shee provides us with a working link to this circle of antiquarians, as he was present in Dublin Drawing Schools in c. 1780, and trained with Murphy. As a portrait painter in London, he painted a portrait of Murphy (now lost), which was then engraved as the frontispiece for Murphy's *Travels in Portugal*.²⁰

4 Sources of Gothic and Moorish Revival From Portugal to Spain

A strong line of inquiry by Murphy was on the material relationship between Gothic and Moorish Revival. As starting point for sources for Murphy, was Christopher Wren's (1632-1723) treatment of 'Gothick' in his *Parentalia* (1750), especially relating to his review of Gothic sources:

This we now call the Gothic manner of architecture (so the Italians called what was not after the Roman style), though the Goths were rather destroyers than builders: I think it should with more reason be called the Saracen style. (Wren 1750, 271)²¹

Murphy's drawings from this period, indicate his intentions to clarify Gothic sources as seen in the many different details captured his original drawings for his *Batalha* project.²² He made some 78 different ink drawings for his original study of *Batalha*, nine of which were engraved into the main

volume.²³ Among the collection of drawings there are details of pointed arch and profiles of Gothic piers, bases, capitals; ornamental details of cornices, railings and many details of window tracery, architraves, roll mouldings, medieval sculpture from *Batalha* which could be reproduced by with an authentic accuracy. Further details of structural members and ornamental features were depicted in his introductory essay to the *Batalha* study to provide a study of a building type peculiar in Europe to the Iberian Peninsula, the 'Moorish Arch'. Murphy featured various arrangements of 'Moorish pointed arch' and the 'Moorish pointed arch of contrary flexion', as a key distinguishing feature from a Gothic arch and investigated the construction of domes and spires.²⁴ In his *Batalha* study he also made references to three 'Moorish' arches at the 'Puerta de los Siete Suelos, [Torre] de las Dos Hermanas'.²⁵

¹⁷ For Slane Castle, refer to Casey, Rowan 2012, 109.

¹⁸ Morrison later worked at Ballyfin House, Co. Laois providing ornamental details which are traceable to Murphy's *Arabian Antiquities of Spain* as a source of inspiration, see: McCarthy, Mulligan 2005, 101-2.

¹⁹ Reference number 33/3B/3. Soane office, Stowe (Bucks), Gothic Library for the 1st Marquis of Buckingham, *Two designs for finishing/in the Library/at Stowe*, 1805. Soane 1838.

²⁰ <https://www.libraryireland.com/irishartists/sir-martin-archer-shee.php>, Archer Shee won a medal for drawing in 1783 from Dublin Drawing School, James C. Murphy was also in attendance. Inwood 2008, 267.

²¹ Bradley 2002, 325-46; also Mateo 1997, 123-47.

²² Society of Antiquaries, Ms. 260 from Thomas Deane to his friend Thos. Crofton Croker who donated the volume to the Society of Antiquaries in 1830.

²³ Nichols 1817-58, 435-6.

²⁴ These drawings would be later annotated by Sir John Soane in his own volume of *Batalha*: Soane 1838.

²⁵ Surveys were appearing in mid eighteenth century architectural volumes such as Brettingham 1761; Crundon 1797.

5 *The Arabian Antiquities of Spain (1815) and The History of Mahometan Empire in Spain (1816)*

Murphy's quest for sources would continue. The demise of his patron Conyngham in 1796, was a blow which meant Murphy lost his main supporter. It appears that he failed to find the support to continue his work on the antiquities of Portugal and he moved in 1802 to Cadiz, where he began his life work which would be published posthumously in 1815: *The Arabian Antiquities of Spain*. This was a project of some magnitude, which contained ninety-eight detailed engravings of plans, elevations, sections, and views of the Great Mosque at Cordoba, the Royal Palace of the Alhambra, and the Royal Villa of the Generalife at Granada. This architectural study was conceived and compiled by Murphy and supported by an encyclopaedic study: *The History of the Mahometan Empire in Spain* (Murphy 1816).²⁶ He described his great work, *The Arabian Antiquities of Spain* (Murphy 1815) as the result of 14 years of labour, an interesting but imperfect description of the remains of Spain. The accompanying Mahometan volume is introduced as follows:

The history of the Mahometan empire in Spain, containing a general history of the Arabs, the institutions, conquests, literature, arts, sciences and manners, to the expulsion of the Moors designed as an introduction to the Arabian antiquities of Spain by James Cavanah Murphy Architect, printed by T. Cadell and W. Davies, The Strand London. (Murphy 1816, title page)

This work was published as a separate book, with expert contributions from the Arabic linguist John Shakespear and the historian and theologian Thomas Hartwell Horne.

It should be noted that in the introduction to *Arabian Antiquities*, Murphy referred to the *Antigüedades árabes* (Madrid: San Fernando Academy des Belles Artes, 1787-1804).²⁷ This was the ongoing project of the Spanish Academy to record the condition of the Great Mosque at Cordoba and the Royal Palace of the Alhambra, established under the direction of José de Hermosilla Sandoval (1715-1776) from 1766, with the involvement of architects Juan de Villanueva (1739-1811) and Juan Pedro Arnal (1735-1805).²⁸ He managed to connect also with several other notables and recent discovery of correspondence between Murphy and Juan Ceán Bermúdez (1749-1829), renowned art historian, writer and art critic, outlined their intentions to meet and map Arabic inscriptions at Italica, Seville.²⁹ His connection with Ceán Bermúdez in Seville in 1802 is an indication of his presence in contemporary artistic circles. His linguistic interest continued and Murphy went some way to translating the calligraphy in the Alhambra in his notes, added as extra illustrations at the front of the Genadius Volume, indicating his intention to advance the role of Islamic calligraphy in the underlying meaning of the Islamic monument.

Murphy also referred to Henry Swinburne's (1743-1803) *Travels through Spain in the Years 1775 and 1776* (1779) [fig. 4] in his Introduction to *Arabian Antiquities*.³⁰ A detailed scientific study by Alexandre de Laborde (1773-1842) who published a collection of views of the Great Mosque of Cordoba, in his *Voyage pittoresque et historique de l'Espagne* (1806-20, vol. 11, 1812), might have been known to Murphy, through his artistic network and provided much needed information on Spain, which like Portugal remained less well visited, until the late eighteenth early nineteenth century.³¹

²⁶ Plunkett 1909, 295-7, wrote an account of J.C. Murphy stating that Murphy landed in Cadiz early in May 1802 and proceeded to Granada, journeying through lower Andalusia. Cf. Harbison 2012, 106-11.

²⁷ Refer to drawing Puerta de los Siete Suelos 1766, Hermosilla in Almagro Gorbea 2015, 6-14, Cat. no. 58 <http://www.reala-cademiabellasartessanfernando.com/es/actividades/exposiciones/el-legado-de-al-andalus-las-antiguedades-arabes-en-los-dibujos-de-la-academia>.

²⁸ Lozano y Casela 1780, 1-10; Almagro Gorbea 2015, 20.

²⁹ For details of this letter, see Ceán Bermúdez, J.A., *Carta de remisión de otra carta sobre el proyecto de esterar la Academia. Asimismo se comenta la visita de Murphy y Frerre para ver antigüedades romanas de Itálica y copiar inscripciones árabes y sobre los materiales necesarios para la obra de Ceán sobre arquitectura*, Biblioteca Virtual Miguel de Cervantes, <http://www.cervantes-virtual.com/nd/ark:/59851/bmcfx8w9>. See also Harris, Glendinning 2010, 8-9; Santiago Páez 2016.

³⁰ Swinburne also travelled to Italy: Swinburne 1783.

³¹ La Borde 1813, vol. 11.

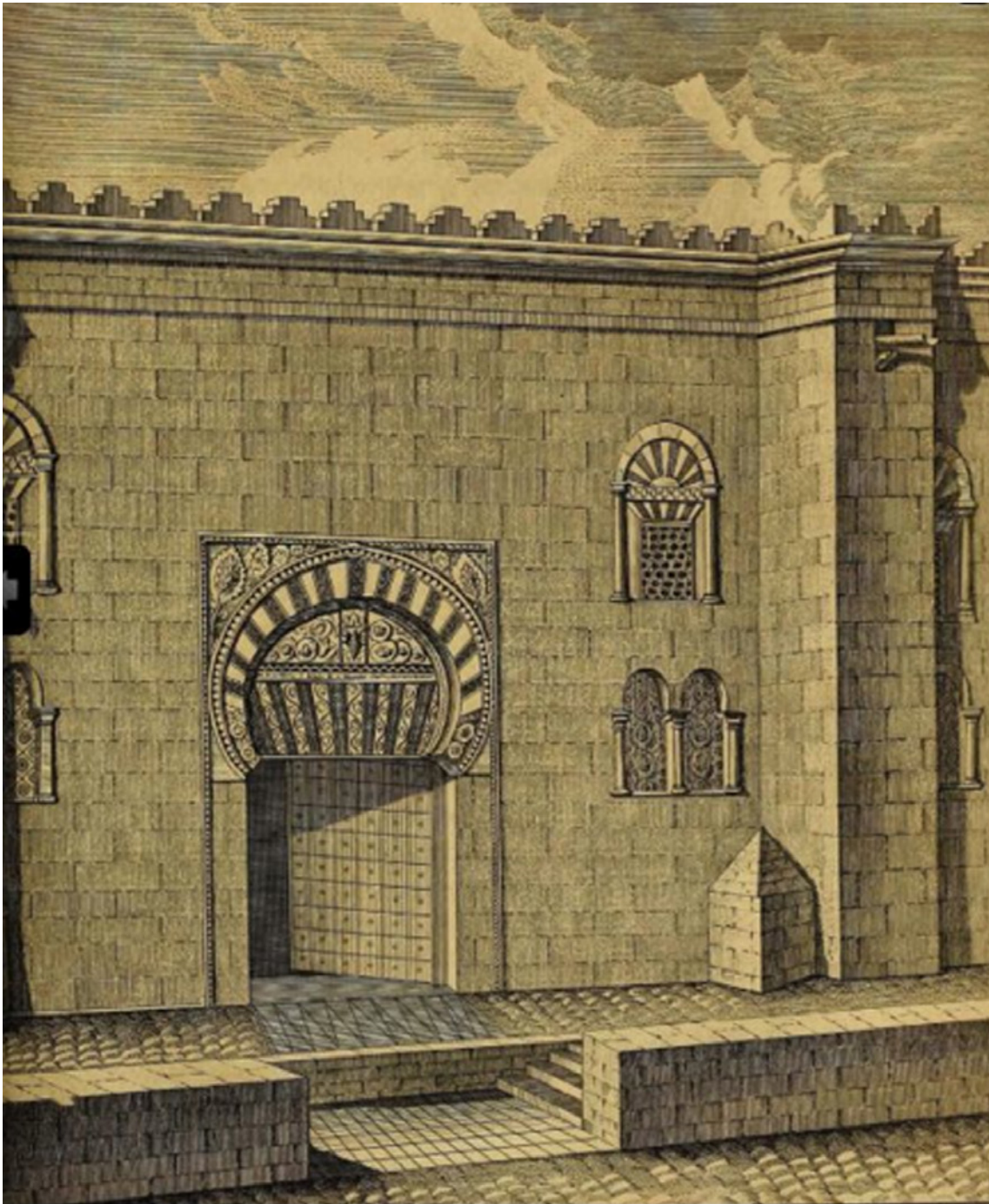


Figure 4 Henry Swinburne, *Travels through Spain in the Years 1775 and 1776, 1779*.
Image courtesy of Marsh's Library, Dublin

6 Sources for the Moorish Revival

Murphy's own grangerized copy of *The Arabian Antiquities of Spain* in the Gennadius Library of Athens has as many as 300 extra illustrations which further confirm him as an exponent of Moorish Revival architecture and his exploratory interest. For example, certain bistre ink drawings of a Moorish arch dated "Mallega, June 21.1802" with notes and measurements added: "The arch is pro-

portionally high in the original and the hollow at D not so great but comes in very smooth" [figs. 5a-b]. Here the emphasis is on the masonry details of the pointed arch as the voussoirs emphasise the line of the horse-shoe-shaped arch. In another example, Murphy sketched a *muqarnas* vault as preparatory drawings and sketches for the engraved plates providing new sources of detail.³²

7 Innovation and Success

As a measure of its success, *Arabian Antiquities* was widely disseminated: copies of *Arabian Antiquities* were found among private collections, in European libraries, for example, in Germany from Stuttgart, Munich, Heidelberg and Dresden from 1816.³³ A further measure of his reputation is gauged in the early appearance of such Moorish Revival details in notable buildings in Stuttgart and Munich: for example the construction of the Villa, La Wilhelma in 1846, commissioned by King Wilhelm I of Württemberg (1816-1864) by Karl Ludwig von Zanth (1796-1857).³⁴ The "Maurisches Landhaus", initially planned as a bathhouse, was in Moorish Revival style. The collection of buildings was of an asymmetrical composition, with rich decorative polychrome in both exterior and interior detailing.³⁵ The source for these in the detail was speculatively gleaned from *Arabian Antiquities*, as the major available architectural book of the period. Gottfried Semper (1803-79), part of a coterie of architects taught by Franz Christian Gau (1790-1854) in Paris, became professor of architecture, and designed the Dresden Synagogue in 1840, which also demonstrated characteristics of Moorish Revival interior.³⁶ The presence of *Arabian Antiquities of Spain* in the Bau-

Akademie library is indicative.³⁷ Features such as columns with decorative motifs from the Alhambra supported the interior galleries and an array of colour linked to the discovery of polychrome in ancient architecture. These details were translated from column capital details modelled on those of *Arabian Antiquities*, Plate LXXXVIII [fig. 6].³⁸

In Ireland in 1822 the work of architect Richard Morrison (1767-1844) at Ballyfin House, Co. Laois (1820), used some of marquetry floor patterns from details in *Arabian Antiquities* volume [fig. 7].³⁹ Morrison owned a copy of *Arabian Antiquities*, and depicted several dominant Moorish Revival motifs in the Entrance Hall [figs. 8a-b] to include a marquetry floor with a pattern based on that of the Alhambra's Lions Court and the Frontispiece from *Arabian Antiquities*.⁴⁰ The band of fretwork is a version of 'a Moorish version of the Greek key pattern'.⁴¹ In the early nineteenth century, many changes occur in relation to architectural styles, with the revival of interest in reproducing Gothic and Moorish style buildings and sources gleaned from architectural volumes such as Murphy's systematic study of these Hispano-Islamic monuments producing details for reproduction from such a comprehensive study: *Arabian Antiquities*.⁴²

³² Murphy; Mulvin 2018, 301-48; Navari 2001, 56-7. For details on Extra-Illustrations, Peltz 2017, 5-8.

³³ The volume is listed among the libraries catalogue in University library of Heidelberg, Munich Stuttgart and Dresden from 1820s. <https://kvk.bibliothek.kit.edu/hylib-bin/kvk/nph-kvk2.cgi?>

³⁴ Keller 2018, 37-47, esp. 39.

³⁵ Von Zanth 1855-56; Donaldson 1858, 15-18; Kopplekamm 1987, 50-1; Watkin, Mellinghoff 1987, 20-5.

³⁶ Nerdinger 2003. For complete text see Semper 1989; Whyte 1990, 122.

³⁷ Moreover, Freiderich Gärtner (1791-1847) designed a synagogue at Ingenheim, Munich with horse-shoe arched windows on the exterior, as one of the earliest appearances of such details. Other details are revealed in Dresden's Synagogue. Von Orelli-Messerli 2018, 139-52, esp. 140-3; Kinski 1988, 81. Reference to Sephardic Spanish and Portuguese migrating Jews and how the style reflected their homeland and used in synagogues, beginning in the 1830's until the outbreak of the First World War.

³⁸ Von Orelli-Messerli 2018, 139-52.

³⁹ McCarthy, Mulvin, O' Neill 2012, 91-5.

⁴⁰ McCarthy, Mulligan 2005, 101-2.

⁴¹ McCarthy 2012, 151-63.

⁴² Horne, Cheyne 1862, 201: "Mr. M. having died without leaving any materials for the descriptions of the engravings". This is reminiscence some sixty years hence (Murphy 1816). This volume was written in conjunction with John Gillies LLD and John Shakespear



Figure 5a View of Mercado Ataranzanas, Mallega

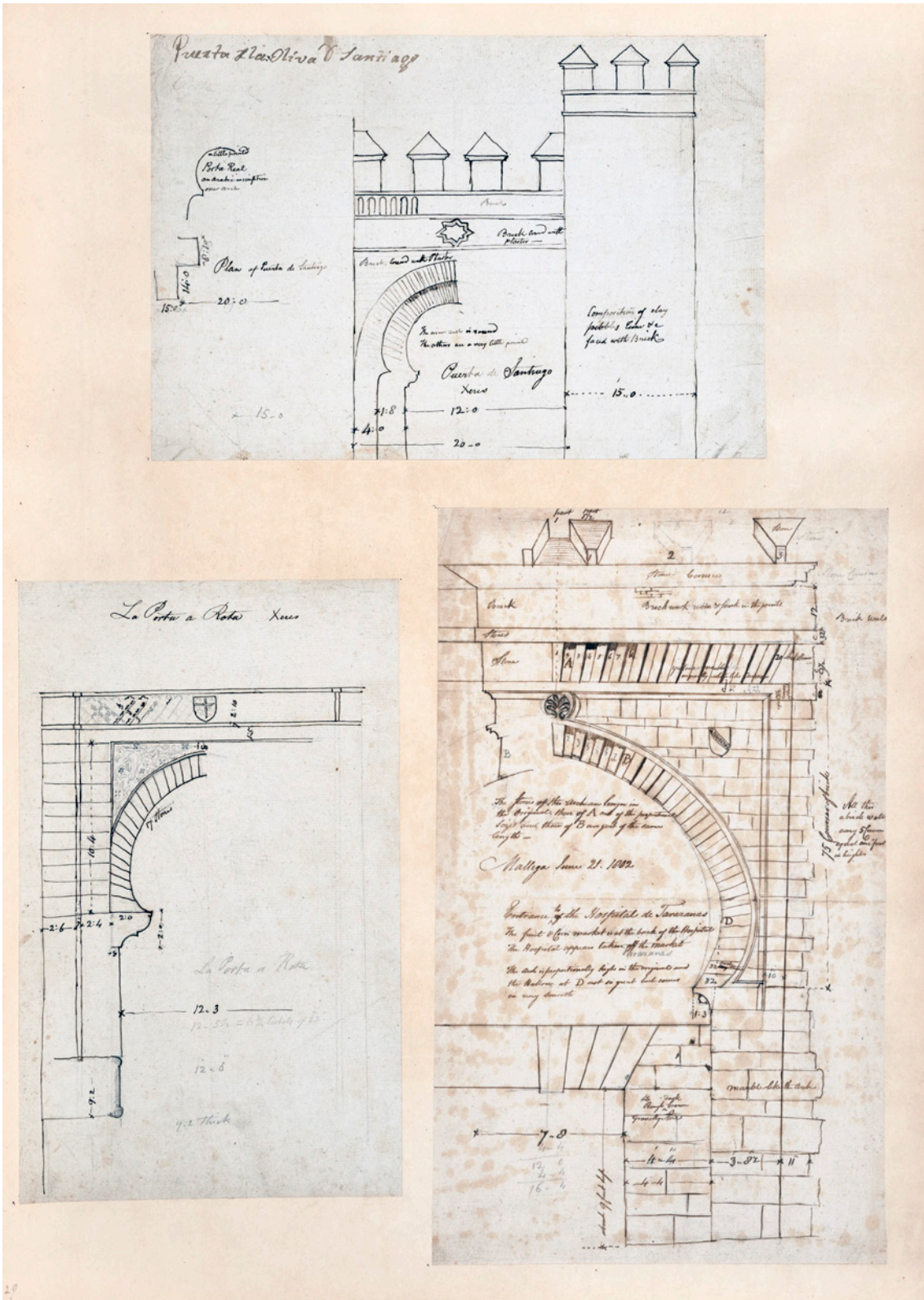


Figure 5b James C. Murphy, Drawings of Moorish Arch, Atarazanas, Mallega. Image courtesy of the Gennadius Library, American School of Classical Studies, Athens

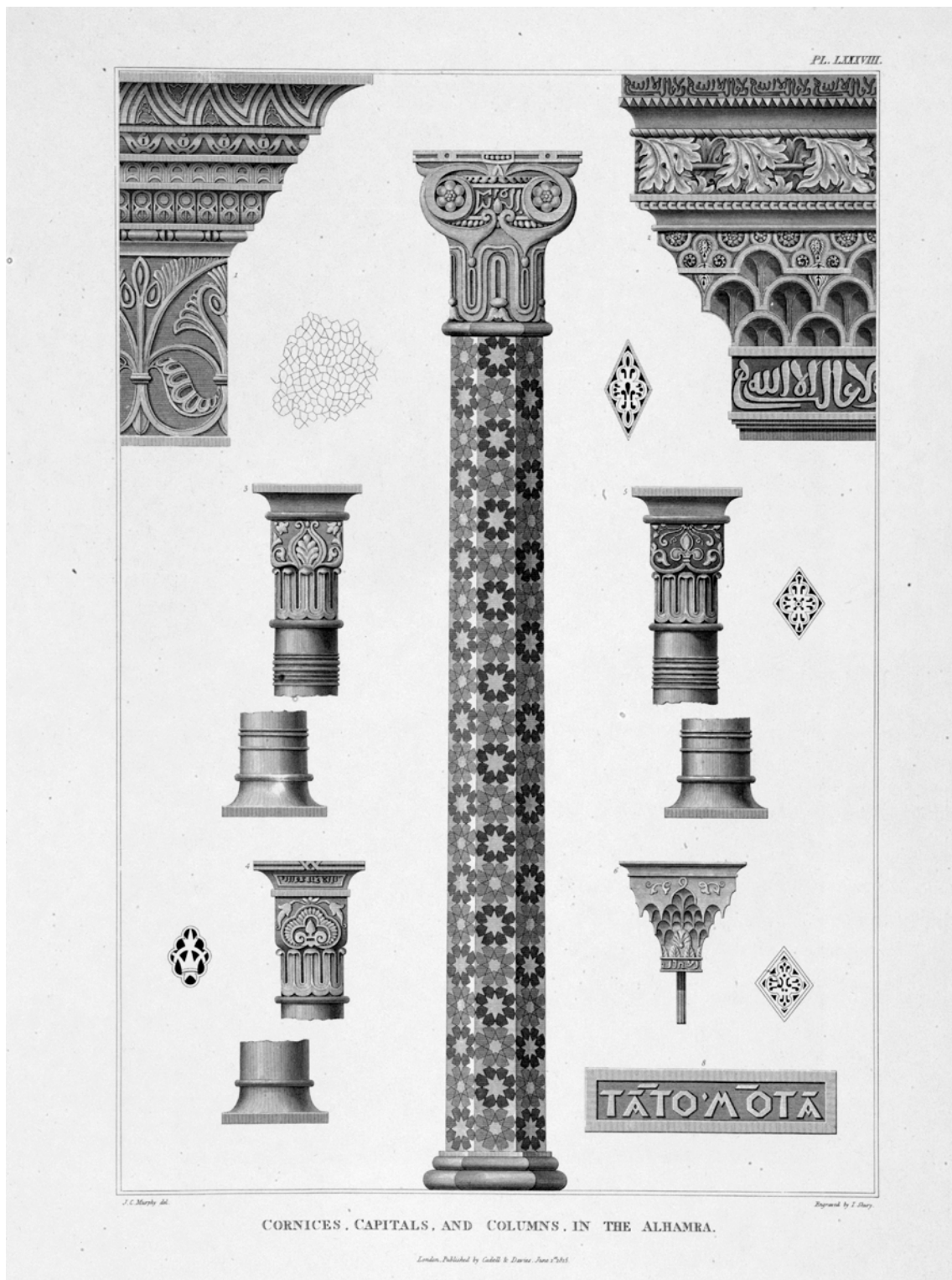


Figure 6 James C. Murphy, “Cornices, Capitals and Columns in the Alhambra”. *Arabian Antiquities of Spain*, 1816, Pl. LXXXVIII. Private collection. Photography of the Author

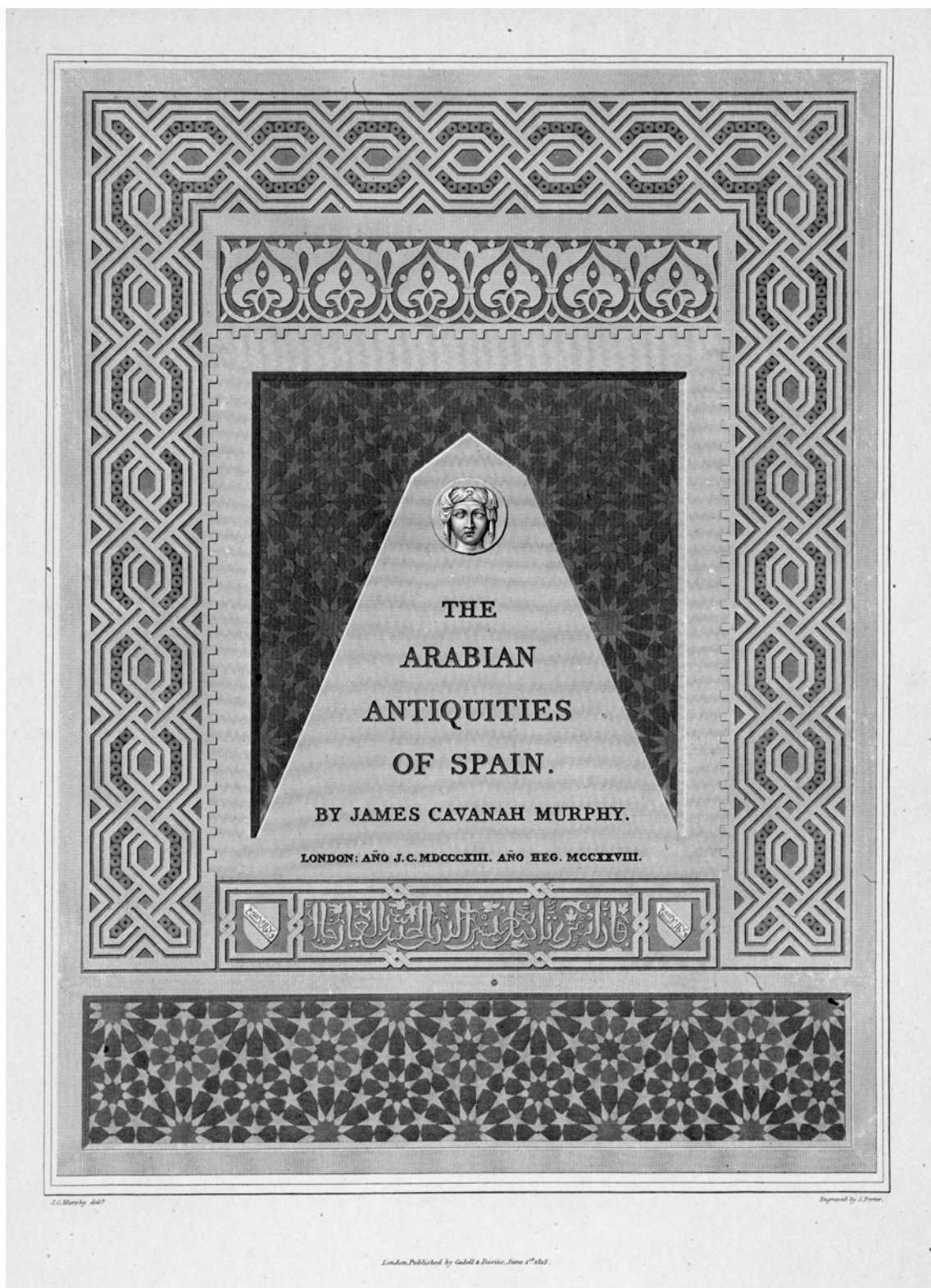


Figure 7 James C. Murphy, frontispiece of *Arabian Antiquities of Spain*, 1816. Private collection. Photography of the Author



Figure 8a Ballyfin, Co. Laois, floor design.
Photography of the Author



Figure 8b Ballyfin, Co. Laois, floor designs.
Photography of the Author



Figure 9 James C. Murphy, hand tinted tiles from Alhambra. *Arabian Antiquities of Spain*, 1816.
Image courtesy of Gennadius Library, American School of Classical Studies, Athens

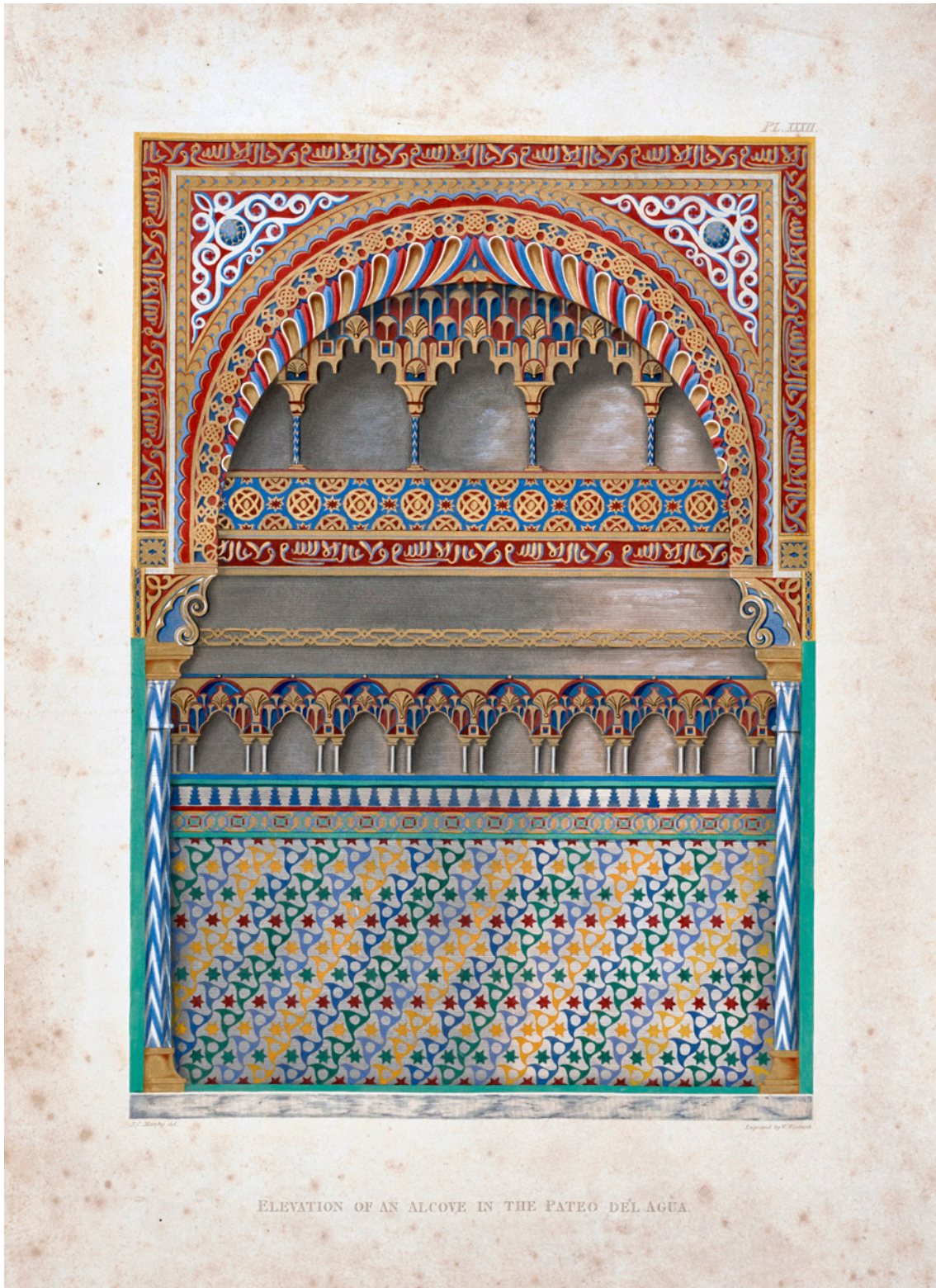


Figure 10a James C. Murphy, “Elevation of an Alcove in Patio del Agua Alhambra”. *Arabian Antiquities of Spain*, 1816, Pl. XXXII.
Image courtesy of Gennadius Library, American School of Classical Studies, Athens



Figure 10b Jules Goury, Owen Jones, *Plans Sections, Elevations and Details of the Alhambra Divan Patio de la Alberca*, 1838. Private collection. Photography of the Author

8 Impact and Colour Trends

The use of colour in the decoration of Hispano-Islamic buildings was noted by Murphy, indicated by his written commentaries for example on the colour of the decoration of the Great Mosque at Cordoba, in notes in *Arabian Antiquities*:

the columns are chiefly of verd antique or red marble veined with white and the capitals are of white marble gilt in places “.. The two lines which are at the top an on either side of the arch are in mosaic on a blue ground with gold letters; and the single line immediately over the arch is also in mosaic on a gold ground with blue letters.⁴³

In *Arabian Antiquities*, Murphy also recorded mosaic tile *zellij* patterns at the Alhambra and experimented with different colour tints. This points to a consideration of using coloured inks for printing and for dissemination of patterns and ornament of the Alhambra mosaic tiles as early as 1815, for wider use. Murphy recorded the chromatic variations of the tiles in the Alhambra in the extra drawings in the Gennadius volume [fig. 9]. These are some of the earliest recordings of the coloured tile mosaics of the Alhambra. Murphy gathered the sequences of tiles, *zellij*, and puts the different colour arrangements in order and set up his own kind of investigative typology of polychrome tile patterns. Furthermore his interest in process is clear as he applied for a patent: no. 3248 for reproduction of coloured tiles, upon his return in 26th July 1809 to London,

for a manner of designing, making and forming mosaics and ornaments of Arabian style and

manner which he purposes to apply to divers arts and manufacture.⁴⁴

The use of colour plates in publications would be significantly developed during the mid-nineteenth century with the seminal work by Jules Goury (1803-1834) and Owen Jones (1809-1874) in their study of the Alhambra, which resulted in two volumes: *Plans Sections, Elevations and Details of the Alhambra* issued in parts (London, 1842), and *Details and Ornaments from the Alhambra* (1845).⁴⁵ Jones presented intricacies of Islamic ornament and colour. Jones, Semper and others have been long recognized as pioneers of the Moorish Revival. A copy of *Arabian Antiquities of Spain*, published in 1815 was among Jones' collection of books in his library.⁴⁶ The layout of Murphy's volume acted as a spur for Goury and Jones' work, as the arrangement of the plates were a reference point. For example, *plate XXXII Patio del Aguas* is reproduced by Jones as *Divan Patio de la Alberca* with considerable depth added to the view as presented by Murphy [figs. 10a-b]. Jones's studies of the Alhambra were significant in the development of theories of pattern and polychrome of the Alhambra which was originally painted with three primaries red, yellow and blue drawing from the original sources to produce these new insights.⁴⁷

By the mid-nineteenth century the architectural landscape changed Jones was pursuit of contemporary styles to define the nineteenth century, visualised in the Great Exhibition (1851). Jones's *Grammar of Ornament* (1856) became a design sourcebook for technical and polytechnic colleges, as he would devise new principles for the teaching frameworks for the Government Schools of Design.

9 Conclusion

In his formative years, Murphy's contribution is assessed as a pioneer of Gothic and Moorish Revival. The Gothic Revival style is part of the mid-nineteenth century picturesque movement in

architecture, reflecting the public's taste for buildings inspired by different periods of Medieval design. The roots of architecture in nineteenth century were based in antiquarianism as a reaction

Esq., Professor at the East India College. The latter half of this volume was contributed by T.H. Horne who also cited Murphy 1816.

⁴³ Murphy 1816, 4.

⁴⁴ Woodcroft 1854, 26th July Ceramics Patent 1809, p. 583, no. 3248; Timber treatment 24th December 1813.

⁴⁵ Cf. Fernández Puertas 1997, 1-25; 2015; Flood, Necipoğlu 2017, 1729-79.

⁴⁶ Owen Jones had a copy of Murphy 1816. See “Catalogue of the Valuable Library of the Late Owen Jones Esq. Sold by Sotheby, Wilkinson and Hodge, Saturday 10 April 1875”, lot number 167 (British Library, S.C.S.717), 1-8. Cf. Ferry 2003, 175-88.

⁴⁷ Eggleton 2012, 1-29; Ferry 2004; 2005, 3-10; 2007, 227-45.

against machine age as the Gothic revival was infused with moral values. Murphy integrated new values into designs with infusion of new Gothic and Moorish sources and details, transforming the Gothic Revival. From the early dissemination of ideas from his books, Moorish Revival style became a significant element in mid-nineteenth century in Europe. Murphy recognised the value of Hispano-Islamic sources and set about to infuse the lexicon of styles in Gothic and Moorish Revival architecture through his publications. In practical terms, the impact of the dissemination of information from Murphy's publications, *Batalha* and the *Arabian Antiquities*, was conveyed by looking at some of the decorative and architectural details of contemporary architectural projects. This eclecticism is viewed in some of the earliest renditions in the early nineteenth century in domestic interiors, with examples from Ireland cited here, as merging different trends of revivalist architecture as early as 1822.

The publication of Murphy's *Arabian Antiquities of Spain* reflected a development of taste during the nineteenth century, inspired by different sources of Medieval design ideas as specific connections were made by Murphy, concerning the true origins of the pointed arch. As Murphy recognised the value of sources, he set about to further infuse the lexicon of styles in Gothic and Moorish Revival architecture with his designs. His publications stood apart as an important testimony and located his drawings in the context of stimulus on developing styles in the nineteenth century. His observations about the use of colour and design also had a bearing on the architectural landscape and discourse of the nineteenth century. The roots of nineteenth-century architecture were based in antiquarianism, further instilled with empathetic values of Gothic and Hispano-Islamic details, which advocated the aesthetic of Moorish Revival style and pointed to J.C. Murphy as a pioneer in this dissemination.

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