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THE PROFESSOR AT FLORENCE COURT

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At home at Florence Court, Co. Fermanagh, early on the morning of 22 March 1955, Lady Enniskillen was woken by a smell of burning. A fire had broken out on the landing adjacent to her bedroom, outside the Venetian Room. The fire brigade was summoned and arrived soon after 7am. By 9am the firemen, thinking they had got the fire under control, left, but a stiff east wind got up, re-igniting some hot spots. By evening the roof and attic had been consumed, exquisite rococo plasterwork destroyed and the wonderful eighteenth-century Chinese wallpaper utterly lost (Fig. 1).¹

Sir John Cole (1680–1726) was the first member of the family to build outside the walled town of Enniskillen. He was the great-grandson of Sir William Cole, a principal instigator of the Ulster plantation of James I. Sir William had been assigned a substantial grant of land in and around Enniskillen. It was on this land some 8 miles south of the town that Sir John began to build a new house, naming it after his wife, Florence Bouchier Wrey of Tawstock in Cornwall. His plans were ambitious and included the planting of great avenues of fir and elm, but at his death in 1726 all that was completed of the new mansion was the small left wing of a proposed grand building.²

Whatever he intended, his son, another Sir John (1709–67), created Lord Mountfloreance in 1760, seems not to have continued building at Florence Court immediately. In a guide book to Upper Lough Erne of 1739, the Castle at Enniskillen is still given as the principal residence of the family. At that moment the family were actually living at Portora Castle,

where they had removed in 1710 after a fire had devastated the whole town of Enniskillen, including the Castle.³

Sir John Cole's will, dated 1755, bequeathed to his wife Elizabeth 'my mansion house of Florence Court'. A house had then been built, probably in the 1740's. Such a date is consistent with the appearance of the surviving plasterwork in the Library, Entrance Hall and Study, the rooms on the front of the house (Fig. 2). In the basement too there is evidence of that date in the vaulted roofs and stout window frames.

The Rev. G.N. Wright's *Scenes in Ireland*, published in 1834, states 'The Mansion after a noble and classical design by Cassels was raised about the year 1771.'⁴ Richard Castle (c.1695–1751), as his name is now generally rendered, was a German architect from Kassel in Hesse who came to Ireland in 1728, and became the assistant to the Irish Palladian Edward Lovett Pearce (d. 1733). Castle's first known work in the country was Castle Hume, near Enniskillen, built in 1728–9 for Sir Gustavus Hume. He was the leading architect in Ireland until his death at Carton, Co. Kildare, in 1748; the re-building of Carton for the 19th Earl of Kildare was amongst the last of Castle's commissions.⁵ So Wright could not be correct both as to architect and date of completion. In a demesne map, dated 1768, the central block of the house is shown, without its wings but otherwise recognisable.⁶ Richard Castle could only have been responsible for the central block, but was he involved at all? Edward McParland observed in *Country Life*, 'The details of execution – at least in the central block – show that the Florence



Fig. 1. Florence Court in the late afternoon of 22 March 1955. *National Trust Photographic Archive.*

Court masons were untroubled by any rigorous supervision.⁷ This amateurish execution was also noted by Sir Richard Colt Hoare, who unflatteringly described Florence Court as ‘a very high house abounding with a superfluity of windows, bearing more the resemblance of a manufactory than a comfortable dwelling house.’⁸

The long building history of the house is surely testimony to a perennial shortage of money, inconsistent with the family tradition that Lord Mountfloreance inherited an estate of £2,200 *per annum* on the death of his great-uncle Lord Ranelagh.⁹ Nonetheless the story had common currency, for Mrs Delaney, meeting William Willoughby Cole, son of Lord Mountfloreance and

the future 1st Earl of Enniskillen, in August 1758, described him as ‘(five thousand a year and just come from abroad) a pretty well behaved young man.’¹⁰ Four years later Lord Mountfloreance was forced to borrow £3,000 from a Dublin banker, yet, on his death in 1767, the building work was still not complete. In a codicil to his will, dated 5 November 1767, he referred to the ‘Marble Chimney Pieces and cut Stone for the Colonnades’ at Florence Court, and requested his heirs to pay to ‘Andrew Lambert whatever Sum will remain justly due when the Work is finished’.¹¹ The Rev. Wright gives a very full description of the chimney-piece in the Drawing room (now replaced), which is surely identifiable as that supplied by the local builder: ‘of a beautiful



Fig. 2. Florence Court, Entrance Hall. *National Trust Photographic Library. Andreas von Einsiedel.*

brown-veined marble, peculiar to the county of Fermanagh'.¹²

The unfinished work for which Andrew Lambert was to be paid may thus refer not only to the pavilions and linking arcades but also to the rooms on the west side of the house (Fig. 3). The Knight of Glin has suggested the name of Davis Ducart as the architect responsible for overseeing this work as well as the internal remodelling¹³. A grand staircase was inserted, within a full-height canted bay pushed out of the centre of the west front. The Drawing Room and Dining Room, to either side, and the Venetian Room over the Entrance Hall were ornamented with exquisite plasterwork with naturalistic details of feeding birds and swags

passing into cornucopias, which bears comparison with the finest metropolitan plasterwork in 1760's Dublin (Fig. 4), though it could date from the next decade. There was a certain influx of cash in 1767, 1776 and 1783, from the successive sales of the two parliamentary seats for the borough of Enniskillen.¹⁴ Though unrecorded, the price fetched would have been in the order of £1,500 to £2,000 per seat. Was it these sales that funded the beautiful rococo plasterwork of the principal rooms?

Arthur Cole, resident of Mysore, gave his sister Florence an 'Indian paper' as a wedding gift in 1797. According to the Rev. Wright, a Chinese paper was hanging in the Drawing Room in 1834.¹⁵ The National Trust Guide of 1992 suggests that this was



Fig. 3. Florence Court, south arcade and pavilion.
National Trust Photographic Library. Matthew Antrobus.

the late eighteenth-century bird and flower paper which was in the bedroom until the fire of 1955 (Fig. 5), presumably moved there when the Drawing Room fireplace was changed.¹⁶

The National Trust acquired Florence Court as a gift from Lord Cole, son of the 5th Earl of Enniskillen, in 1953, with an endowment provided by the Ulster Land Fund of £45,000. Just two years later disaster struck. The first inspection on the day after the fire of March 1955 revealed:

Half of the Drawing room ceiling has come down, the staircase is buried under a pile of debris...but all the furnishings carpets, pictures etc. in the main ground floor rooms have been saved; also the silver and collection of Chelsea china... all the books have been saved, crated and safely stored.¹⁷

In the absence of Lord Enniskillen, at the dentist in Dublin, the clearance was organised by Viola Grosvenor, a neighbour at Ely Lodge, who was to play an important role more than once in the saving of Florence Court and its collection.¹⁸ As usual the water caused much of the damage. It was only the foresight of the local builder, Pierce, who had six holes drilled in the plaster of the Dining Room ceiling, allowing the water to escape, that saved one of the finest ceilings in Ireland.

Florence Court was only insured for £25,500 but re-building was never in doubt. The National Trust was obliged to provide a home for Lord and Lady Enniskillen and their son, Lord Cole. The question of whom to entrust with these complicated and delicate repairs was posed by Lord Antrim in a letter



Fig. 4. Florence Court, Dining Room, detail of the ceiling plasterwork, an eagle surrounded by the four winds. *National Trust Photographic Library. Andreas von Einsiedel.*



Fig. 5. Florence Court, chinese wallpaper of c.1797, in the Red Room in 1951. *Irish Architectural Archive.*

to Lord Esher, Chairman of the National Trust, dated 28 March:

The problems which we are confronted there are aesthetically so difficult that I don't think our local Belfast architects could be expected to give us informative advice on Florence Court...I spent last night with the Grosvenors...also staying at the house was the Duke of Abercorn who had his own home – Baronscourt – restored and repaired by Professor Richardson. The work gave tremendous satisfaction and furthermore he was taken over to Florence Court several times and expressed his admiration for it as a building.¹⁹

The National Trust had already employed the architect Sir Albert Richardson (1889–1964), universally known as ‘The Professor’, to supervise

the restoration of the Bath Assembly Rooms, which had been gutted by incendiary bombs in the Second World War.²⁰ Now aged 75, and President of the Royal Academy, Richardson was still at the height of his powers. He was a friend and adviser to collectors as varied as Queen Mary and Lord Fairhaven of Anglesey Abbey. Famously eccentric, he would dress up in eighteenth-century frock coat and breeches, both at home and whilst staying with friends like Charles Wade at Snowhill. In 1935 he was instrumental in founding the Georgian Group. No better champion of an ill-fated eighteenth-century house could have been found.²¹

Lord Antrim's hint was no sooner expressed than acted upon. Jack Rathbone, the National Trust Secretary, was able to report on 1 April that Lord

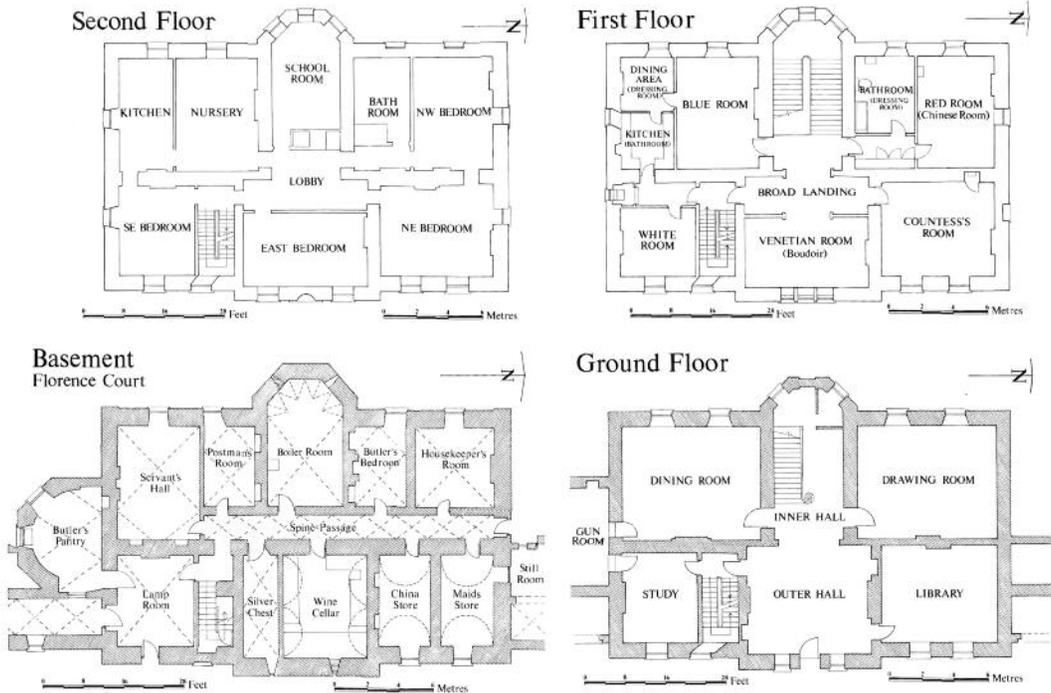


Fig. 6. Florence Court, floor plans. *National Trust*.

Esher had spoken to Professor Richardson and that he had agreed to oversee the work if the insurance money would cover it. The visit was arranged for that same week and the Professor, crossing by overnight ferry from Liverpool, arrived on Good Friday morning, April 8.²² He and his assistant were met from the boat by Commander White, the National Trust agent for Northern Ireland, and after a brief detour to Hillsborough and Armagh, 'where the professor was anxious to point out to his assistant various buildings', they arrived at Florence Court at 12.30 pm. A tornado of activity ensued, continuing all through the Easter weekend. The local contractor Pierce was there on the Friday erecting scaffolding, putting protective coverings on the staircase and clearing away debris.

The Professor recorded the visit in his diary,

Friday April 8th 1955
 and so to Enniskillen to lunch with the Earl & countess. Found Florence Court partly destroyed. Lunched in the Servants Quarters. After lunch to work with Mr Pierce the builder, Mr Houston the Irish architect and Woods my pupil. Had tea and then took Woods to the hotel in Enniskillen.

The Professor himself was staying with the Grosvenors.

Saturday, April 9th 1955
 Commander White called. Left for Florence Court. Worked all day on details of the house. Made survey of damage. Wrote report on the spot. Discussed repairs. Sent letter to London re Mr Harwood's visit²³.... Made various sketches on the walls. The house is in a very bad state. Left for Ely Lodge.²⁴

The Professor's only break was a brief visit to Baronscourt on the Sunday. The Monday evening saw him back on the boat from Belfast, but the pace of work did not let up. From his home, Avenue House, Ampthill, Bedfordshire, the next morning, the Professor wrote to the Secretary of the National Trust, Jack Rathbone.

The lithic structure is intact, but I regret to say that two-thirds of the essential structural components of the interior have been destroyed. Bearing in mind the character of the house and the aesthetic value of the interior decoration dating from the early part of the eighteenth century, I am of the opinion that fine craftsmanship is necessary for the restoration. With this in view, and after very close and careful consideration of the various items, I have arrived at a figure of £25,000 as being reasonable for the required works.²⁵

It was exactly the sum for which the building was insured.

The detailed report that followed was grim. The principal loss was the Venetian Room at the centre of the first floor, the Chinese Bedroom and the second floor bedrooms west and east of the centre (Fig. 6). Richardson continued:

Further to this the flames swept over the main staircase destroying the ceiling, plaster cornices and the walls. Additional damage includes total loss of the drawing room ceiling, considerable damage to Staircase woodwork, total loss of hall ceiling and general surface damage to stucco.

His analysis though was typically up-beat: 'I do not regard the damage as irretrievable; there is sufficient detail to enable a complete reconstruction of the original without falsification.'

The office copy of this report shows manuscript alterations in Richardson's hand considerably augmenting the restoration proposals.²⁶ Modern fibrous plaster, as at St James's Church, Piccadilly and at Greenwich, was not to be employed. The proposed omission of ornamentation to the flat areas of the Hall and Drawing room ceilings was to be reconsidered. The screen between the Entrance Hall

and Staircase was to be removed rather than repainted. Finally provision was included to replace the Chinese wallpaper in the large first-floor bedroom.

Unsurprisingly the assessors asked for a more detailed break down of the £25,000 repair bill. On 8 April the Professor provided a single sheet of foolscap detailing the work to be carried out.²⁷ It started with clearing the burnt timber and debris (£250), included the construction of a new copper roof (£4,950) and glazed lantern (£750) and allowed just £2,900 for the plasterwork, the second largest single figure.

The report sent a shock wave through the Trust and a subsequent visit to the house by Robin Fedden, the National Trust's Historic Buildings Secretary, convinced him that restraint must be exercised on the Professor. The new copper-covered mansard roof and recreated lantern he deemed an unnecessary expense.²⁸ A far simpler lead roof with just enough slope to take off the rainwater was considered perfectly adequate. Richardson was committed to the mansard roof, believing that the extra pitch would provide far better protection. His letter to Robin Fedden of 6 May 1955 was accompanied by a sketch drawing of the proposed low mansard roof in three sections (Fig. 7).

The copper-roof which I suggest would give complete structural integrity such as it had before. Also, from an aesthetic standpoint it would complete the building.²⁹

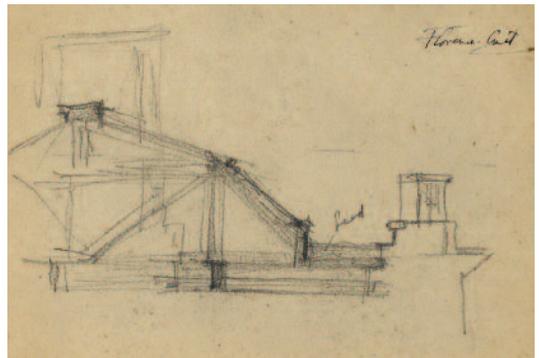


Fig. 7. Sir Albert Richardson, sketch proposal for rebuilding the roof of Florence Court. *Simon Houfe*.



Fig. 8. Florence Court, the lantern plasterwork (destroyed by the fire) in 1954.
National Trust Photographic Archive. A. & C. Photography, Belfast.

As Edward McParland observed in an article in *Country Life*, the original hipped roof with multiple ridges had been visible above the balustrade even from the falling ground,³⁰ while the Rev. Wright had commented on the roof platform from which the splendid landscape could be enjoyed.³¹ The local architect challenged the Professor's costing for the new roof.³² With a very tight budget, economy prevailed, and the mansard roof was abandoned.

The detailed specification for plasterwork supplied by Mr Harwood of Eaton's, gives the most complete account of the damage to the interior surfaces and the scale of the restoration.³³ Impressions were taken of all surviving plasterwork and sketches made where a squeeze was impossible. Nothing whatsoever survived of the ceiling outside the Venetian room, nor of the enriched plasterwork ceiling in the Drawing Room, though sufficient remains of the ornate cornice survived to be sketched in section and profile. In the Entrance Hall the ceiling was completely lost, though again impresses

could be taken from surviving sections of the cornice and its enrichments. Much damage was also sustained by the pedimented overdoor.

Robin Fedden hoped to save £1,000 on the plasterwork bill by omitting the ornamented ceilings in the Venetian Room and the Drawing Room, as well as the plaster ceiling of the School Room on the second floor and the hexagonal lantern above the second floor lobby (Fig. 8).³⁴ In the event none of the second-floor plasterwork was re-instated. The Professor did save the Venetian Room plasterwork; Eaton's specification confirms that the Venetian Room ceiling 'in scroll and leaf with Bird and Flower Motif', and 'Window Semi-Circular Pediment' were all to be reconstructed 'as shown on Photograph' (Fig. 9).³⁵

It is clear that, despite Robin Fedden's reservations, some of the plasterwork was reconstructed solely on photographic evidence. The only photographs provided to the Professor were those views taken by A.F. Kersting for the National



Fig. 9. Florence Court, north-east corner of the Venetian Room in 1954; the photograph supplied to The Professor. *National Trust Photographic Archive. A.F. Kersting.*

Trust in 1954. He was clearly also aware of photographs taken by the Irish Georgian Society in 1915, illustrating an article in Sadleir and Dickinson's *Georgian Mansions in Ireland*.³⁶ However, he was not privy to important images which were omitted from that publication, namely the detail of the plasterwork ceiling in the Drawing Room, with the centre enrichment of an oval rococo garland framing

the Cole crest of a dragon clutching a dart (Fig. 10). This ceiling was considered superior to the Dining Room ceiling by the authors. Also omitted were the photographs of the plasterwork ceiling in the School Room and the Chinese wallpaper. It is likely that restoration of the two latter rooms would have been omitted in any case, on grounds of cost. Why were these photographs not known to the Professor? The

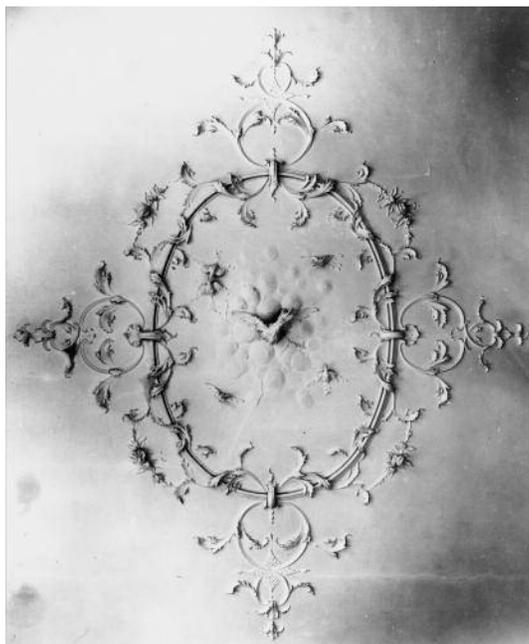


Fig. 10. Florence Court, the Drawing Room ceiling in 1911; the photograph which was not published by Sadleir and Dickinson. *Irish Architectural Archive*.



Fig. 11. Florence Court, the modern plaster rose on the Drawing Room ceiling. *National Trust Photographic Archive. John Bethell.*

lack of research must be accounted for by the tiny size of the Historic Buildings Staff. Robin Fedden worked almost single-handed and was heavily reliant on volunteer committee members like Lord Antrim; while Richardson was working unpaid.

Without the benefit of the photographic evidence the restoration of the flat area of the Drawing Room ceiling proved a contentious issue. The Professor suggested decoration based on the ceiling of the Venetian Room.³⁷ Lord Enniskillen clearly had cold feet over the Professor's proposal. He privately instructed the local architect to consider a much simpler treatment based partly on the Dining Room ceiling mouldings and on other mouldings used elsewhere in the building, which reduced the cost to £300–£400. Houston was asked for a drawing for this simplified scheme and Fedden requested that it first be approved by the Professor.

A drawing was submitted to the Properties Committee of the National Trust but it was not approved, and it was recommended that a mid eighteenth-century design in the rococo manner should be acquired from Messrs Jackson, again subject to the approval of Sir Albert Richardson.³⁸ The solution provided is far from the exquisite original (Fig. 11).

Richardson made a return visit to Florence Court on 24 September 1956, recording the following entry in his diary:

Then to Enniskillen, Florence Court. Lunched with Lord & Lady Enniskillen. He is nearly 84. They cooked lunch and looked after us. It is hard for the elderly in these days. Inspected the building. Congratulated the men, particularly the builder Mr Pearce [*sic*]. I must say after the fire that everything has gone very well with the reconstruction. Left at 4 for Castle Coole.³⁹

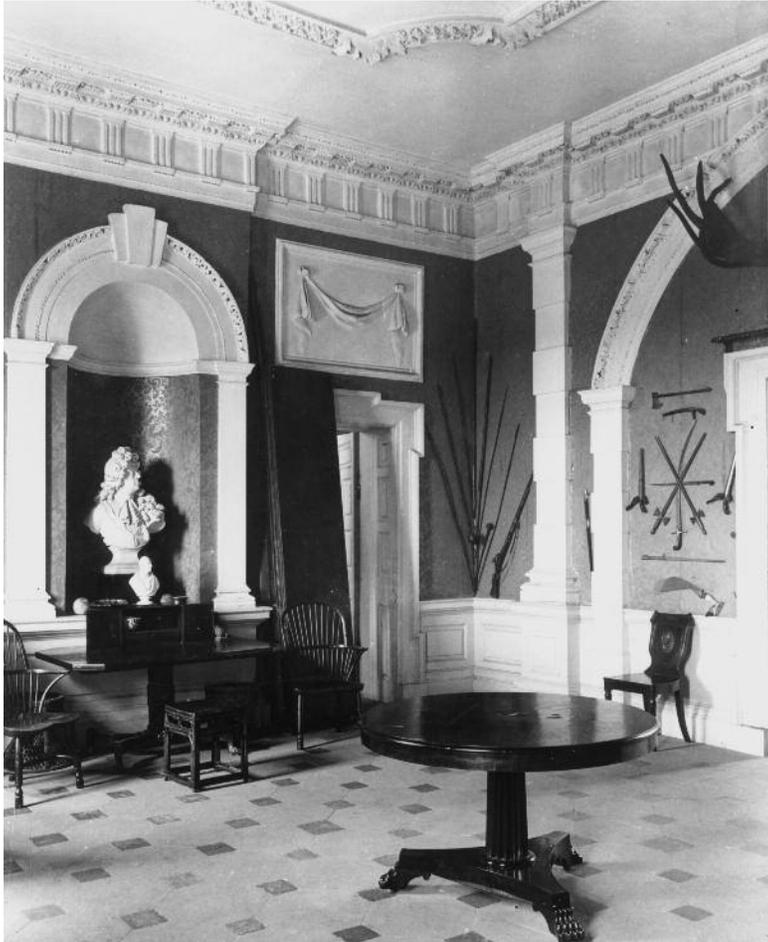


Fig. 12. Florence Court, Entrance Hall, when partitioned from the stair hall before 1956.
Irish Architectural Archive.

No mention is made here of the outbreak of dry rot which he certainly inspected.⁴⁰

By 6 October 1956 the contractors were able to report that the ceiling of the Venetian Room was complete and that the rest of the ornamental plasterwork would be similarly completed by the end of that month.⁴¹ The Chinese wallpaper was axed, but not without a fight from Lady Enniskillen, who begged for a Chinese paper from the London wallpaper manufacturer Coles, even if it meant sacrificing the re-decoration of the second floor

rooms.⁴² She won an ally in Jack Rathbone, but did not in the end triumph.

The fire had provided the opportunity to restore the unified space of hall and staircase by removing the screen wall (Fig. 12), as specified by the Professor in his very first report. But it was Thomas Houston, the architect in direct charge of the works, who suggested the removal of the corresponding infilling between the first-floor landing and the Venetian Room as late as February 1956.⁴³ Thus the three architectural spaces were united (Fig. 13).⁴⁴



Fig. 13. Florence Court, view from the staircase through the re-opened arches to the Entrance Hall and Venetian Room, after 1956.
National Trust Photographic Archive. A. & C. Photography, Belfast.

John Fowler was consulted on the re-decoration of the house; his proposal for once did not meet with general approval. Ignoring the re-unified spaces, he suggested painting the Venetian Room mauve and the Hall and Staircase terracotta.⁴⁵ Robin Fedden refers to suggestions made by the Professor:

There is always the possibility that the colours chosen by Sir Albert Richardson will be alright. Has anyone seen them? He told me himself he had made a choice, and that the whole thing was fixed. I certainly do not think that we should accept his colours without looking at them.⁴⁶

In the end it was the Duke of Wellington, architect, and Chairman of the National Trust's Plans Sub-Committee, who chose the cool blue-grey with the plasterwork picked out in white, which was finally adopted.⁴⁷ Professor Richardson's work at Florence Court was unpaid; his interventions were enormously to the benefit of the restoration, not least his introduction of Mr Harwood of Eaton's. It is curious therefore that the advice of a man of such renowned taste and knowledge of eighteenth-century buildings should have been ignored on the re-decoration of the restored interiors.

That was not quite the end of the Professor's connection with Florence Court. Wherever he went he made friends, and, when Lord Cole, only son of the Earl and Countess, suffered a fatal accident caused by an epileptic fit in 1956, it was to Richardson that the Earl turned to design his monument. The Earl expressed his grateful thanks: 'We very much appreciate the trouble you (with all your other business) have taken to help us.'⁴⁸

NOTES

- 1 London, National Trust Archive (hereafter NTA), 2111, H.F. White to Jack Rathbone, 24 March 1955.
- 2 Aberystwyth, National Library of Wales, anonymous MS T.D., *History of Fermanagh*, 1718.
- 3 Sir Charles King (ed.), Rev. William Henry, *Upper Lough Erne in 1739*, Dublin, 1892, 63.
- 4 Rev. G. N. Wright, *Scenes in Ireland*, London, 1834, 217–218.
- 5 The Knight of Glin, 'Richard Castle, architect, his biography and work,' *Bulletin of the Irish Georgian Society*, VII, January–March 1964, 31–8.
- 6 Belfast, Public Record Office of Northern Ireland, T/2094, Enniskillen Papers, D 1702 (hereafter PRONI).
- 7 Edward McParland, 'Florence Court, Co. Fermanagh — I', *Country Life*, CLXIX, May 7, 1981, 1242–45.
- 8 Sir Richard Colt Hoare Bart., *Journal of a Tour in Ireland AD 1806*, London, 1807, 178.
- 9 That inheritance was subject to a life interest for his widow who died in 1781, and it was shared with cousins, including Sir Henry Brooke of Colebrooke, son of Catherine, sister and co-heiress of Baron Ranelagh.
- 10 Mrs Delaney, *Autobiography and Correspondence of Mary Granville, Mrs Delaney*, London, 1861, III, 504.
- 11 PRONI, *loc. cit.*
- 12 Wright, *loc. cit.*
- 13 The Knight of Glin, 'The Last Palladian in Ireland — II', *Country Life*, CXLII, October 5, 1967, 800.
- 14 PRONI, *loc. cit.*
- 15 Wright, *loc. cit.*
- 16 The National Trust, *Florence Court Guide*, London, 1992, 26.
- 17 NTA, 2111, H.F. White to Jack Rathbone, 24 March 1955.
- 18 The Hon. Viola Maude Lyttelton, wife of Robert George Grosvenor, witnessed the destruction of her family home Hagley Hall on Christmas Eve 1925. Lessons learnt from that fire prompted her effective response. She bought an important group of Enniskillen family portraits from the 6th Earl when he left Florence Court in 1972, and bequeathed them back to the house on her death in 1987.
- 19 NTA, 2111, Lord Antrim to Lord Esher, 28 March 1955.
- 20 Protracted negotiations with the War Damage Commission and Bath City Council meant that the start of the restoration of the Assembly Rooms was

- delayed for ten years. The building reopened in May 1963, only nine months before Richardson's death.
- 21 Simon Houfe, *Sir Albert Richardson: The Professor*, Luton, 1980; Alan Powers (ed.), *Sir Albert Richardson 1880–1964*, London, 1999, exhibition catalogue.
 - 22 NTA, 2111, Commander White to Jack Rathbone, 13 April 1955.
 - 23 Director of the plastering firm of Eaton Contractors Ltd.
 - 24 Ampthill, Simon Houfe Esq., Professor Richardson's Diary (hereafter Houfe).
 - 25 NTA, 2111.
 - 26 Bedford, Bedfordshire and Luton Archives and Record Service (hereafter BLARS), RGH4/95, 13 April 1955.
 - 27 NTA, 2111, 8 April 1955.
 - 28 NTA, 2111, Robin Fedden, file note, 26 April 1955.
 - 29 BLARS, RGH4/95, 6 May 1955.
 - 30 McParland, *loc. cit.*
 - 31 Wright, *loc. cit.*
 - 32 NTA, 2111, Thomas Houston to Commander White, 10 May 1955.
 - 33 BLARS, RGH4/95, W. Harwood (Eaton Contractors Ltd.), detailed specification for Professor Richardson, 5 May 1955.
 - 34 NTA, 2111, Robin Fedden to Professor Richardson, 16 May 1955.
 - 35 BLARS, RGH4/95, W. Harwood (Eaton Contractors Ltd.), detailed specification for Professor Richardson, 5 May 1955.
 - 36 T.U. Sadleir and P.L. Dickinson, *Georgian Mansions in Ireland*, Dublin, 1915, 70–75.
 - 37 NTA, 2111, Thomas Houston to Commander White, 6 October 1956.
 - 38 NTA, Committee Minutes, 13 February 1957.
 - 39 Houfe, *op. cit.*
 - 40 NTA, 2111, Thomas Houston to Commander White, 10 May 1955.
 - 41 *Idem.*
 - 42 NTA, 2111, Countess of Enniskillen to Robin Fedden, 18 January 1958.
 - 43 BLARS, RGH4/95, Thomas Houston to Professor Richardson, 2 February 1956.
 - 44 The Rev. G.N. Wright describes the hall as 'a spacious square area, is ornamented with three fine heads and spreading antlers of the ancient Irish moose deer, a species now lost.' As shown in Fig. 12, suggesting that the screen division between Entrance Hall and staircase was in place in 1834.
 - 45 NTA, 2111, The Earl of Antrim to Robin Fedden, 9 April 1958.
 - 46 NTA, 2111, Robin Fedden to the Earl of Antrim, 14 April 1958.
 - 47 NTA, 2111, The Earl of Antrim to Christopher Wall, 13 September 1958.
 - 48 BLARS, 2111, 5th Earl of Enniskillen to Sir Albert Richardson, 25 February 1957.