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“George Victor du Noyer”

Petra Coffey

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Figure 1. Portrait of George Victor Du Noyer. Reproduced by permission of the Royal Society of Antiquaries of Ireland.

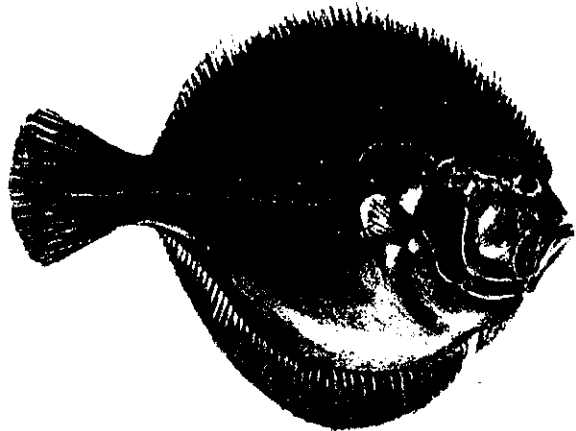


Figure 2. *The Turbot*. Signed and dated 183_. From the collection in the Natural History Museum, Dublin.

GEORGE VICTOR DU NOYER

1817-1869

by Petra Coffey

Department of Geology, Trinity College, Dublin 2, Ireland.

George Victor Du Noyer,¹ (he invariably spelled his name in this way) (Figure 1) was born in 1817, probably in Dublin, to parents of Huguenot descent. His father was Louis Victor du Noyer (1783-1868) and his mother was Margaret du Bédât. Louis Victor called himself a professor of the French Language² although he was never on the staff of the University of Dublin. They were married in the parish church (Anglican) in Donnybrook, in Dublin in 1816.³ The first record of a du Noyer in Ireland was in 1785,⁴ but the du Bédats were in Ireland from 80 years before that date.⁵ George had a brother, whose name is unknown.⁶ There was also a sister, Charlotte, who married their cousin, Robert du Bédât, in 1848 and who lived in Sandymount Green, Dublin.⁷ The du Noyer family had several addresses in central and south Dublin. By 1833, they were living at 20 Charlemont Street, where, while M. du Noyer taught French, Mrs. du Noyer had a 'Seminary for young Ladies'.⁸ The only information about George Victor Du Noyer's early life is from the obituary notice by Monsieur Alphonse Gages,⁹ which states that 'He was educated at the well-known seminary of the late Mr Jones in Great Denmark Street.' The school must have been that of the Reverend William Jones, A.M. who had a 'Seminary for General Education' there for many years.¹⁰ One of Du Noyer's earliest known drawings - a humorous self portrait - was drawn at 'Old Mr. Jones' school in Great Denmark Street'.¹¹ A subject which completely defeated Du Noyer was spelling, and until the end of his days his spelling in French and English was idiosyncratic. He was aware of this failing, and one of his note-books¹² contains a list of 'Words which I cannot spell'. Gages also states, that 'at an early age [he] became a pupil of George Petrie', the eminent Irish-born antiquarian and artist, who lived in Great Charles Street, Dublin from 1821 to 1850, which was very close to Great Denmark Street. Petrie (1789-1863) must have instructed young Du Noyer in archaeological drawing and given him a feeling for the antiquities of Ireland which lasted all his life. Du Noyer's own interests were in all branches of natural history. In the Natural History division of the National Museum in Dublin there is a collection of very fine paintings of marine plants and animals, made in counties Londonderry and Antrim between 1830 and 1840 (Figure 2). (Du Noyer's very commendable habit of not only naming but dating his paintings makes it easy to follow his travels around Ireland). These paintings are often like photographic reproductions of the originals, rather than artistic representations, but obviously that was what was required of Du Noyer. Nearly all of these are natural size, even the different species of fish from small sticklebacks measuring 2.5 cms to large fish like salmon and rays.

¹ George Victor Du Noyer always wrote his patronymic with a capital D, but it would have been more correct to have used the small 'd'. It showed the beginning of Anglicisation of his surname. He often signed himself GVDN, G.V., or Geo: V. DuNoyer.

² Wilson's *Dublin Directory* 1836, (Louis du Noyer, Professor of the French language, 38 Grafton Street).

³ Parish register of births, marriages and deaths, Donnybrook.

⁴ Will of Francis du Noyer, Public Record Office, Dublin.

⁵ *Registers of the French Conformed Churches of St Patrick and St Mary, Dublin*, published by the Huguenot Society of London, Vol. VII, 1893, and *Registers of the French Non-Conformist Churches of Lucy Lane and Peter Street, Dublin*, published by the Huguenot Society of London, Vol. XIV, 1901.

⁶ His name may have been Samuel. (Personal communication from Ms. du Noyer-Hayes.)

⁷ *The Rise and Fall of the Du Bédats*, by Mary Glancy, Dublin, 1990.

⁸ Commissioners of Irish Education Inquiry, Appendix no. 22, Abstract of Parochial Returns, Province of Leinster (ii) City of Dublin, 1826-7.

⁹ *PRIA*, Vol. X, p.413 (1866-1869).

¹⁰ Pigot's *Street Directory*, 1824.

¹¹ *R.S.A.I.*, vol IX.

¹² *R.S.A.I.* notebook no. 1.

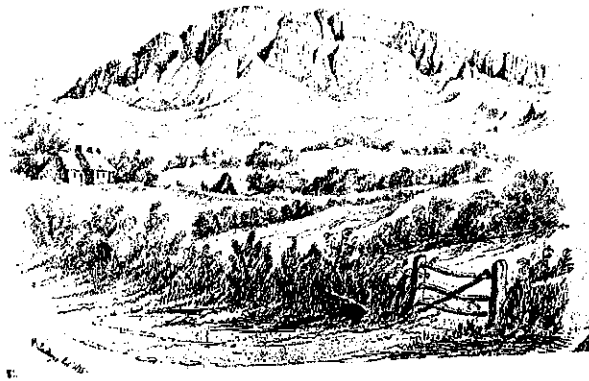


Figure 3. View of Benyevenagh, Co. Derry. Signed and dated 1838. Reproduced by permission of the Geological Survey of Ireland.



Figure 4. *Carex buxbaumii* Wahlenberg. Reproduced by permission of the Ordnance Survey, Dublin.

In 1824, the House of Commons authorised a survey of Ireland for land valuation purposes. Lieutenant-Colonel Thomas Colby, (1784-1852) of the Royal Engineers, was appointed to head this Ordnance Survey, which was to publish maps at the scale of 6 inches to 1 mile (1:10,560). Colby commenced by making a Trigonometrical Survey, starting from a base of 48,640.8873 feet or nearly 8 miles, on the eastern shore of Lough Foyle, in County Londonderry. It was completed by 1832. Captain Joseph Ellison Portlock (1794-1864) was in charge of this work. The Ordnance Survey, was a military establishment, with headquarters at Mountjoy House (barracks) in Phoenix Park in Dublin. Lieutenant Thomas Aiskew Larcom R.E. (1801-1879) was the administrator in Mountjoy House from 1828 to 1846 and he planned to produce a *Memoir* of every parish and county of Ireland containing natural history, geological and statistical data. It was this department, also headed by Captain Portlock, which employed civilian staff including Petrie and Du Noyer. Petrie was with the Ordnance Survey from 1833 to 1846,¹³ as an artist, and it was probably due to his influence that Du Noyer was there intermittently from 1835 to 1840.¹⁴ Du Noyer's early style of scenic painting, much influenced by Petrie, (Figure 3) had tended to exaggerate mountains and other topographical features, but as soon as he joined the Ordnance Survey, his style became completely realistic. Most of his paintings were executed by putting watercolour over pencil. Portlock introduced Du Noyer to the study of geology and taught him how to draw stratigraphical columns. The complete volume finally produced by the Ordnance Survey in 1837, *Memoir of the city and North Western Liberties of Londonderry, Parish of Templemore* contains seven plates, showing fossils, sedges and marine algae all drawn by Du Noyer (Figure 4). This *Memoir* was expected to be the first volume of the survey of every county, but it proved too expensive to produce and the plan had to be abandoned. Nevertheless, the Ordnance Survey did produce one more publication, apart from the maps, which was the *Report of the geology of the county of Londonderry and parts of Tyrone and Fermanagh* of 1843, in which all 38 plates were drawn, but not engraved, by Du Noyer (Figure 5). He also provided most of the illustrations which are in the text. Many of the original drawings and proofs of these two publications are extant in different archives in Dublin. During this time in the northern counties of Ireland, Du Noyer met and worked with James Flanagan (died 14 April, 1859) who had previously worked on the Trigonometrical Survey of Ireland (Figure 6). Du Noyer and Flanagan, the latter now working as a 'Fossil collector', were with the Ordnance Survey together from 1835, and became good friends. The drawing made by Du Noyer of Flanagan at Ferriter's Cove, near Dunquin, in County Kerry on 9 September 1856, is one of Du Noyer's liveliest portraits, and shows all the warmth of friendship that existed between the two men. They were both with the Geological Survey of Ireland at the time. Flanagan's mischievous sense of humour is obvious. (He once dumped a fellow geologist in mid-river, and Portlock gave the action his full approval).¹⁵ He is shown in the portrait carrying the clinometer which Du Noyer made for him one very wet day, 14 October, 1839. The diary kept by Du Noyer from 8 July 1839 to 9 November 1839¹⁶ records a time when they were working together in County Londonderry recording antiquities, geology and fossils. In 1836-39 Du Noyer collected fungi, native roses and other plants, and bought apples at Belfast market, assuming that they were Irish: in fact they were not. The magnificent paintings he made of these are in the National Botanic Gardens, Glasnevin, Dublin.¹⁷ Du Noyer did good service to the country in drawing small and large houses, churches, memorials, and many archaeological sites which have since fallen into ruin or disappeared completely. For example, on 30 October 1840 he first visited the castle at Golden, County Tipperary, but when he visited it later in 1863 he noted on the original drawing, 'not a vestige of this castle now remaining.'¹⁸

¹³ Ruaidhri de Valera in *J.R.S.A.I.*, Vol 79, (1949), p.151.

¹⁴ *Ibid.*

¹⁵ Letter, GVDN to Larcom. 3 July 1864. N.L.I. 7515.

¹⁶ NLI, MS 1441.

¹⁷ Catalogued by M. Scannell and C. Houston in *J.L.S.R.D.S.* 2 (1980).

¹⁸ *R.S.A.I.*, vol. 2, p.41.

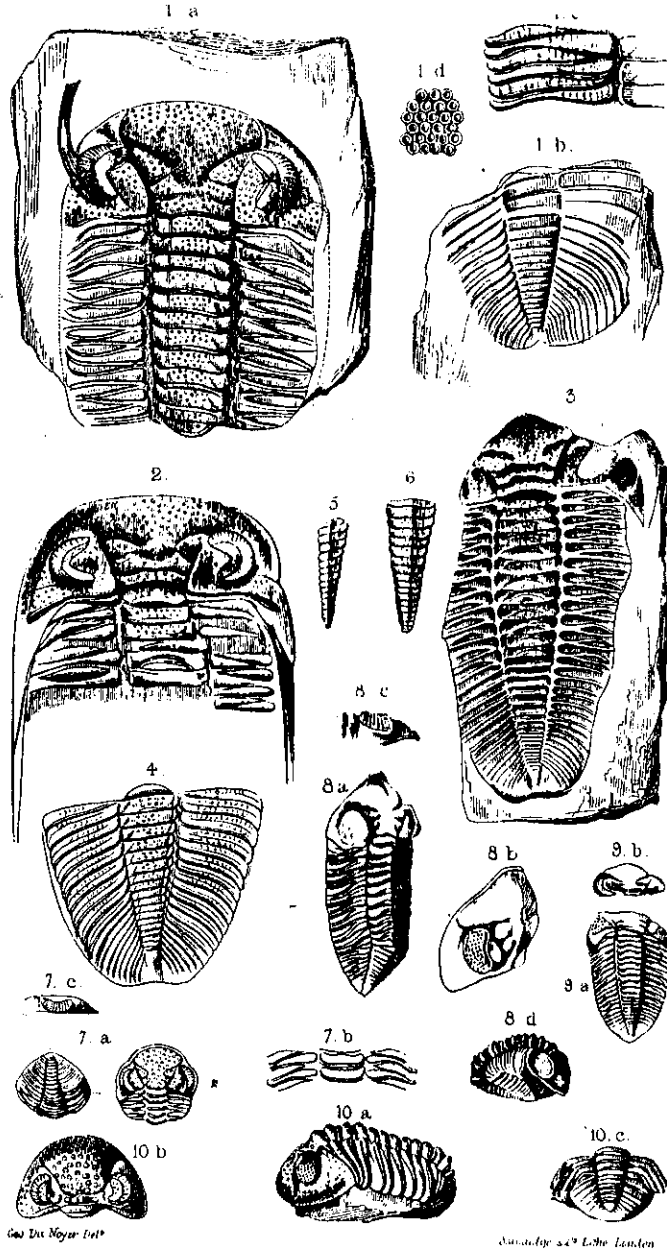


Figure 5. Plate II from *Report on the Geology of the County of Londonderry and of parts of Tyrone and Fermanagh*. Reproduced by permission of the Ordnance Survey, Dublin.

In 1840, the staff of the topographical section of the Ordnance Survey was reduced to four, of which Du Noyer was not one. The Ordnance Survey closed the Belfast office, and all business was conducted from its Dublin headquarters at Mountjoy House. Petrie was retained, 'the entire topographical department moving to his back parlour on Great Charles Street'.¹⁹

The years from 1840 to 1844 must have been difficult years for Du Noyer, as he does not seem to have been employed on a regular basis at any time during that period, although there is some evidence that he did a small amount of work for Petrie from 1840 to 1842.²⁰ He probably kept body and soul together by accepting commissions to paint country houses, and by accepting any kind of art work that he could get. Up to 1847, he called himself an 'Artist' rather than a geologist²¹ although the training he received under Portlock in geology, which began with drawing stratigraphical columns in 1835, started him on a career as geologist. He had an income from 1841 by selling paintings which were exhibited at the Royal Hibernian Academy of Arts. Between 1841 and 1863 he exhibited a total of 48 paintings, mostly scenic views, but there was one watercolour, 'Portrait of a Gentleman' in 1844.²² The paintings were modestly priced. His 'View from Muckcross Desmesne, Killarney' exhibited in 1860, was marked £4-0s-0d. His glowing watercolour 'Dunmoe Castle on the Boyne, near Navan' on exhibition in the Royal Hibernian Academy in 1844, is now in the National Gallery, Merrion Square, Dublin, where it was hung from 20 August to 19 September 1991 as part of the 'Irish Watercolours and Drawings' exhibition.



Figure 6. James Flanagan, the Fossil Collector, drawn at Ferriter's Cove, County Kerry, on 6th September, 1856. Signed. Reproduced by permission of the Director, British Geological Survey.

¹⁹ Peter Murray, unpublished D.Litt. thesis, University of Dublin, 1980.

²⁰ Dr. J. Archer, personal communication.

²¹ Thom's *Directory*, 1847: GVDN living at 59 Great Brunswick Street.

²² Ann Stewart (ed), *Royal Hibernian Academy of Arts. Index of exhibitors and their works*, Dublin, 1985.



Figure 7. *Stackallan House, County Meath*. Signed and dated 1844. Reproduced by permission of the Warden of the College of Saint Columba, Rathfarnham, County Dublin.



Figure 8. *Carboniferous Limestone near Kanturk, County Cork*. Signed and dated 1866. Reproduced by permission of the Geological Survey of Ireland.

In March 1844 Du Noyer went to the newly-founded College of Saint Columba at Stackallan House, County Meath, as a 'Fellow and Tutor' in Fine Art. Stackallan House, which was rented from Lord Boyne, was an imposing early Georgian house, built in 1716, and is of considerable architectural importance (Figure 7). The students and 'Fellows' (masters) all had to be members of the United Church of Great Britain and Ireland (Anglican). He was there until December 1845.²³ Most of the drawings done during that time, were made in the vicinity of the college. Three were exhibited at the Royal Hibernian Academy of Arts. The masters, called 'Fellows', were expected to live a monastic life, and always to wear 'academicals' (gowns) when the boys were present. Du Noyer, like most of the Fellows of that time did not stay long.²⁴

In 1847, Du Noyer became a 'Temporary Survey Officer' with the Geological Survey of Ireland.²⁵ It was a 'Special Appointment' but he remained with the Survey for the rest of his life. On 3 April 1849 he became a permanent member of staff as Assistant Geologist.²⁶ The independent and non-military Geological Survey of Ireland had been founded in 1845 with Captain Henry James (1803-1877) as local director. Using the six inch to a mile topographical maps produced by the Ordnance Survey as a base, the entire country was surveyed geologically. The sheets produced by Du Noyer were enlivened by small drawings, often of fossils, but sometimes of unusual geological features, with his dog Mr Buff (an Irish waterspaniel) or a hammer-carrying geologist used as scale. At the side of the sheets he wrote notes to other geologists and pencilled comments about the later colouring of the maps. These field sheets produced in the 1850s and 1860s are still in daily use in the Geological Surveys in Ireland and are often used as a first point of reference for research in any particular area.

Du Noyer became District Surveyor in May 1867,²⁷ when he was moved with his family to Carrickfergus, County Antrim. He was responsible for surveying all of counties Waterford, Wexford, Cork and Kerry, and parts of most of the other counties. He mixed easily with other geologists (and archaeologists) of his day, as surviving correspondence from this period testifies. In December 1854 he recommended his brother, who he himself had trained, to Sir Henry De la Beche (1796-1855) the director of the Geological Survey of Great Britain and Ireland for a position as geologist,²⁸ but he does not seem to have been appointed. He contributed to seventeen of the *Memoirs of the Geological Survey* - the explanatory books which accompanied the geological maps published by the Geological Survey. Most of the woodcuts in the text were drawn by Du Noyer. His drawings are still used freely today in many publications, often without any acknowledgement of authorship. A typical example of his geological work is shown in Figure 8. He often 'colored geologically' his work to demonstrate the different lithologies (Figure 9). During his years with the Geological Survey, Du Noyer travelled the length and breadth of Ireland, often staying in one area for months at a time. After he married and had a family, they went with him too. He seems to have had two trips abroad, the first to England in August 1845, visiting Bristol, Chester and London, and the second in 1857 to Paris and Rouen, and perhaps Marseille, where family tradition says that the Du Noyers came from. He produced many thousands of pencil sketches, water-colours, a few oil paintings and innumerable thumbnail sketches of every conceivable subject. For all his adult life he carried a small pocket-book with him, a very usual habit for gentlemen of that time and from his thirteen note-books that remain we can ascertain Du Noyer's character: a warm-hearted, friendly, generous and kindly man, with very wide interests. He read extensively. These note books contain tiny drawings of fossils, plants, houses, animals as well as archaeological drawings, boats large and small, unusual geological formations and of course Mr Buff, who took an interest in geology.²⁹

²³ Personal communication from N.H. Lush.

²⁴ G.K. White, *A History of St Columba's College*, Old Columbian Society, 1980.

²⁵ G.S.I. Letter Book, 1857.

²⁶ B.G.S. G.S.M. 1/5, p.138.

²⁷ B.G.S. G.S.M. 1/16.

²⁸ B.G.S. G.S.M. 1/300.

²⁹ Series of drawings of Mr Buff, R.S.A.I., vol 2.

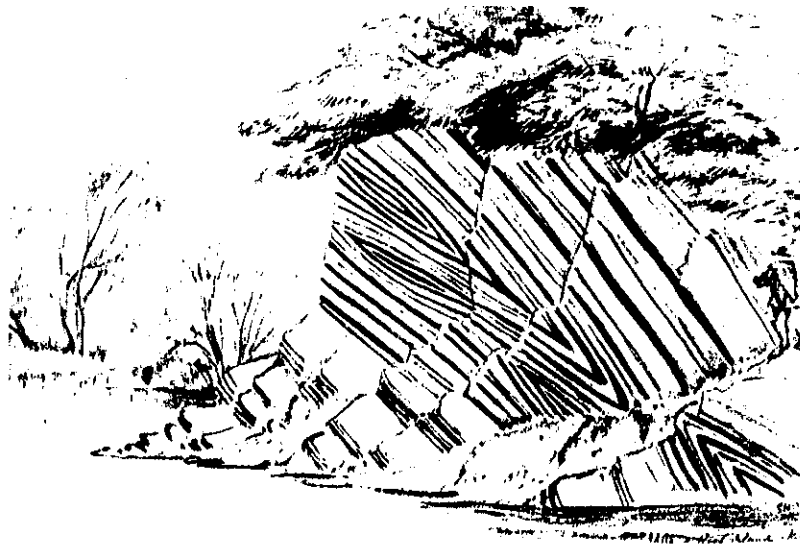


Figure 9. Chert layers in Carboniferous Limestone, Ross Island, Lough Leane, County Kerry. Signed and dated June 1855. Reproduced by permission of the Geological Survey of Ireland.

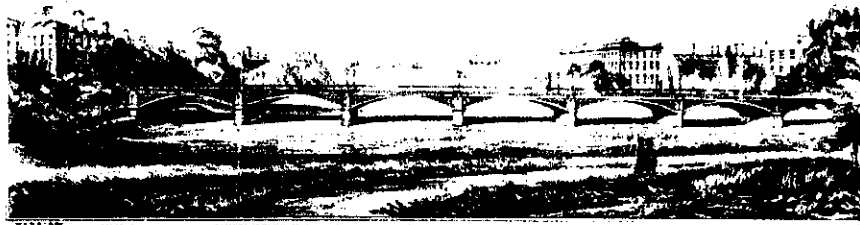


Figure 10. Proposed communication between the north and south sides of Dublin. Viaduct across College Park connecting Leinster Str. with the intended bridge at Custom House. By William Aher C.E. Drawn on stone by Geo. Du Noyer. Reproduced by permission of the Trustees of the National Library of Ireland, Dublin.

All his life, Du Noyer worked as a freelance artist, illustrating many publications. He drew some of the plates of *The Round Towers and ancient architecture of Ireland* by George Petrie, published in 1845, a publication which first critically analysed the origin and history of round towers. Plates II, V and XIX of Frederick M'Coy's *A Synopsis of the Characters of the Carboniferous Limestone Fossils of Ireland* published in Dublin in 1844 were 'Drawn on stone' by Du Noyer. He made eighteen illustrations for Halls' *Ireland - its scenery character etc.*, published between 1841-43 and *Popular Physical Geology* by Joseph Beete Jukes (1811-1869), published in London in 1853. This publication had coloured plates. He also lithographed the frontispiece 'A view of the Royal Hospital from the Phoenix Park' for Rev. R.N.Burton's *History of the Royal Hospital, Kilmainham* of 1843. He made lithographic copies of paintings, such as 'Proposed communication between the north and south sides of Dublin. Viaduct across College Park connecting Leinster Str. with the intended bridge at Custom House. by William Aher, C.E. Drawn on stone by Geo. Du Noyer' (undated but c.1840) (Figure 10). Another was 'Loretto House, Rathfarnham, Dublin. Drawn on stone by G. du Noyer, from a drawing by James McCarthy' (undated).³⁰ Later on, while employed by the Geological Survey of Ireland, he illustrated lectures given by others such as those by Joseph Beete Jukes, Director of the Survey in Ireland from 1850 to 1869, in March 1856. The lectures were given in the premises of the Royal Dublin Society and were attended by 4521 people.³¹ These very large paintings, measuring 152 cms wide by 91 cms high, were often crudely done and usually of places not visited by Du Noyer. He was always at his best as a miniaturist. He compiled the geological edition of *Frasers Travelling Map of Ireland* of 1852, using the 'published maps of Mr. Griffith, Col. Portlock and the Geological Survey of Ireland'. This map was printed at a scale of ten miles to the inch, and was coloured using eighteen tints for the different types of rocks.

Du Noyer became a member of Masonic Lodge No. 44 in Clonmel in County Tipperary in 1851,³² where he was surveying for several months. He had been elected a member of the Geological Society of Dublin on 20th November 1843 and read his first paper to the society on 13th December, entitled *On geology as applicable to the delineation of Nature by the Artist*. The following year he was elected to council. The Geological Society of Dublin attracted members who were not all geologists but who took a gentlemanly interest in the relatively new science and used the meetings partly as a social club. Du Noyer still called himself an artist rather than a geologist in 1847.³³ He became a corresponding member of the Dublin Natural History Society and by 1849 was a member of the council. In 1856 he became a member of the Kilkenny and South East Ireland Archaeological Society which later became the Royal Society of Antiquaries of Ireland. At the annual meeting of the British Association for the Advancement of Science, which was held in Dublin in 1857, Du Noyer read two geological papers, one of them with Jukes. In August 1857³⁴ Du Noyer was elected to membership of the Royal Irish Academy, and he was made an honorary life member in 1863, having presented them with a collection of his drawings.³⁵

His interest in palaeontology dates from his early days in the Ordnance Survey, and during his time with the Geological Survey he collaborated with professional palaeontologists such as John William Salter (1820-1869) in the identification of fossils. In 1843 Portlock paid Du Noyer the compliment of naming a Carboniferous bivalve in his honour, namely *Lucina du noyeri*. It is illustrated in Plate XXXVIII of the 1843 Ordnance Survey publication. His palaeontological drawings are superb and show a thorough knowledge of the subject. On the field sheets which he surveyed for the Geological Survey, the fossils contained in the ground he covered were often drawn at the side of the sheet and named. There is a superb collection of his 'Palontological Drawings' in the Geological Survey of Ireland.³⁶

In 1858 Du Noyer married Frances (Fanny) Adelaide du Bédât, probably his first cousin,

³⁰ N.L.I. no. TA 948.

³¹ Annual report of the R.D.S., 1856.

³² Minute book of Lodge No. 44, Clonmel, 1851.

³³ Thom's *Directory*, G.V. du Noyer, 59 Great Brunswick Street, Dublin - Artist.

³⁴ *P.R.A.I.*, Vol. VI, (1858).

³⁵ *P.R.A.I.*, vol VIII (1963).

³⁶ G.S.I., FS 1/1.5.

in the same church in which his parents had been married. There were five children of the marriage: three sons and two daughters. The eldest son, called William Victor, was born in 1859, and the second Henry Westropp on 18 March 1867. The date of birth of the third son, probably called George Arthur, is unknown. The two daughters were Fanny, born in April 1864, and Charlotte Eugenie, born 30 July 1865.

in hole in middle of the stone



Figure 11. Cross at Reask, Dingle Peninsula, County Kerry. Dated 22nd June [18]56. Reproduced by permission of the Royal Society of Antiquaries of Ireland.

With his early training in precise archaeological drawing and his inborn curiosity in everything around him, Du Noyer became knowledgeable about the antiquities of Ireland (Figure 11)³⁷ and his first published paper in archaeology was 'Notice of the Cross-legged sepulchral effigies, existing at Cashel, by George Du Noyer, Esq. Fellow of the college of St. Columba.' It was published in *The Archaeological Journal* in June 1845, which also published in March 1847 'On the classification of Bronze Celts,' and in March 1850, 'Remarks on the classification of bronze arrow heads drawn from specimens preserved in the British Museum and the Royal Irish Academy'. This journal also published his most important archaeological paper in March 1858. It was titled 'On the remains of ancient stone-built fortresses and habitations occurring to the west of Dingle, County Kerry'. This is an account of 'bee-hive' drystone huts or clochauns which date probably from the ninth century, which had been noted by Du Noyer the year previously. The original drawings are nowadays in the Society of Antiquaries of London in Burlington House, London.³⁸ Other publications on archaeology or geology appeared in the *Proceedings of the Royal Irish Academy*, *The Kilkenny and South-East of Ireland Archaeological Journal*, (which became in 1890 the *Journal of the Royal Society of Antiquaries of Ireland*), and the *Report of the Belfast Naturalists' Field Club*. Geological papers were published in the *Journal of the Geological Society of Dublin*, which on 28 March 1864 became the Royal Geological Society of Ireland.³⁹ *The Irish Builder*, the *Memoirs of the Geological Survey of Ireland*, *The Philosophical Magazine*, *The Geologist*, and the *Proceedings of the Royal Irish Academy*.

³⁷ *R.S.A.I.*, vol. x, p.96.

³⁸ *S.A.L. B.P.* 13.

³⁹ Minute book of the Geological Society of Dublin, p.258, 28 March 1864. Kept in Department of Geology, Trinity College, Dublin.

At Christmas 1868, while surveying in County Antrim, and living in main street, Antrim town, Du Noyer and his eldest daughter Fanny took ill with scarlet fever. Four year old Fanny died on 2 January 1869 and Du Noyer died the following day. They were both buried on 4 January, 1869, in the graveyard of All Saints parish church in Antrim. There is no headstone. The widow and her 'four orphans' were left in an impecunious state, as Du Noyer had not reached a pensionable age, but financial aid was given to the family by several societies, including the Royal Society, who sent £50 from their Scientific Relief Fund.⁴⁰ Mrs Du Noyer sold a collection of her late husband's drawings and paintings to the Royal Society of Antiquaries of Ireland, who gave the widow much more than the sum requested.⁴¹ An application for a pension was made by Professor Thomas Huxley, the President of the Geological Society of London, to the Prime Minister and First Lord of the Treasury, the Right Honourable W.E. Gladstone, M.P., and also by a committee from the Royal Geological Society of Ireland, but it is not known if a pension was granted.

But perhaps Du Noyer should best be remembered as a recorder of social history of nineteenth century Ireland. Multitudinous drawings of cottages, houses large and small, boats of all descriptions, people going about their everyday chores, and of monuments and street scenes long since gone. Above all there is the sheer happiness and sense of fun which is evident in all his work. The 13 small notebooks which remain in the Royal Society of Antiquaries of Ireland are filled with tiny drawings, notes on every conceivable subject, quotations from poetry in French and English, odd things like recipes for gunpowder and medicines for Mr Buff (never used) and the name of a good hotel in Paris. That he had a very soft heart is evident. He was an intelligent and versatile artist, whose efforts were perhaps overshadowed by better known scientists, none of whom showed such exuberance in their work

Collections of Du Noyer's Works:

Armagh County Museum, The Mall East, Armagh BT61 9BE.
 British Geological Survey, Keyworth, Nottingham NG12 5GG, U.K.
 Geological Survey of Ireland, Beggars Bush, Haddington Road, Dublin 4, Ireland.
 Geological Survey of Northern Ireland, 20 College Gardens, Belfast BT9 6BS.
 National Botanic Gardens, Glasnevin, Dublin 9, Ireland.
 National Gallery of Ireland, Dublin 2, Ireland.
 National Library of Ireland, Kildare Street, Dublin 2, Ireland.
 National Museum of Ireland, Natural History Division, Kildare Street Dublin 2, Ireland.
 National Museum of Ireland, Geology Department, Merrion Row, Dublin 2, Ireland.
 National Archives, Bishop Street, Dublin 8, Ireland.
 Royal Irish Academy, Dawson Street, Dublin 2, Ireland.
 Royal Society of Antiquaries of Ireland, Merrion Square, Dublin 2, Ireland.
 Society of Antiquaries of London, Burlington House, Piccadilly, London W1V 0HS, U.K.
 University College, Dublin, Ireland.
 Private collections.

The author of this article would be pleased to hear of any information about Du Noyer, or the whereabouts of his paintings or drawings.

⁴⁰ *RS CMB* 91a.

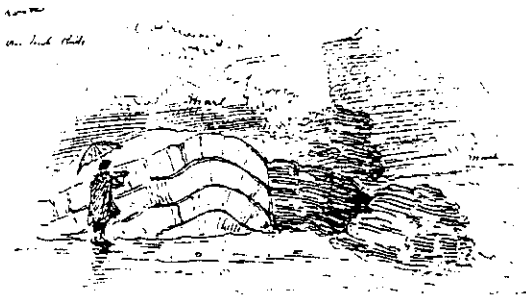
⁴¹ *J.R.S.A.I.*, vol. 11 (1870-71).

Abbreviations:

BGS	<i>British Geological Survey.</i>
GSI	<i>Geological Survey of Ireland.</i>
JLS	<i>Journal Life Sciences, Royal Dublin Society.</i>
NLI	<i>National Library of Ireland.</i>
RDS	<i>Royal Dublin Society.</i>
RHA	<i>Royal Hibernian Academy of Arts.</i>
RS	<i>Royal Society.</i>
RSAI	<i>Royal Society of Antiquaries of Ireland.</i>
SAL	<i>Society of Antiquaries of London.</i>

Acknowledgements

I am indebted to the librarians in the Royal Geographical Society, the Geological Society of London, the Royal Society of Antiquaries of Ireland, the Geological Survey of Ireland, the Royal Society, the Society of Antiquaries of London, the British Geological Survey, the National Botanic Gardens, Glasnevin, Dublin, the National Museum, Dublin, the Ordnance Survey, Dublin, the Royal Dublin Society, the Royal Irish Academy, the National Library, Dublin, Armagh County Museum, the National Library, Dublin, the Geography Library, Trinity College, Dublin and the Geological Survey of Northern Ireland. I thank also Declan Burke for taking many of the photographs. Ms Phyllis Du Noyer-Hayes, for family information, and especially to Dr. Patrick Wyse Jackson and Professor C.H. Holland for their advice and encouragement.



Tail-corn

'Ordnance model of the Lake District'

The National Library of Scotland has recently acquired a poster, reproduced at a reduced scale opposite, advertising 'Mayson's Ordnance Model of the Lake District'. The original poster is approximately A3 size, and is printed in green, black, carmine and gold on a faint yellow-brownish ground. It was acquired from a dealer,⁴² who dates the poster to *circa* 1873 and says in his catalogue: 'Mayson's, Keswick's first photographers and postcard sellers, had a huge plaster model of the Lakes built from the OS map by an Italian sculptor, which they displayed in their vast studio in Lake Road. When folding maps were uncommon and people were unused to climbing, they studied routes on the model and went off for a day's climb afterwards. It was still there about ten years ago, leaning against a wall, rainwater running down it, from a hole in the roof. Where is it now?' Where, indeed! Can anyone help?

⁴² Michael Moon of Whitehaven; *Sheetlines* is indebted to Miss Margaret Wilkes of the National Library of Scotland for drawing the matter to our attention.