

***The Silk Industry in Dublin* by John Joseph Webb in VI.B.8**

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Industrial Dublin Since 1698 & The Silk Industry in Dublin - Two Essays by J. J. Webb, published in 1913, can be found online¹. The major question as to whether this was Joyce's source is a difficult one and may never be resolved unless an alternative is found. It seems possible, from the sparing use that Joyce made of J. J. Webb's book (he only used material from the second essay), that it may be just the source of his source. Perhaps Joyce found an abstract or digest version published later in a magazine or elsewhere. Still, there is an exact correspondence between the notebook entries below, the order recorded, and the text of the above essay.

Dublin was at one time famous for its silk industry which had been transplanted from France by Huguenots in the seventeenth century. From a historic point of view, this new enterprise had a major impact on the city itself and on the lives of the people living there. It also brought about a change in costume when silk and poplin became the main fabrics for clothes and ties. Such an important step in the development of the city and in the evolution of the Irish dress could not have been overlooked by Joyce.

For the early drafts of *Anna Livia Plurabelle*, Joyce read and harvested new material related to Dublin's former booming industry. Entries such as 'creases of silk' (*JJA* 48:064), 'poplin ties' (*JJA* 48:070) or 'every warp' and 'weaver's year' (*JJA* 48:094) suggest Joyce's interest in the subject.

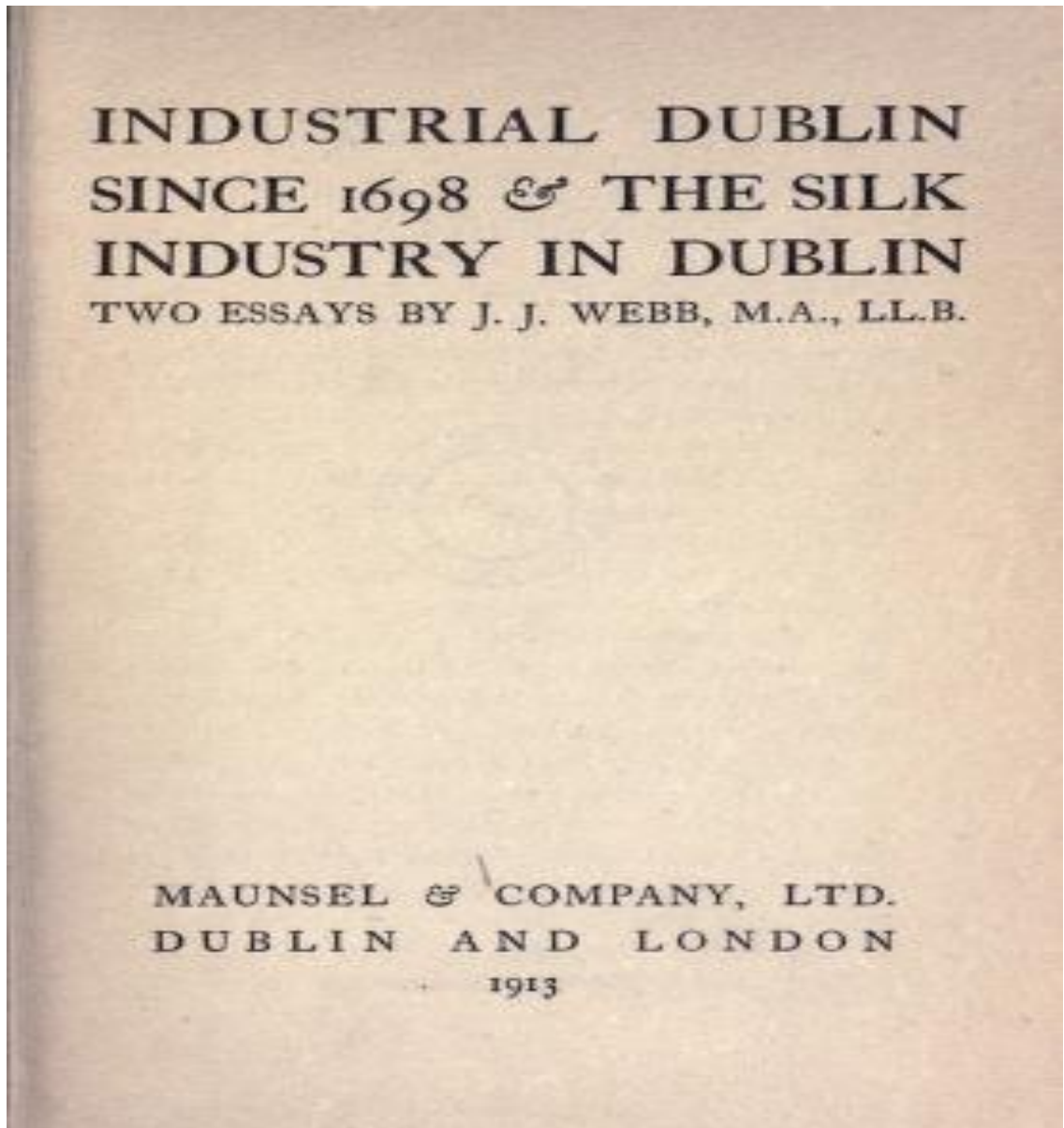
In July-August 1925, Joyce returned to the topic, and woman's dress and the fabrics used in making it became two of the major themes in notebook VI.B.8. The first recorded notes were used to revise the earlier typescript of I.8. They were: 'poplin tyne' (VI.B.012(e)), 'revery warp' (VI.B.012(g)), 'tweed' (VI.B.013(o)) and 'creases in silk' (VI.B.078(g)). Two other entries about the Weavers' Hall and Almshouse in Coombe and of the famous tapestry weaver John Van Beaver were recorded immediately after the index discussed in this short article: 'Weavers' Almshouse' at VI.B.129(c) and 'John Vanbeaver' at VI.B.129(d). The source of these notes has not been traced.

Among the earliest "silk weavers" (*SID* 128) was Abraham Tripier, recorded below at VI.B.8.128(e). This was the only unit from Mme Raphael's transcription in what is now VI.C.7 that Joyce eventually used (*FW* 167.26 - details in *James Joyce Digital Archive*²).

None of the entries below were crossed out, but the notebook was copied twice by Madame Raphael, in VI.C.7 and VI.C.13.

1) <https://archive.org/details/industrialdublin00webbuoft/page/n1>.

2) <http://jjda.ie/main/JJDA/JJDAhome.htm>.



VI.B.8.128

(d) **handicraft >**

VI.C.7.085(1)

VI.C.13.097(d)

(e) **Abraham Tripier**

The Silk Industry in Dublin 127-8: The municipal records of Dublin show that in 1681 the Common Council of the city authorised collections to be made in the city and Liberties for the benefit of French Pro-[127]testant refugees in Dublin, in order to enable them to set up in their respective trades and callings. It was further ordered “that all such of the said persecuted Protestants as shall within five years from the date hereof make their application for their freedoms here, and are artisans and handicraftsmen, shall be admitted to the freedom of this city without fines or fees, and also, for the space of five years to

come from the date hereof, shall be freed of all city taxes.” As a consequence of this Order we find that there were several French Protestants admitted to the franchise of the city in January, 1682. Amongst the names of those admitted occurs that of Abraham Tripier, “silk weaver.”

VI.C.7.086(a)

VI.C.13.097(e)

(f) La Touche >

VI.C.7.086(b)

VI.C.13.097(f)

(g) Huguenot houses

The Silk Industry in Dublin 129: The Huguenots have left their mark upon Dublin in many ways. They infused new life and vigour into many of the industries they found in existence there; they introduced a wholly new industry, the silk manufacture, which was destined to give employment to thousands in the city; many of them rose to the highest eminence in the commercial life of Dublin. Notable amongst others was the La Touche family, which at one time carried on a great banking establishment in Dublin, and is to this day prominently connected with one of our biggest manufacturing concerns. Architecturally they gave to the Liberties of Dublin that foreign air which characterises the district. To the Huguenots is attributed the building of those peculiar gable-fronted houses which are grouped here and there in the older parts of Dublin. To this day they are known as “Huguenot houses.”

VI.C.7.086(c)

VI.C.13.097(g)

(i) whole silk >

VI.C.7.086(d)

VI.C.13.097(h)

(j) silk warp >

VI.C.7.086(e)

VI.C.13.097(i)

(k) woollen weft >

VI.C.7.086(f)

VI.C.13.097(j)

VI.B.8.129

(a) longstapled merino / wool >

VI.C.7.086(g)

VI.C.13.097(k)

(b) weighting the silk

The Silk Industry in Dublin 180-2: There are four old-established firms engaged in the silk industry in Dublin. They are Messrs. Atkinson & Co., Elliot & Sons, Fry & Co., and Pim Bros. & Co. A fifth has recently been started by a Mr. Bergin in Camden Street. [180] All these firms confine their attention chiefly to poplin weaving and tiemaking. No whole silk is woven by any of them as part of their regular business. They make, however, whole silk for special orders. Ribbands are also made when specially ordered. Perhaps the firm which is most interesting from an historical point of view is that of Messrs. Fry & Co. This firm presents the greatest variety in its manufactures. It has continued to carry on some branches of the industry which are not carried on regularly elsewhere. Besides the manufacture of poplin for dresses and ties, Messrs. Fry & Co. manufacture poplin damask for window hangings, tabaret for the lining of motors and carriages and for furniture covering, silk fringes, carriage laces, silk ropes and tassels. In fact, in their establishment may be seen the silk industry of the eighteenth century in miniature.

WHAT POPLIN IS.

As already stated the Dublin manufacturers confine their attention chiefly to the manufacture of poplin. This article, it may be explained, is a combination of silk and wool. The material is woven with a silk warp and [181] woollen weft. It is so made that the surface on both sides of the cloth is all silk. The wool is used as a foundation. The combination of these two textiles gives a material of excellent appearance and wonderful durability. Only the best China silk is used in Dublin. The wool used is Australian long stapled merino wool of best quality. The fibres of the wool are burned off before it is put into the loom. All the poplin made in Dublin is handwoven. There are two kinds of loom in use the plain loom used for poplin of a simple pattern, the Jacquard loom for figured poplin. Patterns of very intricate design can be woven by means of the latter loom with the same facility as the ordinary pattern. The high reputation of Irish poplin is due to the fact that the materials used have always been of the best quality. The Dublin manufacturers have never deviated from that high standard of excellence. They have consistently set their face against a device adopted by foreign manufacturers known as “weighting the silk.”

VI.C.7.086(h)

VI.C.13.097(l)