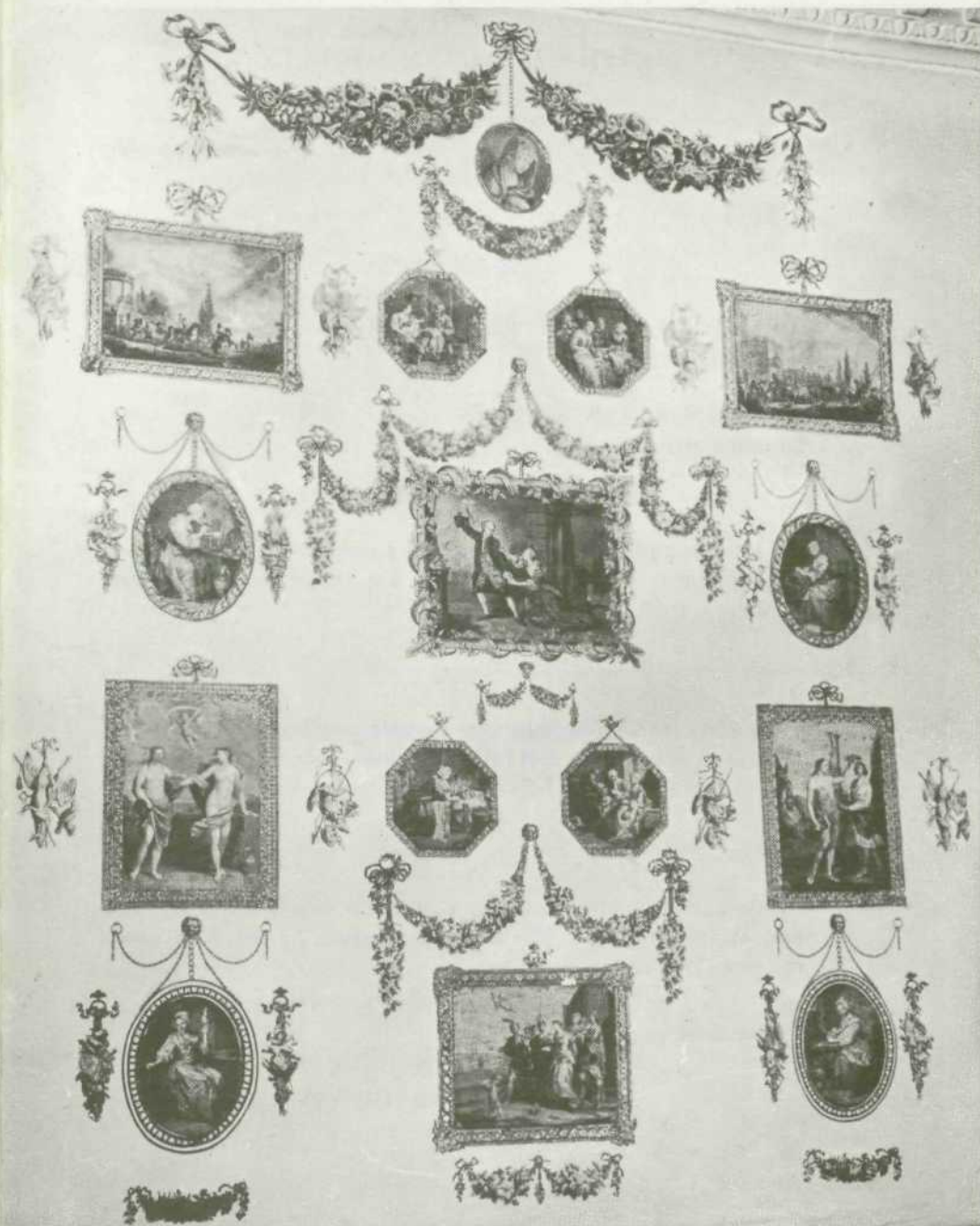


IRISH GEORGIAN SOCIETY



October-December 1965

QUARTERLY BULLETIN OF THE
IRISH GEORGIAN SOCIETY

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(§) 1965 The Irish Georgian Society

The cover is a photograph by Lucinda Lambton of the Print Room at Castletown, Co. Kildare, which was made by Lady Louisa Conolly, *c.* 1770.

Application for membership (£1 annually, which entitles members to lectures, expeditions and other functions) should be made to the Irish Georgian Society, Leixlip Castle, County Kildare.

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PRICE FIVE SHILLINGS

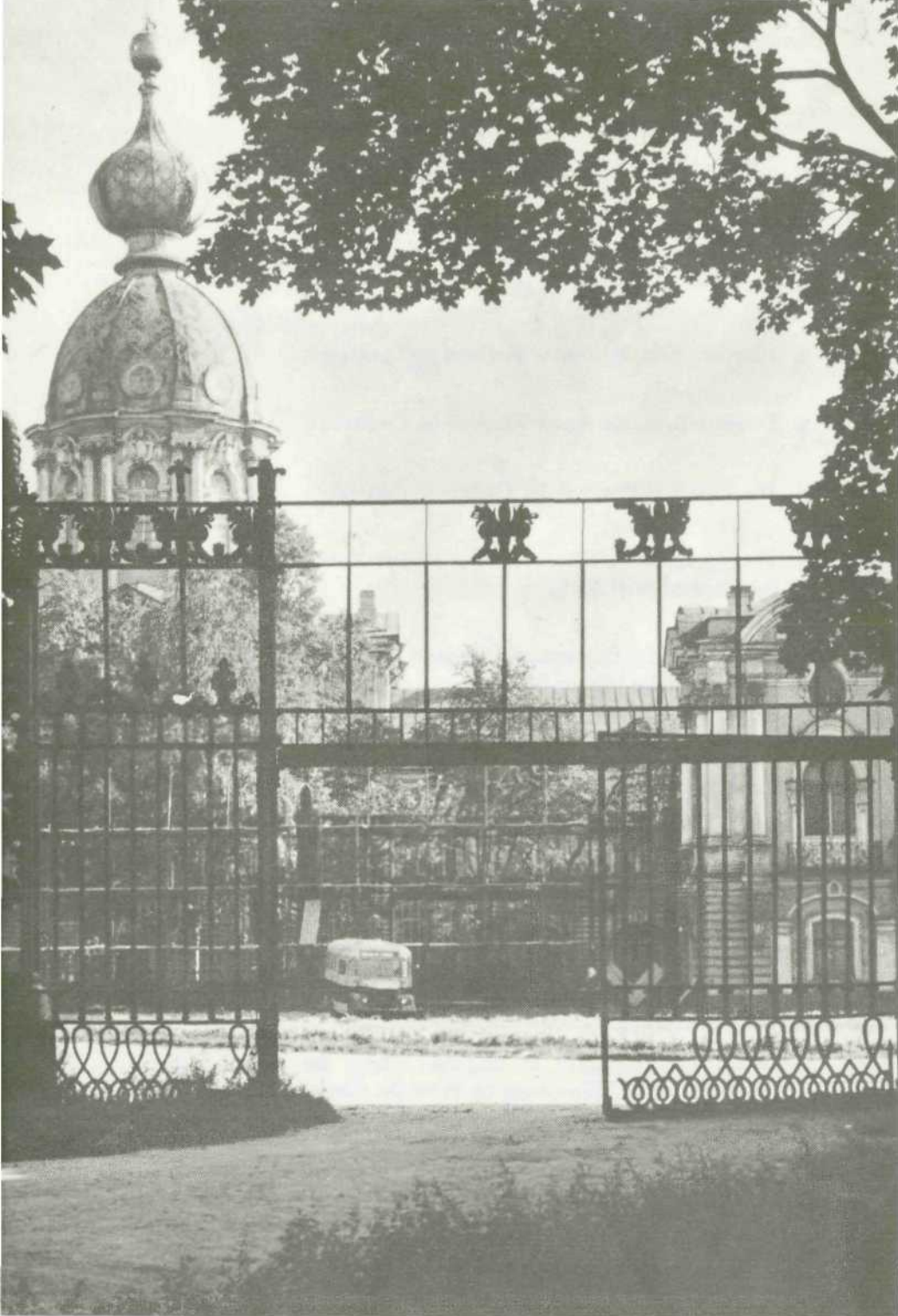
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THE BUILDING OF ST. PETERSBURG

by Lord Oxmantown

"Ven I do look on dis speck called England and do see its large possessions, I do be astonish," exclaimed Princess **Dashkov**.

The dale was 1779; the scene was in the house of Paul Sandby in London, where the Russian Princess was trying to coax Gandon away from Lord Carlow and John Beresford, who wanted the architect to come and build in Dublin. She was trying to lure him instead to St. Petersburg, to build palaces for Catherine the Great and promising him an official post with military rank if he would come. But Gandon was unimpressed by the vast mass of Russia, with all the scope it had to offer to the architect. He went off in the end to an even smaller speck called Ireland, there to erect the buildings for which he is now famous.

To St. Petersburg instead went Cameron, a Scottish Jacobite born in Rome. Brought up amidst the classical monuments of the Eternal City, he became an expert on Roman baths, on which his first book was published. He exhibited drawings of these in London in 1772, and it was probably his book on this subject that caught the attention of Catherine the Great, who summoned him to Russia.

When Cameron arrived, St. Petersburg was no more than seventy-six years old. Yet already it could boast some of Europe's finest palaces, though these were not yet knitted together with **the** scale and grandeur of plan later to make this Northern city unique.

Peter the Great was the third Czar of the Romanov dynasty, and **the** first to "discover" Western Europe, discard the traditional Kaftan, and dress in the current European mode. In 1697^{ne} travelled with a Russian embassy to Holland, where **he** himself worked incognito as a common shipwright, and frequented the studios of Dutch artists. Once out of hiding, William of Orange



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invited him to England where he spent three months. He returned to Russia with no less than 500 English artisans and soon set about building that window through which Russia looks on Europe, St. Petersburg, or as he originally called it Sankt Pieter Burkh, as he preferred speaking Dutch. In order to break with the primitive traditionalism of the Boyars, the Czar found it necessary to uproot the capital from medieval Moscow, with its bulbous Slavonic churches and wooden houses.

Peter's first architect was a Swiss-Italian, Tressini, who had to make the perilous Arctic voyage round the North Cape to Archangelsk, as the sea approaches to Sankt Pieter Burkh were still in the hands of the Swedes when the city was founded in 1703.

To all but the most defiant the difficulties of building a capital city on that particular site must have seemed insurmountable. There was nothing but wood to build with, and no means of transporting stone from elsewhere; the land on either side of the Neva was so marshy that deep piles had to be driven into the swamp to build upon. The Neva itself was too shallow for boats; the sea approaches were held by the Swedes; land approaches did not exist—unexplored forest started beyond the swamps; an unhealthy fog hung over the whole area, which was at the farthest extremity of the empire.

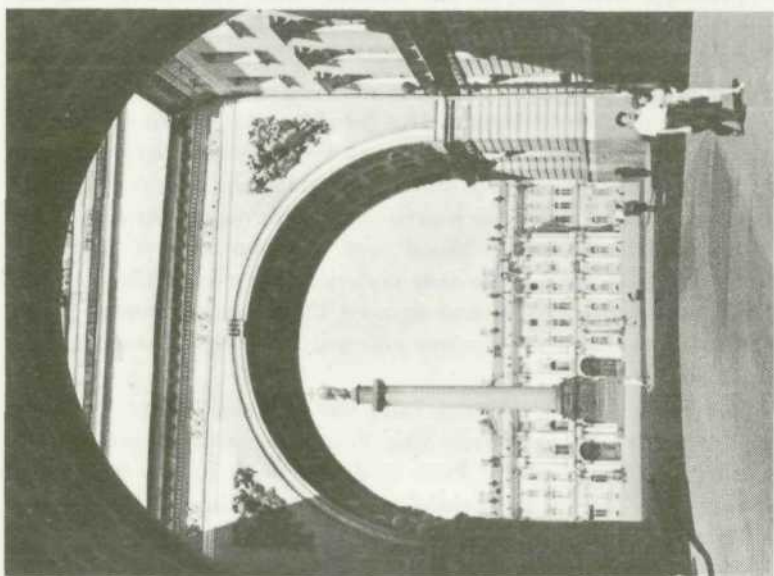
Undaunted, Peter began. The Swedes were driven away. The swamp was drained, canals dug and deepened. The aristocrats were wrenched from their ancestral homes, and ordered to build palaces in the new city, each according to his means, on a plan and of materials stipulated. Wood was despised as too primitive, yet it had to be used as the only material at first available, so it was given a smooth exterior and painted like brick or stone, or later plastered. Some of the earliest classical buildings in America are similarly treated.

For Peter himself, Tressini built the Summer Palace, 1711-14, in the garden by the newly dug Fontanka canal, as well as the Cathedral Church of SS. Peter and Paul with its 400 ft. spire to remind the Czar of the capitals of Northern Europe he so much admired.

More reminiscent of latin lands is Peterhof (to-day called Petro-



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dvorets) with its avenue of cascading fountains descending to the Gulf of Finland. This was originally built by the French architect, Leblond, and heightened and extended by his pupil Rastrelli, the sculptor son of a Papal Count, who had arrived in Russia in 1715. Rastrelli is the master of Elizabethan Rococo, a personal style reflecting the gaiety and flamboyance of the Empress Elizabeth in an architecture of picturesque, plastic exuberance.

Apart from face-lifting Peterhof and building the gigantic palace at Tzarskoe Selo, Rastrelli also designed the Winter Palace (to-day the Hermitage Museum). In the construction of this the architect had 80,000 workmen under his orders, but the result is not entirely satisfactory. Neither the tripartite massing of the side facing the Neva nor the quintuple treatment of the other is strong enough to break the almost interminable façade of a thousand feet *{below}*.



Elizabethan Rococo is seen in full bloom at Smolny (Plate i), an establishment for orphan girls, built by Rastrelli 1748—55. Here something of the traditional orthodox style is rediscovered after an eclipse under Peter the Great, in the topmost domes—reflected in diminishing proportions by pavilions seemingly descending from them. Yet underneath is high baroque, clambering up to *wil-de-bauf* windows, an extravagance in architectural display producing a gloriously fanciful and theatrical effect.

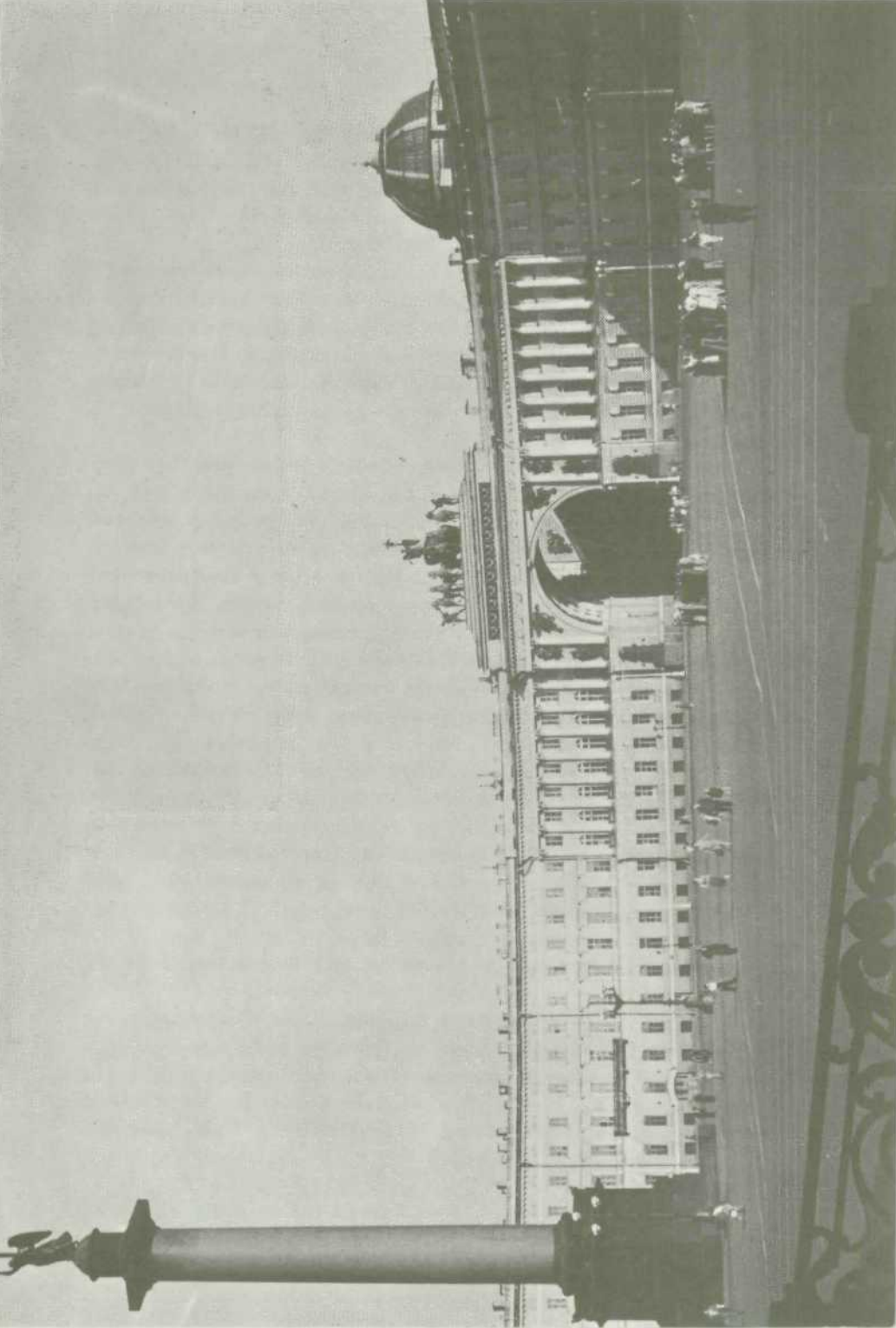
Under Catherine the Great, the quest for foreign architects continued, but from now on the architects had to come from the strict school of classicism. So strict at first that the French architect Clérissseau even sent Catherine plans for a Roman palace complete with triclinium, area sacra, xistus (sports ground) and piscina.

If the Russian climate rendered this particular plan impractical, it did nothing to deter belief in the correctness of exterior classicism for the city. This of course demanded stone, which had to be brought either from Finland (red granite) or Lake Ladoga, or Siberia (marble). Transport difficulties however often proved too much, and most of the palaces are, at least in part, plastered on brick.

Catherine the Great thought that the patronization of art was a requisite part of powerful sovereignty. She became a furious builder and collector. In one single year, she accumulated 10,000 drawings and 38,000 books. About architecture she had this to say: "The mania for building is a devilish money-devouring illness, like drunkenness. The more one builds, the more one wants to build."

This then was where Cameron found himself on arrival. He was immediately put to work at Tzarskoe Selo, where with all the delicate touch of the Adam brothers, but with his far greater knowledge of antiquity, he designed for Catherine the suite of Pompeian rooms on which his fame is based. Between the marble and agate columns in these rooms are moulded plaster reliefs from medallions by the English sculptor Flaxman. These were struck by Josiah Wedgwood at 'Etruria' (so called because the Greek vases imitated were then thought to be Etruscan).

Cameron also designed the Agate Pavilion at Tzarskoe Selo, with its beautiful Ionic colonnade and semi-circular portico (Plates



2 and 3), the Pompeian palace at Pavlovsk (Plate 4), his largest commission, houses in the Ukraine and a triumphal arch in the Crimea. He was succeeded as Imperial Architect at Tzarskoe Selo by **another** Scotsman, Menelas. But as the Architectural Review puts it "He fell into the vice of designing in exotic styles."

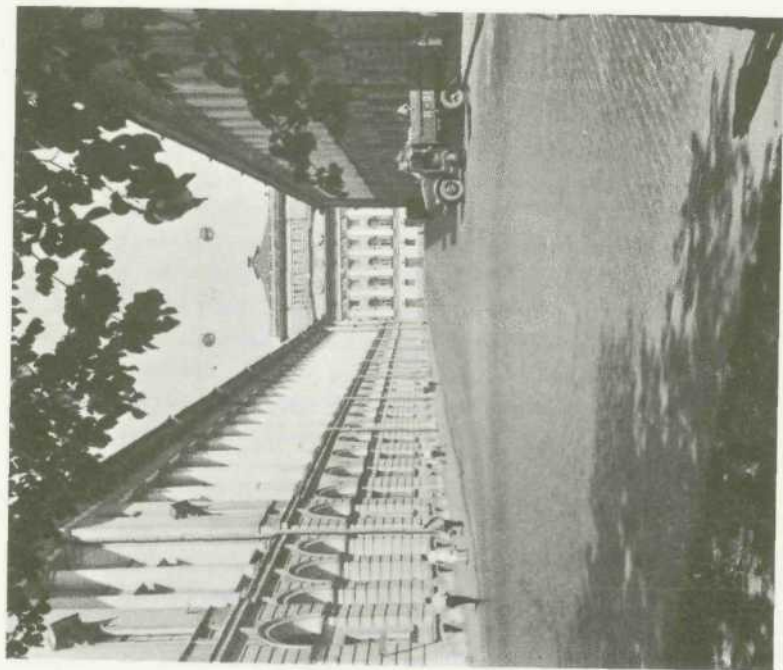
Although Cameron has always caught the fancy of people outside Russia, he was only an extremely small figure in the vast architectural machine turning out classical masterpieces throughout the reigns of Catherine II, Paul, and Alexander I. His Pompeian interiors may have been second to none (the Germans practically annihilated them in the last war) but as an architect many of his contemporaries were superior.

The Marble Palace was the reward Catherine gave her lover Orlov, for having murdered her husband, Czar Peter **III**, on July 17th, 1762. Unromantic but **impressive**, in red granite and grey Siberian marble, it is the work of the Italian architect, Rinaldi.

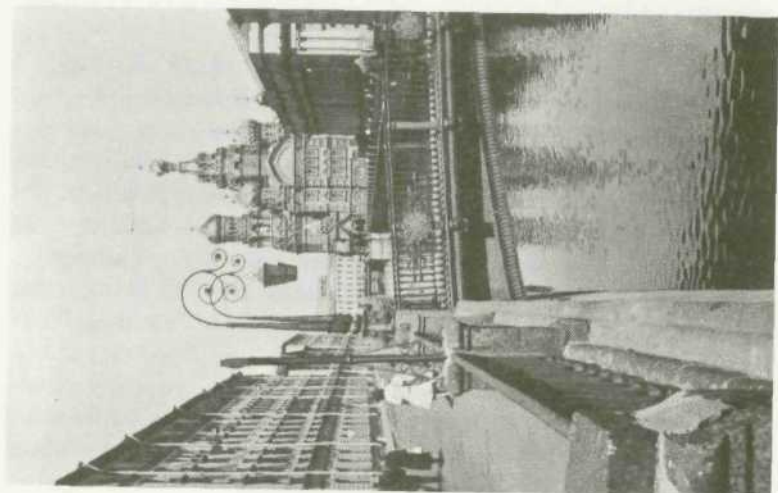
Opposite the Winter Palace, the Bourse, a Doric Temple, crowns the tip of Basil Island, like a vast projecting bastion. Two rostral columns stand on the flanks of **the** supporting semi-circular terrace, which gives way in the centre to a double flight of steps leading down to the Neva. The Greek genius for site and setting is seen reflected in this Hellenic Temple, the masterpiece of the French architect, Thomas de Thomon,

The most prolific classical architect of St. Petersburg was **Quarenghi**, a native of Bergamo. Amongst numerous buildings for the aristocracy he built two subsidiary Imperial Palaces at **Peterhof**, the Hermitage Theatre and the Imperial Bank. Quarenghi was nearly the only architect of his time to remain in favour. Most of his contemporaries failed to ride the waves of autocratic patronization and sank when a change occurred **at** the top. **Rastrelli**, for example, returned to **Italy** penniless and died a beggar in the streets of Rome.

One of the most surprising buildings in St. Petersburg is the Kazan Cathedral, which seems at first sight to be a reproduction of St. Peter's in Rome, complete with Bernini colonnade. This was **built** for the Czar Paul (1796-1801), who was the first non-Catholic **to be** elected a Grand Master of the Knights of Malta, and who



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dreamed of becoming Pope. The architect was Voronikhin, a serf born on the land of Count Stroganov, who had sent him to be trained as an architect.

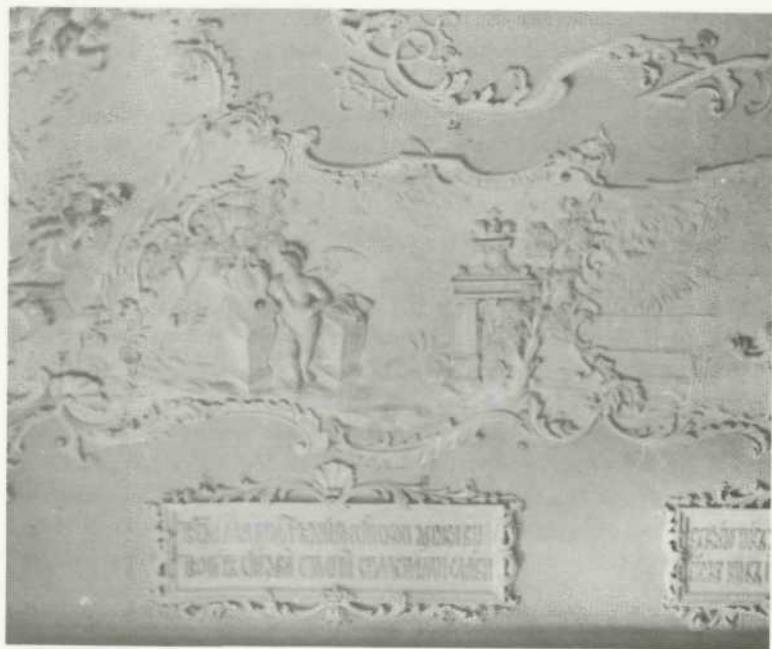
The greatest native architect was undoubtedly Zakharov, whose **fame** rests on the Admiralty where his successful distribution of vast architectural mass contrasts strongly with Rastrelli's attempts to deal with facades of similar length (p. 109). But apart from this, and the domes, masts and interlaced dolphins on the wings extending to the Neva, the building is fascinating in preserving intact the tower of Peter I's tiny Admiralty, built by Koroboff in 1704. Zakharov has merely placed a square gallery about the lower portion of the old tower. Above this can be seen towering the golden fleche carrying a model of a ship in full sail; a piece of old Holland in a sea of Classicism. (Peter I had loved Holland, and sent Koroboff to study there.)

Three other architects are worthy of mention: Yuri Velten, whose father had come from Danzig as a cook for Peter I, and who was responsible for the Neva's granite quays which provide the grandiose base for the panorama of St. Petersburg; Montferrand, who built St. Isaac's Cathedral and erected the Alexander Column (Plates 5-6), both of which were meant to impress, the one as the most **expensive** cathedral ever built and the other as the largest monolith in the world; *neither* is really pleasing to the eye.

The last great architect was Karl Ivanovich Rossi, the son of a ballerina. It was he who built the General Staff Building (Plate 6), whose huge semi-circular face stares in unadorned innocence across the square at the Elizabethan Rococo of the Winter Palace.

To the private palaces which had sprung up under Elizabeth and Catherine, were now added military barracks, staff buildings and government blocks reflecting the ever-increasing weight of autocracy.

It is more as city planner than architect of individual houses that Rossi deserves his place amongst the foremost of the builders of St. Petersburg. In the centre of the General Staff Building are two vast arches (Plate 5), the second oblique, to guide the street underneath into the Nevski Prospekt at right angles. Equally subtle is the contrast between his Alexandrovsky Theatre, and the street leading to it which he cut through from the Fontanka. The rows of sober



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Doric columns under harsh horizontal cornices, devoid of all pediment, provide the most perfect avenue to the Corinthian theatre at the end (Plate 7).

Rossi was to Alexander I, what Haussmann later was to Napoleon III. Some cohesion was necessary in a city so full of architectural treasures and nowhere else in Europe at that time were projects on such a scale not only projected, but carried out. In London in particular the price of land was already so high that it would have been ruinous to plan on this scale.

The only other major city of Europe being systematically built on classical lines in the eighteenth century was Dublin, where fortunately for us James Gandon came to live instead of being lured to St. Petersburg by Princess Dashkov.

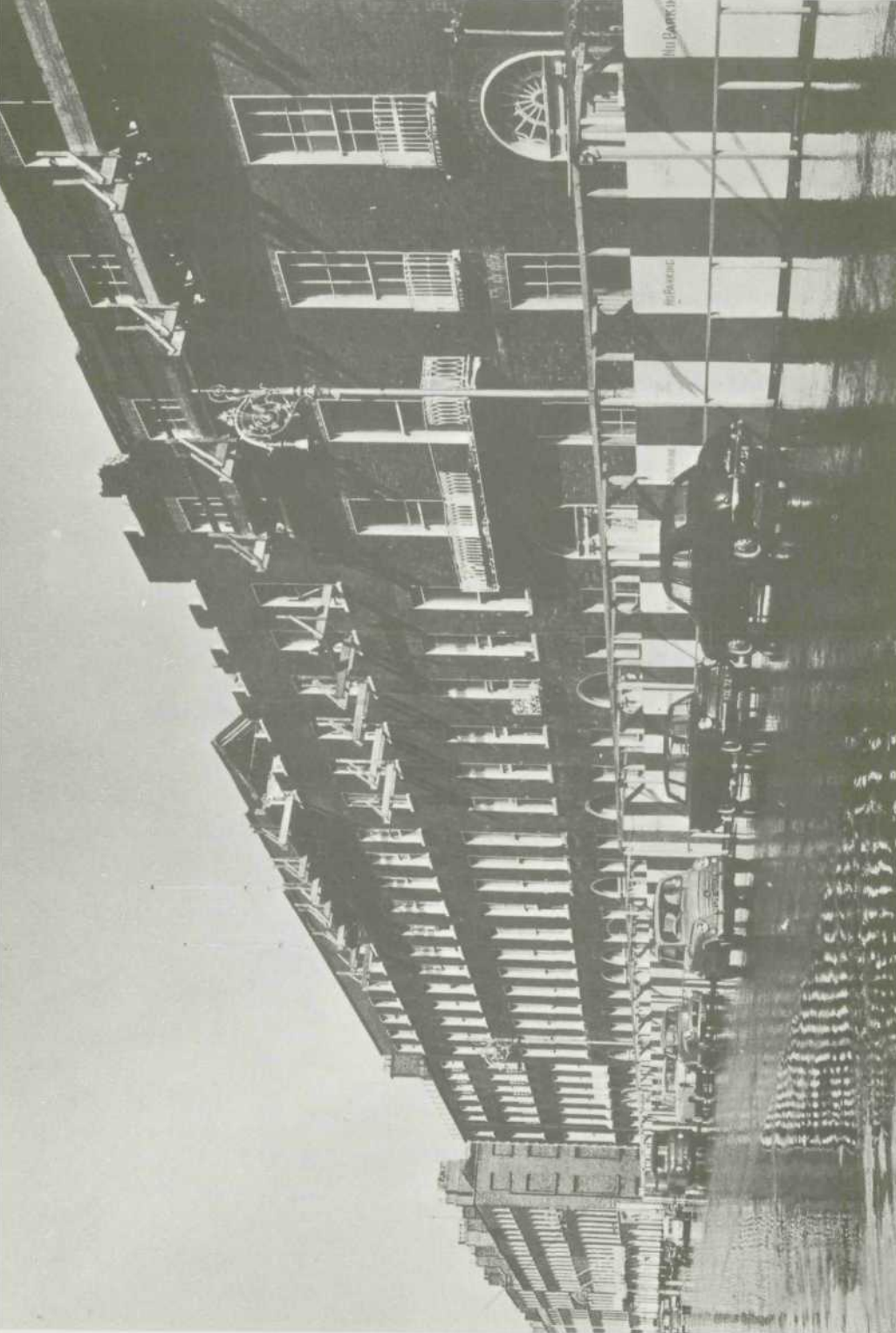
This city is now in danger of extinction, as we see in Lower Fitzwilliam Street, or on the Liffey. For the value of Georgian architecture in Dublin rests in its *entirety*. Half a dozen more serious breaches by property vandals will spoil the architectural plan, without which the individual Georgian houses will become lost and pointless.

In the last war Leningrad suffered incomparably more than any city in England. (Today hardly a cat or dog is to be seen in the streets, because every single one was eaten during the starvation endured in the 900-day siege.) Yet today practically every damaged building of architectural merit is rebuilt and restored exactly as it was before the war, and the new buildings are made to blend with the old.

In Dublin, how much easier to preserve what is still there! But will this be done?

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- i. Lower Fitzwilliam Street, 1965.
Green Studio.
- a. Riverstown House, Glanmire, Co. Cork, 1965.
Roy Hammond.
3. Fiddown, Carrick-on-Suir; the Chapel.
John Shipman.
4. Monument to Viscount Duncannon by Kidwell, at Fiddown
(detail). *Gerald Cubitt.*
5. Mount Ievers, Co. Clare.
Lucinda Lambton.
6. Port Hall, Lifford.
Lucinda Lambton.
7. Monument to Brabazon Ponsonby, Earl of Bessborough, and
Sarah his wife by W. A. Atkinson, at Fiddown.
Lord Oxmantawn.



IRISH GEORGIAN SOCIETY

1965 has been another year of steady growth for our Society, and we now have over two thousand members spread all over the world. The secretary and office is now set up at Leixlip Castle, Co. Kildare (280430).

Georgian Dublin has suffered severely in 1965; the sixteen threatened houses in Lower Fitzwilliam Street have been razed (Plate 1 shows the destruction in progress) and will be replaced by a modern office block. In Stephen's Green planning permission has been granted for the building of more offices, in the place of three elegant houses. One of them (No. 76) contained a figured stucco ceiling depicting the four seasons, and through the good offices of the Board of Works this has been preserved and may end up in Dublin Castle.

In the field of restoration we have completed the work on Conolly's Folly (1740) which is now safe for many years to come from the ravages of wind and weather. We would like to record our gratitude to the Department of Local Government for their grant of 50% of the cost, which was £2,500 in all.

The beautiful dining room with plasterwork by the Francini (1745) at Riverstown House, Glanmire, Co. Cork, which had been used for storing potatoes until this year, has now been **restored** to its former beauty (Plate 2), thanks to the kind co-operation and help of the owner Mr. John Dooley. The work has cost £717, including three new windows and a period mantel. Signs have been erected by the Tourist Board from the main Dublin-Cork road. Mrs. Power, the caretaker, is showing visitors the plasterwork. We have an elegant Cork 'hunting' or 'coffin' table from **Doneraile** Court, and hope to find other pieces next year so that the room can be furnished as the Bishop of Cork's dining room would have been in 1750.

There is a membership form inside the back cover.

NEW MEMBERS AND
CONTRIBUTIONS TO THE COST
OF THESE PROJECTS ARE
URGENTLY NEEDED

The Society was host during May and June to a number of groups from abroad; on May 5th came the *Friends of Palladia* from America, visiting houses in and around Dublin on their way to the Veneto. 160 members of the British National Trust arrived in Dublin on board the 'Meteor', having had a lecture at sea from Mrs. Desmond Guinness, on May 13th. They split into groups which were taken round Dublin by Percy Le Clerc, Austin Dunphy, John Lewis-Crosby, Eoin O'Mahony, Nora O'Sullivan, and Mr. and Mrs. Guinness. In the afternoon they visited Russborough. On May 20th a group of French and Italians under the auspices of *Connaissance des Arts* arrived for a ten-day tour of Ireland; their energy and enthusiasm were miraculous. They very generously gave us £100 for the Conolly Folly repair fund. From 29th May to 9th June Mr. Lewis-Crosby and Mr. and Mrs. Guinness took turns in leading an all-Ireland bus tour of Georgian Houses, for which the North of Ireland National Trust and the Irish Georgian Society were joint sponsors. On June 24th we arranged a Tour of Georgian Dublin for 185 of the 400 attending the Museums Association Conference; our guides were Lord Dunsany, John Gilmartin, and Mr. and Mrs. Guinness. We would be glad to have the names of any who would like to act as guides to similar groups in the future.

In August 1965 we lent our exhibition of photographs by Hugh Doran of Irish Country Houses to the Robertstown Canal Festival, which is trying to raise money to restore one of the former Georgian hotels on the Grand Canal, in Co. Kildare. In October, we lent the exhibition to the Wexford Opera Festival.

On September 9th, Maurice Craig gave a lecture on Gandon to the Irish Georgian Society and the Society of Architectural Historians of Great Britain who were in Dublin for their annual conference under the leadership of Christopher Hussey. We helped organise an exhibition of Architectural Drawings in the Municipal Gallery, to coincide with their visit; it was attended by 10,300 people in three weeks, a record for the gallery.



The Irish Georgian Society has agreed estimates for work on the Dromana Gateway, Co. Waterford and also for roof repairs at Gill Hall, Co. Down (see Bulletin for April-December 1964) to prevent further deterioration to the fabric of this rare seventeenth century house. Work should begin on both projects soon.

The Irish Georgian Society has undertaken to make **waterproof** the little chapel at Fiddown, Carrick-on-Suir that houses the Ponsonby family monuments (Plate 3). When the windows have been mended they will be covered in wire mesh to protect them from the stones of small boys. At present birds **fly** in and out. Eventually we hope to dig a ditch all round, because the ground level outside is three feet higher than the floor **of** the chapel with **the** result that the plaster inside is rotting away, up to that level. A plaque states:

This chancel was rebuilt and beautified by the Rev. Robert Walts, M.A., Dean of St. Canice's and Vicar of Fiddown 1747 who after a contest at law carried on for 19 years and £1,500 expended by him recovered ike great tithes oj this parish from the subs tractor for the benefit of all succeeding incumbents.

There are two fine monuments by William Kidwell (*d.* 1736) who describes himself as 'of the city **of** Dublin, stonecutter' in his will, one to William Ponsonby, Viscount Duncannon (detail, Plate 4) of 1724 and the other to:

Mary, ye wife of the Honble. Coll. William Ponsonby of Bessborough Grand-daughter of ye Right Honble. ye i.arle oj Drogheda!) by her father and oj ye right Honble. ye Earle oj Meath by her mother and her vertues were suitable to her birth. She departed this life the Sixth day of May 1713 in ye ^ind year of her age.

The finest monument is by William Atkinson (*d.* 1767) to the Earl and Countess **of Bessborough**, who are shown in **effigy** holding hands, and draped in Roman togas (Plate 7); it is dated 175ⁿ. All three monuments described are of the very first quality and there another fine plaques besides placed in the elegant plaster frames **of** 1747. The vaulted ceiling is also plastered in panels, **but** below dado level the damp is corning through which must be stopped.



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Mr. Guinness lectured in the U.S.A. during September at St. Louis, Nashville, Charleston, New Bedford, Providence and Newport gaining new friends for the Society and support for its work. He also spoke to the Rotary Clubs of both Dublin and Dun Laoghaire, the Photographic Society of Ireland, the Dublin Readers' Circle, Magee University, Londonderry, and the College Dublin Society of U.C.D.

RUSSIAN TOUR 3rd- 25th September 1965

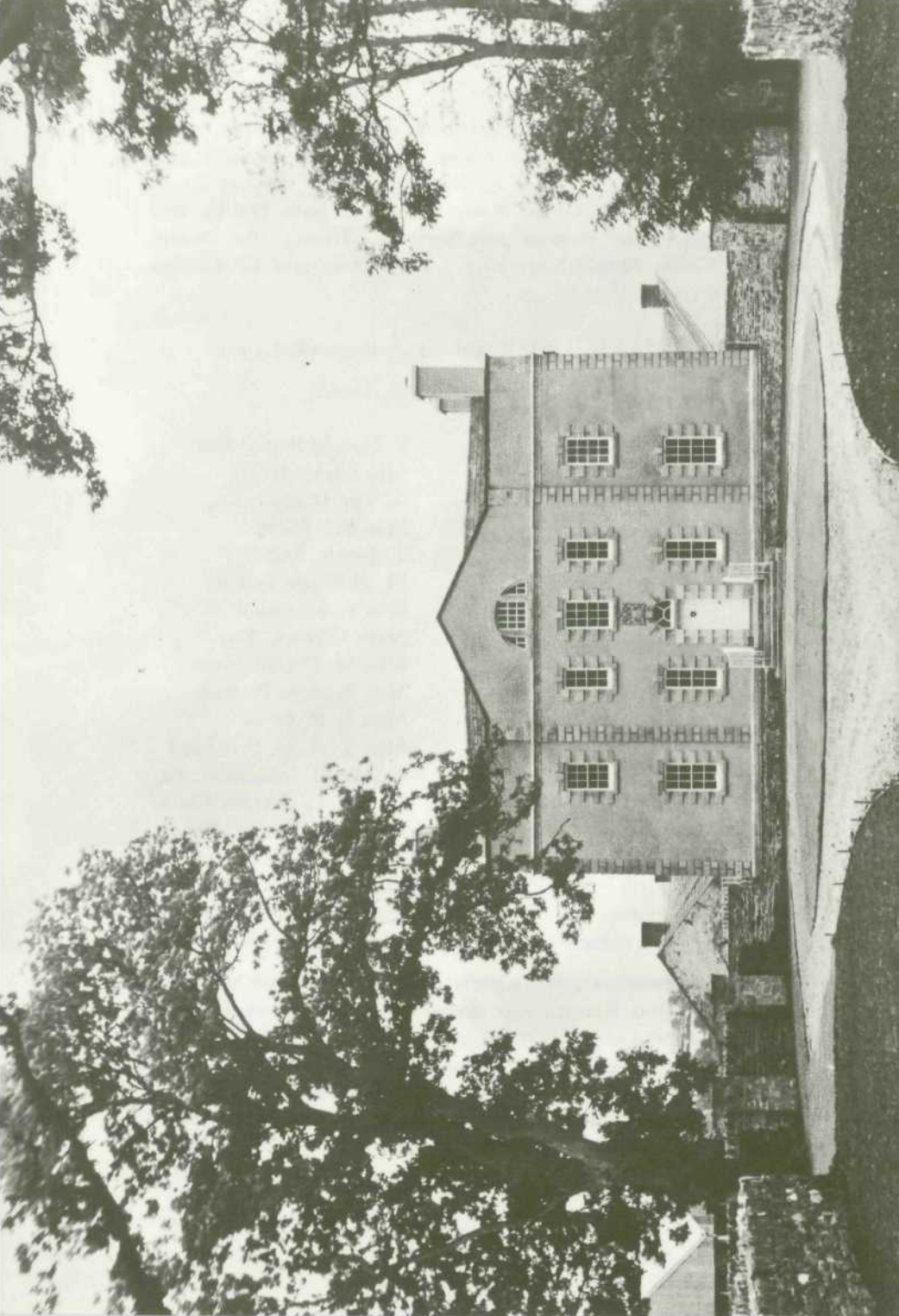
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On 3rd September 1965, a party of thirty-eight Irish Georgians left Tilbury in a Russian boat to visit buildings of architectural interest at Leningrad, Novgorod and Moscow.

As our boat stopped at Gothenburg, we were able to visit Gunnebo, a charming eighteenth century country house, built by a Scottish merchant. An unexpected ascent of the City Water Tower



was followed by a visit to the two excellent Museums of Decorative Art, full of faience stoves, and Chinese Export porcelain imported by the Swedish East India Company.

At Helsinki, most of our members refused the Saunas offered and visited instead the **Synbrichof** Museum, the Finnish Design Centre, and Tappiola, a **sparklingly** modern Living Area, built among the lakes and pine forests outside Helsinki.

At Leningrad we were welcomed by the Union of Architects. Most helpfully Professors Rotatch and Kreminsky offered to accompany us to all the buildings we wished to visit. This was extremely interesting, as both Professors had been in charge of many of the superb restorations, and were able to explain many technical details.

Apart from churches and monasteries such as the Peter and Paul Cathedral, Smolni, etc., we visited Peterhof, Oranienbaum, Tsarskoe Selo, Pavlovsk, The Anitchkov Palace, The Yelagin Palace, The Naryshkin Palace, The Academy of Fine Arts, and The Hermitage, including its amazing collection of architectural drawings by Cameron, which had not been shown for fifteen years.

A day at Novgorod, spent peacefully in a boat, or walking across the meadows to distant monasteries, cleared our minds of the eighteenth century imported symmetry of Leningrad, and prepared us for the exotic domes and pinnacles of Moscow. Besides the dazzling mounds of jewels and silver at the Kremlin, we visited the Pushkin Gallery, also Novo Devitchi, Zagorsk, and the palaces of Archangelskoe, Kuzkova, and Ostankino, all most imaginatively furnished and looked after.

A meeting with the Architects of the Great Britain/U.S.S.R. Society proved most interesting. With the help of our excellent interpreters it was possible to conduct the most stimulating conversations. Anything was discussed, from the price of books, (excellent and very cheap in Russia), to Celtic history, and the re-gilding of eighteenth century door frames.

After a memorable night in the luxurious Anna Karenina train, we returned to Leningrad for three more days of frenzied sight-seeing in this most dreamlike of cities. Most sadly, we took leave of our kindly Professors and Intourist Guides, and at midnight, on

September 20th, steamed slowly down the glittering Neva.

At Helsinki, we spent the afternoon in antique shops, pricing Russian Ikons, or else eating cakes, **of a** luxuriant kind which do not exist in Russia.

At Stockholm, besides the old town, and the Royal Palace, we visited Drottningholm, and its pretty eighteenth century theatre where the dressing rooms are **thoughtfully provided** with curtained beds. **They** have recently discovered a beautiful harpsichord, as well as some eighteenth century costumes, and scenery **of** great beauty which had lain **untouched for over** a hundred years. The **palace** itself is still occupied by the Swedish Royal Family, and **the Chinese** village in the **beautiful** park is **in the** process **of** being restored. We next visited the Vasa Ship, a huge whale-like **construction** of oak, recently raised from the harbour, and **still** being sprinkled with gallons **of** preservative. The Irish Ambassador, Mr. Valentine Iremonger, and his wife, most kindly revived us after this exhausting day, for which we were extremely grateful.

At Copenhagen the day began rather bewilderingly with two breakfasts; one at the railway station, paid for by ourselves, the other as guests of the Danish Agricultural Institute. We then visited the Roscnborg Palace, with its huge silver lions, jewels, and glass room. Later we drove through **the** many quays and squares, including a short journey in a launch to the church at **Christianshavn**.

More antique shops—a whole street **of** them—swallowed up most of our party for the rest of the day. A fortunate eight or nine of us were captured and invited to tea by Mr. and Mrs. Holmes, the Irish Chargé d'Affaires. This was the most perfect ending **for** a very instructive tour. Somehow we all managed to catch our Russian boat, and returned safely to the drizzling rain of Tilbury. Our two most helpful Russian Guides, also Professors Rotatch and Kreminsky, have accepted honorary membership of the Irish Georgian Society.

* * *

The gates at Browne's Hill, Co. Carlow have been rescued by the National University (see April-June Bulletin, 1961 when we

pleaded for their **preservation**). They have been moved complete with their curved ironwork sweeps to Lyons, **Celbridge, Co. Kildare**, an Agricultural Institute attached to U.C.D. **with** a fine Georgian house and park, lately the property of the Lawless family, Lords Cloncurry. Congratulations are also due to Trinity College for painting their windows white. Some people are afraid of white paint because they think it gets dirty—the answer is that cream paint *starts* dirty.

A magnificent job has been made of cleaning the facade of Leinster House, now the seat of the Irish Parliament, and formerly the town house of the Dukes of Leinster; it would be a great thing if **the** Bank of Ireland were to follow suit.

St. John's Square, Limerick, which was probably designed by Davis **Ducart**, and has limestone facades of great beauty, is being rescued by the far-sighted Corporation from a state of near dereliction and will be converted into flats. It is to be hoped that the Civic Hall there will be similarly preserved.

Westport House, Co. Mayo, which is open to the public, had 13,000 visitors in 1965, an increase of 5,000 over 1964 which shows that this project is now enjoying the success it so richly deserves.

Individual restorations of merit are numerous, and we would like to mention especially the work at Mount Ievers, Co. Clare, to which the Irish Georgian Society contributed, where Mr. Norman Ievers has put a new roof, and restored gates and their Hanking niches with great care (Plate 5). The Red House at Youghal, Port Hall, Lilford (Plate 6), the Music Academy in Dublin to which we also contributed, and Rathbeale Hall, Swords are a few of the best recent restorations. Work continues at Dublin Castle and the Royal Hospital, Kilmainham and we hope to see the interior of Marino Casino furnished and painted soon. We gave advice and /,"25 to the Nuns at 10 Henrietta Street, Dublin.

The furniture which is stacked in the National Museum (the word '**displayed**' is too kind), would look so much more at home in one of (he eighteenth century houses in which the city is so rich. Museums in 1965 no longer put all the tables in a row, and all the musical instruments together in one room. This sort of arrangement is **hopelessly antiquated**, and even in the Louvre, where much of

the building is (like ours) an unwieldy nineteenth century barrack, intelligent grouping of the furniture by period gives it the right scale and meaning. What an attraction to tourists a Dublin house, furnished in period would be!

IRISH GEORGIAN SOCIETY

Calendar of Events, 1965

29/1/65 Lecture: "The Palladian Invasion of Ireland" by The Knight of Glin.

25/2/65 Fashion Show at Funiess, Co. Kildare in aid of the Francini Room at Riverstown House - kind permission of Major P. N. N. Synnot, C.B.

28/4/65 Visit to Castletown, Cclbridge - kind permission of Lord Carew.

1-2/5/65 Cork Outing - Lecture: "Eighteenth Century Architecture in Cork" by T. F. MacNamara and visits to Cork houses.

24/6/65 Lecture: "Decorative Plasterwork in Great Britain" by Geoffrey Beard.

25/6/65 Lecture: "The Brighton Pavilion" by **Clifford** Musgrave.

28/8/65 Match at Cricket which we lost to the North of Ireland National Trust, at Crom Castle - kind permission of the Earl of Erne.

3-25/9/65 Russian Tour led by Mrs. Desmond Guinness.

9/9/65 Lecture: "James Gandon, Architect" by Maurice Craig.

29/9/65 Reception at Municipal Gallery of Modern Art, Exhibition of Architectural Drawings; informal comment by Miss Anne Crookshank and Mrs. D. Guinness.

22/11/65 Lecture: "Classical Architecture in India" by Mrs. John **Betjeman**.

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Leixlip Castle
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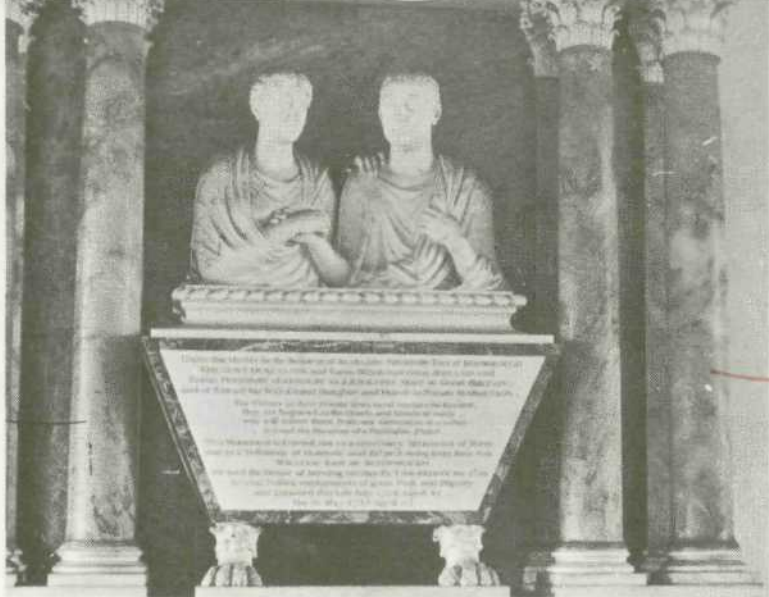


Plate 7. Monument to the Earl and Countess of Bessborough (1758), by William Atkinson.

ENGLISH SCULPTURE IN JAMAICA

Mrs. Lesley Lewis, F.S.A., has recently made a survey of some sixty sculptured monuments in Jamaica, sent out there from England in the eighteenth and early nineteenth centuries. Under the title, *English Commemorative Sculpture in Jamaica*, it is being published in twelve monthly instalments, starting this November, in the London journal, *Commemorative Art*. Many of these monuments are signed by well-known English sculptors who are also represented by work in Irish churches. Some are of outstanding quality and of great interest to students of sculpture as they reveal hitherto unrecognised aspects of the work of certain artists. There are, for instance, the only two monuments known to have been signed by John Cheere, brother of the more celebrated Sir Henry, and one particularly charming wall-tablet is signed by Scffrin Alken. The latter carved much of the detail at Lord Charlemont's Villa at Marino, Clontarf, but had not previously been connected with any funerary monuments. Mrs. Lewis is sending a complimentary copy of each instalment as it comes out, for the use of the Irish Georgian Society, and it can also be obtained from the offices of *Commemorative Art*, 62-4 Baker Street, London W.I at £1 for 12 monthly issues of the journal.