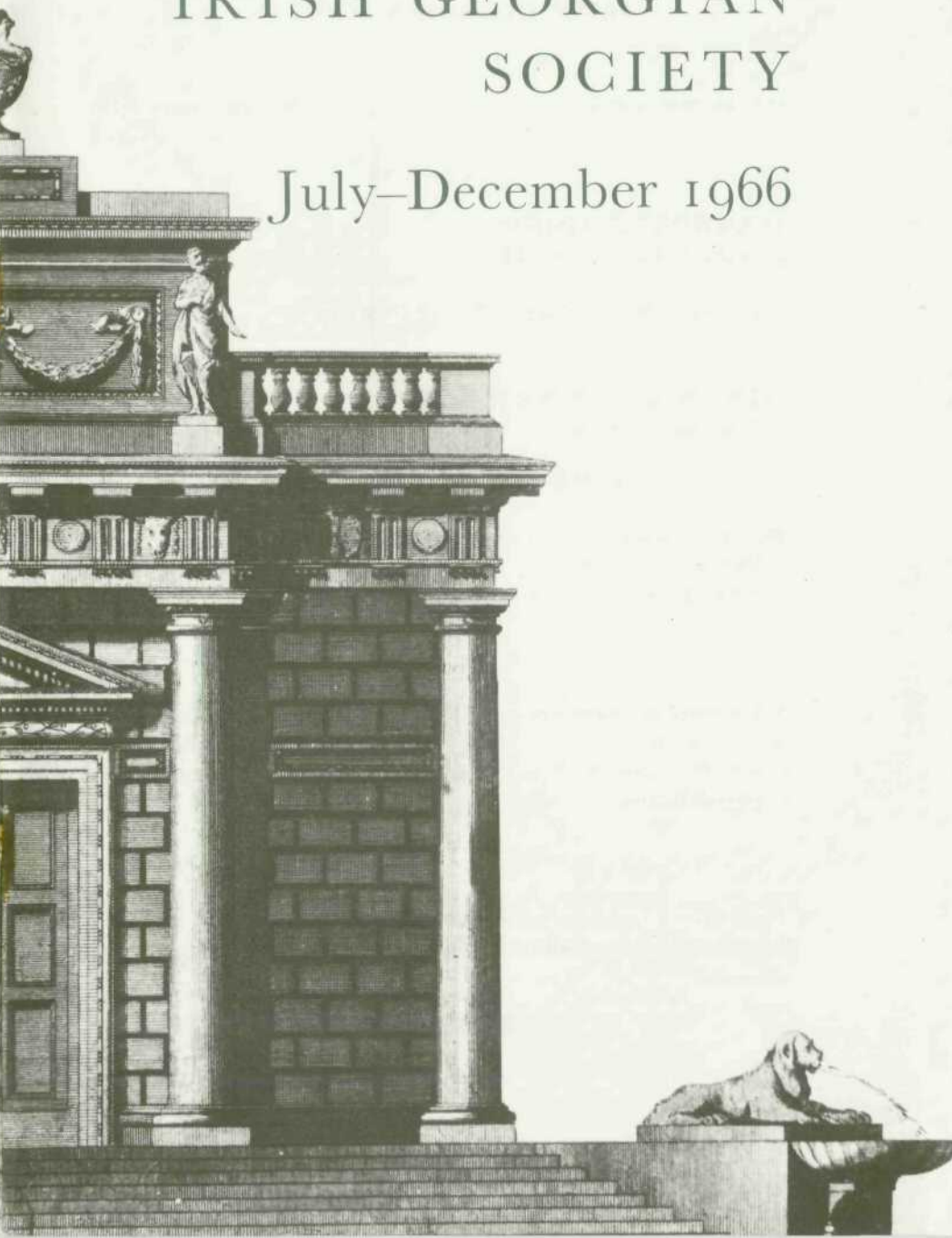


IRISH GEORGIAN SOCIETY

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The engraving on the cover of the Marino Casino at Clontarf was published by Sir William Chambers in 1759. Although in State care for thirty years, the exquisite interior has yet to be restored.

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DOUBLE ISSUE, TEN SHILLINGS

THE EDIFYING BISHOP

"Bishop's Folly"

By

T. G. F. Paterson, O.B.E.

Fredrick Augustus, 4th Earl of Bristol (Bishop of Derry) was born August 1st, 1730 and died July 5th, 1803. His eldest son Lord Hervey, dying in 1796, the bishop was succeeded in the Earldom by his second son Fredrick William Hervey (1769-1859) who was created Marquess of Bristol, June 30th, 1826 and was ancestor of the present marquess.

The bishop was educated at Westminster School and Cambridge. He left the University in 1751 without taking a degree, but in 1754 availed himself of his right as a nobleman's son and thus acquired an M.A. degree. In the same year he determined to enter the Church. In 1763 he became chaplain to King George III, and in 1767, by favour of his brother George, Earl of Bristol, Lord Lieutenant of Ireland, was appointed Bishop of Cloyne. In 1768 he was translated to the See of Derry, one of the richest bishoprics in the gift of the Crown. Having thus achieved that most coveted prize, he found himself in a position to exercise his capacity for extravagance on travel, art, and building. As regards the first of those three items we are informed that complaints had reached the King by 1772 regarding his prolonged absence from his diocese "caused by amusement rather than illness".¹ He returned to Derry in the autumn of that year and immediately became immersed in politics, especially in controversial subjects such as Tithes, and the Test Act.

In 1774 he was much in evidence in Dublin. He was again, however, in Derry on Whit Sunday 1775 on which occasion he preached a sermon that met with John Wesley's approval. Two days later the great evangelist lunched with the bishop and found him "entirely easy and unaffected in his behaviour, exemplary in all parts of worship and plenteous in good works".²



Fredrick Hervey, 4th Earl of Bristol (Bishop of Derry) by Pompeo Batoni
By courtesy of Mr. Michael Nicholson

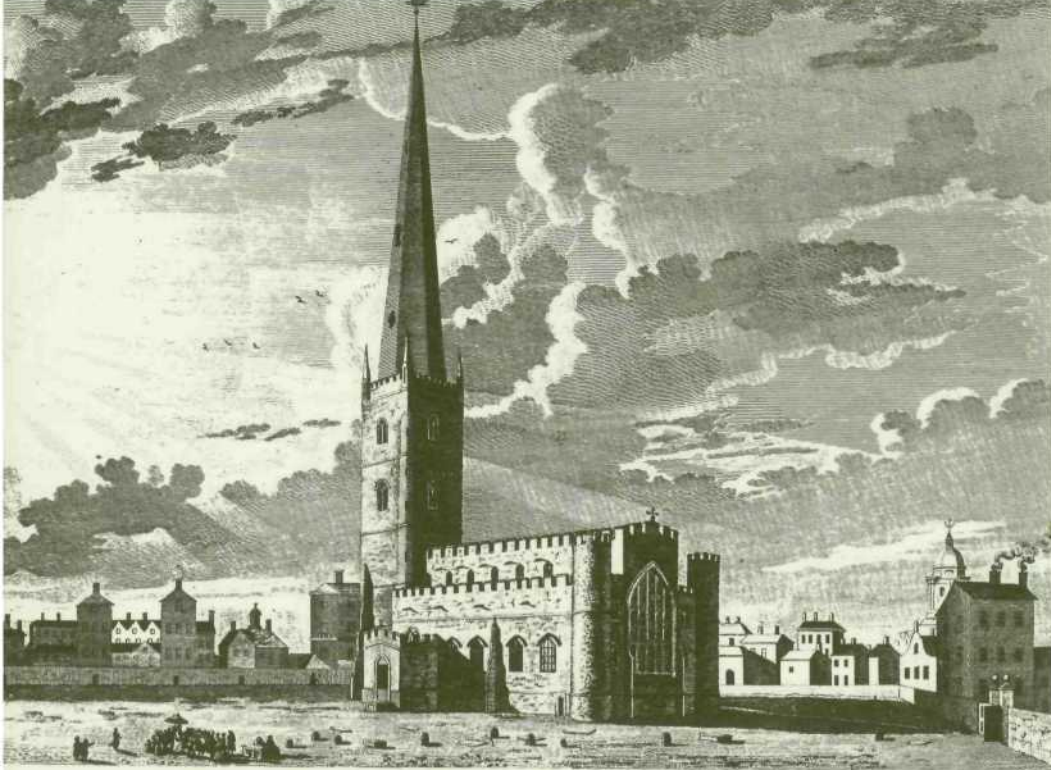
In 1776 he spent from June to August on a geological expedition to Staffa, an excursion to which we have a curious reference in Young's "Tour of Ireland" under date August 7th, 1776 wherein stones sent by the bishop to Derry are described as appearing "perfectly to resemble in shape, colour and smell of those of the Giant's Causeway" (Young, Vol. 1, p. 192). In that year he began his building career. It included churches, chapels and the erection of spires.³ Young saw the shell of the bishop's favourite residence at Downhill, a project entrusted to the celebrated Italian architect Placido Colombani, the ever faithful Shanahan⁴ being in charge during his master's frequent absences. By the autumn of that year it seems that some portion was habitable or expected to be so soon.⁵

In the Spring of 1777 he became restless and went abroad remaining away for over two years. Writing from Rome, January 28th, 1778 to his daughter Elizabeth he mentions "having bespoke a full length statue of my late brother which I am having executed by Van Oost."⁶ The monument was subsequently erected but unfortunately destroyed in the Big Wind of 1839.

He returned to Ireland in 1779.⁷ A few weeks later (December 22nd) his brother Augustus, 3rd Earl, died and the bishop became Earl of Bristol with a landed estate of £20,000 per annum. From then onwards he was commonly known as the Earl Bishop and his earlier name of the "Edifying Bishop"⁸ was soon forgotten.

Before Christmas 1780, a year after his succession to the family estate, he paid a visit to Ickworth. He remained in England for the whole of 1781, not retracing his steps to Ireland again until November 1782 on which occasion he left Ickworth for the last time, incidentally parting from his wife also.

In 1783 his personal interest in the Irish Volunteers became a ruling passion resulting in his joining the Londonderry Corps, wherein he acquired the rank of Colonel and was soon a notable figure at conventions⁹ and reviews. In the same year he completed the Mussenden Temple, built to commemorate his friendship with his kinswoman Mrs. Mussenden.¹⁰ A feature of this most charming structure was its library and a room underneath, which the bishop later allowed the Roman Catholics to utilize for the celebration of Mass at a time when authorized places of worship for members of



'South-east Prospect of the Cathedral Church of London-Derry, Ireland.'

Downhill from the S.W. (c. 1787). From a drawing made pre 1802 by J. Ford and portrayed by Vaughan Sampson in his "Statistical Survey of the County of Londonderry", a work published in Dublin in that year. The house has been described by his kinsman, H. J. Bruce, writing in 1947 ("Silken Dalliace", p. 17) as a "granite bathing box".



that Church were frowned upon generally. That the bishop was tolerant in religious matters is evident from the fact that his will contained instructions for its continued use for that purpose.¹¹

In the summer of 1785¹² he repaired to Bath and in October of the same year proceeded to Italy arriving in Rome in the following January, but by 1787 he was back at Downhill. In a letter written from there (March 30th) we discover that "he had begun a new villa upon a leasehold estate of Lord Masserene that had fallen into his hands on the first day of last month",¹³ this being the first reference we have to the erection of Bishop's Folly, otherwise Ballyscullion. The same epistle contains the information "the rents available amount to £593 per year" and that to quote his own words—

"the situation is beautiful and salubrious beyond all description yet I must say something of it. Imagine to yourself then, my dear Mary, a globular hillock of gravel carpeted with dry green grass whose declivity reaches at the end of half a mile to the banks of the river Bann, or rather of Lough Beg, the small lake; this Lough Beg terminates at both ends of my house; the river again after being decorated by Mr. O'Neill's new bridge at Toome, ends in Lough Neagh and this is finally bounded by an immense ridge of the conical mountains of Mourne—such is my prospect to the south. On the east which is the aspect of my eating room, the river Bann and the hills of County Antrim, together with a few hundred acres of my own estate and a bridge which I am upon the point of building will serve to amuse our eyes when we are not employing our knives and forks; but on the west that phenomenon in the County Derry, a woodland country with an elegant village belonging to Mr. Dawson, together with a serpentine river of two miles in length will decorate the view from my drawing-room; the house is perfectly circular in imitation of one I saw upon an island in the Westmoreland Lakes—it consists of an oval lobby and drawing-room of 36 by 24 and 18 feet, a library to the south of 63 by 22, a dining-room of the same size with the drawing-room, a butler's hall or pantry like that at Derry and a breakfast room or office room of the same dimensions. The staircase is in the centre and oval, and like a double screw



includes the back stairs like Lord Bessborough's at Roehampton and that of Marshal Saxe at Chambord in the Poitou."

The "new villa" thus blossomed forth into the great house of Ballyscullion, the foundation stone of which had been laid before April 20th, 1787, on which day the faithful Shanahan, who had been prevented on that auspicious occasion from being in attendance, wrote—

"It would have made me happy could I have been present when your Lordship was laying the foundation stone, the tenants and all the neighbourhood have a good right to rejoice; they all know very well it is the only means to enrich them".¹⁴

It has been stated that the bishop originally named his new house "the Castle of Bellaghy", but as there was then, and still is a Bellaghy Castle, we are inclined to think that the bishop may have stayed at Bellaghy Castle occasionally during building operations at Ballyscullion. The next notice in point of date occurs in September in the Belfast News-Letter¹⁵ and is both interesting and informative, and evidently founded on particulars given by Shanahan or McBlain, the two persons concerned in its erection. It reads as follows—

"Among the works at present carrying on in the Province, we mention the Earl of Bristol's princely structure at Ballyscullion

The Mussenden Temple. A property of the National Trust, N. Ireland.

Erected c. 1783 by the Earl Bishop in memory of his kinswoman Frideswide Bruce, wife of Daniel Mussenden of Larchfield, Co. Down, whose mother was Henrietta Hervey (daughter of the Honble. and Revd. Henry Aston Hervey, brother of John Hervey 1st Earl of Bristol).

Mrs. Mussenden's brother, the Revd. Henry Hervey Aston Bruce, inherited the mansions and lands of Downhill and Ballyscullion following the Bishop's death in 1803. He was created a baronet in 1804 and died 1822.

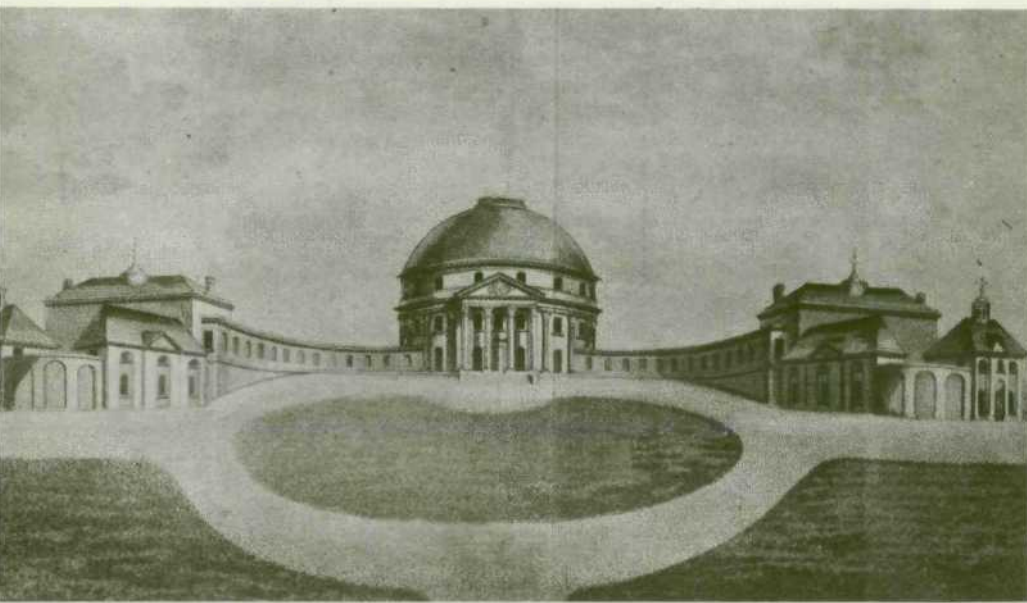
The Mausoleum (rop right). The monument is said to be a free copy of the Roman Mausoleum at St. Remy. The National Trust is at present appealing for funds for its restoration. The statue by Van Nost, of the Bishop's brother, lies at the base in a very damaged condition.

The Bishop's Gate, Downhill. A typical late 18th century entrance locally known as "the Bishop's Gate" presumably because of the carved shield on the pediment.



The Lion's Gate, Downhill

Ballyscullion in 1802



in the county of Londonderry, about a mile from Bellaghy and four from Portglenone.

Its site is on the summit of a gentle acclivity commanding a wide prospect of the counties of Antrim and Derry.

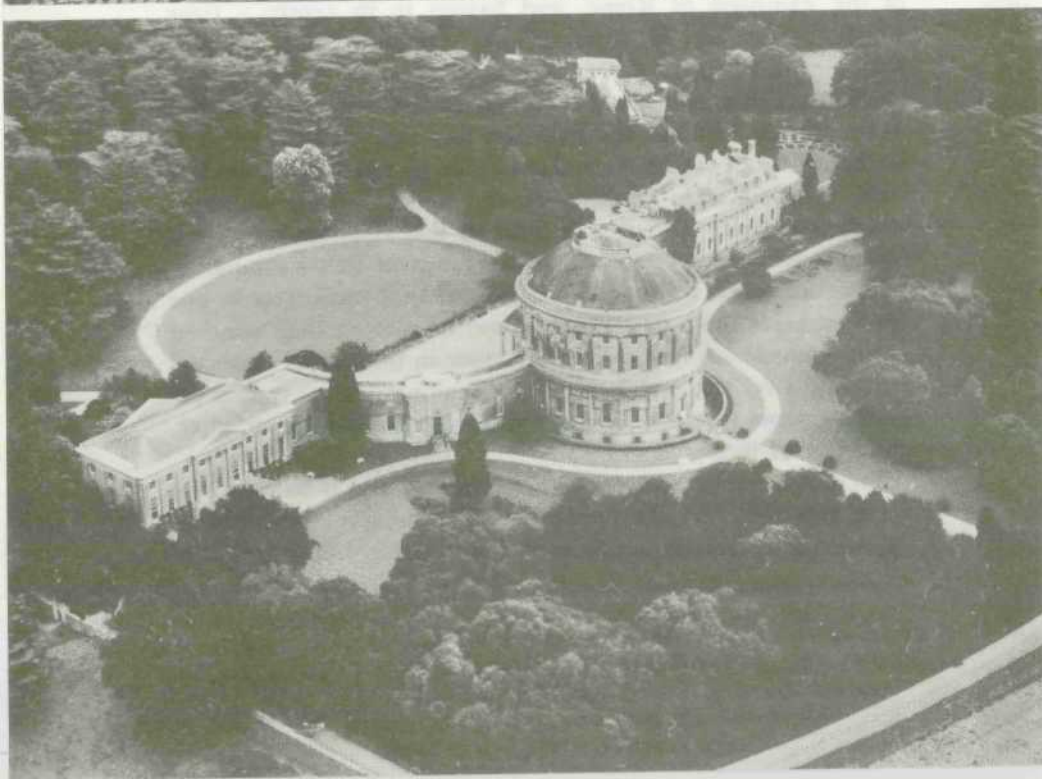
Immediately in front lies Loughbeg or the little lake, beyond which the eye, after glancing over a short mile of lands, perceives Lough Neagh, spreading its waters into so bold an expanse as to convey a lively tho' miniature ocean.

The house will form a great ellipsis or oval, of 96 feet by 86 feet of hewn stone and is to be insulated by a canal, comprehending a considerable portion of the ground, and terminating at each extremity at Loughbeg.

The external figure of the edifice will be truly superb. In the front aspect, pointing to the lakes it is to be adorned with a stately portico of six fluted columns in the Corinthian order, of 2 feet 9 inches diameter; the rest of this magnificent oval surrounded by twenty pilasters of the same order and dimensions. Over a well enriched entablature rises an attic story twelve feet high—the whole crowned with a dome nearly of the same proportion as that of the Pantheon at Rome, and having in its centre a large elliptical window to illumine the vestibule and stairway underneath.

The portico in front leads to a hall 22 feet 6 inches by 24 feet wide, opening into the vestibule and into the stairway, which is in the centre of the house and measures 36 feet long by 24 feet wide. The staircase standing in the middle of the building, which is the only thing of its kind in this kingdom presents a figure resembling a double corkscrew; a great stair surrounding a lesser for servants, both so constructed that passengers in one can't perceive those on the other, and forming in their winding ascent communications with every story in the house. From the right of the vestibule, you enter the dining parlour, as you do the drawing room from the left; the dimensions of both being alike, 36 feet X 24 feet.

From the dining and drawing rooms and also from the stairways, you open (*sic*) the public library forming a segment of an ellipsis whose greatest length is 63 feet by 26 feet. The height of



this story is 20 feet. Having now carried our reader through the principal rooms of the parlour story, it is only necessary to observe that the two higher ones are divided as those below.

The first idea of the staircase, which forms so novel and splendid a part of the edifice, was we are informed suggested by a similar one at Chambort in Poitou the residence of the great Marshal Saxe and then conformed by that elegant one executed at Rowhampton, the classical villa of the Earl of Blessington,¹⁶ that munificent patron of the polite arts. The general idea of the house was taken from a circular one at Bellisle island in the Windermere lake, was immediately adopted and communicated to Mr. Michael Shanaghan, architect, at Corke, who arranged the present building at Ballyscullin, and committed the inspection of it to Mr. D. McBlain, son to the builder of the beautiful spire at Hillsborough—a young man who joining spirit, assiduity and talents to activity gives promise of out-stripping the foremost architects in this kingdom. The ingenuous reader, while we make no comment on the princely fortune and disposition of the noble personage at whose expense this work is executing, will pardon the digressive eulogium on Irish geniuses, displayed in so ornamental and sublime an art.

The building is now considerably advanced and must for the novelty of its form—the boldness of its design—and the elegance of its execution be considered a monument of the finished taste of the proprietor.

It is remarked to the honour of the Earl of Bristol, whose taste

St. George's Church. Following the demolition of Ballyscullin, Dr. Nathaniel Alexander (a former Precentor of Armagh Cathedral) was Bishop of Down and Connor. In 1812 he purchased the portico and pillars of the mansion and presented them to St. George's Church, Belfast, where their elegance is somewhat spoiled by the unsuitability of the surroundings.

At Ballyscullin the pediment bore the arms of the See of Derry and the armorial bearings of the Hervey family. These were replaced in Belfast by those of Down and Connor and the then town of Belfast.

Ickworth, Suffolk; seat of the Marquess of Bristol. A property of The National Trust.

for improvements knows no limits—that his Lordship is in treaty for the land in the Antrim side of the river Bann, at Newferry: after the completion of which it is his intention to erect such a bridge over the river at that place, as will be of equal ornament and utility to the two counties".

The Dublin Evening Herald, April 17th, 1788 reported progress by stating that the Earl of Bristol's magnificent structure at Ballyscullion in the County of Derry was in such forwardness that "if the season is favourable there are hopes it may be covered before winter". Dublin opinion was, however, too optimistic!

The following record of a visit paid to Ballyscullion in 1796 has never before been published. It was written by William Blacker of Carrickblacker, Co. Armagh—who records that—

"In the summer of 1796 we made a little tour which leads me to the mention of another high and most eccentric personage of my early day, Frederick Harvey, Earl of Bristol and Bishop of Derry. When Pope indited these two lines—

'What brought Sir Visto's hoarded wealth to waste,

Some Demon whispered, Visto have a taste',

one would imagine he spoke prophetically of Lord Bristol. The greater part of his time was passed in Italy. A greater part of his princely revenue was spent in buying pictures, some of them undoubtedly good, but not a few of a very second rate character, which of course he was cajoled into the purchase of by the adroit whisper that he 'had a taste'. He also laid out much in the purchase of marble in all shapes, statues, columns and chimney pieces. Another portion of his wealth went to provide house-room for these works of art. He built two extraordinary mansions in his See Lands at Derry and a third more splendid than both of these put together was in progress on his paternal domains at Ickworth when he was called to a tenement of a different kind. To visit the two former was the object of our jaunt. Our party consisted of Mrs. Phepoe of Armagh and two or three of her family, my father, mother and myself. We travelled with our own horses, the ladies in an open carriage, the gentlemen riding as was usual in those days. We were first to visit his Lordship's recently built edifice at Ballyscullion and with this view proceeded to Bellaghy

within a short distance of it, where we took up our abode at the old castellated mansion adjoining the village then inhabited by Mrs. Burrowes, a particular friend of the Bishop and who exercised a kind of agency over his affairs in that quarter. She was a very agreeable woman and sung sweetly. In the Hall stood a marble bust of Lord Bristol by an Italian artist. One of the first pranks of young Phepoe and myself was an attempt to give animation to his Lordship's eyes by the means of little slips of black plaister, the effect of which was to terrify the housemaid almost into fits as she passed through the hall when we had retired to rest.

The next day was dedicated of course to Ballyscullion. It was a magnificent circular edifice standing like a huge bee-hive on a site well chosen certainly, crowning an eminence rising finely from Lough Beg of which beautiful sheet of water and its island it commanded a noble view, with the young plantations of Raymond Cottage on the opposite shore. Had the Bishop's plans been carried into effect it would have been one of the prettiest things in the north but at the time I speak of the house appeared as if dropped from the clouds into a large field completely in a state of nature. I have already mentioned the building was a rotunda crowned by a noble dome, the top or apex of which was of glass giving light to the interior. A handsome balustrade surrounded the lower part of the dome and a smaller one the glass portion of it. The entrance was through a handsome portico of which the reader may judge for himself by a visit to Belfast where it forms the entrance to the Chapel of Ease in High Street. You now entered upon a magnificent hall lighted as I before said from the top of the dome. Around this hall ran two galleries one above the other, beautifully railed with bronze work, upon which opened the doors of the upper apartments. The reception rooms on the ground floor were segments of circles superbly fitted up as to paper and silk hangings, the walls covered with pictures. In the hall and on the principal staircase were sundry casts and statues. The underground story which was arranged with due attention to culinary convenience communicated by a vaulted passage with the offices then in progress of

erection near the house. Off this passage were a variety of vaults which, I imagine, will still exist, and may furnish matter of speculation for the antiquary a century or so hence when the name of the Bishop shall have passed down oblivion's stream. Around the exterior of the house immediately under the cornice which supported the lower balustrade was an inscription in Latin from Virgil in large and conspicuous raised letters, the only alteration in the text being the substitution of the Bann for the Mincius of the Roman bard.

On the death of the Bishop, his heir the late Sir Harvey Bruce, preferring Downhill for his residence and not choosing to keep a second mansion and that of so expensive a character and which no one would be likely to become tenant of, levelled the whole smack smooth, selling even the very stones of which it was composed. The portico as before stated was carried to Belfast and the superb Italian chimney pieces, etc. were dispersed through the neighbouring counties 'Sic transit gloria Ballyscullion.' "

The author of the foregoing narrative, lived to see the pillared portico moved to St. George's church, Belfast,¹⁷ the Italian chimney pieces dispersed through the neighbouring counties, and the house completely obliterated.

Robert Slade visited it in 1802¹⁸ when on an inspection of the London Companies' properties in Co. Derry. He reached it via Downhill and wrote as follows—

"This road along the borders of the Lough belongs chiefly to the Bishop of Londonderry, who has procured leases for twenty-one years to be granted to trustees for his own benefit, and as these leases are constantly kept full by yearly renewals, his lordship is said to have realized an income of £5,000 a year, independent of the profits of the see, which are computed at £10,000 a year. I wish his lordship's conduct authorized me to say that equal attention had been paid to his spiritual duties; but here again, the hardship of absence excites still greater cause of dissatisfaction, the whole of this enormous income having been expended in Italy and France for these last twenty years, during which time, his lordship has resided in those countries,

chiefly in Italy, where he now lives, absent from the duties of his pastoral office. I must however, except a sum amounting perhaps to seventy or eighty thousand pounds, employed by his lordship in erecting and ornamenting two mansion-houses, one at Down Hill, in the neighbourhood of Coleraine, and the other at Ballyskullen, not far from the Salters' proportion at Maraghfelt.

In this excursion I visited Bally-Skullen, the other seat of the Bishop of Derry, which commands an extensive view of Lough Neagh, and the surrounding country; but the house, though inhabited and partly furnished, and ornamented in a style of Eastern magnificence, is left unfinished, and the new-built offices are falling to decay."

In March 1803¹⁹ the bishop writing from Rome to his cousin, the Rev. Henry Bruce of Aghadowey was "impatient for the result of Mr. Mitchell's measurements of galleries and various articles at Ballyscullion". Building was then still proceeding at Ickworth also. Suddenly in July the end came. On his way from Albano to Rome he was seized by gout in his stomach, a malady that had previously endangered his life. He passed away in the out-house of a cottage because of the unwillingness of an Italian peasant to admit a heretic prelate to die under his roof.

Considerable delay occurred before his body could be moved from Italy to England. Eventually through the good offices of the British Minister at Naples it was conveyed on a naval vessel packed and shipped as an antique statue, a necessary proceeding due to the superstitious dread with which sailors regard the presence of a corpse on board ship. More than nine months after his death (April 21 st, 1804) the Earl Bishop was buried in the family vault at Ickworth. No memorial tablet adorns the church but in Ickworth Park an obelisk erected by the inhabitants of Derry bears testimony to the unique position he held in the hearts of all classes within his diocese. Judged, however, by modern standards of episcopal duties no defence could possibly justify the absence of a bishop from his diocese during eleven consecutive years.

Mr. Bruce inherited under the bishop's will Ballyscullion and Downhill with the Italian collections which he had deposited in both houses before his final departure from Ireland—the former

being a veritable storehouse of pictures and statuary. Some years later most of the furnishings of Ballyscullion were removed there also but alas most of the treasures, including the library and its contents, perished in the fire of 1851.

Downhill is now a ruin and Ballyscullion demolished but Ickworth still remains as a memorial to his building activities. As a bishop he was certainly unconventional and his clerical garb undoubtedly eccentric. For instance at the Convention of the Irish Volunteers in Dublin he appeared in an open landau drawn by six horses caparisoned in purple, himself clad in the same episcopal colour, with white gloves adorned with gold fringes round the wrists and golden tassels dangling from them. His carriage was attended by his servants who rode on each side of it in magnificent livery. In front leading the procession was his nephew, the notorious George Robert Fitzgerald,²⁰ at the head of a squadron of dragoons in gold and scarlet uniforms, whilst a similar squadron brought up the rear. Trumpets announced his arrival at the Parliament House where he made a brief halt. Trumpets again sounded as he moved onwards, disappointed no doubt by the lack of enthusiasm with which he had been received.

On his way from Derry to Dublin he made a short stop at Armagh where the "town and country" flocked to see him. They found his almost royal progress interesting but despite the seemingly good reception were not unduly impressed. Returning home from the Convention he again broke his journey at Armagh where he was foolish enough to make some unkind remarks about the Earl of Charlemont and his friends. This so enraged the inhabitants that they actually stoned the bishop's party with the result that it quickly departed for Derry. This incident is referred to in the Charlemont Manuscripts²¹ wherein Lord Charlemont mentions the incident in these words—"on his road, however, I have been assured that he was not unmindful of the causeless animosity which he had lately taken up against me" and goes on to state that "upon one occasion the consequence had well nigh proved fatal to himself. At Armagh, he and his drunken companions had the impudence to insinuate something which was deemed disrespectful whereupon they were salated with a volley of stones and the populace with difficulty restrained from further mischief."

NOTES

1. Childe-Pemberton: *The Earl Bishop*, p 146.
2. Wesley: *Journal*, Vol. XVI, p. 107. The Volunteer Earl of Charlemont, however, thought differently. The Charlemont MSS (Vol. I, p. 121—122) record that he was "possessed of no one firm principle, public or private" and he was "continually assuming and as constantly forfeiting the character of a patriotic and virtuous man". Strangely enough Archbishop Robinson, the then Primate, held similar views, and was indeed often deeply perturbed by Hervey's "foppishness, ostentation and reckless indifference in speech and morals".
3. Most of which were built at the expense of local landowners. The Earl Bishop added the spire to the Cathedral at Londonderry, and built the elegant gateway through the old city walls nearby.
4. Michael Shanahan, architect, for many years the bishop's adviser and confidant in his various works.
5. *The Earl Bishop*, p 156.
6. Vere Foster: *The Two Duchesses*, p. 32. See also *The Earl Bishop*, pp. 155 and 181. Van Oost is a misspelt rendering of the surname of John Van Nost the celebrated Dublin sculptor.
7. *Ibid*, p. 74. Letter dated Belfast, Nov. 29th, 1779.
8. So called—this was due to his building proclivities rather than on moral grounds, g. Dungannon and Dublin Conventions, for instance.
10. She was the granddaughter of the Honble. & Rev. Henry Hervey Aston, 4th son of John Hervey 1st Earl of Bristol. His daughter Henrietta Hervey Aston married James Bruce of Killyleagh, Co. Down, and was the mother of Henry Hervey Aston Bruce (to whom the Bishop bequeathed his Irish property) and Frideswide Bruce, wife of Daniel Mussenden of Larchfield, Co. Down. She married in 1781, and died in 1785 aged 22 years. The Temple is now preserved by the National Trust.
11. *The Earl Bishop*, p. 297.
12. Earlier in the year he had been lampooned in the "Town and Country Magazine" (Jan. 12th, 1785) for his friendship with a Mrs. H, a factor possibly having some bearing on his departure from Ireland.
13. *The Earl Bishop*, p. 399-400. Letter to Lady Erne. The Bishop's method of acquiring leases left much to be desired from the point of view of ethics.
14. *The Earl Bishop*, p. 401.
15. B.N.L. September 14th—September 18th, 1787.
16. Presumably a reference to Lord Bessborough's Villa, Roehampton, Surrey, designed by Chambers in 1758. See page 73, line 1.
17. Bought and presented by the Right Rev. Nathaniel Alexander, Bishop of Down and Connor, when the house was dismantled in 1813.
18. "A Journey to the North of Ireland in the year 1802" by Robert Slade, Secretary to the London Companies, p. 54-56 and 66-67. Printed London 1803.
19. *The Earl Bishop*, p. 639.
20. Eldest son of the Bishop's sister Lady Mary—lived in Merriion Square and was his host during the Convention. An intrepid duellist credited with six and twenty such encounters. Eventually hanged at Castlebar for complicity in a particularly brutal murder.
21. Vol. I, p. 134.

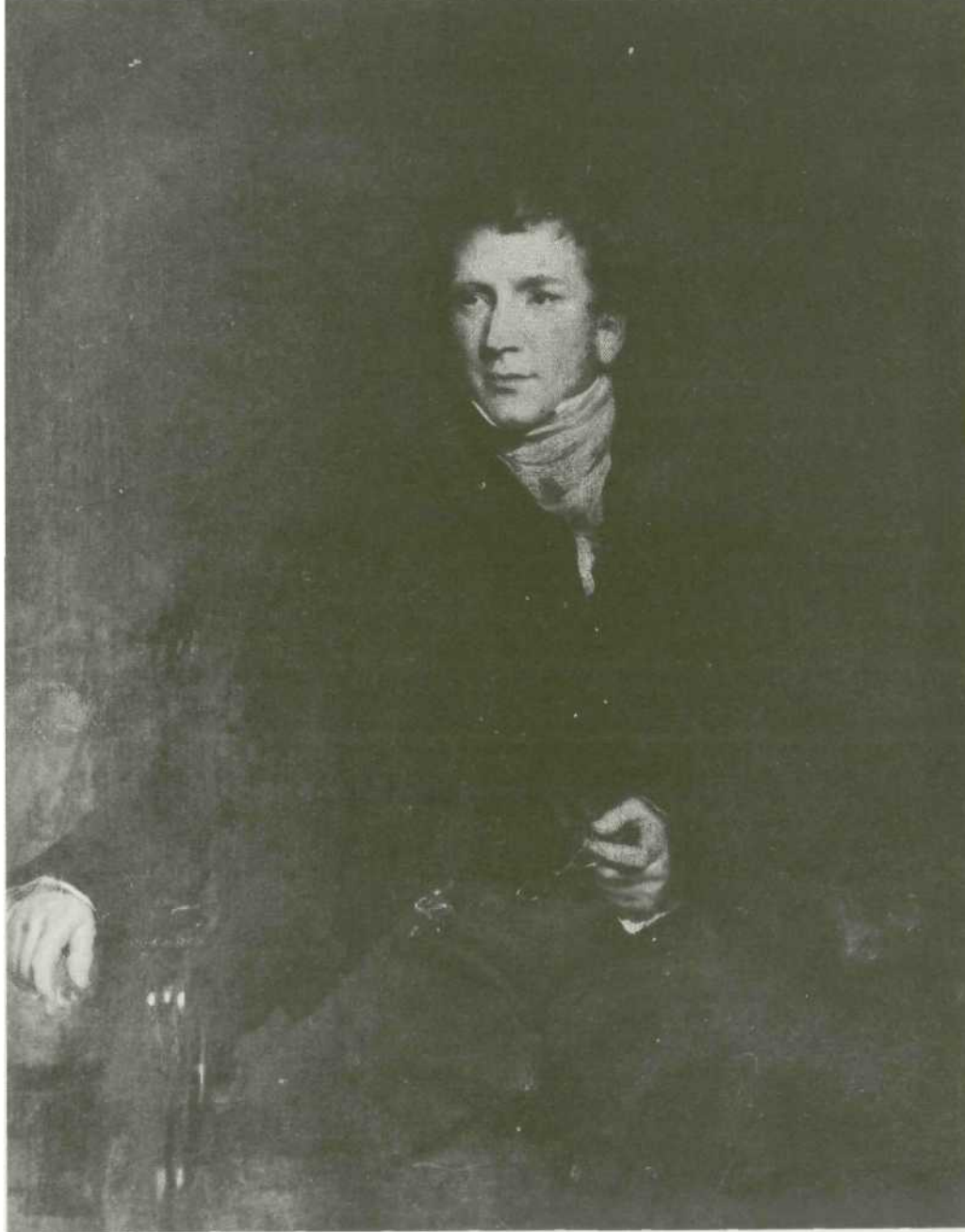


Plate i. John Edward Carew (i 782-1868) by John Simpson.
By courtesy of Mrs. John Whately-Smith.

THE LIFE AND WORK OF J.E.CAREW

by R. H. C. Finch

John Edward Carew (Plate i) was born at Tramore, Co. Waterford c. 1782 and he may have been the son of the sculptor who signs himself "Carew fecit Waterford" on a plaque to Rebecca Briscoe at Fiddown, Co. Kilkenny, and whose work may also be seen at Clonegam, Co. Waterford. He was a Catholic by religion, and according to Strickland [*Dictionary of Irish Artists*] "received some instructions as an artist in Dublin" but careful search in the records of the Royal Dublin Society for the years 1796-1809 has revealed nothing, so he must have attended one of the other schools or else been apprenticed. By 1809 we find Carew in London, a pupil of Sir Richard Westmacott R.A., and in 1812 he was represented for the first time at the Royal Academy, exhibiting a bust of Dr. Roche.

Westmacott paid Carew five or six pounds a week at first; by 1823, however, he was giving him the best part of £2,000 a year, which was in addition to the income from his own commissions for mantelpieces etc., which amounted to a further £800 a year. He set up a studio of his own, in partnership with one of his brothers, at 62 Edgware Road in 1821.

Although he worked seven or eight hours a day he managed to find time for an important project of his own, the *Arethusa*: ". . . nymph clad in the short and tight garb of a huntress, and accompanied by one of the breed of arcadian dogs presented by Pan to her mistress Diana; both appear in the attitude of listening to some distant sound. The left hand of the nymph is placed on the head of the animal as if to restrain him from darting forward, while her right hand is raised as if to impose silence, the face being turned over the shoulder."¹

The turning point in John Edward Carew's life came in 1823 when, through the good offices of Lord Whitworth (sometime Viceroy to Ireland) he was introduced to a great patron of the Arts,



Plate 2. Edmund Keane, the actor, as Hamlet descanting upon the skull of Yorik.
By courtesy of Theatre Royal, Drury Lane.

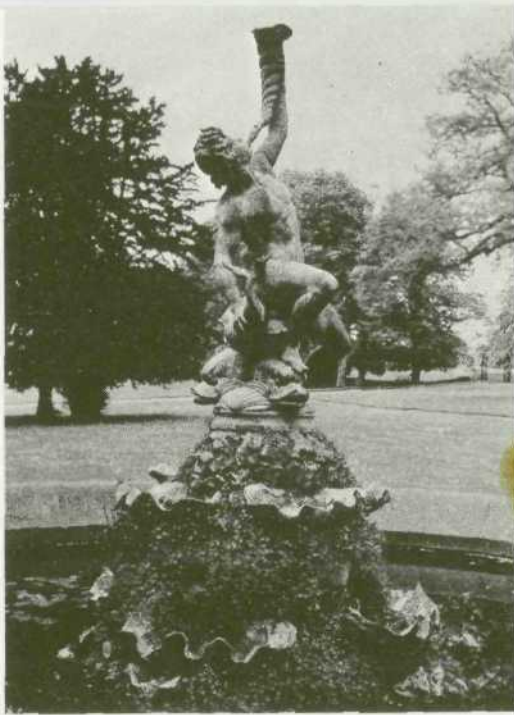
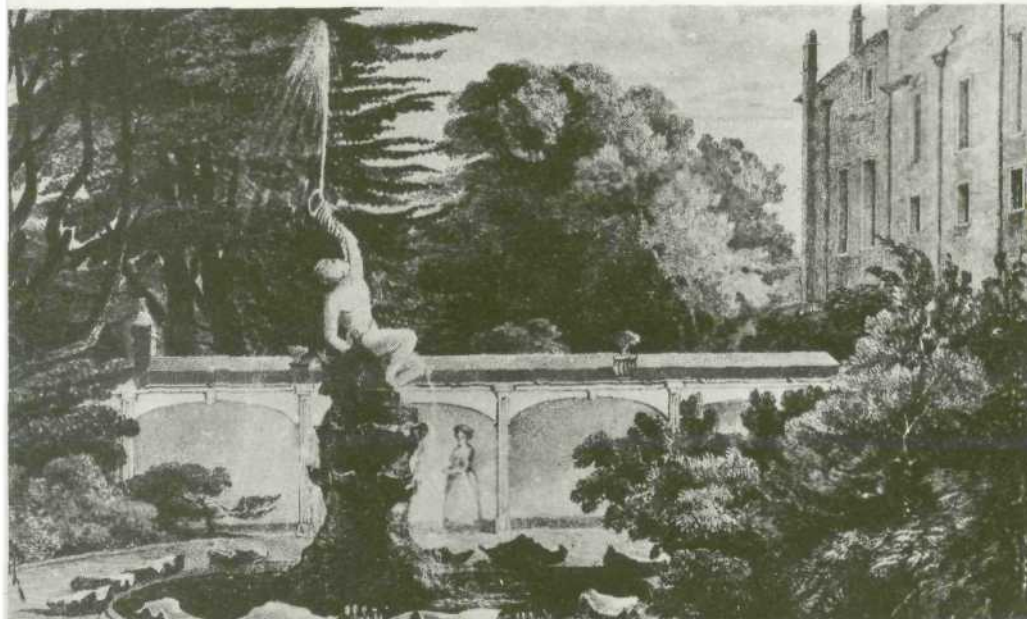


Plate 3. The Fountain. South Green, Petworth.

Plate 4. The Fountain. A contemporary print showing it in its original position on the North Green.



George O'Brien Wyndham, 3rd Earl of Egremont. Lord Egremont purchased the *Arethusa* for £600, adding another £100 at a later date, which was in keeping with his desire to give encouragement to artists of all kinds. "The late Earl of Egremont was a large patron of the Arts; his mansion at Petworth is full of the works of our British artists; the old masters have but few places there. His patronage was by no means limited to the purchase of their productions; his house was open to them, and it was rare to find his table without some English writers, sculptors and painters among his guests."²

Petworth House provided the ideal setting for such generous activities. Situated in one of the most beautiful parts of Sussex, remote, and yet not too far from the centre of things; the noble house and park would alone have been a source of inspiration. Petworth contains the famous "carved room" by Grinling Gibbons and adjoining it the Turner room, exclusively devoted to the works of J. M. W. Turner, a frequent visitor. Sir William Beechy, Sir Thomas Lawrence and Sir Martin Archer Shee were among the regular stream of guests, many of whom came for months at a time bringing their families and even their servants with them.

When Lord Egremont purchased the *Arethusa* in 1823, he suggested to Carew that he might devote his time almost entirely to his service, and for the next eight years Carew remained in London working on a commission basis for the Earl instead of for Westmacott. In 1831 he moved his studio to Brighton. His first commission for Petworth was *Adonis and the Boar* (1826) which holds its own among works by Flaxman and Westmacott in the North Gallery. Carew made five mantelpieces for the house (1825-30), but the only one that remains is in the nursery. *The Dog of Alcibiades* (1827) is still looking out over the lake from the little island upon which it stands, slightly weathered now. *The Vulcan and the Venus* (1831) and *The Falconer*, a statue of extraordinary grace and charm (1831) are both in the Promethean gallery at Petworth, but Lord Egremont was a discriminating patron and ordered the model of *Theseus and the Minotaur* (1830) to be destroyed and that was the end of the project. Carew must have remained on good terms with his old employer, for Westmacott comments "Theseus and the



Plate 5.

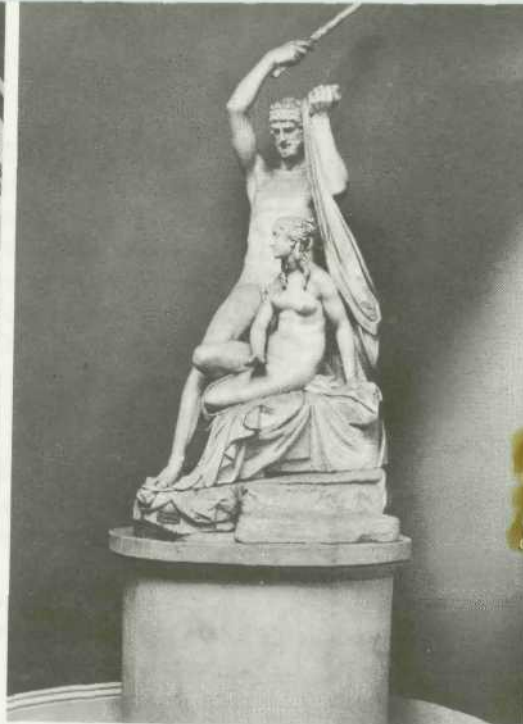
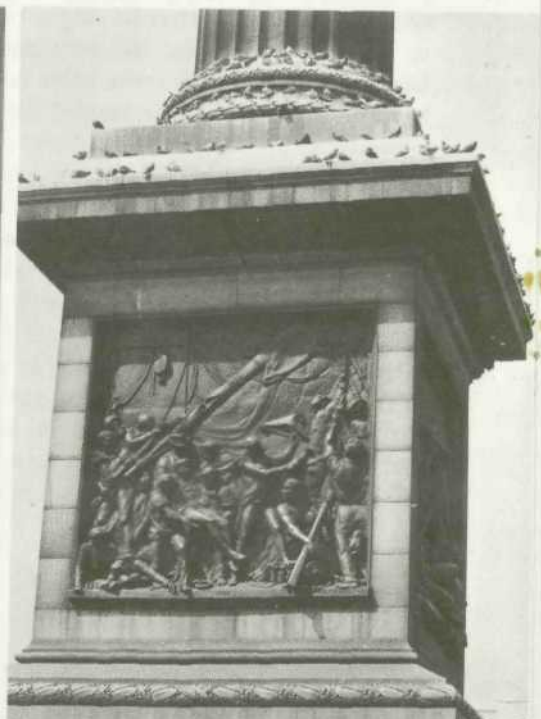


Plate 6.

Plate 7.



Plate 8.



Minotaur was a work of very considerable merit, and I regretted exceedingly that Lord Egremont did not allow (Carew) to execute it in marble".

Carew's statue to William Huskisson in Chichester Cathedral (1833) is typical of this period, when the Roman Toga was invariably used to bedeck deceased statesmen. He supplied the head, arms and legs for a torso that had been found in the Tiber, probably a Roman statue of Bacchus, in 1835. This is either No. 14 "Torso restored as Dionysus" or No. 6, "Statue of a Satyr pouring wine", in the North gallery at Petworth.

From 1833-35 he was working on an important commission, namely the statue of Edmund Keane, the actor. Eleven horses pulled the block of marble down to Brighton from London, and Keane (who had recently died) was depicted as Hamlet in the Churchyard scene, descanting on the skull of Yorik (Plate 2).

In 1835 Carew completed the beautiful Fountain (Plate 3) now on the South Green at Petworth; Plate 4 shows it in its' original position on the North Green.

An altar piece "The Baptism of Christ" in St. John the Baptist, Bristol Road, Brighton, has now been moved to the Baptistry where it fits perfectly (Plate 5). This work was completed in the Brighton studio in 1837, and was much admired at the time.

"*Prometheus and Pandora*" dominates the Promethean Gallery, which Carew designed to contain it in 1838 (Plate 6).

Plate 5. The Baptism of Our Saviour by St. John.

By courtesy of the Parish Priest, St. John the Baptist, Bristol Road, Brighton.

Plate 6. Prometheus and Pandora (*Petworth Collection*)

Plate 7. Henry Grattan, St. Stephen's Hall, Westminster.

By courtesy of the Lord Great Chamberlain.

Plate 8. Death of Nelson on board the *Victory*, bronze plaque at the base of Nelson's Column, Trafalgar Square. (*Photo: Courtauld Institute of Art*)

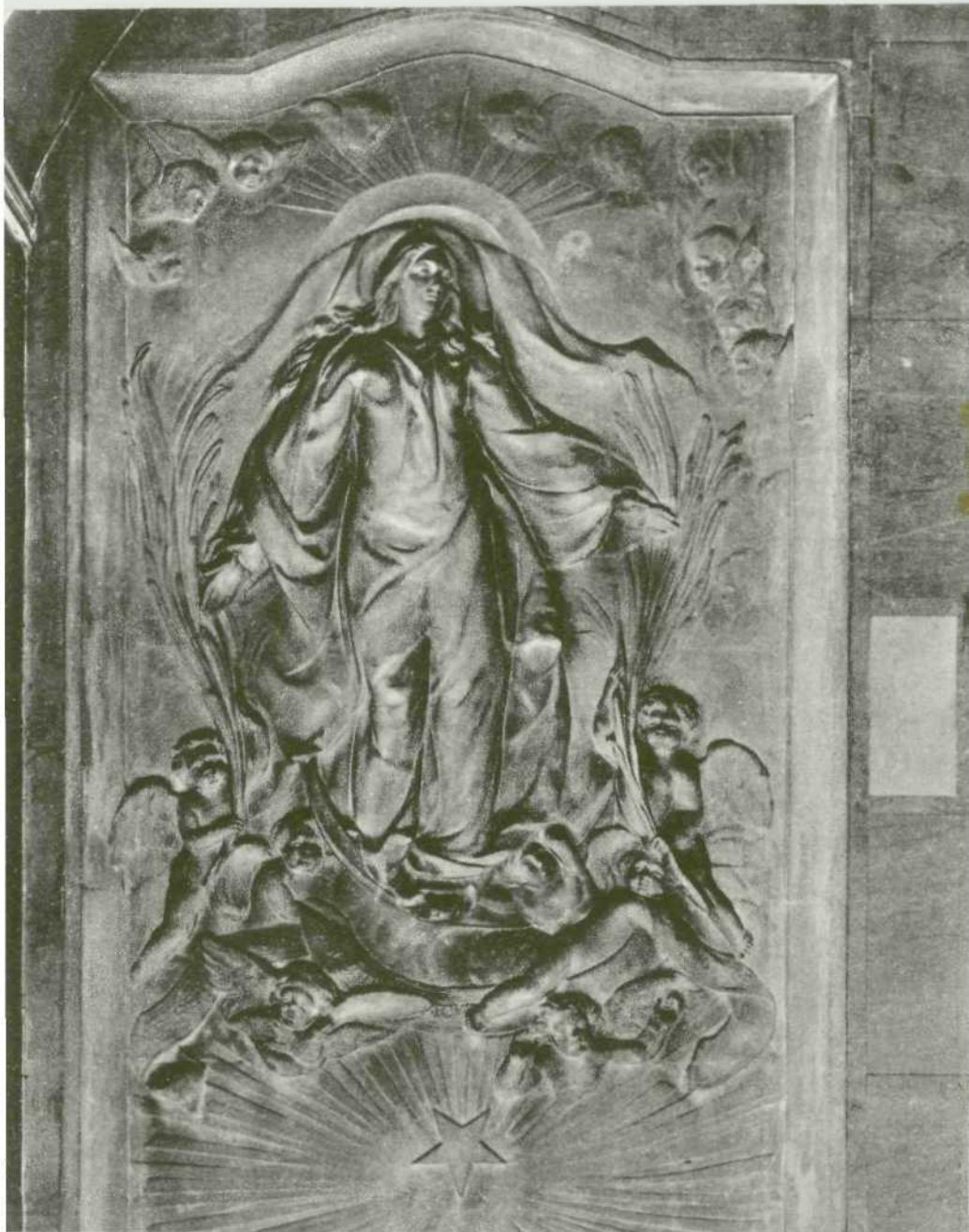


Plate 9. The Virgin surrounded by cherubs (Formerly the altar-piece).
By courtesy of the Parish Priest, Church of the Assumption and St. Gregory,
Warwick Street, London.

The Literary Gazette³, contains a long account of an elaborate life-sized *Descent from the Cross* by "Mr. Carew" whose whereabouts are at present unknown. It states "The group consists often figures, and is happily conceived in a pyramidal form from the summit of the Cross to the rough and uneven ground on which it is erected. The dead body of Christ is admirably wrought . . ."

Carew exhibited three works at the British Institution in 1842—*A Boy Playing at Marbles*, *The Adoration of the Magi* and *The Madonna and Child* which were highly thought of at the time. The "Art Union Journal" was, as usual, lavish in its praise "*A Boy Playing at Marbles*—his 'last stake'—is a noble and beautiful statue; satisfactory to the anatomist, and most valuable to the lover of Art. It is the work of Mr. Carew, an artist of the rarest power . . . *The Adoration of the Magi* is a fine effort of mind and hand; a glorious conception, executed with almost perfect skill."⁴

Carew's best known statue⁵ was "Sir Richard Whittington listening to the London Bells", designed for a niche in the Royal Exchange for which he also carved the Royal Coat of Arms (1844). The Royal Arms are hard to see, because they are black with soot, and half hidden by a wire grille for keeping the pigeons out. It was fitting that an Irish sculptor be chosen (1844) for the statue of Henry Grattan in St. Stephen's Hall, Westminster (Plate 7) which is entirely worthy of its setting.

One of the four bronze bas-reliefs (1850) on the base of Nelson's Column in Trafalgar Square is by Carew; it depicts the *Death of Nelson* (Plate 8) and is on the side facing Whitehall. In 1853 he completed an altar-piece for the Church of Our Lady of the Assumption and St. Gregory in Warwick St., London—originally the Portuguese, and then the Bavarian Embassy church, it was burned down by the Gordon Rioters and re-built in 1790. "Considerable alterations have been made in the Warwick St. Roman Catholic Chapel. A new altar piece has been put up, occupying the whole space of the end of the chapel [it was since moved to the North side of the high altar], with four Corinthian columns, six pilasters, and subpilasters running the whole height. In the centre is a large sculptural tablet (Plate 9) fourteen feet high and seven wide representing the Virgin Mary, and Cherubims by Mr. Carew,



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lighted from above. The cost of this, we are told, was about one thousand pounds."⁶ This is indeed a masterpiece: it seems to grow out of the very stone from which it is carved. It is possessed of that grace, charm and distinction that one associates with the Florentine School. It has the freshness of the morning that marks the work of Donatello. Yet executed as it was in 1853, this must have been one of his last works, if not the very last.

Five of Carew's busts are at Petworth, namely

1830 Lord John Townshend

1830 Henry Wyndham, 10th Hussars (second bust at Sladeland)

1831 The Earl of Egremont (Plate 10)

1831 Mrs. King

1831 Miss Harriet King

Those of the Earl of Egremont and his son General Wyndham are the most successful, in so far as one can judge without seeing the subjects in the flesh. Carew's bust of the Marquis of Wellesley, exhibited at the Royal Academy in 1813, was described by Mr. Rupert Gunnis as "incomparably the finest and most noble pre-Ducal bust" (Plate 11). Carew is seen to least advantage in his portrayal of the clergy, whether Protestant or Catholic. He executed a large tablet in relief in memory of Dr. John Johnson, rector of Northchapel, for Petworth parish church (1832). Lord Egremont wrote to the sculptor "... but your Doctor is too ponderous, and bears too heavy on your pedestal". The Doctor, indeed, appears to be perilously balanced in a state of perpetual discomfort. The Rev. Dr. Clarke, whose memorial (1838) is in Tillington Church nearby, was given a cap in the first instance; this was subsequently changed into hair which was considered more becoming.

The memorial tablet to Father Cullen (1850) is no more pleasing, and it is enclosed in a classical frame with proportions and mouldings that are an offence to good taste. He was the first parish priest of St. John the Baptist, Bristol Road, Brighton, which was the second Catholic church to be consecrated in England after the Reformation.⁷ In this church, besides the Altarpiece already mentioned and Father Cullen's memorial tablet, there is the monument (1837) to Mrs. Fitzherbert (Plate 12) who contributed £1,000 towards its building in 1830.



Plate II. The Marquis of Wellesley (later Duke of Wellington) signed I. E. CAREW.
Sculptor, London. Exhibited at the Royal Academy in 1813.

By courtesy of Mr. John Harris.

There is a monument in Chichester Cathedral by Carew, to Edmund Woods (1834) in the Grecian manner, which, like the one to Mrs. Fitzherbert, is perhaps intentionally depressing.

The monument to Ann Willis (1836) in Petworth Parish Church shows a child leaning against a sarcophagus, and it is carved with great feeling; this is a more cheerful composition. It may be Carew's work, but it is so placed that no signature can be seen. In the Baptistry of the same church is the monument erected by the Earl of Egremont (Plate 13) in 1837 to the memory of his Percy ancestors, who had been buried in the church and whose coffins had been removed to Alnwick. It was formerly on the west wall of St. Thomas's chapel. It is a cenotaph, with a female figure holding a Cross, and the Percy arms above. The design for the figure had been intended as one of "Faith" for a Catholic church in Co. Wexford, a memorial to the late Father Curran. It proved too expensive for the parish, and they abandoned the project. Lord Egremont saw the design in Carew's studio in Brighton, and had it altered to suit the requirements of the Percy monument.

It would be very interesting to know of works by Carew in Ireland, should members of the Irish Georgian Society come across them. When he died in 1868, he was 86 years old and had been forgotten by the world; he had not exhibited since 1848 when his eyesight began to dim. No obituary appeared in *The Times*, nor was there any mention of him in journals devoted to the Arts. From obscurity he arose and to obscurity he returned.

NOTES

- i. *Art Union Journal*, Vol. X, 1848, p. 216.
- a. *Art Union Journal*, Vol. II, 1840, p. 50.
3. *Literary Gazette*, 1841, p. 252.
4. *Art Union Journal*, Vol. IV, 1842, p. 77.
5. According to *Redgrave's Dictionary of English Artists*.
6. *The Builder*, 1853, p. 624.
7. The ceremony was performed by the Rt. Rev. Dr. Griffiths on the 7th, July, 1835.



Plate 12. Mrs. Fitzherbert's Monument.

By courtesy of the Parish Priest, St. John the Baptist, Bristol Road, Brighton.



Plate 13. The Percy Monument. (Formerly in St. Thomas's chapel).

Originally designed as a memorial to Father Curran for a Catholic church in Co. Wexford. *By courtesy of the Vicar of Petworth Parish Church.*

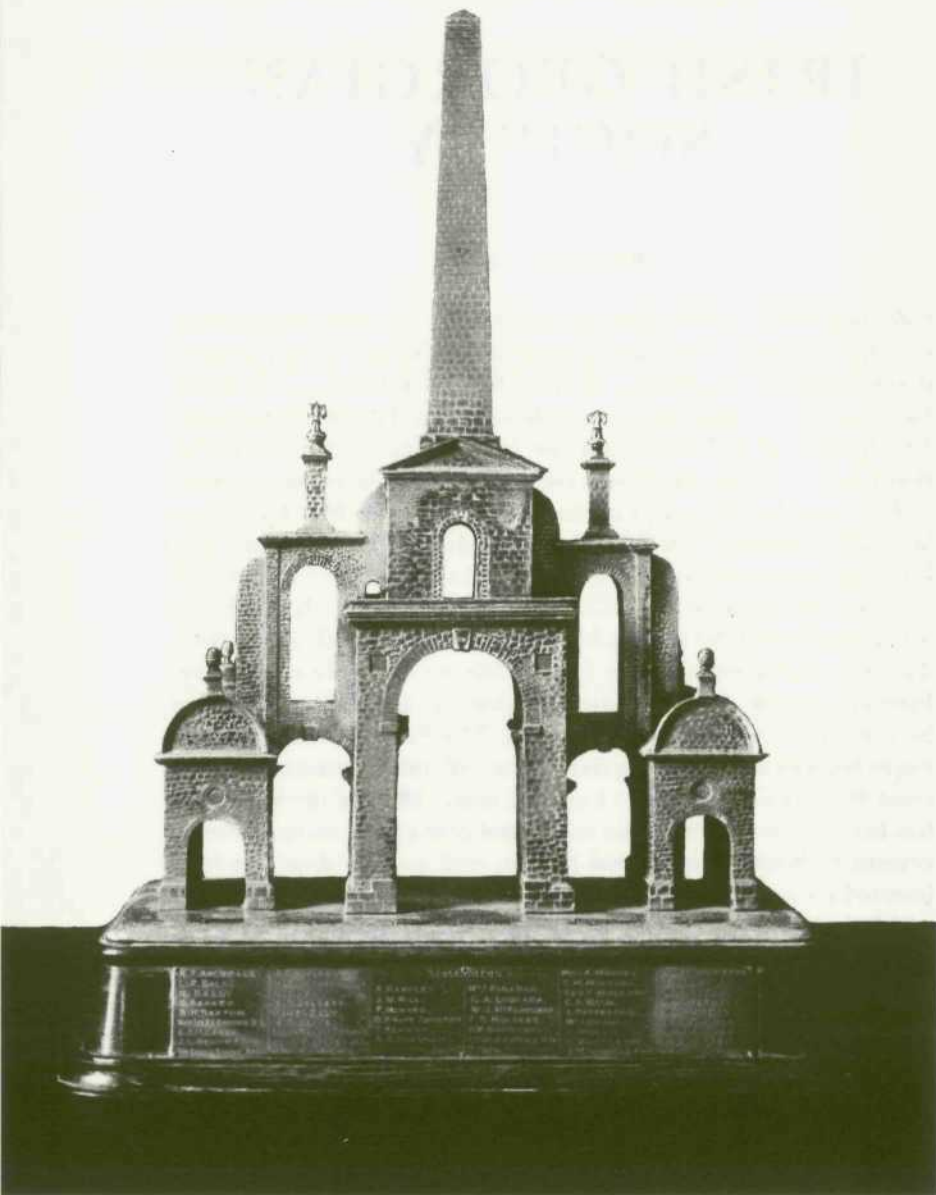
IRISH GEORGIAN SOCIETY

by
Desmond Guinness

1966 has been a busy year for the Society and our membership continues to grow; over two hundred people joined at Robertstown thanks to the persuasiveness of Brian Molloy and others. We asked for volunteers to help our work at Riverstown, Fiddown, Dromana, Charleville and Robertstown in our last Bulletin, and would like to thank all those who came forward for the great help they gave us.

The work on the 140 foot high CONOLLY'S FOLLY has at last been completed by Mr. Rainey (steeplejack) of Belfast. The Folly was built in 1740 to give employment after a hard winter, and it closes the vista at the back of Castletown, Co. Kildare. An accurate silver model was made by Edmond Johnson (Dublin 1909). This was presented to Harry Hardy, Master of the Grangewilliam Harriers, whose kennels were adjacent to the Folly; the hunt buttons bore an image of the obelisk. The Folly, which had been neglected and was becoming dangerous with falling masonry, should resist the storms of the next hundred years. Most of the stonework has been replaced besides the eagles and pineapples, using a whitish cement to blend with the old mortar, and an iron door has been inserted for safety. The Irish Georgian Society has spent £2,500, of which half was provided by the Minister of Local Government under the Amenity Grant scheme, and the rest was subscribed by our generous members. Signs will be erected to show the way from the main Dublin-Galway road, which passes within half a mile.

Mr. Don O'Neill Flanagan has completed the restoration of the DROMANA GATEWAY, Co. Waterford, for the Irish Georgian Society. Major and Mrs. Villiers-Stuart, and Sir Richard and Lady Keane and family have been most helpful and the builder, Mr. Costin, has made an excellent job at a cost of £600. A road sign is to be erected here also.



A silver model of Conolly's Folly made in 1909.

RIVERSTOWN HOUSE has now been furnished, partly using furniture bought with the profits of the 1965 Russian Tour, and partly with items generously lent by our members. It was open to the public again this year from May-September and visitors were shown around by Mrs. Power for half-a-crown. Mr. John Dooley, the owner of Riverstown, has planted many roses and flowering shrubs which are a great improvement. The Irish Georgian Society employed a part-time gardener this year, to keep the avenue mown and the garden tidy round the house. We are most grateful to Mr. Dooley for his kindness and cooperation in this worthwhile experiment.

Many hands make light work, and the Anthony brothers, Kevin Pakenham, Alison Cooke-Hurle, Peter Smithwick, Brian Molloy and others most kindly helped with cleaning and painting the beautiful chapel at FIDDOWN, Co. Kilkenny last June. We contracted to dig the ditch as the weather was appalling, and the windows and shutters have been mended. The County Council has at last cut the grass of the graveyard, which is still used for burials by Catholics and Protestants. The key of this unique and charming building may be obtained at the house opposite. The Ponsonby monuments are the chief ornament of this chapel, one of which (by William Atkinson, 1758) is reproduced here. The work at Fiddown has cost the Society £100 to date, and we are most grateful for a generous contribution from Lady Bessborough.

Mr. Desmond Hodges, M.R.I.A., has carried out a rescue operation for the Irish Georgian Society at GILL HALL, Co. Down, at a cost of £600. We are naturally hopeful that soon a more permanent scheme of restoration will be put into effect, because Gill Hall still retains its 17th century panelling and is a house of extraordinary quality and rarity—indeed one of the earliest non-fortified houses in the country. Mr. Hodges writes:— 'For years the ceilings and roof timbers have been exposed to wind and rain, loose slates have been lifted and the heart of the building was laid open.

The bricks have been stripped of plaster and the weakened mortar has cracked from the top of the chimneys right down to the first floor of the house. As a result of these defects, damp penetrated and weakened the feet of the main roof trusses, causing parts of the



Restoration work at Dromana, July 1966.

roof to sag almost beyond hope of recovery. Another year would certainly have seen the collapse of the upper floors.

Action was taken just in time—the crumbling chimneys within the centre well were demolished, new sound brickwork was inserted to carry the load of the sagging trusses, now reinforced with strong steel angles; whole sections of slating have been replaced with asbestos, carefully disguised to be indistinguishable from a distance; loose lead hips have been secured and valleys mended. The rain can still enter the building through the broken windows and spores of fungus still remain among the timbers, but at least the fabric will stand for a few more years.

The work is no more than temporary repair to keep the weather at bay, but it has been done with care which reflects credit on Mr. Higginson, the Contractor, and his men.'

The Canal Festa at ROBERTSTOWN, Co. Kildare, organised by the local guild of Muintir na Tire, took place during the first two weeks of August. There were 18th century banquets with music and singing, there was a tour of Georgian houses in Co. Kildare, and a fascinating lecture programme; it was proved possible to water-ski behind a horse—for the first time. The Match at Cricket between the Irish Georgian Society and the North of Ireland National Trust was played at Robertstown House, by kind permission of Mr. and Mrs. Brian Milligan—the Northerners won, but the match, which was played according to the rules of 1744, was close.

A period room in the old Canal Hotel was furnished by the Irish Georgian Society, which was kindly looked after by Brian Molloy (for ten days), Miss Ann Eastwood, Kevin Pakenham, Mrs. P. C. Smyly, Miss K. M. FitzGerald, Mrs. Peter Owens, and Miss E. L. B. Andrews. Our work and aims were explained to the visitors, many of whom joined the Society on the spot. Among the other exhibits in the different rooms was one named 'Canaliana' with rare maps and engravings that are to form the nucleus of a permanent Canal Museum, a fitting use for the old building and one which will ensure its preservation. As a token of gratitude for all the help we received from Father Patrick Murphy and the people of Robertstown, the Society has purchased for £60 ten



Riverstown House, Co. Cork; the Francini room furnished (July 1966).

Monument to the Earl and Countess of Bessborough by William Atkinson (1758)
in the chapel at Fiddown, Co. Kilkenny.



Work on the roof at Gill Hall, Dromore, Co. Down, June 1966.

other engravings of Irish canal locks, bridges, maps etc., which the Neptune Gallery had collected together to display at this year's Festa; we intend to leave them on permanent loan at the Robertstown Canal Museum.

An Association called the Tailor's Hall Fund has been formed under the chairmanship of myself of individuals and representatives of public bodies interested in preserving the TAILOR'S HALL, Back Lane, Dublin. The last of the Dublin Guildhalls, it dates from 1706, and has many important historical associations. In the eighteenth century it was the meeting place of the Dublin Committee of the United Irishmen. The Wolfe Tone Society's resolution passed at a meeting on July 25th, 1966, reads:— 'That the Tailor's Hall be restored as a tribute from the Irish people of today to the memory of patriots of every religious persuasion who banded themselves together to break the penal laws against Catholics and Presbyterians in the pursuit of civil and religious liberty'. Other Societies represented include the Old Dublin, Wolfe Tone, Geographical, and the Robert Emmet. We are organising a Sale of Antiques etc., on October 29th in the Mansion House—objects for the Sale may be posted to Mrs. Peter Owens, Shaundar, Newtownpark Avenue, Blackrock, from now on. We hope to restore the Tailor's Hall, so that it will be available for exhibitions, concerts, lectures and other cultural uses, but the cost is likely to be £20,000. The treasurer of the Fund is Miss Maire Comerford, St. Nessans, Sandyford, Co. Dublin, and she will be glad to receive contributions and ideas for raising money.

There is a threat now to the East side of ST. STEPHEN'S GREEN where mystery surrounds the vacating of several houses. Planning permission is being sought for No. 52, one of the finest houses in Dublin, with excellent plasterwork and mantels as well as a unique series of 'grisaille' paintings, painted doors and so on. The Representative Church Body who have owned No. 52 since 1870, could sell it to someone who will restore and cherish it if planning permission is refused. A general protest is to be made to the Dublin town planners to grant it a new lease of life. For this is but one house—many of its neighbours will go with it if it falls into the wrong hands.



The Georgian Room, Robertstown, Co. Kildare, August 1966.

New members and support for our efforts are badly needed: a membership form will be found on the next page—please pass it on to a friend

MEMBERSHIP FORM

Name.....

Address

I enclose £1 (\$3.00) for my yearly subscription which entitles me to attend lectures, expeditions, and to receive the quarterly bulletin. A reduced subscription, 10/-, is offered to holders of Student Cards.

Irish Georgian Society
Leixlip Castle
Co. Kildare

BANKER'S ORDER

To.....
(Name of Bank)

.....
(Address of Bank)

Please pay to the account of the Irish Georgian Society at the Bank of Ireland, College Green, Dublin, the sum of one pound (£1) (\$3.00) today,.....(date), and again on January 1st each year until further notice.

Name.....

Address.....

.....
(Signed).....

Date..... Irish Georgian Society



MAR 1780.

*Most Humbly Inscribed to the Earl of
in Chief of the Militia Forces of the Kingdom of Ireland
by
Charles Cornwallis, Major General and Commander
of the Kingdom of Ireland, by the Order
of the King*

CHRISTMAS CARDS

The Irish Georgian Society has produced full size reproductions of 12 engravings from 'Milton's Views of Seats' (1783) representing:

Phoenix Lodge	Lismore Castle
Leinster House	Howth Castle
Lucan House	Florence Court
Marino Casino	Mount Kennedy House
Malahide Castle	Glenarm
The Salmon Leap	Shane's Castle

The cards are printed in six different colours on heavy board and cost 7/6d for the set of 12, including envelopes (3 sets for £1). Post and packing 1/- per set.