

# PARADISE LOST

LORD CHARLEMONT'S GARDEN AT MARINO

STUDY DAY

CITY ASSEMBLY HOUSE, 58 SOUTH WILLIAM STREET, DUBLIN 2  
TUE 10<sup>TH</sup> JUNE 2014 • €45 (INCL. TEA/COFFEE - LUNCH AT OWN EXPENSE)



Irish  
Georgian  
Society



**OPW**  
The Office of Public Works  
Oifig na nOibreacha Poiblí

*J. Heathcote del. 1764*



# P A R A D I S E L O S T

## LORD CHARLEMONT'S GARDEN AT MARINO

To coincide with the Office of Public Works' exhibition, *Paradise Lost: Lord Charlemont's Garden at Marino* (1st May - 31st October 2014), the Irish Georgian Society is partnering with the OPW to present a study day which will focus on the history, design and conservation of Lord Charlemont's estate at Marino. Although the house has now vanished, Marino is still home to one of Ireland's finest neo-Classical buildings, namely the Casino Marino (designed by Sir William Chambers and completed in 1775).

The study day will focus on the extensive designed landscape of Marino House and its environs. Participating speakers include: Patrick Bowe; Dr Marion Harney; Elizabeth Morgan; Kevin Mulligan; Dr Ruth Musielak; Melissa O'Brien; Dr Finola O'Kane Crimmins; Dr Romilly Turton; and Dr Rose Anne White. OPW Commissioner, John McMahon, will open the study day, which will be chaired by Donough Cahill, Patrick Guinness, Mary Heffernan, Dr Matthew Jebb and John O'Connell.

The Irish Georgian Society would like to acknowledge the following for their work in convening this study day:

- Emmeline Henderson, Assistant Director & Conservation Manager, Irish Georgian Society
- Dr Rose Anne White, co-curator of OPW *Paradise Lost: Lord Charlemont's Garden* at Marino exhibition

We would also like to acknowledge the work of Amy Hastings, Chair of the IGS Architectural Conservation and Planning Committee, for the graphic design of this programme.



Above left: Ordnance Survey of Dublin (1837), Marino, Sheet 4, 1:7,500, Dublin: Ordnance Survey of Ireland; Top right: Venus. Photograph: Con Brogan, Office of Public Works; Bottom right: Rowbotham, *The Hermitage*, c. 1816. Graphite on paper, 26.6 x 20 cm. Charlemont Album, Paul Mellon Collection, Yale Center for British Art; Cover Image: Francis Wheatley, *Lord Charlemont's Casino at Marino*, near Dublin, 1783, Watercolour, 44 x 53 cm. Office of Public Works.

# P R O G R A M M E

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## PARADISE LOST: LORD CHARLEMONT'S GARDEN AT MARINO

### WELCOME & REGISTRATION

- 9.30am Registration (Tea & Coffee)
- 9.50am Welcome: Patrick Guinness, Irish Georgian Society President
- 9.55am Official Opening: John McMahon, Commissioner, The Office of Public Works
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### SESSION 1

Chair: John O'Connell, Grade I RIAI Conservation Architect

Melissa O'Brien

*Paradise Lost: Lord Charlemont's Garden at Marino (a virtual tour of the exhibition)*

This summer sees the exhibition of some sixty items at the Casino in Marino. All relate the story, in some way, of the lost demesne of the 1st Earl of Charlemont, one of the most important designed landscapes in the eighteenth century. This virtual tour will guide you through each of the displays, and tell the story of these maps, paintings, books, and plans. It will then focus on the individual exhibits providing some background on specific items and visitor responses.

Dr Rose Anne White

*Collecting Marino - Scattered Fragments of a Lost Landscape*

Fragments of the first Earl's Marino are to be found in archives and collections, public and private, all around Ireland. This paper describes the background to their initial scattering, and tells the story of what it was like to regather a selection of them for the Paradise Lost exhibition. Also included is a list of items which remain mysteriously missing.

Dr Finola O'Kane Crimmins

*Lost Prospects? Depictions of Dublin's Incipient Suburbs by William Ashford and Jonathan Fisher*

Dublin has no substantial collection of its own visual images and few Dubliners can call to mind any of the great paintings of Dublin. The city's classic prospect points, unlike those of London from Greenwich or Hampstead Heath, are not well known. Yet such views affected the perception of Dublin, determined her visual image and influenced many aspects of the city's design. This paper will explore both lost and found prospect points of Dublin city. Some of these are located in and near Lord Charlemont's landscape of Marino and were carefully positioned by his eye. It will also examine the suburban landscape garden's role in structuring such prospects and the Casino's role in making them apparent.

Kevin Mulligan

*Accommodating 'The Graces of Sculpture' in the Attic Statuary of the Casino at Marino*

The Casino is as much a celebration of the art of sculpture as exemplified by the statues of classical deities which adorn its roofline. This discussion presents the recent rediscovery of a series of five drawings for the gods Ceres, Bacchus, Venus and Apollo. It explores why previously unpublished correspondence allows these designs to be firmly re-attributed to the Italian artist Giovanni Battista Cipriani, and how these discoveries provide an entirely new appreciation of the collaborative relationships and processes involved - between patron, architect, artist and sculptor - in the successful realisation of the Casino as a triumph of neo-Classical perfection.

Questions & Answers

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LUNCH

(Lunch at own expense. Numerous cafes and restaurants on South William Street)

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# P R O G R A M M E

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## PARADISE LOST: LORD CHARLEMONT'S GARDEN AT MARINO

### SESSION 2

Chair: Dr Matthew Jebb, Director, National Botanic Gardens

Patrick Bowe

*The Casino at Marino: a moving viewpoint*

Eighteenth century parkland was designed to be viewed not only from a fixed viewpoint such as the house to which it was attached but also from a moving viewpoint such as a carriage. The lecture examines the series of apparently planned views enjoyed by the visitor entering the park in a carriage from the Malahide road. Contrasting effects of light and shade, a variety of unfolding views, wide panoramas and secluded retirements, improved and unimproved nature and differing architectural styles and settings are experienced within a short distance.

Dr Romilly Turton

*Matthew Peters, Lord Charlemont's Gardener*

The talk focuses on Matthew Peters' role in the design of Lord Charlemont's garden at Marino. It examines his previous gardening experience and background. It also looks at Peters' idea of merging farm and garden, as well as the significance of the Marino garden to his interest in the economics of agricultural gardening and later work in a Glasnevin demesne.

Questions & Answers

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## AFTERNOON TEA & COFFEE

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### SESSION 3

Chair: Mary Heffernan, National Historic Properties, OPW

Dr Ruth Musielak

*The Other Temple: Gothic ornaments at Marino*

Almost immediately after commencing construction of the neo-Classical Casino at Marino, in around 1760, Lord Charlemont embarked on building a substantial Gothic structure nearby. Little is known of his intentions or of its construction details. This and other garden ornaments of Marino have vanished along with most of the surrounding landscape. This paper matches written accounts with newly re-examined images to deduce a fuller picture of the Gothic buildings which Charlemont set within his designed landscape at Marino.

Elizabeth Morgan

*Piecing Together the Surviving Fragments of Lord Charlemont's Designed Landscape from the Mid-Twentieth Century: and its potential for conservation and interpretation in the twenty-first century*

Significant elements of Marino's designed landscape features survived into the mid-20th century, particularly in the northern portion closer to the Casino with secure title. This talk will focus on the attrition to this landscape from 1938 onwards, with interpretation of the evidence including recent research and archaeology. It will outline the current state of conservation of the surviving landscape fragments, their cultural significance and evaluate the potential for conservation and partial restoration and interpretation in the 21st Century.

Dr Marion Harney *Place Making for the Imagination: Horace Walpole and Strawberry Hill*

Strawberry Hill, the Gothic villa and associated landscape, seat of Horace Walpole is without doubt mandatory in any assessment of eighteenth-century British architecture, yet the reasons for its creation have never been adequately explained or fully understood. This lecture evaluates the villa and landscape as an entity, a structured essay in associative, imaginative thought and reconstructs Strawberry Hill as it existed in Horace Walpole's time, leading the reader on an integrative virtual tour of buildings, gardens, emblematic models and associative inspirations.

Questions & Answers

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Close & Thank You

# B I O G R A P H I E S

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## PARADISE LOST: LORD CHARLEMONT'S GARDEN AT MARINO

**Patrick Bowe** is the author or co-author of ten books, three of them on Irish gardens: *Irish Gardens and Demesnes from 1830* (with Edward Malins), 1980; *The Gardens of Ireland* (with Michael George, photographer), 1986; and *A History of Gardening in Ireland* (with Keith Lamb), 1995. He has authored numerous articles on gardens and garden history, many of them in scholarly journals such as *Garden History and Studies in the History of Gardens and Designed Landscapes*. Bowe has also designed gardens in Ireland, the U.K., Europe and the U.S.A.

**Donough Cahill** is the Executive Director of the Irish Georgian Society, where he oversees its strategic and day-to-day operations and works with the Irish Georgian Foundation's Committee of Management, its sub-committees and working groups and with the Society's North America and UK based membership in promoting the appreciation and protection of Ireland's architectural heritage and allied arts. Most recently he was responsible for overseeing the restoration of the City Assembly House, which now serves as the Society headquarters and as a hub for promoting heritage and culture in the heart of the Georgian city.

**Patrick Guinness** was appointed President of the Irish Georgian Society in 2012. A historian, Guinness has authored a biography of his ancestor Arthur Guinness, the founder of the Guinness brewery dynasty. He has lectured on genetic genealogy relating to the early Irish dynasties and Viking Ireland, and has sponsored academic research on Irish genetics. He is a council member of the County Kildare Archaeological Society and of the Order of Clans of Ireland, and a trustee of the Iveagh Trust.

**Dr Marion Harney** devised and developed the MSc in the Conservation of Historic Gardens and Cultural Landscapes programme at the University of Bath and has been Director of Studies since its inception. Marion is a Trustee of the Garden History Society and Chair of their Joint Conservation Committee. She chairs the Green Setting of Bath Interim Partnership Bid and is a member of the Bath World Heritage Site Steering Group and ICOMOS-UK Cultural Landscapes and Historic Gardens Committee. Marion's main interests are the history and theory of historic, designed and cultural landscapes and their conservation. She has a particular interest in eighteenth-century landscape and literature and in the digital reconstruction of lost landscapes.

**Mary Heffernan** is the Office of Public Works General Manager for Dublin Castle, Castletown, the Casino at Marino demesne, Rathfarnham Castle, the Glebe Gallery, Royal Hospital Kilmainham heritage site, and Garnish Island. Mary graduated from Trinity College with a degree in pure economics, this was followed by further study at TCD and NCAD in art history and design history. Mary joined OPW in 1985 and is a founding member of OPW's Art Management Group responsible for policy regarding the State Art Collection since 1992. Mary has developed the OPW's Collections Management policies throughout several OPW properties securing the Heritage Council Museum Standards accreditation. She is a Director on the Board of Malahide Castle and Newbridge House.

**Dr Matthew Jebb** is Director of the National Botanic Gardens, where he has worked since 1996. He currently manages three other National Historic Properties, including Kilmacurragh, St. Enda's Park and the John F. Kennedy Arboretum. Matthew trained as a botanical taxonomist at Oxford University and has travelled widely in south-east Asia. He lived for nearly six years in Papua New Guinea, where he was Director of the Christensen Research Institute.

**John McMahon** was appointed as a Commissioner (Assistant Secretary) in the Office of Public Works (OPW) in December 2008. McMahon, from Clontarf in Dublin, first joined the OPW in 1974 and has since served in various divisions. As Commissioner he initially had responsibility for Project Management Services throughout the OPW's full range of projects. He now also has responsibility for Heritage and Building Services, these two areas forming part of the OPW's Estate Management Portfolio.

**Elizabeth Morgan** is a Senior Landscape Conservation Architect with the Office of Public Works. A graduate of UCD School of Architecture she holds a Masters in Conservation of Historic Landscapes and Gardens from the University of York (1995). She has been mainly involved in conservation/restoration and advisory works to designed landscapes owned by OPW and NPWS, including the Royal Hospital Kilmainham, Farmleigh, Muckross, Killarney House and the Casino Marino. She is also president of ICOMOS Ireland's Cultural Landscapes National Scientific Committee.

**Kevin V. Mulligan** is an architectural historian. His research into the Casino statuary, co-authored with William Laffan, was published in Vol. XVI of *Irish Architectural & Decorative Studies*, Journal of the Irish Georgian Society. He is the author of *Ballyfin: the restoration of an Irish house and demesne* (Tralee, 2011) and of *South Ulster* in the Buildings of Ireland series (New Haven and London, 2013).



# B I O G R A P H I E S

## PARADISE LOST: LORD CHARLEMONT'S GARDEN AT MARINO

**Dr Ruth Musielak** was awarded her PhD from University College Dublin in 2013, one chapter of which was devoted to the Earl of Charlemont's landscape designs at Marino. She now works as an independent researcher and writer. She is the author of *Charlemont's Marino: Portrait of a Landscape* (Office of Public Works, 2014).

**Melissa O'Brien** holds a BA in Fine Art Printmaking and an MA in Cultural Management. She was a founding member and later Executive Director of Limerick Printmakers Studio and Gallery. She has been working as an Information Officer with the Office of Public Works, based at the Casino at Marino, since early 2013.

**John J. O'Connell**, Dip. Arch, F.R.I.A.I. Conservation Architect Grade 1. Awarded the Silver Medal for Architectural Conservation for Fota House in 1983, John's expertise includes conservation, restoration, and sensitive extension of historic buildings, with projects ranging from buildings of international importance to the traditional Irish cottage. John has also contributed to a number of architectural publications.

**Dr Finola O'Kane Crimmins** lectures in the School of Architecture UCD where she is co-director of the MUBC programme. An architect, landscape historian and conservation specialist, her first book *Landscape Design in Eighteenth-century Ireland: Mixing Foreign Trees with the Natives* (2004) was awarded the inaugural J.B. Jackson Book Prize by the American Landscape Foundation in 2007. Her most recent book *Ireland and the Picturesque: Design, Landscape Painting and Tourism in Ireland 1700-1840* (2013) was published by Yale University Press on behalf of the Paul Mellon Centre for Studies in British Art. In 2013, she was appointed a fellow of Dumbarton Oaks by the Trustees of Harvard University, embarking on a research project entitled *Revolutionary Landscapes: Ireland, France and America 1700-1810*.

**Dr Romilly Turton** read history at Dublin (TCD) BA (Hons.) and London University (SOAS) Ph.D. He then lectured at the Universities of Zambia and Ibadan, Nigeria. He has worked in the City of London as a Chartered Accountant (FCA) for the past thirty years and though largely retired remains a Non-Executive Director of a small Financial Services Group. Turton is the direct descendent of Matthew Peters, Lord Charlemont's gardener

**Dr Rose Anne White** read history at TCD and NUIG (PhD, IRCHSS Scholar). She taught history and palaeography at third level, before deciding to join the ranks at the front line of historical interpretation. In the world of heritage, she has worked with the Hunt Museum, the National Museum of Ireland, and Fáilte Ireland. She has been working with the Office of Public Works on the history of Charlemont and the Casino since 2012.



British Museum. Pineapple and examples of five insects, from an album of 91 drawings entitled 'Merian's Drawings of Surinam Insects &c' Watercolour and bodycolour, touched with pen and grey ink, heightened with white (oxidised), on vellum. SL.5275.1. AN69514.



# P A R A D I S E L O S T



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## STUDY DAY BOOKING FORM

Bookings can be made online through the Irish Georgian Society website [www.igs.ie](http://www.igs.ie) or by post using the booking form below. Booking forms should be returned to:

Irish Georgian Society  
City Assembly House  
58 South William Street, Dublin 2  
ph. 01-679 8675  
Email: [info@igs.ie](mailto:info@igs.ie)

### Cancellation Policy

Bookings cancelled more than 14 days in advance will be refunded, less an administration fee of €10 per person. Cancellations within 14 days will not be refunded. Delegates names can be changed up to 7 days in advance.

Name: \_\_\_\_\_

Organisation: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

No. of places required (€45 per place): \_\_\_\_\_

Names and organisation of delegate(s) (as to appear on delegate's badge):

\_\_\_\_\_

\_\_\_\_\_

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Cheque amount: \_\_\_\_\_ (All cheques made payable to Irish Georgian Society)

Visa Card / Visa Debit / Mastercard No.: \_\_\_\_\_

Name on card: \_\_\_\_\_

Expiry Date (MM/YYYY): \_\_\_\_\_

Security Code (CVV - Last 3 digits on back of card): \_\_\_\_\_

Purchase Order No.: \_\_\_\_\_