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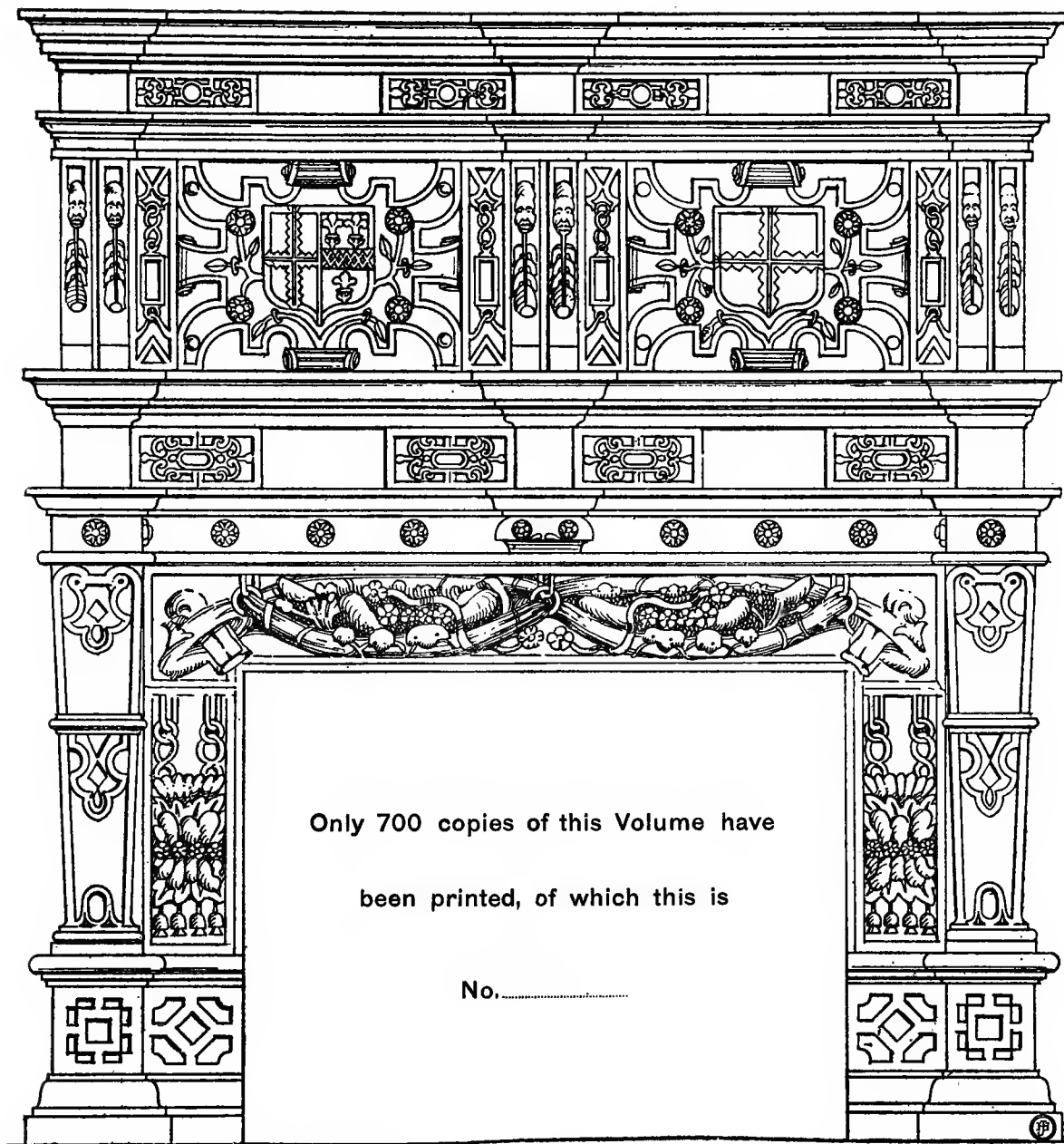


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GEORGIAN MANSIONS IN IRELAND

WITH SOME ACCOUNT OF THE EVOLUTION OF
GEORGIAN ARCHITECTURE AND DECORATION

BY

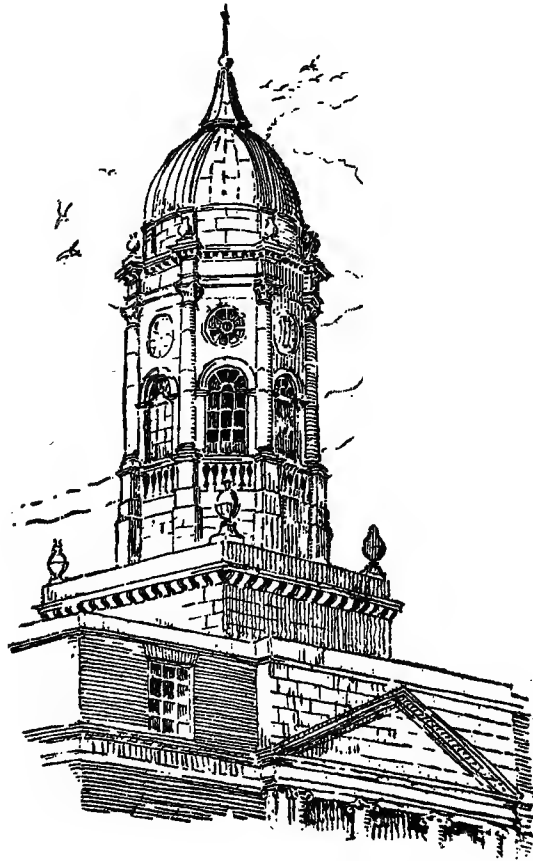
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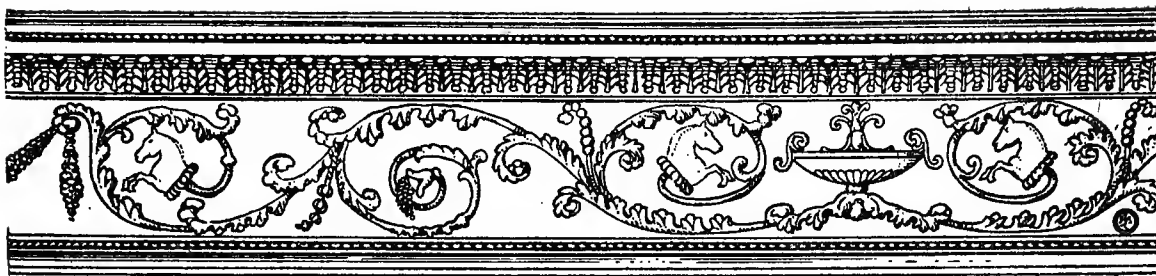
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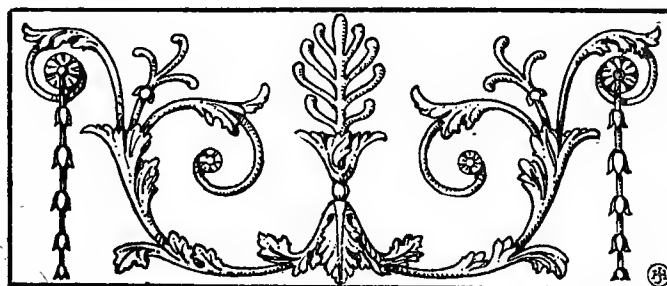
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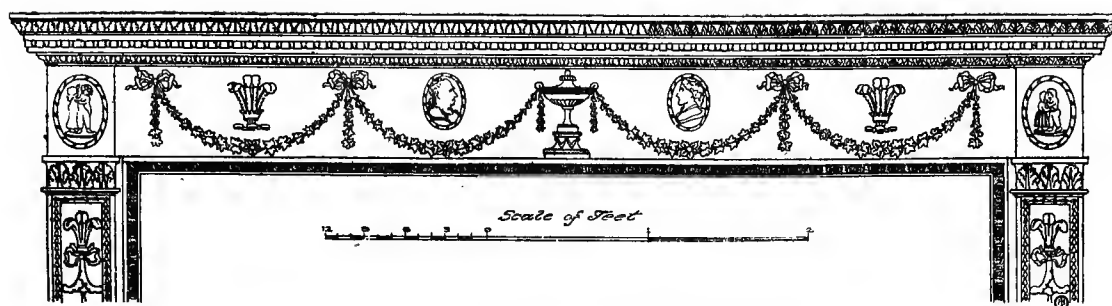
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PREFACE.

THE object of this book is to cover ground left untouched by the Georgian Society. That Society, it will be remembered, was founded in Dublin for the purpose of producing five volumes dealing with local examples of Georgian domestic architecture. No account of country houses was contemplated, and it was only after the issue of the fourth volume, when almost all existing types of eighteenth-century architecture and decoration in Dublin had been illustrated, that the Committee turned their attention to Ireland as a whole. They laboured under a disadvantage, for they had but slight knowledge of the existing material. Local antiquaries had done much towards noting all the more remarkable mansions in Dublin, and in some cases their history had been written; but as regards the country districts, their number, their history, and their situation were alike unknown. Nevertheless, tours of inspection were made to almost every county, and nearly three hundred houses examined. Of these, twelve were fully described and illustrated in the fifth and concluding Georgian volume, which also contained a list, briefly noting their characteristics, of some 270 other houses.

When these houses were visited, there was a distinction which at once impressed itself. Dublin, as the President of the Georgian Society aptly remarked, is not "a provincial town, but a fading capital." Its large houses, so far from being, as they once were, the residences of the rich, are too often the dwellings of the poor; at best, hotels, offices, or institutions. But the country houses present a delightful contrast. Some, no doubt, have gone through a

“Castle Rack-rent” stage; but—as anyone who cares to consult the long list in the fifth Georgian volume must admit—the vast majority are still family seats, often enriched with the treasures of former generations of wealthy art-lovers and travelled collectors.

Irish houses seldom contain valuable china; but good pictures, plate, and eighteenth-century furniture are not uncommon. How delightful it would be to preserve the individual history of these treasures! The silver bowl on which a spinster aunt lent money to some spendthrift owner, and then returned when a more prudent heir inherited; the family pictures, by Reynolds, Romney, Battoni, or that fashionable Irish artist Hugh Hamilton, preserved by that grandmother who removed to London, and lived to be ninety; the Chippendale chairs which had lain forgotten in an attic. Even the estates themselves have often only been preserved by the saving effects of a long minority, the law of entail, or marriage with an English heiress.

In this work the plan is similar to the Georgian volumes; but in order to make it more comprehensive, objects of interest outside architecture have been not only described but illustrated. Thus, we reproduce several oil-paintings, some never before published, as well as illustrations of the Florence Court yew, and the reputed punch-bowl of the notorious Hell-Fire Club. By way of introduction we have endeavoured to survey generally the progress of architecture in Ireland during the eighteenth century, tracing its evolution from preceding types, and pointing out its distinguishing features; while our last chapter is devoted to three houses, not wholly of Georgian date, but which yet retain important features belonging to that period.

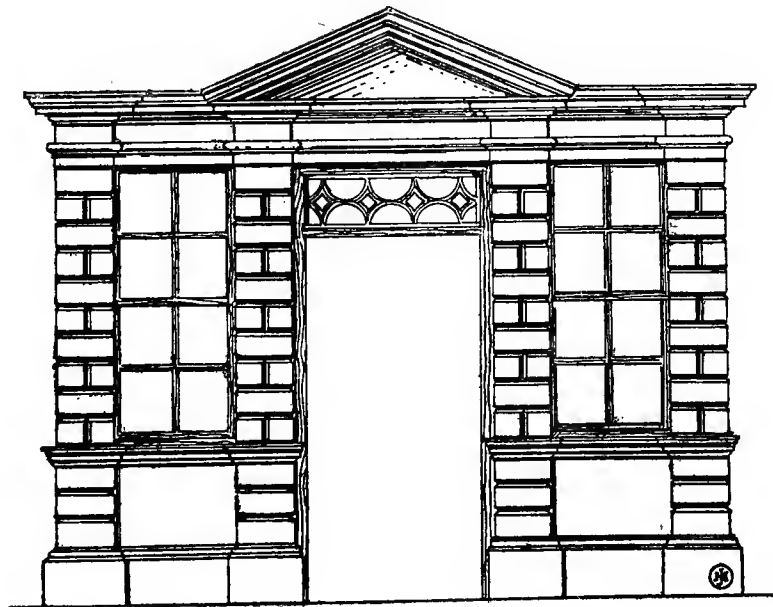
Our only regret is that, owing to want of space, many of the finest mansions—such as Headfort, County Meath, the seat of the Marquess of Headfort; Westport, in County Mayo, that of the Marquess of Sligo; Powerscourt, County Wicklow, remarkable for the beauty of its situation; and Bantry House, with its wonderful French tapestries—still remain undescribed.

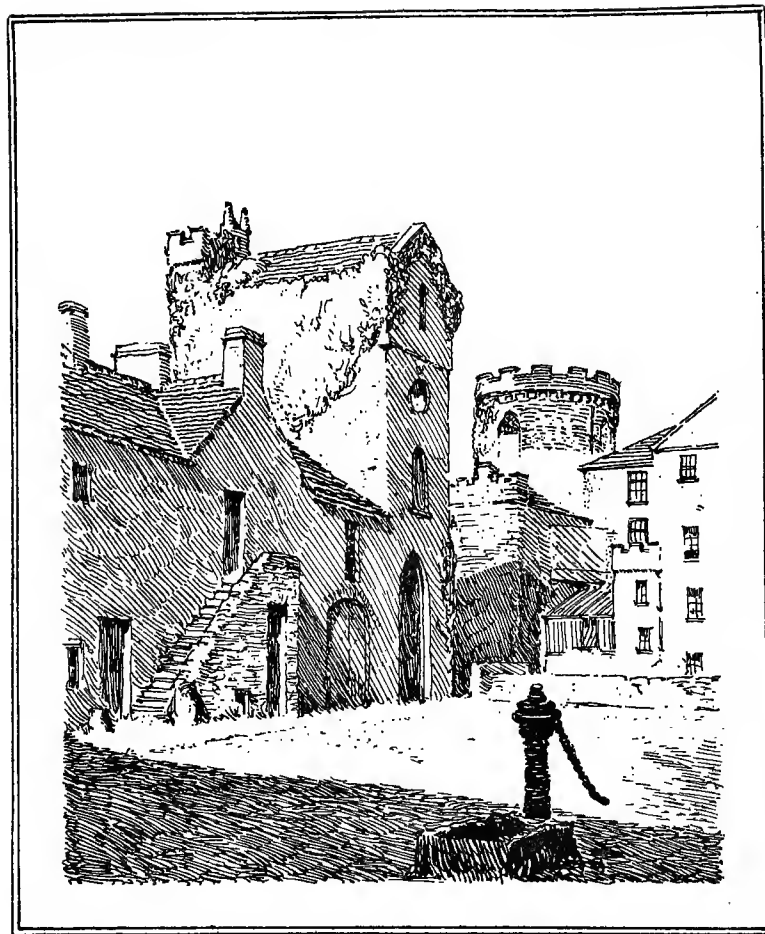
In conclusion, we must express our thanks to the owners of houses described, particularly to the Marchioness of Waterford, the Countess of Bessborough, the Countess of Caledon, the Earl of Desart, and Mr. Nicholas

Joseph Synnott; as well as to Col. and Lady Eva Wyndham-Quin, Dr. F. Elrington Ball, Mr. G. D. Burtchaell, Mr. H. J. Cooke, Dr. E. Mac Dowel Cosgrave, Mr. J. Ribton Garstin, Mr. H. T. Lundy, Mr. W. G. Strickland, Mr. Henry A. S. Upton, Mr. John Wardell, Mr. Dudley Westropp, Capt. N. R. Wilkinson, Ulster King-of-Arms, and Mr. Herbert Wood, who have either supplemented our knowledge or facilitated our labours.

For the sketches interspersed through the text we are indebted to Mr. R. Caulfeild Orpen, R.H.A.; Mr. L. Giron; Mr. J. Haughton; and Mr. H. G. Leask; while, except where otherwise stated, the photographs have been taken by Mr. Milford Lewis, who has executed both the copper and zinc engraving. The authors gratefully acknowledge the assistance of Mr. J. T. Gibbs, of the Dublin University Press, for his care in supervising the printing of the volume, the binding of which has been carried out by Messrs. Galwey, of Eustace Street, Dublin.

To the President of the Georgian Society—who now, as Provost of Trinity College, Dublin, holds the highest appointment in this country to which scholarship can attain—we owe a special debt; for without his hearty co-operation in directing and assisting our efforts this Volume could not have been produced.





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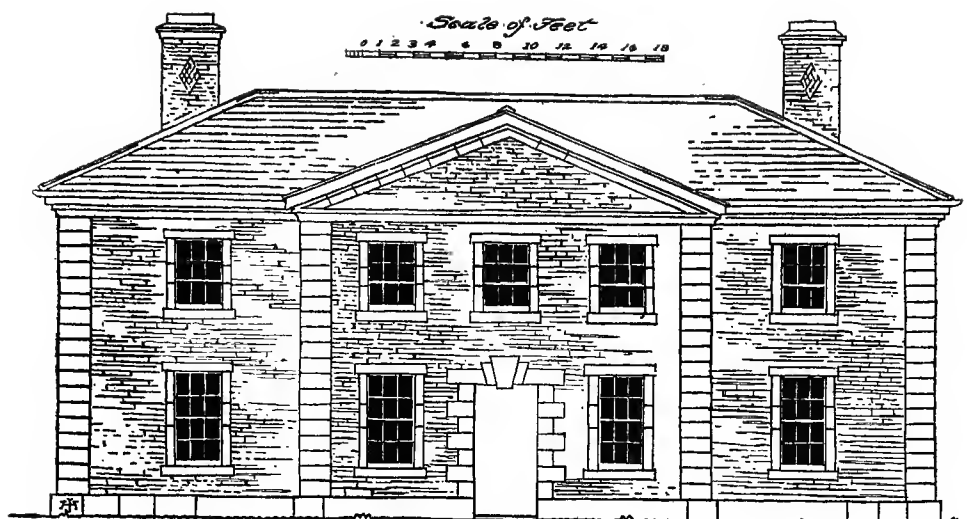
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CHAPTER I.

THE DEVELOPMENT AND CHARACTERISTICS OF GEORGIAN ARCHITECTURE.

OWING to prevailing social and economic conditions, there was practically no purely domestic architecture in Ireland until the seventeenth, and none of importance till the early eighteenth, century. It would be out of place here to discuss, except in the most general manner, the causes which brought about this state of society; it is sufficient to say that with one possible exception* no Tudor mansion exists, and but few that can be called Jacobean. The Irish fortified castle continued to be inhabited at a date when the English nobility had abandoned the earlier buildings of the fortified type in favour of undefended dwelling-houses. This movement may be said to have started in England during the reign of Henry VII, when the strong rule of a Tudor had put a period to the Wars of the Roses, and when cannon and pistol had sounded the death-knell of castle and armour. But in Ireland even when increased security admitted of a change, and in fact till well into the eighteenth century, many people still preferred to live in castles. Numbers of them underwent little reconstruction, and remain to this day practically as they were built. Anyone who has travelled much in Ireland cannot have failed to notice the large number of these castles that exist—some in ruins, others used as farm buildings, often with modern houses attached.

* We refer to the manor house of the Ormonde family at Carrick-on-Suir, which is Tudor in style.

During the latter half of the seventeenth century the country became sufficiently settled to allow certain, no doubt advanced, gentry to build new houses of a similar type to those being erected in England. Some of these houses, of which Beaulieu (see Chapter III) affords an excellent example, still exist; and in order to understand them it is necessary to consider the influence that made the English Renaissance so important an architectural period. The Reformation sundered England from Italy so long and so completely that ecclesiastical building almost ceased, and large numbers of craftsmen trained in Gothic work found their occupation gone. During Elizabeth's reign commerce flourished, the country became settled and prosperous, and changing social conditions demanded a new type of dwelling.

The Netherlands were at this time the centre of northern European art, and there the Renaissance of the great Italian cities was known and appreciated. It was not, however, absolutely accepted, for the Gothic tradition was still alive and vigorous. The result was an intermingling of styles, as may still be seen to-day in many of the old buildings of Belgium. Religious persecutions induced numbers of the inhabitants to settle in England and Ireland, and they brought with them their architectural knowledge, in addition to establishing various trades. So that by the time that James I came to the throne an architectural style had developed in England that was classical in detail, but still broadly Gothic. Although this early Renaissance style came to Ireland principally through England, it must be remembered that there was a direct Dutch influence, as existing examples indicate. With the dawn of the eighteenth century another factor must be considered, for wealthy Irishmen took the Grand Tour, and their inspiration came principally from Italy.

It is not necessary to consider fully the principles which underlie the work of the great English architects of the Renaissance—Inigo Jones, Wren, Kent, the brothers Adam, and the rest; but it must not be forgotten how strongly their personal views influenced the architecture of the eighteenth century. When the Irish nobility and gentry began to build houses, they usually followed the lines of those most easy of access, and with which they were most familiar—those of England. Then the absence of native architects in the early eighteenth century led to the importation of Englishmen or foreigners; and indeed few important buildings in Ireland of the eighteenth century were the work of architects trained in Ireland.

When one is considering a Renaissance house, the plan of the building is the first point to be studied. The seventeenth-century type usually comprised a main block with wings on either side, and a projecting porch. A large central hall was common, the staircase being often contained in a separate block at

the rear. A good example of this latter plan is still to be seen at Old Bawn, Co. Dublin, a house built in the middle of the seventeenth century. Part of the staircase and an interesting mantel-piece are now in the National Museum in Dublin.

Such a house would have gables at the ends, and one continuous roof over the main block. It would also, as a rule, have projecting eaves and no parapet. There were usually a larger number of chimney-stacks than in the later and more symmetrical structures. The roofs were usually of small slates, in many cases quarried in Ireland; sometimes of shingles, or squares of oak, cut from home-grown timber. The walls were either brick or stone; but, as a general rule, the large houses in Ireland were of brick, in some cases imported from Holland.

During the eighteenth century the staircase was almost invariably an important feature. The early type of staircase, which succeeded that referred to above, was generally in the main hall, with three short flights terminating in a gallery. The joinery was rather heavy and bold, and the handrail often finished in a scroll at the bottom. A panelled dado and twisted balusters are often found in conjunction with this type.

As the President of the Georgian Society has pointed out, in his article in Vol. V, the staircase in a town house was usually more important than in a country house, for in the former the principal reception rooms were on the first floor; in the country house, on the other hand, these were frequently on the ground-floor, as at Summerhill and Russborough. There are, however, many exceptions to this rule; and many country houses exist in which the important sitting-room is on the first floor. We may mention Belgard and Corkagh, both in county Dublin, as typical examples of this plan.

In the latter half of the century, and especially during the last quarter, the three-flight staircase was rare; two flights only, with one landing half-way up, seems to have been the common plan. A Venetian window is often found on the staircase, this feature being more often used during the middle of the eighteenth century than at any other time. In the large houses there was also a back staircase, running from basement to attic, and the principal staircase stopped at the first floor. Practically all these houses had basements, or, at any rate, a half basement story, often vaulted. It is somewhat difficult to account for this in country houses; the reason was probably to prevent damp in days when damp courses to walls were unknown, and partly to keep all the offices in close interrelation, without unduly extending the ground-floor. It was also due to the fashion set by the builders of town houses, where the reasons for a basement are obvious.

The question of angle fireplaces has been much discussed; but there is no reason to assign this feature to any one period of the eighteenth century more than to another. It is found freely in Irish town and country houses whenever the exigences of the plan demanded it. It is most common in the small town house containing only two rooms on the ground-floor (excluding return buildings), and where a narrow frontage only was available, particularly during the first half of the eighteenth century.

Similarly, it is exceedingly difficult to trace with certainty the development of the grates then in vogue. The common pattern in use in the seventeenth century was of the movable or basket type, standing on an open stone hearth, set flush with the floor. This was, of course, a natural development of the earlier fire-dogs, and was arrived at by simply connecting these with bars, and, later, by adding a bottom. The later type of eighteenth-century grate, with which everyone is familiar, was similar, but the fireplace opening was narrowed till it enclosed the grate itself, and only the lower part was left open, both to ensure a draught, and for the purpose of removing the ashes.

There seems to be no evidence as to the exact period at which these first came into use, but they do not appear to have been general before 1750. Documentary evidence, however, exists, proving that the grates in certain important houses were all movable at this date. On the other hand, fixed grates are to be found in houses built soon after 1700, and careful examination leads us to suppose that these have not undergone alteration. The natural assumption is that, with the increasing ideas of comfort, and the more frequent use of coal, it became common to have a fireplace in every room; and, to avoid an undue size of chimney-stacks, it was necessary to reduce the width of the fireplaces to a minimum, with the result that the open grate became superseded.

Enormous numbers of fireplaces were reconstructed during the Adam period, as is proved by their frequency in houses built during the first half of the eighteenth century; but open grates are occasionally found, in houses built as late as 1800.

The movable grate was usually of wrought iron, and the fixed of wrought or cast iron, often faced with brass, with incised decoration. The earliest type of small closed grate, such as is commonly found in bed-rooms, was of wrought iron, the opening being roughly a semicircle, with a slate top following the same curve, but inverted, the whole opening forming an oval. This grate seems to have been very common throughout the second half of the eighteenth century, and is even to be found in houses built after 1800. So few houses dating from before 1750 remain intact that the study of these details is beset with difficulties, for it must be remembered that the life of a fitting such as a

fire-grate is limited, and that numbers of them, as already stated, were renewed. It is unsafe also to draw a parallel with English dates, as Ireland was considerably behindhand in adopting improvements, and fashions lingered here after they had disappeared elsewhere.

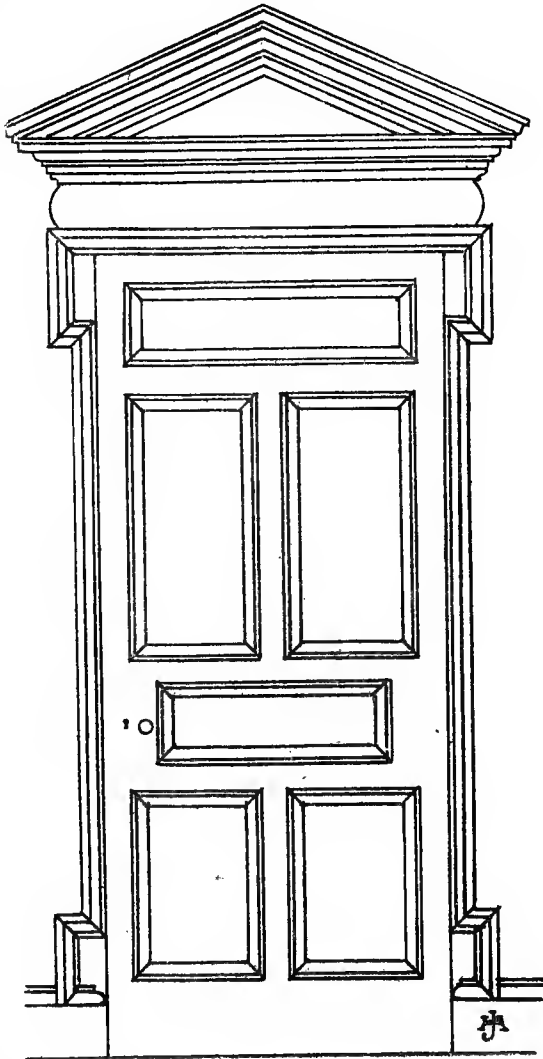
In the seventeenth century windows were of the casement type. The up-and-down sash, of Dutch origin, and in common use in Holland in 1650, did not come into use till the reign of Queen Anne. Where a house in Ireland is found with its original up-and-down sashes of a date much before 1700, it is reasonable to assume that it was done under Dutch influence.

The early type of up-and-down window had its containing frame set flush with the outside of the walls. In London it was made compulsory to set the frames back from the wall face in 1709, and they were usually set back for the thickness of one brick.

In Ireland, apparently, while no such rule applied, the practice of setting the frames flush prevailed during the first, and very largely during the second, quarter of the eighteenth century. Indeed, with small houses, this practice continued until a much later date.

The early type of up-and-down sash was always divided into small panes by heavy glazing bars; sometimes these were as thick as $1\frac{3}{4}$ inches on the face, and were nearly always moulded with an ovolo.

Large numbers of these sashes were made with solid frames, and no means of hanging them was provided, so that to keep them open, a prop or movable wedge was necessary. These are still frequently found in Irish houses where the original joinery has survived. The early type of window, dating from, say, 1700 or thereabouts, was high in proportion to its width. 6 feet 6 inches by 2 feet 9 inches would be a usual proportion, whereas, in the later types 6 feet by 3 feet is more general. Some



very early houses remain where the proportion is about 5 feet 6 inches by 3 feet ; and the probability is in these cases that the openings had originally casement windows, divided by a central mullion, and that sash windows were subsequently inserted, either in conformity with fashion, or when the frames of the old ones had decayed.

The same general proportion applies to doors, some examples of which still remain, no less than 7 feet 3 inches in height by 2 feet 9 inches in width. Although the type of window is most important as a guide to the date of a house, it is necessary to consider this with the remainder of the joinery, and much can be learned from the class of wood and the detail of the mouldings. In a small house the timber is usually a native fir, while little variation occurs in the detail, which is of a more or less stock pattern, and may be classified under the heading of the bolder and heavier early work, and the finer and more delicate work of the Adam period.

The house of the seventeenth and early eighteenth century was nearly always panelled. In the early type the frame projected beyond the face of the panel, and usually light mouldings were employed. About the middle of the seventeenth century a different system was introduced, the panels being made to project beyond the frame, and heavy bolection mouldings added. Pilasters are also found of the same material as the wainscoting. This was the usual kind of detail used by Wren and his contemporaries. Early in the eighteenth century another system came into fashion. The panel was kept behind the frame, which was moulded in the solid, a simple ovolo being much used. In the more elaborate work this member was enriched, frequently with an egg-and-dart pattern in the first part of the century, and with various conventional enrichments in the Adam period. It is not necessary to refer to these in detail, as they have all been fully illustrated in the Georgian Society's volumes.

In partitions the panelling was usually worked on both sides, and only the thickness of a single board separated one room from another—an arrangement which must have caused great inconvenience. Numerous partitions of this type are to be seen in the older districts of Dublin.

A variety of woods was used ; oak gave place to walnut and walnut to mahogany : but the date of each transition cannot be fixed. It is true that little mahogany was used before 1720, and that during the middle of the eighteenth century it superseded other woods in the decoration of large houses. Cedar, chestnut, and several varieties of fir, either white or red, are also found. In many cases this was native-grown timber, as is proved by documentary evidence. In the large houses this wood panelling gave way to plaster as a mural treatment about the end of the first quarter of the eighteenth century, and paper, often

hand-painted, at a later period, became more common. This demanded a plaster background. Where plaster was used decoratively, it at first followed the lines of the old wood panelling, and covered the entire space in much the same way. It was soon seen that it was absurd to confine a free medium, as plaster was, within the hard lines of the less tractable wood; and designers rapidly developed the early idea and became very free in the arrangement of their material. This is usually known as Rococo work, which is regarded by many people—in our opinion quite wrongly—with contempt. A great deal of this plaster work is in fact exceedingly beautiful, both in design and craftsmanship; most of it, moreover, is the work of Irish hands. There were a few foreign plasterers in Ireland who, no doubt, influenced the native workers to some extent; but this plaster work, as shown in the examples published by the Georgian Society, developed into a school curiously distinct from anything to be found elsewhere. This heavy relief-work—which, it is interesting to note, was invariably modelled *in situ*—continued throughout the eighteenth century on both walls and ceilings, although it is far more common in the first half than in the second. It gave way largely, but not entirely, to the Adam type of work. We do not deal with the latter at the moment, as it seems better to consider Adam craftsmanship in all its branches as a conclusion to this chapter.

The development of ceiling design is important. Long before decorative plaster came into general use for mural purposes it was employed for ceilings. The seventeenth-century ceiling was generally designed on geometrical principles, and was a development of the Elizabethan strap-work familiar to all. It often followed the structural arrangement of the story above. Two large supporting beams would be plastered, and the space between filled in a simple way with a square or circle, or some fairly obvious multiple of these figures. An angle fire-place often gave the key to the design. A good example of this type is to be seen in Bride Street, built about 1670, which is illustrated in Vol. II of the Georgian Society. Richard Castle, in his day the greatest architect practising in Ireland, adhered to this formal type of ceiling after it had been superseded by the more free and ornamented work which followed it. From about 1720 to 1760 we find this free type prevalent throughout the country. It exhibited such new features as birds in high relief, masonic symbols, and cornucopiae. The cornices were heavily enriched, and over-doors, etc., were treated in a similar manner; sometimes the cornice was omitted, the detail of the ceiling design being carried down over a cove to the wall; on the other hand, the panel decoration extended at times into the cornice. A good example of this work is in the staircase at 70 Lower Dominick Street, where the relief is bold, but the detail beautifully modelled.

The latter half of the eighteenth century was marked by the opening of the Adam school. The lives and work of the famous brothers are so well known that it is not necessary to enter into particulars.

It is difficult to over-emphasize the influence of "Diocletian's Palace at Spalatio," published by Robert Adam in 1760, for it afforded such numerous examples of this revived style. At this time enormous numbers of comfortable houses of the humbler sort were being built in the towns, owing to the general prosperity of the merchant class. These demanded decoration and furniture on a smaller scale than was suitable for the great mansions, and the Adam brothers met this demand. It was in this class of work that they excelled, as is proved by the host of imitators, many of great merit, by whom they were followed. While the general type of plan did not change materially from that in vogue during the first half of the century, the scale of the detail underwent complete revolution. Joinery became very light, panelling almost disappeared, plaster work changed its character. The earlier plaster panels described above were usually, as it were, built up, but the Adams' work was nearly always designed radially from a central point, moulded, and, as it became common, cast in very low relief. Figure medallions, with conventional foliage and floral surrounds as frames, were much used as mural decorations. Sometimes the medallions were omitted, and there was a plain panel with wheat-leaf, ivy, or bell-flower. In Waterford there seems to have been a highly skilled local school, and excellent specimens of their work exist at Cappoquin House and in the local Chamber of Commerce. This was towards the close of the eighteenth century, when metal balusters were freely used on staircases, and grates had often highly elaborate patterns on the brass work, a conventional honeysuckle being much employed. Wooden mantel-pieces with "mastic" decoration, still to be seen in Dublin tenements with great frequency, were very common. Occasional examples occur, as in Clonmel House, where the relief is in pewter. The doors of this period usually had friezes and cornices over them decorated with classic swags or figures, in place of the earlier pediments. The detail of these houses is frequently charming; but there is usually a lack of monumental quality in the buildings as a whole. The oval was much used on plan.

The names of few architects are preserved, but it must be remembered that many of those who practised at the time were also builders. The list of subscribers to any of the numerous works on architecture published during the eighteenth century reveals a large number of carpenters and masons. Many of these, no doubt, supported such works in order to improve their knowledge of designing; for the position of the architect as we understand it

was not generally recognized. People of culture at this time had more than a smattering of architectural knowledge, as many of the large houses, such as Mr. Vesey's at Lucan, were built by the owner, with the assistance of his builder only, a master mason or carpenter, as he probably was. The work of the various trades, especially the decorative plaster, was undertaken by different contractors, and not by one, as is the custom in ordinary building-work of the present time. It was then considered necessary for gentlemen, and even for ladies, to know the rudiments of architecture as well as of painting, literature, and music. In America this is so now, and people will point to a building and say, "That is So-and-so's Railway Station," as they would in England say, "That is Franz Hals' Laughing Cavalier." It was this high standard of taste that contributed to a correspondingly high standard of work.



CHAPTER II.

ABBEYLEIX.

ABBEYLEIX HOUSE, the residence of Viscount de Vesci, is a large four-storied rectangular building, situated in a splendid demesne, celebrated for its magnificent oaks, of over 700 acres, not far from the small but picturesque town from whence its name is derived. Externally it presents an uninteresting appearance, for though constructed of red brick with a stone front, by plastering the whole it has entirely lost its Georgian character; internally, in spite of modern embellishment, much of the original work is still preserved. The character of the ornament generally is well shown in the Hall* (Plate I): two fluted columns support an entablature, and the Adam style appears both in the frieze and the fan decoration of the walls. There is a tall, handsome mantel of siena and white marble, with well-carved centre panel (Plate I), which was formerly in a Dublin mansion. Besides the masterly portrait of Le Grand Dauphin, by Pierre Mignard (Plate II), a recent purchase of the present Viscount, this apartment contains pictures in oils of Michael Boyle, Archbishop of Armagh,† three-quarter length; John Vesey, Archbishop of Tuam, three-quarter length; Sir Thomas Vesey, Bart., 1712, afterwards Bishop of Ossory, three-quarter length; first Lord Knapton, in early manhood, three-quarter length; Mrs. Colclough, wife of Caesar Colclough, of Duffrey Hall, County Wexford, and sister of the first Lord Knapton, poor picture, three-quarter length; Agmondesham Vesey‡ (father

* "A fine hall, with pillars and curtains, where the family sit in the morning." *Dublin University Magazine* for 1854, p. 661.

† He was an ancestor of the family through the marriage of Sir Thomas Vesey, first Bart., with his grand-daughter Mary Muschamp.

‡ He was ancestor of the Veseys of Lucan, which estate he acquired by his first marriage with Charlotte, daughter of William Sarsfield, who was the elder brother of the celebrated Patrick Sarsfield, Earl of Lucan, and by whom he had an only daughter Anne, wife of Sir John Bingham, Bart., ancestor of the present Earl of Lucan. He left the estate to the eldest son of his second marriage, so subsequent owners are not descended from the Sarsfields.

of Ann, Lady Bingham), as a child, full-length; and Elizabeth,* wife of the first Lord Knapton, three-quarter-length. Of these the last named, which is by Stephen Slaughter, and dated 1744, appears over the door, in Plate I.

Passing to the left from the Hall we enter a large lofty sitting-room, with three mahogany doors and carved wood overdoors; the decoration is in plaster panels enriched with Adam ornament. There is a conventional Adam ceiling and frieze, the mantel, doubtless contemporary, being of white marble carved. This room well deserves to be illustrated, but owing to the absence of the owner at the Anglo-German war, it was too upset to allow of this being done. At the opposite end of the house lies the grand staircase, in two flights, with light balustrade of iron and oak handrail, the plan being similar to that at Caledon.

The corridor bisecting the house passes through the staircase hall, and has been carried on to afford communication with a modern addition containing a library and breakfast-room. In this corridor are a fine portrait of Nicholas de Launay, by Hyacinth Rigaud, and a pleasing picture, which has been engraved in mezzotint, of the Rt. Hon. William Brownlow, of Lurgan, County Armagh,† half-length seated, by Gilbert Stuart.

The drawing-room and dining-room, also on this floor, have a south aspect, and overlook the beautifully laid out pleasure-grounds: the former, a spacious apartment, though lacking in Georgian interest, contains several oil-paintings, including Thomas, first Viscount de Vesci, by Gilbert Stuart; Margaret,‡ wife of Sir Arthur Brooke, Bart., of Colebrooke, County Fermanagh; and some modern pictures. There is also a case of miniatures, in which are examples of the work of Nathaniel Hone, Adam Buck, Gervase Spencer, and others.

In the bed-rooms most of the joinery is modern, but the Georgian brass grates, in some cases black-leaded, have been preserved.

Nothing now remains of the Abbey founded at Leix, in the territory of the O'Mores, by the Cistercians in 1183,§ though some of the buildings were not finally demolished till the last quarter of the eighteenth century. This establishment, called in some documents "the little Abbey of Lenix," existed till the dissolution, when the site, which is said to be that of the present mansion, together with some 820 acres in the immediate neighbourhood, passed to the Crown, being granted in 1562 to Thomas, Earl of Ormond,

* She was the daughter of William Brownlow, of Lurgan, M.P. for County Armagh.

† Father of Frances Letitia, Viscountess de Vesci, and ancestor of Lord Lurgan.

‡ Only daughter of Thomas Fortescue, of Reynoldstown, County Louth, and sister of the first Lord Clermont.

§ History of the Queen's County by O'Hanlon and O'Leary, vol. i, p. 154.

"Black Tom," for services against the rebels. It does not appear that it was ever a residence of the Butler family, but it remained in their possession till in or about 1698, when it became the property of Thomas Vesey, who had lately married a wealthy heiress in the person of Mary, the only daughter of Denny Muschamp, of Horsley, Surrey, Muster-Master General in Ireland,* and who in the same year was created a Baronet of Ireland.

The Most Rev. John Vesey, Archbishop of Tuam, father of the purchaser, may also be called the founder of this family in Ireland, for from him descended the Veseys of Lucan, County Dublin; Hollymount, County Mayo; and Derrabard, County Tyrone; as well as Baron FitzGerald and Vesey, a title now extinct, and the family of Vesey-FitzGerald. During the vice-royalty of Tyrconnell he suffered great hardships at the hands of the native Irish, though it was only when their lives were in danger that he and Bishop Tenison, of Killala, consented to quit Connaught.† Taking his wife and twelve children, he fled to London, where he lived in straitened circumstances, having no means of subsistence save a lectureship of £40 per annum, which the interest of his friends obtained for him. While in England he was attainted by James II's Irish Parliament, but after the Revolution he returned to his diocese, and resumed the prominent part which he had been accustomed to take in the affairs of the country, of which he was twice appointed a Lord Justice. It was probably as some recompense for his misfortunes that his eldest son, Thomas, when only twenty-five, and during his father's lifetime, was created a Baronet. Swift occasionally mentions the Archbishop,‡ who published several sermons, as well as a "Life of Primate Bramhall,"§ and appears to have been a man of refined tastes. He took great pleasure in laying-out and planting his seat at Hollymount, County Mayo, described by John Wesley, when he visited it some forty years afterwards, as "one of the pleasantest places in Ireland."|| There he died on 28th March, 1716, having been in failing health for two years.

* She was his step-mother's niece, the Archbishop's second wife being Anne, daughter of Col. Agmondesham Muschamp. In his Will Denny Muschamp describes himself as of "the Pell Mall, in the County of Middlesex, Esq."

† *Dictionary of National Biography*.

‡ He quotes with approval "a pleasant saying" of his that "Ireland would never be happy till a law were made for burning everything that came from England, except their people and their coals." (The Prose Works of Jonathan Swift, vol. vii, p. 19.)

§ *A Great Archbishop of Dublin*, edited by Sir Charles S. King, Bart., p. 83.

|| "Dr. Vesey, then Archbishop of Tuam, fixed on this spot, nine miles from his See, built a neat commodious house on a little eminence, laid out fruit and flower gardens round it, brought a river to run through them, and encompassed the whole with walks and groves of stately trees."—*Journal of John Wesley*, Sunday, 4 July, 1756.

The above-mentioned Sir Thomas Vesey had a singular career. Born at Cork in 1673, of which city his father was then Dean, he received his education at Eton, and Christ Church College, Oxford. At the University he was diligent in his studies, being elected a Fellow of Oriel in 1695, and graduating as a Master of Arts two years later.*

It is said that he had early intended to take Orders, but it was not till 1699, after he had returned to Ireland, that the young baronet was ordained a deacon. Preferment in his father's diocese naturally followed, and in the following year, soon after he was priested, he was presented to a Galway living, and preferred to the Archdeaconry of Tuam—an office which he resigned in 1703. During the vice-royalty of the second Duke of Ormond he acted as his chaplain, and on his recommendation was appointed by Queen Anne to the Bishopric of Killaloe, which he held for little more than a year, being translated in 1714 to the See of Ossory. Notwithstanding that his rapid promotion was due to court influence, his character both as a man and a prelate stood high, and he was greatly respected by his clergy. We have no records of his residence at Abbeyleix, though it is known to have been the birthplace of his only son, born in 1709,† and it seems probable that he constantly lived here. Some difficulty appears to have arisen with regard to his title to the estate, for in 1711 he invoked the aid of Swift to assist him in getting an Act of Parliament to settle the matter. The Bishop died in Dublin on 6th August, 1730, and was buried in St. Ann's Church. By his wife Mary Muschamp, who survived till 26th February, 1749, he had one son and two daughters, of whom the younger, Elizabeth, a versatile and accomplished woman, married first William Handcock, of Willbrook,‡ County Westmeath, and secondly her cousin Agmondesham Vesey, M.P., of Lucan, County Dublin.§ As Mrs. Vesey, the friend of Dr. Johnson, she was long prominent in London society for her literary receptions, celebrated in the pages of Horace Walpole and Madame D'Arblay.

Sir John Denny Vesey, second Bart., of Abbeyleix, succeeded his father in the title and estates. He had matriculated as a Gentleman Commoner at Christ Church, Oxford, in July, 1727, but relinquished his studies on entering the Irish Parliament as M.P. for Newtown Ards before the end of that year. For this borough he sat for twenty-three years, and on 10th April, 1750, in recognition of his political services, he was raised to the peerage as Baron

* Cotton's *Fasti*; Playfair's *British Family Antiquity*, vol. v, App., p. 5.

† *The Complete Baronetage*, by G. E. C.

‡ Now called Moydrum Castle, and the residence of his representative, Lord Castlemaine.

§ *Kildare Journal of Archæology*, vol. vii, No. 6, p. 404.

Knapton, taking his title from a townland on his property adjoining Abbeyleix, which in its turn had been named from Knapton, in Yorkshire, a former seat of the family. He married, on 15th May, 1732, Elizabeth, eldest daughter of William Brownlow, of Lurgan, county Armagh, a young lady whose charming disposition is revealed in a letter from which we shall have occasion to quote hereafter. Lord Knapton, who had been appointed Governor and Custos Rotulorum of the Queen's County in 1746, during the rebellion in Scotland, died on 25th June, 1761, aged fifty-two.

His only surviving son, Thomas, second Lord Knapton, served in Lord Drogheda's Regiment of Horse, in which he was promoted to the rank of Capt.-Lieutenant a few months after his father's death. He was subsequently a Captain in the 123rd Regiment of Foot.* After he had retired from the service, on 24th April, 1769, he married Selina Elizabeth, eldest daughter and co-heiress of the Right Hon. Sir Arthur Brooke, M.P., of Colebrooke, County Fermanagh. He had a town house in Dawson Street, Dublin, inherited from his father, but on his marriage moved to a newer and more fashionable residence at 26 Merrion Square. A good landlord, and an improving man, his first care was to remove the old village on the banks of the Nore, and to build a new one, long known as New Abbeyleix, on a better site further from the river.† He also demolished the former family residence, and, in 1773, erected in its place the present mansion, which took several years to complete. During the administration of the Marquess Townshend, Lord Knapton was in opposition,‡ but he accorded his support to the measures of his successor, Earl Harcourt. It was not, however, for political reasons, but for having "acted with great spirit and propriety in discountenancing and suppressing the outrageous proceedings of the White Boys,"§ that he was, on 19th July, 1776, advanced to the Viscounty of de Vesci. Besides being an active magistrate, he was a hospitable man, and frequently gathered round him parties of friends. We are fortunate in being able to quote from an account, written by one of his guests in 1778, at which time the house had only been lately finished, and the gardens not yet laid out. This account is contained in a letter from Lady Caroline Dawson|| (afterwards Countess of Portarlington) to her sister, Lady Louisa Stuart:—

"Now I must return to give you an account of Lady de Vesci's. I am

* Kelly's *Almanack and Directory* for 1795. In 1782 he acted as a General of Volunteers.

† *History of the Queen's County*, p. 154.

‡ *The Irish Parliament in 1775*, p. 174.

§ *Harcourt Papers*, vol. x, p. 198.

|| Daughter of John, 3rd Earl of Bute, K.G., the statesman, and grand-daughter maternally of that celebrated literary character Lady Mary Wortley-Montagu, whose talents she largely inherited.

quite in love with her, and with their manner of living. It is entirely without form, everybody doing as they please, and always a vast number of people in the house. Lady Knapton, his mother, lives with them, and seems no restraint upon anyone, she is so good-humoured. We were about six or seven ladies, and as many gentlemen, divided into different parties about the room, some working, some reading, some playing cards, and the room being large and very full, it had a most comfortable appearance. It opens into the Library on one side, and the dining-room on the other."*

Lady de Vesci's beauty struck Lady Portarlington, who was an amateur artist of some merit. "I really believe," she writes to her sister, "some time or another I shall get Lady de Vesci to sit to me, for I think I never saw so regular a beauty as she is, and therefore would be a charming study."† In 1785 she was again at Abbeyleix, but this time she tells Lady Louisa that she does not expect to see Lord and Lady de Vesci for a long while, as they contemplated going to Bath for two years.‡ That they went is probable, for Lady Knapton died there on 9th August, 1786.

However, the family was again in residence in 1791, and Lady Portarlington, who had been staying at Dunmore in this neighbourhood with Lady Staples (Lord de Vesci's sister), was once more a guest in this hospitable mansion. "At Abbeyleix," she writes, "we sat down two and twenty at table, all inmates in the house. Mr. and Mrs. Brownlow, with five children—two daughters and a son grown up, the others children; Lady de Vesci, two sons and a daughter grown up. I wish you could see the sort of comfort all these families have in each other. You would then think a large family a blessing. I must admire the Irish manner of bringing up children, for in all the families I have happened to know there seems the most perfect ease and confidence, and, except from their attention to each other, you would never find out which were fathers and mothers, and which were sons and daughters, everyone amusing themselves in the manner they like best, and nobody expecting any particular respect or attention. Mr. and Mrs. Brownlow have a great fortune, and have been used to live as well as anybody could wish, and from his being perfectly independent, you might suppose there would be pride, as we have seen; but though he looks stiff and old, his daughters run up and put their arms round his neck to bid him good-night, and he looks at them with a satisfaction which is quite enviable."§ We fear that

* *Gleanings from an Old Portfolio*, by Mrs. Godfrey Clark, vol. i, p. 10.

† *Ibidem*, vol. i, p. 88.

‡ *Ibidem*, vol. ii, p. 32.

§ *Ibidem*, vol. ii, p. 167.

these delightful house parties must soon have ceased; the troublous times of 1798 were at hand; and the genial host himself did not long survive. Lord de Vesci died at Abbeyleix of a paralytic stroke on 13th October, 1804.*

Of his son and successor, the second Viscount,† who survived till 19th October, 1855,‡ we have the following account, written the year before he died, by an anonymous writer: "The present Viscount is a most venerable and fine specimen of the old Irish noble, with a head blanched with the silver and the snow of 83 years, and a form still erect as the shaft of one of his own ash-trees. . . . An ever resident landlord, he has spent all his life amidst his tenantry; and wherever you turn the fruits of his paternal care are seen."§ His elder son, the 3rd Viscount de Vesci,|| died at 4 Carlton House Terrace, London, on 23rd December, 1875, leaving, with other issue, John Robert William, 4th Viscount, H.M.L. for the Queen's County, sometime Lieut.-Col. of the Coldstream Guards, and of the Honourable Artillery Company of London, who was created Baron de Vesci, of Abbeyleix, in the peerage of the United Kingdom, in 1884. On his decease, 6th July, 1903, this barony expired, while the Irish honours devolved on his nephew, the 5th and present holder.

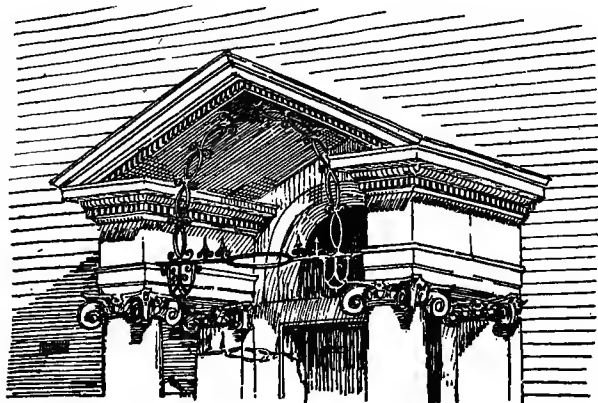
* *Gentlemen's Magazine*, 1804; also *An Irish Beauty of the Regency*, by Mrs. Warrenne Blake, p. 58.

† He was M.P. for the borough of Maryborough, 1796-97; a Representative Peer; and for many years Lord Lieutenant of the Queen's County.

‡ He died at Portaferry, County Down, the residence of his son-in-law, Col. Patrick Nugent.

§ *The Dublin University Magazine* for 1854, p. 661.

|| He was M.P. for the Queen's County, 1835-37, and 1841-52; a Representative Peer; and an Ecclesiastical Commissioner for Ireland.



CHAPTER III.

BEAULIEU.

SITUATED in the County Louth, between Drogheda and the sea, this picturesque mansion, perhaps the earliest of its kind standing in Ireland, is built of stone, with dressings of red brick of Dutch manufacture. As our pictures (Plates III and IV) show, it still retains the projecting eaves and dormer windows of the Caroline period, to which it properly belongs. It contains a particularly fine hall rising two stories, and remarkable for some admirable specimens of early eighteenth-century wood-carving, in the shape of elaborate trophies and shields of arms (Plate V) ; a number of portraits, including full-lengths of the immortal William and his consort, ornament the walls. The King's portrait is really that of a Mr. Faithful Fortescue,* but being a match in size with that of the Queen, a picture of some merit, his features and dress were altered accordingly. Over the mantelpiece is a picture on a wood-panel of Drogheda with its fortifications, said to have been executed in 1718, which may very probably have been the date of the carvings in Plate VI.† Only one of the doors here is original, though the door-cases all exhibit the very deep architraves of the last quarter of the seventeenth century. The sitting-rooms are comfortable apartments of moderate size.

The dining-room, decorated with large panels in red pine, has a ceiling in plaster compartments of Jacobean type. In the drawingroom, which is similarly panelled, the ceiling is modern, but the deep architrave of the door remains unaltered. Here we have one of the great treasures of the mansion, a portrait of Primate Robinson (created Lord Rokeby), Archbishop of Armagh, painted by Sir Joshua Reynolds (Plate VIII).‡ The artist was a friend of the archbishop, and painted him on no less than five occasions ; this is the half-length engraved

* See *A History of the Family of Montgomery*, by Lieut.-Gen. Montgomery, p. 85.

† These carvings could not possibly date back to the building of the house, for they exhibit a baron's coronet, and Lord Ferrard was not raised to the peerage till 1715. The coat-of-arms with supporters and coronet is that of Lord Ferrard, and displays the arms of Tichborne, quartering Lymerston, Syferwast, Loveday, de Rake, Wandesford, Martin, Wallis, Rythe, and Bysse.

‡ It was formerly at Rokeby Hall, in this county, and passed by marriage to the present owner.

in mezzotint by J. R. Smith, in 1775. The joinery, which includes window-seats, is probably early Georgian; over the mantel is a picture on a wood-panel. A small room off the hall has plaster panels and a corner fire-place, but the wood-panelling is again found in the library, which has a mantel with simple deep moulding.

It is impossible to state the exact date of the grand staircase, which is of the mid-Georgian type, in three flights, with carved balusters and ramps at the newels; the back stairs are like those in Bride Street, Dublin, and perhaps original (Plate VII). All the bedrooms, panelled in pine, have tall doors.

An interesting feature lies in the windows, which, notwithstanding that the house dates back to 1665, are of the sash type and apparently original.

Originally O'Farrell property,* this estate was for many generations a manor of the Plunkett family, ancestors of the Earl of Fingall. John Plunkett, of "Bewly," and Alicia his wife founded a church within their manor as far back as the close of the thirteenth century, in the reign of Edward II. In 1418 Walter Plunkett obtained a royal confirmation of his rights in Bewly, Carrstown, Termonfeckin, Brownstown, and other lands, of which the greater portion descended to John Plunkett, of Beaulieu, who suffered a recovery in 1543. The family continued in possession for at least a hundred years later, for during the siege of Drogheda Sir Phelim O'Neill made his headquarters here, being the guest of the then owner, Richard Plunkett, who was a colonel in his army,† William Plunkett, of Bewly, who died on 26th July, 1644,‡ had mortgaged that estate to Thomas and Ignatius Peppard five years previously; these mortgagees sold their interest to Sir William Tichborne, who doubtless foreclosed and entered into possession, since he was confirmed in occupation of the estate under the Act of Settlement.§ It was certainly he, and not, as usually stated, his father, Sir Henry Tichborne,|| so distinguished for his defence of Drogheda, who erected the house, which was begun in 1660, and took some six years to build. The new owner of Beaulieu came of an ancient Hampshire family, formerly de Itchenborne, from their home by the river Itchen. To it belonged that pathetic figure in Elizabethan history, Chideock Tichborne, who, on the night before he suffered death in the Tower, composed the beautiful poem beginning—"My prime of Life is but a frost of

* Burke's *Visitation of Seats and Arms*, second series, vol. ii, p. 95.

† D'Alton's *History of Drogheda*, vol. ii, pp. 394-397.

‡ Chancery Inquisition, County Louth.

§ The Act also states that Sir William Tichborne had laid out on buildings and improvements the sum of £450.

|| There is a good miniature of him at Beaulieu.

cares";* Robert Tichborne, the stern regicide; and in our own time the ill-fated Sir Roger, whose disappearance led to the memorable Tichborne case.

Sir William Tichborne, of Beaulieu, was knighted 22nd April, 1661, and sat in the Irish Parliament for the borough of Swords, 1661-66. He was one of those attainted by the Irish Parliament of King James II, but was not dispossessed of his estates. He was M.P. for County Louth from 1692 till his death, which occurred on 12th March, 1693. His portrait and that of his wife, Judith, daughter and co-heiress of John Bysse, Chief Baron of the Exchequer in Ireland, are preserved in the house. He was succeeded by his son, Sir Henry Tichborne, born in 1663, who also sat in the Irish House, representing Ardee, 1692-3, County Louth, 1695-99, and again 1710-13. He received the honour of knighthood at the hands of the Lords Justices, for his services during the Revolution, on 28th March, 1694, in which year he was Mayor of Drogheda. Three years later he was created a baronet. Sir Henry, who was High Sheriff of Co. Louth, 1692, and of Co. Armagh, 1708, was raised to the Irish peerage as Baron Ferrard, of Beaulieu, soon after the accession of George I. Like his distinguished grandfather, Lord Ferrard was for some time Governor of Drogheda.† He married, 28th July, 1683, at Combermere, in Cheshire, Arabella,‡ daughter of Sir Robert Cotton, 1st baronet of Combermere. He occupied this house till his death, which took place from apoplexy on 3rd November, 1731, at the age of seventy. Both his sons having predeceased him without male issue, the line of Tichborne failed, the title became extinct, and the property passed to his son-in-law, William Aston, M.P., who had married his daughter, the Hon. Salisbury Tichborne. It was this Mr. Aston, who, in order to give employment during a time of scarcity, made the two lakes in the demesne, and there is a picture here representing him pointing towards them. He died of apoplexy at Castle Bellingham on 23rd August, 1744, and was succeeded by his son, Tichborne Aston, of Beaulieu, M.P. for Ardee. During his brief ownership the house had a distinguished tenant in the person of Lord Chief Justice Singleton, a lawyer of great distinction, and one of the few who enjoyed the favour and friendship of the fourth Earl of Chesterfield while Lord Lieutenant in 1746—a circumstance which probably led to the statement, more than once printed, that Lord Chesterfield himself had occupied Beaulieu for some months. He was a man of literary tastes, and extended his patronage to Henry Jones, stated

* See D'Israeli's *Curiosities of Literature*.

† Letter of 13th June, 1728, from Thomas Clutterbuck, to Mr. Tickell, in British Departmental Correspondence, Public Record Office, Dublin.

‡ Her portrait—that of a pretty woman—is at Beaulieu.

to have been born at Beaulieu in 1721, a bricklayer, of humble parents,* but possessed of some talent as a writer of verse. It was he who introduced him to the Earl, who seems to have thought highly of his poetry, and gave him very liberal encouragement in order that he might make a livelihood by his abilities. At the solicitation of his generous patron, Jones removed to Dublin; he subsequently, in 1748, followed him to England, and was for some years an inmate of his house. Before leaving Drogheda Jones addressed an epistle to the Corporation, for which they were pleased to present him with £20. In order to bring him in touch with the literary world in London, he was commended by Chesterfield to Colley Cibber, who not only introduced him to the manager of Covent Garden Theatre, but did what he could to arrange that he should succeed him as Poet Laureate. Under the Earl's auspices Jones published a volume of poems, from which he derived a handsome profit. His next attempt was a tragedy called "The Earl of Essex," which, after revision by Cibber and Chesterfield, was produced in 1753, and met with immediate success. But prosperity brought ruin to the author, who took to drink, and in spite of the liberality of his friends, was eventually reduced to great poverty. He was run over by a waggon in the street, and sustained such serious injury that he died, in a London workhouse, in April, 1770.

Beaulieu did not remain long in the family of Aston, for though Tichborne Aston left a posthumous son, William,† he died unmarried in 1769, only a few months after attaining his majority. The property then devolved on the latter's aunt, Sophia Aston, who had married in 1741 Thomas Tipping, of Bellurgan, Co. Louth, M.P. for the borough of Kilbeggan, and passed by the marriage of her daughter, Sophia Mabella Tipping, to the Rev. Robert Montgomery, Rector of Monaghan, great-grandfather of the present owner, Richard Johnston Montgomery, Esq.

* D'Alton's *History of Drogheda*, vol. ii, p. 359.

† It would appear from *The Complete Peerage* (edited by Vicary Gibbs) that this William Aston should have succeeded in 1766 as sixth Baron Aston, of Forfar, though he never claimed, and possibly had never heard of, that title.

CHAPTER IV.

BESSBOROUGH.

THIS large mansion, the seat of the Earl of Bessborough, is situated in the south of County Kilkenny, not far from the village of Piltown, and lies in a well-planted demesne of over 500 acres. It is built of hewn blue limestone, and rectangular in shape, as may be seen in Plate IX, being 100 feet in length, and in depth 80 feet.

But this picture, we hasten to point out, does not represent the front exactly as it is now, for some years since the flight of stone steps which appears therein was removed, the principal entrance being changed to the ground-floor, and the original hall turned into a sitting-room. These alterations were carried out by Sir Thomas M. Deane, who also added a porch of the same stone that the house is built with. Thus the convenience of the house has been increased to the detriment of its Georgian appearance.

This sitting-room, a large apartment hung with pictures, was originally decorated with plaster panels, but these, from being painted over, have lost their character as ornament. Two Ionic columns, monoliths, 10 feet 6 inches high, of black Kilkenny marble, polished, support an entablature. The drawing-room, opening off the original hall, but with a south aspect, is a handsome apartment, remarkable for its elaborate white marble mantel, which we illustrate at Plate X. Its peculiarity, which was referred to in Vol. V of the Georgian Society at p. 60, is that the figures at either side are portraits. They represent two members of the Ponsonby family: Lady Catherine, wife of the fifth Duke of St. Albans, and Lady Charlotte, wife of the fourth Earl Fitzwilliam, both daughters of the second Earl. The rococo ceiling is worthy of note, and there is a deep frieze with medallions. This room contains a number of interesting pictures including the Duke of Richmond, by Romney (head only), two pastels by Cotes, and a landscape by Liotard. It only remains to mention the well-proportioned dining-room, also on the first floor, and a small sitting-room, with a corner fire-place and handsome mantel. Besides those pictures already

enumerated, we note a portrait of Brabazon, first Earl of Bessborough, by Francis Bindon;* a full-length of James Margetson, Archbishop of Armagh;† Princess Amelia,‡ full-length, by C. Phillips; second Earl of Bessborough, by J. E. Liotard; second Earl of Bessborough, by J. S. Copley; third Earl of Bessborough, by J. E. Liotard; Henrietta Frances, Countess of Bessborough,§ by Sir Joshua Reynolds; Henrietta Frances, Countess of Bessborough, with her sons, by John Hoppner; fourth Earl of Bessborough, by Sir Martin Archer Shee; fourth Earl of Bessborough, by Catterson Smith; Maria, Countess of Bessborough,|| by Sir T. Lawrence; Sir Frederick Ponsonby, by Thomas Phillips; Sir Frederick Ponsonby (equestrian portrait), by Sir George Hayter; and William, first Lord de Mauley, by Sir George Hayter. There was also a picture here of Dean Swift, by Jervas, but this was sold in 1850, and has not since been traced. Unlike most Georgian mansions, the stairs are not an important feature, and serve no purpose save that of utility. One of the bed-rooms contains a fine oak Jacobean bedstead.

The history of this estate can be traced from an early period. It was called Kilmodalla, that is the Church of St. Modailbh, and in the thirteenth century became the property of the Anglo-Norman family of d'Aton, or Dauton, from whom it received the name of Kildaton, sometimes incorrectly written Kildalton.

Edmund Daton, of Kildaton, was attainted for participation in the rebellion of 1641, and in the time of the Commonwealth his estate was granted to Col. John Ponsonby, whose title to this and other lands, in all 19,979 statute acres, situated in the Counties of Carlow, Kerry, Donegal, Limerick, Waterford, and Kilkenny, was confirmed by the Act of Settlement. Ponsonby was a Cumberland gentleman, who had raised a regiment of horse for service in Ireland, and had acted as Governor of Dundalk. On the fall of Richard Cromwell he declared in favour of a monarchy, and was in consequence high in favour at the Restoration, being included in the Act of Indemnity, and on 19th of February, 1660-1, dubbed a knight by the Lords Justices. It is singular that Sir John, who was a man of

* The memoir of Bindon in Temple Scott's edition of *Swift's Prose Works*, vol. xii, p. 41, falls into the error of calling this picture, long known in the family as "the man who built the house," a portrait of Bindon himself.

† He was father of Capt. John Margetson, of Bishops court, County of Kildare, whose only daughter and heiress married the first Earl of Bessborough.

‡ Daughter of George II, and a personal friend of the second Earl of Bessborough, a number of whose letters relating to her will are preserved in the British Museum.

§ She was the second daughter of John, first Earl Spencer, and sister of Georgiana, Duchess of Devonshire.

|| She was the third daughter of John, 10th Earl of Westmorland, K.G.

property in England, and in fact the head of his house, should have elected to settle in Ireland. He was at the time a widower with a family, one of whom inherited Hale Hall,* his estate in Cumberland, and is said to have come over at the solicitation of his brother Henry,† who had obtained a grant of Crotto and other lands in Kerry.

It was he who gave the name Bessborough, or Bessie's Borough, in honour of his second wife, Elizabeth, widow, first, of Richard Wingfield of Powerscourt, County Wicklow, secondly, of Edward Trevor, and daughter of Henry, first Lord Folliott, probably on building a house to replace the castle of the Datons. In after years this circumstance came to the knowledge of Dean Swift, who makes use of it in his essay "On Barbarous Denominations in Ireland," in which he vents his raillery on the landed proprietors. "The utmost extent," he says, "of their genius lies in naming their country habitation by a hill, a mount, a brook, a burrow, a castle, a bawn, a ford, and the like ingenious conceits. Yet these are exceeded by others, whereof some have contrived anagrammatical appellations, from half their own and their wives' names joined together: others, only from the lady; as, for instance, a person whose wife's name was Elizabeth, calls his seat by the name *Bess-borow*." Sir John was in residence in 1664, when he paid tax for five hearths.‡ He acted in a most considerate and praiseworthy manner by the dispossessed owner, Edmund Daton, for he not only gave him shelter in his house, but maintained him there as his guest till his death.

By purchasing land, and investing largely in soldiers' debentures, Ponsonby acquired a considerable fortune. He died in 1668, and was succeeded at Bessborough by his son Henry,§ who, on November 5th, 1679, received the honour of knighthood. He doubtless fled to England to escape persecution during the vice-royalty of Tyrconnell, for he was resident there in 1689 when attainted by the Irish Parliament of King James II. On Sir Henry's death, without issue, a few years later, the estates devolved on his next brother, Colonel William Ponsonby, who accordingly made this his residence. He had been a Cornet of Horse in the Royal Army, from which he was removed for being a Protestant in 1686;|| and subsequently distinguished himself in command of Independent Companies in the memorable defence of Derry. He was

* This property is still in possession of his descendants in the female line, who have assumed the name of Ponsonby.

† He was ancestor of the now extinct family of Carrique-Ponsonby. There is a picture of Crotto (or Stackstown) in Neale's *Seats of Great Britain and Ireland*, first series.

‡ Burtchaell's *Kilkenny Members of Parliament*, p. 51.

§ He was the eldest son of his second marriage.

|| Dalton's *Irish Army Lists and Commission Registers*, 1660-1685, p. 147.

prominent in affairs, represented County Kilkenny in five successive parliaments (1692-1721), and in 1715 was sworn of the Privy Council. In 1721 he was raised to the peerage as Baron Bessborough, of Bessborough, and in the following year advanced to the dignity of Viscount Duncannon, of Duncannon Fort, in the County of Wexford. He married Mary, daughter of the Hon. Randal Moore, fourth son of Charles, second Viscount Drogheda (by Lady Jane Brabazon, daughter of Edward, second Earl of Meath), and had issue three sons and six daughters.

Lord Duncannon died at Bessborough on 17th November, 1724, and was buried three days later, "with Escocheons,"* in the family burying-place in Fiddown Church.

Brabazon, second Viscount Duncannon, who succeeded to the title and estate on his father's death, had been an officer in the 27th, or Inniskilling Regiment, in which he was Captain of the Grenadier Company.† By his marriage with Sarah, daughter of John Margetson of Bishopscourt, County Kildare,‡ and widow of Hugh Colville, of Newtown, County Down,§ he acquired a considerable fortune, including landed property in County Kildare and in Leicestershire, as well as the pocket borough of Newtown Ards, for which he sat in the Irish Parliament from 1704 to 1714. From 1715 until he succeeded to the peerage he was one of the members for the County of Kildare. In 1726 he was called to the Privy Council, being subsequently appointed a Commissioner of Revenue. In November, 1733, six months after his first wife's death, he married Elizabeth,|| eldest daughter of John Sankey, and widow, first of Sir John King, and secondly of John, Lord Tullamore. During the Lord Lieutenancy of the third Duke of Devonshire, and a few months after his eldest son had married the Duke's eldest

* Funeral entry in Office of Arms, Dublin Castle.

† Playfair's *British Family Antiquity*, vol. iv, p. 307.

‡ He was Captain in a Regiment of Foot Guards in 1680, but after the accession of James II was removed from the Army by Tyrconnell, and appears to have retired to Bishopscourt, County Kildare, which is given as his residence in the list of those attainted by the Irish Parliament in 1689. Towards the end of that year he was appointed Major of the Earl of Kingston's Regiment of Foot, but his career was soon cut short, for he was mortally wounded by a cannon ball as he lay in bed in camp before Limerick in August, 1690.

§ He was the eldest son of Sir Robert Colville, of Newtown, but died in his father's lifetime.

|| This lady, in addition to her large fortune, seems to have had a charming disposition. We extract the following from a letter written on the occasion of her second marriage:—"My Lord Tullamore and my Lady King seemed so well suited to each other, she having been the best of wives and he one of the best of husbands, that all agree (except, perhaps, Judge Gore) that it was exceeding fit they should come together." (Nicolson Correspondence: Bishop of Elphin to Bishop Nicolson, Dublin, 30th April, 1723.)

daughter, he was, by patent dated 6th October, 1739, created Earl of Bessborough in the peerage of Ireland. Ten years later he received an English peerage as Baron Ponsonby, of Sysonby, in County of Leicester, taking his title from the estate in England which his first wife had inherited from her father.

Till 1743 he seems to have lived principally at Bishops court, where in the autumn of that year he had the honour of entertaining the Lord Lieutenant, who had lately become connected with the family by another tie, his daughter, Lady Elizabeth Cavendish, having married John Ponsonby,* the Earl's second son. In 1744 he pulled down the "large old house" at Bessborough, and erected the present mansion from designs by Francis Bindon.† As soon as it was completed, he took up his residence, making over Bishops court to his younger son John, who eventually inherited that estate.‡ We have unfortunately no detailed account of the house during the lifetime of the 1st Earl. The Primate, who stayed there in January, 1753, contents himself with telling Lord George Sackville that "everything was perfectly right and extremely agreeable."§

Lord Bessborough, who held the offices of Mariscal of the Admiralty in Ireland, and Vice-Admiral of Munster, was twice one of the Lords Justices. He died here at 3 P.M. on Tuesday, the 4th July, 1758, after a brief illness, caused by swallowing cherry-stones, aged seventy-nine.

William, second Earl of Bessborough, who now succeeded his father, lived almost entirely in England.|| A highly cultivated man, an enthusiastic collector, and a patron of the fine arts, he was long prominent both in society and in politics. He had travelled extensively, and had not only made the usual European tour then essential to a man of fashion, but had even penetrated to Greece, which he visited in 1738, taking with him J. E. Liotard, the eminent

* Afterwards the Right Hon. John Ponsonby, Speaker of the Irish House of Commons, and long leader of the patriotic party, who died in 1787. He was father of the first Lord Ponsonby, and of the Rt. Hon. George Ponsonby, Lord Chancellor of Ireland.

† He is called *David* in Milton's *Views in Ireland*, 1785, but this is obviously an error, for Francis Bindon was the amateur artist and architect who flourished at this period.

‡ This property remained in the possession of the family till sold to the 3rd Earl of Clonmel in 1838.

§ Stopford-Sackville Papers, Hist. MSS. Commission, p. 121.

|| In October, 1773, he associated himself with the Duke of Devonshire, the Marquess of Rockingham, the Earl of Upper Ossory, and Lord Milton, in protesting against the Irish Absentee Tax. Their objection was based on the possession of estates in both countries, and that they should not be penalized for spending the greater part of their time in residing in the capital of the United Kingdom for the purpose of attending to their duties as peers. (Harcourt Papers, vol. ix, p. 87.)

French painter.* In the following year, soon after his return home, he married, during the vice-royalty of her father, Lady Caroline Cavendish, daughter of William, third Duke of Devonshire. On 8th June, 1741, he writes from Chatsworth to inform the Lords Justices of his appointment as Principal Secretary to the Lord Lieutenant;† in the following November he was sworn a Privy Councillor in Ireland. Prior to his father's death, Lord Duncannon, as he then was, sat in the Irish House, representing Newtown Ards from 1725 to 1727, and the County Kilkenny, 1727 to 1758. He also sat in the English Parliament, representing Derby, a pocket borough of the Cavendish family, 1741-54; Saltash, 1754-56; and Harwich, 1756-58. In politics a Whig, he more than once held office, first, for ten years, as a Lord of the Admiralty; then a Lord of the Treasury, 1756-59; and twice Joint Postmaster-General.

Lady Bessborough, who was a god-daughter of George II, died in 1760 of the same disorder, as Horace Walpole tells us, which had some years previously carried off four of her children.‡ The Earl was a great favourite at Court, particularly with Princess Amelia, the most attractive of the daughters of George II,§ and many of his letters relating to her will are preserved in the British Museum (Add. mss. 33, 134). He was so pleased at her condescension in coming to dine with him one night that he greeted her warmly with both hands, on which she exclaimed, "My Lord, you are very good, but I wish you would not paw me so!"|| When he was finally left alone, on the marriage of his younger daughter, the Princess was anxious that he should not remain a widower, and suggested that Lady Anne Howard would make a suitable bride. But the Earl, so far from countenancing the idea, took upon himself to propose to the Princess, at which she "laughed to such a degree that she could hardly stand."¶

He also admired Lady Mary Coke, the diarist, who describes him as "very entertaining." She tells us too of his showing her all over his magnificent house at Roehampton, and then offering her his hand, which, however, she refused, probably because he was thirty years her senior.** She also reveals the fact that, without being an inveterate gambler, as his wife had been, the Earl

* Cust's *History of the Dilettanti*, pp. 8, 13, and 123.

† British Departmental Correspondence, in P. R. O., Dublin.

‡ Letters of Horace Walpole, vol. iii, p. 280.

§ *Royal Daughters of England*, p. 138.

|| *Journal of Lady Mary Coke*, vol. ii, p. 310.

¶ *Ibidem*, vol. iii, p. 252. This does not appear to have caused a quarrel between them, for she appointed him one of her executors, and left him a legacy of £1000 stock.

** *Journal of Lady Mary Coke*, vol. ii, p. 262.

was fond of cards; she notes with surprise that he could not play "Pope Jone," but as this led to their playing whist, at which the good lady won three guineas, she had no reason to complain.*

As one of the first collectors in this country of gems, marbles, and works of art, he was well qualified to become an original member of the Dilettanti; he was also a member of the Accademia di Disegno at Florence, and in 1768 was elected a Trustee of the British Museum. Even in old age he continued to attend fashionable assemblies, and, preserving the manners and expressions of a past generation, seems to have made himself rather ridiculous; "it is incredible what nonsense he talks,"† is the comment of the Hon. Mrs. Hervey.

Although an absentee, Lord Bessborough did not neglect his Irish seat, and his artistic taste doubtless suggested the beautiful carved mantel in the drawing-room, with its representations of his two daughters. The following account is from a letter written by the Countess of Portarlington when staying at Curraghmore in 1785. "Another day," she says, "we went to Bessborough, which is a charming place, with very fine old timber, and a very good house with some charming pictures, and it felt as warm and comfortable as if the family had left it the day before, and it has not been inhabited these forty years."‡

From another source§ we can supply some information as regards the pictures then in the house, which are stated to have been hung in "the Saloon and best Dining Parlour"; they included a night piece representing "Peter's Denial," by Gerard Segers, which had belonged to Monsieur de Piles; a "Nativity" by Jacob Jordaens; and "Dead Game," by Snyders, as well as several of the Italian school, then so much in vogue.||

The Earl is stated to have possessed an income of £30,000 per annum, which, according to "Irish Political Characters," "has ever been applied to the best of purposes." He died on 11th May, 1793, at the age of eighty-eight,

* Ibidem, vol. ii, p. 315.

† Quoted in *The Complete Peerage*, edited by the Hon. Vicary Gibbs, vol. ii, p. 171.

‡ *Gleanings from an Old Portfolio*, by Mrs. Godfrey Clarke, vol. ii, p. 45.

§ Milton's *Views in Ireland*, which contains an engraving of Bessborough in 1785. There is also an illustration of the house in Neale's *Seats in Great Britain and Ireland*, first series. An anonymous author in the *Dublin University Magazine*, for 1854, at p. 653, speaks of meeting an artist travelling for a London print-shop, who showed him sketches of several Irish country seats. "I recognized," he says, "snug and old-fashioned Bessborough, and its neighbour Castletown, the seat of Mr. Villiers Stuart—a noble palazzo-like mansion, rich and perfect in its classical proportions, and towering amidst magnificent park timber."

|| For a long list of the pictures at a subsequent period, see Brewer's *Beauties of Ireland*, vol. i, p. 479.

being then "Father of the Dilettanti."* A monument to him and his wife, with busts by Nollekens, is in All Saints' Church, Derby, where they were buried in the mausoleum of the Cavendish family.

Frederick, third Earl of Bessborough, his father's only surviving son, also usually resided in England. He was educated at Christ Church College, Oxford, and entered Parliament in 1780 as M.P. for Knaresborough, which he represented until he succeeded to the peerage, being twice appointed a Lord of the Admiralty. He took a decided part in opposing the Union.† He was a man of the most amiable and mild manners, who, without affecting the character of an orator, was an able and much-appreciated speaker. As a landlord, he showed the utmost consideration to his tenants,‡ and, inheriting the cultured tastes of his father, he was an amateur artist. Lord Bessborough married on 27th November, 1780, Henrietta Frances, second daughter of John, first Earl Spencer, by whom he had issue, with a daughter,§ three sons. During his declining years he lived chiefly with his youngest son|| at Canford House, Dorset, whither many of the pictures formerly at Bessborough were removed. He died there on 3rd February, 1844, aged eighty-six.

His eldest son and successor, John William, fourth Earl of Bessborough, was the distinguished Whig statesman¶ who died at Dublin Castle, while Lord Lieutenant of Ireland, on 22nd May, 1847. His fifth son, the Rev. Walter William Ponsonby, who succeeded when the peerage had been held successively by his two elder brothers, was father of Edward, eighth Earl of Bessborough, the present proprietor of the estates.

* A portrait of the Earl, in Turkish dress, by Knapton, is in the possession of the Society of the Dilettanti.

† *The Complete Peerage*, edited by the Hon. Vicary Gibbs, vol. ii, p. 171.

‡ "The losses his tenants sustained on account of the last lord being an absentee, the present lord made up to them."—*Irish Political Characters*, 1799, p. 97.

§ She was the well-known Lady Caroline Lamb, wife of William, second Viscount Melbourne, and a remarkable woman. She was a devoted admirer of Byron, who is said to be the hero in her novel, *Glenarvon*.

|| The Hon. William Francis Spencer Ponsonby, who was raised to the peerage in 1838 as Baron de Mauley.

¶ According to the *Greville Memoirs* (7th June, 1847) he had "a remarkably calm and unruffled temper, and very good, sound sense." He was an able member of the Whig party, took an active part in the preparation of the Reform Bill of 1832, and in 1834 was created Baron Duncannon, of Bessborough, in the peerage of the United Kingdom.

CHAPTER V.

CALEDON.

THE situation of Caledon is singularly pretty, for it stands high in an extensive demesne of nearly 800 acres; on the one hand the river Blackwater, a broad and winding stream, with birch trees overhanging, on the other a well-stocked deer-park, some ornamental water, and, beyond, plantations of well-grown trees, with vistas of the distant hills. A belt of shrubs, of great variety, and interspersed with huge beech trees, surrounds the mansion, concealing the extensive range of stables and offices, placed opposite, but on a lower level than, and at some distance from, the original front. A tunnel, somewhat similar to that at Bellamont Forest, but otherwise a peculiar feature, runs from the house to the stables.

Judged by its exterior, the house, with its dead-white colouring, originally square, and more than once enlarged, is neither an architectural success nor a beautiful object. Internally, however, for richness of ornament, even the most fastidious could hardly be disappointed.

As at Carton a desire for increased accommodation led to the main entrance being altered from the front to the side, so that the spacious hall has become the saloon, an addition being built at the side to provide the present entrance hall. But neither this extension, nor the corresponding pavilion at the opposite end, which accommodates the library, are within the Georgian period; and we therefore proceed to the description of the main building.

Our illustration (Plate XI) shows the original front, with pediment and entablature; the arms in the tympanum, surrounded by the insignia of the order of St. Patrick, are those of Dupré, second Earl of Caledon, K.P., by whom the top story was added in 1835. The colonnade dates from the same period as the wings, which were built from designs by Nash about 1812.

The centre apartment on this side, now the saloon, has an entablature with Doric frieze, which is carried round the walls, and supported by two plaster columns. The scheme of decoration is in plaster panels, with extended fans and

niches in the Adam fashion, much of the ornament being concealed by pictures. Save for an oval of classic emblems in the centre, the ceiling is without plaster ornament; the boldly modelled Adam mantel of Roman cement, painted to resemble stone, is original, though the grate is modern. There is an excellent full-length, by Thomas Phillips, of Lord Alexander (afterwards the third Earl) when a boy, in the pale-blue costume of a page at the installation of George IV as a Knight of St. Patrick, in Dublin in 1821.* Some letters preserved from John Hoppner led to the belief that this picture, which has been engraved, was by him; the dates preclude such a possibility, the correspondence in fact relating to a portrait by that artist of the second Earl when a student at Eton College, where the picture may still be seen.† Another picture which deserves to be mentioned is that of Jane, Countess of Caledon, painted by R. Buckner in 1866, and exhibited at the Royal Academy in that year. There are also eight views of Killarney by Ashford.

The furniture is of massive gilt, upholstered in scarlet, and there is an elaborate cut-glass chandelier. A beautiful piece of sculpture representing a veiled female figure, signed and dated, "Joseph Angelini, 1775," is seen in the foreground of our picture. The large oval drawing-room, facing south and overlooking the Italian garden, is also decorated in classic style with niches in the wall and friezes in gold shaded to represent relief. As at Knapton, Queen's County,‡ even the doors and mantel are curved to preserve the contour of the room.

This apartment is probably exactly as it was when first decorated, for, as may be seen in Plate XIV, the design of the overdoors is similar to that in the mantel, which it should be noted is of the best statuary marble, of dazzling whiteness, the delicacy of the carving being a triumph of execution. The grate is of steel with brass mounts.

The nature of the mural decoration prohibits the hanging of pictures; but a small miniature of Sir Philip Sidney, on the centre table, deserves to be noted; this room also contains two handsome Buhl cabinets, filled with old Chelsea, Sèvres, and Dresden china collected by Catherine, Countess of Caledon, and a quantity of Empire furniture. There is a pretty cut-glass chandelier somewhat smaller than that in the saloon. A passage bisecting the house gives access on the right to the dining-room, and on the left to the staircase hall, from which a corridor leads to the present entrance hall, an octagon room,

* This picture was exhibited at the R. A. in 1825. There is a picture of Lord Gosford in similar costume, by the same artist, at Gosford Castle, Co. Armagh.

† See the notice of it in "John Hoppner," by McKay and Roberts, p. 2.

‡ See Georgian Society, vol. v, p. 100.

within which are ranged a number of cutlasses and muskets; here also are preserved some old colours, one inscribed "Aughnacloy Volunteers," which the first Earl commanded, as well as a standard of the 1st Life Guards; the portico outside the present entrance is of sandstone, and of a Roman order; it was a nineteenth-century addition, and somewhat later in date than the colonnade, which is in the Greek manner. Coming then to the grand staircase, we notice a resemblance to that at Abbeyleigh,* which is also of stone, with light bent-iron balusters, and mahogany handrail, though here the general effect is prettier. The decoration of the walls is in the usual mid-Georgian manner; but the plaster festoons are poor in design, and somewhat small for the size of the panels. The grand staircase ends on the first floor, which is traversed by a wide corridor, ornamented with pilasters and a deep Adam frieze and cornice. At the opposite end is situated the back staircase, which is of stone, and carried to the roof in short circular flights. The bedrooms on this floor are large, and contain oval brass-mounted grates of early pattern. That at the end of the corridor is known as the Earl's room, from having been frequently occupied by Lord Clarendon (brother-in-law of the third Earl of Caledon) when Lord Lieutenant of Ireland.

Over the door, in Plate XV, is a prettily grouped picture of children teaching their dog to read. It is a copy of the original by Paye at Tittenhanger,† Lord Caledon's Hertfordshire seat, and represents Lord Royston‡—who was drowned in his twenty-fourth year, when coming home from Germany in 1808—with his sisters Lady Mexborough and Lady Caledon. The full-length next it, unfortunately darkened by the staircase, is of Lieut.-General Lord Blayney,§ in uniform with cuirass, with dog at foot; this fine and dignified portrait, stated to be by Reynolds, and purchased at the sale at Castle Blayney, bears traces of injury by fire. Opposite is a full-length of Dupré, second Earl of Caledon, K.P., first Governor of the Cape of Good Hope, which is shown in the background.|| The other pictures in order up the staircase are—Earl of Liverpool (poor copy); third

* Abbeyleigh, Queen's Co., the residence of Lord de Vesci.

† This beautiful seat belonged to the Earl of Hardwicke, and passed by marriage to his daughter, Lady Caledon.

‡ Viscount Royston, eldest son of Philip, third Earl of Hardwicke.

§ Andrew, the eleventh Lord, a distinguished military officer, who saw service in Holland, Egypt, Cape of Good Hope, South America, and the Peninsula. He wrote "A Narrative of a forced Journey through Spain and France as a Prisoner of War, 1810-1814."

|| This picture is stated to be by Thomas Phillips, and is possibly the "Portrait of a Nobleman" which he exhibited at the Royal Academy in 1814. A copy is in the Parliament House at Cape Town.

Earl of Hardwicke, in Garter robes, three-quarter-length (copy); James Alexander (first Earl of Caledon), "A.D. 1784, R1"* in brown coat, three-quarter-length, seated; Mrs. Alexander, his wife, three-quarter-length, standing, a nicely painted picture of a pretty woman, the hem of the dress being inscribed, "Pompeo Batoni pinse in Roma, 1777"; Hariot, Lady Grimston, from the original by Gainsborough; Sir Harry Blount, copy of portrait at Tittenhanger; Sir Nicholas Bacon, Lord-Keeper (copy); Edward Grimston (copy), original in possession of Lord Verulam at Gorhambury.

A door on the left, in the passage leading from the present hall to the saloon, and almost at the foot of the grand stairs, admits to the boudoir, a small but lofty apartment with coved ceiling in the best Adam manner, with inset painted panels, after Angelica Kauffman, and resembling that in the drawing-room at Curraghmore, though this is more brightly coloured. There is an Adam mantel (Plate XV) in white marble, with original steel grate. An interesting feature is the hand-painted Chinese wall paper, in green and white, no two panels being alike, of which we also found specimens at Headfort, County Meath, and Newbridge, County Dublin. The marble bust is that of the third Earl when a boy, by Bartolini.

Passing through the saloon we reach the large, well-proportioned dining-room (Plate XIV); the doors are mahogany, with tooled panels, the over-doors being in white and gold. The mantel-piece, in white marble, and of Italian workmanship, is carved in high relief with figures representing Liberty and Empire, and there is a steel grate (Plate XVII). Here are two very handsome Coromandel chests, in coloured lacquer, with silver mounts. The pictures include an admirable portrait on a wood panel, representing a woman with spinning-wheel (Plate XVIII), considered by experts to be probably by Jan Van Scorel,† of the School of Utrecht, who painted under Mabuse, as well as a large picture of "The Birth of Cupid" (Plate XIX), a beautiful piece of colouring by Joseph Amigoni;‡ "The Last Supper," by Bassano; two oval landscapes, by Ruysdael; a battle piece, by Jan Wyck; The Custom House at Antwerp, by Backhuysen; a Farm House, by Teniers the elder; "Holy Family," by Sebastian Bordoni; two landscapes, by Artois; a Vineyard, by Teniers; a sea piece, by Van de Velde; and a capital Canaletti. To the

* This is the cypher of Robert Home, who is noticed in Strickland's *Dictionary of Irish Artists*.

† This artist, who flourished about 1520, appears to have been the first to introduce the Italian style into his native country Holland. Some of his works are at Wilton, the seat of the Earl of Pembroke, and reveal similar treatment to the picture here.

‡ He was a Venetian who painted under French influence, but rarely did pictures of this size. He died in 1752.

right of the saloon is a passage with shelves sunk in the wall, this excellent plan, which effects economy of space, being carried out in the library, with which it terminates. Most of the books in this fine apartment, which contains a collection of nearly 7000 volumes, belonged to the celebrated Bishop Percy, editor of "The Reliques of Ancient English Poetry," and bear his autograph, "T. Dromore"; they were sold by his executors to the second Earl. Here are two full-length portraits of George III and Queen Charlotte, painted, by order of the Treasury, by Sir Thomas Lawrence, as a royal gift to the second Earl of Caledon.

From its commanding position on the confines of Tyrone and Armagh, Caledon, or Kinard, as it was anciently called, has always been a place of strategic importance. In the seventeenth century it was the headquarters of Sir Phelim O'Neill, who for several years held the County of Tyrone against the English. After the confiscations it was granted to William Hamilton, one of the 1649 officers, who died 21st January, 1672. His eldest son, John Hamilton, of Caledon, married, 17th February, 1708, Lucy, second daughter of Anthony Dopping, Bishop of Meath, by whom he had an only daughter and heiress, Margaret, who married, as second wife, John, fifth Earl of Orrery. Thus it became the property and occasional residence of that wise and witty nobleman, distinguished for his epistolary correspondence, son of the better known but less able Lord Orrery, whose patronage of George Graham, a London watchmaker, induced the latter to give his name to an instrument for showing the motion of the celestial bodies. His lordship was given to hospitality, and often entertained that extraordinary character the Rev. Philip Skelton.*

In his time the house stood nearer the town of Caledon, the site of the present residence being then occupied by an old castle;† writing in 1738, the year of his marriage, Lord Orrery calls it "old, low, and, though full of rooms, not very large." It is evident from the correspondence published in "The Orrery Papers," from which we have just quoted (vol. i, p. 241), that his lordship took more pleasure in the demesne, which he extended and planted. But after his death the Boyle family ceased to reside, and the estate was neglected, being eventually sold by Edmund, seventh Earl of Orrery, to James Alexander, who erected the present commodious mansion in 1779 from a design by Thomas Cooley.

In the eighteenth century no career was more full of promise to intelligent and venturesome Irishmen than the service of the East India

* Burdy's *Life of Skelton*, p. 349.

† Morris's *Country Seats*, vol. iv, p. 79.

Company. Hardships had to be endured, difficulties had to be overcome, but still with good health many men returned with a competence after a comparatively short absence. And of these many, following the example of Lord Clive, whose purchase of an estate near Limerick is perpetuated by the mansion known as "Plassey," invested their savings in Irish land. These men were known as "Nabobs," and the greatest Nabob in Ireland was James Alexander. His rise was remarkable. Born in 1730, the third son of Nathaniel Alexander, an alderman of Derry, he went as a youth to India, where he occupied responsible positions in the Company's civil service, first at Fort St. George on the coast of Coromandel, and later at Fort William.* Such was his success that in 1772, when little more than forty, he was able to return to Ireland with an immense fortune. At first he intended to reside in his native city of Londonderry, for which, in 1775, on the death of the Provost,† he was returned to Parliament; he had actually built a large house known as "Boom Hall,"‡ but on purchasing Caledon he settled there, keeping a town house in Dublin to enable him to attend to his duties in Parliament.

Possessed of estates to the value of some £600,000,§ Mr. Alexander now became one of the great Ulster landowners; he supported the Volunteer movement, raising a local corps, the Aughnacloy Volunteers, of which he was colonel, and attending the famous Dungannon Convention in 1783 as a delegate for the County Tyrone. He was high sheriff of that county in 1780, and for Armagh in the following year. He was also a trustee of the linen manufacture for the Province of Munster, and patron of the Borough of Augher.

This "gentleman of large property and good character," as he is called in a contemporary account of the Irish Members,|| married in London, on the 28th November, 1774, Anne, second daughter of James Crawford, of Crawfordsburn, County Down. In 1777 he and his wife visited Rome, where her portrait, already mentioned, was painted by Battoni; but in December of that year, soon after their return to Ireland, she died at his house in St. Stephen's Green, Dublin, shortly after the birth of her only son. From henceforth the bereaved husband seems to have devoted his life to attendance in Parliament (where, though undistinguished as a speaker, he consistently supported the measures of Government), and to improvements on his estate at Caledon, where

* Playfair's *British Family Antiquity*, iv, p. 483.

† Francis Andrews, Provost of Trinity College, Dublin.

‡ So called from its proximity to the spot where the boom was placed across the Foyle, at the time of the memorable siege.

§ *The Complete Peerage*, vol. ii, p. 485.

|| *The Irish Parliament in 1775*, p. 1.

he planted judiciously in the ornamental style.* He was twice re-elected for Derry, which he represented till 6th June, 1790, when, in consideration of his political services, he was raised to the peerage as Baron Caledon, and on 2nd July following he took his seat in the House of Lords. Further honours followed—a viscounty in 1797, and an earldom three years later, the latter title being probably bestowed in return for his purchase of the borough of Newtown Ards, for which his son sat in the last Irish Parliament; the powerful influence of Marquess Cornwallis, Lord Lieutenant, who stayed at Caledon in 1799,† also conducing to his advancement. He supported the Union, and as owner of a disfranchised borough was awarded the usual £15,000 compensation. His active career was terminated at his house in Dublin, 1 Rutland Square, on 23rd March, 1802; he left one son, Dupré, second Earl of Caledon, and two daughters, of whom Mabella married Andrew, eleventh Lord Blayney.

As we have seen, the mansion house at Caledon was much enlarged by the second Earl, a man of considerable ability and artistic taste. It is not our intention to deal fully with his career; but as he became entitled to a large inheritance at a comparatively early age, he deserves our respect for devoting himself to an active life in the service of his country. He was a Knight of St. Patrick, and also first Governor of the Cape of Good Hope. Most of the oriental china in the house was bought by him in Holland shortly after the Peace following Waterloo. He and his father-in-law, Lord Hardwicke, brought over a whole shipload to stock their respective mansions, both now the property of this family. At a later period he was interested in art and literature, his accomplished tastes leading, in 1831, to his election as a member of the Dilettanti.‡ His relations with his tenants were of the happiest; he built excellent cottages, laid out the present town of Caledon, in which he expended £3000 on a Court House, and spared no expense in his efforts to improve the neighbourhood. “Lord Caledon,” writes Inglis,§ “is all that could be desired—a really good resident country gentleman.” At his death the handsome column in the demesne at Caledon, surmounted by his statue, the work of the sculptor Kirk, was erected to his memory by public subscription. His great-grandson, Erik James, fifth Earl of Caledon, an officer in the 1st Life Guards, is the present proprietor of the estate.

* McEvoy's *Survey of County Tyrone*, pp. 170 and 175.

† *The Cornwallis Correspondence*, iii, p. 140.

‡ *History of the Society of Dilettanti*, by Lionel Cust, p. 168.

§ *Ireland in 1834*, vol. ii, p. 277.

CHAPTER VI.

CASHEL PALACE.

To most people interest in Cashel is centred in the Rock, or more properly in the extensive ruins, including Cormack's Chapel and the ancient Cathedral, placed upon it; but we are concerned with the former palace of the archbishops, which is a large two-storied house, with dormer windows, built of red brick, with limestone dressings, and situated in its own grounds on the edge of the town (Plate XX). It has a spacious hall, panelled in red pine, with an entablature supported by Corinthian columns of carved wood (Plate XXI). To the right of the hall is the library, an almost square room devoid of decoration; behind it, approached from another door in the hall, lies the grand staircase, of red pine, following the early Georgian type, with twisted balusters and ramps at the newel posts, which are treated as Corinthian columns. Note particularly the graceful detail of the fascia, in style reminding us of Santry Court, Saunders' Grove, and Mount Ievers.

The reception rooms, opening off one another, contain no Georgian features of interest, having been denuded of the original panelling and mantels apparently about 1810, when some so-called improvements were carried out.

Fortunately, however, successive archbishops did not think it necessary for appearance sake to transform the upper part of the house, so the bed-rooms retain the original window seats, broken architraves, and fire-places; the corridors communicating are panelled in the same manner as the hall, and both rooms and doors are very high.

As regards the windows, the original heavy sashes have been replaced by those of a late eighteenth-century type; and in the centre-lights of the two Venetian windows there is evidence of the Gothic taste, rarely met with in Ireland at that period.

This picturesque mansion, long the official residence of the Archbishops of Cashel of the Established Church, was built about 1730 by Dr. Theophilus

Bolton, the then holder of the See. It is first mentioned in Loveday's Tour in Ireland in 1732,* where the author, an Oxfordshire squire, describes it as "a large and handsome new house." When dealing with the Irish bishops of the eighteenth century, we are too apt to be reminded of Swift's satirical explanation of their "unsuitability," to give it a mild name; but all are agreed that Archbishop Bolton was excellently fitted for his high office. Even to the Dean he seemed an exception, for it was he who wrote: "And who but Lord Bolton was mitred for merit?" Ordained deacon in 1702, and priested in the following year, he had early attracted the notice of that distinguished prelate, William King, Archbishop of Dublin, who in 1714 procured for him the benefice of St. Werburgh's, Dublin. Further promotion followed, and on 8th May, 1716, we find Dr. King thus recommending him to the Archbishop of Canterbury:—"There is likewise one Mr. Theophilus Bolton, Chancellor of St. Patrick's, a man in all respects qualified for a bishop, if his age, which is about thirty-six or thirty-seven years, be not an exception. He is now my Vicar-General, and truly of his age I know not his fellow."†

He was especially learned in civil and canon law, but in spite of his abilities and his powerful friends, amongst whom he numbered Jonathan Swift, he did not obtain a seat on the Bench till 1722, when he was appointed to the somewhat unimportant See of Clonfert, being translated to Cashel seven years later. While here he did what he could to restore the ancient Cathedral on the Rock to something of its pristine splendour,‡ and considered the convenience of his flock by improving the approach to it. We have also evidence of his hospitality, for Col. Samuel Bagshawe, an English officer stationed at Cashel, relates that he received much kindness from the archbishop, who gave him access to his fine library, and invited him to dinner about thirty times.§ Archbishop Bolton was censured by the Master of the Rolls during the hearing of the Cashel Election Petition, but though he may have acted injudiciously, it is right to add that Bishop Hort, in commenting on the incident, declares that "he was treated very freely, and indeed too roughly, as all sides will allow," by the Judge.|| He died in 1744, and was buried at St. Werburgh's, Dublin. By his will he bequeathed his library to the clergy of the Diocese, to be preserved for ever at Cashel for their use.

* Published by the Roxburghe Club.

† *A Great Archbishop of Dublin*, p. 195.

‡ Cotton's *Fasti Ecclesiae Hibernicae*, vol. i, p. 18.

§ *The Bagshawes of Ford*, by W. H. Greaves Bagshawe (p.p.), p. 157.

|| Bishop Hort to G. Dodington, March, 1733 (Hist. MSS. Comm., 1909, p. 60).

His successor, Arthur Price, an Irishman by birth,* had received his education at Trinity College, Dublin, of which he was a Scholar. His first living was that of Celbridge, County Kildare; and it was doubtless while there that he made the acquaintance of the Right Hon. William Conolly, Speaker of the Irish House of Commons, who lived at Castletown in that neighbourhood, and to whose friendship he was largely indebted for his success in life.

Having obtained the Archdeaconry of Kildare, he was soon afterwards, through the influence of the Duke of Bolton, promoted to the Deanery of Ferns.† In March, 1723, he was, notwithstanding the hostility of Lord Chancellor Broderick, appointed to the Bishopric of Clonfert‡—apparently an unexpected honour, for he was then accompanying his Bishop on a visitation, and an express had to be sent after him informing him of his good fortune.§

About this time he followed the example of his friend Conolly, whose architect he is said to have employed, by building a large house at Celbridge, now known as Oakly Park,|| afterwards the residence of Lady Sarah Napier, whose distinguished sons are known to history.¶ He had another near neighbour here in the charming Esther Vanhomrigh, Swift's "Vanessa," who lived at Celbridge Abbey, and for whose hand he was an unsuccessful suitor.

In 1730 the bishop was translated to the See of Ferns, and four years later to that of Meath.

During the ten years that he held the premier bishopric he planned, and had built offices for, a new palace at Arddracan; but, owing to his departure on being appointed to Cashel, the design was not proceeded with.**

According to a tradition which long lingered in the county, the bishop used to regale the Meath gentry with a delicious kind of black beer,†† which, since he

* He was born in Dublin, his father being the Rev. Samuel Price, of Straffan, Co. Kildare (MS. Matriculation Book, Trin. Coll., Dublin).

† British Civil Correspondence in P. R. O., Dublin: Duke of Bolton to the Lords Justices, 21st April, 1720.

‡ *Dictionary of National Biography*.

§ Bishop Nicolson's Correspondence, p. 566.

|| Georgian Society's Publications, vol. v, p. 93.

¶ In July, 1803, on the morning after the rising in Dublin under Robert Emmet, this house was attacked by some fifty of his men, who forced the butler to give them the available firearms, and then made off. (Colonel Napier to the Lord Lieutenant, dated Castletown, Sunday morning, 8 o'clock.)

** Healy's *History of the Diocese of Meath*, vol. ii, p. 93.

†† We owe the preservation of this tradition to the Provost of Trinity College, Dublin, whose maternal ancestors owned an estate in the neighbourhood of Athboy.

is known to have employed one Richard Guinness,* ancestor of the well-known Irish firm, to assist him in business matters, was doubtless the forerunner of Dublin stout. The memory of Archbishop Price will be held in perpetual odium at Cashel, for so far from following in the footsteps of his predecessor and endeavouring to preserve the fabric of the ancient cathedral, he persuaded the Chapter to have it unroofed and dismantled, which, under an Order of the Irish Privy Council, dated 10th July, 1749, was actually carried out, soldiers stationed in the town being employed for that purpose.†

Then the Archbishop proceeded to rebuild the Parish Church of St. John, in comparison a mean structure, which is now used as the Cathedral, although at his death it was still unfinished. Guide-book writers and others have not hesitated to insist that a prelate who could demolish such a relic of antiquity must be a monster; but from the evidence that can be collected he would appear to have been kindly, generous, and charitable, though without any ardent spirit of piety. He was not an antiquary; there was no restoration fund available; and being of opinion that it would cost more to repair the old Cathedral—already too large for his flock—than to build a new structure, he decided on the latter course. However much we may deplore the event, it is only fair that his reasons should be known. Archbishop Price, who was appointed Vice-Chancellor of the University of Dublin in 1747, died at Celbridge on 17th July, 1752, at the age of seventy-four, and was interred in the burial-place of his family in Leixlip Church. He does not appear to have considered his sermons of lasting value, for by his will he ordered them to be burned. He left a large sum in charitable bequests, including £1000 to the school at Celbridge, founded by the Conolly family, nor did he forget the poor of Cashel.‡

The next archbishop, John Whetcombe, was appointed in 1752, and enthroned on 12th October in that year. He was a man of learning, and had obtained a Fellowship in Trinity College, Dublin, in 1720; but his action in 1734 in endeavouring to obtain a dispensation to hold a rich living together with his Fellowship, was considered highly improper by Dean Swift, who addressed a strong protest to the Duke of Dorset, then Lord Lieutenant. Notwithstanding this, he was, however, in the following year appointed to the Bishopric of Clonfert, which See he held for seventeen years, when he was translated to Down and Connor.

* *Vide* the archbishop's will, and Burke's Peerage, sub Iveagh.

† Healy's *History of the Diocese of Meath*, vol. ii, p. 93.

‡ The archbishop, of whom there is a portrait in the Dining Hall of Trinity College, Dublin, died unmarried.

Archbishop Whetcombe cannot have occupied the palace at Cashel for more than a few months, since his term of office was cut short by death on 22nd September, 1753, a few days after he had been sworn a member of the Privy Council.

He was succeeded by Michael Cox, whose career has been touched on in the account of Castletown, his country mansion near Carrick-on-Suir, in Vol. V of the Georgian Society's publications. We need only mention that he had been chaplain to James, second Duke of Ormonde, when Lord Lieutenant, then Bishop of Ossory, and that he owed his promotion to the good offices of the Duke of Dorset, who insisted that as the three other Archbishops were Englishmen, an Irishman should now be appointed, and that he was the "properest" person among the candidates.* He was a son of Sir Richard Cox, Bart., Lord Chief Justice, and for some years Lord Chancellor of Ireland. Distinguished more for his amiable character and refined tastes than for active piety, this Archbishop held the See for nearly twenty-five years. In 1755 he was sworn a member of the Privy Council, but he did not take an active part in political life, being more occupied with the care of his estate at Castletown, County Kilkenny, and with the splendid mansion which he raised there. Archbishop Cox survived till the 28th May, 1779, being then aged nearly ninety. Exshaw's Magazine states that he died in the Palace, but according to Cotton,† and this is the local tradition, his death took place at his country seat above mentioned, which, considering his great age, and the fact that he was buried in Kilkenny Cathedral, would seem more probable. Dr. Charles Agar, his immediate successor, was a much more remarkable character. A grandson, maternally of Welbore Ellis, Bishop of Meath, his father being Henry Agar, of Gowran Castle, Co. Kilkenny, and James, first Viscount Clifden, his elder brother, he was educated at Oxford, and became chaplain to Hugh, Earl of Northumberland, Lord Lieutenant of Ireland, who presented him to the Deanery of Kilmore. In 1768 he was consecrated Bishop of Cloyne, attaining the bench at the early age of thirty-one.

Of great enterprise and considerable ambition, he united natural ability with business capacity, and was accordingly frequently consulted by Government on matters both of Church and State; in fact, during the vice-royalty of the Earl of Buckinghamshire, he was one of the principal agents in conducting the measures of the administration in the House of Lords. In recognition of his

* Duke of Dorset to the Duke of Newcastle, Nov., 1753 (*Hist. MSS. Commission*, 1904; *Stopford-Sackville Papers*, p. 202).

† *Fasti Ecclesiae Hibernicae*, vol. i, p. 22.

political services he was raised to the peerage in 1795, and created Viscount Somerton in 1800. Some authorities, confounding him with Archbishop Price, state that he destroyed the ancient Cathedral; with more reason he deserves censure, though not the only instance, for the large fortune he acquired by renewing church leases in favour of members of his own family.* But although a worldly prelate in this respect, he can hardly be said to have neglected his Diocese; for he completed the present Cathedral principally at his own cost, and by his efforts no less than seventeen churches and twenty-two glebe-houses were erected.† Much of the wood-work in the palace was put in by him to replace damage caused by the soldiers, who had been in occupation during the Irish Rebellion. His subsequent career is of less interest to us, for in 1800 he became Archbishop of Dublin; his ambition had prompted him to apply for the Primacy, but at that time none but an Englishman could rule at Armagh.

In 1805 the Archbishop solicited an earldom, not for his own sake, but because it would confer a courtesy title on his son. The advantages of this are set forth in the following letter from his wife, Viscountess Somerton, to Marsden, the under secretary :—

“ There is nothing that the Archbishop and I have so near at heart as the adorning our dear son, now on his travels, with a little feather to make him more presentable wherever he goes. On the Continent Rank is inestimable, and even at home it is no small addition to a young man whom, in our partiality, we think wants nothing else to recommend him partout; having the advantages of the best education, the first alliances, and possessing all fortune's goods, if an income of ten thousand per annum can be so considered, and which his father would leave him to-morrow.”‡

It is a sufficient index of the great influence still exercised by the Archbishop that this request was granted; he was created Earl of Normanton in the following year. His death occurred in London on 14th July, 1809, and he was buried in Westminster Abbey in the same grave as his uncle, Right Hon. Welbore Ellis, Lord Mendip.

As regards the subsequent holders of the See we need not go into particulars.

The Hon. Charles Brodrick, son of George, third Viscount Middleton, was Archbishop from 1801 till 1822, when he was succeeded by Richard Laurence, D.C.L., at whose decease, in 1839, the episcopal residence was changed to Waterford,

* *The Castlereagh Correspondence*, vol. ii, p. 71.

† Cotton's *Fasti Ecclesiae Hibernicae*, vol. i, pp. 22 and 23.

‡ *The Viceroy's Post-bag*, by Michael MacDonagh, p. 207.

while the Archbishopric was then abolished. When it ceased to be used as a palace, the house was divided inside by partitions, the larger portion being reserved as an official residence for the Dean of the Cathedral, in consequence of which the whole building is now known as the Deanery.

Formerly, the fields behind the house were laid out as gardens, of which the following fantastic account, written in 1834, will afford some idea :—

“All that can delight the senses is here. Parterres of lovely flowers, and rare shrubs; velvet lawns; secluded walks rich in odours; and above the fine screen of holly and laburnum, and lilac, and copper beech, and laurel, towers the rock and the magnificent ruin that covers it.”*

* *Ireland in 1834*, by H. D. Inglis, vol. i, p. 111.



CHAPTER VII.

CASTLE WARD.

THIS handsome mansion, the seat of Viscount Bangor, is peculiar in having one front of pure Classic architecture and the other Gothic. It is in plan a rectangle, with hexagonal bays at each end. Following the external treatment, the rooms facing south are decorated in the usual mid-Georgian manner; while those looking north carry out the Gothic idea—a fact of more than ordinary interest, since we are unaware of any earlier specimen of this style in Ireland.

As at Caledon, the main entrance has been altered to the side, and the original hall made into a sitting-room. This apartment, now known as the Music Room, is suggestive of the work of Richard Castle, and may possibly have been planned by one of his pupils. Like Leinster House, in Dublin, it has a Doric order in three bays, forming a passage opposite the door, the walls being decorated with plaster panels, in which rococo ornament has run riot. Here are the admirable portraits, by George Romney, of the Hon. Edward Ward, and his wife, Lady Arabella, which we illustrate (Plates XXV and XXVI). Contrary to expectation, the dining-room, also on this floor, is entirely covered with wood panelling of early eighteenth-century type, possibly removed from an earlier mansion.

The plaster ceilings of the sitting-rooms facing north are vaulted, as in early Tudor houses, while the joinery exhibits Gothic detail, and the windows have pointed heads. Except for the architectural treatment of the lobby (Plate XXV) no interest attaches to the staircase, over which hangs the fine Kneller of Lord Middleton, the Cavalier General.* Other pictures in the house include Gustavus, Viscount Boyne, by Hogarth, a replica of that in the National Gallery of Ireland, in Dublin; Sir John Parnell, by Pompeo Battoni (Plate XXVIII); and the Hon. James Hamilton, by Kneller.

* John Middleton, who, for his great gallantry at the battle of Worcester, where he was wounded and taken prisoner, was created Earl of Middleton and Baron Clermont, in the peerage of Scotland, at the Restoration.

This estate, originally called Carrick na Sheannagh, has been in the possession of Lord Bangor's family since the reign of Queen Elizabeth, when it was purchased from the Earl of Kildare by Sir Robert Ward, Surveyor-General of Ireland. His son, Nicholas Ward, of Castle Ward, was great-grandfather of Bernard Ward, also of Castle Ward. The latter met with a violent death, for, whilst High Sheriff of County Down in 1690, he was killed in a duel by Jocelyn Hamilton, who received a mortal wound in the encounter.

Michael Ward, his eldest surviving son, who then succeeded to the estates, was educated at the Middle Temple, and at the King's Inns, in Dublin, to which he was admitted in Michaelmas, 1705, being in due course called to the Bar. He was returned to Parliament for the County Down in 1713, and five years later the honorary degree of LL.D. was conferred upon him by the University of Dublin. Having sat continuously till the commencement of the reign of George II, he was then appointed one of the Judges of the King's Bench in Ireland, "which place he filled with the greatest probity and attention."*

He married, in 1709, Anne Catherina, daughter and co-heiress of James Hamilton, of Bangor, County Down, by whom he had issue an only son, Bernard, and two daughters, Anne, who married, 7th March, 1745, Sir John Parnell, first Bart.,† of Rathleague, Queen's County; and Sophia, wife of Arthur Upton, of Castle Upton, County Antrim.

Judge Ward, who remained on the bench for thirty-one years, augmented the family inheritance, and showed great foresight in improving the estate. He was an enterprising agriculturalist, and introduced the use of marl into the Barony of Lecale.‡

The Judge died at Castle Ward on the 19th February, 1759, when the property devolved on his only son, Bernard, who had been returned as M.P. for County Down in 1745, and had married, in December, 1747, Lady Anne Magill, daughter of John, first Earl of Darnley, and widow of Robert Hawkins Magill, of Gill Hall, County Down. Bernard Ward, of Castle Ward, was appointed a Deputy Governor of County Down on 2nd April, 1759.

While he was residing here that entertaining chronicler, Mrs. Delany, accompanying her husband, Dean Delany, on one of his occasional visits to

* *Exshaw's Magazine* for 1759.

† Father of the Right Hon. Sir John Parnell, second Bart., M.P., Chancellor of the Exchequer in Ireland, whose portrait we reproduce.

‡ History of County Down, by Alexander Knox, p. 444.

County Down, in which his Deanery was situated, found time to visit Castle Ward, which she calls "altogether one of the finest places I ever saw."* Notwithstanding this the owner desired a larger and statelier mansion; a project which Mrs. Delany, writing to her sister some three years later, thus criticizes:—

"Mr. Ward is building a fine house, but the scene about is so uncommonly fine it is a pity it should not be judiciously laid out. He wants taste, and Lady Anne is so whimsical that I doubt her judgment. If they do not do too much they can't spoil the place, for it hath every advantage from nature that can be desired."†

Mrs. Delany spoke truly, for Mr. Ward and wife found an initial difficulty as to the architecture; he desired a classic structure, while she insisted on the Gothic style, which Horace Walpole's villa at Strawberry Hill had lately brought into vogue. The result was a compromise; and thus we have in Castle Ward the extraordinary spectacle of a building with one side displaying a severe classic elevation, while the other shows the pointed windows and battlements of the so-called Gothic taste.‡ In order to perpetuate his opinion Mr. Ward had his portrait painted by Cotes, representing him with a plan on his knee showing his side of the house. This picture is still preserved in the dining-room.

In 1770 Mr. Ward, who, as patron of the borough of Bangor and one of the Members for County Down, possessed political influence, was raised to the Peerage of Ireland as Baron Bangor. A few years later, during the Vice-royalty of Earl Harcourt, he was appointed a trustee of the linen manufacture.§

As regards the manner of living here in Georgian times, a singularly detailed account, from the pen of an observant, versatile, and accomplished man, Sir James Caldwell, of Castle Caldwell, County Fermanagh, has fortunately been preserved. He writes as follows||:—

"Monday, 12th October, 1772.—A little before dinner I got to Castle Ward. Lord Bangor received me with great cordiality, brought me into his room, and signed the address with great willingness; he also asked me to dine and stay all night. This was the greater compliment, as his house was full of company,

* *Autobiography and Correspondence of Mary Granville, Mrs. Delany*, vol. iii, p. 597.

† *Ibidem*, vol. iv, p. 280.

‡ A view of the Grecian front appears in the fifth volume of the Georgian Society, at Plate CII.

§ *The Harcourt Papers*, vol. x, p. 306.

|| This narrative, obligingly communicated by the Hon. Kathleen Ward, appeared in a privately printed history of a Derbyshire family, entitled *The Bagshawes of Ford*, by W. H. Greaves-Bagshawe.

and not quite finished. We had there Dr. Ward, J. Foster* and his wife, Mr. Blackwood and his wife† and daughter,‡ Lady Clanwilliam,§ Crosbie|| (Lord Crosbie's eldest son), and Mr. Waller, the Fellow.¶ There was an excellent dinner, stewed trout at the head, chine of beef at the foot, soup in the middle, a little pie at each side, and four trifling things at the corners, just as you saw at Mr. Adderley's.

"This is the style of all the dinners I have seen, and the second course of nine dishes made out much in the same way. The cloth was taken away, and then the fruit—a pine apple, not good; a small plate of peaches, grapes and figs (but a few), and the rest, pears and apples. No plates or knives given about; we were served in queen ware. . . . During dinner two French horns of Lady Clanwilliam's played very fairly in the hall next to the parlour, which had a good effect. Mr. Blackwood pulled out of his pocket after dinner a silver case which contained a phial. He had been restricted to three of them of port

* He was second son of the Right Hon. Anthony Foster, Chief Baron of the Irish Exchequer, and subsequently became distinguished as the last Speaker of the Irish House of Commons. On the occasion of the Coronation of George IV, long after he had ceased to take part in politics, he was raised to the peerage of the United Kingdom as Baron Oriel. He lived to a great age, and died in 1828. His wife, who predeceased him by four years, and to whom he was married for the long period of sixty years, was Margaret Amelia, daughter of Thomas Burgh, of Bert, County Kildare. Prior to the Union she had been created successively Baroness Oriel and Vicountess Ferrard, with remainder to her male issue. Their titles are now enjoyed by their descendant, the present Viscount Massereene and Ferrard.

† Sir John Blackwood, second Bart., M.P., of Ballyleidy, County Down, who married, in 1751, Dorcas, daughter and co-heiress of James Stevenson, of Killyleagh, County Down. He died on 27th February, 1799, and in the following year his widow was created Baroness Dufferin and Claneboye, with remainder to her male issue by him. He was ancestor of the Marquess of Dufferin.

‡ Probably their eldest daughter, Anne, who married, firstly in 1777, the Very Rev. John Ryder, Dean of Lismore; and secondly, in 1796, the Rev. James Jones, Rector of Urney. She died in 1827.

§ Theodosia, daughter and heiress of Robert Hawkins-Magill, of Gill Hall, County Down, and wife of Viscount Clanwilliam, who was created an Earl in 1776. She was Mr. Ward's stepdaughter.

|| The Hon. John Crosbie, eldest surviving son of Viscount Crosbie, who in 1776 was created Earl of Glandore. On 11th April, 1781, he succeeded his father as second Earl. His wife, known as the subject of one of Sir Joshua Reynolds's finest portraits, was the Hon. Diana Sackville, daughter of George, Viscount Sackville. He resided at Ardfert Abbey, County Kerry, and on his death without issue, in 1815, the Earldom became extinct.

¶ The Rev. John Waller, D.D., was elected a Fellow of Trinity College, Dublin, in 1768. He was subsequently appointed to the College living of Ray, County Donegal, and it was in his glebe-house at Sharon that the Rev. William Hamilton, a neighbouring Rector, whom Lecky describes as one of the ablest men in Ulster, was murdered in March, 1797, by a party of insurgents. Dr. Waller died in 1799.

in a day by Dr. Barry,* and for fear he should excel, or be desired to drink more, he had that contrivance. He was also ordered to drink seltzer-water. Lord Bangor desired me to get him to sign the address, as he was going away. He (Mr. Blackwood) married Miss Stevenson, and got with her the borough of Killyleagh, and £2,000 a year, and at Sir Robert his father's death, £4,000 a year more. He was very polite, and pressed me very much to go to his house. Lady Clanwilliam was very chatty; she wanted that I should get one Trotter,† a painter of that country, who is just come from Rome, to come and paint our family. I put her off by saying I would write to her about it. Supper was quite in the style of our own, and I found a very good bedroom, which some people had left for me.

“Tuesday, 13th: Lord Bangor made many excuses that he was obliged by appointment to go that day to Lord Hillsborough's,‡ and gave me a kind invitation to stay till he came back, which I declined. However, I had time to ride about the improvements, and see the house. It is, I believe, the finest place in this kingdom. The front of the house is 95 feet by 60, all built of Bath stone, brought from Bath to Bristol, and from thence in his own ships. The house consists of an area (basement) and three stories, the pediment supported by four pillars of the Corinthian [Roman Ionic] order. The house from the area to the first story is of blocked hewn stone, and the rest plain, but jointed so as to seem one piece. The windows, highly ornamented with architraves of curious workmanship, and enriched by balustrades under each window; the top of the house is also balustraded and ornamented with Bath urns. The back front, also of Bath stone, is in the Gothic style of architecture. You enter by a magnificent door-case into the hall, which is a room 40 feet by 30, and 18 high. In the middle there are two grand pillars, and the floor all inlaid with oak and mahogany, and diced and kept so smooth with rubbing and beeswax that you are in danger of slipping every moment. From the middle of this salle, or hall, you enter the saloon, a room of 34 feet by 28, and 18 high, fitted out in the Gothic taste. The eating parlour at one end of the salle, 25 feet by 18, is quite too small for such a house, and the rooms at the other end quite small. No pictures or glasses suitable to the place. The view from the windows very fine.

* Edward Barry, M.D., an eminent Dublin physician, who was created a Baronet in 1775, and died at Bath in the following year.

† John Trotter, an Irish portrait painter, of whom a notice will be found in Strickland's *Dictionary of Irish Artists*. Mr. Trotter, who appears to be identical with John, fourth son of John Trotter, of Downpatrick, by his wife, Miss Savage, died in 1792.

‡ Hillsborough Castle, County Down, then the seat of Wills, Earl of Hillsborough, who in 1789 was advanced to the dignity of Marquess of Downshire.

A great extensive lawn sloping down from the house; beyond that, through vistas of trees, an arm of the sea forming itself into a river or ferry, and numbers of ships passing backwards and forwards, and the town of Portaferry in view. Beyond this arm of the sea, a very fine improved hilly country, and some ruins. This is the finest thing I have seen, though Fortescue* and Sir Patrick† say it is greatly inferior to Castle Caldwell. I set out from Castle Ward at about 12, and called at Downpatrick. Hollymount is three miles from that place, and I got there at 3."

As to the superiority of Castle Caldwell we have some doubts, for there is abundant evidence that Sir James was not only a vain man, but extremely susceptible to flattery. In any case, it is too late to make a comparison, for the race of Caldwell is extinct, and their castle a heap of stones. Arthur Young, the English agriculturalist, visited the demesne at Castle Ward, but, owing to the absence of the owner, his comments only deal with the outside of the mansion, which he considered very handsome.‡

Lord Bangor, who was advanced to the dignity of a Viscount in January, 1781, died at Castle Ward on the 20th May following, aged 61. His widow removed to Bath, where she died on 7th February, 1789.

Nicholas, second Viscount, the eldest son, who was educated at Christ Church, Oxford, and represented the borough of Bangor in Parliament, never married, and during his lifetime Castle Ward was chiefly occupied by his younger brother, the Hon. Edward Ward. This gentleman, whose portrait and that of his wife we reproduce, was educated for the Bar, being admitted to Lincoln's Inn, 22nd April, 1774; he was M.P. for Bangor 1776 to 1783, and for County Down 1783 to 1790. He married on 15th February, 1783, Lady Arabella Crosbie, daughter of William, first Earl of Glandore, by whom he had issue. He died in November, 1812, and fifteen years later his eldest son, Edward Southwell Ward, succeeded his uncle as third Viscount Bangor. This nobleman died in 1837, and on his eldest son and successor dying unmarried in 1881, the title devolved on the Hon. Henry William Crosbie Ward, the second son, as fifth Viscount. He died in 1911, being succeeded by his son Maxwell, 6th Viscount, the present proprietor of the estates.

* The Right Hon. James Fortescue, of Ravensdale Park, County Louth, M.P., who died in 1782. His second son eventually succeeded as 2nd Viscount Clermont.

† Sir Patrick Bellew, fifth Baronet, ancestor of Lord Bellew.

‡ Arthur Young's *Tour in Ireland*, vol. i, p. 201.

CHAPTER VIII.

CURRAGHMORE.

THIS large mansion is situated in a magnificent demesne, in the beautiful valley of the Suir, and lies in County Waterford, close to the little town of Portlaw. Plate XXIX shows, in a modernized form, the mediaeval castle of the Barons le Poer, which is the centre block of the horseshoe-shaped range of buildings, principally offices, constituting the main front. Careful remodelling has given to the back of the structure (Plate XXX) the lines of a complete architectural whole, but there can be no doubt from internal evidence that at least three important additions are in fact embodied; it is also probable that a portion of the centre, which differs in character from the surroundings, was rebuilt in consequence of a fire.

The entrance hall has a Georgian ceiling of bold, regular design. A flight of stone steps leads up to a corridor giving access to the spacious staircase hall, a late eighteenth-century addition, with Adam ornament on the ceiling and walls. The grand staircase, which has a plain metal balustrade, is gracefully carried up along the wall to a gallery, giving access to the billiard-room and bedrooms (Plate XXXI).

The principal drawingroom is a large apartment, somewhat low, with three windows, four doors, and Adam overdoors; there is a pretty Adam ceiling in pale green and white, the work in relief being slightly gilt (Plate XXXII). The circular plaques are decorated in monochrome by De Gree, while four semi-circular compartments are believed to have been painted by Zucci, the husband of Angelica Kauffmann. The heavy white marble mantel, of classic design, is possibly contemporary with the decoration. The pictures here include two full-lengths by Rubens; a capital study of an old woman, by Gerard Van Honthorst; a Dutch picture, by G. Peecke; and a portrait of Lady Harriet Hamilton,* by Sir Thomas Lawrence. A door communicates with the yellow drawingroom, smaller but better proportioned, which has an uncoloured Adam

* She was daughter of the first Marquess of Abercorn, and died unmarried in 1803.

ceiling, and a pretty linen-fold mantel in white marble (Plate XXXI). It is lighted by three windows, and contains the following interesting pictures:— Sir Francis Blake Delaval,* full-length, painted by Sir Joshua Reynolds in 1757–8 (Plate XXXIII); Captain Delaval, by the same (painted in 1759); John, Lord Delaval,† by Nathaniel Hone, 1756; Rhoda Delaval, Lady Astley,‡ by Sir Joshua Reynolds; also seven tinted pastels by Downman, of Viscount Carlingford (two examples)§; Earl of Tyrconnell||; Countess of Tyrconnell¶; Lord Delaval**; Lady Delaval††; and Lady Susanna Carpenter.‡‡ All these pictures were formerly at Ford Castle, Northumberland. The rest include pastels by Gainsborough and Cotes; Henry, second Marquess of Waterford, by Sir Thomas Lawrence; Marcus, Lord le Poer, killed at the age of twelve, by Thomas Gainsborough (Plate XXXIV). Our frontispiece reveals the dining-room, also on this floor, which, while lacking the stately proportions of the dining-room at Headfort, may well vie with it for beauty of decoration. The walls are painted a pale brown tint, with panels in monochrome by de Gree, which have suffered through the background being daubed over in a chocolate hue. Strange as it must appear, this beautiful apartment, which has a ceiling with painted panels (Plate XXXV), was till lately hung with large oil paintings, entirely concealing the mural ornamentation.

In the Hall are portraits of Henry, sixth Marquess of Waterford, by Ronaldson; his wife, by the same; Louisa, wife of the third Marquess, full-length, by Sir Francis Grant; Lord John Beresford, afterwards fourth Marquess, by Sir Francis Grant, 1843; fifth Marquess of Waterford, by P. H. Calderon, 1877; and Blanche, his wife, by Ellis Roberts, 1894.

A door to the right gives access from the Hall to the library, which has an Adam ceiling with circular medallion heads, and an Adam mantel with

* The eldest son of Francis Blake Delaval, of Ford Castle, Northumberland, to whose estates he succeeded. He died without issue in 1771.

† Sir John Hussey Delaval, first Bart., M.P. for Berwick, who succeeded to Ford Castle on the death of his elder brother, Sir Francis. He was created an Irish baron in 1783.

‡ The eldest daughter of Francis Blake Delaval; she married Sir Edward Astley, Bart., of Melton Constable, Norfolk.

§ He was the only son of George, second Earl of Tyrconnell, and d.v.p., 20th July, 1789, aged seven.

|| George, second Earl of Tyrconnell, who died on 15th April, 1805, when his estates devolved on his only daughter and heiress, Susannah, Marchioness of Waterford.

¶ Sarah, daughter and co-heir of John Hussey, Lord Delaval, and second wife of George, second Earl of Tyrconnell, whom she married on 3rd June, 1780.

** The first and only Lord Delaval (see above), who died in May, 1808.

†† Susannah, daughter of R. Robinson, and widow of John Potter. She died October, 1783.

‡‡ Only daughter of George, second Earl of Tyrconnell, and afterwards Marchioness of Waterford.

added overself, the design of the frieze being repeated in the mantel and bookcases. Most of the books belonged to Lord John George Beresford, Archbishop of Armagh, whose portrait hangs over the fireplace.

The billiard-room, situated in the original keep belonging to the old castle, and immediately over the entrance hall, is the only apartment upstairs displaying Georgian ornament (Plates XXXVI and XXXVII). It is a lofty room, the coved ceiling being decorated in rich rococo, beautifully modelled and in perfect condition. We also illustrate the imposing carved wood mantel, with its almost Jacobean overmantel, in the style of William Kent, which is, perhaps, half-a-century older than the decoration of the ceiling.

No account of Curraghmore would be complete without reference to its vast and beautiful demesne, in length over five miles, with a breadth, at the greatest, of three, which encloses an area of some 4000 acres, more than half densely wooded, the plantations covering the slopes of a range of hills. The whole is watered by a small stream, a tributary of the Clodagh, which has been enlarged to form the expanse of water behind the mansion.

As regards the history of this estate, so long the inheritance of the Anglo-Norman family of le Poer, founded by Roger le Poer, one of the companions of Strongbow, it is unnecessary to go back further than 1575, in which year it was visited by Sir Henry Sidney, who writes as follows:—"The day I departed from Waterford I lodged that night at Curraghmore, the house that the Lord Power is Baron of, where I was so used and with such plenty and good order entertained, as (adding to it the quiet of all the country adjoining, by the people called Power's country, for that surname has been since the beginning of Englishmen's planting inhabitants there) it may be well compared with the best ordered country in the English Pale." According to Lewis's "Topographical Dictionary," Curraghmore was attacked by Cromwell in 1649 in his retreat from Waterford, and surrendered on honourable terms. The property then belonged to Richard, sixth Lord Power and Curraghmore, who was created Earl of Tyrone in 1672. His youngest son James, the third and last Earl, had an only daughter and heiress, Lady Catherine Power, who in July, 1717, married Sir Marcus Beresford, fourth Bart., of Coleraine, Co. Londonderry. Sir Marcus spent many years in the army, being appointed an Ensign in 1709; he was subsequently a Captain in General Ferrer's Regiment of Dragoons. He was an intimate friend of Dr. Helsham, long the leading Dublin physician, as appears from a letter from Dean Swift to Alderman Barber, 12 July, 1735. Smith's* description in 1746 of the house then adjoining the Castle, and which

* *History of the County of Waterford*, p. 105.

dated from 1700, shows that it was not the present structure, which, though certainly built by Sir Marcus, would appear to have been begun rather later. The mantel in the billiard-room would be contemporary with the earlier house. We have few particulars as to the heiress of Curraghmore, but she seems to have been given to charitable works, and fond of music.* Like Mrs. Delany, she delighted in the fashionable taste for collecting and arranging shells; and her grotto, or shell-house, containing a wonderful variety, still exists in the grounds. In the centre is her statue, in white marble, full-length, by Van Nost, and bearing an inscription to the effect that all the shells around were arranged by the Countess "with her own proper hands." Her husband, Sir Marcus, in whose favour the Earldom of Tyrone was revived in 1746, was son of the Lady Beresford made famous in the well-known ghost story;† he employed Richard Castle to build Tyrone House‡ in Dublin, where he died on 4th April, 1763.

As regards his successor, the chatty Mrs. Delany, writing to her sister on 8th June, 1765, says: "Miss Monck, Lady Bell's daughter, is to be married to the Earl of Tyrone, a man of more intrinsic worth than he appears to be, and she is commended for good nature, and not wanting sense, among her acquaintances; no beauty between them, but very good fortune."§

This account is supplemented by O'Keeffe the actor, who says he saw Lord Tyrone very often: he describes him as "tall and well-looking, a fresh complexion," but with "a cast in both eyes,"|| which is doubtless the reason for his being referred to in "Baratariana"¶ as "Squinting Tyrone."

But in spite of physical defects and the gibes of his enemies, the Earl was head of the great Beresford family, leader of the aristocratic party in Parliament, and a man of such weight that the Government proposed no measure without consulting him. With his brother, the Right Hon. John Beresford,** Chief Commissioner of the Customs, called "The King of Ireland," a man

* *Autobiography and Correspondence of Mary Granville, Mrs. Delany*, vol. iii, p. 532.

† Of which an account will be found in the publications of the Georgian Society, vol. iv.

‡ The correct version would appear to be that given in *The History of the Manors of Finagh and Coole*, by the Earl of Belmore, p. 335.

§ *Ibidem*.

|| *O'Keeffe's Memoirs*, vol. i, p. 257.

¶ *A Collection of Political Satires*, written by Sir Hercules Langrishe, Bart.

** Though in his own day feared rather than respected, and his schemes characterized as fresh burdens on the citizens, his name will ever be associated with the magnificent Custom House in Dublin, undoubtedly the finest public building in that city, which was erected by his efforts. In Walker's "Hibernian Magazine," January, 1794, there is an account of him and his family, with his portrait and that of his second wife.

of immense industry, and one of Pitt's most trusted advisers, he upset the administration of Earl Fitzwilliam. Lord and Lady Tyrone entertained largely at their house in Dublin, especially during the vice-royalty of the Marquess Townshend, with whom they were on intimate terms, and whom they accompanied on his tour to Cork. In 1779, owing to his great local popularity, he was instrumental in obtaining an address from the principal Roman Catholics of the County and City of Waterford offering their services to the Government. In 1786 he was created a peer of Great Britain as Baron Tyrone of Haverfordwest, choosing the title because he wished to write his name the same way in England and Ireland; and the place because it was opposite to the Waterford coast. As regards the home life at Curraghmore, we may derive some information from the correspondence of Lady Caroline Dawson, who first mentions Lord and Lady Tyrone in September 1778, when she was at Abbeylaxey, and they were expected there. "We stayed," she says, writing in October, 1785, "a week at Dromana, and then proceeded to Lord Tyrone's; which is a noble place and a fine house, but here everything was in great order and form, and therefore not near so pleasant, especially as she is very stiff and reserved, and he is a little in the *vieille cour* style, so that our last week which we spent there was rather a drag, as it happened not to be very good weather."*

The Duke of Rutland, Lord Lieutenant, and his wife intended visiting Curraghmore in October, 1787, but were prevented owing to his Excellency being laid up with "a feverish cold." During the vice-royalty of his successor, the Marquess of Buckingham, the Earl was, in 1789, created Marquess of Waterford, a promotion which he had long solicited, and which he owed to his timely support of the Government on the question of the Augmentation Bill. Although one of those most likely to lose influence by the change, he supported the measure of a legislative union with Great Britain, which, however, he was not destined to see. This nobleman made many improvements on the estate, and, in 1794,† re-edified Clonegam Church, which contains the family mausoleum. As regards the house, he appears to have made some alterations in 1771, which date is found on one of the "hoppers," and, probably at a slightly later period, he carried out the existing Adam decoration of the sitting-rooms. He also erected a lofty tower on a hill in the demesne to the memory of his eldest son, Marcus, Lord le Poer, who had the misfortune

* *Gleanings from an Old Portfolio*, by Mrs. Godfrey Clark, vol. ii, p. 45.

† At this time his second son, Lord John George Beresford, afterwards Archbishop of Armagh, was Rector of the parish.

to be killed on the 10th August, 1783, when only twelve years of age, by a fall from his horse, caused by attempting to jump the animal over a paling almost at the gate of Curraghmore. It had been his intention to construct an artificial ruin to give a romantic aspect to another summit, and for this purpose the stone tracery of the east window of the ancient Cathedral of Waterford was transported there, but, owing to his death, it has since lain buried in furze and heath. He died at Curraghmore on 3rd December, 1800, when in his sixty-sixth year. The Marquess, who was one of the fifteen original Knights of the Order of St. Patrick, was succeeded by his second, but eldest surviving, son, Henry de la Poer, who married, 29th August, 1805, Lady Susanna Carpenter, daughter and heiress of George, second Earl of Tyrconnell, by whom he had, with other issue: Henry, the third Marquess, so well known in the sporting world, who died from a fall out hunting, without issue, in 1859; and John, the fourth Marquess, great-grandfather of the present owner.



CHAPTER IX.

DESART COURT.

SITUATED some seven miles from Kilkenny, this handsome mansion, the seat of the Earl of Desart, is placed high in an extensive demesne, and commands fine views of the surrounding country. It is built of blue limestone, and follows the usual mid-Georgian lines of a central block, with pavilions projecting on either side. The north front, the parapet of which was originally ornamented with a series of urns, is undoubtedly severe, and suffers from lack of height, but the south, or garden front, overlooking gently sloping terraces, is very effective. For a long period the principal entrance was not used, access to the house being obtained through a porch, now pulled down, which was built on to the east wing.

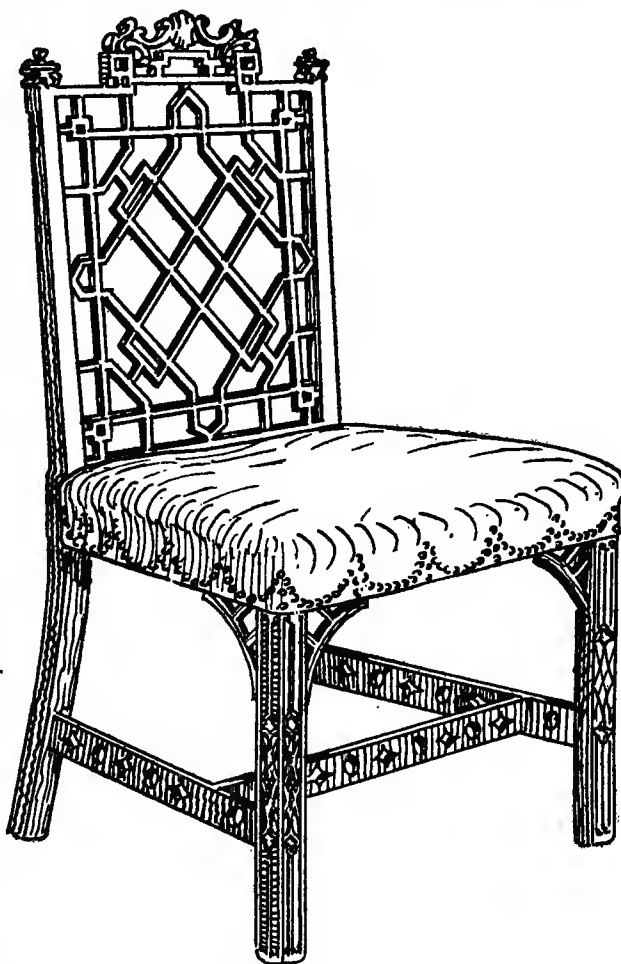
As may be seen in Plate XXXVIII, there are steps on either side of the halldoor; between them, and concealed in the picture by a bush, is an arched recess, exhibiting the curious carved head which we illustrate on the opposite page. A few feet above the door, and placed on the projecting entablature, is a carved stone with a scroll supporting a baron's coronet, and bearing the legend "Anno Don. [*sic*] 1733."

Plate XL shows the entrance hall, with a dado of wood and panels of plaster, from which five doors, with pediments and broken architraves, communicate with the principal reception rooms—a plan similar to the Palace at Cashel, a house of the same period. The oil-paintings shown in our illustration are (from left to right) the 2nd Earl of Desart, by Thompson;* Colonel the Hon. William Cuffe, M.P., by Zoffany; Maria, Countess of Desart, by Thompson; and Maurice Nugent O'Connor, of Mount Pleasant, King's

* Thomas Clement Thompson, an Irish portrait-painter (see Strickland's *Dictionary of Irish Artists*, vol. ii, p. 437). His two pictures here were exhibited at the R. A. in 1819.

County, her father. There are also portraits of Mrs. O'Connor, wife of the last-named, and daughter of Sir Thomas Burke, first Bart., of Marble Hill, County Galway; Right Hon. Spencer Perceval, Prime Minister,* by G. F. Joseph, A.R.A.; third Earl of Desart, by Graves; the present Earl, three-quarter-length, in Coronation Robes; and a reputed Kneller, in good condition, of a Mr. Cuffe, presumably the father of the first Baron Desart. A curious but by no means artistic work is the three-quarter-length portrait of Captain Joseph Cuffe, the grantee of the Desart estate, in buff jerkin, holding a pistol.

Over the double-door leading to the drawing-room is a large and elaborate carved wood shield of arms, with supporters, and surmounted by a baron's coronet, displaying Hamilton in pretence, and impaling Gorges. These are the arms of the first peer, whose first wife was Miss Hamilton, an heiress, and the second Miss Gorges. Plate XLI shows the very tastefully modelled rococo ceiling; there is a heavy cornice with egg-and-dart enrichment. Here also are six excellent Chinese Chippendale chairs, dating from about 1750, one of which we illustrate.



The three reception rooms facing south, of which the centre is the drawing-room, all communicate, that to the left being the boudoir. The drawing-room, a well-proportioned and nicely lighted apartment, has an elaborate rococo ceiling displaying much originality of design, and doubtless contemporary with that in the hall. Heads are introduced at intervals as well as masks; the latter an unusual feature, which we also found in the attic story at Florence Court. The colouring is cream, picked out with

* This portrait was painted from a mask taken after death, and is a replica of that in the House of Commons.

white, so the detail is seen to advantage. There is a Victorian mantel, and most of the joinery has been renewed, though the window-seats remain. We cannot overlook the beautiful inlaid walnut cabinet (Plate XLIV) of English or Dutch manufacture. The view from this room is particularly extensive. Another fine piece of furniture, but of Irish workmanship, is in the adjoining boudoir, which contains a Georgian mantel in Siena and white marble.

To the right of the hall lies the Library, containing some old-fashioned bookcases enriched with fluted pilasters, while to the left is the dining-room, a lofty, almost square, apartment; neither retains any Georgian features.

Desart Court is singular in its two handsome grand staircases situated at either end of the house, and corresponding in detail (Plate XLV). Other houses, such, for instance, as Sopwell Hall,* and possibly Cashel Palace, possessed this feature, but in no case in Ireland have we found the handsome carved scroll-work in oak, in lieu of balusters, such as we have here. In each case there is a dado of oak, but the decoration above is in plaster panels of early type. A lofty corridor, lighted by a lantern, gives access to the bedrooms, which, like those at Cashel, have high, narrow doors. In a wood in the demesne is a truly magnificent oak-tree, 19 feet in girth, and of great height, stated to be the finest of its kind in Ireland.

From the thirteenth century till the Commonwealth period the parish of Tullaghanbroge, in which Desart Court is situated, was in the possession of the Anglo-Norman family of St. Leger. In 1654, on the forfeiture of his estates, which included the townland of Lislonen, George St. Leger was ordered to transplant to Connaught,† doubtless to make way for Joseph Cuffe, a Cromwellian officer, who on 26th October, 1666, had a confirmation under the Act of Settlement of the lands of "Tullaghane (to be called and known for ever by the name of Cuffe's Grove), and Lislonen (to be called and known for ever by the name of *Cuffe's Desert*)," as well as other estates in Kilkenny and Queen's County.

This Joseph Cuffe, whose ancestors came from Somerset and settled in Ireland in the reign of Queen Elizabeth, commanded a troop of horse, and had served under Major Warden at the capture of the City of Cork on 16th October, 1649.‡ He was elected M.P. for Knocktopher in 1665, but was unseated on petition. In his time there was probably no house at Desart, for he took up his residence at Castle Inch, which is in the immediate neighbourhood.

* See note on this house in the fifth volume of the Georgian Society at p. 103.

† Carrigan's *History of the Diocese of Ossory*, vol. iii, p. 389.

‡ Burtchaell's *Kilkenny Members of Parliament*, p. 64.

Captain Joseph Cuffe died in 1679, and was succeeded by his son Agmondesham Cuffe, who was born in Athlone, and entered Trinity College, Dublin, as a Fellow-Commoner on 8th August, 1672. He married Anne, widow of John Warden, of Burnchurch, County Kilkenny, and daughter of Sir John Otway, of London. In consequence of his marriage he settled at Burnchurch, which is given as his residence in the list of those attainted by the Irish Parliament of King James II in 1689. This attainder had little effect, for he was restored to his estate by King William, to whom he had rendered important services in safeguarding and forwarding his supplies and ammunition during the Jacobite campaign.*

Agmondesham Cuffe was an alderman of Kilkenny, and had been elected Mayor in June, 1687, but, owing to Government intervention, was prevented from acting, and excluded from the Corporation by the Charter of James II, granted in the following December. He was returned as M.P. for the county in 1695 and, in spite of an inquiry into the election which revealed the fact that he had illegally created freeholders to vote for him, retained his seat till this parliament was dissolved.† He unsuccessfully contested the Borough of St. Canice in 1707, and the county in 1715. Mr. Cuffe, who married secondly Anne, widow of John Dawson (ancestor of the Earl of Dartrey), and daughter of Henry Richardson, of Poplar Vale, County Monaghan, died in December, 1727, leaving four sons and a daughter.

John Cuffe, usually styled the eldest, but apparently the second son of his father,‡ succeeded as owner of Desart, where he had been living at least as early as 1708, when he had served as High Sheriff of County Kilkenny. He was educated at Trinity College, Dublin, where he matriculated as a Fellow-Commoner on 7th August, 1697, aged fourteen. In 1721-22 he was Mayor of the City of Kilkenny. For twelve years he sat in parliament for the borough of Thomastown, for which he was first returned in 1715, his father being the disappointed candidate at that election. In 1718 the honorary degree of LL.D. was conferred upon him by the University of Dublin, doubtless for services rendered in Parliament.

On 10th November, 1733, Mr. Cuffe was raised to the peerage as Baron of Desart, and two days later took his seat in the Irish House of Lords. If we

* Playfair's *British Family Antiquity*, vol. iv, app., p. cxiv.

† Burtchaell's *Kilkenny Members of Parliament*, p. 90.

‡ Maurice Cuffe, the eldest son, who would appear from the Register of Trinity College, Dublin, to have been born in 1681, resided at Killaghy (sometimes called St. Albans), County Kilkenny. He was called to the Irish Bar in 1712, became a K. C. four years later, and sat in Parliament for the City of Kilkenny from 1715 to 1726. He was twice married, and died on the 4th October, 1767, leaving seven daughters.

may accept the date on the house; it was in that year also that he built this mansion, which is possible, judging by structural evidence, though the plaster ceilings in the drawing-room and hall must be assigned to the period 1750-60.

Lord Desart married firstly, 2nd September, 1707, Margaret, only daughter and heiress of James Hamilton, of Carnesure, County Down, by whom he had no surviving issue. He married secondly, 12th February, 1726, Dorothea, younger daughter of Lieutenant-General Richard Gorges, of Kilbrew, County Meath, by whom he had seven sons and five daughters. She was a sister of Lucy, Lady Howth, the friend of Dean Swift. His lordship died 26th June, 1749, and was buried at Castle Inch.

John, second Lord Desart, the third but eldest surviving son, who succeeded his father in the title and estate, and was educated at Trinity College, Dublin, did not attain his majority till 16th November, 1751. Nine days later he took his seat in the House of Lords; and on 2nd September, 1752, he married Sophia, widow of Richard Thornhill, of St. Stephen's Green, Dublin, and daughter and heiress of Brettridge Badham, of Rockfield, County Cork. He died at Desart, at the early age of thirty-seven, on 18th November, 1767, leaving three daughters:—Sophia, married, June, 1772, Richard Cooke; Lucy, married 28th May, 1792, William Weldon; and Catherine, who married 11th August, 1778, Sir Charles Burton, second Bart., of Pollacton, Co. Carlow.

He was succeeded at Desart by his next brother Otway, the third Baron. He was educated at Christ Church, Oxford, but though admitted to the Inner Temple on 31st January, 1756, appears to have embraced a military career. It is stated in the "Harcourt Papers" that he had applied for promotion in the army, which, however, the Lord Lieutenant, though anxious to assist him, was unable to procure. This nobleman, who was mayor of Kilkenny in 1771-72 and 1779-80, was on 6th January, 1781, advanced to the dignity of Viscount Castlecuffe; and on 20th December, 1793, he was created Earl of Desart. These honours were probably conferred in recognition of his political influence as patron of half the borough of Kilkenny. The Earl, who was one of the original Representative Peers, died at his house in Kildare Street, Dublin, on 9th August, 1804, in his sixty-seventh year, having married on 18th August, 1785, Lady Anne Browne, eldest daughter of Peter, second Earl of Altamont. His only surviving son, John Otway, second Earl of Desart, was born in Dublin on 20th February, 1788, and educated at Christ Church, Oxford. He was not a Representative Peer, but sat in the House of Commons as M.P. for Bossiney from 1809 to 1817. He married on 7th October, 1817, Catherine (who married secondly in 1824 Rose Lambert Price, eldest son of Sir Rose Price, Bart.), eldest daughter and co-heir of Maurice Nugent O'Connor, of

Mount Pleasant, King's County. The Earl was one of Sir Robert Peel's most intimate friends, and but for his early death would have made himself known in Parliament. After the assassination of Mr. Spencer Perceval, he was, as a friend of the deceased, presented with his portrait, to which we have already alluded. At his death, 22nd November, 1820, in his thirty-third year, the title and estates devolved on his only son, Otway O'Connor, the third Earl, who, like his father and grandfather, was educated at Christ Church, Oxford. He also sat as a commoner, being returned for Ipswich in June, 1842. Four years later he was elected a Representative Peer. He was a keen politician, and held office as Under-Secretary for the Colonies in 1852. He died on 1st April, 1865, aged forty-six, being succeeded by his eldest son, William Ulick O'Connor, as fourth Earl. Beginning in 1869 with "Only a Woman's Love," this nobleman was the author of some fifteen novels which had a wide circulation; he also wrote a number of songs. Lord Desart, who was Master of the Kilkenny Foxhounds from 1882 to 1884, died on board his yacht in Falmouth harbour in 1898.* Dying without issue, the title and estate then devolved on his brother, Hamilton John Agmondesham, fifth and present Earl. Originally in the Royal Navy, which he left when a midshipman, Lord Desart, who has had a long connexion with the English Bar, and is a Bencher of the Inner Temple, filled with distinction several important legal appointments in London, and on retirement in 1909 was created a peer of the United Kingdom as Baron Desart. His early experience as a naval officer has led to his serving on several maritime Commissions, and he is now one of the British Representatives at the International Court of Arbitration at the Hague.

* Boase's *Dictionary of Modern Biography*.



CHAPTER X.

DOWTH HALL.

THIS is a plain, square mansion, with cut stone front, situated in County Meath, some four miles to the west of Drogheda, on the southern bank of the River Boyne. The hall is large, with grand stairs in three flights, ending on the first floor. The ceiling is without ornament, with Doric frieze, and all the doors have broken architraves, as may be seen in our illustration, in which the principal feature is the cast-iron stove, a nice specimen of Georgian workmanship, bearing what appears to be intended for the arms of the fifth Viscount Netterville and his wife, though, being of Continental manufacture, the heraldry is wrong and exhibits unmistakably foreign characteristics. The door on the extreme right in Plate XLVI admits to the dining-room, which has a carved wood mantel, the ceiling (Plate XLVIII) being in free rococo, with a cornice of five enrichments.

A remarkable display of rococo plaster is to be found in the drawing-room (Plate XLVII), also on this floor, both walls and ceiling, as our picture shows, being quite covered with graceful scrolls and swags. We reproduce a section, so that the detail may be studied. There is a siena and white marble mantel, which, like the joinery, would appear to be original. To the left is the library (Plate XLIX), a small room, with rococo frieze, carved wood mantel, and mural decoration in festoons.

As regards the upstairs portion of the house, two of the bedrooms have ceilings slightly decorated in heavy relief, while one has the Bossi mantel and the original brass grate, set in white marble, illustrated at Plate XLVIII. Almost similar grates exist in the bedrooms at Caledon, which is of about the same date.

Dowth was the ancient home of the Anglo-Norman family of Netterville, the estate, according to Burke's "Visitation of Seats and Arms," being granted

to them by Hugh de Lacy, Lord Justice of Ireland. Sir John Netterville* was resident here in the thirteenth century, and from him descended a long line of owners. Several of the family were distinguished as lawyers, John Netterville, of Dowth, being a Justice of the King's Bench, as was also his youngest son, Thomas, while Lucas Netterville was appointed second Justice of the Queen's Bench in 1559.

On 3rd April, 1622, Nicholas Netterville, the then head of this ancient house, described as "a person of many good qualities," was raised to the peerage of Ireland as Viscount Netterville of Dowth.† In 1641, on the breaking out of the rebellion, he made protestations to the Crown, and expressed his readiness to assist in suppressing it; but, his offers of service being rejected, he took offence, and soon after joined the Confederates. As a result of this action he was deprived of his estates, and on 17th November, 1642, declared an outlaw. Ten years later he was excepted from pardon by Cromwell's Government.‡

Sir John Netterville, Knight, who succeeded as second Viscount on his father's decease in 1655, was for some time a prisoner in Dublin Castle, charged with treason, but obtained his liberty by sending a petition to the King. In this he stated that he had been living at Dowth when the insurrection broke out, and that during the siege of Drogheda by the rebels large parties of them more than once forced their way into his dwelling, and resided there against his will, so that he had been unjustly condemned for harbouring rebels in his house, since he was unable to keep them out. He married, in 1623, Lady Elizabeth Weston, eldest daughter of Richard, Earl of Portland,§ who, being an Englishwoman, obtained an order under the Commonwealth to enjoy a fifth part of the revenues of her husband's forfeited estates, and having no other place of residence, was permitted to remain in possession at Dowth. Lord Netterville

* He was a relative of Luke de Netterville, appointed in 1218 Archbishop of Armagh and Primate of All Ireland, who founded the Dominican Friary at Drogheda, where he is stated to have been buried in 1227.

† The text of the original Letters Patent of creation is set out in the proceedings before the Committee of Privileges on the petition of Arthur James Netterville, of Cruicerath, County Meath, in 1861. By a clause in it the annual sum of £300 6s. 8d., payable out of the revenues of the Port of Dublin, was granted to the Viscounts Netterville and their heirs male, in order that the dignity might be "more decently and honourably" supported.

‡ *The Herald and Genealogist*, vol. iv, p. 546.

§ It appears from the Decrees of the Innocents that the property settled by Lord Netterville on his marriage comprised the manors of Dowth and Ballymore, and his interest in "the Rectories of Kilcloughallo, Balroodan, Drumlargin, Ballifeathan, Donamore, Donboyne, and Ballymagarvy, County Meath, and the Rectory of Tobber, County Wicklow."

died in September, 1659, and was succeeded by his eldest son, Nicholas, the third Viscount, who, failing to obtain restitution of his estates at the Restoration, went to England and laid his case before the King, who was pleased to have it enacted by the Act of Explanation that he should be reinstated in all the lands and property, spiritual livings, tithes, rectories, and parsonages excepted, which had been enjoyed by the late lord or his father on the outbreak of the rebellion, to hold the same as if he had been adjudged innocent, and that he should be restored in blood to all intents and purposes. Notwithstanding, he was only able to regain possession of the fifth part previously held by his mother, for which he passed patent on 18th June, 1666. Charles II also granted him a pension, which he retained under his successor, James II, who was pleased to appoint him a Privy Councillor in Ireland. He served in the Jacobite Army at the siege of Derry, where he had the misfortune to be taken prisoner on 8th May, 1689, and died soon afterwards, the exact date being uncertain. Some months later, however, he was found guilty of high treason before the Grand Jury of County Westmeath, and in consequence declared an outlaw; but, on a petition being lodged by his children showing that he had in fact died before the indictment, his attainder was annulled.

John, fourth Lord Netterville, who was a minor, and at school on the Continent at the time of his father's death, returned to Ireland, while still under age, in 1692. On 19th January, 1715, he took the Oath of Allegiance in the Irish House of Lords, but declined to make the Declaration, and was accordingly debarred from taking his seat, and ordered to withdraw. On 30th May, 1704, he married the Hon. Frances Parsons, eldest daughter of Richard, Viscount Rosse, by whom he had an only son.

Lord Netterville died of fever at Liège, in Flanders, on 12th December, 1727, aged fifty-four, and was buried in the Convent of English Nuns there.*

Nicholas, the fifth Viscount, who then succeeded his father in the title and at Dowth, spent two years at the University of Utrecht, returning to Ireland in August, 1728, and, having conformed to the Established Church, took his seat in the House of Lords in the following year. He married on 25th February, 1731, Catherine, only daughter of Samuel Burton, of Burton Hall, County Carlow, being described at the time as "a fool and a fop, but a lord with a tolerable estate."† On 1st August, 1743, he was indicted for the murder of Michael Walsh, but after a trial, lasting fifteen hours, in the following February he was honourably acquitted by his peers. He died on 19th March, 1750, aged forty-two, and was buried at Dowth. He is stated to have left £1000 per annum

* Funeral Entry, in the Office of Arms, Dublin Castle.

† *Autobiography and Correspondence of Mary Granville, Mrs. Delany*, vol. i, p. 338.

and £5000 personalty, so that his only son John, sixth Viscount Netterville, who did not attain his majority till 1765, found himself in a more affluent position than most of his predecessors. He was some time an Ensign in the 122nd Regiment of Foot. On leaving the service he settled at Dowth, where about 1780 he erected the present mansion. He appears, however, to have only resided there for a short period, and in or before 1812 he let the house and demesne to Roger Hamill, of Drogheda, for a term of thirty-one years, at £300 per annum.

Lord Netterville never married, and on his death, 15th March, 1826, the Viscountcy became dormant. By his will the old castle at Dowth, which in 1812, though somewhat ruinous, was still habitable, was fitted up as an Alms House for six aged women and six orphan boys, and for their support and the maintenance of a school he devised sixty acres of land.* He also left his house in Blackhall Street, Dublin, which he had purchased in 1795 on disposing of his father's residence in Sackville Street, as a dispensary for the benefit of the poor. From 1826, and until he was dispossessed under a decree in Chancery, dated 19th June, 1835, Dowth was occupied by John Netterville Blake, grandson of the last Lord's only sister.

His kinsman, James Netterville, succeeded as seventh Viscount by a decision of the House of Lords on 14th August, 1834, but, although he obtained possession of the estates settled by his predecessor, he had lost so much money in establishing his claim to the peerage that the property became heavily mortgaged. It was finally sold in 1845 by the Court of Chancery, the purchaser being Richard Gradwell, a Lancashire gentleman, father of Robert B. G. A. Gradwell, Esq., the present proprietor.

* Lewis's *Topographical Dictionary of Ireland*, vol. i, p. 496.

CHAPTER XI.

DRUMCONDRA HOUSE.

THIS interesting mansion, now known as All Hallows College, is situated in the northern suburbs of Dublin, and immediately to the east of Drumcondra Parish Church. It has undergone considerable alteration, and is remarkable in exhibiting two fronts—the first (Plate L) severe, but well-proportioned; the second more ornate, and somewhat florid, with Corinthian pilasters of Portland stone, and displaying a carved stone shield bearing the arms of Coghill, quartering Cramer.*

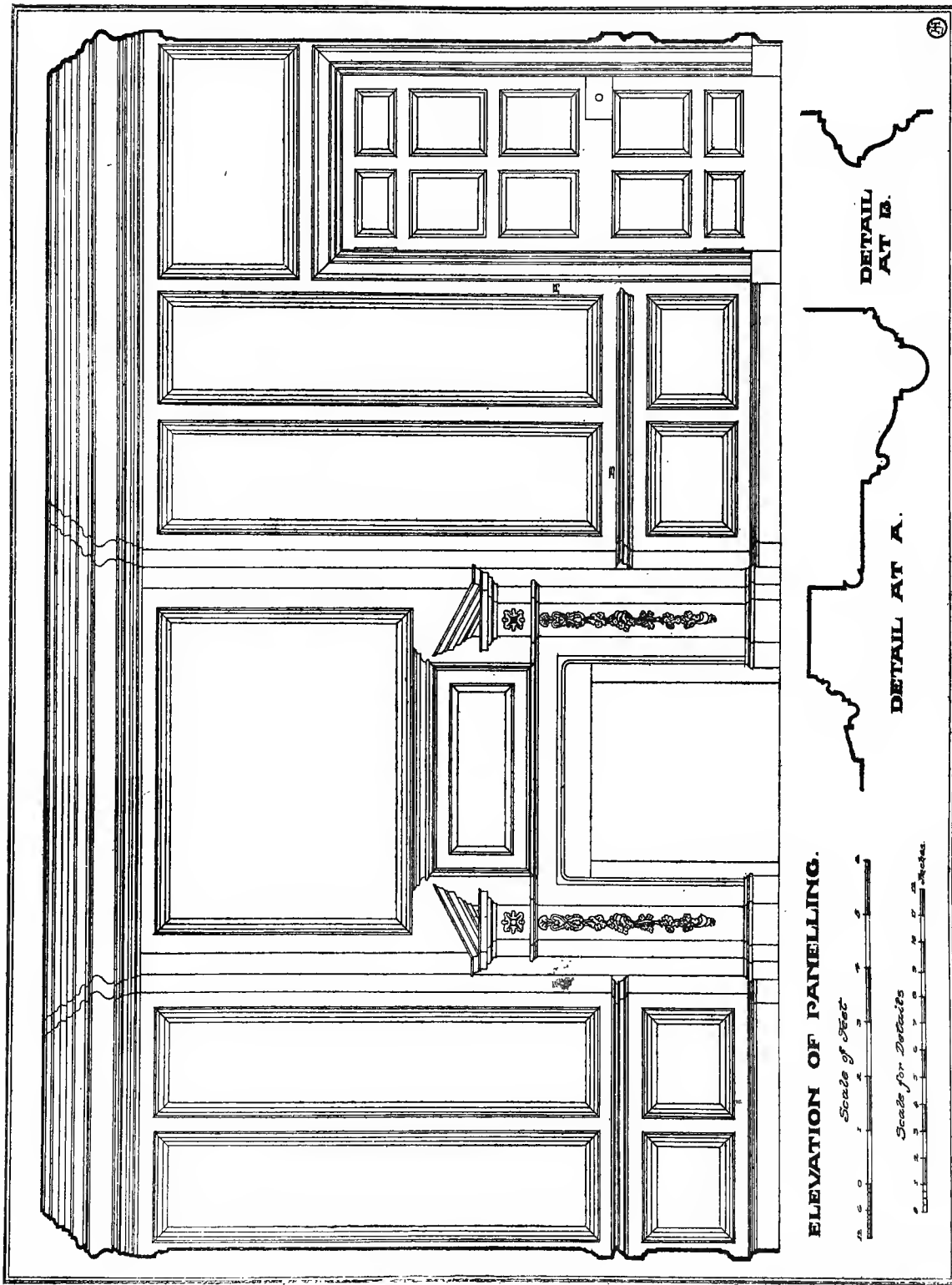
Originally a country residence, the front which we illustrate remains practically unchanged, though it is evident from examination of the parapet that it was formerly ornamented with balustrades, which must have considerably improved the general effect.

The hall, which is low and panelled, bears witness to the early date of the house, which may be ascribed to the first quarter of the eighteenth century. To the right is a small apartment, containing a pretty brass grate; that to the left is low, and similar in type, but with a corner fireplace.

Passing into the back hall, which in 1773 contained “a mahogany Bagamon table compleate,”† we proceed up the grand staircase, which is of the usual Georgian type, but with balusters later in date, to the saloon, now the students’ dining-hall. Here we have a perfect example of a very early Georgian interior. The scheme is delightfully simple and beautifully proportioned, but, owing to the shape of the room and the position of the windows, it is impossible to obtain a photograph. We reproduce a plan and a measured drawing of one wall. Oak wainscot, in large projecting panels, covers the walls, one of which is

* An illustration of the latter front appeared in the fifth volume of the Georgian Society.

† *Chronicles of the Kirkpatrick Family*, by Alexander Kirkpatrick, p. 19.



ELEVATION OF PANELLING.

Scale of Feet

Scale for Details

DETAIL AT B.

DETAIL AT A.

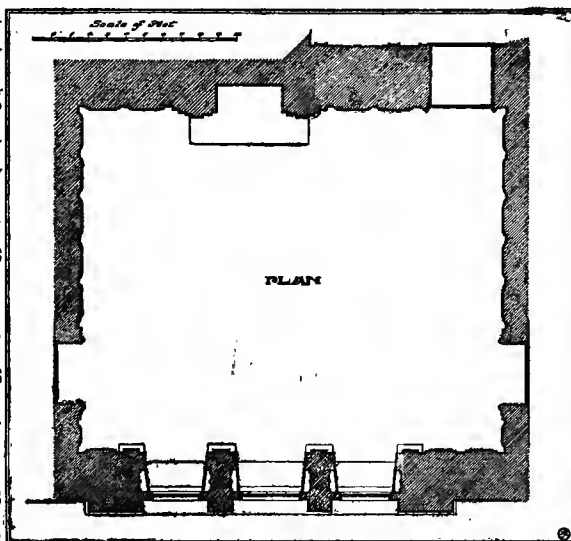
MEASURED DRAWING OF SALOON WALL, DRUMCONDRA HOUSE.

almost entirely given up to a three-light window, ornamented on the inside with carved Doric pilasters, also in oak. This panelling is of an earlier type than we should expect to find, and was perhaps taken from another building. The mantel (Plate LII) is in white and grey marble. We must specially call attention to the very tall doors (Plate LI), with the centre member of the architrave projecting, as in some of the door-cases in the Dublin Mansion House. This decoration was before the period of plaster, even the cornice being in carved oak.

Opening off the saloon on either side are two smaller rooms, one, now used as an oratory, containing a particularly fine tall door of walnut which we illustrate (Plate LI). The other, which is larger, is interesting, because it appears to have had its walls hung with leather or tapestry; it was probably "The Gilt Leather Parlour," containing "ten stuffed back chairs, a sofa, a Turkey carpett, three pair window curtains, lined and fringed, a Persian carpett, and two gilt pier glasses," as enumerated in an inventory of 1773.*

Another room on this floor, doubtless a sitting-room, though now used as a bedroom, contains the curious carved wood mantel shown in Plate LII.

This mansion, which probably dates from about 1720, was built by the Right Hon. Marmaduke Coghill, Judge of the Prerogative Court, Chancellor of the Exchequer in Ireland, and M.P. for the University of Dublin, who lived here with a spinster sister. This eminent civilian,† who made this his country house, and had a town residence in Capel Street, died of gout in the stomach on 9th March, 1738, leaving a large fortune, the bulk of which devolved on his niece, Hester Coghill, who had married two years previously the Right Hon. Charles Moore, second Lord Moore of Tullamore. This house, however, he left to his sister Miss Mary Coghill, who built the present Parish Church at Drumcondra, and erected therein a handsome marble monument, with full-length statue in wig and robes, by Scheemakers, to the memory of her attached brother.‡



* *Chronicles of the Kirkpatrick Family.*

† See Burdy's *Life of the Rev Philip Skelton*, p. 274.

‡ *The Family of Coghill*, p. 24.

Miss Coghill lived on here till her death in 1755. She left the mansion to her niece already mentioned, who two years later, on the elevation of her husband to an earldom, became Countess of Charleville.

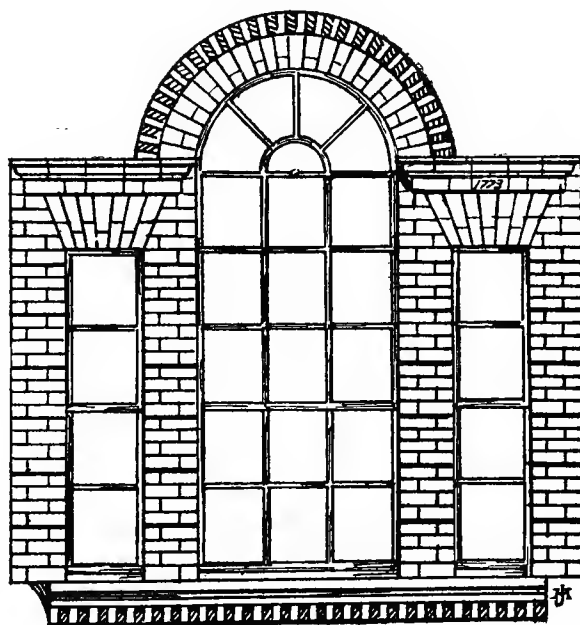
Lord Charleville owned the estate of Charleville Forest, in the King's County, and, save for tradition, we have no evidence that he ever lived here. On his death without issue, 17th February, 1764, the title became extinct, and within the next few years the Countess settled in England, this house being leased by her to Alexander Kirkpatrick, an alderman of the City of Dublin, who occupied it till his death in 1791. An inventory drawn up in his time mentions: "The Study, the Grand Hall, the Gilt Leather Parlour, the New Parlour, the Dining-room, the Drawing-room, the India Room, the Major's Dressing-room, the Ante-Chamber, the Drumcondra Bed Chamber, the Room next the New Building, the Housekeeper's Room, the Butler's Room, the Maid's Room, the Steward's Room, the Servants' Dining-room, the Valet de Chambre's Room," not to speak of "The Kitchen, the Cook's Larder, the Inside Larder, the Wash House, the Common Hall, and the Servants' Hall."*

Now a rich widow—for she had a life interest in her husband's estates, as well as being the sole heiress of her own family—Lady Charleville married again, her second husband being Major John Mayne, of Richings, in Buckinghamshire, who assumed in consequence the surname and arms of Coghill. He was created a baronet on 24th March, 1781, but, dying without issue four years later, that title expired. Soon after the death of Sir John Coghill, this well-dowered lady settled at Twickenham—a circumstance which brought her under the notice of Horace Walpole. "You must know," he says, writing to the Countess of Ossory on 30th August, 1786, "Lady Charleville has taken a house between my niece, Mrs. Keppel, and the Duchess of Montrose. That Dowager has buried Captain Mayne, her second consort, whom she married in an arbour by moonlight, and whom she obliged to take her family name of Coghill, that he might be her heir, as he was certainly fitter to be her son than her husband; and she remains possessed of £6,000 a year, but no child. Therefore, I have commissioned my two friends above-mentioned to propose me, and to offer that I will condescend to be Sir Horace Coghill, and if she will waive the arbour scene, she being still more gouty than I am, I engage, like old Jack Harris and his first wife, I will ring the bell and order the groom of the chamber to wheel us to one another when we have a need to kiss."†

* *Chronicles of the Kirkpatrick Family*, p. 18.

† *The Correspondence of Horace Walpole*, vol. ix, pp. 66, 67.

Lady Charleville survived till 28th July, 1789, when the entailed estates of the Moore family devolved on John Bury, of Shannon Grove, County Limerick (father of Charles William Bury, in whom the earldom of Charleville was subsequently revived), her first husband's nephew, while the remainder of her property passed to her cousin, Sir John Cramer, Bart., who, at her request, had assumed the name of Coghill in lieu of his own. But this Sir John Coghill died at Bath in the following year, so it seems probable that it was his son, Sir John Thomas Coghill, second Bart., who made the additions already mentioned, and added his coat-of-arms. He never married, and dying in 1817, was succeeded as owner by his younger brother, Admiral Sir Josiah Coghill, who lived for many years at Belvedere House in the immediate neighbourhood. In 1837 this mansion was in the occupation of Major-General Sir Guy Campbell, Bart. (whose second wife was Pamela, eldest daughter of Lord Edward Fitz Gerald), as tenant to the Coghill family, by whom it was leased for its present purpose in 1842.



CHAPTER XII.

FLORENCE COURT.

THIS is a very large and stately structure, perhaps the finest mid-Georgian mansion to be found in Ulster, built of rubble plastered, with limestone coigns and dressings, the front elevation, which is 260 feet long, being a singularly successful composition (Plate LIII). A roof of slates has replaced the original shingles, but otherwise it has been in no way altered externally. Within we have a wonderful display of elaborate yet graceful plaster; rococo in style, though by no means identical with the conventional Dublin work of the period. Whence, then, came the decorators of Florence Court? It seems incredible that they can have been local craftsmen, and the absence of musical instruments, baskets of flowers, etc., rebuts the idea that they were Italians. Experts consider the designs to be French, so the only plausible suggestion is either that they were plasterers specially imported from France, or Irish craftsmen working from French designs. Beginning with the front hall, which, unlike the earlier Georgian mansions, such as Platten and Summerhill, is square and confined to one story, this beautiful plaster ornament, in panels enriched with swags, is carried on into the back hall, and thence, as our photographs show, up the staircase to the principal apartments on the first floor.

To the right at the foot of the grand stairs lies the spacious, well-proportioned drawing-room; the frieze (Plate LVII) and ceiling are in rococo plaster, but the joinery and mantel are considerably later than the house itself. Here are several pictures, including a large canvas in the style of Rubens, a small piece by Teniers, and in a glass case a miniature of the first Earl of Enniskillen, by Richard Cosway. A door opposite admits to the dining-room; the door itself, like that of the drawing-room, is modern, though the door-case is original. The ceiling here (Plate LVIII) is not so successful, being in very heavy rococo, somewhat overcrowded in design, as may be seen in our picture; we also illustrate the frieze, which exhibits cornucopiae

and birds. The mantel, as well as the joinery of the windows, is modern. We must not pass from this room without noticing the beautiful lacquer screen with tapestry panels (Plate LIX); the portrait in the background is that of the first Earl of Enniskillen.

The grand staircase, lighted by a bow with three windows, is in two flights, springing from the back hall, the balusters being of carved pearwood, with ramps at the newels (Plate LV). Above the stairs is an elaborate rococo ceiling extending into the front room, which is lighted by the Venetian window immediately over the hall-door (cf. Plate LIII); this room has been formed by placing a partition across the landing on the first floor, where the grand staircase terminates. The Venetian window has an entablature on the inside, but the two inner columns supporting it have been removed, doubtless to give more light (Plate LX). In the purple room, also on this floor, there is an elaborate cornice, and the walls are decorated with Chinese hand-made paper.

A narrow staircase leads to the lobby on the next floor, which, although of small dimensions, has an entablature carried round with handsome joinery, the whole being lighted by a hexagonal lantern in the roof richly ornamented in rococo plaster (Plate LX).

The schoolroom, lighted from the front, is also on this floor; it has a low rococo ceiling and an interesting frieze, while two of the doors have architraves with sham keystones. The back stairs, which are of wood and original, are carried to the top story.

Besides those already mentioned, the house contains many treasures. In a red leather case are preserved a pair of gilt spurs belonging to William of Orange. They fell into the hands of an officer on his staff in Ireland, whose son gave them to Earl Harcourt, Lord Lieutenant of Ireland, by whom they were presented to Horace Walpole. After the death of that eminent connoisseur they remained till his collections were dispersed at the Strawberry Hill sale in 1842, when they were purchased by Lord Enniskillen. Two other relics of the Orange hero are also pointed out: a large cumbersome travelling trunk of leather, studded with brass nails, placed at the top of the grand stairs, and a beautiful piece of plate in the form of a large silver-gilt mustard-pot. The latter bears the arms of England, with those of Holland on an escutcheon of pretence, and the royal cypher "VM R." An inscription on the bottom states that it was given to Gen. Capel, from whom it descended to the third Earl of Essex, who presented it to the third Earl of Enniskillen. Lord Essex had inherited a complete service of royal plate, and being aware of the fervent Orange proclivities of the late Lord Enniskillen, he gave him this as a token of his regard.

In the grounds is the famous Florence Court yew (Plate LXI), the original tree of this species. It was one of a pair found on a hill in this neighbourhood about 1770 by a farmer named Willis, of Aghenteroark, in the parish of Killesher, who gave this specimen (*Taxus baccata fastigiata*) to his landlord, and retained the other, which died more than one hundred years ago. That this Irish yew is really a freak is proved by the fact that it can only be grown from cuttings, the seedlings reverting to the common type. It is a female, so the thousands of plants sprung from it are berry-bearing, which enhances its ornamental qualities during the autumn.*

This estate has been in the possession of the Cole family for over 300 years. The first settler was Sir William Cole, a member of an old Devon family. As a young man he served with the army in the Low Countries in the reign of Queen Elizabeth, and afterwards raised a regiment for service in Ireland. Some of his soldiers, who were recruited in the neighbourhood of Lyme Regis, bore names such as Hassard, Willis, and Frith, still to be found in County Fermanagh.

He settled at Enniskillen on 10th September, 1607, and being one of the principal "undertakers" in the Ulster Plantation carried out by James I, received extensive grants of land in that neighbourhood, including the two manors of Portora and Cornagrade. In 1612 he was appointed first Provost of Enniskillen, which under his fostering care had become a place of importance and a parliamentary borough. During the disturbances of 1641 all the forces in the county were enlisted under his command, and by his conduct and foresight many disasters were averted, particularly the attempt of Colonel Rory M'Guire to massacre him, together with a number of the principal men of the district, while dining at Crevenish Castle. Sir William, who is described in the Phillipps ms. (13,293, p. 103)† as "a brave, forward, and prudent gentleman," sat as M.P. for County Fermanagh, 1634 and 1639. His eldest son, Michael, having died in his lifetime, he was succeeded on his death, in 1653, by the latter's son, Sir Michael Cole. He lived, as the family had previously, in the Castle of Enniskillen, and was one of those who fled to Chester to escape the persecutions in Ireland, taking with him his five children, in 1688, when his real estate was valued at £1070, a considerable sum in those days. In 1705, when Enniskillen had been almost entirely destroyed by fire, Sir Michael, who was then in England, at Egham, near Staines, used his influence to have collections made, as had been done in Ireland, in all the churches, to raise money for the relief of the distressed

* Veitch, *Manual of the Coniferae*, pp. 302-3.

† We quote from the extract given in Lord Belmore's *Parliamentary Memoirs of Fermanagh and Tyrone*.

inhabitants. He married his cousin Elizabeth, daughter of Sir John Cole, Bart., of Newland, Co. Dublin, who inherited from her father his Fermanagh estates, and died in London on 11th February, 1710-11. It was his eldest son, John Cole, M.P. for Enniskillen, and High Sheriff of Co. Fermanagh in 1724, who built the original house here, calling it Florence Court, in compliment to his first wife, Florence, daughter of Sir Bouchier Wrey, fourth Bart., of Trebitch, in Cornwall, whom he married in 1707. This "vertuous young lady, of great renowne," as she is called in the ms. already quoted, died in Dublin in August, 1718. But this house, which must have been built in the interval between these dates, was either merely a shooting lodge, or else, owing to the unsettled state of the country, it could not be used as a fixed residence, for as late as 1739 we find that the Castle of Enniskillen was still the principal seat of the family.* It is difficult to reconcile this statement with that in Milton's "Views of Ireland" (*circa* 1788), according to which the family removed to Florence Court from the Castle "about seventy years ago."

This John Cole, who built extensively in Enniskillen, and greatly improved the neighbourhood, is described by a contemporary as "a man of high spirit, quick and sharp of apprehension, very forward in his undertakings, and of great retinues."† His active and useful career was cut short by death in 1726, when in his forty-sixth year.

The present house was built in 1764 by his eldest son, John Cole, of Florence Court, who had had the advantage of a minority of four years. He served as High Sheriff of the county in 1733, and sat as representative for Enniskillen from 1729 till 1760, when he was raised to the peerage as Baron Mount Florence. He died at Bath on 30th November, 1767,‡ leaving by his wife Elizabeth, daughter of Hugh Montgomery, of Carrow, Co. Fermanagh, an only son, William Willoughby, second Lord Mount Florence.

This nobleman, when a young man, and before his father was made a peer, went the Grand Tour. In June, 1756, he set out for Göttingen, in the Kingdom of Hanover, where he delayed till August, when he continued his travels, visiting Berlin, Brunswick, Dresden, Munich, Venice, Rome, Naples, Florence, Sicily, Pisa, Leghorn, Genoa, Turin, as well as several towns in Flanders, before returning to London in the following year.§

* *Upper Lough Erne* in 1739, p. 63.

† It would seem more probable that the ms. read "great revenues," and that the word is incorrectly transcribed in Lord Belmore's book.

‡ Exshaw's *Dublin Magazine*.

§ Playfair's *British Family Antiquity*, vol. iv, p. 414.

Our next glimpse of him is in August, 1758, when Mrs. Delany mentions him as among the company at a ball at Mount Panther, Co. Down: "Mr. Cole (£5000 a year, and just come from abroad), a pretty, well-behaved young man."*

It was then the custom for each lady to have the same partner at a ball for the whole evening, and a few days later Mrs. Delany notes: "Sally chose Mr. Cole, Mrs. Price's† nephew, a vast estate, and a very good sort of young man; he seems (and I hope is) much enamoured with Miss Bayly."‡

Three years later Mr. Cole entered Parliament, being returned for the family borough of Enniskillen, for which he sat till his father's death. In 1763 he was appointed Custos Rotulorum for County Fermanagh. He was a man of great spirit and personal courage, fearlessly giving vent to his opinions in the House of Lords; he is described by a contemporary as "one of the boldest speakers in the House, but not overbearing."§ His support of the Ministry, coupled no doubt with his influence as patron of two boroughs, led to his being created a viscount; and in 1798 he was advanced to the Earldom of Enniskillen. But when the question of the Union was proposed, he did not hesitate to both speak and vote against it.

Lord Enniskillen|| was active in taking measures to suppress the Rebellion, personally commanding a corps of Yeomanry. But having presided over a Court Martial in October, 1798, at which a prisoner charged with murder was acquitted, he came into conflict with the authorities, and thereby incurred the displeasure of Marquess Cornwallis, then Lord Lieutenant, with whom he had been on friendly terms. Later on, in February, 1800, a reconciliation was effected, the Marquess exerting his influence with Dundas to obtain a writership at Madras for Lord Enniskillen's second son. The patronage was well bestowed, for this was the Hon. Arthur Cole, a distinguished Civil Servant of the East India Company, who showed singular firmness and decision during the Madras Mutiny.¶ Lord Enniskillen died from influenza, while on a visit at Hazlewood, Co. Sligo, on 22nd May, 1803.

Lord Cole, who succeeded as second Earl, as well as to the possession of Florence Court, had, like his father, taken part in suppressing the Rebellion.

* *Autobiography and Correspondence of Mary Granville, Mrs. Delany*, vol. iii, p. 504.

† She was second wife of Cromwell Price, of Hollymount, Co. Down, M.P. for Downpatrick, and daughter of Hugh Willoughby, of Carrow, Co. Fermanagh.

‡ *Autobiography and Correspondence of Mary Granville, Mrs. Delany*, vol. iii, p. 510.

§ *Irish Political Characters*, 1799.

|| In August, 1776, he received a visit from Arthur Young, the agriculturalist, who says he showed him the "politest attention."

¶ *The Cornwallis Correspondence*, vol. iii, p. 333.

On one occasion, with a party of military, he succeeded in rescuing seventeen of his father's yeomanry, who had been taken by the rebels at Balbriggan.* Besides being personally brave, he was a man of splendid presence. O'Connell considered him "one of the finest-looking Irish gentlemen he ever saw"; and "that rare good thing in Ireland, a resident nobleman spending his income amongst his own tenantry."†

From 1790 till his father's death he sat as M.P. for County Fermanagh, first in the Irish, and then in the Imperial Parliament. Both he and his younger brother, Colonel Galbraith Lowry Cole, the Member for Enniskillen, voted against the Union. Lord Cole agreed with John Claudius Beresford and the Right Hon. George Ogle in thinking that there might be cases where a Union would be advisable, but denied that it was then necessary. A contemporary speaks of his "manly, good-humoured, but professedly loyal style of opposition, and sincere, I am sure, on his side."‡ Lord Enniskillen, a Knight of St. Patrick, a Representative Peer, Colonel of the Fermanagh Militia, and for some time Lord Lieutenant of County Fermanagh, was on 11th August, 1815, created Baron Grinstead, in the Peerage of the United Kingdom. He died 31st March, 1840. His son, the late Earl, so prominent as an Orangeman, was an enthusiastic geologist, and collected the valuable library of scientific works now at Florence Court. In 1869 he published "An Alphabetical Catalogue of the Type Specimens of Fossil Fishes in the Collection of the Earl of Enniskillen"; and in conjunction with Sir Philip Grey-Egerton, Bart., an ardent worker in the same field, he produced another volume of similar nature, dealing with both their collections. He was a Fellow of the Royal Society, a Fellow of the Geological Society of London, one of the oldest members of the Geological Club, and, in recognition of his researches, received the degrees of D.C.L. at Oxford, and LL.D. at Dublin. He died at Florence Court in 1886, aged eighty, and was succeeded by his son, the fourth and present Earl of Enniskillen, well known as a patron of the Turf.

* "The Irish Rebellion of 1798," from the Journal of Col. Heyland, of Glendaragh, p.p. Greenock, 1913, p. 6.

† Quoted in *The Complete Peerage* (edited by Vicary Gibbs), *sub* Enniskillen.
Parliamentary Memoirs of Fermanagh and Tyrone.

CHAPTER XIII.

FURNESS.

THIS is an example of the lesser Georgian mansion of the type prevailing from 1720 to 1740, and is situated in County Kildare, about three miles to the east of Naas.

As our photographs show, it consists of a central block of cut stone, with wings projecting on either side. There is an oblong hall, with wooden pillars, now embodied in an arch, supporting an entablature. To the left is the grand staircase, in three flights, with carved balusters and fascia, the whole being of Spanish chestnut (Plate LXIII). Plate LXIV shows the hall mantel, of carved pearwood, with an oval brass grate set in white marble.

There is a very effective Adam ceiling, with inset panels, apparently cast, representing classical groups, in the drawing-room; the mantel is in siena and white marble, with columns, and has a brass grate. Between this apartment and the dining-room is the ante-room, containing the pretty mantel in white statuary marble, illustrated at Plate LXIV.

The dining-room has a bow-window, probably added after 1800. Both here and in the drawing-room the window-sashes are of mahogany.

Throughout the house there is a good deal of the original joinery. All the bed-rooms have Georgian mantels of simple yet varying design; in one there is a wooden dado, but carried so high, and ending so abruptly, as to lead one to suppose that the whole room was originally panelled.

The exact date of the building can only be conjectured, but probability points to the period 1730-1740. A sundial in the pretty old-fashioned brick-walled garden bears the initials R. N. (for Richard Nevill) and "1731," which may well have been the date of the house itself. But there have undoubtedly been later additions, one perhaps in 1783, which date, with the initials J. A. (said to stand for "John Ardagh," a stonemason), is placed in iron on the slate weathering of one wing. This would also fit in with the period of the Adam

ceiling in the drawing-room. A semicircular stained-glass window, which was formerly placed in an annexe of much later date than the house itself, is the subject of a paper by the Rev. Denis Murphy, s.j., in the *Kildare Archæological Journal*, vol. ii, p. 452.

A feature of the offices is the massively built red-brick columbarium, which may well be over two hundred years old, and goes back to the time when pigeons were kept in large numbers to supply food for the family.

Great Phornauts, or Forenaghts, as this townland was originally called to distinguish it from Little Forenaghts, now called Forenaghts simply, Mr. Wolfe's demesne, belonged to the Ayshe or Ashe family, who first appear as owners towards the close of the sixteenth century.*

William Eustace, brother and heir presumptive to Lord Baltinglass, married Margaret Ashe, of Great Forenaghts, and prior to 1641 the Ashes mortgaged this property to Alexander Eustace, of Dowdingstown, County Kildare, whose son, Walter Eustace, was granted a decree for possession by the Commissioners under the Acts of Settlement and Explanation. Then a Richard Eustace appears to have resided here,† and it was perhaps from him that the estate was acquired by Richard Nevill, apparently a member of the family long seated at Rosegarland, County Wexford,‡ who married Margaret, daughter of Sir William Ussher the younger.§ The transaction must have taken place before 1673, in which year "Richard Nevill, Great Phornauts," was High Sheriff of County Kildare. Mr. Neville was one of the Commissioners of Musters in Ireland, to which office he was appointed at the Restoration.||

On his death, 13th September, 1683, his eldest son, Richard Nevill, inherited. He was High Sheriff of the County and Sovereign of Naas in 1692, being subsequently Recorder of that town. He was returned as M.P. for the borough of Naas in 1695 and 1703, but was unseated on petition in 1713. He married in 1683 Mary, daughter of Richard Barry, by whom he had issue four sons, Richard, James, Paul, and Francis, and one daughter, Mary, wife of Brigadier-General Edward Jones (M.P. for New Ross, 1713-14, and for Wexford, 1715-27, and 1727-33), by whom she had a son, Arthur, and a

* *Kildare Journal of Archæology*, vol. i, pp. 200, 269.

† *Ibid.*, vol. iii, p. 453, and vol. vii, p. 401.

‡ The Arms given in his funeral entry in the Office of Arms, Dublin, are identical with those of this family, and do not resemble those of the English house of Neville.

§ Ball-Wright's *Memorials of the Ussher Family*, p. 146.

|| *Irish Army Lists*, by Charles Dalton, p. 2.

CHAPTER XIV.

PLATTEN HALL.

THIS is a large red-brick mansion (Plates LXV and LXVI), the design occupying three sides of a square, situated in an extensive demesne, to the west of Drogheda, in the flat country immediately south of the River Boyne. Originally wide avenues of elms radiated from it on all sides, like the spokes of a cart-wheel—a plan which had long found favour in England; but unfortunately none of these remain perfect. It is an ugly building now, in spite of its rich red colouring; but in former days, when it was a story higher, and had a gabled roof, its appearance was doubtless more attractive.

Like all early Georgian houses, the main entrance is on a level with the ground; it opens into the imposing hall, which contains a handsome grand staircase in three flights, supported by six Ionic columns, the floor being paved in black and white marble (Plate LXVII). The walls are panelled, and there are other symptoms of early construction; there is some tasteful decoration, the frieze being very richly carved, and displaying tiny figures, quite Jacobean in treatment. Note, too, the gallery, which we also illustrate, with its handsome balustrading, with ramps at the newels (Plate LXVI). Below the gallery the panels are in plaster.

Platten once afforded considerable accommodation, but one wing has been allowed to fall into disrepair, as its bricked-up windows show, and the excellent rooms in the basement are no longer utilized.

Plate LXVIII shows the dining-room, a large apartment panelled in oak, which is to the right as we enter the hall; it has handsome high doors with brass locks, and the wainscot is ornamented with boldly carved fluted pilasters. There is a curious, probably early Georgian, mantel in white and grey marble.

The drawing-room, at the opposite side of the hall, is large, but, save for the mantel (Plate LXIX), which was not originally in this house, contains nothing

daughter, Mary, who married in 1743 William Westby, of High Park, County Wicklow. This Richard Nevill died in 1720; by his will he desires his "body to be privately buried in the church at Furness."

It was probably his eldest son and successor, Richard Nevill, a captain in his brother-in-law's regiment, who built the existing mansion, though from the thickness of some of the partition walls it appears certain that portions of an older structure were embodied. Apparently his younger brothers all predeceased him, for on his death, without issue, on 10th April, 1750, at the age of sixty-seven, the property passed to his nephew, Arthur Jones, who thereupon assumed the additional surname of Nevill. He made this his home, and in 1752 had the honour of entertaining the oriental traveller, Dr. Pocock, Bishop of Meath. He was also the original tenant of a very handsome house in Cavendish Row, Dublin (now 14 Rutland Square, East), which remained the town residence of the family till 1828.*

In May, 1743, Arthur Jones-Nevill was appointed Engineer and Surveyor-General in Ireland on the recommendation of his predecessor Arthur Dobbs, who had resigned in his favour. But failing to perform the duties of this office, he was in 1753, after a series of bitter attacks in Parliament, expelled the House of Commons, to which he had been returned two years previously as member for the County of Wexford. In spite of this incident he was elected M.P. for the borough of Wexford in 1761, and continued to represent it till his death. He was High Sheriff of County Kildare in 1762. He died in September, 1771, having married Miss Elinor Reeves, by whom he left three sons and two daughters.

His eldest son, Richard Nevill, succeeded to Furness. He was prominent in society in Dublin, and one of the exclusive set who were perpetual subscribers to the Public Assembly Rooms in Rutland Square, the number of which was limited to 200. Towards the end of September, 1775, Arthur Young, the English agriculturalist, visited him at Furness, and states that he was remarkably attentive to the welfare of his tenants, used to allow half the expense of houses built on his estate, and gave premiums to encourage planting.† He was also in Parliament, and sat for the borough of Wexford from 1771 till the Union—which measure he supported—and again from 1802 to 1819 in the Imperial Parliament. He held the office of Commissioner of Accounts. In 1782 the Corporation of Wexford presented an address to Richard Nevill and Richard Le Hunte, their representatives in Parliament,

* The Georgian Society's Publications, vol. iii, p. 108.

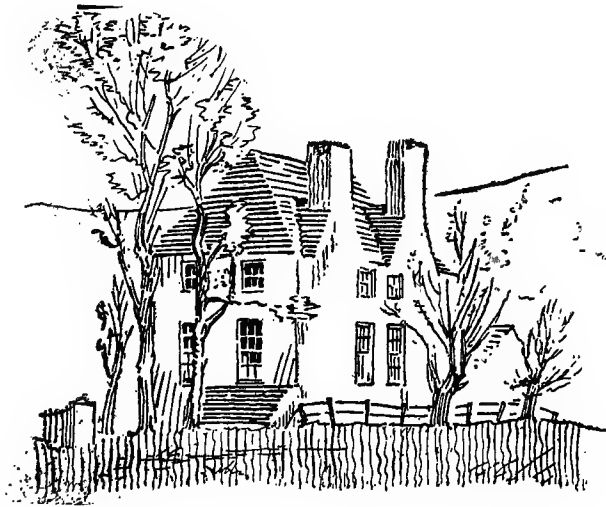
† Arthur Young's *Tour in Ireland*, vol. ii, p. 206.

expressing their confidence in them, and asserting their constitutional rights to be governed only by the King, Lords, and Commons of Ireland.*

At the time of the Volunteer movement Mr. Nevill was Captain of the "Naas Rangers," a cavalry corps which he raised and commanded.† He married in April, 1772, Bridget, only daughter of Henry Bowerman, of Coolinah, County Cork, by whom he had two daughters and co-heiresses, Henrietta and Maryanne, of whom the elder was twice married, firstly in January, 1805, to Edward Dering (eldest son of Sir Edward Dering, of Surrender Dering, in Kent, seventh Bart.), and secondly, in January, 1810, to Sir William Geary, of Oxonhoath, in Kent, second Bart. Mr. Nevill died in 1822, but some of the family are stated to have lived here till about 1840. The property was subsequently purchased by Edward John Barry Beauman, who was in occupation for many years; and it is now in the possession of Nicholas Joseph Synnott, Esq.

* Mr. Nevill's letter of thanks, dated at Furness, 3rd April, 1782, is printed in Wilson's *Volunteer Resolutions*, p. 112.

† *The Earls of Kildare*, by the Marquess of Kildare, Second Addenda, p. 190.



noteworthy. A large bedroom, the door of which appears in Plate LXVI, is known as the Duke's Room, the tradition being that Duke Schonberg's body was laid in state here after the Boyne. But this story seems without foundation, and the probability is that the apartment was that occupied by the Duke of Dorset, Lord Lieutenant of Ireland, when at Platten in 1732. He seems to have stayed here for the unveiling of the Boyne Obelisk, which may have given rise to the tradition connecting the room with the hero of that battle.

For several centuries this property belonged to the Anglo-Norman family of D'Arcy. Sir John D'Arcy,* a distinguished soldier under Edward III, sometime Constable of the Tower, came to Ireland in 1329, and for some years acted as Justiciary; he subsequently fought both in Scotland and in France, serving with distinction at the Battle of Crecy. The castle at Platten built by him passed at his death, 30th May, 1347, to his younger son, Sir William D'Arcy, father of Sir John D'Arcy, of Platten, who was Sheriff of Meath in 1404 and 1415. Another, Sir William D'Arcy, of Platten, the latter's great-grandson, apparently a man of considerable bodily strength, carried Lambert Simnel on his back through Dublin, after he had been crowned at Christ Church, for which offence he was obliged to do homage and fealty to Sir Richard Edgecombe, Lord Deputy, in 1488. The family lived on here till the seventeenth century, when they experienced various vicissitudes. In 1641 they resisted the attack of Sir Henry Tichborne, ultimately surrendering Platten on terms by which the garrison departed without arms, but were allowed to take some of their goods with them. It was perhaps at this period that the old chapel of the D'Arcys, some remains of which may yet be seen (Plate LXVI), became ruinous. Finally in 1690, on the attainder of Nicholas D'Arcy, who had taken sides with the Jacobites, the property was forfeited.

It next passed into the possession of Alderman John Graham, of Drogheda, a man of great wealth, of whom we know little save that he bought landed property, doubtless at an undervalue, from the Commissioners of Forfeited Estates, and that for some years he sat in Parliament for his native city. On his death he was succeeded in the representation of that borough, and also at Platten, where he built the present residence, by his eldest son William.

This William Graham married the Hon. Mary Granville, second daughter of George, Lord Lansdown; she doubtless met him at the court in Dublin when staying with her uncle, Lord Carteret, for he was Lord Lieutenant at the time of their marriage (in March, 1729). Thus the owner of Platten found

* He was summoned to Parliament as Baron D'Arcy de Knayth, which title was recently called out of abeyance in favour of the Countess Powis, a lineal descendant of his eldest son.

himself allied with some of the first families in England—a circumstance which speedily led to his being sworn a member of the Irish Privy Council, and, what is more important in our eyes, to his coming under the notice of that delightful chronicler, Mrs. Delany (or, as she then was, Mrs. Pendarves), his wife's first cousin.

Her first mention of the family is in December, 1731, when she recounts to her sister what took place at a ball given by them at their house in Dublin. Her words are too precious to lose:—"I should have wrote to you last post, but I was to go to a ball at the Grahams, and I was afraid of making too much use of my eyes, lest I should dim their lustre, but I need not have been so careful, for there was not a man worth darting at. Our company was as follows: Lord Charles Hay,* Mr. Graham, Mrs. Graham, and Mrs. Handcock† (Miss Vesey that was, I believe you saw her at the Bath). He was to have danced with me, but Mrs. Handcock's husband is so jealous of her, that she must not dance with an unmarried man.‡ Sir Richard Meade§ danced with Miss Kelly,|| who keeps her beauty very well.

"The rest of the men are not worth naming, poor dull wretches, very ill-chosen, I am sure. I wanted my good partner Mr. Ussher; in his stead I had Captain Folliot,¶ a man six foot odd inches high, black, awkward, ramping

* Second son of the third Marquess of Tweeddale, and at this time a captain in Colonel Hawley's Regiment (33rd Foot), having previously served in the Coldstream Guards. He was wounded while in command of the King's Company of the 1st Foot Guards at the Battle of Fontenoy, at which he gave the famous challenge to the French Foot Guards, inviting them to fire first. He became a Colonel in 1753, a Major-General in 1757, and died unmarried in 1760.

† She was Elizabeth, second daughter of Sir Thomas Vesey, first Bart., Bishop of Ossory, and married first, William Handcock, of Willbrook, now Moydrum, County Westmeath, and second, Agmondesham Vesey, of Lucan, County Dublin. An accomplished woman, well known in literary circles in London, and a friend of Dr. Johnson.

‡ The meaning of this sentence appears to be that Mrs. Pendarves could not dance with Mr. Graham, for being the only married man available, he had to dance with Mrs. Handcock.

§ Sir Richard Meade, third Bart., of Ballintubber, Co. Cork, M.P. for Kinsale. In 1736 he married Catherine, daughter of Henry Prittie, of Dunalley Castle, County Tipperary. She is elsewhere mentioned by Mrs. Delany as a noted beauty—a statement fully borne out by her portrait at Kilboy, County Tipperary, in possession of Lord Dunalley. Sir Richard, who was father of the first Earl of Clanwilliam, died 26th May, 1744; his widow married, as his second wife, 6th October, 1748, Sir Henry Cavendish, first Bart., of Doveridge, Derby.

|| This pretty and vivacious lady was the daughter of Captain Denis Kelly, who was imprisoned in the Tower in 1722 on a charge, which, however, was never proved, of having corresponded with the Pretender. She died unmarried in October, 1733.

¶ John Folliott, who was appointed a Captain in Major-General Owen Wynne's Regiment of Dragoons (now 9th Lancers) in 1720. He belonged to a Sligo family, and died in 1765, being then Lieutenant-Governor of Kinsale.

roaring. I thought he would have shook my arms off, and crushed my toes to atoms; every moment he did some blundering thing, and as often asked, 'My ladyship's pardon.' I was pitied by the whole company; at last I was resolved to *dispatch* him with dancing, since he was not worth my conquest any other way. I called a council about it, having some scruples of conscience, and fearing he might appear and haunt me after death staggered my resolutions; but when it was made plain to me that I should do the world a great piece of service by dispatching him, it solved all my scruples, and I had no more qualms about it. . . . We began pegging it at eight, and continued our sport till one, without ceasing."

Immediately after Christmas Mrs. Pendarves went to Platten, where she spent a fortnight. No letter has been preserved describing her visit; but as the Grahams intended inviting as much company as would make six couple for country dances, and were to dance every night, we may well conclude that it was highly enjoyable.

In the following spring the family was again in Dublin, and Mrs. Pendarves often dined with them; she supplies no particulars, however, save on one occasion, when she tells us how she went with Mrs. Graham, her sister Miss Granville,* and Mrs. Clements,† "four dull women, without so much as one cavalier to attend us," to see Castletown, where Mrs. Conolly, widow of the Speaker,‡ then lived in great state.

The Right Hon. William Graham was now to receive a visit from no less a person than the Duke of Dorset, then Lord Lieutenant, the news being thus announced by Mrs. Pendarves to her sister:—

"The Duke goes to England the 27th April, but first he makes a visit to Platten, and I doubt the Duchess goes; it will put my cousins in a fuss, and give them very little pleasure, for they are as awkward as ever at entertaining strangers; and I am afraid they will insist upon my going with them, but I had rather be excused."

A provoking silence follows, the reason apparently being that the good lady did not accompany the Duke and Duchess, as she had feared would be her lot.

* The Hon. Anne Granville, eldest daughter of George, Lord Lansdowne. She died unmarried.

† Probably Hannah, daughter of the Very Rev. William Gore, Dean of Down, and wife of the Right Hon. Nathaniel Clements, M.P., whom she had married three years previously. Her husband was a friend of Mr. Graham, and acted as his executor.

‡ The Right Hon. William Conolly, Speaker of the Irish House of Commons, who died in 1729. He built a palatial mansion at Castletown, County Kildare, which is described in the fifth volume of the Georgian Society's publications.

There appears no further entry in the correspondence till 7th August, 1732, when Mrs. Pendarves writes to her sister: "Mrs. Graham has got another son.* I fancy they will take a trip to France, but I have no authority to say it."

As in the previous year, Mrs. Pendarves again went to Platten to join in the festivities there after Christmas. Her first letter to her sister is not forthcoming; the second we reproduce:—

"Dublin, January 4, 1733. — The last time I writ to you was from Plattin, on this day sen'night. I told you we were to have a ball, and a ball we had; nine couple of as clever dancers (though I say it that should not) as ever tripped. The knight† and I were partners; we began at seven; danced thirty-six dances, with only resting once, supped at twelve, everyone by their partner, at a long table which was handsomely filled with all manner of cold meats, sweetmeats, creams, and jellies. Two or three of the young ladies sang. I was asked for my song, and gave them 'Hopp'd She';‡ that occasioned some mirth. At two we went to dancing again; most of the ladies determined not to leave Plattin till daybreak, they having three miles to go home, so we danced on till we were not able to dance any longer. Sir Thomas Prendergast§ is an excellent dancer—dances with great spirit, and in very good time. We did not go to bed till past eight; the company staid all that time, but part of the morning was spent in little plays. We met the next morning at twelve (very rakish indeed), went early to bed that night, and were perfectly refreshed on Saturday morning. . . ."

Writing again to her sister before this visit terminated, she says: "We had a notable masquerade among the servants at Plattin that entertained us

* Granville Graham, who died unmarried in 1770.

† Sir John Stanley, of Grangegorman, County Dublin.

‡ An old song, which began:—

"A crow sat on a pear-tree, a pear-tree, a pear-tree,
A crow sat on a pear-tree, heigh-ho, heigh-ho, heigh-ho.
Once so merrily hopp'd she!
Twice so merrily hopp'd she!
Thrice so merrily hopp'd she!
Away, away, away!!!"

§ The Right Hon. Sir Thomas Prendergast, second Bart., of Gort, County Galway, Postmaster-General in Ireland, M.P. for the borough of Clonmel in Ireland (1727–60), and for that of Chichester in England (1733–34). He married, 11th January, 1739, Anne, daughter and heiress of Sir Griffith Williams, sixth Bart., of Marle, Carnarvon, and d. s. p. 23rd September, 1760. His nephew, John Smyth, who inherited the Irish estates, took the name of Prendergast, and was subsequently created Viscount Gort.

mightily. Lord George Sackville* dressed himself up in women's clothes, and played his part very archly; he is a comical spark."

William Graham was sadly extravagant, as might be inferred from what we have seen of his career; we have moreover the direct testimony of Dean Swift, who in a letter of 22nd February, 1734, to Mrs. Pendarves, tells us that he "is ruining himself as fast as possible."

In the winter of the following year Mrs. Graham died of small-pox at Carlisle; but even this bereavement does not appear to have checked his spendthrift habits, for on 26th April, 1737, the Dean had occasion to censure him in a letter, in which he points out that, although a rich man, he had neglected to pay two years' rent on a lease which he held from him and the Chapter of St. Patrick's, Cathedral. This letter, which is printed at length in the new edition of "The Correspondence of Jonathan Swift," by F. Elrington Ball, Litt.D., also shows that Swift had known Mr. Graham's mother, "a person I much esteemed," and that he had received his education from Dr. Sheridan. After her cousin's death Mrs. Pendarves has no more to say regarding Platten, which on the death of the Right Hon. William Graham, in April, 1748, devolved on his elder son, John Graham, who in that year married Dorothy Sophia, daughter of Richard Gorges, of Kilbrew, in Meath.

We have unfortunately no further details as to life at Platten. Its owner, John Graham, seems to have become estranged from all his family, and preferred to reside in Dublin, where he had a house in North Great George's Street. Finally, on his death, in 1777, all his property in Meath and Drogheda passed under his will to Graves Chamney, an intimate and valued friend, who for some years previously had resided at Platten Hall. The reason Mr. Graham gives for thus passing over his wife and daughter in favour of Mr. Chamney is "for his friendship in taking me out of a gaol when my own and my wife's relations would not relieve me."† Graves Chamney died unmarried in 1794, but the property remained in his family till soon after 1800, when it was sold to a Mr. Robert Reeves, of Merrion Square, Dublin, who left it to his second son, Samuel Spaight Reeves. From this gentleman, who was resident here in 1863, and by whom the house was lowered a story, it passed by purchase to John Joseph Gradwell, father of George FitzGerald Gradwell, J.P., the present landlord.

* Youngest son of Lionel, first Duke of Dorset, K.G., better known as Lord George Germaine, which name he assumed on succeeding to Drayton, Northamptonshire, under the will of Lady Betty Germaine. His career is tarnished by his want of courage at the Battle of Minden, but he filled with distinction some of the highest offices in the State, and was created Viscount Sackville in 1782. He was father of the fifth and last Duke of Dorset, who died unmarried on 29th July, 1843.

† Prerogative Will of John Graham, 1777.

CHAPTER XV.

TURVEY.

THIS mansion, situated in County Dublin, close to the village of Donabate, is probably one of the oldest houses now standing in Ireland. It is a plain building, having, like Platten Hall, suffered in appearance through the removal of its gabled roof. As it stands it is a seventeenth-century house, though part of an earlier structure which occupied the site would appear to have been incorporated. The original plan consisted of a centre block, in which was the entrance, with wings at right-angles to it at either side. But one of these has been entirely removed, and the rest of the building considerably altered, apparently in the second quarter of the eighteenth century, to which most of the fire-places and nearly all the joinery, including the principal staircase, may be ascribed. There is another staircase, now disused, Jacobean in plan, with twisted balusters and a central well. Here and there are specimens of seventeenth-century panelling, but the panels in the reception-rooms are early Georgian.

Formerly the house had three gables in front, but, as may be seen in Plate LXX, these gables have had the spaces between them filled in, and the present parapet added. The semicircular windows belong to the same transformation.

The size and position of the old gables and windows can be clearly traced in the attics, which are unusually large and really fine rooms, though for some reason never finished. The Georgian roof is carried in a single span over the main roof; it is supported by huge quern post trusses.

In front of the house the ground-level has been raised; and, as we have seen in other houses altered at the same period, the hall-door is on what was originally the first floor.

There is a secret room, the windows of which have been built up, which was apparently reached from a sliding-panel on the old staircase; but as the opening was blocked when the panelling was removed, there is now no way of access.

The date (1773) on the Venetian window shows that it was put in some years after the general rebuilding; and, judging by the coarseness of the workmanship, we may attribute it to some local mason, who attempted to copy the earlier Georgian detail.

The majority of the sashes are modern, though one at the back may possibly be as old as those at Beaulieu; it is four panes in width—an interesting and unusual feature. A stone, bearing the Arms of Barnewall, with the date 1567, is set over a brick gate-way leading into the garden; but there seems every reason to suppose that this stone, which may have been originally in the wall of the Castle at Turvey, came from another position.

The original avenue, which ran in a different direction from that now in use, is still marked by a row of lime-trees.

According to tradition, a subterranean passage ran from the cellars to the sea; but, except for a section of some thirty feet, this is now closed. This portion is lined with shells of various sorts, arranged in geometric patterns, but no record exists as to when this work was done, or by whom. Perhaps it is merely an underground example of the eighteenth-century shell-house?

The lands of Turvey belonged at an early period to the Butler family, and in the third year of Queen Mary the seneschalship of this Manor was granted by Thomas, Earl of Ormond, to Sir Christopher Barnewall,* a distinguished lawyer, who served as High Sheriff of County Dublin in 1560. He built the shell of the present mansion at Turvey, and died there of a hot, burning ague on 1st August, 1575.† His son and grandson inherited successively. The latter was Sir Nicholas Barnewall, who, in reward for his services and those of his eldest son Patrick, Colonel of a troop of Horse during the Civil War in England, was created by Charles I, 29th June, 1646, Viscount Barnewall of Kingsland, and Baron of Turvey. In June, 1654, he was imprisoned for alleged complicity in a plot against the Protector, but his estates, which were then forfeited, were subsequently restored to him by Charles II. Lord Kingsland, as he is usually called, died at Turvey on 20th August, 1663, at the age of ninety-one.

His third but eldest surviving son Henry, second Viscount, succeeded to the estates, and in 1685 had a grant under the Commission of Grace of the Lordship of Turvey, alias Much Turvey, Little Turvey, and Staffordstown, with Butler's Meadows, and the Mill, 439 acres, together with other lands in County Dublin, and extensive estates in Meath, Longford, and Roscommon.

On his death on 1st June, 1688, the title devolved on his eldest son Nicholas, who acquired considerable landed estate by his marriage with Frances, daughter

* He is described by Holinshed as "a deep and a wise gentleman, spare of speech, and therewithal pithie; wholly addicted to gravity; very upright in dealing, measuring all his affairs with the safety of conscience; as true as still; close and secret; fast to his friend; stout in a good quarrel; a great householder; sparing without pinching; spending without wasting; of nature mild, rather chusing to pleasure where he might harm, than willing to harm where he might pleasure."

† Lodge's *Peerage of Ireland*, vol. iii, p. 48.

of Sir George Hamilton, step-daughter of Richard, Duke of Tyrconnell, whose mother was the only sister of Sarah, Duchess of Marlborough. He served in Lord Limerick's Dragoons in the Jacobite Army, and was in consequence attainted and declared an outlaw; but being comprehended within the terms of the Treaty of Limerick this attainder was reversed.

Henry, fourth Viscount Kingsland, inherited Turvey on his father's death, 14th June, 1725. According to the then existing law he was debarred by his religion from taking his seat in the House of Lords. He was Grand Master of the Freemasons in Ireland, 1733-35. On 22nd May, 1735, he married Honora, eldest daughter of Peter Daly, of Quansbury, County Galway.

In 1762 we find Horace Walpole desiring his friend Mr. Montague to try and obtain for him the picture of Madame Grammont, by Petitot, which he heard belonged to Lady Kingsland;* but the answer he received was that she was too rich to think of selling it. Some years later Montague appears to have visited Turvey, where he says he saw portraits of Count Hamilton; his brother Anthony; and two of Madame Grammont, one taken in youth, the other in advanced age.†

Dying without issue on 11th March, 1774, Lord Kingsland was succeeded by his nephew George Barnewall, who, having conformed to the Established Church, was allowed his place in the House of Peers as fifth Viscount on 18th January, 1787. It does not seem clear whether this nobleman ever lived at Turvey, which, at the time he succeeded to the title and for several years subsequently, was occupied by Robert Birch, described as "a sort of Merchant Banker,"‡ who sat in the Irish Parliament as M.P. for Belturbet. According to a contemporary he was anxious "to obtain from the Crown a Grant of some Livings which belonged to an estate he purchased of Lord Kingsland," but certainly no such Patent ever passed. About 1785 Birch became a bankrupt and disappears. We may assume that he was only a tenant here, for on his lordship's death, 5th April, 1800, Turvey and other lands passed to his cousin Nicholas, fourteenth Baron Trimleston (eldest son of the Hon. Richard Barnewall, by Frances, daughter of Nicholas, third Viscount Kingsland). He accordingly went to reside at Turvey, where he died on 16th April, 1813. Since his death the house has not been occupied by its owners, though the estate has continued to devolve with the title of Trimleston.

* The Letters of Horace Walpole, vol. iii, p. 477.

† *Ibidem*, note.

‡ *The Irish Parliament in 1775*, p. 4.

CHAPTER XVI.

BELGARD, CASTLE UPTON, AND HEYWOOD.

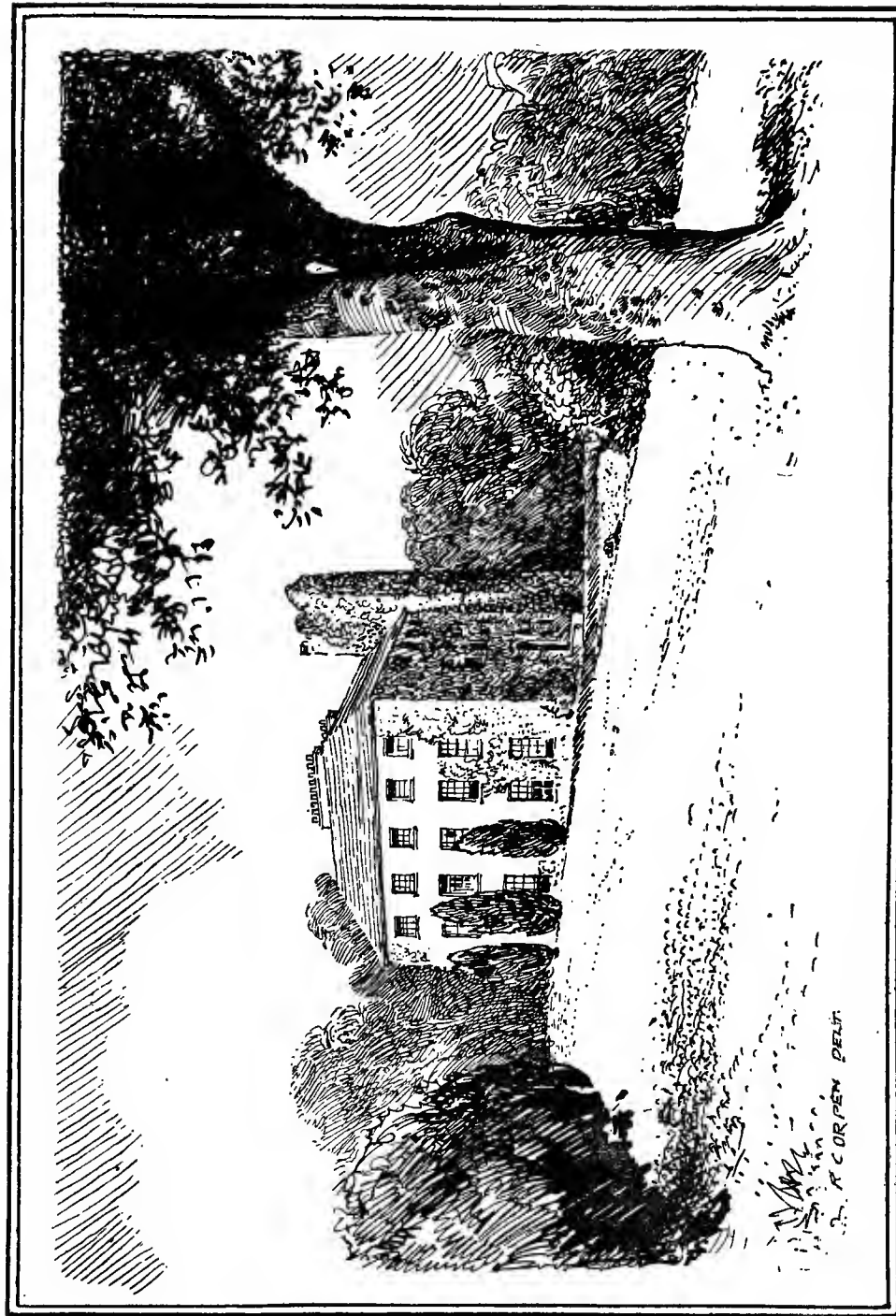
Belgard.

THE mansion of Belgard is in the parish of Clondalkin, County Dublin, and lies about six miles to the south of the capital. It consists, as appears from Mr. R. C. Orpen's drawing, of a tall tower, with a large square house adjoining. Save for the Georgian door-way, it betrays externally no distinct form of architecture, though the interior contains several handsomely decorated rooms, one of which was illustrated in the fifth volume of the Georgian Society's publications. We reproduce the mantel in the drawing-room.

The original castle which stood here was the property of the Talbots, who were of the same stock as the ancient family of Talbot of Malahide, County Dublin. It is first mentioned towards the close of the fifteenth century, being then the seat of Robert Talbot, who was so prominent a champion of the house of Ormond in their endless quarrels with the Fitz Gerald's, that the latter declared "that he kept a calendar of all their doings, and stirred the coals that incensed brother against brother."* At this time Belgard was one of the principal castles in the County Dublin, and doubtless covered a considerable area. Robert Talbot died in 1523, and this estate was enjoyed in succession by his son, grandson, and great-grandson. The last-mentioned was Gilbert Talbot, who inherited on his father's decease in 1580.

During the rising instigated by Viscount Baltinglass, the forces of the Crown charged with its suppression, under the Earl of Kildare and Sir Henry Harrington, assembled at Belgard before setting out to attack the enemy in the neighbourhood of Rathmore. Gilbert Talbot died in 1626, being succeeded here by his second son Adam. We have no particulars of the latter's residence here, but he was a man of position in the county, and though he did not engage in the Rebellion, it is clear that his sympathies were on the side of the Confederates. His son John Talbot, of Belgard, was actively engaged on behalf of that party, but we have no particulars of his exploits save that he shot a man at Chapelizod, for which he narrowly escaped being hanged on the establishment

* Quoted in Ball's *History of County Dublin*, part iii, p. 15.



BELGARD, COUNTY DUBLIN.

of Cromwell's rule. He wisely left the country, and is said to have subsequently distinguished himself during the war in Flanders. The castle was next occupied by Adam Loftus, grandson of Sir Dudley Loftus, of Rathfarnham, who settled here on his marriage, and as showing the then accommodation we may mention that he kept five servants.

At the Restoration the rightful owner, Lieutenant John Talbot, "for reason known unto the King in an especial manner meriting his grace and favour," was restored to his inheritance.* Under James II he became a Colonel in Tyrconnell's Horse, and sat as M.P. for Newcastle Lyons in the Parliament of 1689. He fought for the Jacobites during the Revolution, but was, however, after the fall of Limerick, being specially included in the terms of capitulation, permitted to take up his residence at Belgard, where he was living in 1693, when he gave security for loyal behaviour. He died on 10th September, 1697, aged seventy-three, leaving by his wife Elizabeth, daughter of Sir Henry Talbot, of Templeogue, three daughters and co-heiresses: Margaret, wife of Sir Peter Bath, second Bart., of Athcarne, County Meath, who died without issue in 1686; Catherine, who married in 1694 Colonel Thomas Dillon; and Maryanne, who married in 1696 Christopher Dillon, of Lungmore, County Mayo, a younger brother of her sister's husband.

Prior to his death in 1721 Colonel Dillon occupied the house in right of his wife. His widow also lived here, apparently with her sister, Lady Bath, who in her will, dated 2nd June, 1732, is described as "of Belgert, County Dublin."† At a later period Henry Dillon, the Colonel's eldest son, who married Jane, daughter of Michael Moore, of Drogheda, appears as owner. He lived here for many years, and is stated to have been a man of great wealth, known far and wide for his charity, hospitality, and lavish expenditure. On his death in 1772 his eldest son Thomas inherited, but dying childless fourteen years later the next brother, John, an officer in the Austrian service, succeeded. The existing house was certainly standing prior to his time, for it is mentioned by Austin Cooper, the antiquary, but the ornament is apparently rather later. John Dillon, who removed to London about 1796, was the last representative of the family, and on his death, which occurred at Brompton, in May, 1800, at the age of ninety, the property passed to the descendants of his sister, Catherine, wife of Dominick Trant. But at this time the actual occupier was a Mr. Francis Cruise, who had come to reside in 1788, on obtaining a lease for ninety-nine years from John Dillon. The Cruise family remained in possession till 1853, when the

* See Notes on Belgard Castle, in the *Journal of the County Kildare Archaeological Society*, vol. v, p. 12.

† *The Complete Baronetage*, by G. E. C., iv, 203.

interest in the lease was acquired by Dr. Evory Kennedy, one of the leading physicians in Dublin, who by purchases in the Landed Estates Court subsequently became absolute owner. He died in 1886, and taking advantage of an option expressed in his will, the residential portion of the Belgard estate was then purchased by his grandson, Sir Henry Hayes Lawrence, Bart., from whose representatives it was lately acquired by Captain Anthony Maude, the present owner.

Castle Upton.

This large mansion is in County Antrim, close to the village of Templepatrick, and is in some respects a house of peculiar interest. The Georgian work does not predominate, for the main block, which incorporated a large portion of an earlier structure, dates from 1611.* Of the original building, two towers, at least one doorway, and a vaulted apartment, known by tradition as the refectory, still remain. We also trace in the existing house two later periods of style, a complete renovation taking place during the Adam period, from which the stables date, and further additions about 1830. For the former Robert Adam himself drew the designs, which, being preserved in the Soane Museum in London, we are by the courtesy of the keeper able to reproduce. These are of the highest value, for they prove that the refectory, originally a single-story building and not part of the adjoining dwelling-house, was raised two stories, and then incorporated with it; also that the present staircase was then constructed to give access to the whole. Perhaps the most interesting feature is that Adam for once abandoned his classic style, and in his additions adhered to the original style of architecture, as will appear from Plate LXXIII.

The only example of Adam's favourite and conventional style is the Mausoleum, in the adjacent churchyard, erected in 1783, which, notwithstanding its neglected state, is worthy of illustration (Plate LXXIV).

One of the four angle towers was added about 1830, and contains a pretty room with a Greek order and coffered ceiling; it is illuminated by a large lamp let down through a trapdoor in the floor of the room above. All the plaster ornament is nineteenth-century: both the hall, which is panelled in imitation of the early seventeenth-century manner, and the dining-room have simple plaster ceilings of Jacobean type.

The house is built of local limestone, with some granite, and the battlements are partly of brick and partly of stone. That part which formed the seventeenth-century dwelling was really a transition between a castle and a house ;

* Ordnance Survey MSS., Royal Irish Academy, Box 16, Nos. 2, 3, 9, and 10.

the battlements and the small splayed windows on the ground-floor are suggestive of the former, while the fireplaces and the upper windows are more in keeping with the latter.

This estate was granted by James I to James Hamilton, from whom it passed to the Chichester family, who sold it to Humphrey Norton. The name is given as Ballypatrick, otherwise Templeton, and as the property had once belonged to the Priory of St. John of Jerusalem, it seems reasonable to suppose, in spite of the fact that it is not enumerated in Mr. C. L. Falkiner's list* of the possessions of the Knights Templars, that it was a Preceptory of Templar origin. The new owner called the place Castle Norton, a name which survived the Nortons, who sold the property to Henry Upton. He was of Cornish origin, the son of John Upton, and nephew of Nicholas Upton, a Knight of Malta, who was, according to Vertot, one of the bravest of that renowned order.† He was a captain in the army that came to Ireland under the Earl of Essex, and having settled here was returned as M.P. for the borough of Carrickfergus in 1634.

He was succeeded by his eldest son, Arthur Upton, of Castle Upton, who sat in the Irish House of Commons for nearly forty years, representing Carrickfergus, 1661–92, Antrim, 1692–95, and County Antrim, 1695–99. By Proclamation, 23rd May, 1653, he and other Presbyterian landlords were ordered to remove to Munster, but no further steps being taken, he continued in possession of his property. As an ardent supporter of William of Orange, for whom he raised a regiment of Foot, he was attainted by the Irish Parliament of James II. He married Dorothy, daughter of Michael Beresford, of Coleraine, by whom he had eight sons and ten daughters. On his death in 1706 the estates devolved on his eldest son Clotworthy, who had succeeded his father as member for County Antrim, having previously represented the borough of Newtown, County Down (1695–99). He had taken part in the assault on Limerick, where he greatly distinguished himself, leading his men singly, sword in hand, through the breach, and, on his followers being cut off, only escaping with his life by mixing with the enemy, and eventually surrendering to an officer with whom he had been previously acquainted. He was three times married, but died in 1725 without male issue, leaving by his third wife Jane, daughter and heiress of John Ormsby, of Athlacca, County Limerick, an only child Elizabeth. She married the Right Hon. Hercules Langford Rowley, of Summerhill, County Meath, M.P., and in 1766 was created a peeress in her own right as Viscountess Langford.‡

* Published by the Royal Irish Academy.

† Playfair's *British Family Antiquity*, vol. v, p. 176.

‡ See the account of Summerhill in the fifth volume of the Georgian Society's publications.

Castle Upton then passed to the next brother and heir male, John Upton, a military officer who saw much active service. At an early age he entered the army, and on 15th July, 1697, was appointed Captain in Major-General Stewart's Regiment of Foot, with which he served at the storming of Liège citadel. He also fought and was wounded while serving with the cavalry at Almanza, in Spain, in 1707. Two years later he was made Lieut.-Colonel of Pepper's Dragoons, from which he was transferred in the following February to be second in command of the Earl of Stair's (now the 6th) Dragoons. Being promoted Brevet-Colonel on 15th November, 1711, he served in that capacity at the battle of Sheriffmuir, in Scotland, retiring from the service on 19th June, 1716.* This gallant officer twice represented the County of Antrim in Parliament; first from 1725–27, and again from 1727 till his death in 1740. By his wife Mary, only daughter of Francis Upton, M.D., of London, he had issue, with five daughters, three sons: Arthur, his heir; Francis, a naval officer, who served under Lord Hawke in the action off Cape Finisterre, and perished with his crew while in command of the *Ferret* sloop-of-war at the blockade of Louisbourg, his ship sinking in a dreadful storm which dispersed the whole British fleet;† and Clotworthy, afterwards the first Lord Templetown.

The Right Hon. Arthur Upton, P.C., who succeeded his father at Castle Upton, was a Deputy-Governor of County Antrim, and represented the borough of Carrickfergus for twenty-six years, being first returned to Parliament in 1742. He was twice married: firstly to Sophia, daughter of Michael Ward, of Castle Ward, County Down, and secondly to Sarah, daughter of Pole Cosby, of Stradally, Queen's County. On his death, without issue, on 27th September, 1768, the family inheritance then passed to his youngest and surviving brother Clotworthy. He was for many years Clerk-Comptroller of the Household to the Princess Dowager of Wales, and as such resided in London. It is, therefore, certain that he did not come to live here till after her death in 1772. Meanwhile the mansion probably got out of repair, for it was he, as already mentioned, who invoked the aid of Robert Adam in carrying out alterations, and in designing the family mausoleum, which he built, as appears from the inscription on it, to the memory of his brother the Right Hon. Arthur Upton. Mr. Upton was fond of travel, and in 1775 he and his wife visited Rome. On 3rd August in the following year he was raised to the Irish peerage as Baron Templetown, obtaining the honour on the recommendation of Earl Harcourt, who considered him "in every way" qualified for the rank of a peer.‡ The promotion was probably, in

* Charles Dalton's *George the First's Army*, vol. i, p. 110.

† Playfair's *British Family Antiquity*, vol v, p. 179.

‡ *Harcourt Papers*, vol. ix, p. 51.

fact, due to Court influence, since Mr. Upton had never had a seat in the Commons, and therefore had been unable to give any special support to the Ministry. Mr. Upton was one of the grantees of the "Upton Patent," which comprised 20,000 acres in Otsego County, New York, 8th March, 1770.*

He died on 16th April, 1785, at Castle Upton, having married Elizabeth, daughter of Shuckburgh Boughton, of Poston, Hereford, by whom he had issue. His widow was Lady of the Bed-chamber to Princess Amelia, who left her a legacy of £2000 stock.†

John Henry, second Baron Templetown, who succeeded his father in the title and estates, was, according to Lord Cornwallis, desirous of obtaining an Earldom. He sat in the House of Commons as M.P. for Bury St. Edmunds from 1803 till 1812, and as the result of frequent application was in 1806 created Viscount Templetown on the recommendation of Lord Hawkesbury. Owing to the mansion being broken into, and plundered of a large quantity of plate, on 1st July, 1798, this nobleman resided henceforth in England. He died on 21st September, 1846. His eldest son and successor, the second Viscount, died unmarried 28th March, 1863. The title then devolved on his next brother, General the Hon. George Frederick Upton, as third Viscount, on whose death, without issue, 4th January, 1894, Castle Upton passed to his nephew Henry, fourth and present Viscount.

Heywood.

This mansion is situated in a pretty and tastefully laid-out estate, close to the village of Ballinakill, in the Queen's County. It is a large building, embodying extensive recent additions, and has been in fact so completely re-edified that one room only retains its entire Georgian character. This is the large and well-proportioned dining-room, a singularly handsome apartment, and one of the finest examples of the Adam style in this country (Plate LXXVII). As our picture shows, the walls are covered with plaster panels and festoons, which, like the ornament of the over-doors, are very delicately modelled. The mantel, purchased by the present owner in London, exhibits Adam decoration with wedgwood plaques, and there is a steel grate. We illustrate the pretty Adam ceiling (Plate LXXVIII). A series of Minerva heads in the frieze conceal the electric light bulbs, this ingenious device obviating the introduction of unsightly electroliers. In the adjoining drawing-room, which also retains some Georgian features, are a number of valuable pictures, including the fine full-length of

* *The Complete Peerage*, by G. E. C., vol. vii, p. 375.

† *The Letters of Horace Walpole*, vol. iii, p. 163.

John Musters, of Colwick, in Nottinghamshire, by Sir Joshua Reynolds, which we illustrate (Plate LXXX). The house also contains a large number of oil-paintings, chiefly collected by the present owner, particularly some choice examples of the modern French school. Of more historic interest are James Barry, 1st Lord Santry, in his robes as Lord Chief Justice of the King's Bench in Ireland; Michael Cox, Archbishop of Cashel, three-quarter-length; and a pastel of the famous Dolly Monroe.

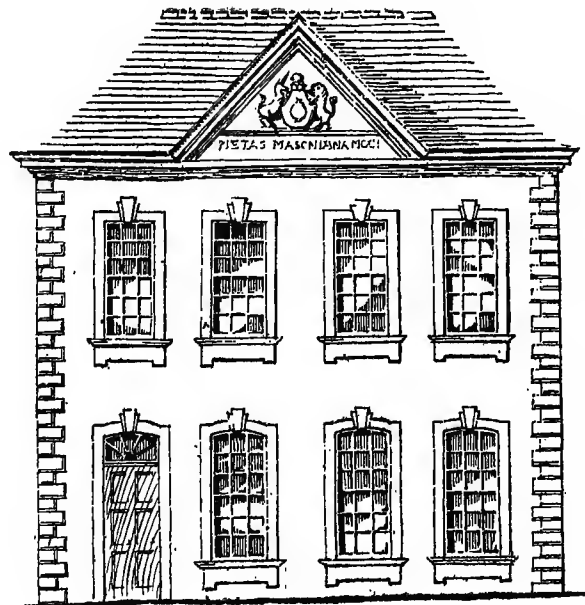
A handsome silver punch-bowl (Plate LXXIX), made in London by Anthony Nelme, and bearing the hall-mark of 1700, is stated to have been used by the notorious "Hell-Fire Club," of which Henry Barry, fourth and last Lord Santry, was so prominent a member.

In the eighteenth century the Irish gentry often sought to perpetuate female excellence by calling their houses after their wives, as in Bessborough, Bettyville, Maryville, Lettybrook, and even Roseanna.* Thus Michael Frederick (usually known as Frederick) Trench, of Ballynakill, Queen's County, having erected a new house on his estate in 1773, and finding possibly that his wife's name of Anna Helena Stewart did not lend itself to a dignified combination, conferred on it that of Heywood, which had been her mother's maiden name! The idea of a man calling his house after his mother-in-law seems singular.

This Mr. Trench was the only son of the Rev. Frederick Trench, by Mary, daughter of Boyle Moore, and grandson of William Trench, of Ballinakill, great-uncle to the first Earl of Clancarty. He was an amateur architect, designed the Parish Church of Swords, as well as an addition to the Rotunda in Dublin. Besides building this house, which is stated to have been remarkable for "great family accommodation under moderate external appearance," he took considerable pains in laying out the grounds, constructing three artificial lakes, and, in order to make the scenery more romantic, borrowing ruins from the neighbouring Aghaboe Abbey! In 1777 Mr. Trench served as High Sheriff of the Queen's County. Both he and his wife attained great age, living to be almost ninety. At his death in April, 1836, the property devolved on his eldest son, General Sir Frederick William Trench, then M.P. for Scarborough, who sat in Parliament for forty years. He began his military career as an officer in the 1st Foot Guards; served as a Captain on the Quarter-Master-General's Staff

* This is a subject of satire by Swift, in his *Essay on Barbarous Denominations in Ireland*. "I would," he says, "readily assist nomenclators of this costive imagination, and therefore I propose to others of the size in thinking, that, when they are at a loss about christening a country seat, instead of straining their invention, they would call it *Booby-borough*, *Fool-brook*, *Puppy-ford*, *Coxcomb-hall*, *Mount Loggerhead*, *Dunce-Hill*, which are innocent appellations, proper to express the talents of the owners."

in Sicily ; and took part in the Walcheren Expedition in 1809. He does not appear to have been actively engaged during the Peninsular War, for though he took his company to Cadiz in June, 1811, he was recalled two months later on appointment as Assistant Quarter-Master-General in the Kent district. During the Wellington Administration he was Storekeeper of the Ordnance. He was a Conservative in politics, but supported Peel on the question of the Corn Laws. Possessed of an unusually active and fertile brain, this highly accomplished man was in some respects considerably in advance of his time. His hobby was engineering ; and this led him to form various schemes, all of which, being a skilful draughtsman, he reduced to carefully measured sectional plans. As early as 1826 he advocated what is now known as the Thames Embankment, under the name of "A Quay along the North Bank of the River Thames," for which he made elaborate coloured designs, still preserved at Heywood, showing that an overhead railway was also contemplated. To this project he devoted his attention for years, but, though actually considered by a parliamentary committee, and in 1841 brought to the notice of Lord Duncannon, then First Commissioner of Woods and Forests, in a long letter published by the author, nothing came of it. Sir Frederick, who was appointed a K.C.H. in 1832, and rose to the rank of a General in the Army, died unmarried at Brighton, 6th December, 1859. With him the male line of this branch of the family became extinct, and the property eventually passed to his nephew, Sir William Compton Domville, third Bart., father of Mary Adelaide, wife of Colonel Sir Hutcheson Poë, Bart., the present proprietor.



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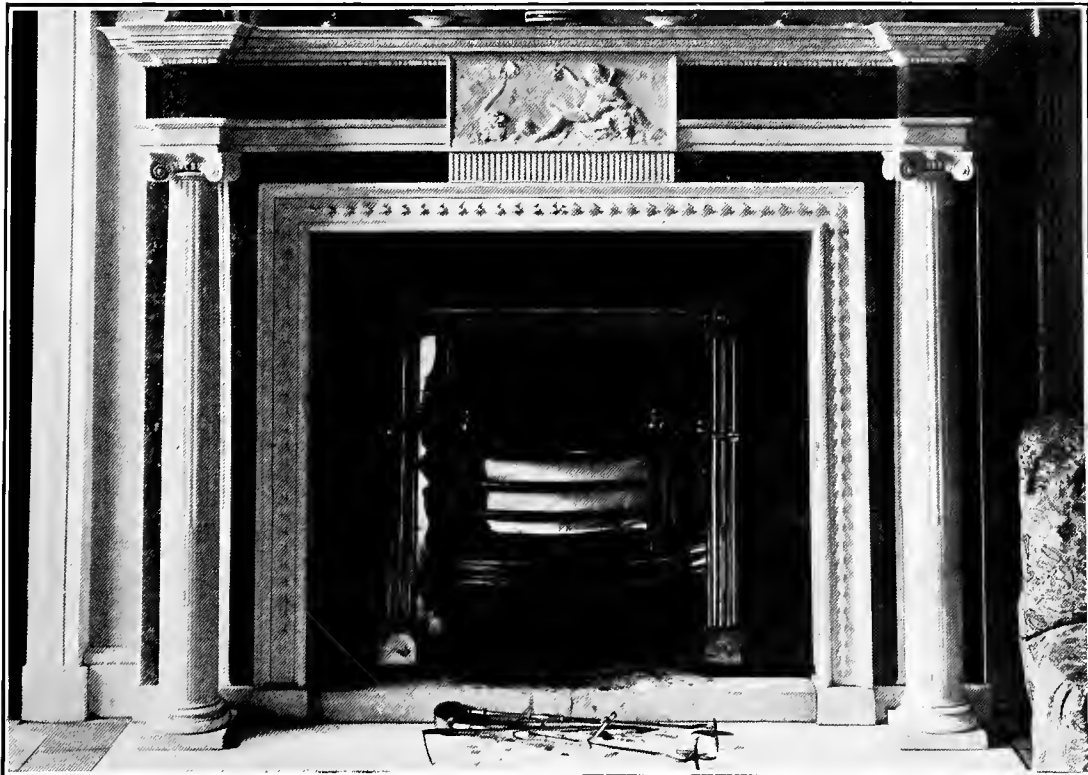
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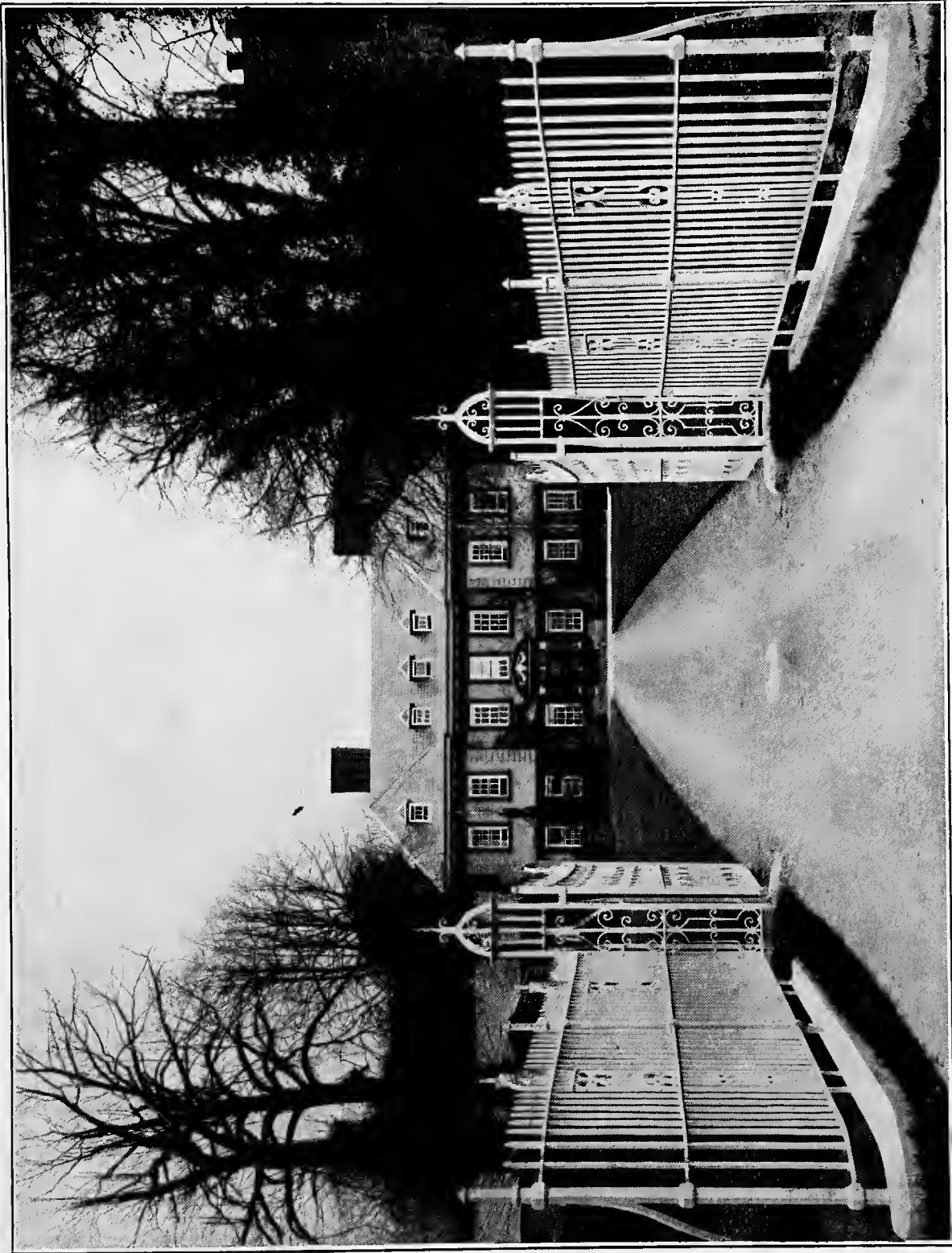
ABBEYLEIX: THE HALL.



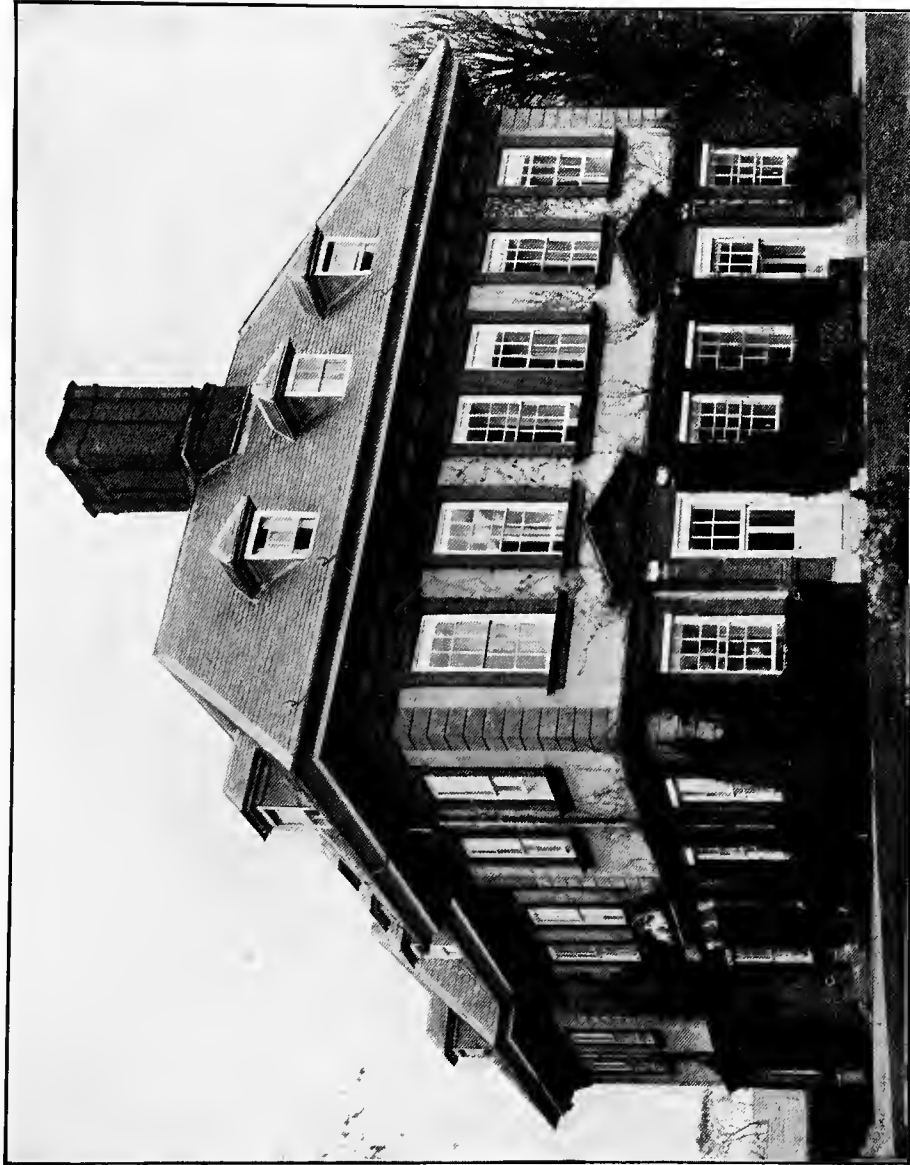
ABBEYLEIX: MANTEL IN HALL.



ABBEYLEIX : LE GRAND DAUPHIN, by Pierre Mignard.



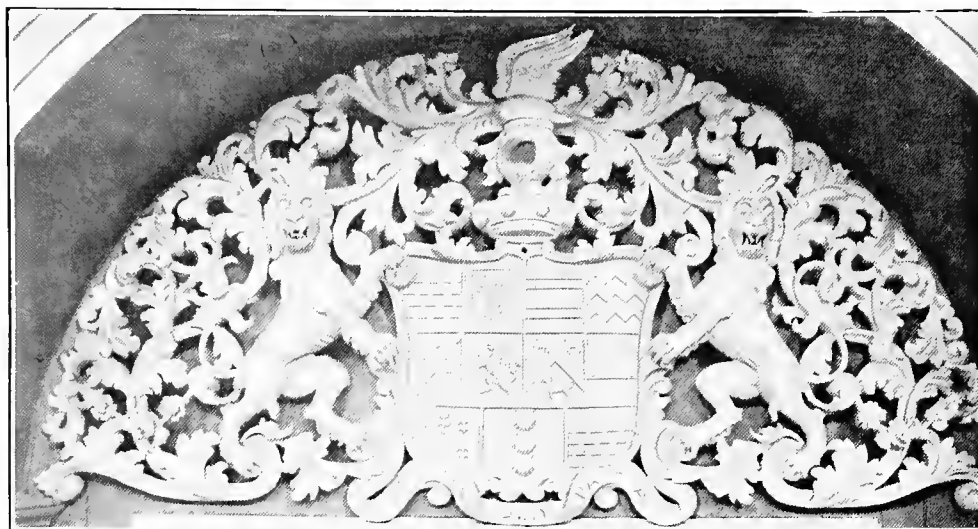
BEAULIEU: FRONT VIEW.



BEAULIEU : SIDE VIEW OF HOUSE.



BEAULIEU: THE HALL.

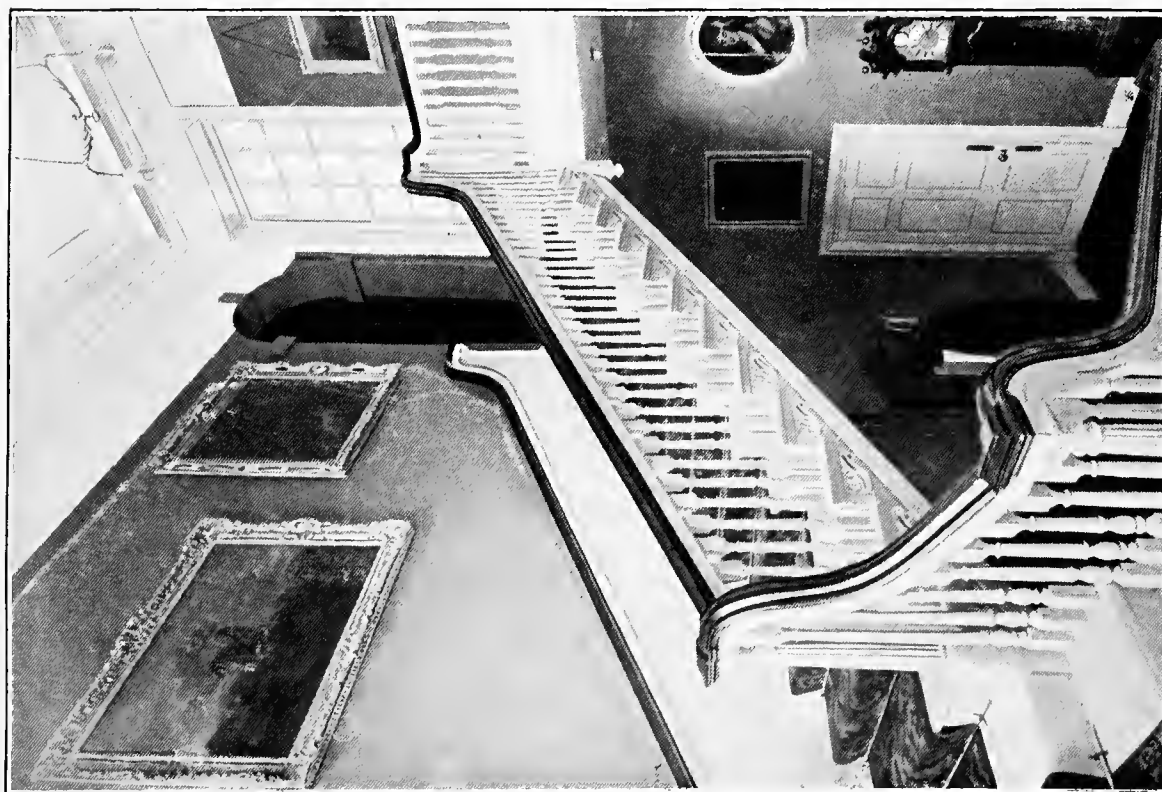


BEAULIEU: CARVINGS IN HALL.

PLATE VII



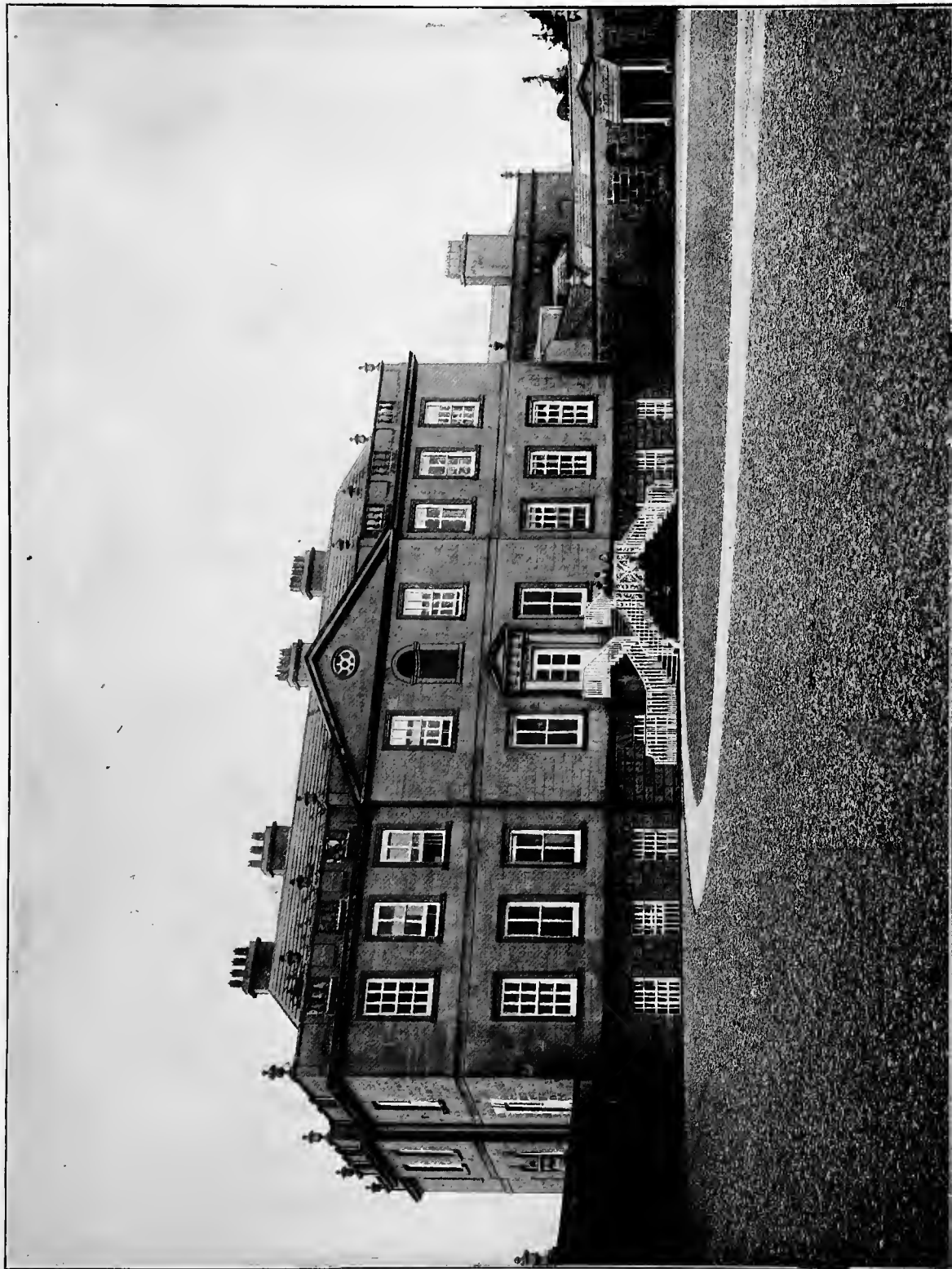
BEAULIEU: THE BACK STAIRCASE.



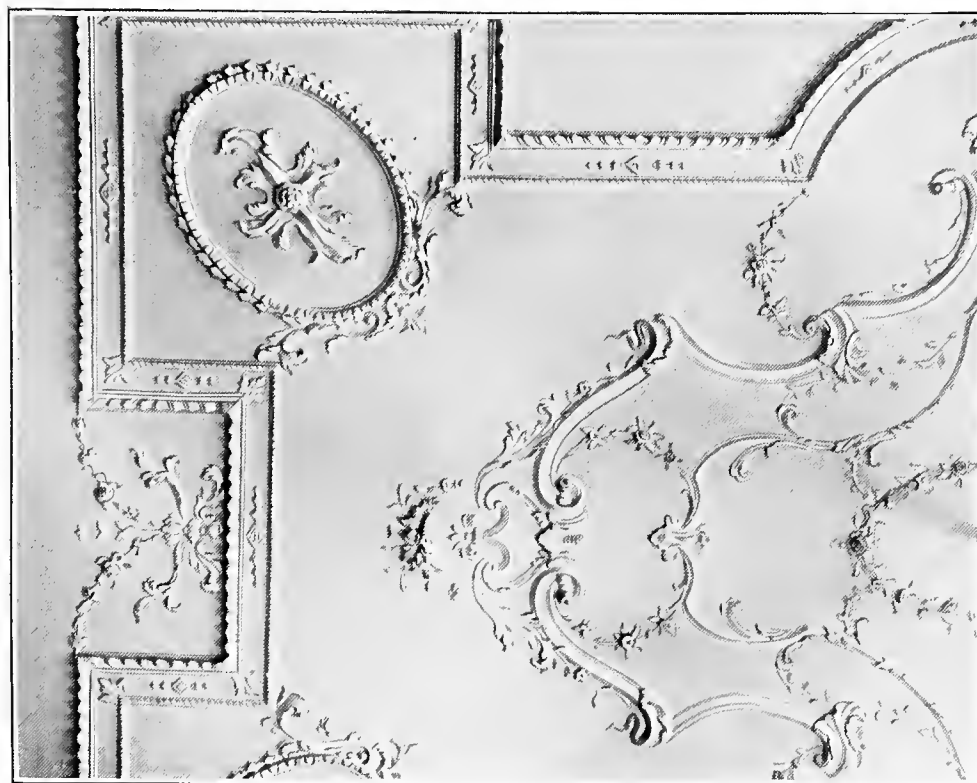
BEAULIEU: THE GRAND STAIRCASE.



BEAULIEU : PRIMATE ROBINSON, by Sir Joshua Reynolds.



BESSBOROUGH: FRONT VIEW OF HOUSE.



BESSBOROUGH: CEILING IN DRAWING-ROOM.



BESSBOROUGH: MANTEL IN DRAWING-ROOM.



CALEDON: GENERAL VIEW OF HOUSE.



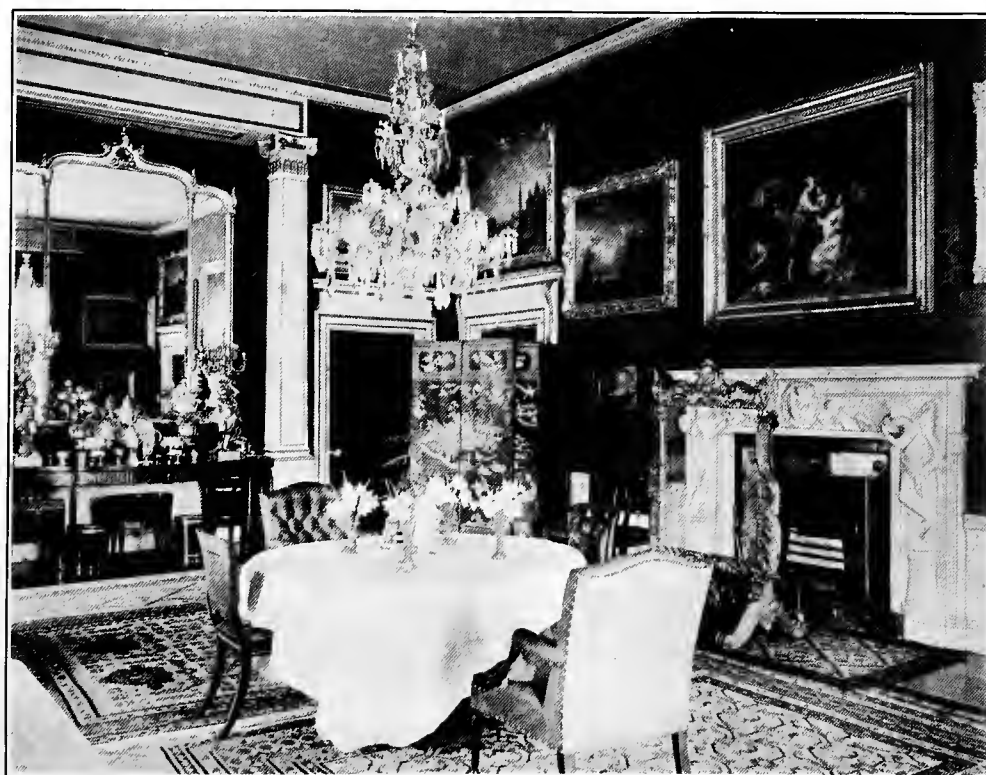
CALEDON: THE SALOON.



CALEDON: MANTEL IN DRAWING-ROOM.



CALEDON: THE DRAWING-ROOM.



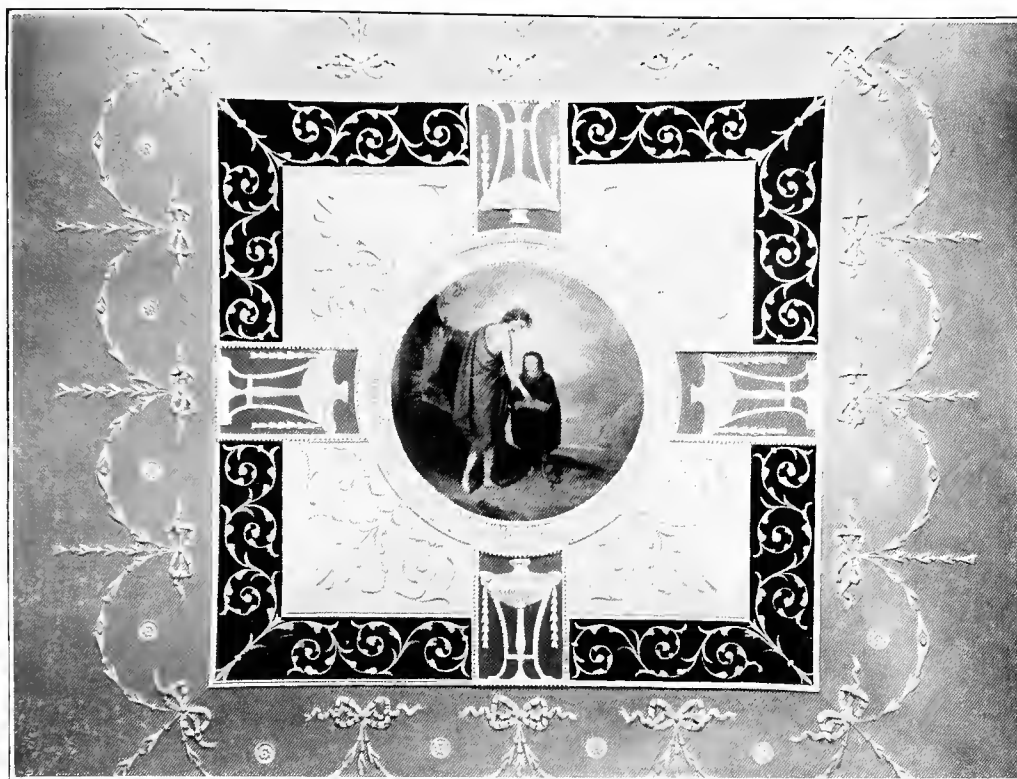
CALEDON: THE DINING-ROOM.



CALEDON: THE GRAND STAIRCASE.



CALEDON: THE BOUDOIR.



CALEDON: CEILING IN BOUDOIR.



CALEDON: MANTEL IN BOUDOIR.



CALEDON : MANTEL IN DINING-ROOM.



CALEDON: WOMAN WITH SPINNING-WHEEL, by Jan Van Scorel.



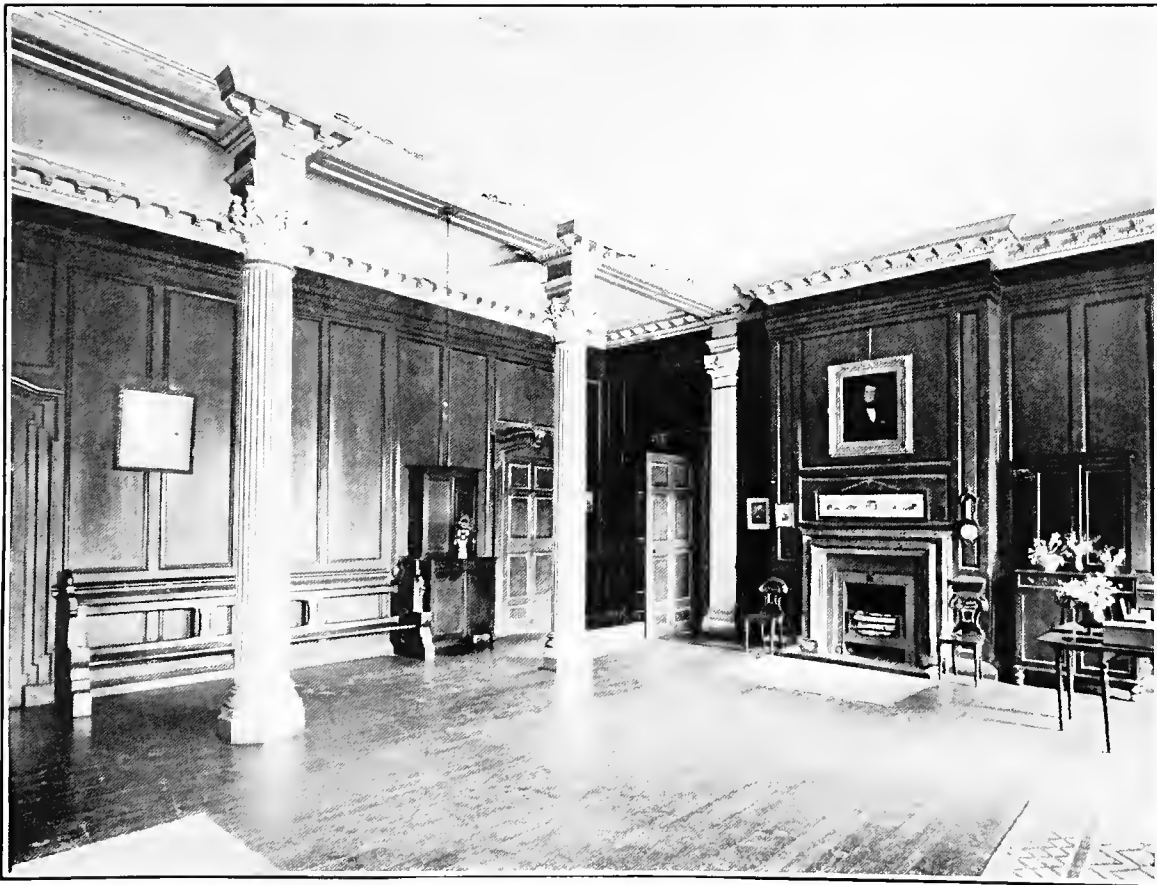
CALEDON: THE BIRTH OF CUPID, by Joseph Amigoni.



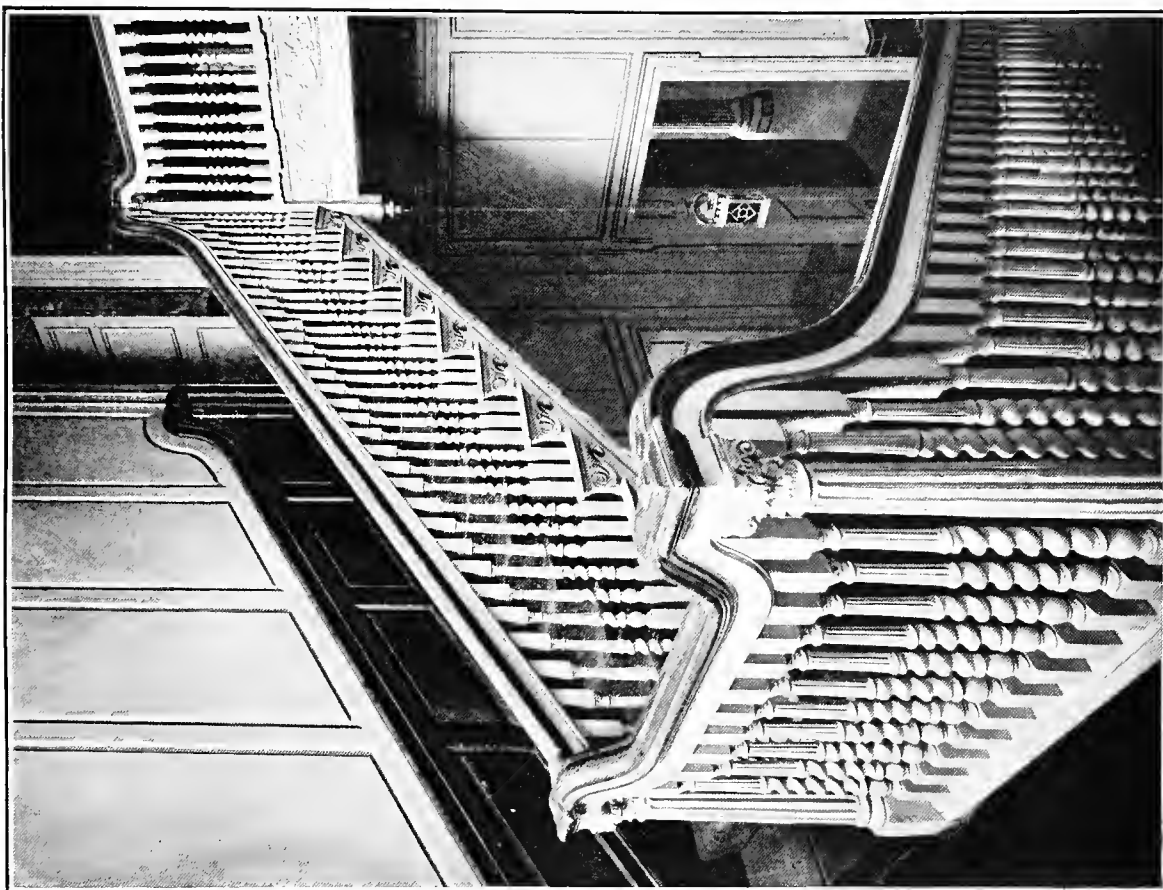
CASHEL PALACE: FRONT VIEW.



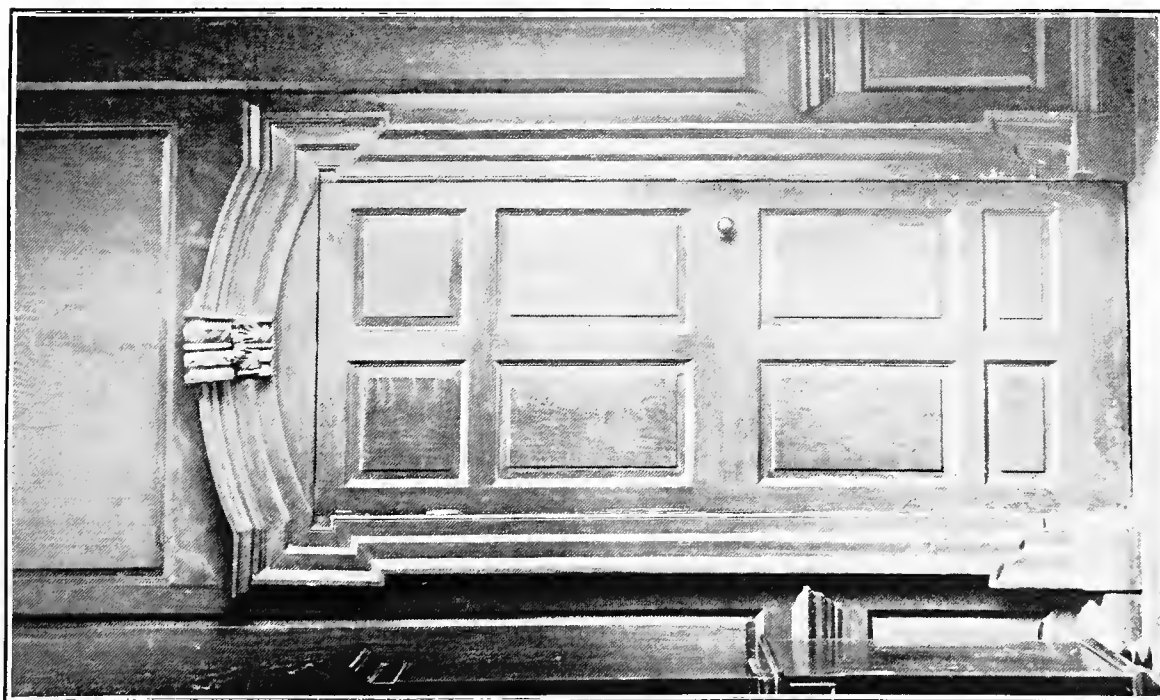
CASHEL PALACE: CARVING ON STAIRCASE.



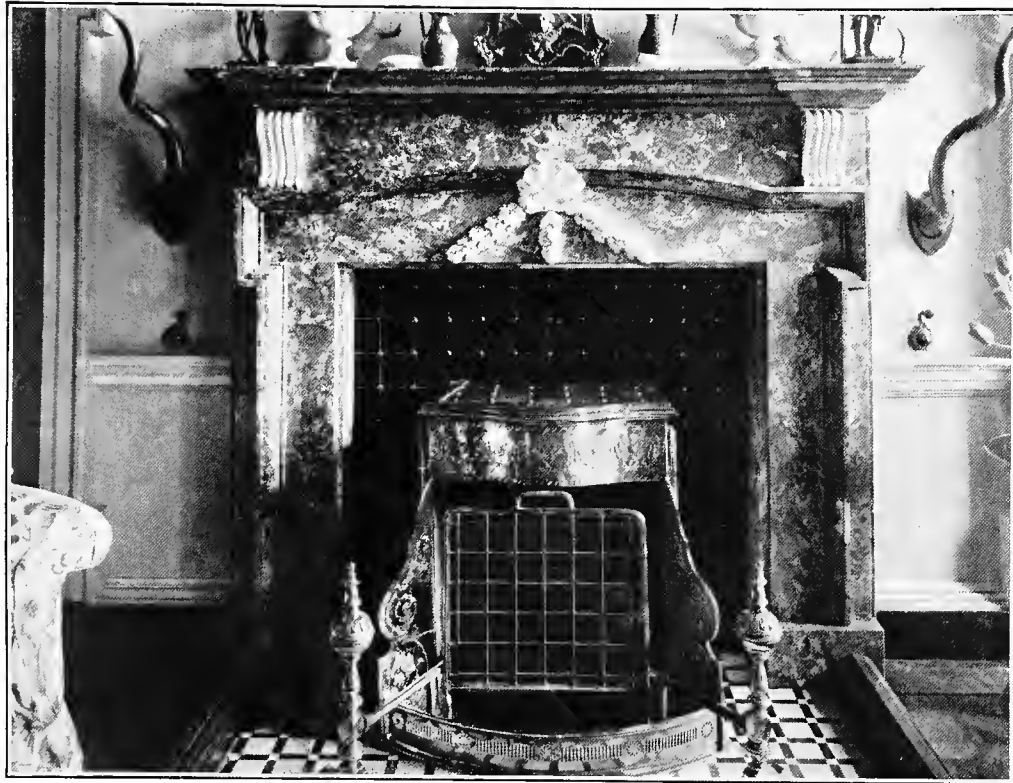
CASHEL PALACE: THE HALL.



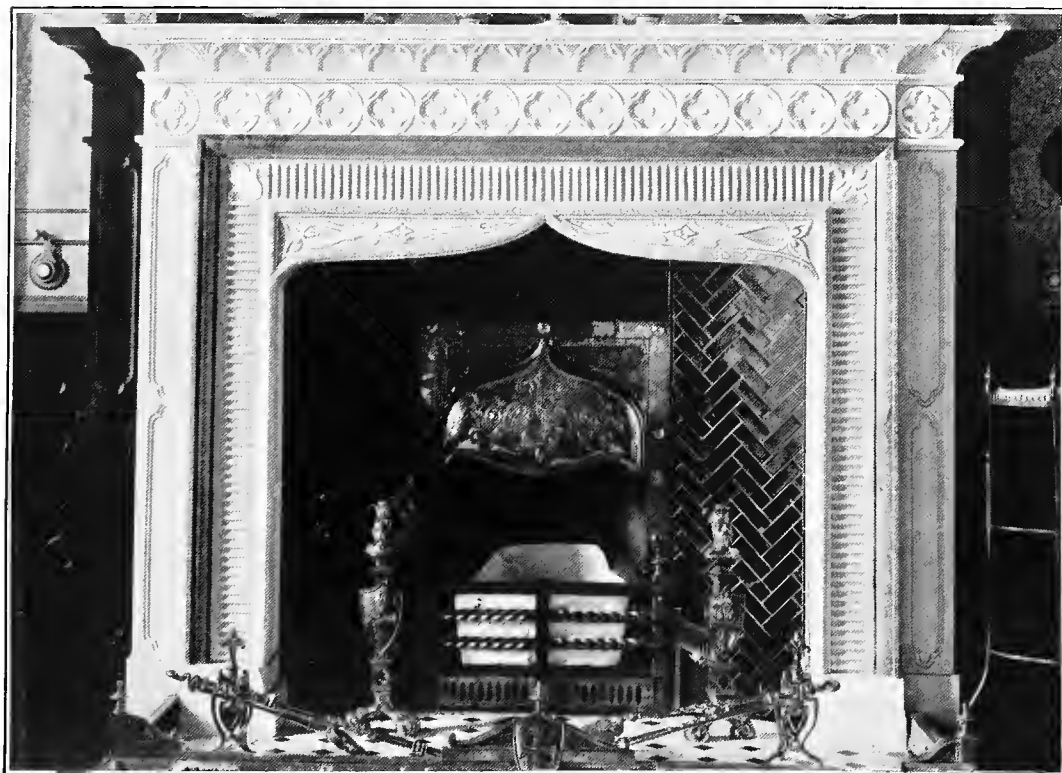
CASHEL PALACE : THE STAIRCASE.



CASHEL PALACE : DOOR IN HALL.



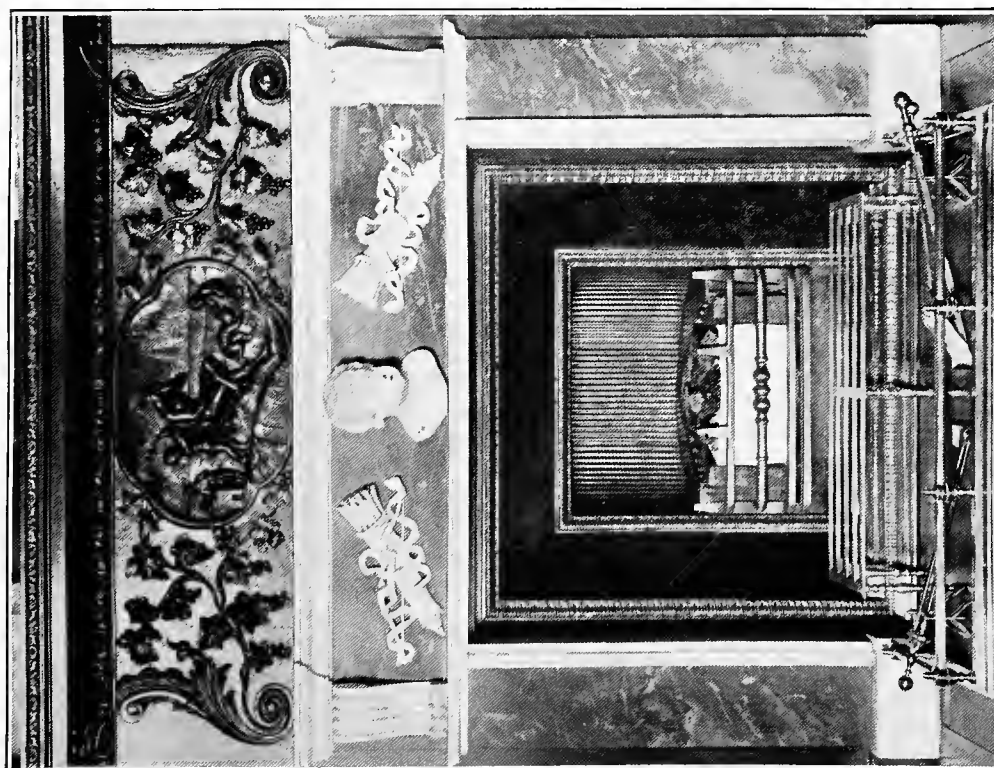
CASTLE WARD: MANTEL IN HALL.



CASTLE WARD: MANTEL IN DRAWING-ROOM.



CASTLE WARD: LOBBY ON STAIRS.



CASTLE WARD: MANTEL IN DINING-ROOM.



CASLE WARD: HON. EDWARD WARD, by Romney.



CASTLE WARD: LADY ARABELLA WARD, by Romney.



CASTLE WARD: EARL OF MIDDLETON, by Kneller.



CASTLE WARD: RIGHT HON. SIR JOHN PARNELL, BART., by Battoni.



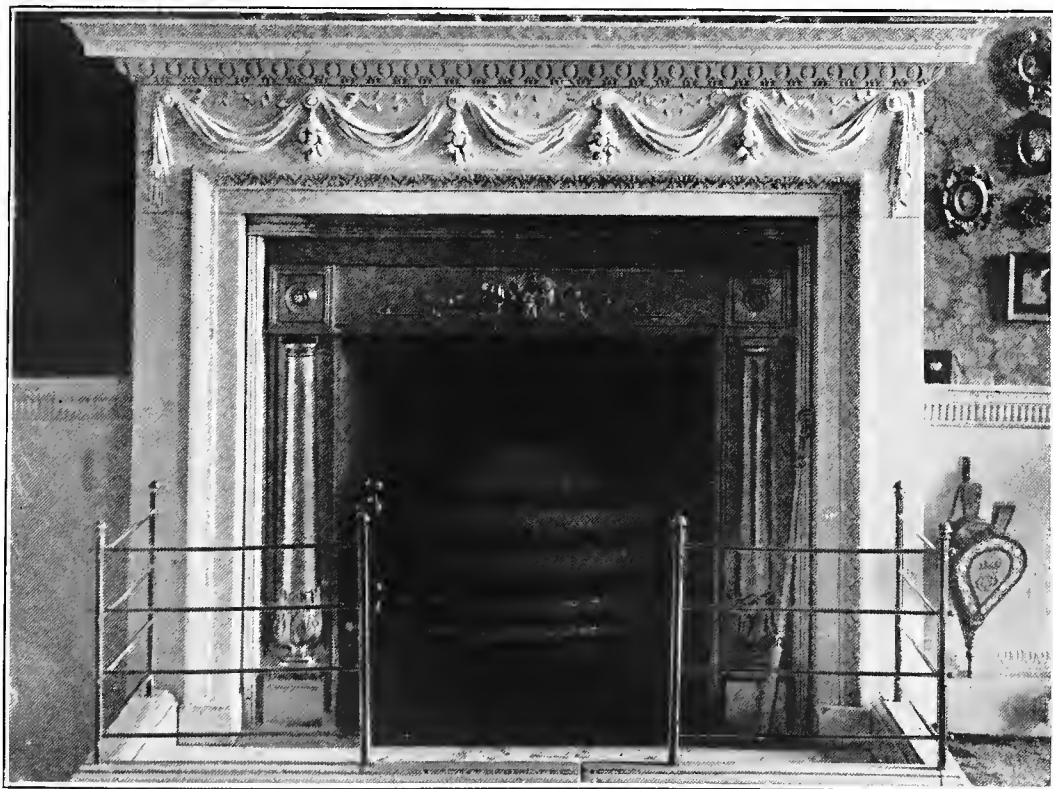
CURRACHMORE: FRONT VIEW.



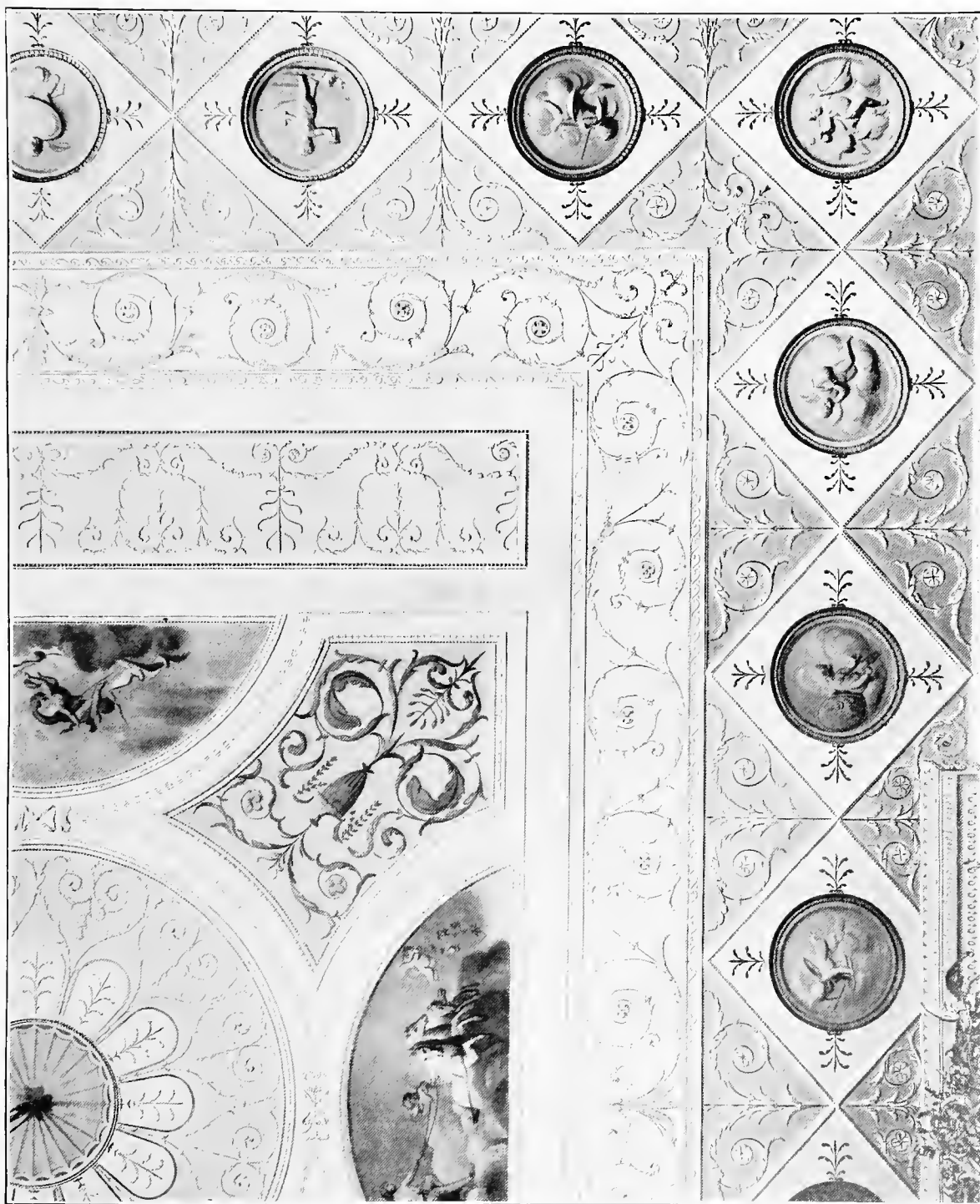
CURRAGHMORE: THE GARDEN FRONT.



CURRAGHMORE: THE GRAND STAIRCASE.



CURRAGHMORE: MANTEL IN YELLOW DRAWING-ROOM.



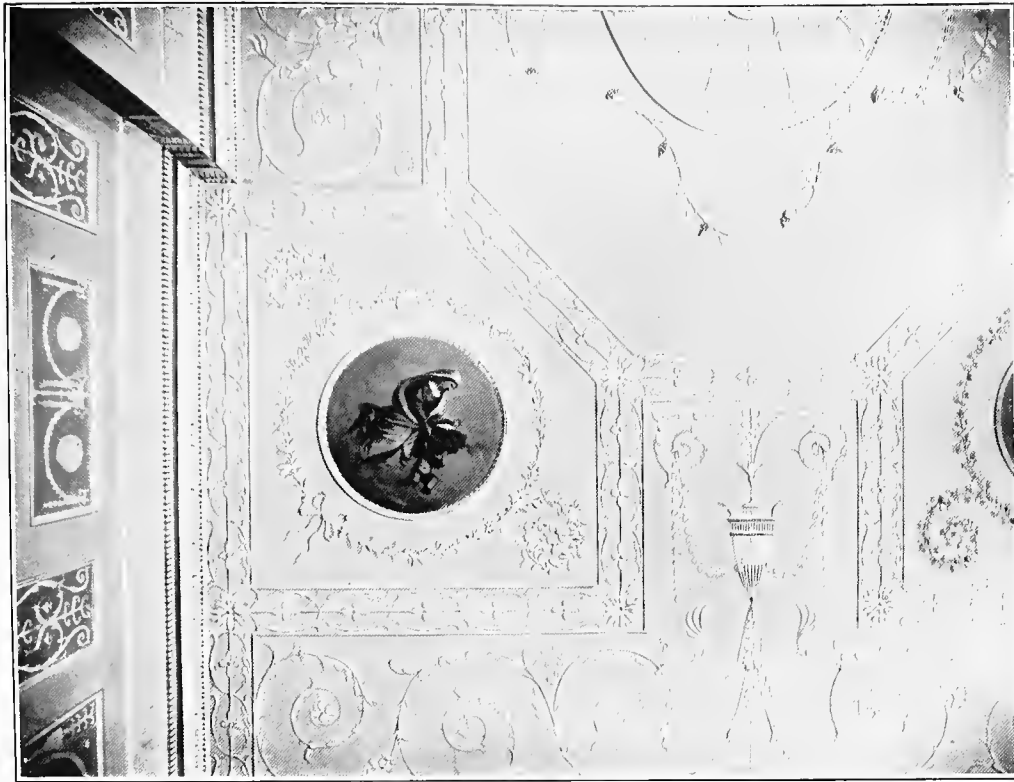
CURRAGHMORE: CEILING IN DRAWING-ROOM.



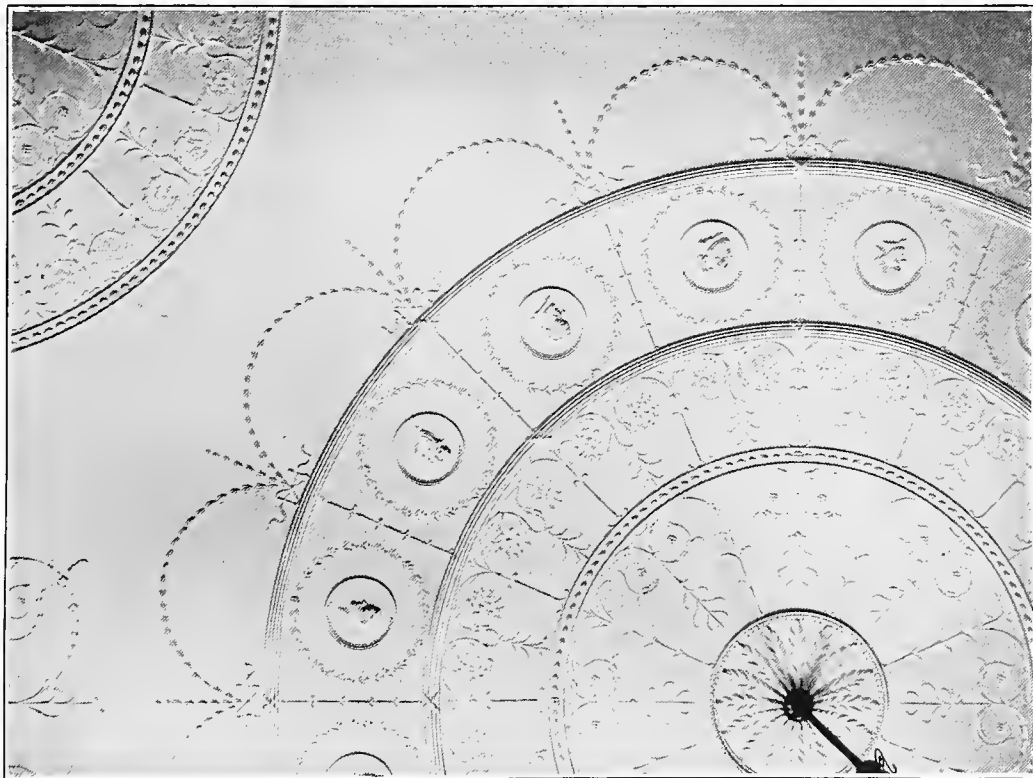
CURRAGHMORE: SIR FRANCIS BLAKE DELAVAL, by Sir Joshua Reynolds.



CURRAGHMORE: MARCUS, LORD LE POER, by Gainsborough.



CURRAGHMORE: CEILING IN DINING-ROOM.



CURRAGHMORE: CEILING IN LIBRARY.



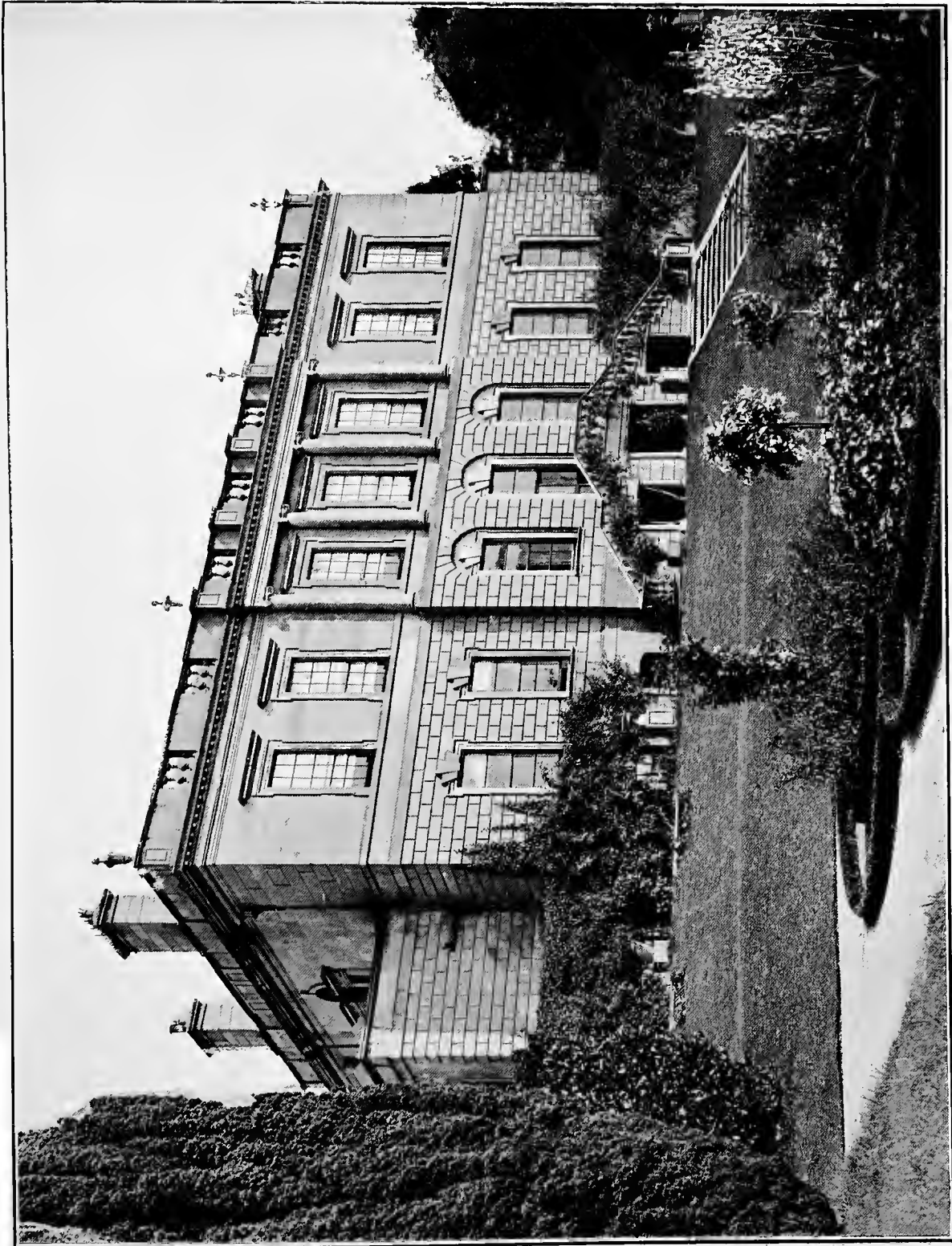
CURRAGHMORE: MANTEL IN BILLIARD-ROOM.



CURRAGHMORE: CEILING IN BILLIARD-ROOM.



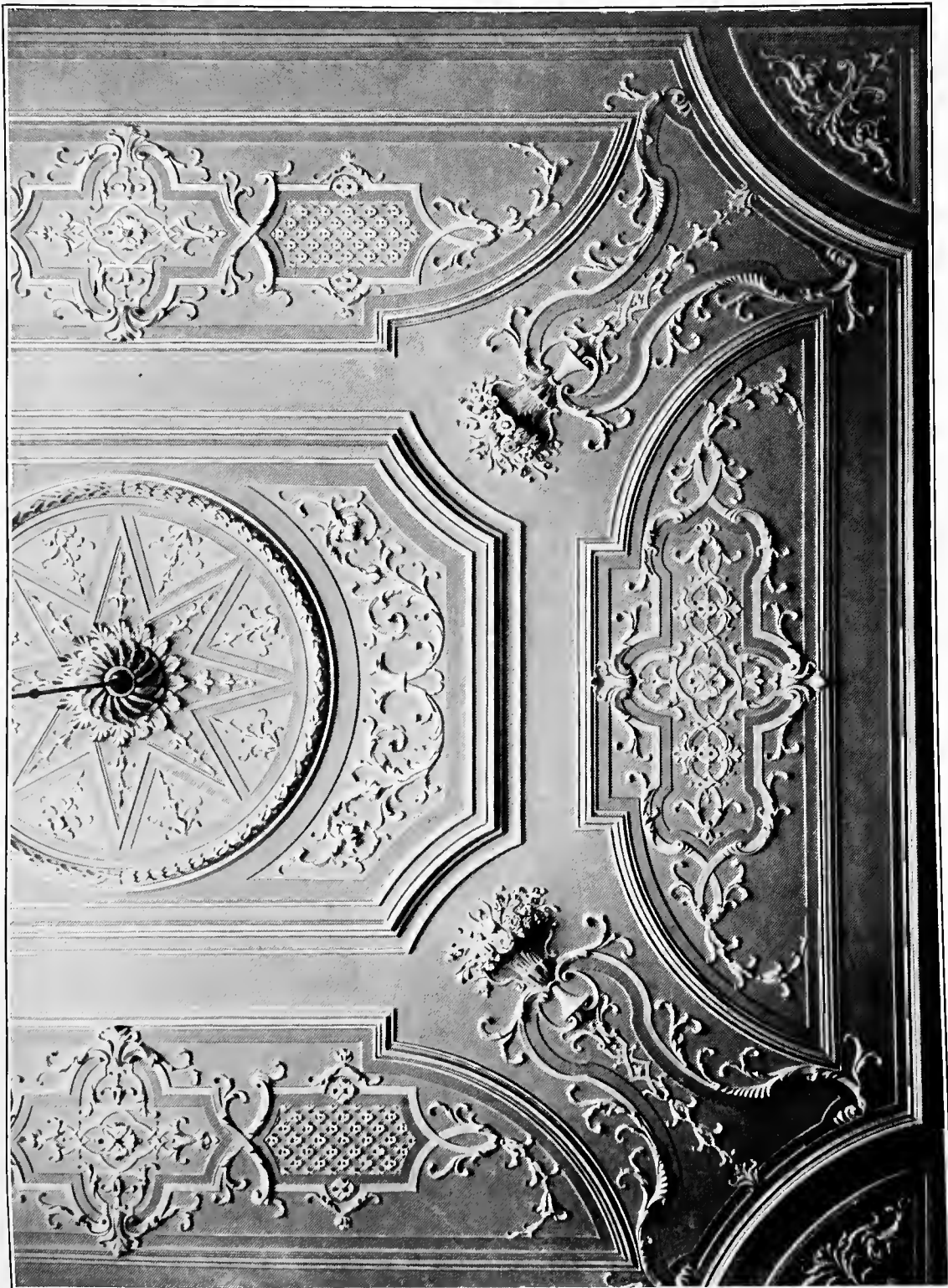
DESART COURT: PRINCIPAL. FRONT.



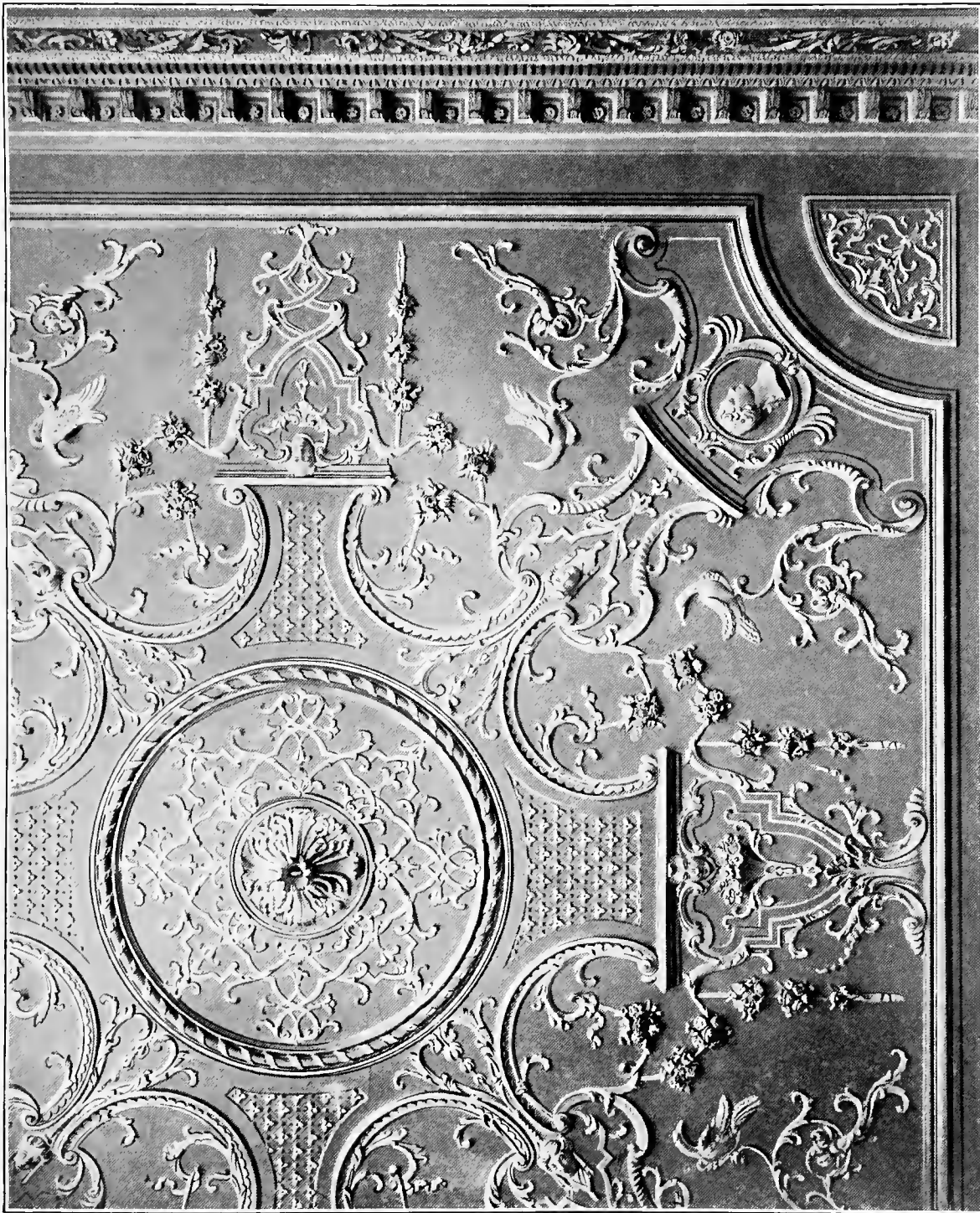
DESERT COURT: GARDEN FRONT.



DESERT COURT: ENTRANCE HALL.



DESART COURT: CEILING IN HALL.



DESART COURT: CEILING IN DRAWING-ROOM.



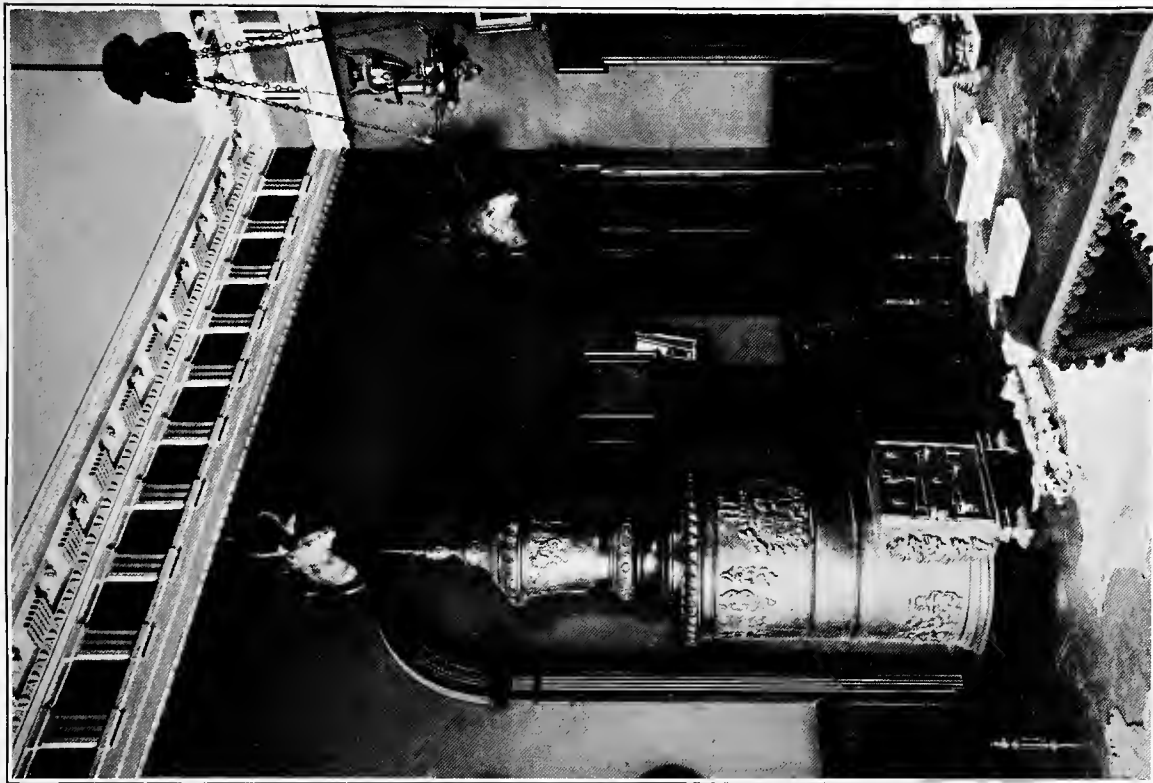
DESART COURT: CABINET IN BOUDOIR.



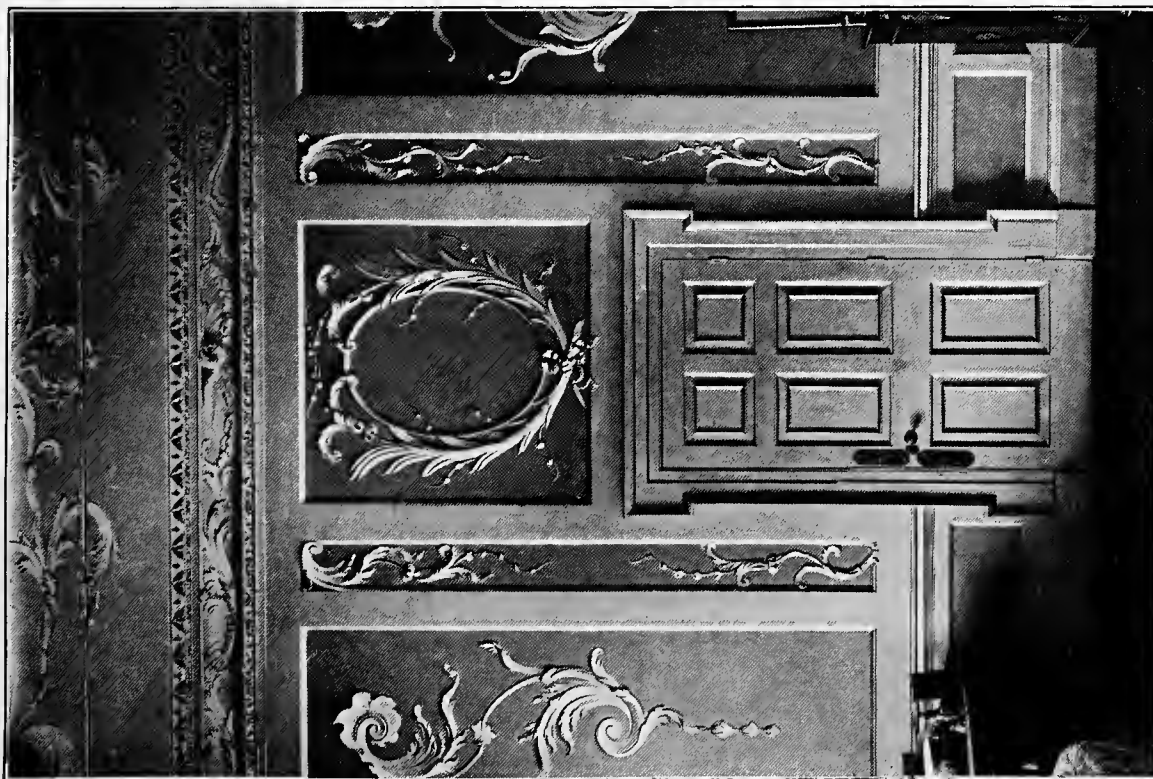
DESART COURT: CABINET IN DRAWING-ROOM.



DESART COURT: THE GRAND STAIRCASE.



DOWTH HALL: GEORGIAN STOVE.



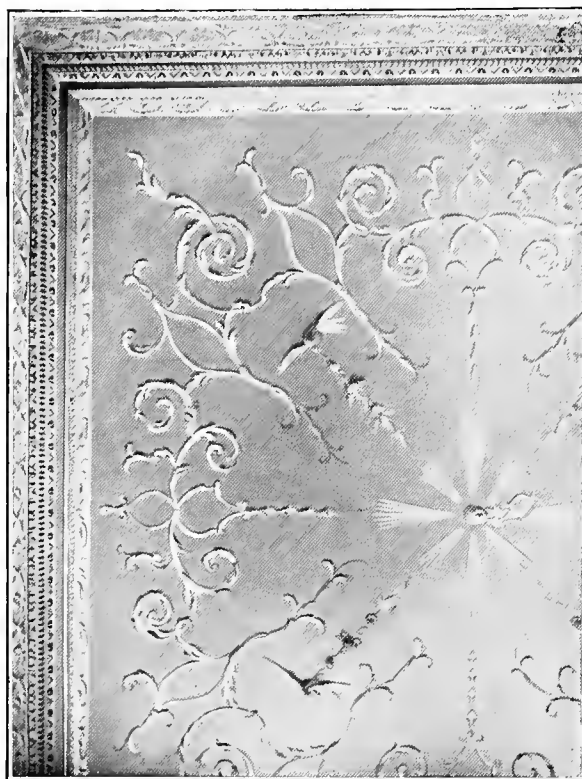
DOWTH HALL: MURAL DECORATION IN DRAWING-ROOM.



DOWTH HALL: THE DRAWING-ROOM.



DOWTH HALL: CEILING IN DRAWING-ROOM.



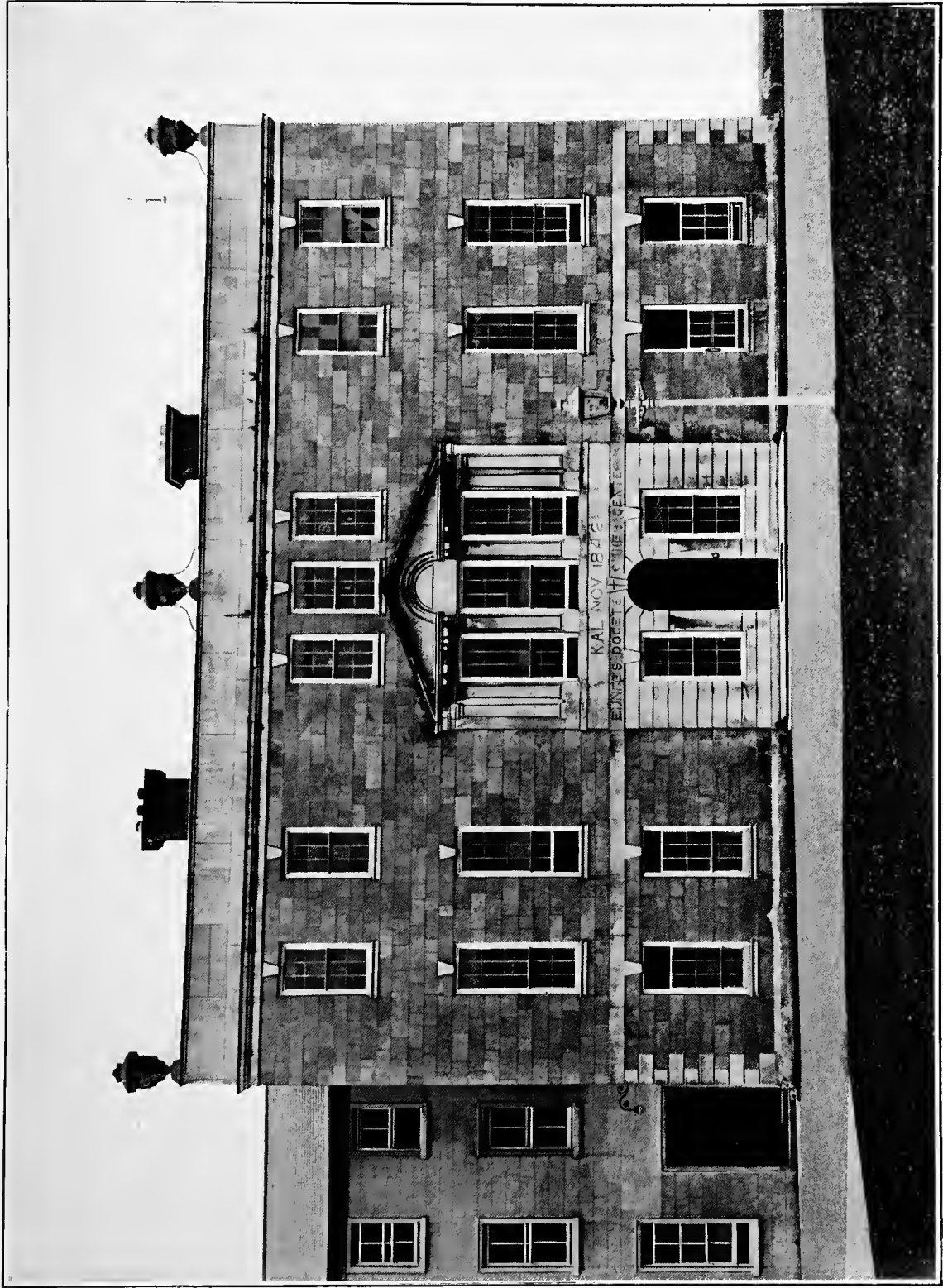
DOWTH HALL: CEILING IN DINING-ROOM.



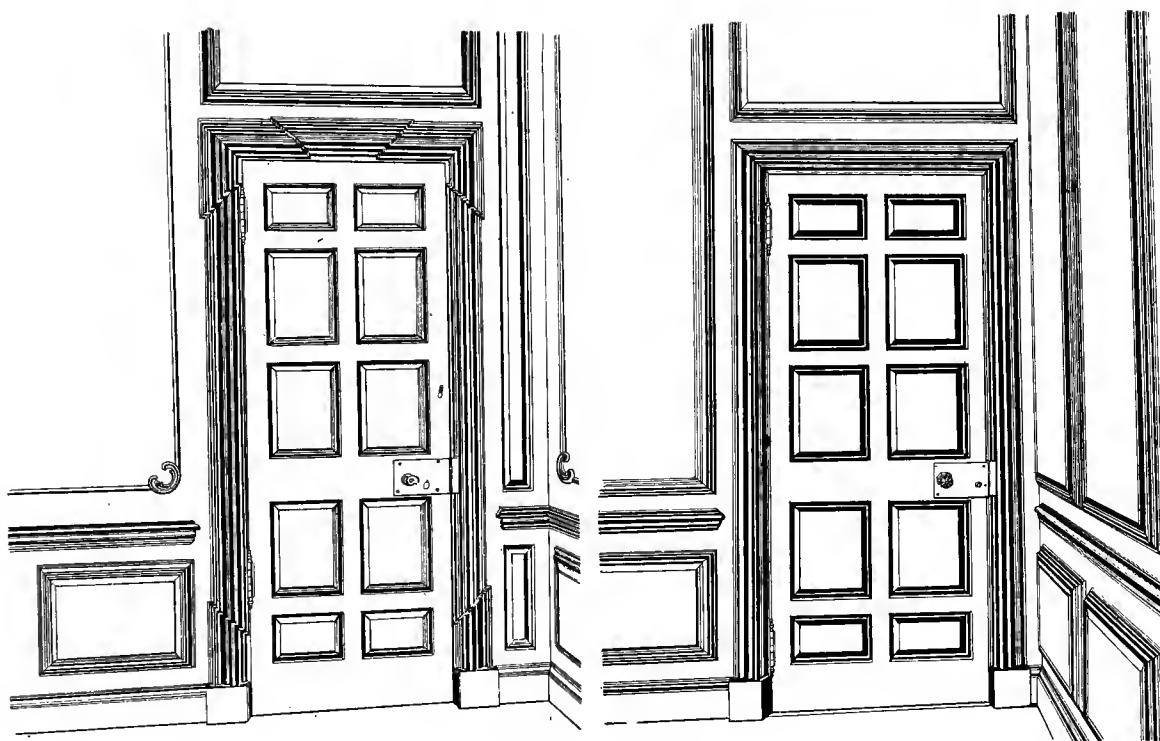
DOWTH HALL: MANTEL IN BEDROOM.



DOWTH HALL: THE LIBRARY.



DRUMCONDRA HOUSE: FRONT VIEW.



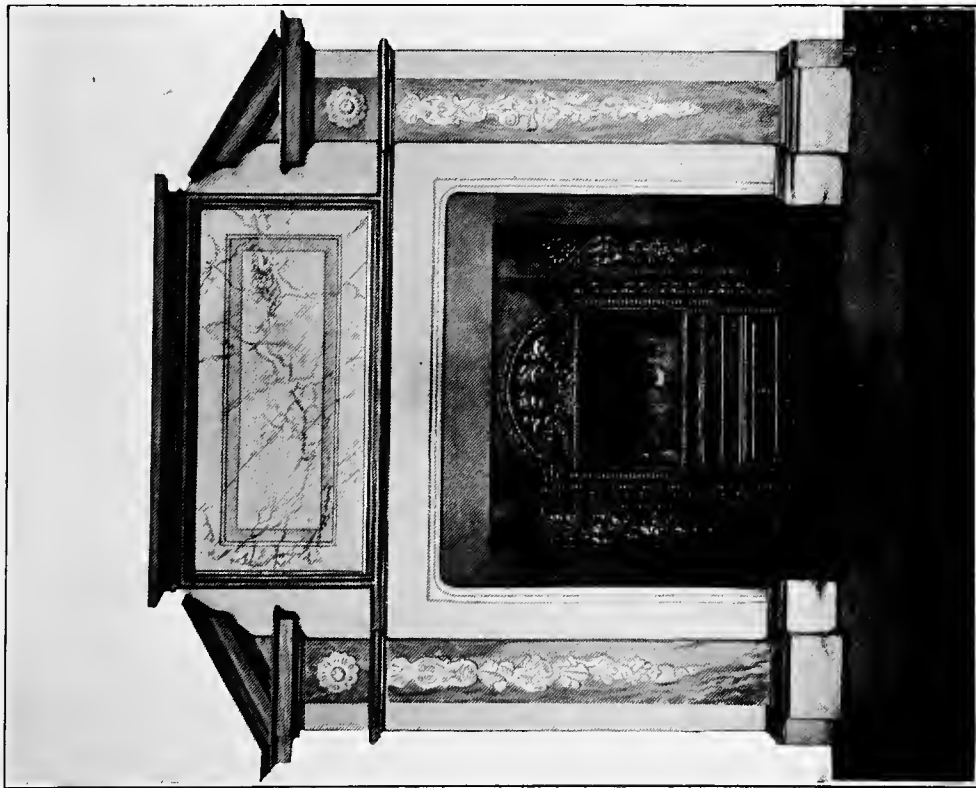
DRUMCONDRA HOUSE :

DOOR IN ORATORY.

DOOR IN DINING-ROOM.



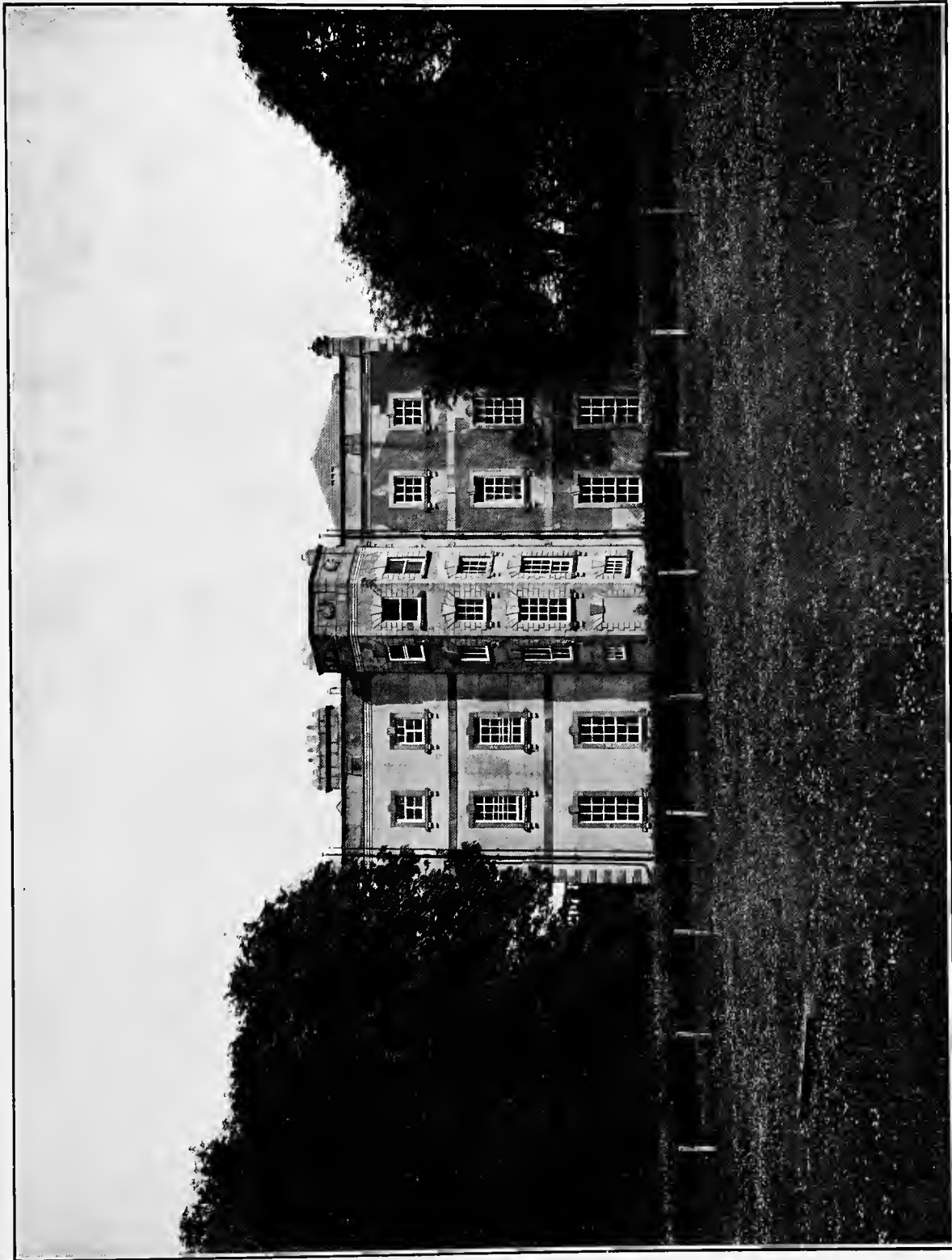
DRUMCONDRA HOUSE: MANTEL IN BEDROOM.



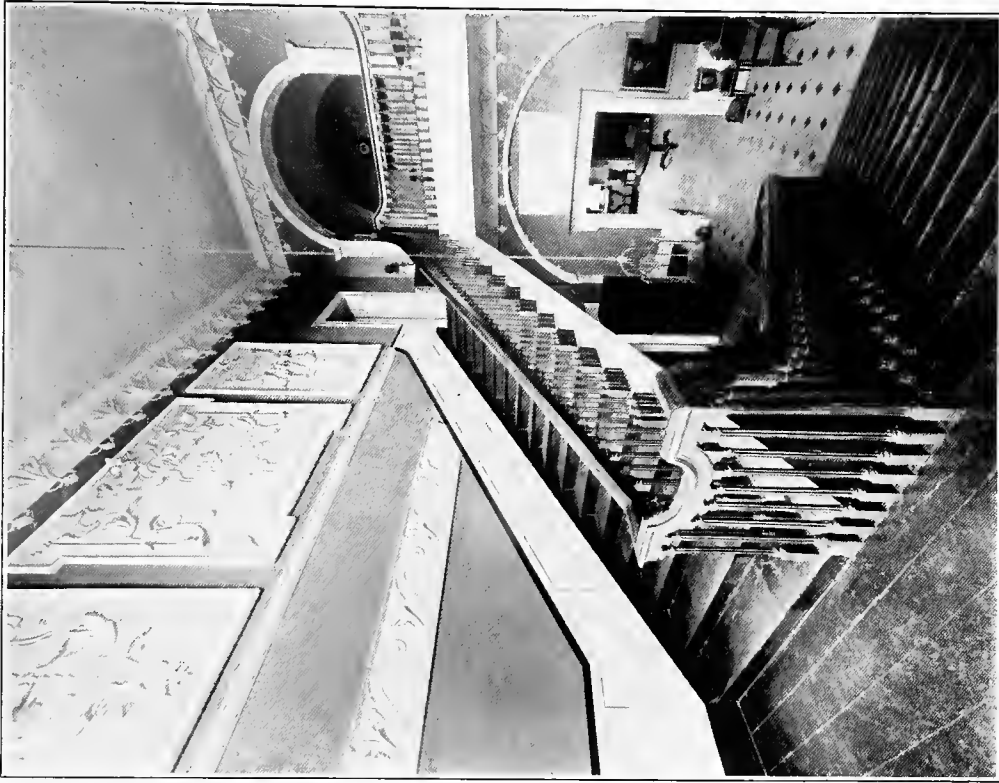
DRUMCONDRA HOUSE: MANTEL IN DINING-ROOM.



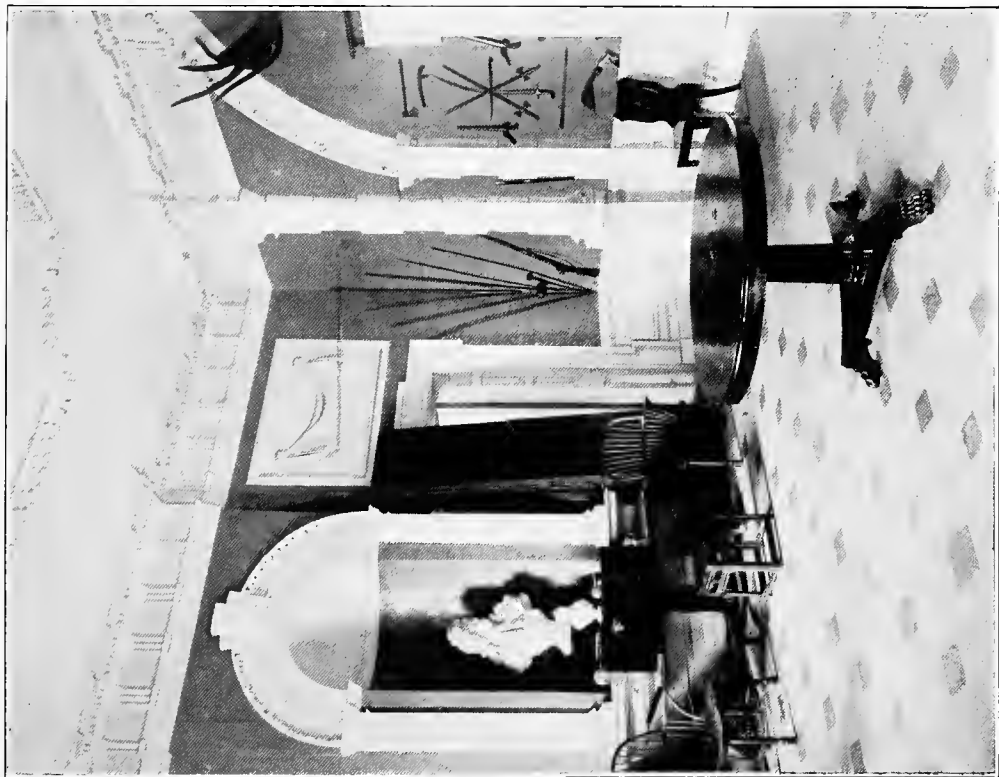
FLORENCE COURT: FRONT VIEW.



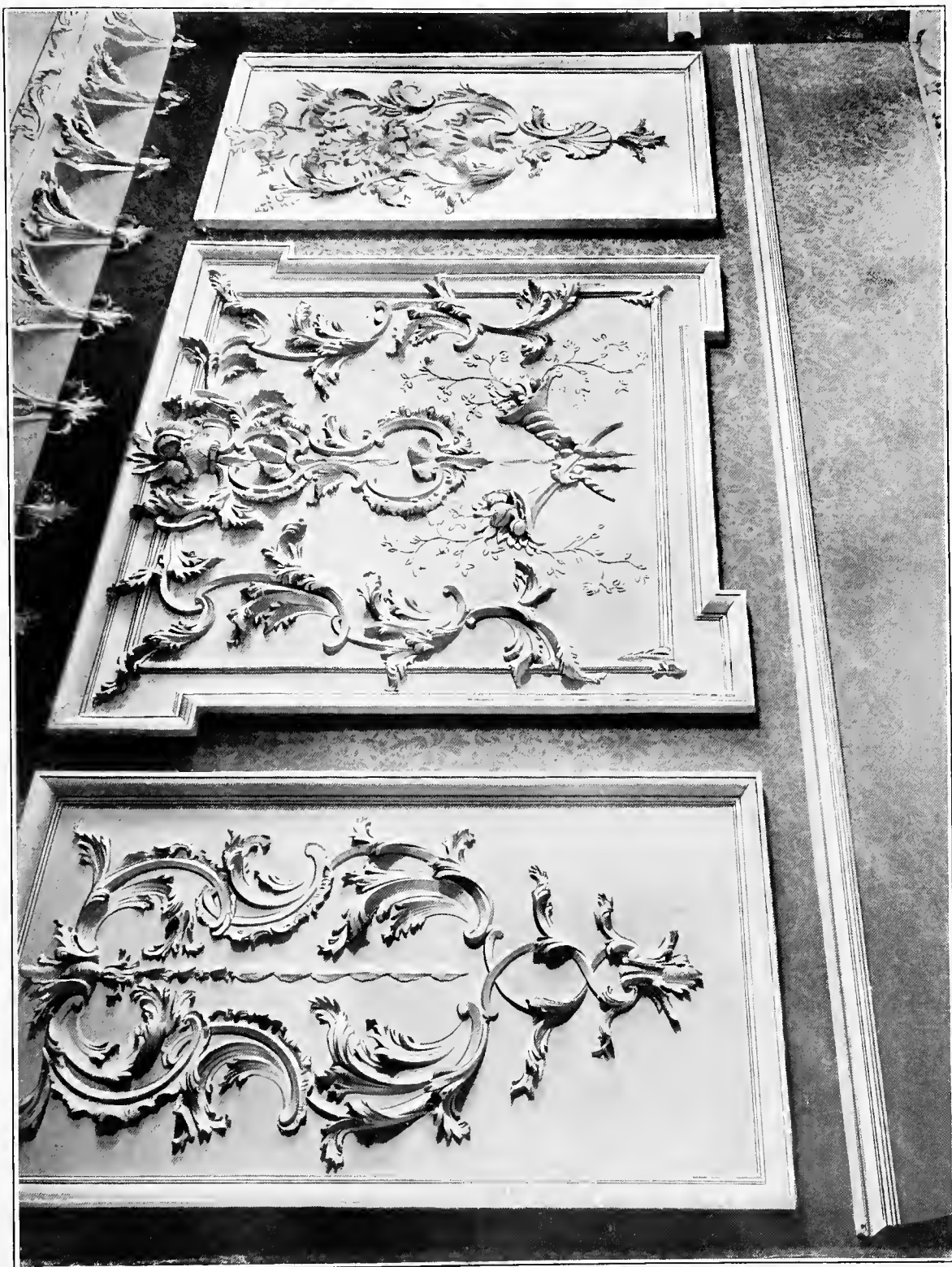
FLORENCE COURT: BACK VIEW.



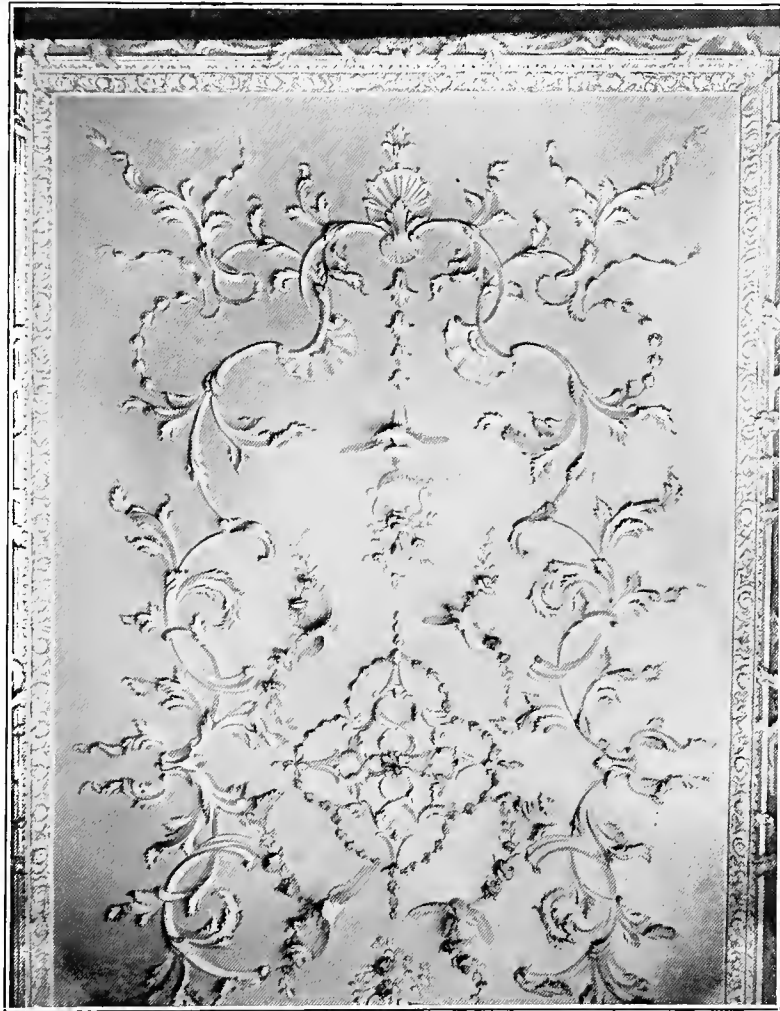
FLORENCE COURT: THE GRAND STAIRS.



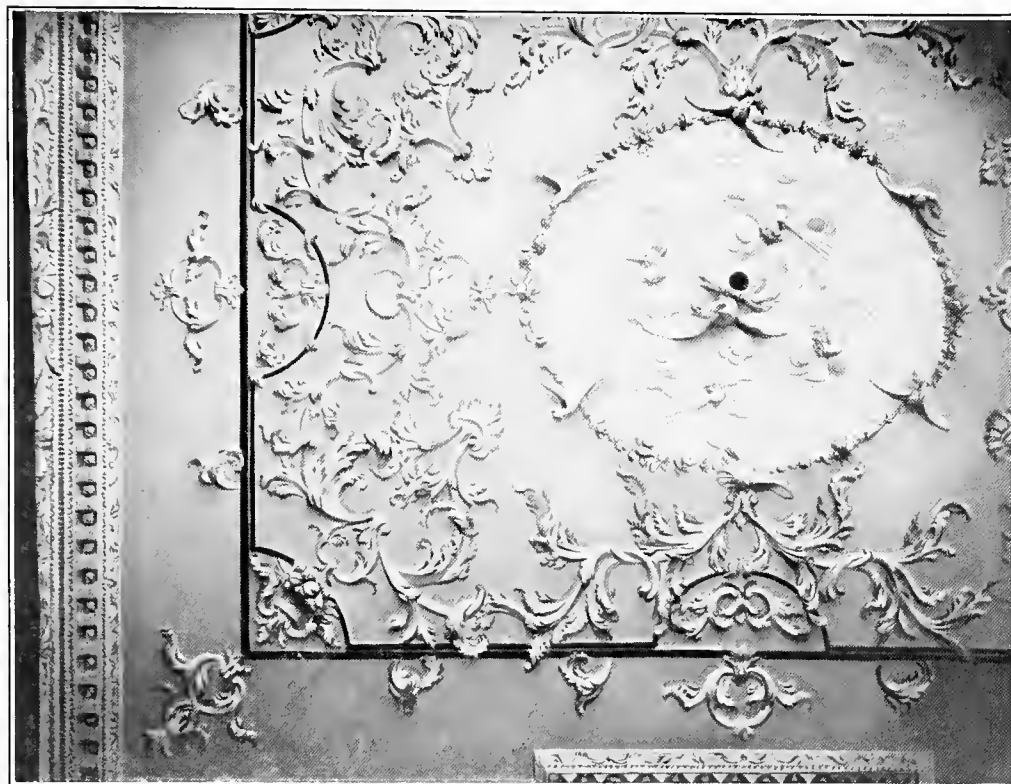
FLORENCE COURT: THE HALL.



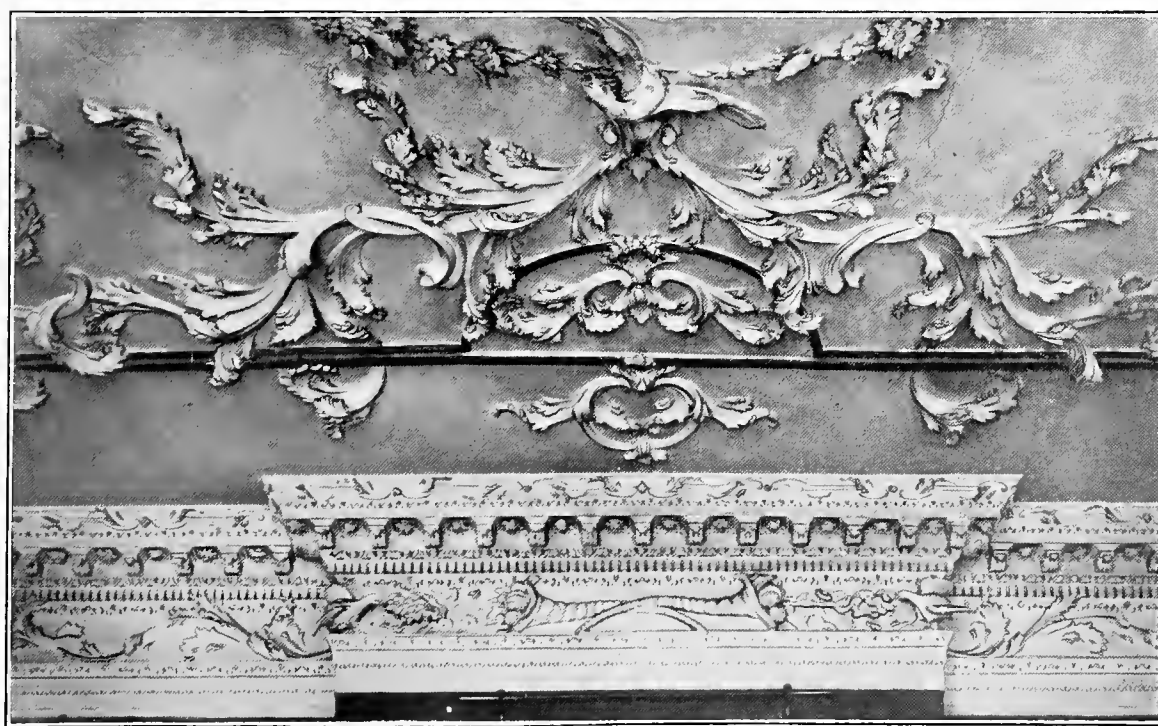
FLORENCE COURT: PANELS ON STAIRCASE.



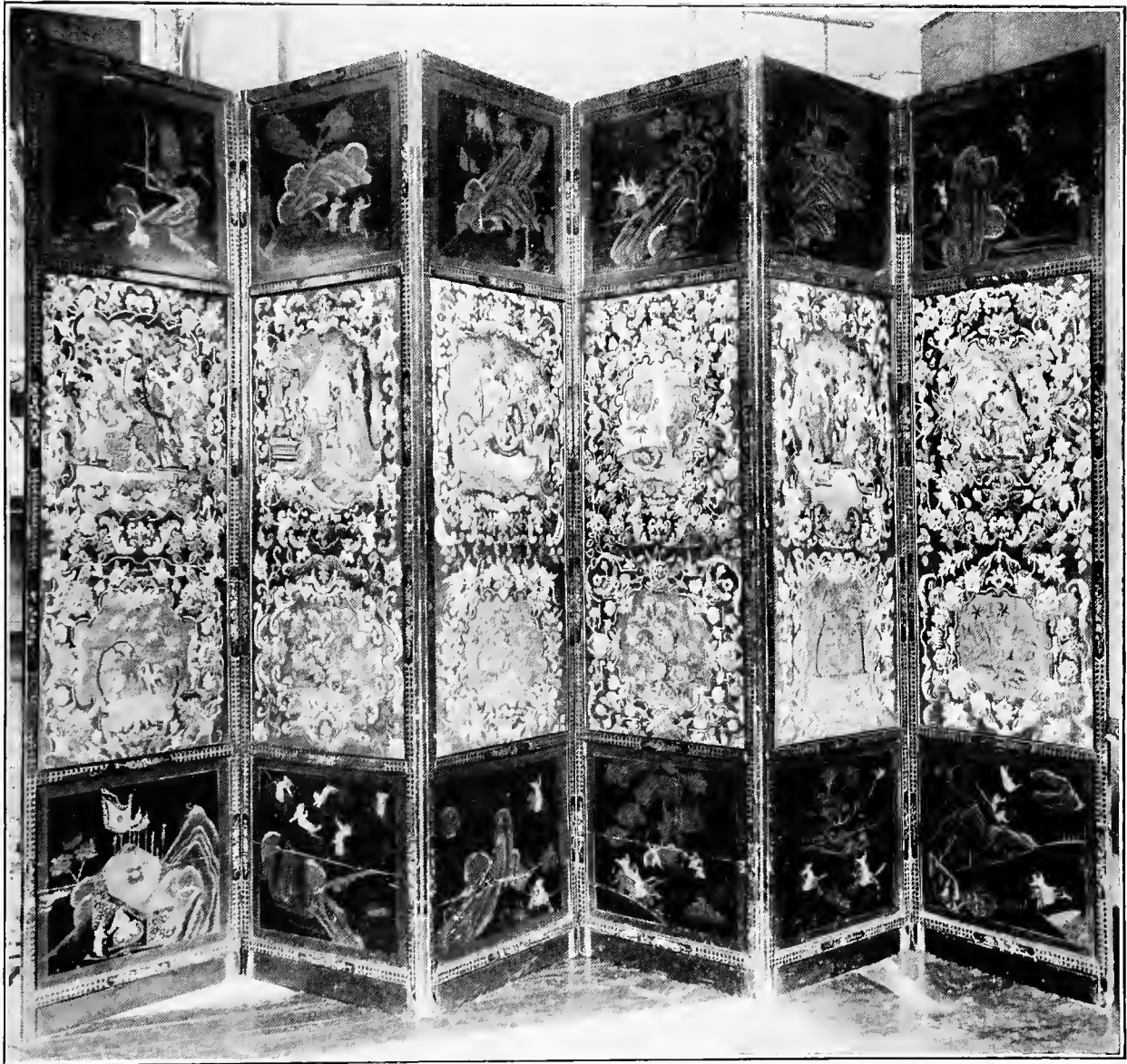
FLORENCE COURT: CEILING IN BOUDOIR.



FLORENCE COURT: CEILING IN DINING-ROOM.



FLORENCE COURT: FRIEZE IN DINING-ROOM.



FLORENCE COURT: SCREEN IN DINING-ROOM



FLORENCE COURT: LANTERN IN ATTIC.



FLORENCE COURT: WINDOW IN BOUDOIR.



THE FLORENCE COURT YEW.



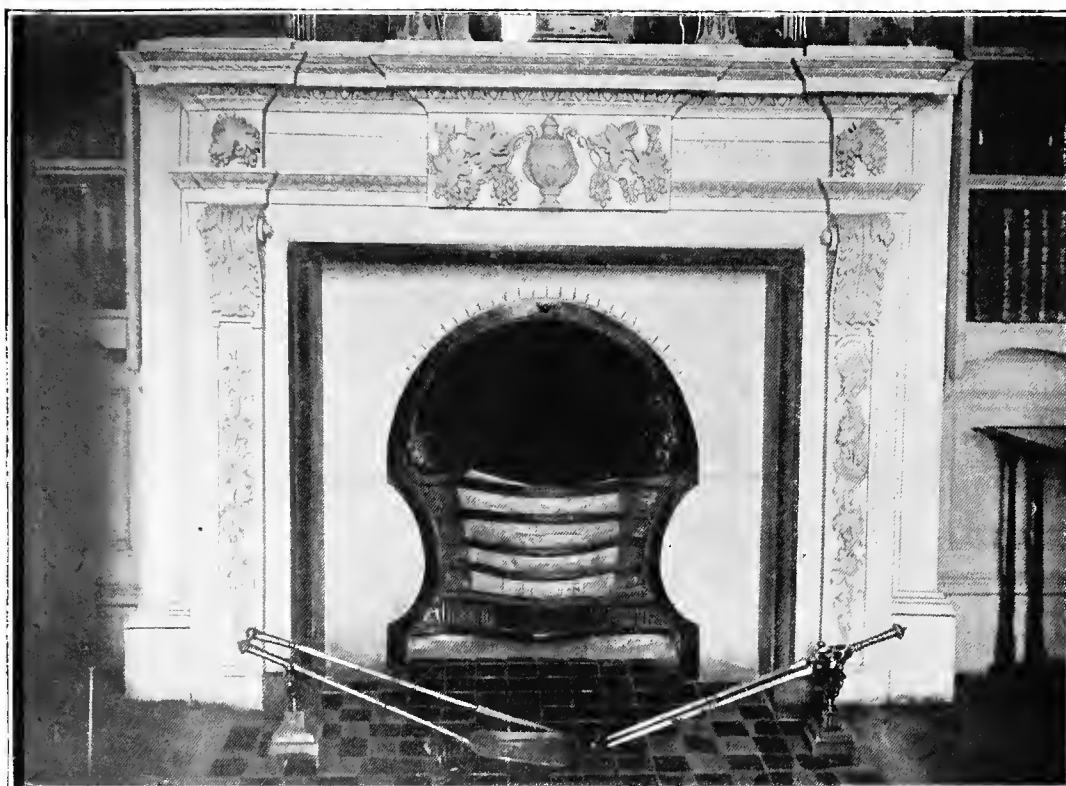
FURNESS: FRONT VIEW.



FURNESS: CENTRE AND WING.



FURNESS: THE GRAND STAIRCASE.



FURNESS: MANTEL IN HALL.



FURNESS: MANTEL IN ANTE-ROOM.



PLATTEN HALL: FRONT, AND RUINED CHAPEL.



PLATTEN HALL : SIDE VIEW.



PLATTEN HALL : THE GALLERY.



PLATTEN HALL: THE GRAND STAIRCASE.



PLATTEN HALL: THE DINING-ROOM.



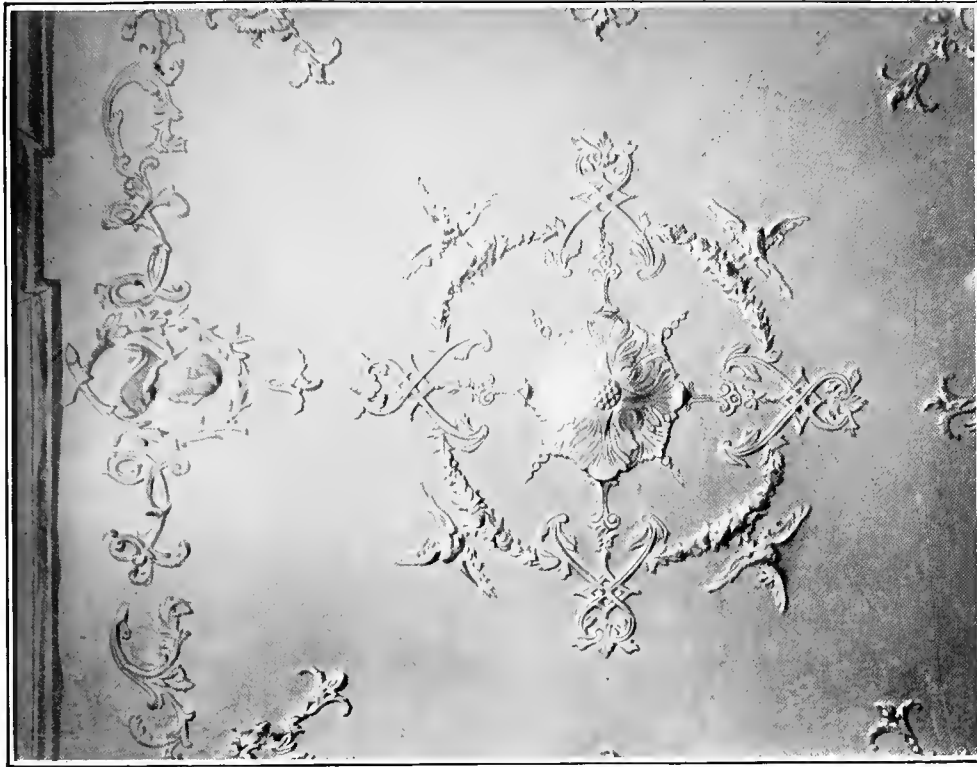
PLATTEN HALL: MANTEL IN DRAWING-ROOM.



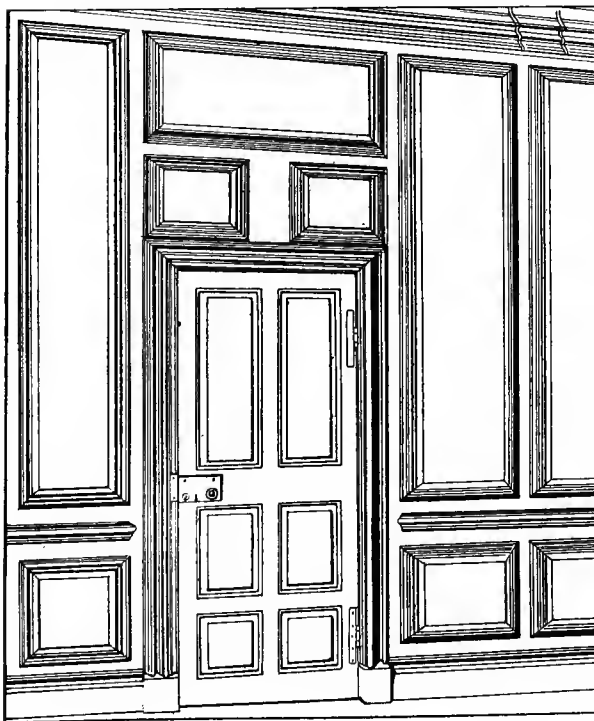
TURVEY: FRONT VIEW OF HOUSE.



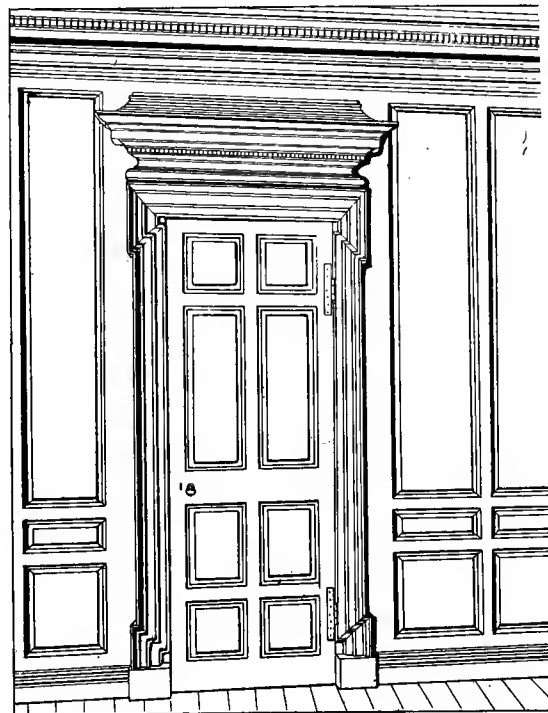
TURVEY: MANTEL IN HALL.



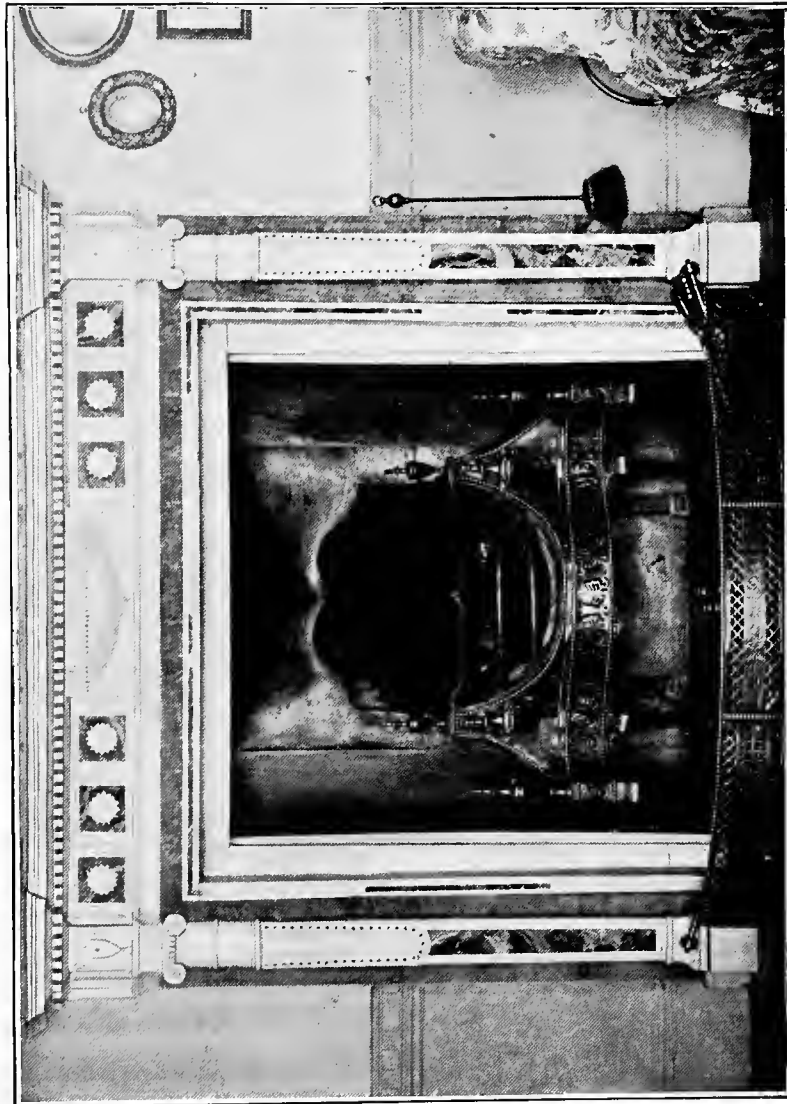
TURVEY: CEILING IN LIBRARY.



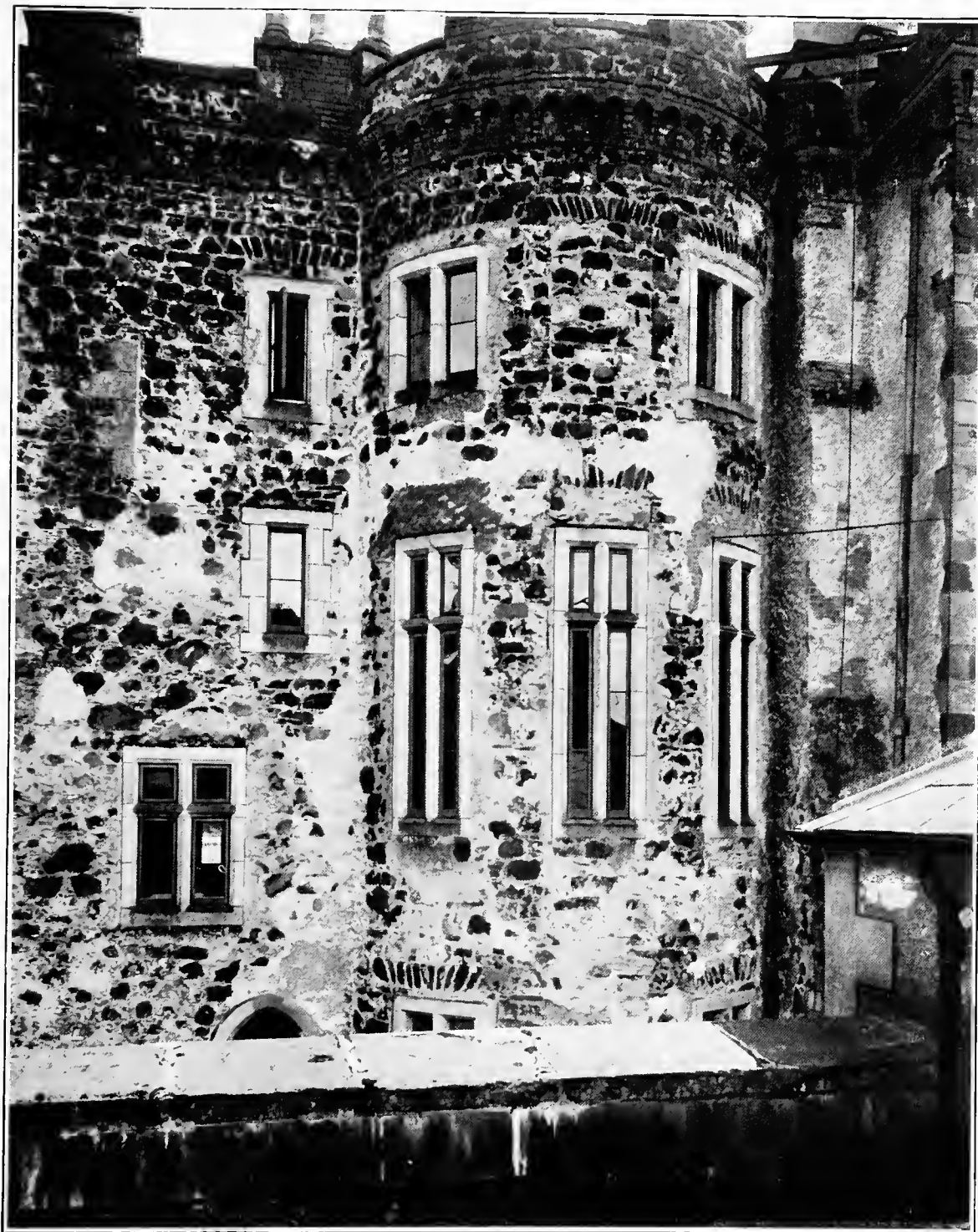
TURVEY: PANELLING IN SITTING-ROOM.



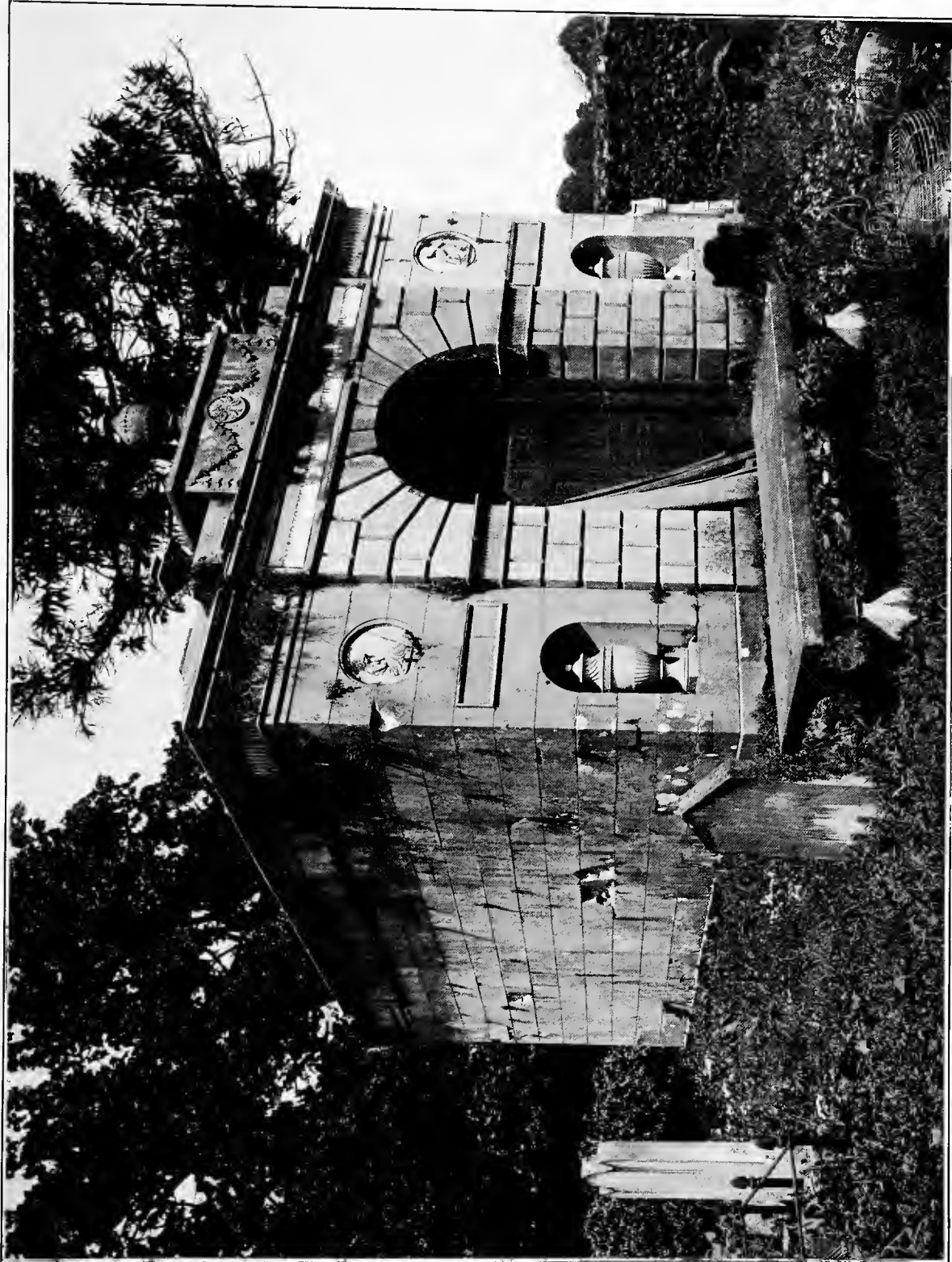
TURVEY: PANELLING IN BEDROOM.



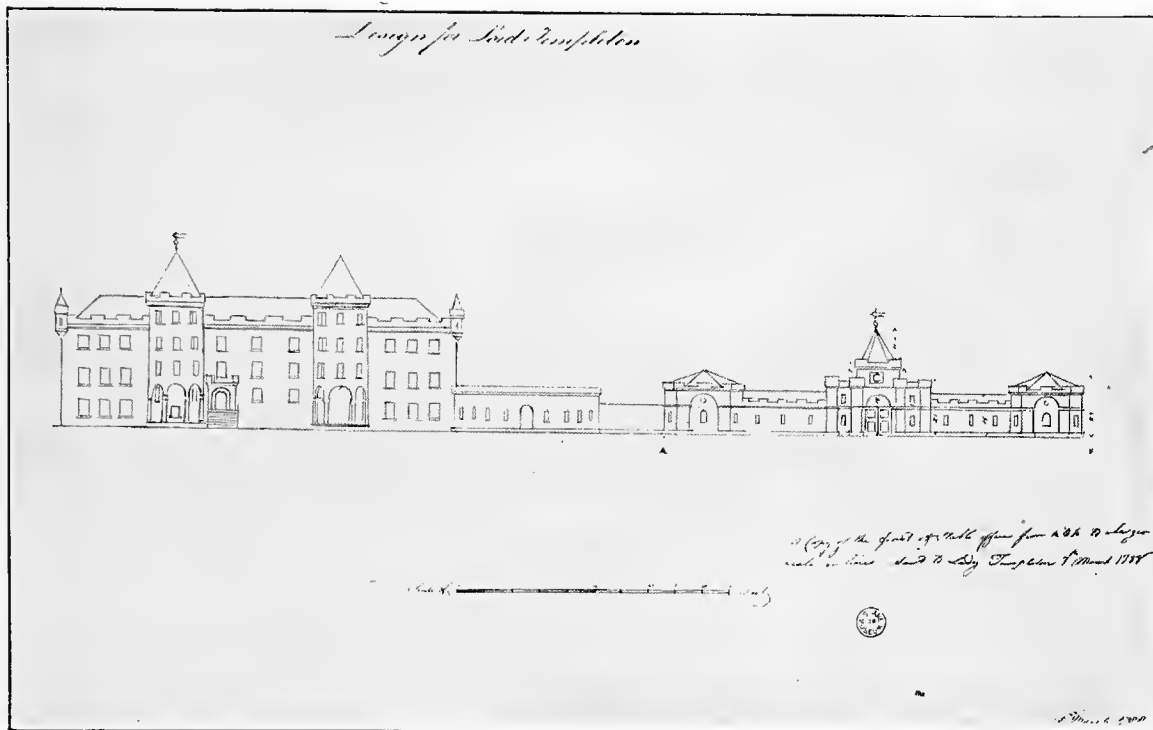
BELGARD : MANTEL IN DRAWING-ROOM.



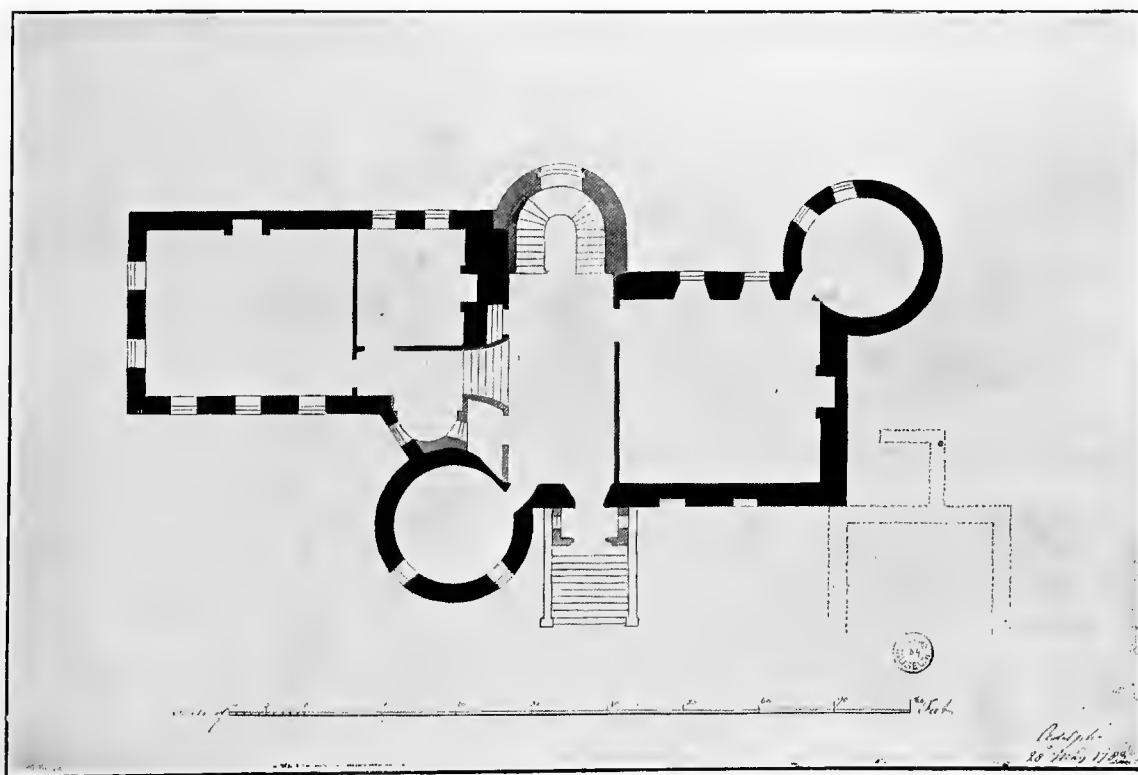
CASTLE UPTON: RESTORATION, by Robert Adam.



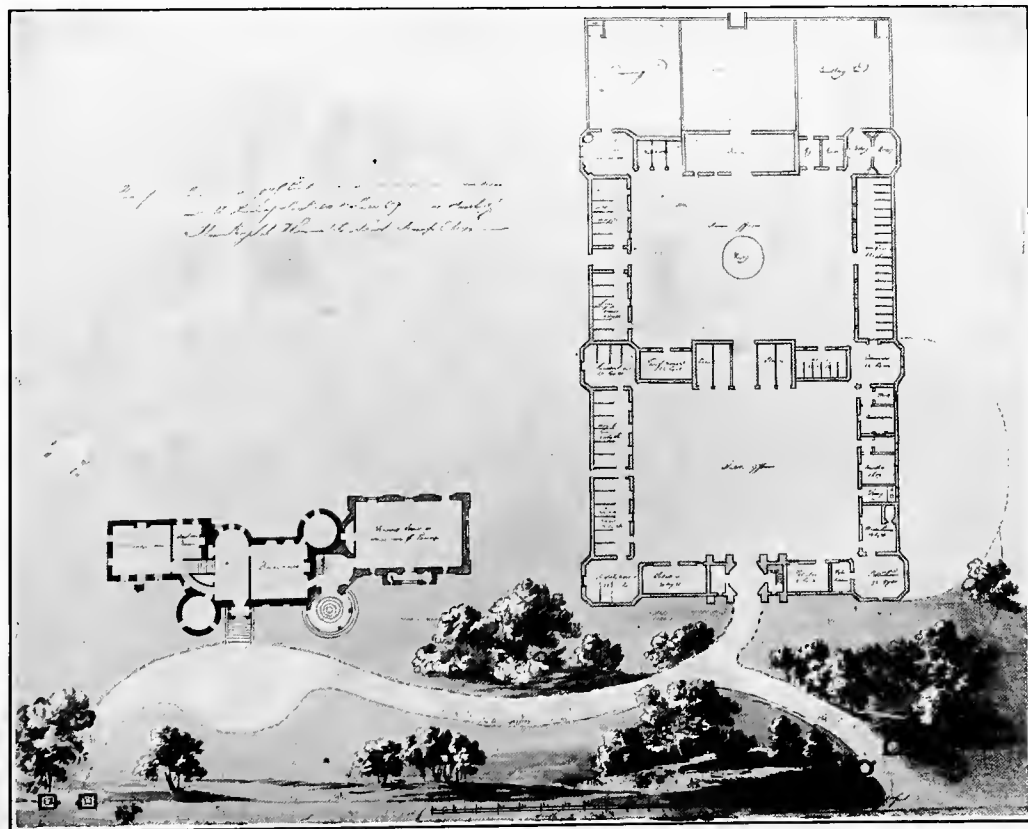
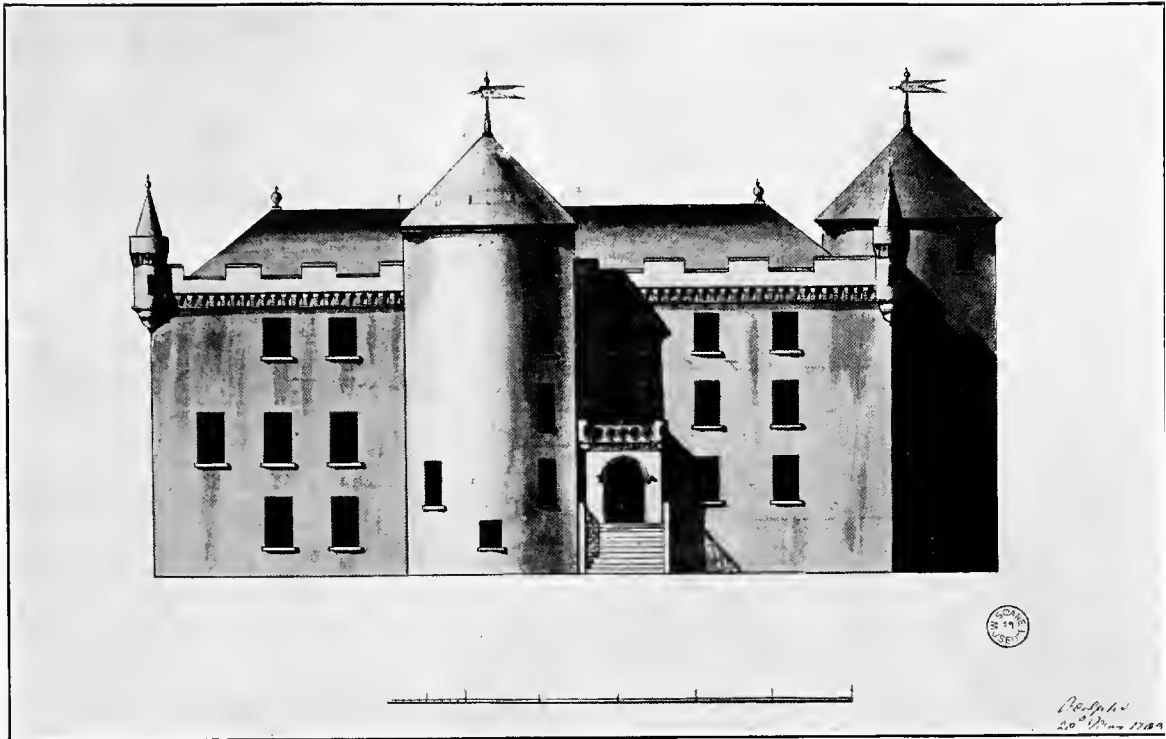
CASTLE UPTON: MAUSOLEUM, designed by Robert Adam.



CASTLE UPTON: PLAN OF HOUSE AND OFFICES.



CASTLE UPTON: GROUND-PLAN OF HOUSE.

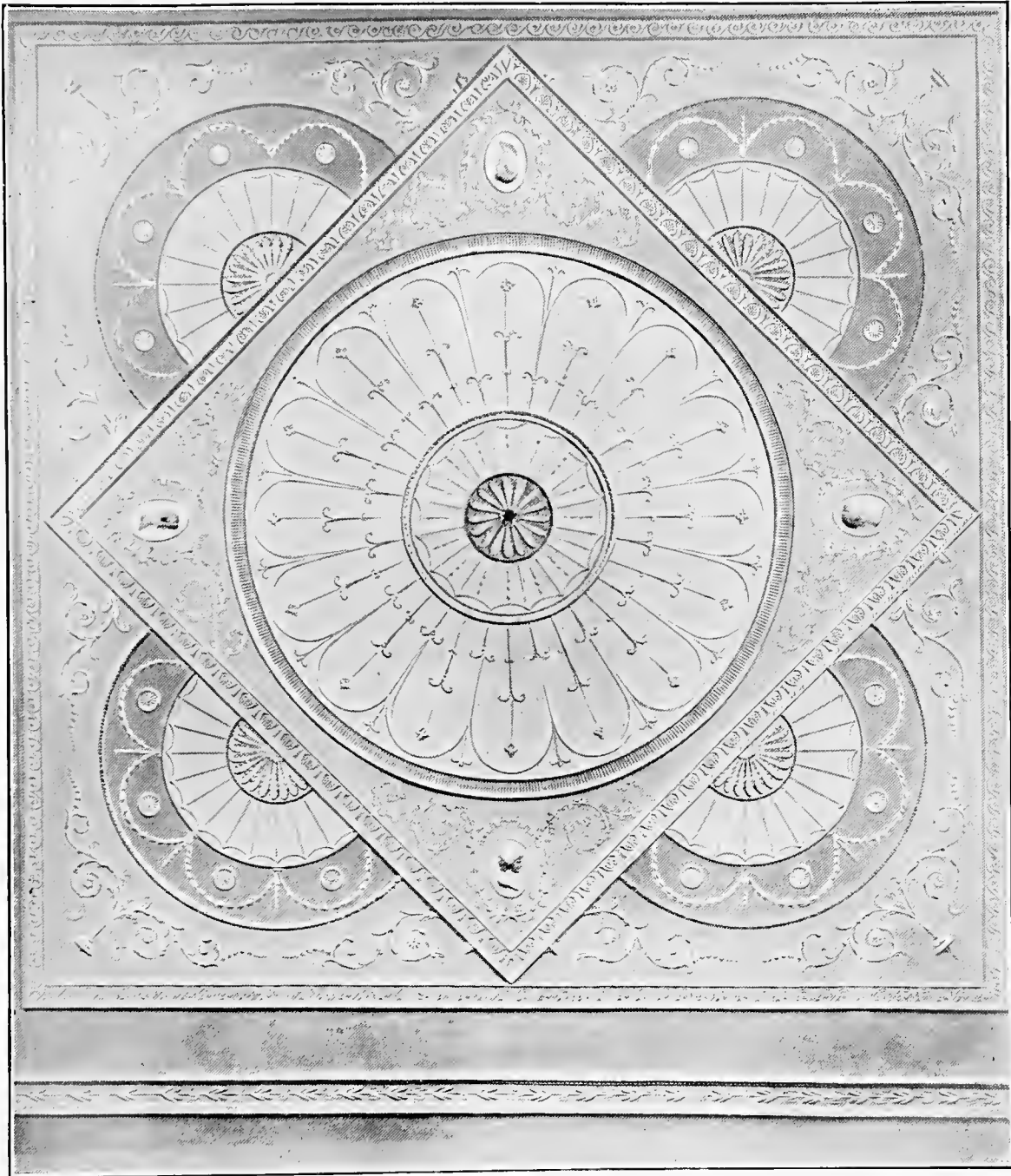


CASTLE UPTON: ALTERNATIVE DESIGNS, by Robert Adam.

PLATE LXXVII.



HEYWOOD : THE DINING-ROOM.



HEYWOOD: CEILING IN DINING-ROOM.



HEYWOOD: GEORGIAN PUNCH-BOWL.



HEYWOOD: JOHN MUSTERS OF COLWICK, by Sir Joshua Reynolds.

