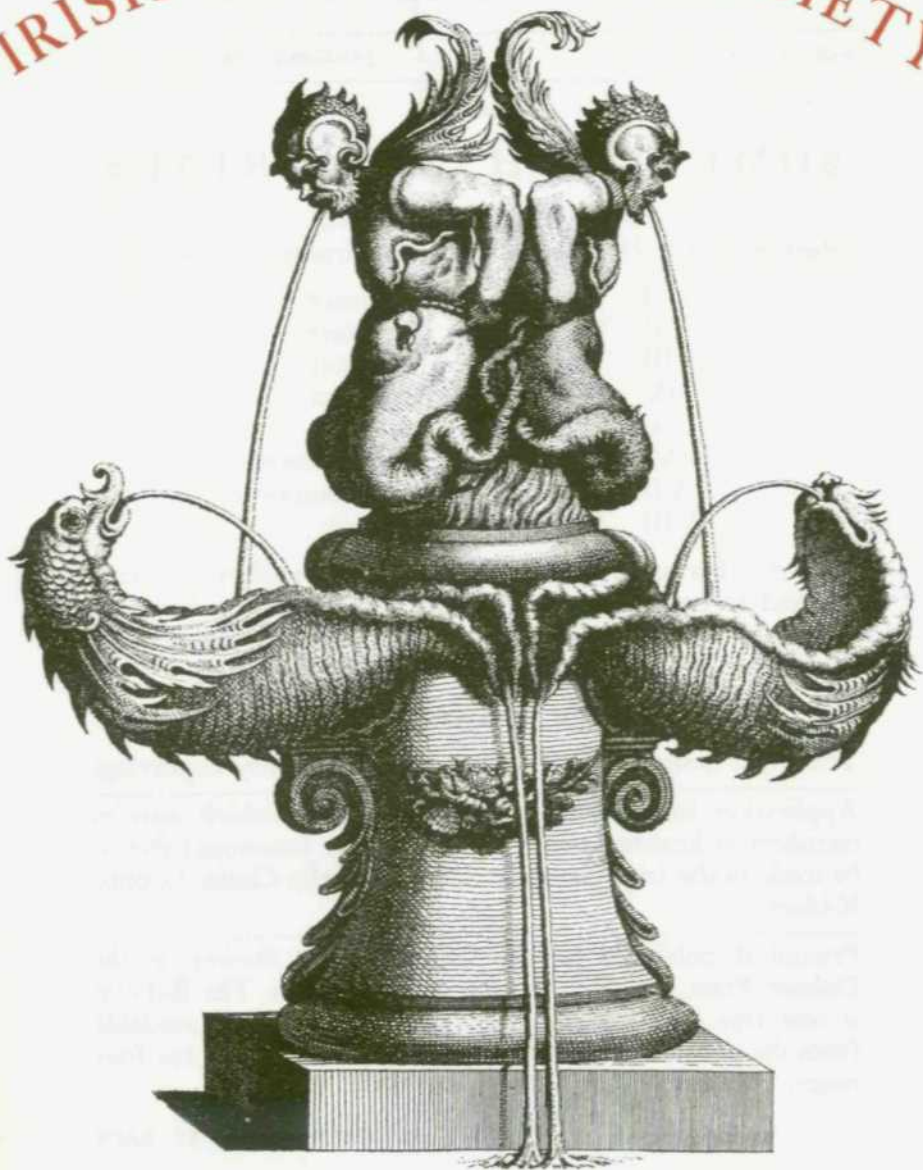


IRISH GEORGIAN SOCIETY



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SOME IRISH MEMORIALS

by RUPERT GUNNIS

Author of the Dictionary of British Sculptors 1660-1851

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Any member with information on exceptional monuments is asked to communicate with Mr. Gunnis, who is bringing out a further edition of the Dictionary, at Hungershall Lodge, Tunbridge Wells, Kent.

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

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SINGLE NUMBERS 3s. EACH

I

THE O'BRIEN MONUMENT

At Kilnasoolagh Church, Co. Clare, is the large architectural monument to Sir Donatus O'Brien, 1st Baronet. 1642-1717.

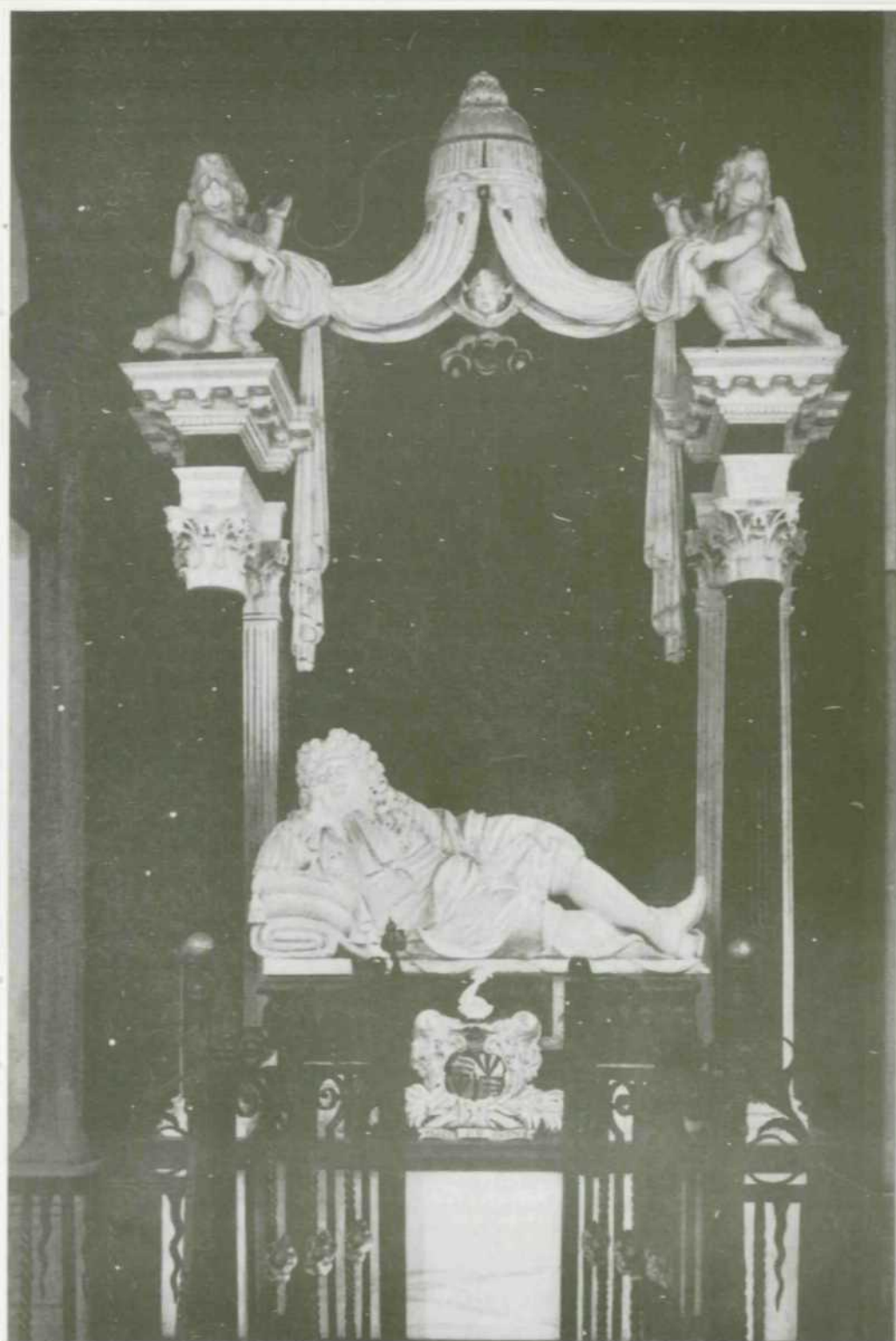
The monument shows Sir Donough reclining on a mattress, which is rolled up at the end, with cushions placed on it. On these he rests his right arm while his hand supports his head, which is turned towards the spectator. At each side of the figure are Corinthian columns, on top of which are putti, who hold the curtains which fall in folds from an oval tester at the apex of the monument itself.

The figure of Sir Donough shows an elderly, portly gentleman, dressed in the costume of the period, and wearing a wig. The long Latin epitaph states his many virtues, and adds that his "aspect was dignified," and also says that the tomb was erected by his second son, *Henry*. Henry married in 1699 Susanna, daughter and heiress of William Stafford of Blatherwycke, Northamptonshire, and through his wife inherited Blatherwycke Hall, one of the most lovely of Palladian houses, with its statues and corinthian pilasters, set in a deer-park, and which, since the war, has been demolished. Sir Donough himself was the son of Cornelius O'Brien of Leamenagh, and his wife Mary, daughter of Sir Turlogh McMahon, Bart. He was educated in London, was created a Baronet of Ireland in 1686 and was a member of the Privy Council. He married first Lucia, daughter of Sir George Hamilton, by whom he had one son, Lucius, who died during his father's lifetime. Sir Donough married secondly Elizabeth, daughter of Major Deane, and widow of Henry Grey of Dublin.

The tomb itself is signed quite clearly "Kidwell, fecit." The sculptor, William Kidwell, is an interesting figure. He was a member of the Painter Stainers' Company in London, and when quite a young man was taken up by Sir John Perceval, afterwards Earl of Egmont. Sir John was one of

the most enlightened men of his age; Fellow of the Royal Society at the age of **19**, in his youth he travelled all over England, seeing everything that he considered of interest, and making elaborate and important notes on the country houses that he visited. From **1705 - 1707** he journeyed through Europe and returned to Ireland in **May, 1708**. It was soon after his return that he employed Kidwell to manage his marble quarries in Cork and also to carve monuments and chimney-pieces. Among the Irish customers for whom Kidwell made chimney-pieces were: Lord Barrymore, Lord St. George, Sir Richard Meade, Sir Matthew Deane, and Lord Doneraile. His monuments in Ireland include Mrs. Fry, Waterford Cathedral: Boyle, Archbishop of Armagh, **Blessington**, Co. Wicklow and Viscount **Duncannon** at Fiddown, Co. Kilkenny. He also produced a number of monuments while he was in England, that at Penshurst, Kent, to Sir William Coventry being a replica of his tablet to Sir William Flower at Finglas. Co. **Dublin**. Both these monuments are beautifully carved, the detail of the cherub heads **being** especially fine, indeed so good are they that for a long time the Penshurst monument, which unlike the one at Finglas. was unsigned, was attributed to Grinling Gibbons. Kidwell died in Dublin in **1736**. His **patron**, Lord **Egmont**, lived for another twelve years. At his death it was said of him that " he was the best of husbands, the best of fathers, the best of masters and the best of **friends**; who never concerned himself in the affairs of other men, but to comfort them in **trouble**, or to assist them in necessity. Who never spoke of any man's character **but** when he had an opportunity to commend it. Who from the cradle to the **grave**, was never found to have injured the living or the dead, either in word or deed."

Nor must one forget that Egmont and a few friends " observing by the decay of beneficial commerce, that multitudes, incapable of finding business at **home**, might yet be serviceable to their country **abroad**. applied to the crown





for the government of a tract of country in America, then uninhabited (unless by Indians), since called Georgia, which they proposed to people with a remnant of the unhappy at home, and the persecuted in other parts of Europe." The king granted a charter in 1732 and Egmont was appointed the first president. He received his Earldom in 1733, because, as a contemporary account rather quaintly puts it, "The King being naturally pleased to confer favours upon real merit, an object seldom found within the reach of a Prince's eye."

n

THE CONOLLY MONUMENT

Hidden away in the old churchyard at **Celbridge**, Co. Kildare, stands the Mausoleum of Speaker Conolly and his wife. It is an unimpressive building from the outside, but inside is the grand, imposing and almost overpowering monument of the Speaker: a vast architectural work, with columns supporting the great triangular pediment, the apex of which nearly touches the roof. In this splendid setting recline the figures of Conolly and his wife; he, in a loose robe and wearing his wig, rests on his arm; Mrs. Conolly, who reclines on her elbow, is at a higher level and gazes down for ever at her husband, holding in her left hand a prayer book. While her eyes are open, his are **shut**, indicating that he pre-deceased her.

In front of the tomb is a lovely contemporary iron railing, in the centre of which are intertwined monograms of the Speaker and his wife.

William Conolly is a curious figure, for considering the heights he reached, his origins are more than obscure. His father, Patrick Conolly of Ballyshannon, is on record as having paid hearth **tax** on two hearths, while his neighbours had only one; he may have been the leading publican who had risen considerably during his own life. He was attainted

by James II in 1689. William (the Speaker) was agent to Dungan, Earl of Limerick from 1690 and eventually purchased from his heirs at Celbridge the land where Castle-town now stands, having been the *nominal* owner during the period of attainder of Limerick himself. We know nothing of his education or early years, but by the time he was thirty we find him sitting in the Irish House of Gammons as member for Donegal borough. He was elected Speaker in 1715 and continued to hold the post till a few days before his death in 1729. He was ten times a Lord Justice of Ireland during the absence of various Viceroys: he was Chief Commissioner of the Irish revenues 1709 - 1710 and from 1714 till his death. Swift says that the Marquess of Wharton, Viceroy from 1708 - 1710, sold Conolly this last place for £3,000; but then Swift hated Lord Wharton and described him as "the most universal villain I ever knew."!

The long Latin epitaph on the monument gives us little information, save about the great offices Conolly held, though it does add that "In perilous rimes he not once or twice proved that he served **his** country without **forgetting** his duty to his King, and served his King without forgetting what was due to his country." The epitaph continues "He made a modest but splendid use of the **great** riches he had honestly acquired, **distinguished** as he was alike for his courtesy, integrity and munificence of disposition."

The great tomb with its florid epitaph was erected **by** his wife Catherine, daughter of Sir Albert **Conyngham**, and sister of Henry, **1st.** Earl Conyngham: she gave her husband a very grand funeral, and it is interesting to note that the custom which prevailed for so long in Ireland of wearing linen scarfs at funerals (established with the view of helping the linen industry) was observed for the first time at that of the Speaker. These scarves were black and were worn round the **hat!**

The sculptor of this great monument was Thomas Carter the Elder (d. 1756), a statuary who lived in Hanover Square, **London**, and was chiefly known as a carver of chimney-

pieces. It is curious that the Speaker's widow should have selected a then little known young man, when, money being no object, she could have commissioned any one of many more famous artists.

There seem to me to be two reasons for the choice: we know that when Carter began on his own he was hard up for money to buy marble, and was lent £ 100 by the artist Charles Jervas. In the dining room at Castletown there is a painting of the Speaker, by Jervas. It does therefore just seem possible that the link between the sculptor and his patron was the artist, who knew both of them. A more possible solution seems to me to be that the Speaker, when he began to build his great house of Castletown in 1722 must have wanted chimney-pieces for some of the rooms, and may well have bought them from Thomas Carter, and his widow may have employed him for that reason on his first monumental work. Thomas, and his successor Thomas Carter the Younger (d. 1795) between them supplied the marble chimney-pieces for nearly all the great houses built in England and Scotland during the 18th century. Few people know of this great work of art only eleven miles from Dublin city, nevertheless Carter the Elder never carved a finer monument than that to Speaker Conolly.

III

THE KILDARE MONUMENT

In Christ Church Cathedral, Dublin, there is a superb monument to the memory of Robert, 19th Earl of Kildare, who died aged 69 in 1743, erected by his widow Marie, daughter of William, Earl of Inchiquin. The body of the Earl lies flat, as if he had just died; he is clothed in his Parliamentary robes, and appears to be lying in state, on a mattress set on a great sarcophagus of coloured marble.

His wife, draped in mourning, stands at the head of the corpse, one hand holding the dead man's wrist, as if she cannot yet believe that life has flickered away. Behind her,

trying to comfort the widow is the sole surviving daughter, **Margaretta**, later Countess of Hillsborough. At the foot of the dead man stands the only son, afterwards to be the **1st** Duke of Leinster, his hands clasped as he gazes in an agony of disbelief at the dead figure of his father. The whole composition is grand and moving, and one feels that the widow must have ordered this monument with the greatest care and thought, so lifelike and moving are this family group.

It is remarkable that the Earl should be shown lying flat, as if he had just been struck by death while still at the height of his power. I know only one other monument of this period where the effigy lies flat like this — in all other monuments in the **18th** century the deceased is depicted either standing or reclining.

Yet, this is how he must have lain after his death, for in his **will**, dated but a day before his death, he directs that "my body shall be kept unburied for as many days after my decease as it can, without art of cutting open." So perhaps we see here the dead man as he lay in state at Carton, till corruption forced the body to be coffined and placed in the family vault.

The long epitaph on the tomb records Lord **Kildare's** life and his virtues. He must have loved his home at Carton, for he re-purchased in Jan. **1738/9**, the lease of the house for **£8,000**, and made it his chief residence. In his will he left "All the residue of my personal estate to my dear wife, desiring her, out of the same and **the** profits of my estate, if necessary, to finish my house and outhouses at Carton according to the plan made thereof."

He held various public offices, and it was said of him that "He was the most pious nobleman of his age." Yet his life must have been saddened by seeing the death of so many of his children, for out of the twelve that his wife bore him, no less than ten died in his lifetime.

The monument is signed by Sir Henry Cheere (**1703-1781**), whose yard was at St. Margaret's, Westminster. He was certainly one of the most popular sculptors of the **18th** century and he produced a vast number of statues, monuments and chimney-pieces; yet I doubt if he ever produced a finer, more human and touching memorial than the **group** of Lord Kildare's family gathered round his dead **body**.

IV

THE COGHILL MONUMENT

In the church of **Drumcondra**, County of Dublin, is the very fine monument of Marmaduke Coghill, Chancellor of the Exchequer for Ireland, who died in **1738/9**. It is the work of the famous Anglo-Flemish sculptor, Peter Scheemakers (**1691-1781**).

The church of Drumcondra was (according to the inscription on the monument) built by Coghill's sister, Mary, "for the worship of God"; she also "erected this monument to the memory of so valuable a brother, whose body is laid in the vault, belonging to his family in St. Andrew's Church, Dublin."

Unfortunately when, in **1833**, the church was restored, the base of the monument was removed, which has badly affected the original design and proportions of the work, so that one now sees it standing several feet lower than was originally intended, which sadly detracts from the sculptor's intention and the magnificence of the tomb.

Marmaduke Coghill was the eldest son of Sir John Coghill, of Coghill Hall, in the County of York, who seems to have come to Ireland as a young man, and became a master in the High Court of Chancery in Ireland. He was knighted at the castle of Dublin in **1686**, by Henry, Earl of **Clarendon**, then Lord-Lieutenant. Sir John married Hester, daughter of Tobias Cramer, of Ballyfoyle, in Ireland, and **grand**-daughter of Balthazar Cramer, a German, who came to Ireland and became Colonel of a Regiment.

Marmaduke, the son of Sir John and his wife, was born in Dublin in **1673**. He was admitted to Trinity College in **1687** and five years later became M.P. for Armagh. His life was uneventful and **successful**, ending, as has been said, in the post of Chancellor of the Exchequer. He never married, and died of gout in the stomach on March 9th **1738/9**.

The monument shows Marmaduke, seated, **wearing** his Chancellor's **robes**, his right hand resting on a **table**, and holding a quill pen. At the base of the table is carved a

representation of the Chancellor's purse, containing the Great Seal.

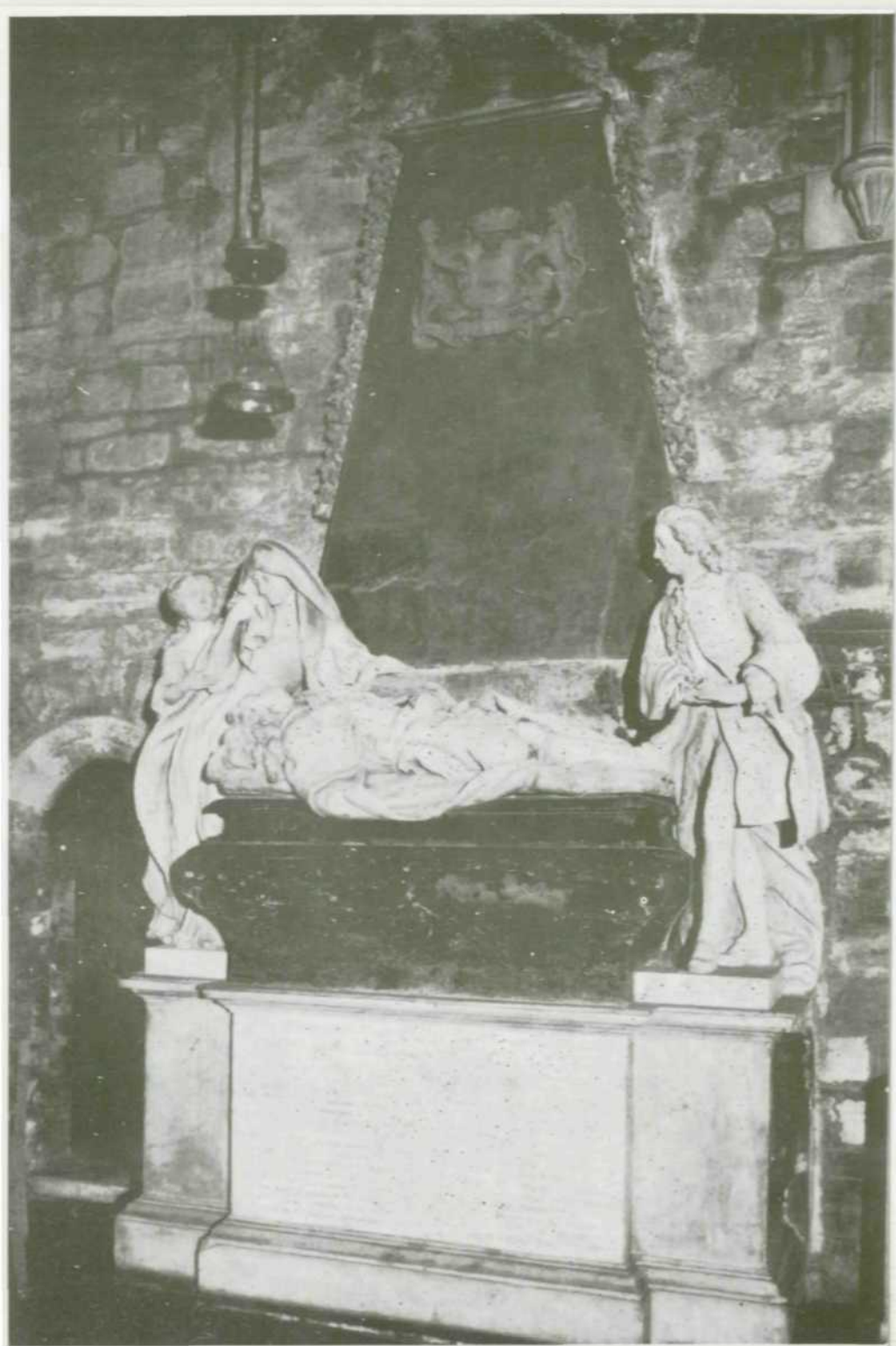
To right and left stand life-sized figures of Minerva and Religion. Both these white marble figures are quite admirable, and the carving of the former figure is the sculptor at his very best.

The tomb is signed on the base "P. **Scheemakers f.**" (i.e. "fecit"). The sculptor of this monument was the son of Peter Scheemakers the Elder, a sculptor of Antwerp. He first worked as an apprentice in Copenhagen, where ill health reduced him to poverty. He was, however, determined to study sculpture in Rome, and, having no money, walked the whole way to Italy. He did not stay long in Rome and we next find him working as an assistant to two well known and popular sculptors in London. After a time he and his fellow workman, L. Delvaux, set up on their own and made several monuments. Having saved money, he returned to Rome, where he studied assiduously and carved a number of classical figures. After a time he came back to England, and soon had a very large practice, carving not only monuments, but also portrait busts and chimney pieces, and by **1741** was well established, and was selected to carve the memorial to Shakespeare at Westminster Abbey. Till his retirement in **1771**, Scheemakers was responsible for a vast amount of work, but I know of few figures by him nobler than the "Minerva" on Coghill's tomb.

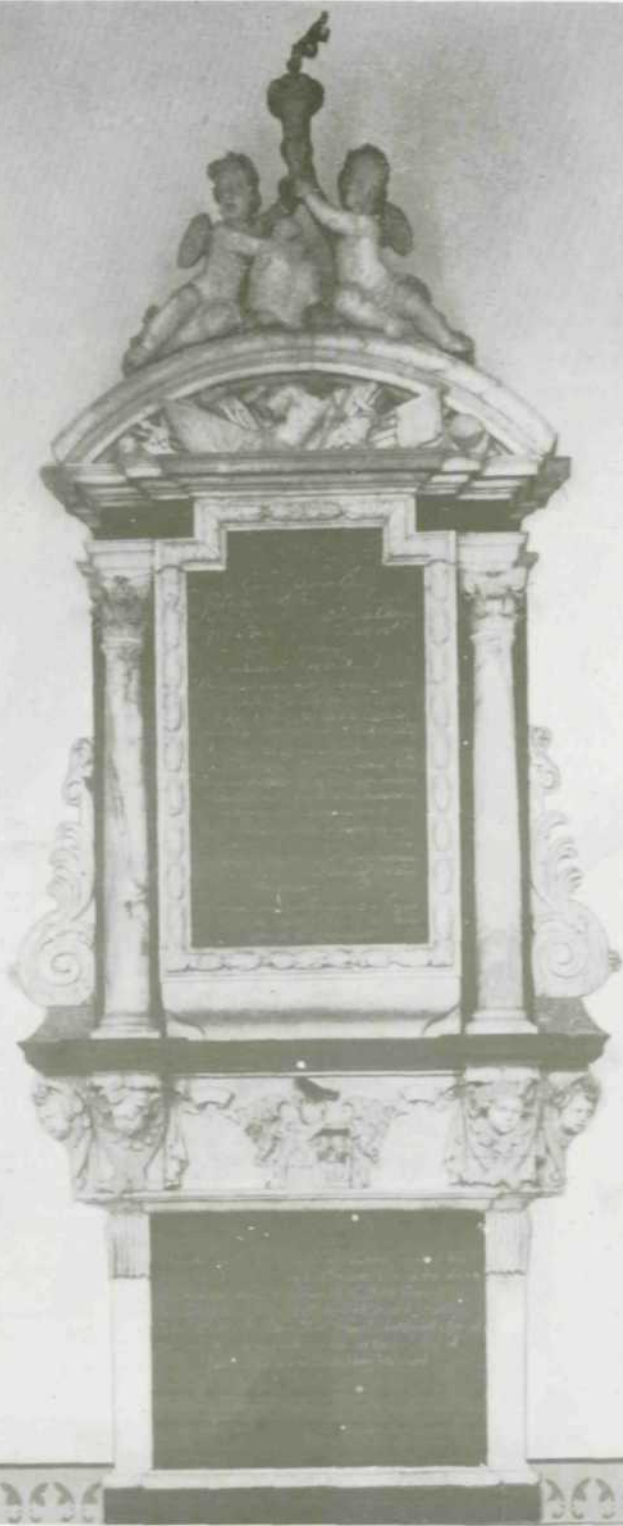
V

THE FLOWER MONUMENT

In Finglas Church, Co. Dublin, there is a wall tablet to Sir William Flower which is signed " **Kidwell** fecit." (for William Kidwell see **p.1**). The family of Flower were long seated at Oakham, Rutlandshire and a younger son as a soldier saw service in Ireland towards the end of the reign of Elizabeth. He remained in Ireland and in **1627** was knighted and made Governor of Waterford. On his death he was succeeded by his son, William, who was also a soldier. He



V





was arrested in 1648 by order of Cromwell and sent to England. On the Restoration he was able to return to Ireland and became member for **Irishtown**. He married **Frances**, daughter of William Weldon of St. John's Bower, Co. Kildare and died in 1681.

This monument was erected under the terms of the will of his eldest son Thomas, who died in 1700, and who left £150 for "a monument," presumably the one at Finglas.

On the lower part of the monument are also commemorated Thomas's eldest son, William (1685-1746), who was created Lord Castle Durrow in 1733, and his eldest son, Henry, who had been advanced to the Viscounty of Ashbrook in 1751 and died in the following year.

VI

THE LA TOUCHE MONUMENT

In Delgany **Church**, near Greystones, Co. Wicklow, there stands the large and magnificent monument by the Irish sculptor John Hickey, sacred to the memory of David La Touche, who died in 1785.

The church was not built until 1789, and the tomb was erected the following year; it would seem therefore that the La Touche family had intended the building to be a mausoleum, for the monument is placed at the east end of the **church**, which means that the altar has to stand on the north side. The church was enlarged in the last century, and so it is difficult to tell what the architect's original plan was.

The monument is nearly 25ft high and shows at the top a standing figure of the deceased; at his feet there is a woman representing Commerce (Ferrar's "View of Dublin" and Strickland say that the figure is intended for Mrs. La Touche) holding a cornucopia from which pomegranates, the emblem of the family, pour forth.

Beneath these two figures is a large sarcophagus, of coloured marble, which is surmounted by a funeral urn on

which is cut a profile of Mr. La Touche. This great sarcophagus is supported by three figures, which are said to represent the three sons of the dead man, David, John and Peter.

The monument is lighted by narrow windows in the roof of the embrasure, so that the sun might fall and give light to the tomb. This manner of lighting monuments is not **rare** in **Italy**, but in England I only know two other examples; the tomb of Princess Charlotte in St. George's, Windsor, and the figure of the Duchess of Rutland in the **mausoleum** in the grounds of Belvoir Castle. The former, until a recent unhappy restoration, had yellow glass, so that when the sun streamed through it, the great white marble group was bathed in a golden light. It may be that the glass above the La Touche tomb was once **coloured**, but if so, all **traces** have disappeared.

David La Touche was descended from a Huguenot family that fled from France at the time of the Edict of Nantes. The Irish branch was founded by David Dignes De La Touche, fourth son of a noble family possessed of considerable estates between **Blois** and Orleans. He first went to Holland and came to England with William of Orange, later taking part in the Irish campaign, at the end of which he settled in Dublin where he became a maker of poplins and founded a Bank. He married Judith Biard in **1690** and in **1703** his son David was born, who is the subject of this article. David was educated in Holland, and in **1745** succeeded his father in the management of the Bank. He married in **1725** Mary-Anne, daughter of Gabriel Canasilhes, and was the father of a number of children, of whom the most interesting is the politician the Right Hon. David La Touche, who married a first cousin of Henry Grattan.

One of his clients, the father of the famous Buck Whaley, wrote a cheque in rhyme in favour of his wife:

Mr. La Touche,
Open your pouch,
And give unto my darling
Five hundred pounds sterling:
For which this will be your bailey,
Signed, Richard Chapell Whaley.

John Hickey, the sculptor of the monument, was born in Dublin in 1751. Strickland says Hickey was born in 1756, but when he joined the Royal Academy Schools he gave the date of his birth as 1751. The fourth son of Noah Hickey, a confectioner, he entered the Dublin Society's Schools in 1764, and in 1776 he came over to England and joined the Royal Academy Schools, winning a Gold Medal two years later. In 1782 it was proposed to erect a monument to Grattan in Ireland, and Edmund Burke wrote from London to Lord Charlemont putting forward the name of Hickey for the work and adding "It will be a pleasure to you to know, that, at this time, a young man of Ireland is here, who I really think, as far as my judgment goes, is fully equal to our best statuaries both in taste and execution. If you employ him, you will encourage the rising arts in the decoration of the rising virtue of Ireland."

Alas, the proposed work was never carried out, but **Burke** did all he could for his fellow countryman, and secured for him the commission for the monument in Westminster Abbey to David Garrick. Before he could begin work, Hickey was dead; either, as one source says from "having lain in a damp bed," or, as another asserted, "his intemperate habits hastened his end." Whichever was the reason Hickey died in Oxford Street on Jan. 12th, 1795. **Most** of his monuments are to be found in **English** churches, though there is a fine work by him in memory of Henry Singleton, d. 1787, in St. Peter's, Drogheda.

VII THE DAWSON MONUMENT

In Vol. X of the "Association for the Preservation of the Memorials of the Dead, Ireland" there is a photograph and account of the wonderful monument to Lady Anne Dawson at Dartrey, near Cootehill (Co. Cavan), written in 1917, describing it thus:— "On a wooded island in a lake in Lord **Dartrey's** demesne is a square building, with a single window in the roof, known as the Temple". The article then speaks of the monument as being "placed in an alcove of the wall, and consists of an altar of white marble, with grey background, approached by two steps of alabaster, and surmounted by a carved classic urn of white marble. Resting on a cloud beside the urn is a life sized figure of an angel, pointing with one hand on high, and with the other to a life-sized draped figure of Mr. Dawson, who stands before the altar looking towards her, with an arm uplifted in a supplicating attitude, while his infant son stands clutching him as if in alarm". The inscription is far too long to quote here, but it states that the monument commemorated "Lady **Anne** Dawson, sixth daughter of Thomas Fermor, Earl of Pomfret . . . In a grateful and affectionate sense of the Blessing he enjoyed in such a wife, this monument is raised by the Hon. Thomas Dawson, Lord Dartrey."

Lady Anne died on March 1st, 1769, aged 36, but the monument could not have been erected till after 1770, for it was not till that year that Thomas Dawson was created "Baron Dartrey of **Dawson's** Grove". In 1785 he was made Viscount **Cremorne**.

Thomas Dawson, was the son of Richard Dawson, a banker of London, while his mother was a daughter of John Vesey, Archbishop of **Tuam**: he married, in 1754, (as has already been said), Lady Anne Fermor, whose mother was daughter and heiress of the 2nd Lord Jeffreys of **Wem**, son of the Lord Chief Justice of evil memory.

After the death of Lady Anne, Dawson married secondly, (and rather suddenly) in 1770, Philadelphia, daughter of

Thomas **Freame** of Philadelphia, in the United States, by **Margaretta**, daughter of the famous William **Penn**, founder of that city. Lord **Cremorne**, as we must now call him, died in **1813**, though his American widow lived on till **1826**.

The monument is signed on the second step "I. Wilton, **Invent.** and **Sculpt.**"

Joseph Wilton, the carver of this remarkable monument, was born in **1722**, the son of a worker in ornamental **plaster**, who had a large factory in London. When he was 22 he went to study in Paris, and later journeyed to Rome to learn more about his art. Here he stayed three years and received a gold medal from Pope Benedict XIV. After this he settled in Florence, carving **statues**, mostly copies of the antique, for his patrons both in England and Ireland.

On his return to England, Wilton soon had many commissions and was also appointed coach carver to George III; indeed he was responsible for the State Coach which is still used at Coronations. He supplied a chimney piece designed by Sir William Chambers for the Duchess of Marlborough's bedroom at Blenheim. There are many works by Wilton in **England**, for he was not only a fashionable sculptor, but an admirable one. In Ireland, one of Wilton's most lavish patrons was Lord Charlemont, a man of great culture, of whom Henry Grattan said that "the very rabble grew civilized as it approached his person." He employed Wilton to carve the lions and urns at the Marino Casino, as well as a variety of objects for his Dublin house and the villa at Marino (all designed by Chambers) including a table of **lapis-lazuli**. For Cork he carved a statue of Pitt the Elder. In **1786** he became one of the Founder Members of the Royal Academy, an institution of which he was appointed Keeper in **1790**, a post he held till his death in 1803.

After his death one who knew him, gave this description of him: "Tall, portly and personable, a perfect gentleman in **manners**, a warm friend and an agreeable companion. He went always dressed in the extremity of fashion, with a gold headed cane and a bag-wig plentifully **be-powered.**"

Of his works it was said that " they **are** skilfully executed and coldly correct." To this it is only just to add that he had grandeur of conception and his carving was beyond praise. He repeated the angel on the Dawson monument for that to Lord and Lady Mountrath in Westminster Abbey (1771); this monument was designed by Sir William **Chambers**, the architect, who was employed by Lord Charlemont both for the Casino and **Marino** House. If Wilton had not cut, next his name, that he not only made the monument of Lady Anne, but also designed it, one might well have imagined the design was Chambers'.

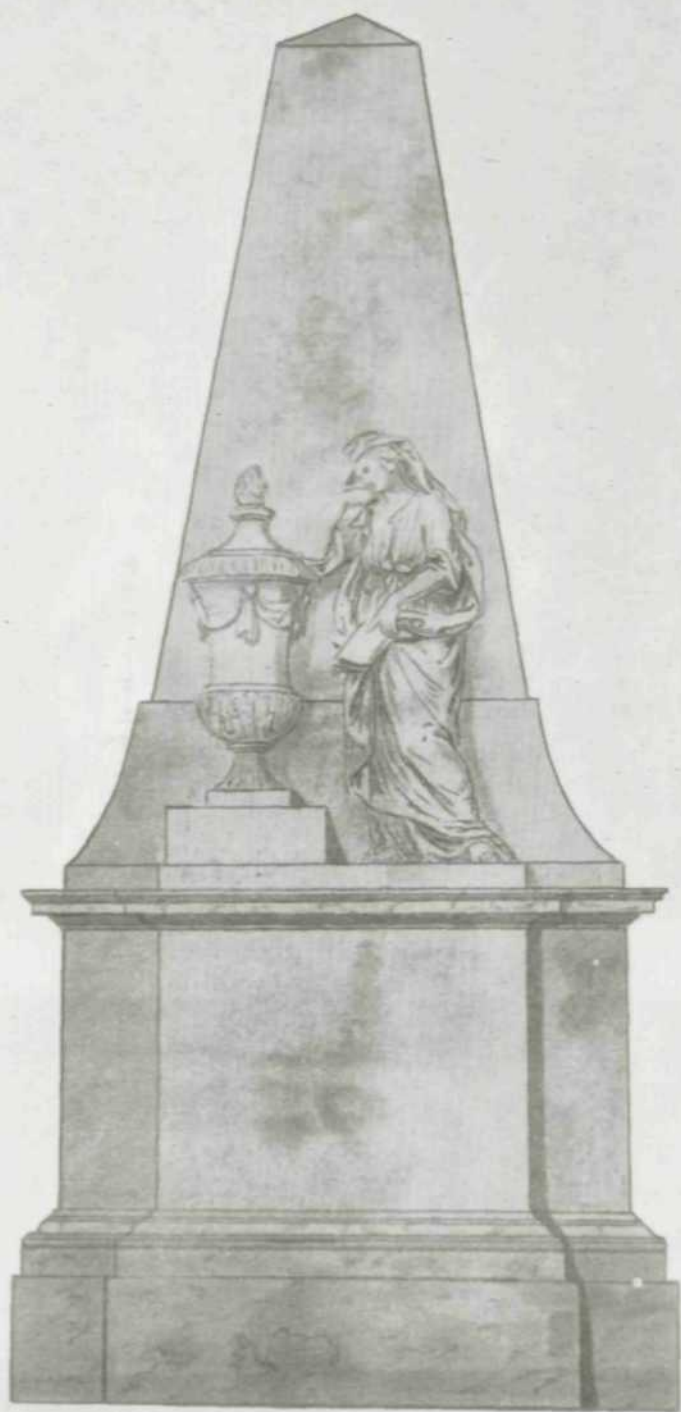
It is to be hoped that this most important work of art, one of the grandest Georgian memorials in Ireland, can, one day, be **restored**. At present, it stands neglected in the mausoleum on an island, surrounded by Forestry Commission land planted with fir trees. The roof has fallen in, and if the monument had not been in a niche it would have suffered even more than it has from the weather. Vandals have broken off fingers and toes, and the angel's arm has gone. The Irish Georgian Society has made it water proof and put a stout lock on the door and has cleaned off the signatures which defaced the urn. Members wishing to visit it should apply to Lady Edith **Windham, Dartrey**, for the key.

HIBERNIAN JOURNAL

19 Aug., 1774 (*News Section*)

" A few days ago was landed in Dublin a beautiful Marble Monument, done by Joseph Wilton, Esqr., of Portland Street, London, which Lord Dartrey is to erect in a Temple at his seat in Co. Monaghan to the Memory of his late **wife**, Lady Anne Dawson, daughter to the late Earl of Pomfret." Inscription composed by Mrs. Carter who did translation of **Epictetus**, etc.





VIII

THE FOSTER MONUMENT.

NOTE FROM THE AUTHOR

I have recently acquired an original drawing by the Anglo-Flemish sculptor, Peter **Scheemakers**, (1691-1781). On the back of this **drawing** is written " A Monument to be Executed according to this Draught by Order of the Rev. Thomas Foster for the sum of two hundred and forty pounds, with the charges of the sea and sending of a Man to sett it up in Ireland, the Pyramid will be of Dove colour'd marble, four inches thick to the Bottom, and three inches at the top, the **figure** and the Vaze and inscription table is to be Statuary Marble and the rest of the Pedestal to be of White and Vein Marble; one hundred pounds is to be Advanced to me and the rest when sett up in its place:

Signed by me, P. SCHEEMAKERS."

Lower down is written " Received of the Hon. Edward Southwell Esqr. the sum of one Hundred Pounds in part of the above monument. Pd. me P. SCHEEMAKERS."

As will be known from the scale by the side of the drawing, the monument was going to be about **16ft.** high, and at the base about 8ft. wide.

I imagine that the " Hon. Edward Southwell Esqr." is Edward, son of that Edward Southwell who was Principal Secretary of State for Ireland and Vice Admiral of Munster. He was born at King's Weston near Bristol in **1705**, and like his father was Principal Secretary of State and member, in **the Irish Parliament**, for Downpatrick. I have failed to trace **any** relationship with the family of Foster, save a very distant cousinship with the family of Foster of Birch in Essex.

On stylistic grounds I am inclined to date the monument between **1745** and **1760**.

Any information which your readers could give me would be of great help, for I am most anxious to discover in what church the monument, if it still exists, was " Sett up."

RUPERT GUNNIS.

IRISH GEORGIAN SOCIETY.

OUTINGS 1960.

- January 14th: *Lecture*. Dr. Fleetwood on Body Snatching. Anatomy Room T.C.D.
- March 14th: *Lecture*. W. Dillon, Esq., Bicentenary of Provost's House, T.C.D. Regent House. Visit to Provost's House afterwards.
- April 29th: *Marsh's Library*. Talk by Dr. R. B. McDowell, Librarian.
Tailors Hall. Talk by W. Dillon, Esq., and several enthusiastic members.
Marshalsea. Talk by Eoin O'Mahony, K.M. On to Concert at St. Werburgh's Church.
- June 18th - 15th: *Edinburgh Tour*. 33 Members visit Edinburgh. Also Culross, **Wemyss**, **Balcaskie**, Kellie Castle, Kinross, Hopetoun, Penicuik, Yester, Thirlestane, **Winton**, **Marchmont**, Mellerstain, The Drum, Pinkie, Caroline Park, Duddingston, Prestonfield, etc. Invited by Scottish Georgian Society.
Lectures, film, etc., by H. Fenwicke, R. Hurd, C. MacWilliam.
- July 30 - 31st: *Limerick Excursion*. 120 Members visit Limerick Town, Shannon Grove, Glin, Bunratty, Mt. Ievers, Carnelly and New Hall.
- August 24th: *Ball*. Westport House, Co. Mayo. In aid of Restoration Fund for Westport House.
- September 10th: *Georgian Cricket Match*. Castle **Ward**, Co. Down against team of Northern Ireland National Trust.
- September 25th: *Valley of the Boyne*. In conjunction with Northern Ireland National Trust. Visit Drogheda, Beaulieu, Townley Hall, Oldbridge.
- October 7th: *Lecture*. R. Howland, former Head of U.S. National Trust for Historic Preservation. *The Future of the Past*. T.C.D.

IRISH GEORGIAN SOCIETY

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