



1 – Castletown, Co Kildare, the great staircase, 1759-63

Castletown, Co Kildare: the contribution of James, First Duke of Leinster

DAVID J. GRIFFIN

CASTLETOWN WAS BUILT BETWEEN 1722 AND *c* 1725 FOR SPEAKER WILLIAM Conolly (1662-1729), most probably to the designs of Sir Edward Lovett Pearce (*c* 1699-1733). After Speaker Conolly's death in 1729, his widow Katherine continued to live at Castletown. Following her death in 1752, her nephew William Conolly moved to the house with his wife Lady Anne Wentworth, eldest daughter of Thomas Wentworth, Earl of Strafford. On the death of William in 1754, Lady Anne and family moved to Stretton Hall, Staffordshire. William was succeeded by his only son Thomas (1738-1803) who was then under age. On 30 December 1758, at the age of twenty-four, Thomas married Lady Louisa Augusta Lennox (1743-1821), third daughter of the second Duke of Richmond. Louisa had been brought up at Carton, the neighbouring estate to Castletown and home of her eldest sister Emily (1731-1814), wife of James, Earl of Kildare and later First Duke of Leinster (1722-1773). Thomas and Louisa finally settled at Castletown in October 1759, and Louisa was mistress of the house for the next sixty-two years. Being childless, she devoted her life to it. The work carried out to the main block during this period is the subject of this article.

Castletown's extremely complicated architectural history is well documented, at least by Irish standards. The Castletown papers, estate records and account books, together with Lady Louisa's correspondence with her sisters, provide a vital record of the building, decorative and furnishing works undertaken during this period. However, a great deal of what has been written about the house during the last thirty years has tended to concentrate on the written sources while neglecting the physical evidence provided by a study of the building itself. Research undertaken by the author has prompted a reappraisal of these documents, and the major restoration of the house itself currently being carried out by its new owners, the Office of Public Works, has already revealed much that is new about its architectural history.

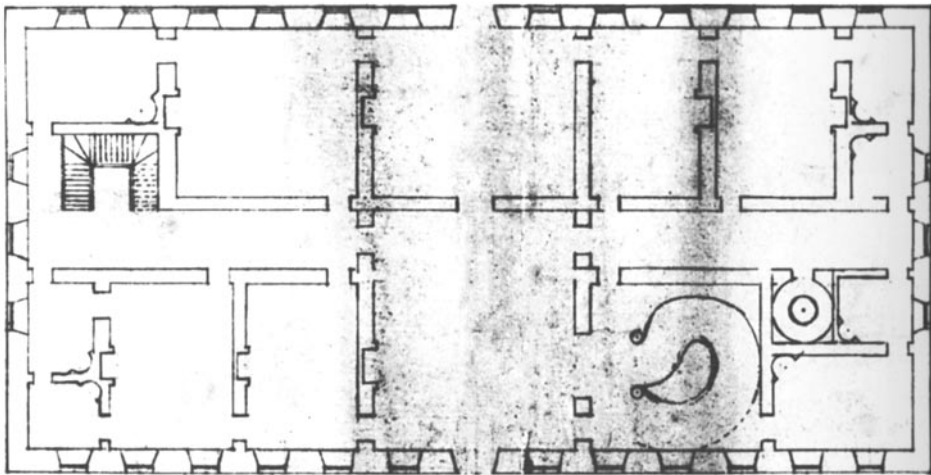
Generally, recent research has suggested that Lady Louisa, with the backing of a band of skilful craftsmen, was in effect the architect or designer of the alter-

ations carried out during this period.¹ However this is not the full story. While we already knew that Thomas and Louisa were persuaded by Louisa's brother-in-law James, Earl of Kildare, to settle in Ireland and at Castletown, the recent discovery of a letter dated 10 June 1766 from the Earl to his wife shows that his direct involvement with the house was much more extensive:

I am glad you like what has been done at Castletown. I told Lady Louisa that, when she came to live there after the alterations were made, that she would be obliged to me as long as she lived for finding out that the alterations could be made without pulling down the house.²

The Earl was completing the interiors of Kildare (later Leinster) House, Dublin, to designs by Isaac Ware (1704-1766) from about 1759 onwards, and when one compares the two houses, similarities are soon noted, with various elements being repeated.³ While it would be very tempting to suggest the hand of Ware directly at Castletown, it seems more likely that his various designs for Leinster House were used as a quarry for details which were then reassembled at Castletown, with a few additions under the Earl's direction. The Earl, who undertook the Grand Tour between 1737 and 1739, had a practical interest in architecture, which is demonstrated by his surviving sketch plans for rebuilding the main block of Carton dating from circa 1762,⁴ and his extensive annotations on Isaac Ware's designs for the same scheme.⁵

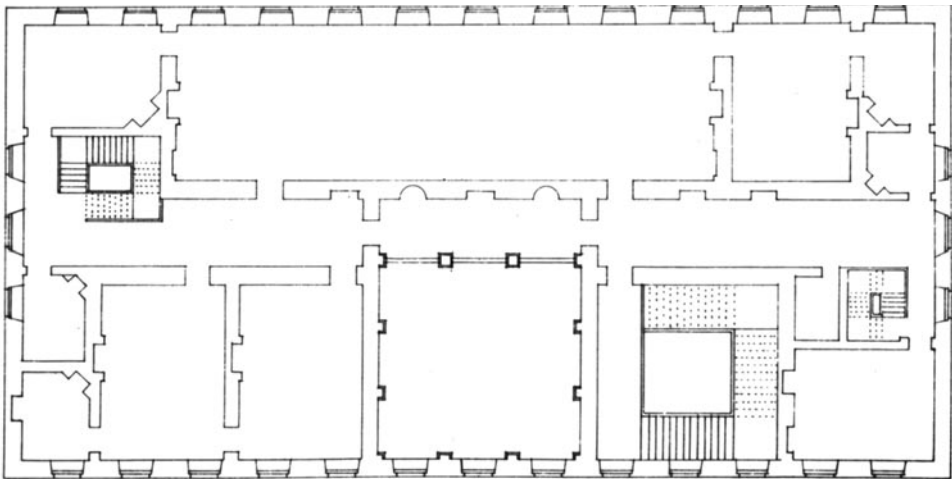
2 – *Early ground plan attributed to Sir Edward Lovett Pearce*



The influence of the Earl can also be detected in the choice of Philip Lafranchini (1702-1779) to decorate the walls and ceiling of the staircase at Castletown. This space was a shell when Thomas and Louisa arrived in the house in 1759, although a surviving early plan for the ground floor (Plate 2), possibly in the hand of Sir Edward Lovett Pearce, shows a circular staircase, probably of timber, reached through a colonnade supporting the first-floor landing, perhaps similar to that designed by Nicholas Dulois (*c* 1665-1735) at Chevening House, Kent.⁶ A first-floor plan (Plate 3), dating most probably from 1759, shows the staircase as finally executed (Plate 1).⁷ Lafranchini is first recorded as working at Castletown on 28 May of that year, when Lady Louisa wrote about him to her sister: 'Mr Conolly and I are excessively diverted at La Francini's impertinence, and if he charges anything of that sort to Mr Conolly, there is a fine scolding in store for his honour.'⁸ From the wording of this letter it would appear that Philip was working alone. The choice of Lafranchini was not a particularly surprising one, and suggests again the probable input of the Earl of Kildare. Philip had already worked with his older brother Paul (1695-1776) on the decoration of the dining room (later salon) at Carton in 1739, and they may also have worked at Leinster House, Dublin. Philip Lafranchini's plasterwork recalls that executed *c* 1756 on the main staircase at no. 9 St Stephen's Green, Dublin. The main staircase at Wentworth Castle, Yorkshire, decorated by Artari and Bagutti, may also have provided inspiration. La Francini seems to have been treated as a member of the household, for the Conolly papers contain references to his room as late as 1774.

In the past it has been suggested that the plasterwork on the ceiling of the

3 – First-floor plan, c 1759-60







4 – The Long Gallery, Castletown

staircase dated from *c* 1730, and that the decoration of the walls alone was carried out by Lafranchini before the insertion of the staircase *c* 1760. The evidence cited for this suggestion is that the swaged mask below the second quarter landing does not line up with the door below. However the suggestion is not borne out by inspection. While the ceiling is similar to that in the adjoining hall, its decoration is stylistically later. Secondly it would be most unlikely to have decorated the walls of the room prior to the insertion of the staircase, with all the resulting disruption and risk of damage to the plasterwork. Finally the swaged mask is now off-centre because the doorcase has since been moved towards the window wall. Simon Vierpyl (*c* 1725-1811) was in charge of this work, as in the Long Gallery, as discussed below.

In December of 1760 Louisa wrote: 'Staircase is finished to putting up the banisters'. Three of the brass banisters are signed and dated by their maker 'A King Dublin 1760', and his bill for £280 survives.⁹ This was Sir Anthony King, described as an 'eccentric brazier', who became Lord Mayor of Dublin in 1778.¹⁰ The idea for the brass banisters had been taken from those at Wentworth House, 5 St James Square, London. This house had been designed by Matthew Brettingham, the elder (1699-1769), and built between 1748 and 1751 for the second Earl of Strafford (1722-91).¹¹ It was where Lady Anne Conolly had lived when Thomas and Louisa married. Brettingham had already worked at Goodwood, Sussex, and at Richmond House, London. The Castletown staircase was finally completed in 1763 (Plate 1), after which King was paid for five years to keep the banister clean.¹²

The design of the staircase was much admired by the architect Charles Robert Cockerell (1788-1863), who visited the house in August 1825. He wrote:

The staircase is extremely handsome and the geometrical steps the boldest lightest and best I believe to have seen, the brass balustrade completes the whole giving an effect of elegance quite new to me.

Cockerell gives a sketch ground plan of the house, and an elevation of part of the staircase.¹³ Staircases with brass banisters became very popular in Ireland in the early nineteenth century in the works of Sir Richard Morrison (1767-1849). Cockerell used them at Oakly Park, Shropshire and at Kinturk, Castlepollard, Co Meath.

To the same period as the creation of the staircase belongs also the creation of two small lobbies at first-floor level. These originally formed part of the east and west corridors and are not shown on the plan of 1759 (Plate 3). They are decorated with charming plasterwork by Lafranchini, featuring bearded masks above the arched doors similar to those designed by Isaac Ware *c* 1759 for the first-floor dining room (later saloon) at Leinster House. The mahogany doors, dado and floor also belong to this period.

The genesis of Louisa's interest in the first-floor Long Gallery at Castletown (Plate 4) can be seen in her interest in the gallery at Wentworth Castle, Yorkshire. Situated in the east wing of Wentworth, designed by Johann Von Bodt (1670-1745), the gallery itself was the work of James Gibbs (1682-1754). Writing in August 1757 from Wentworth Castle to her sister Sarah, Louisa commented that 'the house is very fine especially that long gallery you have heard so much off its really the finest room that can be.'¹⁵ The Long Gallery at Castletown had originally been designed for Speaker Conolly as a picture gallery. It had six doors, two leading to the east and west corridors, while pairs of doors, each with one false and one real door, flanked the chimney-pieces at each end of the room and gave access to the adjoining rooms. Following her arrival at Castletown in 1759, Louisa seems to have wasted little time in turning her attention to this room. Referring to the gallery in a letter to her sister Emily in May 1759, she wrote 'We have sent by Lord Kildare the designs for finishing the Gallery.'¹⁶ In July of the same year, she wrote:

In one of your letters you mention that Mr Conolly had forgot to send over the finishing for the great room. He says they were to send the rest of it afterwards or else Mr Chamber's the architect had explained it to Mr Verpaille.¹⁷

Chambers was of course Sir William Chambers (1723-1796), the architect who, like Matthew Brettingham before him, worked for Louisa's brother, the 3rd Duke of Richmond (1735-1806), at Goodwood, Sussex, and Richmond House, London. Verpaille was Simon Vierpyl, the London-born sculptor and pupil of the Flemish sculptor Peter Scheemakers (1691-1786). Vierpyl settled in Ireland in 1756. He probably already knew Chambers, and subscribed to the first edition of Chamber's treatise on the *Decorative Part of Civil Architecture* published in the spring of 1759. A copy of this work, which was once held in the library at Castletown, now belongs to the author.

Vierpyl, with his foreman, a Mr Lambe, supervised the work at Castletown for Chambers. It is still not exactly clear what work was carried out at this time but it cannot have been very extensive, for by 15 December 1760, Louisa considered that it would be finished in a fortnight.¹⁸ It is known that the original doorcases in the Long Gallery were flanked by columns which were later reused in the construction of a bathing or dressing house near the river.¹⁹ It seems likely that Chamber's work consisted of replacing the original six doors and doorcases. Four remained in their original positions on the end walls, while the doorways on the south wall shown on the 1759 plan (Plate 3) were built up, converting them to niches and repositioning them as they are today, flanking a tall central niche (Plate 5). The gallery could now be entered from the first-floor gallery through a central door which had formerly been false. The east and west corridors could now be more private.



5 – Long Gallery doorcase repositioned by Sir William Chambers, 1759-60

6 – Long Gallery chimney piece (one of a pair), 1759, with later alterations





7 – Lady Louisa's boudoir

8 – Lady Louisa's boudoir, chimney-piece, 1760s

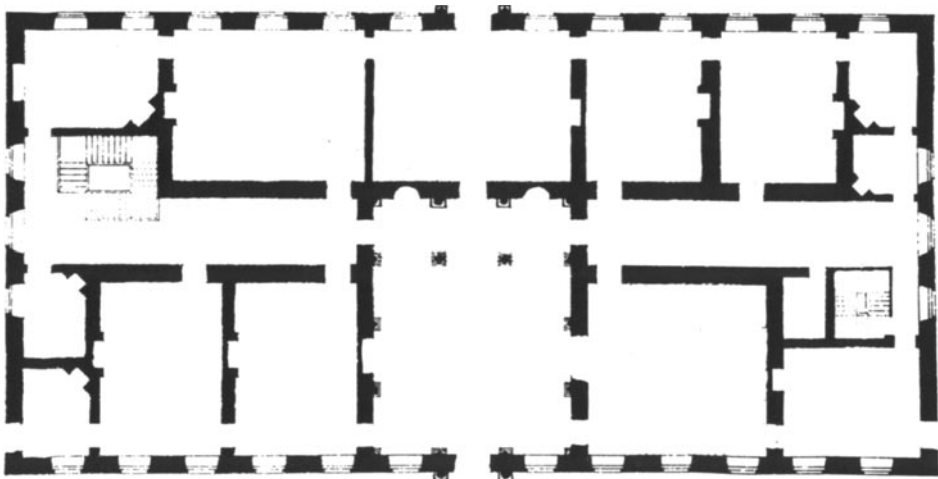


Chambers was probably also responsible for the window cases, dado and two new chimney-pieces of the Ionic order (Plate 6). Lady Louisa's comment, 'I am vastly glad you like our chimney-pieces', in a letter to her sister the Countess Kildare of 28 May 1759 may refer to these.²⁰ They survive with minor alterations carried out in the 1770s.

Little of importance was done between 1760 and 1763, when the building work resumed with the refitting of Louisa's bedroom apartment on the first floor, above the present dining room. Daniel Conolly made a new chimney-piece for Lady Louisa's room, and in 1764 one Richard Brewer supplied 120ft of cornice for 'My Lady's Room'.²¹ The chimney-piece (Plate 8), doors, doorcases, overdoors (since removed), window cases, etc., in the adjoining boudoir (Plate 7) probably also belong to this period.

This activity was the prelude to Louisa's most ambitious plan, namely, the remodelling of the ground-floor rooms carried out between 1764 and 1768: '[I] have been very busy about a plan for some rooms ... it employs my thoughts constantly.'²² This work proved so disruptive that the Conolly household had to move to Leixlip Castle for seven months in 1766. During this period, the dining room was created, and the crimson drawing room, saloon or green drawing room, print room and adjoining room remodelled. Almost every window sash above the basement floor

*9a – Ground-floor sketch plan, ideal date c 1730
(reconstruction by David J. Griffin, 1998)*



was replaced with those having fashionably slimmer glazing bars to a profile much favoured by Chambers.

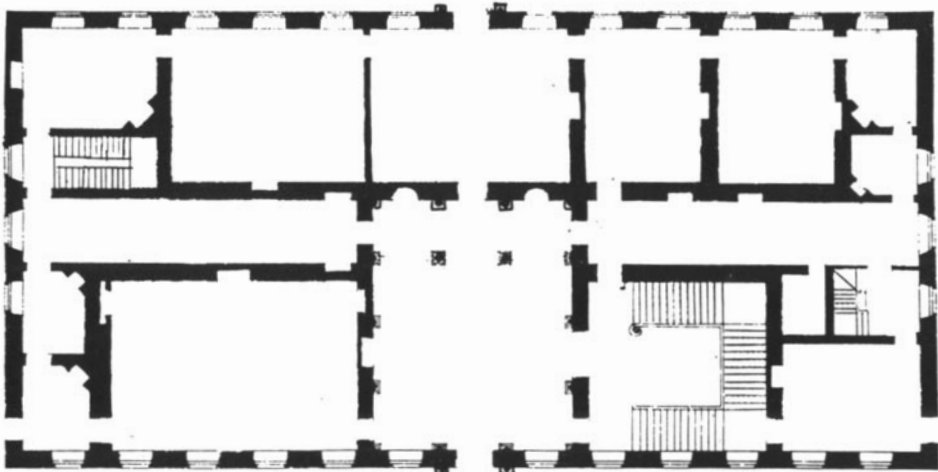
The most drastic alterations involved the creation of the dining room (Plates 9a, 9b, 10). Formerly two rooms, the dividing walls were completely removed through three floors to the level of the main roof. A false wall was built to the west in order to centre the windows. Fireplaces and flues were repositioned, probably in 1763-64.

John Harris and others have suggested the hand of Sir William Chambers in the redecoration of the dining room, saloon or green drawing room and crimson drawing room.²³ While it is certainly true to say that Chambers is the only documented architect associated with the house during Lady Louisa's period, in the opinion of the author nothing particularly 'Chambers-like' is evident in any of these interiors. The clue to the actual designer may lie in a letter written from Castletown by Louisa, dated 5 May 1767:

The Duke of Leinster and my sister dined here the other day it was the first time that he had dined here since our new dining room was made which he had the making of, I may say, for it was him that persuaded Mr Conolly to do it, he liked it vastly.²⁴

In other words, it was the Duke of Leinster who advised on the decoration of the room which was completed in 1767. Furthermore, when one compares the ceiling (Plate 11) to that in the first-floor dining room (Plate 12) at Leinster House, Dublin,

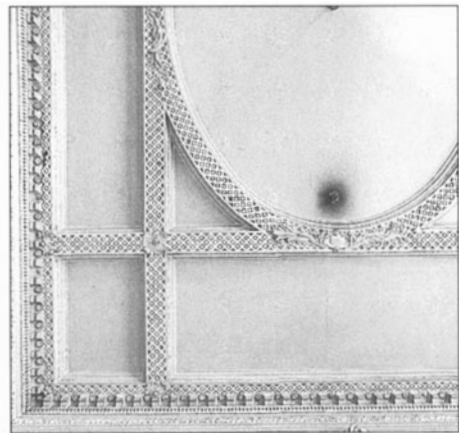
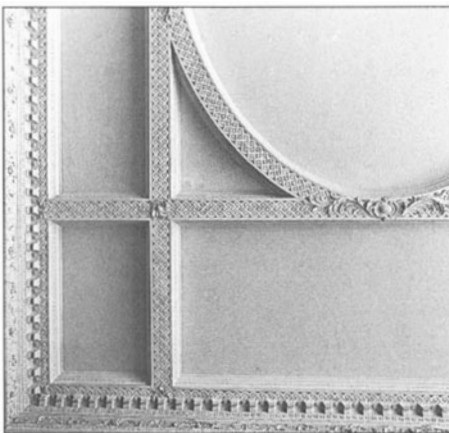
*9b – Ground-floor sketch plan, ideal date c 1780
(reconstruction by David J. Griffin, 1998)*





10 – Castletown, the dining room, completed 1767
bottom left 11 – Dining room, detail of ceiling, 1767

bottom right 12 – Leinster House, Dublin
first-floor dining room (later saloon) ceiling, designed by Isaac Ware c 1759



they are identical both in design and execution if not size. The design is in the style of Inigo Jones (1573-1652), and is loosely based on the ceiling of his banqueting hall, Whitehall, London, the most famous dining room in England. The dining room at Leinster House forms part of a suite of rooms designed by Isaac Ware.²⁵ The Duke's influence could also be found in the furnishings for the original dining room chairs, since sold. They were identical to a set last recorded at Carton.²⁶ The chimney-piece (Plate 13) may have been influenced by that originally created for the ground-floor dining room at Leinster House, though now to be found at Carton. The neo-classical swaged frieze is probably an alteration of the 1770s. Louisa mentions the arrival of chimney-pieces from England in February 1768. She is probably referring to those in the crimson drawing room (Plate 14), green drawing room or saloon (Plate 15), print room (Plate 16) and adjoining room (Plate 17). It would seem that these were supplied by the firm of John Devall and Son.

Lady Louisa wrote to her sister Sally from Castletown on 25 May 1768 stating:

There are also gilders in the house, just came to new gild the frames of our pictures in the dining room, all this finishing work is so very entertaining, I am as busy as a bee, and that you know is mighty pleasant.²⁷

Looking at the green drawing room or saloon (Plate 19), where the wall panelling was altered to form a backing to the 'pale green damask' silk hangings, in position by 1769, and the ceiling replaced, one can again detect the influence of Ware's work at Leinster House. The main doorcase is based on that in the first-floor dining room (Plate 20). The chimney-piece (Plate 15) is based on that in the first-floor drawing room (Plate 18) at no. 6 South Leinster Street, Dublin, built in 1761 on land let from the Duke. Another version was formerly in the library at Lucan House, Co Dublin.²⁸

In the adjoining crimson drawing room (Plate 21), 'hung with a four colour damask predominately of red', the ceiling (Plate 22) is influenced by that in the supper room at Leinster House (Plates 23). Both are taken from designs published by Sebastiano Serlio (1475-1555) in Book Four of *The Book of Architecture* (London edition, 1611), as indeed was the dining room ceiling at Devonshire House, London, designed in 1734 by William Kent (1685-1748). An album of drawings formerly at Castletown contains a number of designs based on this source (Plate 24). The chimney-piece (Plate 14) is identical to that in Louisa's sister's dressing room at Leinster House. It is taken from Isaac Ware's *Designs of Inigo Jones and Others* of c 1735, and is also repeated at Carton and in the dining room at no. 6 South Leinster Street. The doorcases also have parallels at Leinster House. The original panelling was altered to form a backing to the silk hangings as in the adjoining saloon.

Relatively minor alterations to the structure were carried out in the print room (Plate 25) and adjoining bedroom (later library) (Plate 27). In both cases, the



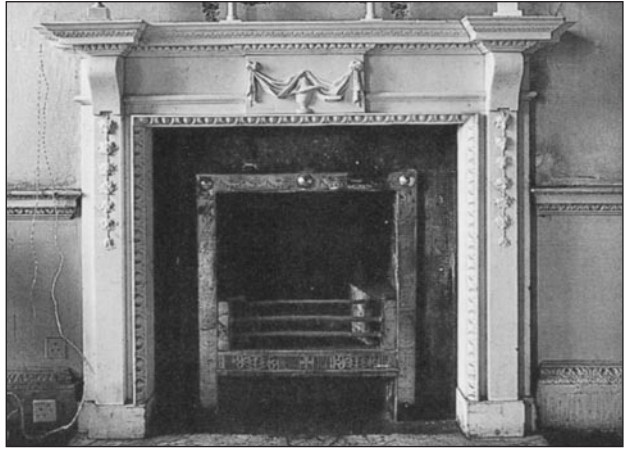
13 – Dining room
chimney-piece, 1767,
with later alterations

14 – Crimson drawing
room chimney-piece,
1768

15 – Green drawing
room or saloon
chimney-piece, 1768



16 – Print room
chimney-piece, 1768?



17 – Ground-floor
bedroom chimney piece,
1768?



18 – No. 6 South
Leinster Street, Dublin,
first-floor drawing room
chimney-piece, 1761





19 – The green drawing room or saloon

20 – Green drawing room main doorcase by Richard Cranfield, c 1768

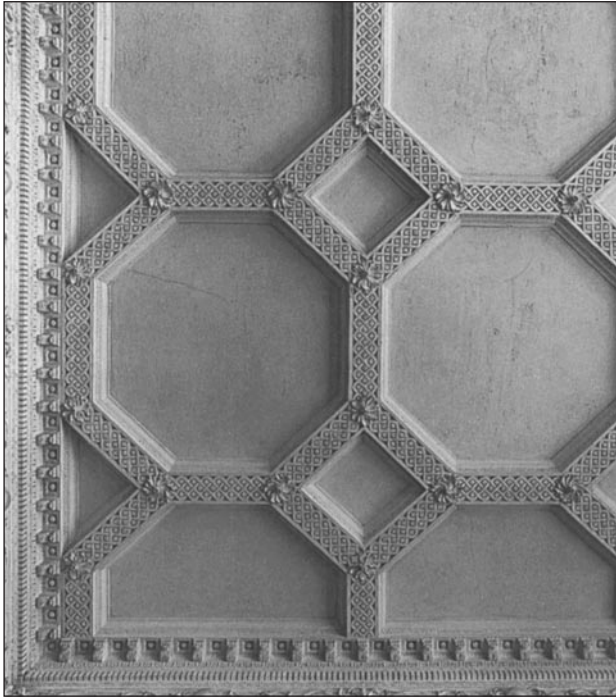


original coved ceilings were retained and new chimney-pieces (Plates 16, 17) installed, probably in 1768 when a William Heaton was paid for alterations to the woodwork in the print room. A drawing for the east wall of this room survives in the collection of the Hon Desmond Guinness, an early scheme for the hanging of the prints indicating that the original intention was to treat the door to the bedroom as a jib door, like that to the east corridor (Plate 26). The room was decorated with prints collected by Lady Louisa from 1762, and was completed by 1769 when Lady Shelbourne saw it and described it as ‘a print room on the palest paper I ever saw and the prettiest of its kind’.²⁹ The background to the prints has since been repainted and the printed border painted out. In the adjoining bedroom, new window cases, doorcases and a chimney-piece were fitted, but, as noted, the original coved ceiling survives. This room was converted into a library in the nineteenth century.

Throughout all this alteration work to the ground floor, some of the original carved woodwork was retained, altered and reused. All of the new carved woodwork, skirting, window and door architraves, overdoors and chair rails were supplied by the well known Dublin carver Richard Cranfield (1731-1809), who was paid £223 1s 5d in 1768. While the panelled reveals are fully enriched, there is an obvious lack of carving on the mahogany doors installed at the time. This was probably caused by Thomas Conolly’s financial problems, and perhaps it was intended that when finances improved the doors could be taken off their hinges and the work completed.

21 – The crimson drawing room

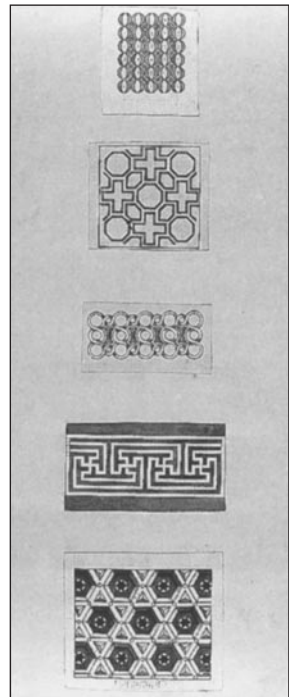
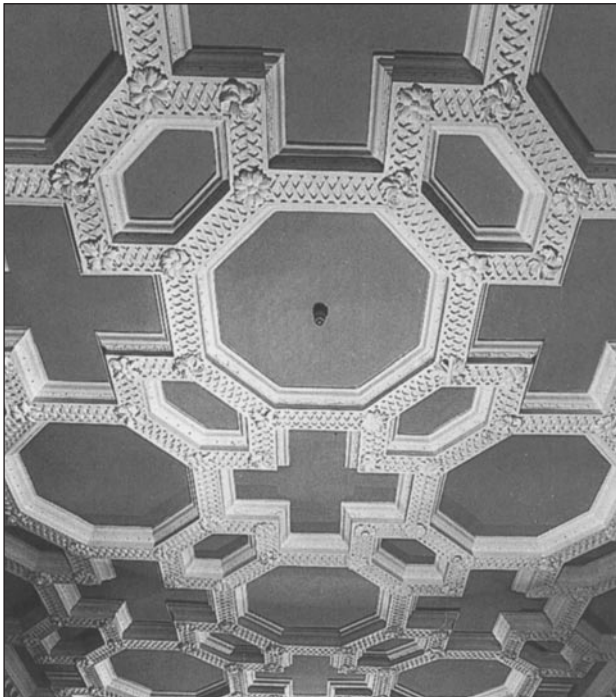




22 – *Castletown, the crimson drawing room, detail of ceiling, 1768*

23 – *Leinster House Dublin, supper room, detail of ceiling, 1759*

24 – *Designs for ceilings after Sebastiano Serlio from an album of drawings formerly at Castletown*



Little seems to have been done between 1768 and 1774 when Lady Louisa turned her attention again to the Long Gallery (Plate 4). Writing to her sister Lady Sarah on May 26 of that year, she stated:

I am busy as usual but can't enjoy the out of doors work, as I do the gallery which is going so well, and I hope will turn out a very comfortable room, though not quite in the perfection that I could wish it. The ceiling is heavy, but the excessive slowness of the plasterers work comforts me for not having taken it down, as it must have been ages before we could have lived in the room, and to say the truth I have a great deal of impatience about having things finished for the Irish workmen try ones patience not a little.³⁰

Her patience was to be tried even further. The stucco wall panels were removed in 1776 as they 'looked so very bad'.³¹

The gallery was redecorated in the Pompeiian manor by two English artists who had already worked at Louisa's brother's house, Goodwood in Sussex, Charles Reuben Riley (c 1752-1798) and Thomas Ryder (1746-1810).³² Riley, who commenced work in 1775, seems to have executed the paintings set in decorative plaster panels, with Ryder executing the wall decoration. The subjects are mostly taken from d'Hancarville's *Antiquities Etrusques, Greques, et Romaines* (1767) and de Montfaucon's *L'antiquite et representee en figures* (1719).

A Thomas Ryan carver was at work on bookcases for the room. His bills covering the period October to December 1774 survive.³³ Where did these stand? Remembering that there were still doors at either side of the fireplaces of the end walls, the most likely place would be against the four blank piers between the windows on the north wall. The mahogany bookcases (Plate 27), incorporated in the ground-floor library in the nineteenth century,³⁴ had friezes decorated with fluting and roundels matching the frames of the Long Gallery mirrors which were in position by January 1775.³⁵ Surely these are the bookcases originally made by Ryan for the gallery. The bookcases were sold in 1965. Doors and doorcases in the end walls are mentioned by Lady Caroline Dawson who visited in 1778. They survived into the nineteenth century, when they were removed and reused elsewhere in the house.

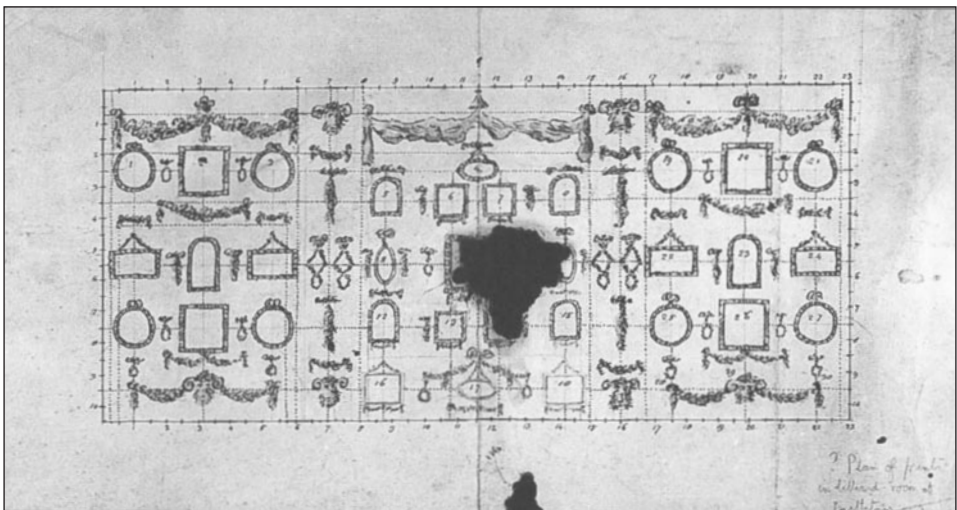
The eight white marble portrait busts on carved and gilded consoles were in position by August 1776, and are probably the work of Simon Vierpyl.³⁶ The consoles, carved by Thomas Ryan in 1775, seem to have been fitted with candle branches.³⁷ The small statues which stand in niches formed when the doors from the landing were moved probably also date from this period, while the full-length statue of Diana, an antique, stands on an early nineteenth-century pedestal.

The chimney-pieces installed during the first phase of decoration were altered when painted plaques were added to tie them in with the Pompeiian wall



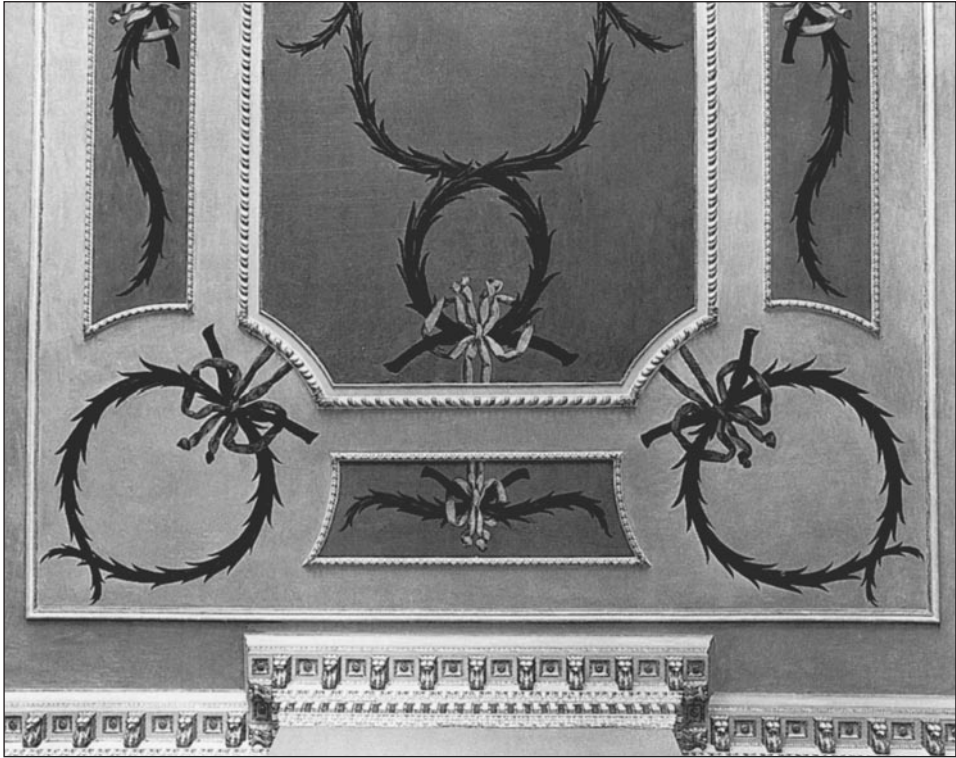
25 – Castletown, the Print Room

26 – Print room, early design for the layout of prints



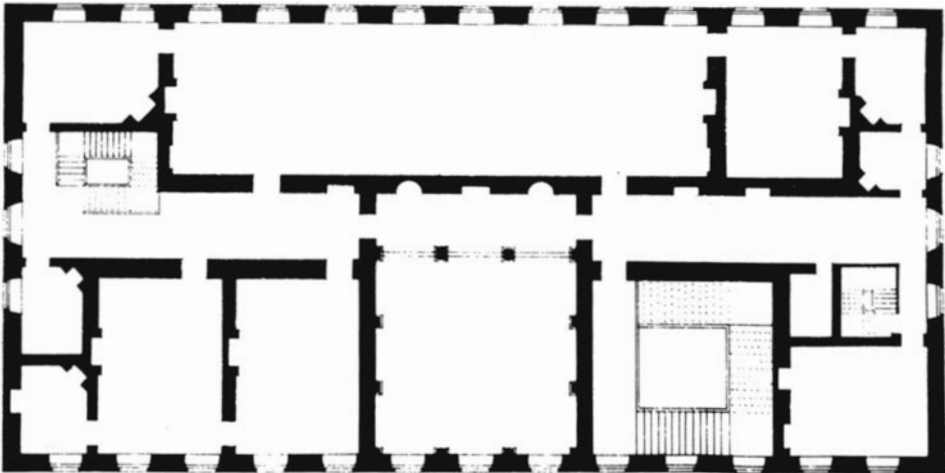


*27 – Ground-floor library
(former bedroom)*



28 – Lady Louisa's boudoir, detail of painted ceiling

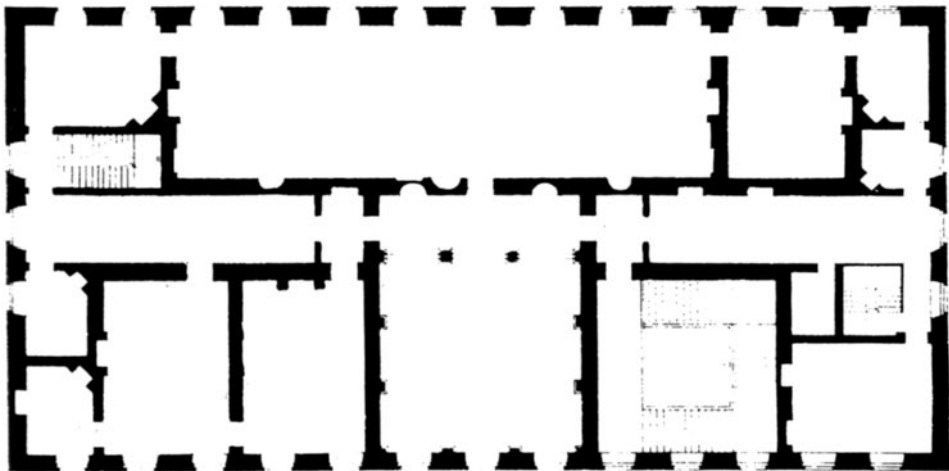
*29a – First-floor sketch plan, ideal date 1759
(reconstruction by David J. Griffin, 1998)*



paintings (Plate 6). They were fitted with ‘very large fine pinch beck mounted moving grates’ and ‘very fine open work bow’d fenders’ supplied by Richard Wilson, whose bill dated 23 December 1774 survives.³⁸ Above these chimney-pieces hung Joshua Reynolds’ portrait of Lady Louisa (now in the Fogg Art Museum, Harvard), and Tom Conolly by Raphael Mengs, painted in Rome in 1758 (now in the National Gallery of Ireland). The lunette of Aurora is based on a painting by Guido Reni (1575-1642). It should be mentioned that the picture gallery at Leinster House, designed by James Wyatt (1746-1813) for William Robert, Second Duke of Leinster (1749-1804), was completed in 1775. The decorative, painted ceiling, dado and shutters in Lady Louisa’s boudoir (Plate 28), though undocumented, are probably contemporary with those in the gallery.

At about the same time, the west staircase, which was open to the corridor, was replaced by one of Portland stone and enclosed. The east staircase, though not replaced, was also enclosed. Most of the remaining first-floor panelled rooms were covered with canvas and paper in order to modernise them. The front door was also replaced, and ten of the ground-floor front windows were lowered – as on the east front at Wentwood Castle, Yorkshire – towards the end of the century and not in 1759 as has been suggested. Two small rooms were created in the first bays of the colonnade, where steps from the ground floor formerly gave access to the exterior. The roof of the main block was replaced to a different profile with a higher ridge.

29b – *First-floor sketch plan, ideal date c 1780*
(reconstruction by David J. Griffin, 1998)



I have tried in this article to show how work at Castletown progressed during Lady Louisa Conolly's long tenure there. She was, without doubt, the principal driving force behind the various phases of activity, and her influence in this respect cannot be under estimated. However, it is clear from both the documentary evidence and from a close examination of the physical structure of the house, that Lady Louisa was not the 'architect' of these alterations. We must look elsewhere to find the guiding hand behind the design decisions, and the figure that emerges is that of James, Earl of Kildare and First Duke of Leinster. Through him, the designs executed by Isaac Ware for Leinster House ten years earlier were filtered, directed and reformed in the Castletown of Lady Louisa.

DAVID GRIFFIN is Director of the Irish Architectural Archive, Dublin, and an authority on Irish architecture, particularly Georgian.

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ENDNOTES

In 1994 the author was commissioned by the Office of Public Works to carry out a detailed report on Castletown. A copy of this seven-volume report is available in the Irish Architectural Archive (ref. D.CAS.6.0).

- ¹ Christopher Moore, 'Lady Louisa Conolly mistress of Castletown 1759-1821' in J. Fenlon, N. Figgis and C. Marshall, eds., *New Perspectives: Studies in art history in honour of Anne Crookshank* (Dublin 1987).
- ² Public Record Office of Northern Ireland. Strutt papers T3092/1/4.
- ³ For a full account of Isaac Ware's work at Leinster House see David J. Griffin 'Leinster House and Isaac Ware' in Agnes Bernelle, ed., *Decantations: A Tribute to Maurice Craig*

- (Dublin 1992). Ware's designs are now in the collection of the Irish Architectural Archive (ref. 98/68).
- ⁴ Private collection, Co Kildare.
- ⁵ Ware's designs for Carton are in the collection of the Irish Architectural Archive. (ref. 98/68).
- ⁶ Elton Hall album. Collection Victoria & Albert Museum, London.
- ⁷ Collection Hon Desmond Guinness.
- ⁸ Leinster Letters. Collection National Library of Ireland.
- ⁹ Castletown MS. Property Castletown Foundation on deposit Irish Architectural Archive, Dublin (ref. 97/84).
- ¹⁰ Sir John Gilbert, *A History of the City of Dublin 1854-8*, iii, 52.
- ¹¹ For a full account of Wentworth House see *Survey of London*, xxix and xxx (1960) and John Martin Robinson, 'Wentworth House: St James Square', *Country Life*, 3 November 1988.
- ¹² Castletown MS.
- ¹³ John Harris, 'C.R. Cockrell's 'Ichnographica Domestica'', *Architectural History*, 14 (1971).
- ¹⁴ For a full account of Wentworth Castle see John Cornforth, *English Country Houses Baroque 1685-1715* (London 1970).
- ¹⁵ Bunbury Letters. Collection Irish Architectural Archive (ref. 94/136).
- ¹⁶ Leinster Letters.
- ¹⁷ Leinster Letters.
- ¹⁸ Castletown MS.
- ¹⁹ Castletown MS.
- ²⁰ Bunbury Letters.
- ²¹ Castletown MS.
- ²² Castletown MS.
- ²³ John Harris, 'Sir William Chambers friend of Lord Charlemont', *Quarterly Bulletin of the Irish Georgian Society*, iii, no. 3 (1965) and John Harris, *Sir William Chambers, Knight of the Polar Star* (London 1970).
- ²⁴ Bunbury Letters.
- ²⁵ See note 3 above.
- ²⁶ See Brian FitzGerald, 'Carton', *Country Life*, 7, 14 November 1936.
- ²⁷ Bunbury Letters.
- ²⁸ Photograph Collection Irish Architectural Archive.
- ²⁹ Manuscript of Lady Shelbourne. Collection Bowood House, Wiltshire.
- ³⁰ Castletown MS.
- ³¹ Castletown MS.
- ³² For a full account see Ann Margaret Keller, 'The Long Gallery of Castletown House', *Bulletin of the Irish Georgian Society*, xxii (1979).
- ³³ Castletown MS.
- ³⁴ Illustrated in *Country Life*, 22 August 1936, 198.
- ³⁵ Leinster Letters.
- ³⁶ Bunbury Letters.
- ³⁷ Castletown MS.
- ³⁸ Castletown MS.