



Installation view of 'other men's flowers', showing *Sketch from Titian's 'Bacchus and Ariadne'* (Tate), by Frank Auerbach

## Charlemont House: a critical history

*Seán O'Reilly*

*June 23 [1776]. Lord Charlemont's house in Dublin is equally elegant and convenient, the apartments large, handsome and well disposed, containing some good pictures, particularly one by Rembrandt, of Judas throwing the money on the floor, with a strong expression of guilt and remorse; the whole group fine. In the same room is a portrait of Caesar Borgia, by Titian. The library is a most elegant apartment of about forty by thirty, and of such a height as to form a pleasing proportion; the light is well managed, coming in from the cove of the ceiling, and has an exceedingly good effect; at one end is a pretty ante-room, with fine copy of the Venus de Medicis, and at the other two small rooms, one a cabinet of pictures and antiquities, the other medals.*

Arthur Young, *A Tour in Ireland, 1776–1779* (1780)

Arthur Young, although his methodical mind was usually more interested in the cost of farm produce, was clearly impressed by the artistry of Lord Charlemont's house and its magnificent collection. Charlemont House (fig. 1), today the home of Dublin City Gallery The Hugh Lane, was always intended to be a focus of cultural activities in the city. Its creator, James Caulfeild (1728–1799), fourth Viscount Charlemont and later first Earl of Charlemont, was one of Ireland's most enthusiastic collectors, amassing a unique collection of books, art works and antique artefacts. He conceived of his house not simply as his home but as a repository for his collections. As a model town residence it was also intended as an ornament to the city. While his collections have failed to survive intact today, Charlemont, as the patron or inspiration for some of the nation's most important heritage, has left Ireland a legacy of which it can be justly proud.

### Lord Charlemont

Lord Charlemont, having decided that it was his 'indispensable duty to live in Ireland', consciously devoted himself to the service of his country and distinguished himself as one of the most patriotic men of his day.<sup>1</sup> His was a philosophy fully in accordance with the national idealism of the age of the Enlightenment, when reason began to challenge tradition as the foundation of society's structures. His decision to replace the old-fashioned family residence on Jervis Street with a progressive building in a fashionable location was indicative of his concern with the development of the nation through the improvement of its capital. Charlemont House was intended to set the standard for the city's domestic architecture. This it did, and today most would agree with the mature assessment of the nineteenth century, that 'as long as [Charlemont House] remains it must be admired by everyone who can relish whatever is correct and chaste in architecture'.<sup>2</sup>

Despite his vast expenditure on such cultural projects as his collections and his new house, Lord Charlemont was born into an aristocratic family of only comparatively moderate

wealth. The Caulfeilds established themselves in the north-west of Ireland in the early seventeenth century and with the ousting of the O'Neills gained possession of vast tracts of lands in that region. The line prospered into the next century, and it was with the early death of Charlemont's father in 1734 that the young son, only six years old, was left as holder of the title and heir to the family's fortune.

In Charlemont's day the Grand Tour – a social, cultural and educational romp across Europe to Italy – was almost obligatory in a young gentleman's preparation for adulthood. In 1746, aged eighteen, Charlemont embarked on his own Grand Tour, which was notable in its own right, as he travelled far beyond the more usual limits of the touring gentleman, Italy, and into the comparatively unknown territories of the Near East.<sup>3</sup> His purpose was to develop an understanding of the Classical world, his greatest inspiration. This he did often vicariously through the Renaissance but also directly through the study and purchase of the remnants of Classical antiquity. His acquisitions were extensive – one shipment alone consisted of ten cases of statues and busts – and formed the basis of his future collections.

It was, perhaps, after the Grand Tour that Charlemont conceived of his obligation to devote himself to the improvement of his country. The first step in a career that was inspired by a sense of duty to his country rather than by political ambition – for he was a very private man by nature – was taken when he entered the House of Lords in 1754. Charlemont's patriotic nationalism appeared both in the many positions he dutifully undertook – spokesman for the country's rights, commander-in-chief of the Volunteers, and founder and first president of the Royal Irish Academy – and in his creations: the collections, the gardens and, of course, Charlemont's buildings.

Charlemont's first important architectural project was the building of the Casino at Marino. It was erected on the grounds of a house given to him by his stepfather, Thomas Adderley,

Fig. 1  
Charlemont House, as depicted by Pool and Cash in 1780. Its isolation from its neighbours gave it an exclusive and distinguished air.



on returning from Italy. The house was situated on the north side of the city, at Donnycarney. This Charlemont renamed Marino, a decision hardly surprising considering his recent Italian sojourn. He then proceeded with the improvement of the house and demesne, inspired by the tradition of the Roman suburban villa. In the gardens Charlemont wanted to include a building of a very precise character: ornamental, idealized and emphatically classical, yet at the same time residential, practical and aesthetically progressive. The designs for the Casino were provided by a young architect Charlemont had met during this time in Rome, William Chambers (1723–1796),<sup>4</sup> and the scheme was published in 1759 in the architect's own textbook on architectural design, *A Treatise on Civil Architecture*.

The Casino was to be the finest of many ornaments to Charlemont's Marino estate. Yet the pleasure of that park was not Charlemont's alone for, as a man of the Enlightenment, he showed great public generosity and allowed his less privileged compatriots to enjoy his park. When Lord Charlemont asked Chambers to design his Dublin town house, he adopted once again the philosophy of a privileged gentleman's civic obligation and desired that Chambers provide a design of taste and distinction to ornament the city.

### William Chambers

Chambers's reply to one of the young Lord's more complimentary letters is revealing: 'I humbly thank your lordship for your compliment and good wishes. How far public taste may receive any improvement from my being employed I cannot tell.'<sup>5</sup> We can sense the ambitions of Charlemont, his confidence in Chambers's proposals and his desire to improve public awareness of fine architecture by seeing it at first hand. Indeed since Charlemont House there has not been another residence built in the city that might be considered its equal.

William Chambers was born in 1723, the son of a Scottish merchant working in Sweden. His first training was as a merchant seaman, and through much of the 1740s he travelled to the Far East, notably Bengal and China. It was during these years that he acquired his earliest education in the field of architecture, 'for which', as he noted himself, 'I have from my earliest years felt the strongest inclination'.

After amassing sufficient finances at sea, Chambers turned to France to gain his formal education in architecture. It was a logical decision but also a fortunate one. In Paris, more particularly in J.F. Blondel's almost bohemian Ecole des Arts, he could gain his formal education without going through the arduous and time-consuming English practice of apprenticing himself to an established architect. In Paris he also found himself at the centre of the most progressive architectural movement of the day, French Neoclassicism. The style was distinguished by its rejection of the frivolity of decorative ornament and the assertion of the aesthetic primacy of the free-standing column, a proto-functionalist philosophy of design which asserted that a column's beauty lay in its structural honesty. The experience of Paris followed Chambers to Rome and laid the foundation of his mature work.

Chambers passed the early 1750s in Rome, studying ancient and modern architecture and, where possible, acquainting himself with the continuous traffic of young British and Irish aristocrats on their Grand Tours. It was in this environment that he first struck up his friendship with the young Lord Charlemont, although it was not until the end of the decade that their association gave rise to actual commissions. The first of these, and the most important, was the Casino at Marino.

Charlemont's patronage gave Ireland some of Chambers's most intriguing works, including the front of Lucan House – a contraction of a project for a Swedish palace – and the Chapel and Exam Hall in Trinity College Dublin, a work that prefigured Chambers's greatest commission, Somerset House in London.

### The house designed

Charlemont House is intimately linked with its setting, Parnell Square – or Rutland Square, as it was originally named.<sup>6</sup> The square was developed gradually, in the 1750s and 1760s, on land held

by the celebrated philanthropist Dr Bartholomew Mosse (1712–1759). Mosse was the inspiration behind the charitable maternity hospital The Rotunda, which sits on the opposite side of the square to Charlemont House. The financing of Mosse's hospital was assisted by the development of the land around, particularly in the transformation of the square behind the hospital into pleasure gardens. Around these gardens the houses of one of the city's earliest residential squares developed.

The scheme was characteristically modest in arrangement, with house sites developed individually or in small numbers, before being let out to the occupants. The houses followed a general type, brick-built, three or four bays wide and four storeys high, with a basement below. This was the pattern that persisted throughout Dublin into the next century. In contrast to the grand squares in England, where one could find terraced houses treated as single architectural compositions, because of the smaller scale of investment in Ireland the streets and squares usually lacked any comparable formal planning. Consequently one seldom found an arranged vista in such a setting. Charlemont's leasing of the plot on the north side of the square, then Palace Row, was the first step in providing the streetscape with a formal centrepiece unequalled in Irish Georgian squares and one of Dublin's most sophisticated urban compositions.<sup>7</sup>

Lord Charlemont secured the site for his new house on 25 March 1763, when he signed a lease for the property from Charles Mosse, the son of the late Bartholomew Mosse.<sup>8</sup> The site itself was crucial to the public impact of the new house. It was located in the centre of the terrace, thereby gathering the building's less orderly neighbours to frame it with respectful symmetry, and it was impressively extensive, continuing 100 feet along the square, the width of three typical Georgian houses. The broad site allowed open spaces to be created around the building, clearly elevating Charlemont House above its ruder red-brick companions.

In elevation Charlemont House extends three storeys high, its extensive plot allowing the more usual fourth floor of city houses to be eliminated without significant loss of space. The building is set back from the street line, separated by curved walls with rustic details. The arrangement is practical as well as aesthetic, for Chambers created a forecourt where carriages could pull up – a particularly grand detail in a city dwelling. Consequently the court was the subject of considerable thought by patron and architect, with the latter pointing out that 'you cannot have a court deep enough to turn carriages in without throwing the house too far back to be an ornament to the street'.<sup>9</sup> Adding to the impressive nature of the house was its stone facing, a luxury decided on by Charlemont only at the commencement of construction<sup>10</sup> and a great success, not least because of the especially good stonework. The highlight was the door-case, in a sturdy Italianate Ionic order that respected the restraint of the façade.

Chambers's plan for the house (fig. 2) arranged the reception rooms around the central core of the service stairs, with the hall, on the left, given formality with columns. Originally there was a separate room to the right, a reception room, now incorporated in the entrance foyer. The main staircase lay behind the hall, distinguished by its fine proportions and strong ornament – both plaster decoration and the iron balustrade are particularly good – while two more rooms, now removed, lay to the garden front. The pattern is better preserved in the arrangements of rooms on the first floor. There the continuous circulation between the rooms reveals the social nature of the planning of the house, enabling visitors to pass from room to room on social occasions.

Much of the decoration of Charlemont House was thoroughly Chambersian in mood – severe in general, emphasizing his preference for panelled walls broken by occasional flourishes of architectural detail. The hall chimney-piece, on the left as one enters, is a particularly magnificent creation, inspired by and inspiring visions of ancient Rome, and that classical mood is carried through into the plaster details. The only unusual note was to be found in a room to the rear, now removed, which contained elaborate plaster decoration of ivy and vines with a less typical Rococo inspiration.

To the rear of the house, at the far end of the garden, lay the complex of rooms that held Charlemont's celebrated personal collections. Linked to the house by a long corridor that ran from under the main staircase, the library complex was the most thrilling part of Chambers's work on

Fig. 2  
Reconstructed plans of Charlemont House as it appears c. 1790, drawn by David J. Griffin (Courtesy of David J. Griffin, The Irish Architectural Archive)

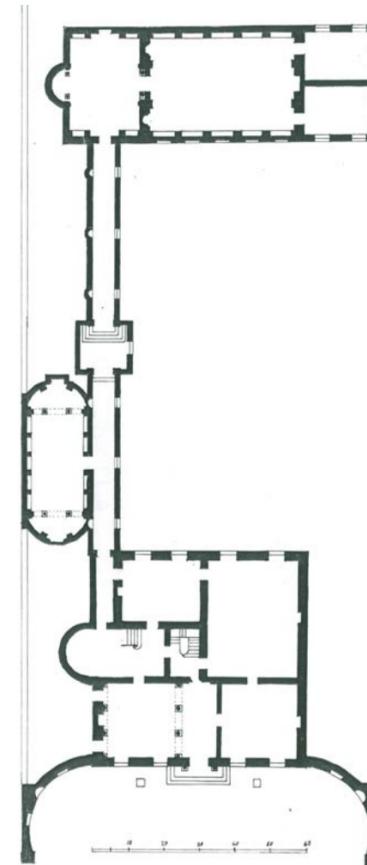


Fig. 3  
Charlemont's Rockingham Library was designed by James Gandon c. 1788. The arrangement, with busts over bookcases and between pilasters, is a play on Chambers's libraries. (Courtesy Royal Irish Academy)



the house, a flourish of modelled light and form that culminated in the monumental architecture of the main library.

The visitor to Charlemont's library complex first passed down a long passage with windows on the right, looking out on to the garden, and niches on the left, filled with statues. Half-way down this confined space a lobby was set, a temporary haven of open space and light. This was occupied by Giovanni da Bologna's famous bronze *Mercury* – wonderfully slight in contrast to the solid architecture of the setting – and contained a short flight of steps to accommodate the rising ground to the rear (fig. 4).

At the end of the corridor lay the Venus library, a rectangular room with a large arched alcove containing Joseph Wilton's copy of the Medici *Venus* framed with elegant Ionic columns. It was Wilton's statue, specially commissioned by Charlemont, which gave its name to the library.



Fig. 4  
The corridor leading from the house to the library complex at the far end of the garden, now demolished. In its original arrangement Mercury beckoned the visitor on. (Courtesy Royal Irish Academy)

The room was top-lit through a magnificent lantern with an ornamental plaster ceiling, and the walls were simply enriched with panels and the Ionic order framing the bookcases. Opposite the alcove and its enframed statue lay the grand entrance to the main library.

The principal library was a tall room lined with books and given formality with Corinthian pilasters – twice the height of the columns in the Venus library – which rose from the ground to carry the curved vault to the ceiling above. The room was lit by windows piercing the vault – ‘coming in from the cove of the ceiling’, as Arthur Young described it – in an arrangement that prefigured Chambers’s work on the gallery at Milton Park, Northamptonshire, for Lord Fitzwilliam.<sup>11</sup> Appropriately for a man of Charlemont’s retiring nature, this, the main library, was the climax to the architecture of the building as a whole, a monumental resolution to the domestic character of the rest of the house.

Beyond lay two more rooms, much smaller in scale and, compared to the main library, informal in treatment. These contained more of Charlemont’s collections: one, as Arthur Young noted, ‘of pictures and antiquities, the other medals’. For the medal room, facing the garden, Chambers designed a medal cabinet, the home of one of Charlemont’s most treasured collections. The cabinet, now in the Courtauld Institute in London, is a highly original piece of furniture whose detail and workmanship embody the best of Chambers’s work.<sup>12</sup>

Work on the house resumed briefly about 1788, when, in a personal gesture inspired not least by political circumstances, Charlemont set about the addition of a third library, dedicated to the memory of the late Lord Rockingham. To design the extension Charlemont asked James Gandon,<sup>13</sup> formerly Chambers’s pupil and at that time recognized as the country’s finest architect. Despite the pressures of public works, Gandon felt that he ‘could not hesitate in complying with the urgent request of my earliest patron and friend’.<sup>14</sup> Reached through a new opening created in Chambers’s corridor, Gandon’s Rockingham Library was a long symmetrical room, with columnar screens dividing off the curved end-walls and circular windows above the columns (fig. 3). Clearly the arrangement paid homage to Chambers’s earlier designs. Once again books and sculpture complemented the architecture, with a posthumous portrait of Lord Rockingham by Joseph Nollekens set over the fireplace and copies of Roman busts above the bookcases.

The busts, by Charlemont’s sculptor and friend Simon Vierpyl (c. 1725–1810),<sup>15</sup> numbered seventy-eight in all, and were passed to the Royal Irish Academy in 1868. However, they are a small and fortunate survival from the earl’s collections. The library was dispersed in 1865, with the succession of the third earl, most of it destroyed by fire before the actual sale. Many of the fittings of the house were removed to the country estate at Roxborough, Co. Tyrone, then undergoing modernization but dismantled in the early twentieth century.<sup>16</sup> The medal cabinet is the most important survival from it,<sup>17</sup> but there is a serious void in our knowledge of the contents of this distinguished house.<sup>18</sup>

In 1869, with the purchase of Charlemont House by the government at a cost of some £3,000, its future looked grim. Fortunately, with the building’s reconstitution as an art gallery from 1929, under the direction of the city architect Horace T. O’Rourke, much of the original building has survived, but the library wing, already extensively altered, was effectively removed,<sup>19</sup> most tragically without a proper record having been made of its appearance. Today the photographs shown in this article give a suggestion of what was lost. The body of the house was more fortunate. It survived with the loss of the back rooms on the ground floor,<sup>20</sup> the rearrangements of the front rooms and the introduction of a new door-case on the entrance front, where Chambers’s design was superseded by a less subtle doubling of columns and a full projection of the porch.

#### Morris and the science of art

Recalling the sharp perfection of a well-cut diamond, one might fairly apply the adjective ‘exquisite’ to the original design of Charlemont House. The parallel is justified as there is nothing about the original design that has not been fully considered. Chambers’s houses may not have the immediate appeal or psychological impact of those of his fellow Scotsman Robert Adam. Adam’s work

is all space and shape, surface and effect, and his work looks ahead to the picturesque taste and more Romantic mood of the nineteenth century. Adam displays an unequalled bravado but lacks the rigour of Chambers, the sense that everything has been refined in the search for a perfection that may be less thrilling but is certainly much more beneficial.

Chambers, in his intellectual view of the world, was a man of the Renaissance. His conception of building was founded on the time-honoured principles of Classical architecture, as they were preserved by the Roman architect Vitruvius, revived by Filippo Brunelleschi and Leon Battista Alberti in the fifteenth century, and mastered and developed by Donato Bramante and Andrea Palladio in the sixteenth. The rules of architecture governed its detailed design and were among the oldest and most strict rules the world has encountered. With the eighteenth century and the Enlightenment the validity of such detailed rules was questioned increasingly, but few rejected the fundamental principles of Classical architecture.

Classicism is, as Kurt Schwitters said of Dada, a state of mind, and classical architecture does not consist of motifs in a design; rather, it is a philosophy. The foundation of classical design is geometry, the visual realization of mathematical rules, bridging the physical world, with all its imperfections, and the immutable world of abstract ideas. The application of geometrical rules to architectural design ensured that the perfection of the mathematical world could pervade the design. The author who expressed these ideas most successfully in England in the eighteenth century was Robert Morris, a man described as ‘the outstanding theoretical writer (on architecture) of the first half of the eighteenth century’, and whose most effective book on the subject was published in 1736 under the title *Lectures on Architecture*.<sup>21</sup>

Morris was born about 1702 and appears to have practised more as a surveyor than as an architect.<sup>22</sup> He wrote extensively on architectural matters, largely theoretical, on poetry and perhaps even produced a political play: *Fatal Necessity, or Liberty Regained*, which was published in Dublin in 1742. In a series of lectures given in the early 1730s Morris set out to reveal the ‘Secret Rules’ of the ancients, and explained, with the use of illustrations and practical examples, how great architecture is founded on the ‘Harmonick Laws of Proportion’. His elaborations of such systems were somewhat dry, but the principle of the application of geometry to architecture was explicitly stated in his images.

The geometric principles for the arrangement of the façade of Charlemont House reveal Chambers’s appreciation of such abstract mathematical systems.<sup>23</sup> The composition of the front is based on the most perfect of mathematical figures, the square, and in its subdivision we find the rationale behind the proportions of the whole. The width of the building is equal to its height from the ground to the line formed by the top of the chimneys, while diagonals, defining half the building’s height, meet at the moulding above the window head. Lateral divisions, such as the distance between windows, are defined by the regular division of the smaller spaces.

Chambers was no more absolutist in his art than Charlemont was in his politics. Chambers’s work revealed strong tendencies towards ultimately contrasting ideals typical of the eighteenth century, the rationalizing of art and poeticizing of science. Geometry was only a small part of Chambers’s philosophy of art. As he looked back towards the Renaissance, so also he looked to the developing tastes of his own day, when the Renaissance was becoming increasingly alien and with individuality and subjectivism about to give rise to the Romanticism of the nineteenth century. In accordance with his age Chambers based his philosophy of architecture on rules, but such as were variable enough to be modified to the personal taste of the artist. Chambers ‘accepted nothing as pre-ordained, no authority as infallible’.<sup>24</sup> His ability to improve designs in accordance with his own taste was most clearly represented by his adaptation of the designs of Isaac Ware.

#### Isaac Ware and the craft of art

Isaac Ware (c. 1717–1766) was one of the most interesting traditional influences on Chambers.<sup>25</sup> With Chambers’s return to England from Italy in 1755 he immersed himself in the architecture

with which the English aristocracy felt at ease: the Palladian style. For that he turned to the finest statement of the current state of architecture there: Isaac Ware's *Complete Body of Architecture*.<sup>26</sup>

Ware's book, dated 1756, had as its dual purpose 'to acquaint the gentleman ... and to instruct the practical builder in not only what he ought to do but how he should execute it'.<sup>27</sup> In accordance with this the *Complete Body* detailed the aims of architecture and the methods of building and gave examples of some of the best work. This was done with encyclopaedic breadth, if not necessarily an equivalent depth. Here Chambers mastered the art of what John Summerson called 'second-generation Palladian', the traditional Palladian architecture of the middle of the eighteenth century.

We see little of the style of the 'second generation' in the Casino, for it is all French, but Charlemont House is a more traditional affair. In fact, its design is based on the adaptation of schemes that appear in the *Complete Body*, notably Ware's own designs for the now demolished Chesterfield House in London, then nearly fifteen years old. Lord Chesterfield's house, in South Audley Street, although a fine example of Palladian design,<sup>28</sup> being symmetrical and clearly ordered, suffered from a number of problems unacceptable to the perfectionist aspirations of William Chambers. Where Ware's ground-floor windows, richly framed in their own right, seemed to carry those on the first floor, Chambers at Charlemont House clearly distinguished his two storeys. In addition, as Ware framed his entrance with a florid scrolled door-case, Chambers gave to his Dublin house a door-case of simple clarity, perfectly scaled and without loss of decorum. The differences are small – subtle modifications to an acceptable design – but they help elevate the house from the level of the builder to that of the artist.

#### Just what is it that makes Charlemont House so different, so appealing ...?

But why make such a case for Charlemont House, whose design, regardless of its order and classical finesse, is clearly far from unique? The tastefulness of its expression may be seen in a comparison with a house of comparable aspirations on the other side of Dublin, south of the Liffey, at 86 St Stephen's Green, a building whose pretentious but pale reflections of Charlemont House give rise to thoughts of some brash *doppelgänger* appearing on the far side of the city.

The house at 86 St Stephen's Green, now more familiar as Newman House, may have been directly inspired by Charlemont House, since it was built around the same time.<sup>29</sup> Its builder, the precocious Richard Chappell Whaley, was a man of great energy if dubious morals. Unfortunately his taste accorded more with his morals than his energy, and in design, in decoration and in architectural merit his house fell far behind its north-side contemporary.

Both buildings are faced with stone rather than brick, five bays wide, with restrained classical door-cases in their rusticated ground floors and with cornices above. Even the now lost ivy-clad room of Charlemont's house is echoed in a front room in Whaley's design. Yet where Charlemont House has three storeys, a hidden basement and sharply refined frames to the windows, 86 St Stephen's Green has four storeys, with its basement lifting the house to unnecessary prominence above its neighbour, and details of larger scale, richer elaboration and more robust profile. Instead of the small and precise frames to the windows of Charlemont House, the south-side residence has large, elaborate surrounds to equally large windows. On the surface no. 86 is more monumental than Charlemont House, but its distinction is based on the brusque and the presumptuous. Where Charlemont House steps back from the street-line and distinguishes itself by its isolation, no. 86 pushes forward towards the street, again crowding out its neighbour. While Charlemont House has crisp limestone detailing, of supreme delicacy even today, Newman House is granite-built, with its architectural details only broadly defined because of the hardness of the stone, and more poorly preserved because of its imperfect quality.

Charlemont House in its original form was art of the highest order: not an art of expression, as architecture had been at the start of the century and would be yet again at its finish, but an art of the intellect, where the smallest detail played a crucial role in the design. Such finish, as Alberti pointed out, cannot be touched without significant aesthetic damage.

#### Conclusion

There is no better summary of Charlemont House and its first and foremost occupant than that provided by the biographer of his friend James Gandon, who recorded that Charlemont's house 'must endear his memory to those who have a respect for genuine unequivocal patriotism, that he indulged his love of architecture not solely from the elegant gratification which it affords, but from the noble sense of his duty as a citizen, who was bound to cultivate the interest of his native land'.<sup>30</sup>

#### Acknowledgements

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#### Notes

- 1 For an introduction to Charlemont see Maurice James Craig, *The Volunteer Earl, Being the Life and Times of James Caulfeild, First Earl of Charlemont* (London, 1948).
- 2 Thomas J. Mulvany, *The Life of James Gandon, Esq.* (Dublin, 1847; facsimile repr. London, 1969), note A, pp. 80ff.
- 3 For a discussion of Charlemont's tour outside Italy see also Hugh Ferguson, 'Lord Charlemont's Travels in Greece', *Irish Arts Review*, vol. 4, no. 4 (Winter 1987), pp. 33–8.
- 4 For an introduction to William Chambers and his work see especially John Harris, *William Chambers, Knight of the Polar Star* (London, 1970), and Howard Colvin, *A Biographical Dictionary of British Architects, 1600–1840* (London, 1978). See also John Harris, 'Sir William Chambers, Friend of Charlemont', *Quarterly Bulletin of the Irish Georgian Society*, vol. 8, no. 3 (July–September 1965), pp. 67–100.
- 5 Letter from Chambers to Charlemont, 12 March 1763, printed in Historical Manuscripts Commission, *The Manuscripts and Correspondence*

- of James, First Earl of Charlemont, vol. 1, 1745–1783 (London, 1891), p. 273, no. 74.
- 6 This was the first title for the square, although the streets had their own names. See 'Rutland Square', *The Irish Builder*, vol. XXXV, no. 815 (1 December 1893), pp. 268–70, and successive articles.
- 7 Merrion Square has only the rear of Leinster House to grace its composition, and that is not near enough to the square to act as a proper focus.
- 8 Mosse to Charlemont, Registry of Deeds, Dublin, 217/473/145868, memorial dated 25/6 March 1863.
- 9 Historical Manuscripts Commission, vol. 1, p. 273.
- 10 *Ibid.*
- 11 Harris, pp. 238–9 and plate 89.
- 12 See Cynthia O'Connor, 'The Charlemont House Medal Cabinet', *Irish Arts Review*, vol. 1, no. 2 (Summer 1984), pp. 23–7.
- 13 For Gandon see Edward McParland, *James Gandon, Vitruvius Hibernicus* (London, 1985).
- 14 Mulvany, note A, pp. 80ff.
- 15 See Walter Graham Strickland, *A Dictionary of Irish Artists*, 2 vols. (Dublin and London, 1913;

- facsimile repr. Shannon, 1969), vol. 2, pp. 488–90.
- 16 The sale catalogue for Roxborough, prepared by the auctioneer, M.E. Orr of Moy, Co. Tyrone, is dated October 1918 and indicates the total dismantling of the vast structure. It illustrates the fireplace from the main library (IAA, RP.D.194.6).
- 17 O'Connor, pp. 23–7.
- 18 Harris, p. 204, notes that 'in many ways the dispersal and total disappearance of Charlemont's furnishings is even sadder' than the loss of the library rooms.
- 19 Though parts do remain. See O'Connor, p. 26, and The Irish Architectural Archive, Dublin, 'Charlemont House, No. 22 Parnell Square', *Dublin Interiors Survey*.
- 20 A door-case from the larger room survives in the service area.
- 21 Eileen Harris, *British Architectural Books and Writers, 1556–1785* (Cambridge, 1990), pp. 317–24.
- 22 Colvin, pp. 558–9.
- 23 The description is based on the elevation provided in Robert Pool and John Cash, *Views of the Most Remarkable Public Buildings, Monuments and other Edifices in the City*

*of Dublin* (Dublin, 1780).

- 24 Harris, p. 157.
- 25 For Ware see especially Colvin, pp. 864–7.
- 26 Harris, pp. 468–76.
- 27 Isaac Ware, *A Complete Body of Architecture...* (London, 1756), preface.
- 28 Its interior, with fanciful Rococo details, engaged a quite different mood.
- 29 Professor Alistair Rowan directed my attention to this possibility, suggested by the tradition that no. 86 was built to out-strip its diminutive neighbour, no. 85 (see, for example, Maurice Craig, *Dublin 1660–1860* (London, 1952), p. 221). Certainly Whaley was engaged in business details with Charlemont about 1760, purchasing lands and buildings in Armagh, Tyrone and Monaghan (see especially Charlemont to Whaley, Registry of Deeds, Dublin. 206/40/134799, Memorial dated 31 January 1760), and temperamentally the two might be seen to be possessed of conflicting ideals.
- 30 Mulvany.