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FOR DOWAGER OR DISABILITY? JOHN NASH'S DESIGNS FOR THE COUNTESS OF SHANNON

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Within the Drawings Collection of the Royal Institute of British Architects (RIBA) is a thin volume of working drawings from the office of John Nash (1752–1835).¹ These were drawn by George Stanley Repton (1786–1858), youngest son of the famous landscape architect Humphry Repton (1752–1818). George Repton entered Nash's office sometime between 1795 and 1800 and remained

there until about 1817, working his way up from pupil to chief assistant.² Sketchbook II, as it is referred to in the *Catalogue of the Drawings Collection of the Royal Institute of British Architects, L–N* (1973), contains, *inter alia*, a set of designs for a 'House to be built in Ireland for the Countess of Shannon'. The seven drawings in this set are a 'Chamber Plan', a 'Ground Plan' (Fig. 1), a 'Plan of the Timbers of the

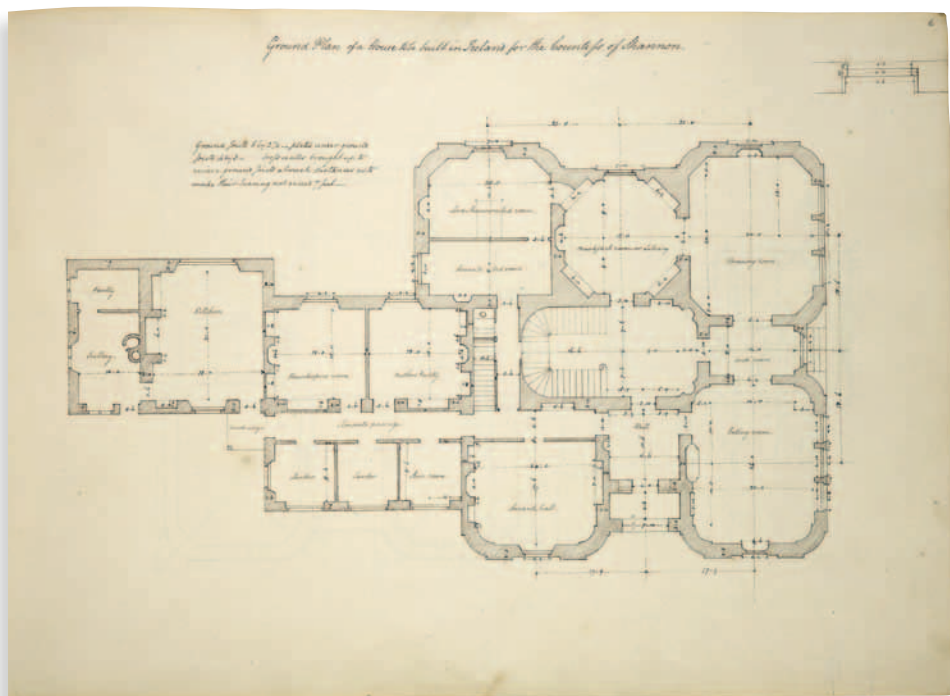


Fig. 1. Office of John Nash (drawn by George Stanley Repton), 'Ground Plan of a House to be built in Ireland for the Countess of Shannon' (RIBA SD110/1, f. 6r). (RIBA Collections)

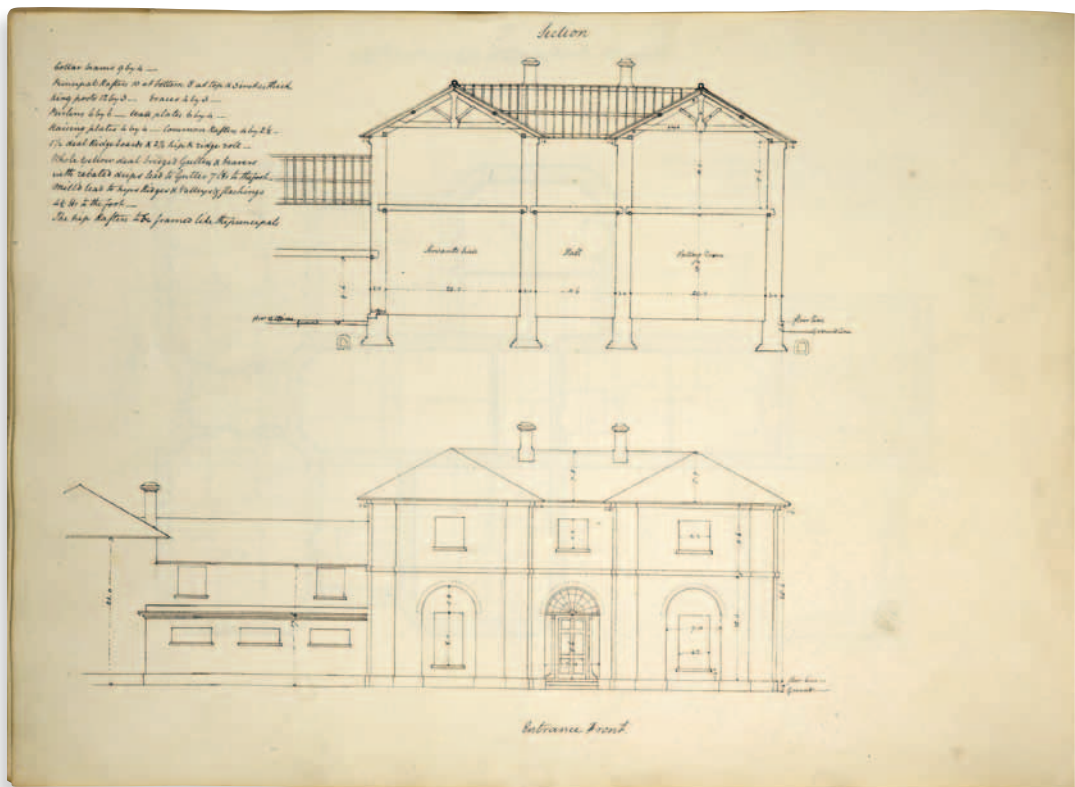


Fig. 2. Office of John Nash (drawn by George Stanley Repton), section and elevation, 'Entrance Front' of the house to be built in Ireland for the Countess of Shannon (RIBA SD110/1, f. 7v). (*RIBA Collections*)

Roof', a 'Plan of the Timbers of the Chamber Story', an elevation of the entrance front and associated section (Fig. 2), an elevation of the side front and associated section, and two sections through the service wing on the opposite front.³ The RIBA catalogue states, in full:

This house must have been designed for the 2nd Countess during her widowhood, 1807–27. If it was built, it was most probably Moss House within the demesne at Castlemartyr, Co Cork, known by local tradition as the Lady Dowager House. This is now in ruins. Or it could perhaps be the house known as the Hexagon at Courtmacsherry, which was built for a Countess of Shannon. (Information from Fr Phelim Monahan of the Carmelite College, Castlemartyr, Co Cork, 1971.)⁴

Without having queried the timeframe or intended usage, the assumption that Nash's 'house must have been designed for the 2nd Countess during her widowhood' was picked up and repeated by Michael Mansbridge, in his 1991 catalogue of Nash's works,⁵ and remains unquestioned in the RIBA's online catalogue. Having been thus categorised as a dower house that was designed following Lord Shannon's death, the drawings have never been scrupulously analysed, and some glaring irregularities have therefore been entirely overlooked. A closer examination of these drawings, taken together with other surrounding factors, suggests a more interesting conclusion: that the house may have been commissioned – or at the least actively

overseen – by a woman whose husband was still alive but physically unwell. Ultimately, although research is still ongoing, evidence suggests not only that the designs were made earlier than previously thought, but also that the house was intended to serve as more than just a dower house.

THE HOUSE AND ITS PATRON

Thus far I have found no other mention of either the Castlemartyr Moss House or the Hexagon, the two possible realisations of Nash's design suggested by RIBA; however, there is evidence that the 2nd Countess, following her husband's death, lived in a dower house called Carewswood (or Careyswood), located just south-east of the family's seat at Castlemartyr. An 1839 book noted that the bereft Lady Shannon 'retired to a lovely villa' called 'Careyswood Cottage', which had been 'built some years previous by the Earl, as a residence for his wife in the event of her surviving him'.⁶ A house with this name still stands, but it bears no resemblance to Nash's designs.⁷ It is conceivable that the extant house was built in place of Nash's proposals, based on designs by another architect or local builder, or possibly based on alternate designs by Nash himself – questions that will be raised again later in this article.

The 2nd Countess of Shannon, born Catherine Ponsonby (1746–1827), was the eldest daughter of John Ponsonby (1713–1787), speaker of the Irish House of Commons (1756–1771), and Elizabeth Cavendish (born before 1727, died 1796), daughter of the 3rd Duke of Devonshire. Catherine married Richard Boyle, 2nd Earl of Shannon (1727–1807), in 1763. He was the son of Henry Boyle, the 1st Earl and speaker of the Irish House of Commons immediately before Catherine's father (1733–1756), and Henrietta (1700–1746), daughter of Charles Boyle, 3rd Earl of Cork. The marriage was considered a threat by other parliamentary factions, uniting as it did two

politically rival families, who together it was feared would dominate the House.⁸ The 2nd Earl and Countess had one daughter, Catherine-Henrietta (1768–1815), and one son, Henry (1771–1842), styled Viscount Boyle until his father's death. After more than forty years of marriage, Lady Shannon was widowed in May 1807 at the age of 61.⁹

The first question that arises, then, in relation to Lady Shannon's widowhood, involves the dating of Nash's designs. As will be seen, however, this is not a straightforward task.

DATING SKETCHBOOK II

A simple dating of the drawings – and, by extension, of the commission itself – is not possible from surviving written evidence. Nigel Temple briefly dealt with the issue of dating George Stanley Repton's four surviving notebooks in *George Repton's Pavilion Notebook: A Catalogue Raisonné* (1993), before focusing the rest of the text solely on those he termed the RIBA Notebook (or RIBANB)¹⁰ and the Pavilion Notebook (or PNB, held by the Royal Pavilion, Brighton).¹¹ The two notebooks that he did not pursue were the volume described herein as Sketchbook II and a further sketchbook of drawings and extensive text relating to the architectural orders,¹² also held by the RIBA Drawings Collection. Temple noted that these two additional sketchbooks had already been 'catalogued and annotated in the *Catalogue of the Drawings Collection of the Royal Institute of British Architects*',¹³ but those entries are quite brief and the notebooks themselves have received little further attention.

Even within the RIBA catalogue's entries on Sketchbook II, obvious mistakes were made, such as incorrectly describing an elevation of the side of the house as a back elevation, even though a comparison of the elevation with the ground plan clearly shows that this is not the case.¹⁴ Like those in the other

notebooks, the drawings within Sketchbook II are highly finished and carefully annotated; they are, however, on a larger scale and there are significantly fewer of them. As Temple noted with regard to the PNB,¹⁵ the drawings in Sketchbook II are not in chronological order and may indeed have been made retrospectively. Thus, despite the pages bearing a watermark of 1796 and the first sheet bearing the inscription 'G.S. Repton. – the Gift of His. Father. Ap^l. 12th:1800 – ', the drawings represent commissions made across the better part of two decades. The initial inscribed sheet and the three following, for example, include late-stage plans, elevations and sections of Shanbally Castle, Co. Tipperary, for which initial discussions between architect and client may have begun as early as 1806, and whose building accounts indicate that it was ultimately constructed 1811–1813.¹⁶

Although the evidence of the notebook itself is inconclusive, it is possible to further limit the dating of the designs for the Countess of Shannon by noting that Nash was directly involved in architectural commissions in Ireland for a discrete period of time. Anna-Maria Hajba, in a recent article tracing Nash's domestic patronage in Ireland, limits his direct presence in the country to c.1802–1810. Nash arrived in Ireland within a year of the Act of Union, returning at least once annually between 1803 and 1810. After that point, his focus turned to royal commissions for the Prince Regent, and his work in Ireland was thereafter supervised – and possibly partially or even fully designed – by his pupils James and George Richard Pain. Hajba links Nash's twenty-seven domestic commissions in Ireland, comprising about twenty landed clients, back to his first known Irish patron, James Stewart (1741–1821) and his wife Elizabeth (1751–1835), of Killymoon Castle, County Tyrone (begun c.1802). In the case of the designs for the Countess of Shannon, Hajba argues that Nash's introduction to Lady Shannon likely occurred through her older brother, William Brabazon Ponsonby, 1st Baron Ponsonby

(1744–1806), who was married to Elizabeth's sister Louise.¹⁷

Placing the designs for the Countess of Shannon after 1802 and likely not later than 1810 does not, of course, disprove RIBA's and Mansbridge's statements that they were produced after 1807. Nevertheless, various irregularities in the designs themselves suggest an earlier date than the 1807–1827 range previously proposed.

THE DEVELOPMENT OF NASH'S STYLE

Although all of Nash's other commissions for women appear to have been made after the client had been widowed,¹⁸ a comparison of the designs for the Countess of Shannon to other villas in Nash's oeuvre suggest that this house was designed earlier in his career, predating Lord Shannon's death.

Following his training under Sir Robert Taylor, a failed attempt to establish himself as an independent architect and builder in London, a disastrous first marriage and ultimately bankruptcy, John Nash exiled himself to Wales, where he remained through the mid-1790s.¹⁹ After building up a successful country house practice there, he then returned to England as a much sought after architect of small country villas and, later, of larger 'castles'.

Nash's Welsh villas have been closely studied by Richard Suggett, who divided them into two chronological groups. The house designed for the Countess of Shannon most closely resembles what Suggett describes as Nash's 'later compact, box-like villas' of the mid-1790s.²⁰ Rather than placing service areas within a raised basement and maintaining four polite fronts, as he had done in the earlier phase, Nash lowered the principal floor to ground level and included an office wing extending off one side, thereby leaving only three polite fronts. Suggett notes how Nash's relatively flat elevations of these later Welsh villas 'provided no real clue to the nature and shape of the rooms within', furthered by the frequent



Fig. 3. John Nash, Llanerchaeron, near Aberaeron, Wales (c.1794–1795). (Author)

use of blind windows. Another significant spatial feature was that, rather than entering the house directly into the staircase hall, as in his earlier villas, the visitor instead passed through an outer hall to an inner hall before encountering a top-lit staircase and gaining access to the principal rooms.²¹

The house designed for Lady Shannon is likewise a compact, box-like villa with relatively flat façades, relying on a number of blind windows to maintain external symmetry on the three polite fronts.²² It exemplifies the outer hall to inner hall progression before the encounter with the top-lit staircase hall (see Figs. 1 and 2). Visually and spatially, the design exhibits close similarities to Nash's later Welsh villas such as Ffynone (1792–1795), Llysnewydd (c.1795) and Llanerchaeron (c.1794–1795) (Fig. 3).²³ It might also be compared

to some of the villas he designed shortly after returning to England, such as Southgate Grove (now Grovelands Priory Hospital), in Middlesex (1797).

This period of design is significant because Nash then moved away from symmetry relatively early in his career once back in England, suggesting that he was unlikely to have designed a box-like, symmetrical villa after the first few years of the new century. Most of the villas he designed after about 1800 take fuller advantage of their intended location, facing windows and even whole rooms toward specific views in the landscape, rather than forcibly adhering to symmetry and relying on blind windows to accommodate interior design features (such as a fireplace or staircase) or to limit or guide one's eye toward particular views. Luscombe Castle, in Dawlish, Devon (1799–1804) is one of Nash's best-known



Fig. 4. John Nash, Luscombe Castle, Dawlish, Devon (1799–1804). (Author)

asymmetrical villas (Fig. 4).²⁴ It was designed by Nash in collaboration with Humphry Repton – their final joint project before the partnership dissolved – for Charles Hoare, the younger son of Richard Hoare of Stourhead.²⁵ Described by David Watkin as ‘in some ways the model house for the whole Picturesque movement’,²⁶ Luscombe has been described more recently by John Macarthur as

the culmination of the century’s experiments in thinking of building form as a matter of appearance rather than geometric order. At the same time, it is, perhaps, the first building where we can be sure that the designers have seen through the pictorial aspects of irregular building forms to the potential of site-specific and functional planning.²⁷

This asymmetry would mark not only Nash’s neo-Gothic and castellated houses, but also his neo-Classical and Italianate ones, such as Sandridge Park, near Stoke Gabriel, Devon (1804–1807), built for Elizabeth Ashburton, the 60-year-old widow of John Dunning, the first Lord Ashburton, who had died about twenty years earlier (Fig. 5).

Symmetry within a given front did occur in some of Nash’s later designs, but a box-like villa with external symmetry on all polite fronts would certainly not have been characteristic. It is conceivable, of course, that this particular client might have preferred such an arrangement, but a further notable anomaly in one of the drawings more unequivocally supports an earlier date.

A GROUND-FLOOR BEDROOM FOR LORD SHANNON

The most obvious peculiarity in the set of designs for the Countess of Shannon is the presence on the ground-floor plan of a room clearly labelled 'Lord Shannons [*sic*] bed room' (Fig. 6).²⁸ This is the only bedroom located on the principal floor – there are evidently four (unlabelled) bedroom suites on the floor above²⁹ – and is accessible solely via a 'Servants [*sic*] bed room' or via a jib door from the 'Breakfast room or Library'. A ground-floor bedroom in itself was unusual, though not unheard of, but how might one explain its having been specifically designated for 'Lord Shannon', not to mention its having been designed with such strange accessibility?

There are two possible explanations for this specific designation. The first is that the room was intended for the 3rd Earl – the 2nd Countess's son Henry – meaning, by definition, that her husband was deceased and she a widow. Though bedrooms were generally placed on the first floor during this period, ground-floor examples do exist, such as for an eldest son³⁰ or as part of a family suite.³¹ However, if the house was indeed commissioned by Lady Shannon after her husband's death, it would seem extremely unlikely that the 3rd Earl would have had a bedroom on the ground floor of his mother's house, given that he was 36 years old and married by the time of his father's passing; moreover, if the intended location was the same as for Carewwood,



Fig. 5. Sandridge Park, near Stoke Gabriel, Devon (1804–1807). (Author)

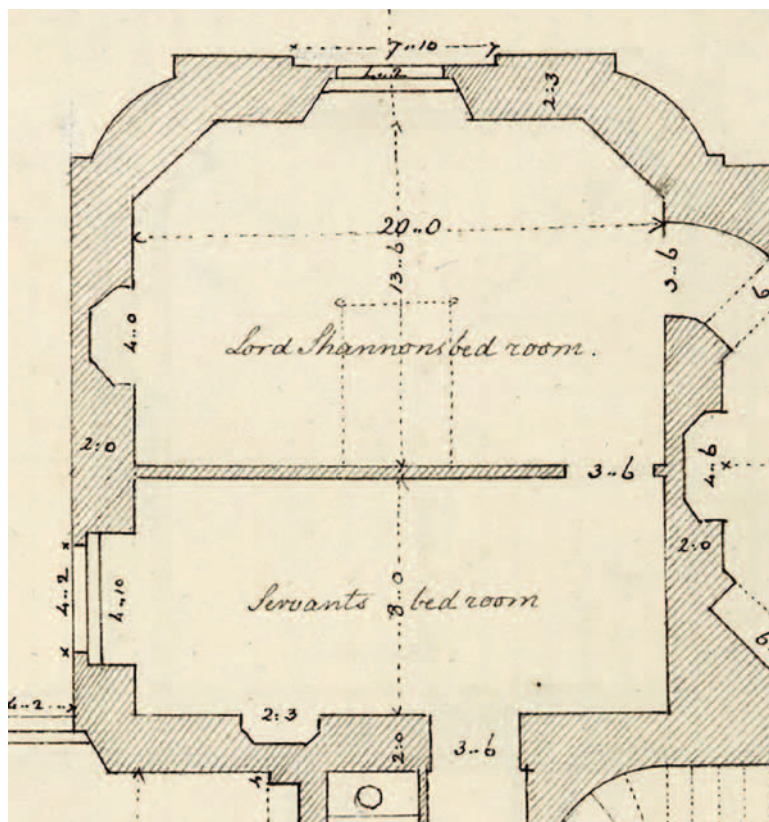
his seat at Castlemartyr was only a few miles away. In addition, one would expect that a ground-floor bedroom would be part of a suite, usually including a dressing room and/or closet, whereas this bedroom was designed to stand alone, except for the close proximity of a servant.³² Furthermore, in cases where a ground-floor room was intended, at least on occasion, to serve as a bedroom, it was not generally designated for the use of one specific person.

A stand-alone, ground-floor bedroom might exist for an alternative, more practical reason. One example occurs within the main block of Ashridge House, Hertfordshire, the neo-Gothic mansion built for John William Egerton, the 7th Earl of Bridgewater (1753–1823). James Wyatt worked at the site from about 1807 until his sudden death in

1813, whereupon his nephew Jeffry Wyatt (later Wyatville) continued the construction to completion. The 7th Earl's personal chaplain, the Reverend Henry John Todd (1763–1845), ultimately compiled *The History of the College of Bonhommes, at Ashridge* (1823), which includes engravings and detailed descriptions of the house and which serves as the most complete contemporaneous account of the building. Of significance here is that, adjoining a breakfast or dining room directly to the right of the entrance, there appears what Todd specifically describes as 'a Bed-Chamber to accommodate any guest, who may find inconvenience in ascending a staircase'.³³

Thus, the second possible (and more likely) explanation for 'Lord Shannons' ground-floor

Fig. 6. 'Lord Shannons [sic] bed room' (detail from Fig. 1, above).



bedroom is that it was intended for the 2nd Earl, who was still alive but found it too difficult to ascend the stairs to the first floor. Correspondence between Lord Shannon and his son Lord Boyle indicates that the father suffered from a number of physical ailments, which might further explain the need for special accessibility to the bedroom. In letters dated between 1798 and 1802, for example, Lord Shannon wrote of discomfort and limited mobility in his legs due to gout,³⁴ of back pain,³⁵ of degenerating eyesight³⁶ and of intense fatigue.³⁷ In June 1799, he referred to himself as 'an infirm old gentleman of 72'.³⁸ Other letters written by Lady Shannon and her appended notes to Lord Shannon's letters also hint at his being unwell; these include apologising to William Houghton (a protégé of the Shannon family) that her husband was unable to write personally because of the pain in his hand,³⁹ and a note added to a letter from Lord Shannon to Lord Boyle, assuring her son that his father was 'quite well again'.⁴⁰ All of this epistolary evidence supports the hypothesis that the 'House to be built in Ireland for the Countess of Shannon' was in fact designed during her husband's lifetime and was intended at least partly for his use.

CONCLUSION

The unnamed author of *Castle Martyr* (1839), as we have seen, claimed that Carewswood had been 'built some years previous by the Earl, as a residence for his wife in the event of her surviving him', and that Lady Shannon had actually used it for that purpose. If true, then the question arises as to how, if at all, this house was related to Nash's design. Given the lack of any apparent similarity between the two, was the Nash house a totally separate commission? If so, what was its purpose? Could its intended location have been different from that of Carewswood, farther from Castlemartyr itself? Might it have been envisioned as a smaller family

retreat? And was the principal patron Lord Shannon or Lady Shannon? Given the lack of documentary evidence, it is possible that the Earl both paid for and liaised with Nash regarding these designs. However, further letters between Lord Shannon and Lord Boyle reveal that the 2nd Countess had an earlier interest in architectural undertakings. In a letter of July 1791, Lord Shannon wrote, 'Your mother's present hobby-horse is building a little oval room at top of the cut wood, with a kitchen under it. The foundation is sunk'; he continued by assuring his son that he was sure Lady Shannon would send a much fuller account of the project to him directly.⁴¹ Though this earlier commission by Lady Shannon would likely have been on a smaller scale than Nash's house design, it nevertheless suggests that she was comfortable commissioning architectural projects – and indeed keen to do so – prior to being widowed. It might also be surmised that if Lord Shannon was unwell enough that he required a ground-floor bedroom in close proximity to that of a servant, he would not have had the physical capacity to oversee the designing of a new house.

By interrogating a range of documentary evidence, this ongoing research throws into question the long-held assumption that Nash's designs for the Countess of Shannon must have been commissioned during the period of her widowhood. First, an analysis of Sketchbook II, in light of what scholars have discovered about other surviving notebooks made by George Stanley Repton while in Nash's office, raises questions about the dating of the commissions illustrated, as does more recent scholarship on the timing of Nash's presence in Ireland. Second, an examination of Nash's wider oeuvre and its development over time highlights subtle shifts in his approach to interior spatial design during his early career in Wales in the late 1780s and early 1790s, followed by a more pronounced moving away from strict symmetry by the beginning of the nineteenth century. Third, even a cursory examination of the drawings themselves reveals the

presence of an anomalous, stand-alone, ground-floor bedroom, with a very odd relation to its surrounding rooms, clearly labelled 'Lord Shannons bed room'. This room, it is argued, was specifically intended for the 2nd Earl, Lady Shannon's husband, and was situated as it was for reasons of ill health and limited mobility. This hypothesis is supported by a number of specific references, in a set of surviving family letters, to Lord Shannon's various physical ailments. Finally, the same set of letters mentions an earlier architectural project commissioned by the 2nd Countess, providing evidence of known architectural patronage while her husband was alive. All of these pieces of evidence taken together suggest that Nash may well have been approached to design a house that, even if ultimately intended to serve as a dowry house, could also accommodate Lord Shannon for at least occasional use in the final years of his life, whether or not the commission was actually built before his passing in 1807.

Although the specific designs for the Countess of Shannon may not shed significant new light on Nash as an architect, the revised dating of the project's commission and probing of the building's intended usage serve to expand our understanding

of architectural patronage at the turn of the nineteenth century. Not least, they draw attention to the possible role and agency of female patrons in commissioning or overseeing architectural works, as well as the forward planning made by husbands to provide for their spouses after death. At the same time, the designs provide a small window into how interior spatial conventions could be modified to accommodate residents or visitors with physical disabilities. Because written evidence is limited regarding this particular commission, the conclusions herein are somewhat conjectural, but they are based on a closely reasoned examination of the wider arena of evidence that does exist, along with more careful attention to the drawings themselves than has hitherto been accorded them. In general, it is hoped that this type of analysis will inspire further scholarship on historically overlooked proposals that might tell us more about how women, the elderly and individuals with disabilities played active or indirect roles in architectural output, irrespective of whether those buildings were ultimately built or the marital status of the patron who commissioned them.

ENDNOTES

- 1 RIBA Drawings Collection (hereafter RIBA) SD110/1, twelve pages, binding missing; pen, pencil, wash and watercolour, 285 mm × 410 mm.
- 2 Sir Howard Colvin, *A Biographical Dictionary of British Architects, 1600–1840*, 4th ed. (New Haven & London, 2008), pp. 851–2; Richard Riddell, 'Repton, George Stanley', *Oxford Dictionary of National Biography*, <<https://doi.org/10.1093/ref:odnb/23386>>; Nigel Temple, *George Repton's Pavilion Notebook: A Catalogue Raisonné* (Aldershot, 1993), p. 15; Ann Gore and George Carter (eds.), *Humphry Repton's Memoirs* (Norwich, 2005), pp. 75–6; Jill Lever (ed.), *Catalogue of the Drawings Collection of the Royal Institute of British Architects, O–R* (Farnborough, 1976), pp. 115, 119; hereafter *RIBA Catalogue, O–R*.
- 3 RIBA SD110/1, ff. 5v–8v.
- 4 Jill Lever (ed.), *Catalogue of the Drawings Collection of the Royal Institute of British Architects, L–N* (Farnborough, 1973), p. 111; hereafter *RIBA Catalogue, L–N*.
- 5 Michael Mansbridge, *John Nash: A Complete Catalogue* (London, 1991), p. 146.
- 6 [Author unnamed], *Castle Martyr: Or, a Tale of Old Ireland*, vol. 2 (London, 1839), p. 72. The Connacht and Munster Landed Estates

- project notes that Lady Shannon was living at Carewswood House from at least 1814 (<http://52.18.205.240/property/3637>). She appears to have moved back in with her son at Castlemartyr following his wife's passing in 1820, as described in a letter sent to absentee landlord Sir Arthur de Capell-Brooke, 2nd Baronet (1791–1858) in Great Oakley, Northamptonshire, from his estate agent Roger Green Davis at Killeagh, a neighbouring estate to Castlemartyr (15 October 1820, Public Record Office of Northern Ireland, Belfast (hereafter PRONI) T2975/5/51; see also the 3rd Earl's obituary in Sylvanus Urban, *The Gentleman's Magazine*, vol. XVIII, new series, July–December 1842 (London, 1842)). *Note:* Due to the ongoing COVID-19 pandemic, citations throughout this article from letters held by PRONI are based on digitised transcriptions on the archive's website; regrettably, travel to Northern Ireland to consult the original documents and additional estate accounts has not been possible.
- 7 The Carewswood Estate is now a garden centre (<https://www.carewswood.ie>).
 - 8 James Quinn, 'Boyle, Richard', in *Dictionary of Irish Biography* (October 2009) <<https://www.dib.ie/biography/boyle-richard-a0856>>. See also the 2nd Earl's obituary in Sylvanus Urban, *The Gentleman's Magazine: and Historical Chronicle*, vol. LXXVII, part the first, 1807 (London, 1807).
 - 9 Deborah Wilson, *Women, Marriage and Property in Wealthy Landed Families in Ireland, 1750–1850* (Manchester, 2008), p. 185.
 - 10 RIBA SKB246/4, 94 pages, used from both ends; bound in calf with clip closure; pen, pencil, wash and watercolour; 100 mm × 160 mm; inscribed 'G. S. Repton' on both endpapers. See *RIBA Catalogue, L–N*, p. 110 (which refers to this notebook as 'Sketchbook I') and *RIBA Catalogue, O–R*, pp. 117–9, entry 47.
 - 11 Royal Pavilion & Museums, Brighton & Hove, ref. no. BH1294436, pages numbered in pencil 1 through 184, used from both ends; bound in calf with clip closure; pen, pencil and wash; 115 mm × 185 mm.
 - 12 RIBA SKB245/2, 44 pages, of which 11 are drawings and 20 are text; bound in red calf, pen and wash, 160 mm × 220 mm, inscribed 'The Drawings in this Book done by GSR'. See *RIBA Catalogue, O–R*, p. 119, entry 48.
 - 13 Temple, *Catalogue Raisonné*, p. 21.
 - 14 This, too, remains uncorrected in the RIBA online catalogue.
 - 15 Temple, *Catalogue Raisonné*, p. 19.
 - 16 Anna-Maria Hajba, 'John Nash in Ireland: Patronage and Legacy', *Architectural History* 63 (2020), pp. 131, 133.
 - 17 Hajba, 'John Nash in Ireland', p. 124. An interesting further connection is that Henry Boyle, 3rd Earl of Shannon, ultimately purchased Nash's own East Cowes Castle, Isle of Wight (begun 1798, altered/expanded throughout Nash's life) following the architect's death in 1835.
 - 18 These include Priory House, Cardigan, for Elizabeth Johnes (1788–1789); Emlyn Cottage, Newcastle Emlyn, Cardiganshire, for Mrs. Ann Brigstocke (1792–1794); Sandridge Park, Stoke Gabriel, Devon, for Lady Ashburton (c.1805); Brampton Park, Huntingdonshire, for Lady Olivia Sparrow (new offices and alterations, 1806–1807); and Gracefield Lodge, Co. Kildare, Ireland, for Mrs Alicia Kavanagh (1817). See Colvin, *Biographical Dictionary*, pp. 733–6.
 - 19 Colvin, *Biographical Dictionary*, pp. 728–9; Geoffrey Tyack, 'Nash, John (1752–1835)', in *Oxford Dictionary of National Biography* (Oxford, 2004; updated May 2009), <<https://doi.org/10.1093/ref:odnb/19786>>.
 - 20 Richard Suggett, *John Nash: Architect in Wales / Pensaer yng Nghymru* (Aberystwyth, 1995), p. 45.
 - 21 Suggett, *Architect in Wales*, pp. 54–5.
 - 22 This includes a blind window on the ground floor on the entrance front in the 'Eating room' and on the opposite front in the 'Drawing room', and the windows in the two rooms on the floor above likewise have blind windows in the same places; in all of these cases, there is a fireplace set within that wall.
 - 23 See a redrawn ground-floor plan of Llanerchaeron in Suggett, *Architect in Wales*, fig. 22; the same plan is also reproduced in Richard Suggett, 'John Nash Before Fame and Fortune', in Geoffrey Tyack (ed.), *John Nash: Architect of the Picturesque* (Swindon, 2013), fig. 1.10.
 - 24 A ground-floor plan of Luscombe Castle forms part of the set of original drawings of the house from Nash's office in the archives of Hoare's Bank, Fleet Street, London; a redrawn ground-floor plan

- based on this drawing is included in Geoffrey Tyack, 'Domestic Gothic', in Tyack (ed.), *John Nash*, fig. 3.11.
- 25 Geoffrey Tyack, 'Cronkhill, Shropshire', *Country Life* 198, no. 8 (19 February 2004), p. 63; Tyack, 'Domestic Gothic', p. 41; Victoria Hutchings, *Messrs Hoare Bankers: A History of the Hoare Banking Dynasty* (London, 2005), p. 88.
 - 26 David Watkin, *The English Vision: The Picturesque in Architecture, Landscape, and Garden Design* (London, 1982), p. 112.
 - 27 John Macarthur, 'Luscombe Castle (1799)', in Caroline van Eck and Sigrid de Jong (eds.), *The Companions to the History of Architecture: Vol. II, Eighteenth-Century Architecture* (New York, 2017), p. 1.
 - 28 RIBA SD110/1, f. 6r.
 - 29 RIBA SD110/1, ff. 5v.
 - 30 See, for example, alternative designs for a ground-floor bedroom suite visible in John Soane's designs for Tyringham House, Buckinghamshire (1792–1801), commissioned for William Mackworth Praed and held at Sir John Soane's Museum, including 3/5/14, 15, 17; 77/1/49v; 8/3/36v; vol 42/45, 133; vol 62/44a, 46a, 46b, 47, 48, 51a; vol 66/66, 67. Most of these drawings simply refer to the rooms as 'Chamber', 'Closet' and 'Dressing Room', but the writing on vol 62/47 (plan of the principal floor, dated 1796), though difficult to decipher, appears to label the bedroom space as for 'Young Lord'; this presumably referred to the eldest son, James Blackwell Praed (1779–1837), who would have been about 17 at the time of the design.
 - 31 For a family bedroom as part of a larger suite see, for example, Jeffry Wyatville's family apartments at Ashridge House; for other designs by Nash of a family suite with a bedroom specifically labelled as for the lady of the house see, for example, 'Ground Plan, of Shanbally Castle' (same volume, RIBA SD110/1, f. 2r), as well as 'Plan of the Ground Floor of Ravensworth Castle' (RIBA SB54/5(9), c.1808–1824; house ultimately not completed by Nash).
 - 32 Very small or occasional residences might have a stand-alone bedroom, such as in the tiny 'Bed or Closet' in a design for a cottage in John Plaw's *Sketches for Country Houses* (London, 1800), Plate 11, and in a design for a hunting lodge in James Malton's *A Collection of Designs for Rural Retreats* (London, 1802), Plate 18; neither is designated as being for a particular person.
 - 33 Henry John Todd, *The History of the College of Bonhommes, at Ashridge* (London, 1823), p. 74. Humphry Repton noted a similar use for a ground-floor room in his *Fragments on the Theory and Practice of Landscape Gardening* (London, 1816), indicating that a parlour on one of his designs 'may serve various purposes, besides that of the proprietor's own study; it should have a bed, in case of age or infirmity, or it may be occupied by an eldest son', Fragment XXXIII. Extracted from the 'Report on Sherringham Bower, in Norfolk, A Seat of Abbot Upcher, Esq.', pp. 210–1.
 - 34 PRONI D2707/A3/3/156 (8 June 1799), D2707/A3/3/160 (22 June 1799), D2707/A3/3/163 (27 June 1799).
 - 35 PRONI D2707/A3/3/189 (25 February 1802).
 - 36 PRONI D2707/A3/3/129 (1 October 1798), D2707/A3/3/140 (15 October 1798).
 - 37 PRONI D2707/A3/3/139 (13 October 1798), PRONI D2707/A3/3/147 (28 December 1798).
 - 38 PRONI D2707/A3/3/160 (22 June 1799).
 - 39 PRONI D2707/A/2/8/11, n.d.
 - 40 PRONI D2707/A/3/3/106, September 1798. She informs her son in a similar addendum to a letter the following year that Lord Shannon had recovered from a cough that had troubled him for some time (PRONI D2707/A/3/3/166, 5 July 1799).
 - 41 PRONI D2707/A3/3/11 (6 July 1791).