

AN IRISH PALLADIAN IN ENGLAND: THE CASE OF SIR EDWARD LOVETT PEARCE

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This article charts Sir Edward Lovett Pearce's complex connections from country estates in Norfolk, courtly circles in Surrey and fashionable enclaves in Mayfair to the newly-built streets of Dublin's North City. Drawing together the fruits of existing scholarship and new lines of enquiry, it explores the myriad connections which Pearce established on both sides of the Irish Sea, and their consequence in terms of the spread of architectural ideas between the two kingdoms – Ireland and Great Britain – in the early Georgian period. In so doing it fleshes out our understanding of the English context to Pearce's architectural practice.

Sir Edward Lovett Pearce (c.1690s–1733) was an architect of first-rate ability. His design for the Parliament House at College Green in Dublin (1728) was a pioneering exercise in Neo-Palladian public architecture and one of the finest European buildings of its day (Fig. 1) – so much so that it was later insinuated that it ‘must have been, like all good things in Ireland, of English origin.’¹ Despite such international consequence, until relatively recently Pearce has been a ‘sketchy and insubstantial figure’ in Irish scholarship, and he remains so in the broader discourse on British Palladianism.² According to Howard Colvin, his connections were

Fig. 1. The Parliament House, Dublin’ (*Views of the Most Remarkable Public Buildings, Monuments and Other Edifices in the City of Dublin*, Robert Pool and John Cash, del., Dublin, 1780).

chiefly with Ireland and his English practice was limited.³ Direct connections between this Irish Palladian and his counterparts in England have proved elusive. Yet Pearce's family was English and, thanks to relatives, he enjoyed connections with eminent members of English architectural circles. Of these, his link to the architect Sir John Vanbrugh, his father's first cousin, is of the first importance, as were his family's connections Court. Throughout the 1720s Pearce made regular visits to England, where he developed his professional networks and standing and benefited from exposure to the latest architectural exemplars. While little of his work was realised, Pearce was involved in several significant commissions in England.

According to Edward McParland 'There is something Minerva like about Edward Lovett Pearce, springing fully-formed from the brow of Zeus,'⁴ while to Maurice Craig 'he was an unsatisfactory animal, a surprisingly young architect with one major building, and little else, to his credit, who died young.'⁵ The quest for the elusive Pearce has preoccupied Irish scholars for more than half a century, and, though much work has been done to recover him from obscurity, much about his early life and career remains shadowy.⁶ Neither the place and date of his birth, nor the date of his marriage to his cousin Anne Pearce are known. We do not know where or with whom he trained. The close family connection, and the presence of drawings by Pearce in the 'Vanbrugh Album', formerly in the Library at Elton Hall (Cambridgeshire), and now in the Victoria and Albert Museum, suggests a possible professional link with Vanbrugh, though the album, which also includes drawings by Richard Castle, Nicholas Hawksmoor, William Talman and various anonymous draughtsmen, was assembled some time after World War II.⁷ The lack of any documented connection with the English champion of Neo-Palladianism, Richard Boyle, third Earl of Burlington, whose work Pearce's resembles, is extremely puzzling.⁸

FAMILY CONNECTIONS

The Perces were originally from Glynde in Sussex but settled in Middlesex in the late-sixteenth century.⁹ Edward Lovett Pearce's grandfather, Edward Pearce (c.1620–1683), of Parson's Green in the parish of Fulham, had served as an East India Company agent at Surat in Western India in the 1640s. He travelled to Bussora, Persia – Basra in modern-day Iraq – to open a 'factory' which traded in indigo, pearls, spices, and Arab ponies.¹⁰ Having made his fortune, he returned to England where he married Mary, daughter of Sir Dudley and Lucy (née Croft) Carleton, in about 1657.¹¹ The following decade he purchased an estate at Whitlingham, near Norwich in Norfolk,¹² which became the family's primary English seat and an important focus for subsequent generations.¹³ Their son, Major-General Edward Pearce (c.1658–1715) was brought up at Whitlingham, and was educated by a Mr Mazey in Norwich before going up to Gonville and Caius College, Cambridge, in 1675.¹⁴ On his father's death in 1683 the second Edward Pearce inherited the Whitlingham estate (Fig. 2). He became an officer in the British army, serving on the Irish establishment for much of his career, and in c.1690 he married Frances Lovett, daughter of a Dublin-based merchant, Christopher Lovett. It is not clear if the Lovett-Perces resided permanently in Ireland from this point. Certainly Major-General Pearce was abroad a great deal, serving as a field officer on the Peninsula during the War of Spanish Succession (1701–1714).¹⁵ The exact date and place of birth of his son, Edward Lovett Pearce, is unknown, but it is entirely possible that he was born, and perhaps even educated, in England, where his mother also had strong family ties.

It was through the marriage of Edward Lovett Pearce's grandfather, Edward Pearce, and Mary Carleton that the Pearce-Vanbrugh connection came about. Mary's sister, Elizabeth Carleton, married Giles Vanbrugh, making their son John (1664–1726) first cousin to Edward Pearce, father of the architect

Fig. 2. Plan of a part of Pearce's estate at Whitlingham, near Norwich. (*Vanbrugh Album, Elton Hall V&A E.2124:251-1992*. © Victoria and Albert Museum, London)

Edward Lovett Pearce.¹⁶ These family ties were maintained by subsequent generations. In his will, proved in 1683, Edward Pearce made reference to an indenture of trust for the Whitlingham estate; its trustees – William Vanbrugh of London, merchant, and John Ferrers and Bishop Croft – were all related to one another.¹⁷ In the same year, John Vanbrugh was in India, working for the East India Company at Surat, where his uncle, Edward Pearce, had previously been governor.¹⁸ In May 1719 Edward's widow Mary Pearce, then resident at Lower Close in

Norwich, received a visit from Sir John Vanbrugh's three sisters Betty, Robin, and Victoria, on which occasion he paid their travelling expenses.¹⁹

Pearce's maternal relations, the Lovetts of Liscombe Park, Soulbury in Buckinghamshire, also moved in high circles. Although his grandfather Christopher Lovett had settled in Dublin some time after 1660, working as a linen merchant at Blind Quay (now Lower Exchange Street), close contact was maintained with their English relations.²⁰ Pearce's uncle Colonel John Lovett, an active

solider and MP who also had a hand in designing Eddystone Lighthouse at Plymouth Sound in 1708, lived at Kilruddery, Co. Wicklow in the early 1700s, though described as being ‘of Liscombe and Corse.’ He married Lady Mary Verney, daughter of Viscount Fermanagh of Middle Claydon (Buckinghamshire), where the Lovett and Pearce families, were frequent visitors; General Edward Pearce in particular was ‘often staying at Claydon.’²¹ The Lovett seat at nearby Liscombe Park had been in the family since the thirteenth century, and, though it was in the possession of his cousin during his lifetime, Col. John maintained close ties to this estate, which his son Robert Lovett eventually inherited.²² The house, which was built in the second half of the sixteenth century, was described by Lady Verney c.1703 as ‘the ancient seat of my husband’s family, being only about twelve miles from my father’s ... very old, very gloomy ... but has a venerable appearance.’²³ Although it was much altered in the following two centuries, the essential plan of a quadrangular building enclosing a regular large courtyard survives; one side comprises a fourteenth-century chapel, where services were still held in the eighteenth century.²⁴ Through his Lovett relations Pearce was connected with several architecturally minded families in Ireland and Britain, namely the Cootes, the Tighes, the Medhops and the Molesworths; Colonel John Lovett, as a solider-turned-architect, would have served as a role-model to his young nephew, and certainly kept abreast of developments in his military career.²⁵ He died, however, in 1710, followed by Pearce’s father, Major-General Edward Pearce in 1715, when it is believed Edward Lovett Pearce was still in his teens. Who then was the guiding hand in advancement in his military and later architectural career?

There is a decided military colouring to Pearce’s early architectural patrons and associates, particularly those in England, while several others seem to spring from family ties. One common thread is Pearce’s uncle Lieutenant-General

Thomas Pearce (1669–1739). Like his older brother, Thomas served for most of his career in the Irish military establishment. He was elected to the Irish Parliament, first for Coleraine (1703–13) and then for Limerick City (1727–39); appointed Mayor of Limerick in 1727, he served as Governor of Limerick in 1729 and between 1732 and 1738. He was a governor of the Royal Hospital at Kilmainham, Dublin, in 1725 and was sworn in as an Irish privy councillor in 1737. Yet Thomas Pearce was very much an Englishman. He married Mary Hewes, daughter of William Hewes of Wrexham in North Wales.²⁶ He sat as a Member of Parliament for Ludgershall in Wiltshire from 1710 to 1713, where he was classed as a ‘Tory on the Hanover list,’ brought in on the coat-tails of another Tory general, John Richmond Webb. Lieutenant-General Pearce resided at Chelsea during this period, before going out to Portugal as deputy commander-in-chief of the forces.²⁷ It is not clear if the Pearces maintained a London residence after this time. Thomas Pearce appears to have been stationed at the garrison town of Limerick from 1715 as military governor, though his regiment was in Gibraltar in 1717, and it is unlikely that his wife and young family would have accompanied him to Limerick, where the situation was volatile.²⁸ Thomas Pearce also maintained strong connections in Norfolk, the county of his birth, and inherited his mother’s share in the Whitlingham estate in 1728, which he ultimately passed to his daughter Anne in 1739.

Though a distinguished, and active, field officer, Lieutenant-General Pearce was something of a renegade. In 1713 an official complaint was made about him for having deployed his troops after the cessation of hostilities, but he was later excused on the grounds that he had not received his orders in time, and was not punished on his return to England.²⁹ In October 1713 the Treasury was told that he had been arrested ‘for bills drawn by him ... for money he took up in Portugal,’ and the paymaster of the forces was obliged to settle his account, yet in

the following February Pearce, then a major-general, returned to Whitehall, where he ‘had the honour to kiss Her Majesty’s Hand and was very graciously received.’³⁰ According to Hayton, he survived the Hanoverian succession, and in 1724 was even granted an addition of 6s. 8 3/4d. per day as a Major-General on the Irish establishment, ‘as he has distinguished himself by his vigilance and care.’³¹ Thomas Pearce, it would seem had powerful connections.

Pearce had been a supporter of the Duke of Ormonde, from whose patronage he benefited, and he regarded the Duke’s dismissal as viceroy in 1707 as a ‘personal affliction.’³² His other great military patron, the Duke of Argyll, was a powerful ally. Argyll, to whom, Dalton suggests, ‘George I owed his undisputed ascension to the British Crown,’³³ commanded great influence in the military and at Court. Like the Duke of Ormonde, Argyll nurtured the careers of several officers on the Irish establishment, including Thomas Pearce, Richard Molesworth and Jean Ligonier.³⁴ The Duke also had significant architectural connections. He was related to Colen Campbell, who included ‘A New Design of my own invention’ for the Duke of Argyle in Volume I of *Vitruvius Britannicus* (1715).³⁵ He was a great promoter of the Scot James Gibbs, who dedicated his *Book of Architecture* to Argyll in 1728, while Campbell’s protégé Roger Morris carried out several commissions for his patron and friend the Duke of Argyll, notably at Combe Bank in Kent c.1728, whose detailing is remarkably similar to later Pearcean designs.³⁶ Argyll also patronised Sir John Vanbrugh who made an unexecuted design, preserved in the album from Elton Hall, for Inveraray Castle in c.1720.

NORFOLK NETWORKS

According to Lady Verney, ‘two of the Irish soldier friends introduced by Colonel Lovett ... Edward and Thomas Pearce’, who were principally identified with military affairs in Ireland, ‘were really connected

with Whitlingham, Norfolk.’³⁷ Edward Lovett Pearce also maintained close connections to the family estate outside Norwich. He had inherited his father’s interest in the Whitlingham estate when still a minor, and his uncle Thomas Pearce, who was granted arms for Whitlingham at this time, may have acted as a trustee for his nephew’s interests. Thomas Pearce also held a financial stake in the lands about Whitlingham under the terms of his father’s will, and received his mother’s share in 1728. In the 1720s Edward Lovett Pearce and his uncle, who would also become his father-in-law, were both involved in the management of the estate. A survey of part of the estate showing the ‘Upper Dyal Hill’ and ‘Lower Dyal Hill,’ preserved in the Elton Hall album (Fig. 2), was taken in 1726 at Pearce’s direction, and sent to him in Dublin. The accompanying letter from the Pearces’ agent John Jermy also references an account sent to ‘the General.’³⁸ It is not clear if the manor house was occupied by the family during this period. A newspaper report of 1718 notes that, though the land belonging to Whitlingham had been let out, the house, which contained ‘an handsome hall or parlour six good chambers and other conveniences fit for a gentleman’ was ‘still to be disposed of with all the garden ground courtyard [and] stable.’³⁹

Edward Lovett Pearce was certainly in Norfolk in the mid-1720s, when he carried out a number of architectural commissions for local families. In about 1725 he collaborated with his distant relative the amateur architect John Buxton (1685–1731) on a design for the front of Buxton’s house at Shadwell, near Rushford.⁴⁰ Shadwell Lodge, as it was originally known, was intended as a retreat from the Buxtons’ ancestral seat, Channons Hall at Tibenham, demolished in 1786.⁴¹ It was set amongst the rolling hills of the Norfolk countryside, about 25 miles south-west of Norwich and the Pearce’s estate at Whitlingham. The house, which was built in 1727–9, was altered greatly in the nineteenth century, but a surviving watercolour of the original Lodge

shows it to have been of a similar conservative nature to Buxton's other architectural projects, Earsham and Bixley Hall: a compact square block of three storeys, with a hipped roof and faced in red brick.⁴² The emphatic use of quoins at the corners, which accentuate the block-like character of the building, as well as the arrangement of the string-course at Shadwell, bear comparison to elements of Pearce's later works.

John Buxton held few public offices and seems to have taken little interest in the political affairs of the county.⁴³ He was, however, a major in the Norfolk militia, treasurer of Norwich Castle prison and deputy lieutenant there in 1731. It seems likely that it was through this military connection, as well as that of kinship, that he was acquainted with Lieutenant-General Thomas Pearce and his nephew Captain Edward Lovett Pearce.⁴⁴ The Buxtons also had a long-standing connection

with Cambridge, in particular with Gonville and Caius College, of which Major-General Pearce was a graduate.⁴⁵ John Buxton, like Edward Lovett Pearce, was of an antiquarian bent. He was also a committed bibliophile and Italian scholar, a language which he encouraged his son Robert to learn when at Cambridge; though he did not possess many Italian books, he recommended reading 'Serlio's *Architecture*' and Vasari's works.⁴⁶ Buxton, like the Norfolk antiquarian and amateur architect Sir Andrew Fountaine, subscribed to a range of publications, including Kent's *Designs of Inigo Jones* in 1727. He was also acquainted with Sir Robert Walpole, another Norfolk connoisseur, on whom he called when in London in 1717, and in August of that year he dined with the Prime Minister's son Horace in London and at Bath.⁴⁷ Buxton, who by the 1720s had gained a reputation as an architectural virtuoso, kept abreast of local developments, and also took an

Fig. 3. Plan of Heydon Hall, Norfolk showing proposed alterations by Edward Lovett Pearce. (*Vanbrugh Album, Elton Hall V&A E.2124:83-1992*. © Victoria and Albert Museum, London)

interest in Edward's burgeoning career. In July 1728, noting Pearce's presence 'last week in ye county,' Buxton noted that Pearce was beginning to 'be taken notice of as an architect & ... will soon make a figure in that profession and he follows it *con studio, con dilligenza* and *con amore*.⁴⁸

During this period Pearce surveyed Heydon Hall, the seat of another prominent Norfolk family, the Earles. A proposal for alterations to the Elizabethan house, in Pearce's hand, is in the Elton Hall album (Fig. 3). The drawing, which John Cornforth suggested was made prior to Augustine Earle's succession to the property in October 1728, proposed alterations to the entrance hall and the insertion of a grand open-well staircase approached through a typically Pearcean columnar screen.⁴⁹ The drawing style is sketchy, particularly the curved quadrant to the garden-front, and the accompanying notes suggest this was a conceptual drawing, perhaps

intended for someone else to execute. No alterations are known to have taken place at this time, though the Norfolk-born architect Mathew Brettingham the Elder did carry out work here in the 1740s. Pearce's introduction to the Earles certainly is likely to have come by way of his maternal uncle Colonel John Lovett, who in 1704 described Lieutenant General Earle as 'a particular friend of mine,'⁵⁰ while Augustine Earle also served in Major-General Edward Pearce's regiment.⁵¹

A man of some influence in the county and in administrative circles in London, Augustine Earle later served as one of his Majesty's Commissioners of Excise. He was also a man of scholarly and antiquarian taste, who, along with Erasmus Earle and Peter Le Neve, Norroy King at Arms, was one of the first Fellows of the Society of Antiquaries of London. Apart from their shared patronage of Pearce, no documented link between Buxton and

Fig. 4. Houghton Hall, Norfolk, Colen Campbell/James Gibbs, 1722–1729.
(© *Melanie Hayes*)

Earle has yet been discovered, though it seems safe to speculate that these Norfolk virtuosi moved in similar circles. The Earles of Heydon were certainly connected, through marriage, to the Fountaines of Salle, and thereby to the amateur architect Sir Andrew Fontaine and his circle.⁵² In the 1720s Fontaine was much occupied with alterations to his seat, Narford Hall, where he had built a new library wing, now much altered, to house his large collection of antiquarian and architectural books, manuscripts and prints.⁵³ An early proponent of the Palladian style, Fontaine is believed to have acted as a mentor to Lord Burlington in the early stages of his interest in architecture, while he was also connected through the Leicester House set, to Henry Herbert (the architect Earl of Pembroke), and his associates Colen Campbell and Roger Morris, all of whom are believed to have assisted him at Narford.⁵⁴

Two members of this circle, Campbell and Herbert, were involved in yet another, even more prominent, Norfolk project during this period, working at nearby Houghton Hall in the north-west of the county. Houghton was one of the finest and most influential architectural projects of the 1720s and in the vanguard of the Neo-Palladian movement. Here Walpole, the *de facto* Prime Minister of Britain, employed some of the country's leading architectural practitioners, James Gibbs, Colen Campbell, Thomas Ripley, and William Kent, in creating this grandiose edifice. Lord Herbert also designed a water tower for Robert Walpole *c.* 1729/30.⁵⁵ Many elements of their work here resonate in Pearce's later domestic buildings, in particular the detailing of the façades and pavilions, as well as Kent's celebrated interior schemes. By the summer of 1728, when Pearce was certainly in England and specifically in Norfolk, in search of materials for the Dublin Parliament House and, as McParland notes, 'keeping abreast with latest developments abroad,' Houghton was nearing completion.⁵⁶ The main block (Fig. 4), including Gibbs's domes, had been built by then, and all but the last of the cupolas gilded (completed

in 1729), while internally Kent's work on the main rooms was gathering pace.⁵⁷

On 8 June 1728 a Norfolk newspaper reported that Sir Andrew Fontaine was to direct 'the building of a palace at Richmond.'⁵⁸ Fontaine was a favourite of Queen Caroline's, acting as her vice-chamberlain and tutor to her son the Duke of Cumberland. As has been plausibly suggested, Fontaine was ideally placed to provide Pearce with the royal introduction for the Richmond palace commission, and could well have acted as a mentor to Pearce.⁵⁹ Certainly, through his web of Norfolk connections, the interlaced threads of his architectural commissions, his kinship and military ties, we can place Pearce in the thick of the county's vibrant architectural milieu in the middle years of the 1720s, and in the way of first-class buildings, an experience which clearly impacted on his later domestic output.

SURREY, INHERITANCE AND EXEMPLARS

The work of Sir John Vanbrugh also had a significance impact on Pearce's architectural development, though no firm documented link between the two architects that might confirm the tradition that Vanbrugh trained Pearce has as yet been discovered.⁶⁰ This is puzzling; Vanbrugh left fairly detailed accounts of his professional practice, while Pearce was not shy about architectural name-dropping; in a memorandum on the Parliament House, for example, he drew on the lineage of Vitruvius and Palladio but made no mention of his celebrated kinsman.⁶¹ Close family ties, the Vanbrughian strain evident in aspects of Pearce's work, the fact that Pearce 'inherited' Vanbrugh's architectural drawings, and other gossamer threads of evidence, do, however, help to fill out our sketchy picture of this important familial, and probably professional, connection.

The Vanbrughs, like the Pearces, were military men and moved in similar military circles. Though

Fig. 5. No. 11
Henrietta Street,
Dublin. (© *Marcus
Lynam*)

Sir John Vanbrugh's active career as a soldier was short-lived, he remained interested in military affairs, and was close to prominent officers like the Duke of Marlborough. His two younger brothers Captain Charles Vanbrugh (1680–1740) and Captain Philip Vanbrugh (1682–1753) were successful naval officers. Philip had won renown during the War of Spanish Succession, in particular at the battle of Vigo in 1702, where Thomas Pearce had also commanded a force. That Thomas Pearce and John Vanbrugh were in contact is clear from a grant of arms and crest made to 'Thomas Pearce of Whitlingham, Norfolk,' in 1715 by the recently knighted Vanbrugh, in his capacity as Clarenceux King of Arms.⁶²

In 1721–23 the newly-married Captain Charles

Vanbrugh took a house at Queen Square in Westminster (now Queen Anne's Gate), to which his brother John paid regular visits from his nearby house in Whitehall. It is interesting, though perhaps coincidental, that this house and the other original examples in Queen Square which date from c.1704 are articulated at the party walls in the row of houses with a blind-panel device, similar to that employed by Pearce for his façade design at Nos. 11 and 12 Henrietta Street, Dublin of c.1730. (Fig. 5) In both cases this blocked-up brick panel served as a balancing device on the external elevation, visually alleviating the solid mass of brick at a point in the plan that would not permit an opening. The Queen's Square houses, one of which was home to a member

Fig. 6. Plan of extensions to Ashley Park, near Walton, Surrey, by Edward Lovett Pearce. (*Vanbrugh Album, Elton Hall V&A E.2124:90-1992. © Victoria and Albert Museum, London*)

of the Vanbrugh family, and the pair of Dublin houses appear to be unique in using this device. It is also noteworthy that, when Captain Vanbrugh was living in Queen's Square, his cousin Captain Edward Lovett Pearce, then a half-pay officer in the Irish forces, would also have been in London, *en route* to the Continent and his Grand Tour of 1723. We know that on 28 March 1726, just two days after Sir John Vanbrugh's death, Pearce was granted military leave to go to England for three months. This evidence, combined with his acquisition of Vanbrugh's architectural drawings, has prompted McParland's plausible conclusion that Pearce, as an architecturally-minded cousin, may have been charged with closing up Vanbrugh's office, a task that surely must have been carried out in consultation with the architect's brothers who were beneficiaries of his will.⁶³

One commission which Pearce appears to have been inherited from Vanbrugh was Ashley Park in Surrey (demolished 1925), where he is believed to

have made additions to the late-Elizabethan manor house of the 'peripatetic soldier and courtier,' Richard Boyle, second Viscount Shannon (c.1675-1740), an Irish peer of English birth. An undated plan in the Elton Hall album proposes an extension to the north-wing of the old H-plan house, comprising a new office and servants' range with a connecting corridor to a kitchen and laundry block. (Fig. 6) Stylistically, however, this attribution is problematic. The drawing, according to John Harris, 'might be Pearce after Vanbrugh, or by a draughtsman copying their designs,' while the house itself was 'encased and re-fenestrated in a style 'unmistakably' that of either Sir John Vanbrugh or Pearce working in his style.'⁶⁴ Certainly, Vanbrugh comes to mind in the 'ordnance manner' of semi-circular bowed ends and the arcuated massing on the east-front, reminiscent of Vanbrugh's own house at nearby Esher (later Claremont), while Pearce's hand is also evident in the Burlingtonian Palladianism of the long gallery.

Fig. 7. Elevation of the south front of Drumcondra House, Co. Dublin, by Edward Lovett Pearce. (*Vanbrugh Album, Elton Hall V&A E.2124:27-1992*. © Victoria and Albert Museum, London)

Harris's suggestion that Pearce continued the work begun by Vanbrugh is strengthened by the involvement of Vanbrugh's clerk 'Arthur,' whom Pearce referred to in the notes accompanying his plan. Shannon bought Ashley Park in 1718, by which time Vanbrugh had sold his house at Esher to the Earl of Clare, though he remained in the area, carrying out work there c.1714–20, when he added substantial wings to the house and constructed the fortress-like Belvedere on the adjoining hillside.

Ashley Park was let to William Pulteney between 1724 and 1725 and the alterations are thought to post-date this period. Pearce, who, as we have seen, was in England between April and June 1726, and again in the summer of 1728,⁶⁵ may well have supplied plans (and direction) for Ashley Park remotely, once the survey work had been undertaken. We can therefore tentatively place Pearce in Surrey at some point in the mid-1720s, in the vicinity not only of Vanbrugh's Claremont, but also of other important domestic

buildings of the period. Colen Campbell's Mereworth Castle, Kent, an adapted form of Palladio's Villa Rotunda, built in 1723, was fifty miles to the south-east, Roger Morris's Combe Bank, c.1726 was about thirty-five miles to the west, while the Venetian architect Giacomo Leoni's Clandon Park, c.1720s was less than ten miles away. Elements of Clandon, a brick-faced Palladian mansion built for Thomas 2nd Lord Onslow who had a loose connection to Pearce's kinsman John Molesworth – bear more than a passing resemblance to the new front for Marmaduke Coghill's house at Drumcondra, Dublin, which Pearce designed c.1727. (Fig. 7)

The Vanbrughian link aside, Pearce was also connected to Lord Shannon who served on the Irish military establishment and who, like Thomas Pearce, had enjoyed the patronage of the Duke of Ormonde, distinguishing himself at the storming of Vigo in 1702. Shannon entered the House of Commons for Arundel in 1708, sitting successively for Hythe

Fig. 8. Design for
No. 30 Old Burlington
Street, Westminster,
London, for the 6th
Earl of Mountrath:
plan and elevation
by Colen Campbell
c.1721. (© *RIBA*
Collections)

and East Grinstead from 1710, at the same time as Thomas Pearce was returned for Ludgershall. Following the Hanoverian succession, both officers were transferred to the Irish establishment, where they prospered. Shannon was appointed Lieutenant General of Staff in 1716 and Commander-in-Chief in 1720. He was part of the younger branch of the illustrious Boyle family, cousin to Lords Burlington and Orrery, and he moved in the same exalted circles. In 1702 he married Mary Sackville, widow of Lionel Boyle, third Viscount Orrery and the natural daughter of Richard, Earl of Dorset. Despite the opinion of Eustace Budgell, that ‘this noble Lord’s education has been chiefly in a Camp, [and] I have

never heard, that he has a more than ordinary Share of Learning;⁶⁶ he was a member of the culturally prominent ‘set of wits,’ the Kit Kat Club, along with his father-in-law the Earl of Dorset, his kinsman Lord Burlington, and Sir John Vanbrugh.⁶⁷ And, while there is little evidence of his subscribing to architectural publications, he not only extended his patronage to Vanbrugh and/or Pearce at Ashley Park, but also engaged the services of Leoni to design his Arlington Street house in the late 1730s. Viscount Shannon, therefore is among the chief contenders to have served as the conduit between Edward Lovett Pearce and the Burlington circle in England.

Fig. 9. No. 9
Henrietta Street
Dublin, c.1730 ,
Edward Lovett
Pearce (attrib.).
(© *Marcus
Lynam*)

BURLINGTON STREET MODELS

No. 30 Old Burlington Street in London, originally designed by Lord Burlington and Colen Campbell for Algernon Coote, sixth Earl of Mountrath, c.1721, holds a significant place in Irish architectural history, for it provides the model for No. 9 Henrietta Street, Dublin, a house built in c.1730 for Thomas Carter, Master of the Rolls. (Fig. 8) The Henrietta Street design is attributed to Edward Lovett Pearce, and, though evidence is circumstantial, it offers the most tangible link between Pearce and Burlington's circle.⁶⁸ Both Pearce and Thomas Carter were elected to the Irish House of Commons in 1727/8, where they were affiliated to similar political factions

and moved in the same social circles. They were also related: Carter's wife Mary (née Claxton) was Pearce's paternal cousin, and Carter in turn was connected to Lord Burlington through his relation Henry Boyle of Castlemartyr, Co. Cork.⁶⁹ Pearce's uncle by marriage was, moreover, Thomas Coote of Cootehill, Co. Cavan, a cousin of Algernon Coote, Lord Mountrath, for whom No. 30 Old Burlington Street was designed.⁷⁰ [Worth mentioning Bellamont Forest house here? I notice, by the way, that it has recently been sold.] Pearce certainly worked on other houses in Henrietta Street, for which drawings exist. Add to this the existence of an unsigned sketch of a basement plan of No. 30 Burlington Street among

Pearce's drawings in the Elton Hall album, and the evidence mounts up.

Less clear, however, is how this plan came into Pearce's possession. As neither Lord Burlington's nor Colen Campbell's nuanced design for Coote's intended house were engraved, the architect of No. 9 Henrietta Street must have had first-hand knowledge either of the built fabric or of the paper designs. Closer examination shows that the basement plan in the Elton Hall album, corresponds almost exactly (save from the annotations) to the ground floor of Campbell's penultimate plan for Lord Mountrath's house, not of the basement floor of the London house. (Fig. 9) Campbell's ground plan was altered in execution, to include a more grandiose staircase and alternative room plans. The façade of the Henrietta Street house, moreover, departs from the London model as built in the treatment of the attic level. It would appear, therefore, that the author of the basement plan, and indeed of the Henrietta Street house, was more familiar with the paper designs of this model than the built structure.⁷¹ As the Elton Hall basement plan does not appear to be in Pearce's hand, it seems likely that an intermediary was employed in recording Campbell's design.⁷² Colen Campbell died in 1729, and in the last years of his life gave over much of his work to his assistant, Roger Morris. In 1728 we find Morris at No. 30 Old Burlington Street, working on the interiors. Around the same time he appears to have been employed in some capacity by Pearce's one-time patron Lord Shannon at Ashley Park.⁷³ That these two Palladian architects were acquainted is beyond doubt. Two years later in 1730/1 Pearce was back in London, where he is documented as having been the arbiter in a dispute between Viscount Shannon and Roger Morris over work at Ashley Park.⁷⁴ And, though the trail runs cold there, we have at least one possible conduit in the spread of architectural influence.

At nearby North Audley Street, on the fashionable Grosvenor Estate, Pearce has been credited with the design of a sophisticated town

residence for the French born Huguenot, Colonel Jean Ligonier. No. 12 North Audley Street was built in the closing years of the 1720s by the master-craftsman Edward Shepherd, who was also responsible for the adjoining block of houses. The richly elaborated and spatially complex interiors behind what is a fairly conventional façade are too sophisticated for Shepherd alone, and on stylistic and circumstantial grounds are more characteristic of Pearce's work.⁷⁵ The drama and spatial-excitement of the movement between swelling and contracting volumes, the variation of shapes, from the oval stair compartment to the octagonal room, and the domed and vaulted gallery at the rear complete with 'Pantheon coffering', all speak of a firm grounding in antique sources and evoke the 'thermal' architectural language of Pearce's House of Lords in Dublin. The rigorous proportional control and finesse of detail, not to mention the tripartite arrangement of the gallery, bear comparison not only to the House of Lords, but are also to a grotto which Pearce designed on the Allen estate at Stillorgan in Dublin – though, as the surviving plan makes clear, this contained seven compartments. It is notable that both the Parliament House in Dublin and No. 12 North Audley Street in London predate similar explorations inspired by Roman *thermae* by Lord Burlington and William Kent: the York Assembly rooms (c.1730) and the 'Pantheon Scheme' for the proposed British Houses of Parliament in London (1733).⁷⁶ (Fig. 10)

Pearce was certainly connected to General Ligonier, one of the greatest soldiers of his day and chief adviser in military matters to King George II.⁷⁷ Ligonier was a close friend of Viscount Shannon, and, like Shannon and the Pearces, had served on the Irish establishment and fought in the Spanish wars. Similarly, both Thomas Pearce and Ligonier enjoyed the patronage of the Duke of Argyll.⁷⁸ In Dublin, Ligonier moved in the same 'Castle circle' as Edward Lovett Pearce, and the Lord Lieutenant, the Duke of Dorset, and his sons John and Lord

George Sackville.⁷⁹ Ligonier maintained an Irish establishment at Phoenix Park in Dublin, where he was Chief Ranger from 1734 to 1750, while in the previous decade he appears to have commissioned a plan for a ‘new Entended House to be Built ... about 6 miles from Dublin’ from Pearce, whose estimated charges survive in the Elton Hall album, although the house was seemingly never built.⁸⁰

Doubts over the attribution of the North Audley Street house have been raised, primarily on account of Pearce’s supposed absence from England during this period. Francis Sheppard noted in 1980 that Pearce ‘appears to have lived permanently in Ireland from 1726 until his death in 1733 and there is no indication that he visited England during that time.’⁸¹ We now know, however, that Pearce was in Norfolk in the summer of 1728, and, as McParland points out,

given that his purpose was to source materials for the Parliament House, it is unlikely that he failed to visit London.⁸² The fact that Pearce seems to have imported British craftsmen, as well as materials, for the Parliament House project – namely Thomas Gilbert and Job Ensor, who are believed to have been involved at St Paul’s Cathedral – strengthens the probability that Pearce also visited London.⁸³

In 1719 Ligonier leased a modest town house at No. 10 Old Burlington Street, almost directly opposite No. 30, and remained there until 1730, when he moved to his new house at North Audley Street.⁸⁴ It is entirely likely therefore that he would have sought plans for the elaborate interiors at least two years earlier in 1728, when still in residence at Old Burlington Street.⁸⁵ We know that Pearce was in London again in 1730/1731, arbitrating in the

Fig. 10. Basement plan of Lord Mountrath’s house at No 30 Burlington Street, London, c.1721. (*Vanbrugh Album, Elton Hall V&A E.2124:100–1992* © Victoria and Albert Museum, London).

Ashley Park dispute, while the recent discovery of official correspondence firmly places him in London in December 1730, where he was lobbying for the position of Surveyor General.⁸⁶ It would appear, then, that Pearce was in England at the beginning and end of the construction period of No. 12 North Audley Street, making it probable that he provided the designs remotely and left the execution to Shepherd. The contemporary practice of supplying architectural drawings by post or courier is referred to by the architect Thomas Hewett, who in 1725 describes sending plans for perusal by his patrons in London ‘in a little box,’⁸⁷ while in Norfolk Pearce himself seems to have followed this practice, providing plans for someone else to execute. A letter

from Mary Pendarves (later Mrs. Delany) to her sister in 1731 implies he did likewise elsewhere: ‘You must send to Capt Pierce for a plan to build a house, and then I am sure it will be pretty and convenient.’⁸⁸

The concept of the interlocking plan at Nos. 11 and 12 North Audley Street seems to have come from Shepherd, who utilised this unusual plan-type at nearby Brook Street in 1725, and again later in order to gain a larger footprint and more spacious rooms in one house, at the expense of its neighbour. This plan could be adapted to the requirements of a prospective customer as occasion demanded, as later happened at North Audley Street. A sketch plan for two unidentified terraced houses of uneven areas, in the Elton Hall album, appears to explore a similar

Fig. 11. The Gallery at No. 12 North Audley Street, London. (*Conway Library, The Courtauld Institute of Art, London. Image 1962: © Country Life*)

idea, and strengthens the probability that Pearce worked closely with Shepherd in formulating the interior schemes at North Audley Street.⁸⁹

Edward Shepherd was one of the most important and prolific builder-developers in London's West End, and by the mid-1720s had graduated to the title of 'architect.' His house at No. 72 Brook Street placed Pearce's collaborator in a hub of architectural activity in the closing years of the 1720s, living a few doors down from Colen Campbell, and directly opposite the houses of two prominent Irish patrons, Viscount Mountjoy and Sir Gustavus Hume. Hume is a particularly important figure in this narrative, as the patron credited with bringing the Dresden architect Richard Castle to Ireland in the late 1720s, where he worked with Pearce in the drawing office of the new Parliament House in Dublin, and went on to establish a prolific Irish practice. Hume – who held the sought-after position of Groom of the Royal Bedchamber from 1715 until the King's death in 1727 – is likely to have first encountered Richard Castle in London, and it was there that Pearce and Castle struck up their professional relationship.⁹⁰

A ROYAL COMMISSION AT RICHMOND

This brings us to a project of great significance, but one which, like the architect himself, has resisted elucidation. A set of designs by Pearce, but in Richard Castle's hand, for a proposed royal palace or lodge at Richmond in Surrey are preserved in the Elton Hall album. They are believed to have been made about 1727/8, shortly after Richmond lodge was settled on Queen Caroline, but were never realised.⁹¹ As a formal exercise these drawings not only offer evidence of collaboration between Pearce and Richard Castle, but stylistically they demonstrate the influence of contemporary British architecture on both architects. Here the combined sources of Vanbrugh, Campbell and Gibbs are readily apparent. Vanbrugh is brought to mind in

the cellular treatment of the transverse corridors, similar to Pearce's plan for the Parliament House, and in the handling of the first floor gallery space.⁹² Echoes of Colen Campbell, and through him, or perhaps *Vitruvius Britannicus*, those of Inigo Jones's Whitehall are also felt in the Richmond Lodge façade, while there is some similarity between the composition of the elevation and that of Campbell's east-front at Houghton (Fig. 11). The detailing in the Richmond drawings, however, is more robust than Campbell's restrained manner. The vigorous, almost Mannerist, handling of the ground storey on the Richmond elevation, the emphatic projecting keystones, the grotesque masks and the heavily rusticated surrounds, recur in a number of projects associated with Pearce in Ireland, both at Henrietta Street in Dublin and at the Archbishop's palace at Cashel, Co. Tipperary (1732). These motifs are reminiscent of the Baroque tendencies in James Gibbs's eclectic style, and, though it could be argued that Pearce was looking directly to antique sources by way of Palladio, it is significant that Gibbs's St-Martin-in-the-Fields was being completed at this time, while his illustrated *Book of Architecture* was published in 1728. Gibbs's involvement in the detailing of Houghton Hall is perhaps even more thought-provoking.⁹³

Formalism aside, economic concerns also played their part in the Richmond palace design. In his memorandum which accompanied the drawings, Pearce tells us that the plans were 'confined to the Conveniency and proper use without Magnificence, Ornament or great expense...'⁹⁴ Its scale, however, 'although not great ... is of an extent something more than common for a Private Person.' He does not go into the particulars of the costs involved, as he was 'unacquainted with particular rates now in England', which is rather telling in terms of his hands-on involvement, or lack thereof, with building works in Britain. The accompanying text also indicates that the proposed scheme was solicited, 'the following plans,' Pearce writes, 'being

Fig. 12. Former
House of Lords,
Dublin, Edward
Lovett Pearce, 1731.
(Reproduced by kind
permission of the
Governor & Co. of
Bank of Ireland.
© Melanie Hayes)

by command.⁹⁵ Who then, provided the royal connection necessary to gain such a prestigious commission?

One possible line of enquiry takes us to Orleans House at nearby Twickenham, a Thames-side brick villa of about 1710, built for the former Secretary of State of Scotland James Johnston (1655–1737) and his wife Lucy. Johnston, a Scottish diplomat who had served as *envoi extraordinaire* to Prussia in the 1690s was said to keep ‘a very great rank, and frequently has Mr. Walpool [*sic*] and the greatest courtiers with him at his country house near London.’⁹⁶ He was a close confidant of King George I, and both he and his wife were favourites of Queen Caroline, and had entertained these royal visitors in the splendid setting of the Octagon Room, which was added by

James Gibbs and the Ticinese *stuccatori*, Giuseppe Artari and Giovanni Bagutti, about 1720. (Fig. 13) George I visited Orleans House in 1724, while Queen Caroline dined there with Mrs Johnston in 1729.⁹⁷

Mrs Johnston was born Lucy Claxton, and was Edward Lovett Pearce’s first cousin. Her sister Mary Claxton, as we have seen, was the wife of Thomas Carter, Pearce’s patron at Henrietta Street in Dublin, and both women were more distant cousins of Sir John Vanbrugh. Pearce’s close family links to the Johnstons is of the utmost interest considering both their intimate connection to Queen Caroline and the proximity of their house to Richmond Park, where Pearce’s proposed design for a royal palace was to be built. That the Johnstons maintained close ties with Lucy’s Irish relatives is made clear

Fig. 13. Plan of the ground floor of Richmond Lodge, Surrey, by Edward Lovett Pearce (des.), engraved by Richard Castle (*Vanbrugh Album, Elton Hall V&A E.2123:3-1992*. © Victoria and Albert Museum, London)

Fig. 14. Elevation of Richmond Lodge, Surrey, by Edward Lovett Pearce, engraved by Richard Castle. (*Vanbrugh Album, Elton Hall V&A E.2123:7-1992* © Victoria and Albert Museum, London)

Fig. 15 Plan for the Octagon Room,
Orleans House, Engraving by E.
Kirkhall after James Gibbs. c.1720.
(© London Borough of Richmond upon
Thames)

Fig. 16 'A Room for Mr Creighton',
Plan and elevation of an hexagonal
gazebo to be built at Crom Castle Co.
Fermanagh, by Edward Lovett Pearce,
c.1728. (*Vanbrugh Album, Elton Hall
V&A E.2124:110-1992*. © Victoria and
Albert Museum, London)

from her husband's will of 1734, wherein James Johnston named his wife's brother-in-law Thomas Carter as a trustee and guardian of his son James, and, even more significantly, Lieutenant-General Thomas Pearce as his principal executor, a role only likely given to one's closest acquaintance.⁹⁸ Carter, who made regular trips to England, visited Richmond in 1731, where he waited on the King.⁹⁹ It is more than plausible that Edward Lovett Pearce would also have visited his cousin at Orleans House during his visits to London, where he would not only have encountered the splendour of Gibbs's Octagon Room – and indeed Morris's nearby Marble Hill House, then under construction – but may also have gained the introduction to the exalted circles necessary for the Richmond Palace scheme. A drawing for a hexagonal gazebo, not dissimilar to Gibbs's design, among Pearce's papers lends weight to this suggestion. (Fig. 14)

This puzzle, like much else about Edward Lovett Pearce's architectural development, remains unsolved. What is clear, however, is the impact upon Pearce of the English context, in particular the importance of family and high-ranking political, military, and architectural connections. The significance of the Richmond scheme, not only for his early career in Britain and Ireland, but also for the genesis of his working relationship with Richard Castle, calls for further exploration, in the hope that it might yield greater insights into how the commission came about.

ENDNOTES

- 1 Maurice Craig, 'The Quest for Sir Edward Lovett Pearce,' *Irish Arts Review Yearbook*, 12 (1996), pp. 27–3
- 2 *Ibid.*
- 3 Howard Colvin, *A Biographical dictionary of British architects 1600–1840* (4th ed., 2008), pp. 793–4.
- 4 Edward McParland, *Public Architecture in Ireland 1680–1760* (New Haven and London: Yale University Press, 2001), p. 177.
- 5 Craig, 'The Quest for Sir Edward Lovett Pearce' (1996), p. 27.
- 6 For fuller biographical treatments see J.T. Gilbert, *An account of the parliament house, Dublin* (1896); T.U. Sadleir, 'Sir Edward Lovett Pearce', *Journal of the County Kildare Archaeological Society*, 8 (1927), pp. 231–44; Maurice Craig, 'Castletown, co. Kildare', *Country Life*, 145 (1969), pp. 722–6, 798–802; Edward McParland, 'Edward Lovett Pearce and the parliament house in Dublin', *Burlington Magazine*, 131 (1989), pp. 91–100; Edward McParland, 'Edward Lovett Pearce and the new junta for architecture', *Lord Burlington: architecture, art and life*, ed. T. Barnard and J. Clark (London: Continuum, 1995), pp. 151–65; Craig, 'The Quest for Sir Edward Lovett Pearce' (1996), pp. 27–34; McParland, *Public Architecture*, pp. 177–205. See also Knight of Glin, *The Irish Palladian*, an unpublished study now on deposit in the Irish Architectural Archive, Dublin.
- 7 For more on the collection formerly with the Proby family of Elton Hall, Huntingdonshire, Howard Colvin and Maurice Craig, *Architectural Drawings in the Library of Elton Hall by Sir John Vanbrugh and Sir Edward Lovett Pearce* (Oxford, Private Printing, Roxburghe Club, 1964); and C. Lorimer and C. Newton, *The collection of drawings by Sir John Vanbrugh and his circle in the Victoria and Albert Museum*, London: (V&A, 1996).
- 8 Sources which touch upon Pearce in the context of British architecture and architectural circles include Maurice Craig, 'New Light on Jigginstown,' in *Ulster Journal of Archaeology*, 33 (1970), pp. 107–110; McParland, 'Edward Lovett Pearce and the New Junta for Architecture', pp. 151–165; McParland, 'Edward Lovett Pearce

- and the Parliament House in Dublin,' pp. 91–100; McParland, *Public architecture*, pp. 183–5, 191, 199.
- 9 William Ryley, *The visitation of Middlesex ... 1663* (London, 1820), p. 50, 'Pearce of Fulham': 'Dudley Pearce second son' of Edward Pearce of Parsons Green in the parish of Fulham, Co. Middlesex, Gent' was '2 years in 1664' and 'Edward Pearce, eldest son aged about 6 years'; Francis Blomefield, 'Hundred of Henstede: Wittingham', *An Essay towards a Topographical History of the County of Norfolk*: vol. 5 (1806), pp. 455–457.
 - 10 John F. Riddick, *The History of British India: a chronology* (Westport, 2006), p. 3.
 - 11 Vahe Baladouni and Margaret Makepeace (eds.), *Armenian Merchants of the Seventeenth and Early Eighteenth Centuries: English East India Company Sources* (Philadelphia, 1998), pp. 2, 3, 45, 47; 'Colonial administrators and post-independence leaders in India (1616–2000),' *Oxford Dictionary of National Biography* (Oct. 2005), online edition, <http://www.oxforddnb.com/view/theme/93241>. William Foster (ed), *The English factories in India: A calendar of documents in the India Office, British Museum and Public Record Office*, Vol. 9, 1651–1654 (Oxford, 1915), pp. 168–170, refers to President Blackman and Edward Pearce's presence at Surat, March 23, 1653; Edward Eastwick, *Handbook for India: Part II Bombay* (London, 1859), p. 441 notes that Edward Pearce was appointed Chief Factor or President of Surat on 15 March 1654 and served until John Spiller was appointed President on 19 Jan. 1656.
 - 12 John F. Riddick, *The History of British India: a chronology* (Westport, 2006), p. 3.
 - 13 Norfolk County Record Office, Consistory Wills, 43 Thacker. When Mary Pearce died at 93 on 9 July 1728, she left everything to 'the possession and discretion' of her surviving son Lt. Gen. Thomas Pearce.
 - 14 John Venn (ed.), *A biographical history of Gonville and Caius College: 1849–1897* vol. I (Cambridge: Cambridge University Press, 1897), p. 454; John Venn (ed.), *Alumni Cantabrigienses: A biographical list of all known students* vol. 1 (Cambridge: Cambridge University Press, 2011), p. 328.
 - 15 See Edith Mary Johnston-Liik, *History of the Irish parliament 1692–1800; commons, constituencies and statutes*, vol. VI (Belfast: Ulster Historical Foundation, 2002), p. 33; Dalton, *George the first's army 1714–1727*, vol. I, p. 142.
 - 16 For more on the Vanbrugh family tree, see Kerry Downes, *Sir John Vanbrugh: a biography* (London: Sidgwick & Jackson, 1987), *passim*.
 - 17 Downes, *Vanbrugh*, p. 22; National Archives, Kew, PROB 11/374/340, Will of Edward Pearce. The tripartite indenture was dated 28 November 1668 and was made in trust for Pearce's dependents, his wife and children. The names chosen for Edward and Mary Pearce's surviving children, listed in this will, *viz.* three daughters Mary, Lucy and Elizabeth Pearce; and five sons Edward, Dudley, Thomas, Carlton and Croft clearly reflect their Pearce/Carleton lineage and as such the close ties within these families.
 - 18 See John Goodall, 'Guide to Sir John Vanbrugh', *Country life*, vol. 148 (13 November 2008); Robert Williams, 'A factor in his success; architect John Vanbrugh', *Times Literary Supplement*, no. 5031 (3 Sept, 1999), which discusses documents relating to the East India Company held at the British Library and the evidence therein of Vanbrugh's whereabouts between 1683 and 1685, when he was dealing in silks and cottons in and around Surat on the west coast of India.
 - 19 Downes, *Vanbrugh*, p. 445.
 - 20 Downes, *Vanbrugh*, p. 15; Margaret Maria, Lady Verney ed., *Verney Letters of the 18th cent. from the Mss. at Claydon House*, vol. 1 (London: E. Benn, 1930), pp. 138, 347–8, also 192, 205, 363.
 - 21 Centre for Buckinghamshire Studies, D-X1069/2/153, letter of 5 Mar 1706/07, Lord Fermanagh, London to his wife Elizabeth at Middle Claydon containing news of 'Mrs. Pierce, Dick & Fanny Lowley, Pegg Wright, the Luttrells and others; Centre for Buckinghamshire Studies; D-X1069/2/152, letter from Middle Claydon, *n.d.* regarding John's friendship with Mr. Tigh, expressing thanks for paying Mr. Lovett and for paper, pens and wax. R.A. Arden Lovett, *Ecclesiastical Memorials of the Lovett family* (Ostend: Van de Water, 1897) p. 36 notes that the Verney correspondence at Middle Claydon included a letter from Viscount Fermanagh to Frances (*née* O'More) Lovett, on the occasion of her son Col. John's death in 1710, wherein his father-in-law notes his grief and great loss, Col. John 'being a most dutiful son the kindest of

- Husbands, a loving Father and a true friend'. I am grateful to Dr McParland for pointing out the reference, and indeed the importance of this connection to General Edward Pearce.
- 22 See Burke and Burke (eds.), *A genealogical and heraldic history of the extinct and dormant baronetcies of England*, pp. 323–4; *The New Baronetage of England* (London: W. Miller and E. Lloyd, 1804), p. 732. Lovett, *Memorials of the Lovett family*, notes that Col. John Lovett was buried at Soulbury Church, near Liscombe, on 2 May 1710. There is also a brass to Col. John Lovett M.P. (d.1710) and his wife Mary Verney, (d.1769) in Soulbury Church. Portraits of the Right Hon. Christopher Lovett, and his Lady, Frances More, by Sir G. Kneller; Col. John Lovett, Lady Verney, Col. John Lovett's wife, as well as the aforementioned portrait of Christopher, son John Lovett are kept at Liscombe.
- 23 Burke, *Extinct and dormant baronetcies*, p. 324.
- 24 Lovett, *Memorials of the Lovett family*, p. 5.
- 25 See McParland, *Public architecture*, p. 177 which notes that in 1708 Lovett commented that Gen. Edward Pearce had 'Comm. for his Son to be a Capt.,' citing Verney, *Verney letters*, p. 262. Lovett was clearly referring to Gen. Edward Pearce's purchase of a child commission for his son in 1707.
- 26 Charles Manners, *The mourners: a sketch from life* (Dublin: R. Marchbank, 1787), p. 325.
- 27 Eveline Cruickshanks, S. Handley and D. W. Hayton (eds.), *The history of Parliament: the House of Commons, 1690–1715* (Cambridge: Cambridge University Press, 2002), p. 119.
- 28 See Dalton, *George the first's army*, p. 142. Johnston-Liik, *History of the Irish parliament*, vol. vi, pp. 35–6 notes that Major-General Pearce received £1,000 from the government to repair the fortifications at Limerick, on Mar 18, 1718 and a further £250 to finish repairs on 4 April 1719.
- 29 Cruickshanks *et al*, *History of Parliament: Commons, 1690–1715*, 119.
- 30 *Ibid*; *The London Gazette*, 21 Feb 1713, Whitehall.
- 31 See Cruickshanks, *History of Parliament*, p. 119. See *Daily Journal*, Saturday, February 25, 1727, Issue 1909. *Daily Journal*, Friday, 1 September 1727, Issue 2070 for reports that Thomas Pearce had unlawfully assumed 'the Power and Office of Mayor of this City [Limerick],' and suggestions that 'Military Force, and other undue Practices were made use of by the Mayor at the Election, to terrify the Voters.'
- 32 See Cruickshanks, *History of Parliament*, 119. Thomas Pearce attributed his commission as Brigadier to Ormonde's influence.
- 33 Dalton, *George the 1st's Army*, p. 7.
- 34 Dalton, *George the 1st's Army*, pp. 7–9.
- 35 Campbell, *The third volume of Vitruvius Britannicus*, plates 19–20.
- 36 Colvin, *Dictionary of British architects* (2008 ed.), 'Roger Morris,' pp. 705–709 suggests that Morris owed his post as Master Carpenter to the Office of Ordnance in 1731 to his patron and friend John Campbell, Duke of Argyll, for whom he had been extending Adderbury House, Oxfordshire.
- 37 Lady Verne (ed.), *Verney Letters of the 18th century* p. 259.
- 38 V&A E.2124.251–1992. The accompanying letter of 16 May from Pearce's agent John.
- 39 *Norwich Gazette*, 2 Jan 1718. A modest house known as Whitlingham Hall, situated on the outskirts of what is now known as Whitlingham Country Park, near Norwich, could possibly be the Pearce ancestral manor house. It is believed to date from the 1700s, with alterations of the mid 18th and 19th centuries, but its scale conforms to the 1718 newspaper description of the Whitlingham manor house, which mentioned five reception rooms and nine bedrooms, with original flagstone floors, sash windows, and cornicing and roses to the ceilings.
- 40 Colvin, *Dictionary of British architects*, pp. 206, 745; Buxton MSS, Cambridge University Library; Mark Girouard, 'Shadwell Park, Norfolk,' *Country Life*, 2 July 1964; McParland, *Public Architecture*, pp. 190–1.
- 41 Alan Mackley (ed.), 'John Buxton, Norfolk gentleman and architect: letters to his son, 1719–1729,' *Norfolk Records Society*, 69 (2005), p. 80. Letter from John Buxton to son Robert, 21 Feb. 1725/6.
- 42 Colvin, *Dictionary of British architects*, p. 206. Buxton remodelled the fortified medieval structure at Channons Hall c.1723–4, which was demolished in 1786. Earsham Hall, the only extant example of Buxton's work, was completed c.1721.
- 43 Mackley 'John Buxton,' p. 20.

- 44 See 'History of the Buxton family,' Cambridge University Library: Dept. of Manuscripts, Buxton Papers.
- 45 See Gonville & Caius College, Cambridge, MS 740/785, where there are documents relating to Rushford (Norfolk) and to Edmund Gonville's foundation there, as-well as the history of Rushford College from the Conquest to the sixteenth century, compiled by Robert Buxton c. 1570. While John Buxton was educated at the ancient grammar school at Bury St Edmunds, several of his ancestors and his son and grandson attended Cambridge University: see 'Pedigree of the Buxton family,' Cambridge University Library: Dept. of Manuscripts, Buxton Papers.
- 46 Mackley 'John Buxton,' pp. 133-4: Letter from John Buxton to son Robert, 27 October 1724, 57-8; Letter from John Buxton to son Robert 12 April 1728.
- 47 Mackley 'John Buxton,' p. 20.
- 48 McParland, *Public architecture*, p.191.
- 49 John Cornforth, 'Heydon Hall, Norfolk -II,' *Country Life*, 29 July 1982, pp. 320-32. Blomefield, *Topographical History of County Norfolk*, p. 246 notes that Erasmus Earle died without issue on 28 October 1728 at Bath. He was succeeded by his brother Augustine Earle, third son of Erasmus Earle and Eleanor Castle of Raveninham.
- 50 Irish Architectural Archive, 2008/044, Verney, cited in Kevin Oliver, 'Sir Andrew Fountaine' (BA thesis, Trinity College Dublin, 2011).
- 51 *Ibid.*
- 52 Christopher Hussey, 'Heydon Hall, Norfolk', *Country Life*, 22 Dec. 1923, pp. 900-908.
- 53 Susan Jenkins, *Portrait of a patron: the patronage and collecting of James Brydges, 1st Duke of Chandos (1674-1744)*, (Aldershot, Hants: Ashgate, 2007), p. 121.
- 54 John Harris and Robert Hardsky, *A Passion for Building: the Amateur Architect in England 1650-1850* (London: Sir John Soane's Museum, 2007), p. 31. In Robert Morris's *An Essay in Defence of Ancient Architecture*, 1728, p. xii-xiii, Fountaine's name is grouped with Burlington and Pembroke as the 'practitioners and preservers' of architecture.'
- 55 John Harris, 'The Water Tower at Houghton', *Burlington Magazine*, 111 (1969), p. 300; and R. Bowden-Smith, *The Water House, Houghton Hall, Norfolk* (19).
- 56 McParland, *Public architecture*, p. 121.
- 57 John Cornforth, *Houghton, Norfolk* (Derby: Heritage House Group Ltd, 2007), pp. 10-34.
- 58 *Norwich Gazette*, vol. 22; issue no. 1123. I am indebted to Kevin Oliver for pointing this out.
- 59 Kevin Oliver, 'Sir Andrew Fountaine,' pp. 57-8.
- 60 See Maurice Craig, 'Sir Edward Lovett Pearce,' *The Quarterly Bulletin of the Irish Georgian Society*, 17 (Jan-Jun 1974), pp. 10-14; Maurice Craig, *Architecture in Ireland: from the earliest times to 1880* (London, B. T. Batsford, 1982), pp.164-165; Craig, 'The Quest for Sir Edward Lovett Pearce,' pp. 27-34; McParland, 'Edward Lovett Pearce and the Parliament House in Dublin,' pp. 91-100; McParland, *Public architecture*, for discussion on Pearce and Vanbrugh.
- 61 National Library of Ireland, D20, 209, Note on designs for Houses of Parliament, Dublin, by E. L. Pearce, 7 March 1727-8.
- 62 Coll. Arm. MS Grants 6, 214. A copy of this patent, with the full text of the grant and a painted illustration of the Pearce arms and crest exists at the College of Arms in London. I am extremely grateful to Timothy Duke, Chester Herald at the College for confirmation of this information. The grant patent was signed by both Vanbrugh and Peter le Neve, Norroy King of Arms.
- 63 McParland, *Public Architecture*, p. 185.
- 64 John Harris, 'Ashley Park, Surrey: a matter of Sir John Vanbrugh and Sir Edward Lovett Pearce', in A. Bernelle, ed., *Decantations: a tribute to Maurice Craig* (1992), p. 83.
- 65 Harris, 'Ashley Park, Surrey,' p. 80.
- 66 Eustace Budgell, *Memoirs of the life and character of the late Earl of Orrery, and of the family of the Boyles* (London: Oliver Paine, 1732), p. 258.
- 67 Horace Walpole, *Anecdotes of Painting in Britain*, vol. III, revised edition (London: Bohn, 1862), p. 179.
- 68 This attribution was first made by Colvin and Craig in *Architectural drawings in the library of Elton Hall*, pp. xliii-v, and was reasserted in later sources: Desmond Guinness, *Portrait of Dublin* (London: B.T. Batsford, 1967), p. 1967; Maurice Craig, 'Sir Edward Lovett Pearce'; Jacqueline O'Brien and Desmond Guinness, *Dublin, a grand tour* (London: Abrams, 1994), p. 70; Christine Casey, *Dublin: the city within the Grand and Royal*

- Canals and the Circular Road with the Phoenix Park* (New Haven & London: Yale University Press, 2005), p. 196.
- 69 See Melanie Hayes, *The Best Address in Town, Henrietta Street, Dublin and Its First Residents, 1720–1780* (Dublin: Four Courts Press, 2020).
- 70 See Pamela Kingsbury, *Lord Burlington's town architecture* (London: RIBA Heinz Gallery, 1995), p. 72; Arthur Irwin Dasent, *The history of St James's Square and the foundation of the West End of London* (London: Macmillan, 1895) lists Algernon Coote as rate payer of Derby House (later No. 33) St James Square from 1722–1731.
- 71 See Melanie Hayes, 'Anglo-Irish architectural exchange in the early eighteenth century: patrons, practitioners and pieds-à-terre,' (PhD thesis, Trinity College Dublin, 2015), for a fuller treatment of this topic.
- 72 Kingsbury, *Lord Burlington's town architecture*, pp. 72–3.
- 73 Sheppard, *Survey of London*, vol. 40, pp. 188–9 notes that the attribution to Pearce is greatly strengthened by evidence of 'Pearce's presence in England between 1730–1 as arbitrator in a dispute between Viscount Shannon and Roger Morris over work at Ashley Park, Surrey', citing further information kindly supplied by Dr. Maurice Craig, and from records of the Exchequer.
- 74 Sheppard, *Survey of London* vol. 40, pp. 188–9
- 75 Christopher Hussey, '12 North Audley Street, London,' *Country Life* (15 November, 1962), pp. 1212–1216.
- 76 Frank Salmon, 'Public commissions,' in Susan Webber (ed.), *William Kent; designing Georgian Britain*, (New Haven and London: Yale University Press, 2013), p. 329. Palladio's drawings of Roman *thermae*, including his section of the Pantheon, which formed part of the larger complex of the Baths of Agrippa, were in Lord Burlington's possession and were then being prepared for publication in *Fabbriche Antiche*, by Kent, Flitcroft and Isaac Ware.
- 77 Anthony Malcolmson, *Nathaniel Clements: government and governing elite in Ireland, 1725–75* (Dublin: Four Courts Press, 2005), pp. 39–40.
- 78 Dalton, *George the 1st's Army*, pp. 7–9. Lord Chesterfield noted in 1733 that Ligonier was still 'in the train of the Duke of Argyll...one of the most powerful men in the land:' *Letters to* and *From Henrietta, Countess of Suffolk*, vol. II (London: John Murray, 1824), p. 601.
- 79 Whitworth, *Field Marshal Lord Ligonier*, p. 50. See Richard Garnier, 'New light on No. 70 Whitehall (Dorset House)', *Georgian Group Journal*, 35 (2017), pp. 53–72, which proposes Pearce's involvement in designs for the Duke of Dorset's house at Whitehall c.1725. For Dorset's patronage and friendship with Pearce see McParland, *Public architecture*, p.101–102, 105.
- 80 V&A, Elton Hall Collection, E.2124.6–1992, 'The Estimate of the Charge of the Several Works in a new Entended House to be Built for Col. Legonire about 6 miles from Dublin by a plan of Sr Edward Lovet Pearce.'
- 81 Sheppard, *Survey of London*, vol. 40, pp.188–9
- 82 McParland, 'Edward Lovett Pearce and the Parliament House in Dublin,' p. 92.
- 83 See McParland, *Public architecture*, p.19, on imported craftsmen.
- 84 Sheppard, *Survey of London*, vol. 32, pp. 556–7: Westminster City Library, rate-books of St James's parish M.D.R. 1730/4/243. Ligonier was one of the earliest tenants on the street, signing a lease in 1719.
- 85 Sheppard, *Survey of London* vol. 40, pp. 100–101 notes that Ligonier paid Shepherd an annual rent of £105 from 1730 until he bought the house for an unknown amount in 1735.
- 86 Public Record Office of Northern Ireland, T3019/54: '...The Justices also report that Lt-gen Pearce has recommended capt. Edward Lovett Pearce for the first engineer's position. Capt. Pearce, a member of the House of Commons, is now in London and will present his credentials to the Lord Lieutenant in person.
- 87 National Library of Ireland, MS 38,599/14, Wicklow papers: 'Letter to Hugh Howard, Esq. at his House in Leicester Street near Leicester fields, London, March 8th 1725'.
- 88 Mary Delany, *The autobiography and correspondence of Mrs. Delany* (ed. Lady Llanover, London, R. Bentley, 1861), vol. I, p. 275: Mary Pendarves to Ann Granville, Northend, 27 May 1731.
- 89 V&A, Elton Hall collection, E.2124.47–1992, Sketch plan of part of a terrace showing two houses of unequal size. Each has two staircases and a vaulted hall.

- 90 For further detail on Hume see Melanie Hayes, 'Sir Gustavus Hume (1677–1731): courtly connections and architectural connoisseurship in the early eighteenth century', *Irish Architectural and Decorative Studies*, 19, (2017), pp. 36–53.
- 91 Colvin and Craig, *Architectural drawings in the library of Elton Hall*, xlii, 15 (no.103); McParland, *Public architecture*, p. 183. George II ascended the throne in June 1727. McParland notes that Richmond Lodge was settled on Queen Caroline in 1727 'and in the following year we hear from the paymaster of the Kings Works Hugh Howard, that "at Richmond ... the Queen intends a house in the room of the Old one but this is not yet resolv'd on....". William Arthur Shaw, *Calendar of Treasury books and papers, 1729–1745* (London, Mackie and Co., 1897–1903), p. 72, refers on May 20 1729 to necessary works to be done to the new lodge in Richmond Park. For Kent's unrealised scheme, Julius Bryant, 'Queen Caroline's Richmond Lodge by William Kent: an architectural model unlocked', *The Burlington Magazine* Vol. 157, No. 1346 (May 2015), pp. 325–330.
- 92 McParland, *Public architecture*, p. 183.
- 93 John Harris, 'Who designed Houghton?', *Country Life* 183 (March 2, 1989), pp. 92–4.
- 94 Designs for a lodge at Richmond (description), Edward Lovett Pearce, Vanbrugh Album, Elton Hall, V&A E.2123:2–1992.
- 95 *Ibid.*
- 96 John R. Young, 'Johnston, James (1655–1737)', *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004) <https://doi.org/10.1093/ref:odnb/14941>
- 97 Miranda Stearn & Mark De Novellis, *Orleans House: a history* (Richmond: Orleans House Gallery, 2008), pp. 10–17.
- 98 National Archives, Kew, PROB 11/683/173, will of James Johnston Esq. of Twickenham, Middlesex, proven 20 May 1737.
- 99 *London Journal*, Saturday, June 12, 1731, Issue 620.