



# THE GEORGIAN GROUP

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Richard Hewling, 'Leoni's Drawings for  
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# LEONI'S DRAWINGS FOR 21 ARLINGTON STREET

## Richard Hewlings

In April 1991 the Drawing Collection of the British Architectural Library purchased a volume of 14 architectural drawings, six explanatory pages and a title page inscribed thus:

The Original Draughts, For a new House to be Built in Arlington Street,  
St. James, For the Rt: Hon:ble the Lord Vist: Shannon &c. &c. &c. To  
Whom these Sheets with the utmost Respect are Humbly Inscribed by  
James Leoni the Inv:r and Direct:r of it May 25th : 1738.

The "Lord Vist: Shannon" was Richard Boyle, 2nd (and last) Viscount, grandson and heir of Francis Boyle, the sixth and youngest son of the "Great" Earl of Cork, founder of the Boyle dynasty. Both Viscounts were soldiers. The first was ennobled in 1660 for his part in suppressing the rebellion in Ireland. The second had an exceptional professional career, becoming field-marshal of all the King's forces jointly with the 2nd Duke of Argyll. He was born about 1674 and married twice, first, in 1695, to a daughter of the 5th Earl of Dorset, and widow of his cousin Roger, 2nd Earl of Orrery, secondly (after 1710) to Grace Senhouse, daughter of a Cumberland gentry family from Netherhall, near Maryport. By her he had a daughter, also called Grace, who in 1744 (after his death) married Charles Sackville, then Earl of Middlesex, and from 1765 2nd Duke of Dorset.<sup>1</sup> Grace was Lord Shannon's sole heiress, and she or her husband continued to occupy the Arlington Street house until its sale to Lord Weymouth between 1765 and 1769.<sup>2</sup> The head of Lord

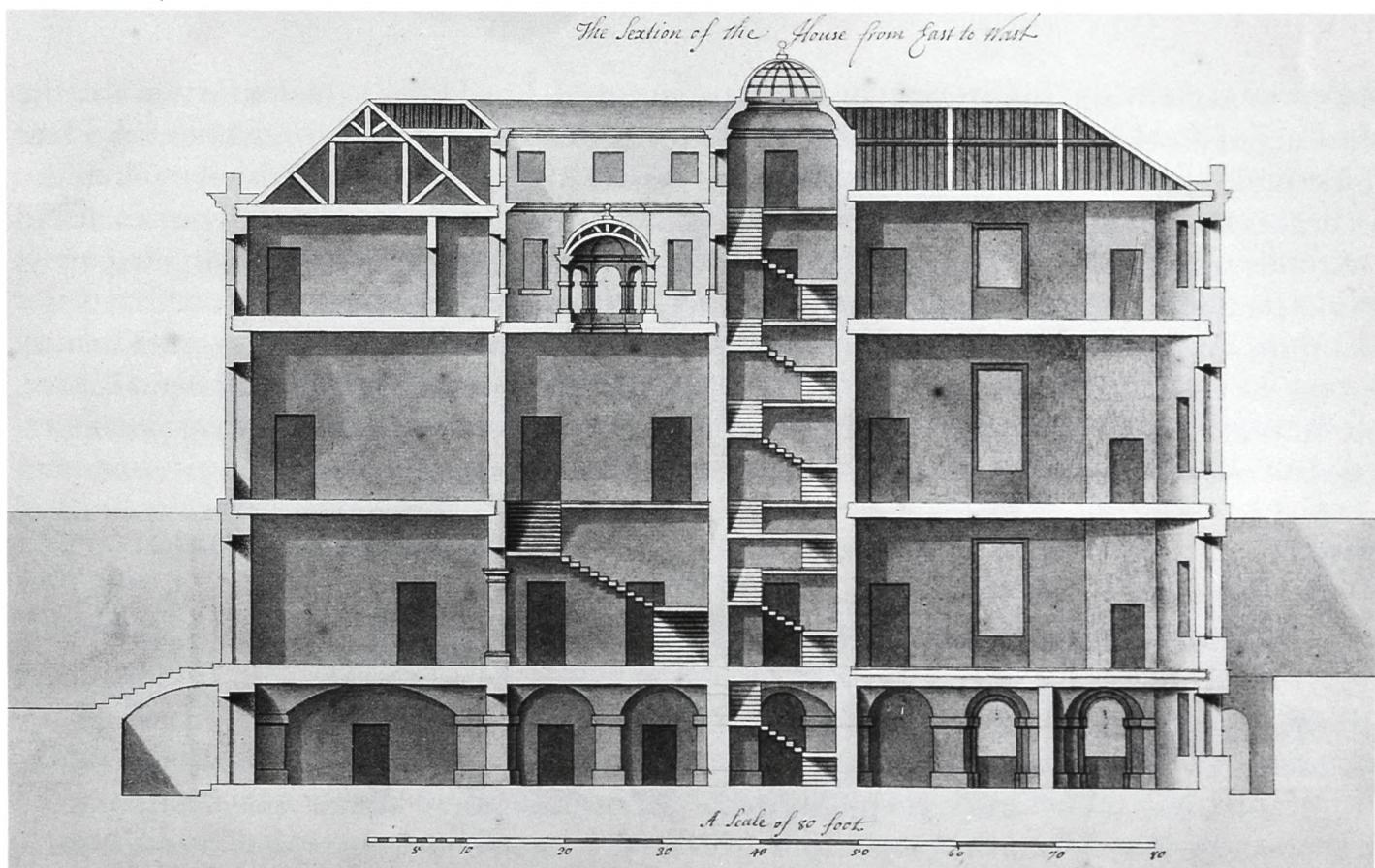


Fig. 1. Plate XX, the section of the house from east to west (British Architectural Library).

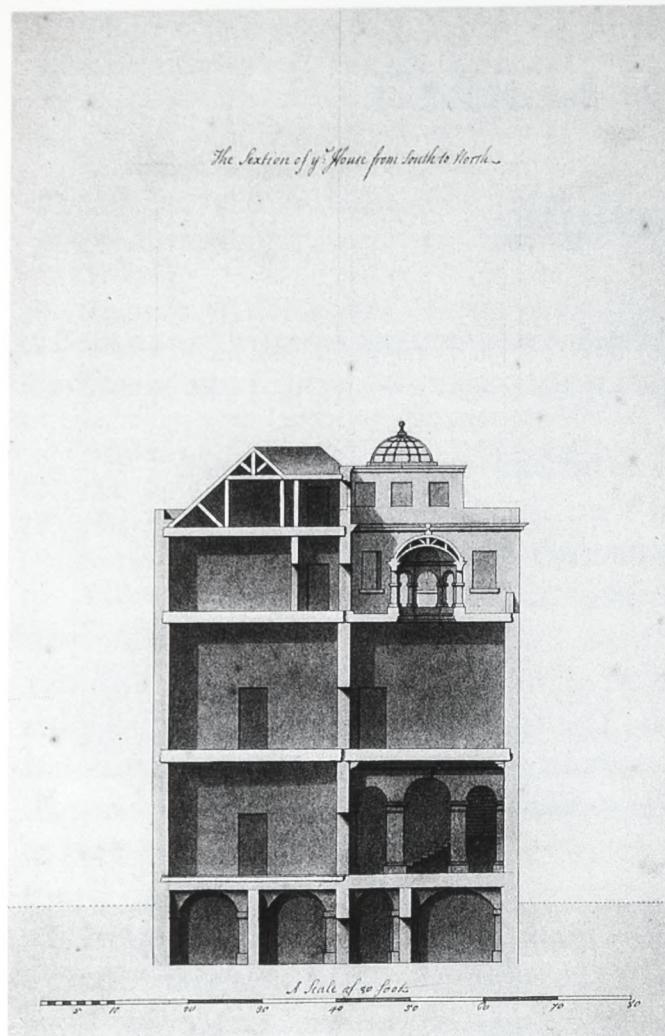


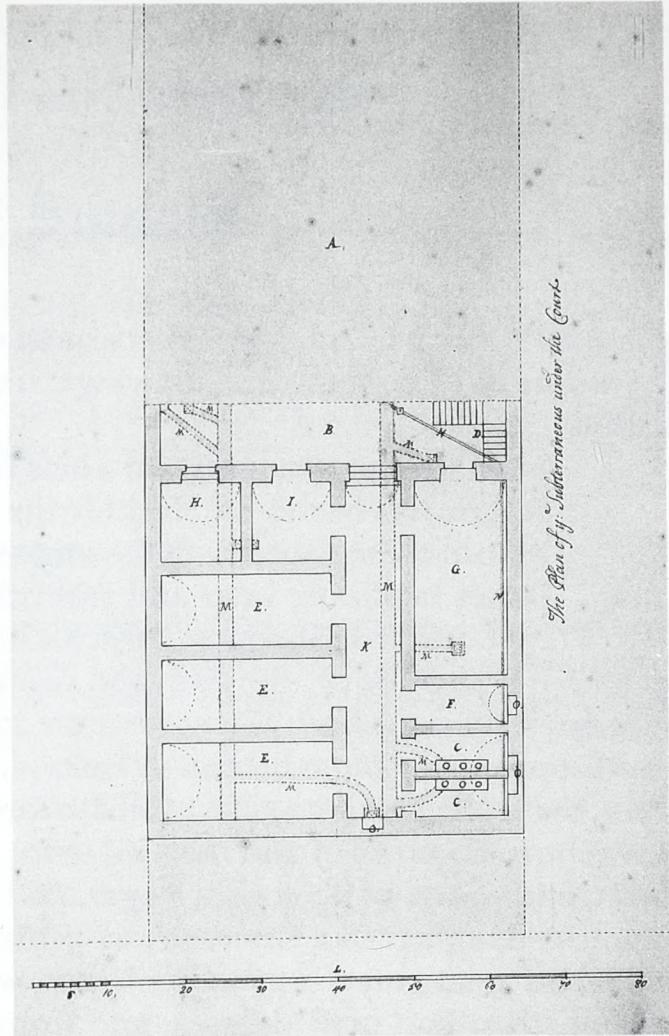
Fig. 2. Plate XIX, the section of the house from the south to north (British Architectural Library).

Fig. 3. Plate I, the plan of the cellars under the court (British Architectural Library).

Shannon's family was his second cousin twice removed, Lord Burlington, who was also the 4th Earl of Cork. Although Lord Burlington was not a direct patron of Leoni, he had sufficiently approved of him as an architect to permit his design for Queensberry House to be accepted. Queensberry House was the principal house on the Burlington estate in Piccadilly, and overlooked the gardens of Burlington House, from whose rear windows it was directly visible.<sup>3</sup> It was perhaps at Lord Burlington's recommendation that Lord Shannon engaged Leoni. At his country house, Ashley Park, near Walton-on-Thames, Surrey, Lord Shannon, however, employed his fellow Irishman, Sir Edward Lovett Pearce, like himself a professional soldier.<sup>4</sup> Lord Shannon died in 1740, little over two years after the date of these drawings, and was buried at Walton-on-Thames, where, some time after 1755, Lady Middlesex erected a vivid monument by Roubiliac representing both of them.<sup>5</sup>

#### The relationship of Leoni's drawings to Lord Shannon's house

Lord Shannon's rates assessment for property in the parish of St George, Hanover Square,<sup>6</sup> and correspondence with an existing structure reveal that the drawings are proposals for the present 21 Arlington St, a house which stands on the west side of the street, and backs on to Green Park. The proposals were realised almost exactly apart from four features. These are, first, the triple arcade illustrated between the hall and the great stairs (shown open in the north-section on page XIX (Fig. 2), but with the two flanking arches blind in the ground floor plan on page XI (Fig. 6)). In its place the building has a



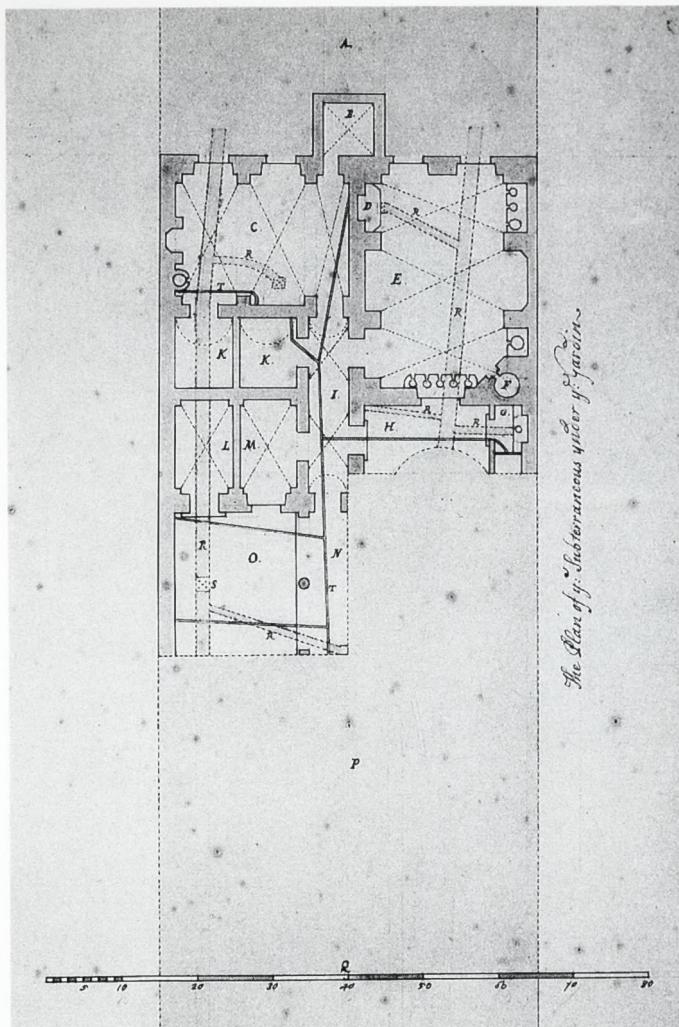


Fig. 4. Plate V, the plan of the cellars under the garden (British Architectural Library).

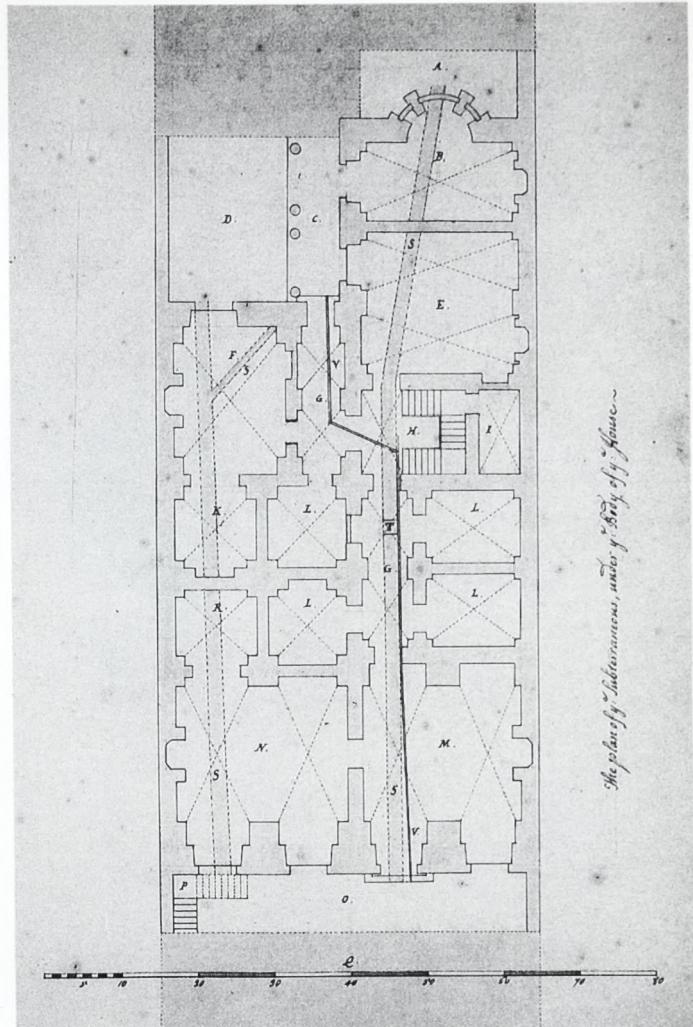


Fig. 5. Plate IX, the plan of the cellars under the house (British Architectural Library).

solid wall with a door at either end whose joinery is consistent with a 1738 date. The second is the external stair shown at the north end of the front area. (It is illustrated on page I only, whereas pages IV, IX and XI (Figs. 5 and 6) only illustrate a similar stair at the south end). The existing brickwork in this location bears no signs of its existence, nor is there any trace of a former gap or gate in the area railings allowing access to it. The stair at the south end exists, although in a straight, rather than the dog-legged form illustrated: the adjoining brickwork also reveals no trace of it having had the dog-legged form proposed. The third is the balustrade shown separating the forecourt from the street, with a single central gate; in its place is a dwarf wall with iron railings, and gates at either end. These may be alterations, but the gates are shown in those positions on the Ordnance Survey of 1869<sup>7</sup> and their style is consistent with a date of 1738.

There are other differences between the drawings and the structure, but they may be later alterations. Two certainly are. In 1913 the rear wing shown proposed in the drawings and built in maps of 1795 and 1869<sup>8</sup> was pulled down, and the third (attic) floor was replaced by two attic floors contrived within a steep mansard.<sup>9</sup>

The fidelity of what was built to what was proposed is, however, hinted at by some surviving features within the two areas of the changes of 1913. For instance, the main rooms of the rear wing, on all four storeys (including the basement) were not entirely within that wing; a large third of each lay within the nucleus of the house, and thus escaped destruction in 1913. Within the surviving part of the room on the second floor are two doorcases enriched with carved ornament distinct from the other joinery on this floor. The

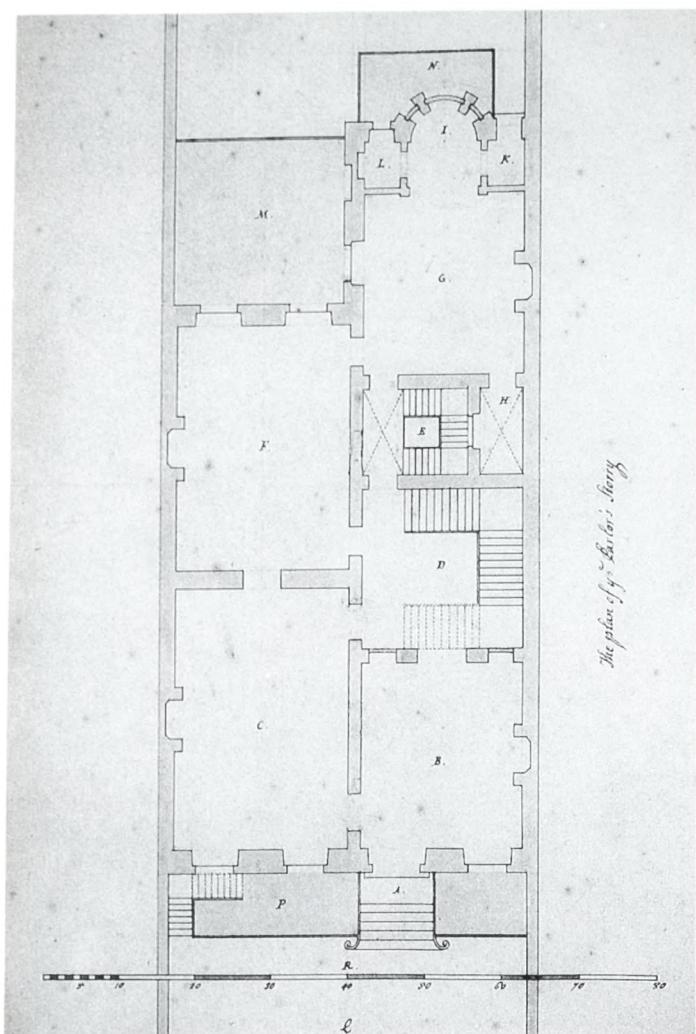


Fig. 6. Plate XI, the plan of the ground floor (British Architectural Library).

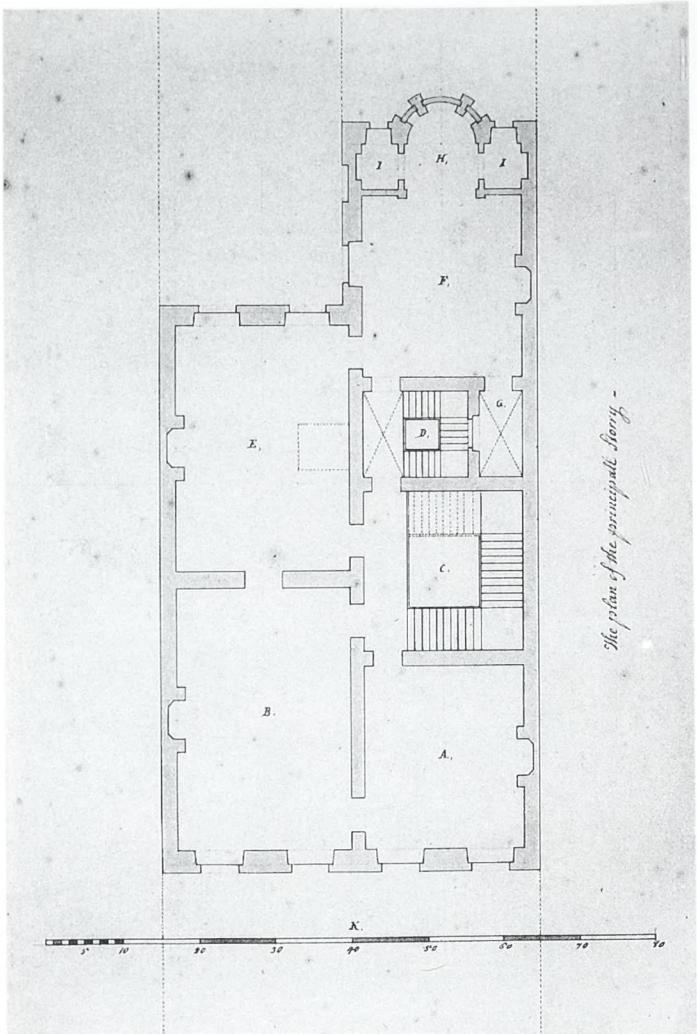


Fig. 7. Plate XIII, the plan of the principal storey (British Architectural Library).

superior function of this room which this ornament suggests can be explained by the realisation of the proposals, for Leoni identified it as "A Mieusick Room".

Equally, the brickwork at third-storey level of the east-facing wall overlooking the stair lantern is continuous with that immediately below it (apparently 18th-century), and it encloses two blocked windows corresponding with those illustrated on page XIX. That indicates that the third floor shown in the two sections (pages XIX and XX) was probably built as illustrated. Again, on the floor below this, an existing east-west corridor adjacent to the south side of the stair lantern contains no identifiable 18th-century features, is supported on an RSJ above the stair landing, and is faced with brick identical to that of the 1913 upper storeys. Although the document which identifies the work of 1913 is not detailed enough to confirm this, this corridor is doubtless part of the 1913 work. It probably replaced the two canted connections illustrated in the second-floor plan on page XV (Fig 8), since remnants of this circulation arrangement exist in the form of two arched openings from the demolished canted connections into the corridor adjacent to its south side, and of the latter corridor itself, transformed by a partition into two adjacent lobbies.

Three further alterations can be archaeologically demonstrated. First, the water closets under the forecourt have been removed, but timber blocks to hold their carpentry frames survive in the brickwork behind their former location, demonstrating that they existed and were three-seaters as illustrated. The "Ledden Pipe" which serviced them has been removed, but a line of holdfasts which held it to the wall remains, and the gaps in the

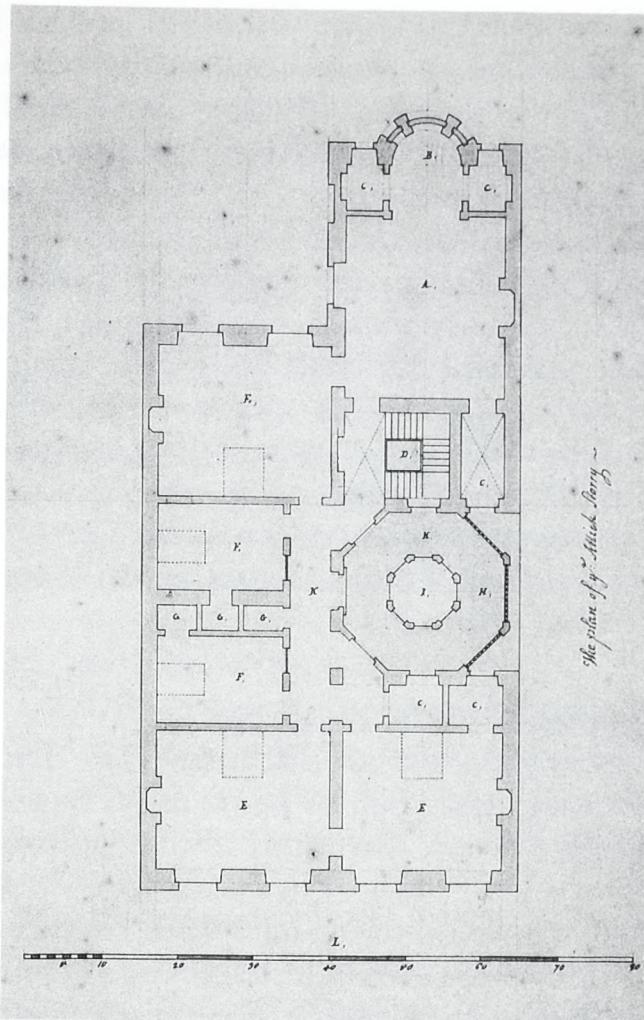


Fig. 8. Plate XV, the plan of the attic storey (British Architectural Library).

partition walls through which it passed have not been filled. Second, the pentice corridor leading to the offices under the garden terrace, shown as a colonnade in two alternative forms by Leoni (on page V with a single column and two responds, on page IX with four columns), has been closed in. The plinth of the brick wall closing it is higher than the plinths of the primary period walls which it adjoins, suggesting that this closure is secondary and thus that Leoni's colonnade was built. The four columns of the page IX proposal may even survive, as four apparently 18th-century Tuscan columns are incorporated into the rear wall of the house at the point where the rear wing was removed in 1913. Third, more subterranean service rooms further west of those illustrated, and below the "gravel walck" illustrated on page VIII, were evidently added: there is a break in the brickwork between the groin vaults which ceil them and those of the primary period. But they were probably added quite early: their vaults are of 18th-century type and one of the rooms, a meat larder, contains a superb 18th-century chopping block girdled with an iron strap.

Further alterations are indicated by style. These include the apparently Regency French windows and balcony on the first floor at the rear, and the apparently Victorian tripartite windows on the ground floor, both at front and back, which may have replaced the two southernmost sashes of each elevation, illustrated by Leoni. Obvious modern partitions have sub-divided the Servants' Hall, and created small rooms out of the steward's and butler's bed recesses. A lift has been contrived within the well of the secondary stair.

The remaining differences between the drawings and the building could also be alterations, but there is insufficient evidence to determine this from superficial examination. For instance, the second-floor windows are longer than those illustrated. There is a dome rather than the lantern illustrated over the great stair: it was constructed in 1987-88, and its predecessor is not recorded. The two garden pavilions illustrated by Leoni do not exist: the south garden wall has also been destroyed, but there is some sign of a change of brickwork in the north garden wall, suggesting that the north garden pavilion was built at that point. If so it was removed by 1795, after which neither pavilion is illustrated on any map. The boiler in the wash house, the ranges, oven and sink in the kitchen do not exist, and modern plaster hides what scars they would have left. All of these issues could be determined, however, by excavation or plaster removal.

Although much of the internal ornament is consistent with a date of 1738,<sup>10</sup> the drawings do not illustrate any proposed decoration, so the fidelity of structure to proposal cannot, in this particular, be confirmed. But, in what they do illustrate, the drawings are an accurate representation of what was built.

### The historical importance of the building

Of this, three features in particular are distinctive. The first is the semi-circular bay at the end of the rear (west) wing, described by Leoni as “A Bau Window”. The second is the arrangement of the service areas. The third is the arrangement of forecourt and garden.

The semi-circular bay, common in the later-18th century (especially in situations like Park Lane or Brighton where views were desirable), is uncommon before 1750. Only 13 were built, and another 11 proposed earlier than these drawings. The built examples are at Blenheim Palace, Oxfordshire (1705);<sup>11</sup> Castle Howard, Yorkshire (1706);<sup>12</sup> Cholmondeley Castle, Cheshire (1713);<sup>13</sup> Canons, Middlesex (1716-20);<sup>14</sup> Eastbury House, Dorset (1717);<sup>15</sup> Royal Military Academy, Woolwich (1718);<sup>16</sup> Buntinsdale Hall, Shropshire (c1718);<sup>17</sup> Vanbrugh Castle, Greenwich (1718);<sup>18</sup> Mincepie House, Greenwich (1721-22);<sup>19</sup> Wentworth Woodhouse, Yorkshire (between 1725 and 1728);<sup>20</sup> Knowsley Hall, Lancashire (probably by 1736);<sup>21</sup> Normanton Park, Rutland (c1736);<sup>22</sup> and George Watson’s Hospital, Edinburgh (1738-41).<sup>23</sup> The proposals are illustrated in a plan for Sacombe Park, Hertfordshire, by Vanbrugh, pre-dating 1722;<sup>24</sup> a plan for Hurstbourne Priors by George Clarke which pre-dates 1725;<sup>25</sup> a drawing possibly for Inveraray Castle, and five other drawings, all by Vanbrugh, and therefore earlier than 1726;<sup>26</sup> drawings for Ockham by Hawksmoor dated 1727;<sup>27</sup> an undated elevation drawing by Campbell, who died in 1729;<sup>28</sup> and a proposal for Ashley Park, Surrey, Lord Shannon’s country house, by Edward Lovett Pearce, who died in 1733.<sup>29</sup>

Related to the semi-circular bay, but rarer, is the semi-oval bay. The earliest English example is the north front of Chatsworth House, Derbyshire (1704-05).<sup>30</sup> The rear elevation of the west wing of Seaton Delaval, Northumberland (1720-28),<sup>31</sup> also has a semi-oval bay. Hidden behind the portico added by Nash to the south front of Witley Court, Worcestershire, is another semi-oval bay, in appearance probably part of the work of the 1st Lord Foley, who died in 1733, but first illustrated only about 1800.<sup>32</sup> These isolated and (in two cases) little-known examples were later followed by Sir Robert Taylor, who designed three, at Coptfold Hall, Essex (1755).<sup>33</sup> Harleyford Manor, Buckinghamshire (1755);<sup>34</sup> and Barlaston Hall, Staffordshire (1756).<sup>35</sup> All of these examples were formed by halving an oval along its longer axis. The plan and elevation of Lowther Castle, Westmoreland, illustrated in *Vitruvius Britannicus* II (1717), illustrates oval-planned wings, whose ends terminate in curved walls equivalent to halving ovals along their shorter axis.<sup>36</sup>

The semi-circular bay is unlikely to have been conceived in ignorance of the semi-octagonal bay, and it would be misleading to emphasise the originality of early examples of the former without also listing early examples of the latter. Only 11 examples are known which predate these drawings. They are at Seaton Delaval Hall, Northumberland (1720-28);<sup>37</sup> Panton Hall, Lincolnshire (c1720);<sup>38</sup> “a house proposed for a merchant in Bristol” (1724);<sup>39</sup> Christ Church Vicarage, Spitalfields, London (1726);<sup>40</sup> Compton Place, Eastbourne, Sussex (1726-31);<sup>41</sup> Ockham Park, Surrey (1729);<sup>42</sup> Cumbernauld House, Dumbartonshire (1731);<sup>43</sup> Whitton Park, Middlesex (c1732-39);<sup>44</sup> Esher Place, Surrey (c1733);<sup>45</sup> the Law Courts, Westminster Hall, London (1738-39)<sup>46</sup> and Tinwald, Dumfriesshire (1738-40).<sup>47</sup>

After 1738 no semi-circular bays were designed for over a decade, and only three, at Newcastle Infirmary in 1751;<sup>48</sup> at Belmont, Cheshire in 1755;<sup>49</sup> and at Nuthall Temple, Nottinghamshire, in 1754-57;<sup>50</sup> in the 22-year period between 1738 and 1760, when Paine’s Kedleston proposal<sup>51</sup> began a revival which peaked during the Regency period.

On the other hand, the semi-octagonal type became increasingly popular. The semi-octagonal type was used by Castles at Carton House, Co. Kildare (1739);<sup>52</sup> by Kent immediately adjacent to 21 Arlington Street, at No 22 (1741-50);<sup>53</sup> by Flitcroft at Wimpole Hall, Cambridgeshire (1742-45);<sup>54</sup> by Joynes at Linley Hall, Shropshire (1742-48);<sup>55</sup> by Miller at Radway Grange, Warwickshire (1744);<sup>56</sup> by Paine at Doncaster Mansion House (1745);<sup>57</sup> Cusworth, Yorkshire (1749);<sup>58</sup> and Wadworth, Yorkshire (c1749);<sup>59</sup> and by Burlington and Roger Morris at Kirby Hall, Yorkshire (1747-c1755).<sup>60</sup> After 1750, doubtless because of their prominence in Robert Morris’s *Select Architecture*, published that year, semi-octagonal projections became common; they appeared on at least 22 buildings begun in the 1750s, as opposed to nine begun in the previous decade.<sup>61</sup>

The semi-circular bay at 21 Arlington Street therefore stands at the end of a short tradition, although one which was soon to be revived. It is not an easy one to explain. Taking both semi-circles, semi-octagons and semi-ovals, both built and proposed, Leoni’s example is preceded by 37 others. Of those whose architects are known, 13 were designed by Vanbrugh (Cholmondeley, Eastbury, Vanbrugh Castle, Seaton Delaval in two forms, Sacombe, Mince Pie House, Inverary and five unidentified proposals); five were designed by Hawksmoor (Castle Howard, Ockham 1727, Panton, Christ Church Vicarage, and Ockham 1729); one by Vanbrugh and Hawksmoor in collaboration (Blenheim); three by William Adam (Watson’s Hospital, Cumbernauld and Tinwald); two by Campbell (Compton Place and the unidentified proposal); two by Kent (Esher Place and the Law Courts); and one each by Archer (Chatsworth); Gibbs (Cannons); John Prince (Buntingdale); Joynes (Normanton); George Clarke (Hurstbourne Priors); Pearce (Ashley Park) and Roger Morris (Whitton). The architects of the Lowther design, of Wentworth Woodhouse, Witney Court and Knowsley are unknown.

All except three were designed for country houses, and of these only Esher Place (the adaptation of a 16th-century tower house) had any claim to require them for stylistic congruity; the others were varied in situation, function and meaning. The three exceptions occur on a town house, a law court and a hospital. The earliest of these is functionally closest to 21 Arlington Street — Hawksmoor’s use of semi-octagonal bays on the garden elevation of Christ Church Vicarage, Spitalfields. It is interesting to note that views over a park, non-existent at Spitalfields, played no part in its genesis. That must therefore be discounted as an explanation of the feature, although it is probable that its use at 21 Arlington Street, 12 years after the first use of a similar feature in a London town house, suggested its subsequent development as a viewing platform for parkscape and

seascape.

The second distinctive feature of the building is the arrangement of its services. The service rooms are located below ground, lit by areas on each side of the house, and they extend both eastwards and westwards further than the house itself. The wetter and smellier rooms are located in these extensions, with nothing but the forecourt and garden terrace above them, and the rooms under the house itself are principally accommodation.

The rooms under the forecourt are placed either side of a broad axial barrel-vaulted corridor above the main east-flowing drain. Access to this corridor across the area which separates it from the main body of the house is sheltered by the steps up to the front door on the floor above. The three largest rooms opening off the corridor are cellars for coal, on its south side. Further west on the same side, but opening directly off the area, are two other dirty rooms, one for powdering wigs, and another for whetting knives. On the north side of the corridor is a large beer cellar, a very small cellar for "scoth" (presumably scotch) coal, and at the eastern extremity two "House[s] of Offices", each with a three-seat water closet served by "Ledden pipes", and lit from above by a shaft formed in the north forecourt wall.

The rear wing required a more complicated basement plan behind the house. Instead of a single rectangular area, there are two, a much smaller area (labelled "A Airy" by Leoni) behind the projecting wing, and a small square court in the re-entrant between the wing and the main body of the house. Sheltered access to the rooms under the garden terrace is provided by a colonnaded pentice, intended to be open to the court on its south side, and abutting the projecting rear wing on its north side. (Leoni illustrates it in two varying forms. On page V it has a single column and two responds. On page IX it has four columns.) The pentice leads into another axial corridor, shorter and narrower than that under the forecourt, and groin-vaulted rather than barrel-vaulted. It leads to a 2½ bay groin-vaulted "Wash house and Landry" on the south side, shown with a hearth and a boiler serviced by "Ledden Paipes".

The whole of the north side is occupied by a 3-bay groin-vaulted kitchen, shown with a broad hearth on the north side, "A Small Oven" in the north-east corner, a five-hob range on the east side, under the window to the area, one-hob and three-hob ranges fitted into wall recesses on the north side, and a "Scoliery" (evidently just a sink) on the south side, serviced by both lead pipe and "Draines under ground". The kitchen is lit from the area east of it already described, but both rooms are also lit from another area to the west separating the garden terrace from the rest of the garden, and bridged by steps beneath which "A Vault for Char:Coal" was contrived, opening off the wash house. South of the axial corridor are two further vaults for coal, one opening off the corridor itself, and one directly off the wash house. East of them are dry and wet larders, the wet one opening off the corridor and lit from the court to its east, the dry one opening directly off the court. The court must have had a standpipe in its south-west corner, to which a pipe is shown leading. The small area had another "Water Clossett" on its north side.

The rooms under the house, all groin-vaulted, housed servants and wine. The biggest room was the steward's, at the front on the south side, lit by two windows from the front area. The butler was on the same side at the back, his room lit by a single window from the court. Off each of these opened vaulted bed-recesses, described by Leoni as "A Dark room for a Bed", although no doors separated them from their parent room. The housekeeper had the room at the back of the projecting wing, opening off the colonnade and lit by the bow window from the small rear area. The servants' bedroom adjoined it on its east side, opening off the back stair, but lit from the colonnade. The servants' hall was at the front, occupying the other half of the house from the steward's room, and lit from the

front area. In the centre of the house four unlit one-bay wine cellars opened off the spinal corridor.

Comparable service arrangements in a London town house are not known to me. Basement services were standard, but the only example known to me of offices extending under a garden is the kitchen at 71 South Audley Street.<sup>62</sup> Readers of this *Journal* may suggest others. But at 21 Arlington Street it was made possible by the third distinctive feature of the building.

This is the arrangement of forecourt and garden. Forecourts, common in the town houses of continental nobility, are rare in England, and an indication of unusually elevated status. Leicester House (1635);<sup>63</sup> Lindsey House (c1640);<sup>64</sup> Bedford House (1660);<sup>65</sup> Clarendon House (1664);<sup>66</sup> Burlington House (1665);<sup>67</sup> Berkeley House (1665);<sup>68</sup> Montagu House (1675);<sup>69</sup> Powis House, Lincoln's Inn Fields (1685);<sup>70</sup> Monmouth House (1681);<sup>71</sup> Powis House, Great Ormond Street (1713),<sup>72</sup> and Bingley House (1726)<sup>73</sup> had forecourts, but all had much wider frontages than 21 Arlington Street.

Arlington Street was, however, unique in having several houses with forecourts before frontages of the regular London width. On October 24, 1734 *The Grub Street Journal* noted the forecourts of "two houses lately built in *Arlington Street*".<sup>74</sup> One of these was doubtless No 16, built in that year by Gibbs for the Duchess of Norfolk.<sup>75</sup> The other could have been Nos 17, 19 or 20, houses of unknown dates, but all shown with forecourts on the map of 1795.<sup>76</sup> The two houses of 1734 were pioneers, unless any reproduced the plan of their predecessors on the site.<sup>77</sup> By 1795 No 21 had been added to their number, as had No 22, built between 1741 and 1750 by Kent for Henry Pelham,<sup>78</sup> and No 18, built in 1758-60 by Richard Biggs for Lady Pomfret.<sup>79</sup> Thus all the houses on the west side of the street except the two at the north end had forecourts. Numbers 16 to 20, however, had an office range separating their forecourt from the street. *The Grub Street Journal* accounts for the desirability of this arrangement — "very convenient, and the buildings more retired and quiet".<sup>80</sup> Numbers 21 and 22, on the other hand, had forecourts open to public gaze, denying the retirement of the others and wasting much space. It can only be explained as a claim to status by Viscount Shannon and Mr Pelham not far below that of the Prince of Wales, the Dukes of Ancaster, Bedford, Devonshire, Montagu and Newcastle, the Earls of Clarendon, Burlington and Hardwicke, and Lord Bingley.

A forecourt could only be achieved by moving the house further back on the plot and thus reducing the garden, a sacrifice worth making on the west side of Arlington Street where the gardens backed on to Green Park. Thus the only garden Leoni provided was a "Tarrass" on top of the rear offices reached by a door on the north side of the rear wing which led onto a bridge over the water closet in the small area. Six steps over the westernmost area descended to a "gravel walck" which was separated from the park by a balustraded parapet. At the north and south ends of this were one-storey one-bay pavilions, unornamented save for eaves cornices, blocking courses and domical roofs. They both overlooked the park, and one may be presumed a gazebo, but the northern one had another lavatory, the only one at this polite level and evidently not a water closet since no pipes or drains are shown.

### The historical importance of the drawings

Part of the interest of the drawings is that they illustrate the historically important features of the building; and of those features which have been removed, such as the bow window, the pavilions and the early water closets, the drawings are the unique evidence.

But they are also important in their own right, for their graphic technique. Among

them are four sectional drawings, two of the offices [III and VII], and two [XIX and XX] (Figs. 1 and 2)] complete sections of the house. Sectional drawing is a technique which may be as old as architectural draughtsmanship itself, but it was conceived as a conceptual aid for the builder, and most early examples are therefore limited to circumscribed parts of the buildings, for instance, two rooms adjacent in either plane, or, if of whole buildings, of single-room buildings. Thus Inigo Jones drew complete sections of a theatre, possibly Davenant's, and of an unidentified stable;<sup>81</sup> and Wren drew complete sections of St Magnus the Martyr and St Stephen Walbrook.<sup>82</sup>

Complete sectional drawings may have been conceived for different purposes, such as presentation to a patron or publication. In publications they were used by Palladio, Campbell, Leoni, Kent and Gibbs.<sup>83</sup> Complete sectional drawings in manuscript are rarer. Palladio drew complete sections of the Roman baths, but these were intended for publication.<sup>84</sup> The Scottish architect James Smith regularly drew complete sections,<sup>85</sup> outstanding both chronologically and geographically; their purpose is unknown, but publication must be a possibility. The earliest English survivors appear to be by Smith's pupil, Colen Campbell — four drawings for Mereworth (built in 1723), one of which was ultimately published in *Vitruvius Britannicus* III in 1725.<sup>86</sup> The next are by Gibbs — one for St Bartholomew's Hospital (c1728) in the Ashmolean Museum, and one for Lowther Castle (after 1728) in the British Architectural Library.<sup>87</sup> Gibbs was also the author of what may be the earliest complete section of a London town house, one which is co-incidentally in the same street as Lord Shannon's house. It is 16 Arlington Street, built for the Duchess of Norfolk between 1734 and 1740.<sup>88</sup> The drawing, which is in the Ashmolean Museum,<sup>89</sup> is not dated, and its precedence over the drawings under discussion here cannot be established. Like Palladio and Campbell, Gibbs was also an author, and it may be that these drawings were made with publication in mind. So was Leoni, and, in these circumstances, the inclusion of two complete sections raises the possibility that the volume inscribed to Lord Shannon was also intended for publication. It is supported by the layout of the title page, the scales and neatly ruled borders of the other pages. But it was not published, and the British Architectural Library may thus have acquired a unique copy of an unpublished architectural book.

All of the drawings listed above are housed in the British Architectural Library, apart from the two Gibbs drawings in the Ashmolean. They are, however, all in public collections, which, as the historical importance of the Leoni volume indicates, is an appropriate location for it also. The courageous committal of a significant part of its limited resources by the British Architectural Library, on the far-sighted advice of its Curator, Jill Lever, secured this objective. The drawings cost £15,000.<sup>90</sup> The V & A Purchase Grant Fund provided £6,750. The National Heritage Memorial Fund provided £4,500. The remaining £3,750 accounted for the whole of the Library's Drawings Collection's annual allocation, and it went in April, leaving no opportunity to consider alternative acquisitions in the rest of the financial year. There is no doubt that the money was wisely spent. But there should be more of it.

## ACKNOWLEDGEMENTS

I am very grateful to the staff of the National Association of British and Irish Millers, and especially to Mr Derek Martin, for the opportunity to examine their premises, and to search the deeds of their property. I am indebted to Mrs Jill Lever for bringing my attention to the drawings referred to in notes 79, 80, 83 and 84.

## NOTES

1. Sir Bernard Burke, . . . *Dormant, Abeyant, Forfeited and Extinct Peerages . . .*, 1883, 70. *Burke's Peerage and Baronetage*, 1970, 644. [GEC], *The Complete Peerage IV*, 1916, 427-28.
2. City of Westminster Library (Archives and Local Studies), Parish of St George, Hanover Square (Dover Street Ward), Poor Rate Ledger, C160-C169.
3. Richard Hewlings, "James Leoni", in R. Brown (ed.), *The Architectural Outsiders*, 1985, 27.
4. Howard Colvin, *Biographical Dictionary of British Architects 1600-1840*, 1978, 629.
5. Burke, *op.cit.*, 70. Margaret Whinney, *Sculpture in Britain, 1530-1830*, 1964, 209. I am indebted to Dr Richard Morrice for drawing my attention to the Roubiliac monument.
6. City of Westminster Library, *loc. cit.*
7. Ordnance Survey, Middlesex 43, 1878 (surveyed in 1869).
8. *Horwood's Map of London*, Sheet B3, 1795; and Ordnance Survey, *loc. cit.* The wing survives complete at basement level.
9. National Association of British and Irish Millers. Deeds of property at 21 Arlington St: Agreement between Lord Ashby St Legers and the Marquess of Salisbury, August 13, 1913.
10. This article concerns the drawings, not the building, and these changes are not discussed. Visual inspection does, however, suggest two later phases of decoration, in the later 18th century and the mid 19th century, besides the alterations of 1913 mentioned above. The later 18th-century decoration consists of three doorcases and plasterwork in the drawing room (ground floor), doors in the Great Dining Room and bed chamber (first floor), and the ceiling in this last room. It may be the unspecified work for which Chambers billed Lord Weymouth, the then occupant [Poor Rate Ledger, C312 and C313] in 1769 [British Museum, Add MS 41133, Sir William Chambers's Letter Books, Vol I, f. 29]. The mid-19th-century decoration consists of additional plasterwork to a Leoni-period decorative scheme in the Parlour (ground floor), a chimneypiece in the Anti Chamber and most of the plaster ornament in the Great Dining room (first floor). No documentation of this work has been identified so far. The remaining decorative features, including the stair, and very fine chimneypieces in the Hall, Parlour and Bed Chamber, appear to survive from the Leoni period. The foregoing room names are Leoni's, and are thus peculiar to 1738.
11. Kerry Downes, *Vanbrugh*, 1977, 60, and pls 67 and 68.
12. *Ibid.*, 36 and pl 84.
13. Gervase Jackson-Stops, "Cholmondeley Castle, Cheshire - I", *Country Life*, July 19, 1973, 154.
14. Ian Dunlop, "Cannons, Middlesex. A Conjectural Reconstruction", *Country Life*, December 30, 1949, 1952, illustrates this bow, which was at the north end of the chapel wing, consecrated in 1720 [*idem*]. The architect of this wing was Gibbs, who was engaged in 1716 [Colvin, *op. cit.*, 341].
15. Downes, *op. cit.*, 114-117 and pls 133 and 138.
16. Laurence Whistler, *The Imagination of Sir John Vanbrugh*, 1954, 216-19.
17. H.A. Tipping, *English Homes, Period V (i)*, 1921, 193-98. I am grateful to Prof Andor Gomme for the following information: first, that the bow at Buntingdale is integral with the primary construction phase, and, second, that he has found documentation which establishes John Prince as its architect some three years before Smith completed the house in 1721.
18. Downes, *op. cit.*, 93 and 99, fig 14 and pl 103.
19. *Ibid.*, 95-96, and fig 13.
20. Marcus Binney, "Wentworth Woodhouse Revisited", *Country Life*, March 17 and 24, 1983, 624-627.
21. Nikolaus Pevsner, *The Building of England. Lancashire: I (The Industrial and Commercial South)*, 1969, 133 and 134.
22. A\_\_\_\_\_ D\_\_\_\_\_, "Normanton Park, Rutland", *Country Life*, February 8, 1913, 198-206.
23. John Gifford, *William Adam 1689-1748*, 1989, 168-170.
24. H.M. Colvin and M. Craig, *Architectural Drawings in the Library of Elton Hall by Sir John Vanbrugh and Sir Edward Lovett Pearce*, Roxburghe Club, 1964, No. 56.
25. H.M. Colvin and A.A. Tait, *Catalogue of Architectural Drawings of the 18th and 19th Centuries in the Library of Worcester College, Oxford*, 1964.
26. Colvin and Craig, *op. cit.*, Nos. 40v, 51, 76, 133, 139, and 161.
27. Lawrence Whistler, "Ockham Park, Surrey", *Country Life*, December 29, 1950, 2218-2221.
28. John Harris, *Catalogue of the Drawings Collection of the Royal Institute of British Architects. Colen Campbell*, 1973, 17, fig 138.
29. Colvin and Craig, *op. cit.*, No. 90.
30. Francis Thompson, *A History of Chatsworth*, 1949, 77-78.
31. Photograph in National Buildings Record, 23 Savile Row, London W1.

32. Christopher Hussey, "Witley Court, Worcestershire," *Country Life*, June 15, 1945, 1038.
33. Marcus Binney, *Sir Robert Taylor*, 1984, pl 33.
34. *Ibid.*, pls 27-8.
35. *Ibid.*, pls 35 and 37.
36. Colen Campbell, *Vitruvius Britannicus* II, 1717, pls 78-80.
37. Downes, *op. cit.*, 1977, 102-06, pls 119-122.
38. H.M. Colvin, "Panton Hall", *Lincolnshire Historian* No. 7, 1951.
39. John Bold, "The design of a house for a merchant, 1724", *Architectural History* 33, 1990. 75-82.
40. *Survey of London*, XXVII, 1957, 199-205, pl 67a.
41. Christopher Hussey, *English Country Houses. Early Georgian*, 1955, 87-96.
42. Whistler, *op. cit.*
43. Gifford, *op. cit.*, 117-18.
44. Mary Cosh, "Lord Ilay's Eccentric Building Schemes", *Country Life*, July 20, 1972, 145.
45. John Harris, "A William Kent Discovery", *Country Life*, May 14, 1959, 1076-1078.
46. H.M. Colvin (ed.), *The History of the King's Works* V, 1976, 389-90 and pl 55A.
47. Gifford, *op. cit.*, 116-117 and 123.
48. W.E. Hume, *The Infirmary, Newcastle upon Tyne 1751-1951*, 1951, 27.
49. Andor Gomme, "A Gibbs Ghost", *Country Life*, June 19, 1986, 1784.
50. Christopher Hussey, "Nuthall Temple, Nottinghamshire", *Country Life*, April 28, 1973, 572.
51. Peter Leach, *James Paine*, 1988, 190-91, and pls 81-82.
52. Brian Fitzgerald, "Carton, Co. Kildare", *Country Life*, November 7, 1936, 488-493.
53. David Watkin, Antony Ratcliff, Nicholas Thompson and John Mills, *A House in Town*, 1984, 109, 114, 130-34, 147.
54. Royal Commission on Historical Monuments, *County of Cambridge* I, 1968, 214-223.
55. Arthur Oswald, "Linley Hall, Shropshire," *Country Life*, September 7, 1961, 502-505.
56. A.C. Wood and W. Hawkes, "Sanderson Miller of Radway", *Cake and Cockhorse*, 1969; and Arthur Oswald, "Radway Grange, Warwickshire", *Country Life*, September 6, 1946, 440-43.
57. Leach, *op. cit.*, 182-183 and pl 94.
58. *Ibid.*, 181-82 and pl 18.
59. *Ibid.*, 212 and pl 20.
60. John Woolfe and James Gandon, *Vitruvius Britannicus* V, 1771, pls 70-71.
61. Saltram House, Devon (c1750); Arbury Hall, Warwickshire (1750); Ormsby Hall, Lincolnshire (1751); Dorchester House, Park Lane (1751); Rode Hall, Cheshire (1752); Glentworth House, Lincolnshire (1753); Wrotham Park, Middlesex (1754); Kyre Park, Worcestershire (1753); Serlby Hall, Nottinghamshire (1754); The Mansion House, Truro (1755); Harleyford Manor, Buckinghamshire (1755); Bowood House, Wiltshire (1755); Coptfold Hall, Essex (1755); Broughton Hall, Yorkshire (1755); Hatchlands, Surrey (1756); Barlaston Hall, Staffordshire (1756); Nuneham Park, Oxfordshire (1756); Stockeld Park, Yorkshire (1758); Hartwell House, Buckinghamshire (1759); Foremarke Hall, Derbyshire (1759); Pembroke House, Whitehall (1759); and The Priory, Prior Park, Wiltshire (before 1760).
62. Dan Cruickshank and Neil Burton, *Life in the Georgian City*, 1990, 200-201.
63. *Survey of London* XXXIV, 1966, 441-455, pls 47-49.
64. *Survey of London* III, 1912, 96-103, pl 77; Colvin, *Biographical Dictionary*, 787.
65. Colvin, *Biographical Dictionary*, *cit.*, 710.
66. R.J. Gunther, *The Architecture of Sir Roger Pratt*, 1928, 9-11, 135-166.
67. *Survey of London* XXXII, 1963, 390-395, pl 42a.
68. Colvin, *Biographical Dictionary*, *cit.*, 544; Gunther, *op. cit.*, 139, 261.
69. M.I. Batten, "The Architecture of Dr. Robert Hooke", *Walpole Society* XXV, 1936-37.
70. *Survey of London* III, 1912, 110-118, pl 87; Colvin, *Biographical Dictionary*, *cit.*, 904.
71. *Survey of London* XXXIII, 1966, 107-113, pls 72-73.
72. Colen Campbell, *Vitruvius Britannicus* I, 1715, pls 41-42.
73. T.R. Collick, "The Patronage of Robert Benson", *Architectural Review*, December 1965; Colvin, *Biographical Dictionary*, *cit.*, 108.
74. *The Grub Street Journal*, No. 252, 1.
75. Terry Friedman, *James Gibbs*, 1984, 209 and 304.
76. Horwood, *op. cit.*
77. This seems unlikely. There were no forecourts there in 1689 [Richard Blome's map of the parish of St James, surveyed in 1689 and illustrated in *Survey of London* XXX, 1960, pl 3], nor in 1720 [John Strype, *A New Plan of London, Westminster and Southwark*, 1720, illustrated in Philippa Glanville, *London Maps*,

- 1972, 116.
78. See note 51.
79. John Cornforth, "A Countess's London Castle", *Country Life Annual*, 1970, 138-39; John Harris, "Lady Pomfret's House: The case for Richard Biggs", *Georgian Group Journal* 1991, 45-49.
80. See note 72.
81. John Harris and Gordon Higgott, *Inigo Jones, Complete Architectural Drawings*, 1989, 180 (No. 50) and 267 (No. 92).
82. Jill Lever (ed.), *Catalogue of the Drawings Collection of the Royal Institute of British Architects, T-Z*, 1984, 271 (Nos. 6/2 and 6/3), 272 (Nos. 14/2 and 14/3).
83. Andrea Palladio, *Quattro Libri d'Architettura*, 1570. Colen Campbell, *op. cit.* James Leoni, *The Architecture of Leon Battista Alberti*, 1726. William Kent, *The Designs of Inigo Jones*, 1727. James Gibbs, *A Book of Architecture*, 1728.
84. British Architectural Library (Drawings Collection), Burlington-Devonshire Collection..
85. Margaret Richardson (ed.), *Catalogue of the Drawings Collection of the Royal Institute of British Architects, S*, 1976, 86-87 (No. 5).
86. John Harris, *Catalogue of the Drawings Collection of the Royal Institute of British Architects, Colen Campbell*, 1973, 14 (Nos. 24/14-17).
87. Both illustrated in Friedman, *op. cit.*, pls 131 and 241..
88. *Ibid.*, pl 234.
89. Oxford, Ashmolean Museum, Gibbs Collection II/134..
90. These figures were supplied by the staff of the Drawings Collection.