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A DUKE'S PALLADIAN PLEASURE-HOUSES: ROGER MORRIS AND THE 3RD DUKE OF MARLBOROUGH

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“As to architecture I think it will be of no use to Charles nor John, no more than music; which are all things proper for people that have time upon their hands and like passing it in idleness rather than in what will be profitable.”¹ Forthright and philistine as usual, this is Sarah, Duchess of Marlborough, writing in 1727 about her two orphaned Spencer grandsons, Charles (later 3rd Duke of Marlborough) and John (father of the 1st Earl Spencer).

“Johnnie” was very much her favourite, and seems to have remained tied to her apron-strings, but Charles, a soldier, sportsman, gambler and *bon viveur*, fulfilled all her worst fears. Prevented from inheriting Blenheim until after she died in 1744, and even then restricted by trustees from spending any of his capital, he was never able to become a great patron of architecture. On the other hand, he was clearly interested in the subject, and the four delightful garden buildings which he commissioned from Roger Morris — and which are the subject of this article — show that, despite growing up in the shadow of Vanbrugh, he was an early enthusiast



Fig. 1. Charles Spencer, 3rd Duke of Marlborough (1706-1758) by J.B. Van Loo, dated 1742 (Marlborough collection, Blenheim Palace).



Fig. 2. Elizabeth Trevor, Duchess of Marlborough (d.1761) attributed to Van Loo c.1742. In the background is a view of Windsor Castle, almost certainly from the Duke's temple or banqueting house at Langley Park, Buckinghamshire; see Figs. 11-14 (Marlborough collection, Blenheim Palace).

for the most advanced Palladian designs. Interestingly, the fourth and last of these buildings (previously unknown to architectural historians) was completed just before Sarah's death, and may have been a deliberate attempt to provoke the old lady who had stood in his way for so long.

As the second son of the 3rd Earl of Sunderland, Charles Spencer must have had few expectations of building anything at all. But in 1729 his elder brother died in Paris and he succeeded to the earldom, and to the family seat of Althorp in Northamptonshire. Over the next four years, he constructed the vast ironstone stable block next to the house (and still one of its most attractive features); entirely remodelled the entrance hall, covering the walls with Wootton's great hunting pictures; and extended the old walled garden, building a house for the head gardener in one corner fronted by a loggia (Fig. 3). Here, the young Earl and his friends would no doubt sit, enjoying a long vista back into the park framed by a large pedimented gateway.

These buildings can all be confidently attributed to Roger Morris, who acted as Colen Campbell's assistant, until the latter's death in 1729, and who afterwards worked in the same capacity for Henry Herbert, 9th Earl of Pembroke, the "Architect Earl". In 1730-31, Morris and Lord Pembroke collaborated on the great Column of Victory at Blenheim commemorating the 1st Duke of Marlborough, and soon afterward designed a large, but severely plain, house at Wimbledon for his widow.² Sarah soon fell out with them, as she had done with Vanbrugh and Hawksmoor. But in a letter of 1732 to her grand-daughter, the Duchess of Bedford, she reports that Morris is at Althorp engaged on building work — which she already sees as too grandiose.³

It is probable that Lord Pembroke was also involved at Althorp as an old family friend. He had given Charles' elder brother a mortgage on his estate of £6,300, and the latter's deathbed letter survives, asking his heir to pay the interest punctually.⁴ Moreover, he was to serve as a Lieutenant-General in Germany and the Low Countries where he and Charles were companions-in-arms. The stables at Althorp, with their Tuscan porticoes based on Inigo Jones' St Paul's,

Covent Garden, are in the simple but monumental style associated with Pembroke's Palladian villas like Westcombe and Marble Hill, but the decoration of the new entrance hall and the gardener's house are in the more exuberant manner of Morris's later buildings, undertaken independently after his visit to Italy in 1731-32.

In 1732, Lord Sunderland's relationship with his grandmother had begun to deteriorate after his marriage to Elizabeth Trevor, daughter of one of her old Tory enemies. However, in the following year, he succeeded his aunt Henrietta (Duchess of Marlborough in her own right), and by the terms of the 1st Duke's complicated will — engineered by Sarah — had to yield Althorp and the Sunderland estates to his younger brother John, in expectation of the still greater rewards that would come, with Blenheim, at Sarah's death. It was a difficult decision to make, and the 11 long years of waiting for that event may



Fig. 3. The Gardener's House in the walled garden at Althorp, Northamptonshire, built by the 5th Earl of Sunderland (later 3rd Duke of Marlborough) about 1732, and attributed to Roger Morris (*Country Life*).

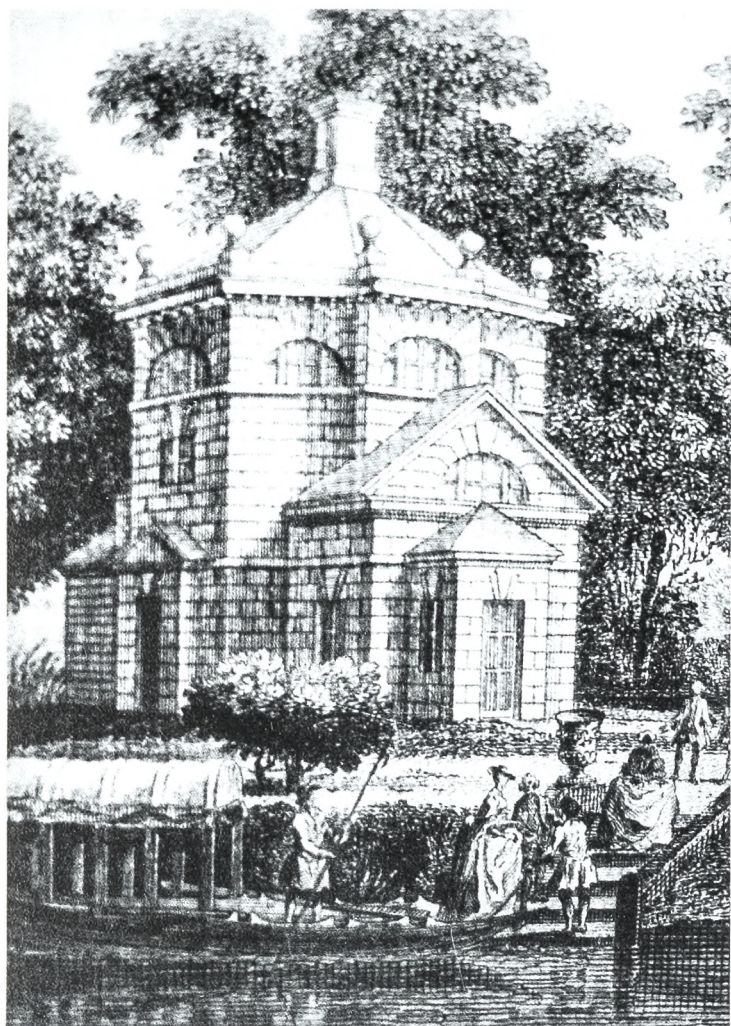


Fig. 4. The Fishing Pavilion on Monkey Island, Bray, detail from an engraving by John Donowell dated 1753 (courtesy of John Harris).

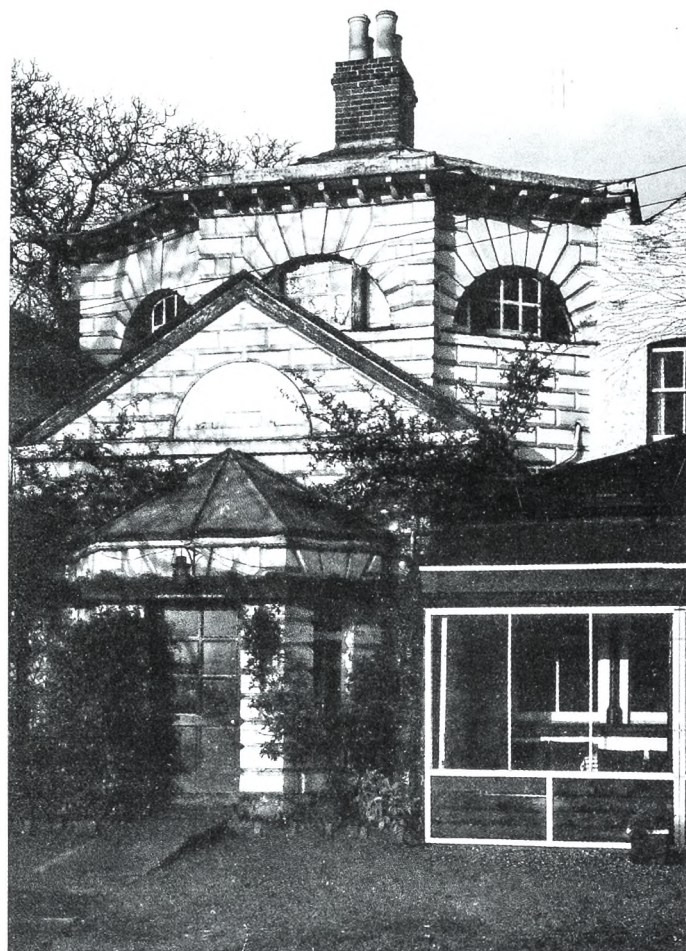


Fig. 5. The Pavilion, now dwarfed by 19th- and 20th-century additions (National Monuments Record).

explain his frustration, which in turn led to loans and gambling debts of prodigious size. On Twelfth Night, 1739, he is known to have lost £700 at cards in one sitting,⁵ and racing was another addiction.

To begin with, Sarah swallowed her pride about the Trevor marriage and, as the young couple now had no country house, reluctantly offered them the lodge in the Little Park at Windsor (which she held as Ranger), on condition they made no expensive alterations. She visited them there in 1735 and seemed relatively pleased, only criticising the “vast heavy frames” which the Duke had given his Woottons — evidently another series to replace those he had been obliged to leave at Althorp.⁶

It must have been about this time that the Duke purchased an island in the Thames, a few miles upstream from Windsor at Bray, and commissioned Roger Morris to design two little buildings on it, barely 50yds apart: a fishing pavilion at the north end (Figs. 4 and 5); and a prospect room, above an open loggia, looking downstream (Figs. 7 and 8). The island was called Monks’ Eyot (having once been a fishery belonging to Merton Priory), and it must have seemed like a good pun to rechristen it Monkey Island, and to commission Andien de Clermont to paint *singeries* on the ceiling of the parlour in the pavilion (Fig. 6).⁷

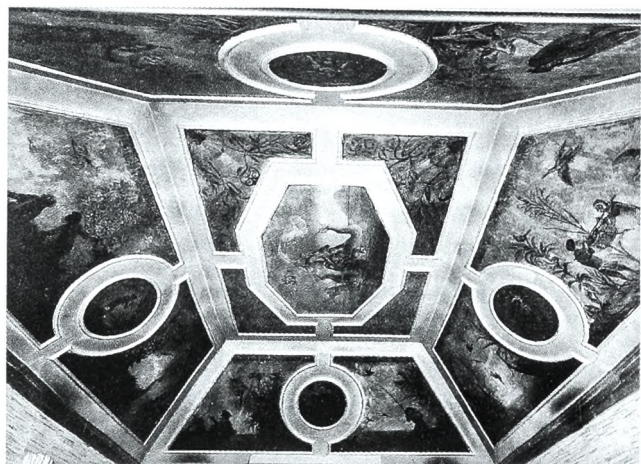


Fig. 6. The ceiling of the Monkey Room on the ground floor of the Pavilion, with *singeries* painted by Andien de Clermont, c.1735 (National Monuments Record).

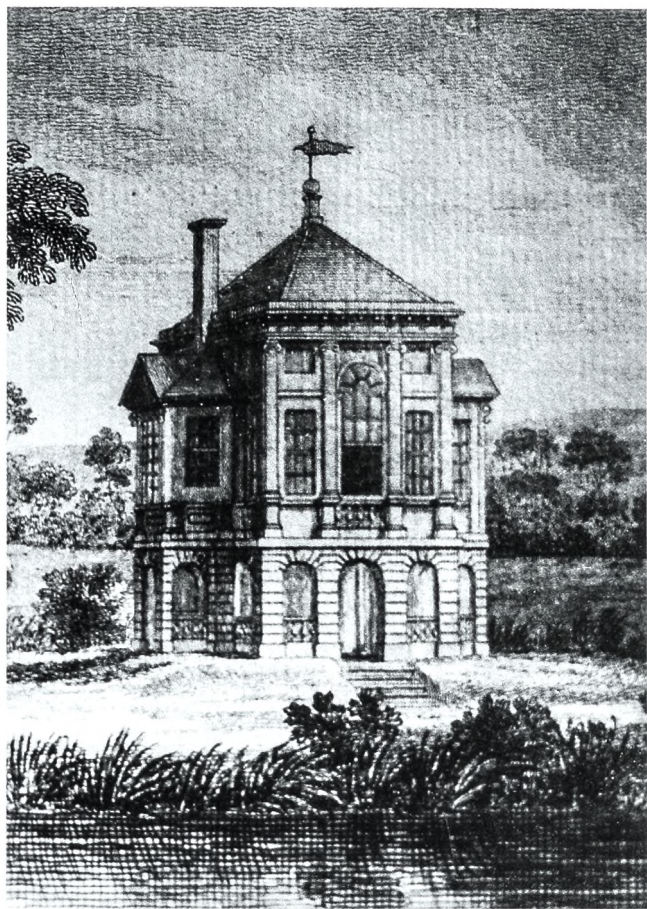


Fig. 7. The Temple on Monkey Island, detail from an engraving by John Donowell dated 1753 (Courtesy of John Harris).

about how the buildings were used and decorated. She, too, records that the Duke spent £8,000 “for which there Appears only two disagreeable buildings one of which consists of a Parlour & a kitchen ye parlour painted all over with Monkeys which gives ye place its name . . . above these two rooms one for ye Duke & Duchess ye other for a Servant when they come to pass a few days here at which time ye rest of their retinue are lodged in Tents — pitched in ye island. The other building is an Octagon of Wood ye room below supported by six pillars, that above it is an Oblong extream richly fitted up with Chocolate Colour and Gold Ornaments in ye french tast.”¹⁰

Lady Hertford’s “market-house” may be a conscious reference to Roger Morris’s Market House (later called the Council Chamber) at Chichester, built in 1731 for the Duke of Richmond, and with the same open arcaded room on the ground floor, though obviously on a much larger scale. Windows have now been inserted in the arches, but Donowell’s engraving of 1753 (Fig. 7) shows them still open. There is a slight confusion in Lady Newdegate’s account where she calls the prospect room “an Octagon of Wood”. In fact it is built of stone, and she must mean the fishing pavilion, whose rusticated wooden blocks still miraculously survive. The upper rooms lit by Diocletian windows would have been those occupied by the Marlboroughs and their servant.

In the past the Monkey Island pavilions have been dated about 1744,⁸ but they were certainly in existence by September 1738, when the Countess of Hertford went “to see a little island, which the Duke of Marlborough has bought, at Bray, and which with the decorations, is said to have cost him eight thousand pounds. He has a small house upon it, whose outside represents a farm, the inside what you please; for the parlour, which is the only room in it, except a kitchen, is painted upon the ceiling in grotesque, with monkeys, fishing, shooting, &c. and its sides are hung with paper. When a person sits in this room he cannot see the water, though the island is not a stone’s cast over . . . There is another building, which I think is called a temple, but it rather gives one the idea of a market-house. Upon the whole, it should seem that his grace had taken a hint from the Man of Ross’s public spirit [presumably an ale-house nearby on the Thames] . . . for he cannot move about the island without being seen by all the bargemen who pass; neither can he get out of the reach of their conversation, if they are disposed to talk.”⁹

Lady Newdegate, who visited the island 10 years later in 1748, adds some important details



Fig. 8. The Temple on Monkey Island from the south. A later wing has been added to the east (National Monuments Record).



Fig. 9 and 10. Two views of the upper room in the Temple with plasterwork attributed to William Perritt (National Monuments Record).

The prospect room itself (Figs. 9 and 10) is a riot of Rococo plasterwork, including masks of Neptune and Amphitrite over the bay window and chimneypiece respectively, pairs of sea-monsters in the spandrels, baskets brimming with fish, and putti sitting in shells, riding on dolphins, and generally misbehaving, in the panels over the windows. The plasterer might have been the Yorkshire-born William Perritt, who met Roger Morris 10 years earlier when they were both working at Studley Royal.¹¹ Perritt's name occurs in lists of the Duke's creditors in the following decade, as we shall see.¹² The detail of his ornament is now sadly clogged up with paint, and the hotel, which now owns the island, has chosen a bright blue and white scheme, calling it the "Wedgwood Room". The panelling was stripped long ago, but one would love to know, whether the plasterwork was originally painted "Chocolate Colour and Gold" to match, and whether it was the paintwork or the "Ornaments" themselves (e.g. the Berainesque-masks in the frieze) that struck Lady Newdegate as particularly French.

It was the Duke's practice to convert as many of his bills as possible into loans, paying heavy annual interest charges on them. So a bond given to Roger Morris for £5,052 on November 21, 1735 may well be connected with the Monkey Island pavilions. By contrast, Lord Pembroke's bonds (given between 1741 and 1744) amounted to the nice round sum of £8,000 and are more likely to represent straight loans than payments for work.¹³ As a close friend, he may well have proffered advice, but would never have paid out craftsmen on this scale like a professional architect or mason.

Meanwhile, the Duke was busy extending and improving the gardens of the Little Lodge, and these are clearly shown in John Rocque's plan of Windsor Park dated 1738: a semi-formal layout with a combination of straight vistas and serpentine paths, a large mount with a spiral path up it, a small mount very near the river bank, a wilderness, a menagerie, and a *manege* or exercise ring for his beloved horses.¹⁴ These gardens were one of the reasons for deteriorating relations with his grandmother, as reported by the Duchess of Portland in December, 1735: "The Duke of Marlborough has the Lodge in the Little Park, and he has made great improvements there, and great plantations — a canall, and a serpentine river, and a mount that has cost a vast deal of money. The old Duchess came there a little while ago, and brought a great many men from London to destroy everything that has been done; pulled up the trees, and hacked everything she came near."¹⁵ But the final split came three years later in 1738, when, according to Horace Walpole, Sarah "turned [the Duke] out of the little Lodge in Windsor Park, and then pretending that the new Duchess and her female cousins, eight Trevors, had stripped the house and garden, she had a puppet-show made with waxen figures, representing the Trevors tearing up the Shrubs, and the Duchess carrying off the chicken-coop under her arm."¹⁶

The real reason for this denouement was more serious, for the Duke had, after long and unrewarding years in opposition (siding with Frederick, Prince of Wales, against George II and the Court party) suddenly decided to make his peace with Sir Robert Walpole, and to accept the colonelcy of a regiment from the King. Sarah's fury must have reached fever pitch by January of 1739 when the Marlboroughs finally produced a son and heir, but called him George rather than John. Dispossessed by the old lady, they had, meanwhile, been looking for another country house in the locality, and what better choice could they have made than Langley Park, near Iver, long the home of Sarah's greatest enemy and rival, Abigail Masham. The house was an old one, built by Sir Robert Kederminster in the early 17th century, when he also gave the famous library to the parish church at Langley Marish.¹⁷ Although the Duke bought the estate from Lord Masham in 1738, it was not until 1759 that he commissioned Stiff Leadbetter to rebuild it, and even then a special Act of Parliament was necessary to release funds held by his trustees.¹⁸

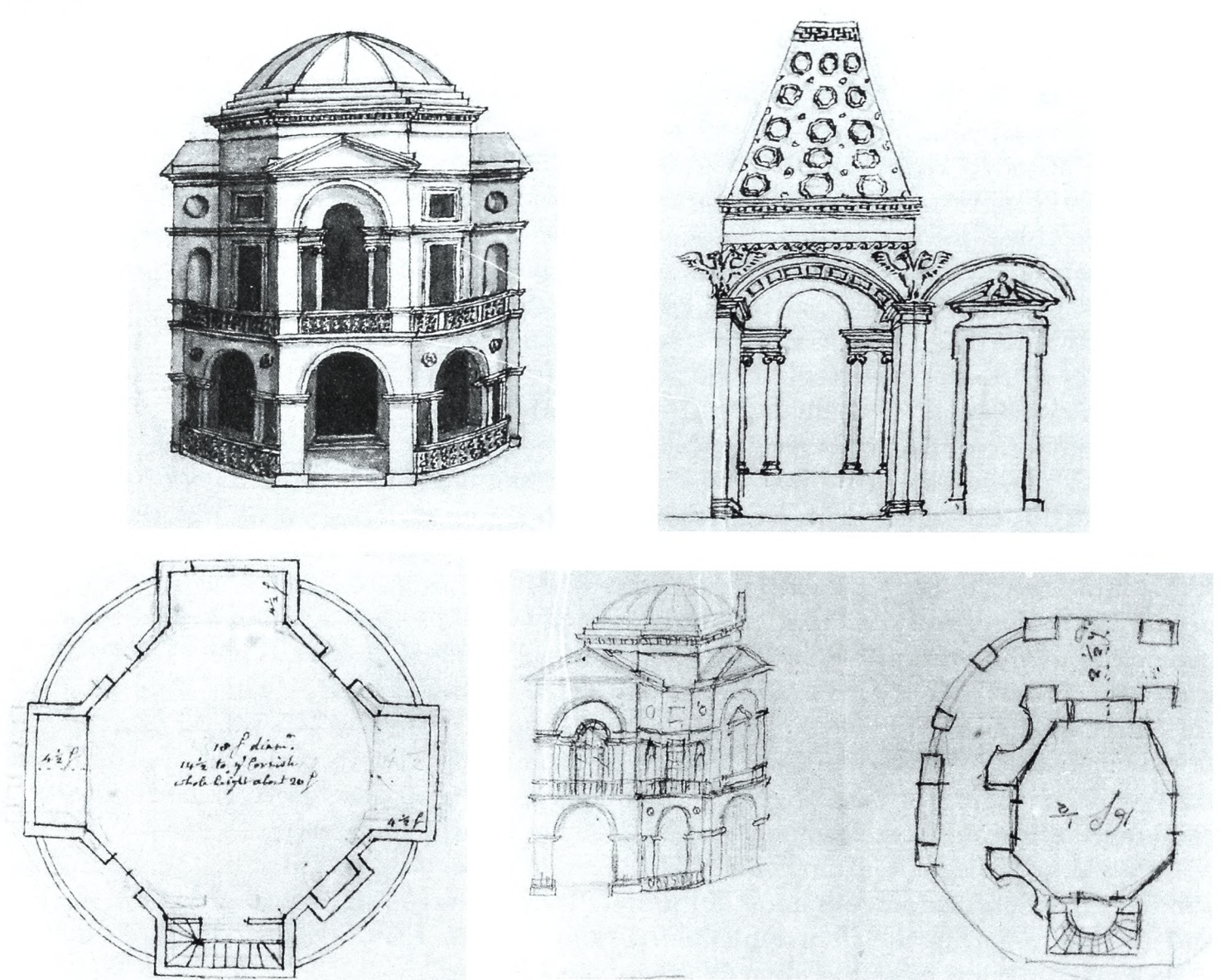
As at the Little Lodge, the garden seems to have preoccupied him first, and in particular the Black Park, an area north of the old deer park surrounding the house, across a public road (now the A412 from Slough to Uxbridge). The county historian, Lipscomb, records that this derived its name "from the dark hue of its trees; the Duke of Marlborough had planted it with firs, disposed in straight lines; but which formal arrangement is now [1847] so blended with such numbers of self-sown trees, as to render the whole impervious forest, except by a few rough tracks. In the centre of it is a very considerable lake, but its boundary is so formal, and its termination so exactly marked, that it does not seem to belong to the wild scenery about it."¹⁹ Another of Lady Hertford's letters to Lady Pomfret, written in June, 1741, records that this 27-acre lake (still in existence today) was then under construction: "there is a head of clay at one end which is raised twenty feet in perpendicular height; but I am much mistaken if it will hold better than that of the Serpentine River in Hyde Park, for his workmen (of whom there are an hundred constantly employed) appear very ignorant of what they are about".²⁰ There is a tradition that the Duke used many of the disbanded soldiers from his regiment to carry out the work,²¹ and this would certainly explain their ignorance. They must, however, have been working under a landscape gardener, and the likelihood is that this was George II's head gardener, Thomas Greening (d.1757), who also worked at Kirtlington, Corsham, Wardour and Longleat.²² Greening's name is on the list of the Duke of Marlborough's creditors already referred to, holding a bond for £2,021 "principal money" entered into on September 29, 1744 and attracting five per cent interest.²³

On the other hand, the Duke's most interesting contribution to the landscape at Langley was another garden building, erected on the highest spot in the old deer park, north-west of the house, and this can again be securely attributed to Roger Morris. The earliest mention of it appears to be in a letter from Lady Hertford to her son Lord Beauchamp, dated May 20, 1743: "We went in the Landau this morning to Langley. We were in the Temple, which I think is very pretty, and the prospect from it of Windsor Castle is, I think, a great addition to its charms."²⁴ In September of the previous year, 1742, the Duke was "going to Bruges to meet Ld. Pembroke where as soon as I arriv'd I mett Morris", reporting to his wife in another letter of the same date ". . . this comes by Morris who . . . has been measuring the rooms to give you an exact account of my habitation".²⁵ It seems unlikely that the architect was in Flanders specially to confer with the two peers about work at Langley, but the subject may well have been discussed, as well as alterations to the Marlboroughs' town house. Just over a fortnight later, on October 3, the Duke again writes to his wife: "lett me know how Albemarle Street goes and what he [i.e. Morris] says about it".²⁶ Most unfortunately, none of the Duchess's letters of this date seem to have survived, and there is a gap in their correspondence from 1743 to 1749, so Lady Hertford's account remains the only way of dating the temple with any certainty.

Five years later, in 1748, Lady Newdegate describes it in rather more detail, in the journal of the same tour that took her to Monkey Island: "Langley Park, a seat of ye Duke of

Marlboroughs . . . a small pretty park in which Stands a very elegant Temple newly built it is circular stands on eight arches ye room above an octagon ye dome & sides of which are very richly worked in Stucco in very high taste, there are three recesses which open to Beautiful prospects, ye principal one looks directly upon Windsor Castle w^{ch} is four miles off, so that on a clear day every part of ye building is easily seen this room is about 20 foot in height & 18 in diameter”.²⁷

Lady Newdegate’s husband, Sir Roger, an amateur architect of some distinction, accompanied her on this tour, and a number of small sketches in his hand which survive among the Arbury papers were evidently intended as illustrations for the journal, although only a few were actually copied into the pages of her book. Among these loose sketches are a group of four (Figs. 11-14) which coincide exactly with her description of the Langley temple — and one of which (Fig. 14) is actually inscribed “Langley Park”.²⁸ The building that they show is of uncommon interest: a tall two-storey pavilion, circular at ground floor level, and with an open arcade around an octagonal *cella*. The banqueting room on the first floor is basically octagonal but with four rectangular projections, one containing the staircase and the other three having large Venetian windows offering spectacular views. In between, three doorcases also led out on to viewing balconies above the ground-floor arcades, while on the fourth side (next to the staircase) was a chimneypiece. Sir Roger’s sketch of part of the interior shows that it had an elaborate coffered dome, and double-headed Marlborough eagles in the spandrels of the supporting arches.



Figs. 11 to 14. Four sketches of the Temple in Langley Park by Sir Roger Newdegate, 1748: above, elevation and interior; below (left) first-floor and (right) ground-floor plans (Arbury papers, Warwickshire Record Office).

On stylistic grounds, there can be little doubt that Roger Morris was the architect. The triumphal arch motif of the ground-floor arcades, with their balustrades and roundels, looks back to the loggia of the Althorp gardener's house (Fig. 3), and is derived from Palladio's famous Basilica at Vicenza,²⁹ while there are numerous similarities with the Monkey Island pavilions. The plasterer William Perritt's bond for £303 was drawn upon May 17, 1742,³⁰ which suggests work on the Langley temple, and the chimneypiece and other carved stonework may have been by the sculptor Thomas Carter, who received £52 "due for goods" in July 1744-45.³¹ Morris himself received bonds from the Duke for £3,704 between 1741 and 1744.³²

If the temple at Langley was built to gain views of Windsor, it was equally intended to be seen from the castle and the surrounding countryside. In 1754, Bishop Pococke saw it plainly from Cranbourne Lodge in Windsor Great Park,³³ and in his *Delices de Windsor*, published in 1755, Joseph Pote reports that "the Banqueting-House on the rising ground of the Park [at Langley] adds to the Prospect from the Terrace of Windsor Castle".³⁴ Symbolising the new *rapprochement* between the Duke and George II, the temple must also have been a constant irritation to the old Duchess in the last two years of her life, clearly seen from her domain as Ranger of the Great Park.

To add insult to injury, she must have learnt that a pair of new full-length portraits of the 3rd Duke and his wife, obviously destined to hang at Blenheim, showed him on a German battlefield fighting the Hanoverian cause, and her with the view of Windsor from the temple at Langley in the background (Figs. 1 and 2). The Duke's portrait, dated 1742, is by Jean-Baptiste Van Loo, Sir Robert Walpole's favourite painter (though also patronised by Frederick, Prince of Wales). The Duchess's, though attributed to the same artist, is much cruder in execution, and may have been completed by an assistant after Van Loo's return to Paris in October 1742.³⁵

John Rocque's map of Buckinghamshire, made in 1761, clearly shows the temple at Langley on its semi-circular bastion (Fig. 15), surrounded by a brick ha-ha, which still survives. Rocque also illustrates the 3rd Duke's semi-formal layout, with its straight avenues and canals, largely swept away by Capability Brown, working for the 4th Duke later in the 1760s.³⁶ In 1788, the estate was sold by the 4th Duke to an Irish baronet, Sir Robert Bateson Harvey, but the temple and its bastion survived well into the 19th century appearing in maps of 1809 and 1845.³⁷ The building was probably only demolished by Sir Robert's grandson and namesake who constructed a vast pillar on the same site. This, too, has escaped the notice of architectural historians, but old photographs of it survive (Fig. 16), and so does the builder's account, dated 1864-65, "examined and found correct" by the architect Frederick Pepys Cockerell in May, 1866.³⁹ Sir Robert's sister had married the 3rd Duke of Buckingham, and it is possible that this eccentric "Memorial Column" (dedicated to their father) was inspired by the Cobham Pillar at Stowe, crowned by a similar belvedere or viewing platform.

In 1945, the Langley estate was purchased by Buckinghamshire County Council from the heirs of the Harvey family. But by 1959 the pillar was said to be a safety risk and was blown up on the recommendation of the county architect, Mr Fred Pooley (later president of the RIBA).³⁹ The pleasure ground incorporating the bastion is still known as the Temple Garden, however, and is well maintained by the Council.

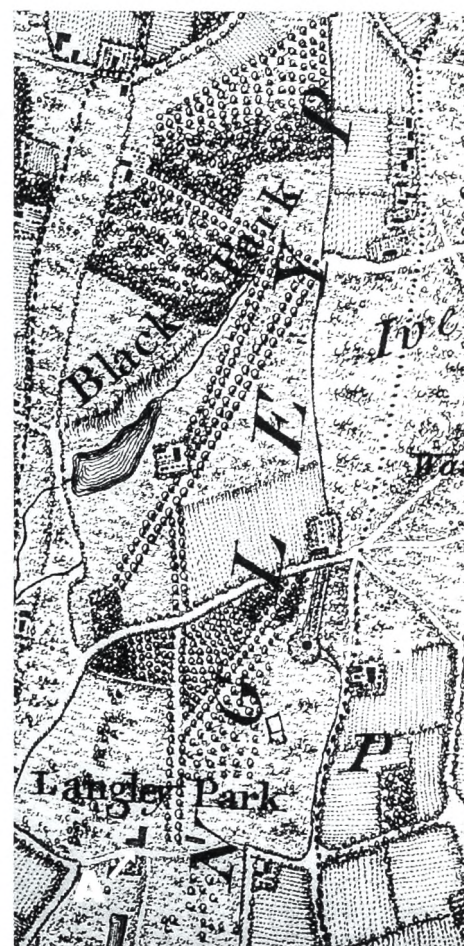


Fig. 15. Detail from a map of part of Buckinghamshire by John Rocque, 1761, showing Langley Park with the house (A) and the temple on its circular bastion to the north-east (B) (Bodleian Library).

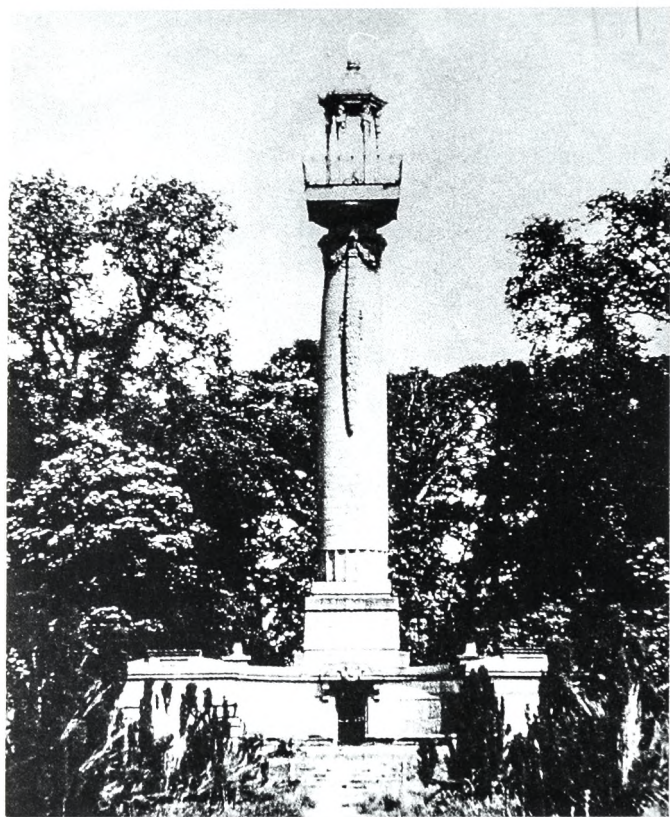


Fig. 16. The Monument at Langley, built on the site of the Temple in 1864-65, and designed by F.P.Cockerell. It was demolished in 1959 (Buckinghamshire County Council, Countryside Management).

Ancient yews, box and hardwoods here must date back to the 3rd Duke of Marlborough's time, supplemented by 19th century rhododendrons and azaleas. Above all, there is the distant view of Windsor, aligned on the central path, to recall a political alliance, a family feud, and a grandmother's fury.

ACKNOWLEDGEMENTS

For help with this article in various ways, I am indebted to the Duke and Duchess of Marlborough, and Earl Spencer, Mr Paul Duffie, Administrator at Blenheim Palace, the Hon. Mrs Roberts of the Royal Library, Windsor Castle, Mr John Harris, Mr Keith Jeffrey, Mrs Delves Molesworth, Mr Patrick Honey of Buckinghamshire County Council Countryside Management, Mr Grant Attwater of the Monkey Island Hotel, Mrs Monica Ory, Deputy County Archivist, Warwickshire, and the staff of the Buckinghamshire County Record Office.

NOTES

1. A.L. Rowse, *The Later Churchills*, 1958, 19; the letter was written to Humphrey Fish, the boys' bearleader on the Grand Tour.
2. Howard Colvin, *Biographical Dictionary of British Architects 1600-1840*, 1978, 414-15; Wimbledon House was destroyed by fire in 1785.
3. Letter in the Woburn Abbey archives, cited by Colvin, *ibid.*, 561.
4. British Museum, Add. Mss. 61666, letter dated September 20, 1729.
5. *Correspondence between Frances, Countess of Hertford, and Henrietta Louisa, Countess of Pomfret, between the years 1738 and 1741*, 2nd ed., 1806, I, 75.
6. I am indebted to the Hon. Mrs Roberts of the Royal Library, Windsor, for the information in this paragraph, based on her ms. notes on the Little Park; see also Frances Harris, *A Passion for Government: The Life of Sarah, Duchess of Marlborough*, 1991, 313; Gladys Scott Thomson, *Letters of a Grandmother*, 1943, 127.
7. Steven Parissien, "Monkey Business", *Country Life*, November 8, 1990; Parissien seems unaware that the island was called Monk's Eyot.
8. *Ibid.*; Parissien assumes Monkey Island was bought by the Duke with the Whiteknights estate, near Reading, in 1738. But that estate was in fact only acquired by the 4th Duke in 1798; see T.C. Hofland, *A Descriptive Account . . . of White Knights*, 1819, 22.
9. *Op. cit.* (note 5), 1st ed., 1805, II, 33-34; the Hertfords were then living at St Leonard's Hill, only two miles from Windsor, and were thus close neighbours of the Marlboroughs.
10. Newdegate of Arbury papers, Warwickshire Record Office, CR 1841/7,10 (mis-numbered in the book, it should be p.11).
11. Geoffrey Beard, *Decorative Plasterwork in Great Britain*, 1975, 233; later on, Morris and Perritt may also have collaborated at Famborough Hall in Warwickshire, for Perritt's bill of 1750, the year after Roger Morris' death, reveals that his work there was measured by James Morris — almost certainly the architect's son, and his successor as Master Carpenter of the Ordnance. Parissien, *op. cit.* (note 7), mistakenly refers to Perritt as a carver.
12. See below, note 30.
13. British Museum, Althorp Papers, D46, pp.23 and 21; by the time the Duke's debts were finally redeemed in 1755, Morris had received £11,608 19s 5d and Pembroke £10,870 17s 7d, both including interest. Parissien, *op. cit.* (note 7) treats these debts as straight payments, and his mis-dating of the pavilions to the mid-1740s is also used to suggest Pembroke's involvement.

14. The plan is dedicated to the Duke by Rocque: J. Badeslade and J. Rocque, *Vitruvius Britannicus*, vol IV, 1739, pls. 38-39.
15. Ed. Lady Llanover, *Autobiography and Correspondence of Mrs. Delany*, series I, 1861, 1, 545; the letter was written by the Duchess to Mrs Catherine Collingwood, and dated December 1.
16. Ed. Paget Toynbee, *Reminiscences written by Mr Horace Walpole* in 1788, 1924, 90.
17. John Harris, "The Kederminster Library, Langley", *Country Life*, December 1, 1977; the anonymous painted decoration in the library includes a distant view of Windsor Castle, and a view of a Jacobean house, probably the old Kederminster Manor in Langley Park.
18. Giles Worsley, "Stiff but not Dull", *Country Life*, July 25, 1991.
19. George Lipscomb, *The History and Antiquities of Buckinghamshire*, IV, 1847, 534.
20. *Op. cit.* (note 5), 2nd ed., 1806, 111, 318.
21. I am indebted to Mr Patrick Honey of Buckinghamshire County Council Countryside Management for this information.
22. Dorothy Stroud, *Capability Brown*, 1975, 69, 87, 99.
23. See note 13, D46, 22.
24. Helen Sard Hughes, *The Gentle Hertford: Her Life and Letters*, New York, 1940, 453, fn. 77a.
25. British Museum, Add. Mss. 61666, fols. 45 and 47, both letters to his wife dated September 19, one sent by post, and the other by Morris's hand.
26. *Ibid.*, fol. 54.
27. *Op.cit.*(note 10), p.6; another more critical visitor to the temple was Horace Walpole, who wrote to George Montagu on May 22, 1746: "We called at Langley but did not like it, nor the Grecian temple at all; it is by no means gracious" (ed. Mrs Paget Toynbee, *The Letters of Horace Walpole*, II, 1903, 195).
28. *Op. cit.*, CR 1841/7, enc. 2, and CR 764/216.
29. In Isaac Ware's edition of Palladio, 1738, 3rd Book, 76 and pls. 19-20.
30. *Op. cit.* (note 13), 27; with interest, he was finally paid £448 6s 9d.
31. *Ibid.*, 92, and 168; A Thomas Carter was also assigned two bonds for £500 each, made out to William Robinson, on January 31, 1744 (168), but there is some doubt as to whether this was the sculptor.
32. *Ibid.*, 23; the bonds were for £1,204 (Feb. 18, 1741), £1,000 (May 14, 1742) and £1,500 (Oct. 13, 1744).
33. Ed. J.J. Cartwright, *Travels through England of Dr. Richard Pococke*, Camden Society, 1889, II, 61.
34. Joseph Pote, *Les Delices de Windsor*, 1755, 85.
35. Ellis Waterhouse, *Dictionary of British 18th Century Painters*, 1981, 387; although in identical frames, the pictures are also slightly different sizes: the Duke's is 108 by 58½ inches, and the Duchess's 91½ by 58.
36. *Op. cit.* (note 22), 129, 231; Brown was paid £2,180 for his work at Langley; the Rocque map is a rare extra sheet from his Berkshire series (Bodleian Library, Oxford, Gough Maps (Berkshire) 6, pl VII).
37. Buckinghamshire Record Office, IR 55R, 1809 enclosure map of Langley by John Woodcock; and 1845 tithe map (no. 243).
38. Buckinghamshire Record Office, D31/A24/ 11; the builders were Fassnidge & Sons of Uxbridge, who also included "M. Kelseys charge for Carving £70" and "ditto for Terra Cotta Heads £32 12s." The total cost of the monument was £1,646 12s 3d.
39. Dramatic pictures of the column being demolished were published in the *Uxbridge Gazette*, January 9, 1959.