



THE
GEORGIAN
GROUP

Richard Hewlings, 'Roger Morris and the
Bank of England', *The Georgian Group
Journal*, Vol. VIII, 1998, pp. 19–27

ROGER MORRIS AND THE BANK OF ENGLAND

RICHARD HEWLINGS

The Bank of England Museum holds a bound paper folder of architect's drawings entitled 'Mr. Morris' and endorsed 'Plans for Building'.¹ It contains eight sheets, illustrating buildings on the site which was bought by the Bank in June 1724, but not the building erected there to the designs of George Sampson between February 1732 and June 1734.² Seven of the drawings are signed 'R: Morris';³ the hand is consistent with that of Roger Morris, and the scales of six of the drawings are punctuated by distinctively triangulated dots, found also on Roger Morris's signed drawings for Adderbury House.⁴ The drawings are not dated, but Roger Morris's authorship gives an absolute *terminus ante quem* of January 1749⁵, and as the drawings are likely

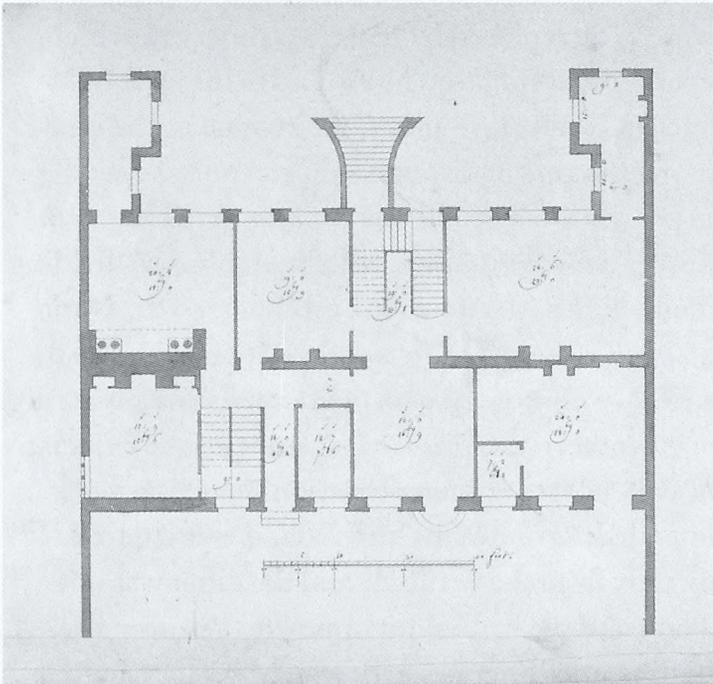


Figure 1. Roger Morris, ground floor plan of Lady Houblon's house, Threadneedle St., c.1730-1. *Bank of England.*

to be unaccepted proposals for the Bank's first office on the site, they may fall between 28 October 1730, when the Bank's Court of Directors appointed a Committee 'to receive Proposals from Artificers for the Building a new Bank'⁶, and 12 August 1731, when the Committee reported 'having received from several Architects divers Plans or Designs for that Purpose'.⁷

One of the drawings (Fig.1) is evidently a survey plan of the largest existing building on the Bank's property, the house leased and occupied by Sir John Houblon from 1671 until his death in 1712, and thereafter by his widow until 1731.⁸ Houblon was the leading member of one the leading families of post-Revolution London. He set up as a merchant trading to France, but he was also a member of the Court of Assistants of the Levant Company from 1691 to 1695, a Director of the New East India Company from 1700 to 1701, an MP, a Lord of the Admiralty from 1694 to 1699, and Lord Mayor in 1695; he was a Director of the Bank from its establishment in 1694 until 1699, and its Governor from 1694 to 1697.⁹

Morris's survey, in conjunction with a more inclusive but less detailed site survey of August 1731 by a surveyor called J. Gette,¹⁰ is a fascinating record of Houblon's accommodation. The house was entered from Threadneedle Street on its south by a nine-foot wide passageway leading to the back of three houses facing onto the street. Here lay an enclosed courtyard with a stable on its west side and Houblon's house on its north. The facade left free-standing by the stable had eight bays, three to the east of the entrance and four to the west. The three

eastern bays fronted a single room and its closet, which were entered from the courtyard only, with no further access to the house. They must have been Houblon's business rooms. A door in the penultimate bay to the west was flanked by a larger closet and by the smaller of two stairs shown on the plan; close to the stable range, this was presumably the service entrance. The entrance door, up two segment-shaped steps, led into an almost square hall, with a wide (presumably arched) opening in its north wall leading to an open-well stair. Beneath the upper flight of this stair a door led to an external

flight of eleven steps on a splayed plan, leading to a garden evidently at a lower level, which in turn suggests a basement accommodating kitchen and other offices not indicated by Morris. Two closets, one bay wide but two bays deep, projected into the garden at each end of the north elevation; the northern parts of these closets were wider than the southern parts, and only the eastern closet was heated.

Morris's survey includes one feature washed in a different colour (yellow), indicating a proposed adaptation. This feature, against the south wall of the north-western room, seems to represent an arch or a step, within or behind which are two pairs of detached columns. It could represent a buffet, of a more stately nature than any other part of the house, although approached in an unstately manner from behind. Or it could represent an altar, and thus the proposed conversion of what may have been Houblon's eating room into the Bank's chapel.

Whatever their purpose, the proposed addition of columns identify what may have been seen as a shortcoming of Houblon's house for public purposes – its lack of presence. In a second plan he responded to the more expansive and imperial atmosphere of the 1730's (Fig. 2). The three houses on Threadneedle Street and the stables west of the yard were to be replaced by buildings on a scale which eclipsed the Houblon house and in the style of ancient Rome. Entrance was not to be by the nine-foot passage, but through a central portal opening into a vestibule which was apparently, though not functionally, an *atrium*, with four columns dividing it into nine parts; it was to be 32 ft. by 40 ft., a ratio of 4:5. Flanking it Morris showed two rooms 20 ft. square, with two stairs on their north side, answering one another. The proposal was not just an exercise in symmetry; particular functions may have been intended, as one of the 20 ft. rooms was entered directly from the vestibule and the other was not. The vestibule had a door opposite the entrance, leading into the courtyard, which was to remain, much elongated from north to south and reduced from east to west. On its west side, occupying the

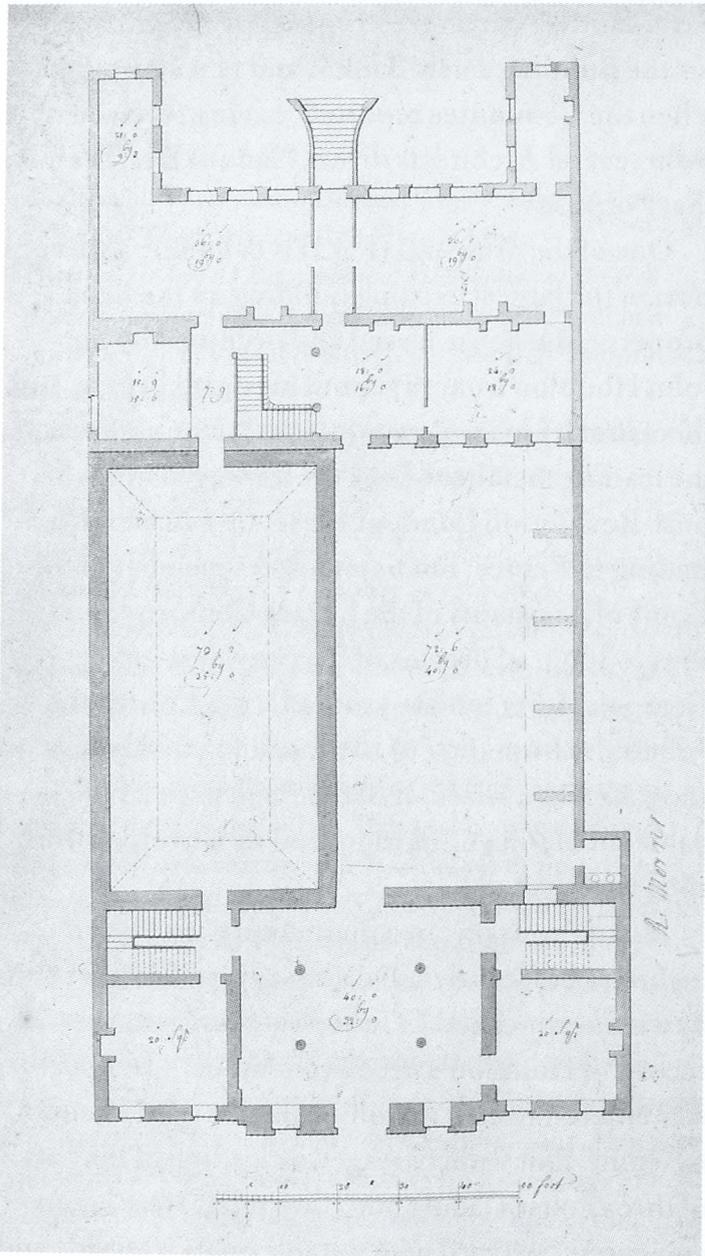


Figure 2. Roger Morris, ground floor plan of proposed offices for the Bank of England, c.1730-1. *Bank of England*.

site of Houblon's stable and about as much again, Morris proposed a single room, 70 ft. by 35 ft., intercommunicating both with the Threadneedle Street range and with the Houblon house, equivalent in height to two storeys of these, unheated, windowless, and lit from a clerestory.

The second plan proposed rooms of more dignified size and continuous circulation within the former Houblon house, in place of the numerous closets and dead-ended apartments. The entrance was to be shifted a little to the west to align with the axis through the Threadneedle Street vestibule. The entrance hall was to gain a fireplace on its north wall by reducing the opening to the stair. This was to go, and a stair to be formed west of the hall, opening out of it through the south bay of a colonnade. In

place of the existing stair hall, a corridor was to link the entrance hall to the garden, with one large room on each side of it. On the north side the old-fashioned closet wings were suffered to remain, although enlarged by widening the southern parts of them at the expense of one window at each end of the northern elevation. The north-western closet was thrown together with the two rooms west of the corridor to form a single large L-shaped room. The elevations would necessarily have had to be changed, but Morris provided no drawings to illustrate these.

The elevations in Morris's folder illustrate the proposed new buildings, however. The Threadneedle Street elevation (Fig.3) was to be seven bays wide; the central three bays were to form a slightly projecting frontispiece. It was to be three

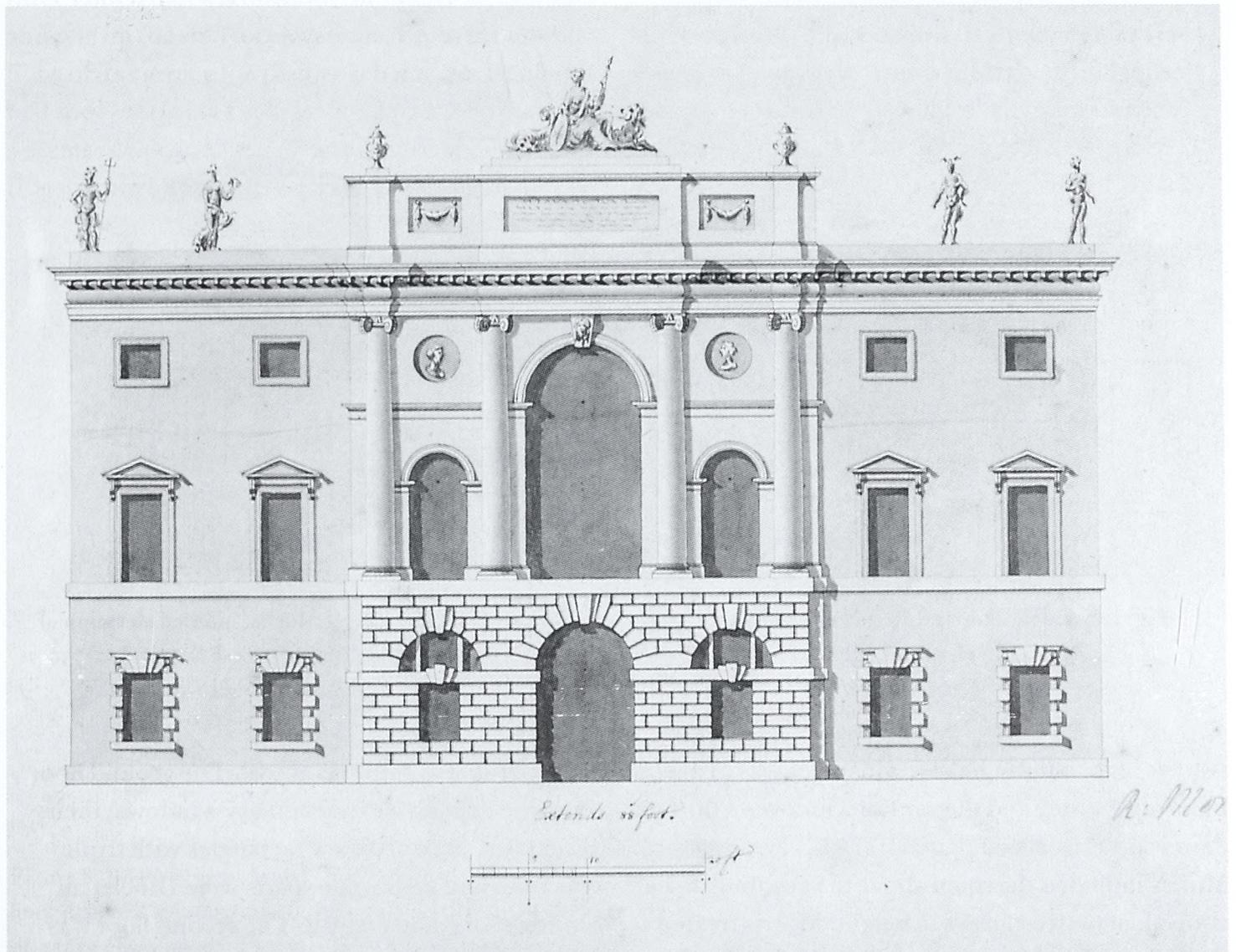


Figure 3. Roger Morris, elevation of proposed offices for the Bank of England, c.1730-1. *Bank of England*.

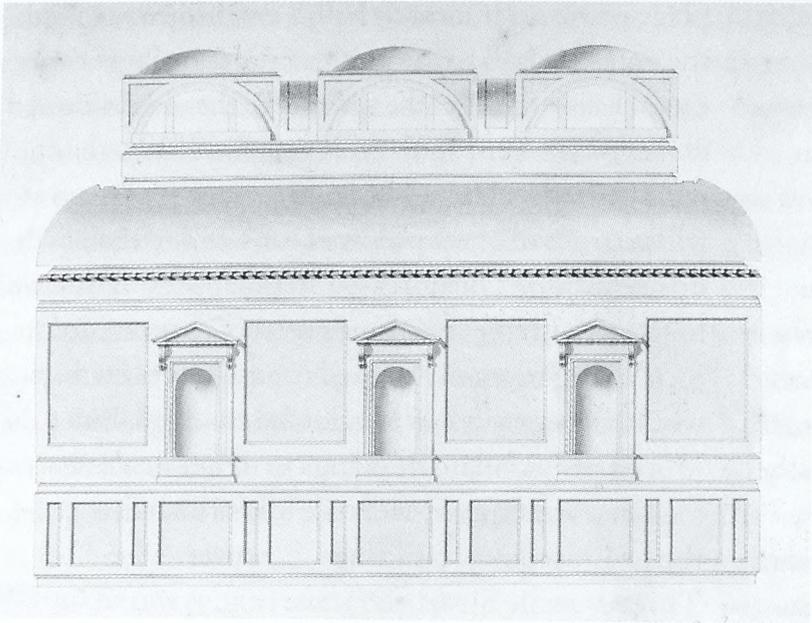


Figure 4. Roger Morris, Internal elevation of proposed hall for the Bank of England, c.1730-1.
Bank of England.

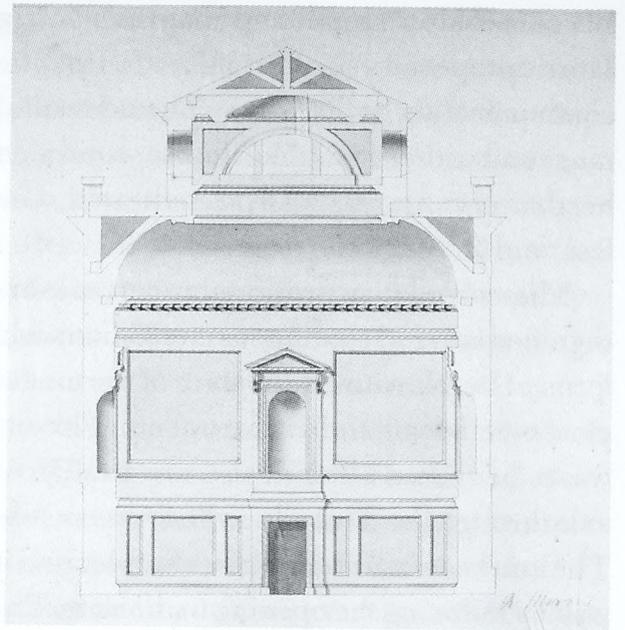


Figure 5. Roger Morris, internal elevation of proposed hall for the Bank of England, c.1730-1.
Bank of England.

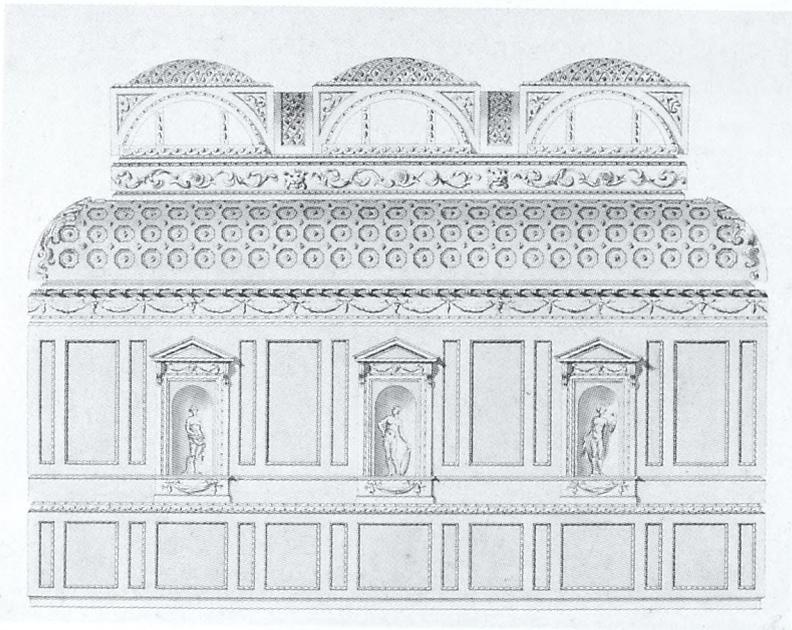


Figure 6. Roger Morris, Internal elevation of proposed hall for the Bank of England, c.1730-1.
Bank of England.

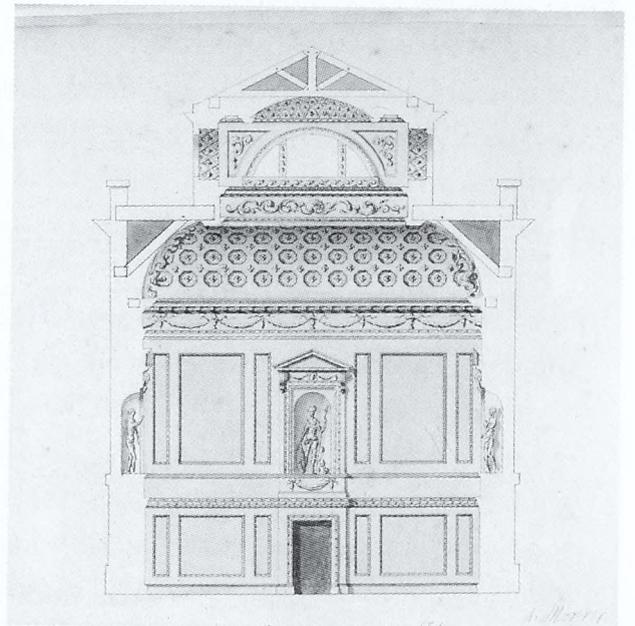


Figure 7. Roger Morris, internal elevation of proposed hall for the Bank of England, c.1730-1.
Bank of England.

storeys high, although the frontispiece was to have a blind attic storey and the central window on the first floor was to rise through two storeys, revealing that Morris intended the room above the vestibule to be equivalent to two storeys in height. Morris treated the frontispiece as an applied triumphal arch, with rusticated masonry on the ground floor, and a giant

order of Ionic $\frac{3}{4}$ columns above. The ground floor was to be lit by two extraordinary windows; their lower parts were ordinary rectangles with triple keystones and their upper parts were Diocletian windows, of greater width. The second floor was to have portrait busts in roundels. The attic was to have three sunk panels, with an inscription in the

central one. Its skyline was ornamented with urns at the corners and a seated figure of Britannia in the centre. Either side of the attic four standing Roman deities were proposed, of which Neptune, Minerva and Mercury can be identified.

Morris offered two alternative schemes for the interior of the large room on the west side of the yard (Figs. 4–7). Both had panelled walls in two heights, with doors only in the shorter elevations. Both had three niches in the upper level of each of the longer elevations, and one in each of the shorter elevations, above the doors. In both schemes the niches were set within rectangular architraves with pediments on consoles. Both ceilings had coves, rising to clerestories of three bays, each ceiled by shallow domical vaults of segmental section, and lit by three Diocletian windows on the longer elevations and one on the shorter elevations. From the modillions of its cornice the plainer scheme can be identified as Ionic (Figs. 4 and 5). Similarly, the other scheme is Corinthian, and is enriched accordingly (Figs. 6 and 7). Its skirting, architraves and the

ovolos of the panels are carved. Its surface has a running Vitruvian scroll. Its niches are filled with statuary, and have cloth swags in their bases and foliage swags in their friezes. Swags and urns enrich the main frieze. The cove has octagonal coffering and fronds of acanthus in the angles. The base of the clerestory has arabesques of acanthus. The mullions have drops of acanthus bud. The domes have coffering of diagonal lattice. Morris provided no elevation of the exterior of this room, which was to have been completely blind, a forerunner of Dance's Newgate Prison.¹¹ Nor did he provide any other internal elevation. But his plan of the first floor of the Threadneedle Street range indicates that the room over the entrance was to have a niche flanked by applied $\frac{3}{4}$ columns at its east end (Fig. 8).

Many of these features are characteristic of Morris's work. The vestibule is a rectangular version of the tetrastyle atrium at Marble Hill House¹² and can be found again in his designs for George Bubb Dodington's house in Pall Mall¹³ and for Milton, Northamptonshire.¹⁴ The triumphal arch

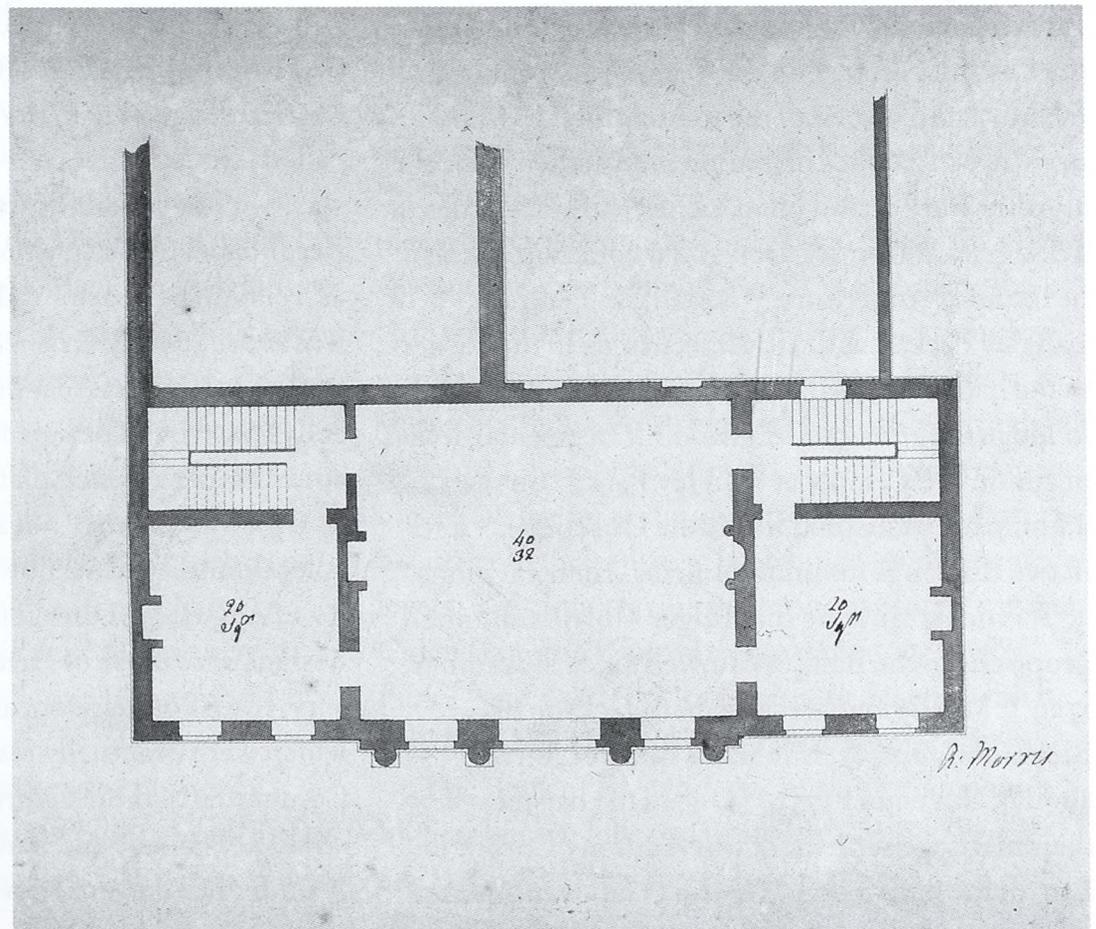


Figure 8. Roger Morris, first floor plan of Threadneedle St. range of proposed offices for the Bank of England, c.1730-1. *Bank of England.*

formula occurs at Chichester Council House,¹⁵ in a drawing for an arch at Eastbury,¹⁶ and on the Temple at Monkey Island.¹⁷ The rusticated surface is found on the north elevation of Marble Hill,¹⁸ on Dodington's house,¹⁹ on the Fishing Pavilion at Monkey Island,²⁰ on No.59 Strand,²¹ on a drawing for a temple at Wilton,²² and on two of Morris's designs for Milton.²³ Diocletian windows in a basement are found in a proposal drawing for Marble Hill,²⁴ at Pembroke House, Whitehall,²⁵ at No.59 Strand,²⁶ and in two designs for Milton,²⁷ although in no case in such an unusual form as here. Diocletian windows in clerestories, or at least in attic dormers, occur in Dodington's house,²⁸ at Whitton Place,²⁹ and on the Gardener's House at Althorp.³⁰ The other ground floor windows on the Threadneedle Street elevation are similar to the ground floor windows of Combe Bank.³¹ Roundels or *oculi* occur at Dodington's house,³² at the Gardener's House at Althorp,³³ on drawings possibly for Whitton Place,³⁴ on the drawing for the arch at Eastbury,³⁵ on the Temple at Langley Park,³⁶ on a design for Milton,³⁷ and on two drawings for an unidentified garden pavilion.³⁸ Sunk panels are also found on the Eastbury arch,³⁹ on the Temple at Monkey Island,⁴⁰ and on one of the unidentified pavilion drawings.⁴¹ Statues in pedimented aedicules occur at Adderbury,⁴² and plain niches without statues in a design for Milton.⁴³ Octagonal coffering can also be found at Adderbury,⁴⁴ and in the Temple at Langley Park,⁴⁵ with acanthus fronds in the corners, in the hall at Althorp.⁴⁶ Diamond coffering can be found in the grotto at Goodwood.⁴⁷ Segmental domes occur on the Temple at Langley Park,⁴⁸ on the Thompson Mausoleum at Little Ouseburn,⁴⁹ and in two drawings for unidentified garden pavilions.⁵⁰

It is not surprising that Roger Morris submitted proposals to the Bank. Widowed since November 1729,⁵¹ Morris married Elizabeth Jackson of Richmond, Surrey, hitherto a spinster, on or about 5 November 1731.⁵² One of the trustees of their marriage settlement was Anthony Corbiere Esq. of the parish of St. George, Hanover Square.⁵³

Corbiere (as Corbeir) also featured in the will of Sir Philip Jackson of Richmond, as the husband of Sir Philip's elder daughter, Jane.⁵⁴ Jackson's will also names his second daughter, Elizabeth, who is thus almost certainly the Elizabeth Jackson who eventually married Roger Morris.⁵⁵ Sir Philip Jackson (1658–1724) had been a Director of the Bank of England from 1711 to his death,⁵⁶ and although he would have been unable to introduce Morris to the Bank in 1730, it is evident that Roger and Elizabeth's family retained some connections there, as Morris's grandson and great-grandson were to be Directors in due course, and a grand-daughter was to marry the daughter and sister of two more Directors.⁵⁷

In addition Morris would probably have been known to Stamp Brooksbank (1694–1756), another Bank Director,⁵⁸ who was nominated one of the eight members of the building committee on 28 October 1730,⁵⁹ since Brooksbank's house in Hackney had been designed by Morris's master, Colen Campbell, in 1728,⁶⁰ and John Lane, a joiner who worked with both Campbell and Morris, designed Brooksbank's stables.⁶¹

Finally, and more speculatively, it may be noted that Roger Morris had a brother called Crouch Morris, suggesting their descent from a family called Crouch.⁶² It is not certain who this family was, but one possibility is that it was the family of Zerubbabel Crouch, who entered the Bank's service as Teller in the Cashier's Department in 1702, and was subsequently Cashier, Chief Cashier and from 1724 to 1742 Chief Accountant.⁶³ Crouch took an active part in the design of the Bank's new office, contributing a sketch plan of his own.⁶⁴

By why were they not accepted? Despite their splendour they came nowhere near acceptance. By 12 August 1731 the Committee had rejected all designs save those of Henry Joynes, which do not survive for comparison, and of George Sampson, which were eventually realised.⁶⁵ On 19 August the Committee told the Court of Directors that they could not choose and had 'several Objections . . . to both', but they had nevertheless benefitted from

‘the great pains and trouble’ of Theodore Jacobsen ‘in Revising the several Plans for a New Bank’. So the Court desired ‘the Favour of the Continuance of [Jacobsen’s] Assistance in fixing a Plan for the Building’.⁶⁶ Three architects, at least, were therefore preferred to Morris.

Morris’s drawings proposed the retention of the Houblon house. As early as 11 August 1729 the Court had considered the respective merits of retention and demolition of this house; they had instructed a surveyor called John Tracy to take ‘Dimensions . . . of the Lady Hublands House. To calculate the Differance of the Saving the sd House’.⁶⁷ In the event Sampson’s successful proposal was to demolish it. But Morris could presumably have produced an alternative on knowing the Court’s wishes. It therefore seems unlikely that he was rejected on this basis.

However, Morris would have been unable to supervise the execution of the new building. From June 1731 he was ‘absent from the Kingdom and beyond the Seas’.⁶⁸ The Bank’s building committee chose an architect in his absence, and by 24 February 1732 it had let the first contract.⁶⁹ It might seem perverse of Morris to provide designs which he could not stay to see through the committee, let alone stay to carry out. The explanation may be provided by Frances Harris’s astonishing discovery that Morris’s travels were involuntary. Writing to Henry Fox on 30 November 1732, the Duchess of Marlborough accused her grandson, the 5th Earl of Sunderland, of having saved Morris ‘not long since from being hang’d for that infamous Crime which I cannot name’.⁷⁰ Morris was not hanged, nor was he pardoned, nor acquitted, so he cannot have been charged.⁷¹ But suspicion of the nameless crime, sodomy, would have been enough to cause him to change his plans, as the progress from charge to execution was almost inflexible.⁷² Morris may therefore have rapidly abandoned his proposals for the new Bank.

However, the Bank as built to the design of George Sampson appears to be their debtor (Fig.9). The plan is different, but that may be the consequence

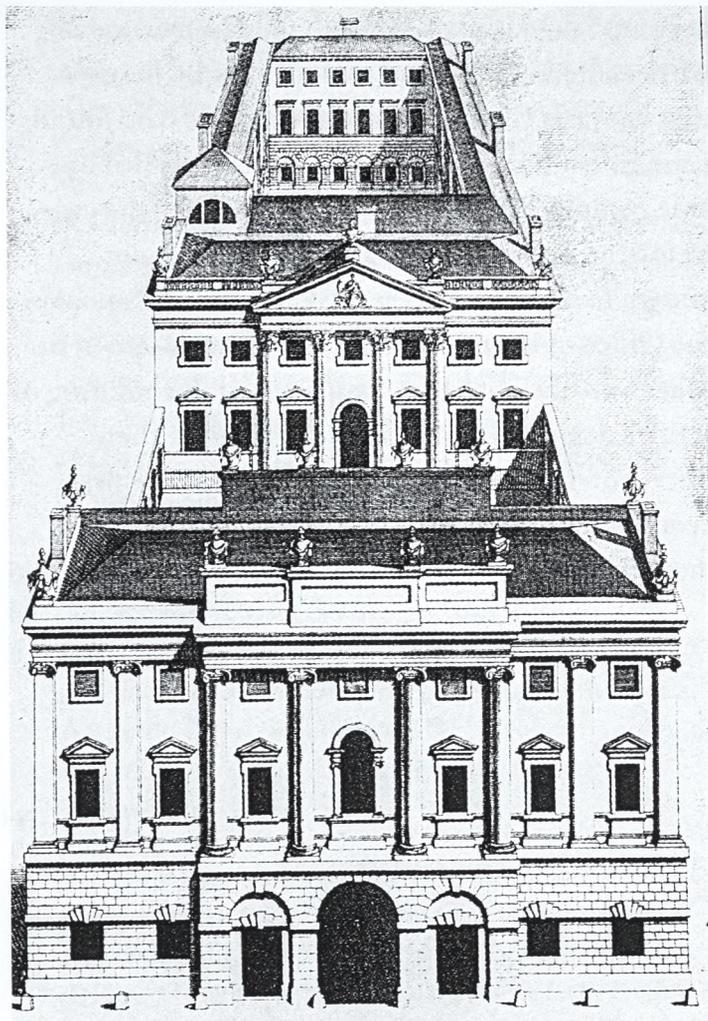


Figure 9. The Bank of England from Threadneedle St. in 1739. Maitland’s *History of London*.

of the decision to eliminate Lady Houblon’s house.⁷³ But Sampson retained Morris’s hall, although he placed it parallel to the front range. Sampson’s front elevation is a variation of Morris’s, including the attic with three sunk panels. A Diocletian window in a stair tower in the hall range recalls Morris’s clerestory lights. And, among the features which do not appear in Morris’s design, is a distinctive opening which has an arch supported by Ionic pilasters, occurring in the centre of both ranges at different levels. This was a favourite device of Morris’s master Colen Campbell, found, for instance, at Newby Park,⁷⁴ and used by Morris also, in designs which may have been for Whitton Place, among others.⁷⁵

The Bank of England was certainly Sampson’s biggest known job, and probably (for the appearance of most of the others is not known) his most

accomplished design.⁷⁶ Much of his subsequent work came from the City and it might be thought that he was a City builder, one of a type who found enough work in the City to avoid the need for outside commissions. This is the opposite of the case. Before he designed the Bank, Sampson is not known to have worked in the City; he held a post in the Office of Works, competed for the design of St. Martin-in-the-Fields and supervised the building of stables designed by Sir Thomas Hewett, then Surveyor-General of the Royal Works. The first event in his life to be known is his appointment to the clerkships of the works at the Tower of London

and Somerset House by William Benson, who was Colen Campbell's benefactor and official superior.⁷⁷ Campbell was Morris's master. Were Sampson and Morris old colleagues? Did Sampson take Morris's place at the Bank? Did he take Morris's drawings as well?

I am grateful to the Governor and Company of the Bank of England for permission to quote from the Bank's archives and to publish M60. I am particularly grateful to Tessa Gibson for typing my manuscript.

NOTES

- 1 London, Bank of England, Museum (hereafter BEM), M60.
- 2 W. Marston Acres, *The Bank of England from within 1694-1900*, London, 1931, I, plate XVI (site survey, 7 August 1731); *ibid.*, plate XIX (perspective of completed building, 1739).
- 3 All but folio 2, which is unsigned.
- 4 Edinburgh, Scottish Record Office, RHP, 13734-41.
- 5 Howard Colvin, *Biographical Dictionary of British Architects 1600-1840*, New Haven and London, 1995, 667.
- 6 London, Bank of England, Archives (hereafter BEA), G4/14, TVC9/14, [Minutes of the] Court of Directors, fol.185.
- 7 *Ibid.*, fol.241.
- 8 Acres, *op. cit.*, 167. Lady Houblon had another house at Richmond, where she died, aged 93, in December 1732.
- 9 J.R. Woodhead, *The Rulers of London 1660-1689*, London, 1965, 93; Acres, *loc. cit.*, incorrectly gives Houblon's date of death as 1711.
- 10 BEM, M48a and b, published as plate XVI in Acres, *op. cit.*.
- 11 Dorothy Stroud, *George Dance, Architect, 1741-1825*, London, 1971, plate 30a.
- 12 Marie P. G. Draper and W. A. Eden, *Marble Hill House*, London, 1970, plate 10.
- 13 T. P. Connor, 'Bubo's House,' *Architectural History*, XXVII, 1984, 111-17, plate 1.
- 14 Northamptonshire Record Office, Fitzwilliam Architectural Plans (hereafter Fitzwilliam), 100.
- 15 Steven Parissien, *Palladian Style*, London, 1994, 90.
- 16 John Harris, 'An English neo-Palladian episode and its connections with Visentini in Venice,' *Architectural History*, XXVII, 1984, 231-40, plate 4a.
- 17 Gervase Jackson-Stops, 'A Duke's Palladian Pleasure Houses: Roger Morris and the 3rd Duke of Marlborough,' *Georgian Group Journal*, 1994, fig.7.
- 18 Draper and Eden, *op. cit.*, plates 15 and 20.
- 19 Connor, *op. cit.*, plate 2.
- 20 Jackson-Stops, *op. cit.*, fig.4.
- 21 Frank Kelsall, 'Nos. 54-64 Strand: An account of the post-1737 development of the site,' *London Topographical Record*, XXIV, 1980, 99.
- 22 Harris, *op. cit.*, plate 2c.
- 23 Fitzwilliam, 105 and 108.
- 24 Draper and Eden, *op. cit.*, plate 6.
- 25 Steven Brindle, 'Pembroke House, Whitehall,' *Georgian Group Journal*, VIII, 1998, Figs. 6-7.
- 26 Kelsall, *loc. cit.*.
- 27 Fitzwilliam, 104 and 105.
- 28 Connor, *op. cit.*, plate 2.
- 29 Mary Cosh, 'Lord Ilay's Eccentric Building Schemes,' *Country Life*, CLII, July 20 1972, 145.
- 30 Jackson-Stops, *op. cit.*, fig.3.
- 31 John Woolfe and James Gandon, *Vitruvius Britannicus*, IV, 1767, plate 77.
- 32 Connor, *op. cit.*, plate 2.
- 33 Jackson-Stops, *op. cit.*, fig.3.

- 34 John Harris, *Catalogue of British Drawings for Architecture, Sculpture and Decoration in American Collections*, Upper Saddle River, 1971, plates 102 and 103.
- 35 Harris, 'English neo-Palladian episode . . .', *cit.*, plate 4a.
- 36 Jackson-Stops, *op. cit.*, figs. 11 and 14.
- 37 Fitzwilliam, 104.
- 38 Henry Potts, *A Catalogue of Country House Views and Architectural Drawings*, Chillingham, 1992, plates 37a and 37b.
- 39 Harris, 'English neo-Palladian episode . . .', *cit.*, plate 4a.
- 40 Jackson-Stops, *cit.*, figs. 7 and 8.
- 41 Potts, *op. cit.*, plate 37b.
- 42 Richard Hewlings, 'Adderbury House,' in Malcolm Airs (ed.), *Baroque and Palladian: The Early Eighteenth Century Great House*, Oxford, 1996, 153, fig. 13.
- 43 Fitzwilliam, 106.
- 44 Hewlings, *loc. cit.*.
- 45 Jackson-Stops, *op. cit.*, fig. 12.
- 46 Christopher Hussey, 'Althorp Northamptonshire', *Country Life*, xxvii, 19 May 1960, 1125, fig. 10.
- 47 Christopher Hussey, 'Goodwood House - II Sussex', *Country Life*, lxxii, July 16 1932, 69.
- 48 Jackson-Stops, *op. cit.*, fig. 11.
- 49 Peter Leach, 'The Thompson Mausoleum and its architect,' *Georgian Group Journal*, viii, 1998, fig. 1.
- 50 Potts, *op. cit.*, plates 37b and 37c.
- 51 London, London Metropolitan Archive (hereafter LMA), P89/MRY12, St. Mary, Marylebone, parish registers: Mary Morris was buried on 9 November 1729.
- 52 LMA, MDR 1731/5/13 (marriage contract of Roger Morris and Elizabeth Jackson, 5 November 1731).
- 53 *Idem*; London, Public Record Office (hereafter PRO), PROB 11/768, sig. 49 (Roger Morris's will, 11 March 1747, reciting part of his marriage contract).
- 54 PRO, PROB 11/600, sig. 273 (Sir Philip Jackson's will, 27 May 1717).
- 55 Burke's *Landed Gentry*, 1939, 1634, wrongly gives Elizabeth as the daughter of another Sir Philip Jackson, and Morris's first wife, Mary, also as the daughter of Sir Philip Jackson. Mary Morris cannot, however, have been the daughter of Sir Philip Jackson of Richmond, as the latter's daughter, Mary, was born in September 1713 [161], too late to have been Morris's wife and the mother of his eldest son, James, born no later than 1722.
- 56 W. Marston Acres, 'Directors of the Bank of England,' *Notes and Queries*, clxxix, 1940, 61.
- 57 Hereford, Hereford Public Library, LC920JAC; Richard Garnier, 'Two Crystalline Villas of the 1760s,' *Georgian Group Journal*, vii, 1997, 17.
- 58 Romney Sedgwick, *The House of Commons 1715-54*, London, 1970, 1, 495; Gary Stuart de Krey, *A Fractured Society*, Oxford, 1985, 93-94.
- 59 BEA, G4/14, TVC 9/14, [Minutes of the] Court of Directors, fol. 185.
- 60 Colvin, *op. cit.*, 212.
- 61 *Ibid.*, 595.
- 62 PRO, PROB 11/768, sig. 49 (Roger Morris's will).
- 63 BEM, C18.19; Crouch's will is at PRO, PROB 11/720, sig. 268, but it does not indicate a connection with Morris.
- 64 BEM, M48(a) and (b), endorsed 'Mr. Crouch ye old one'.
- 65 BEA, G4/14, TVC 9/14, [Minutes of the] Court of Directors, fol. 241.
- 66 *Ibid.*, fol. 242.
- 67 BEA, G6/34, fol. 45.
- 68 Colvin, *op. cit.*, 666.
- 69 BEA, G4/14, TVC 9/14, [Minutes of the] Court of Directors, fol. 274.
- 70 Frances Harris, ' . . . The Building of Wimbledon House, 1730-42', *Georgian Group Journal*, 1992, 88; London, British Library, Add. MS 51386, fol. 16.
- 71 I am grateful to Dr. Vic Gattrell for searching his computer index of executions on my behalf.
- 72 Tim Hitchcock, *English Sexualities, 1700-1800*, Basingstoke and London, 1997, 60-7.
- 73 Acres, *Bank of England, cit.*, plate XIX.
- 74 Lindsay Boynton, 'Newby Park . . .', in Howard Colvin and John Harris (eds.), *The Country Seat*, Harmondsworth, 1970, 98-9.
- 75 Harris, *Catalogue of British Drawings, cit.*, plates 100-01.
- 76 Colvin, *op. cit.*, 841.
- 77 *Ibid.*, 122-23.