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# NO 10 HERTFORD STREET

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Hertford Street is situated at the southern edge of Mayfair, to the north-east of Hyde Park Corner, and today forms a connection between Old Park Lane, Shepherd's Market and Curzon Street. Pevsner called it 'a nice backwater, untouched by the grandiloquence of Piccadilly and Park Lane', and indeed it was partly due to the widening of Park Lane in the 1950s that Hertford Street has managed to retain much of its original character.<sup>1</sup> No 10 Hertford Street was built between 1768 and 1771 by the Fulham builder Henry Holland in association with his son, the architect Henry Holland, and John Eldridge, with interiors designed by Robert Adam, for the first owner of the house, General John Burgoyne. An account of the history of this house and its first owner provides valuable insight not only into the development of this area of Mayfair, but also how the spaces within such aristocratic townhouses were used.

In the mid-1750s this corner of Mayfair, to the south of Grosvenor Square, was still sparsely developed, with the exception of Chesterfield House, Shepherd's Market and Curzon Street, and the site of Hertford Street was mainly used for gardens (Fig. 1).<sup>2</sup> It consisted of a number of small estates, including Great Brookfield, owned by the Curzon family of Kedleston, who gave their name to Curzon Street. The land adjoining this to the south was known as Brick Hill Field and had once formed part of the estate of Hugh Audley, who owned most of the manor of Ebury in the mid-seventeenth century. It eventually passed through his nephew's family to Alexander Davies, upon whose death Brick Hill Field (approximately 5 acres) was sold to pay off

debts.<sup>3</sup> By the mid-eighteenth century it was owned by Nathan Carrington, who lived in the parish of St James, Piccadilly.<sup>4</sup>

Much of Brick Hill Field seems to have been laid out from the mid-1760s, when Carrington agreed to lease large portions of the site to Henry Holland, bricklayer, and John Eldridge, carpenter, for the development of Hertford Street and Carrington Mews (now the west end of Shepherd Street).

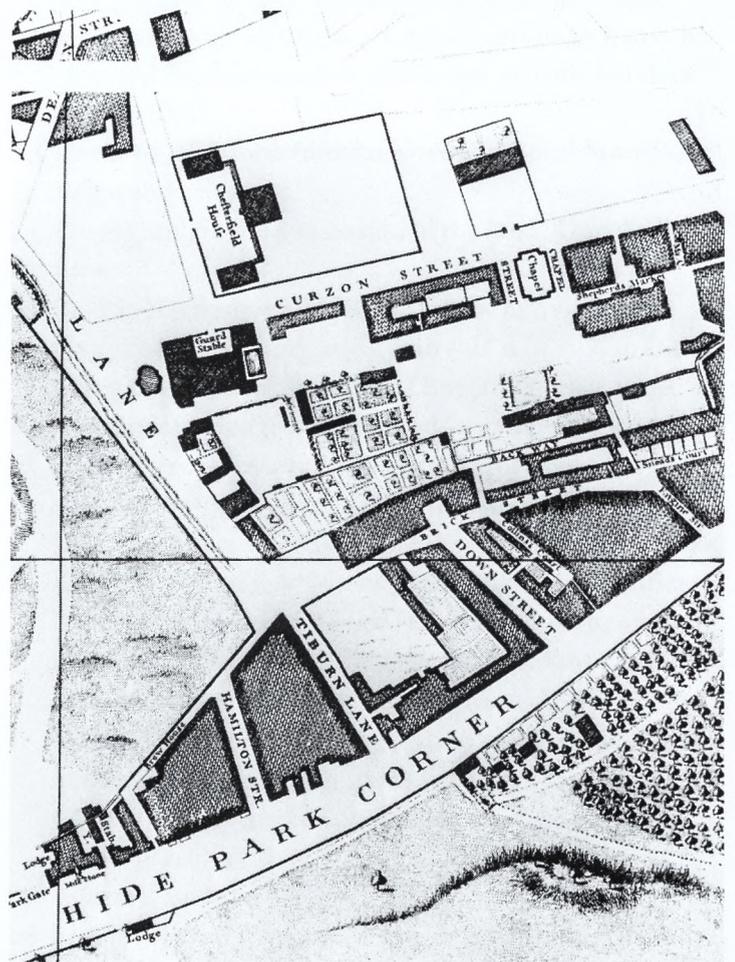


Figure 1. Rocque's Map of 1746, showing the future site of Hertford Street, to the south of Curzon Street

Henry Holland senior (1712–1785) ran a successful building business based in Fulham, where he owned land and brickfields. He was the father of the architect Henry Holland (1745–1806), who, by the mid-1760s, had already taken an active role in the family business and had begun to develop his own architectural practice. The Holland family moved from Fulham to No 31 Half Moon Street, Mayfair, just to the east of Carrington's land, in 1766.<sup>5</sup> By the following year building work in Brick Hill Field must have been well under way, since Holland senior and Eldridge were subletting plots to various builders and craftsmen in Carrington Mews and on the north side of 'a new street called or intended to be called Great Carrington Street being part of a large piece of Ground . . . agreed to be demised by the said Nathan Carrington to the said Henry Holland and John Eldridge'.<sup>6</sup>

The 'Great Carrington Street' referred to in the leases was the name initially chosen for Hertford Street.<sup>7</sup> The name change was probably connected with the *Hertford Arms*, an inn situated near the new street.<sup>8</sup> While Holland and Eldridge may have been the primary force behind the overall development, the scheme followed a traditional eighteenth-century practice whereby a number of artisans and builders worked together in order to spread the financial burden of house construction. The sublessees included a Mr Dixon and Mr Evans, both listed as builders, a Mr Cheeseman, 'plasterer' and Mr. Edwards, painter, while Mr Brandy Shaw of Bath provided Eldridge with finance in return for the mortgages of certain plots on the north side of Hertford Street.<sup>9</sup> The ratebooks list thirteen houses completed and occupied on the north side in 1767, their rateable value varying from £44 for the home of Captain Middleton, to £250 for that of Lord Holderness.<sup>10</sup>

Having sublet most of the plots on the north side of Hertford Street, the Holland family were more directly involved in the construction of the south side from 1768, and seem to have built Nos 8–13, and possibly also Nos 17–22, keeping the



Figure 2. Nos 8–10 Hertford Street © Crown copyright. RCHME

leases for Nos 8–11 and 17–18.<sup>11</sup> No 10, a three-bay, five-storey brick terrace house with stuccoed ground storey, forms the central house of the eastern group, which vary in terms of height, proportions, and detailing (Fig. 2). Holland's design followed a standard Georgian terrace house layout, with one front and one back room per floor, and a toplit stairwell in the centre and to one side.<sup>12</sup> The width of the site allowed for a small hall and for an ante-room on the first floor, and behind the stairwell there was a one-room deep closet wing (Fig. 3). Holland varied the plan with the addition of canted bowed ends to the back drawing-rooms, and a similar bow to the courtyard side of the closet wing (Fig. 10).

No 10 must have been in carcass form by 1769, when General John Burgoyne (1722–1792) (Fig. 4) agreed to take the house.<sup>13</sup> Nicknamed 'Gentleman Johnny' by London society, Burgoyne was known to be a dandy and a gambler, sometimes politician and

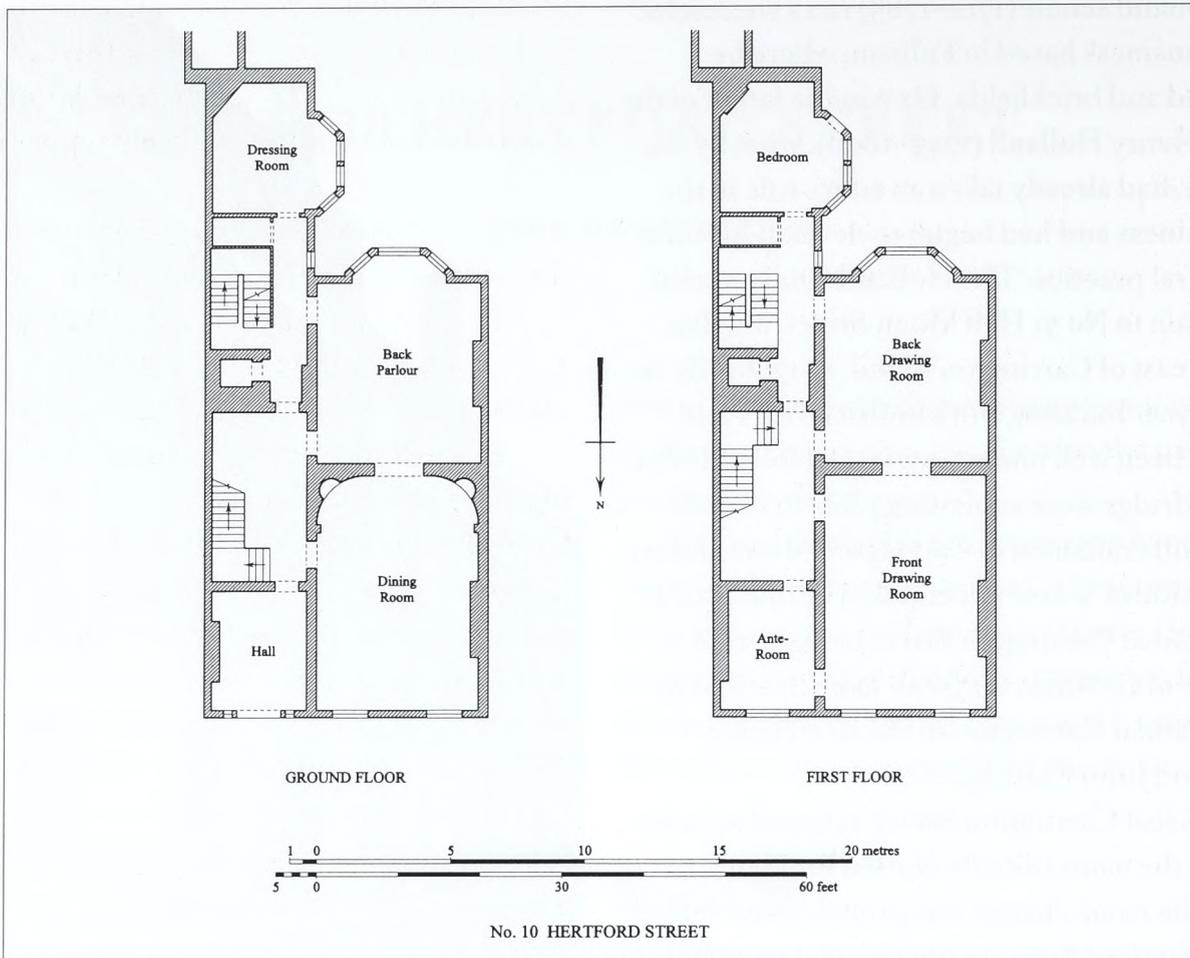


Figure 3. No 10 Hertford Street, ground- and first-floor plans, with room names based on Adam drawings and Christie's catalogue descriptions. © Crown copyright. RCHME



Figure 4. Portrait of General John Burgoyne by Sir Joshua Reynolds, c. 1766. © The Frick Collection, New York

seasoned soldier, and a member of all the fashionable clubs of the time. In later life he was also an amateur actor, essayist and playwright, and his comedy, *The Heiress* (1786) was a theatrical success, even gaining the praise of Horace Walpole.<sup>14</sup>

However, he is best remembered for the role he played in the American War of Independence. It was the General who, with the support of King George III, devised a plan to crush the colonial uprising by leading an army southwards from Canada. Without sufficient reinforcements and supplies from England, the campaign was ultimately doomed, and the General's surrender to American forces at Saratoga (New York) on 15 October 1777 was a turning point in the war.<sup>15</sup>

The grandson of Sir John Burgoyne, Bart., of Sutton Park, Bedfordshire, Burgoyne had been educated at Westminster School, where he became close friends with Lord Strange, eldest son of Edward Stanley, 11th Earl of Derby. Burgoyne purchased a lieutenancy in the 13th Light Dragoons in 1741, and was stationed at Preston, near Knowsley, the country seat of the Stanleys. During this time he fell in love with his old school friend's sister, Lady Charlotte Stanley, with whom he eloped in 1743, incurring the wrath of the Earl, who refused to see his daughter again. By 1749, the Burgoynes were in debt, and without the Earl's support, they were forced to sell John's army commission and moved to the continent to escape their creditors. They travelled in France and Italy for a number of years, coming into contact with many of their fellow countrymen on the Grand Tour.<sup>16</sup>

It was while the Burgoynes were residing in Aix-en-Provence, in December 1754 that they befriended Robert Adam, who was on his way to Rome with Charles Hope, younger brother of the Earl of Hopetoun. Adam and the Burgoynes met again at Florence in February 1755 during the carnival, and Robert noted in a letter home that he often danced with Lady Charlotte 'as she didn't like the foreigners'.<sup>17</sup> Once Robert had settled into an apartment at the Casa Guarnieri in Rome in May 1755, Lady

Charlotte was one of the first people to visit him. She introduced Adam to her friend Mrs Elliot, who became one of Robert's closest friends during his sojourn in Rome, and whose lively supper parties he often attended.<sup>18</sup>

The Burgoynes returned to England in 1756, by which time Lord Derby had forgiven his daughter, eventually settling £25,000 on her.<sup>19</sup> With Lord Derby's support, John was able to obtain a commission in the 11th Dragoons, and then a lieutenant-colonelcy in the Coldstream Guards. During the Seven Years War he saw action in France and Portugal, gaining successes that advanced him to Brigadier-General in 1762.<sup>20</sup> Burgoyne had also started his political career in 1761, when he became M.P. for Midhurst, and in 1768, through the patronage of the Stanleys, he was elected M.P. for Preston. It was at the time of this success that the Burgoynes went in search of a new London residence.<sup>21</sup>

Although the Burgoynes came to an arrangement with the Hollands to lease No 10 once completed, they turned to their old friend Robert Adam, by now established as one of the most fashionable architects in London, to oversee the interior decoration of the principal reception rooms. Fourteen drawings for 'Colonel Burgoyne's House' survive in Sir John Soane's Museum, nine of which are dated 1769. These include designs for the ceilings for the ground-floor dining-room and back parlour, the ante-room and two drawing-rooms on the first floor, most of which are coloured, as well as designs for four chimneypieces.<sup>22</sup> The drawings for the friezes of the five reception rooms are undated, and there are further designs from 1771 for girandoles, mirrors, and a picture frame with military trophies.<sup>23</sup> The ceilings for the dining-room, two first-floor drawing-rooms, and friezes, were executed largely as designed and survive today. However, it is not clear if all of Adam's designs were carried out.<sup>24</sup> Whatever the case, construction of the house and the fitting out of the interiors would seem to have been completed by 1771, when 'Coll. Burgoyne' is first listed in the ratebooks, the rateable value being

estimated at £90.<sup>25</sup> The Burgoynes appear to have been pleased with Adam's work – if they had not been, it is doubtful whether their young nephew Lord Stanley would have commissioned Adam to completely remodel his townhouse, No 26 Grosvenor Square, known as Derby House, from 1773. In fact, it was General Burgoyne who supervised the works at Derby House for Lord Stanley, making comments on decorative features and ensuring the construction progressed on schedule, until he left for America in February 1775.<sup>26</sup>

Although Lady Charlotte died in June 1776, General Burgoyne kept No 10 Hertford Street as his London residence after his return from America in late 1777. It was there that he died on 4 June 1792.<sup>27</sup> The remaining portion of the lease and contents of the house were sold by Mr Christie over four days between 21 and 26 December of that year. A lengthy advertisement describing the house and auction appeared in *The World* on 10 and 11 December 1792:

To be sold . . . by Mr. Christie, by order of the Executors The Elegant and Spacious leasehold house, with suitable attached Offices etc. late the residence of The Rt. Hon. Lt. Gen. Burgoyne dec. desirably situated on the south side of Hertford St, Mayfair. The Premises are 34' front, contain three copious and elegant apartments on each floor: two spacious stone staircases, detached kitchen etc., held on lease 57 years of which are unexpired only to ground rent of £35–4s. At the same time will be sold all the household furniture, large French plate pier glasses, a valuable and well chosen library of books, capital pictures, drawings, fine prints, firearms, plate, china, linen, wines and other valuable effects . . . May be viewed two days preceeding the sale, and particulars of the house and catalogues of the furniture may be then had as above; at the Rainbow coffee house in Pall Mall.<sup>28</sup>

The thirty-three page auction catalogue survives, and provides brief descriptions of the rooms and their individual contents, down to the fireplace fittings and the type and colour of the curtains.<sup>29</sup> From this a clearer picture of the overall decorative scheme emerges, as well as an understanding of how the different rooms were used.



Figure 5. No 10 Hertford Street, chimneypiece in the entrance hall. © Crown copyright. RCHME

A circuit of the house begins in the one-bay-wide entrance hall, lit by the fanlight and sidelights around the doorcase. Although no drawings survive for the decoration of this room, it would appear on stylistic grounds to be part of Adam's scheme. On the east wall is a finely carved stone chimneypiece, with curved corbels and a central feature of two lions' heads and husk swags (Fig. 5). This design is quite similar to a chimneypiece in the hall at Adam's Chandos House, Queen Anne Street (1769–71), which was under construction at the same time as No 10 Hertford Street.<sup>30</sup> The husk swags, rosettes, and ribbed fan decoration on the walls also point to Adam. According to the auction catalogue, there was a mirror 'comprised in 3 large plates' above the chimney, a Windsor armchair, 'side lanterns and 14 yards of matting'. It seems likely that the hall was also lit by one of two 'pair of bell shape glass lanterns, with ormolu lamps, chains, &c.' which were listed among the contents of the hall and staircase.<sup>31</sup>

The front parlour has two large windows looking on to Hertford Street at its north end, both enriched with carved wood Ionic pilasters carrying a frieze and cornice that matches those of the doorcases (Fig. 6). This room corresponds to Adam's three designs for the 'Eating Room'. Its bowed



Figure 6. No 10 Hertford Street, ground-floor dining-room, looking north. © Crown copyright. RCHME

southern end, in this case framed by Ionic scagliola pilasters, was a favoured device for dining-rooms (Fig. 7). The Adam brothers also employed similar combinations of column or pilaster screens with bowed ends or niches at Lansdowne House (1762–8), No 20 St James's Square (1771–4), and Home House (1775–7).<sup>32</sup> Even in an already existing house like No 10 Hertford Street, a bowed wall was easy enough to insert, and in the case of eating-rooms, provided a space for side tables, and also enhanced the sense of communication between front and back rooms.<sup>33</sup> General Burgoyne probably enriched its two niches with the 'pair of superb terra cotta vases from Etruscan designs, mounted

on cupboard therms painted to correspond, 6 feet high.'<sup>34</sup> Though no drawings survive for the wall treatment, the long rectangular plasterwork wall panels next to the doorcases on the east wall, decorated with urns and rams' head pedestals, are certainly typical of Adam's work. Placed between them was a 'square mahogany sideboard 6 feet long, with fluted border and legs'.<sup>35</sup> It is possible that the other wall compartments and overdoors were intended to contain paintings of ruins or further plasterwork decoration, and there was a least one mirror, 'an oval pier glass 47½ in. by 32½ in a gilt frame with ornaments' on one of the walls, most likely hanging above the chimneypiece.<sup>36</sup>



Figure 7. No 10 Hertford Street, south-east end of the ground-floor dining-room.

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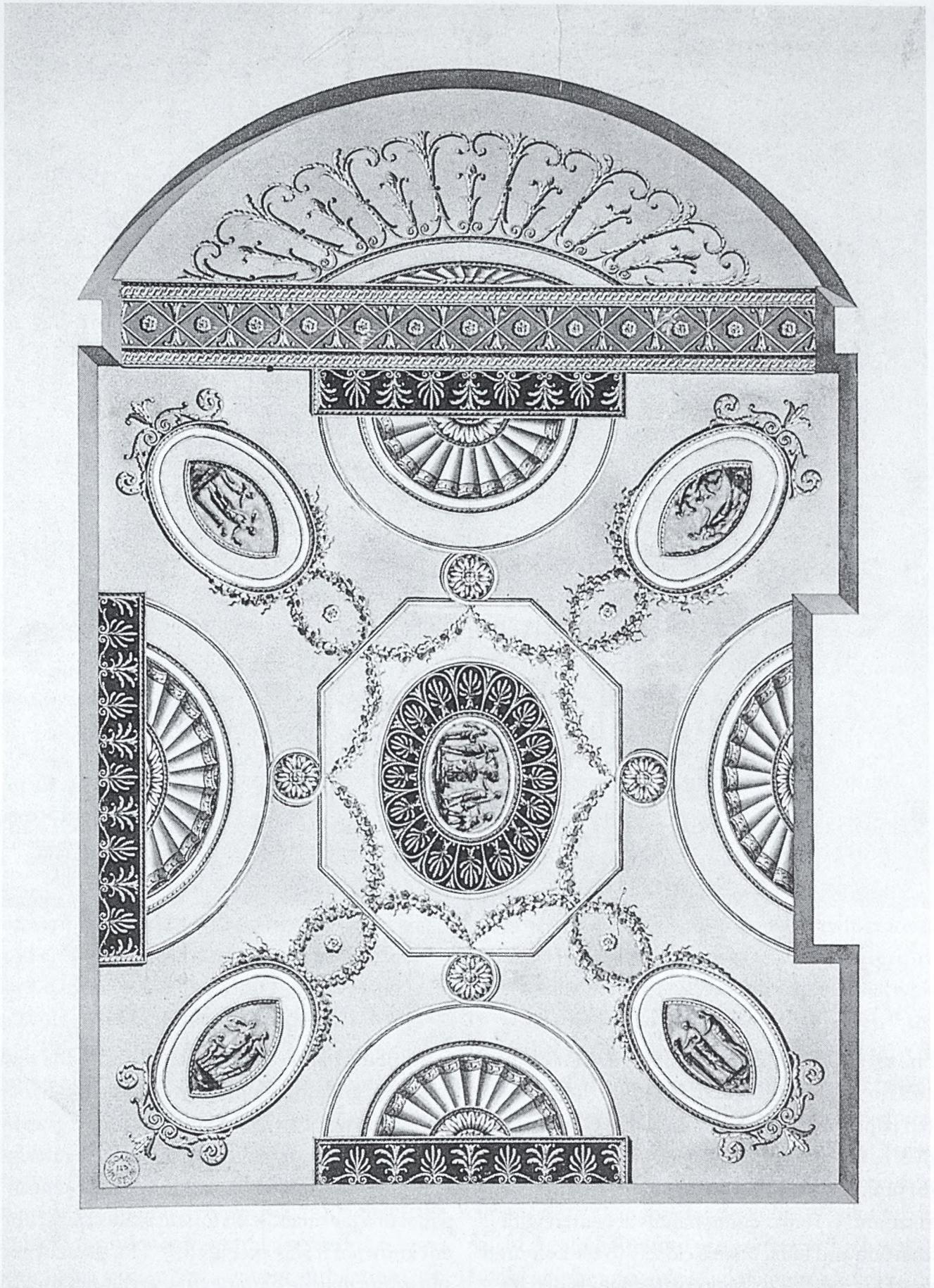


Figure 8. No 10 Hertford Street, design for the dining-room ceiling.

© Sir John Soane's Museum



Figure 9. No 10 Hertford Street, dining-room ceiling, detail. © *Crown copyright*. RCHME

The surviving ceiling in the dining-room is almost identical to Adam's design, dated 1769, though the painted panels were originally intended to have more complex figural groups.<sup>37</sup> The present colour scheme of light pink and green for background colours, with the frieze and certain ceiling panels accented with dark maroon and blue, relates closely to the coloured drawing (Fig. 8).<sup>38</sup> The four corner panels of bacchanalian revellers, and the central painting of a lady with a floral wreath being offered a basket of the

fruits of the harvest, are in keeping with the room's function, and this symbolism is further enhanced by the plasterwork swags of vine leaves and grapes connecting the panels (Fig. 9). Adam made a design for a chimneypiece, also dated 1769, with a central panel of a mermaid with foliate arabesques, but it is not known if it was executed.<sup>39</sup> The present green and white marble chimneypiece, though not distinctly 'Adamesque', would seem to fit stylistically with the period of the construction of the house.



Figure 10. No 10 Hertford Street, detail of the bowed end of the back parlour, ground floor.

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Figure 11. No 10 Hertford Street, ground-floor back parlour ceiling, detail.

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The back parlour, with a canted bay window in the centre of its south end, looks on to the former courtyard.<sup>40</sup> The decoration of this room does not correspond to Adam's drawings for General Burgoyne. However, the design for 'a ceiling for the Back Parlour at Colonel Burgoyne's House' was executed, but in the first-floor back drawing-room.<sup>41</sup> The present ceiling of the back parlour, consisting of a central plasterwork diamond shape of leaves and bows, enclosed within a circular wavy band, and four corner compartments of foliate arabesques (Fig. 11), is similar to a ceiling design Adam made for Thomas Foley (Fig. 12).<sup>42</sup> Since the ceiling lacks the intended central decoration (shown on the drawing as compartments of anthemion), as well as rosette medallions that were meant for the thin rectangular panels at the north and south ends,

it is difficult to determine if it was executed in its entirety, or has been partially lost over time. Similarly, the frieze of sunbursts and urns does not correspond to any of Adam's drawings for the house. His original plan was to have a frieze of alternating rosette and portrait medallions, which were echoed in the chimneypiece (Fig. 13).<sup>43</sup> In the sale catalogue this room was referred to as the library, and had a 'planned Wilton carpet 12 feet by 17, exclusive of recesses'.<sup>44</sup> The room also contained a 'capital pier glass, comprising a brilliant French plate 64½ inches high by 53 inches wide, with an upper ditto 53 inches by 22 inches elegant burnished gold frame and ornaments', which was one of the most expensive of all the household contents, sold for £50 8s.<sup>45</sup> Most of Burgoyne's collection of paintings were hung in this room, and these

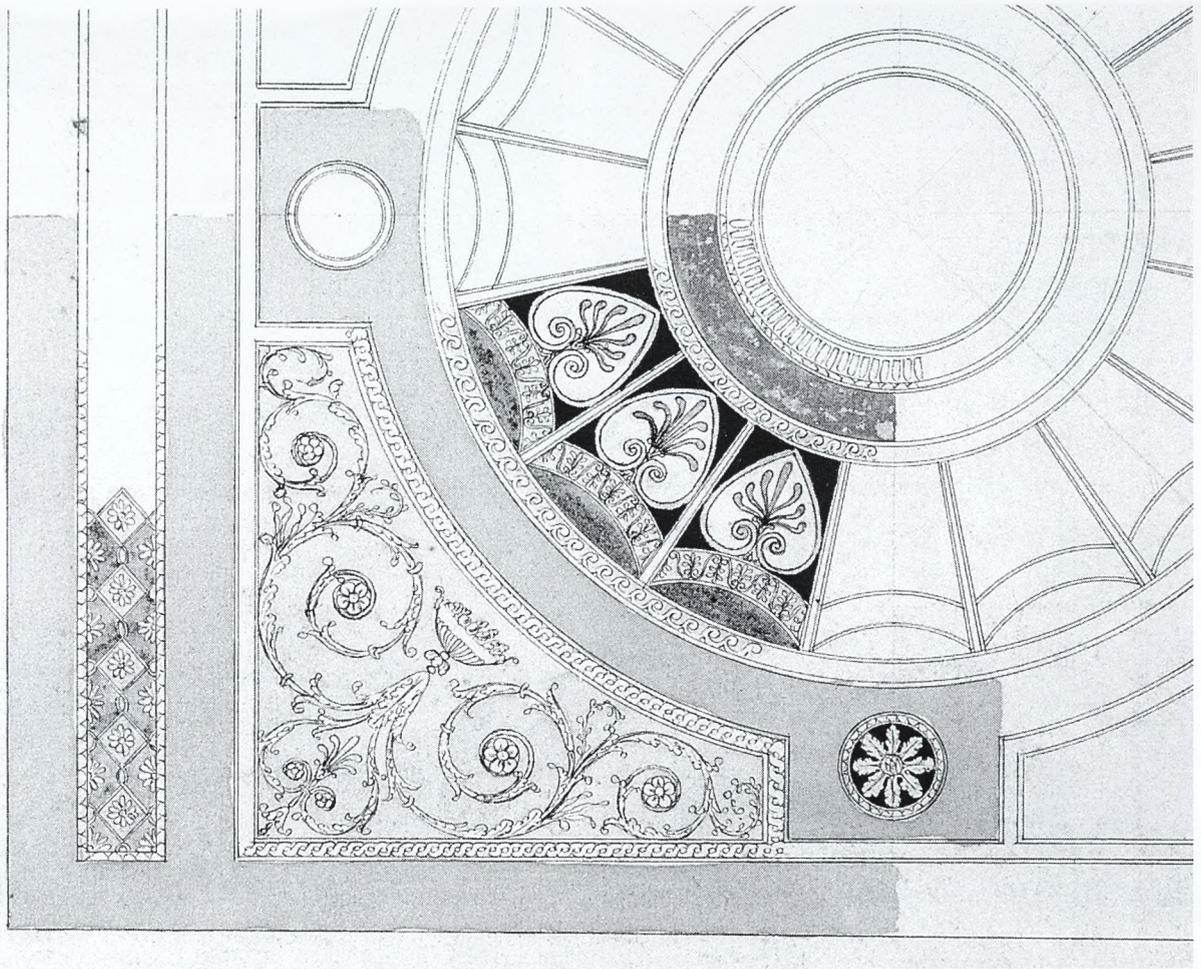


Figure 12. Ceiling design for Thomas Foley. © Sir John Soane's Museum

*Chimney Piece for the back Parlor for General Burgoyne*

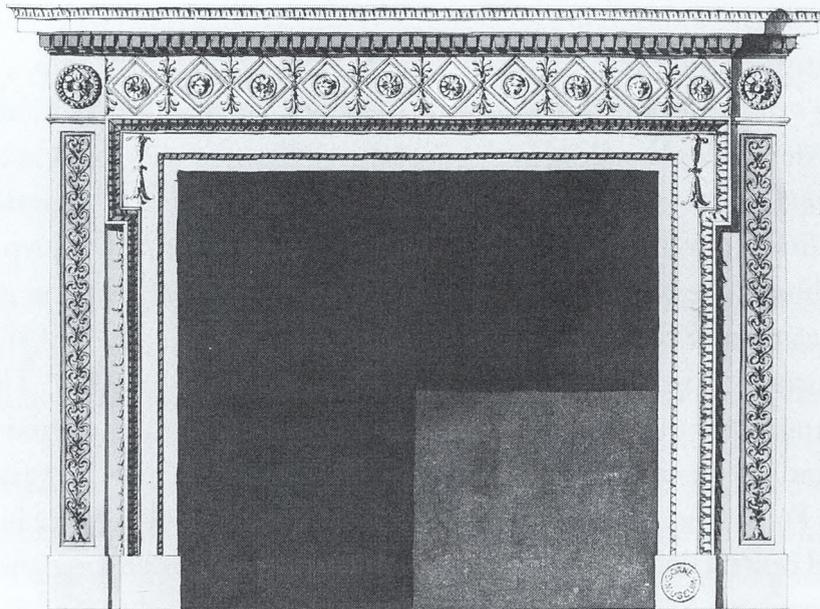


Figure 13. No 10 Hertford Street, design for a chimney piece for the back parlour. © Sir John Soane's Museum

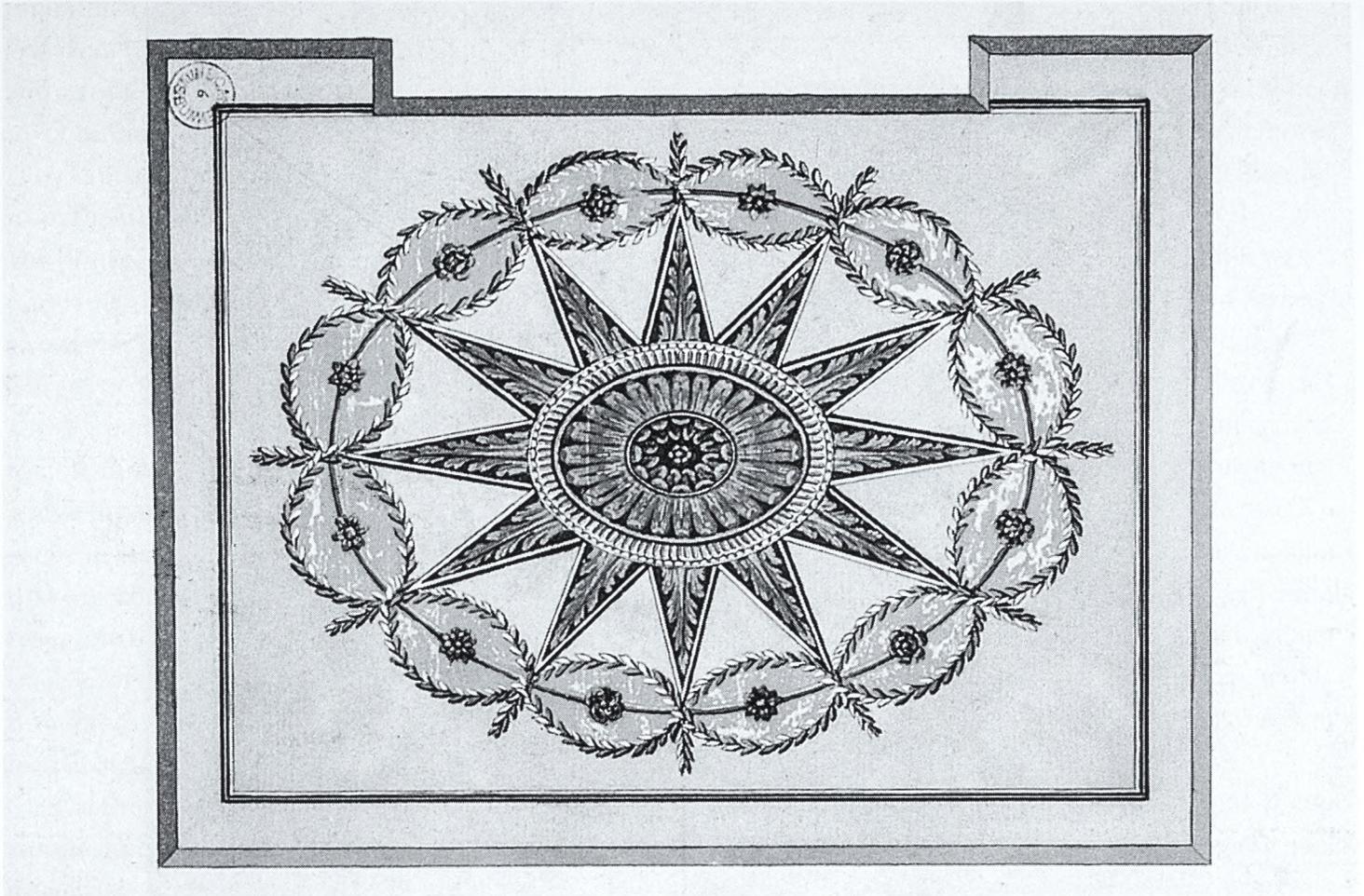


Figure 14. No 10 Hertford Street, design for the ante-room ceiling. © Sir John Soane's Museum

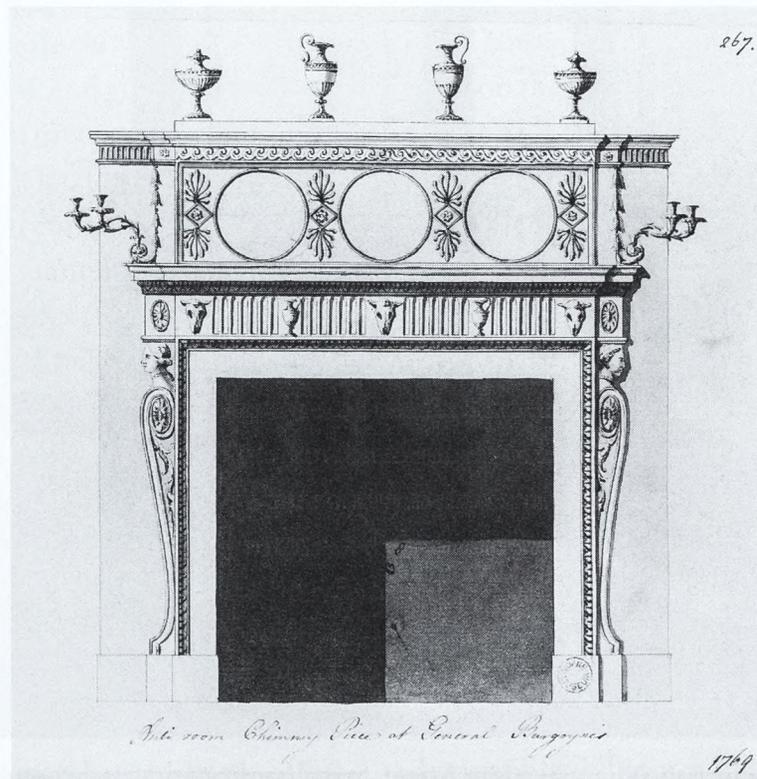


Figure 15. No 10 Hertford Street, design for the ante-room chimneypiece. © Sir John Soane's Museum



Figure 16. No 10 Hertford Street, first-floor front drawing-room, looking north. © Crown copyright. RCHME

included a portrait of *Count la Lippe*, various prints and drawings, two river scenes by Jan Van Goyen, and an oval painting of Diana by Angelica Kauffman.<sup>46</sup>

The closet wing was altered after World War II by the insertion of a secondary staircase, running from the basement through the entire height of the house, the original service stair having been removed to allow for the insertion of a lift. The closet was used as a dressing-room during General Burgoyne's residency, with that on the first floor above functioning as a bedroom.<sup>47</sup> It is interesting to note that the dressing-room was originally fitted with a 'figured floor cloth, planned to the room'.<sup>48</sup> A cheap and hard-wearing canvas floor covering, that was coated with oil and often hand painted to resemble tiling, floorcloth was invented in the first quarter of the eighteenth century. It remained popular throughout the eighteenth and early nineteenth centuries until the invention of linoleum.<sup>49</sup>

On the first floor were the three main reception rooms. In contrast to the two drawing-rooms, the decoration of the ante-room was either never completed, or has been lost. Adam had intended the room to have a polychromatic ceiling with a twelve pointed star in dark green and maroon, surrounded by a circular pattern of interlocking laurel leaf swags picked out in lavender, pink and gold, the background colours being light green and peach (Fig. 14). There is also a design for an elaborate chimneypiece with curved corbels in the form of caryatids and an enlarged mantelpiece with candelabra extending from the sides (Fig. 15).<sup>50</sup> This was presumably not executed, though its central carvings of ox skulls and urns does appear in the frieze and on the entablature of the doorcases.<sup>51</sup> At the time of General Burgoyne's death, it had been converted into a bedroom.

A doorway in the ante-room's northwest corner leads directly into the front drawing-room. Like the dining-room below, the windows are accented with pilasters, now Corinthian, carrying entablatures whose carved decoration matches the frieze of fanciful urns, foliate curves and husk swags, which also

appears above the doorcases (Fig. 16).<sup>52</sup> These elements were re-used in the design for the chimney-piece, though a simpler type seems to have been installed, in white marble with a honeysuckle border.<sup>53</sup> The elaborate compartmentalized ceiling is not identical to Adam's drawing for General Burgoyne, but matches another drawing that was made for a Mrs Stevenson, also in Hertford Street, though no such name appears in the ratebooks.<sup>54</sup> In the drawing for Burgoyne, there are painted roundels in the corners and centre, and paired griffins in some of the outer panels, as opposed to the rosettes and urns that appear in the executed ceiling (Fig. 17). None of the surviving drawings for the house correspond to the plasterwork wall panels that appear in this room and the back drawing-room, but the delicate decoration of the urn, with rams' heads for pseudo handles, is typical of Adam's style. The room was used as a combination sitting/entertaining-room, being fitted up with two upholstered 'french' armchairs, six mahogany backstool chairs and six cane-back chairs, two card tables, and a writing-table. Further embellishments included a large Turkey carpet, an oval pierglass in a painted frame, and Burgoyne's most valuable painting, a landscape by Salvator Rosa, which was advertised on the catalogue frontispiece and described within as 'a grand romantic scene, exhibiting all that fire and genius in which this master's pictures stand unrivalled'.<sup>55</sup>

The back drawing-room is the culmination of the first-floor circuit of reception rooms (Fig. 18). It has also lost its chimneypiece, though a photograph taken in 1946 shows that it had curved corbels supporting the mantelpiece.<sup>56</sup> Though the stolen chimneypiece did not match any of Adam's drawings for the room, the bold frieze of inverted heart shapes with anthemion on the walls follows Adam's drawing and is again repeated in the exquisitely carved doorcases (Fig. 19).<sup>57</sup> The ceiling corresponds to Adam's design for the back parlour below, the only discernible difference being the subject of the inset paintings.<sup>58</sup> The outer panel paintings, executed on

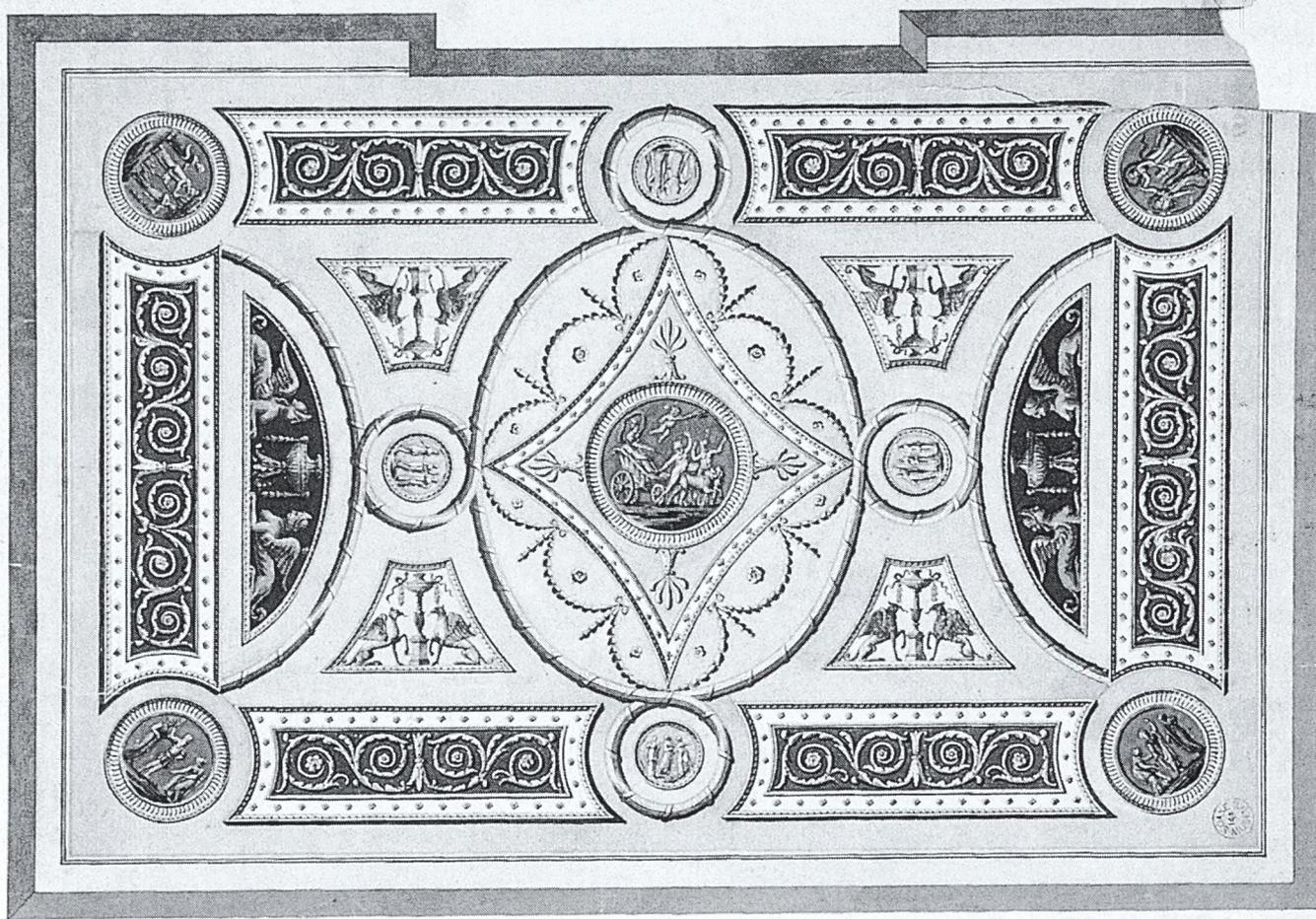


Figure 17. No 10 Hertford Street, unexecuted design for the front drawing-room ceiling.

© Sir John Soane's Museum

paper, may relate to the story of Cupid and Psyche, while the central painted roundel shows a youth making offerings to a statue of the Three Graces (Fig. 20). Stylistically they fit within the oeuvre of the decorative painter Antonio Zucchi (1728–95), who worked with Adam on many occasions, including major townhouse commissions such as No 20 St James's Square, and Home House.<sup>59</sup>

Adam's original 'Design of a ceiling for the back room one pair of stairs at Colonel Burgoyne's', dated 1769, was not executed in the house (Fig. 21).<sup>60</sup> Its pattern, consisting of a mixture of octagonal and circular forms within a square, is one of the few instances where an Adam design can be directly

linked to a classical prototype, in this case a painted vault from the Palace of Augustus on the Monte Palatino in Rome, discovered in 1721, and published by Bernard de Montfaucon in 1724 (Fig. 22).<sup>61</sup> Five folio volumes of Montfaucon's 'Antiquities' were among Burgoyne's books, so the General would most likely have recognized Adam's allusion to the Roman ceiling.<sup>62</sup> For the eight figural roundels, Adam spruced up the ancient model with a theme of cherubs at play, and in one of the roundels a cherub is shown pinching another's bottom.

The furnishing of the room was as elaborate as Adam's decoration. Like the library below, this room also had a Wilton carpet, 'planned to the



Figure 18. No 10 Hertford Street, first-floor back drawing-room, looking south.

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Figure 19. No 10 Hertford Street, doorcase in the back drawing-room. © Crown copyright. RCHME



Figure 20. No 10 Hertford Street, back drawing-room ceiling, detail. © Crown copyright. RCHME

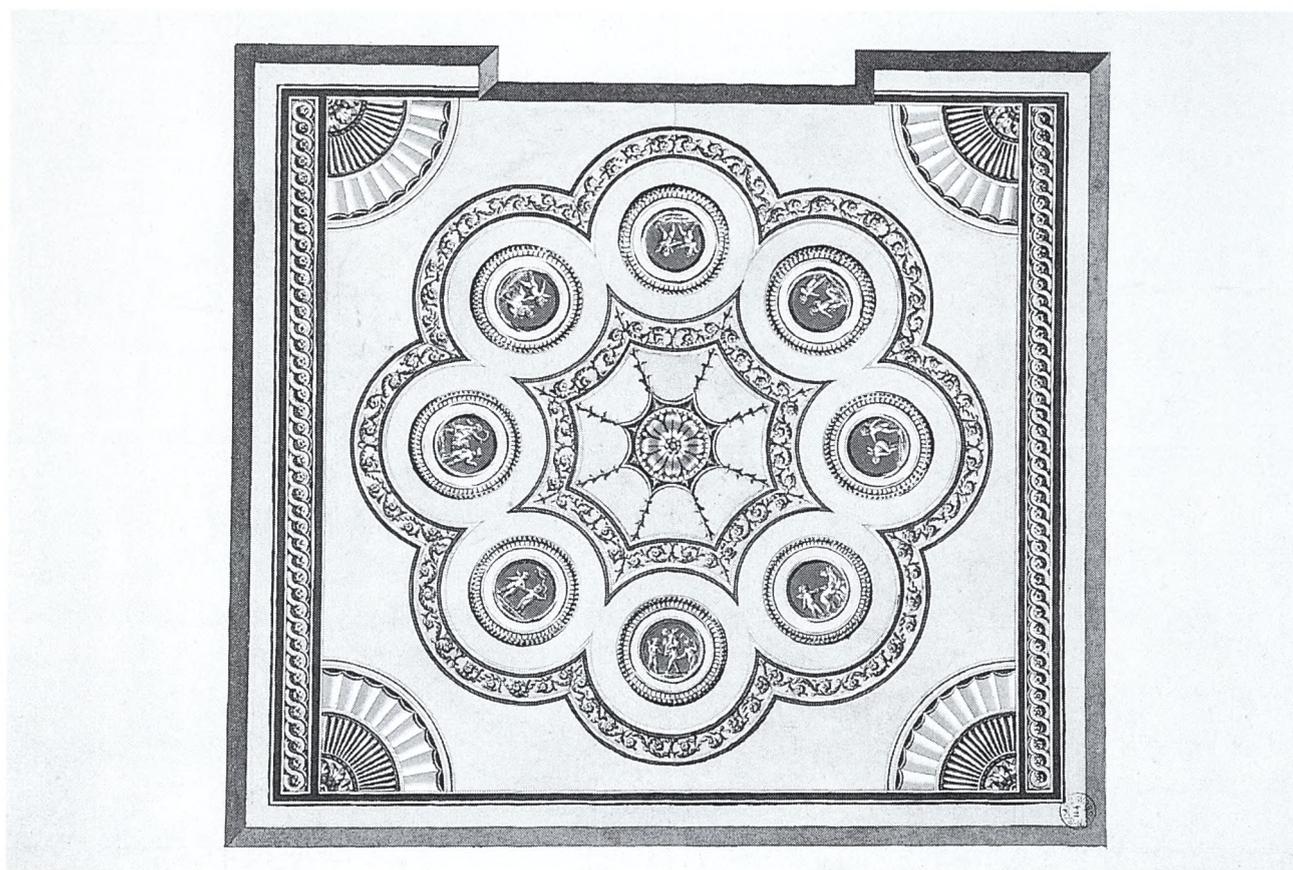


Figure 21. No 10 Hertford Street, unexecuted design for the back drawing-room ceiling.  
© Sir John Soane's Museum

room', and two large French pier glasses, one in a 'burnished gold frame with ornaments', 87 inches high by 53½ wide, and another 'of equal perfection over the chimney 51 in. by 80 and gilt frame'. These pier glasses are close in scale to those designed by Adam for the house, and it is interesting to wonder whether the 'ornaments' may in fact have been Adam's fanciful confection of urn and maidens (Fig. 23).<sup>63</sup> Among the other furnishings were a pair of three branch girandoles, a pair of 'gilt double light girandoles with ornaments', 'an elegant cabriole sofa', 10 armchairs 'covered with needlework' with one set of leather and one set of green check covers, and a French writing/dressing table inlaid with glass and Sèvres porcelain. There were also a number of paintings, including a Wootton, a modern landscape after a work by Claude, a pair of rural scenes by Lancret, and portraits of 'an officer and lady'.<sup>64</sup>

It is possible from the catalogue descriptions, and the variable quality of the items listed for each room, to ascertain that the second floor was used for family or guest bedrooms, while most of the servants rooms were on the third floor.<sup>65</sup> In the basement were the kitchen and scullery, butler's pantry, housekeeper's room, and the servants' hall. The kitchen was well equipped, with a 'tin Dutch oven', 'A pair of standing spit racks', and ten lots in the sale were devoted to innumerable copper pots, frying pans, and a sixty piece 'Queen's ware' service. This was in addition to the more formal dining services of plate and china, which included various tea, dinner, and dessert services and items made by Sèvres, Chantilly, Wedgwood, Dresden, and Chelsea.<sup>66</sup> Burgoyne's library was as elegantly stocked as his dining table, a mixture of political, history and military books, with antiquities and travel volumes, ancient classics, and modern French

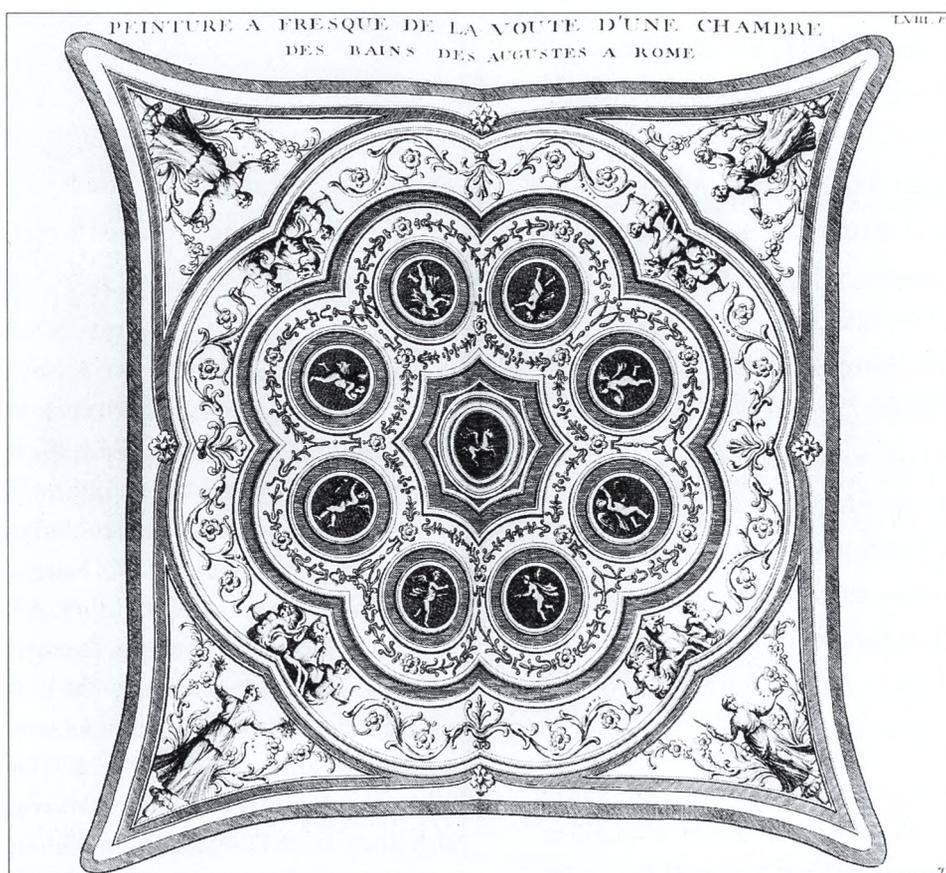


Figure 22. Painted vault of the Palace of Augustus, Monte Palatino, from Montfaucon's *Supplement au livre de l'antiquité*, 1724. © Sir John Soane's Museum

and English works, reflecting both his personal life and travels as well as aristocratic taste of the time.<sup>67</sup> Undoubtedly the most intriguing item in the sale, from a historical perspective, was a 'TRAVELLING LANDAULET, with seats, trunks, &c.'. It is worth wondering if Burgoyne took this carriage on his military campaigns in America, where his 8,000 strong army was followed by 30 carts loaded with his personal luggage, including several cases of champagne.<sup>68</sup>

Although the catalogue states that 'At One O'Clock on the First Day will be Sold the above Leasehold premises', the house particulars and details of who, if anyone, purchased the lease at the sale are no longer in the Christie's archives.<sup>69</sup> However, it is known that from 1795 to 1802, Richard Brinsley Sheridan (1751–1816), the famous Whig politician and dramatist lived in the house. Other residents included Maria, Marchioness of Ailesbury (1886) and Sir John Geers Cotterell, Bart. (1900–38). After the Second World War, the house was converted to offices, at which time false ceilings and partitioning were installed in some of the upstairs rooms. Among the numerous corporate occupiers were Everett's Advertising Ltd (1939–64) and Equity & Law Life Assurance Society Ltd. (1964–83).<sup>70</sup> The last business tenants vacated the building in the mid 1990s, when it was purchased with the intention of reinstating it as a private residence. Planning permission included plans for a swimming-pool in the former mews building. However, the house has remained empty, and two chimneypieces from the first floor drawing rooms were stolen in 1996. No restoration or conversion work has yet taken place, and in June 1998 the house was put up for sale. It now awaits a new owner as interesting and flamboyant as General Burgoyne to write a new chapter to its history.

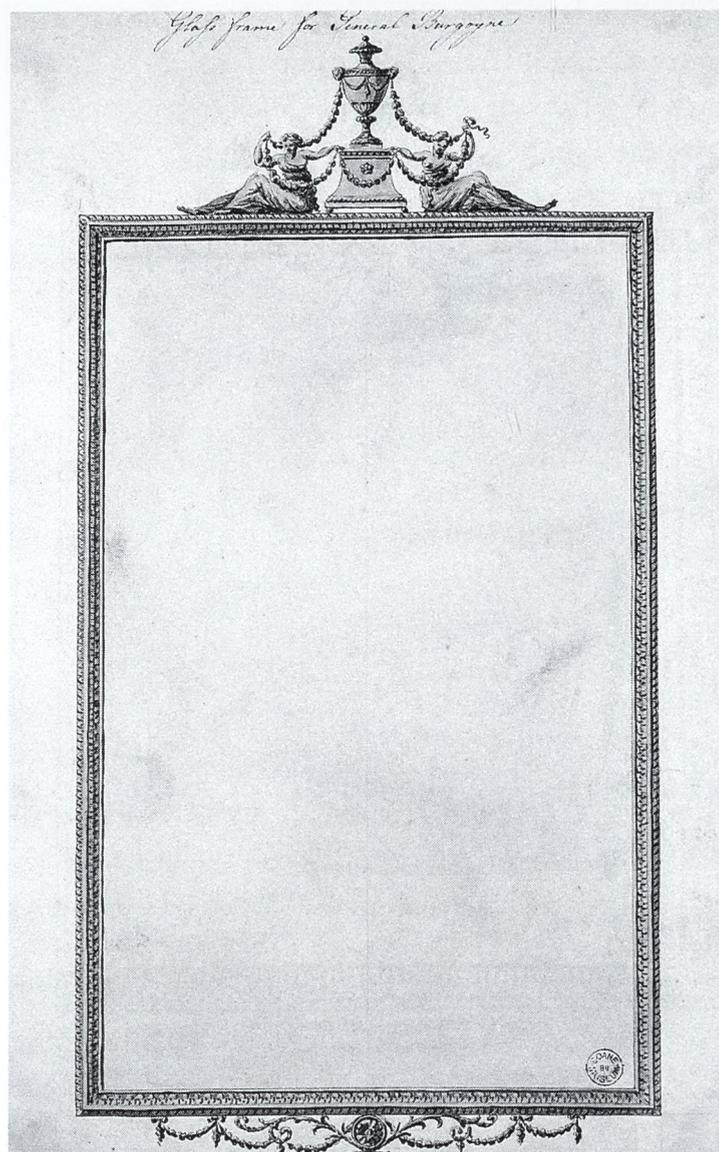


Figure 23. No 10 Hertford Street, design for a gilt picture frame. © Sir John Soane's Museum

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## NOTES

- 1 Nikolaus Pevsner and Bridget Cherry, *London I: The Cities of London and Westminster*, London, 1989, 620.
- 2 Until at least 1748, these gardens were probably the site of the 'May Fair Ducking Pond', where Londoners came to watch dogs chasing ducks within an enclosed pond, for amusement and gambling purposes, much in the same vein as cock fighting [George Clinch, *Mayfair and Belgravia: Being an Historical Account of the Parish of St. George, Hanover Square*, London, 1892, 18–19].
- 3 Charles T. Gatty, *Mary Davies and the Manor of Ebury*, 1, London, 1921, 179 [The portions of the estate that were not sold off eventually became the Grosvenor Estate].
- 4 London Metropolitan Archives, Middlesex Deeds Registry (hereafter MDR), 1767/5/454.
- 5 Dorothy Stroud, *Henry Holland His Life and Architecture*, London, 1966, 18, 22, 27.
- 6 MDR, 1767/5/454.
- 7 This is confirmed by the fact that Great Carrington Street abutted Carrington Mews in the north. Further evidence that Great Carrington Street and Hertford Street are one and the same comes from one of the leasehold agreements for Great Carrington Street dated 1767. In it a plot that was sublet to Eldridge is described as adjoining on the east towards a 'certain . . . tenement belonging or to belong to Captain Middleton' [MDR 1767/4/454]. Captain Middleton is listed as living in Hertford Street in the ratebooks of the same year [Westminster Archives Centre, St. George, Hanover Square Ratebooks, 1767].
- 8 Ben Weinreb and Christopher Hibbert (eds.), *The London Encyclopaedia*, London, 1983, 375.
- 9 MDR, 1767/1/559; 1767/4/373; 1767/5/105; 1767/5/386–7 (leases); 1767/5/88 and 1757/5/283 (mortgages) [Mr. Edwards was probably Arthur Edwards, who did painting work for Holland at Lord Bristol's house in St. James's Square in 1767, while Mr. Dixon was Joseph Dixon, a mason who worked with Holland Senior on William Almack's Alehouse in Pall Mall in 1759 and worked with his son on numerous commissions throughout the later 1760s [Sir John Soane's Museum, Henry Holland business ledgers and price books, case 127, 111; case 128, 46; Stroud, *op. cit.*, 23–26].
- 10 Westminster Archives Centre, St. George, Hanover Square Ratebooks, 1767.
- 11 Stroud, *op. cit.*, 28, 46: Henry Holland the younger lived at No 17 Hertford Street until about 1789, and it was there that his father-in-law, the famous landscape designer and architect Lancelot 'Capability' Brown died on 6 February, 1783.
- 12 This type of plan was typical only in the context of large townhouses in central London [Peter Guillery, RCHME, Survey of London, Emergency Recording].
- 13 This date is based on the earliest dated drawings by Robert Adam for the decoration of 'Colonel Burgoyne's House' [Sir John Soane's Museum, Adam Drawings, VOL. 12 (5,6), 13 (143–45)]. A leasehold agreement between the Hollands and Burgoyne has yet to be uncovered.
- 14 *Compact Edition of the Dictionary of National Biography*, 1, Oxford, 1975, 340–2: Horace Walpole said of the General at the time of the American Revolution ' . . . Burgoyne the pompous . . . He ran away with old Lord Derby's daughter, and has been a fortunate gambler. I have heard him speak in parliament, just as he writes; for all his speeches were written and laboured . . . He is however a very useful commander, for he feeds the Gazette and the public, while the Howes [General Howe] and the war are so dumb.' [W.S. Lewis, (ed.), *The Yale Edition of Horace Walpole's Correspondence*, New Haven, 1955, xxviii, 336–337].
- 15 Dorothy Marshall, *Eighteenth Century England*, Harlow, 1989, 431.
- 16 *Compact Edition of the Dictionary of National Biography*, *cit.*, 340; John Fleming, *Robert Adam and His Circle in Edinburgh & Rome*, London, 1962, 344.
- 17 Fleming, *op. cit.*, 132.
- 18 *Ibid.*, 171–2.
- 19 *The Gentleman's Magazine*, London, LXII, Part II, 1792, 771.
- 20 *Compact Edition of the Dictionary of National Biography*, *cit.*, 340.
- 21 According to one of Burgoyne's biographers, Edward Barrington De Fonblanque, by 1768 Burgoyne had achieved an enviable position in London society. His political and military ambitions were being advanced by the powerful Stanleys and he was a favourite at court [Edward Barrington De Fonblanque, *Political and Military Episodes in the Latter Half of the Eighteenth Century Derived from the Life and Correspondence of the Right Hon. John Burgoyne, General, Statesman, and Dramatist*, London, 1876, 85–6]. Between 1764 and 1768 the Burgoyne family were living in Chesterfield Street, near Chesterfield House. From 1768 until they moved to No 10 Hertford Street they had lodgings in Hill Street, off Berkeley Square. However, according to Lady Mary Coke, from July 1770 Lady Charlotte Burgoyne stayed for extended periods at Kensington Palace in

- the lodgings of her friend Lady Hertford (who was a member of the Queen's household). Lady Charlotte suffered from asthma and the cleaner air of Kensington (then still a village on the outskirts of London) was thought to improve her condition. It was at Kensington Palace that she died in June 1776 [*The Court and City Register*, London, 1764–1771; *The St. James's Register*, London, 1767; *The Royal Kalendar*, London, 1769–1770; J.A. Home, (ed.), *The Letters and Journals of Lady Mary Coke*, Bath, 1970, III, 260, 274, 422, 432; IV, 96, 98, 141].
- 22 Sir John Soane's Museum, Adam Drawings, vols 12 (5,6), 13 (143–5), 22 (265–268).
- 23 Sir John Soane's Museum, Adam Drawings, vols 53 (15); VOL. 20 (87–90). The picture frame, decorated with Roman military trophies, would seem to have been intended for a military portrait or even a battle scene. Sir Joshua Reynolds' portrait of *General Burgoyne*, in the uniform of the 16th Light Dragoons with a battle ensuing in the far background, now in the Frick Museum, New York, was probably painted in 1766. However, it is unlikely that the frame was intended for this portrait, which was not owned by Burgoyne, but instead by his friend, Count la Lippe, who had been Burgoyne's commanding officer during the Portuguese campaigns. It is possible that the frame was instead intended for a half-length portrait of *Count la Lippe* by Julio Romano (sold for £8–13s) which was in Burgoyne's collection, though there is no evidence that the picture frame was ever made [Charles Ryskamp, Bernice Davidson, *et. al.*, *Art in the Frick Collection*, New York, 1996, 91]; 'A Catalogue of . . . the Property of the Rt. Hon. Lt. Gen. Burgoyne . . .', Christie's Sale (hereafter Christie's), 22 December, 1792, 17, LOT 7].
- 24 See the individual descriptions of the rooms for discussions of the drawings as compared to the decoration as executed.
- 25 Westminster Archives Centre, St. George, Hanover Square Ratebooks, 1771.
- 26 The Survey of London, XL, *The Grosvenor Estate in Mayfair, Part II: The Buildings*, London, 1980, 143.
- 27 *Compact Edition of the Dictionary of National Biography, cit.*, 342: An account of Burgoyne's gentlemanly character and his funeral, which was attended by his mistress, the opera singer Susan Caulfield, appeared in a lengthy obituary in *The Gentleman's Magazine*: ' . . . his remains were conveyed, in the most private manner, from his house in Hertford-street to the cloisters in Westminster-abbey and there deposited. Of the gay, the witty, and the fashionable, who earnestly sought his acquaintance, and whose minds were improved by the elegance of his conversation and the variety of his talents, very few were present to drop the tear over departed Genius. One coach only attended, with four gentleman; a lady was likewise present, whose convulsive agitations proved her to 'have that within which passeth outward shew . . . ' [*The Gentleman's Magazine*, London, LXII, Part II, 1792, 771].
- 28 *The World*, London, 10 December, 1792.
- 29 Christie's, 21–26 December, 1792.
- 30 Tara Judith Sarah Draper, 'Chandos House,' *The Georgian Group Journal*, VII, 1997, 130–39: the entrance hall and stairwell lobby at Chandos House also had a frieze of lions' heads and husk swags.
- 31 Christie's, 22 December, 1792, 16, lots 66, 67, 69, 71.
- 32 See National Monuments Record, London Public Search Room, Photographic Collection (hereafter NMR) negs DD76/175 (Lansdowne House), CC53/195 (Home House), Country Life 11646–18 (20 St. James's Square). A column screen was also employed by the Adams for the dining room at Chandos House (1769–71), but without a bowed end or niches [See NMR, neg. Bedford Lemere 25588].
- 33 It is assumed that the bowed wall was probably not part of the Hollands' scheme.
- 34 The niches (based on measurements made from photographs), which now have modern glass doors and have been fitted with shelves, have been estimated to be around 6½ feet high. The room also had two circular mahogany pier tables (these too might have fit nicely into the bowed end), 12 mahogany chairs, a sectioned dining table extending to 8½ feet, and a Turkey carpet [Christie's, 22 December, 1792, 13, lots 19–22, 24–25].
- 35 Christie's, 22 December, 1792, 12, lot 17.
- 36 Such decoration, combining plasterwork panels and inset paintings, appears in Adam's designs for the dining room at Home House, No 20 Portman Square (1775–77). The pier glass was sold to 'Dorset' – possibly the Duke of Dorset – for £8 18s 6d [Christie's, 22 December, 1792, 13, lot 19].
- 37 Sir John Soane's Museum, Adam Drawings, VOL. 13 (143).
- 38 In the case of the dining-room ceiling, there are visible signs of test paint scrapes on the ceiling and wall, presumably done to ascertain the original pigments for its restoration. All the ceilings in the house follow a general format of pink and green grounds, with highlights of deep blue, purple and maroon. Ian Bristow has suggested that these colours were influenced by Roman or 'ancient' examples [Ian Bristow, *Architectural Colour in*

- British Interiors 1615–1840*, New Haven, 1996, 88–89]. The various paint colours of the surviving ceilings are quite close to those shown in the drawings, and the ceilings were restored sometime after 1965 [see English Heritage, photograph file (No 10 Hertford Street) for GLC photographs taken in 1965].
- 39 Sir John Soane's Museum, Adam Drawings, VOL. 20 (265).
- 40 The courtyard has now been mostly filled in by a modern addition to the stable block.
- 41 Sir John Soane's Museum, Adam Drawings, VOL. 12 (5).
- 42 Sir John Soane's Museum, Adam Drawings, VOL. 11 (269–70); David King, *The Complete Works of Robert and James Adam*, Oxford, 1991, 310.
- 43 Sir John Soane's Museum, Adam Drawings, VOL. 53 (15); VOL. 20 (266). The surviving chimneypiece, like that in the front room, seems stylistically contemporaneous with the construction of the house. It originally had corner plaques of reclining classical figures [London Metropolitan Archives, Photographic Collection, Neg. F2988].
- 44 Both the back drawing rooms on the ground and first floor had 'planned' carpets made by the Wilton carpet factory. The term 'planned' refers to the fact that the carpets would seem to have been made specially for these rooms, though these were not wall-to-wall fitted carpets in the modern sense, since the dimensions of the carpets do not match those of the rooms. Also, it would seem to have been Adam's practice that, when carpets were specially incorporated into his decorations for a room, a section of floor around the walls was left uncarpeted, presumably to accentuate the overall design (the carpets often woven in patterns to echo the ceiling decoration) and also to leave space for chairs, side tables and other items of furniture. Examples of this can be seen in Adam's designs for the Music Room at Harewood House, Yorkshire (1765–71), and in the Tapestry Room and Drawing Room at Osterley Park, Middlesex (1761–80) [Geoffrey Beard, *The Work of Robert Adam*, Edinburgh, 1978, colour plates 4, 6, 20; Peter Thornton, *Authentic Decor The Domestic Interior 1620–1920*, London, 1985, 101]. The Wilton Factory archives have been dispersed, so it is impossible to ascertain if the carpets they supplied to Burgoyne were made to match Adam's decoration.
- 45 Christie's, 22 December, 1792, 14–15, lots 40 (carpet), 44 (pier glass).
- 46 There were also a pair of prints after Cipriani, numerous other portrait prints and paintings by German and Italian artists, and a 'whole length' portrait print of the actress Elizabeth Farren (who married Burgoyne's nephew, the Earl of Derby in 1797), presumably after Lawrence's celebrated portrait of her, painted in 1790 and now in the Metropolitan Museum of Art, New York. The fact that the walls were hung with pictures meant that the General's books seem to have been kept on book cases that lined two walls of the dressing room next door [Christie's, 22 December 1792, 16–17, lots 1–15].
- 47 It is possible that the first floor closet/bedroom, which had a 'ladies mahogany chest of drawers with fret work book shelves', was used by Burgoyne's mistress, and mother of his four illegitimate children, the actress Miss Susan Caulfield, while Burgoyne used the converted ante-room as his bedchamber.
- 48 Christie's, 22 December 1792, 15, lot 47.
- 49 Ann Robey, 'Floorcloth Manufacture in Knightsbridge,' *The Georgian Group Journal*, VII, 1997, 160–7.
- 50 Sir John Soane's Museum, Adam Drawings, vols 12 (6); 20 (267).
- 51 This frieze, though it corresponds to the chimneypiece, does not relate to the original design for the ante-room frieze, consisting of alternating wine jugs and portrait medallions [Sir John Soane's Museum, Adam Drawings, VOL. 53 (15)].
- 52 The present frieze matches Adam's drawing [Sir John Soane's Museum, Adam Drawings, VOL. 53 (15)].
- 53 Sir John Soane's Museum, Adam Drawings, VOL. 20 (268); London Metropolitan Archives, Photographic Collection, Neg. F2990 [This chimneypiece was stolen in 1996].
- 54 The labelling of the drawings may well have taken place years after the commission and this may account for the fact that no Mrs. Stevenson can be found among the tenants in Hertford Street [Sir John Soane's Museum, Vol. 13 (140, 145); Westminster Archives Centre, St. George, Hanover Square Ratebooks, 1767–7].
- 55 Christie's, 22 December 1792, 18, lot 23.
- 56 London Metropolitan Archives, Photographic Collection, Neg. F2989.
- 57 The panelled doors are typical of Adam's work and examples of almost identical design appear in most of his London townhouses [Sir John Soane's Museum, Adam Drawings, VOL. 53 (15)].
- 58 Sir John Soane's Museum, VOL 12 (5).
- 59 Joanna Banham (ed.), *Encyclopedia of Interior Design*, II, London, 1997, 1409–11: see Zucchi's paintings for Home House, No 20 Portman Square (1775–7) for a stylistic comparison with the paintings at No 10 Hertford Street [National Monuments Record Library, photographic collections].

- 60 Sir John Soane's Museum, Adam Drawings, vols 8 (51), 13 (144).
- 61 Bernard de Montfaucon, *Supplement au livre de l'antiquité*, Paris, 1724, III, 159–61, plate LVIII.
- 62 Christie's, 24 December 1792, 25, lot 102 [Sold for £4 4s to Mr. Slade].
- 63 Sir John Soane's Museum, Adam Drawings, VOL. 20 (89) [See also VOL. 20 (88) for a further mirror frame design].
- 64 Christie's, 22 December 1792, 12, lots 7–9, 11, 13, 14–15; 17–18, lots 16, 18, 19, 20.
- 65 Christie's, 21 December 1792, 3–5; Christie's, 26 December 1792, 27–29.
- 66 One of the more interesting items was a 'desert frame in 5 parts, with or-moulu mounts border and 8 beautiful Wedgwood composition figures, on blue pedestals' [Christie's, 21 December 1792, 6–7; Christie's, 26 December, 1792, 30–33].
- 67 Christie's, 24 December 1792, 19–26, lots 1–116: Burgoyne also had an impressive collection of maps, most of which were of America and presumably souvenirs of his military campaigns.
- 68 Christie's, 21 December 1792, 10, lot 86; *Liberty, The American War of Independence, Episode IV: Fatal Ambition*, KTCA Productions, Minnesota, aired on Channel 4, 10 October 1998. As well as the troops and their supplies, 2000 women also travelled with Burgoyne's army. They were following their menfolk, but they played an important role, setting up camp, feeding the soldiers, and taking care of the sick and wounded.
- 69 The Christie's Archive at No 8 King Street, St. James's, holds copies of all sales catalogues issued since its establishment in 1766. Prior to World War II it also held documentation of many of the real estate transactions that the firm undertook, and this information was kept separately from any related 'contents' catalogues. When the archive was hit by a bomb during the war, Christie's staff managed to save the catalogues, but most of the real estate documents were destroyed [Jeremy Rex-Parkes, archivist, Christie's].
- 70 *Kelly's London Post Office Directories*, 1886; 1900–83.