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A MODERN ITALIAN LOGGIA AT WIMPOLE HALL

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At some point in the late 1760s or early 1770s a small but elegant building appeared in the park at Wimpole in Cambridgeshire. Described in some documents as the ‘park’ or ‘palladian building’, its primary purpose is revealed by its alternative names: the ‘hill house’, the ‘belvedere’, and the ‘prospect room’. The building’s site, on a rise between Wimpole Hall and ‘the old Great North Road which – as the A 1198 – still bounds the estate to the west, was carefully chosen (Fig.1). This vantage point commands superb views across the gently undulating valley of the river Rhee to the Royston Downs, hinting at the promise of the Chilterns. A watercolour view made by Henry Reginald Yorke (1803–1871) in 1836, from the shade of the building’s projecting, columned loggia (Fig. 2), gives us a walker’s perspective of this unexpected landscape.¹ The panorama from the upper floor of the building, whose south elevation was well provided with one large Venetian, and four tall sash windows, must have been even more expansive. All that remains today to mark the site where the Park Building formerly stood is a rectangular depression in the ground some 30 feet square, presumably made by the robbing of its foundation materials.

The Park Building was designed by the architect James ‘Athenian’ Stuart (1713–1788) for Philip Yorke, the 2nd Earl of Hardwicke (1720–1790) at an as yet undetermined date. It has been suggested that Stuart’s two surviving drawings for the Park Building date from c.1775.² A letter from Stuart – then in Bath and recuperating from illness – written in January 1766 clearly shows that the building had had its genesis a decade earlier:

...notwithstanding the injunction of my friend Jones who prescribes absolute Idleness to me, I have bestowed some thoughts on your Lordship’s building, before I proceed I shall be glad to know the length & breadth proposed for the Room above Stairs & the Porticos below, 60 in length & 15 in breadth will make a fine Spassegio – for the Portico – a noble walk in all weathers, & a noble object from all the country in view of it.³

The commission for the Park Building must therefore have come as early as 1765 and would have followed on naturally from the other works that Stuart is known to have undertaken for the Yorkes at Wimpole.⁴ In 1761 and 1764 Stuart had designed two elegant, neo-classical church monuments for the family, working in collaboration with the sculptor Peter Scheemakers (1691–1781).⁵

The Earl’s bank books, in account with Messrs. Hoare & Sons, show that between May 1774 and May 1777 Stuart received payments totalling £323 2s, the largest single sum, £144 17s, being paid on the 30th of November 1776.⁶ The purpose of the payments – whether for advice, the preparation of drawings, the supervision of work, or perhaps decorative painting – remains obscure. This evidence seems to be at odds with the date of the building’s conception in 1766 and is of limited use in helping to determine when the Park Building was either begun or finished.

If built shortly after 1766, the Park Building can be associated, more confidently than before, with the landscaping works undertaken at Wimpole by Lancelot ‘Capability’ Brown (1716–1783) between 1767 and 1772. Philip Yorke and his wife, Marchioness Grey (d. 1797), would have been familiar, through

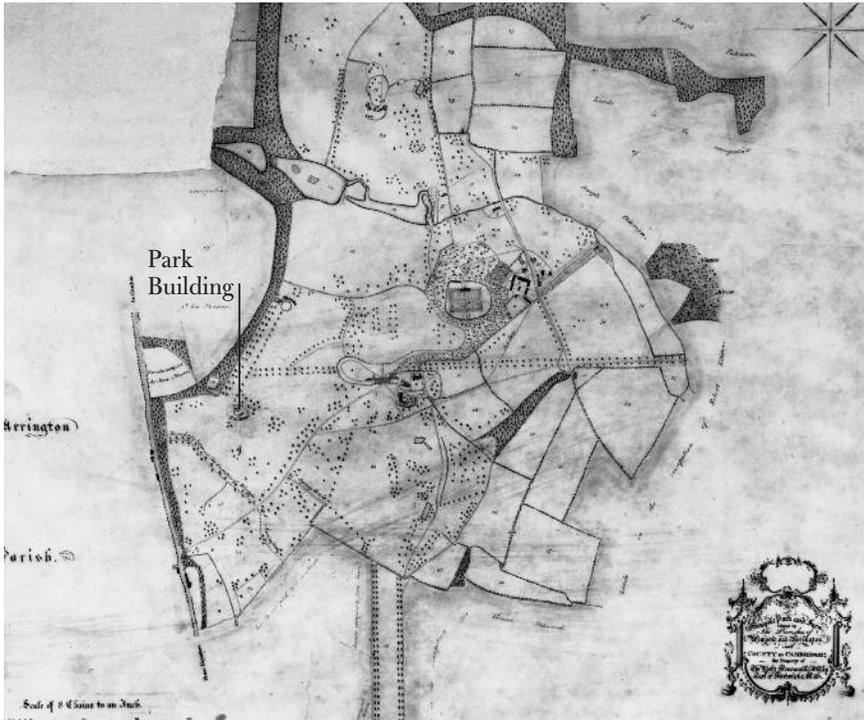


Fig. 1. Robert Withers, estate survey plan, 1828.
The Bambridge Collection, Wimpole Hall (The National Trust).



Fig. 2. Henry Reginald Yorke, watercolour view from the Park Building, 1836.
Private Collection.

their regular visits, with the ornamental buildings, derived from Greek prototypes, which Stuart had begun to erect in the park at Shugborough for Thomas Anson (1695–1773), the elder brother of George, Admiral Anson (1697–1762), Philip's brother-in-law. But it may have been the visit which the couple made to Hagley, Worcestershire in 1763 which encouraged them to commission a classical park building from the architect.⁷ In the park at Hagley they would have seen both Sanderson Miller's (1717–1780) celebrated gothic folly of 1747–8 – which Philip's father, Lord Chancellor Hardwicke (1690–1764) had so coveted – and the contrasting classical Temple designed by Stuart, and built under Miller's supervision.⁸ The contrast provided by the two buildings at Hagley probably served as the precedent for the similar arrangement at Wimpole, where a few years later a gothic folly and classical belvedere were built.⁹

The gothic folly at Wimpole, although designed by Sanderson Miller some twenty years previously, was constructed, under Brown's supervision, by James Essex (1722–1784) between 1767 and 1772.¹⁰ In 1778 Philip Yorke sent to William Legge, 2nd Earl of Dartmouth (1731–1801) an engraving of his new folly, 'a print of a Gothic Chateau – a ruin, which I have erected at Wimpole', explaining: 'I am, as a companion to this antique, engraving a modern Italian loggia, which I have set up at Wimpole, under the auspices of Mr. Stewart [*sic*]'.¹¹ Hardwicke promised to send Dartmouth a copy when the engraving of the Park Building was finished. Clearly Hardwicke enjoyed the play, or 'piquant balance'¹², between the antique and the modern, and presumably intended that the difference – materially and associationally – between the gothic and classical architecture of the two park buildings should be read in the landscape. Hardwicke's rhetorical question, in the same letter – 'Perhaps the views may strike you as no bad contrast between ancient and modern times' – has, however, been misunderstood. By this he does not mean views of the two buildings, but rather the *literary* views,

or sentiments, expressed in the rhyming verse which accompanied his celebratory engraving of the folly. This contrasts the 'ancient' rough and tumble of the life of the medieval baron with the 'modern' amusements – 'In Book-room, Print-room, or in Ferme ornée' – available to the eighteenth-century 'courtier Lord'. He adds 'They [the verses] are by a friend, I furnished the hint'.¹³

It seems likely that the engraved view of the Park Building by Daniel Lerpinière (1745–1785) of 1778 (Fig. 3) may be after a lost drawing by Stuart, although, if so, it is odd that he is only credited below the print as 'Architect'.¹⁴ The same image, identical in composition at least, was included by Josiah Wedgwood and Thomas Bentley in the 944-piece dinner and dessert service which they made for Catherine the Great, Empress of Russia. The service was completed and delivered during the second part of 1774, suggesting that the Park Building had probably been built by that date.¹⁵ Marchioness Grey and her amateur artist daughter, Lady Amabel Polwarth (1751–1833), make no mention of the building in their deliberations, in June 1774, about which views of Wimpole they might send to 'Wedgwood's People' for inclusion in the service. The painting of the building in the plate view is naïve in the extreme, with the entire upper floor and the elegant windows shown in Lerpinière's engraving seemingly compressed by the weight of the over-scaled pediment. Perhaps this simply reflects the limitations of the enamel painters, but it may be that Amabel dashed off a copy of an original drawing by Stuart which then remained at Wimpole, providing Lerpinière with the same source. Certainly the building in the engraving is rendered in too assured a way for the common original to have been from Amabel's hand.

Accompanying the engraving is the following Latin text: 'At securā quies, et nescia fallere Vita Dives opum variarum, at latis otia fundis Mugitusq. boum, mollesq. sub arbore somni Non absunt'. This is an edited version of a passage from Book II of

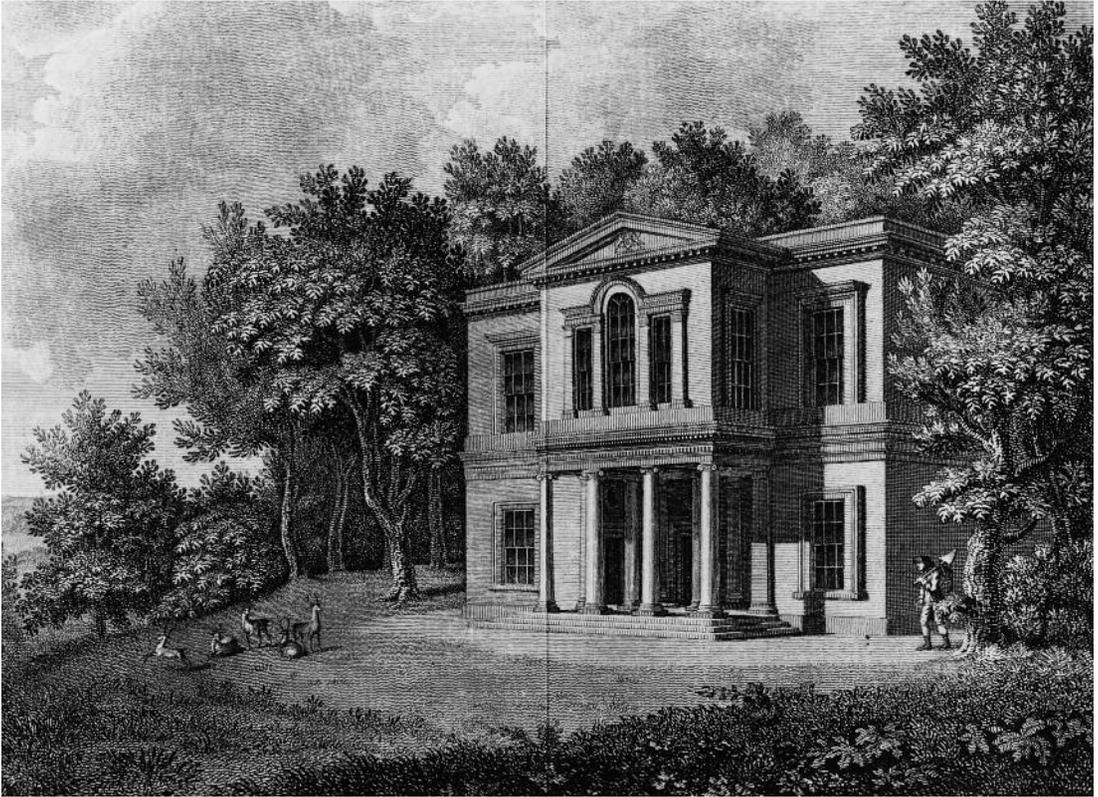


Fig.3. Daniel Lerpinière, engraved view of the Park Building, 1778.
David Adshead.

Virgil's (70–19 B.C.) poem *The Georgics*, and translates thus:

Yet peace they have and a life of innocence
Rich in variety; they have for leisure
Their ample acres, . . .
. . . cattle low, and sleep is soft
Under a tree.¹⁶

In one of his pieces for *The Spectator*, Joseph Addison (1672–1719), the influential promoter of the 'natural style' of English landscape gardening, wrote: 'Virgil is never better pleas'd, than when he is in his *Elysium*', and later, 'in his *Georgics* [he] has given us a Collection of the most delightful Landskips that can be made out of Fields and Woods, Herds of Cattle, and Swarms of Bees'.¹⁷ It may have been this

article, or perhaps Addison's 1697 'An Essay on Virgil's *Georgics*' which prompted Philip Yorke to make this association with the dream-landscapes of the ancient poets.¹⁸ An accomplished classicist himself, he was here advertising to his friends and peers the fact that, with the accompaniment of impeccably chosen literary allusions, he had created an Elysium of his own at Wimpole.¹⁹ It is of course equally possible that Stuart proposed the lines, for he had learnt Latin and Greek in order to understand 'what was written under prints published after pictures of the ancient masters'.²⁰

The landscape setting of the Park Building – if not plausibly like that of the Roman Campagna – would have been important to both client and architect, imbued as their generation was with the

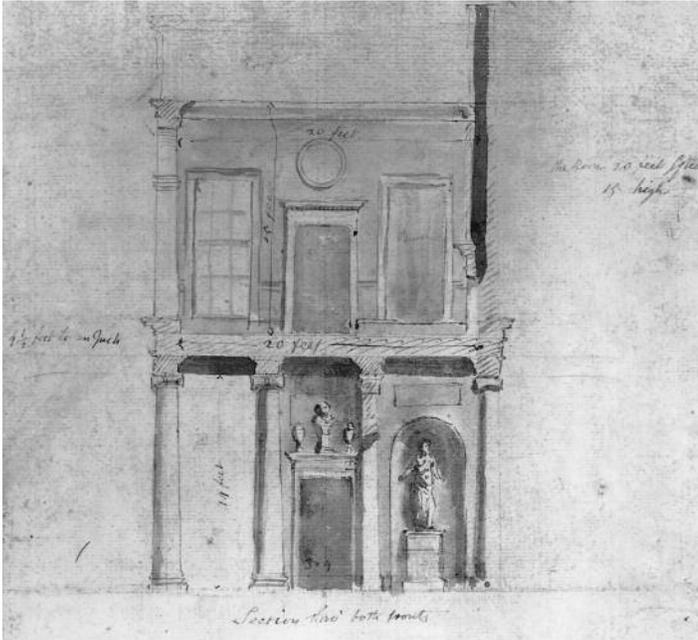


Fig. 4. James Stuart, section of the proposed Park Building, after 1766, but before 1774. *British Architectural Library, Royal Institute of British Architects.*

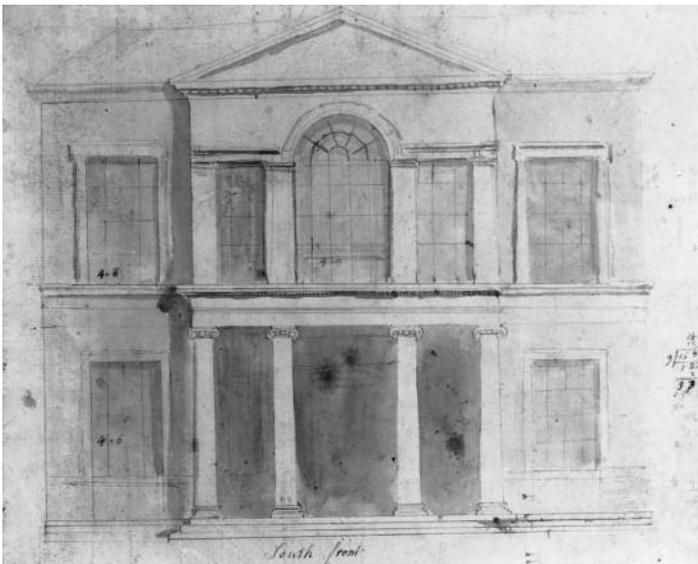


Fig. 5. James Stuart, elevation of the proposed Park Building, after 1766, but before 1774. *British Architectural Library, Royal Institute of British Architects.*

Picturesque aesthetic. Certainly views of the building, as a Claudian or Poussinesque incident in the landscape, would have been as prized as views from it. The Park Building was placed to the south of a stand of trees of late-seventeenth-century origin which appear to have been preserved specifically to embower the new building. The trees, a mixture of lime, elm and oaks, belonged to two landscape features which were otherwise swept away in the 1770s: the lime trees formed the western end of a double avenue running east-west; and the elms and oaks were remnants from of a planting which nestled in the angle between the lime avenue and a fir Avenue which struck off to the north-east (Fig. 1).²¹ A mixture of what he deemed to be ancient planting around the Park Building led the Rev. A. C. Yorke in 1924 to suggest, improbably, that this had once been the site of one of Wimpole's medieval manors.²²

Of Stuart's two known design drawings (Fig. 4 and 5) for the Park Building, it is perhaps the section through the building which is most interesting, for it suggests how the interior spaces might have worked. It also tells us that the interiors were to have been embellished with sculpture. Above the central door which led to the stair at the west end Stuart shows a bust flanked by urns, while within an apsidal niche in the rear third of the building is drawn a statuary plinth supporting a figure in classical drapery.²³ On the first floor a framed tondo above the doorcase suggests that a carved relief – perhaps an allegorical figure or portrait medallion – was also intended.

That some of this statuary was included in the finished building we can be certain of, for in 1788 Lord Hardwicke's steward, Daintry, wrote to explain to his master: 'that the two statues set up opposite each other within the Piazza, of the Hill Building at Wimple. . . [had been]. . . thrown down. . . & demolished', and that 'Richard Newell a Labourer of Wimple (a person dis-ordered in his mind)' was thought to be responsible for the 'rash act'.²⁴ It is possible that this sculpture had been supplied either by Peter Scheemakers or his son, Thomas.²⁵

Stuart's design shows that behind the entrance portico lay a narrow stone hall aligned east-west, its front edge defined by a pair of columns *in antis*. At either end, opposed doorcases served symmetrically planned and modestly sized spaces (each some 10 feet by 12 feet). The room to the east contained a fireplace and may have been the original kitchen. The double-height space to the west housed a dog-leg stair which led to the upper floor. The back wall to the narrow, ground floor hall – effectively the spine wall of the building – appears to have been pierced by two small windows, perhaps oculi. To the north of this, at the rear of the building, was an open loggia with statuary niches at either end.²⁶ The upper floor oversailed this open, ground floor space. Once upstairs, visitors would have stepped into a square, central chamber, apparently a 'Tea Room', which occupied the deepest part of the building – its southernmost third supported by the four ionic columns of the portico. Stuart's section shows that the wall in the rear part of the room was modelled with blind panels in order to balance the side windows of the projecting southern bay. At the north end of the room a fireplace is shown suspended over the ground floor void, with its chimney stack rising behind the parapet wall. Presumably at the eastern end of this floor there was a small, private chamber which corresponded to the dimensions of the one below, and balanced the double-height staircase space to the west. This may have been the little room painted with 'Etruscan figures' which was described by a visitor in 1800 (see below). Sadly, unless other drawings survive, we cannot know what decorative elements Stuart employed in this space. It is possible that Stuart also designed furniture for the building – seat and table furniture, and perhaps a Greek tripod, or *athénienne*, topped by a tea urn? A giltwood side table (Fig. 6), possibly designed by the architect Sir William Chambers but 'remarkably close to documented pieces by James Stuart' is currently on loan from Wimpole to Spencer House, St. James's, London where it can be seen in the Ante Room.²⁷

The provenance of the table is unknown, and while it is perhaps most likely to have been acquired by Wimpole's previous owner, Mrs. Elsie Bambridge (1896–1976), there is a remote possibility that it is a survivor from the furnishing of Stuart's Park Building.

A letter from Mrs. Eliot, then at Wimpole, to her aunt Lady Beauchamp, in 1781, gives us a first, sketchy impression of the completed building: 'Her Ladyship was so kind as to take us yesterday morning to see the new park building, which is very pretty. It commands a very fine and extensive prospect and is seen at a great distance'.²⁸ The building's elevated position brought its troubles, and a hint at the dilapidation that was to come all too soon is given in a letter from Hardwicke's agent, Richard Barton, in January 1782: 'A violent wind we had here on Sunday last has torn some of the lead in an uncommon Manner from the Top of the Park-Building. It is replace [*sic*] for the present, and the plumber will secure it effectively as possible'.²⁹ In December 1785 Barton, who had been keeping a watchful eye on the state of the 'Stucco of the Tower and Park Building', recommended: 'The painting of the Park Building wants renewing very much, the knots appearing thro', and the Wood becomes liable to Damage. Nothing can be done in these things till Spring gives us Hopes of a Succession of fine Days'.³⁰

While it clearly delighted family and friends, the Park Building was not universally admired. Although the idea for it may have been inspired by Stuart's Temple at Hagley, the Wimpole Park Building could not be said to share either that building's pedigree or possess the same *gravitas*; it was a whimsical product of its age, not a scholarly essay derived from ancient exemplar.³¹ In the diary of his 1790 'Tour in the Midlands', the Hon. John Byng (1743–1813), generally dismissive of the Wimpole estate, which he felt exhibited 'not a glimmering of taste', and irritated not to have been given admission to the Hall by the servants in the absence of Lord and Lady Hardwicke, described the structure as 'an ugly summer-house building'.³² Robert Adam, Stuart's architectural rival

and detractor during the 1770s, would have delighted in the damning brevity of this censure.

An account of the building, made in July 1800 by the Rev. James Plumptre (1771–1832), shows how rapidly it had fallen into decay:

the Pavilion itself was a scene of desolation and ruin. It has been built about 25 years and cost about £1500 building. When finished it was one of the most elegant buildings I ever remember. The Tea room was simple and elegant; the little room on the side was a rare specimen of painting, of Etruscan figures in colours.³³ It was done by Stewart and cost £700. What the inside is now, we did not see, but we could discern from the outside, that the blinds were falling to pieces. The pillars which supported the Center [*sic*.], were rotting away, and the building supported by rough props. A railing of posts & wire, which formerly extended all round it, and kept off the cattle, was removed and the pavement and steps torn up, and the place made a shelter for deer & sheep, whose dung sadly soiled the place. The stucco which covered the outside, and gave it the appearance of stone, was every where falling off. I brought away a piece of it. It is almost as hard as stone, and seems to have been made in pieces about 12 inches by 8 and 3/8 of an inch thick, and stuck on with some kind of cement.³⁴

The building was further castigated by Brayley and Britton in *The Beauties of England and Wales* as: 'a heavy and ungraceful building. . . whose weight has caused the foundation to give way'. Although Brayley made an initial visit to Wimpole in 1801, the above description was not published until 1807.³⁵

Humphry Repton (1752–1818), invited to make proposals for the estate, also visited in 1801. Repton did not pull his punches in the ensuing *Red Book*. He was critical both of Stuart's design and the way that the building had been constructed, offering his own solution to how things might be improved:

The prospect room on the hill is in a state of decay partly from its bad foundation and partly from the absurdity of building a room on Columns for which there is no authority among the ancients. I am the more surprised at this oversight, in an Artist to whom this country must ever be indebted for his valuable and accurate account of Athenian Architecture'.



Fig. 6. Sir William Chambers or James Stuart, giltwood side table, on loan to Spencer House.
The Bambridge Collection, Wimpole Hall (The National Trust).

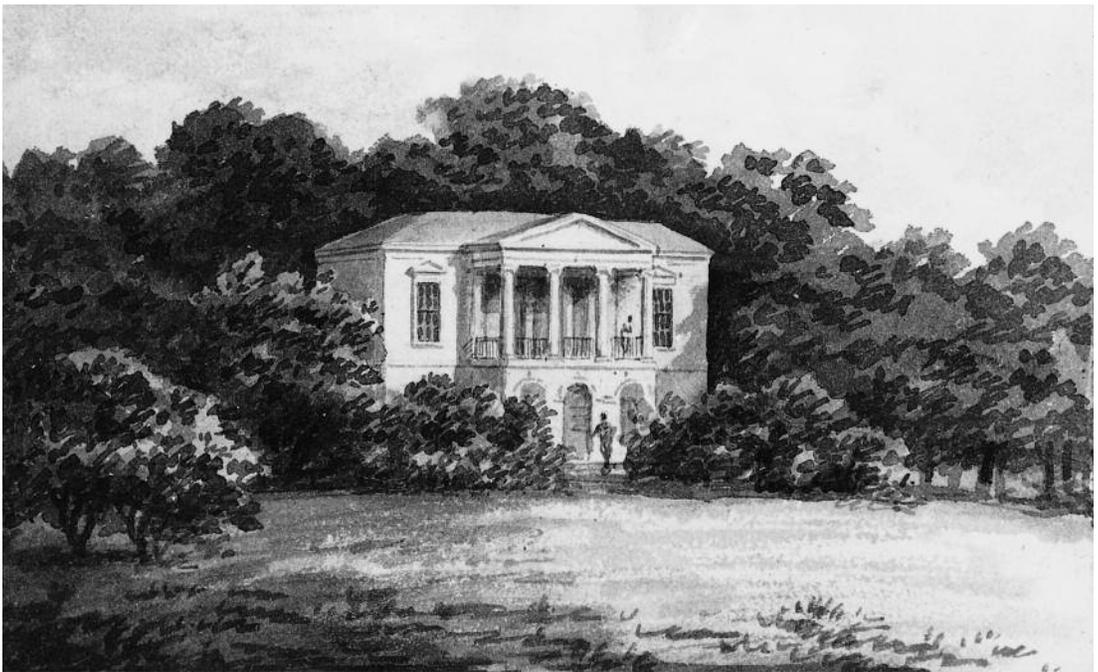


Fig. 7. Humphry Repton, watercolour proposal from the Wimpole *Red Book* for the remodelling of the Park Building, 1801. *The Bambridge Collection, Wimpole Hall (The National Trust).*

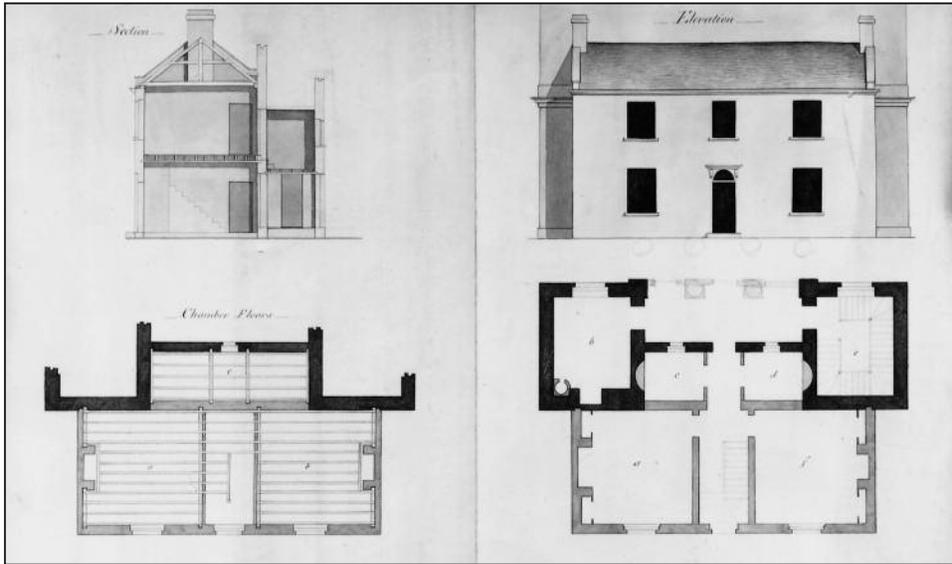


Fig. 8. Thomas West, plan, rear elevation and section of the proposed alterations to the Park Building, 1802. *British Library*.

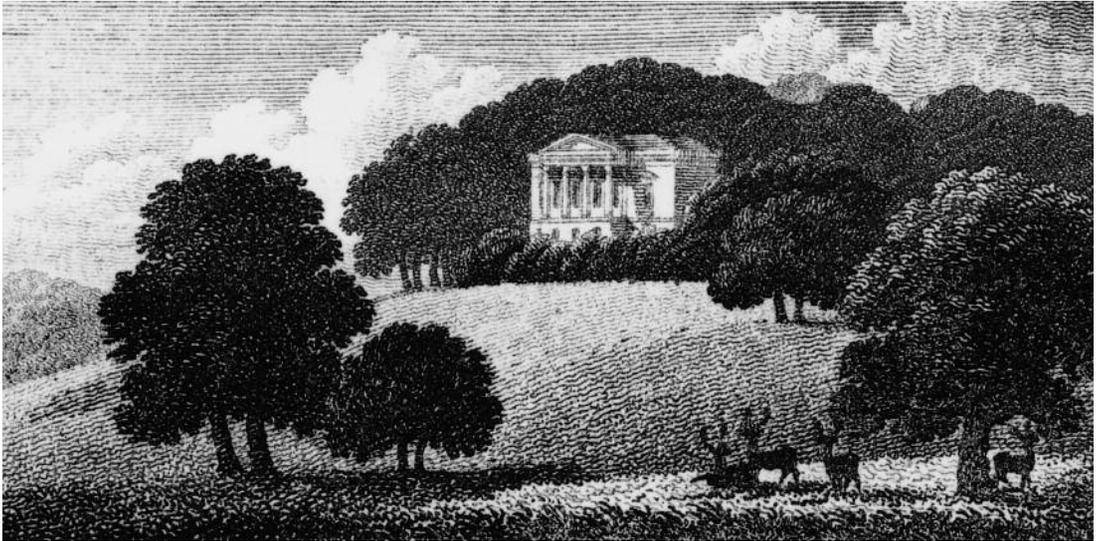


Fig. 9. John Peltro, engraved view of the Park Building, 1804. *Bodleian Library*.

He went on to advise:

This beautiful knoll seems to require a building to be placed upon it, but it is remarkable that either from the swell of the ground or the trees in the valley, there are very few spots from whence the lower part of this building can ever be seen, and consequently the bases of the columns are always invisible, while the heavy mass above seems too mighty for its foundation, as indeed it has actually proved, for it will be necessary to take down all the centre of the building, except the roof and cornice, which I think may be shored up till it is restored and this I should advise to be done by filling up the lower part to make a labourer's cottage, without which a prospect room is seldom properly ventilated, and the columns may then be removed to the upper story in the manner described in the annexed Sketch No. III, in which I have also shown the effect of planting round its base, and on the sides of the building to correct its present isolated appearance.³⁶

The structural failure of the building may not have been directly Stuart's fault for, leading a life 'of cheerful indolence', his buildings were 'often completed by other hands'.³⁷ The remodelling proposed by Repton's scheme (Fig. 7), although perhaps a fairly standard neo-palladian arrangement, recalls in a quite striking way the north and south elevations of the Water House designed in the 1730s by the amateur architect Henry Herbert, 9th Earl of Pembroke for the park at Houghton, Norfolk, a building which Repton would certainly have known.³⁸

Amongst the Hardwicke papers in the British Library are two drawings for the Park Building which can be dated to 1802 and safely attributed to Thomas West, the Wisbech architect-surveyor.³⁹ Already engaged in works on the estate, West's task was to produce an architectural scheme which translated Repton's advice into bricks and mortar.⁴⁰ He proposed (Fig. 8) that a modestly-scaled addition should be built at the rear of the Park Building. This was to be T-shaped in plan, the downstroke of the T fitting into the open loggia on the ground floor. West's proposed addition provided a 'kitchen' and 'parlour' to either side of a central stair hall with a 'Common Chamber'

and 'Best Chamber' above. The space formerly occupied by the rear, or north-facing, loggia is shown divided into three: Stuart's statuary niches were, rather ignominiously, to be incorporated within two new service rooms – a pantry and cellar – to either side of the central corridor which linked the cottage and Park Building. Squeezed in above the pantry and cellar, but below the oversailing upper floor of the Park Building, was to be a 'Servants Chamber'. The diminutive scale of the cottage is revealed in the elevation; its eaves are shown level with the string course which separates the ground and first floors of the Park Building. A new oven is shown in the eastern room on the ground floor of the Park Building marked 'Back Kitchen'. The stair in the west room was to become a dairy.

Repton's proposal was to reuse the portico columns for a first floor loggia which would have been supported by an arcade on the ground floor. It is not clear whether this was ever realised. West's plan does not show the projecting portico on the south side, and it may be that he planned to build the arcade along the line of the two columns *in antis*. This would, however, have made the upper room unsatisfactorily narrow. In order to neaten up the presentation of his drawing, West may simply have chosen not to show the portico; the positions of the four columns of the loggia are marked very roughly in pencil.

John Peltro (?1760–1803) drew and engraved a topographical view of the Park Building for the 1804 edition of William Peacock's almanac *The Polite Repository* (Fig. 9).⁴¹ Peltro's view, which illustrated the month of January, does not necessarily add credence to the idea that either Repton's or West's proposals to recast the building were executed, because he often worked from Repton's existing watercolours.

Stuart's charming, but sadly ephemeral, little building last appears on an 1828 estate survey plan made by Robert Withers, a detail of which is shown as Fig. 10. The Park Building must have survived, however, for much of the remainder of the nineteenth century, for in his 1914 typescript essay *Wimpoles As I*

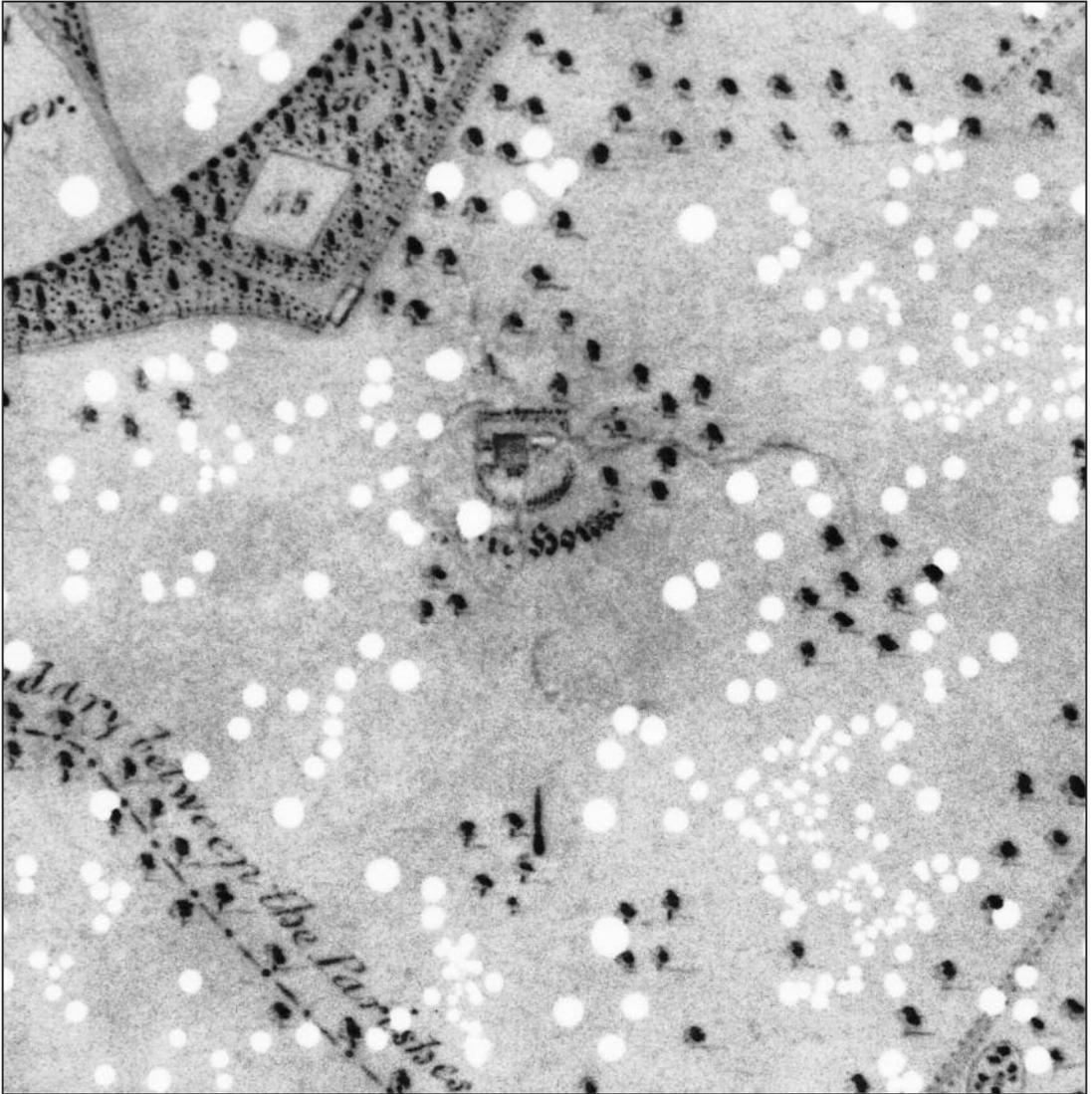


Fig. 10. Robert Withers, detail of an estate survey plan, 1828.
The Bambridge Collection, Wimpole Hall (The National Trust).

Knew It, the Rev. A. C. Yorke, then 62, wrote: ‘On the hill to the W. of the mansion stood the “Hill House”, a Georgian pleasure house for tea and spadille. It was of brick and stucco, with interior fittings of wood

painted to look like green marble. From its upper floor could be viewed a lovely prospect of wood and tilth to the Royston Hills’.⁴²

NOTES

- 1 The drawing was auctioned at Christie's Sale of *British Drawings and Watercolours, including Architectural Drawings*, 19th December 1989, and illustrated, as lot 134.
- 2 John Harris, 'Newly Acquired Designs by James Stuart in the British Architectural Library, Drawings Collection', *Architectural History*, XX, 1979, 75 and pls. 21a & b. The drawings are at London, British Architectural Library, RIBA, Drawings Collection, CC4/40 (1 & 2). This date is given in Howard Colvin, *A Biographical Dictionary of British Architects, 1660–1840*, New Haven and London, 1995, 942, and is repeated in Dorothy Stroud, 'The Charms of Natural Landscape: The Park and Gardens at Wimpole – II', *Country Life*, CLXVI, September 13, 1979, 759–760 and Gervase Jackson-Stops, *An English Arcadia 1600–1990*, London, 1992, 88.
- 3 London, British Library (hereafter BL), Add MS 35,607, fo. 234 (r.), James Stuart to Philip Yorke, 2nd Earl of Hardwicke, 27th January 1766, quoted in part in Ingrid Roscoe, 'James "Athenian" Stuart and the Scheemakers Family', *Apollo*, CXXVI, September 1987, 182, note 19. Stuart was dilatory by nature and, despite his professed intention in 1766 to think about the project, it is not implausible that he might have taken several more years to produce the drawings for the Park Building.
- 4 Jackson-Stops, *op. cit.*, 88, expresses surprise that Stuart was the author of the building, perhaps because of the ten year hiatus which he supposed there to be between Stuart's earlier work in the church at Wimpole and the design of the Park Building.
- 5 These monuments, in the parish church of St. Andrew, preserve the memory of Catharine, the wife of the Hon. Charles Yorke, and her father-in-law Philip Yorke, the 1st Earl of Hardwicke and Lord Chancellor. For a description of these and the other monuments in the church – which include work by Flaxman and the two Westmacotts – see Royal Commission on Historical Monuments, England, *County of Cambridge*, I, 1968 (hereafter RCHME), 213–214. See also David Watkin, *James Athenian Stuart, Pioneer of the Greek Revival*, 1982, 55; Roscoe, *op. cit.*, 178–184; and Ingrid Roscoe, 'Peter Scheemaker', *Walpole Society*, LXI, 1999, for full catalogue entries for the above, and for Scheemaker's solo enterprise, the 1770 monument to the Hon. Charles Yorke.
- 6 Hertford, Hertfordshire Record Office, Ecd F82: 1774, May 16, £30 & July 7, £50; 1775, May 12, £52 15s; 1776, November 30, £144 17s; and 1777, May 17, £52 10s. The Rev. James Plumptre believed that the final cost of the building had been in the order of £1,500, and that Stuart had received some £700.
- 7 Between 1764 and 1766 Stuart also designed a London mansion for Thomas Anson – Lichfield House at 15, St. James's Square [*Survey of London*, XXIX, London, 1960, 142–54].
- 8 Philip Yorke's journal of the 'Midland Tour' is reproduced in Joyce Godber, *The Marchioness Grey of Wrest Park*, Publications of the Bedfordshire Historical Record Society, XLVII, 1968, 160–163. During the couple's visit, of the 15th to the 20th August, Philip noted: '... Hagley, a most delightful place; great variety of ground and pleasant views in the park, decorated with buildings or seats in the most favourite spots; a seat designed by Pope; a Doric temple by Stewart; a Palladian bridge by Mr. Thomas Pitt'.
- 9 Arnold Root, *The Wimpole Landscape*, unpublished M.A. dissertation, Department of Architecture, University of Cambridge, 1978, 22, first noted this.
- 10 David Adshead, 'The design and building of the Gothic Folly at Wimpole, Cambridgeshire', *The Burlington Magazine*, CXL, February 1998, 76–84.
- 11 Historic Manuscripts Commission, MSS Dartmouth, Report 15, appendix I, 1896, 238–9, Lord Hardwicke to the Earl of Dartmouth, February 18th 1778, quoted in Jackson-Stops, *op. cit.*, 89.
- 12 Watkin, *op. cit.*, 30.
- 13 Unless a smokescreen, this statement disproves the suggestion that the verses were written by Hardwicke [Jackson-Stops, *op. cit.*, 88].
- 14 The inclusion, on the far right of the engraving, of a rustic figure shouldering a spade finds analogies in Stuart's drawings of classical sites which are often sparsely but characterfully peopled. The Rev. James Plumptre (see note 25 below) refers to Lerpinière's engraving and to a smaller version, 'Publish'd 1 March, 1781 by Fielding & Walker, Paternoster Row', explaining: 'There is a large print of this, which I believe is only a private plate in the family. From this a small one was done for the *Westminster Magazine* for Feb.'.
- 15 Michael Raeburn, Ludmila Voronikhina, and Andrew Nunberg (eds.), *The Green Frog Service*, London and St. Petersburg, 1995, Cat. 825, view 124; Hilary Young (ed.), *The Genius of Wedgwood*, 1995, 203, Cat. G208; and David Adshead, 'Wedgwood, Wimpole and Wrest:

- The landscape drawings of Lady Amabel Polwarth', *Apollo*, CXLIII, April 1996, 31–36. In 1995, in celebration of the bicentenary of Wedgwood's death, Wedgwood reproduced a number of the Frog Service plates, including one illustrating the Park Building at Wimpole.
- 16 See L.P. Wilkinson (trans.), *The Georgics*, Harmondsworth, 1982, 92, Book II, lines 467–468 and 470–471. I am indebted to Dr. Marcus Lodwick for identifying the source. Hardwicke excised the inappropriate words 'caverns, living lakes/cool Temples'. 'The Georgics' were modelled on the didactic poems of Nicander, and celebrate Roman country life.
- 17 *The Spectator*, No. 417, 28th June 1712, quoted in John Dixon Hunt and Peter Willis (eds.), *The Genius of the Place: The English Landscape Garden 1620–1820*, London, 1975, 143–145.
- 18 See the first part of Peter Willis's 'Introduction', to *Charles Bridgeman and the English Landscape Garden*, London, 1977, 5–8, for the connection between the ancient idea of Elysium and the eighteenth century landscape garden.
- 19 With his brother, the Hon. Charles Yorke, Philip wrote, pseudonymously, the greater part of the *Athenian Letters; or the Epistolary Correspondence of an Agent of the King of Persia, residing at Athens during the Peloponnesian War*, London, 1741–3, a plausible historic fiction which was pirated for re-publication.
- 20 Colvin, *op.cit.*, 938.
- 21 John Phibbs, *Wimpole Park, Cambridgeshire*, unpublished survey for the National Trust, 1980, 15 and 25.
- 22 Cambridge, Cambridge University Library, W.M. Palmer Collection, B.51, 1924, 6, Rev. A. C. Yorke's manuscript entitled *STVDIVNCVLA WINEPOLANA*, 'where used to stand, above the chalk pit in the park, the "Hill house", a tea-house of the L^d. Chancellor Hardwicke, were shreds of an old Garden & orchard, fruit-trees & gooseberry bushes. May not these have been the survival of the Gaunte manor?'
- 23 Damie Stillman, *English Neo-classical Architecture*, London, 1988, I, 114, explains that one of the distinctive elements in Stuart's decorative style was the placing of urns and wreathed medallions on the top of doorcases.
- 24 BL, Add MSS 35,695, fo. 348, Daintry to 2nd Earl of Hardwicke, Royston, 30th June 1788.
- 25 Roscoe, 1987, *op.cit.*, 184, explains that Stuart may have encouraged the young artist to compete in various sculptural competitions and that, during the ten years which followed Peter's return to Antwerp in 1771, he collaborated with Thomas on a number of projects. We cannot be certain whether the Park Building was built before or after 1771.
- 26 This elaborate arrangement might suggest that the back of the building was also intended to play a role in the landscape – whether to close or command a view – but neither the setting nor the otherwise plain rear elevation would seem to bear this out. A near contemporary design for a garden building which is more satisfactorily Janus-faced was made by the architect Edward Stevens (c.1744–1775) [Alistair Rowan, *Garden Buildings*, Feltham, 1968, plate 32]. This sectional drawing is remarkably similar in spirit to Stuart's drawing. A small, spiral staircase in Stevens's scheme provides access to the flat roof which would have served as a viewing platform.
- 27 Joseph Friedman, *Spencer House*, London, 1993, 332.
- 28 Letter from Mrs. Eliot to Lady Beauchamp, 1781, quoted in Elizabeth P. Biddulph, *Charles Philip Yorke, 4th Earl of Hardwicke, Vice-Admiral, R.N., A Memoir*, London, 1910, 164. Lady Beauchamp was the wife of Sir William Beauchamp of Langley Park, Norfolk, and sister of Mrs. Charles Yorke. Mrs. Eliot was the wife of John Eliot, who became 2nd. Lord Eliot in 1804 and 1st. Earl of St. Germans in 1815; she was the sister of the 3rd. Earl of Hardwicke.
- 29 BL, Add MSS 35,695, fo. 119, letter from Richard Barton to 2nd Earl of Hardwicke, from Wimpole, January 3rd 1782. In the same letter Barton reports that the architect James Essex had inspected 'the Greenhouse' which was then in need of repair.
- 30 BL, Add MSS 35,695, fo. 243, Richard Barton to 2nd Earl of Hardwicke, Wimpole, December 12th 1785. A letter from Barton to a Mr. Stamford [BL, Add MSS 35,695, fo. 274, December 5th 1786] records the following: 'John Favel's [bill] for new painting at the Park Building 12:18:0' and 'John Laylor for repairing the Stucco Work &c. 1:17:7'.
- 31 Watkin, *op.cit.*, 24, identifies Stuart's Greek Revival Temple at Hagley as being the first correct example of the use of the fluted baseless Greek Doric order in modern times. It was based on the Hephaestum, or the Theseum as it was known in the 18th century, in Athens, begun c.449 B.C. In 1758 Lord Lyttelton wrote a letter explaining: '[Stuart] is going to embellish one of the Hills with a true Attick building, a Portico of six pillars, which will make a fine object to my new house, and command a most beautiful view of the country'. It seems that this archaeological approach was not required at Wimpole.

- 32 C.B.Andrews (ed.), *The Torrington Diaries*, London, 1935, II, 239.
- 33 For a discussion of the significance of the words ‘Etruscan figures painted in colours’ see Kerry Bristol, ‘The painted rooms of “Athenian” Stuart’, in this volume.
- 34 Cambridge, Cambridge University Library, MS Add. 5819, J. Plumptre, *A JOURNAL of a TOUR to the SOURCE of the RIVER CAM made in July 1800 by WALTER BLACKETT TREVILYAN Esq^r., A.B. of St^t. John’s College, and the Rev^d. JAMES PLUMPTRE. A.M. Fellow of Clare Hall, Cambridge* (hereafter Plumptre). I am grateful to Ian Ousby for sending me a full transcription of those parts of the journal which describe Wimpole. Extracts from the journal, entitled *Wimpole Hall*, were published in Cambridge, Michaelmas 1976, by SCB, MMB, TDH, DJM, LQ, JQ, NAS & WDT. James Plumptre was the son of Dr. Robert Plumptre, who had been the Rector of Wimpole and President of Queen’s College, Cambridge.
- 35 J. Britton and E.W. Brayley, *The Beauties of England and Wales*, II, 1807, 125. On 22nd June 1801 Thomas Sheepshanks wrote to Lord Hardwicke from Wimpole [BL, Add MSS 35,687, fo. 120v.] explaining: ‘A Gentleman of the name of Brayley, and one of the Authors or Editors of a Work called the Beauties of England and Wales called upon me two Days since with a letter of Recommendation requesting me to furnish him with such Information respecting your Lordship’s Seat and Family as may be proper for Communication and Insertion in this Work’.
- 36 Humphry Repton’s *Red Book* for Wimpole, 13–14. The text leaves and plates, long-since removed from their morocco leather binding, survive at Wimpole.
- 37 Watkin, *op.cit.*, 45.
- 38 Rosemary Bowden-Smith, *The Water House, Houghton Hall, Norfolk*, English Garden Features, 1600–1900, Number One, Woodbridge, 1987.
- 39 BL, Add MS 36,278, M.2. A second drawing gives details of the rafter layout for the roof of the new addition. In the same hand, and at the same location, are a number of, unexecuted, alternative proposals for the remodelling of the late 17th century stables at Wimpole – accompanied by a dated estimate signed by Thomas West. West may also have been responsible for realising another of Repton’s suggestions – the game-keeper’s cottage in the central tower of the gothic folly.
- 40 On the road to Wimpole on December 18th, 1800, the Revd. James Plumptre encountered a ‘M^r. West, Engineer, of Wisbeach, who was inspecting a mill &c., erecting there’ [Plumptre, *op.cit.*, fo. 66]. The mill in question was probably the water-powered threshing mill at Thornberry Hill Farm [RCHME, *op.cit.*, 224–5]; the mill was completed in 1804 to the designs of a Mr. Hume of Midlothian, and was ‘constructed by the “Bankers of Wisbech” at a cost of £300’.
- 41 Oxford, Bodleian Library, MS. Eng. Misc. g. 73.
- 42 Cambridge, Cambridge University Library, W. M. Palmer Collection, B.51, 9–10, Rev. A.C. Yorke, *Wimpole As I Knew It*, 1919, typescript. Excerpts from the typescript were printed in D. Ellison (ed.), *Wimpole As I Knew It*... , Bassingbourn, 1979. Spadille is the name given to the ace of spades in the card-game quadrille.