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ALEXANDER ROOS

(c. 1810–1881)

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Alexander Roos (Fig. 1) was an early-Victorian architect, interior-designer, decorative-painter, furniture-designer and designer of formal ‘architectural’ gardens of the mid-1830s to late-1860s. He was employed throughout the British Isles and yet has passed largely unnoticed in the study of architectural history.¹ This paper, in focusing greater attention on Roos’s achievements, demonstrates that a study of his career involves the riddle of how a seemingly untried, immigrant architect of twenty-five secured such major, far-flung commissions so soon after his arrival in England. These included The Deepdene, Bedgebury Park, Hadzor House, Shrubland Park and No. 4 Carlton Gardens — in Surrey, Kent, Worcestershire, Suffolk and London respectively — which he ran in tandem in the second half of the 1830s. These commissions bespeak of his arrival with, or even summons on account of, some architectural standing that has remained unplumbed until now. Whilst the answer to that conundrum may lie in the proposition that Roos was a pupil of Karl Friedrich Schinkel, there is first the need to outline his life as far as it can be discovered and also establish the extent of his work, much of which until now has been ascribed erroneously to others. It is the characteristics of that body of work and the subject-matter of a selection of his drawings which set the trail to the idea of his pupillage under Schinkel in Berlin. Then, from the realisation that Roos was probably the sole member of Schinkel’s circle working in Britain, comes the assessment that he brought a distinctly German influence to bear on the Italianate style in Britain, so leading to the

identification of a previously unappreciated alternative to Sir Charles Barry’s influential version of that movement. Lastly, an interim assessment of Roos’s career and influence will be attempted, and it is to be hoped that this will stimulate further discoveries about the man and his work.

As previously set out in Sir Howard Colvin’s introductory essay on Roos, his surname is Germanic but he was born in Rome. Roos was probably son to an immigrant German cabinetmaker



Fig. 1. Portrait of Alexander Roos, aged about 22, signed ‘Constantino Sganquerillo fec.’, dated 1832. *RIBA Library Drawings and Archives Collections* [hereafter *RIBA*], *Roos album*, #1.

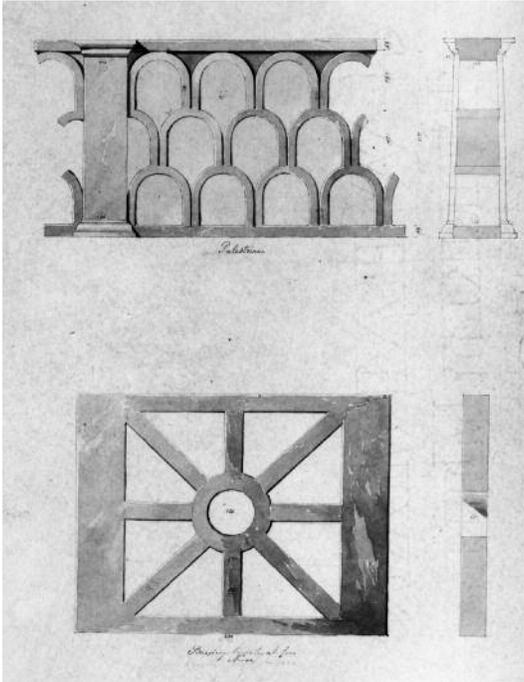


Fig. 2. Alexander Roos, walling observed at Palestrina and at 'Foro di Nerva', Rome, c.1828-32.
RIBA, Roos album, #56.

from Ludwigsburg, near Stuttgart, and the Protestantism that would have been expected from such origins seems to be confirmed by the architect's legacy to the poor of St. James's parish, Piccadilly.² In Britain Alexander Roos was regarded as Italian and he must have been born in about 1810 for in the English census of 1851 he gave his age as 41.³ The first point of reference in any study of Roos is the album of his drawings held by the Royal Institute of British Architects Library's Drawings and Archives Collections⁴ which contains a group of signed and dated drawings of 'architectural antiquities at Rome, Pompeii, Paestum, Agrigento and elsewhere in Italy'.⁵ These establish that before his arrival in Britain he had immersed himself in the years 1828-34 in a study of Ancient Roman sites in southern Italy that was to prove a repeated source of inspiration during his subsequent architectural

career in Great Britain. As evidence of this, the subjects of these drawings include distinctive patterns of pierced walling (Fig. 2, observed at the Foro di Nerva [Forum of Nerva] in Rome and at Palestrina), Pompeian marbled, grotesque and figurative wall decoration, and tessellated floors, all of which recur in the commissions Roos executed in Britain.

By 1835 Roos had come to England for he is then documented as working for John Howard Galton at Hadzor House in Worcestershire.⁶ Although it has not been discovered how they first came into contact, it was towards the end of a trip to Italy, from which he returned in 1833, that Galton had realised the limitations of the architect, Matthew Habershon, whom he had employed to work on Hadzor in his absence abroad.⁷ Roos's role at Hadzor was supposedly confined to interior decoration and garden design, but the probability of architectural work there is now also suggested. Not only did building work continue until 1859, but there are indications in the Galton papers that Roos may have designed the stables.⁸ In continuation of this idea, photographs reveal not only the existence of service buildings (Fig. 47) in the manner of his 'Erwood' drawing that will be encountered below, but more by him in the interiors than just a surviving decorative painted ceiling in the Pompeian style (Fig. 3), for instance the idiosyncratic stair banister. This last may be attributed to Roos on stylistic grounds, as it incorporates the 'Nerva' panel motif. In addition the elevated colonnade at the back of the house and the terracing and pool in front strike resonances with his work elsewhere, for instance at Shrubland, a commission that will be encountered below. The colonnade seems in the same spirit as similar features occurring in the sketched proposal drawings for Roos's Ipswich Lodge at Shrubland, and while first thoughts for the terrace and pool are seen in the perspective view of the house by Roos in the RIBA album, the outline and everted lip of the pool (Fig. 4) are repeated by him at Shrubland as well.

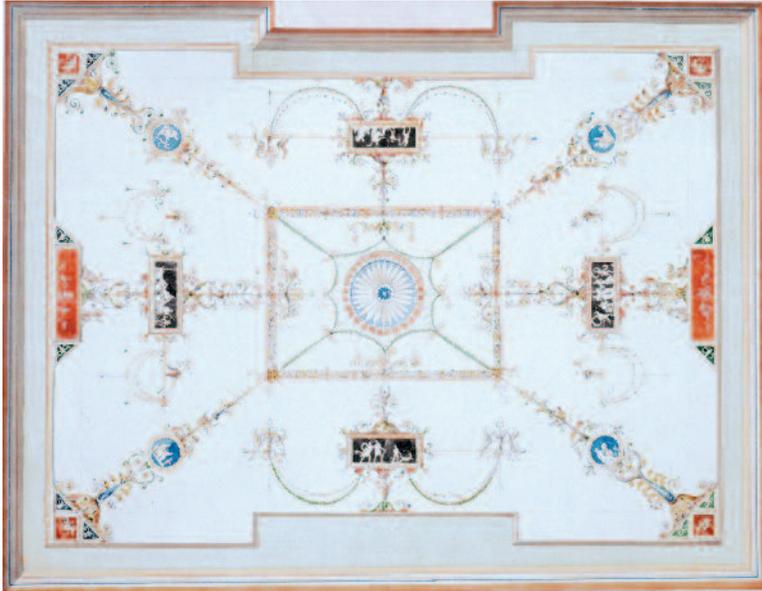


Fig. 3. Alexander Roos, ceiling design for Hadzor House, Worcs., signed, inscribed and dated 1835. *RIBA, Roos album, #117.*

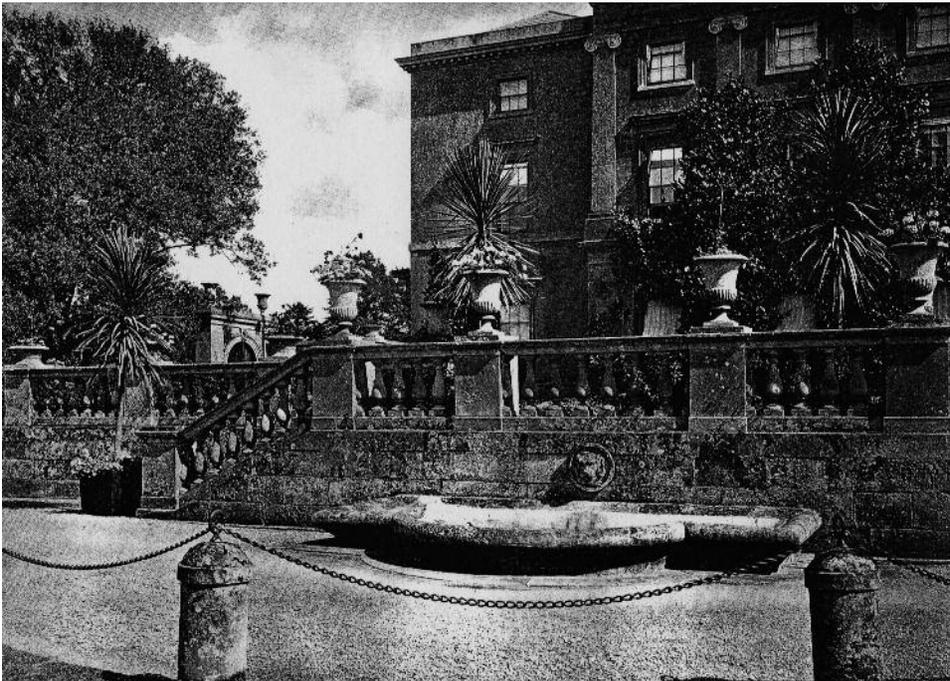


Fig. 4. Alexander Roos, Hadzor House, pool before the terrace on the garden front, c.1835 (now derelict). Detail from 1901 *Country Life* photograph.

The Grecian conservatory should also be entertained as by Roos as its slender ‘cast-iron columns or baluster shafts’ with a repeated eaves-height elaborated triangular anthemion or acroterion cresting may be compared with a similarly composed overmantel mirror in one of the proposal drawings for No. 4 Carlton Gardens, a scheme attributed to Roos that is discussed below.

Galton is known for employing more than one architect concurrently.⁹ So it is to be regretted that the understandable cease of correspondence from the Hadzor agent on Galton’s return to England prevents a definitive answer as to whether Roos’s work at Hadzor was in collaboration with or in succession to Habershon. However, it seems more likely that Roos supplanted him. In the same way that Roos followed on from Habershon’s initial engagement at Hadzor, another commission, perhaps for garden design, might have been indicated by the existence in the RIBA album of a topographical drawing by Roos of Mere Hall, a sixteenth-century timber-framed house in the neighbouring Worcestershire parish of Hanbury, where Habershon had recently also been employed.¹⁰ But it seems more probable that the drawing was in preparation for the slender volume, *Four Views near Droitwich, Worcs.*, that was issued in collaboration with Mrs Howard Galton, *circa* 1836.¹¹

Sir Howard Colvin in his introductory essay on the architect muses on whether Galton had encountered Roos in Italy and employed him as an itinerant draughtsman, for in 1844 he sought to have Roos accompany him in that role on a trip to Syria, a request the architect declined on account of his then expanding practice in Britain.¹² Galton was a noted Italophile and died there in 1862. He sprang from a banking family and ‘was a man of taste ... [who] in addition to a notable collection of paintings ... possessed sculptures by Thorwaldsen,’ and others.¹³ Galton might thus seem the conduit through which Roos came into contact with the extended Hope *cum* Beresford-Hope family, who as will be seen below

had by 1836 (so shortly after the death in 1831 of the father of that family, Thomas Hope) embarked on a trio of architectural schemes. However, there is a putative alternative link, thereby reversing the introduction, as Habershon was a pupil of Thomas Hope’s executant architect, William Atkinson and had ‘remained in Atkinson’s office some years as an assistant’.¹⁴ Not only was Thomas Hope a pre-eminently formative influence on Regency architecture and taste generally, he also shared a similar banking background to Galton’s along with a mania for collecting sculpture.¹⁵ Thomas Hope had been the patron who first discovered Thorwaldsen, at the time facing failure in Rome, and had made repeated purchases of his sculpture.¹⁶ In this last respect, at least, Galton followed Hope’s lead and his employment of Habershon might indicate that on the back of commercial contacts, having received the introduction to Habershon from Thomas Hope, Galton was subsequently recommended by Hope’s heirs to try Roos in place of the clearly unsatisfactory Habershon. Added to this it was two years after Galton’s return home in mid 1833¹⁷ that Roos first appears at Hadzor, a strange delay were he really summoned from Italy by Galton, who had come to realise Habershon’s shortcomings while still in Rome. Why it is the Hopes rather than Galton who should perhaps be regarded as the ones bringing Roos to England will be returned to below, but at this stage it is sufficient to say that Galton’s delay in replacing Habershon cannot be ignored and if he did receive the introduction to Roos via the Hopes, that would strengthen the notion that it was they who had first made contact with the architect.

It was from Hope’s widow and her second husband Viscount Beresford and Hope’s three sons, Henry Thomas Hope, Adrian John Hope and Alexander Beresford-Hope, that Roos received some of the greatest commissions of his career: the Italianate remodelling of The Deepdene in Surrey (1835/6–41) and of Bedgebury in Kent (c.1836–41), and the remodelling of the interior of 4 Carlton

Gardens (c.1836/7), in London. Bedgebury then led to further work at Arklow House, Connaught Place, in London, in 1839 for Alexander Beresford-Hope, and in 1840 on the new Ecclesiological chapel-at-ease and associated Gothic buildings that the same son was then creating at Kilndown within Bedgebury's parish of Goudhurst. Roos's role at Bedgebury and Kilndown was always known, but at Deepdene and at Carlton Gardens it has previously only been hinted at.¹⁸ The presumed catalyst for this flurry of building amongst the heirs of Thomas Hope is to be found in the inheritance of £193,000 received by each of his sons on the death intestate of their uncle Adrian Elias Hope in 1834.¹⁹

Roos's involvement in some way at The Deepdene has already been assumed from the signed plan²⁰ of the house dated 1841 held in the Paul Mellon Collection at the Yale Center for British Art.²¹ Even though that plan dates from around the completion of the remodelling, the whole 1836–41 Deepdene campaign can now be revealed as Roos's work, on the basis of eight further drawings by Roos at Yale (either signed or attributable to him as in his hand) and others from a manuscript volume by John Britton on The Deepdene held in the Minet Library, Lambeth,²² that are similarly attributable to him on account of their recognisable draughtsmanship and characteristic use of sepia (or more correctly pink) ink for scales and measurements. As some of these drawings are preliminary proposals that were not executed, Roos was clearly present at Deepdene before the start on the executed scheme and his commission would have involved not only the remodelling and enlarging of the house as an Italianate palazzo for Henry Thomas Hope (Fig. 51), but also encompassed the rejected initial Graeco-Italianate proposals for the entrance or more correctly sculpture hall and the entrance façade, previously given to Thomas Hope in his final years (in association with William Atkinson). In addition, it will be shown below how on stylistic grounds a large proportion of the interior decoration surviving until

the house's demolition in the late 1960s was also due to Roos, rather than to Thomas Hope, as thought before now. Lastly, the 'Minet' Deepdene drawings also include a group of alternative proposals, attributable to Roos, for enlarging a tower in the kitchen garden into a gardener's house. These last drawings are clearly in Roos's hand and exhibit stylistic parallels with the signed drawings for the Ipswich Lodge at Shrubland that will be discussed below.

All this is in contradistinction to the previously accepted analysis which identified the proposals for the Gardener's House, the Grecian scheme for the sculpture hall, the corresponding set of three proposals for a Graeco-Italianate entrance façade and the interior decoration in question as earlier (than now can be demonstrated) and so (erroneously) supposed as due to Thomas Hope and Atkinson.²³ Furthermore, according to that now superseded analysis, the Italianate sculpture hall and exterior recasing of the house as built were erroneously attributed to Hope's son, Henry Thomas.²⁴ Justification for the revised dating and ascription to Roos of this entire 'lost' commission follows herewith.

The Minet drawings for the house consist of a sheet of four drawings (Fig. 5, being three cross sections and a small-scale plan, giving initial Grecian proposals for a new entrance hall for display of sculpture and for the adjoining stairs); besides three successive fully worked-up elevations (Figs. 7–9) in a Graeco-Italianate manner not inappropriate as a preamble to the proposed Grecian cast of the hall; a perspective view (Fig. 10); two small, sketched elevation drawings, one of which was for the garden front (Figs. 11 and 12); and a subsequent small sheet with a sketched Italianate cross-section of the hall looking towards the stairs (Fig. 13). The two sheets for the hall, one of the elevation drawings, the perspective, and the elevation sketch of the garden front were reproduced by Professor Watkin in his monograph on Thomas Hope and therein attributed to Thomas Hope and Atkinson, except for the

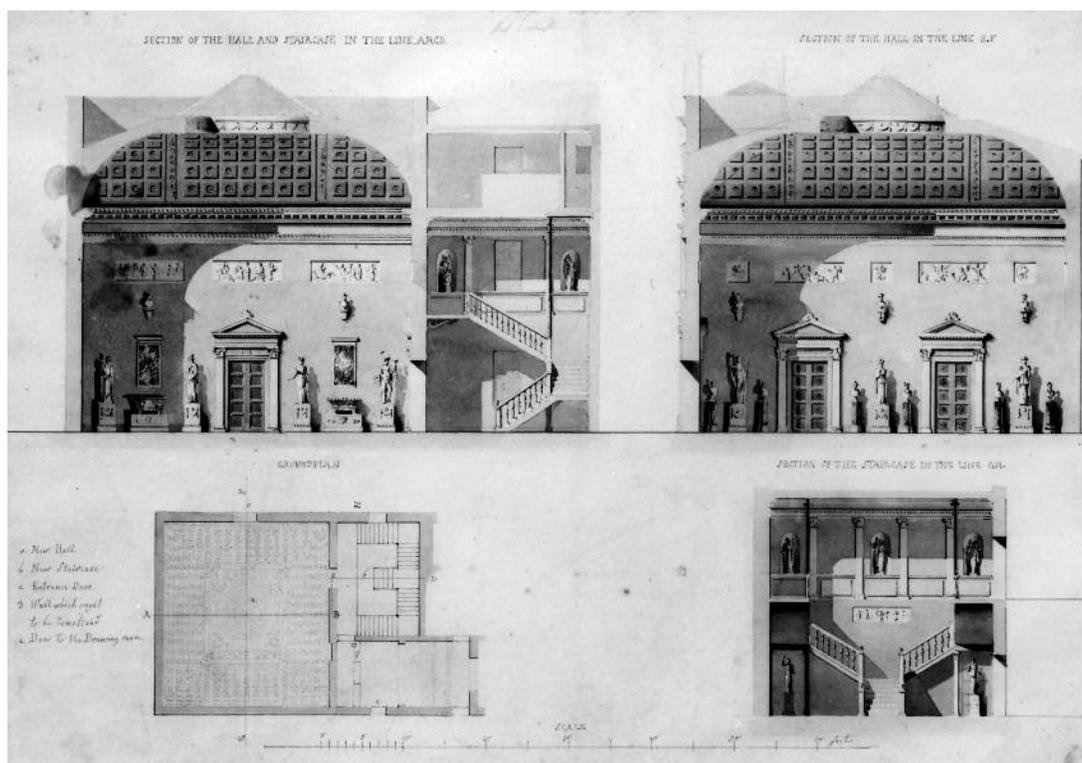


Fig. 5. Alexander Roos (here attrib.), The Deepdene, Surrey, 'Section of the Hall and Staircase' with 'Groundplan', c.1835/6. *Minet Library*.

garden front sketch which he ascribed as possibly by Henry Thomas Hope.²⁵ None of the foregoing Minet drawings is signed²⁶ and they are all preliminary, rejected drawings or sketches, whereas those at Yale are of the built scheme.

Besides an additional watercolour perspective of the garden front before any alteration, the Yale drawings comprise two elevations of the entrance front as built (one coloured and showing the inter-relationship to the pre-existing building extending left and right); a sheet with two elevations for the side returns of the addition; two watercolour perspectives of the new entrance front in its landscape setting; and two sheets with a plan and cross section of the sculpture hall and its ceiling, the stairs and the first-floor loggia of the entrance front.

Of these, the four sheets with elevations, plans and cross sections in black ink and sepia wash are signed and dated 1841, whereas the watercolour elevation and the perspectives are neither signed nor dated, yet are attributable to Roos on account of their draughtsmanship.

In addition to their recognisable hand, the Minet drawings exhibit stylistic comparisons with other drawings by Roos, so strengthening an attribution to him. First, a cross-section in the RIBA album annotated 'Section of the Staircase'²⁷ (Fig. 6) is notably similar in style and detailing to the ceiling and top-light in the three cross-sections of the initial preliminary scheme for the hall at the Minet. The RIBA 'Staircase' drawing exhibits a coffered ceiling framing a central top-light with a

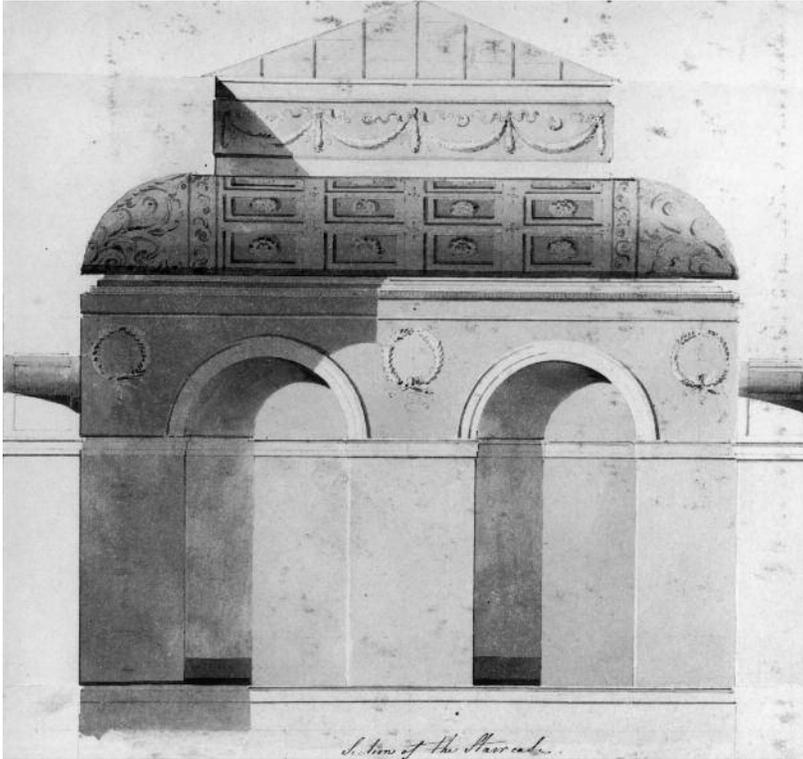


Fig. 6 .Alexander Roos, 'Section of the Staircase', an unidentified scheme, c. 1835–40.
RIBA, Roos album, #145.

swagged frieze to the necking, relating very closely to the rejected initial proposal for Deepdene reproduced in Fig. 5.²⁸ Despite Professor Watkin's suggested ordering, the prime position of the Grecian sculpture hall scheme in the sequence is demonstrated by the fact the stairs are indicated in substitution for the bathroom and back stairs in the 1826 plan of the house given by Britton,²⁹ that is where Henry Hope's new south drawing room was to be located, behind the centre of the entrance façade on the west side the hall, rather than north behind it, as the stairs were eventually built.³⁰ As will be seen below, and in corroboration of this revised sequence of the drawings, the following interim preliminary scheme for the hall has the stairs in the position they were eventually built, located to the north.

The second stylistic comparison may be made between a drawing by Roos in the RIBA album for a pedimented niche set in a garden wall with a scale in 'Pieds Anglais'³¹ and the Neo-Grecian details of the initial preliminary schemes for the hall and entrance façade. The garden niche drawing proves that Roos could be a Grecian stylist and its Grecian pediment accords with the similarly acroteria-topped pediments initially proposed for both the façade and the aedicule doorcases of the hall in the Minet drawings. Thirdly, the final rejected proposal elevation (Fig. 9) incorporates arched windows to the first floor, with roundels to their spandrels beneath straight cornices, clearly deriving from the Villa Farnesina in Rome. Exactly the same pattern of window was later projected by Roos for the centrepiece of the entrance

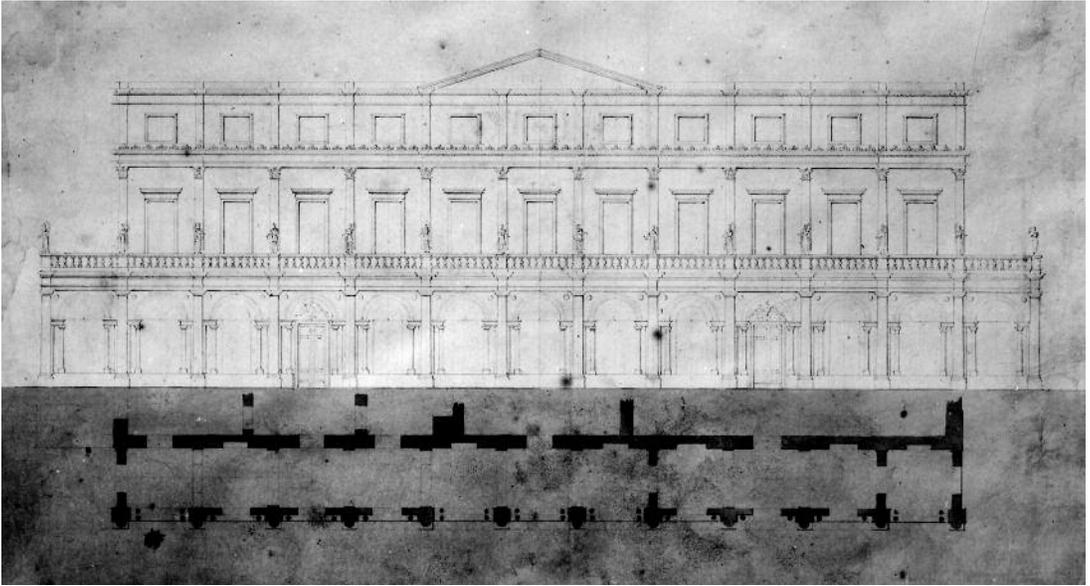


Fig. 7. Alexander Roos (here attrib.), The Deepdene, first proposal for entrance front, c.1835/6.
Minet Library.

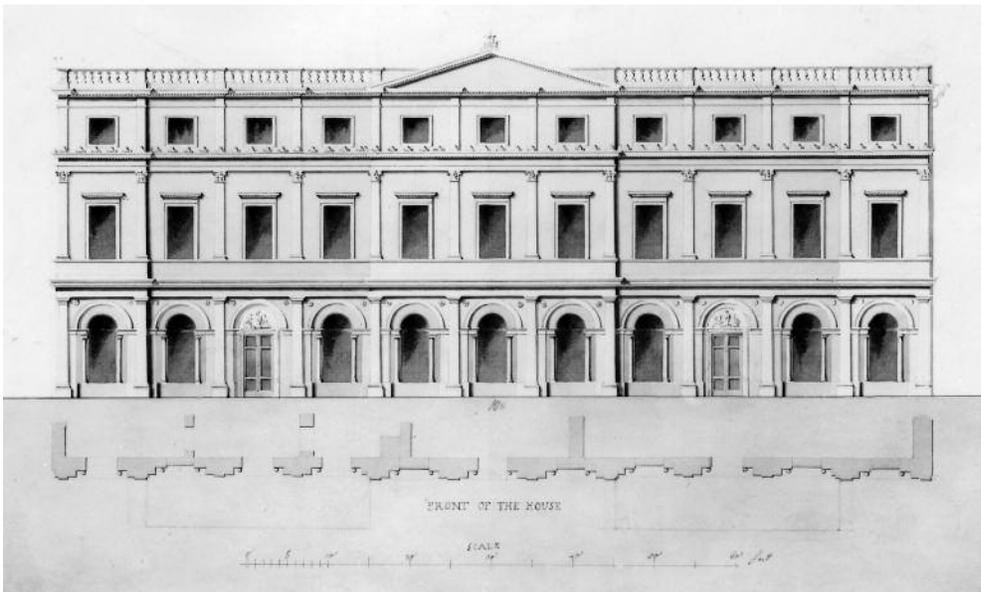


Fig. 8. Alexander Roos (here attrib.), The Deepdene, second proposal for entrance front, c.1835/6.
Minet Library.

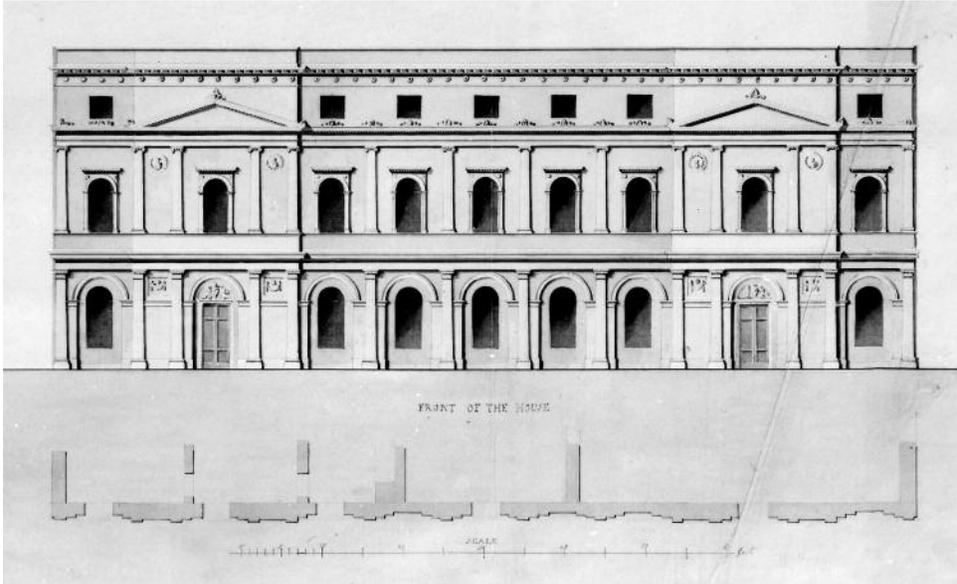


Fig. 9. Alexander Roos (here attrib.), The Deepdene, third proposal for entrance front, c.1835/6. *Minet Library*.



Fig. 10. Alexander Roos (here attrib.), The Deepdene, perspective of third proposal for entrance front, with Thomas Hope's asymmetrically placed tower retained, c.1835/6. *Minet Library*.

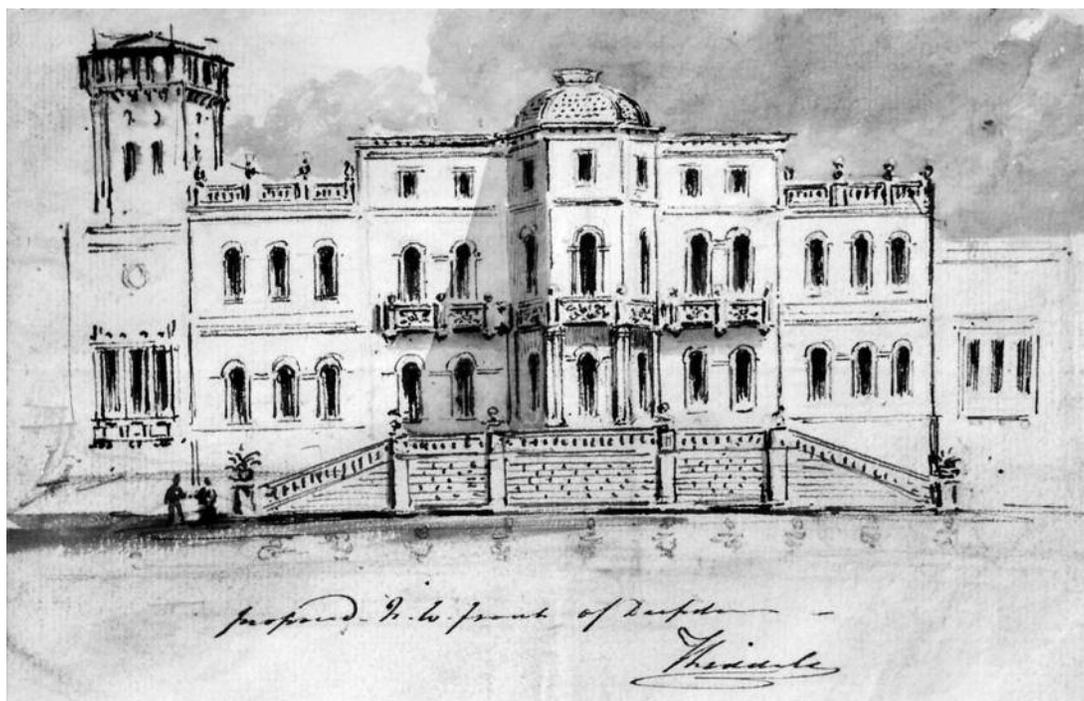


Fig. 11. Alexander Roos (here attrib.), The Deepdene, 'Proposed N.W. front of Deepdene', (later?) inscribed 'Thiddell', c. 1835/6, with Thomas Hope's tower still retained. *Minet Library*.

front of Dale Park, c.1844. Fourthly, the perspective drawing (Fig. 10) which demonstrates the imagined effect in the Deepdene landscape of that final rejected proposal elevation for the entrance front, had it been constructed (Fig. 9), may be compared with a proposal by Roos for the garden at Shrubland, reproduced below (Fig. 27). Opposite the façade in the Deepdene perspective is a retaining garden wall with niches containing sculpture on plinths, very similar to the proposal at Shrubland, albeit there with the niches in hedging, rather than, as here, in masonry.

That perspective and the associated elevation proposal have brought us forward to the point at which Roos had arrived at a decision to abandon a central axis, leading to the emphatic treatment of the lateral entrances that was carried through to the built scheme. The preceding interim proposals (Figs. 7 and 8) by

contrast had both been of single, central emphasis³² and correspond in sequence with the initial Grecian 'aedicule doorcase' design for the sculpture hall. Both have a single, crowning, central pediment and their central entrance would have led directly into the staircase hall, which as we have seen was at this stage to be sited to the west of the sculpture hall.

The second proposed scheme for the sculpture hall (Fig. 13), being later than the Grecian scheme, cannot have been by the then-dead Hope either, and is, naturally enough, demonstrable as due to Roos as well, not least because of the way it led directly to the final scheme (for which there are signed drawings at Yale, as will be discussed shortly). This second proposal for the hall is in a small, sketched cross-section at the Minet, clearly in Roos's hand and which, in summary, is the first wholeheartedly

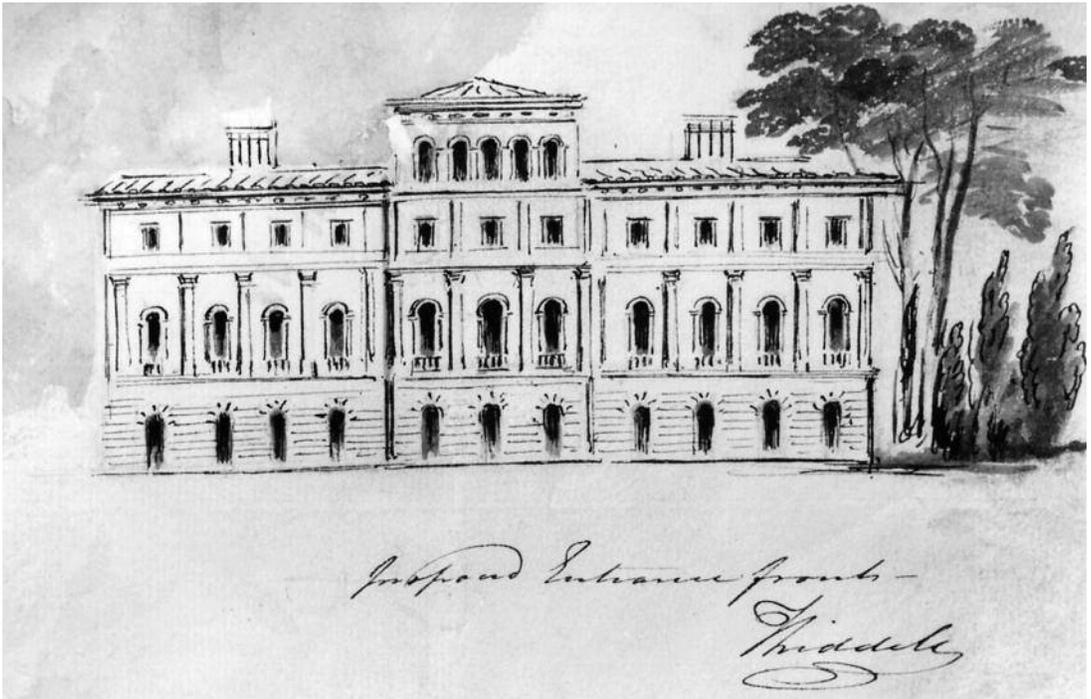


Fig. 12. Alexander Roos (here attrib.), The Deepdene, fourth 'proposed entrance front', (later?) inscribed 'Thiddell', c.1835/6, with Thomas Hope's tower no longer retained, an attic loggia first suggested. *Minet Library*.

Italianate scheme, feeling its way towards the final built solution. This was the scheme in which Roos was first proposing to relocate the stair hall to the north, behind the new sculpture hall, over the subterranean passage to the kitchen block. That gave Roos a space as wide as the hall itself and allowed him, now that the stairs could be articulated about the central axis of the hall, to propose bringing the paired lower flights through into the main space from a half-landing in the adjoining stair hall. Additionally at this stage, instead of the previously-intended triple-height space with a generously coved ceiling at second-floor level, he reduced the sculpture hall to a double-height space with a flat ceiling having a central opening revealing a top-light over the second floor. The second floor was to have an arcaded gallery round the well, while the sides of the

double-height hall were now to be ranged with a balustraded open gallery at first floor level supported on wall brackets and accessed through doorways from the upper landing of the adjoining stairs.

The next preliminary drawing to consider is for the garden front (Fig. 11) and had already been correctly dated, but (in contradiction of previously published analysis) must also be by Roos.³³ While it 'shows the central canted bay capped by a French domelet and beneath the first-floor windows those chunky balconies which Barry first used on the garden front of the Travellers';³⁴ the appropriately close parallel is found in Roos's own use of such balconies on both the entrance and side elevations at Deepdene as built from 1836, at Bedgebury in arguably the same year, and as he proposed later for Dale Park, as cumulatively will be seen below.

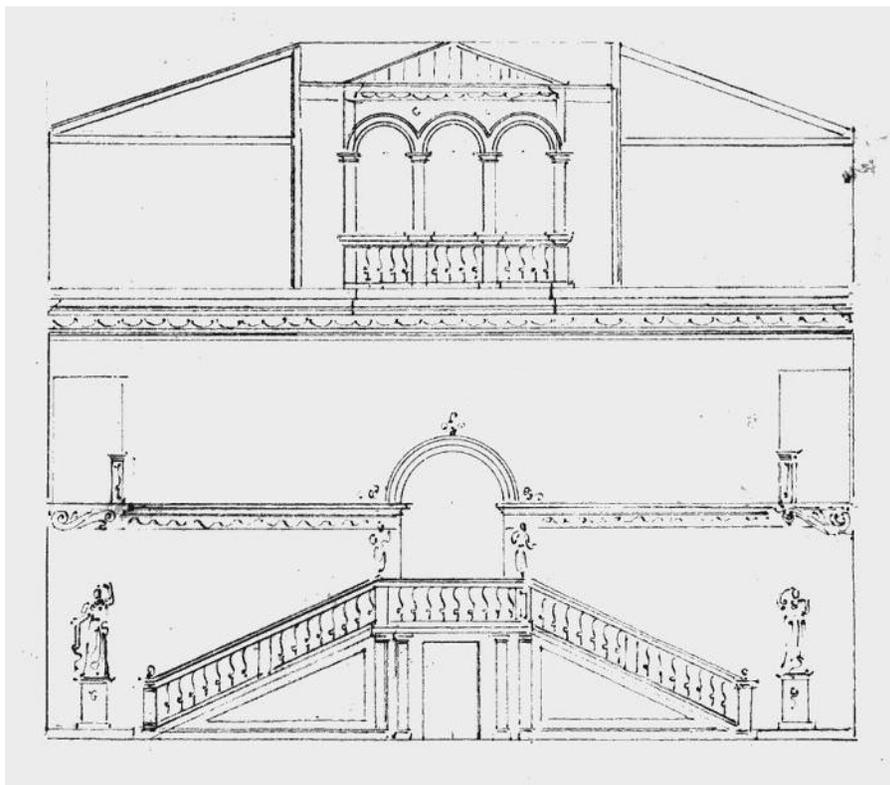


Fig. 13. Alexander Roos (here attrib.), The Deepdene, second proposal for entrance or sculpture hall, section, c.1835/6. *Minet Library*.



Fig. 14. Karl Friedrich Schinkel, Prinz Karl's palace, Berlin, detail of summer chimney-board from ballroom and gallery, c.1828 (destroyed).

In an interim summary, the conjunction of drawings for Deepdene identifiable as in Roos's hand with motifs therein also proposed or used by him for other commissions, along with a drawing in the RIBA album showing he was occasionally a Grecian stylist, there is ample reason to accept that Roos was the author of the initial proposals to remodel Deepdene. As work on the house was underway in 1836, the preliminary proposals must therefore date from 1835 or 1836, and cannot be due to Thomas Hope who had died in 1831.

The third and final stage in the development of the new sculpture hall is documented by signed drawings from the group at Yale according with it as built. While there was no change in the circulation routes between hall and stairs from what had been



Fig. 15 Karl Friedrich Schinkel, Concert Hall in the Schauspielhaus (National Theatre), Berlin, 1818–21 (partially destroyed; much altered in post-war reconstruction).

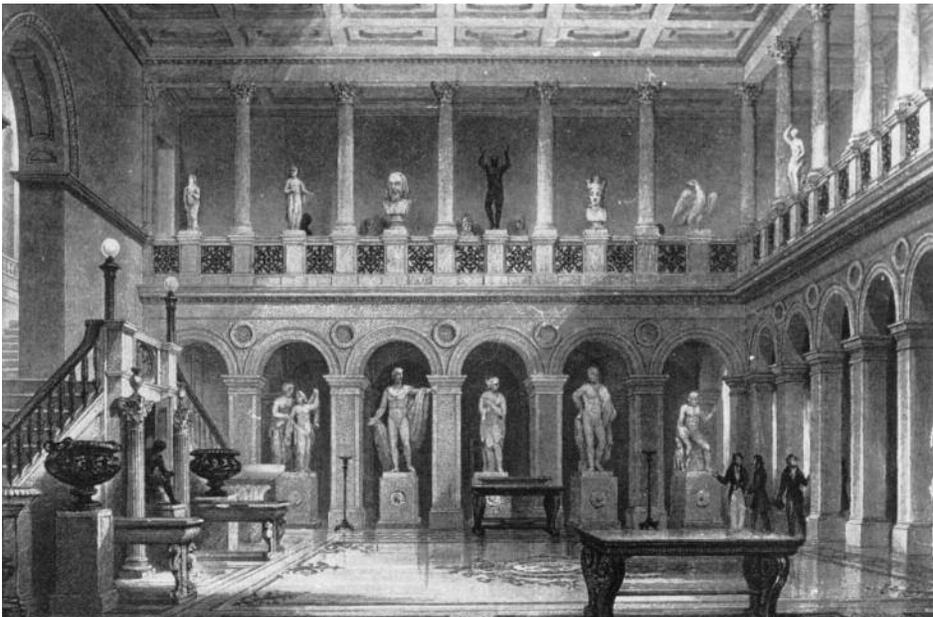


Fig. 16. Alexander Roos, The Deepdene, entrance or sculpture hall, 1836–41: from Brayley and Britton, *Topographical History of Surrey*, V, 1848.

proposed earlier in the little Minet sketch (Fig. 13), the formerly-to-be open gallery at first floor level was now enclosed by a colonnade, itself now supported on an arcade providing an ambulatory encircling the hall at ground level (Fig. 16).

Last to be considered are the signed elevations by Roos at Yale for the Deepdene entrance front and its return sides in their actual guise, as built. To analyse its process of architectural gestation, the final form of the entrance front (Fig. 51) had been arrived at by omitting the pair of second-floor, acroteria-topped, engaged pediments of the final preliminary scheme (Fig. 9) but otherwise keeping the articulation of the three floors of that drawing and raising them over a rusticated and voussoir-arcaded ground floor, itself derived from the remaining elevation sketch proposal at the Minet (Fig. 12). That sketch, which on account of its arched first-floor windows must correspond with the 'domelet' sketched elevation for the garden front, had also contained the first indication of the raised central five bays, forming a fourth storey, that was carried through in final execution at Deepdene, although there recessed and differently articulated.

Notwithstanding the foregoing analysis, an even more telling parallel with the final form of the Deepdene entrance front is found with a drawing in the RIBA album that on the basis of its subject and inscription in Italian must date from before Roos's arrival in England (Fig. 17).³⁵ An elevation, this is a conjectural reconstruction of an Ancient Roman insular house in Rome near Castel Sant' Angelo, with the storeys articulated similarly and in the same sequence to that at The Deepdene. The main differences between this drawing and The Deepdene as recast by Roos, apart from the raised fourth storey in the centre flanked by belvedere towers, are the additional storey and the ascending Ionic and Corinthian orders in the drawing, as opposed to the use of Tuscan pilasters throughout at Deepdene (Fig. 18). Otherwise, besides the similar graduation from a ground floor with arcaded rustication,

through a floor with a central arcaded loggia³⁶ framed within a pilastrade in antis, the greatest relevance to the present argument is in the way the pilastraded top floor of both drawing and completed house exhibit a recessed open-topped terrace over the loggia between end-pavilions whose fronts are flush with the plane of the lower storeys. In this the main difference between drawing and built façade is in the 1-5-1 rhythm of the drawing as opposed to 3-5-3 as executed at Deepdene.

It will be noticed that the only date on the drawings for Deepdene by Roos is 1841, the year the campaign is reckoned as finishing. They are therefore likely to be fair copies produced as record drawings for Henry Hope, in replacement of ones spoilt during building. However, all the foregoing attributable and documented drawings by Roos and repeated parallels with either other projects of his or drawings by him, at least one of which pre-dates both Deepdene and his arrival in England, together provide a convincing case that both the evolution of the design and actual remodelling of The Deepdene for Henry Thomas Hope was all Roos's work. Finally, in confirmation that he was on site from the outset, there is the evidence of the unsigned watercolour perspective in his hand at Yale, recording the garden front of the house as left by Thomas Hope at his death and before any of the alterations carried out for Henry Thomas Hope. And as the building work on the accepted scheme was under way by 1836,³⁷ it is arguable that, on account of the size of the campaign and the minimum of three stages through which the design of the scheme was resolved, Roos was engaged and working up the preliminary drawings by 1835, in other words very soon after, if not immediately on, his arrival in England. And, as already indicated, it will be considered below why it was likely that Roos was sought out and brought to England by Henry Thomas Hope specifically to remodel Deepdene.

In contrast to the main house, the drawings for the Deepdene Gardener's House (Fig. 20) are in the

Picturesque Italianate manner. The design is asymmetrically composed round a Tuscan tower with machicolations to the battlemented top, although there are indications in the drawings that in a change of mind this was to be altered to a pyramidal roof with Tuscan eaves matching those of the wings. Both the battlemented top and the alternative roof treatment foreshadow two of the numerous variants on a towered theme that will be encountered for the Ipswich Lodge at Shrubland, below, where triple-arcaded windows were also proposed. In further comparison, the Tuscan piers and eaves of the Gardener's House porch are echoed in the well-head in the park at Bedgebury.

Meanwhile, Roos's work at Bedgebury in recasing it as an Italianate palazzo advanced in tandem with Deepdene: indeed the campaign here too must have started earlier than the accepted date of 1838, as the estate was bought by the Beresfords in 1836, partly with the inheritance Lady Beresford had received from her first husband Thomas Hope.³⁸ Even though the only two surviving signed drawings by Roos for the house, elevations of the entrance and garden fronts held at Yale, are again dated 1841, the Beresfords had been able to move into part of the remodelled house by late 1837³⁹ and Greenwood's *Kent*, published in 1838, was already able to mention the alterations.⁴⁰ These enlarged and recased the house, while the Beresford Lodge (Fig. 21) at the then northern entry into the park, held out in the current statutory listing description as possibly by either Decimus Burton or Roos (and in that order), can now be confirmed as due to the latter on account of its similarities to his drawings (at the Minet, Lambeth) for the Deepdene Gardener's House, to his Ipswich Lodge and the preliminary drawings for it of 1841 at Shrubland (Figs. 22, 33–4 and 45–6; discussed below). Colbran's 1840 *New Guide to Tunbridge Wells* in talking of the house expounds on 'the new "Palladian" front, of the flower garden "laid out in the Italian style", and of the elegant interiors. "The architectural proportions and embellishments,

inside and out, are from the designs of Alexander Roos, Esq., a young Italian artist of great taste and judgement, by whom, also, the ceilings of the principal rooms are painted".⁴¹ All such decoration (with the exception of one small retouched wall panel) has since disappeared, partly through the alterations carried out for Alexander Beresford-Hope, who succeeded in 1854. At this juncture notice must be drawn to Roos's particular planar form of vermiculated rustication, as evident at both the house and the lodge gate screen walls of Bedgebury⁴² (Fig. 23). Best described as 'shaved', in that the worm casts appear to have that done to them, as presenting a uniformly flat-fronted vertical edge all in the same plane, the effect is achieved by maintaining the initial front surface of each block along the meandering lines of the vermiculation when cutting back the reserves in between. The surfaces of the reserves are again all similarly in their own plane, which also extends as a French-channelled border all round the edge of the vermiculated panel, that border itself standing proud of the surrounding basic wall plane.

Before he succeeded his step-father in the Bedgebury estate, Alexander Beresford-Hope had in 1840 taken on the embellishment of the plain, Early-English Gothic preaching-box at Kilndown that Viscount Beresford had commissioned from Anthony Salvin in 1839.⁴³ Beresford-Hope was a founder member of the newly-formed Cambridge Camden Society, and at Kilndown he deployed his wealth in creating the first Ecclesiological church interior, employing Roos in association with Thomas Willement to decorate it in rich polychromy. At the same time, in an attempt to distract attention from Salvin's exceedingly shallow-pitch roof, Roos was also responsible for the addition of a spire, an openwork parapet in place of the eaves and an ironwork ridge cresting. Next, in 1845, Roos was engaged to design the Kilndown village school, which was built in a Tudor style that has been judged as 'not handled well' by John Newman.⁴⁴

On the basis of further drawings in the Mellon

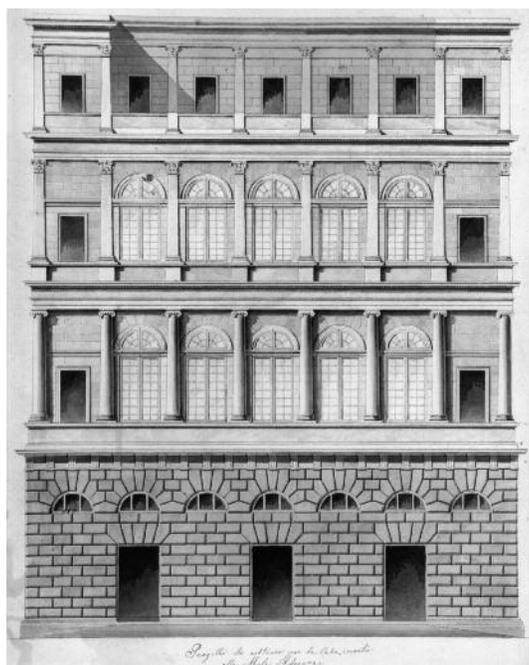


Fig. 17. Alexander Roos, 'Progetto di restauro per la Casa incontro alle Mole Adriano', c.1828-32. *RIBA, Roos album, #104.*

Collection at Yale, Alexander arguably may already in c.1839 have employed Roos to redecorate his recently acquired London town-house, Arklow House, in Connaught Place.⁴⁵ In like manner No. 4 Carlton Gardens is here advanced as a further commission from the Hope family: in this instance Adrian John Hope, Thomas's second son.⁴⁶ The house, designed by John Nash and constructed possibly under the direction of Decimus Burton,⁴⁷ had been first occupied by W. G. Coesvelt, a noted collector of pictures, who moved out in 1836. There is then a gap in the rate books before Adrian Hope and his wife took up residence in the following year,⁴⁸ ostensibly the period wherein alterations were executed that are detailed in a series of drawings in the Mellon collection at Yale, which are attributable to Roos on account of draughtsmanship and style. The drawings consist of a series of floor plans with folded out wall elevations, a pair for each room: a

survey and proposal, the latter sometimes giving changes in the number of doors, their size and location. Those divergences within the pairs of drawings for each room confirm that the fully worked up ones are design proposals and not a record of pre-existing decoration dating from Coesvelt's tenure, as might otherwise be assumed from the room designations such as 'Mr Coesvelt's Bed Room' and 'Mrs Coesvelt Drawing Room'.

In this way the dining room proposal shows decorative wall panels in place of the pair of doors formerly flanking the serving alcove. There is also a perspective drawing of the entrance hall and stairs at Carlton Gardens, which John Harris thought might depict a surviving interior from Coesvelt's time,⁴⁹ but while the architecture shown is not only consistent with Roos's style, the *antae* depicted framing the entry into the stair hall are proved to be an introduction by a comparison with the pre-existing plan drawings of the house in Coesvelt's time also surviving at Yale,⁵⁰ which show freestanding columns in their place. These *antae*, thus demonstrable as dating from the campaign here ascribed to Roos, have capitals reminiscent of the pilasters in two drawings of Ancient Roman tombs in the RIBA album: an elevation drawing of one tomb and a perspective of another (here identified as the Tomb of the Garlands, Pompeii), both with the pilasters *in antis*. Additionally, the bas-relief frieze panels shown in the entrance hall drawing relate to those proposed in the first scheme for the Deepdene hall and those still extant in the entrance hall at Bedgebury. The drawings for Carlton Gardens also include a tented bedroom, making a noteworthy parallel to the one at Shrubland which will be discussed below, and another room, a boudoir, was to have a tented ceiling gathered to the central point from which the light was hung. Although the house was demolished in 1929, there remain two chimneypieces from it preserved in the V&A Museum, one of which, with Neo-Classical brass mounts,⁵¹ relates to another *in situ* at Bedgebury in *rosso antico* marble.

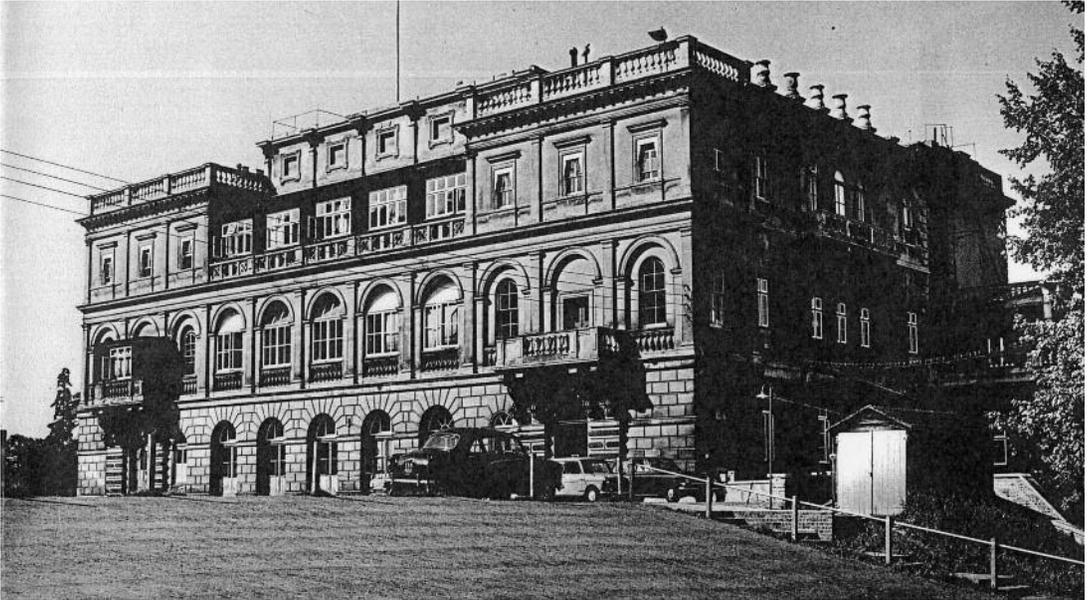


Fig. 18. Alexander Roos, The Deepdene, oblique view of entrance front, 1836-41, shortly before demolition in 1968/9, already shorn of its twin belvedere towers and with hutting infill to the second-floor terrace. © Crown copyright. NMR (detail).



19 Karl Friedrich Schinkel, Schloss Glienicke, Potsdam, the Wagenremise (coach-house), mid- to late-1820s.



20 Alexander Roos (here attrib.),
The Deepdene,
proposed elevation of
tower in kitchen
garden into a
gardener's house,
c.1836-41.
Minet Library.



Fig. 21. Alexander Roos
(here attrib.), Bedgebury
Park, Kent, the Beresford
Lodge, c.1836-41.
Richard Garnier.



Fig. 22. Alexander Roos, Shrubland Park, Suffolk, the Ipswich (now South, or Barham) Lodge, 1841. *Richard Garnier*.

A sketch attributable to Roos for Alexander Beresford-Hope that has remained with his descendants remains something of a mystery, but would make more sense, despite the reading of its caption as ‘Erwood, Cheshire, as not completed,’⁵² if it were identifiable as for the former Beresford seat in the Peak District, Beresford Hall, near Sheen, in Staffordshire. Viscount Beresford and his stepson had been buying the estate piecemeal in order to reverse its former alienation out of the family and Alexander had planned to renovate the house.⁵³ Indeed, Roos referred in 1845 to a visit to an unspecified house near Buxton, which might be

identifiable as Beresford, being only some six miles distant.⁵⁴ Nonetheless, the drawing, illustrated by Professor Watkin in his monograph on Thomas Hope, is in Roos’s hand and approximates to a defining statement of the architect’s picturesque, vernacular Italianate manner.⁵⁵ It exhibits triplet and paired arched windows with prominent flush keystones, Tuscan eaves, a belvedere tower with blind arcading to each face, Venetian-inspired flared-top chimney pots, and a pergola-topped arcade itself terminating in a smaller tower topped with a miniature arched-opening belvedere (probably a bell turret), all set on a terrace whose retaining wall is

articulated with piers topped by flower-sprouting urns. Incidentally, a similar arcade-sided tower and bell turret feature in the service court at Hadzor (Fig. 47).

Shrubland Park in Suffolk can also be shown to be another of Roos's major 'lost' commissions, as at Deepdene. His work here dates from the later-1830s into the mid-1840s, falling between J. P. Gandy-Deering's and (Sir) Charles Barry's campaigns, but has been largely overlooked, and in the process the greater part of it has been mistakenly ascribed to them. In addition to the Ipswich Lodge of 1841, published in 1958 by Christopher Hussey,⁵⁶ Roos's contributions arguably include the replanning of the house by the cutting of a lateral corridor through its spine to improve circulation – previously given to Gandy-Deering, but as Roos was later to do again at Cardiff Castle (see below); the initiation of the idea of an Italianate remodelling of the house (as furthered by Barry in contrast to their predecessor's Grecianising proposals); a second picturesque Italianate park-entrance lodge; and the greater part of the planning and laying out of the extensive Italianate gardens, this last until now considered Barry's achievement.

It is the Barry survey drawings of 1850 which document the house as enlarged by Roos following Gandy-Deering's work (Fig. 24). They show a full-height lateral extension of Paine's original house in line with its east (by then entrance) front and standing higher than and stretching as far as the ends of the wings in line with the west front which Gandy-Deering had altered. The end gables of this addition sport Grecian acroteria, a stylistic detail that may have induced Hussey's attribution of this part as well to Gandy-Deering, but one which is perfectly possible for Roos, as was observed at Deepdene. It must be borne in mind that it is this higher part added to the east front of the house that contains the current entrance hall with its ramped staircase (Fig. 41) which may thus be given to Roos instead of Gandy-Deering. In confirmation of this the addition is still crowned by an arcade-linked pair of central



Fig. 23. Alexander Roos (here attrib.), Bedgebury, Park, Kent, the Beresford Lodge, 'shaved' vermiculated rustication on the gate-screen wall, c. 1836-41.
Richard Garnier.

chimneystacks that feature in Barry's survey and are characteristic of Roos. The linking arcade is carried on a broad, shallow under-arch between the two stacks. Both arcade and under-arch feature elsewhere in Roos's work. First, Roos's proposal drawings of c.1844 for Dale Park (Fig. 29, the next-discussed commission, below) exhibit a line of arcade-linked chimneystacks along the roof, and secondly the under-arch relates to a repeated similar motif in an elevation drawing by Roos in the RIBA album.⁵⁷ In addition, the way the tented dressing room also in the added east part of the house echoes a like feature at Carlton Gardens has already been mentioned, while the originally almost astylar conservatory at Shrubland, as shown in Barry's survey drawings before his Italianate embellishment of it, may also be due to Roos. This is because, as although such an astylar manner was then not unknown, I can find no sign of a conservatory in either this manner or exact location in the various Gandy-Deering drawings at Shrubland and it abuts parts of the house that have already been demonstrated as more likely to be by Roos. But Roos may additionally have envisaged a

radically Italianate cast for Gandy-Deering's west front of Shrubland, as there is a sketch for this aspect in the Shrubland archive attributable to him with Italianate narrow corner towers on splay-batter bases at basement level terminating either end of the composition, prefiguring Barry's executed scheme with its single, but larger, tower. In view of the previously accepted history of Shrubland, this drawing on tracing paper might be thought of as by Barry, but can be attributed to Roos for the following reasons. First, the tracing paper used differs from that otherwise employed by Barry in the Shrubland archive. Secondly, Barry's 1850 survey drawings show the room over which he subsequently added his Italianate tower as with only a single bay, as still exists today, yet in the sketch with twin Italianate towers, that room, outside the right-hand tower within the overall composition, is shown as of two bays. This indicates that the drawing predates Barry's survey and gives credence to an attribution to Roos.

In furtherance of this re-attribution of work on the house, and from a re-examination of the garden drawings in the archive at Shrubland, some of which are signed by Roos, the layout of the gardens should also be regarded as principally due to him. This is with the major exception of Barry's Grand Descent, Panel Garden and Loggia, all on axis with the west front of the house, but which Roos had broadly planned for and started on elsewhere, if on a marginally less grand scale and in a subsidiary yet more Picturesque position further south in the garden.⁵⁸ Drawings by Roos still at Shrubland for the Hot Wall with Jacobean strapwork pierced crestings (Fig. 25) and for its Fountain Garden (Fig. 26), all as executed, and his drawings for the proposed Grand Ascent (Fig. 27) on axis with the Fountain Garden, show what was then being created as the now still extant main transverse axis of the garden, the Green Terrace. Again, a Victorian description⁵⁹ of the now-lost French Garden, at the other extremity of that long transverse walkway, with niches for busts on plinths cut in the greenery of the

encircling hedging indicates that it repeated a similar, but linear, feature that Roos proposed for the ramp path of his Grand Ascent and had also initially proposed (in masonry) for the embanking wall opposite the then-intended Graeco-Italianate entrance front at Deepdene (Fig. 10).⁶⁰ Reverting to Shrubland, the gateway flanked by engaged columns of a hybrid order framing a wrought-iron gate, carrying a date of 1841, set into the wall of the kitchen garden adjoining the stables is again indicative of Roos, on account of its date, being the same as that of the dated drawings for the garden and the Ipswich Lodge.

There are three park lodges at Shrubland and all in their differing ways are 'emphatically Italianate'.⁶¹ Needham Lodge, to the north, accords with drawings by Barry but may be a remodelling of a pre-existing lodge on the site, whereas Ipswich (now South, or Barham) Lodge and Coddendam Lodge were built to designs by Roos. Ipswich Lodge (Fig. 22) relates in many of its elements to the proposed Deepdene Gardener's House and even more closely to Beresford Lodge at Bedgebury. It is composed of a triple arcaded loggia before an Italianate tower with asymmetrical (originally) single-storey extensions to two sides, but is only the final of fourteen successive proposals and sketched exercises that Roos worked through, on the basis of drawings in the Shrubland archive (Figs. 33–4, and 45–6). Coddendam Lodge (Fig. 28) is even more freely composed, having an asymmetrically offset roof pierced at one end by a chimneystack in the guise of a small arched belfry, a '*piano nobile*' partially embowered by an arcade-*cum*-pergola, and all placed over a batter-sided podium. Its currently scrubbed appearance plays down its originally heightened Picturesque qualities, which are shown in their fully vegetatively-encrusted state in a sketched perspective at Shrubland dated 1845 and attributable on draughtsmanship to Roos (Fig. 44).

The garden at Shrubland is notable for what seems the earliest instance in England of an authentic

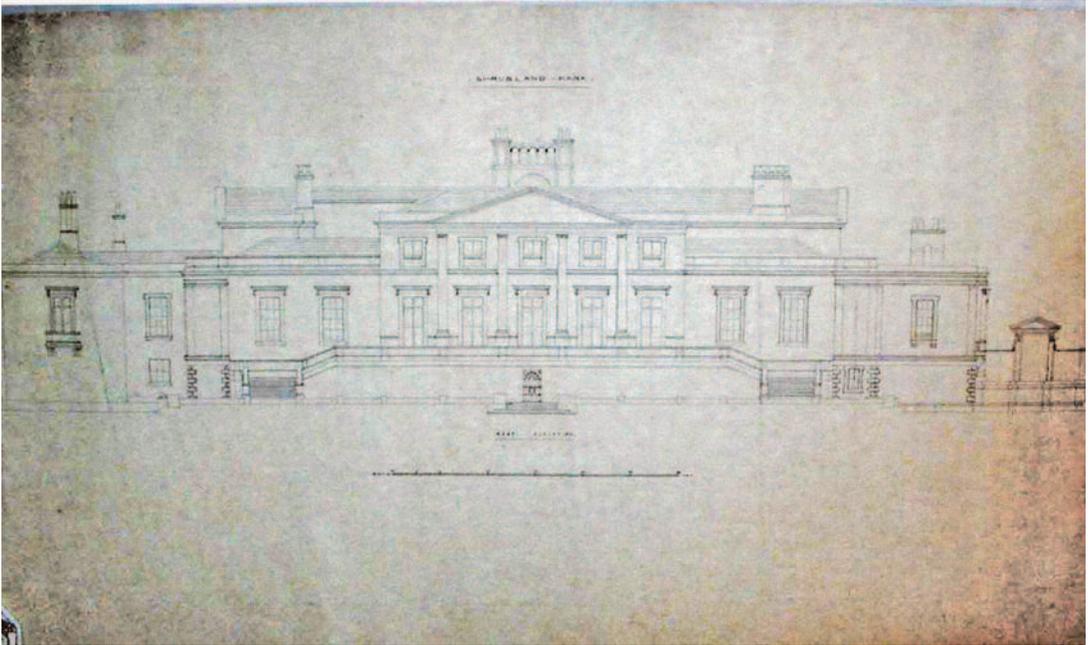


Fig. 24. (Sir) Charles Barry, Shrubland Park, Suffolk, survey elevation of west front, signed and dated 1850.
Lord de Saumarez, the Shrubland Archive. Richard Garnier.

'Swiss' (or more correctly Alpine or Tyrolean) chalet incorporated as a Picturesque addition to a designed landscape. Furthermore, its immediate surroundings are a Swiss rock garden with a steeply raked wooden bridge crossing a fabricated miniature, rock-strewn ravine forming a rock-garden. Although there are earlier 'Swiss' themed cottages in England, they are English architects' generally loose interpretations of the idiom, as with the early-nineteenth century one at Endsleigh in Devon and the example at Chatsworth. The wholly authentic nature of the Shrubland cottage would indicate that it was either imported from its country of origin in prefabricated form to be reconstructed on its present site, as was to occur at Osborne for Prince Albert, or was designed by someone with intimate knowledge of the type. Its origins and dating are unclear but it was *in situ* by 1840, for it appears on the local tithe map of that date.⁶² The history of Shrubland prior to Sir William

Middleton's tenure renders it unlikely that the chalet pre-dates his succession to the estate and it seems too exotic for a sober Neo-Classicalist such as Gandy-Deering, Sir William's first architect. This would mean the chalet's arrival and the creation of the Swiss garden beside it arguably coincided with the period Roos was working on the house and garden at Shrubland, raising the possibility that the idea of incorporating it in the garden would have been his. And in this context the existence of a German text painted on the façade would chime more readily with the German origins of Roos's family than the strongly Italian leanings of his patron at Shrubland.

The way in which the Middletons came into contact with Roos is not clear, whereas the commission for Dale Park House in Sussex came from another of Roos's banker patrons, John Abel Smith.⁶³ This abandoned Italianate scheme (Fig. 29) proposed to remodel Bonomi's exceedingly plain

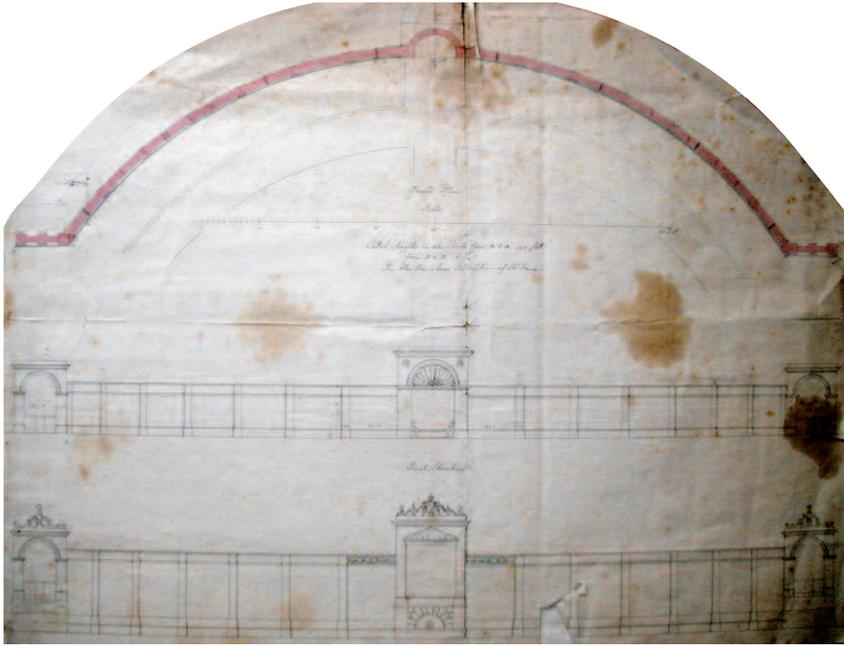


Fig. 25. Alexander Roos, Shrubland Park, hot wall to Fountain Garden, plan, front and rear elevations, annotated by Roos to reverse, folded as a letter and postmarked 24 June 1841.

Lord de Saumarez, the Shrubland Archive. Richard Garnier.



Fig. 26. Alexander Roos, Shrubland Park, the Fountain Garden and its curved hot wall beyond, c.1841.

Richard Garnier.

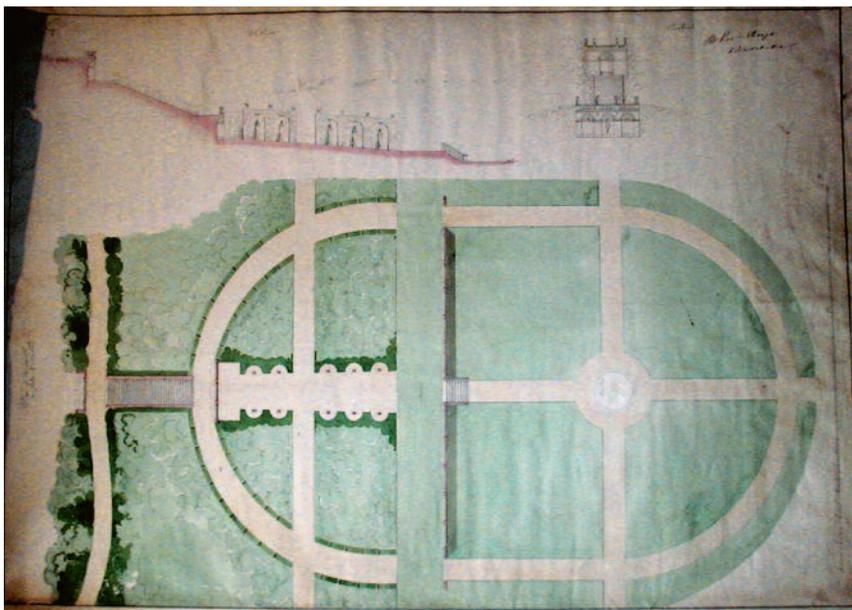


Fig. 27. Alexander Roos, Shrubland Park, proposal plan for the Fountain Garden (intersected by the Green Terrace) and Grand Ascent, the latter also in section and elevation, c.1841.
Lord de Saumarez, the Shrubland Archive. Richard Garnier.

house as a version of Bedgebury. The drawings for it, in the RIBA drawings collection and on Whatman paper watermarked 1844, exhibit both the arcade-linked row of chimneystacks already mentioned above in relation to Shrubland and balustrade panels of a similar pattern to those previously executed at Deepdene and as originally furnished in the parapets to the side wings at Bedgebury.⁶⁴ The elevation drawing for the garden front at Dale proposed a niche to the centre of the terrace's retaining wall with a fluted double-shell head closely related to that in the Hot Wall in the garden at Shrubland (Fig. 30). Despite the decision to not proceed with Roos's scheme for the house, a surviving Italianate lodge would seem on stylistic grounds to be by him.⁶⁵

Through the surviving correspondence between Roos and Onesiphorus Tyndall Bruce we are on firmer ground in deducing the role Galton played in introducing the architect to that most valuable patron in terms of procuring Roos further work.⁶⁶ At

the time of Galton's introduction, Tyndall Bruce was building the House of Falkland, in Fife, Scotland, to the design of William Burn.⁶⁷ 'Roos was brought in to design the formal garden and to advise on the interior decoration, which was carried out by D. R. Hay and Co. of Edinburgh' and was 'mainly in a seventeenth-century style appropriate to the architecture of the house, but its remodelling by R. W. Schultz for the Marquess of Bute makes it difficult to distinguish the Neo-Jacobean of the 1840s from the idiosyncratic Arts and Crafts of the 1890s'.⁶⁸

This commission led to others from Tyndall Bruce's friends,⁶⁹ besides those originating from an ongoing informal association with the architect at Falkland, William Burn. Burn in October 1841 commented to his client, 'The Ceilings as Shewn by the drawings are much richer than I originally Contemplated, but I was taken with the style and character, and regarding them as particularly suitable to your house',⁷⁰ and Burn was in turn later



Fig. 28. Alexander Roos, Shrubland Park, the Coddendam Lodge, c.1845.
Richard Garnier.

described by Roos as someone who ‘recommends me everywhere for the improvement of [the] gardens and grounds of houses’ he was engaged on.⁷¹ These commissions included Whitehall House, Lasswade, in Midlothian and Revesby Abbey, in Lincolnshire, and (while further instances may be discovered⁷²) the association allows a convincing attribution to Roos at Prestwold Hall, in Leicestershire, a house extensively remodelled by Burn in 1843,⁷³ of the Pompeian and marbled decorative painting in the house’s interior and the planting of the formal gardens separating it from the park. As an aside, the arcading in the hall at Prestwold recalls that in the hall at Deepdene⁷⁴ and the grisaille studies of putti in the lunette panels at Prestwold relate closely to the

wider arched panel of similar grisaille putti over the triple door of the dining room at Shrubland, although there without the porphyry ground as at Prestwold. Another probable commission stemming from William Burn was the Pompeian decoration of the arcaded entrance corridor at 22 Arlington Street, in St. James’s, London, as part of the alterations executed in 1854–56 for 11th Duke of Hamilton.⁷⁵ This was formerly ascribed to Eduardo Latilla’s programme of decoration for the previous owner, 7th Duke of Beaufort.

In early 1850 Roos was writing to Tyndall Bruce that he was shortly to be at Darn Hall, a house in Peebles-shire.⁷⁶ This, also variously called Barony or Blackbarony Castle, he remodelled for 9th Lord



Fig. 29. Alexander Roos, Dale Park, Sussex, proposed garden elevation, c.1844.
RIBA Library, Drawings & Archives Collections.

Elibank: the detailing of Roos's work is Jacobean and in 1984 painted decoration attributed to him was found in the saloon.⁷⁷ In addition, the 'ground and flower garden [was] designed by M Rous [*sic.*] an Italian architect and landscape gardener'.⁷⁸ The garden buildings included a circular, columned, gazebo; the Bellevue Temple, 'an octagonal Doric gazebo ... with pointed swept roof' and iron railings of a characteristic pattern used by Roos.

On the death of 2nd Marquess of Bute in 1848, Tyndall Bruce, as that peer's 'dearest and most intimate friend', was appointed one of two trustees of the Bute estate during the minority of the infant 3rd Marquess.⁷⁹

The development of Cardiff into a major industrial city and port, already underway in 1845, was their joint responsibility, and, on Tyndall Bruce's recommendation, Roos was appointed architect to the Bute estate. Here he quickly gained the confidence of both Bruce's co-trustee John Boyle and the Dowager Lady Bute, who considered him 'very agreeable and gentlemanlike as well as clever in his profession'.⁸⁰

His works at Cardiff Castle included cutting a

communication corridor through the thickness of the walls⁸¹ and the design of the West Lodge,⁸² while with his work in the city Roos expanded into the roles of an urban planner and developer.⁸³ He designed housing in squares and terraces, as well as detached villas, the Sailors' Home, dock offices and chambers, and saw to the provision of churches, parks and fountains, besides constructing the city sewer.⁸⁴ Apart from the churches, which are Gothic, these urban developments are generally Italianate, although sometimes with Jacobean detailing.⁸⁵

Sir Howard Colvin considers that Roos's dismissal on Lord Bute's coming of age in 1868 marks the end of his career as an architect. He had initially lived at 39 Brewer Street, Golden Square, in Soho,⁸⁶ was subsequently, by 1845, at 4 Half Moon Street⁸⁷ and finally lodged at 38 Great Pulteney Street until his death on 30 June 1881.⁸⁸ In his will he left bequests of £200 to his 'kind landlady', £100 to the poor of St. James's parish, Piccadilly, £5,000 to his sister 'Emelia Roos, widow Bonin, residing in Rome', and the bulk of his estate (valued at the not inconsiderable sum of £27,663) to his 'dear and

valued friend' Edward Sayer of Oak Lodge, Finchley,⁸⁹ a house that should perhaps be investigated for the possibility that it too might have been designed by Roos.

Sir Howard Colvin's provisional assessment of Roos was that

the participation of an Italian-born architect in the Italian revival of the 1830s and early 1840s is of obvious interest. As a designer of formal gardens with parterres and balustraded terraces, Roos was (with W. A. Nesfield) one of the pioneers of the Victorian flower-garden. As a Gothic architect, despite his early association with Beresford Hope, he inevitably suffers from comparison with his successors at Cardiff, Prichard and Burges. Even by the standards of the 1850s, his churches at Cardiff and Streatham were buildings of little distinction.⁹⁰

Clearly, as an architectural stylist, Roos was in one sense typical of the age in practising in the range of styles then current, including Grecian, Italianate, Gothic, Tudor and Jacobean. Nonetheless, while in that eclecticism Roos straddles the transition into revivalist Victorian architecture, and through the Kildown commission was involved in the first Ecclesiological church interior of the Camden movement, much of his work, even down to his Cardiff terrace-housing of the 1850s and '60s is Italianate and so has been seen as still late-Georgian in spirit. This is because the Italianate in Britain, in contrast to the revivalist styles that increasingly held sway from circa 1830, may be regarded as the last variant or synthesis of the continuing classical tradition as practised in Britain from Inigo Jones's Palladianism onwards. In this sense the Italianate was no more a revivalist style than mid-Georgian Neo-Palladianism and followed naturally as a reaction to Neo-Grecian architecture. The Italianate also brought a breath of fresh air in providing the foil of ornamented surface to the potentially arid planarity resulting from a strict adherence to Grecian purity. But at the same time it must be remembered that Italianate was something of a Janus-like style,



Fig. 30. Alexander Roos, Shrubland Park, Neo-Jacobean crested centrepiece to hot wall of Fountain Garden with voluted shell-headed niche, c.1841.

Richard Garnier.

being practiced on two levels, the 'high game' and 'low game', to borrow the epithets by which Sir Edwin Lutyens differentiated his high-schooled classical-styled architecture from his vernacular-inspired buildings. Most British architects practised in one or the other of the alternative palazzo and Picturesque branches of the Italianate, whereas Roos was comparatively unusual in his surefooted parallel use of both. This ability he exhibited through his hierarchical treatment of the main house at Deepdene, Bedgebury and Shrubland, which were

patrician, in contrast to the Picturesque Deepdene Gardener's House, the lodges at Bedgebury and Shrubland and the service buildings at Hadzor. Unbuilt 'Erwood'/Beresford would have been his only country house in Picturesque Italianate, and on account of that uniqueness it is a misfortune it was never built.

The Italianate had first emerged in Munich under the hand of Leo von Klenze some ten years before its prime British exponent, Sir Charles Barry, came to the style in 1828 with his house in Brighton for Thomas Attree.⁹¹ Next, Barry's Travellers' and Reform Clubs, built side-by-side in Pall Mall in 1829-32 and 1837-41 respectively, set the style preferred thereafter for gentlemen's clubs and many an early- to mid-Victorian patrician country house and grander railway station.⁹² Thus, in any assessment of Roos's contribution to the style in Britain it might seem at first sight, within a narrowly British context, that Roos in his later-1830s' use of the Italianate was following Barry's lead. But that would be to ignore the fact that, on the strength of drawings with Italian inscriptions in the RIBA album, Roos was already an exponent before his 1835 arrival in Britain. Moreover, it is here argued that an undoubted German quality can be divined about much of his work, whether in the earlier, unexecuted still-Grecian schemes for Deepdene or his patrician and Picturesque Italianate as carried out there and elsewhere.⁹³

The first clue as to Roos's German-attuned eye is the existence of several drawings by him in the RIBA album now revealed as after Karl Friedrich Schinkel. Those so far identified include a half-section of the stair of the Altes Museum, Berlin [1823-30];⁹⁴ an elevation of the Singacademie, in Kastanienwäldchen, Berlin [Academy of Choral Music; design published 1823⁹⁵]; a partial side elevation of the Ingenieur und Artillerie Schule [School for Military Engineers and Artillery; 1822; design published following year⁹⁶]; and a half-elevation of the Landhaus dei Banquier Behrend in Charlottenburg [country-house for the

banker Behrend, of 1823]⁹⁷, besides a panel from the balustrade of Schinkel's Schlossbrücke [Palace Bridge; 1819-23] in Berlin (Fig. 31);⁹⁸ another bridge parapet pedestal; and two sheets with groups of designs for iron railings and parquet-flooring patterns. These not only show how Roos must have made a study of the Berlin architect's work, but throw up the possibility of a direct German link in Roos's career. Admittedly much of the foregoing was available in published form for Roos to have sourced each design independently of any direct contact with Schinkel,⁹⁹ and the use of tracing paper for many of these Schinkel copies, rather than the Whatman paper normally used in Roos's own original drawings, might incline one to think the copies were taken from the published versions. However, despite the contention that Roos would not have needed to copy the published versions if he had access to or even possessed them, the first indication that this might not have been so subsists in the way Roos's rendition of the railing designs has more relief shading and greater detailing of their mouldings than as published. Although Roos may have embellished these himself, such divergences could just as well argue for sight of the subtleties of an original drawing rather than the cruder published versions. This notion is perhaps reinforced by the facts that, first, the same tracing-paper sheets include other (unidentified) buildings for which I have as yet found no published version; secondly, the railing and parquet patterns in particular are on Whatman paper and so not traced; and thirdly, nor are the bridge parapet drawings, the Whatman sheet for the second of which also includes a faint image of a Schinkel-designed tripod foot to a cast-iron table or torchere stand, viewed from an oblique downward angle and clearly observed from life as it is not a particularly suitable angle for publication.¹⁰⁰

Whilst we cannot at present be certain how Roos sourced the Schinkel patterns contained in his album, the second indication of his sensibility to contemporary German architecture, and Schinkel's

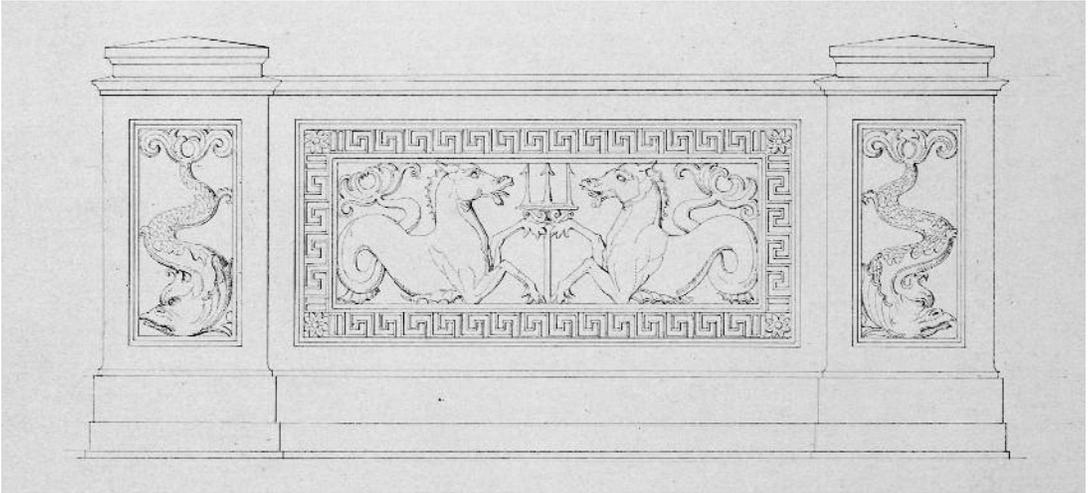


Fig. 31. Alexander Roos, after Karl Friedrich Schinkel, panel and pedestal detail from Schlossbrücke [Palace Bridge], Berlin, c.1828–35. *RIBA, Roos album*, #105.



Fig. 32. Alexander Roos, Shrubland Park, Fountain Garden, inlaid step design, c. 1841. *Lord de Saumarez, Shrubland Archive. Richard Garnier.*

work in particular, is his facility for quoting motifs from Schinkel’s actual buildings in his own British commissions. Examples include the cast balustrade panels to the upper colonnaded gallery of the Deepdene sculpture hall (Fig. 16), their design taken directly from the (unpublished) painted, summer chimney-boards (Fig. 14) of the ballroom and gallery of Prinz Karl’s palace in Berlin [1828];¹⁰¹ and the Gothic hall bench in Roos’s 1841 Aske Hall Gothic wall design, paralleled by a similar (unpublished) garden bench in stone at Schloss Babelsberg, near Potsdam [projected from 1826, the first stage built 1834–35, and extended 1844–49 by Persius and Strack after Schinkel’s death].¹⁰² Again, the otherwise curiously-asymmetrical layout of the paths in the

oval Fountain Garden in front of the Hot Wall at Shrubland (Figs. 26–7) can be seen as combining the form of Schinkel’s first oval design for the Lustgärten [Pleasure-Gardens] in front of the Altes Museum, Berlin, with the proportions derived from the intersections of the paths in the second rectilinear design, both designs of 1828 and unpublished before academic study of them well into the twentieth century.¹⁰³ The inlaid stair-tread design (Fig. 32) for the same Fountain Garden at Shrubland and the window-soffit decoration in the dining room in the house are both closely related to motifs repeatedly used by Schinkel.¹⁰⁴ The numerous alternative preliminary design drawings for the Ipswich Lodge at Shrubland similarly quote repeatedly from

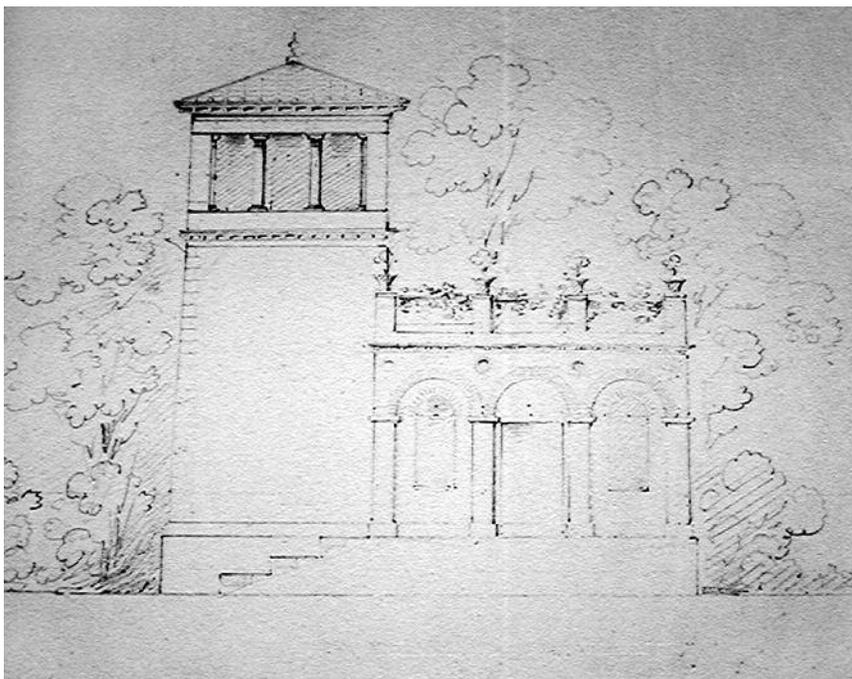


Fig. 33. Alexander Roos (here attrib.), Shrubland Park, proposal for the Ipswich Lodge with belvedere tower, c.1841. *Lord de Saumarez, Shrubland Archive. Richard Garnier.*

Schinkel: one (Fig. 33) has a belvedere atop the tower with columned openings between corner piers relating to the bell-tower in the unexecuted classical scheme for the Friedrichswerder church in outer Berlin [1824–30]¹⁰⁵ and another (Fig. 34) incorporates a circular tower wrapped around by an external stair reminiscent of a drawing for Schloss Muskau dating from within the period 1822–32.¹⁰⁶ In the same way, the Venetian-inspired splay-top chimneypots of Beresford Lodge, at Bedgebury (Fig. 21), are more authentic than Barry's at Mr Attree's house, and even though Roos was born in Italy and so could have sourced them direct, it seems no coincidence these chimneypots relate closely to those shown in a Schinkel preparatory watercolour drawing for the Gärtenerhaus [Court Gardener's House] in the Römische Bäder complex [Roman Baths; 1829–39] at Schloss Charlottenhof, Potsdam.¹⁰⁷

Elsewhere in Roos's *oeuvre*, the now-eroded lion spout to the pool at Hadzor is confirmed by a 1901 photograph in *Country Life*¹⁰⁸ (Fig. 4), showing it in a then excellent state of preservation, to have had a mask similar to those over the columned screen to the bedroom at Prinz August's Berlin palace,¹⁰⁹ and the particular outline of that pool, a semi-circle with short rectangular side projections against the wall which it backs onto, was much used by Schinkel, either as such a unit against a wall, as at Schloss Glienicke,¹¹⁰ or squared-up to create a free-standing pool, as behind the Charlottenhof Gärtenerhaus. This shape of pool and its particular everted lip characteristic of Schinkel, evident at Hadzor, is repeated at Shrubland, although there relocated by Barry to the south terrace below the conservatory, having been moved from its original position in the centre of the terrace wall on the west front of the

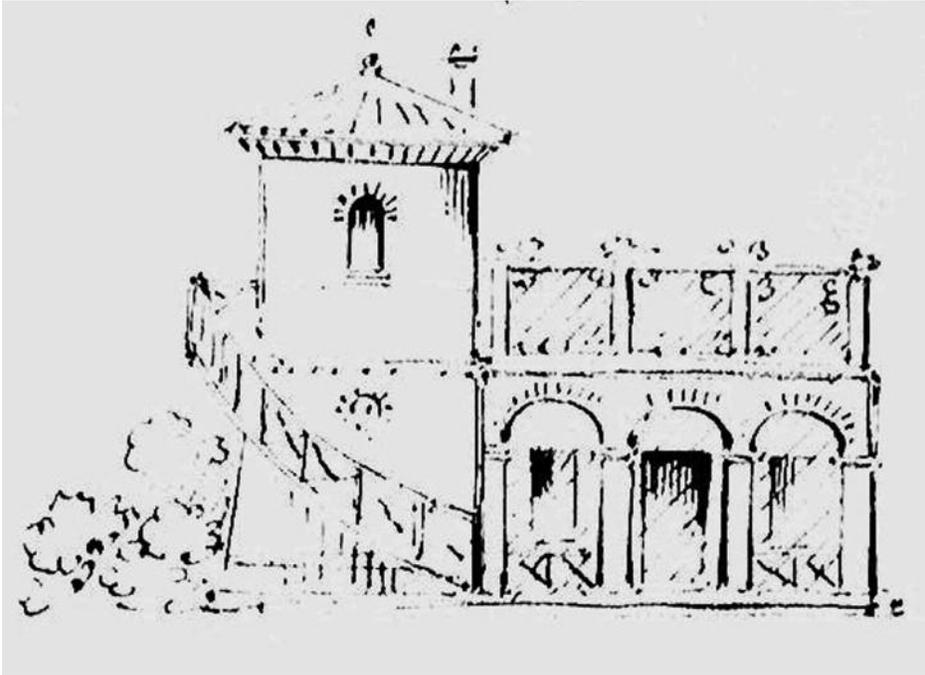


Fig. 34. Alexander Roos (here attrib.), Shrubland Park, sketch proposal for the Ipswich Lodge with round tower, c.1841. *Lord de Saumarez, Shrubland Archive. Richard Garnier.*

house where it is shown in his 1850 survey drawing of that front, still held at Shrubland.

While Roos's style of draughtsmanship is particular, exhibiting a recurrent use of pink ink for annotations and the figure work of scales and indicated measurements, it can also be seen as influenced by Schinkel. There is a similarity about their drawing of shrubs in urns on balustrades (Fig. 35), while the treatment of the shrubberies and trees in Roos's plan drawings for Shrubland and Dale clearly relates to Schinkel's, as in the 1830 design for the garden in the *cour d'honneur* to Prinz Albrecht's palace in Berlin.¹¹¹ Clearly Roos's drawing style conforms to the style prevailing in Schinkel's office and we may even be able to hold out more emphatic evidence of his participation therein. A drawing from the *Stiftung Preussische Schlosser und Gärten Berlin-Brandenburg* in Berlin, described as

by an unidentified draughtsman and dating from 1832,¹¹² may either prove to be in Roos's hand, or at least parallels his own drawings from after his arrival in Britain so closely as to indicate his training under Schinkel. It is a plan of the full complex of buildings at Schloss Glienicke which has the horizontal hatching of open ground found in Roos's Dale Park plan and trees in his idiosyncratic manner with white-heightened edges looking like cumulus clouds whose outlines have caught the sun. Just such a treatment can be seen in the Shrubland Fountain Garden and Dale Park plans (Figs. 27 and 37).

We can now summarise the hints which suggest that Roos spent a number of years in Berlin and was somehow associated with Schinkel's office, perhaps even serving his pupillage there. In passing, it may be said that if this were the case, the articles of his apprenticeship could conceivably have been drawn



Fig. 35. Alexander Roos, possibly after Karl Friedrich Schinkel, panel of Paestrian pierced walling flanked by urns with shrubs on pedestals, c.1828–32. *RIBA, Roos album, #97.*

up or planned for during Schinkel's 1824 sojourn in Rome, following contact through the expatriate Protestant German community there.¹¹³ First, Roos copies drawings by Schinkel, some arguably not published at the time. Secondly, his own drawing style seems influenced by Schinkel. Thirdly, there appears to be a drawing in Berlin attributable to Roos that is for a Schinkel project at Potsdam. Fourthly, Roos repeatedly uses motifs from executed



Fig. 36. Alexander Roos, Study of an ancient mosaic panel with a triton amidst seahorses, c.1828–32. *RIBA, Roos album, #20.*

works by Schinkel: some not published, yet from buildings such as the palaces and villas built for the Prussian royal family in Berlin and at Potsdam. These were not then accessible to the general public, let alone a visiting student from Rome, so it is here argued that Roos would have had to have been in Schinkel's office to have had access to the buildings themselves or to have had such close knowledge of the schemes for them. Fifth, it will be noticed how many of Schinkel's projects that Roos trawls for inspiration in Britain date from or overlap the period covered by the annotated dates of 1828–33 of Roos's Italian drawings in the RIBA album. This overlap prompts the question of whether Roos was sent south in each of those years to study antiquities and search out material: besides being for his own benefit, such gleanings might have been for Schinkel's use too, increasingly tied to Germany as he was by his work for the Oberbaudeputation [Prussian Department of Works].

This last idea is more speculative, but in furtherance of it, the identifying captions of some of Roos's drawings are rewritten in ink over erased pencil. It is as though they were smartened up for an audience other than himself, although it could admittedly have been done in the interest of preservation for his own future use.¹¹⁴ Besides this he would not feel the need to note the locations of the pierced walling patterns 'trovato' [found] in the Foro di Nerva in Rome and at Paestrina,¹¹⁵ if already known to himself and his circle, and both were assuredly used by Schinkel. While Schinkel's seemingly earliest use of the Nerva pattern in the musicians' daïs balustrade in the Kivilkasino, Potsdam¹¹⁶ may conceivably precede the date of Roos's drawing as the building initially dates from 1824–26, the daïs was apparently only added later,¹¹⁷ so potentially allowing the use of the pattern from Roos's drawing taken in Rome no earlier than 1828, the watermark date of the paper sheet. Again, Schinkel's first incorporation of the Paestrian walling pattern in an actual building appears to have been at the

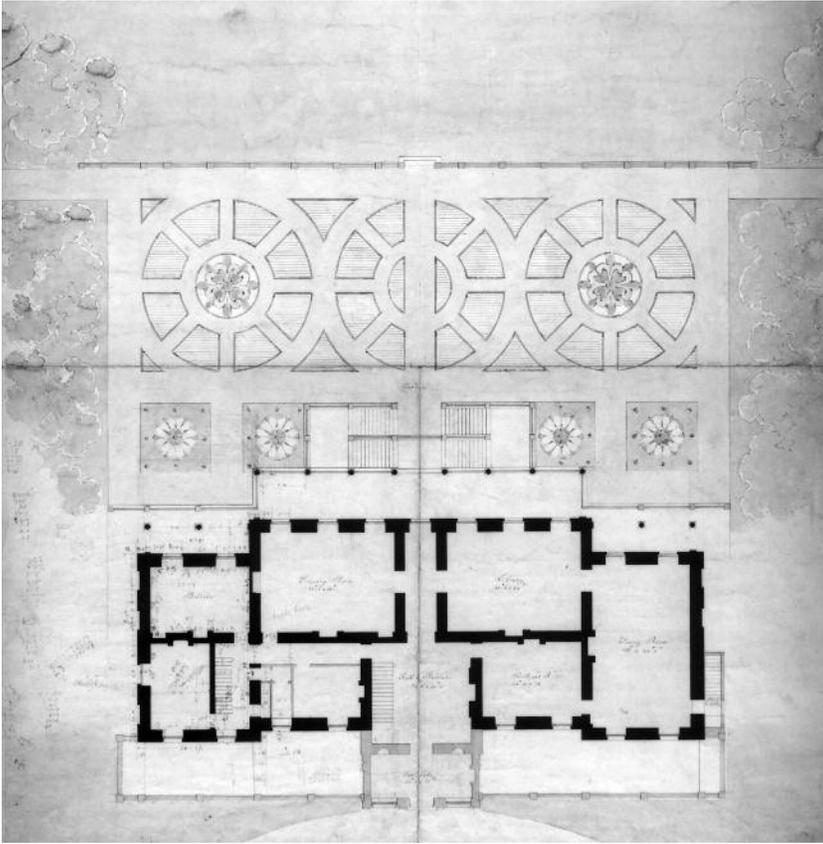


Fig. 37. Alexander Roos, Dale Park, proposal plan of basement and garden, c.1844.
RIBA Library, Drawings & Archives Collections.

Gärtnerhaus, Charlottenhof, corresponding to a campaign that started in 1829 and continued until the completion of that complex on the construction of the adjoining Roman Baths ten years later.¹¹⁸ It is noteworthy that the walling is not shown in the published prints of the Gärtnerhaus (Fig. 48) issued in 1835,¹¹⁹ although Schinkel had by then incorporated the motif in an 1830–31 drawing, ‘View from a Garden, through an Arbour, to a Palace for a Prussian Noblewoman’.¹²⁰ In the same way, the revolutionary terracotta herm window mullions at Schinkel’s Bauakademie in Berlin [Academy of Architecture; 1832–35] may be based on a group of related herms interspersing a length of ruined wall

observed by Roos at Pozzuoli.¹²¹ Lastly, the fantastical sea creatures formed of mammals with dolphin tails recorded by Roos in a Roman mosaic¹²² (Fig. 36) may prefigure Schinkel’s use of such creatures in ceiling and textile designs.

Going on from this, there also remains the possibility to be considered, if it is accepted that Roos was in Schinkel’s office and scouting annually for him in southern Italy, of Roos’s direct contribution of decorative designs (if in a totally subsidiary role) to be used in Schinkel’s interiors, especially bearing in mind his later participation in this way under William Burn in Britain. This is initially prompted both by the lack of Pompeian decorative schemes in

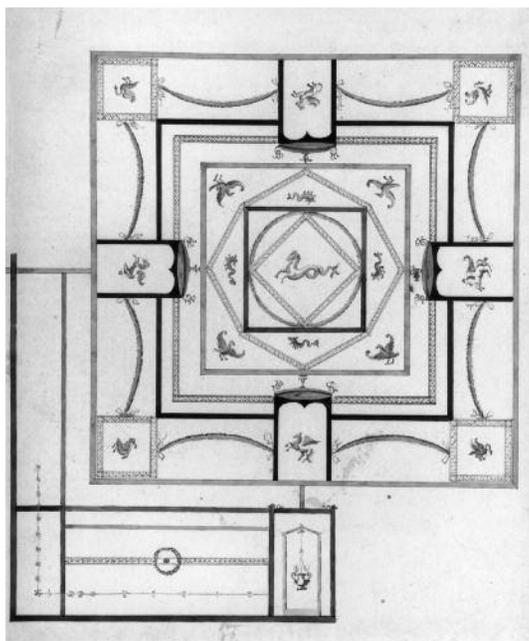


Fig. 38. Alexander Roos, study in the manner of an ancient Pompeian ceiling with fantastic beasts in geometrical compartments, c.1828-32.

RIBA, Roos album, #46.

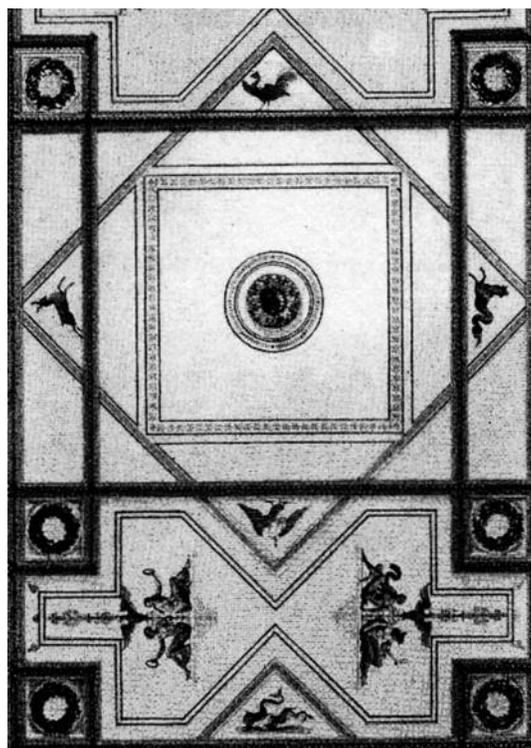


Fig. 39. Karl Friedrich Schinkel, Prinz Albrecht's palace, Berlin, ballroom ceiling (detail), c.1832 (destroyed).

Schinkel's *oeuvre* before the date of Roos's southern-Italian drawings and the rare instance of surviving drawings in the style within the Schinkel archive. Gottfried Rienmann in the 1991 V&A exhibition catalogue entry for the unexecuted design for Pompeian wall decoration in the ballroom of Prinz Albrecht's palace in Berlin comments on its being 'immensely rich and beautifully coloured, making it exceptional among Schinkel's interior designs'.¹²³ That is curious, considering the frequency of Pompeian decoration in Schinkel's executed *oeuvre*.

Drawings in that manner, by contrast, abound in the Roos album (Fig. 40), amongst which some relate to executed or proposed schemes by Schinkel and others correlate exactly. The first category includes a ceiling design (Fig. 38) in the spirit of those carried out in the ballroom and dining room of *circa* 1832 at

Prinz Albrecht's Palace (Fig. 39),¹²⁴ although another similar design in the album would seem to date from after Roos's 1835 arrival in England as it is annotated as for a house in Leamington.¹²⁵ The exact matches are found in the series of aerial Pompeian single-figure studies, floating against a neutral ground, taken directly from the Herculaneum Dancers, which corresponds with some of the gilt-framed Pompeian figure vignettes hung as a frieze round the Crown Princess's writing room at Charlottenhof. A watercolour dating from 1833-34 shows this room without the vignettes,¹²⁶ so it is possible they were put up shortly before Roos's arrival in England in 1835. More of these aerial figure vignettes, again taken from the Herculaneum Dancers, were painted in encaustic as a frieze directly on the wall surface within the eastern Doric portico at Charlottenhof in

the spring of 1833.¹²⁷ It must, however, be said at this point that the foregoing may be coincidence, as Schinkel could have observed the Herculaneum Dancers on his own visits to Pompeii and Herculaneum, beside the fact that some of the Dancers cycle had previously been published.

The unforeseen conclusion from the sum of all these parallels, regardless of whether his putative links with Schinkel are credited, is that Roos brought a previously-unappreciated German architectural strand to nineteenth-century England. Thus the double-height entrance hall at Shrubland (Fig. 41) with its full width filled by a ramped stair rising under a shallow segmental ceiling recalls to mind the design by Schinkel published in 1826 as a model for a Berlin townhouse (Fig. 42) and so fits the ascription to Roos better than Gandy-Deering.¹²⁸ And at Carlton Gardens, where there is no competing tradition of another architect's involvement, the presence of a tented bedroom design strengthens the notion that at Shrubland it was Roos who was following Schinkel's exemplar at Charlottenhof, dating from around the 1827 completion of the *Schloss*, rather than its being due to Gandy-Deering, to whom Hussey ascribed it.¹²⁹ As an aside, it is worth mentioning at this juncture the tented room at Cranbury Park, in Hampshire,¹³⁰ which dates from about the same time and whose ceiling gathered to a central point matches a second room with such a gathered tented ceiling proposed for Carlton Gardens. Even if not by Roos the immediate source of the device at Cranbury is arguably from Schinkel, rather than from France, as thought before. That is, of course, not to dispute that Schinkel himself was following the French lead, but that the adoption of fully-tented rooms in Britain were due to Roos on arrival from Berlin, and not taken directly from such as the Empress Josephine's at Malmaison or Queen Hortense's in Paris.¹³¹

Similarly, the voluted shell-headed niches, built at Shrubland (Fig. 30) and proposed for Dale, could have been sourced directly from Rome,¹³² but the

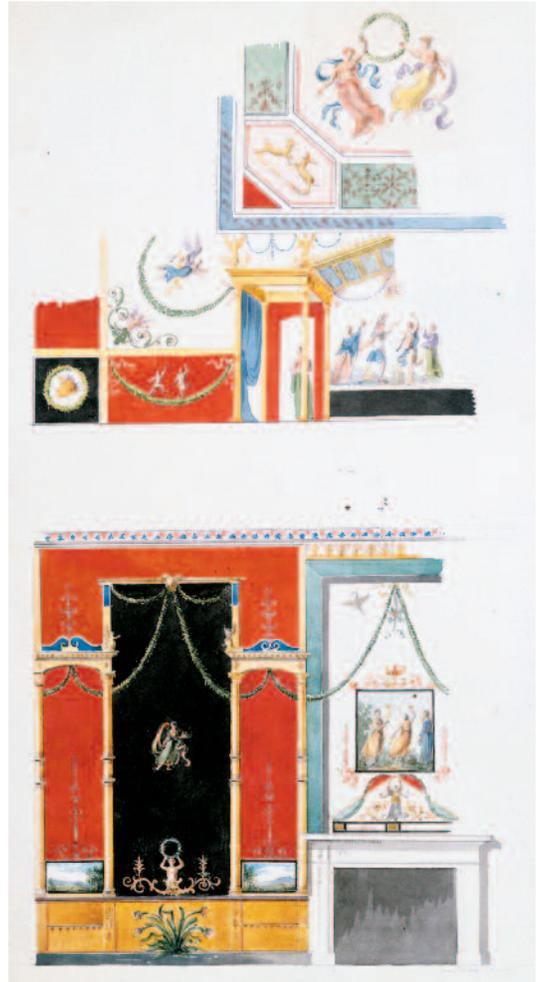


Fig. 40. Alexander Roos, design for wall and ceiling decoration in the antique Pompeian style, c.1830s. *RIBA, Roos album, #115.*

choice of motif was more possibly prompted by Schinkel's use of the feature in a garden niche at Schloss Glienicke, Potsdam [1824–27].¹³³ This hypothesis is strengthened by the way, in the Shrubland niche, the shell-head stands over a curved seat whose monopodiac terminals either side of the opening are similar to those of the curved seat on the terrace at Charlottenhof and at other Schinkel projects. At Hadzor, the iron gates at the foot of the



Fig. 41. Alexander Roos (here attrib.), Shrubland Park, entrance hall and stairs, later-1830s. © *Country Life*.

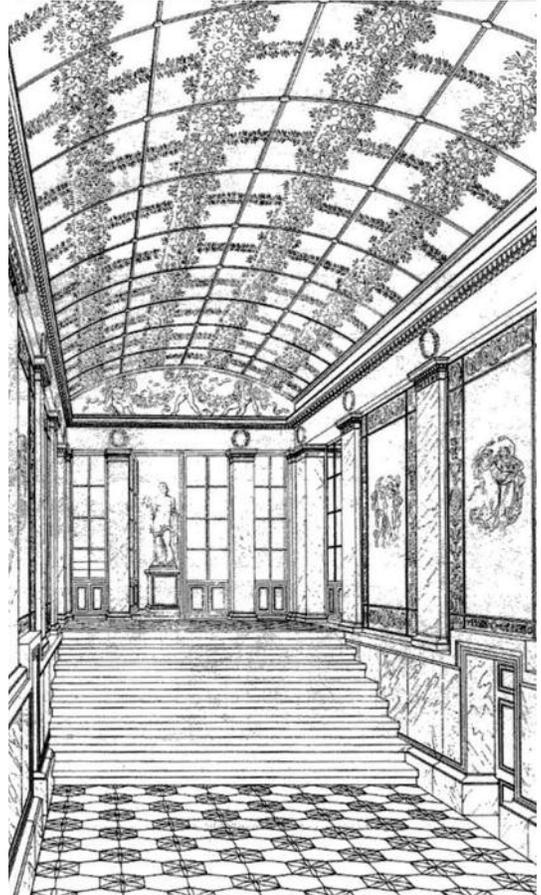


Fig. 42. Karl Friedrich Schinkel, model design for a town house entrance hall, published 1826.

upper-terrace steps leading down to the level of the pool terrace (shown in another 1901 *Country Life* photograph as then present)¹³⁴ were clearly developed from one of the Schinkel railing patterns Roos had copied into his album. In the same way, at Darn Hall in Scotland, we find Roos using a pattern of railing for the octagonal gazebo in the grounds clearly derived (if in a reduced form) from a Schinkel pattern, and yet its intended designation in the forthcoming Pevsner ‘Borders’ volume as a Chinese fret is understandable in the circumstances of the lack of knowledge about Roos before now.

The Shrubland Swiss Cottage may also prove to be of Schinkelian extraction. Schinkel had first proposed one on Pfaueninsel [Peacock Island], between Berlin and Potsdam, in 1821¹³⁵ and there are, subsequent to that, repeated instances of a *Tirolerhaus*, as they were generally called in Prussia, in the grounds of country houses or hunting lodges designed by Schinkel. These include a further design in 1829 for a Swiss house on Pfaueninsel, one at Rotherburg, near Erdmannsdorf, dating from 1832; a Schinkel drawing of 1835 for a *Gasthaus* at Stubferkannen; and the *Schweizerhaus* at

Böttcherberg by Schinkel, with F. von Armin as executant architect.¹³⁶ Much about the foregoing cottages relates closely to that at Shrubland. A logical question arising at this point is the degree to which the one in Suffolk spurred Prince Albert to erect a similarly authentic Swiss Cottage at Osborne on the Isle of Wight for the amusement of the royal children. The one at Osborne was brought over from Switzerland in 1853¹³⁷ and this question of inspiration is the more credible in the knowledge that The Prince Consort had visited Shrubland two years earlier, in 1851, and would have seen the Swiss Cottage there and its associated garden.¹³⁸ The Swiss Garden at Shrubland is also noteworthy in the way its wooden bridge parallels the Teufelsbrücke [Devil's Bridge] at Glienicke, designed by Schinkel's colleague Persius in 1838.¹³⁹ That bridge, similarly spanning a created, diminutive, ravine, is largely of masonry but two-thirds of one ramp is of wood, made to appear a repair, and besides the ravine setting and general cast of both bridges it is this section in wood that is so like the entire bridge at Shrubland. The presence in Germany of such an analogous bridge to the one at Shrubland, even though the German one post-dates Roos's arrival in Britain, could argue that the Glienicke bridge was being considered before his departure for Britain, or that he remained in contact with the members of Schinkel's circle in Berlin, or merely that Roos once in Britain continued to develop architecturally along Germanic lines.

It is the form of the Coddendam Lodge by Roos at Shrubland (Fig. 28) that strikes one of the most telling parallels with Schinkel. Its massing is very reminiscent of a Schinkel image – the *Landhaus* [vernacular peasant-house] in Sicily, observed on his Italian tour in 1804 (Fig. 43). Both image and lodge display an arcaded loggia, a pergola and a divided roof with an intervening chimney, but it is the massing and the offset, divided roof of both structures that is so similar. An identification of this lodge's source as stemming from Schinkel is, in the light of

Roos's evident close observation (or more) of the Berlin architect's work, more plausible than the comment in Pevsner and Radcliffe's *Suffolk* volume about the 'emphatically Italianate' lodges at Shrubland: 'Their particular brand of picturesque villa motifs corresponds to Loudon's suggestions in his *Encyclopaedia*'.¹⁴⁰ There is an 1845 drawing at Shrubland of this lodge looking (Fig. 44, with its integral pergola and serried pots of topiary) like one of the ornamental park-buildings Schinkel designed in a rustic Italianate mien for the Prussian royal family at Potsdam. This is equally true of the Shrubland Ipswich Lodge and the preparatory studies for it, which between them work through a succession of Schinkelesque Italianate formulae (Figs. 33–4 and 45–6). These include combinations of a round or square tower (with belvedere, loggia or balustraded platform tops, the balustrade pedestals with flowering urns), battered walls, x-pattern railings, arcades and pergolas – all clad in vegetation much as the models that inspired them would have been at Potsdam.

Another instance of a Schinkel Picturesque Italianate formula is found in the service buildings at Hadzor (Fig. 47), which are in Schinkel's brand of the *Rundbogen* [round-arch] style, and can now be seen as stemming from such as the penultimate block to the left in the view of the Charlottenhof Gärtenerhaus in Fig. 48. Both exhibit a Tuscan barn-like outline and windows piercing the upper walls having prominent, but flush, arches of gauged brickwork.

The search for German antecedents can similarly be extended to the new work at The Deepdene. While the entrance hall is almost contemporary with and has been compared to Barry's very similar treatment of the central hall of the Reform Club,¹⁴¹ its gestation can now be shown as independent of Barry and having a purely Schinkelian derivation. Roos's first scheme (Fig. 5) utilised Grecian-pedimented aedicular doorcases of recognisably Schinkelesque from,¹⁴² coupled with wall brackets (for sculpture)

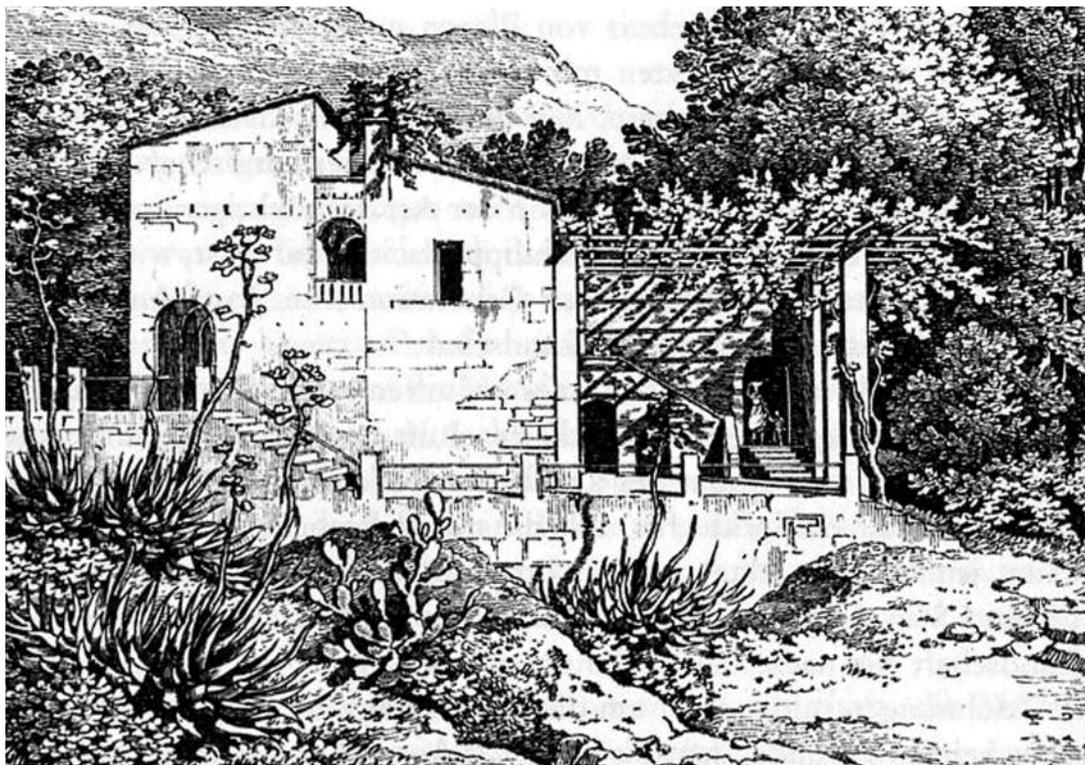


Fig. 43. Karl Friedrich, Schinkel, 'Ansicht einer ländlichen Wohnung in Sizilien [view of a peasant house in Sicily]', observed in 1804.

relating to those in the concert hall in the Schauspielhaus [National Theatre; Fig. 15] of 1818–21 or on the staircase at Prinz Albrecht's palace of 1830–32. The second scheme (Fig. 13) has the sides of the main space ranged with a balustraded gallery supported on console brackets deriving from those supporting the gallery in the same concert hall in the National Theatre. These brackets are of idiosyncratic detail, having the additional acanthus leaf under the volute more pronounced than convention dictated in the Corinthian order. Finally, in the third and eventually built scheme, it has already been commented on how the balustrade panels between the plinths of the colonnade columns relate to the painted motif on the summer chimney-boards at Prinz Karl's palace in Berlin. This is the

point at which falls into place the demonstrably Schinkelian source of much interior decoration surviving at Deepdene up to the moment of the house's destruction: it cannot date from so early as before Thomas Hope's death as previously argued.¹⁴³ This includes the stencilled gilt line-decoration of scrolls on doors (Fig. 49), and on arched reveals of alcoves, the mosaic floor of the entrance hall, and the stair banister with its alternating motifs (Fig. 50) and even the pattern of the grilles in the upper panels of the door under the half-landing of the stairs. The cruciform anthemion motif to the door panels closely match the back splats to a set of chairs designed 1824–26 by Schinkel for Prince Albrecht's palace in Berlin.¹⁴⁴

Again, The Deepdene entrance façade (Fig. 51),



Fig. 44. Alexander Roos (here attrib.), perspective of the Coddendam Lodge, Shrubland Park, dated 1845.
Lord de Saumarez, the Shrubland Archive. Richard Garnier.

besides its relationship to the ‘reconstruction’ drawing by Roos already discussed, and although the upper floors owe a great deal to the Villa Farnesina in Rome (of which there is a combined half-elevation *cum* cross-section in the RIBA album¹⁴⁵) it is equally indebted to the German interpretation of the Italianate as practised by Schinkel and his followers. The planarity, detailing and proportions within the individual registers of the entrance front of Deepdene relate to at least four works by Schinkel. In chronological order these include, first, the elevation of the proposed theatre in Hamburg of 1825;¹⁴⁶ second, the elevation of the Wagenremise [Coach House; mid- to late-1820s] at Glienicke (Fig. 19); third, the 1830–31 drawing by Schinkel, ‘View from a Garden, through an Arbour, to a Palace

for a Prussian Noblewoman¹⁴⁷ already cited above; and, fourth, the 1830–32 street front to the forecourt wings of Prinz Albrecht’s Palace in Berlin. The way The Deepdene relates to works by Schinkel’s German followers is demonstrated by a comparison with the side elevations of Gottfried Semper’s exactly contemporary First Opera House, Dresden, of 1837–41,¹⁴⁸ while Deepdene’s twin belvedere towers are echoed by those at August Stüler and Ludwig Hesse’s New Orangerie of 1851–64 at Sanssouci, in Potsdam.¹⁴⁹ But an even more telling cross-current is pointed up by the quartet of belvedere towers at Schloss Krzeszowice, in Silesia, a house for which Schinkel produced designs in 1823 and 1832 (Fig. 52). But, while he had an input to the executed house, it was built under Francesco-Maria

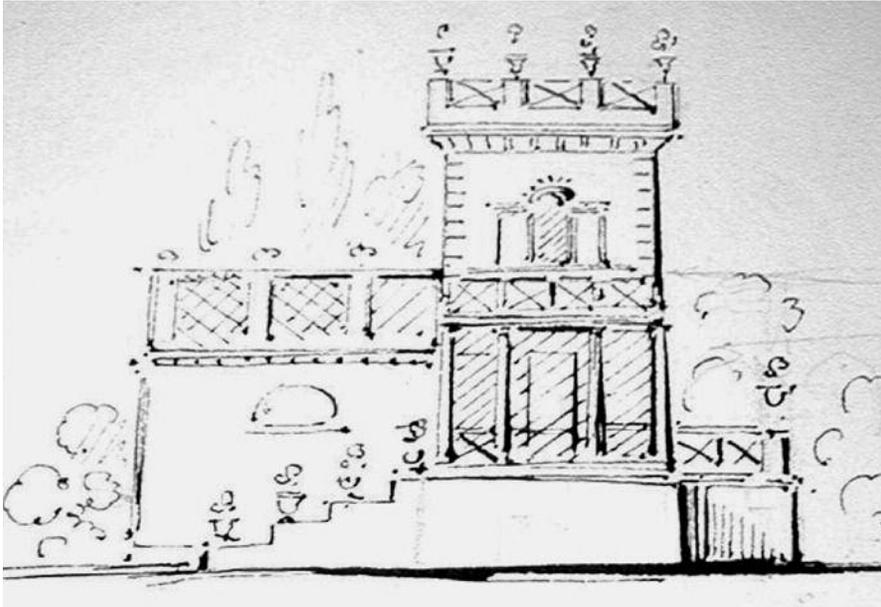


Fig. 45. Alexander Roos (here attrib.), Shrubland Park, sketch proposal for the Ipswich Lodge with a parapeted viewing platform, c.1841.
Lord de Saumarez, the Shrubland Archive. Richard Garnier.

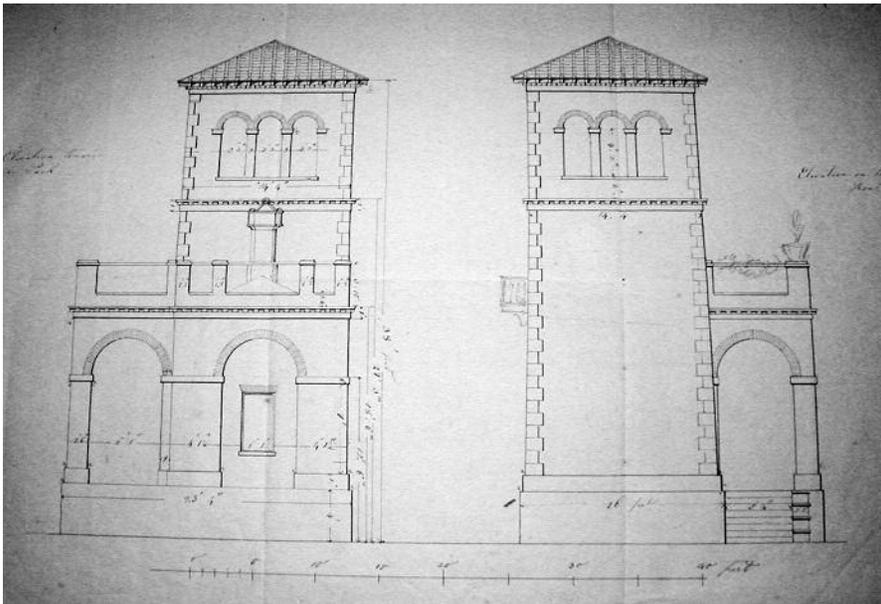
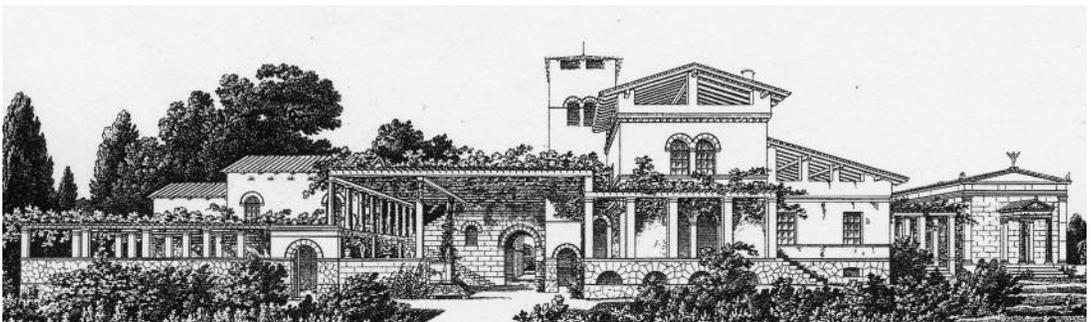
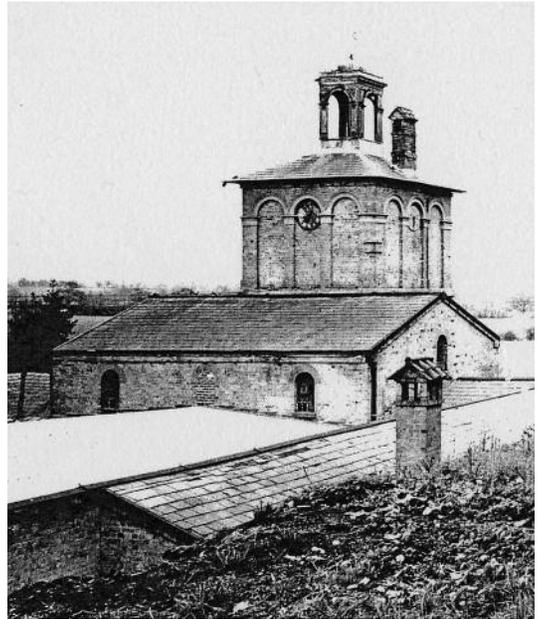


Fig. 46. Alexander Roos (here attrib.), Shrubland Park, sketch proposal, 'No. 3', for the Ipswich Lodge, with a pyramidal roof, c.1841.
Lord de Saumarez, the Shrubland Archive. Richard Garnier.

Lanci's direction. Its towers are more reminiscent of Thomas Hope's original single Lombardic tower at Deepdene, but in the way they are marshalled, paired up on the principal façades, front and back, they recall to mind those by Roos at the remodelled Deepdene.

An understanding of Roos's demonstrable affinity for German classical architecture goes some way towards answering Sir Howard Colvin's rhetorical assertion about the interest to be held in an Italian-born 'British' architect practising in the Italianate. Notwithstanding that Roman birth, and seemingly as a foil to the 'roughness and ... deep, complex shadows' that Summerson saw as the novel element of Sir Charles Barry's Travellers' Club Italianate garden-façade,¹⁵⁰ it is the planarity of German Italianate that Roos brought to Britain. In this way was his Italianate an alternative to the more overtly ornamented version developed by Barry. Barry's buildings were acknowledged for 'richness of detail'¹⁵¹ with the articulation of his façades engaged, whereas with Roos it is *in antis*: a comparison at Shrubland of Roos's stair hall and Barry's lower hall gallery is particularly instructive here and it is their planarity that induces John Newman's epithet 'semi-Palladian' for Roos's terrace housing in Cardiff.¹⁵² So, while in 1968 Professor Watkin held out 'a strange irony that the same opulent Italianism should have been the ideal of both the reforming party, at the Reform Club,

and the conserving party, at the Deepdene',¹⁵³ it is now clear that the clues to answering that conundrum were already to be found in two commentaries by Christopher Hussey of 1958 and 1927 and which must now be conflated. Despite now-understandable misunderstandings over patron, architects' identities and scheme dates, but in a now-evident perspicacious linkage, Hussey had by 1958 spotted that 'Hope's Deepdene synthesis perceptibly influenced Gandy-Deering's remodelling of Shrubland, and through



Top: Fig. 47. Alexander Roos (here attrib.), Hadzor House, service buildings, c.1843. © Crown copyright. NMR (detail).
 Bottom: Fig. 48. Karl Friedrich Schinkel, Schloss Charlottenhof, Potsdam, the Gärtenerhaus (royal gardener's house) and Römische Bäder (Roman bath) complex, 1829 onwards, as published 1835.

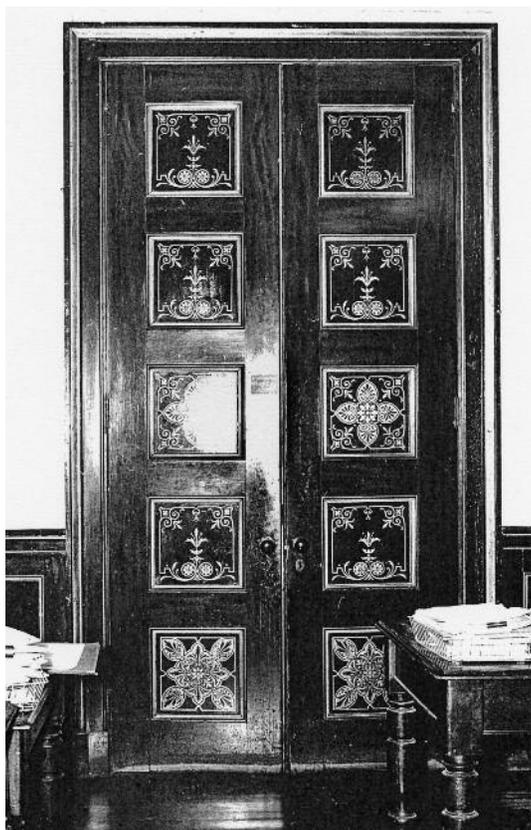


Fig. 49. Alexander Roos (here attrib.), The Deepdene, the old library, gilt-stencilled decoration to the door panels, c.1836-41. © Crown copyright. NMR.

Barry's palazzos, begot the race of Victorian villas of which Osborne was to be the type.¹⁵⁴ He had thereby developed his previous analysis of 1927 that Deepdene was 'an Italian villa, with its campaniles, terraces, and loggias, the parent of Dorchester House and innumerable suburban villas'.¹⁵⁵

It is the present re-emergence of Roos's oeuvre, as outlined above, which re-validates Hussey's linkage and reveals its *fons et origo*, at the same time fixing it within an arguable Conservative political axis – in counterpoise to Barry's patronage by the Liberals. We have seen how Roos was responsible for both the recasting of the Deepdene and the initial work at Shrubland. At least one element at the latter,

the Swiss Cottage, was likely to have spurred emulation at Osborne, besides which the German qualities of Roos's Italianate would have appealed to The Prince Consort when earlier considering the design of the house at Osborne.¹⁵⁶ At Vulliamy's Dorchester House the recession of the central five bays at second-floor level and the corner chimneystacks arguably derives from Deepdene and the use of Farnesina-type arched windows with roundels to their spandrels echoes those intended at both Deepdene and Dale. There is also a shared planarity to the elevations of all three, while the painted Pompeian decorations to the vaults of the stair-hall arcade corridor at Dorchester House are framed in Schinkel-esque scrolled linework arguably stemming from Roos's first introduction of that manner into Britain at Deepdene.¹⁵⁷ Now Vulliamy, like Burn, was a pupil of Robert Smirke and into this nexus we should perhaps draw another of his pupils, his younger brother, Sydney Smirke, as susceptible to German stylistic currents. Sydney Smirke and George Basevi's old Conservative Club, in St. James's Street, Westminster, of 1843-45,¹⁵⁸ not only incorporates Raphael-esque grotesque painted decoration by the Germans Sang and Naundorf,¹⁵⁹ but the now-lost staircase had a metal balustrade to the convex balcony over the well derived from a Schinkel pattern¹⁶⁰ and the lower parts of the façade sport a version of Roos's distinctive 'shaved' vermiculated rustication. Just as the Conservative axis of Roos's clientele was set at Deepdene, the cradle of the Young England political movement,¹⁶¹ and was thereafter confirmed through his work under Smirke's pupil William Burn, whose clientele was overwhelmingly Conservative,¹⁶² it seems that Roos's influence may have been strongest within the ranks of that political party and their associates.

We must now, in drawing together the threads of Roos's career as explored so far, return to the question of whether and, if so, why it was that he was drawn to England specifically to remodel The Deepdene and that, once he had been persuaded to

Fig. 50. Alexander Roos (here attrib.), The Deepdene, the entrance or sculpture hall, stair balustrade, c.1836–41.
© Crown copyright. NMR.



come, the commission spilled over into work for the other members of the Hope family. The timely spur for this uptake of building mania within Thomas Hope's then-extending family can be presumed from the huge additional inheritances received by his sons in 1834. Hope's country house, along with his London mansion in Duchess Street, was at the very heart of the English Neo-Classical experiment, a fact of which his eldest son was well aware. The father, born in Holland, never fully assimilated into English society and had a well-documented disdain for English cultural endeavour in comparison to continental achievement in the Arts. J. C. Loudon as early as 1829 in the *Gardener's Magazine* had already

noted a subliminal quality about Thomas Hope's creation at Deepdene as being

so rich in classic forms and combinations, that no one can duly appreciate its beauties, whose mind is not thoroughly imbued with Italy and the fine arts. It is in short, an example of what the Germans would call the ecstatic in architecture. There is not one English architect who would of his own accord have designed such a house; nor, if he had designed it, could he have found more country gentlemen by whom it would have been understood or carried into execution'.¹⁶³

Subliminal or not, Loudon had visited Berlin, while at Thomas Hope's death in 1831 there was already much at The Deepdene that presaged Roos's

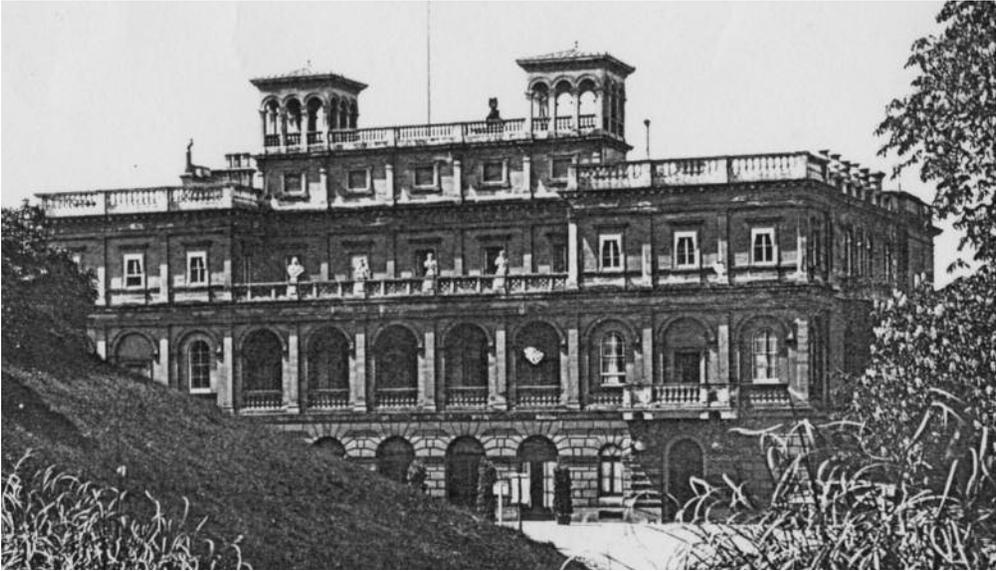


Fig. 51. Alexander Roos, The Deepdene, entrance front, 1836-41.

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manner. As depicted in the drawings in the two uncompleted manuscript volumes by John Britton describing the estate, there is a recurrence of motifs that were later to be typical of Roos, who clearly had derived them from his study of Schinkel, rather than assimilating them on arrival at The Deepdene. These included the blind arcuated centrepiece of the dairy block and its parapet with panels of Palestrinan pierced walling, the Tuscan-eaved garden doorway by the entrance to the house,¹⁶⁴ the urn-topped parapets articulated with Palestrinan pierced panels clearly added atop the end pavilions of the original house,¹⁶⁵ and further afield, the Tuscan-eaved North Lodge,¹⁶⁶ the narrow, lighthouse-like, garden tower with battered sides,¹⁶⁷ and the Temple of Friendship to Thomas Hope's brother.¹⁶⁸

Might not the combination of such a father and such a critique of his creation set a pattern to be looked for in the son? Thomas Hope had not visited Berlin since 1794, sixteen years before Schinkel first rose to prominence, in 1810, and it is unlikely that Henry Hope's step-father Viscount Beresford was

the possible conduit to direct contact with Schinkel's circle in Berlin via his fellow commander under Wellington, Marshall Blücher, as the Prussian had died in 1819. Certainly we see Henry Hope as he first embarked on altering his father's architectural legacy turning to a newly-arrived foreign architect of no *apparent* credentials. And yet with such a heritage as Henry Hope had to live up to, it is not credible that his choice fell on one in any way lacking in that respect. In confirmation of that surmise, Roos has now been shown both to have arrived fully versed in Schinkel's *oeuvre* and to have practised in Britain in the manner of that architect, who arguably also appears to have been his master. If that were so, an additional attraction would have been the experience in the public display of sculpture, as recently developed in Berlin, offered by one stemming from Schinkel's office: Roos's new entrance hall was essentially a Pantheon for the display of the Hope sculptures, as noted by Disraeli, 'a hall of tessellated pavement of mosaics, which is to hold his choicest marbles'.¹⁶⁹

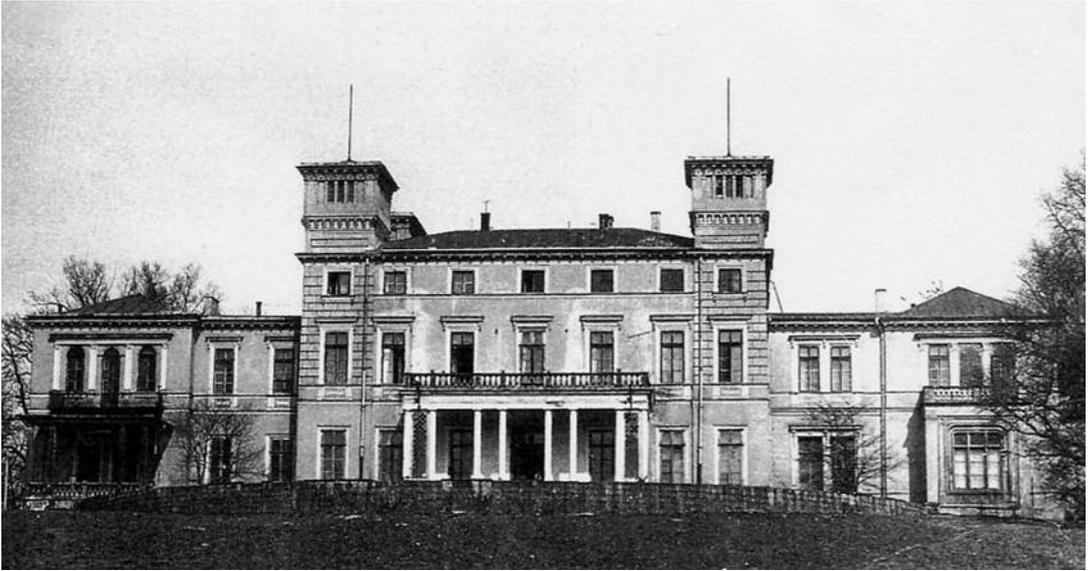


Fig. 52. Karl Friedrich Schinkel and Francesco-Maria Lanci, Schloss Krzescowice, Silesia (now Poland), as completed.

The influence of the Deepdene's Italianate style on mid-nineteenth century British classicism has long been acknowledged and due credit for that influence must now be given to Roos. But thereby comes a previously unlooked-for turning of the tables, for in its previous guise, the house as designed by Thomas Hope, and analysed by Professor Watkin,

was dominated by Hope's asymmetrically placed loggia-topped tower of Tuscan origin, which was a landmark in the history of architectural taste in the nineteenth century. From Schinkel at Schloss Glienicke to Barry at Trentham and Cubit at Osborne, architects enjoyed organising a scattered composition round the pivot of an Italianate tower.²⁷⁰

How novel it seems on first reflection, that in its recast form, due to Roos, the house's renewed, or second *tranche*, of influence was so distinctly German in its roots. As a British architect and garden designer Roos was a European of German-Italian descent who was exceptional in bringing to his adopted country an eye by birth and training stemming from *Mittel-Europa*, as opposed to the usual Franco-Italian axis.

It is almost as though the German text on the Shrubland Swiss Cottage, translating as 'Be welcome, my dear friend, it was a fortunate hour when fate led you here' was directed at himself. So the milieu at Deepdene and Hadzor with their Neo-Classical sculpture collections of continental inspiration, mirroring the Hohenzollern royal collections in Berlin and Potsdam, was one into which Roos, as a foreigner, could naturally assimilate. In the process he forged a personal synthesis of the continuing British Georgian Classical tradition and German late-Classicism, effectively forming his own coda to the Hopean style and thereby forged a unique position as the heir of both Hope and Schinkel. In conclusion, notwithstanding his less proficient use of Gothic or Tudor as noted by Sir Howard Colvin and John Newman, the undoubtedly significant influence on Victorian classicism stemming from Roos's executed work in his Mittel-European synthesis of the Italianate style has been obscured and misunderstood until now on account of the misattribution of much of it to other architects within his period.

APPENDIX A

LOCATIONAL SUMMARY OF
IDENTIFIED DRAWINGS BY ROOS

Besides the 1832 portrait by Constantino Sganquerillo of the architect as a young man of twenty-two, the Roos album of drawings held in the RIBA Library Drawings and Archives Collection [cat. VOS/100], recently moved to the Victoria and Albert Museum, London, contains 157 drawings by Roos.¹⁷¹ The same collection also holds a set of plans and elevations for Roos's proposed alterations to Dale Park, Sussex [cat. BP/423/8(1-4)], besides the drawings herewith newly identified as by him that are tipped into the incomplete manuscript volume on The Deepdene by John Britton held there [cat. VOS/93]. In addition the other Deepdene manuscript volume by Britton, held at the Minet Library, Lambeth, London has further newly-identified drawings by Roos similarly tipped in; and the Paul Mellon Collection, Yale Centre for British Art, New Haven, Connecticut, USA, has a signed plan of The Deepdene dated 1841, and drawings attributable to Roos for both that house and Bedgebury, some of which are also dated 1841.¹⁷² Colvin cites letters from and drawings by Roos in the Chambers of Auldbar papers at the National Library of Scotland [ms. 15437] and further drawings at the National Monuments Record of Scotland, and illustrates a design for a ceiling in the grotesque style at Auldbar.¹⁷³ The Shrubland archive includes a large quantity of drawings by Roos, some signed and dated, for the gardens and two lodges, including several alternative preparatory sketches and measured drawings for the Ipswich Lodge; and there is a further group of drawings in the Cardiff Castle archive, as was identified by Pauline Sargent.¹⁷⁴ A perspective watercolour drawing of Hadzor is in a private collection; as this has no indications of the pool in front of the terrace it must pre-date the incomplete perspective view in the RIBA Roos album.

APPENDIX B

DRAWINGS IN THE ROOS ALBUM
(denoted by their later-added sequential
numbering in pencil) herewith identified as either
after, or possibly after, Schinkel

#97 Panel of Palestrinian Roman-tile pierced low walling between pedestals bearing urns containing shrubs: possibly after Schinkel on account of its indicated measurements and absence of a scale.

#105 After Schinkel: Panel from the Berlin Schlossbrücke parapet between flanking plinths, with scale.

Published in a printed version by Johann Mathäus Mauch after Schinkel [see Helmut Börsch-Supan, *et. al.* (ed.), *Karl Friedrich Schinkel, Architektur, Malerei, Kunstgewerbe*, Berlin, 1981, 338-39 (cat. 315c)].

#121 After Schinkel: Group of 12 designs for parquetry flooring patterns: on 1828 Whatman paper.

Published in a printed version by J. M. Mauch after Schinkel [see Helmut Börsch-Supan, *et. al.* (ed.), *Karl Friedrich Schinkel, Architektur, Malerei, Kunstgewerbe*, Berlin, 1981, 339 (cat. 316a)].

#126 After Schinkel: Group of four designs for cast-iron railings.

Published in a printed version by J. M. Mauch after Schinkel in *Magazin von Abbildungen der Gusswaren*, Berlin, 1820, Heft [issue/part] 5, tab. VII [see Helmut Börsch-Supan, *et. al.* (ed.), *Karl Friedrich Schinkel, Architektur, Malerei, Kunstgewerbe*, Berlin, 1981, 338 (cat. 315a)].

#138 Tracing paper sheet with a number of unidentified schemes, including a large public building: possibly after Schinkel.

#140 Elevation drawing, either an ideal reconstruction of an Ancient Roman complex or a scheme for a Prussian monument: possibly after Schinkel (see also #159).

#146 Elevation of a guardhouse with battered side-wings: possibly after Schinkel.

#153 After Schinkel: Tracing paper sheet including elevation of entrance façade of Singakademie, Berlin; half-section of stairs, Altes Museum, Berlin; half-elevation of the Behrend House, Charlottenburg; part-elevation of Military Engineers' and Artillery Academy and other buildings, as yet unidentified.

Published as follows: Singakademie and Ingenieur- und Artillerieschule in *Sammlung architektonischer Entwürfe*, Heft [issue] 3, 1823; and Altes Museum, in *Ibid.*, Heft 6, 1825.

#154 After Schinkel: Frontal and side elevations of a bridge parapet pedestal with sculpture; a tripod table foot, viewed in oblique perspective; (the sheet also with an anthemion motif; a Corinthian capital; and an acanthus shaft): on 1828 Whatman paper.

The pedestal similarly published in a printed version by J. M. Mauch after Schinkel [see Helmut Börsch-Supan, *et. al.* (ed.), *Karl Friedrich Schinkel, Architektur, Malerei, Kunstgewerbe*, Berlin, 1981, 338–39 (cat. 315c)]; the table foot similar to that published in a printed version by J. M. Mauch after Schinkel, Berlin 1821 and recently reproduced in Martin Steffens, *Schinkel*, Cologne, 2003, 45, but viewed from life in oblique perspective rather than straight-on as in the Mauch image.

#159 Plan drawing of the scheme in #140: possibly a counterproof after Schinkel.

#161 Tracing paper sheet with scheme for a church in the Tuscan order: elevation, plan and lateral cross-section, possibly after Schinkel and relating to his designs for the Church of St. Philippe du Roule.

Cf. Hans Kania, *Potsdam, Staats-und-Bürgerbaum*, Berlin, 1939, 15, fig. 12.

#162 Tracing paper sheet with sketch elevation of Doric tomb, the associated Grecian sarcophagus with intended inscription 'AMOR PATRIAE ET PRAEMIUM', on stepped platform flanked by funerary lamps: possibly after Schinkel.

DOCUMENTED AND ATTRIBUTED WORKS BY ROOS

[Abbreviated references, given under each commission in square brackets for authorship and round brackets for a mention or description, are as follows: *The Builder*, with the respective number's year of publication: 'Builder'; Howard Colvin, 'Introducing Alexander Roos', *cit.*: 'Colvin, Roos'; *Country Life* magazine: 'C. Life'; John Harris, *Lo Stile Hope e la Famiglia Hope* [details of publication unknown]: 'Harris, Hope'; the appropriate county volume of the Pevsner Architectural Guides, regardless of author(s): 'Pevsner'; The Architectural Library Drawings & Archives Collections, RIBA, housed at the V and A Museum: 'RIBA' and the Roos album therein: 'RIBA, Roos album'; letter from Pauline Sargent to the RIBA librarian, *cit.*: 'RIBA, Sargent'; Watkin, *op. cit.*: 'Watkin, Hope'; Paul Mellon collection, Yale Center for British Art: 'Yale'].

HADZOR HOUSE, WORCS., 1835–43(+?), for John Howard Galton: alterations and decorative schemes for unspecified rooms including two Italianate Raphaellesque grotesque ceilings, one still extant. [RIBA, Roos album, two ceiling designs inscribed 'Hadzor 1835' and 'Ceiling at J^o. Galton Esq. 1836', the former for the surviving ceiling, the latter also signed, and a perspective drawing of W and S fronts showing sketched-in initial thoughts on garden terrace and pool, as still extant; signed drawing in private collection; Birmingham, reference Library, Galton papers; Colvin, *Roos*, 278] (*C. Life*, X, 208; Pevsner, 176).

[Attrib.] HADZOR CHURCH, WORCS., 1835, for J. H. Galton, extensive restoration cited by Colvin, *Dict'y*, . . . as by Habershon, but as this is the year he was supplanted by Roos, the latter may have finished the project. Further campaign of 1866 tentatively suggested by Pevsner as by Street (Pevsner, 176).

THE DEEPDENE, DORKING, SURREY, 1836–41 (but on account of the extensive nature of the campaign probably engaged in 1835), for Henry Thomas Hope: additions and complete remodelling in palazzo Italianate style, including new arcaded entrance hall, with tessellated floor, and stairs; proposed garden works including screen walling set with sculpture in niches. [Signed plan dated 1841 at Yale; illus. Geoffrey B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, 56, fig. 8; signed and dated, and attributable drawings in the same collection; unsigned drawings in the two Deepdene volumes by John Britton held at Minet Library, Lambeth, London and RIBA Drawings Collection. herewith re-attributed to Roos, as specified below, *n.23.*] (Colvin, *Roos*, 281; *C. Life*, V, 624, gardens; Pevsner, 191–94; Watkin, *Hope*; Harris, *Hope*). Demolished 1968–9.

BEDGEBURY PARK, KENT, c.1836–1841, for Marshal Viscount Beresford: remodelling in palazzo Italianate style, design of Italianate terraced gardens and, on the former edge of the park, the Beresford Lodge, and Lady’s Well, a well-head in the park, are in picturesque Italianate style. [Yale, signed and attributable drawings, some dated 1841; C. Greenwood, *Epitome of County History: Kent*, 1838, 230; Colvin, *Roos*, 281; Pevsner, 354]. (Harris, *Hope*).

[Attrib.] 4 CARLTON GARDENS, ST. JAMES’S, LONDON, c.1836–37, for Adrian John Hope (2nd son of Thomas Hope): Italianate remodelling (including a tented bedroom) of interior of house designed by Nash; design of furniture. [Attributable drawings in the Hope archive at Mellon Collection, Yale]. (Harris, *Hope*). Demolished 1929, a marble chimney-piece now at V&A Museum, London.

LONDON, STRAND, 1836/7: unidentified proposal elevation for retail premises. [RIBA, Roos album, inscribed signed elevation drawing].

SHRUBLAND PARK, SUFFOLK, c.1838–45, for Sir William Middleton, Bt.: enlargement of house and start of its Italianate remodelling; layout of much of

the Italianate gardens, including the Green Terrace and the feature gardens off it, including the Swiss Garden and Swiss Chalet, Fountain Garden with its associated ‘Hot Wall’ and the French Garden; Ipswich and Coddendam Lodges; walled kitchen garden with gateway containing a wrought-iron gate dated 1841 and (?) addition of wings to adjacent stable block; succeeded by (Sir) Charles Barry, 1848–56. [signed drawings dated 1841 at Shrubland for lodges and for Neo-Jacobean detailed, Italianate garden features; attributable drawings for Italianising the house; numerous preparatory Italianate studies for lodges] (Colvin, *Roos*, 281; *C. Life*, CXIV, 1654, 1734, gardens X, 560; C. Hussey, *Late Georgian 1800–1840, cit.*, 206–10; Pevsner, 417–18).

HOUSE OF FALKLAND, FIFE, 1839–44, for O. Tyndall Bruce: lavish decorative scheme mostly in Neo-Jacobean style as executed by D. R. Hay & Co. (now mostly obliterated by Schultz’s alterations of 1890s) for the house by William Burn, and designed the garden; and in 1849: Temple of Decision, a Doric temple within the policies, along with garden repairs and replantings. [‘Memorandum of works proposed to be done at Falkland’ in Roos’s hand; Edin., SRO, sketch by Roos of Doric Temple, in the Tyndall Bruce papers, all *cit.* in Colvin, *Roos*, 278–79] (Pevsner, 221–25).

NORBURY [PARK?, SURREY, a neighbouring estate to Deepdene], 1839, two signed and dated designs for an entrance lodge (front and side elevations, with ground and first floor plans.¹⁷⁵ [RIBA, Roos album].

[Attrib.] ARKLOW HOUSE, CONNAUGHT PLACE, LONDON, c.1839, for Alexander Beresford-Hope: interior decoration on Beresford-Hope’s inheritance of the house from his uncle Henry Philip Hope. [Yale, drawings attributable to Roos]. Demolished.

SOUTHAM DELABERE, GLOS., before 1840–1844 and later, for Lord Ellenborough: alterations and grandiose additions, including stable yard, game larder, etc. Neo-Norman and Gothic. [Colvin, *Roos*, 281; Pevsner,

678] (*C. Life*, XXII, 594; N. Kingsley, *The Country Houses of Gloucestershire*, Cheltenham, 1989 I, 167–9).

KILNDOWN CHURCH, KENT, 1840–45, for Alexander Beresford-Hope: external embellishments comprising the external eaves parapet, ridge cresting and lights to the spire and, in association with Thomas Willement, contributed to decoration of interior. [Colvin, *Roos*, 281; Pevsner, 353].

ASKE HALL, YKS., 1841, for 2nd Earl of Zetland: decorative tessellated floor for a room. Pompeian mosaic style. [RIBA, *Roos* album].

ST. NICHOLAS, NR. RICHMOND, YKS., 1841, for 2nd Earl of Zetland: decorative wall scheme for a room. Schinkel-esque Gothic. [RIBA, *Roos* album] (*C. Life*, LXXX, 626).

AULDBAR CASTLE, ANGUS, 1843, for Patrick Chalmers: extensive alterations and additions to house previously remodelled perhaps by Archibald Elliott; followed a few years later by Gothic Lodge; introduced via Tyndall Bruce. [*Building Chronicle*, Edinburgh, 1854, illustrates the lodge, the design of ‘Signor Roos’; Colvin, *Roos*, 280, including a reproduction of Roos’s design for the drawing room grotesque ceiling, fig. 23.3]. Demolished 1964.

GASK, PERTSHIRE, 1843, for James Blair Oliphant: design for ‘terrace and garden’ (not executed?); introduced via Tyndall Bruce. [Colvin, *Roos*, 280].

[Attrib.] PRESTWOLD HOUSE, LEICS., 1843, for Charles William Packe: interior decorative scheme to hall with marbled walls and Raphaelesque grotesque ceiling, for house building under direction of William Burn, (?) along with formal garden. (*C. Life*, CXXV, 828, 890, and 948; Mark Girouard, *The Victorian Country House*, 1971, 71–2; Pevsner, 349–51).

WHITEHILL HOUSE, LASSWADE, MIDLOTHIAN, 1843, for R. B. Wardlaw Ramsay: ‘gardening and planting’ associated with the house then building under William Burn. [Colvin, *Roos*, 280].

DALE PARK, MADEHURST, SUSSEX, c.1844 (watermark date of the Whatman paper sheets), for John Abel Smith, Banker and MP: proposed alterations, not executed, to existing house by Bonomi & addition of octagonal dairy & service wing. [Unsigned drawings, annotated in a later hand as by Roos, RIBA] (Pevsner, 268). Demolished 1959. [Attributed]; Lodge, Italianate (still extant).

REVESBY ABBEY, LINGS., 1844, for J Banks Stanhope: gardens for house then building under William Burn. [Colvin, *Roos*, 281] (*C. Life*, CLXXXII, 40.163; Pevsner, 342).

DRAYTON HOUSE, NORTHANTS., 1844, for Mr and Mrs William Stopford-Sackville: gardens – presumably the terracing and balustrades to the east garden; decoration of Great Hall a few years later, c.1850. [Colvin, *Roos*, 281; C. Hussey, *Late Georgian, 1800–1840, cit.*, 208; *C. Life*, CXXXVII, 1289, and gardens 1216].

BERESFORD HALL, SHEEN, STAFFS., 1845, for Alexander Beresford-Hope: presumed location of unidentified house near Buxton for which Roos consulted in that year, but perhaps no work carried out as the house had fallen into decay by later nineteenth century and was then demolished. [Colvin, *Roos*, 281; Batchelor, *op. cit.*, 85].

KILNDOWN SCHOOL, KENT, 1845–46, for Alexander Beresford-Hope; Tudor. [Batchelor, *op. cit.*, 29–30; Pevsner, 354, ‘not handled well’].

DARN HALL (variously BLACKBARONY, OR BARONY, CASTLE), EDDLESTON, PEEBLESSHIRE, c.1847, for 9th Lord Elibank: external alterations and painted decorative scheme for saloon, walled garden and Gothic summerhouse (both dem. 1999), the ‘ground and flower garden designed by M. Rous (sic.) an Italian architect and landscape gardener’ [Charles McIntosh, *Book of the Garden*, 1853], plus picturesque garden buildings; introduced by Tyndall Bruce. (Pevsner, forthcoming *Borders* volume).

IRELAND, 1848: work at unidentified house. [Colvin, *Roos*, 281].

CARDIFF, GLAM., 1848-68, as architect to the Trustees of 3rd Marquess of Bute (one of whom was O. Tyndall Bruce): numerous developments in the city, including 1851: a street in St. John's parish [?'Windsor Place, 'still Georgian in spirit', Pevsner 217], detached villas 'near the Toll Gate on the Newport Road' and considering Lady Bute's schemes for an almshouse and a 'Museum to collect the Pictures of the late Marquess of Bute', besides work at Cathays Park, including a fountain; 1853: 'new Squares and Terraces' and a new town sewer; 1853-55: (gratis) the Sailors' Home, by when All Saints' church begun [*Builder*, 1856, 232.], along with terrace of houses 300ft. long next to Tyndall Street; by 1858: Sophia Gardens, Cardiff's first public park and first in Wales also, to compensate for closure of Castle grounds [WKPG website database]; c.1858: Butetown, Mount Stuart Square, [No. 6-9 surviving, remainder dem., Pevsner 271]; c.1860: Dock Chambers, Bute St., offices, Jacobean; 1862-63: church of St. Andrew (now Eglwys Dewi Saint), completion to a simpler design by Roos of work started 1859 by Prichard & Seddon. [*Builder*, 1863, 210; Colvin, *Roos*, 281-2; Pevsner, 104, 185, 191, 217-8, 269 and 271].

TYNTESFIELD, SOMERSET, 1849-50: alterations or extensions to house and design of gardens - traces of Roos's work probably survive in the terracing against the west front and a pair of characteristically Schinkel-like urns. [Signed drawings in the Gibbs family archive are known to exist but in their present ownership are currently unavailable for inspection, not having passed with the house to the National Trust; Colvin, *Roos*, 281; *C. Life*, 25 Apr., 2002; Deborah J. Evan[s], 'News from Tyntesfield', *Garden History Society News*, 70, Spring 2004] (*C. Life*, XI, 624).

CARDIFF CASTLE, GLAM., 1850s, for Trustees of 3rd Marquess of Bute (one of whom was O. Tyndall Bruce): repairs and alterations, including installation of WCs and drainage, cutting a communication corridor from the thickness of the west wall to 'introduce easier access from south parts of castle to private apartments to north'. [RIBA, Sargent]; 1860-2: West Lodge [Pevsner, 200]. (*C. Life*, CXXIX, 760, 822, 886).

CLAVERTON, SOMERSET, or CLAVERDON, WARKS., c.1850: work on unidentified house or garden seems indicated by Roos's letter from Claverton/Claverdon (depending on the reading of his handwriting) to Tyndall Bruce in early 1850. (Conceivably associated with Basset House, Claverton, which Pevsner, 168, lists as 'Italianate villa, with symmetrical front. Built in 1836', but perhaps more likely to be from Claverdon, a seat of Galton's eldest brother).

STREATHAM, SURREY, CHURCH OF ST. IMMANUEL, 1853-4, at expense of Andrew Hamilton, friend of O. Tyndall Bruce; remodelled by Benjamin Ferry, 1864-5. [Colvin, 284, n. 26: letter of 2 June 1853 from Roos to O. T. Bruce and lithograph of the original design in SRO, GD152,66; Pevsner, 389, but given as A Ross].

FALKLAND, FIFE, FOUNTAIN in centre of burgh, 1853-55, at expense of O. Tyndall Bruce of Falkland House (see above). [Colvin, *Roos*, 277 and 279; Pevsner, 219].

[Attrib.] 22 ARLINGTON STREET, LONDON, c.1854-56, for 11th Duke of Hamilton: decoration in grotesque manner of the arcade corridor leading into the main body of the house, as part of the works then proceeding under the direction of William Burn (Nicholas Thompson, '22 Arlington Street in the 19th and 20th Centuries', in Peter Campbell (ed.), *A House in Town, 22 Arlington Street, Its Owners and Builders*, London, 1984, 126-136 and illustration p.127, where it is ascribed as part of the decorative scheme documented as by Eduardo Latilla for the

previous owner, 7th Duke of Beaufort, under the direction of Owen Jones).

HIRWAUN, GLAM., church of St. Llewng, 1858: Nave, with w. gallery. [*Builder*, 7 Aug., 1858; Pevsner, 365]. Hirwaun being a suburb of Aberdare, St. Llewng is presumably the correct identification of the church in Aberdare cited in RIBA, Sargent, especially as Pevsner, 133, in describing St. Elvan, Aberdare, although built for the Trustees of 3rd Marquess of Bute makes no mention of Roos, describing it as ‘the product of a long-standing campaign by the second Marquess of Bute . . . by the little-known London architect Andrew Mosely’.

BROCKHAMPTON COURT (NOW HOUSE), HEREFDS. 1865, for John Habington Barneby Lutley: proposed garden design (not executed; the garden that survives follows a design prompted by Roos but apparently designed by W. Broderick Thomas). [Signed and dated drawing by Roos in possession of National Trust, the now owners of the estate]. [*C. Life*, 4 Jan., 1990].

CARDIFF, GLAM., St. John’s church, for Trustees of 3rd Marquess of Bute (one of whom was O. Tyndall Bruce): restoration of Herbert memorial. [RIBA, Sargent].

ROATH, GLAM., Church of St Margaret of Antioch, 1867–69, for Trustees of 3rd Marquess of Bute, one of whom was O. Tyndall Bruce: foundation stone laid by Roos for nave & chancel on pre-existing plan, plus addition of transepts & S. aisle, but church itself by John Prichard for Bute himself on coming of age in 1868. [Eastlake, *Gothic Revival*, ed. M. Crook, 1970, 139; Colvin, *Roos*, 284; Pevsner, 297].

LEAMINGTON SPA, WARKS., unidentified house: undated design for ceiling inscribed ‘Leamington’. [RIBA, Roos album].

Publication: C. Hullmandel, *Four Views near Droitwich, Worcs.*, n.d. [c.1836], with four lithographic plates from sketches by Mrs Howard Galton and Alexander Roos. [See n. 10, below].

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I should like to thank Lord de Saumarez for permission to inspect the drawings in the Shrubland archive and reproduce some of them in this paper. I am also grateful to the following: Charles Hind, H.J. Heinz Curator of Drawings in the RIBA Library, for greatly facilitating my research into the Roos drawings held therein; Philip Hewat-Jaboor for showing me his photographs of the Roos drawings at Yale; Jane Bradney for sharing the results of her parallel, but independent, researches into Roos for her doctoral thesis; besides John Harris, Richard Hewlings and Michael Snodin for helpful suggestions and leads to follow. Professor J. Mordaunt Crook kindly gave me the references in *The Builder*; Simon Bradley kindly introduced me to Miss Kitty Cruft who gave me the references to Darn Hall; while Jeffrey Haworth and Sarah Kaye gave me information on Brockhampton; and David Crellin put me in touch with Deborah Evans, head gardener at Tyntesfield, who supplied information on and photographs of the garden there. Dr Paul Bradley generously gave me information on Roos’s professional relationship with William Burn stemming from his unpublished doctoral thesis on that architect; Susan Wilson unstintingly shared the results of her current doctoral research into nineteenth century English Swiss cottages and Jeannie Chapel informed me that W. G. Coesvelt worked for Hope and Co.

NOTES

- 1 The exceptional notices concerning Roos are by John Harris, 'Lo Stile Hope e la Famiglia Hope' [details of publication untraced], 326-330 [hereafter Harris, *Hope*] and an introductory essay by the encyclopaedic Sir Howard Colvin in the *Festschrift* for Kitty Cruft on her retirement from the Scottish National Monuments Record: Howard Colvin, 'Introducing Alexander Roos', in Ian Gow and Alistair Rowan (eds.), *The Scottish Country House 1600-1914*, Edinburgh, 1998 [hereafter 'Colvin, Roos'], 276-84. See also Christopher Hussey, *English Country Houses, Late Georgian, 1800-1840*, London, 1958, *sv.* Shrubland, 208, where it is said that when Sir W. F. Middleton, 'in 1841, ... required a park lodge... he procured a design which is signed "A. Roos", an architect who was also engaged for decorating the hall at Drayton, Northants., in 1850, but is otherwise not known'. Roos is not listed in Antonia Brodie, *et al.*(ed.), *Directory of British Architects, 1834-1914*, London and New York, 2001, II: L-Z; nor in Lawrence Wodehouse (ed.), *British Architects, 1840-1976*, Michigan, 1978; but a notice is included in Edward Croft-Murray, *Decorative Painting in England, 1537-1837*, Feltham, 1970, II, 268-69, and another similar to Croft-Murray's is in Jill Lever (ed.), *Catalogue of the Drawings Collection of the Royal Institute of British Architects*, Farnborough, 1976, O-R, 151-52. Otherwise there are a number of individual gazetteer entries in several of the Pevsner Architectural Guides' *Buildings of England*; *Buildings of Scotland*; or *Buildings of Wales* volumes, as listed under the individual entries in the list of works in Appendix C at the end of this paper. Roos has not been included in Howard Colvin, *A Biographical Dictionary of British Architects*, New Haven and London, 1995, [hereafter 'Colvin, *Dict'y*'] on account of much of his output having occurred after 1840.
- 2 Colvin, *Roos*, 277-78, and therein quoting Edward Croft-Murray, *op. cit.*, 268-69, who gives Roos's father as originating from Ludwigsburg (about five miles north of Stuttgart). I am grateful to Sir Howard Colvin for pointing out Roos's likely Protestantism to me, so correcting my assumption that Roos was a Catholic.
- 3 *Ibid.*, 277.
- 4 London, V&A Museums, RIBA Library Drawings & Archives Collections VOS/100 [hereafter RIBA, Roos album].
- 5 Colvin, *Roos*, 278.
- 6 Drawings dated 1835 in RIBA, Roos album; Birmingham Reference Library, Galton papers, which were not examined by Sir Howard Colvin, but he cites the catalogue as mentioning a specification for stables with a cancelled building agreement dated 1843 which is witnessed by Roos [Colvin, *Roos*, 283, *n.* 5]; I have also had a digest of the Galton papers from Jane Bradney, currently engaged in a doctoral thesis at University of Bristol on 'Italianate gardens in England and Scotland, 1790-1860s', and to whom I am grateful for much information on Roos: she states that building work continued at Hadzor to 1859.
- 7 Habershon's design for the terrace at Hadzor took a long time to be produced for sending on to Galton in Rome. The agent at Hadzor was repeatedly writing to Galton explaining it had not arrived from Habershon, but once it did appear it was most unsatisfactory. Galton returned from Rome sometime in 1833, possibly in June [*Ex. inf.* Jane Bradney].
- 8 See *n.* 6, above.
- 9 Besides employing Roos from 1835 until at least 1843, Galton employed Habershon over the years 1827-35, and consulted Sampson Kempthorne in 1837 [Colvin, *Dict'y*, 442-43 and 577].
- 10 Howard Colvin, *Dict'y*, 442: giving Habershon as employed c.1826 at Mere; the house is illustrated Nikolaus Pevsner, *The Buildings of England, Worcestershire*, Harmondsworth, 1968, pl. 54.
- 11 C. Hullmandel, *Four Views near Droitwich, Worcs.*, n.d. [c.1836], with four lithographic plates from sketches by Mrs Howard Galton and Alexander Roos, comprising Mere Hall, Hadzor Village, Elmley Lovet and Salwarp Court. A copy of this rare volume was sold at Dominic Winter Auctions (Books), Maxwell Street, Swindon, Wilts., as lot 109, 6 April, 2005, the modern wrappers bearing a printed paper title label to upper cover dated 1836.
- 12 Colvin, *Roos*, 278.
- 13 *Idem.*
- 14 Colvin, *Dict'y*, 442.
- 15 David Watkin, *Thomas Hope, 1769-1831, and the Neo-Classical Idea*, London, 1968 [hereafter, Watkin, *Hope*].
- 16 *Ibid.*, 9, 37 and 58.
- 17 See *n.* 7, above.
- 18 For Bedgebury and Kilndown, see below; for

- Deepdene and Carlton Gardens see Colvin, *Roos*, 281; Harris, *Hope*, 330; and Geoffrey B. Waywell, *The Lever and Hope Sculptures*, Monumentia Artis Romanae, XVI, Berlin, 1986, 58.
- 19 Waywell, *loc. cit.*
- 20 *Idem.*, fig. 8.
- 21 New Haven, Yale Center for British Art, Mellon Collection [hereafter Yale], Deepdene and related Hope drawings.
- 22 London, Lambeth, Minet Library, Deepdene drawings (uncatalogued).
- 23 It is herewith argued (on the basis of an examination of the originals in comparison with the drawings in the RIBA Roos album) that many of the drawings reproduced in Professor Watkin's book on Hope, *cit.*, are by Roos rather than as therein (mis-)attributed to Hope and Atkinson. These comprise the extra, later added, drawings in the Minet Library volume on the Deepdene, i.e. Watkin's pls. 69, 71, 82, 83, 84, 85, as not only are they in Roos's style, but there is a recurrence in them of his characteristic pink ink for lined and figure work and his distinctive scale, again often in pink ink. The two copies of Britton's book were never finished, which allows that drawings were being added considerably later than Watkin has reckoned.
- 24 Watkin, *Hope*, 179–82.
- 25 *Ibid.*, 182–85.
- 26 The two small sketch elevations, for entrance and NW fronts, are (later?) inscribed 'Thiddell' but are in my opinion in Roos's hand.
- 27 RIBA, Roos album, #145.
- 28 Watkin, *Hope*, 183–84, has this as design number two but it is now argued that it should be number one.
- 29 London, V&A Museum, RIBA Library Drawings and Archives Collections, VOS/93, John Britton mss. volume, *The Deepdene*, frontispiece: redrawn in Watkin, *Hope*, 162, fig. 19.
- 30 The evidence for this is the dotted lines for a wall (corresponding to the wall at the back, i.e. west, of Thomas Hope's main stairs) that is annotated as to be removed to accommodate the new stairs.
- 31 RIBA, Roos album, #137.
- 32 This curious duality was perhaps prompted by the fact that Mrs Hope was by Thomas Hope's will granted permission for life to live at Deepdene, and her private apartment had always been to the west of the original entrance hall. On her marrying and moving to Bedebury, Henry Hope took over her apartment, and the idea of dual entrances was retained, the left-hand one giving access to his quarters and the right-hand one for general use.
- 33 Watkin, *Hope*, 184–85, and pl. 86.
- 34 *Ibid.*, 185.
- 35 RIBA Roos album, #104: captioned 'Progetto di restauro per la Casa incontro alle Mole Adriano', and thus identified by Croft-Murray, *op. cit.*, 271, as a conjectural restoration of an Ancient Roman house by Castel Sant' Angelo, in Rome.
- 36 Glazed in the drawing, but originally open at The Deepdene.
- 37 J. C. Loudon, in *Gardeners' Magazine*, XII, 1836, 621: 'extensive improvements' were in hand at The Deepdene.
- 38 Gordon W. Batchelor, *The Beresfords of Bedebury Park*, Goudhurst, 1966, 9.
- 39 *Idem.*, who continues 'full occupation did not occur until the summer of 1839 when the family were "in the full joy of novelty".'
- 40 C. Greenwood, *Epitome of County History: Kent*, 1838, 230, as cited by Colvin, *Roos*, 284, n. 16.
- 41 Colvin, *Roos*, 281, therein quoting Colbran.
- 42 The perspective views of the entrance front at Yale, *loc. cit.*, indicate similar vermiculated rustication to the retaining garden wall opposite the entrance.
- 43 John Newman, *The Buildings of England, West Kent and the Weald*, Harmondsworth, 1976, 352–53.
- 44 *Ibid.*, 354; Batchelor, *op. cit.*, 29–30.
- 45 Unsigned drawings for this commission are in the Mellon Collection at Yale Center for British Art, but I have seen neither the originals nor photographs of them, unlike with the others at Yale for Deepdene and Carlton Gardens.
- 46 Harris, *Hope*, posits that this scheme was due to Roos.
- 47 Such is my reading of events, in place of the previously accepted role of James Pennethorne, who was so involved in the construction of some of the houses in adjacent Carlton House Terrace (see Sir George Gater and Walter H. Godfrey (eds.), *Survey of London* [hereafter 'SOL'], XX, *Trafalgar Square and its Neighbourhood*, London, 1940, 77: 'At least four of the houses in Carlton Gardens can be credited to Nash, while Decimus Burton built No. 3 and possibly others?').
- 48 *Idem.*
- 49 Harris, *Hope*, 330.
- 50 Yale, *loc. cit.*
- 51 Harris, *Hope*, 329, fig. 16; and *SOL.*, *op. cit.*, pl. 76. A further parallel is furnished in the stair balustrade

- at The Deepdene. Of the two baluster types evident there (fig. 50, above), the scroll-patterned one may be compared with the (horizontally-aligned) motif to the dado panels proposed by Roos for the Carlton Gardens drawing room, as in the drawing in the Paul Mellon Collection at the Yale Center for British Art.
- 52 Watkin, *Hope*, 189, 289; fig. 21.
- 53 Batchelor, *op. cit.*, 83-86.
- 54 Colvin, *Roos*, 281.
- 55 Watkin, *Hope*, 190, fig. 21. I cannot trace a Beresford house of this name; and it would potentially solve a mystery if the caption were possible to be re-read 'Beresford, Staffordshire' (see List of Works, in Appendix C, above).
- 56 See *n.1*, above.
- 57 RIBA, Roos album, #151.
- 58 Indeed, Barry was initially inclined to follow such a placement for his Grand Descent, producing a drawing thereto, only later placing it on axis with the house, and thereby falling in line with Lady Middleton's suggestion [Tom Williamson, *The Landscape of Shrubland Park, a Short History*, Clare, 1997, 28]. Barry moved a number of Roos's features, including a pool (very similar to one at Hadzor) with distinctive semi-circular breakfront, everted lip and its associated lion-mask spout, taken from the centre of the retaining wall of the west terrace against the house, which he reused against the terrace in front of the conservatory on the south front, and a Neo-Mannerist doorway from nearby there against the south-east corner, which he incorporated as the central doorway of the pavilion at the head of his Grand Descent.
- 59 Cited without source in Williamson, *op. cit.*, 21.
- 60 Reproduced in Watkin, *Hope*, pl. 85.
- 61 Nikolaus Pevsner and Enid Radcliffe, *The Buildings of England, Suffolk*, Harmondsworth, 1974, 418.
- 62 Williamson, *op. cit.*, 26.
- 63 RIBA Library, Drawings & Archives Collections, PB423/8 (1-4) the actual sheets later endorsed with the patron's name.
- 64 These last were swept away when the roof at Bedgebury was converted to a high mansard by R. C. Carpenter in 1854-55.
- 65 Photograph in Swindon, English Heritage, NMR files *s.v.* W. Sussex, Madehurst.
- 66 Colvin, *Roos*, 279, and 283, *n.12* (citing, Edinburgh, Scottish Record Office [hereafter 'SRO'], GD152, 53, 4-7, 196 and 198).
- 67 *Ibid.*, 278.
- 68 *Ibid.*, 278-79.
- 69 As successively indicated by the comment 'via Tyndall Bruce' in the list of works in Appendix C, above.
- 70 James Macauley, *The Gothic Revival, 1745-1845*, Glasgow and London, 1975, 331, quoting SRO, GD152,48 being a letter form Wm. Burn to O. Tyndall Bruce of 22 Oct. 1841.
- 71 Colvin, *Roos*, 280-81, quoting from the Roos correspondence in the Tyndall Bruce papers then at SRO, GD152 and its subdivisions, *cit.*, *n.* 66, above.
- 72 Dartrey, Co, Monaghan, Ireland [1843-46; dem.] and Potalloch House, Argyll [1849-53; gutted 1957] seemed to me possible candidates: see David Walker, 'William Burn, The Country in Transition', in Jane Fawcett (ed), *Seven Victorian Architects*, London, 1976, 8-31, although Dr Paul Bradley comments to me that while Burn never involved himself in planting schemes, he used Nesfield as well as Roos.
- 73 Colvin, *Dictionary*, 189; Mark Girouard, *The Victorian Country House*, Oxford and London, 1971, 71-72, pl. 103-10; Christopher Hussey, in *Country Life*, CXXV, 828, 890, 16-23 April 1959.
- 74 Girouard, *op. cit.*, 72 made the connection without realising Roos's role at both houses.
- 75 This no-longer extant scheme previously (and understandably in view of the little previously known about Roos) has been considered part of the decorative painting executed by Eduardo Latilla, partly under the direction of Owen Jones, for the previous owner of the house, 7th Duke of Beaufort. [See Nicholas Thompson, '22 Arlington Street in the 19th & 20th Centuries', in Peter Campbell (ed.), *A House in Town*, London, 1984, 126-36, illustrated p.127.] A description in the *Civil Engineer and Architect's Journal*, London, 1840, p. 226, of Latilla's decoration in the house refers to the Pompeian decoration in the dining room, yet the hall is described as decorated 'in bigio or chiaro' scuro with trophies and medallions, something in the Roman style. On the side opposite the windows a range of plaster statues of agricultural divinities bear lights in their hands, and serve to break the view.' This conforms to a drawing, a copy of which has come into Nicholas Thompson's possession, showing a simpler scheme than the undoubtedly Pompeian scheme illustrated in his section of the

- book on the house, which coupled with the *Engineer and Architect's Journal's* singling out of the decoration in the dining room as Pompeian as opposed to Roman, lends credence to the suggestion that the illustrated scheme in the book is attributable to Roos, it relating also in some of its details to the surviving Pompeian ceiling by Roos at Hadzor.
- 76 I am grateful to Miss Kitty Cruft for this information, taken from the Roos correspondence in Bruce papers at the National Archives of Scotland, *loc. cit.*
- 77 So identified by Ian Gow; I am grateful to the editors of the Pevsner Architectural Guides for sight of the intended gazetteer entry on the house which gives this attribution.
- 78 Charles McIntosh, *Book of the Garden*, 1853 (I am grateful to Miss Kitty Cruft and the editors of the Pevsner Architectural Guides for this reference).
- 79 Colvin, *Roos*, 281–82.
- 80 *Ibid.*, 282, quoting SRO, GD153.6, bundle 13.
- 81 London, RIBA, Library, letter of 10 Dec., 1979 from Pauline Sargent at Cardiff Castle to J. F. van der Wateren, Managing Librarian, RIBA [hereafter, RIBA, Sargent].
- 82 John Newman, *The Buildings of Wales, Glamorgan*, London, 1995 [hereafter 'Newman, *Glam.*'], 200.
- 83 Colvin, *Roos*, 282.
- 84 *Idem.*
- 85 Newman, *Glam.*, 104, 185, 217–18, 269 and 271.
- 86 Lever, *op. cit.*, 151: the RIBA album has an inscription pasted on the first leaf 'Alexander Roos / 39 Brewer Street / Golden Square'.
- 87 Batchelor, *op. cit.*, 30.
- 88 Colvin, *Roos*, 282.
- 89 *Idem.*, quoting from the will he inspected, then at London, Somerset House, Principal Probate Registry.
- 90 *Ibid.*, 282–83.
- 91 Colvin, *Dict'y*, 104.
- 92 *Ibid.*, 101–02.
- 93 For an analysis of the German and Schinkelian deviation of the new work at The Deepdene, see pp. 47–51.
- 94 The section drawing by Roos follows that published 1825, in *Heft* [issue/part] 6 of Schinkel's *Sammlung architektonischer Entwürfe*, in showing the coffered ceiling, rather than the drawing by Schinkel (which omits the coffers), as reproduced in Paul Ortwin Rave, *Berlin, I, Bauten für die Kunst, Kirchen, Denkmalpflege*, Berlin, 1941, 39, fig. 16.
- 95 Published 1823 in *Heft* [issue/part] 3 of Schinkel's designs, *cit.*
- 96 *Idem.*; Michael Snodin (ed.), *Karl Friedrich Schinkel, A Universal Man*, New Haven and London, 1991, 211.
- 97 Published 1824 in *Heft* [issue/part] 5 of Schinkel's designs, *cit.*; Hans Kania and Hans-Herbert Möller, *Mark Brandenburg*, Berlin, 47, fig. 46.
- 98 The panel in question features paired seahorses flanking a triton. The alternating (and commonly photographed) panels have paired mermen holding a central shell. The intermediate piers, as in Roos's drawing, are with dolphins, their snaking tails held uppermost.
- 99 See Appendix B.
- 100 The type is shown in Martin Steffens, *Schinkel*, Cologne, 2003, 45, reproducing an 1821 engraving by Johan Mathäus Mauch of ancient tripods from Herculaneum that was included with the published designs by Schinkel for the improvement of the manufacturing arts.
- 101 Comparison of the Deepdene hall balustrade pattern must also be made with the related, published iron-railing pattern [see Johann Mathäus Mauch, after Schinkel, 'Entwürfe für Eisengeländer', Abth. I, B. 29, reproduced in Helmut Börsch-Supan, *et. al.* (ed.), *Karl Friedrich Schinkel, Architektur, Malerei, Kunstgewerbe*, Berlin, 1981, 338 (cat. 315b)]; to the ceiling coffers proposed for the ballroom at Schloss Krzeszowice published 1826 in *Heft* [issue] 7 of Schinkel's designs; and to the cast-iron panels of the doors to Schinkel's Bauakademie [School of Architecture; 1832–35] published 1833 in *Heft* 20 of Schinkel's designs. None is as close as the motif from the chimney-boards, which is an almost exact correlation.
- 102 The Babelsberg bench is illustrated in Barry Bergdoll, *Karl Friedrich Schinkel, An Architect for Prussia*, New York, 1994, 168, fig. 155.
- 103 Both designs, which were unpublished until comparatively recently, are illustrated in H. G. Pundt, *Schinkel's Berlin, A Study in Environmental Planning*, Cambridge, Mass., USA, 1972, 151, fig. 79, and 154, fig. 80; the first design is also shown in Snodin (ed.), *op. cit.*, 124 (cat. 48).
- 104 The design for the Shrubland garden steps relates to the decoration on the doors to the Crown Princess's writing room, Schloss Charlottenhof, and to the inner frames to the coffers of the state dining room ceiling at Prinz August's palace, Berlin [1816–17] and a similar motif was later used again by Schinkel in modified form in the pierced treads of the cast-iron spiral stairs at the Jadschloss [hunting lodge] for Fürst

- Putbus at Rüngem, near Granitz, in 1838 [illustrated in Hans Vogel, *Pommern*, Berlin, 1952, 25, fig. 27]. For the decoration to the ceiling coffer, see Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 39, fig. 32.
- 105 Reproduced in Herman G. Pundt, *Schinkel's Berlin, a Study in Environmental Planning*, Cambridge, USA, 1972, 175.
- 106 Reproduced in Günther Grundmann, *Schlesien*, Berlin, 1941, 21, fig. 12. Comparison should also be made with the tower in an 1832 drawing for Schloss Glienicke by Persius after Schinkel illustrated in Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 59, fig. 62.
- 107 Reproduced in Waltrand Volk (ed.), *Karl Friedrich Schinkel, Sein Wirken als Architekt*, Berlin, 1981, 175. Although the drawing was not followed in execution, this model of chimney-pot was fitted to the back parts of the complex when built, in a location not normally visible in the usual photographic angles of the buildings.
- 108 *Country Life*, X, 1901, 208ff.
- 109 See Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 25, fig. 9. The palace was built in 1816–17 [Waltrand Volk (ed.), *Karl Friedrich Schinkel, Sein Wirken als Architekt*, Berlin, 1981].
- 110 Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 97, fig. 93.
- 111 See Snodin (ed.), *op. cit.*, 157 (cat. 88). Additionally, it can be said the rosette-pattern flowerbeds indicated in the parterre for Dale Park likewise relate to a similar feature in Schinkel's same design for Albrecht's palace, which was building in 1830–32.
- 112 Gert Streidt and Klaus Frahm, *Potsdam, Die Schlosser und Garten der Hohenzollern*, Cologne, 1996, reproduced 159, left.
- 113 Schinkel also returned briefly to north Italy the following year, which might allow the possibility that he came back to Berlin with the fifteen-year old youth that Roos would then have been.
- 114 This is particularly so in the drawing of the Palestrina and Nerva pierced panels, discussed above immediately hereafter, as these motifs were thereafter used by Schinkel.
- 115 RIBA, Roos album, #56, on Whatman paper watermarked 1828.
- 116 The Kivilkasino, Potsdam, an Assembly Rooms for military officers, was initially built in 1825–26, but only completed later, thus potentially allowing the motif of the dais balustrade to be sourced from the Roos drawing. Schinkel also incorporated the Nerva pattern at Schloss Rogau, near Liegnitz, in 1836, in a balustrade edging the terrace on the garden front [illustrated in Günther Grundmann, *Schlesien*, Berlin, 1941, 53, fig. 37]. For the date of Schloss Rogau see Helmut Börsch-Supan, *et. al.* (ed.), *Karl Friedrich Schinkel, Architektur, Malerei, Kunstgewerbe*, Berlin, 1981, 360.
- 117 See Hans Kania, Potsdam, Staats und Bürgerbaum, Berlin, 1939, 76, fig. 76, captioned: 'Kivilkasino. Grosser Saal (Tanzsaal). Die Schranken für das Orchester späten eingefügt'. The dais is also illustrated in Peter Belthausen, *Karl Friedrich Schinkel*, Berlin, 1985, No. 10.
- 118 The views of the Gärtenerhaus were published in *Heft 24* of Schinkel's designs, in 1835, the year of Roos's arrival in England.
- 119 Karl Friedrich Schinkel, *Sammlung Architektonischer Entwürfe*, Heft 24, Berlin, 1835.
- 120 John Zukowsky (ed.), *Karl Friedrich Schinkel, the Drama of Architecture*, Chicago, 1994, 105, pl. 7 (reproduction of exhib. cat. no. 30).
- 121 RIBA, Roos album, #55.
- 122 *Ibid.*, #20
- 123 Snodin (ed.), *op. cit.*, 158 (cat. 90, illus.). Prinz Albrecht's palace was built 1830–32 [Waltrand Volk (ed.), *Karl Friedrich Schinkel, Sein Wirken als Architekt*, Berlin, 1981].
- 124 See Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 161, fig. 127, and fig. 178.
- 125 RIBA, Roos album, #112.
- 126 Snodin (ed.), *op. cit.*, 144–45, cat. no. 73 (illus.).
- 127 *Ibid.*, 147–48, cat. 74 (illus.).
- 128 Published in Heft [issue/part] 9 of Schinkel's designs in 1826.
- 129 Schinkel's tent bedroom at Charlottenhof dates from about the time of the house's completion in 1827. Its details are replicated very closely at Shrubland, at a date sometime in the later 1830s.
- 130 *Country Life*, CXX, 944, 1058 and 1116.
- 131 Peter Thornton, *Authentic Décor, The Domestic Interior 1620–1920*, London, 1985, 152, 194–95, 206 and 258.
- 132 As on the stair at Palazzo Rospigliosi Pallavicini, Rome; see *Connoisseur*, 217, no. 905 (June 1987), cover illustration.

- 133 See Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 134, fig. 131.
- 134 *Loc. cit.*, n. 107.
- 135 Snodin (ed.), *op. cit.*, 211.
- 136 For the Phaueninsel 1829 design, see *Ibid.*, 212; for Rotherburg, see Günther Grundmann, *Schlesien*, Berlin, 1941, 66, fig. 47; for the Schinkel drawing of 1835 for the Gasthaus at Stubferkannen, see Hans Vogel, *Pommern*, Berlin, 1952, 21, fig. 23, and for the Schweizerhaus at Böttcherberg, see Johannes Sievers, *Bauten für die Prinzen August, Friedrich und Albrecht von Preussen*, Berlin, 1954, 163, fig. 159.
- 137 Nikolaus Pevsner and David Lloyd, *The Buildings of England, Hampshire*, Harmondsworth, 1967, 756–59, which states the chalet was brought from Switzerland in 1853.
- 138 Williamson, *op. cit.*, 30, quotes a newspaper report of 1854: ‘It will be remembered, that the residence of Sir Wm Middleton was honoured by a visit from His Royal Highness Prince Albert, during the meeting of the British Association at Ipswich in 1851...’.
- 139 J. Sievers, *Bauten für die Prinzen... , cit.*, 25, 150–51, figs. 148–49.
- 140 Nikolaus Pevsner and Enid Radcliffe, *The Buildings of England, Suffolk*, Harmondsworth, 1974, 418.
- 141 Watkin, *Hope*, 185.
- 142 Of similar form to the altar baldachino of Schinkel’s Nikolaikirche, in Potsdam, of 1829–37; see O. P. Rave, *Schinkel, cit.*, pl. 65.
- 143 Watkin, *Hope*, 178–179 and 180–182.
- 144 Paul Ortwin Rave, *Karl Friedrich Schinkel*, Munich, 1981, pl. 60.
- 145 RIBA, Roos album, #106.
- 146 John Zukowsky (ed.), *op. cit.*, 164 (reproduction of exhib. cat. no. 64).
- 147 *Ibid.*, 105, pl. 7 (reproduction of exhib. cat. no. 30).
- 148 *Ibid.*, 64, figs. 15–16.
- 149 Streidt and Frahm, *op. cit.*, 230–33; G. Streidt and P. Feierabend, *Prussia, Art and Architecture*, Cologne, 1999, 317–18.
- 150 John Summerson, *Georgian London*, London, 1945, 233.
- 151 Colvin, *Dict’y*, 102.
- 152 Newman, *Glam.*, 104.
- 153 Watkin, *Hope*, 189.
- 154 Christopher Hussey, *English Country Houses, Late Georgian, 1800–1840*, London, 1958, 182.
- 155 Christopher Hussey, *The Picturesque*, London, 1927, 217.
- 156 Building of the house at Osborne started in 1845.
- 157 All the foregoing facets of Dorchester House are well illustrated in the photographs reproduced in David Pearce, *London’s Mansions, The Palatial Houses of the Nobility*, London, 1986, 188–190.
- 158 Simon Bradley and Nikolaus Pevsner, *The Buildings of England, London 6: Westminster*, New Haven and London, 2003, 641.
- 159 *Idem.*: renewed c.1894 by the aged Sang.
- 160 As furnished on the stairs at the Altes Museum and Prinz Albrecht’s palace, both in Berlin, and at the University of Oslo, Norway, designed by Schinkel in 1838.
- 161 Watkin, *Hope*, 187.
- 162 The political slant of Burn’s clientele was confirmed to me by Dr Paul Bradley, whose 2004 doctoral thesis at University of Nottingham was on the subject of ‘William Burn. The Country House’. Presumably the corner chimneystacks of Burn’s alterations to Somerley, in Hampshire, for 3rd Earl of Normanton in 1869–70, derive from Roos’s at Deepdene rather than Barry’s contemporary ones at Kingston Lacy, in Dorset, of 1835–39.
- 163 J. C. Loudon, in *Gardeners’ Magazine*, V, 1829, 589–90.
- 164 Watkin, *Hope*, pl. 68.
- 165 *Ibid.*, pl. 58 & 68.
- 166 *Ibid.*, pl. 57.
- 167 *Ibid.*, pl. 69.
- 168 *Ibid.*, pl. 56.
- 169 Cited in *Ibid.*, 182, quoting from *Lord Beaconsfield’s Correspondence with his Sister, 1832–52*, 1886, 164.
- 170 David Watkin, *The English Vision, The Picturesque in Architecture, Landscape and Garden Design*, London, 1982, 126.
- 171 The album contains 163 sheets of images, of which one is the portrait of Roos by Sganquerillo, two are prints, two are photographs and one is a drawing with a scale in ‘Palmi Romani’ in another hand, leaving a balance of 158 drawings by Roos himself, as the obverse of one of the prints has various architectural exercises, presumably by him. One drawing [#107] is annotated in French and signed as a collaboration with P. Massin, who was presumably French. One print, an interior view of S. Clemente, Rome, stripped of its still-extant Baroque plaster embellishments to the upper walls and its ceiling, and so depicting its trussed roof, is extracted from

- Johann Gottfried Gutensohn and Johann Michael Knapp, *Denkmale der christlichen Religion*, Stuttgart, Tübingen and Rome, 1822–27, pl. XXXIII; another Roman church interior in the album relates to that in pl. VI from the same work [see Taschen (ed.), *Architectural Theory from the Renaissance to the Present*, Cologne, 2003, 615 and 620].
- 172 Gordon W. Batchelor, *op. cit.*, 13, 15 and 16 reproduces five of the Bedgebury drawings: a perspective from NW, a W elevation in landscape setting, an elevation of W front with the parterre, a perspective from NE, and an E elevation in landscape setting.
- 173 Edinburgh, National Library of Scotland, Chalmers of Auldbar papers, MS 15436, f. 57; letters from Roos in MS 15421, ff.18–56, drawings in MS 15437; Colvin, *Roos*, 280, fig. 23.3; all as cited in *Ibid.*, 283, *n.* 13.
- 174 The letter from Pauline Sargent, *cit.*, states that Roos installed decent lavatories, modernised the kitchens, piped in a fresh water supply, repaired the castle walls to the south and west at least, besides executing some internal alterations including cutting out a passage from the thickness of the west wall to introduce easier access from the south parts of the castle to the private apartments to the north and including the Beauchamp (now Octagon) Tower.
- 175 These two drawings suggest it should be investigated whether they could indicate the authorship of the alterations to the house at Norbury, described as ‘The N front and pavilions stuccoed over, probably c.1840’ [Ian Nairn and Nikolaus Pevsner, *The Buildings of England, Surrey*, Harmondsworth, 1971, 388].