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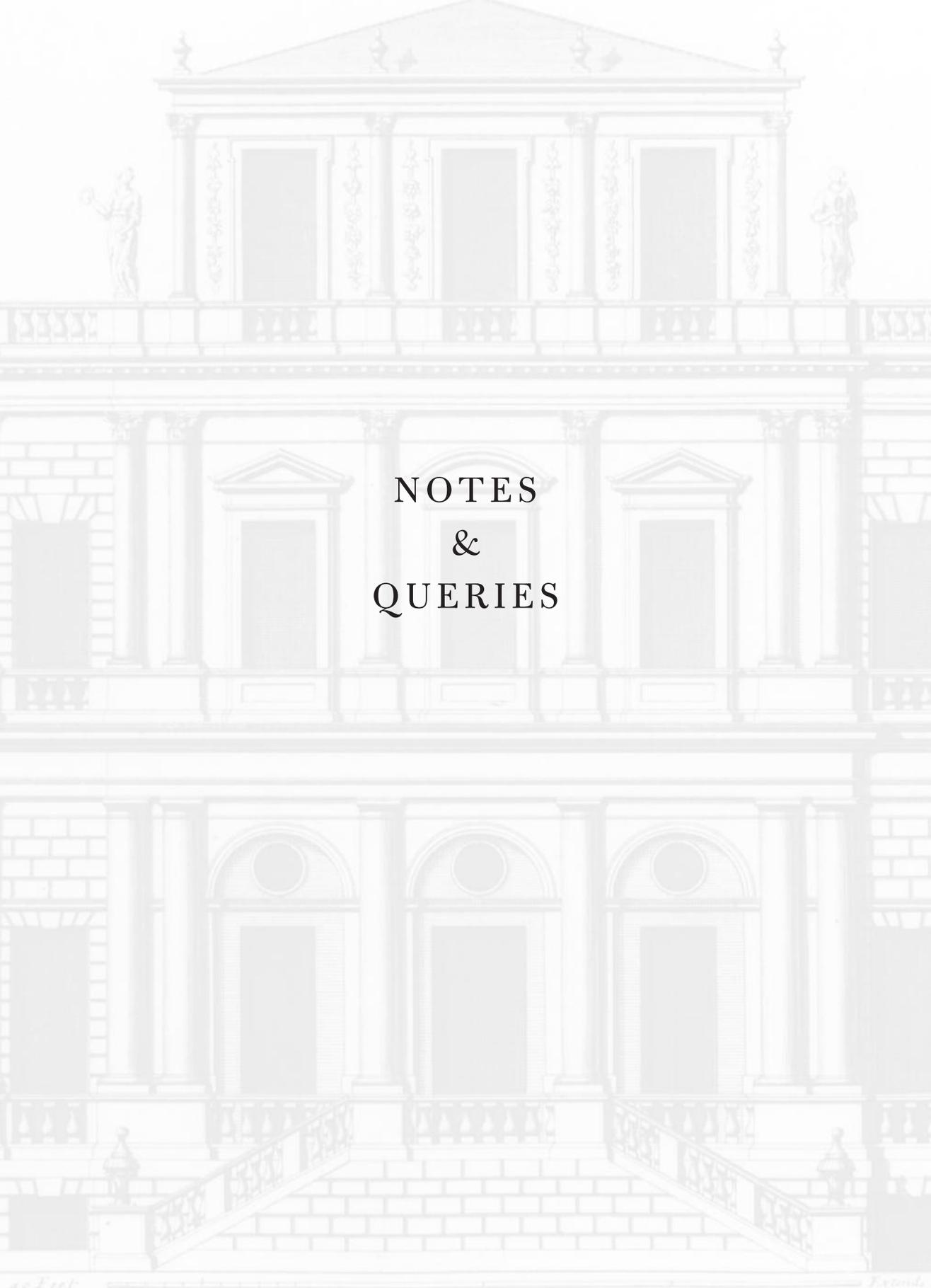
NOTES & QUERIES

John Harris, 'The Consequences of an unidentified design for a Palace by an Italian Architect', *The Georgian Group Journal*, Vol. XVII, 2009, pp. 157–159

John Harris, 'A Mystery Palladian Villa at Marlborough', *The Georgian Group Journal*, Vol. XVII, 2009, pp. 160

Patrick Pilkington, 'Extravagance and Ennui: The Earl of Kerry's London Houses before the French Revolution', *The Georgian Group Journal*, Vol. XVII, 2009, pp. 161–164

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NOTES
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THE CONSEQUENCES OF AN UNIDENTIFIED DESIGN FOR A PALACE BY AN ITALIAN ARCHITECT

JOHN HARRIS

Subsequent to the discovery of the corpus of designs by Colen Campbell and James Smith re-united in 1966 from the Yorkshire seats of Newby Hall, Studley Royal, and Nostell Priory, a few more drawings were consigned by Henry Vyner of Studley Royal to Marlborough Rare Books for sale to Mr Paul Mellon. These included the designs by Vanbrugh for Kings Weston, and two uncommonly interesting Italian designs comprising a half elevation (Fig. 1) for a large palace¹ that could be construed as either of 13 bays with the three-bay, three story

pavilion in the centre, or if presented as only a third of an elevation, thus with two pavilions, a palace of 21 bays. The other design² (Fig. 2) in the same hand could well be part of this larger design, but with a central domed stair hall and an extension into the garden with arcaded courts and oval stairs embracing a domed tempietto. In 1974 Howard Colvin wrote his telling article, 'A Scottish Origin for English Palladianism'³, discoursing on the architectural drawings by James Smith that, by means foul or fair,⁴ Campbell had acquired for his own use. Colvin

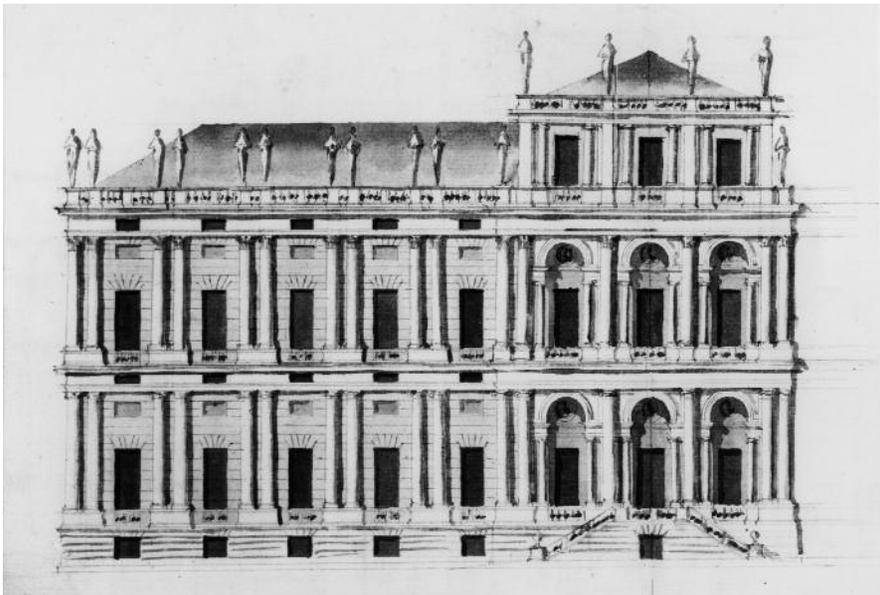


Fig. 1. Partial elevation of an Italian palace design.

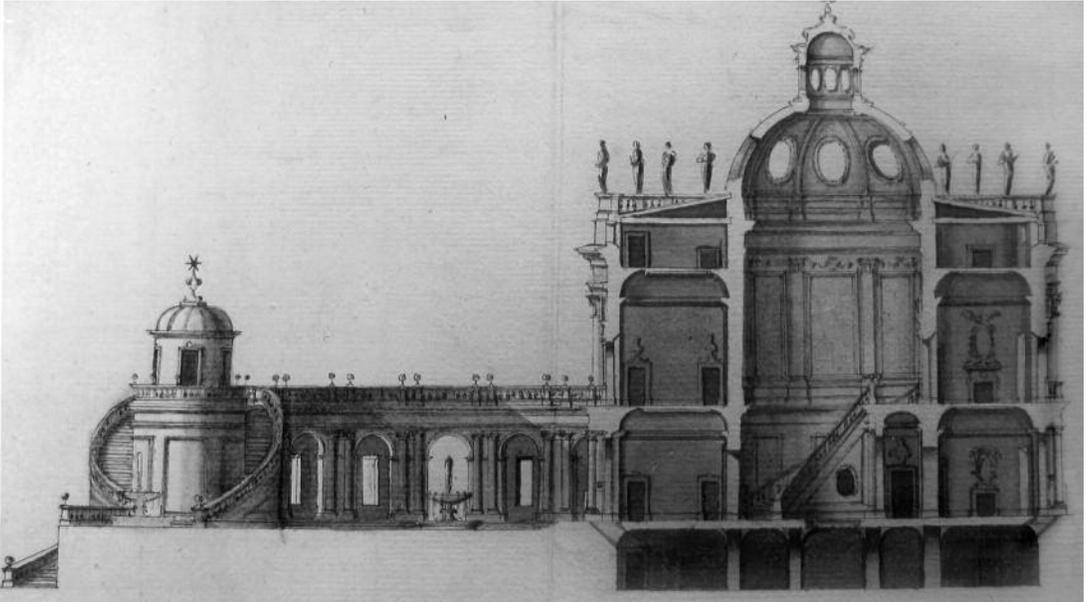


Fig. 2. Elevation of garden terraces and section through an Italian palace design.

observed that Campbell's 'Design of my Invention in the Theatrical Style' inscribed to Paul Methuen, and published as Plate 90 in the second volume of *Vitruvius Britannicus*, 1717 (Fig. 3), was based upon a design by Smith (Fig 4)⁵, yet Colvin could not have known of the half elevation of the Italian design whose provenance must also have been with Smith. Surely it was acquired by Smith when in Rome, first studying at the Scots College between 1671 and 1675, and maybe a few years later when he had determined to be an architect rather than a priest. Despite the recent commemoration of the 350th anniversary of Smith's birth in 1995,⁶ his contribution to the origins of English Palladianism is still unclear. Connections between Scotland and Oxford have been aired in recent years, however.⁷ They reveal the role played by a Scotsman, Dr David Gregory, known to Wren, Hawksmoor and Aldrich, in correspondence with Alexander Fletcher of Saltoun Hall, East Lothian, who in 1699 had sent Gregory for comment his designs⁸ for a cube-shaped house of amazing

precociousness, that might well have been confused with a building by James Gibbs fifteen years later. Smith and Campbell, the lawyer, and still untried architect must surely be involved here.

NOTES

- 1 Yale Center for British Art, B 1975.2.120.
- 2 Yale Center for British Art, B 1975.2.121.
- 3 *Architectural History*, XVII (1974), pp. 5-13.
- 4 Most certainly foul, as Smith outlived Campbell, and would hardly have disposed of this huge corpus of his own designs at the height of his practice.
- 5 Colvin fig. 4a, RIBA Drawings Collection.
- 6 J.G. Dunbar (ed.), *Minerva's Flame: The Great Houses of James Smith* (Dalkeith Palace, 1995), with essays by Aonghus Mackechnie & Margaret C.H. Stewart.
- 7 See John Harris, 'The Genesis of the Palladian Revival', in *The Palladian Revival: Lord Burlington: His Villa and Garden at Chiswick* (London, 1994).
- 8 Harris, *op. cit.*, fig. 11.

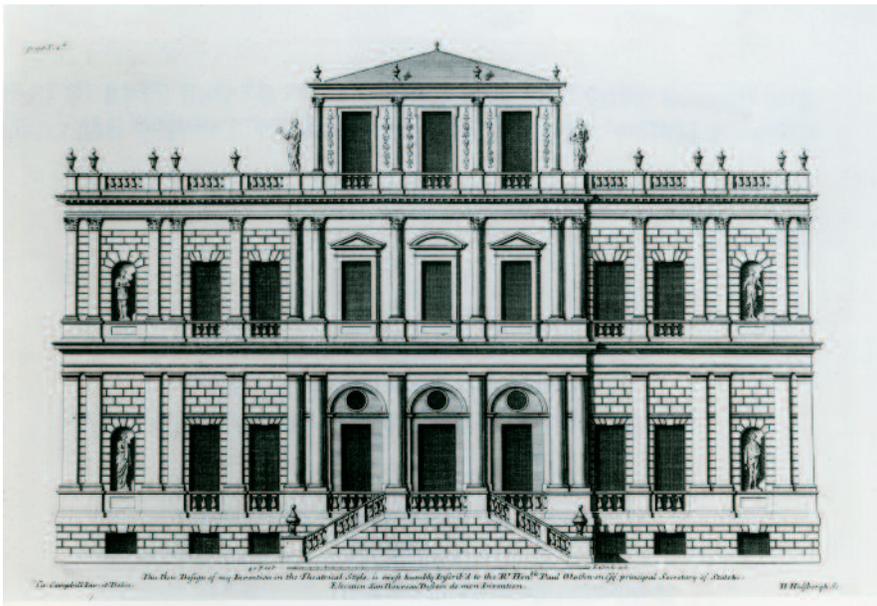


Fig. 3. Colen Campbell: design in the Theatrical Style, pre 1717.

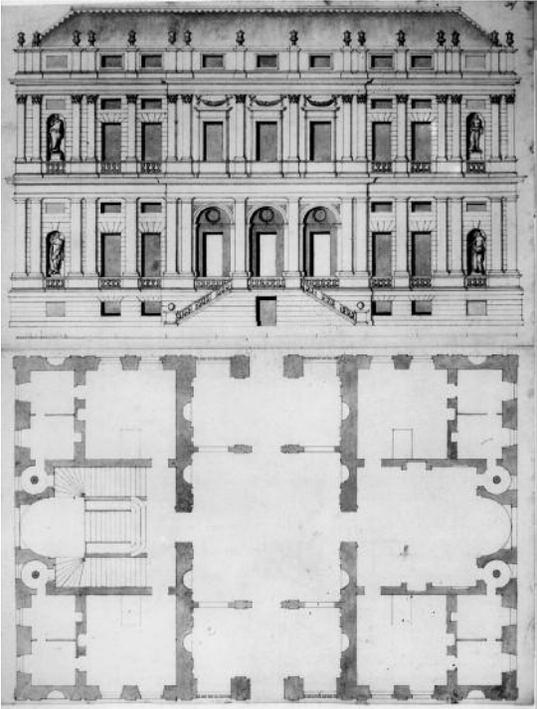


Fig. 4. James Smith: design for a palatial country house.

A MYSTERY PALLADIAN VILLA AT MARLBOROUGH

JOHN HARRIS

It is not the purpose of this note to enquire in detail into the Archibald Dickson¹ book of gardens and houses in the care of the Rare Books Library of the Yale Center for British Art,² but merely to draw attention to one puzzling drawing, among so many. Dickson's sketches, which can be roughly dated between 1736 and 1740, depict houses that are predominantly in the north of England. But others are in the south, and among these latter folio 50 is a preliminary sketch for a finished watercolour inscribed 'Lord Hartfords Hous at Malborough Wiltshier' (Fig. 1). It is not the existing house³ of the sixth Duke of Somerset, building from 1699 and only partly built by 1706, which house was later associated with Lady Hertford. Algernon Seymour, seventh Duke of Somerset, was styled Earl of Hertford at his birth in 1684. He died in February 1750.

NOTES

- 1 Inscriptions indicate that he was born in 1703, married 1726 at Pontefact, and was 'taught by Patrick Edgar February 20 MDCCXXXIX/XL.
- 2 Sir Howard Colvin had expressed a wish before his death to publish Dickson's drawings; but agreed with this writer that it would be better consigned to Richard Hewlings.
- 3 Now Marlborough School.



Fig. 1. View of the unlocated villa of Lord Hertford, in or near Marlborough.

EXTRAVAGANCE AND ENNUI: THE EARL OF KERRY'S LONDON HOUSES BEFORE THE FRENCH REVOLUTION

PATRICK PILKINGTON

In an age when conspicuous spending was common among the aristocracy and the wealthy, Thomas Francis Petty-Fitzmaurice, third Earl of Kerry (1740–1818), stands out, and yet hardly anything is known about him. However, the enormous wealth of material in the Archives Nationales in Paris – the papers which the Earl was forced to leave behind during the French Revolution – have shed considerable light on his spending in London and Paris.¹ He was effectively forced to leave Ireland because of his scandalous marriage in 1768 to an Irish Catholic divorcee while the Penal Laws against Catholics were, at least nominally, in force in that country. He then set about fitting out and furnishing a house in Twickenham and two country houses, South Hill Park, Bagshot (Surrey), and Prior Park, Bath. Between 1768 and 1775 he also had a town house in the Circus in Bath and a town house in Portman Square, all in an ever grander and more extravagant style. He then commissioned the Adam Brothers to build him a veritable palace in Portland Place, Kerry House, which was not built. His cabinet makers and upholsters were Mayhew and Ince and his architect Robert Adam. The Archives Nationales contain the Earl's own copies of the Mayhew and Ince ledgers² as well as correspondence with Robert Adam and his Paris agent, Sir John Lambert, Bt., probably a cousin of his mother, Gertrude Lambert, daughter of the Earl of Cavan.³ As an absentee Irish landlord (one of the first) he had considerable difficulties collecting rents from his estates and he was permanently in debt.

The Archives Nationales contain a very rare two-way correspondence between the Earl and the Adam brothers, beginning in January 1774 and ending in November 1775. One quotation which illustrates their difficult financial relationship is to be found in a letter from the Adams of 25 November 1774:

‘The extreme pinch we are now in with respect to some payments that fall due by us at the end of this year makes us again take the liberty to have recourse to your Lordship to favor us with the amount of the old bill which has been so long unsettled. I have the honor to be with the greatest respect...’⁴

In an age of deference, this is very direct talking on the part of the Adam Brothers, but their financial situation in 1774 was dire, following the Scottish banking collapse in 1772 and the commercial failure of the Adelphi in 1773. It led to the destruction of the correspondence from most of their clients which, as Stephen Astley has pointed out,⁵ was a sort of eighteenth-century forensic accounting.

The Portman Square house (Fig. 1) faced onto the eastern side of the square, on the corner of what is now Wigmore Street. Probably begun in 1767 and finished in 1770, it was pulled down in 1927,⁶ along with the whole of the eastern side of the square, to make way for an eight-storey block of mansion flats known as Orchard Court. With a four-bay elevation to the square and another nine at least to the street, it was the largest house on the square.⁷ The dining room alone was 40 ft. long and took up all four bays of the ground floor shown in the 1904

photograph. The Adam brothers' involvement cannot be proved, but reference to previous unpaid work in their letters to Kerry makes it a strong possibility.

As if the Portman Square house were not big enough, Kerry House in Portland Place (Fig. 2) would have been 400 ft. wide, including the offices, which were designed as pavilions on either side.⁸ Probably designed in 1773, it would have stood at the southern end, with a central block of five bays with a three-bay pedimented middle section slightly forward, and a projecting Ionic *porte-corchère*. The carriage ramps up to it, the lower wings and the five-bay offices to either side all give the impression of considerable movement in the overall façade. The back of the house is no less interesting, as it contains the two principal reception rooms, both 36 ft. long and 24 ft. wide and rising through two storeys. One projected cost of the building would have been £14,299, excluding any fittings and furniture: a huge sum of money.⁹

Already exiled from his native land, Kerry's profligate spending led to a forced exile in France. Writing to his first cousin in Ireland, Dean Crosbie, from Paris on 4 December 1775, he says: 'I have determined to remain in this kingdom until some arrangement of my affairs shall be completed and in the interim to go to Lyons and perhaps to Montpellier. That my determination is to pay as much by sale as I possibly can and a little by mortgage.' His leaving London precipitated the sale of the magnificent contents of his Portman Square house. The sale was conducted by Christie's & Ansell between 17 and 23 March 1778, and attracted the most fashionable members of society.

Paris very much suited Lord Kerry's Francophile tastes and, while there, he fitted out no less than four *hôtels particuliers*, one after the other. He also leased the famous Désert de Retz from Francois Rancine de Monville,¹⁰ and had dealings with Etienne-Louis Boullée, who fell foul of the his penny pinching, as a letter from him to 'Milord Kerry' of 9 June 1790



Fig. 1. The south-east corner Portman Square, with the former house of the third Earl of Kerry.
Courtesy of Brian Girling, *Images of London: Marylebone*, p. 82.



Fig. 2. Kerry House, Portland Place. Drawing by Robert Adam.
Courtesy of the Trustees of Sir John Soane's Museum.

reveals: 'I hear from Monsieur Ligneureux your intention not to give me beyond 3000 livres for the work that you ordered'. His patronage of Boullée, however, reflects his need to be completely up to the minute as far as fashion was concerned.

The French Revolution finally put a stop to his prodigious spending. He was not a great collector of fine art but a considerable patron of the decorative arts, both in England and France. He was extremely meticulous and fastidious in his record keeping and, with the inventories and ledgers which he managed to take with him on his flight from France,¹¹ we can get an unusually detailed picture of the interiors he commissioned. These include contemporary transcripts of his copies of the *marchand mercier* Dominique Daguerre's ledgers, as well as those of Louis XVI's silversmith, Auguste, and other tradesmen's accounts.

I intend to publish for the first time, in a forthcoming article, all the Adam and Lambert correspondence as well as the drawings for the Portland Place house and images of furniture bought at the 1775 sale. The article is intended to be published alongside an article for the 2010 *Journal of the Irish Georgian Society, Irish Architectural and Decorative Studies*, when the Earl's French interiors are to be discussed as well as the fascinating

correspondence relating to his marriage and to the administration of his estates by his ever patient and loyal agent, the Reverend Christopher Julian.

The Earl of Kerry's first cousin was Lord Shelburne, later first Marquess of Lansdowne. The two did not get on, partly because Kerry squandered what Shelburne considered his inheritance in 'the idlest ostentation',¹² and partly because of Shelburne's very difficult character. What is not in doubt is that Kerry was single minded in what he wanted, regardless of the consequences and that, with the exception of the Portland Place house, he usually got it. In this, as with his fellow Irishman, Lord Mazareen, he followed a national trait best summed up by Maria Edgeworth in her novel *Ennui* in 1809:

'It is too often the case with us here in Ireland; we can project but we can't calculate; we must have everything upon too large a scale. We mistake a grand beginning for a good beginning. We begin like Princes and we end like beggars.'¹³

The Earl of Shelburne bitterly informs us in his memoirs: '[Kerry] sold every acre of land which had been in the hands of the family since Henry II'.¹⁴ Unlike Shelburne, he did pay the bulk of his bills, sometimes quite promptly, as his meticulous records attest, and, contrary to what has hitherto been

perceived, Shelburne (later Lord Lansdowne) left considerable unpaid debts on his death in 1805, with the result that the contents of Bowood and Lansdowne House had to be sold.

A fascinating first hand account of the third Earl's extravagance might well have come from the lips of Lord Shelburne himself. Maria Edgeworth and her father, Richard Lovell Edgeworth, were both frequent visitors to Bowood, where Lord Shelburne had set up a laboratory for Joseph Priestley, the pioneering chemist. Edgeworth and Priestley were both members of the Lunar Society, which brought together many of the leading scientists and innovators of the day. The principal character in *Ennui* is a young Irish Peer, Lord Glenthorn, who had lived almost all his life in England and was ignorant of his Irish estates. Unlike Lord Kerry he does eventually return to his Irish estate, which is situated in a rugged part of the south-west of the country, probably Co. Kerry. It can be no coincidence that his English estate is called Southwell Park, instead of South Hill Park. Lord Shelburne may well have recounted his cousin's extravagance to the Edgeworths and thus inspired the following passage:

'The London Winter season commenced and the young Earl of Glenthorn and his entertainments, and his equipages, and his extravagance, were the talk of the town and the joy of the newspapers. The immense cost of the fruit at my deserts was recorded; the annual expense of the vast nosegays of hothouse flowers worn daily by the footmen who clung to my coach was calculated. The hundreds of wax lights which burned nightly in my house were numbered by the idle admirers of folly and it was known by the servants of every genteel family that Lord Glenthorn suffered nothing but wax to be burned in his stables ... that his liveries, surpassing the imagination of Ambassadors, vied with regal magnificence, whilst the golden trappings could have stood even the test of Chinese curiosity.'¹⁵

All of this extravagance is demonstrated in the wealth of material in Paris, Bowood and the National Archives at Kew

NOTES

- 1 Archives Nationales, Paris: Fonds T 451/1-9.
- 2 *Ibid.*, Fonds T 451/2-3.
- 3 *Ibid.*, Fonds T 451/4-5.
- 4 *Ibid.*
- 5 Personal communication.
- 6 The earliest Mayhew & Ince entry in the ledgers is for carpentry work in July 1768, which suggests that the fabric of the building had been completed in the previous year: T 451/2-3.
- 7 Unless one counts Montagu House on the north-west corner, which was, strictly speaking, in Gloucester Place.
- 8 David King: *Unbuilt Adam* (London, 2001), pp. 97 & 100 and Figs. 101-103.
- 9 Robert Adam to the Earl of Kerry, 7 January 1774. Archives Nationales Paris, T 451/4-5.
- 10 I am indebted to Christian Baulez, formerly Conservateur-en-Chef of the Château de Versailles, for this information.
- 11 Now at Bowood.
- 12 *Last Journals of Horace Walpole during the Reign of George III from 1771-1783*, ed. Steuart (London, 1910), p. 401.
- 13 Maria Edgeworth, *Tales of Fashionable Life: Ennui*, I (London, 1809), pp. 62-63.
- 14 Edmond George Petty Fitzmaurice, first Baron Fitzmaurice, *Life of William, Earl of Shelburne, afterwards 1st Marquess of Lansdowne*, I (London, 1875), p. 4.
- 15 Maria Edgeworth, *op.cit.* p. 10.

REPTON AT HARROW: A PREVIOUSLY UNDISCOVERED HUMPHRY REPTON LANDSCAPE WITHIN GREATER LONDON?

OLIVER BRADBURY

Estate agents, rightly or wrongly, have long been accused of misleading representation, and there is only one source that states that Humphry Repton worked at Harrow Park, London, this being the 1828 sale particulars for the property. There is no record of Repton working there in the now extensive Repton bibliography, and there is no ‘Red Book’. The following account gives my findings on Harrow Park to date¹.

In 1800 John Rushout, the second Lord Northwick (1770–1859), returned to England after fifteen years abroad, ten years of which were spent on the Grand Tour. On his father’s death in 1800, Rushout inherited the title. However, it was not until 1816, when his mother died, that he inherited the family seat, Northwick Park, Gloucestershire (formerly Worcestershire), best known for Lord Burlington’s 1730–32 Palladian frontispiece. Although a peer of the realm, he never held public office nor ever made a speech in the House of Lords, but instead was a prolific picture collector and patron of the arts, general benefactor, patron of local institutions and schools. As a peer, he is included in Sir George Hayter’s painting ‘The Trial of Queen Caroline, 1820’ (1820–3).

In 1807 Lord Northwick purchased Harrow Park, Harrow-on-the-Hill, Middlesex, with its ninety acres. The family had had connections with the area since Rushout’s grandfather had got married at Harrow Church in 1729. Harrow Park had recently, in 1795–c.1798, been built by one of the leading

architects of the day, John Nash. Northwick carried out further building work, adding a bas-relief of his coat of arms incorporating a prominent lion over the entrance porch. The Regency house has since been rebuilt, but the Northwick lion survives on the opposite side of the house, originally having been situated within a super-arch in the middle of the façade, between two canted bays. Northwick ceased to live at Harrow Park by 1823 and the freehold property was put on the market on 9 October 1828. The 1828 sale particulars glowingly describe a ‘Freehold Mansion and Estate so long the Residence of Lord Northwick on Harrow Hill, environed by Finely Timbered Park of near Sixty Acres and extended Pleasure Grounds, with Ornamental Water, and [...] Two Modern Gothic Villas [by Decimus Burton]’.²

Including the ‘Out Offices’ the property was valued at an estimated £17,000, and the Park itself was described with Regency vendor’s purple prose: ‘[The] extended Ornamental Water Winding in Serpentine form through the admirably disposed Grounds, adds greatly to the effect; there is beside a Romantic Bridge, and an Aquatic Pavilion, with venerable Willows overhanging its Banks, and by means of a noble Vista, the Majestic Castle at Windsor, with London in the opposite direction, are distinctively seen. It will probably be quite sufficient to add, that the Genius of Repton presided over the disposition of the Pleasure Grounds. There is a Conservatory and Ice-House judiciously placed.



Fig. 1. 'Harrow Park', 1828, lithograph by L. Haghe. *Guildhall Library, City of London.*

Two extensive Gardens, with Three Hot and Succession Houses, and Pinery. Gardeners' House and Three Lodge Entrances, [...].'

Not mentioned in the ever-growing literature on Humphry Repton (1752–1818), this would, if the sale particulars are correct, appear to be a previously unrecorded commission by Repton, who often worked in collaboration with John Nash, marrying architecture and landscape at country houses across the land. Repton and Nash were in a short-lived professional partnership, and could well have worked together at Harrow Park before their business coupling was dissolved in 1800, 'in circumstances not very creditable to Nash', in the words of the late Sir Howard Colvin.³ Although the Reptonian cow byre (Fig. 1) has long perished, this would appear to

be an otherwise well-preserved Repton landscape – now rare within Greater London. (Fig. 2) It is now quite easy to forget that the Picturesque, with Nash and Repton at the helm, was a nationwide aesthetic revolution, and for the landed classes a change of mind-set that swept early nineteenth-century Britain.

The house and landscape were painted by Lord Northwick's sister, Lady Anne Rushout, an amateur artist, in 1807 and 1812, and to a professional standard by John Glover (1767–1849) in a painting entitled *View from Lord Northwick's Villa at Harrow*, now in the possession of Harrow School. Renamed The Park (and now Harrow Park) in 1831, when the property was subsumed into the surrounding Harrow School, it became a boarding-house, which it is to this day. The most visible reminder of Lord



Fig. 2. Photograph taken by the author of Harrow Park in 2007.

Northwick's presence in the Harrow area is the distinguished 1930s Art Deco underground station, Northwick Park, by Charles Clark, and of course Northwick Park Hospital. Though the name must remain arbitrary to the average commuter, it is in fact a permanent reminder of Northwick's presence in the area.

NOTES

- 1 Other than the two other endnote sources, the information in this Note is taken from Oliver Bradbury, 'The Architectural Patronage of Lord Northwick, 1803–1855' (unpublished M.Litt. dissertation, University of Bristol, 2002), vol.1, especially p. 106.
- 2 Guildhall Library (London), sale particulars for Harrow Park (1828), ST1462 108.
- 3 Howard Colvin, *A Biographical Dictionary of British Architects 1660–1840* (New Haven and London, 2008), p. 729.