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LORD STANHOPE'S APARTMENT AT NO. 70 WHITEHALL

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Of all the Georgian Prime Ministers, the 1st Earl Stanhope was the most Whig in principle and the most attuned to the needs and benefits of the Hanoverian electorate in practice. Though almost unknown as such, part of his Whitehall apartment survives. This article describes and illustrates it; identifies its distinctive characteristics and some of the tradesmen who built it; and attributes its design to the Surveyor-General Sir Thomas Hewett. As one of Hewett's few surviving works, its appearance may provide some idea of what his and his New Junta for Architecture's 'pure Grecian taste' looked like.

Behind the elegant façade designed by Sir Charles Barry in 1844 to screen the Privy Council and Board of Trade offices in Whitehall is a labyrinth entirely concealed from public gaze. It includes a two-storey-high wall of Henry VIII's tennis court, the grand stair of the Duke of Monmouth's apartment, the 'Palladian' drawing room of the first Duke of Dorset, numerous plain rooms constructed in 1960–3, and four fine rooms built, as this article will demonstrate, for James Stanhope (1673–1721), George I's first Secretary of State, Lord Stanhope from 1717. Never coherently planned, always diversely occupied, the labyrinth, at the northern end of a greater labyrinth which was generally and indeterminately known as the Cockpit, was regarded as part of the latter in the eighteenth century. But its occupation by the Dukes of Dorset and their heirs from 1725 to 1808 caused it until recently to be known as Dorset House. Its official name now is 70 Whitehall.

Dorset House was occupied by Stanhope from 1715 to his death in 1721, and thereafter by his widow until her death in 1725,¹ and he is supposed to have spent £2,741 7s. on it.² The key to the labyrinth can be obtained by correlating an inventory (in Stanhope's executors' accounts) of his 'house at the Cockpit', taken on 18–22 April 1721,³ with a plan of the apartment made in 1754 for its subsequent occupant, the first Duke of Dorset.⁴ The inventory was clearly begun at the top of the building with a 'Maids room' and 'Red Garrett', and ended at what was evidently the bottom, with 'Housekeepers Roome below Stairs ... Yard and Stone Passages ... Wine + Beer Cellars'; and many of the last rooms can be positively identified with rooms on the ground floor in the Duke of Dorset's plan. On the first floor the principal room, with a bay window on its west side, is named as 'Blue Roome' on the Duke's plan (Fig. 1), and retains decoration of a 1750s character.⁵ But three rooms on its south side and one on its north side are decorated in a style consistent with the dates of Stanhope's occupation. Nine rooms in the middle of the inventory probably represent this floor, as follows:

Waiting Room at the head of the Great Staires
The Passage and Great Staircase
In the Lady's Apartment. The Yellow Mohaire Room
The Yellow Damask Room
Passage behind the Chints Roome
Library
Gilt Leather Roome
Yellow Caphoy Roome
Red Roome next ye Caphoy Roome

Fig. 1: Plan of the first floor of Dorset House (No. 70 Whitehall) in 1754, re-drawn from the original MS for the *Survey of London* in 1931. North is on the right.

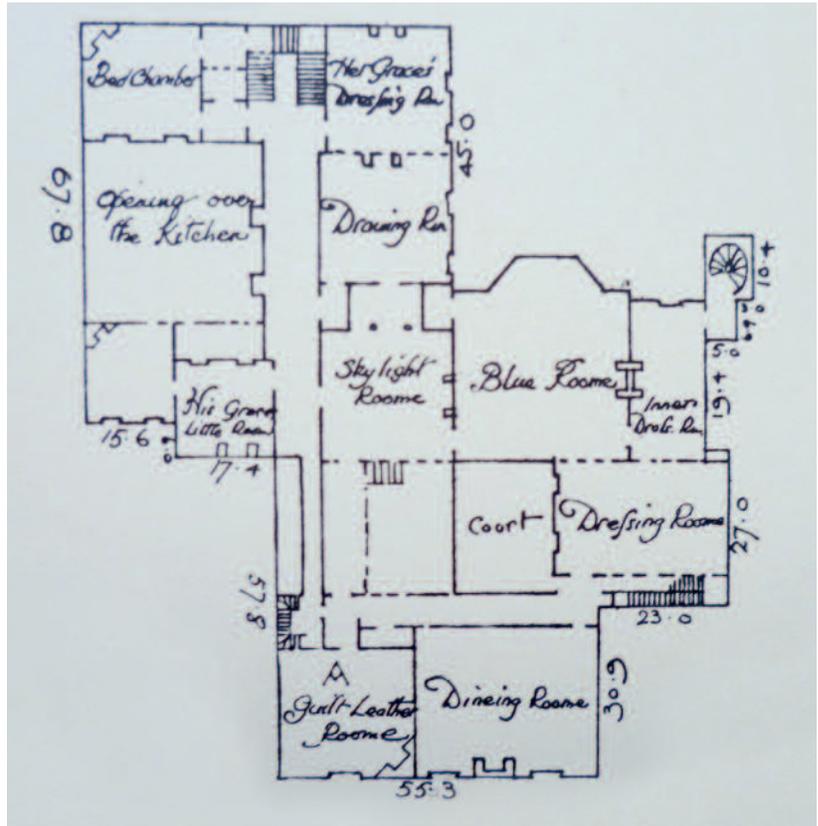


Fig. 2: No. 70 Whitehall, 'Waiting room' (1721 name), 'Skylight Room' (1754 name), looking north-west (*Feilden and Mawson*)



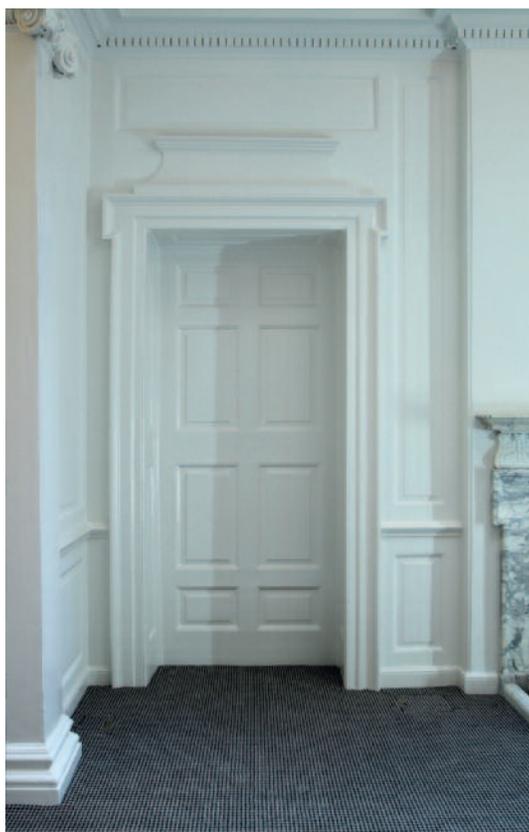


Fig. 3: No. 70 Whitehall, door in north-west corner of the 'Waiting room' (1721 name), 'Skylight Room' (1754 name), looking north (*Feilden and Mawson*)

Only two can be positively identified with particular first-floor rooms. One of these is the 'Gilt Leather Room', as a room on the east side of the house, overlooking the street, is annotated as such on the Duke of Dorset's plan; it is not one of the rooms left in an eighteenth-century state. The other is the 'Waiting Room at the head of the Great Staires', which must be a first-floor room since the great stair only runs to first-floor level; and this room, called the 'Skylight Room' on the Duke's plan, is one of the four rooms which are the subject of this article. The others can only be guessed, but, as 'The Passage' which is considered in the inventory with 'the Great

Staircase' is likely to be the passage (still surviving) which runs west from the stair-head, a reasonable guess is that the two rooms adjacent to the passage and west of the waiting room were 'The Yellow Mohaire Room' and 'The Yellow Damask Room'. They are bracketed together as 'the Lady's Apartment', a use which may have been perpetuated as 'Her Grace's Dressing Rm' and 'Drawing Rm' in 1754. Together with the waiting room they form a three-room apartment.

The most distinctive room of the apartment is the first, the Waiting Room (Fig. 2).⁶ It has no outside walls and is top-lit, by a skylight which accounts for its appearance as the 'Skylight Room' on the Duke's plan. It is wainscoted, with fielded paneling and a dentilled cornice. Its doors, some of which are dummies, have eared architraves. Above them are raised panels with concave sides and moulded cornices (Fig. 3). The west wall of the room has an Ionic colonnade, tetrastyle, with two square-planned pilasters *in antis* and two free-standing columns. The colonnade fronts an alcove which leads into what was one of the two yellow rooms in 1721, the 'Drawing Rm' in 1754. The doorcase has an architrave, pulvinated frieze, and pediment taken on scrolled consoles above paneled pilaster strips.

This door leads into the first of the two yellow rooms (the 1754 drawing room). Although neither this nor the next one are pilastered, this room is treated with Corinthian ornament and is accordingly more enriched. It has a full entablature with a pulvinated frieze enriched with carved bay leaves, and a cornice with Corinthian modillions (Fig. 4). The chimney-breast on its west side, opposite the door, breaks forward twice (Fig. 5). The chimneypiece is plain, but it too has a conspicuously pulvinated frieze and a moulded cornice. It has a panel in the overmantel with a shouldered architrave and carved enrichment above and below. On either side foliage drops are suspended from lions' masks. The principal door, on the east side, has a carved architrave, a pulvinated frieze enriched with carved bay leaves, and a broken



Fig. 4: No. 70 Whitehall, Corinthian entablature on the west wall of the 'Drawing Rm' (1754 name) (*Alan Robson*)



Fig. 7: No. 70 Whitehall, Ionic entablature on the west wall of 'Her Grace's Dressing Rm' (1754 name) (*Alan Robson*)



Fig. 5: No. 70 Whitehall, chimneypiece on the west wall of the 'Drawing Rm' (1754 name) (*Feilden and Mawson*)



Fig. 6: No. 70 Whitehall, chimneypiece on the west wall of 'Her Grace's Dressing Rm' (1754 name) (*Feilden and Mawson*)



Fig. 8: No. 70 Whitehall, window on the north wall of 'Her Grace's Dressing Rm' (1754 name) (*Alan Robson*)



Fig. 9: No. 70 Whitehall, Doric cornice in the corner of the 'Inner Dress. Rm' (1754 name) (*Alan Robson*)

pediment taken on scrolled consoles that flank the architrave. On this side the door has eight enriched panels and a fillet carved with bead and reel, which divides it vertically. The subsidiary doors, one on the south side, to the passage, and another north of the chimneybreast, leading into the western room, do not have pediments like the principal door, but have architraves, friezes and cornice.

The western room, the terminal room of the apartment ('Her Grace's Dressing Rm' in 1754), is identically treated, except that the order is Ionic (Fig. 6). Thus the frieze is pulvinated, but not enriched, and the modillions are of the Ionic type

(Fig. 7). The doors have architraves, but no friezes or cornices. Both these two rooms have round-headed sashes on their north wall, but the internal wall face in both rooms breaks forward, and the opening to the window is flat-arched at a lower level than the sashes, which thus rise into a pocket behind the wall face (Fig. 8).⁷

The room on the north side of the Duke's 'Blue room', at that date called the 'Inner Dress. Rm', was more frugally treated than the three to the south. It is wainscoted, with plain fielded panels. The fireplace has a plain white marble chimneypiece with beads to inner and outer arrises, and no cornice. The only

ornament is the distinctive cornice (*gola, corona, ovolo, cavetto*, complete) of a Roman Doric entablature, enough to tell us that the implied order of this simple room is Doric (Fig. 9).⁸

These rooms have not been described before, and part of the purpose of this article is to draw attention to them. But they are also the apartment of a great man, the first Georgian king's first minister, a minister who was as successful as any of his successors and more successful than most of them. Stanhope took office not only after a steady rise through Parliament, but also after a celebrated military and diplomatic career.⁹ Although he had been an MP since 1702, his career had been chiefly in courts and camps. His father, a younger son of the first Earl of Chesterfield, was employed on diplomatic missions, and Stanhope had been born on Paris; in adult life he built and retained the Continental connections which contributed to his outstanding diplomatic successes. These had followed military successes, most notably over Bourbon Spain. In 1709 he had captured Menorca for the British crown, which retained it for nearly 50 years. After defeating Philip V at the battles of Almenara and Saragossa in July and August 1710, Stanhope had captured Madrid for the Archduke Charles, Imperial claimant to the Spanish throne. But, falling back towards Catalonia in December he was forced to surrender to a French army at Brighuega; when he returned to England from captivity in August 1712, he was more popular hero than scapegoat. Without a fortune of his own, he married Lucy, daughter of Thomas ('Diamond') Pitt in February 1713; Pitt's fortune may have enabled him to buy Chevening, Kent, four years later. MP for Wendover from March 1714, and known to, trusted and admired by the Elector of Hanover, he had only to wait for Queen Anne's death on 1 August to be given the seals of office.

Stanhope died at the height of the South Sea Bubble, and it cannot be known whether his career would have survived it, as Walpole's did. His death

ensured that his reputation as George I's chief minister was eclipsed by Walpole's later but much longer tenure of that position; and Walpole's fame is sustained by the relative visibility of Houghton and No. 10 Downing Street, compared with that of Chevening and No. 70 Whitehall. But Stanhope also has a claim to our attention three hundred years later from his appointment as a Secretary of State in George I's first ministry, a ministry in which he had the largest share of the king's confidence. If Georgian politics are characterized as embodying the political ambitions of George I, Stanhope's considerable achievements in foreign policy were a greater source of satisfaction to his master than any other minister's.¹⁰ Or, if Georgian politics are characterized as a Whig regime, embodying the principles of the Revolution Settlement, his political career is a better instance of that than Walpole's. It was Stanhope, a believer in toleration both on religious and expedient grounds, who introduced the repeal of the Occasional Conformity and Schism Acts, and who tried to repeal the Test and Corporation Acts; it was Walpole who opposed him.¹¹

Stanhope was appointed Secretary of State for the Southern Department in George I's first ministry, formed in September 1714. In the reshuffle consequent on his fellow Secretary Townshend's demotion in December 1716, Stanhope took his place as Secretary of State for the Northern Department, and in that which followed Townshend's dismissal and Walpole's resignation in the following April he took Walpole's place as First Lord of the Treasury and Chancellor of the Exchequer. In March 1718, however, he resumed his former post as Secretary of State for the Northern Department, which he held until his sudden death on 5 February 1721.¹² On 3 July 1717 he was created Viscount Stanhope of Mahon, and on 14 April of the following year he was created Earl Stanhope.

The warrant appointing 'the Lodgings in the Cockpitt lately inhabited by Sr. Jn^o Stanley, to be for the use of the Rt hon^{ble} Mr Secretary Stanhope', is

dated 20 December 1715, two months after his first ministerial appointment.¹³ Stanhope did not have a house of his own until 15 June 1717, when he bought Chevening.¹⁴ He laid out huge sums in alterations to Chevening House, and most references in his papers concern these. But a partial account which includes unlocated building work between August 1716 and February 1717 cannot refer to Chevening, and, as it is part of his official accounts as Secretary of State, must surely refer to his official lodging.¹⁵ This account does not identify tradesmen or the extent or location of their work, but it includes payments which give some idea of the scale and nature of the work, thus:

1716			
Aug ^t	22	Paid the Brazier in full	2 1 6
	25	Paid the Mason in full	27 0 0
Sep ^t	15	Paid the Painter in full	18 13 10½
	22	To the Locksmith in full	13 0 0
1717			
Jan	31	To the Carpenter in full	176 15 6
		To the Bricklayer in full	249 15 8
Feb	5	To the plumber in full	53 7 6

These sums total £540 14s. 0½d., spent in just over five months. In addition, two lists, among his official papers, of 'New Years Gifts paid by the Secretary of State' include £1 1s. 'To the Carpenter, Bricklayer, Plaisterer etc', and £1 1s. for the 'Clerk of Works', indicating that building work to Stanhope's official accommodation continued in the years ending 1 January 1719 and 1720.¹⁶

This much establishes at least that some building work within Stanhope's lodgings took place during his occupation. The identities of some tradesmen can also be established. A later 'Office Accompt' names three of them, thus:¹⁷

1718			
July	11	To Mr Friend ye Carpenter by Mr Stanhope's Order	50 0 0

25	Pd Mr Brandis the Glazier by Mr Stanhope's Order	33 19 6
Aug ^t 30	Pd Wetherill the Plaisterer	45 13 0

And these sums total £129 12s. 6d., spent in just over six weeks. Stanhope was by then an earl, and the 'Mr Stanhope' who raised the orders was doubtless his cousin Charles, who had been his under-secretary,¹⁸ and who was Secretary of the Treasury from 1717.¹⁹

Weatherill may have been the Robert Weatherill who worked in the Prince of Wales's apartment at Hampton Court in 1716–18,²⁰ or Joseph Weatherill, who is mentioned frequently in Vanbrugh's account book, working at the Haymarket Opera House (in 1718 and 1723), at Vanbrugh's house in Greenwich (in 1720 and 1725), and at Vanbrugh's house in Scotland Yard, on the opposite side of Whitehall, in 1723.²¹ The carpenter, Friend, and the glazier, Brandis, are also mentioned in two pages of accounts for a period which falls between the two periods covered by the other official accounts.²² These two pages refer only to building work and are untitled. Perhaps for these reasons they are catalogued under the Chevening estate accounts. But none of the tradesmen whom they mention are mentioned in other Chevening estate accounts, and two (Friend and Brandis) occur in Stanhope's official accounts as Secretary of State. Furthermore, one of the pages is laid out in an identical manner to that of the official accounts. It is therefore likely that these pages have been wrongly catalogued, and that they actually refer to Stanhope's official accommodation.

The two pages do not immediately follow on from the last date of the earlier accounts (5 February 1717), but begin on 3 December following. However, they continue to 6 June 1718, just before the beginning (11 July 1718) of the later accounts. They are rather more informative than the earlier and later accounts, particularly by identifying more tradesmen. William Friend, the carpenter, received £300 5s 6d., a sum relatively large enough to suggest that he might also have been the joiner. His last payment, made on

19 March 1718, was 'on Acco^t', so no doubt his payments continued. Christopher Cass, the mason, received the next largest sum, £159 5s. 7d., paid on 21 January 1718. Matthew Fortman, bricklayer, received £130, and George Stone, another bricklayer, received £50 in addition to his payment for bricks. The next largest sum, £115 6s. 6d., went to 'Mr Devall the Plumber'. 'Mr Cleave the Smith' received £30 1s. 9d., and 'Mr Brandis the Glazier' received ten guineas. A large part of the money accounted for (£312 5s. 8d.) went on the purchase of bricks, and a further £75 3s. accounted for the purchase of lime. Bricks were bought from eight different tradesmen,²³ not necessarily all brickmakers, since one of them was 'Mr Hawksmore' (on 16 April 1718). £100 was paid to Richard Ferryman 'for digging &c', and £61 8s. 7d. 'for Labourers Work'. Cass, Devall and Cleave, doubtless Christopher Cass, George Devall and John Cleave, were all well-established in their trades, through work on the Fifty New Churches and St Paul's Cathedral.²⁴ The account totals £1,344 6s. 7d. All three identifiable accounts therefore add up to £2,014 13s. 1½d., the major part of the £2,741 7s. which Stanhope is supposed to have spent on his Whitehall lodgings.²⁵

The accounts do not reveal whose designs these tradesmen executed, nor the identity of the clerk of works who received a guinea each New Year. Had the work been carried out by the Office of Works (as might be expected for official accommodation), the Clerk of Works for Whitehall, Westminster and St James's throughout the period of these accounts was Nicholas Hawksmoor. He was appointed on 2 June 1715, and dismissed on 1 September 1718, two days after the last payment in these accounts was made.²⁶ His involvement would explain his provision of bricks. Two of the tradesmen (three, if Wetherill was Joseph, not Robert) are only known through their connection with Vanbrugh. Vanbrugh was Comptroller of the Works from 1702 until his death in 1726.²⁷ The Surveyor General at the time when the accounts begin was Wren. But he was replaced by William Benson on 26 April 1718,²⁸ before the

accounts end, and four months later Hawksmoor was replaced at Whitehall by Benjamin Benson, William's brother.²⁹ Stanhope had just ceased to be First Lord of the Treasury at the time of William Benson's appointment, and it is difficult to know whether he had any part in it, or in the appointment of Benjamin Benson, but it is reasonable to assume that he was agreeable to it. He held the same position in July and August 1719, when the Bensons were dismissed, and he was presumably agreeable to this decision as well.

Stanhope had been, at the least, acquainted with Benson's successor, Thomas Hewett, since at least October 1717, when his friend Lord Molesworth had written proposing to present the Italian architect Alessandro Galilei, in company with Hewett, Sir George Markham, and Molesworth's son, John, styling themselves 'the new Junta for Architecture'.³⁰ Both Markham and Molesworth were Fellows of the Royal Society;³¹ both were friends of the radical Whig Earl of Shaftesbury.³² Whatever ideology they shared, the Junta were also neighbouring landowners: Hewett owned Shireoaks Hall in north Nottinghamshire;³³ Molesworth owned Edlington Hall, 12 miles to the north, just over the border with Yorkshire;³⁴ Markham owned Sedgebrook Hall, ten miles south of Newark, and the senior branch of his family had been established at Ollerton Hall, eight miles south of Shireoaks, since the fourteenth century.³⁵ And Hewett's appointees came from the same locality: Westby Gill, whom he appointed Deputy Surveyor, was the owner of Carr-house, Rotherham;³⁶ and John Hallam, whom Hewett appointed to succeed Benjamin Benson, was also a native of Nottinghamshire, and his name suggests a south Yorkshire origin.³⁷

Stanhope had no connections with this part of the country, but he had a long political collaboration with both Molesworth³⁸ and Markham (who was appointed a Commissioner for Building Fifty New Churches in December 1715, presumably through Stanhope's influence);³⁹ and Hewett was more closely identified with the government which



Fig. 10: No. 70 Whitehall, dummy door on the east wall of 'Waiting room' (1721 name), 'Skylight Room' (1754 name) (*Feilden and Mawson*)

appointed him than most other Surveyors General. Hewett designed the library in the Piccadilly house of Lord Sunderland when he was First Lord of the Treasury, and his appointee Hallam measured its workmanship.⁴⁰ Hewett also advised the Lord Chancellor, the Earl of Macclesfield, on his library at Shirburn Castle, Oxfordshire;⁴¹ and Westby Gill designed a temple at Shirburn for Lord Macclesfield's successor.⁴² Nicholas Dubois, a former military engineer who had served in the artillery train in Spain in 1706, under Stanhope's command, entered into a partnership with Galilei in May 1718, which was witnessed by John Molesworth and Thomas Hewett;⁴³ and Hewett appointed him Master Mason in the Office of Works in November 1719.⁴⁴ Dubois may have been the architect of Stanhope's additions to Chevening, executed by Thomas Fort in 1717 or 1718. In June 1721 he was approached by Lady Stanhope to complete the works at Chevening after Stanhope's death; and in 1797 it was the belief of Grizel, Lady Stanhope, that Dubois had designed the spiral stair there.⁴⁵ Dubois collaborated with James Leoni's 1715–18 edition of Palladio, although only in the subordinate capacity of translator;⁴⁶ but that may account for Leoni's introduction to Stanhope, revealed by Leoni's claim that his design for a triumphal arch in honour of the king, proposed to be erected in Hyde Park, was commissioned by Stanhope, rather than being unsolicited.⁴⁷

Thomas Fort was himself an architect, and designed the statue of a gladiator and some military trophies at Chevening. But he does not seem to have any other connection with the New Junta, and, as his appointment as Clerk of Works at Hampton Court Palace had been made in 1715, during the Surveyorship of Wren, he may have had closer connections to Hawksmoor and Vanbrugh than to Hewett, Hallam, Gill and Dubois. Or he may have had no ties at all. But Hawksmoor and Vanbrugh regarded the Junta with contempt: Hawksmoor called Hewett (knighted in 1719) 'that reptile knight',



Fig. 11: (a and b). Kensington Palace, Cupola Room, chimneypiece and doorway (*Historic Royal Palaces*, photograph by David Parker)

and a 'sad wretch ... made of Kennel Dirt';⁴⁸ Vanbrugh wrote off Hallam as 'a poor mean country joiner'.⁴⁹ *Per contra*, Hewett described Vanbrugh as 'arbitrary, without regarding right or wrong, negligent to the last degree & cares not what he doth to carry on his interest and support his creatures';⁵⁰ and Hawksmoor as 'the most illiterate magotty & dishonest Fellow liveing'.⁵¹ Collaboration seems unlikely. These were rival camps between which Stanhope would have had to choose.

Stanhope's apartment, although dignified, is relatively self-effacing. There is one distinctive feature, and that is the concave-sided panel applied above the doors in the Waiting Room, and even this is not unusual (Fig. 10). Vanbrugh designed concave-sided panels above the chimneypieces in the Prince of

Wales's apartment at Hampton Court Palace;⁵² Leoni designed one on the Pigott monument in Quanton church, Buckinghamshire;⁵³ there are concave-sided panels above the door of Sir John Turner's School at Kirkleatham, and above that of Snape Castle, and on the monument to Metcalfe Robinson in Topcliffe church, all in Yorkshire, and doubtless in many other places.⁵⁴ Nevertheless, similar panels are among the few distinctive features which may be associated with Sir Thomas Hewett. Hewett fitted up the three unfinished state rooms at Kensington Palace between February 1720 and March 1721.⁵⁵ All three rooms have concave-sided panels. The Cupola Room has them in marble above the chimneypiece and the two doors (Fig. 11). The Privy Chamber has them as raised wooden panels, on the west wall above the three



Fig. 12: Kensington Palace, Privy Chamber, west wall (*Historic Royal Palaces, photograph by David Parker*)



Fig. 13: Kensington Palace, Drawing Room, east wall (*Historic Royal Palaces, photograph by David Parker*)



Fig. 14: No. 70 Whitehall, Doric cornice on the south wall of the 'Inner Dress. Rm' (1754 name) (Alan Robson)

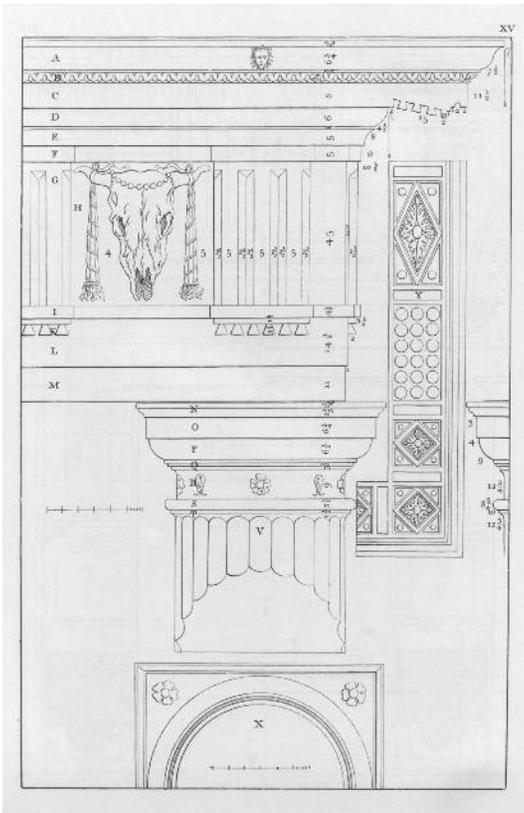


Fig. 15: The Doric order, from *The Four Books of Andrea Palladio's Architecture*, (London, 1738), Book 1, plate XV.

windows (Fig. 12), and the Drawing Room has them in the same positions on the east wall (Fig. 13).⁵⁶ Above the lower side windows in both rooms the panels have concave re-entrants at both upper and lower corners; above the higher central windows the panels have concave sides only, as at Whitehall. All of the Kensington panels have cornices like those in the Waiting Room of Stanhope's apartment. The remaining joinery is bereft of distinctive features save the eared architraves of the doors, which are also repeated in the Whitehall rooms.

The other distinctive feature of the four rooms, the cornice of the north room (the Duke of Dorset's 'Inner Dress. Rm'), is much more unusual (Fig. 14). There are few rooms of that date decorated with such a reductive version of the Doric order. The dining room in Aldby Park, Yorkshire, is also astylar and has a complete Doric entablature;⁵⁷ but the Whitehall room omits architrave, frieze, triglyphs, *guttae*—everything except the cornice. The architect's adherence to the antique model, as explained and illustrated by Palladio (Fig. 15), might be 'the Grecian taste', as Hewett characterised his designs for Kensington.

Hawksmoor claimed that the stables at Thoresby Hall (Nottinghamshire) were 'the only piece of Building that Sr. Tho. Hewett was Guilty of durezza his being Architect Royall'; but there were others, although, apart from the Kensington interiors, only Shirburn Castle and Hursley Park (Hampshire) survive.⁵⁸ This article may raise a strong suspicion that Sir Thomas Hewett was 'guilty' of Lord Stanhope's fine apartment in the Cockpit as well. So few of the New Junta for Architecture's efforts survive that it is difficult to visualize their intentions, or to imagine what Hewett's 'Grecian taste' meant. But perhaps this is it: careful realisations of Doric, Ionic and Corinthian ornament, astylar presumably because of the domestic context. It may be somewhat didactic, but in the age of Hawksmoor and Vanbrugh the New Junta had a didactic point to make — just like Stanhope and King George I.

ACKNOWLEDGEMENTS

I am grateful to Professor Edward McParland for kindly giving me copies of his transcripts of Sir Thomas Hewett's letters in the National Library of Ireland. And I am very grateful to Mr Alan Robson (Senior Partner, Messrs Feilden and Mawson, architects) and to Mr Matt Stafford (Historic Royal Palaces) for their excellent photographs and for facilitating visits to No. 70 Whitehall and Kensington Palace respectively.

NOTES

- 1 *Survey of London*, XIV, London, 1931 (hereafter *SoL*), 73.
- 2 *Ibid.*, 72.
- 3 Maidstone, Centre for Kentish Studies (hereafter CKS), U1590 (Stanhope), E206/1, ff. 1–6v.
- 4 *SoL*, plate 57.
- 5 *SoL*, plates 94 and 95
- 6 Its magnificent marble chimneypiece was imported from elsewhere, perhaps in 1960–3, but certainly since *The Survey of London* recorded the room in 1931: *SoL*, plate 97b, which shows a plain marble chimneypiece of c. 1800.
- 7 The round-arched sashes and the flat-arched openings are presumably not coeval, but in the present state of knowledge it is not possible to determine their sequence.
- 8 *The Four Books of Andrea Palladio's Architecture*, ed. Isaac Ware (London, 1738), 18, and plate XV.
- 9 Basil Williams, *Stanhope* (Oxford, 1932), *passim*; the entry by Stuart Handley in Eveline Cruickshanks, Stuart Handley and D.W. Hayton, *The House of Commons 1690–1715* (Cambridge, 2002), pp. 554–50, adds much, particularly on Stanhope's Parliamentary career; David Francis, *The First Peninsular War 1702–13* (London and Tonbridge, 1975) supplies details of his military career.
- 10 Williams, *op. cit.*, p. 442; John M Beattie, *The English Court in the Reign of George I* (Cambridge, 1967), pp. 217–48; Ragnild Hatton, *George I* (London and New York, 1978), pp. 170–246; Brendan Simms, *Three Victories and a Defeat* (London, 2007), pp. 107–55.
- 11 Williams, *op. cit.*, pp. 384–85, 390–95; J.H. Plumb, *The Growth of Political Stability in England 1675–1725* (London and Basingstoke, 1967), p. 177; Hatton, *op. cit.*, p. 243; Jeremy Black, *The Politics of Britain 1688–1800* (Manchester and New York, 1993), p. 59; Jeremy Black, *Walpole in Power* (Stroud, 2001), pp. 13, 15, 16; G.M. Townend, 'Religious Radicalism and Conservatism in the Whig Party under George I: the Repeal of the Occasional Conformity Act', *Parliamentary History*, 7(1) (1988).
- 12 Romney Sedgwick, *The House of Commons 1715–1754*, II (London, 1970), p. 435.
- 13 CKS, O 119/1.
- 14 H Avray Tipping, 'Chevening—I, Kent', *Country Life*, 47 (17 April 1920), p. 520.
- 15 CKS, O 161/2.
- 16 CKS, O 161/2. Receivers of New Year's gifts included 'the Foreign and Inland Lre. Carriers... the Woman that cleans the office... the Man that turns the Water on for y^e office... Fire Maker of the Presence Chamber... the Man that lights the Lamps... King's Printer's man... [and the] Man that brings the Gazette', giving some flavour of what was effectively the Foreign Office of 1719–20.
- 17 CKS, O 162/2.
- 18 Sedgwick, *op. cit.*, pp. 433–4.
- 19 John Carswell, *The South Sea Bubble* (London, 1960), pp. 241–2; Beattie, *op. cit.*, pp. 147–9.
- 20 HM Colvin (ed.), *The History of the King's Works* (London, 1976), V, p. 178.
- 21 Kerry Downes, *Vanbrugh* (London, 1977), pp. 192, 195, 203, 206, 219, 227, 229, 231.
- 22 CKS, E 26/3.
- 23 These were Richard Waterman, Richard Groves, James Parke, Samuel Scott, James Barrat, Mr Whitaker, Mr Stone ('the Bricklayer'), and noticeably, 'Mr Hawksmore', whose office, as Clerk of Works at Whitehall, was in Scotland Yard, on the opposite side of the road. Scott and Barrat may have been the brickmakers of those names who, like Joseph Weatherill, are mentioned in Vanbrugh's account book several times between 1718 and 1723: Downes, *Vanbrugh*, pp. 199 and 210 (Scott); 195, 199, 201, 202, 204, 205, 210, 212, 214, 216, 219, 220 and 230 (Barrat).
- 24 Friend, Fortman, Stone and Brandis are not known to me.
- 25 *SoL*, 72.
- 26 Colvin, *King's Works*, pp. 476.

- 27 *Ibid.*, p. 469.
- 28 *Idem.*
- 29 *Ibid.*, p. 476.
- 30 Edward McParland, 'Edward Lovett Pearce and the New Junta for Architecture', in Toby Barnard and Jane Clark (eds), *Lord Burlington: Architecture, Art and Life* (London and Rio Grande, 1995), pp.160–2; Ilaria Toesca, 'Alessandro Galilei in Inghilterra', in Mario Praz (ed.), *An English Miscellany*, III (Rome, 1952), pp. 211–2.
- 31 Cruickshanks, Handley and Hayton, *op cit.*, IV, pp. 759, 826.
- 32 *Ibid.*, pp. 760 and 829–33.
- 33 J Holland, *History of Workshp* (Sheffield, 1826), pp. 175–7.
- 34 Rev. Joseph Hunter, *South Yorkshire*, I (London, 1828), pp. 93–4.
- 35 GEC, *The Complete Baronetage*, II (Exeter, 1902), pp. 188–9; Stuart Handley, in Cruickshanks, Handley and Hayton, *op. cit.*, pp. 759–60.
- 36 *Ibid.*, p. 234; H.M. Colvin, *A Biographical Dictionary of British Architects 1600–1840* (New Haven and London, 2008), pp. 428–9.
- 37 Alice Dugdale, 'John Hallam: "A Poor Mean Country Joiner"?', *Georgian Group Journal* 7 (1997), pp. 37–42; Colvin, *Dictionary*, p. 469.
- 38 Romney Sedgwick, *op. cit.*, pp. 262–63; D. W. Hayton, in Cruickshanks, Handley and Hayton, *op. cit.*, pp. 826–835; Townend, *op. cit.*, p. 28.
- 39 Cruickshanks, Handley and Hayton, *op. cit.*, p. 760 (note 6); Howard Colvin, 'Introduction', in E.G.W. Bill, *The Queen Anne Churches*, London, 1979, p. xxiv.
- 40 Colvin, *Dictionary*, p. 469.
- 41 Tim Mowl and Brian Earnshaw, 'The Origins of Eighteenth-Century Neo-medievalism in a Georgian Norman Castle', *Journal of the Society of Architectural Historians*, 40(4) (1981), pp. 289–294.
- 42 Colvin, *Dictionary*, p. 428.
- 43 *Ibid.*, p. 334; Toesca, *op. cit.*, p. 212.
- 44 Colvin, *Dictionary*, p. 334.
- 45 *Idem.*
- 46 Eileen Harris, assisted by Nicholas Savage, *British Architectural Books and Writers 1556–1785* (Cambridge, 1990), pp. 355–359.
- 47 Richard Hewlings, 'James Leoni', in Roderick Brown (ed.), *The Architectural Outsiders* (London, 1985), pp. 205 and fig. 44.
- 48 Kerry Downes, *Sir John Vanbrugh* (London, 1987), p. 393.
- 49 Colvin, *Dictionary*, p. 469; Dugdale, *loc. cit.* .
- 50 Dublin, National Library of Ireland, ExPC 227 (Sir Thomas Hewett to Hugh Howard, 7 October 1725). I am grateful to Professor Edward McParland for a copy of his transcript.
- 51 *Ibid.*, 12 January 1725.
- 52 Downes, *op. cit.*, plates 281 and 282.
- 53 Hewlings, *loc. cit.*, p. 32.
- 54 For Kirkleatham see K. Downes, *English Baroque Architecture* (London, 1966), plate 500. Snape Castle and the Robinson monument are not illustrated in any publication, although Snape Castle is discussed in Thomas Horsfall, *Notes on the Manor of Well and Snape in the North Riding of the County of York* (Leeds, 1912); and the Robinson monument is listed, as the work of Charles Mitley, in Ingrid Roscoe, Emma Hardy and MG Sullivan, *A Biographical Dictionary of Sculptors in Britain 1660–1851* (New Haven and London, 2009), p. 836.
- 55 Colvin, *King's Works*, V, p. 198.
- 56 David Watkin, *The Royal Interiors of Regency England* (London and Melbourne, 1984), illustrates all three rooms. The marble panels in the Cupola Room are clearly shown on pages 68–9; one of the wooden panels in the Privy Chamber is indistinctly shown on page 67; its counterpart in the Drawing Room is not shown, but it is identical to the last.
- 57 Giles Worsley, 'Aldby Park, Yorkshire—I', *Country Life*, CLXXIX, February 13, 1926. Aldby Park was begun in 1726, nearly a decade after Stanhope's apartment.
- 58 Colvin, *Biographical Dictionary*, *cit.*, 517.