



THE GEORGIAN GROUP

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THE WILLIAMANE — ARCHITECTURE FOR THE SAILOR KING

Tim Mowl

When King William IV gave a dinner to the diplomatic corps in St James's Palace he concluded his second speech of the evening with a rousing toast, in French, 'To thighs that yearn and bums that dance — honi soit qui mal y pense'.¹ As he said on another convivial occasion to Sir George Scott, 'You damned rascal, it was all your fault, if you had not made me drink so much grog, I should not have made such a fool of myself'.²

Small wonder then that the Princess Lieven, wife of the Russian ambassador, said of the English after William's accession to the throne: 'From grave and depressed they have become possessed of a gaiety, a vivacity and a movement that makes them scarcely recognisable'.³

These three quotations counter Lord Broughton's widely accepted picture of William's brief reign as essentially bourgeois in character and rather dull. He may have detested horse-riding, fox-hunting and shooting, but he was an enormously jolly old gentleman who entertained lavishly and got through 36,000 bottles of wine at his parties in one palace alone in the course of a year, 1834, one of his stock lines in table talk being: 'I see some of God Almighty's daylight in that glass Sir — Banish it!'⁴

As long ago as 1949 Christopher Hussey was describing the architecture of this reign, 1830–37, as 'William and Adelaide'.⁵ I find that portmanteau term prim and cumbrous and prefer 'Williamane' which is shorter and seems more in the mood of the period.⁶ I am not, however, attempting to describe a reign of a mere seven years as constituting an architectural period; more of an architectural hiccup at a strategic time when taste was shifting, when even established architects were wavering in direction and when, for just a few years, a light elegant Tuscan style, so nearly contemporary that it can hardly be described as historicist, almost took over as the taste of the English suburbs.

It was not Christopher Hussey who first drew my attention to this fascinating period of indecision between Georgian classicism and Victorian eclecticism, but the Chairman of this Symposium. Dr Watkin's book on Thomas Hope⁷ first made me aware that the Regency would, as far as buildings were concerned, be more appropriately called the 'Uncertainty'.

Looking back one can see the origin of the towered and belvedered round-arched Williamane in Uvedale Price. Both he and Payne Knight wanted buildings with an exciting profile and a varied response to light and shade, and both men saw a solution in those picturesque half-ruined, half-rural buildings that Claude scatters around his tree- and hill-scapes. But whereas Payne Knight took the bold and obvious step towards towers through an authentic-looking Gothic castle, Downton, Uvedale Price was more timid; he wanted to remain safely classical and still have his towers. The Italianate emerged as virtually the only route to towered classicism.

In a famous passage he bewailed the disastrous way in which the crescents of Bath squander a superb natural site, enjoying the view but doing nothing to add to it:

'I remember my disappointment the first time I approached Bath, notwithstanding the beauty of the stone with which it is built, and of many of the parts on a nearer view. Whoever considers what are the forms of the summits, how little the buildings are made to yield to the ground, and how few trees are mixed with them, will account for my disappointment, and probably lament the cause of it.'⁸

As an honorary Bath resident myself I largely agree with him. His solution, however, was conservative and classical. He wanted to achieve his verticals by skipping Palladianism and resurrecting Vanbrugh; more particularly Blenheim:

'In walking about Blenheim, I have been repeatedly struck with the excellence of the principle displayed by Vanbrugh in all that regards the summit, whatever objections may be made to many of the parts in detail. Whatever the smallest portion of it was to be seen, and from whatever quarter, whether between or above trees, the grandeur, richness and variety of it never failed to make a strong impression, and to suggest to me how insipid a bit of slated roof and a detached chimney would have been in the same view. It certainly appears to be the most obvious of all reflections, that as the highest part of an object is the most seen in all the more distant views, the form of it, where such views often present themselves, should be carefully studied.'⁹

It was not the palatial aspect of Blenheim that he coveted but a dramatic rise of towers against greenery, and Blenheim viewed all Claude-like across lake and park. But considering the cost of Blenheim and its scale, Uvedale Price's solution to the tower problem was anything but a practical one.

A mere four years after these views were published, in 1802, with his characteristic flashy brilliance John Nash came up with the answer — a reasonably priced villa in the Claudean ideal — tower, living accommodation and a covered arcade to link house and garden together invitingly. His Cronkhill (Fig. 1) worked in two ways. It was an adequate gentleman's house for Lord Berwick's steward and it was a Claudean vignette to be glimpsed from Lord Berwick's windows at Attingham.

Nash designed a few more to the same formula — Sandridge Park, Devon (1805), Lissan Rectory, Co. Derry (1807), West Grinstead Park, Sussex (c. 1806), neo-Norman Killymoon in Ulster (c.1801–03), neo-Gothic Caerhays in Cornwall (c.1808). But these last are



FIG. 1. John Nash: Cronkhill, Shropshire, c.1802 (RCHM)

backward steps to a fussy, unnecessary historicism after the clean direct simplicity of Cronkhill. Ideally the Williamane expresses a Tuscan vernacular in the fine ashlar and clean lines of late eighteenth century neo-classicism. It was as if by designing Cronkhill Nash had gone too far too soon for contemporary taste. That bold, lively massing is not found again until the Earl of Shrewsbury's Pink Lodge at Alton Towers, built around 1820,¹⁰ which is not a villa, and Robert Lugar's handsome Glenlee which is — built in 1823 for Lady Ashburton near New Galloway.

In the meantime the pattern books show just how rundown and unsatisfying the tradition of classical design had become. The successful wars with France meant a surplus of money and an ebullient middle-class waiting to spend it. But what they were offered were classical elevations refined away by economy until they were thoroughly boring, as for example in several 1807 villa designs by W. F. Pocock.¹¹ These make some concessions to the landscape, the windows being lengthened almost to the ground in an attempt to suggest that exterior and interior space are linked while in reality they are separate. At the other extreme, as in pattern books by John Plaw and James Malton,¹² designing in a kind of Palladian overdrive, devices are hurled together, frantically overscaled and unsuitable, in an effort to breathe life into dying bones and (in some of Malton's designs) to achieve some sense of towered profile.

The problem with Claude as a guide to architectural design was, of course, that he could switch from cosy towers nestling against the sloping roof of a farmhouse, to the most columned and palatial grandiloquence. So in that sense one could call Nash's Regent's Park terraces and his laborious new Buckingham Palace just as Claudean as Cronkhill.

To turn from pattern books and paintings to real buildings, it is significant that in the period from 1820 to 1830 Bath tended to build with tedious restraint, while neighbouring Bristol went in for an inconsequential porticoed splendour in its villas. But it was Bath, not Bristol, that first achieved the Italianate ideal as if in reaction to the boredom it had created for itself.

It will be instructive to consider two of the villas, detached and semi-detached, that Bristol merchants built in Clifton along the Downs around 1830 when William's geriatric monarchy was just being launched.

Litfield House is irreproachably Grecian with a chaste neck of fluting at the top of the otherwise rough columns, always the mark of a purist.¹³ But in Camp House the architect Charles Dyer was exploiting the classical vocabulary to try to achieve those effects of balcony above balcony, level stepping down to level, which would have come far more naturally in the Italianate. These villas, for all their inventive solecisms, never escape from the symmetry of the classical box.

So much for classicism which, while excessive, is still recognisably in the tradition of eighteenth century English design, and in no way satisfies Uvedale Price's call for towered profiles.

To find the origins of the Italianate experiment which offered a solution to that call we must return again to the first decade of the nineteenth century. In 1806 Robert Smirke had published his *Specimens of Continental Architecture*, a tall, slim volume intended to be the first of a series. For a highly successful and influential architect who has been described as 'content to dwell in decencies for ever'¹⁴ it was an oddly 'indecent' book. Long before Charles Barry fell it is apparent that Smirke had been seduced to admire Italian classical architecture which his English training had taught him to consider grossly improper. The initial illustration in his book is a conventionally picturesque view of Genoa la Superba where villas, palaces and towers compose happily on a steep hillside. But then Smirke begins to write of individual palaces in an almost furtive manner. They may manifest 'the caprices of decorative art', he admits, and 'are in a taste many degrees removed from that which now

prevails . . . but there is something in magnificence however produced, which overawes the prejudices of fashion and enforces approbation'.¹⁵ Here we can observe, as early as 1806, the taste of eighteenth century classicism slithering helplessly into that indiscriminate admiration for sheer bulk of building and profusion of ornament which is thought of as essentially High Victorian. In his careful, though unappealing, drawings of the Durazzo Palace in the Strada Balbi in Genoa and Caserta outside Naples, he is introducing the English to that other Italianate strand — the grand palazzo façade to be utilised for nineteenth century clubs, banks and country houses; one very different to the austere Tuscan which I consider as the essential Williamane style, though both are inevitably linked by the shared associations of their country of origin.

Caserta with its end pavilions may have been what the Duke of Devonshire was attempting when he began in 1818 to pull down James Paine's side wing at Chatsworth to replace it with Wyatville's new state rooms and the great belvedere tower or 'Temple Attic' above the dining room.¹⁶ It was always intended that the old Talman-Archer house should be retained but a balancing wing was apparently intended on the other side to create a truly Casertine spread along the valley. So the asymmetry is accidental and I find that it composes awkwardly, but the Italianate belvedere is boldly detailed and certainly grand enough to have inspired the ever competitive Duke of Sutherland to commission an even larger one for Trentham ten years later in 1834. Wollaton Hall has, however, been cited as an alternative inspiration for Chatsworth's towered profile and that ancestry is certainly apparent in Barry's reshaping of Highclere Castle between 1842 and 1850: originally conceived in Italianate detail but finally built in Jacobean.¹⁷ I am less than wholehearted in my admiration for this strand of the palazzo Italian; I find it crudely two-dimensional and a mere restating of the classical box in forms imperfectly understood.

With the Deepdene first constructed by Thomas Hope in 1818–23, we come to more rewarding innovations. But charming as the disjointed groupings of the Deepdene were, they were so random and stylistically arbitrary as to defy imitation rather than to encourage it. It was the belvedere tower (Fig. 2) that counted. The tower, rising up alongside the ordinary Palladian house which Hope had first bought in 1807, remains in the memory. It was the first Tuscan-style tower of the true Williamane.

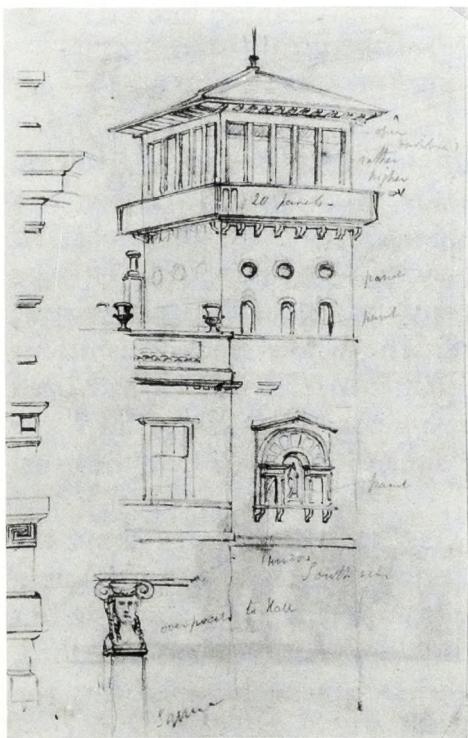


FIG. 2. Thomas Hope: tower design for the Deepdene, Dorking, Surrey, c.1818–23 (British Architectural Library)

The obvious next move from the Deepdene tower would be to the Lansdown Tower on the hill above Bath, begun in 1823, only a year or two later, but I want, before I move on, to concentrate on a *cottage orné* design of the period. It was never built but remains for me one of the most tantalising and disturbing designs of the nineteenth century. I would sacrifice all Wyatville's Chatsworth and Barry's Trentham if this one *cottage orné* published by John Buonarotti Papworth in the 1818 edition of his *Rural Residences* (Fig. 3) could only have been realised.

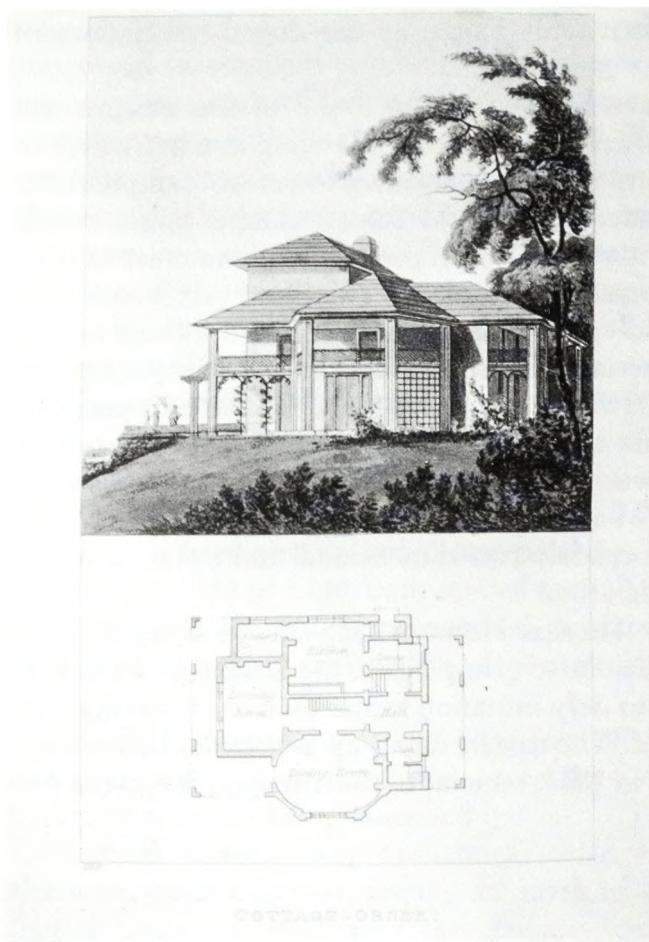


FIG. 3. J. B. Papworth: *cottage orné* design from *Rural Residences* (1818)

Angular, litlingly confident in its asymmetry, it could be built tomorrow and considered modern. Four or even five roof levels interpenetrate, there is no trace of applied decoration and the house welcomes the gardens with the arms of wide-open pergolas, verandahs and outside living areas. Here, without a note of Italian detail and in 1818, Papworth, often as pompous and applied in his houses as in his language, has anticipated the Williamane style and leapt from the Regency straight to the Post-Modern. The whole frantic historicist striving of Victorian design might have been avoided if such paper elevations had been achieved. If Papworth's *cottage orné* and the Tuscan tower are combined, the result is the Williamane complete: a lively profile and an impact of three dimensions rather than the usual two of classicism.

We must now return to Beckford's Lansdown Tower (Fig. 4). It stands well above the city and Uvedale Price would have enjoyed its vertical emphasis above those grinning wide-mouthed crescents, but it looks like what it is: a compromise drawn by a willing but untutored provincial, young Henry Goodridge, to satisfy an older man, William Beckford, who half-remembered Thomas Hope's achievement at the Deepdene but had not the slightest feeling for rustic Tuscan simplicities.



FIG. 4. Henry Goodridge: Lansdown Tower, Bath, 1824–7.

Goodridge's first design for the tower was neo-Norman, his second was a kind of Apennine military, but what he actually built was a Wren city steeple as recreated by a neo-classicist.¹⁸ In 1823, Goodridge, soon to become the most subtle practitioner of the English-Tuscan villa style, had clearly a long way to go. The interesting question is what was the contemporary *zeitgeist* that was impelling him, Charles Barry, P. F. Robinson, J. G. Jackson, Robert Wetten, Charles Parker, Papworth and many others into an Italianate line? The answer has to be not the intrinsic quality of their architectural models, but the impetus of poetry and politics.

It is not often stressed that the fifteen-year rule of Lord Liverpool as Prime Minister — Tory, reactionary, self-confident and philistine — witnessed the richest outpouring of poets and poetry in our literary history. Keats, Shelley and Byron are its stars, Savage Landor and Leigh Hunt its lesser lights, and all these men gravitated inevitably not only Italy-wards, but Tuscany-wards. The three greats were all dead by 1824 but the influence still endured as William's reign began. Tennyson's first lush lyrics like *Marianna in the South* and *Oenone* were published in 1831 and Browning began *Sordello* in 1834 before he had set a foot in Italy. In 1832 Disraeli published *Contarini Fleming*, where the eponymous hero proclaims:

'I resolved to create a Paradise . . . a Palladian Pile built upon a stately terrace . . . to which you ascend by a broad flight of steps. The formation of the surrounding country is highly picturesque, hills beautifully peaked or undulating and richly wooded . . . At present I have placed in a gallery some fine specimens of the Venetian, Roman and Eclectic schools and have ranged between them copies in marble by Bertolini of the most celebrated statues.'

Around me I hope in time to create a scene which may rival in beauty and variety, although not in extent, the Villa of Hadrian. I have already commenced the foundation of a Tower which shall rise at least 150 feet. This tower I shall dedicate to the Future and inside that shall be my tomb. Here let me pass my life in the study and the creation of the Beautiful. Perchance also the political regeneration of the country to which I am devoted may not be distant, and in that great work I am resolved to participate.'¹⁹

Hope, Barry and Disraeli all returned from wide-ranging tours of the eastern Mediterranean but all three were most dazzled and impressed by the Italian section of their travels. The passage contains, it will be noted, a combination of the Palladian and the Tower: an echo, ten years later, of Hope's achievement at the Deepdene. A contemporary pattern book with designs close in mood and scope to the Disraelian villa ideal was published by Robert Wetten in 1830, entitled *Designs for Villas in the Italian Style of Architecture*.

The architectural pattern books were heading in a particular direction in the late 1820s, those years when William, still Duke of Clarence, was doing physical jerks in front of open windows and taking regular four hour walks to ensure that he survived his fat and immoderately lustful brother George.

With its sprawling groundplan, galleries, sculpture court, berceaux walk and romantic setting among wooded hills, a P. F. Robinson design of 1827²⁰ (Fig. 5) anticipated Disraeli in everything except his tower. Gardens, courts and rooms interpenetrate and the conservatory features almost as a chapel might have featured in the previous century. Symmetry still has its hold even in Robinson's designs for smaller houses where the influence of the rustic cottage might have been felt, but one year later in 1828, Robinson's pupil J. G. Jackson made the leap to a thoughtful and, paradoxically, a balanced asymmetry (Fig. 6); the third dimension begins to creep in and the façade is collapsing. Two contemporary attempts at the same profile in two different styles are worth considering. James Thomson's 'Irregular House' (Fig. 7) tries very hard to interpenetrate space by crushing a number of classical elements together. It looks both expensive and indigestible. Papworth, always alert to fashion and change, has gone for Tuscan simplicity and created 'An Artist's Villa' (Fig. 8). The groundplan separates the painter's working area from the living quarters; the little tower on the right was where the assistant ground the paint.

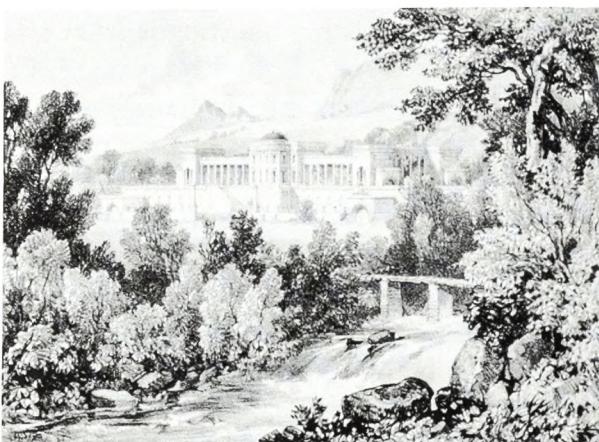


FIG. 5. P. F. Robinson: design for a country house from *Designs for Ornamental Villas* (1827)

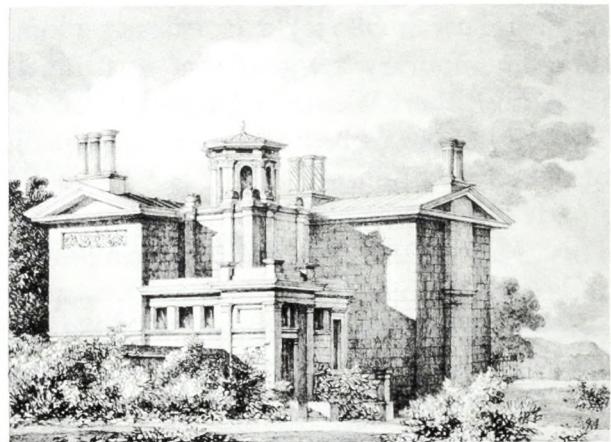


FIG. 6. J. G. Jackson: Villa design from *Designs for Villas* (1828)

It was at Bath, appropriately in view of Uvedale Price's complaints, that these 'Artist's houses' — towered, three-dimensional and wholly at ease with the terraced gardens that surrounded them — were achieved. And it was Henry Goodridge, a little embarrassed, one suspects, by the detail of his Lansdown Tower, who pioneered them. Montebello (Fig. 9),²¹ begun in 1828, got its belvedere after Goodridge's first visit to Italy to sketch and measure in 1829. The octagonal tower at the north-west corner is close to another design from Jackson's 1828 pattern book. It suggests one of Goodridge's sources and illustrates how exactly

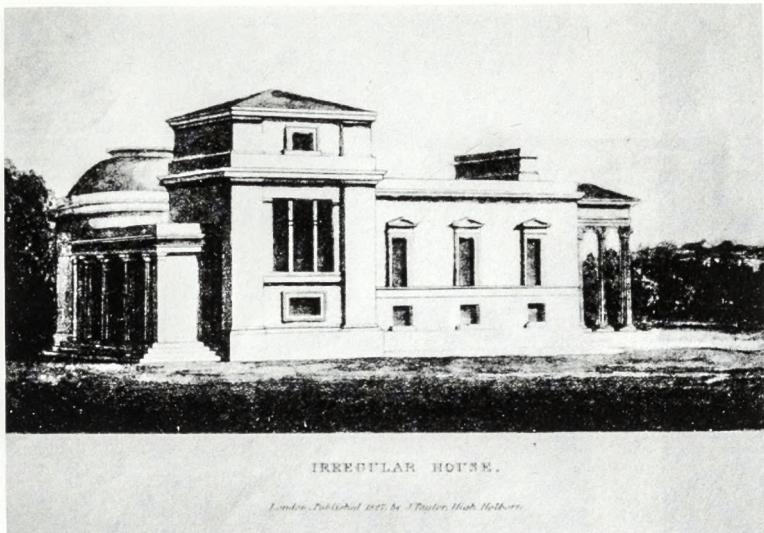


FIG. 7. James Thomson:
Irregular House, from *Retreats, a series of designs consisting of Plans and Elevations for Cottages, Villas and Ornamental Buildings* (1827)

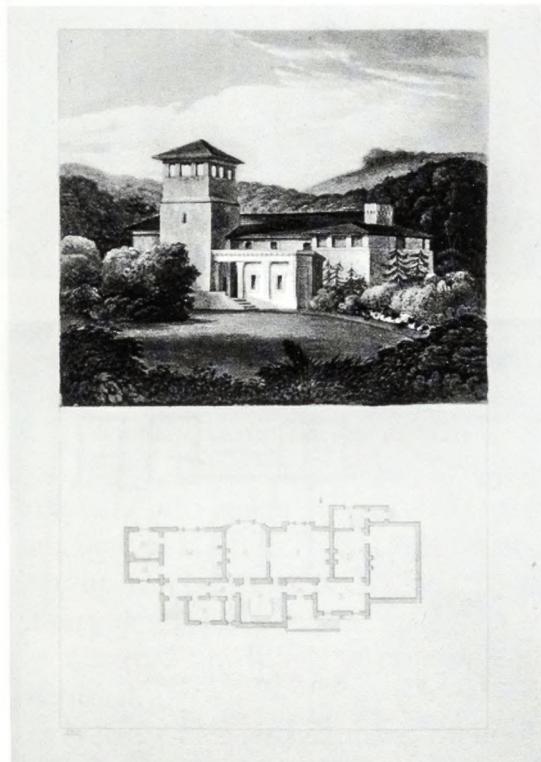


FIG. 8. J. B. Papworth: 'An Artist's Villa', from *Rural Residences* (2nd edn. 1832)

Montebello represents a contemporary mood. It was Goodridge's habit to live in a house himself first with his family, but Oakwood,²² across the road from Montebello, was designed for Benjamin Barker, one of a family of Bath artists. It is a house that works superbly in relation to its original, and wonderfully surviving, garden (Fig. 10). Italianate belfry and even the tower are included, but the real success of the design is in the casual human scale of its asymmetries, the way the busy main road which it borders is excluded, and the charm of laughing water and diminutive sylvan glade so accessibly related to its living rooms. In Oakwood and Montebello Goodridge realised that aim of exterior and interior space harmoniously linked, an ideal which had always ultimately eluded eighteenth century architects as their separate garden temples and pavilions for *al fresco* living bear witness.

Similar villas — Fiesole (Fig. 11), Casa Bianca and La Casetta — detached and semi-detached on the steep slopes are evidence of the success of Goodridge's new style

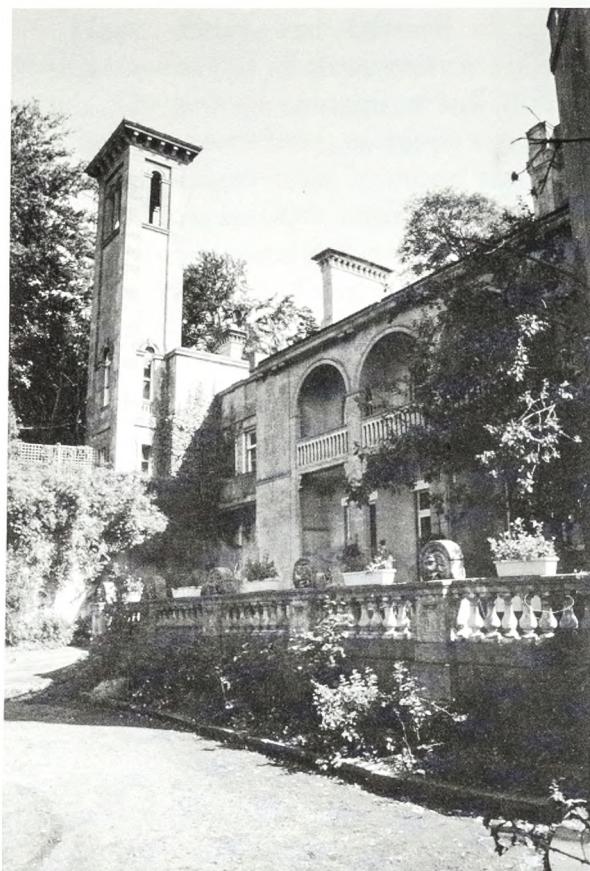


FIG. 9. Henry Goodridge: Montebello (now Bathwick Grange), Bathwick Hill, Bath, 1828–32

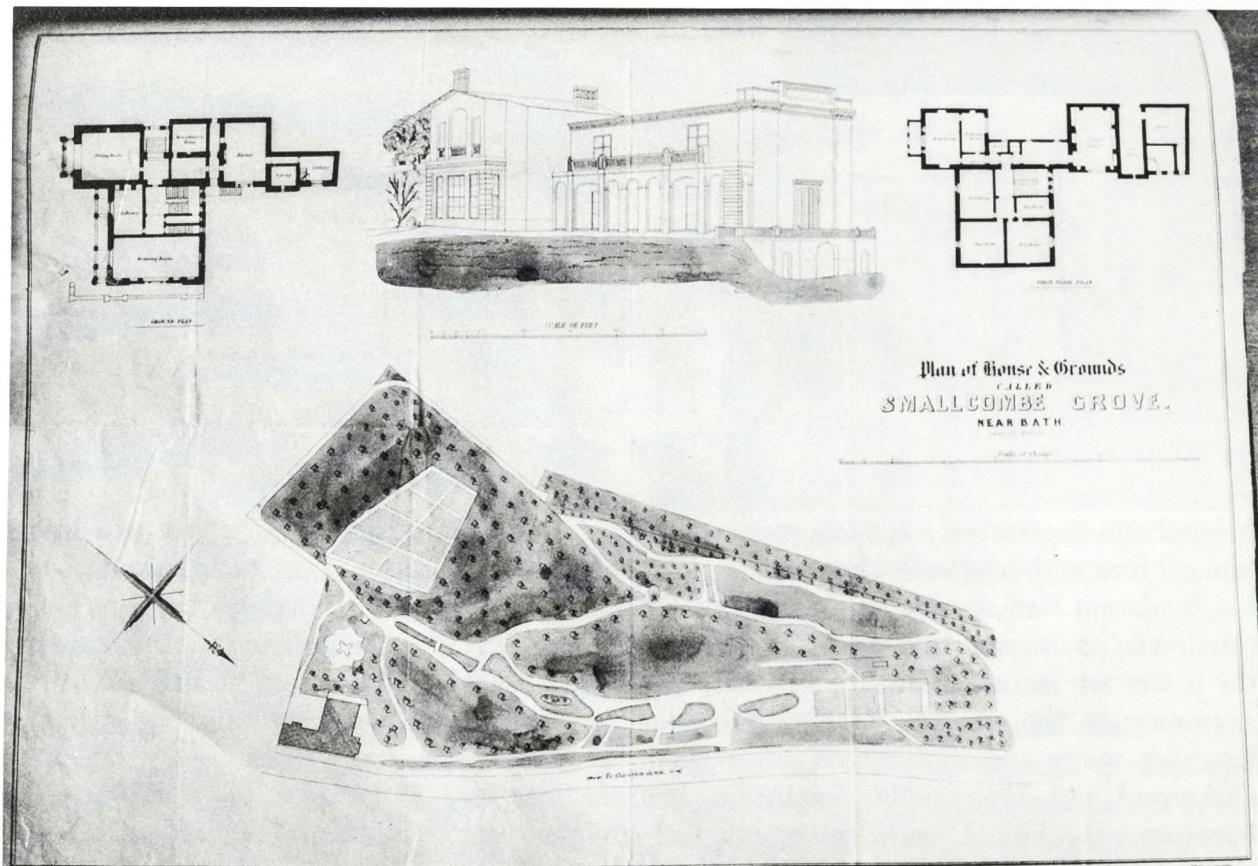


FIG. 10. Henry Goodridge (attrib): Oakwood (formerly Smallcombe Grove), Bathwick Hill, Bath, c.1830 (drawing by W. B. Gingell, Bath Reference Library)



FIG. 11. Henry Goodridge: Fiesole,
Bathwick Hill, Bath, 1846

development of Bathwick Hill. The reign of the Bath terrace, even one as casual, be-gardened and bushy as Woodland Place with which Goodridge had begun his speculation, was ended.

It was the time for towers. In a recent article in *Country Life*²³ I revealed that by 1835 even James Thomson, whose 'Irregular House' I disparaged earlier, was stepping down cautiously into warm Italian waters to create a romantic love nest a few miles downstream from Bath at Kelston (Fig. 12) for Joseph Neeld. Like Goodridge before him he drew a first essay in neo-Norman detail, was persuaded to experiment and, though some rather grim military detail survived, the final villa was recognisably Williamane Italianate and a house of rare quality: sun-filled, vista-commanding and, by its avoidance of corridors, eminently functional.

Neeld's close attachment to his French mistress and their love child Anna Maria is paralleled by William IV's own strong family affection for his eight FitzClarence bastards and his contented domesticity with the actress Mrs. Jordan, their mother, at Bushey Park, Richmond. The heavy shroud of Victorian shame had not yet settled on society. In his prime William had been quite content to let his mistress go off on acting tours, benefiting by the royal connection and drawing big audiences. A contemporary rhyme noted the situation:

'As Jordan's high and mighty squire
Her playhouse profits deigns to skim,
Some folks audaciously enquire
If *he* keeps her or *she* keeps him.'²⁴

And when he mounted the throne he kept all his illegitimate children openly around him in a last sunny evening of Regency morality.

Joseph Neeld's own house, Grittleton, Wiltshire, was not only towered but connected by a semaphore or, as it was called, telegraph system with other towers on lodges at outlying



FIG. 12. James Thomson: The Tower House, Kelston, Avon, c.1835

corners of his estate, an idea he had probably picked up from a very popular pattern book by Francis Goodwin — *Rural Architecture* of 1833 and 1835. Goodwin designed a telegraph lodge for Lissadell Court, Co. Sligo, but it was never built.

In the same book under its earlier title of *Domestic Architecture*, Goodwin showed, by his confident handling of both symmetrical and asymmetrical examples of the towered Williamane, that the style was taking its place as a standard in an architect's repertoire. Goodwin not only offered his clients high towers but tackled the harder problem of what to do with them when built. Uses ranged from 'means of telegraphic communication' with adjoining estates to water closet and '*snuggery* museums'. He writes of towers:

'To a Hunting Lodge it is certainly no inappropriate appendage, as it affords an opportunity to the ladies of the family to accompany the sportsmen in the chace, with their eyes, if not more amazonionally on horseback. In like manner, too, as such a *belvedere* adds to the attractions of a Villa, so are telescopes very suitable and agreeable articles of furniture for one; which besides their other uses, will enable the inmates of such a watch-tower to espy the approach of unbidden, undesired visitors — of any *boreas*, for instance, which being biped ones, are not recognized as beasts of chace, — they enjoying all the while perfect security from their intrusion. Should other furniture be desired; a bookstand, and a harp, would suffice to render such a place a delightful *snuggery* — a kind of aerial boudoir, equally fitted either for speculation or for meditation.'²⁵

Goodwin saw the Italianate style as 'Admitting greater variety of outline both in plan and elevation, and consequently bolder effects of light and shade, and more picturesque masses'. His point will be appreciated by anyone who has photographed conventional classical elevations and discovered how woefully dependent they are on a particularly favourable fall of light. Goodwin's comment on the essential simplicity of Williamane Italianate reads oddly now: 'With hardly anything of decoration, there is what we sometimes meet with in plain buildings as in plain women — a certain piquancy of expression — which, if it does not entitle them to be called beautiful, at least prevents our applying to them any deprecating epithet.'

While Goodwin was clearly intrigued by the style he only considered it an alternative to what he called 'old English'. It was Charles Parker, a pupil of Wyatville, who brought a tense, elongated Tuscan simplicity to the emergent Williamane with lean, long-lashed windows and an almost Chinese emphasis upon spreading eaves. A design from his *Villa Rustica* (Fig. 13), issued in parts between 1833 and 1841 with a second edition in 1848, can be compared with the superbly atmospheric house in Cheltenham — Cornerways — a favourite of the late and always wisely perceptive Sir John Betjeman (Fig. 14). It is worth recalling Goodwin's comment that the style 'tolerates many freedoms, which in a more finished and consistent style would not unjustly incur censure'.²⁶ Here in Cornerways I suggest that classical and modern have made an exact union with both freedom and form. The house predicts Osborne but condemns the latter's heavy-handed detail and less imaginative massing. A whole wing on the right of Cornerways is a later addition but so were several parts of Montebello. The Williamane style has that rare quality of responding gracefully to alterations and later pressures of use.



FIG. 13. Charles Parker: design from *Villa Rustica*, 1830s

It was not accident that this perfection of the Williamane should have been built in Cheltenham. Less shackled than Bath by the grip of eighteenth century regularity and far more tree-lined and garden-penetrated, the younger spa town was a natural test-pad for lively architectural experiment. It is a naughty, light-hearted, unpretentious place where the Williamane can be observed developing out of all the earlier stages which I have traced in this paper: Lake House and Ravenhurst is a J. B. Forbes essay in fruity Papworth-style enrichment; St Oswald's, Tivoli, makes a dash back to a startled and insubstantial Gothick, while Dorset House in Pittville pushes attenuation further than Ionic columns can reasonably bear, and leaves its nether regions stark and unarticulated in a way that the Williamane would never have allowed.

At Longford House (Fig. 15) there is an approach to the ideal. It has depth and a profile but symmetry still blocks any move to turn the corner. So we must return again to Charles Parker's original Italian inspiration and consider the houses that were inspired by his



FIG. 14. S. W. Daukes (attrib):
Cornerways, Cheltenham, Glos., c.1840



FIG. 15. Longford House, Cheltenham,
Glos., c.1834

publication. It is said that the tower of Cornerways was intended as a belvedere to give panoramas of a proposed zoo to visitors who found the smell of animals offensive. But I have ventured up there and have to report that it could only have been intended for a water tank. Le Moignes at Wrington (Fig. 16) has Parker's characteristic sharp-edged fenestration, while Bassett House above the Kennet and Avon canal at Claverton, near Bath and Fiesole on Bathwick Hill prove again that Goodridge was not above pinching a leaf from a lively contemporary's book.

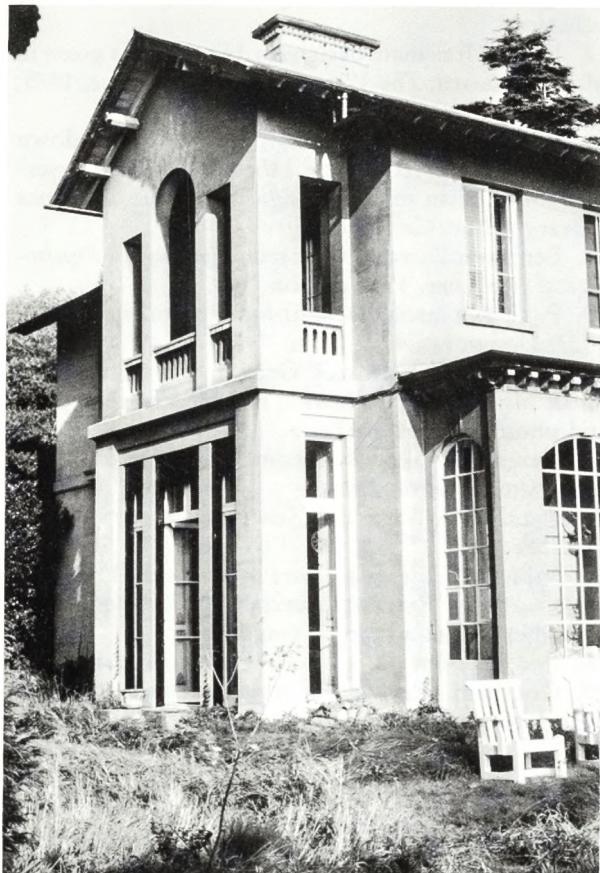


FIG. 16. Le Moignes, Wrington, Avon, c.1846

This paper must conclude with a consideration of the last and most august patron of the towered Williamane Italianate, who was, paradoxically, the young Queen Victoria while still in her cheerful honeymoon heyday. Osborne House on the Isle of Wight should have been designed not by the Prince Consort and Thomas Cubitt, but by Charles Parker and Henry Goodridge with perhaps Francis Goodwin to provide marine telegraphic lodges to flash wild arms across the enchanted Solent. As a house it has its high points, but the finish is not clean enough or sharp, there was no real need for the second tower, and the Palladian element would have been so much better forgotten.

Finally, I quote Francis Goodwin's remarks on a bourgeois architectural style that, for a time at least, looked set to take over the tree-lined suburbs of the England of the 1830s: 'it affects a certain unconstrained liveliness, tending towards the fanciful, if not the frivolous and which, exceptionable as it would be in buildings that require to be treated with greater harmony and chasteness — is far from being out of place where cheerfulness is the quality principally aimed at'.²⁷

NOTES

1. Quoted by Philip Ziegler, *King William IV*, 1971, 162; the toast as given in French was: 'Les yeux qui tuent, les fesses qui remuent, et le cul qui danse, honi soit qui mal y pense'.
2. Ibid., 161.
3. Quoted in Anne Somerset, *The Life and Times of William IV*, 1980, 110–11.
4. *Dyott's Diary 1781–1845*, ed. by R. W. Jeffrey, 2 vols., 1907, i, 46.
5. Christopher Hussey, *Clarence House*, 1949, 67.
6. The term 'Williamane' was first used by the present author, co-writing with Brian Earnshaw, in *Trumpet at a Distant Gate: The Lodge as Prelude to the Country House*, 1985, 153.
7. David Watkin, *Thomas Hope and the Neo-Classical Idea*, 1968.
8. Uvedale Price, *An Essay on the Picturesque as compared with the Sublime and the Beautiful*, 1798, 348.
9. Ibid., 349.
10. J. C. Loudon's *The Suburban Gardener and Villa Companion* of 1838 illustrates, without acknowledgement, something very like the Pink Lodge (figure 324 on p. 729) and Loudon's *Encyclopaedia* of 1846 is the authority for Robert Abraham (1774–1850) having worked at Alton for the 15th Earl of Shrewsbury (784–9). His knowledge of Abraham's time at Alton combined with his illustration of a design very close to the Pink Lodge allows an inference that the design he borrowed was by Abraham. Since the Earl died in 1827 the Lodge, if it is by Abraham, must date from the mid 1820s at the latest.
11. W. F. Pocock, *Architectural Designs for Rustic Cottages, Picturesque Dwellings, Villas, etc.*, 1807.
12. John Plaw, *Rural Architecture*, 1802 and James Malton, *A Collection of Designs for Rural Retreats*, 1802.
13. Charles Dyer (1794–1848) designed, signed and dated Litfield House (on the porch) in 1830.
14. Quoted by H. M. Colvin, *A Biographical Dictionary of British Architects 1600–1840*, 1978, 742.
15. Robert Smirke, *Specimens*, 4.
16. For the Chatsworth belvedere see Derek Linstrum, *Sir Jeffry Wyatville*, 1972, 141–5. The idea of a belvedere in the new wing had been conceived as early as 1818 when the Duke first met Wyatville; drawings for it were made in 1824. I am indebted to Michael Pearman for his help obtaining slides of the belvedere.
17. Barry's Italianate design for Highclere is given in Mark Girouard, *The Victorian Country House*, 1979, 131
18. The neo-Norman design for the Lansdown Tower is preserved in the Hornby Library, Liverpool; the Italian martial design is in Bath Reference Library (Hunt Collection).
19. Benjamin Disraeli, *Contarini Fleming: A Psychological Romance*, 1927 edition, 363.
20. P. F. Robinson, *Designs for Ornamental Villas*, 1827, Design no. 4.
21. Now called Bathwick Grange. I am grateful to Mr & Mrs Slater for allowing me freedom to explore and photograph Montebello.
22. Originally called Smallcombe Grove, now owned by the Salvation Army.
23. Entitled 'A Taste For Towers', *Country Life*, 1 October 1987.
24. Somerset, *Life and Times of William IV*, 69.
25. Goodwin, *Rural Architecture*, 1835, Design no. 13, pages 3–4 of accompanying text.
26. Ibid., Design no. 17, page 1 of accompany text.
27. Goodwin, *Rural Architecture*, Design no. 13, page 3 of accompanying text.