

ITEM	HISTORICAL DETAIL	WORKS
	<p>1755 Oct 31 [HW to Bentley] I am fitting up the old kitchen for a china room: with a chimney a bed; and paper for the wall over the double door; in which I have to add through the wall, a small square of brick, which I do not exactly like you, because it is not square. It is 10 1/2 in. dia. & 10 in. thick. see. Acton</p> <p style="text-align: right;">35 259 Townee Accounts 66</p>	begin
	<p>1755 [Nov 10] Tiles for the China room floor 3 14 3. Townee Accounts 66</p>	tiles
	<p>1756 June 24 pd Mr Muntz for painting the China room, Gothic letters in library, Mr Chute's picture &c. 31 10 0. Townee Accounts 66</p>	ceiling
	<p>1756 Dec 11 new bedch. & china room 148 5 2. Townee ACCOUNTS 67</p>	
	<p>1761 Jan 27 [HW to Mann] however though I would like to see the paper, and though I am sure I should like to see it if it has defaced. I do object to paper coverings, especially from its being too thin for working though I only see a single sheet of paper. I do not know how it will have passed in a paper but I do not think I would be so much as to purchase a paper of that kind. I do not think I would wonder of my remembering it though it is so long as of the date of its being or how it was with my own eyes, especially when I see it. I have a high opinion of it, and I have seen the paper in a copy of it that I have ordered. I have a high opinion of it, and I have seen the paper in a copy of it. Three years ago I had the ceiling of my china room painted from one I had observed in the little Borghese Villa. [FN 3 At Frascati: the ceiling to HW's China Room was 'painted with convolvulus on poles, by Muntz (Des. Of SH, Works ii. 405). I was hoarding ideas for a future Strawberry even in those days of giddiness, when I seemed to attend to nothing. The paper I had seen there was two inches and half high, by six and eight inches wide. If this for the ceiling should be a little larger, especially if the height were to be only six or eight feet, it would be the of it. I have a high opinion of it, and I have seen the paper in a copy of it.</p> <p style="text-align: right;">21 471 Townee Accounts 62/6</p>	ceiling
	<p>1762 Sept Over the Chimney of the China Closet are carved the four following Coats, being the Pedigree of Mr. Walpole's House at Strawberry Hill for 4 Descents, 1st. azure, a cross Argent between 4 Lions rampant Or, for the Bishopric of Durham, impaling, Gules, a Lion rampant within a Bordure engrailed Or, for Wm Taibot Bp of Durham: over it is a mitre & WT with this date 1726. 2d Argent, on a Cross sable, a Leopard's face Or for Bridges. Over it is a Marquis Coronet & H.B. with this date 1735, for Henry Brydges Marquis of Caernarfon & afterwards Duke of Chandos. 3d Quarterly Or & Gules, a Bend vaire A & B: a Crescent A, in the Gules Quarter for a Difference & over it these Letters & Date I.S. 1745, for Lord John Sackvill, Son to the Duke of [f 83 r More Coats] Dorset. 4th Or, on a Fesse inter 2 Cheverone's sable, 3 cross crozlets Or, on the upper Cheverone a Mullet argent for a Difference, & over it these Letters & Date, H.W. 1747, for my honoured & most worthy friend Mr Horace Walpole, youngest son to Robert Walpole Earl of Orford & Knight of the Garter, the present possessor of this House, which was called Strawberry Hill in some old Leases which Mr Walpole told me he had seen.</p> <p style="text-align: right;">COLE 1762 182 14</p>	

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	<p>1763 June 23 [G Montagu to HW] ... I cannot but say the finding your gallery complete and finished is just what I desired since we scruple less to please and am for the present time; I hope her Royal Highness had the honours of the china-closet. [FN 3] I am shure she must have been pleased, and had you been there, there would have been a gallantry from the press. Adieu;</p> <p style="text-align: right;">10 84</p>	<p>showing</p>
	<p>1764 Mar 27 [HW to Charles Churchill] I had not then got the draught of the Conqueror's kitchen, and the tiles you were so good as to send me; [FN 5 in the China Room at SH was 'A tile from the kitchen of William the conqueror at Caen in Normandy' (Des. Of SH, Works ii. 414). In William Sawtree's extra-illustrated copy of <i>Des. Of SH</i>, 1784 (now WSL: Hazen, <i>SH Bibl.</i> 128), opp. P. 13 is a water-colour drawing of one of the tiles.] and grew horribly afraid lest old Dr Ducarel, [FN 6] who is an ostrich of an</p> <p style="text-align: right;">36 38</p> <p>antiquary, and can digest superannuated brickbats, should have gobbled them up. At my return from Strawberry Hill yesterday, I found the whole cargo safe, and am really much obliged to you. I weep over the ruined kitchen, but enjoy the tiles. They are exactly like a few which I obtained from the cathedral of Gloucester, when it was new paved; [FN 7] they are inlaid in the floor of my china-room. [FN 8] In the floor some very ancient tiles with arms, from the cathedral of Gloucester' (Des. Of SH, Works ii. 409.) I would have got enough to pave it entirely; but the canons who were flinging them away, had so much devotion left, that they enjoined me not to pave a pagoda with them, nor put them to any profane use. As scruples increase in a ratio to their decrease, I did not know but a china-room might casuistically be interpreted a pagoda, and sued for no more. My cloister is finished and consecrated. [FN 9] The 'Great Cloister, 13 ft by 56 ft, open at the town, but as I intend to convert the old blue and white hall next to the china-room, into a Gothic columbarium. [FN 10] It was not executed' (HW's note to his letter to Mann 20 Nov. 1767, Mann v. 157). Bentley's drawings for it are now WSL and are also annotated by HW, not executed.) I should seriously be glad to finish the floor with Norton tile. However, as I shall certainly make you a visit in about two months, I will wait till then and bring the dimensions with me</p> <p style="text-align: right;">36 39</p>	<p>collection of tiles</p>
	<p>1771 Jan 7 [HW to Conway] YOU have read of my calamity without knowing it, and will pity me when you do... nine thousand powder-mills broke loose yesterday morning on Hounslow Heath; [FN 1] a whole squadron of them came thither, and have broken eight of my painted glass windows; and the north side of the castle looks as if it had stood a siege. The windows in the hall [FN 2] John and St James' (Des. Of SH, Works ii. 451) have suffered most; they have had the panes cut off, and nothing remains but the leads. The window great eastern window in the great parlour, being the passage window to the library and great parlour, the glass is demolished in the round room, and the window by the Gallery is damaged. [FN 3] In the Cabinet and Hallish Room, and Gallery, and Blue Room, and Green Closet the glass is safe. As the storm came from the northwest, the China Closet was not touched, nor a cup fell down. The stone window of the old great hall, [FN 4] which was a window of a diamond pane broken by the wind, [FN 5] [HW's note to Conway's copy, 1772: CONWAY - 75] is a window of the kitchen, [FN 6] [HW's note to Conway's copy, 1772: CONWAY - 75] is a window of the kitchen, [FN 7] [HW's note to Conway's copy, 1772: CONWAY - 75] is a window of the kitchen, [FN 8] [HW's note to Conway's copy, 1772: CONWAY - 75] is a window of the kitchen, [FN 9] [HW's note to Conway's copy, 1772: CONWAY - 75] is a window of the kitchen, [FN 10] [HW's note to Conway's copy, 1772: CONWAY - 75] is a window of the kitchen.</p> <p style="text-align: right;">39 152</p>	<p>Hall</p> <p>Armoury, passage to Great Parlour Round Room; Gallery Cabinet; Halber; Gallery; Blue Room; Green Closet</p> <p>China Closet</p>

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	<p>1781 June 16 [HW to Cole] I am now setting about the completion of my <i>AEDES Strawberryanae</i>. A painter [FN 8 Edward Edwards (1736 - 1806), A.R.A. He was much employed at SH 1781-3, and wrote <i>Anecdotes of painters who have resided or been born in England</i>. . . Intended as a continuation to the <i>Anecdotes of Painting by the late Horace Earl of Orford</i>, 1808. WH pasted the drawings of the Tribune and Gallery in his extra-illustrated copy of the 1784 <i>Description of SH</i>, now WSL. Both of these drawings were engraved by Thomas Morris (fl. 1780 - 1800) for the description of SH.] is to come hither on Monday to make a drawing of the Tribune and finish T. Sandby's fine view of the Gallery, to which I could never get him to put the last hand. They will then be engraved with a few of the chimneypieces, [FN 9 Prints of the chimneys of the Great Parlour, China Room, Yellow Bedchamber, Blue Bedchamber, Round Room, and the Screen of the Holbein Chamber appeared in the 1784 <i>Description of SH</i>. All except those of the China Room and the Round Room are signed T. Morris, and they are in this style.] which will complete the plates. I must add an appendix of curiosities purchased or acquired since the Catalogue was printed. This will be awkward, but I cannot afford to throw away an hundred copies. [FN 10] I shall take care, if I can, that Mr Gough does not get fresh intelligence from my engravers, or he will advertise my supplement before the book appears. [FN 11]</p> <p style="text-align: right;">2 274 in</p>	Engraved Views
	<p>1783 July 5 [Mary Hamilton's Journal] I was summoned to accompany Mrs W[alsingham] and Miss B[oyle] to Strawberry Hill at half-past one; we got there in an hour. Mr Walpole came down to receive us; he reproached us for being half an hour beyond our time.</p> <p>. . . Mr Walpole was so obliging as to show us pictures, busts, drawings of Luty D. [Redden] . . . to inspect the house, which is of Gothic; and the little room built on purpose for Lady O'Connell in his play of the <i>Atterbury's Mother</i>. . . the impossible to make methodisms of the things; facts, from their great variety, besides too, we could not take a transient view. There were many cabinets with rare and curious things some of which had belonged to famous people, others executed by famous artists. Mr and Mrs Vesey, Mr Pepys, Mrs Hancock came to dinner, we dined at four o'clock and walked the . . . After dinner Mr Walpole showed us a fine china closet on the ground floor, the Library and other rooms. . . After tea Mrs and Mr . . . went to look at the pictures in the Gallery and then to the library. I made the acquaintance of some of the best . . . When we were called by Mr Walpole we read as Mrs Walsingham was going to have tea at Strawberry Hill. [Hoggins and Whitaker's edition of the <i>Walpole Papers</i>, London: Longmans, 1911, p. 21]</p> <p style="text-align: right;">31 206</p>	Showing the room

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	<p>1784</p> <p>The CHINA ROOM. Painted glass in the windows, the crests of shorter and Gesstingthorpe; the ceiling painted with convolvulus's on poles, my Müntz, from a ceiling in the little Borghese villa t Frascati; the sides, white Dutch tyles, with borders of blue and white. In the floor some very ancient tyles with arms, from the cathedral of Gloucester. The upper part of the chimney-piece is taken from a window of an ancient farm-house, formerly Bradfield-hall, belonging to lord Grimston in Essex; the lower part from a chimney at Hurst Monceaux in Sussex: it is adorned with the arms of Talbot, Bridges, Sackville, and Walpole, the principal persons who have inhabited Strawberry-hill. In a niche supported by two columns of oriental alabaster, over the chimney, is a fine ewer of fayence, designed by Julio Romano; and two green glass tumblers, with golden edges; and two round salt sellers of old blue and gold Venetian glass, with flowers. Over the niche, four chocolate cups of fayence, by Pietro Cortona; and a bronze médallion of Pandulso Malatesta. On the sides, George 2nd and Frederick prince of Wales, in Battersea enamel. [p 7 - 15 description of the china]</p> <p style="text-align: right;"><i>Description 4-</i></p>	

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	<p>1784 June 18. [Mary Hamilton's Journal] Mr Walpole was so obliging to take us through most of the rooms and opened the cabinets (which are not opened to the company we come to see the house), which contain miniatures and various [FN 1] the passages between these cabinets are from a full extract from Mary Hamilton's account of the visit [FN 2] <i>London, Abbot's Chronicle</i> (1930) pp. 12-24 [FN 3] and [FN 4] which, both modern and antique. . . . The whole style of the house is most Gothic, every room, cabinet, closet, gallery, etc. has painted glass windows, there is not a perfect thing of the kind in England [I believe] provided you take care to see the inside of the house. . . .</p> <p>Mr Walpole was particularly attentive to me and gave us great much trouble, as he took a great deal of pleasure in looking of the pictures and other curiosities and beautiful work of art. He was also so obliging that he showed me again for the first time all year the beautiful drawings of Lady Orléans, which are in a closet built on purpose, and which he only opens for his most particular friends. These drawings are subjects taken from a play he wrote, of the <i>Waterloo's Mother</i>. . . . A tragedy (once read and by Mr. Lyghe) the story is the most horrible to be conceived, but these drawings, though they recall to mind the horrid subject, are most attractively interesting.</p> <p>At four o'clock we went down to dinner which was a very elegant one, and incomparably well served; it showed the master of the house to be master of fortune and taste, accustomed to elegance. . . .</p> <p>After tea, Mr Walpole and he had our dinner with the greatest share of his attention. We did not sit long after dinner, the two gentlemen rose when we did and Mr Walpole carried us to a china closet filled with modern and old china; after we had amused ourselves there for some time we went upstairs and spent the remainder of our time after coffee and tea in a very agreeable converse. . . . a little before eight we reluctantly took our leave of Mr W., we had not been able to walk in his beautiful grounds as it rained the whole afternoon. Mr W. gave to my charge a letter for his niece, Lady Maria Waldegrave, which I was to send to Gloucester House. . . . (Anson, <i>Mary Hamilton</i> 209-10). 31 216</p>	
	<p>1785 Jan. [Harcourt to HW] He is not ignorant of Mr Walpole's dislike to receiving presents, but as four paving-stones cannot possibly come under that denomination, he requests a place for them in Mr Walpole's china-room. They were dug out of the foundation of the Abbey Church of Pipwell in Northamptonshire, the estate belonging to which Lord Harcourt is in possession of; the small piece of sculptured brass, likewise found there, he imagines was a part of the Abbot's cross. 35 357</p>	
	<p>1785 June 24. [HW to MANN] On reading over your Florentine gazette, I observe that the Great Duke has a manufacture of porcelain. [FN 17] If any of it is sold, 25 590</p> <p>I should be glad if your nephew would bring me a single gift, a cup, or other trifle, as a sample. I remember that ages ago there was a manufacture of Florence belonging to Marquis Ginori, of which I wished for a piece, [FN 18] but could not procure one; the grand-ducal may be more attainable. I have a closet furnished with specimens of porcelain of various countries; [FN 19] besides a good deal of faience or Raphael-ware, [FN 20] and some pieces [FN 21] with the arms of Medici—but am not I an old simpleton to be wanting playthings still?—and how like is one's last cradle to one's first! Adieu! 25 591</p>	

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	<p>1793 July 21 'Went with Mrs Farington and Mr Lysons ... to Strawberry Hill. Lord Orford showed us the house. ... We saw the small chimney which was Lady St Brudenell's height for Lord Orford's play of the <i>Assyrian Woman</i>—also his China Closet, neither of which are shown but seldom.'</p> <p style="text-align: right;">Farington in <i>Diary</i> <i>Lambton Accounts</i> 1</p>	
	<p>1810 The China Room has a floor having some ancient tiles with arms, from the cathedral of Gloucester. The upper part of the chimney-piece is taken from the window of an ancient farmhouse, formerly Bradfield Hall, belonging to Lord Grimstone, in Essex; the lower part from a chimney of Hurst Monceaux, in Sussex; it is adorned with the arms of Talbot, Bridges, Sackville and Walpole, the principle persons who have inhabited Strawberry Hill. The visitor will be gratified with the inspection of two Saxon tankards, one with Chinese, the other with European figures. Sir Robert Walpole drank ale; the duchess of Kendal, mistress of George the First, gave him the former tankard. A dozen or more years afterwards the countess of Yarmouth, mistress of King George the Second, without having seen the other, gave him the second, and they match exactly in form and size.</p> <p style="text-align: right;">Evans 163</p>	
	<p>1824 [room mentioned included on the public route]</p> <p style="text-align: right;">Evans I 266</p>	
	<p>1842 May 7 No. 12. —Specimens of rare and curious China, of almost every age and country; ancient Venetian Glass, &c., &c., / IN THE CHINA-ROOM.</p> <p style="text-align: right;">SALE 124-131</p>	
	<p>1842 May 7 No. 18. —The rare and curious Porcelaine /OF THE CHINA-ROOM, Continued.</p> <p style="text-align: right;">SALE 129-182</p>	
	<p>1842 May 21 THE CHINA ROOM.</p> <p>68 Two beautiful Gothic shaped window, of fine old stained glass, the subjects represent <i>St. Nicholas, St. Peter and St. Paul</i> and two Allegorical Pieces, with Birds and Fishes at the sides, the size 15 inches by 18</p> <p>69 Two ditto for the opposite window, with two Coats of Arms and six smaller pieces at each side, the size 18 inches by 18</p> <p style="text-align: right;">SALE 245</p> <p>Bought IN</p>	
	<p>1860s 'Lady Waldegrave was very tolerant of other religions, herself being half Jewish. She was a religious woman and went to Church regularly. In what had been Horace Walpole's China room, she sat alone and devoted a part of each day to private prayer.</p> <p style="text-align: right;">CARROLL 3</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1883</p> <p>A MORNING ROOM With bay window opening into Garden, a SMALL ROOM adjoining, formerly known as "THE CHINA ROOM," with a richly carved and moulded Oak Chimney Piece, designed after the tomb of Thomas Rufhall, Bishop of Durham, in Westminster Abbey, and a room adjoining, formerly called THE YELLOW ROOM. These three rooms have moulded window ledges, the recently filled in with antique French glass of the 17th Century.</p> <p style="text-align: right;">VENTOM 4</p>	
	<p>>1939</p> <p>before the war there was no stained glass in the tubine. At an early date Lady Wodehouse when she decided to rebuild Strawberry Hill took the large head of China and the panels of the two cupboards and moved them to blank. Unfortunately the glass was broken so badly that it could not be restored. All the panels now in the tubine (17 panels) were placed there after the war being brought from various parts of the house.</p> <p>There were some panels in the rooms adjoining the little Parlour, in the China (sic) cupboard and what is now a wash room and a lavatory. These were moved out and filled up gaps where glass had been lost.</p> <p style="text-align: right;">Father Ciorin Interview in Corpus</p>	
	<p>1958 Dec: Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room labelled ? shown subdivided, with WC on eastern side of subdivision and wash basin in larger room]</p> <p style="text-align: right;">BEDS ROLL 2GH2/335</p>	<p>was the little parlour and china room one suite in the Lady W scheme?</p>

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	<p>The small south-east two-storey block with a gable to the south in Walpole's sketch (Fig 5) can also be shown to be part of the early eighteenth-century extensions. Wall thicknesses at its north-east corner and the fact that it breaks forward to the east point to its having been wrapped round the existing building in much the same manner as was Walpole's Waiting Room to his China Closet on the ground floor has another apparently early eighteenth-century cyma architrave. Another factor pointing to the south-east block and the main east rooms as being separate builds is another change of levels on the first floor. The former gable end to the south may have related to a gable front to the original east 'wing'; that is a change of roof configuration in the original house may have been perpetuated in the rear extensions.</p> <p>Walpole labelled the ground-floor room to the south-east as having been the kitchen in 1747 (Fig 5), and affirmed that when he moved into the house it has no other kitchen. However, it is not credible that even for a relatively small house such as this, such a room with such a small fireplace was built as the kitchen. Perhaps the early eighteenth-century rear additions were the occasion for turning the house around, services moving from west to east. The new south-west parlour may have allowed the large east room to have become a kitchen, with the new-south-east room as a back kitchen. The large east room may subsequently have been adapted to other uses, leaving the back room as the only kitchen when Walpole arrived.</p> <p>[...]</p> <p>A break in the skirting in the 'Beauty Room' just south of its entrance indicates that this doorway was moved slightly northwards in 1753-54, for the insertion of the partition.</p> <p style="text-align: right;">GUILLEY 108</p>	
	<p>1972 [Chimney-piece photographed by <i>Country Life</i>]; first image of the room after the 1784 Morris engraving.</p>	

G/1/15	LITTLE PARLOUR
CSH	Site of Staircase
1754	little parlour
1754	supper parlour
1762	Little Dining Parlour
1781	Little Parlour
1842	Little Parlour
1883	Morning Room
1958	Waiting Room

At the centre of Walpole's sketch of the house as it was in 1747 he marked the staircase in the middle of the south elevation in the position of what is now the Little Parlour. Walpole's sketch suggests that the northern portion of the room predates his occupation of the house. The projecting bow was added as part of the reorganisation of the south front and the window frames date from his first major programme of alterations, 1751-52. The bay was given with a pair of ogee-headed windows, fitted with horizontal sliding sashes and shutters (removed after 1922). The partition forming the north side of the Little Parlour seems to have followed with the works of 1753-54 and the building of the staircase.

Walpole retained the accrued anomalies of the house he purchased: elements of the floor plan and most significantly the differing ceiling heights. The Yellow Bedchamber, immediately to the west, has determined the ceiling level of this room and the floor level of the Blue Bedchamber, while the ceiling level of China Room, directly east, is lower. The differing ceiling levels of the western and eastern rooms determine the irregular levels of the staircase landings and suggests an ancient house built over many phases.

Walpole's first decorative scheme was hugely innovative, with stone-coloured 'Gothic' paper, Jackson's Venetian prints and the tomb-inspired chimneypiece by Murray. The effect must have suggested bas reliefs set into the wall, much in the way of an Italian palazzo. Walpole later renewed the decoration in 1791 with an unknown scheme. Successive schemes are not recorded but it appears that the wainscot lining of the room was stripped sometime after 1922 and with it much of the decorative history of the room. The chimneypiece survives, though with the fireplace filled in, the hearthstone lost and the decorative cresting removed.

ITEM	HISTORICAL DETAIL	WORKS
<p>CEILING Plain gypsum plaster board sheet. Lined with textured patterned paper and painted plain white.</p>	<p>>1924 1755 June [rain] broke through the leads... through ceilings and floors into the little parlour 35 228</p>	
<p>CORNICE Fibrous plaster cove-moulded cornice plain cove cutting across head of double-ogee headed windows.</p>	<p>1972 - 5</p>	<p>Remove fibrous plaster cornice.</p>
<p>WALLS The plain of the wall appears smooth, dry lined. West: brick core North & South: Timber frame East brick core construction.</p>	<p>1 / 4 C18 1751 - 3 4 / 4 C18</p>	<p>Remove dry lining</p>
<p>WAINSCOTTING LOST; Fragment attached to chimneypiece, wainscotting lost at time bow window rebuilt.</p>	<p>≥ Removed with lost shutter.</p>	<p>Reinstate wainscot lining to the room, recovering historic plain of walls.</p>
<p>SKIRTING Edge moulded with cyma recta.</p>	<p>1751 - 3</p>	
<p>FLOOR Polished wood block in herringbone format. According to the late John Cornforth the room was probably finished with a floor cloth or had a stone floor in the C18.</p>	<p>1958 - 62</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>CHIMNEYPIECE Gothic chimneypiece produced by Murray, with painted heraldic enrichment. Upper element with three shields the our two picked away to reveal decorative cyphers, the central shield surmounted by Walpole's crest a Saracen's head. cf. Based on Tomb of Thomas Ruthall, Bishop of Durham in Westminster Abbey.</p>		<p>Open fireplace and reinstate hearth.</p>
<p>LOST Upper cresting of carved strawberry leaves as depicted</p>	<p>1754 Feb pd Murray for the Chimney piece for the little parlour 8 0 0 <i>Toynbee Accounts</i> 5 1754 Nov p^d Grant for painting arms 1 2 6. <i>Toynbee ACCOUNTS6</i> [this could be the armoury OR the chimney piece in the Lt Parlour] 1791 Orford Arms introduced on succession to Earldom [Iddon] (modern shield overlay [MS]) - possibly not, arms represent Walpole not Lord Orford; decorative painting added with FW cyphers painted on shields. 1855 - 63 Addition of red picking out on upper band of carved ornament >1972 The cyphers appear to be C19 painting, the Saracen picked out in the mid 1970s, after the Country Life Photograph. Areas of colour (vermilion) added to upper compartments and project heraldic crest picked-out in colour after 1972.</p>	<p>Reinstate upper band of ornament based on analytical investigation and C18 pictorial representation.</p>