

ITEM	HISTORICAL DETAIL		WORKS
DOCUMENTS			
<p>letters</p> <p>+2 373 Breakfast Room</p> <p>4 30n Breakfast Room</p> <p>4 305n Breakfast Room</p> <p>+9 124n Breakfast Room - NSI</p> <p>+10 29 bow window at [under b w in index - is this blue bedchamber?]</p> <p>+10 202 longs to chat with chute and Montague in</p> <p>+10 320 HW lies on couch in</p> <p>+12 143</p> <p>+19 486n Breakfast Room</p> <p>+20 46 HW writes in - under bow window in index - ? B bch</p>	<p>?20 48 HW writes in - under bow window in index - ? B bch</p> <p>+20 381/2</p> <p>+20 287</p> <p>+28 39 portraits in (is this blue bedchamber?)</p> <p>+28 196 portraits in</p> <p>+28 269 Prince Yusupov to see</p> <p>+28 405 HW sits in window of</p> <p>+28 443 HW finds letter in</p> <p>29 45 portraits in</p> <p>+31 137 Breakfast Room - print of Fontenelle</p> <p>+31 279n Roberts's copy of Opie's 'Hannah More'</p> <p>+32 409 Breakfast Room dark</p> <p>+33 17 Breakfast Room - portrait of Lady Ossory / 'this blue room'</p>		<p>+33 273</p> <p>+33 408 <u>Blue Bedchamber - HW in Blue Room</u></p> <p>?35 279 under HW's bedchamber</p> <p>?35 513n Breakfast Room ivory carving of virgin and child</p> <p>+35 600n Breakfast Room views of Grignan</p> <p>+39 317</p> <p>42 203 Cowley portrait to be in {is this bbchm?</p>
	<p><1747</p> <p>The arrangement of the house in the years up to 1747 can thus be summarized. On the ground floor (Fig 6) there was a front parlour to the west, a front hall, and a front service room/kitchen to the east, with, to the rear, a dining room, the staircase, and a back kitchen. On the first floor the 'Best Bedchamber', to the south-west, may have had an adjoining closet to the north; the east chamber would have had a closet to the south, and there may have been a third chamber over the hall. The 'library' was the only second-floor room.</p> <p>The house has taken on a most peculiar and highly asymmetrical shape (Fig 7). To a T-plan two storey cottage was appended to the rear a three-storey 'tower', a lean-to stair, and a small gabled block - 'Jesus, what a house'.</p> <p style="text-align: right;">GUILLERY 109</p>		
	1748 Aug 10	paid for 'works' to new room Toynbee Accounts 2	
	1748 Aug 16	paid for paper and linnen for do <div style="display: flex; justify-content: flex-end; align-items: flex-end;"> <div style="text-align: right; margin-right: 10px;">15 10 0 25 19 11</div> <div style="text-align: right;">Toynbee Accounts 2</div> </div>	
	1749 May 3	I am come hither for a few days to repose myself after a torrent of diversions, and am writing to you in my charming bow-window, with a tranquillity and satisfaction which, I fear, I am grown old enough to prefer to the hurry of amusements <div style="display: flex; justify-content: flex-end; align-items: flex-end;"> <div style="text-align: right; margin-right: 10px;">20 46</div> </div>	
	1749 June 6	Pd Robinson & Planner for the new Rooms (part) <div style="display: flex; justify-content: flex-end; align-items: flex-end;"> <div style="text-align: right; margin-right: 10px;">275 11 9¼</div> <div style="text-align: right;">Toynbee Accounts 2</div> </div>	

ITEM	VERIFICATION	PAGE
	<p>1753</p> <p>A-1253 is owned by Richard Barry showing the house from the original construction of the house, which shows the original fireplace with a fireplace mantel and a fireplace surround, as well as the work that was done to the house in the 19th century. The house was built in the 18th century, and the work was done in the 19th century. The house was built in the 18th century, and the work was done in the 19th century.</p> <p>The house was built in the 18th century, and the work was done in the 19th century. The house was built in the 18th century, and the work was done in the 19th century. The house was built in the 18th century, and the work was done in the 19th century.</p> <p>The house was built in the 18th century, and the work was done in the 19th century. The house was built in the 18th century, and the work was done in the 19th century. The house was built in the 18th century, and the work was done in the 19th century.</p>	
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	<p>1776 May 4 [HW to Mason] I must seal my letter, and leave my blue room to be seen by <i>Prince Yuzupoff</i>, [FN 9 Prince Nikolai Yusupov (1750 - 1831)...] who sent for a card of admission. We have a torrent of foreigners in England, and unfortunately they are all sent hither, but then they comprehend nothing, and are gone in half an hour. I have read an account of Strawberry in a book called <i>Londres</i>, [FN 10 By Pierre-Jean Grosley (1718-85), Lausanne, 1770. HW's copy, which was the second edition, 4 vols. ...] in which my name is Robert, my house lives at Putney, the bookcases in the library are of inlaid woods, and I have not a window but is <i>entirely</i> of painted galls; [FN 11] this is called seeing and describing. Adieu,</p> <p style="text-align: right;">28 269</p>	USE
	<p>1778 June 3 [HW Lady Ossory] Indeed I believe that if ever one has a heart at all, it never grows grey-haired and wrinkled. It is in vain to haggle about it; I was in a monstrous passion at your taking away your picture, and so I am sure will my ghost be, if it is ever removed out of this blue room [FN 1] while poor Strawberry exists. One is an artificial being; I and my friends and this place compose but one idea in my mind, and it is lopping a limb to touch any of the constituent parts--so, how I should not have been angry, I don't know.</p> <p style="text-align: right;">33 17</p>	CHATTLES
	<p>1778 June 26 [HW Lady Ossory] I was forced on Saturday to light a candle at eleven in the morning in my room forwards [FN 1 The Breakfast Room; cf. Mason l. 405] to read the newspapers; and it is not the breadth of a hair lighter this morning.</p> <p style="text-align: right;">35 405</p>	USE
	<p>1778 June 26 [HW to Mason] I sit in my blue window [FN 13] and miss nine in ten of the carriages that used to pass before it. Houses sell for nothing, which, to years ago, nabobs would have given lacs [FN 14] of diamonds for.</p> <p style="text-align: right;">28406</p>	USE
	<p>1778 Sept 17 [HW to Mason] I was rejoiced to be got home; but when I came up into the blue room, [FN 8] and found Lord Harcourt's letter, [FN 9] I was out of my wits; yet I do not despair, ..</p> <p style="text-align: right;">28 443</p>	
	<p>1779 Jan 9 [HW to Conway] I went to Strawberry partly out of prudence, partly from ennui. [FN 6] I thought it best to air myself before I go in and out of hot rooms here, and had my house thoroughly warmed for a week previously, and then only stirred from the red room to the blue on the same floor. I stayed five days, and was neither the better nor the worse for it. I was quite tired with having neither company, books, nor amusement of any kind. Either from the emptiness of the town, or that ten weeks of gout [FN 7] have worn out the patience of all my acquaintance, but I don not see three persons in three days.</p> <p style="text-align: right;">39 317</p>	<p>USE of Room; heating the house</p> <p>Unclear if the Blue Room or the Blue Bedchamber; probably the first</p>

ITEM	HISTORICAL DETAIL	WORKS
	<p>1779 June 21 [Harding to HW] My I hope that you will honour these drawings of Madame de Sévigné's favourite scene [FN 1 Grignan, in southeastern France, where Mme de Sévigné's daughter lived. HW placed them in the Breakfast Room at SH, and described them as 'Four washed views of the chateau do Grignan in Provence: a present from George Harding, Esq.' Works II. 424. A MS note in the Spencer copy of the <i>Des of SH</i>, 1774, adds the date '1778'. They were sold SH xi. 107 to Lady Shelly for £2.] with a little place in your cabinet? Accept them, I entreat you, as a mark of my attachment and affection.</p> <p style="text-align: right;">35 600</p>	CHATELS
	<p>1781 Jan 31 [HW to Lady Ossory] The Beauty Room, Madam, is the Yellow Bedchamber [FN 1 HW had already explained this (<i>ante</i> 20 June 1776) hung with Jarvis's [FN 2] small copies of Sir Peter Lely's beauties, which chamber is on the ground floor here, next to the Little Parlour. I placed your screen [FN 3] there <i>pour cause</i>, and because it accords with the chimney-piece, which is black and yellow. Had it inhabited the Blue Room in which I chiefly live, it would not have lasted even <i>my time</i>.</p> <p style="text-align: right;">33 273</p>	
	<p>1783 July 23 [HW to Lady Ossory] More French are just come to see the house, a Vicomte and Maruise de St Chamant [FN 7] and a Baron de Montesquieu. [FN 8] I could not leave the Blue Room to their sight, for I have the gout today both in my ankle and left hand, [FN 9] but I think it will not be a fit, for the a pain is already gone, though it came but in the night. ...</p> <p style="text-align: right;">33408</p>	USE
	<p>1784</p> <p>FURNISHED with blue paper, and blue and white linen. Black and yellow painted glass set in plain blue glass in the bow window. On the writing-table, an inlaid writing-box made by Langlois. The chimney-piece and windows are not truly Gothic, but were designed by Mr. W. Robinson of the Board of Works, before there was any design of father improvements to the house.</p> <p>Over th chimney, a glass in an ebony frame, a present from the reversed Mr. Hemmings of Twickenham: two blue and white flower-pots of Seve china; and two candlesticks with Chinese figures, by Martin, and china flowers. On one side of the glass</p> <p style="text-align: right;">Description 17</p> <p>Two old blue and white china jars; a candlestick of seve china; tea things of old china; a small tripod of or ormolu to burn incense; and a red velvet purse embroidered with gold and old French arms, to hold counters.</p> <p style="text-align: right;">Description 18</p>	<p>Chimnypiece</p> <p>The candlestick presumably the extremely fashionable green-coloured <i>vernis Martin</i></p>
	<p>1784 June 19 [HW to Lady Ossory] If shoe could do me the honour of visiting Strawberry, it should be made as easy to her Ladyship as I could contrive; for are there more than fifteen steps in two flights up to the Blue Room, and three more only to the Star Chamber. Will you, Madam, be so good as to negotiate this for me; and to say that in any case,...</p> <p style="text-align: right;">33435</p>	

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	<p>1788 Aug 17 [HW to Hannah More] Your picture, [FN 18 A copy in water colours by James Roberts of the Opie in the possession of Mrs Boscawen hung in the Blue Breakfast Room and was sold SH xi. 51. It was engraved for HW's <i>Works</i>, Vol. V, inserted after p. 576; cf Roberts, <i>Memoirs of hannah More</i> iii. 53. See illustration.] which hangs near my elbow, would frown, I am sure, if I had any light meaning.</p> <p style="text-align: right;">Adieu, 31 279</p>	CHATELS - miniature of Hannah More
	<p>1795 Aug 22 I little imagined I should rejoice at your not going here; yet I d , at least I did yesterday, when we had an outrageous storm of thunder that would have frightened you terribly: I thought it directly over the blue room, and it was so near that it did fall on Davenport's field over against the round tower and reduced a shock of corn to powder. [FN 1The field was directly west of SH, just across the road to Hampton Court (Genesis of SH, fig. 34). ...] 12143</p> <p>Yesterday just as I had breakfasted in my closet where your bust is, [FN 4 Presumably in the Green Closet, on the principal floor of SH. the bust of Mary Berry, in terra-cotta, executed by Mrs Damer earlier in 1795, is not mentioned in 'Des. Of SH,' <i>Works</i> ii. See illustration.] 12 144</p> <p>Page 144, note 4, <i>substitute</i> The bust of Mary Berry, in terra-cotta, executed by Mrs Damer, is listed by HW in a note in his extra-illustrated <i>Des. O Sh</i>, 1784 (now WSL), p. 96: 'In Lord Orford's closet next to his bedchamber in the attic, a bust in terra cotta of Miss Mary Berry by Mrs Damer 1794.' This note and two others on the page were not printed in 'Des. Of SH,' <i>Works</i> ii. See illustration. See also 'Book of Visitors,' BERRY ii. 274. 43 155</p>	USE

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	<p>1810</p> <p>The breakfast Room, up one pair of stairs, where you find portraits of Sir Kenhelm Digby, and also a representation of the same Lady Digby as she was found <i>dead in her bed</i>, both by Vandyke. The former are set in the form of a book with covers of gold enamelled; the latter is set in gold enamelled black, on which, behind, is a sphere, seeming to mean that the world was in mourning for her. Sir Kenhelm was passionately fond of this lady, who, according to Clarendon, was of <i>extraordinary beauty and as extraordinary fame</i>! At Goadthurst, in Buckinghamshire, where they lived, are two busts of Lady Digby in bronze; on the pedestal of one of them are inscribed these tender words</p> <p>Oxorem vivem amare voluptas, defunctum REELIGIO !</p> <p style="text-align: right;">Evans 164</p> <p>Another portrait is that of Lady Lucy Percy, the mother of Lady Digby, and more beautiful than the daughter. This is, perhaps, the finest and most perfect miniature in the world. There pictures and a few others cost Mr. Walpole three hundred guineas. They are wonderfully preserved, though found in a garret of an old house in Wales. They belonged to a Mr. Watkin Williams, probably descended from Sir Kenhelm Digby, one of whose sons left only two daughters that were married into Welsh families. The next object worthy of attention is an exceedingly <i>fine watch</i>, given to General Fairfax by the Parliament after the battle of Naseby. On one side is <i>Fairfax</i> on horseback, on the other the <i>House of Commons</i>, behind the <i>battle</i>. It was bought at the sale of Throsey's Museum. Here is also a curious picture of Rose, the royal gardener, presenting the first pine-apple raised in England to Charles the Second, who is standing in a garden: the house seems to be Dawney-Court, near Windsor, the villa of the Duchess of Cleveland. Here is likewise a portrait of Cowley, by Sir Peter Lely; the fine original of Zincke's Cowley, in the cabinet, done in enamel. A description of a young shepherd from <i>Britain's Ida</i>, almost exactly delineates this portrait: the lines shall be introduced –</p> <p style="text-align: right;">Evans 165</p> <p>The visitor will also have his attention attracted to the portrait of Margaret Smith, wife of Sir Charles Bingham, who in five months arrived at great perfection by copying in watercolours the enamels and miniatures in this collection: in that short period she copied forty pieces, imitating most exactly the manner of the several masters. Mr. Walpole wrote the following lines on this ingenious lady</p>	
	<p>We shall notice only one portrait more in this apartment, that of the pious and benevolent Hannah More; she was intimate with Mr. Walpole, between whom passed some pleasing letter, which are to be found in his works.</p> <p style="text-align: right;">Evans 166</p>	
	<p>1842 May 6 In the Blue Breakfast Room.</p> <p style="text-align: right;">SALE 84 - 94</p>	

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	<p>1842 May 21 THE BLUE BREAKFAST ROOM.</p> <p>31 The top of the centre window, of the rare and fine old stained glass, shaped, with six beautiful subjects: viz. the Birth of Christ, the Meeting of Mary and Elizabeth, Christ with his Disciples at Emaus, the Shepherds' Offering, the Resurrection and Judith with the Head of Holofernes, all most beautiful specimens of this rare art, from the designs of Lucas Van Leyden, enclosed by old blue glass, 31 Inches wide, 22 inches high <small>SALE 240</small></p> <p>32 The corresponding piece at the right, the subjects, Abraham putting away Agar, Joseph and his Brethren, Noah asleep, Esther before Ahasuerus, the story of Zaccheus, the Priest, and the Two Spies, all remarkably fine, also 31 inches by 22</p> <p>33 The window to the left, the subjects representing St. Cecilia, Susannah and the Two Elders, the Blindness of Tobias and three Legendary subjects, also 31 inches by 22 <small>SALE 241</small></p> <p>[All bought by Lord Waldegrave]</p>	
	<p>> 1859 As often as they could, Frances and Chichester liked to live a typically domestic scene at Strawberry and sat together in her sitting room, which she called her Turkish Boudoir 'hung with its light blue silk.' <small>CARROLL 33</small></p>	
	<p>1883 THE BOUDOIR. It has a carved Chimney Piece and Basket Grate, with encaustic Tile jambs. The windows in the bay have the original black and yellow painted glass panes set in blue glass. <small>VENTOM 5</small></p>	
	<p>192[9] Pugin & Pugin Plan [plan survey and proposal for heating? - Marked BEDROOM 3, door linking Green Closet is <i>in situ</i>] <small>BEDS ROLL RGH/2/335</small></p>	
	<p>> 1939 The glass in the Library and Dining room were both damaged by a bomb which fell in the garden and panels were repaired and new ones added. Two of the roundels in the Blue room were damaged beyond repair and in their place the two Dutch panels of the Sense of Smell and the Sense of Sight were added. [or does this belong to the Blue Bedchamber] <small>Father Cronin interview in Corpus 2</small></p>	
	<p>1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room marked 'Blue Room Reception Room, link to Green Closet still in place] <small>BEDS ROLL RGH/2/335</small></p>	

	1959	<p>Walpole says of the chimney pieces and windows that "they are not truly Gothic, but were designed by Mr. Williams Robinson of the Boards of Works, before, there was any design for further improvements to the House." The lower part of the chimney piece is classical in style, but has a peculiar bas-relief of a Saracen's Head, framed in a florid Gothic or Moorish arch. The upper mantle is not original. The present decoration of the room is of the Waldegrave period, and the wainscoting is probably of much later date. The glass is the original painted Flemish roundels, and the arrangement is very much as in Walpole's time. Among the Biblical scenes depicted are: the Birth of Christ; Christ at Emmanus; The Resurrection; Noah Asleep; the Money Changers; Joseph and his Brethren; the Prodigal Son; Abraham putting away Agar; Judith with the Head of Holofernes. In this room may be seen two interesting enamels which were originally in the Walpole Collection and sold in 1842 and which the College authorities have recently purchased</p> <p style="text-align: right;">Dunning 24</p>	Enamels now in a case displayed in the Holbein Chamber
		<p>In 1748 Walpole made some alterations to this building, which, he believed, "turned Strawberry Hill into a charming villa". These included a "New Room". This has been convincingly identified as the Breakfast Room on the first floor (Fig 4). What now seems clear is that his work was a remodelling of an existing bedroom, not a new build. This is supported by Walpole's references to the works as "little improvements". Walpole later wrote of this room. "The chimney-piece and windows are not truly Gothic, but were designed by Mr. W. Robinson of the Board of Works, before there was any design of farther improvements to the house". The remodelling appears to have comprised the addition of a "bow-window commanding the prospect, in fact a canted oriel on columns with ogee-headed windows (Figs 9 and 10), and redecoration, perhaps including the room's dentilled cornice and a raised ceiling as there is considerably greater head height than in the corresponding room on the ground floor. The object of this work was to enhance what was already one of the house's two largest rooms, its views being a very important part of what Walpole valued in the property: "the prospect is as delightful as possible, commanding the river, the town, and Richmond Park".</p> <p style="text-align: right;">GUILLEY 109</p>	