

ITEM	HISTORICAL DETAIL	WORKS
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- F/1/6 LIBRARY
- 1753 Library
- 1788 'it was then my best room and in which I chiefly lived.'
- 1870s Lord Carlingford's Study?
- 1984 The Fathers' Library

Built as part of the new great rooms from 1753 with the decoration probably completed and in use from 1755 when Walpole reports that he was filling the shelves with books. The decorative scheme is highly architectural, reliant on the carved timber bookcases and chimney piece designed by John Chute. The bookcases are derived from plate 168 of Dugdale's *The History of St Paul's Cathedral* which remains in the library at The Vyne. The painted ceiling, restored 1984, designed by HW, drawn by Bentley and painted by Clermont, was added provides the other major element of the room. The painted decoration above the bookcases was initiated in 1788-89 with further *trompe l'oeil* tracery being added to the existing arches. The pegged timber floor shown in the early view as neat boards, HW's accounts for 1757 include an entry for matting, an inexpensive temporary floor covering. The later view by John Carter [1788] illustrates a carpet laid in the centre of the room, with a repetitive large-scale quatre-foil pattern.

The large tracery window was originally repeated on the elevation below, in the Great Parlour (removed 1773-74). With the pair of quatre-foil windows, raised above, the group of three windows forms a quotation of the ducal palace at Venice. During the C18 until about 1856, the three sashes were each divided by mullions to 2 x 4 pattern. The present sashes follow the 1856 pattern but are later replacements. The sashes retain their C18 horizontal sliding mechanism.

From 1855 the room was papered with a dark metallic paper by Cowtan that may have been retained as late as the 1930s or 40s and large-scale plate of looking glass were added to the bookcases on the West (now lost) and East walls. When used by the Fathers, the two pairs of polished timber doors were added to the bookcases flanking the chimneypiece. The present scheme was created after the dry rot repairs of 1984.

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<p>CEILING Painted ceiling paper over canvas stretched, fitted over plaster ceiling. Lath and plaster ceiling observed from access hatch on roof, attic side of lath and plaster covered with fibrous mesh and covered with a latex-like material, presume to compensate for lost key of plaster and thought to have been added in 1983 when the ceiling was restored.</p> <p>Painted by Andien de Clermont inspired by 16C plasterwork incorporating figures from mediaeval seals [Orleans 1980]. Clermont's work was based on HW's design, drawn out by Mr Bentley. In the middle is the shield of Walpole surrounded with the quarters borne by the Walpole family. At each end in a round is a knight on horseback, in the manner of ancient seals; that next to the window bears the arms of Fitz Osbert, the other of Robsart. At the four corners are shields, helmets and mantles: on one shield is a large H, on another a W, semee of cross crosslets, in imitation of an ancient bearing of the Howards in Blomfield's Norfolk. On another shield is a saracen's head, the crest of the family, but here the Catherine - wheel is above the cap, not on it; having been so borne by the Robsarts, as appears from mthe tomb of Lodowick Robsart, lord Bouchier, in Westminster-abbey. On the fourth shield is an antelope, one of lord Orford's supporters, with the arms about his neck, resting under a tree as in old devices. On either side isthe motto of the family, <i>Fari quae sentiat</i>; and at the ends M.DCCC.LIV. the year in which this room was finished, expressed in Gothic letters: the whole on a mosaic ground.</p>	<p>1754</p> <p>1754 Mar 17 [HW to Bentley]... and to come to something of <i>real</i> consequence, I must apply you to my library ceiling; of which I send you some rudiments. I propose to have it all painted by Clermont; the principal part in chiaroscuro, on the design which you drew for the Paraclete: but as that pattern would be surfeiting so often repeated in an extension of 20 feet by 30, I propose to break and enliven it by compartments in colours, according to the enclosed sketch, which you must adjust and dimension. Adieu! 35 171</p> <p>1754 April 30 [HW to Chute] I have been forced to agree with Clermont [FN 11] for seventy pounds: [FN 12] 35 79 I have beat down fifty, but could not get it lower. 35 80</p> <p>1754 May 18 [HW to Richard Bentley] Little excursions to Strawberry, little parties to dine there, and many jaunts to hurry Bromwich, the carver, and Clermont, are my material occupations. Think of sending these <i>'cross the sea!</i> 35 173 Toynbee ACCOUNTS 73</p> <p>1754 July 2 p^a Clermont for painting the library cieling 73 10 0. Toynbee ACCOUNTS 5</p> <p>1784 THE LIBRARY ... The cieling was painted by Clermont, from Mr. Walpole's design drawn out by Mr. Bentley. in the middle is the shield of Walpole surrounded with the quarters borne by the family. At each end is a knight on horseback, in the manner of ancient seals; the next to the window bears the arms of Fitz Osbert, the other of Robsart. At the four corners are shields, helmets, and mantles; on one shield is a large H, on another a W, femée of cross crosslets, in imitation of an ancient bearing of the Howards in Blomfield's Norfolk. On another shield is the Saracen's head, crest of the family, but here the Catherine-wheel is above the cap, not on it; having been so borne by Robsarts, as appears from the tomb of Lodwic Robsart lord Description 34</p> <p>1983/5 restored - Saracens head replaced. [MS]</p>	
<p>CORNICE Flat ceiling but cornice implied within ceiling painting, square section decorated with trompe l'oeil diaper-work pattern. Fragments of ceiling painting from cornice area at Farmington (Yale) and with SMUC [MS]</p>	<p>1754</p>	

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<p>WALLS External walls of brick construction, adjoining wall to south timber frame with plaster or possibly brick nogging.</p> <p>Finished surface of walls plastered walls</p>	<p>1983 Dry rot repairs necessitate rebuilding of west wall, modern bricks and steel 'Y' beam can be observed from roof void above armoury.</p> <p>1983 arcade reinstated [MS] - actually reinstated about 1960 during Rose campaign of repairs.</p>	
<p>BOOKCASES Fitted to the perimeter of the room, bracing on the east wall, to each side of the window. Each bay defined by a group of four free-standing and engaged Gothic columns rising above the bookcase and terminating in a pierced pinnacle.</p> <p>Several designs for the bookcases were produced, Richard Bentley's first scheme of intersecting arches was rejected, as was his second scheme, (December 1753) which was based on a side door in the choir of Old St Paul's. John Chute's proposal produced about March 1754 was realised, based on the Hollar's engraving of the choir screen at Old St Paul's was accepted and completed by December of that year. The bookcases appear to be Gothic headed but are rectangular bookcases with a hinged door forming the head of the lancet arch. Each door heavily pierced and carved.</p> <p>After the sale of the books from the library, 1842, several of the bookcase bays were lined with looking glass, which was also used to compensate for the loss of the overmantle. The looking glass was removed from the west wall book cases during the later C20, possibly at the time of the building repairs in 1983/4. At that time much of the architectural joinery appears to have been dismantled, particularly at the west end to allow for the rebuilding of the wall.</p> <p>All of the hinged doors to the upper portion of the bookcases are in very poor condition.</p> <p>Integrated into the bookcase front on the south wall is the Glass Closet, see below.</p>	<p>1753/4</p> <p>1753 [two proposals by Richard Bentley for the library now at Farmington] [HW to Bentley] ... it cannot have the Strawberry impicature: the double arches and double pinnacles are most ungraceful; and the doors below the book-cases in Mr Cute's design had a conventual look, [FN 5 A sketch by Chute for the presses at SH, inspired by a print in Dugdale's <i>St Paul's</i> is now WSL in a volume of drawings and sketches by Chute (Hazen, Cat. Of HW's Lib., No. 3490); other sketches are at the Wyne drawn by Chute on the end pages of Chute's copy of Scamozzi's <i>Cinq ordres d'architecture.</i>] which yours totally wants. [FN 6] For this time, we shall put your 35 157 genius in commission, 35 158 [HW to Bentley] ... Poor Mr Chute was here yesterday, the ... We have determined upon the plan for the library, [FN 27] which we find will fall in exactly with the proportions of the room, with no variations from the little door-case of St Paul's, [FN 28] but widening the larger arches. 35 164</p> <p>1754 Mar 2</p> <p>1754 [two sketches by Chute in the end papers of <i>Les Cinque Ordres</i> at The Wyne] [HW's copy of Dugdale's <i>History of St Paul's Cathedral</i> at The Wyne, plate 168 clipped - detail of choir screen door on which the bookcase is based is missing.] [finished drawings by Chute deposited Hampshire County Record Office].</p> <p>1754 Dec 24 [HW to Richard Bentley] ... You will allow that when I do admit anybody within my cloister, I choose them well. My present occupation is putting up my books; and thanks to arches, and pinnacles, and pierced columns, I shall not appear scantily provided! Adieu! 35 200</p> <p>1756 June 24 pd Mr Muntz for painting the ... Gothic letters in library, ... 31 10 0. <i>Toynbee Accounts 6</i></p> <p>1784 THE LIBRARY THE books are ranged within Gothic arches of pierced work, taken from a side-door case to the choir in Dugdale's St. Paul's. The doors themselves were designed by M. Chute. ... D 1784 34</p>	<p>Remove to store the looking-glass lining to the two east bays flanking the window.</p> <p>Remove the dado-level cupboard doors with wire grills added after 1955.</p>

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	<p>1842 May 21 75 THE VERY COMPLETE AND BEAUTIFUL FITTINGS-UP OF the LIBRARY, of GOTHIC DESIGN, with pierced and carved work of the most elaborate and elegant description, forming recesses, the Idea being taken from the choir of Dugdale's, St. Paul's. The bookcases are arranged into eleven compartments, extending to the four sides of the library; the divisions are formed by pillars with pediment tops; the Gothic arches being enriched with leaves, and springing to a carved ornament, the whole surmounted by a rich Gothic border, most elaborately worked, and forming a range of closets for books, perfect in design, taste and workmanship, and offering an opportunity of singular occurrence to noblemen or gentlemen to possess the library designed and erected by Horace "Walpole. The width of three of the bookcases is 5 feet 3 each, three others 4 feet 8 each, and the six others 3 feet 7 each by 10 feet 6 in height, the entire length being about 67 feet and nearly 12 feet in height -</p> <p>> 1842 [Loss of overmantle picture and books, several areas infilled with looking glass.</p> <p>1857 June 7 To Strawberry, found its delightful mistress working away. Charley [Lady W's 3rd brother] & I were set directly to put the books into the library shelves, & lend a hand to a hundred things. First dinner in the dining room. Lord Carlingford's Diary HEWETT 92</p> <p>1924 July 5 'Withal, the room was a creation for its day and will have looked much better then than now, for some successor filled in the arches of the chimneypiece and of one of the book-cases with huge sheets of looking-glass in the best Victorian manner, which was often a worse thing than the Bentley style.' <i>Country Life</i></p>	
<p>GLAZED CLOSET Locked cupboard in symmetrical position to door leading from staircase. The door with twelve shaped compartments or panels, reflecting the design of the door. The upper six panels glazed, the lower six appear to be solid. The arrangement is as shown by John Carter.</p>	<p>1754</p>	
<p>The significant addition is a modern Yale lock.</p> <p>The closet is currently filled with the archival collection of the 'Guides'.</p>	<p>≥ 1960</p>	<p>Remove modern YALE lock to door.</p>


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	<p>1760 Oct 14 [HW to Montagu] observe my luck; he would have the sanctum sanctorum in the library (FN 6 Probably the glass closet in which HW kept his choicest books and manuscripts...) opened; about a month ago I removed the MSS into another place –all this is very well; but now for the consequences: what was I to do next? I have not been in a court these ten years; consequently have never kissed hands in the next reign....9304</p> <p>1784 THE LIBRARY ... Curious books in the glass closet in the library. Description 37</p> <p>1842 April 25 The Library Rare and Curious Books and Manuscripts IN THE GLASS CLOSET IN THE LIBRARY SALE 55 - 68 [Includes Madame Du Deffand correspondence]</p>	
<p>SKIRTING Skirting integrated into plinth of bookcases.</p> <p>Paint chipped</p>	<p>1754</p>	
<p>FLOOR Beneath wide pine boards running east / west, originally blind pegged, some areas near door have been lifted and poorly refixed.</p>	<p>1754 1788 Carter view, scrubbed boards, with carpet just to centre</p>	<p>Recover the scrubbed quality of the floorboards through the careful stripping of the later floor stain.</p>
<p>The dark stain at perimeter relates to a carpet no longer present, not as shown in C18 views</p>	<p>≥1856 The present stained finish to the perimeter of the floor appears to be a late C19 addition,</p>	
<p>Currently covered with a very large late C19 or early C20 knotted Turkish carpet.</p>	<p>1960 the carpet appears to date from the Peter Rose redecoration of the house.</p>	
	<p>1757 [Nov] p^d Matt for the library 4 10 0. Toynbee ACCOUNTS 7</p> <p>1781 scrubbed boards boards Carter 1788 1924 Stained boards St M Brochure 1924</p>	

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<p>CHIMNEYPIECE</p> <p>Overmantle pierced work in painted timber, the central area now filled with looking glass. Below a rectilinear chimneypiece, the uprights and lintel carved with repetitive fleur de lis and quatre-foils. The opening of the fireplace reduced and filled in~1930, the tiled front added at that time. Post-war the grate fitted with a gas fire.</p> <p>The very large marble hearthstone appears to survive from the first period of fitting out.</p> <p>The original configuration with a wide fireplace accommodating a basket grate. Views of the room traditionally depict a brass <i>couvere-feu</i> (fire cover) in front of the opening. At some time during the early or mid C19 a large decorative cast-iron plate forming a register grate was added, infilling the fireplace and reducing the size of the fireplace. The register grate appears in the 1898 and 1922 photographic views of the room but by~1930 it was removed relocated to the Great Parlour no later than ~1950.</p> <p>see Dart's <u>Westminster</u> VII II p 107</p> <p>see J Dart <u>History and Antiquities of the Cathedral Church of Canterbury</u> 1726 p67</p>	<p>1753 Dec 19 [HW to Bentley] ... For the chimney, I do not wonder you missed our instructions: we could not contrive to understand them ourselves; and therefore, determining nothing but to have the old picture [FN 7 'The Marriage of Henry VI.' ...] stuck in a thicket of pinnacles, we left it to you to find out the how. I believe it will be a little difficult; but as I suppose <i>facere quia impossibile est</i>, is full as easy as <i>credere</i>, why—you must do it. 35158</p>	<p>Restore opening of 1753 fireplace</p> <p>Reinstate (if lost) slips.</p> <p>Strip paint (post paint analysis) on stone chimneypiece.</p>

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	<p>1754 Feb 15 [Gray to HW] I am collecting what I can about the two marriages [FN 1 12 HW had recently purchased two fifteenth-century pictures painted on wood, one an anonymous painting supposedly of the marriage of Henry VI to Margaret of Anjou, and the other, wrongly attributed to John Mabuse, supposedly of the marriage of Henry VII to Elizabeth of York. The former hung over the chimney in the Library at SH, and was sold SH xx. 25 to the Duke of Sutherland; is now in the Toledo Museum of Art, Toledo, Ohio (see COLE I. 305). HW's identification of the subject of the 'Henry VI' painting has been categorically denied by John Gough Nichols [N&Q 1866, ser. III. X. 61] and Alfred Woltmann (<i>Fortnightly Review</i> 1866, vi. 152-3), both of whom believed it to portray the marriage or betrothal of the Virgin. Neither, however, attempted to dispute HW's statement (<i>Works</i> iii. 37-9) that the cardinal in the picture is very like the image on the tomb of Henry Beaufort, Cardinal of Winchester, or to deny the still more positive 'authentication' of Duke Humphrey and Archbishop Kemp by the altar-piece which HW had in his own possession. (The altarpiece was also bought by the Duke of Sutherland, but its present whereabouts has not been ascertained.) If the bride were the Virgin it is remarkable that she did not, like the bridegroom (see <i>post</i> 3 March 1754 and nn. 91-5), have a nimbus; but Mr Blake-More Godwin, Director of the Toledo Museum of Art, is confident that one was never there.' 14 68n</p> <p>1754 Mar 2 [HW to Bentley]... I believe I shall beg your assistance again about the chimney-piece and ceiling; but I can decide nothing till I have been again at Strawberry. Adieu! My dear Sir, 35 164</p> <p>1784 THE LIBRARY ... The chimney-piece is imitated from the tomb of John of Eltham earl of Cornwall, in Westminster-abbey; the stone-work from that of Thomas duke of Clarence, at Canterbury. An ancient curfeu, or couvere-feu; from Mr. Gostling's collection. ... Description 34</p>	

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	<p>1842 May 17 No. 20.—The interesting Pictures of the Library, Holbein Chamber, and Great North Bedchamber. / IN THE LIBRARY [lots 1 - 11 miniatures] SALE 195 - 196</p> <p>76 the carved wood and stone chimney piece, the design of the wood work taken from the tomb of John of Eltham, Earl of Cornwall, in Westminster Abbey, and the stone work from that of Thomas, Duke of Clarence, at Canterbury SALE 246</p> <p>1883 The ceiling was painted by Clermont in heraldic devices. VENTOM 4</p> <p>1922 [Country Life photograph showing overmantle glazed with looking glass by LW and cast iron register grate <i>in situ</i>]</p> <p>1924 July 5 'Withal, the room was a creation for its day and will have looked much better then than now, for some successor filled in the arches of the chimneypiece and of one of the book-cases with huge sheets of looking-glass in the best Victorian manner, which was often a worse thing than the Bentley style.' Country Life</p>	
<p>WINDOWS</p> <p>Gothic headed window on large scale filling east end of library with two smaller quatre-foil windows to either side.</p> <p>The arrangement of the three library windows is a direct quotation of the ducal palace at Venice which John Chute and HW had visited in 1741.</p> <p>The lower clear glazing formed by three casements, each divided horizontally into two panes by a horizontal astragal.</p> <p>The windows are covered internally by a pair of deal panelled sliding shutters. The shaped panels reflecting the double ogee-shape of the window head. Shutters still functioning though do not slide easily. The fixing mechanism for the shutters is missing.</p>	<p>The upper decorative glass roundels documented by HW and recorded by Carter in his sketch and finished drawing. The lower three casements originally each subdivided 2 x 4 lights, the central casement fixed, the outer casements slid into the wall pocket in the same manner as the large shaped shutter. The present casements appear to be 1855 or later replacements. The window retains</p> <p>1756 [Muntz] view of the Library Sashes shown as pair of casements in each light, each divided into 4 vertically. All glazed in plain glass B&W Print at Mellon Centre</p> <p>1784 The large window and the two rose windows have a great deal of fine painted glass, particularly, Faith, Hope, and Charity, whole figures in colours; a large shield with the arms of England, and heads of Charles I. and Charles II. D 1784 p 447</p> <p>~1790 George Perfect HARDING. <i>Faith, Hope, Charity [Three separate drawings]</i>, watercolour. Farmington Bawtree Extra Illustrated p 84</p> <p>1810 The large window and the two rose windows have a great deal of fine painted glass, particularly whole figures in colours, FAITH, HOPE and CHARITY. Evans 169-</p>	<p>Recover glazing pattern of casements, remove and retain 1855 or later casements, remake the three 2 x 4 light casements with sliding mechanism.</p>

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	<p>1842 May 21 The Library 22 Three extremely beautiful and very fine specimens of the old stained glass, the subjects FAITH, HOPE and CHARITY, with 15 curious pieces, representing the costumes of the Elizabethan period, the size, each 14 inches [page 239] 23 A pair of very beautiful shaped windows, of the old stained glass, with Portraits of Charles I. and Charles II., St. Augustin writing,, a Cavalier in the costume of Charles II, two Knights on Horseback, two very fine Red Roses and many others, 31 inches high 24 A splendid piece of old stained glass, shaped, representing the Royal Arms of England, at an early period, very rich in colour, with three medallions 25 A beautiful medallion shaped window, of the rich old stained glass, in the centre the Bed and White Roses of England, St. Elizabeth, a Knight on Horseback, and two scriptural pieces, with an infinity of smaller pieces, of Birds, Butterflies, &c., forming altogether a most charming effect 26 A ditto to correspond, with the Red Rose of England, Adam and Eve in Paradise, St. Dunstan and St. Glair, a Knight on Horseback and many other beautiful specimens</p> <p>194[1] Library and Dining Room damaged by bomb in garden, panels repaired and new ones added. SALE 240</p> <p>1943 - 60 Painted glass replaced and reset by Joan Halsen</p>	
<p>DOORS Doors positioned symmetrically on south wall; the architrave relates to the design of the bookcases, based on the choir screen at old St Paul's.</p> <p>The door leaves designed by Chute, with two outer stiles and a lower and up rail, the inner two stiles broken by three rails forming twelve shaped compartments to the field of the door. The shaped head caved with a Mannerist shell motif. The junctions of the stiles and rails decorated with a ornamental wrought iron stud.</p>	<p>1754</p> <p>1784 The doors themselves were designed by Mr Chute D 1784 442</p>	
<p>D 1 architrave Integral to bookcase design frame leaf solid Ironmongery blind hinges to the inward face, the frame side furniture Cast brass, with enamelled ornament. other Throw bolt to outward face.</p>	<p>D 1 1753/4 architrave frame leaf Ironmongery 2 / 2 C19 replacement furniture ≥1856 other</p>	

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<p>D 2 To Glass Closet See Above Entry for Glass Closet</p> <p>architrave frame leaf upper six panels glazed</p> <p>Ironmongery furniture other</p>	<p>D 2 1753 architrave frame leaf</p> <p>Ironmongery ≥1960 furniture other</p>	
<p>DECORATION</p> <p>Scheme last renewed at time of dry rot repairs. Stone colour first reintroduced to bookcases AER.</p>	<p>1983/4</p> <p>1754 Nov p^d Mr Holmes for work about the library&c. 1755 Feb 8 p^d for the 2 great Rooms 1019 8 11 Toynbee ACCOUNTS 5 1755 Feb 8 gave M^r Robinson 25 0 0 Toynbee ACCOUNTS 5 [fees for Mr Robinson to oversee the construction of Walpole's two great rooms] 4 15 0. Toynbee ACCOUNTS 5</p> <p>1788 July 26 '[HW to Lort] [speaking of July 1757] not without distraction, for most of the time I had company in the house with me and indeed thin the library, for it was then my best room and in which I chiefly lied. 16205</p> <p>1788 Walls: grey blue [Carter 1788] 1856 Paper in Cowtan book 1857 'The library was also redecorated, and, early in 1857, <i>the gold ston and bookcases</i> mentioned painted on the corners of the great staircase.' OWH sites letter Feb 2 1857 for staircase redecoration. OWH 157</p> <p>1922 bookcases shown grained in Country Life photos.</p>	<p>Recover the C18 colour scheme based on paint analysis</p>
<p>WALLPAPER</p> <p>Walls lined with plain paper. Painted dark blue, with arches.</p>	<p>1789 Oct. 22. For painting Triangles in the library 6 6 0. Toynbee Accounts 18</p> <p>fragment of Gothic paper found within bookcase linings in se mirrored recess 1985</p> <p>1856 Paper recorded in Cowtan's books</p>  <p>1924 Wallpaper above bookcases introduced by LW St Mary's brochure 1924</p>	

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<p>FURNITURE</p> <p>An architect's drawing table, mahogany, C18. Given by Sir Albert Richardson to the house.</p> <p>A set of leather upholstered seat furniture, commissioned by Father Cronin and Peter Rose about 1960 from Partridges.</p> <p>A shaped centre table.</p> <p>A small games table.</p>	<p>--1955</p> <p>--1960 all other elements</p>	
	<p>1754 May 18 [HW to Richard Bentley] ... You can't imagine how new and pretty this furniture is.--I believe I must get you to send me an attestation under your hand that you knew nothing of it, that Mr Rigby [FN 22] may allow that at least this one room was by my own direction. As the library and great parlour grow finished, you shall have exact notice. 35174</p> <p style="text-align: right;"><i>Toynbee ACCOUNTS</i></p> <p>⁷³ 1754 Nov 3 [HW to Bentley] ... George Montague and the Colonel have at last been here, [FN 18] and have screamed with approbation through the whole Cu-gamut. [FN 19] Indeed, the library is delightful. They went to the Vine, [FN 20] and approved as much. 35 184</p> <p>1784 THE LIBRARY ...A clock of Silver gilt, richly chased, engraved, and ornamented with fleur de lys, little heads, &c. on the top sits a lion holding the arms of England, which are also on the sides. ... <i>Description 36</i></p> <p>1810 ... Amongst a profusion of pictures, is to be seen a CLOCK of silver-gilt, richly chased, engraved and ornamented with fleur-de-lys, little heads &c [...] This was a present from Henry the Eighth to Anne Boleyn, and since from Lady Elizabeth Germaine to Mr. Walpole. Nor can attention but be excited by the FISHING EAGEL, modelled in terra-cotta, the size of life. [...] Of rare Books of Prints and Drawings, you find a great number [...] Here are twenty-five precious Coins and Medals [...]</p> <p>1842 May 11 The Bronzes, Valuables and Antique Furniture. IN THE LIBRARY. Evans 169+ SALE 173 - 175</p>	