


ITEM	HISTORICAL DETAIL	WORKS
	<p>1842 May 21 The Library</p> <p>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</p> <p style="text-align: right;">SALE 239</p> <p>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</p> <p>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</p> <p>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</p> <p>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 style="text-align: right;">SALE 240</p> <p>[lot 22 sold out - 23 to 26 bought in]</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1842 May 21 THE LIBRARY.</p> <p>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>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</p> <p style="text-align: right;">SALE 246</p>	
1856		
1857	<p>The library was also redecorated, and, early in 1857, the staircase was redecorated, and the ceiling of the great staircase' OWH sites letter Feb 2 1857 for staircase redecoration.</p> <p style="text-align: right;">OWH 157</p>	
1857 June 7	<p>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</p> <p style="text-align: right;">HEWETT 92</p>	
1863 Jan 11	<p>[Lear to Fortescue Corfu] To return to your letter. I can quite fancy the library at Strawberry Hill under the circumstances:</p> <p style="text-align: right;">LEAR II 263</p>	

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	<p>1883</p> <p>THE LIBRARY. A noble room 29 ft. x 20 ft. 6 in. The ceiling was painted by Clermont in heraldic devices. The Bookcases are of finely carved wood, richly decorated and gilt, designed after the choir of Old St. Paul's, as represented by Dugdale. The Chimney Piece is copied from the tomb of the Earl of Cornwall, in Westminster Abbey, the stonework from that of Thomas, Duke of Clarence, in Canterbury Cathedral. The large mullioned window with traceried head, and the two quatrefoil windows at the side, are filled with very fine old painted glass.</p> <p>At the head of the Staircase is VENTOM 4</p>	
	<p>1924 July 5</p> <p>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.'</p> <p style="text-align: right;"><i>Country Life</i></p>	
	<p>192[9]</p> <p>Pugin & Pugin Plan [plan survey and proposal for heating? - Named LIBRARY, bookcases not indicated on plan, radiator at east end of room shown]</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	
	<p>>1939</p> <p>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.</p> <p style="text-align: right;"><i>Father Cronin interview in Corpus p 2</i></p>	
	<p>1947</p> <p>THE LIBRARY This is the piece de resistance of the interior. Walpole tells us that the doors to the bookcase were designed by Mr.Chute, the Gothic arches being suggested by a side door case to the choir illustrated in Dugdale's St. Paul's. The ceiling was painted by Clermont from Walpole's design drawn out by Bentley. The chimney piece was imitated from the tomb of John of Eltham, Earl of Cornwall, in Westminster Abbey; the stonework from that of Thomas, Duke of Clarence, at Canterbury. In Horace Walpole's bed chamber the fire-place was designed by Mr. Chute. BICENTENARY 16</p>	

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	<p>>1947 <1953</p> <p>After the Long Gallery, the parts restored were the Hallway in the Old House; and the Library both of which were now taken in hand. Incidentally, in the Library, when he began the bookcases were an ordinary wooden colour. I remember Sir Albert sitting in there and saying: 'I think this is all wrong; nobody in the eighteenth century used naked wood, they always painted it some colour. I think this wood is painted to [Page 5] look like wood. He investigated, and of course it was. Then he brought a team of experts down from the Victoria and Albert Museum with some very strong electric lights, and a large microscope. He took a certain paint of one of the uprights supporting the bookcases, and under the strong lights and with the use of chemicals, he peeled off one layer of paint after another; and the colour underneath was the colour he had expected - stone colour. Thus he restored the Library in that colour. Having done that, there was an exhibition that year at the Royal Academy of eighteenth century paintings, and one happened to be of three of Waipole's friends in this Library; and Sir Albert was very interested to be able to show that the colour of the uprights of the bookcases behind them were actually stone colour.</p> <p>After the Library, he attended to the Tribune. CRONIN 4+</p>	
	<p>1954 Sep 14 <u>For the attention of Mr G L Edwards.</u> [of Messrs. Richardson & Houfe] I should like to confirm my telephone conversation of this morning with Mr Holland, asking him to instruct Dove Brothers to proceed with the renewal of the repairs to the roofs over the Library, Main Stairs and Long Gallery of the Old House. In you letter to Father Sweeney dated 29 April you quoted Dove's estimate for this work as £2,261.</p> <p>[signed K Cronin] BEDSRGH4/107 PRINCIPAL File</p>	<p><i>Dove Brothers ROOF - REPAIR</i></p>
	<p>1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room marked 'Library', bookcase not indicated, division of window is marked.] BEDS ROLL RGH/2/335</p>	

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	<p>≥1958</p> <p>Chairs you saw made the chairs of your father in 1958 right up with the 1950s chairs and the 1950s chairs.</p> <p>The decoration of the chairs, the embellishment of the chairs, so with it a whole lot of decoration. It was not decorated with St. Anne's tapestry, but with the tapestry of the chairs, and the chairs of the 1950s. It was a period of period, the chairs were decorated with good tapestry decorations. For about eight or ten years, the chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s. The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s. The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s.</p> <p>We got a firm in Bond Street to make the chairs in the Library, and the chairs of the 1950s. The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s. The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s.</p> <p>The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s. The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s. The chairs of the 1950s were decorated with many of the same tapestry decorations as the chairs of the 1950s.</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1959</p> <p>This is in some ways the pièce de résistance of the interior. The arches of the bookcases were designed by Chute, and were suggested by "a side door case to the choir in Dugdale's St. Paul's". The inspiration of the chimney piece was the tomb of John of Eltham, Earl of Cornwall, in Westminster Abbey. "The ceiling" we are told "was painted by Clermont from Mr. Walpole's design, drawn up by Mr. Bentley." Professor Pevsner describes it as being "inspired by 16th century plaster work," but with a central rosette which is "a classical 17th-18th century idea". The painted ceiling gives, in heraldic form, the history of the Walpole family and its ramifications. "In the middle is the shield of Walpole, surrounded by the quarters borne by his family. At each end, 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 the 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. On the fourth 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 is the motto of the family, 'Fari quae sentiat'; and at the ends, MDCCLIV, the year in which the room was finished, expressed in Gothic letters, the whole on a mosaic ground." (<i>Description</i> pp.33-4).</p> <p>The glass, originally in the two small quatre-foil windows as well as in the upper part of the larger window, was badly damaged by bomb blast during the war. The glass now in the upper segment of the large window represents the fragments collected after the window had been destroyed.</p>	

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	<p>The Library today is largely as it was in Walpoles' time. The painting of the marriage of Henry VI, which was originally inset in the upper part of the fireplace, as sold at the Great Sale, as was also the series of family portraits. The valuable collection of books and manuscripts has long since been dispersed, though many of them have been collected by Mr. Lewis, and may be seen at his famous library at Farmington, Connecticut USA. However, the College authorities have built up a small collection of the Strawberry Press productions and these, together with the old published edition of the Walpole letters and the volumes already published in the great new series being published by Yale University under the direction of Mr. Lewis, may be seen by visitors. Much can be learned of Walpole's character from his choice of books [p 26] as also from his Marginalia, and the interested student should read W. S. Lewis's fascinating Horace Walpole's Library (Cambridge University Press 1958).</p> <p style="text-align: right;">Durrtp25+</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1960-65 PR</p> <p>Indeed, her influence on the Old House was very much towards making it more elaborate. This was the case in the Walpole Library because, not only were the bookcases a strange colour - I think it was brown again - but they'd got various embellishments - spirals of gesso leaf-forms winding up the columns with extra cusping on the arches and so on. This was re-decorated under the auspices of the Ministry of Works - Mr Charlton was the man in charge of that - so all that re-decoration was done directly under their supervision and I had absolutely nothing to do with it. But I did protest weakly that I didn't think they should actually be chipping off all that added gesso - I thought it was really rather sad to see it go, but they had this determination to return it to its 18th Century original as far as they could.</p> <p>What I did have an influence over was the refurbishment of this room because, before the re-decoration, it was used by the priests after lunch, usually to have a post-prandial snooze and it boasted a marvellous array of old club, deep-leather chairs you could just sink back into. Father Cronin decided that these were not really appropriate for the room. Of course one has to remember that the room originally had no furniture apart from a stuffed owl on a desk in the middle - I always threatened to find that owl and insist in it being put back but this perhaps fortunately I never managed. Anyhow, it was decided to compromise and to find suitable chairs which would grace the room and also provide the priests with somewhere to sit. Father Cronin found what he thought was a suitable chair in a "little antique shop", as he described it, apposite Sothebys in Bond Street and he sent me up to check on this. This "little antique shop" turned out to be Partridges. This grand establishment I entered with great trepidation but when I informed "Young" Mr Partridge that I was from Strawberry Hill and we were seeking twelve similar chairs, his mouth opened and his whole demeanour showed that I had made some extremely crass remark. He explained kindly that this was an extremely rare chair and it would be most unlikely even to find another one to pair with it, let alone to find twelve. But, he said, we could easily make twelve reproductions - and I was amazed in my turn that he should ever dare to mention a reproduction in such an August establishment. But he swept me back into their library, opened the Chippendale Directory which they had of course in the original edition and went through page by page until we found that I thought was an excellent Gothic library chair. But it was a bit plain and I said "couldn't we have some extra fretting on it?" He said "of course", so we turned the pages, found the extra fretting and eventually he put together a composite design and announced that he could get a designer to work up a design for us of this chair. I said we'd want a dozen of the m, six with arms, six without, and left thinking that was really the last I'd hear about it.</p>	<p>WORKS</p>

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	<p>About a fortnight later Father Cronin stopped me in the corridor and said "Oh Peter, I've just had a most reasonable estimate from - what's the place called? - yes, Partridges - well, I've ordered them". And so of course they all arrived with their antique leather, looking really quite marvellous, and replaced the comfortable club chairs.</p> <p style="text-align: right;"><small>Antony Kenney Interview with Peter Rose - 23 January 1996 p 7</small></p>	
	<p>1984 Oct [Walpole House Phase II works to Library Roof AAP and Goslings; identified the restorer of the ceiling painting as a Mr]</p>	
	<p>The western 2.5m of the south wall of the Hall and Star Chamber is evidently solid masonry (Figs 3 and 4). The closing-up of the early eighteenth-century wall to its west makes it clear that it is not of that phase; nor is a masonry wall in this internal position likely to have formed part of any subsequent phase. This suggests that the 1698 west end wall returns to mark the south side of the original house.</p> <p>The Hall and Star Chamber may thus represent the west end of a two-storey cottage of 1698. The partition to the east of the Star Chamber was exposed in the early 1980s and photographs show a timber frame that could be from the first build. From 1753 the Hall had two columns leading to the Staircase (Fig 1). These may have been inserted to replace a corresponding original partition. The survival of an original floor between the Hall and Star Chamber might be the reason for an awkward junction between the Hall's low ceiling and the Staircase west wall.</p> <p>The construction of the Staircase and Great Parlour and Library block in 1753-54 obliterated all evidence of the part of the 1698 house the site of which the Staircase seems to occupy. Timber-framed partitions between the Staircase and the Great Parlour (Fig 3) are integral parts of the Walpolean work. Thus, a bay of the 1698 front wall might have been entirely removed in 1753, to facilitate the formation of the Staircase.</p> <p>The ground-floor partition on the south side of the Staircase seems to survive from the early eighteenth-century phase. The reasons for deducing this are complex. The passage on the south side of this partition has at its ends six-panel doors with simple cyma architraves.</p> <p style="text-align: right;"><small>GULLERY 105</small></p>	

ITEM	HISTORICAL DETAIL	WORKS
F/1/7.1 THE STAIRCASE		
	1771 [Dec 24] Armour of Francis I st 52 10 10 Toynbee Accounts p 12	
<p>CEILING Vaulted ceiling supported on downstand ribs with central boss</p> <p>flat top to ceiling</p> <p>quatrefoil laylights to each side of vault with Gothic decoration above each.</p> <p>embellished with dots</p> <p>flat top to ceiling ??</p>	<p>HW quatrefoil laylights HW [MS] illustrated D.1784</p> <p>LW</p>	
<p>CORNICE bracketed Gothic cornice with supports to ribs over at each corner</p> <p>embellished with flowers and fleurds de lys</p>	<p>HW illustrated D.1784</p> <p>LW</p>	
WALLS		
DADO / SKIRTING		
<p>STAIRCASE Timber with Gothic timber balustrade supporting heraldic beasts</p>	<p>Beasts: 1 top = 20C, rest original, but nearest Holbein Chamber recarved by Charles Gurrey</p> <p>Cages = early college [MS] illustrated [brochure 1924]</p>	
<p>WINDOWS Quatrefoil laylights</p> <p>Painted glass</p>	<p>1751-52 Illustrated [D.1784 p.**] but with primitive division of glazing</p> <p>1857 reglazed with decorative glazed roundel set within ornamental ground LW (survives)</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>NICHE</p> <p>Niche on west wall to house armour</p>	<p>Bentley drawing pre-Niche</p> <p>1771 <i>In a niche, the armour of Francis I. king of France, of steel gilt, and covered with bas-reliefs in a fine taste.....This very valuable suit of armour was purchased from the Crozat collection in 1772, on the death of baron de Thiers, when the czarina bought the fine collection of pictures and bronzes. [D. 1784 p439]</i></p> <p>Niche formed post 1772 to house armour.</p> <p>Infilled mid 19C</p> <p>Reopened 1980s</p>	
<p>MIDDLE ARCADE</p>	<p><i>Over the middle arcade is a curious ancient head of Henry III. carved in alto-relievo on oak, from the church of Barnwell near Oundle in Northamptonshire, which he endowed. This head is very like the effigies on his tomb, and to that in painted glass in the chapel here at Strawberry-hill. [D. 1784 p439]</i></p>	
<p>DOORS</p> <p>Blue Room</p> <p>Red Room</p>	<p>A Persian shield, over the door into the blue room. [D. 1784 p440]</p> <p>An ancient dish of fayence, over the door of the red room. [D. 1784 p440]</p>	
<p>DECORATION</p>	<p>Bentley drawing pre-Niche - very straight and primitive</p> <p>Redecorated to suit creation of niche in 1770s</p> <p>Redecorated several schemes</p> <p>Starne: dark mahogany scheme</p> <p>1924: plain walls with dark joinery [brochure 1924]</p>	