

ITEM	HISTORICAL DETAIL	WORKS
As W1	<p>W 5 As W 1 but:</p> <p>architrave frame shutter sash glazing</p> <p>1762 May 15 'p^d Peckitt of York for the five painted tops of the gallery windows & the yellow Star in the ceiling of the Cabinet 34 14 0 <i>Toynbee Accounts</i> 9</p> <p>1762 Sept In the first Window from the Top of the Gallery, in the Gothic Work at the Top, are the 4 following Coats. 1st. Checquy Gules & Or a Bend Argent for Cayley. 2d. Gules, a Bend Argent debruised by a Fesse Or for Fitz-Osbert. 3rd. Or a Chief indented Sable for Harsick/Harsich? 4th Quarterly 1 & 4 Checquy Or & Azure a Fesse Ermine for Calthrope. 2d & 3d Ermine a maunch Sable for Gestinhorpe.</p> <p>1768 June 6 [HW to Cole] ... I had no windows, or frames for windows but what I bespoke on purpose for the places where they are. My painted glass was so exhausted, before I got through my design, that I was forced to have the windows in the gallery painted on purpose by Pecket. What scraps I have remaining are so bad, I cannot make you pay for the carriage of them, as I think there is not one whole piece, ...' 1 145 <i>Toynbee Accounts</i> 114</p> <p>hardware furniture</p>	

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<p>DOORS</p> <p>F/1/11 D 1</p> <p>architrave The complex door surround with heraldic painting, probably C19, [1856 or later], requires paint analysis to confirm.</p> <p>frame Same architrave as F/1/9 D 1. Chipped paint, cracks, pieced in at spring of arch</p> <p>leaf Painted softwood lining, rebated on both sides, bevelled.</p> <p>hardware Door leaf F/1/8 side: painted softwood, vertical construction with mortice and tenon joints, outer stiles, bottom rail, centre rail, two panels, applied geometrical softwood tracery, centre rib splits into two arches at level of spring of door arch, bevelled, cracks at joints, chipped paint, enamelled knob and rose, escutcheon, sits partly under moulding, no swing, mortice and [pen lock] at higher level.</p> <p>furniture C18 'L' hinges recessed in door leaf but very thick plates to frame which may represent C19 renewal.</p> <p>other</p>	<p>1762/3, unaltered apart from hinge.</p> <p>1784 THE GALLERY The great door is copied from the north door of Saint Alban's, and the two smaller are parts of the same design. <i>Description</i></p>	

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<p>F/1/11 D 2 Door surrounds an enlargement of D 1, based on Bentley quotation of St Albans. The compartments to the left and right of the head painted with heraldic emblems and cyphers.</p> <p>leaves of door LOST; believed to have been shown at RA Exhibition in 1950s and not reinstated after the exhibition.</p>	<p>D 2 Surround 1762/3; door leaves LOST after 1955, recorded in numerous photographs and drawings.</p> <p>architrave frame leaf LOST; Gallery face with applied fretwork followin hardware hinge but in situ furniture none visible on C18 image other</p> <p>1762 Drawing of the internal North Door of St Albans Abbey by J H Müntz 1781 [representation by Sandby / Edwards view of the Gallery] doors shown closed at distant end] 1784 [representation by Carter view from Round Drawing Room to east end of gallery] doors shown in open position] 1784 THE GALLERY The great door is copied from the north door of Saint Alban's, and the two smaller are parts of the same design. <i>Description</i> 1883 THE GALLERY, The doors were copied from the north door of St. Alban's Abbey; VENTOM 6 1924 [CL views of Gallery and details - good detail of the doors; view of ante room shows detail of reverse plane of door leaf] 1955 Views of Gallery show doors missing</p>	<p>The double doors, designed by Bentley, modelled on the 'Great' north St Albans doors formed an integral part of the internal architecture - forming the perimeter of the gallery and visual termination of the architectural composition.</p> <p>The proposal includes the reinstatement of the doors, based on the 1924 <i>Country Life</i> photographs of the Gallery and of the Ante Room, which shows the rear elevation.</p>
<p>D 3 As D 1 architrave frame leaf hardware furniture other</p>	<p>D 3 See D 1 architrave frame leaf hardware furniture other</p>	

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<p>DECORATION</p> <p>Crimson silk cotton damask hangings, nailed on contemporary burnt to joinery lining of walls. The edge decorated</p> <p>Current condition poor; stained and deteriorated through UV deterioration</p> <p>Present scheme by AER late 1954 with silk weft and cotton warp damask hangings produced by Sandersons; AER discovered red fragment of crimson damask discovered during opening up.</p>	<p>At least three if not four distinctive decorative schemes, each scheme probably followed colours of first, though from the 2 /2 C19 room hung with silk rather than worsted damask.</p> <p>1763 April 6 [HW to Montagu] ... Young Mr Pitt [FN 5] has been dying of a fever in Bedfordshire. ... They threaten me with three months before the gilding can be begun. ... 10 57</p> <p>1763 May 16 [HW to Cole] ... the gallery advances fast now, and I think in a few weeks will make a figure worth your looking at. 1 34</p> <p>1763 May 17 [HW to Montagu] ...The gallery is not advanced enough to give them any idea at all, as they are not apt to go out of their way for one; 10 72 Toynbee ACCOUNTS 16</p> <p>1763 May 17 [HW to Conway] MY Gallery claims your promise; the painters and gilders finish tomorrow, and next day it washes its hands, 38207</p> <p>1763 June 16 [HW to Montague] . Indeed by September the gallery will probably have all its fine clothes on; and by what have been tried, I think it will look very well. The fashion of the garments to be sure will be ancient, but I have given them an air that is very becoming.... Toynbee ACCOUNTS 116 10 82</p> <p>1763 July 1 [HW to Montagu] ... for I quit my gallery almost in the critical minute of consummation. Gilders, carvers, upholsterers, and picture-cleaners are labouring at their respective forges, and I do not love to trust a hammer or a brush without my own supervisal. Toynbee Accounts 110 10 84</p> <p>1763 July 10 [HW to bishop Lyttelton] ... with impatience I have spoiled half the frames that are new gilt, and do ten times more harm than I mean to do good. However, I see shore; three weeks will terminate all the workmen have to do - 40 268</p> <p>1763 July 23 [HW to Montagu] ... on Monday I hope to be in town, and on Tuesday I hope much more to be in the Gallery at Strawberry Hill, and to find the gilders laying on the last leaf of gold. Good night. Yours ever 1091</p> <p>1763 Aug 5 [Gray to Wharton] ... his new Gallery, which is all Gothicism, and gold, and crimson, and looking-glass. Toynbee Accounts 122</p> <p>1763 Aug 9 [HW to Conway] ... the painters and gilders finish to morrow, and next day it washes its hands. Toynbee Accounts 110</p> <p>1763 Aug 15 [HW to Montagu] THE most important piece of news that I have to tell you, is, that the Gallery is finished; that is, the workmen have quitted it... 10 92</p> <p>1763 Aug 26 p^d Guichard for new gilding the frames in my gallery, & for some new frames 86 6 0 Toynbee Accounts 10</p>	
	<p>1763 Sept 3 [HW to Montagu] ... in short, I keep an inn; the sign, the Gothic Castle - since my gallery was finished, I have not been in it a quarter of an hour together; my whole time is passed in giving tickets for seeing it, and hiding myself while it is seen-take my advice, 10 98</p> <p>1764 Feb 3^d p^d for finishing the Gallery, Cabinet, & passage to Gallery 1415 6 6. Toynbee Accounts 10</p> <p>1766 July 21 [HW to Montagu] .. the gallery all sun and gold, Mrs Clive all sun and vermilion [FN 4] 10 224</p>	

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<p>LIGHTING</p> <p>Electric pendants to canopies and a pair of free-standing IKEA uplighter.</p>	<p>Present scheme 1954, reduction of the 1920s lighting scheme. Historically no fixed lighting apart from a pair of single light sconces at the chimneypiece.</p> <p>1769 May 11 [HW to Montagu] the gallery, which was illuminated with a thousand, or thirty candles, I forget which, and played at whisk and loo till midnight. Then there was a cold supper, and at one the company returned to town saluted by fifty nightingales. ... 10 279</p> <p>1788 John Carter View - a pair of single-light sconces to either side of the chimneypiece.</p> <p>18C Presume movable candlesticks/branches on stands, commodes and tables ≥ 1855 Delamont photograph shows five large metal [presumed brass] chandeliers hanging, one per bay from cords and tassels either candles or gas.</p> <p>1922 <i>Country Life</i> photograph - electric fittings as pendants fixed in canopies and on central pendants of ceiling.</p> <p>~1960 photograph - central pendants removed, shades moved to canopies, canopy shades distributed throughout the house.</p>	
<p>FURNITURE</p>	<p>1763 Aug 15 {HW to Montagu} THE most important piece of news that I have to tell you, is, that the Gallery is finished; that is, the workmen have quitted it. For chairs and tables, not one is arrived yet. Well! How you will tramp up and down in it! -me thinks, I wish you would. We are in the perfection of beauty.. 10 92</p> <p>1763 Aug 27 p^d Langlois for the two Commodes & the two coins in the gallery 73 10 0 <i>Toynbee Accounts</i> 10</p> <p>1763 Sept 21 p^d Carter for marbles to Do. [commodes and coins] 31 6 6 <i>Toynbee Accounts</i> 10</p> <p>1763 Dec 10 p^d Langlois for 2 more coins 21 0 0. <i>Toynbee Accounts</i> 10</p> <p>1764 [Feb 3^d] p^d Langlois for 2 more coins 21 0 0. <i>Toynbee Accounts</i> 10</p> <p>1764 [Feb 3^d] p^d Carter for Marble to 2 more Commodes 16 6 6. <i>Toynbee Accounts</i> 10</p> <p>1765 Mar 20 p^d Vile's bill for chairs, tables, stools, &c for the gallery & odd articles 146 14 0. <i>Toynbee Accounts</i> 10</p> <p>1767/8 Project by R Adam for Gothic Bench or object at east end of gallery; not realized.</p> <p>1784 THE GALLERY The room is hung with crimson Norwich damask; the chairs, settees, and long stools are of the same, mounted on black and gold frames. The carpet made at Moorfields. <i>Description</i></p> <p>1883 Sept The chair No. 3 - was one of a set, made expressly to her order for the adornment of the celebrated picture gallery. A monogram, composed of the initial of her Christian name, "Frances," will be observed in the centre of the back. These chairs were all gilt, and matched the garish splendour of everything else in the celebrated Waldegrave Gallery of Beauties. ... it remains as it was at the time of Lady Waldegrave's death, and contains many remarkable portraits of distinguished men and women, the majority painted by Mr. Sant, R.A. As a gallery of contemporary celebrities it is still unrivalled. <i>CABINET</i> 48</p>	

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<p>Radiator cover at east end</p> <p>Bas-relief panels introduced and decorated dark with gilding to match commodes on north wall. Elaborate sectional pier glass surround to double portrait.</p>	<p>~1856 central heating introduced into the house, large chest radiator to east end of gallery added about 1872. The introduction of the of the highly decorated radiator cover relates to the introduction of a full-size portrait of the Prince of Wales by Sant, Sant's first royal commission.</p> <p>1856 - 72 Shown post 1856 and pre 1879 without bas-relief panels to ventilator grilles and painted light. Set beneath rectangular pier glass [photo]</p> <p>1883 THE GALLERY, at the end of the room is an ornamental case for hot water coils, with ormolu medallions and Italian marble top. VENTOM 6</p>	<p>Remove, retain and use within didactic exhibition of the house, restore plan of room and pattern of dado wainscotting.</p>
<p>PICTURES</p>	<p>ladies Waldegrave on east wall [post 1856, pre 1879 photo]</p> <p>1763 / 4 HW diagrams of picture hang for all walls.</p> <p>1842 Dispersal of pictures, some bought back by the Waldegraves at the sale and from 1855 when house reworked.</p> <p>1883 Sept It remains as it was at the time of Lady Waldegrave's death, and contains many remarkable portraits of distinguished men and women, the majority painted by Mr. Sant, R.A. As a gallery of contemporary celebrities it is still unrivalled. At the upper end of the gallery is Mr. Sant's fine picture of the Prince and Princess of Wales. Portraits of Lord Palmerston, Lord Halifax, Mr. Gladstone, and the late Earl Russell are hung around the Royal picture with others, equally priceless and too numerous for me to mention just now, adorn the walls of this and all the other apartments. CABINET 48</p>	

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Letters +1 11n Gallery - building of +1 22n Gallery +1 34 Gallery - begun +1 44 Gallery - finished +1 79 Gallery - Cole will peep into X1 133 Gallery +1 145 Gallery - Peckitt's windows for +1 151+n Gallery finished X1 161n Gallery - begun +1 378 Gallery - arms in window of +2 274+n Gallery - Sanby, T., makes drawing of 3 405n Gallery 4 251n Gallery +9 360 Gallery - begun +9 3 6 9 - 7 0 Gallery - begun ?9 379 Gallery - HW installs pictures in +9 396 Gallery - Montague Mentions +9 398 Gallery - construction of, halted; cost +10 53 Gallery - canopies in; ceiling of +10 57 Gallery - gilding delays completion of +10 72 Gallery - visitors unimpressed by +10 74 Gallery - Montague fears foreigner would not appreciate +10 81 Gallery - HW mentions +10 84 Gallery - almost complete; Montagu would like to see, complete +10 85 Gallery - 'fine apartment' +10 91 Gallery - gilding delays completion of +10 92 Gallery - finished but unfurnished +10 94 Gallery - HW and Thomas Pitt arrange +10 98 Gallery - visitors throng to see X10 102 Gallery - assembly to show - Blustrode NOT Strawberry +10 106 Gallery - assembly to show; visitors throng to see +10 107 Gallery - assembly to show +10 109 Gallery - visitors throng to see	+10 118 Gallery - WH invites Montagu to visit +10 127 Gallery - HW serves beverages in +10 168 Gallery - radiant +10 224 Gallery - all sun and gold +10 279 Gallery - HW serves beverages in; lit with candles; +10 281 Gallery - Montague praises; Richmond dwellers to come to see +11 168 Gallery - HW mentions +12 10 Gallery - gilded by sun for Ds of York's visit +12 11n Gallery - eagle, marble in +12 168 Gallery - HW mentions +13 232n Gallery [busts] +14 68n Gallery 15 16n Gallery 15 17nn Gallery 15 167 Gallery +16 44 Gallery - foundations of, in progress ?21 18 cabinet and gallery at - to be finished in summer +21 238 Gallery - to be added +21 461 Gallery - eagle and Vespasian bust to adorn +21 471 <u>Vespasian</u> +21 497 Gallery - advances +21 506 Gallery - advances +21 514 Gallery - cost of +21 558 Gallery - advances +22 25 cabinet and gallery at - Pitt draws Gothic ornaments for +22 18 Gallery - advances +22 25 +22 49 Gallery - carpenter's strike delays + 22 152 Gallery - grows too magnificent for HW's humility +22 219 Gallery - HW writes in +28 329 Gallery - 'delineator' transfigures +28 446 Gallery - ceiling of 'richer tahn the roof of paradise,' +31 23/4 <u>Workmen</u> +31 46 Gallery - Chantilly gallery inspired +31 147 Gallery - Amelia, Ps, does not look at pictures in; HW's guests meet Ps Amelia in +31 206 Gallery - pictures in +32 382 Gallery - made splendid by presence of HW's nieces	+33 117 Gallery - damaged by water +33 355 Gallery - lighted for entertainment of Churchills +33 403 Gallery - <u>affect of light</u> 33 479 Gallery - bronze of Ceres in +35 243n Gallery - Bentley's 'Mount Orgeuil' in 35 228n Gallery - Chiffinch's and St Albans's portraits in +35 296 Gallery - to be on site of old printing house +35 298 Gallery - to be on site of old printing house +35 309 Gallery - to be on site of old printing house +35 315 Gallery - workmen quit +35 316 Gallery - might become ark after deluge ?38 108 Gallery - all the earth begs to see +38 175 Gallery - chimney catches fire; servants' hall under +38 207 Gallery - completed 38 335 Gallery - HW will give no balls to bring dust and dirty candles into +38 362 Gallery - guests had not seen X39 152 Gallery - explosion damages; windows undamaged - NO TRUNK CIELED PASSAGE +40 288 Gallery - painting and gilding at +40 312+n Gallery - Bromwich and Peckitt decorate; West inquires about artists of ceiling, glass and winscotting in +41 189 Gallery - Sandby, T., makes drawing of 42 387 Gallery - eagle marble in 42 106 Gallery - Falkland's picture in 42 386/7 Gallery - Rosalba's portrait of Law in niche in 42 449-50 Gallery - foreigners, about to leave England, to dine on Sunday at
	1739 Walpole with Thomas Gray visits Chantilly from which Walpole suggests his idea originated	

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	<p>1765 Sep 15 [HW to Lady Hervey - written from Paris] The scenes and dances are delightful: the Italian comedy [FN 9] charming. Then I am in love with trellage and fountains, and will prove it at Strawberry. [FN 10] Chantilly [FN 11] is so exactly what it was when I saw it above twenty ye-ars ago, [FN 12] that I recollected the very position of Monsieur le Duc's [FN 13] chair and the gallery. The latter gave me the first idea of mine; [FN 14] The gallery was in the Petit Château, which had been remodelled 1685-6 under the direction of Mansart, and again altered ca 1720. On one side of it were six long windows, faced by six mirrors on the opposite wall (Gustave Macon, <i>Les Arts dans la maison de Condé</i>, 1903, pp. 31-4; Haurtaut and Magny, <i>Dictionnaire historique de la ville de Paris</i>, 1779, ii. 220). The Gallery at SH, although Gothic and having a ceiling 'taken from one of the side aisles of Henry VII's Chapel' in Westminster Abbey, resembled that at Chantilly in having five windows on one side, with recesses on the opposite wall 'finished with a gold net-work over looking-glass' ('Des. Of SH,' <i>Works</i> ii. 461.)] but, presumption apart, mine is a thousand times prettier.</p> <p style="text-align: right;">31 46</p>	Design source
	<p>1740 Oct 2 [HW to Richard West] I made but a small collections, and have only bought some bronzes and medals, a few busts, and two or three pictures: One of my busts is to be mentioned; 'tis the famous Vespasian in touchstone, [FN 15] A bust of Vespasian, with head of basalt and shoulders of agate marble, stood at the right of the fireplace in the Gallery at SH. It was sold SH xxiii. 73 for £220 10s to William Beckford, through whose daughter it came into the possession of the Dukes of Hamilton. In 1882 it was sold to T. Agnew and Sons for £336 ('Des. Of SH,' <i>works</i> ii. 461, 465; Adolf Michaelis, <i>Ancient Marbles in Great Britain</i>, Cambridge, 1882, pp 68-9, 3000; Hamilton Palace Collection, <i>Illustrated Priced Catalogue</i>, 1882, p. 31.)] reckoned the best in Rome except the Caracalla [FN 16] The bust of M. Aurelius Antoninus (Caracalla) A.D. 186-217), now in the Museo Nazionale, Naples, No. 6033 (J. J. Bernoulli, <i>Römische Ikonographie</i>, Stuttgart, 1882- 94, ii pt iii. 50; Pauly's <i>Real-Encyclopädie der classischen Altertumswissenschaft</i>, Stuttgart, 1894-, ii. 2439, sub Aurelius No. 46; Domenico Monaco, <i>A complete Handbook to the National Museum in Naples</i>, 1883, p. 39.)] I gave but twenty-two pounds for it at Cardinal Ottoboni's sale. [FN 18]</p> <p style="text-align: right;">35 296 Toynbee ACCOUNTS 102</p>	CHATTELS - Busts for the Gallery [were these in the Great Parlour prior to 1765?]

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	<p>1747 June 26 [HW to Mann] My eagle is arrived—my eagle <i>tout court</i>, for I hear nothing of the pedestal: the bird itself was sent home in a store ship; I was happy that they did not reserve th statue, and send its footstool. It wis a glorious fowl! I admire it, and everybody admires it as much as it deserves. There never was so much spirit and fire preserved, with so much labour and finishing. It stands fronting the Vespasian; [FN 24 HW's bust of Vespasian, bought at Cardinal Ottoboni's sale at Rome (ibid. l. 232). It later stood at the right of the fireplace in the Gallery at SH ('Des. of SH,' Works ii. 465), but at this time it was evidently in HW's house in Arlington Street.] there are no two such morsels in England!</p> <p>Have you a mind for an example of English <i>bizarrierie</i>? There is a Fleming here, who carves exquisitely in ivory, one Verskovis; [FN 25 James Francis Verskovis (d. ca 1750), carver in ivory (<i>Anecdotes of Painting, Works</i> iii. 481). HW had on the pediment of the rosewood cabinet in the Tribune at SH, 'statues in ivory of Fiamingo, Inigo Jones and Palladio by Verskovis, after the models of Rysbrach' and 'in the pediment, Mr Walpole's arms, a cupid and lion, by the same: On the drawer . . . heads of eagles by Verskovis.' HW also had 'two vases carved in ivory by Verskovis after the antique' ('Des. Of SH,' Works ii. 471, 478).] he has</p> <p style="text-align: right;">19 420</p> <p>done much for me and where I have recommended him; but he is starving, and returning to Rome, to carve for the English, for whom, when he was there before, he could not work fast enough. 19 421</p>	<p>CHATELS - Baccapodugli Eagle</p> <p>CHATELS - paduke cupboard in Tribune</p>
	<p>1754 Feb 15 [Gray to HW] I am collecting what I can about the two marriages [FN 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 S.C. 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). The latter, which HW bought at Lord Pomfret's sale for £84., hung at the east end of the Long Gallery, and was sold SH xxi. 52 to John Dent of Sudeley Castle, Winchcombe, Glos, where it now is (COLE I. 32; for engravings by Charles Gignion and description see <i>Anecdotes, Works</i> iii. 37-9., 50-1; 'Des. Of SH,' Works ii. 442-3, 461; see also HW to Bentley 18 Sept. 1755, and HW to Mann 21 July 1753). 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.]</p> <p style="text-align: right;">14 68n</p>	<p>Chattels: Picture for the east end of the gallery</p>
	<p>1755 Aug 15 [HW to Bentley] and must thank you first for the three pictures. One of them charms me, the Mount Orgueil, [FN 2 later hung in the Gallery at SH] which is absolutely fine; the sea, and shadow upon it, are masterly. The other two I don't, at least won't, take for finished. If you please, Elisabeth Castle [FN 3 ...Red Bedchamber] shall be Mr Müntz's performance: indeed I see nothing of you in it.</p> <p style="text-align: right;">35 2 4 3 +n</p>	<p>Chattels - pictures</p>

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	<p>1758 Sept 9 [HW to Mann] I am again got into the hands of the builders, though this time to a very small extent; only the addition of a little cloister and bedchamber. [FN 9 The Holbein Chamber...] A day may come [FN 10 In 1760 (ibid. v pt l. 76-80; post 24 May 1760).] that will produce a gallery, a round tower, a large cloister, and a cabinet, in the manner of a little chapel - but I am too poor for these ambitious designs yet, and I have so many ways of dispersing my money, that I don't know when 21 238 I shall be richer. However I amuse myself infinitely; besides my printing-house which is constantly at work, 21 239 Toynbee ACCOUNTS 102</p>	<p>chattels rejected</p>
	<p>1759 July 8 [HW to Mann] I am going to make a great additions to my castle; a gallery a round tower and a cabinet, that is to have all the air of a Catholic chapel-bar consecration. Toynbee ACCOUNTS 115</p>	
	<p>1759 Sept 13 [HW to Lord Strafford] I have just finished a Holbein chamber, that I flatter myself you will not dislike; and I have begun to build a new printing-house, that the old one may make room for the Gallery and Round Tower. [FN 23] This noble summer is not yet over with us-it seems to have cut a calf's week. [FN 24] I never write without talking of it, and should be glad to know in how many letters <i>this summer</i> has been mentioned. 35296 Toynbee ACCOUNTS 102</p>	
	<p>1759 Oct 30 [HW to Lord Strafford] I long to have your approbation of my Holbein chamber; it has a comely sobriety that I think answers very well to the tone it should have. My new printing-house is finished, in order to pull down the old one, and lay the foundations next summer of my round tower. Then follows the gallery and chapel-cabinet. [FN 19finished except for the carpet April 1763]-I hear your Lordship has tapped your magnificent front [FN 20] too. 35 298 Toynbee ACCOUNTS 102</p>	<p>Halbein Chamber Foundations of he tower in 1759</p>
	<p>1760 May 24 'I am flounced again into building-a round tower, gallery, cloister, and chapel, all starting up.' HW to Mann Toynbee ACCOUNTS 115</p>	
	<p>1760 Sept 30 '[paid for] digging foundations, moving earth &c. For the gallery &c. 19 15 0' Toynbee Accounts 9</p>	<p>Foundations</p>
	<p>1760 Dec 5 [HW to Mann] As you have a print [FN 29] of my eagle, I will be obliged to you if you will employ anybody at Rome to pick me up an altar as like to the pedestal of the eagle as they can. I don't insist upon an exact resemblance; but should like it to be pretty much of the same height and size; it is for my Vespasian, [FN 30] which is to answer the eagle in a recess in my approaching gallery. 21 461</p>	<p>Chattels - pedestals</p>

