

ITEM	HISTORICAL DETAIL		WORKS
XXX	1765 Mar 9	<p>[HW to Lady Ossory] But two days ago she delivered me from a deluge. There was a torrent of rain; all the pipes were stopped, and the inundation burst in at six places of my house. The Gallery was overflowed, pictures and damask soaked, the Star Chamber drowned, and the staircase was a cataract. I sent up all the servants, and in a quarter of an hour the waters ceased, and I dreamt that a rainbow rested on the battlements and assured my castle should never be drowned again.</p> <p>33117</p>	
XXX	1781 June 16	<p>[HW to Cole] I am now setting about the completion of my <i>AEDES Strawberrylandæ</i>. A painter [FN 8 Edward Edwards (1736 - 1806), A.R.A. He was much employed at SH 1781-3, and wrote <i>Anecdotes of painters who have resided or been born in England</i>. . . . Intended as a continuation to the <i>Anecdotes of Painting by the late Horace Earl of Orford</i>, 1808. WH pasted the drawings of the Tribune and Gallery in his extra-illustrated copy of the 1784 <i>Description of SH</i>, now WSL. Both of these drawings were engraved by Thomas Morris (fl. 1780 - 1800) for the description of SH.] is to come hither on Monday to make a drawing of the Tribune and finish. T Sandby's fine view of the Gallery, to which I could never get him to put the last hand. They will then be engraved with a few of the chimneypieces, [FN 9 Prints of the chimneys of the Great Parlour, China Room, Yellow Bedchamber, Blue Bedchamber, Round Room, and the Screen of the Holbein Chamber appeared in the 1784 <i>Description of SH</i>. All except those of the China Room and the Round Room are signed 'T. Morris,' and they are in this style.] which will complete the plates. I must add an appendix of curiosities purchased or acquired since the <i>Catalogue</i> was printed. This will be awkward, but I cannot afford to throw away an hundred copies. [FN 10] I shall take care, if I can, that Mr Gough does not get fresh intelligence from my engravers, or he will advertise my supplement before the book appears. [FN 11]</p> <p>2 274 +n</p>	Engraved Views
XXX	1782 Aug 31	<p>[HW to Lady Ossory] Mr Churchill and my sister have been with me; I made a little assembly for them and lighted up my gallery, but the terrors of highwaymen are so prevalent, that I could muster but two cribbage, and one commerce table. If partridge-shooting is not turned into robber-shooting, there will be an end of all society.!</p> <p>33 355</p>	

ITEM	HISTORICAL DETAIL		WORKS
XXX	1783 June 20	<p>[HW to Lady Ossory] Monday morning Lady Pembroke wrote to me that she would bring them [the house of De Guines] to drink tea that evening. I told her my arrangement, but left it to her option to do as she pleased. From dinner-time I sat at the window watching from them, and taking every old woman with a basket on her head for a coach and six. It rained all the time as it had done the preceding evening. At last, at half an hour after seven, as I had left it to their option, and the night was so bad and dark, I concluded they had given it up, and called for my tea—but alas! At a quarter before eight the bell rang at the gate—and behold a procession of the Duke, his two daughters, [FN 10] the French ambassador [FN 11] (on whom I had meant to sink myself [FN 12]), Lady Pembroke, Lord Herbert and Lord Robert, [FN 13] The first word M. De Guines said was to beg I would show them all I could—Imagine, Madam, what I could show them when it was pitch dark! Of all houses upon earth mine, from the painted glass and overhanging trees, wants the sun the most, besides the Star Chamber and passage being obscured on purpose to raise the gallery. They ran their foreheads against Henry VII [FN 14] and took the grated door of the Tribune [FN 15 The grated door was designed by Mr Thomas Pitt, cr. (1784) Lord Camelford [Des. Of SH, Works ii. 471]. A photograph in <i>Country Life</i>, 12 July 1924, vi. 60, Fig. 10, shows the door, and part of it appears in W. J. Lewis, 'The Genesis of SH' 77, Fig. 25.] for the dungeon of the castle. I mustered all the candlesticks in the house, but before they could be lighted up, the young ladies, who by the way are extremely natural, agreeable and civil, were seized with a panic of highwayman and wanted to go. I laughed and said, I believe there was no danger, but that I had not 33 403 been robbed these two years. However I was not quite in the right; they were stopped in Knightsbridge by two footpads,.... 33 404</p>	
XXX	1783 July 5	<p>[Mary Hamilton's Journal] I was summoned to accompany Mrs W[alsingham] and Miss B[oyle] to Strawberry Hill at half-past one; we got there in an hour. Mr Walpole came down to receive us, he reproached us for being half an hour beyond our time. ...Mr Walpole was so obliging as to show us pictures, busts, drawings of Lady D. Beauclerc, not to forget the house, which is all Gothic, and the little room built on purpose for Lady D.'s drawings for his play of <i>The Mysterious Mother</i>. It is impossible to make memorandums of the things I saw, from the great variety, besides too, we could not take a transient view. There were many cabinets filled with rare and curious things some of which had belonged to famous people, others executed by famous artists. Mr and Mrs Vesey, Mr Pepys, Mrs Handcock came to dinner, we dined at four, and table well served, the ...After dinner Mr Walpole showed us a fine china closet on the ground floor, the Library and other rooms. After tea Miss Boyle and myself went to look at the pictures in the Gallery and Drawing-Room adjoining: I made memorandums of some; at half-past seven we were called by Mr Walpole who told us Mrs Walsingham was waiting for us. I left Strawberry Hill with regret as my curiosity was not half satisfied,... (Anson, <i>Mary Hamilton</i> p 141-2) 31 206</p>	<p>Beauclerc Closet</p> <p>dined China Closet Gallery; Drawing Room</p>

ITEM	HISTORICAL DETAIL		WORKS
	1784	<p>THE GALLERY</p> <p>fifty-six FEET LONG, SEVENTEEN HIGH, AND THIRTEEN WIDE WITHOUT THE FIVE RECESSES. The ceiling is taken from one of the side isles of Henry 7th's chapel. In the windows, by Peckitt, are all the quarterings of the family. The great door is copied from the north door of Saint Alban's, and the two smaller are parts of the same design. The side with recesses, which are finished with a gold net-work over looking-glass, is taken from the tomb of archbishop Bouchier at Canterbury. The chimney-piece was designed by Mr. John Chute, and Mr. Thomas Pitt of Boconnoch. 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.</p> <p style="text-align: right;"><i>Description</i></p>	HANGINGS
	1790 Dec 20	<p>[HW to Mary Berry] Florence was my delight as it is yours—but-I don't know how—I wish you did not like it quite so much!—and after the gallery—how will any silver-penny of a gallery look? [FN 9 Specifically, the Gallery at SH.] Indeed for your Boboli, [FN 10] which I thought horrible even fifty years ago,</p> <p style="text-align: right;">11 168</p>	
	1794 Sept 27	<p>[HW to Mary Berry] EVERYTHING has gone <i>au mieux</i>. The rain vented itself to the last drop yesterday, and the sun, as bright as in the Belvedere, has not had a wrinkle on his brow since eight o'clock this morning, nay, has been warm, and gilded the gallery and tribune with sterling rays. The Thomas quite full with the last deluges, and the verdure never hotter since I was born. The Dutchman's truck [FN 11], arrived punctually at twelve, in a high phaeton with Mrs Fwelt, [FN 13] and Elude on horseback and no young Nick. [FN 4] On the top of the gate was a carpet, and the great expected. I received the bundles on the side of her chaise, after she had seen the house and drunk champagne in the dining room, and then she ordered General Fwelt to sit, (that I might have seen him, yet I did not fetch a silver to give her the chocolate myself, and then a glass of water. She seemed much pleased, and commended in which I was a very new English maid for, and to look in a maid [FN 12] —from now I shall go to the garden [FN 9]...</p> <p style="text-align: right;">12 11</p>	
	1795 Sept 15	<p>[HW to Mary Berry] This is the whole of my diary, except fifty frets and torments about tickets for seeing the house; and yesterday, though I am forced to keep a list of those I have given out, I had made a confusion, and given tow for the same day; [FN 8] this I had discovered as I hoped in time and wrote on</p> <p style="text-align: right;">12 167</p> <p>Saturday to a clergyman at Norwood, [FN 9] one of Nanny's customers, to change the day, but he had not returned home, and consequently had not received my letter, and so both companies arrived within three minutes of each other and I was forced to admit both, only substituting Kirgate to conduct one set, and charging nanny to be as tedious as she could with the other, that they might not jostle in the gallery—Yes, yes, my Lord, I'll palaver 'em enough in the blue room— and with such a plenary indulgence to that perpetual motion her tongue, I do not doubt but she told them ten times instead of three, 'that on the staircase, gentlemen, is the armour of Francis the First.' [FN 10]</p> <p style="text-align: right;">12 168</p>	

[illegible]

ITEM	HISTORICAL DETAIL	WORKS
	<p>1842 May 21 THE LONG GALLERY no.24,</p> <p>78 The extremely elegant fitting up of the two recesses, finished with gold net work, over looking glass, and most beautiful in effect; the design taken from the tomb of Archbishop Bouchier, at Canterbury; each recess formed of three sides, with circular tops, 8 feet high, 2 feet 9 wide</p> <p>79 The same beautiful gold net work, over looking glass, as fitted over the fire place, and over the 2 doors, also the carved and gilt chimney piece, designed by Mr. John Chute and Mr. Thomas Pitt, of Boconnoch</p> <p>80 The five beautiful carved and gilt canopies, copied from the side aisles in, <i>Henry the Seventh's chapel</i></p> <p>81 The beautifully carved Gothic arch springing over the fire place, most tastefully and elaborately worked, supported by two columns, forming an ornament in accordance with the bookcases, in the true Gothic taste, and most perfect in design, taken from the tomb of John of Eltham, in Westminster Abbey</p> <p style="text-align: right;">SALE 247</p>	FITTINGS - JOINERY
	<p>[1856]</p> <p>'Horace Walpole had claimed that "the chief boast of my collection is the portraits of eminent and remarkable persons" an idea which appealed to Frances. Sant, the fashionable portrait painter of the moment, was set to paint all the more beautiful of the women friends for the Gallery at Strawberry Hill. In the autumn she dragged old Mr. Harcourt over to Paris to buy furniture and a parquet floor for this gallery, which she was having redecorated and the walls hung with crimson silk'</p> <p style="text-align: right;">OWH 157</p>	Portraits by Sant
	<p>1857</p> <p>I was with you more than once at Strawberry, and you sang one night in the gallery, lighted by a single candle, those to me now dreadful words "Oh that 'twere possible, After long grief and pain" and you told me what a wonderfully delightful creature you thought her. Carlingford to Lear Christmas Day 1880.</p> <p style="text-align: right;">LEAR 231</p>	entertainment
	<p>[1856> 1883<]</p> <p>Lady Waldegrave spent enormous sums of money on Strawberry Hill (about £100,000, I believe), but I did not care for the particular style which she affected. I remember she filled the room, once adorned by Horace Walpole with pictures of his friends, with portraits, mostly by Sant, of her friends; in this way she said she had carried on the original idea. The decoration and general effect of this room I shall never forget – it would, I think, have given Horace Walpole an epileptic seizure.</p> <p style="text-align: right;">NEVILL 239</p>	<p>JOINERY -</p> <p>CHATELS - Pictures</p>
	<p>1857 April 17 Friday April 17</p> <p>Ball in the Gallery.-</p> <p>It was quite beautiful / It broke up a little before 4 o'clock / Lord and Lady Grey arrived.</p> <p style="text-align: right;">Carlingford 59 v B4</p>	USE

ITEM	HISTORICAL DETAIL		WORKS
	1883	<p>THE GALLERY, A MAGNIFICENT ROOM, 56 ft. LONG, 17ft. HIGH AND 13 ft. WIDE, WITHOUT THE RECESSES, is very richly decorated in white and gold, the walls being hung with crimson satin damask. The ceiling, a fine specimen of fan groining, was taken from one of the side aisles of Henry VIII's Chapel. The doors were copied from the north door of St. Alban's Abbey; the side, with canopied recesses, is filled with reticulated tracery over silver glass, and was designed after the tomb of the Archbishop Bouchier, at Canterbury. The Chimney Piece is in stone, with deep recess, with encaustic tile-jambs and basket grate with massive brass dogs. The floor is laid with polished parquet, with inlaid armorial bearings at the corners; at the end of the room is an ornamental case for hot water coils, with ormolu medallions and Italian marble top.</p> <p>At the end of the Gallery is a corridor leading to the PRINCIPAL RECEPTION ROOMS. The first of these is</p> <p>"THE ROUND DRAWING-ROOM."</p> <p style="text-align: right;">VENTOM 6</p>	<p>HANGINGS</p> <p>CEILING</p> <p>JOINERY</p> <p>CHIMNEY PIECE</p> <p>FLOOR</p>
	1883 Sept	<p>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 is Walpole's old gallery restored, extending from the Round Tower to the original building, fifty-six feet long, and 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.</p> <p style="text-align: right;">CABINET 48</p>	<p>Compare architecturally with the Hall at Welbeck</p> <p>CHAISELTS - chairs</p>
	192[9]	<p>Pugin & Pugin Plan [plan survey and proposal for heating? - 'WALPOLE'S GALLERY / STUDENTS' PARLOUR' Radiators indicated either side of chimneypiece and at east end of the gallery]</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	HEATING
	1947	<p>THE GALLERY 57ft. Long. 17ft high, 13ft, wide. Great door from the north door of St. Albans. The ceiling from one of the aisles of Henry VII Chapel. The side recesses from the tomb of Archbishop Bouchier at Canterbury. Chimney piece designed by Mr. Chute and Mr. Thomas Pitt of Boconnoch</p> <p style="text-align: right;">BICE NTEN ARY1 7</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1954 May 12 [to Messrs. Richardson & Houfe,] Thank you for your letter ... I should like to quote an extract from a letter to receive from him yesterday: 'I suggest, therefore, that you should apply formally to the Ministry of Education for an increased grant over, say, the next five years to meet the cost of the special programme of major structural repairs which Professor Richardson considers necessary... I should be very grateful if you would draw up a statement ... giving the details of the repairs ... for i) The copper roofing of the Long Gallery, Hallway and Library; ii) the interior decoration of the Long Gallery. With regards to (ii), you may be unaware that I have consulted Sandersons, who state that the replacement of the tapestry on the walls which I consider practically essential, would cost £1,000 and the painting and restoration of the ceiling and the rest of the interior would be about £600. Yours faithfully, [Signed K Cronin]</p>	<p>ROOF Redecoration</p>
	<p>1954 Sept 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 your letter to Father Sweeney dated 29 April you quoted Dove's estimate for this work as £2,261. [signed K Cronin] RGH4/107 PRINCIPAL file</p>	<p>ROOF</p> <p>BEDS</p>
	<p>1955 Sep 27 <u>For the attention of Mr Charlton.</u> Chief Inspector - Ancient Monuments Dept. ...We enclose herewith a sample of the material selected for the Long Gallery at St Mary's College which has Professor Richardson's approval. Would you please let us know if you agree? It is 100 % cotton but we propose to have 50% silk as this will give more lustre. pp Richardson & Houfe. RGH4/107 MoW file</p>	<p>HANGINGS - Sample</p> <p>BEDS</p>

ITEM	HISTORICAL DETAIL	WORKS
	<p>[1957]</p> <p>The first room he restored was the Long Gallery. We had quite a number of discussions, the representative of the Ministry of Works, myself, Sir Albert and Mr. Bucher. We spent hours and hours debating and discussing the restoration, and we were quite happy with the outcome. We decided to restore the Long Gallery in something like the colour we had found in it. There had been a gold damask on the walls, and a faded gold-pointed fan-vaulted ceiling, and the yellow floor which Lady Waldegrave had brought in to match all that. The Sir Albert commenced the restoration his workmen found a fragment of the original damask behind part of the wainscotting. He thought this too good an opportunity to lose, so he 'remove' the green damask, and now it is crimson as it was originally. There was, of course, the trouble with the yellow floor; he had carefully to design a carpet to match the floor and to blend in with the crimson walls. After the Long Gallery, the parts restored were the Hallway.</p> <p>CRONIN</p> <p>4</p>	<p>HANGINGS - C19 Golden colour - must have been re-hung by de Stern family</p> <p>HANGINGS - sample of original [?]</p>
	<p>≥ 1958</p> <p>Could you say something about your efforts at matching up some of the furnishings during the restoration?</p> <p>The acquisition of the internal ambience of the house was extremely part of the restoration. And we decided, with Sir Albert's approval, not to try to recover the original furniture, and not to try to acquire original period pieces, but that we would be content with good reproductions. For about eight or ten years, one of my functions as Principal was to oversee many of the workrooms, and I took for eighteenth century french suitcases - bookshelves, ornaments, paintings. [page of] This is what Mr. Bruser and I found in the picture because Sir Albert was unable to do this. We acquired the furniture from the House's Chamber, the four-poster bed - something like the original; the sofas and the settees of the Long Gallery.</p> <p>CRONIN</p> <p>5+</p>	<p>CHATTLES</p>
	<p>1958 Dec</p> <p>Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room not marked Gallery, Chimney not indicated on plan.] BEDS ROLL RGH/2/335</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1959</p> <p>In 1758/9 Walpole wrote to Mann about future additions which he hoped to make to his villa. These additions were to include a Gallery, a Round Tower and a Cabinet. Walpole later tells us, in a letter to Lady Hervey, (14th September, 1767) that the Gallery at Chantilly gave him the first idea for his Gallery. He adds: "Presumption apart, mine is a thousand times prettier." It is the most magnificent room in the house, "56 feet long, 17 feet high, and 13 feet wide without the five recesses." Work on the [p 27] Gallery was well under way in 1761, but in the following year a series of 'strikes' among his employees interrupted the work, and it was not completed until 1763. Walpole had at this time made the final break with Bentley, and Bentley's original modest plan was considerably changed by Thomas Pitt, who played a large part in the design and decorations of these additions of the 1760's. Mr. Pevsner remarks of the Gallery that it "reveals more than anything in the house how close the spirit of that Gothicism of 1760 is to the rococo on the one hand and to Robert Adam's classicising on the other." Walpole tells us that "the ceiling is taken from one of the side aisles of Henry VII's Chapel at Westminster," that the door "is copied from the North door of St. Albans," that "the side with recesses..... is taken from the tomb of Archbishop Bouchier at Canterbury," and that the heraldic glass (sold at the 1842 Auction) was by Peckitt of York. The beautiful parquet floor was brought by Lady Waldegrave from Vienna; the radiators are also a Waldegrave feature. As already mentioned, this room suffered considerable damage during the war, and it was not until 1957 that it was redecorated; and new tapestry, as close as possible in colour and design to the original "crimson Norwich Damask" was hung in 1959.</p> <p>We have seen how Lady Waldegrave was criticised, somewhat unjustly, for redecorating the Long Gallery with portraits of her own friends, and how she defended herself by saying that as Walpole had originally decorated the room with portraits of his friends she was carrying on the original idea. The College authorities cannot afford to decorate this room in the Walpole/Waldegrave manner. Their aim is of necessity much more modest; it is to build up a collection of paintings, or good copies of well-known portraits, mainly of the Walpole period, or of items dealing with the history of the College. At present the room contains some originals and some copies of well-known people from the Walpole circle: Sir Robert Walpole, Horatio Walpole, an interesting portrait by the Twickenham painter Thomas Hudson of the poet Dryden (Horace's great grand uncle on the maternal side), Chatterton the poet, and the second Earl of Radnor. There are also good copies of Lely's Catherine of Braganza (well-known portraits of whom appear both in the Walpole and Waldegrave collections) and Mary of Modena.</p> <p style="text-align: right;">Dunning 26</p>	
	<p>1984 Oct [Walpole House Phase II works to Library Roof AAP and Goslings] AAP file</p>	

F/1/12 China CLOSET / LOBBY TO ROUND ROOM

1779 New China Closet

1842 THE SMALL CHINA ROOM

1861 [link passage]

Built with the Gallery as the ante room to the Round Room. The decoration Back stairs door and the verso side of the lost St Albans doors related to each other, whilst the Round Room door leaf repeats the pattern of the Gallery doors. The space first divided by two partitions, to the north dividing the lobby from the backstairs, its door leading to the Beauclerc Closet landing and closet, the back stairs, and eventually the cloister and garden below. The southern compartment, with a groin-vaulted ceiling from 1779 becomes the 'new China Closet' but whether this signify the addition of the now lost subdividing partition is unclear. It is very likely that the first plan of the room followed models throughout the house. The small compartment to the south was always divided from the central lobby to the Round Room. In this form the plan of the Room from construction (176-3) until its dismantling (1861) had a layout leading from the gallery of four doors, with the Round Room door relating to the pattern of the Gallery doors, and the other three decorated as a suite. The layout would have followed that of the lobby in the stairs leading the Waiting Room, Little Parlour and Beauty Room and on the back stairs at ground-floor level where a triad of doors led to the Beer Cellar, a cupboard and the ground floor link corridor (G/1/4) and again the layout can be found in the Tribune Passage (G/1/16). Walpole's repeated use of the small lobby with three doors a pattern in other areas of the house, suggesting a complex floor plan which enhance the felling of the house being castle-like and ancient.

The first decorative scheme was completed between 1763 and 1767/8. From 1779 the southern compartment was converted to a China Closet (not to be confused with the China Room on the first floor of the house) and the works within the account include payments to a mason, presumably for altering the now lost window. The contents of the room, were sold at the 'Great '1842 sale. From 1861, the china closet is removed to form a curving link corridor to the Waldegrave Ante Room. The architectural decoration was enriched, the cast-plaster stars applied to the ceiling, much in the same way the ceiling of the Armoury and Stairs is enriched, and band of cast ornament is added below the outline of the vaulted ceiling.

ITEM	HISTORICAL DETAIL					WORKS
CEILING Two compartments groin vault, lath on plaster. Enriched with applied cast gypsum stars. The compartment of vaulted ceiling to the south retains the scar from the partition subdividing the landing from the China Closet. The ceiling painted white, the stars picked-out with white paint.	1760s ≥1861 1954- 60					
CORNICE No Cornice but cast and applied decoration following outline of vaults to wall.	1861	Probably added with stars on ceiling, paint analysis to confirm.				
WALLS East and west walls brick construction.	1779 Sept.	New China Closet near gallery	4	18 11	Toynbee Accounts 17	Reinstate the subdividing partition.
WAINSCOTTING Evident on West wall where paper damaged and on East wall.	1761-3					
SKIRTING Plain board	uncertain					
FLOOR Fitted Carpet over particle board. Access not possible below hardboard.						
WINDOWS Lost, 1861	1779 Sept. 1842 May 21	Stonemason for y ^e alter do. IN THE SMALL CHINA ROOM. 46 A [***] and extremely fine old stained glass window, Gothic shape, representing a Coat of Arms and Judas betraying our Saviour, with border of rich coloured glass	4	17 3.	Toynbee Accounts 17 SALE 242	
DOORS LOST D 1 Door to China Closet, presume detail as door to Beauclerk closet.						Recover, mirror image of surviving door to backstairs.
DECORATION Probably last redecorated mid 1970s as paper differs in design. The paper directly on the wainscot lining which has shrunk and torn the paper. In areas blue paint from an earlier decorative scheme can be seen.	1779 Sept.	Painter D ^o	3	8 6	Toynbee Accounts 17	