

ITEM	HISTORICAL DETAIL	WORKS
DOORS		
<p>D 1 To Ante Room F/1/12</p> <p>architrave Lancet-shaped with gilded tracery, radial plan. Rectangular with lancet arched opening for door, circles with quatre-foil tracery and shields in corners (initials of FW). Columns on either side with pentagonal plinth and capital, capital on north jamb missing. Cracks on the outside.</p> <p>frame</p> <p>leaf Single leaf of vertical construction, two stiles, bevelled, bottom rail, centre rail, vertical panels, three panel arrangement with plain white panels to F/1/12, mortice-and-tenon joints, radius plan. White painted softwood door with gold painted tracery in perpendicular / intersected style applied to F/1/13 side, gold painted carved acanthus leaves at top of keel arch / ogee arch of tracery, loose, bad condition. Tracery: fillet / cavetto / fillet and fillet / cavetto/ bead /cavetto / fillet respectively, builds up hierarchy.</p> <p>ironmongery Door hangs to north side, cracked where vertical joints appear. Butt hinges, screws missing and popping of hinges, recessed.</p> <p>furniture Plywood on both sides applied as underlay for decorative enamelled knob and matching rose, enamelled escutcheon on outside, no swing, alterations visible at locking stile where mortice sits, sliding bolt at the bottom, surface mounted. Two key holes on the inside, poorly executed,</p> <p>other Bottom rail, lower than skirting board at walls, 105mm to underside of moulding - suggests with visual evidence skirting has been altered in room.</p>	<p>D 1 1762 or 63</p> <p>architrave as above</p> <p>frame as above</p> <p>leaf as above</p> <p>ironmongery after 1855</p> <p>furniture after 1855; reset 2 / 2 C20</p> <p>other</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>D 2 Waldegrave Ante Room</p> <p>architrave Gothic door with applied timber tracery (gilded) with radial plan. Rectangular with lancet arched opening for door, circles with quatre-foil tracery and shields in corners (initials of FW), columns on either side with pentagonal plinth and capital, capital on north jamb missing, [cracks on the outside]</p> <p>frame rebated to both sides, partly indented, cracked</p> <p>leaf double door, vertical construction as D 1, [three panel] arrangement, mortice-and-tenon joints, radiused white painted softwood door with gold painted tracery in perpendicular / intersected style applied, carved acanthus leaves in intersection of tracery, loose, bad condition, one leaf missing, door locked, inspection only from inside</p> <p>ironmongery Butt hinges, crudely fitted.</p> <p>furniture with plywood patera applied as underlay for decorative enamelled knob and matching rose, locks, butt hinges recessed</p> <p>other</p>	<p>D 2</p> <p>1861 Door inserted to link Round Room with Ante Room and large Ballroom.</p> <p>architrave:</p> <p>frame:</p> <p>leaf:</p> <p>ironmongery:</p> <p>furniture: Cast brass fittings, post 1855, all appear to have been recited, rearranged and altered in the C20.</p>	
<p>DECORATION</p> <p>Room hung with gold-coloured damask, probably silk, with areas of distortion intentionally woven into the damask pattern, ceiling from the C 18 plain-painted and gilding with the frieze picked out. Overall scheme appears to date from Richardson period.</p>	<p>1954 - 1960</p>	
	<p>1784 Hung with crimson Norwich damask : the chairs of Aubusson tapestry, flowers on a white ground, the frames green and gold; <i>D 1784 468</i></p> <p>1784 Damask pattern with large scale repeat [Carter]</p> <p>≥ 1856 Green damask</p> <p>1883 Green damask</p> <p>1922 Damask hangings, painted and gilded <i>cl</i></p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>FURNITURE A set of twelve chairs with buff leather-like covering.</p> <p>A pair of 'ball benches' to plan of room with cypher FW to shield on back.</p>	<p>1770 Dec Cobb's bill for furnishing The round room, tapestry chairs for the Cottage, carpet for do. &c. 99 8 6. <i>Toynbee Accounts</i> 12</p> <p>1771 Dec 24 pd for the green & gold frames for the Settee, chairs, & screen in the round rooms, sheet, cases, packing &c. 104 12 6. <i>Toynbee Accounts</i> 12</p> <p>1784 Radiused banquettes made for LW [MS] THE ROUND DRAWING -ROOM. ... the chairs of Aubusson tapestry, flowers on a white ground, the frames green and gold; and a carpet of the manufacture of Moorfields; the design taken from the Seve china-table in the green closet. The design of the chimney-piece is taken from the tomb of Edward the Confessor, improved by Mr. Adam, and beautifully executed in white marble inlaid with Scagliuola, by Richter. The dogs are silver: on the chimney are three large jars and two beakers, of silver also, bought at the auction of lady Eliz. Germaine; on the middle one is the rape of the Sabines embossed. Two silver sconces with histories, on the sides. A screen worked in chenille, to suit with the chimney, by the countess of Ailesbury. Description 53</p> <p>1960-1965 in those days a set of furniture which I notice has now disappeared from the Round Room but was always there in my day, which still does survive in the building - I think it's downstairs in that side space at the entrance hall - which was a set of Peter and Michelangelo Nicholson chairs from the 1820s. They are pieces which are recognised from the pattern-book designs of the Nicholsons. I think I saw several of them stacked up, where the Woolner sculpture is. They're important chairs. Antony Kenney Interview with Peter Rose 23 January 1996 9</p>	
<p>FIXTURES Eight double sockets, one radiator and switch / socket, one gas supply right hand side of chimneypiece.</p>	<p>192[9] Pugin & Pugin Plan [plan survey and proposal for heating? - 'LINEN ROOM' with two radiators flanking east door] BEDS ROLL RGH/2/335</p>	Renew all services.
Smoke detector fixed above chimneypiece.	1990s	

ITEM	HISTORICAL DETAIL	WORKS
<p>LIGHTING An eight-arm cut glass neo-Georgian chandelier, originally for gas. Manufactured about 1856. Moved from the Library.</p> <p>Shades missing with replacements, several arms broken and repaired.</p> <p>Cut Glass chandelier hung in Library.</p>	<p>~1960 Moved to this location from the library</p> <p>≥1768 No chandelier ≥1856 - Ormolu gas chandelier now in Waidegrave Ante Room -1960</p> <p>≥1856 Added during the 1856 - 61 refurbishment of the house. Photograph of the library with the glass chandelier in situ.</p> <p>1889 Photograph of Library with cut-glass chandelier 1922 CL image of</p>	

ITEM	HISTORICAL DETAIL	WORKS
DOCUMENTS		
<p>letters</p> <p>+1 151+n Round Drawing-room - building of</p> <p>+2 274n Round Drawing-room -</p> <p>+2 370 Round Drawing-room - chimney-piece of</p> <p>4 104 Round Chamber at - building of</p> <p>4 105 Round Chamber at - building of</p> <p>4 248 Round Drawing-room - Du Deffand, Mme, mentions,</p> <p>4 249 Round Drawing-room -furnishings of,</p> <p>4 251 Round Chamber at - building of</p> <p>4 260+n Round Drawing-room - furnishing of</p> <p>7 181n Round Drawing-room -</p> <p>7 287 Round Drawing-room -</p> <p>+9 292 Round Tower ('Great Tower') - erected</p> <p>+10 15 Round Tower ('Great Tower') - Montagu to deposit Comtesse de Gramont's miniature in</p> <p>+10 54 Round Tower ('Great Tower') - portraits to be placed in</p> <p>+10 304 Round Tower ('Great Tower') - construction of, advanced</p> <p>+12 11 Round Drawing-room - York, Ds of, drinks chocolate in</p> <p>+12 143 Round Tower ('Great Tower') - storm threatens</p> <p>15 215n Round Tower -</p> <p>+16 40-1 Round Tower ('Great Tower') - HW wants stained glass for</p>	<p>+20 398n Round Tower ('Great Tower') - Vasari's portrait of Bianca Cappello</p> <p>+21 238 Round Tower ('Great Tower') - to be added</p> <p>+21 310 Round Tower ('Great Tower') - French prisoners might be confined in</p> <p>+21 420n Round Drawing-room - Van Dyck painting over mantle of</p> <p>+21 420 to be hung with Brocattelle; Bianca Cappello's portrait to hang in</p> <p>+21 458n Round Drawing-room - hung with crimson</p> <p>+21 471 <u>hangings</u></p> <p>+21 497 Round Tower ('Great Tower') - to be furnished when Gallery is complete</p> <p>+23 128 Round Tower ('Great Tower') - finishing</p> <p>+23 311 Round Tower ('Great Tower') - finished</p> <p>+23 315 Round Tower ('Great Tower') - HW writes in bow-window of , near Bianca Cappello's portrait</p> <p>X28 102n Round Drawing-room not relevant</p> <p>+28 329 Round Drawing-room - 'delineator' transfigures</p> <p>30 373-4 Round Tower ('Great Tower') - prints from Berkeley Sq. House may be placed in library in</p> <p>+31 206 Drawing-Room at, pictures in</p> <p>+32 193 Round Tower ('Great Tower') - owl hooted in</p> <p>+33 522 Round Chamber at - vase in, broken by visitor</p> <p>33 529 Round Chamber at Archduke and Archduchess entertained in</p> <p>34 15n Round Drawing-room - firescreen in</p> <p>- 35 173 Round Tower ('Great Tower') - finished & whitened - indexed incorrectly - this is the south west corner of the building</p> <p>+35 296 Round Tower ('Great Tower') - to replace foundations of old printing-house</p> <p>+35 298 Round Tower ('Great Tower') - to replace foundations of old printing-house</p>	<p>+35 303 Round Tower ('Great Tower') - does not fall down -NSI</p> <p>735 329 Round Tower ('Great Tower') - HW writes in bow-window of , near Bianca Cappello's portrait</p> <p>+35 407n Round Drawing-room - chimney-piece and hearth by Richter</p> <p>+39 152 Round Drawing-room - pane of glass in, demolished by explosion</p> <p>+39 423-4 Round Tower ('Great Tower') - HW in field near</p> <p>40 369n Round Drawing-room - Steenwyck's church interior hung in,</p> <p>+40 255 Round Tower ('Great Tower') -</p> <p>41 39 Round Drawing-room - HW sends books to Adam for ceiling and fireplace designs of</p>

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	<p>1753 Nov 9 You certainly would never guess, nor have I patience to let you be (agreeable, I hope) surprised, at the opening the case for which the enclosed bill of lading, is. It is an old acquaintance of yours am and once much admired by you, though not quite in the bloom of her wrinkles. [FN 9] In short, it is the portrait you so often went to see in Casa Vitelli [FN 10] of the Bianca Cappello [FN 11] by Vassari, k [FN 12 said to hang in the Round Tower] to which, as your proxy, I have made love to a long while, and will now own to you that I have been in possession of its some little time. It has hung in my bedchamber and reproached me indeed of infidelity, in depriving you of what I originally designed for you, but as I had determined to be honest at last I could not part with it too hastily. I would willingly have sent it with its venerable rich frame of a foot broad, but as it would have added to the weight and size of the case, and that probably you would have looked upon it as lumber in England, I stripped it of this ornament.</p> <p style="text-align: right;">20 398</p>	<p><i>Chattels - picture</i></p>
	<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 I. 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 I shall be richer. However I amuse myself infinitely; besides my printing-house which is constantly at work,</p> <p style="text-align: right;">21 238 21 239 Toynbee ACCOUNTS 102</p>	<p>chattels rejected</p> <p>Initiated idea</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.</p> <p style="text-align: right;">Toynbee ACCOUNTS 115</p>	<p>building</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 colt'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.</p> <p style="text-align: right;">35 296 Toynbee ACCOUNTS 102</p>	
	<p>1759 July 28 [Mann to HW] I cannot have the least fear that the French will interrupt your building. The addition which you are about to make to your castle will make it big enough, in case of need, to confine many of them in your round tower. Your sister-in-law is going to build here.</p> <p style="text-align: right;">21 310</p>	<p>Not yet begun</p>

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	<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.'</p> <p style="text-align: right;">35 298 Toynbee ACCOUNTS 02</p>	
	<p>1760 May 24 [HW to Mann] I am flounced again into building [FN 25 Besides the rooms listed here, HW also added an oratory, a kitchen, larders, pantries, etc. Although the Round Tower and Great Cloister were probably completed in the next year, the other rooms were delayed until 1763 (W.S. Lewis, 'Genesis of Strawberry Hill,' <i>Metropolitan Museum Studies</i>, v pt I., 1934, p 76).]-a round tower, gallery, cloister, and chapel, all starting up -- if I am forced to run away by ruining myself, I will come to Florence, steal your nephew and bring him with me. Adieu!</p> <p style="text-align: right;">21 410 Toynbee ACCOUNTS 115</p>	
	<p>1760 July 7 [HW to Mann] I shall some time hence trouble you for some patterns of brocadella [FN 6] of two or three colours: it is to furnish a round tower that I am adding, with a gallery, to my castle: the quantity I shall want will be pretty large; it is to be a bedchamber [FN 7] entirely hung, bed and eight arm-chairs; [FN 8] the dimensions thirteen feet high, and twenty-two in diameter. Your Bianca Capello is to be over the chimney. [FN 9...put in another part of the room Works ii 469] I shall scarce be ready to hang it these two years, [FN 10 not finished until 1771] because I move gently, and never begin till I have the money ready to pay, which don't come fast, as it is always to be saved out of my income, subject too to twenty other whims and expenses. I only mention it now that you may at your leisure look me out half a dozen patterns; and be so good as to let me know the prices. Stoxch is not arrived yet as I have heard.</p> <p style="text-align: right;">9 292</p>	<p>Consider wall hangings - brocatella</p>
	<p>1767 June 2 [Lady Mary Coke] I thought it wou'd do [15] my cold good, & the same time I might look for a House. I found one that was to be let unfurnished, but is was a sad place. I came home a little after three O'clock. Dined alone, ... At eight I went to Lady Holdernesse; her great room was open'd for the first time since it was furnished. The hangings, Chairs, & window curtains are of the three coloured damask, but I think the finest that I have seen. The glasses are magnificent. Four rooms were open, but not many people; three tables however at Lu, & I won four & forty guineas.</p> <p style="text-align: right;"><small>Lady Mary COKE. <i>The Letters and Journals of Lady Mary Coke Vol II</i> (Bath: Kingsmead Reprints, 1970) 15.</small></p>	

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	1760 Aug 12 [HW to Montagu] PS. My tower erects its battlements bravely; my... <small>9 292</small>	
	1760 Nov 27 [HW to Zouch] YOU are extremely kind, Sir, in remembering the little commission I troubled you with. [FN 1] As I am in great want of some more painted glass to finish a window in my round tower, [FN 2 ... See Des. Of SH, <i>Works</i> ii. 469] I should be glad, <small>16 40</small> though it may not be a pope, to have the piece you mentioned, [FN 3 The pane representing Heracitus (see next letter).] if it can be purchased reasonably. <small>16 41</small>	
	1760 Aug 12 [HW to Zouch] I STAYED, till I had the Lucan ready to send you, before I thanked you for your letter, and for the pane of glass, about which you have given yourself so much kind trouble, and which I have received. I think it is clearly Heracitus [FN 1 Heracitus of Ephesus (ca 540 - ca 475 bc), ...] weeping over a globe. <small>9 292</small>	
	1760 July 7 [HW to Mann] WHEN I mentioned the brocadell two or three times to you, it was not from impatience for the patterns, but because I thought my first letter about them had miscarried. Hl have now received the samples, but they are so small, that I cannot form any judgment of the pattern. I will beg you to follow your own method and send me some pieces by the first person that will bring them; that is , a quarter o a yard or thereabouts of each—but they must be of <i>three</i> colours. I am shure I remember such at Florence, particularly at Madame Rinunicini's [FN 1] or Madame Ricard's [FN 2] I think the former's; it was in a bedchamber where she saw company when she was with child. Of two colours they make them here very well, but they cannot arrive at three. I don't approve damask at all, for as there will be no pictures in the chamber, nothing is more <i>triste</i> than a single colour. [FN 3HW changed his mind, and hung the Round Drawing-Room with 'crimson Norwich damask' covered with pictures ('Des. Of SH, <i>Works</i> ii. 468-70).] <small>21 458</small>	Consider wall hangings - brocatella Samples

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	<p>1761 Jan 27 [HW to Mann] however, though my castle is built of paper, and though our empire should vanish as rapidly as it has advanced, I still object to peach-colour—not only from its fading hue, but for wanting the solemnity becoming a Gothic edifice: I must not have a round tower dressed in a pet-en-l'air. [FN 1s] I would as soon put rouge and patches on a statue of St Ethelburgh. [FN 2] You must not wonder at my remembering Rinuncini's hangings at the distance of nineteen or twenty years; my memory is exceedingly retentive of trifles. There is no hurry; I can wait till you send me patterns, and an account of that triple-coloured contexture; for which, in gratitude to my memory, I still have a hankering. Three years ago I had the ceiling of my china room painted from an I had observed in the little Bologna Villa. [FN 3 All I fear is that the ceiling of HW's China Room was painted with arabesques on poles, by Mantz [The Art of St. Warton, 476]. I was exceedingly pleased for a minute strawberry over a three days of admiring, when I returned to find it nothing. The bust of the eagle is three feet two inches and half high, the one foot eight inches wide. I must for the Vespasian bust be a fine halcyon, especially a little higher, it would carry a single bust better, but I imagine the eagle of altar to the one pretty nearly of the same dimensions.</p> <p style="text-align: right;">21 471</p>	<p>Round Room</p> <p>hangings</p> <p>China Room</p> <p>Altar - for bust of Vespasian</p>
	<p>1761 April 10 [HW to Mann] WELL! I have received my cousin Boothby and the packet. Thank you for the trouble you have given yourself; but another time, I will trust my memory rather than my taste. Rinuncini's brocadella is frightful; how could I treasure up an idea of anything that consisted of such a horrid assemblage as green and yellow? Those that have red, green and white, are very pretty, and as soon as I can determine the quantity I shall want, I will take the liberty of employing you for the manufacture. The Gallery advances by large strides, and when that is complete, I shall furnish the Round Tower</p> <p style="text-align: right;">2 497</p>	<p>Hangings</p> <p>Completion in the future</p>
	<p>1761 Feb 22 [HW to Montagu] I am sorry Lady Kingsland is so rich. However, if the papists should be likely to rise, pray disarm her of the enamel, and commit it to safe custody in the round tower at Strawberry. Good night. Mine is a life of letter-writing; I pray for a peace, that I may sheathe my pen.</p> <p style="text-align: right;">10 15</p>	<p>Glass</p>
	<p>1762 Aug 21 [HW to Warton] palaces of Richmond [FN 11] and Greenwich; [FN 12] and should be glad to show them [FN 13] to you, if at any time of leisure you would favour me with a visit here. You would see some attempts at Gothic, some miniature of scenes which I am pleased to find you love—cloisters, screens, round towers, and a printing house, all indeed of baby dimensions, would put you a little in mind of the age of Caxton [FN 14] and Wynken. 40255</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1762 Sept In the Round Tower Window at the further End of the Gothic Gallery, which is designed for the best Bedchamber, & a most noble Room it will be, are seven Coats of Arms: inc:</p> <ol style="list-style-type: none"> 1. A on a Bend S 3 Roses a Crescent B, for Carey, within the Garter 2. Qrty of 4 Coats. 1 & 4th Qrty 1 & 4 O on a Pile G. 3 Lions passant guardant O. inter 6 Fleurs de Lis B. 2 & 3 G a Pair of Wings expanded for Seymour 2d and 3d S on a Bend cotised A. a rose inter 2 amulets G. all within a Garter & Earl's Coronet above a Crest, a Moor's Head & Breast for Conway. 3. A. a Lion rampant G. on a Chief S. 3 escallops A. within the Garter, for Russell 4. Quarterly of 16 pieces under an Earl's Coronet & within the Garter for Dudley Earl of Leicester. 1st O. a Lion rampant double Queue V. 2d. O. 2 Lions passant B. 3d Barry of 6 A and B in Chief 3 Torteauxes & over all a label of 3 Points 4th Barry of 8 A & B an Orle of 8 Martlets G. 5th G a Cinquefoil Ermine. 6th G a Lion rampant & Bordure engrailed O. 7th B. a Lion rampant & Bordure B. 8th a Fesse inter 6 Croslets O. 9th Checquy B & O a Cheveron Ermine. 10th G a Cheveron inter 10 crosses Pate A. 11th G Lion passant guardant A. crowned O. 12th O a Fesse inter 2 Cheveronels S. 13th O. a Saltire S. inter 4 Martlets G. 14th A Fesse dancette S. 15th G. a Lion rampant & seme de cross Croslets fiche A. 16 Barry of 6 A & B on a chief A. 2. Pallets inter 2 esquires B an Escoccheon of Pretence in the center of all Ermine for Mortimer. <p>5th division of this Bow Window. G. on a bend inter 6 Cross croslets fiche A. A shield O, & in it a Demy Lion rampant, pierced thro the mouth with an Arrow, within a double Tressure counterf[?][?]g G & on the Top of the Bend a Mullet for a Difference for Howard, & all within the Garter.</p> <p>6th Quarterly, 1 & 4. O. on a Fesse inter 2 Cheveronels S. 3 Croslets O. for Walpole. 2 & 3. V. a Lion rampant O impales Qrty 1 & 4. Party per saltire S. & O. a Border counterchanged for Shorter. 2 & 3. S. a Lion rampant O. crowned A. inter 3 Battle Axes A. Handles O. for Shorter also. Crest of Walpole viz: a man's Head & Breast & Beard ppr Cap G on it a Catherine Wheel O & Coronet from whence it issues O. all within the Garter.</p> <ol style="list-style-type: none"> 7. A. a maunch S. within the Garter: for Hastings <p>[Full page of Illustrated Arms: seven Coats, no text] COLE 1762 / 79 v4</p>	

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	<p>1763 Mar 25 [HW to Montagu] I am going to Strawberry for a few days <i>pour faire mes pâques</i> [FN 11]. The gallery advances rapidly. The ceiling is Harry VI's chapel [FN 12] <i>in propria personâ</i>: the canopies are all placed. I think three months will quite complete it [FN 14]. I have bought at Lord Granville's sale [FN 15] the original picture of Charles Brandon and his queen [FN 16]; and have today</p> <p style="text-align: right;">10 53</p> <p>received from France a copy of Madame Maintenon [FN 17] which will my La Valliere [FN 18], and copies of Madame Grammont [FN 19] and of the charming portrait of the Mazarine [FN 20] at the Duke of St Albans's, is to accompany Bianca Capello [FN 21] and Ninon Lenclos [FN 22] in the round tower. I hope now there will never be another auction, for I have not an inch of space or a farthing left. As I have some remains of paper, I will fill it up with a song...</p> <p style="text-align: right;">10 54</p>	
	<p>1763 April 2 'p^d Bromwich for y^e cieling [sic] of the Gallery' 115 0 0 Toynbee ACCOUNTS 9</p>	
	<p>1766 April 26</p>	
	<p>1766 c Sept 26 'Mr Walpole has sent Mr Adam the two books, [FN 2] and hoopoes at his leisure he will think of the ceiling and chimney-piece. The ceiling is to be taken from the plate 165 of St. Paul's, the circular window. [FN 3] The chimney from the shrine of Edward the Confessor, at Westminster. [FN 4] The diameter of the room [FN 5] is 22 feet. The enclosed little end is for the bed, [FN 6] which Mr Walpole begs to have drawn out too. He is just going to Bath, and will call on Mr Adam as soon as he returns. [FN 7] 4139</p>	<p>NOTE this is from a transcript published in the <i>Builder</i> 6 Jan 1866. Xxiv, 6, where the letter was first printed from 'a copy . . . exhibited with other MSS at hte Industrial Exhibition, Glasgow, by Mr J. Wylie Guild.'... its present whereabouts are not know. CHIMNEY PIECE CEILING</p>
	<p>1766 Design for a Ceiling by Robert Adam inscribed with date 1766. Collection Sir John Soane's Museum, Vol. 11, No. 234. The ceiling reveals its Gothic source in its general wheel shape, the lancets, quatrefoils, and cusps; but the delicacy and complex linear rhythm are characteristic of Adam's classical designs. The colouring is typical of Adam more so than of medieval stained glass. Adam proposed yellow and brown main tracery and white minor tracery with inner lancets ad smaller quatrefoils of light blue, larger lancets of pink, large quatrefoils of green and purple of half-quatrefoils around the perimeter.</p>	
	<p>1766 First design for the chimney-piece. Collection Sir John Soane's Museum, Vol. 22, No. 228.</p>	