

ITEM	HISTORICAL DETAIL	WORKS
	<p>1767 Second design for the chimney-piece by Adam for the chimney-piece Soane Museum. Collection Sir John Soane's Museum, Vol. 22, No. 229. In the chimney-piece Adam's Neo-classicisms are much more apparent. The tree-cusped opening, the capitals, and some of the mouldings are the only obviously unclassical features. Adam did use Edward the Confessor's shrine for inspiration, but he classicized much of what he borrowed. The powerful and angular twisted columns were softened and made more antique, the circles and even more antique, the circles and even guilloche were domesticated into a typical Adam pattern, and the diamond shapes were transformed into a frieze pattern not at all unlike such characteristic Adam frieze pattern, and the diamond shapes were transformed into a frieze pattern not at all unlike such characteristic Adam friezes its that in the red drawing Room at Harewood. The bell-flowers above the capitals and on the shafts and some of the mouldings are familiar Adam details. The whole process is in a sense analogous to Adam's adaptation of antique sources. for one sees, as always, the refining hand of Adam making of his inspiration.</p>	
	<p>1768 March 'Ceiling of round Tower 48 0 0. Toynbee ACCOUNTS 11</p>	
	<p>1768 Aug 20 [HW to Cole] My gallery is not only finished, [FN 4] but I am going on with the round chamber at the end of it; [FN 5] and am besides playing with the little garden on the other side of the road, [FN 6] which was old Franklin's and by his death come into my hands. When the round tower [FN 7] is finished, I propose to draw up a description and catalogue of the whole house and collection, [FN 8] and I think you will not dislike lending me your assistance. 1 151</p>	
	<p>1768 Sept 22 '...For this year past I have been projecting a chimney in imitation of the tomb of Edward the Confessor, and had partly given it up, on finding how 35 406 enormously expensive it would be. Mr Adam [FN 6] had drawn me a design [FN 7] a little in that style, prettier it is true, and at half the price. I had actually agreed to have it executed in scagliuola, but have just heard that the man [FN 8] complained he could not perform his compact for the money settled.[FN 9] Your obliging present is I am certain executed by the very Person who made the Confessor's monument [FN 10]; and if the scagliuola-man wishes to be off his bargain, I shall be glad; if not, still these materials will make me a beautiful chimney-piece for another room.'35407</p>	
	<p>1769 July 20 The chimney piece in the round Room 288 13 7½. Toynbee ACCOUNTS 11</p>	
	<p>1769 Oct 27 gilding the round Tower 95 8 0. Toynbee ACCOUNTS 11</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1770 March 31 [HW to Montagu] You will find the round Chamber [FN 1] far advanced, though not finished, for my undertakings do not stride with the impetuosity of my youth. This single room has been half as long in completing as all the rest of the castle. My compliments to Mr John, whom I hope to see the same time.</p> <p style="text-align: right;">10 304</p>	
	<p>1770 March 31 [HW to Mann] I am come hither for two months, very busy with finishing my round tower, which has stood still these five years, [FN 20 in 1769, HW paid for 'the chimney piece in the Round Room...'] and with an enchanting new cottage [FN 21 ] that I have built, and other little works. [FN 22] In August I shall go to Paris for six weeks. [FN 23]</p> <p style="text-align: right;">23 128</p>	
	<p>1770 Dec Cobb's bill for furnishing The round room, tapestry chairs for the Cottage, carpet for do. &amp;c.</p> <p style="text-align: right;">99 8 6. Toynbee Accounts 12</p>	
	<p>1771 Jan 7 [HW to Conway] YOU have read of my calamity without knowing it, and will pity me when you do...nine thousand powder-mills broke loose yesterday morning on Hounslow Heath; [FN 1] a whole squadron of them came thither, and have broken eight of my painted glass windows; and the north side of the castle, looks as if it had stood a single. The two adjacent towers [FN 2] and St. James [FN 3] have suffered in a very small. They have had some panes out of, most of which remains but their heads. The two next great sufferers are indeed two of the least valuable, being the passage windows to the library and great parlour—a fine pane is demolished in the Round Room; [FN 4] the window by the side of the great parlour [FN 5] and the Chamber [FN 6] and the library, and the blue room, and the green room, are all damaged. As the storm came from the northwest, the China Closet was not damaged, and is still down. The bow-window of brass and coloured glass [FN 7] and the window of ancient sash are broken [FN 8] by the explosion of the powder. [FN 9] [FN 10] [FN 11] [FN 12] [FN 13] [FN 14] [FN 15] [FN 16] [FN 17] [FN 18] [FN 19] [FN 20] [FN 21] [FN 22] [FN 23] [FN 24] [FN 25] [FN 26] [FN 27] [FN 28] [FN 29] [FN 30] [FN 31] [FN 32] [FN 33] [FN 34] [FN 35] [FN 36] [FN 37] [FN 38] [FN 39] [FN 40] [FN 41] [FN 42] [FN 43] [FN 44] [FN 45] [FN 46] [FN 47] [FN 48] [FN 49] [FN 50] [FN 51] [FN 52] [FN 53] [FN 54] [FN 55] [FN 56] [FN 57] [FN 58] [FN 59] [FN 60] [FN 61] [FN 62] [FN 63] [FN 64] [FN 65] [FN 66] [FN 67] [FN 68] [FN 69] [FN 70] [FN 71] [FN 72] [FN 73] [FN 74] [FN 75] [FN 76] [FN 77] [FN 78] [FN 79] [FN 80] [FN 81] [FN 82] [FN 83] [FN 84] [FN 85] [FN 86] [FN 87] [FN 88] [FN 89] [FN 90] [FN 91] [FN 92] [FN 93] [FN 94] [FN 95] [FN 96] [FN 97] [FN 98] [FN 99] [FN 100] [FN 101] [FN 102] [FN 103] [FN 104] [FN 105] [FN 106] [FN 107] [FN 108] [FN 109] [FN 110] [FN 111] [FN 112] [FN 113] [FN 114] [FN 115] [FN 116] [FN 117] [FN 118] [FN 119] [FN 120] [FN 121] [FN 122] [FN 123] [FN 124] [FN 125] [FN 126] [FN 127] [FN 128] [FN 129] [FN 130] [FN 131] [FN 132] [FN 133] [FN 134] [FN 135] [FN 136] [FN 137] [FN 138] [FN 139] [FN 140] [FN 141] [FN 142] [FN 143] [FN 144] [FN 145] [FN 146] [FN 147] [FN 148] [FN 149] [FN 150] [FN 151] [FN 152] [FN 153] [FN 154] [FN 155] [FN 156] [FN 157] [FN 158] [FN 159] [FN 160] [FN 161] [FN 162] [FN 163] [FN 164] [FN 165] [FN 166] [FN 167] [FN 168] [FN 169] [FN 170] [FN 171] [FN 172] [FN 173] [FN 174] [FN 175] [FN 176] [FN 177] [FN 178] [FN 179] [FN 180] [FN 181] [FN 182] [FN 183] [FN 184] [FN 185] [FN 186] [FN 187] [FN 188] [FN 189] [FN 190] [FN 191] [FN 192] [FN 193] [FN 194] [FN 195] [FN 196] [FN 197] [FN 198] [FN 199] [FN 200] [FN 201] [FN 202] [FN 203] [FN 204] [FN 205] [FN 206] [FN 207] [FN 208] [FN 209] [FN 210] [FN 211] [FN 212] [FN 213] [FN 214] [FN 215] [FN 216] [FN 217] [FN 218] [FN 219] [FN 220] [FN 221] [FN 222] [FN 223] [FN 224] [FN 225] [FN 226] [FN 227] [FN 228] [FN 229] [FN 230] [FN 231] [FN 232] [FN 233] [FN 234] [FN 235] [FN 236] [FN 237] [FN 238] [FN 239] [FN 240] [FN 241] [FN 242] [FN 243] [FN 244] [FN 245] [FN 246] [FN 247] [FN 248] [FN 249] [FN 250] [FN 251] [FN 252] [FN 253] [FN 254] [FN 255] [FN 256] [FN 257] [FN 258] [FN 259] [FN 260] [FN 261] [FN 262] [FN 263] [FN 264] [FN 265] [FN 266] [FN 267] [FN 268] [FN 269] [FN 270] [FN 271] [FN 272] [FN 273] [FN 274] [FN 275] [FN 276] [FN 277] [FN 278] [FN 279] [FN 280] [FN 281] [FN 282] [FN 283] [FN 284] [FN 285] [FN 286] [FN 287] [FN 288] [FN 289] [FN 290] [FN 291] [FN 292] [FN 293] [FN 294] [FN 295] [FN 296] [FN 297] [FN 298] [FN 299] [FN 300] [FN 301] [FN 302] [FN 303] [FN 304] [FN 305] [FN 306] [FN 307] [FN 308] [FN 309] [FN 310] [FN 311] [FN 312] [FN 313] [FN 314] [FN 315] [FN 316] [FN 317] [FN 318] [FN 319] [FN 320] [FN 321] [FN 322] [FN 323] [FN 324] [FN 325] [FN 326] [FN 327] [FN 328] [FN 329] [FN 330] [FN 331] [FN 332] [FN 333] [FN 334] [FN 335] [FN 336] [FN 337] [FN 338] [FN 339] [FN 340] [FN 341] [FN 342] [FN 343] [FN 344] [FN 345] [FN 346] [FN 347] [FN 348] [FN 349] [FN 350] [FN 351] [FN 352] [FN 353] [FN 354] [FN 355] [FN 356] [FN 357] [FN 358] [FN 359] [FN 360] [FN 361] [FN 362] [FN 363] [FN 364] [FN 365] [FN 366] [FN 367] [FN 368] [FN 369] [FN 370] [FN 371] [FN 372] [FN 373] [FN 374] [FN 375] [FN 376] [FN 377] [FN 378] [FN 379] [FN 380] [FN 381] [FN 382] [FN 383] [FN 384] [FN 385] [FN 386] [FN 387] [FN 388] [FN 389] [FN 390] [FN 391] [FN 392] [FN 393] [FN 394] [FN 395] [FN 396] [FN 397] [FN 398] [FN 399] [FN 400] [FN 401] [FN 402] [FN 403] [FN 404] [FN 405] [FN 406] [FN 407] [FN 408] [FN 409] [FN 410] [FN 411] [FN 412] [FN 413] [FN 414] [FN 415] [FN 416] [FN 417] [FN 418] [FN 419] [FN 420] [FN 421] [FN 422] [FN 423] [FN 424] [FN 425] [FN 426] [FN 427] [FN 428] [FN 429] [FN 430] [FN 431] [FN 432] [FN 433] [FN 434] [FN 435] [FN 436] [FN 437] [FN 438] [FN 439] [FN 440] [FN 441] [FN 442] [FN 443] [FN 444] [FN 445] [FN 446] [FN 447] [FN 448] [FN 449] [FN 450] [FN 451] [FN 452] [FN 453] [FN 454] [FN 455] [FN 456] [FN 457] [FN 458] [FN 459] [FN 460] [FN 461] [FN 462] [FN 463] [FN 464] [FN 465] [FN 466] [FN 467] [FN 468] [FN 469] [FN 470] [FN 471] [FN 472] [FN 473] [FN 474] [FN 475] [FN 476] [FN 477] [FN 478] [FN 479] [FN 480] [FN 481] [FN 482] [FN 483] [FN 484] [FN 485] [FN 486] [FN 487] [FN 488] [FN 489] [FN 490] [FN 491] [FN 492] [FN 493] [FN 494] [FN 495] [FN 496] [FN 497] [FN 498] [FN 499] [FN 500] [FN 501] [FN 502] [FN 503] [FN 504] [FN 505] [FN 506] [FN 507] [FN 508] [FN 509] [FN 510] [FN 511] [FN 512] [FN 513] [FN 514] [FN 515] [FN 516] [FN 517] [FN 518] [FN 519] [FN 520] [FN 521] [FN 522] [FN 523] [FN 524] [FN 525] [FN 526] [FN 527] [FN 528] [FN 529] [FN 530] [FN 531] [FN 532] [FN 533] [FN 534] [FN 535] [FN 536] [FN 537] [FN 538] [FN 539] [FN 540] [FN 541] [FN 542] [FN 543] [FN 544] [FN 545] [FN 546] [FN 547] [FN 548] [FN 549] [FN 550] [FN 551] [FN 552] [FN 553] [FN 554] [FN 555] [FN 556] [FN 557] [FN 558] [FN 559] [FN 560] [FN 561] [FN 562] [FN 563] [FN 564] [FN 565] [FN 566] [FN 567] [FN 568] [FN 569] [FN 570] [FN 571] [FN 572] [FN 573] [FN 574] [FN 575] [FN 576] [FN 577] [FN 578] [FN 579] [FN 580] [FN 581] [FN 582] [FN 583] [FN 584] [FN 585] [FN 586] [FN 587] [FN 588] [FN 589] [FN 590] [FN 591] [FN 592] [FN 593] [FN 594] [FN 595] [FN 596] [FN 597] [FN 598] [FN 599] [FN 600] [FN 601] [FN 602] [FN 603] [FN 604] [FN 605] [FN 606] [FN 607] [FN 608] [FN 609] [FN 610] [FN 611] [FN 612] [FN 613] [FN 614] [FN 615] [FN 616] [FN 617] [FN 618] [FN 619] [FN 620] [FN 621] [FN 622] [FN 623] [FN 624] [FN 625] [FN 626] [FN 627] [FN 628] [FN 629] [FN 630] [FN 631] [FN 632] [FN 633] [FN 634] [FN 635] [FN 636] [FN 637] [FN 638] [FN 639] [FN 640] [FN 641] [FN 642] [FN 643] [FN 644] [FN 645] [FN 646] [FN 647] [FN 648] [FN 649] [FN 650] [FN 651] [FN 652] [FN 653] [FN 654] [FN 655] [FN 656] [FN 657] [FN 658] [FN 659] [FN 660] [FN 661] [FN 662] [FN 663] [FN 664] [FN 665] [FN 666] [FN 667] [FN 668] [FN 669] [FN 670] [FN 671] [FN 672] [FN 673] [FN 674] [FN 675] [FN 676] [FN 677] [FN 678] [FN 679] [FN 680] [FN 681] [FN 682] [FN 683] [FN 684] [FN 685] [FN 686] [FN 687] [FN 688] [FN 689] [FN 690] [FN 691] [FN 692] [FN 693] [FN 694] [FN 695] [FN 696] [FN 697] [FN 698] [FN 699] [FN 700] [FN 701] [FN 702] [FN 703] [FN 704] [FN 705] [FN 706] [FN 707] [FN 708] [FN 709] [FN 710] [FN 711] [FN 712] [FN 713] [FN 714] [FN 715] [FN 716] [FN 717] [FN 718] [FN 719] [FN 720] [FN 721] [FN 722] [FN 723] [FN 724] [FN 725] [FN 726] [FN 727] [FN 728] [FN 729] [FN 730] [FN 731] [FN 732] [FN 733] [FN 734] [FN 735] [FN 736] [FN 737] [FN 738] [FN 739] [FN 740] [FN 741] [FN 742] [FN 743] [FN 744] [FN 745] [FN 746] [FN 747] [FN 748] [FN 749] [FN 750] [FN 751] [FN 752] [FN 753] [FN 754] [FN 755] [FN 756] [FN 757] [FN 758] [FN 759] [FN 760] [FN 761] [FN 762] [FN 763] [FN 764] [FN 765] [FN 766] [FN 767] [FN 768] [FN 769] [FN 770] [FN 771] [FN 772] [FN 773] [FN 774] [FN 775] [FN 776] [FN 777] [FN 778] [FN 779] [FN 780] [FN 781] [FN 782] [FN 783] [FN 784] [FN 785] [FN 786] [FN 787] [FN 788] [FN 789] [FN 790] [FN 791] [FN 792] [FN 793] [FN 794] [FN 795] [FN 796] [FN 797] [FN 798] [FN 799] [FN 800] [FN 801] [FN 802] [FN 803] [FN 804] [FN 805] [FN 806] [FN 807] [FN 808] [FN 809] [FN 810] [FN 811] [FN 812] [FN 813] [FN 814] [FN 815] [FN 816] [FN 817] [FN 818] [FN 819] [FN 820] [FN 821] [FN 822] [FN 823] [FN 824] [FN 825] [FN 826] [FN 827] [FN 828] [FN 829] [FN 830] [FN 831] [FN 832] [FN 833] [FN 834] [FN 835] [FN 836] [FN 837] [FN 838] [FN 839] [FN 840] [FN 841] [FN 842] [FN 843] [FN 844] [FN 845] [FN 846] [FN 847] [FN 848] [FN 849] [FN 850] [FN 851] [FN 852] [FN 853] [FN 854] [FN 855] [FN 856] [FN 857] [FN 858] [FN 859] [FN 860] [FN 861] [FN 862] [FN 863] [FN 864] [FN 865] [FN 866] [FN 867] [FN 868] [FN 869] [FN 870] [FN 871] [FN 872] [FN 873] [FN 874] [FN 875] [FN 876] [FN 877] [FN 878] [FN 879] [FN 880] [FN 881] [FN 882] [FN 883] [FN 884] [FN 885] [FN 886] [FN 887] [FN 888] [FN 889] [FN 890] [FN 891] [FN 892] [FN 893] [FN 894] [FN 895] [FN 896] [FN 897] [FN 898] [FN 899] [FN 900] [FN 901] [FN 902] [FN 903] [FN 904] [FN 905] [FN 906] [FN 907] [FN 908] [FN 909] [FN 910] [FN 911] [FN 912] [FN 913] [FN 914] [FN 915] [FN 916] [FN 917] [FN 918] [FN 919] [FN 920] [FN 921] [FN 922] [FN 923] [FN 924] [FN 925] [FN 926] [FN 927] [FN 928] [FN 929] [FN 930] [FN 931] [FN 932] [FN 933] [FN 934] [FN 935] [FN 936] [FN 937] [FN 938] [FN 939] [FN 940] [FN 941] [FN 942] [FN 943] [FN 944] [FN 945] [FN 946] [FN 947] [FN 948] [FN 949] [FN 950] [FN 951] [FN 952] [FN 953] [FN 954] [FN 955] [FN 956] [FN 957] [FN 958] [FN 959] [FN 960] [FN 961] [FN 962] [FN 963] [FN 964] [FN 965] [FN 966] [FN 967] [FN 968] [FN 969] [FN 970] [FN 971] [FN 972] [FN 973] [FN 974] [FN 975] [FN 976] [FN 977] [FN 978] [FN 979] [FN 980] [FN 981] [FN 982] [FN 983] [FN 984] [FN 985] [FN 986] [FN 987] [FN 988] [FN 989] [FN 990] [FN 991] [FN 992] [FN 993] [FN 994] [FN 995] [FN 996] [FN 997] [FN 998] [FN 999] [FN 1000]</p> <p style="text-align: right;">39 152</p>	<p>Hall</p> <p>Armoury, passage to Great Parlour Round Room; Gallery Cabinet; Holbein; Gallery; Blue Room; Green Closet</p> <p>China Closet</p>
	<p>1771 June 8 [HW to Mann] I have made a Gothic gateway [FN 8] to the garden, the piers of which are of artificial stone [FN 9 'Coade's artificial stone' or 'lithodipra,' made at Lambeth [Thomas Gray, <i>Correspondence</i>, ed. Toynbee and Whibley, Oxford 1935, iii, 963]. <i>WH had a copy of Daniel Pincol's Essay on ... Artificial stone, 1770 [Hazen, Cat. Of HW's Lib., No. 1609. 26. 4]. HW = 's letter from William Chambers 8 June 1772 discusses Mrs Coade's 'claim upon you for the piers at Strawberry Hill' and includes an itemized bill.] and very respectable. The round tower is finished and magnificent; and the state bedchamber proceeds fast'</i></p> <p style="text-align: right;">23311 Toynbee Accounts 147</p>	<p>[Gate Piers]</p> <p>CONSTRUCTION - completed</p>

ITEM	HISTORICAL DETAIL	WORKS
	<p>1771 June 19 [HW to Mann] I am writing to you in the bow-window [FN 8] of my delicious round tower with your Bianca Capello over against me, and the setting sun behind me, throwing its golden rays all round. Are you never to see this castle? It is not a hovel like Lady Mary Wortley's Château ...M. de Choiseul would conceive of the pleasure of sitting in a silent window alone, admiring the changes of an evening landscape and writing to a distant friend!</p> <p style="text-align: right;">23 315</p>	
	<p>1771 Dec 24 pd for the green &amp; gold frames for the Settee, chairs, &amp; screen in the round rooms, sheet, cases, packing &amp;c.</p> <p style="text-align: right;">104 12 6. Toybee Accounts 12</p>	
	<p>1774 Oct 29 [the tomb of Edward the Confessor and the altarpiece from St Mary Maggiore at Rome at SH] it is also mended and completed by the ingenious artist who erected the beautiful marble chimney-piece in the circular drawing room at the end of the Gallery. [FN 4]</p> <p style="text-align: right;">2 370</p>	
	<p>1777 Sept 21 [HW to Mason] [a camera obscura invented by] a Mr Storer, a Norfolk man, ...it improves the beauty of trees, -I don't know what it does not do-everything for me, for I can have every inside of every room here drawn minutely in the size of this page. Mr Storer fell as much in love with Strawberry Hill as I did with his instrument. The perspectives of the house, which I studied so much, are miraculous in this camera. The Gallery, Cabinet, Round Drawing [-Room], and Great Bedchamber, make such pictures as you never saw. [FN 4 If any drawings were made of SH with the 'delineator,' then have not been discovered. A camera obscura, perhaps Storer's was sold SH xix. 27*.]</p> <p style="text-align: right;">23 329</p>	
	<p>1781 June 16 [HW to Cole] I am now setting about the completion of my <i>AEDES Strawberryanae</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 style="text-align: right;">2 274 +n</p>	Engraved Views

ITEM	HISTORICAL DETAIL	WORKS
	<p>1783 July 5 [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.</p> <p>Mr Walpole was so obliging as to show us pictures, busts, drawings, and every thing that he could find in the house: which is all Gothic; and the room is built on purpose for Lady B's drawings; for the sake of the Medallions &amp;c. It is a great deal more like the structure of the library is the same; but the ground floor is besides that, we could not take it for the view. There were many beautiful things with us, and various things some of which had belonged to various persons, which I could not name.</p> <p>Mr and Mrs W[alpole], Mr P[erov], Mrs Hancock came to dinner, we dined at four, and till we were 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)</p> <p style="text-align: right;">31 206</p>	<p>Beauclerc Closet</p> <p>dined China Closet Gallery; Drawing Room</p>
	<p>1784</p> <p>THE ROUND DRAWING -ROOM.</p> <p>HUNG with crimson Norwich damask: 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.</p> <p>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.</p> <p>Two silver sconces with histories, on the sides.</p> <p>A screen worked in chenille, to suit with the chimney, by the countess of Ailesbury.</p> <p>The ceiling [sic] is taken from a round window in old saint Paul's; the freeze was designed by Mr. Adam.</p> <p>In the great bow window is a large shield of the arms of Robert Dudley earl of Leicester, given by Mr. H Reade; under it a thornbush with HR, the device of Henry 7<sup>th</sup>.; the arms of queen Elizabeth, on the left hand, from Essex-house in the Strand; roses; other arms of nobility; and six fine pieces, by a scholar of Price, from Raphael's bible. The surbase of the window is taken from the tomb of queen Eleanor in Westminster-abbey.</p> <p style="text-align: right;">Description 53</p>	
	<p>1784 Oct 16 [HW to Conway] As I was writing this, my servants called me away to see a balloon—I suppose Blanchard's [FN 3] that was to be let off from Chelsea this morning. [FN 4] I was it from the common field before the window of my round tower.</p> <p style="text-align: right;">39 423 39 424</p>	<p>view from Window of tower</p>



ITEM	HISTORICAL DETAIL	WORKS
	1810 The round Drawing-Room has its chimney-piece taken from the tomb of Edward the Confessor, beautifully executed in white marble, and the ceiling taken from a round window in Old St. Paul's. <span style="float: right;">Evans 173</span>	
	1824 [room mentioned included on the public route] <span style="float: right;">Evans 266</span>	
	1842 lot 82 day 24 '[description] ... by Mr Richter; also the inlaid marble hearth to correspond'.	
	1842 May 18 THE CIRCULAR DRAWING ROOM. / [paintings Lots 44 - 50] <span style="float: right;">Sale 212 - 213</span>	
	1842 May 20 [The fine Antique Furniture and Valuables.] / THE CIRCULAR DRAWING ROOM [Lots 6 - 60] <b>57</b> a SUPERIOR Axminster carpet, of elegant pattern, with Flowers and scrolls, the design taken from the Sevres China tables in the green closet, 4 ¼ yards by 3 ¾ <span style="float: right;">Sale 229 - 233</span>	
	1842 May 21 THE ROUND DRAWING ROOM. <b>46</b> The seven pieces of old stained glass at the top of the oriel window, are most beautiful in colour, and very rich in effect, they will be sold separately, or together, as may be desired, <span style="float: right;">Sale 242</span> <b>47</b> A truly fine old stained glass window to the left, the colours particularly vivid and beautiful, the subjects represent the arms of Queen Elizabeth, of a Knight of the Garter, and a Flemish Landscape, and embellished with mosaic glass, 41 inches high, 17 inches wide <b>48</b> The next old stained glass window, equally fine, representing the arms of a Knight of the Garter, and 2 subjects from Raphael's Bible, with crest at the top, and richly embellished, the size, 41 inches by 17 <b>49</b> The next OLD STAINED glass WINDOW, representing the arms of a Knight of the Garter, a subject from Raphael's Bible, and the Red Rose of England, also finely embellished, the size, 41 inches by 17 <b>50</b> The centre old stained glass window, of the most rich, vivid, and rare colours, representing the arms of Robert Dudley, Earl of Leicester, and the device of Henry VII beneath, finely embellished with the old mosaic glass, the size, 41 inches by 17 <b>50</b> The arms of the Earl of Leicester were presented by H. Read, Esq., to Horace Walpole <b>51</b> The next old stained glass window is equally fine in colour, including similar subjects and forms the companion to Lot 49 <b>52</b> The following old stained glass window, also remarkably rich in colour and effect, forms the companion to the Lot 48 <b>53</b> The last old stained glass window is equally beautiful and effective, and forms the companion to Lot 47, including the <i>Royal Arms</i> <b>47 - 53 SOLD OUT</b> <span style="float: right;">Sale 243</span>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1842 May 21 THE ROUND DRAWING ROOM.  <b>82</b> A SPLENDIDLY CARVED STATUARY MARBLE CHIMNEY PIECE, inlaid with variegated marbles, presenting a beautiful specimen of the Florentine Mosaic, the design taken from the tomb of Edward the Confessor, the carving executed by Mr. Richter; also the inlaid marble hearth to correspond</p> <p style="text-align: right;">Sale 243</p>	
	<p>1858 1858.- TWICKENHAM, STRAWBERRY HILL VILLA.-By order of Frances, Countess of Waldegrave. -Restoring the whole of the ancient Stained and Painted Glass, and other new lights; 1856. A three-light stained and painted glass Window in the Private Chapel, Henry VII. And his Queen, Elizabeth Woodville with badges in the memory of "St George and the Dragon" in the chancel, an arms of England. Also the Seven-Light Oriel Window in the round drawing Room, four-light Quadrifidial in the drawing of Edward VI., and a base Window. 1858.</p> <p style="text-align: right;">Baile 43</p>	
	<p>1883</p> <p><b>"THE ROUND DRAWING-ROOM."</b>  The walls of this room are hung with green satin damask; the ceiling and doorways are panelled and decorated in white and gold. The CHIMNEY PIECE is a beautiful specimen of inlaid marble work, the design being taken from the tomb of Edward the Confessor. A circular bay window, with mullioned lights, filled with stained glass.</p> <p>Returning to the Corridor is "the Beauclerk Closet," and a square bedroom, with a semi-circular recess on each side, formerly called "THE TRIBUNE". The ceiling is groined and richly panelled, and terminates in a star of stained glass. The windows and niches are taken from the north door of St. Albans. The decorations are in green and gold.</p> <p style="text-align: right;">VENTOM 6</p>	
	<p>192[9]</p> <p>Pugin &amp; Pugin Plan  [plan survey and proposal for heating? - "LINEN ROOM" with two radiators flanking east door]</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	
	<p>1947</p> <p>THE ROUND DRAWING ROOM  Design of the chimney piece taken from the tomb of Edward the Confessor, improved by Mr. Adam; executed in white marble inlaid with scagliola by Richter. Ceiling taken from a round window in Old St. Paul's, the frieze was designed by Mr. Adam.</p> <p style="text-align: right;">BICENTENARY 17</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 1, Women Lecturers Sitting Room]</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1959</p> <p>This room was not finished until 1771. Walpole tells us that it was "hung with crimson Norwich damask"; that the design of the chimney piece was taken from "the tomb of Edward the Confessor, improved by Mr. Adam, and beautiful executed in white marble inlaid with scagliuola by Richter; that the ceiling was taken "from a round window in old St. Paul's"; and that "the frieze was designed by Mr. Adam." The bow window originally contained many fine pieces of heraldic glass, and "some pieces by a scholar of Prince from Raphael's Bible"; the "surbase of the window was taken from the tomb of Queen Eleanor in Westminster Abbey." The original glass was sold at the 1842 Sale, and the present rather poor quality glass was put in by Lady Waldegrave. The room originally contained some good paintings, and some of Walpole's famous collection of prints and books.</p> <p>The visitor must remember that the Walpole House has to be lived in, and that with the great shortage of space in the present College every available room has to be turned to a practical use. The present purpose of this room is to serve as a Staff Common room.</p> <p style="text-align: right;">Dunning 28</p>	
	<p>1960-1965 PR</p> <p>Not in any major sense. I remember choosing new wall coverings and 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.</p> <p style="text-align: right;">Antony Kenney Interview with Peter Rose 23 January 1996 9</p>	



ITEM	HISTORICAL DETAIL	WORKS
	1810 The round Drawing-Room has its chimney-piece taken from the tomb of Edward the Confessor, beautifully executed in white marble, and the ceiling taken from a round window in Old St. Paul's. <span style="float: right;">Evans 173</span>	
	1824 [room mentioned included on the public route] <span style="float: right;">EvansII 266</span>	
	1842 lot 82 day 24 [description] ... by Mr Richter; also the inlaid marble hearth to correspond'.	
	1842 May 18 THE CIRCULAR DRAWING ROOM. / [paintings Lots 44 - 50] <span style="float: right;">Sale 212 - 213</span>	
	1842 May 20 [The fine Antique Furniture and Valuables.] / THE CIRCULAR DRAWING ROOM [Lots 6 - 60] <b>57</b> a SUPERIOR Axminster carpet, of elegant pattern, with Flowers and scrolls, the design taken from the Sevres China tables in the green closet, 4 ¼ yards by 3 ¾ <span style="float: right;">Sale 229 - 233</span>	
	1842 May 21 THE ROUND DRAWING ROOM. <b>46</b> The seven pieces of old stained glass at the top of the oriel window, are most beautiful in colour, and very rich in effect, they will be sold separately, or together, as may be desired. <span style="float: right;">Sale 242</span> <b>47</b> A truly fine old stained glass window to the left, the colours particularly vivid and beautiful, the subjects represent the arms of Queen Elizabeth, of a Knight of the Garter, and a Flemish Landscape, and embellished with mosaic glass, 41 inches high, 17 inches wide <b>48</b> The next old stained glass window, equally fine, representing the arms of a Knight of the Garter, and 2 subjects from Raphael's Bible, with crest at the top, and richly embellished, the size, 41 inches by 17 <b>49</b> The next OLD STAINED glass WINDOW, representing the arms of a Knight of the Garter, a subject from Raphael's Bible, and the Red Rose of England, also finely embellished, the size, 41 inches by 17 <b>50</b> The centre old stained glass window, of the most rich, vivid, and rare colours, representing the arms of Robert Dudley, Earl of Leicester, and the device of Henry VII beneath, finely embellished with the old mosaic glass, the size, 41 inches by 17 <b>50</b> The arms of the Earl of Leicester were presented by H. Read, Esq., to Horace Walpole <b>51</b> The next old stained glass window is equally fine in colour, including similar subjects and forms the companion to Lot 49 <b>52</b> The following old stained glass window, also remarkably rich in colour and effect, forms the companion to the Lot 48 <b>53</b> The last old stained glass window is equally beautiful and effective, and forms the companion to Lot 47, including the <i>Royal Arms</i> <b>47 - 53 SOLD OUT</b> <span style="float: right;">Sale 243</span>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1842 May 21 THE ROUND DRAWING ROOM.  <b>82</b> A SPLENDIDLY CARVED STATUARY MARBLE CHIMNEY PIECE, inlaid with variegated marbles, presenting a beautiful specimen of the Florentine Mosaic, the design taken from the tomb of Edward the Confessor, the carving executed by Mr. Richter; also the inlaid marble hearth to correspond</p> <p style="text-align: right;">Sale 243</p>	
	<p>1858 1858.- TWICKENHAM, STRAWBERRY HILL VILLA.-By order of Frances, Countess of Waldegrave. -Restoring the whole of the ancient Stained and Painted Glass, and other new lights; 1856. A Three-Light Stained and Painted Glass Window, the Private Ornaments - Henry VI. And his Queen, Elizabeth Woodville - with Badges in the tracery of the Gable and the Dragon in the Centre, ornaments of England. Also the Seven-Light Oriel Window in the round drawing Room, four large Ornaments in the ceiling of the Library, and the Chapel Window. 1858.</p> <p style="text-align: right;">Baile 43</p>	
	<p>1883</p> <p><b>"THE ROUND DRAWING-ROOM."</b>  The walls of this room are hung with green satin damask; the ceiling and doorways are panelled and decorated in white and gold. The CHIMNEY PIECE is a beautiful specimen of inlaid marble work, the design being taken from the tomb of Edward the Confessor. A circular bay window, with mullioned lights, filled with stained glass.</p> <p>Returning to the Corridor is "the Beauclerk Closet," and a square bedroom, with a semi-circular recess on each side, formerly called "THE TRIBUNE". The ceiling is groined and richly panelled, and terminates in a star of stained glass. The windows and niches are taken from the north door of St. Albans. The decorations are in green and gold.</p> <p style="text-align: right;">VENTOM 6</p>	
	<p>192[9]</p> <p>Pugin &amp; Pugin Plan  [plan survey and proposal for heating? - "LINEN ROOM" with two radiators flanking east door]</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	
	<p>1947</p> <p>THE ROUND DRAWING ROOM  Design of the chimney piece taken from the tomb of Edward the Confessor, improved by Mr. Adam; executed in white marble inlaid with scagliola by Richter. Ceiling taken from a round window in Old St. Paul's, the frieze was designed by Mr. Adam.</p> <p style="text-align: right;">BICENTENARY 17</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 1, Women Lecturers Sitting Room]</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1959</p> <p>This room was not finished until 1771. Walpole tells us that it was "hung with crimson Norwich damask"; that the design of the chimney piece was taken from "the tomb of Edward the Confessor, improved by Mr. Adam, and beautiful executed in white marble inlaid with scagliuola by Richter; that the ceiling was taken "from a round window in old St. Paul's"; and that "the frieze was designed by Mr. Adam." The bow window originally contained many fine pieces of heraldic glass, and "some pieces by a scholar of Prince from Raphael's Bible"; the "surbase of the window was taken from the tomb of Queen Eleanor in Westminster Abbey." The original glass was sold at the 1842 Sale, and the present rather poor quality glass was put in by Lady Waldegrave. The room originally contained some good paintings, and some of Walpole's famous collection of prints and books.</p> <p>The visitor must remember that the Walpole House has to be lived in, and that with the great shortage of space in the present College every available room has to be turned to a practical use. The present purpose of this room is to serve as a Staff Common room.</p> <p style="text-align: right;">Dunning 28</p>	
	<p>1960-1965 PR</p> <p>Not in any major sense. I remember choosing new wall coverings and 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.</p> <p style="text-align: right;">Antony Kenney Interview with Peter Rose 23 January 1996 9</p>	